

Thesis

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Abstract

The following research is a synthesis of two paths.

The first one led me through a scientific analysis of the War in Sarajevo; twenty-five years after the beginning of the longest Siege of a capital in modern warfare, the city still bears the *scars* of the Bosnian War. After walking through the city, leafing through the pages of the various reports, questioning the multiple dynamics leading to the war, analyzing the responses in the years after its end and talking to the people who suffered the siege, I focused my attention on the personal and collective psychological reactions to the war.

In particular, I examined the spatial outcomes of Sarajevans' resilience, asking myself what was there to learn, in times of peace, from the spatial intelligence developed during the war.

More precisely, my questions concerned the practices adopted twenty-five years later to heal the aforementioned war scars. Shall they learn from the particular relationships established between the city, - with its physical and natural resource - and its inhabitants from 1992 to 1996?

This was precisely the second path, in conducting such research. From the war extreme conditions - destruction, starvation and constant danger - arose the most relevant questions concerning the relationships between human and space. The difference between dwelling and living, living and inhabiting.

In the following thesis, rather than stressing the historical background, collecting evidences or analyzing religious and political matters, I aim to depict the potential of such relationships and attitudes, to sort guidelines, principles and to consciously position

myself towards such findings.

The first following chapters of focus on the connection between mankind and his or her environment established during the siege. From Chapter IV, I explore the potential of the spaces that war directly or indirectly generated, before defining personal points of view and guidelines. Such principles are deployed in the second section of this thesis. This second part focuses on the analysis of what I define a Site of Trauma.

The knowledge gained in the first part of the research is applied on the *healing* process of such space. Rather than proposing a new design, my aim is to build up a scenario of reactivation through transversal approaches, to explore the potential of the space, of the actors involved and the concerned buildings: to overcome the voids created through destruction and to translate the barriers they erect into social connectors. To help in the understanding of the spaces, borders, boundaries, materials I am referring to, the thesis is supported with images from the various war reports, photographs I took, maps, picture of models, drawings and visual analysis.

The first part of the study backing this research, the ‘facts report’, has been conducted together with Kasia Piekarczyk, fellow student with who I had the opportunity and pleasure to explore Sarajevo, exchange thoughts and discuss about war, pre-war, post-war and un-war.

We studied the dynamics of the Siege on three different scales, City, Neighbourhood and Building, using different medias, interviewing Arch. Zoran Dorsner, his wife Dragica Dorsner, and Prof. Nihad Cengic.

The mentors of the thesis are the professors Dr. Ir. Tom Avermaete, Chair of Methods and Analysis at TU Delft, and Dr. Armina Pilav, postdoctoral research at the Chair of Methods and Analysis at TU Delft, also our guide through the complex, challenging reality of the capital of Bosnia and Herzegovina.

TRANSLATIONS

War in Sarajevo

spatial intelligence developed in times of war

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Maršalka

barriers, voids, translations

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“Entering Sarajevo for the first time, I was aware of the dangers awaiting me as I moved about in the town. I was fairly cautious and took every opportunity to learn the places where sniper fire and shelling were most likely. The most dangerous places in the center, I learned, were the crossroads around the Holiday Inn, as well as Hrasno and ‘Sniper Alley;’ parts of town bordering Grbavica, which was under Serbian control. This undertaking was of limited usefulness, since the danger was omnipresent and hovering over us. Looking toward the surrounding mountains, everyone could clearly see where the military positions were. It was almost a rule that wherever there were no trees, the territory was under the government’s control; the trees had been cut by Sarajevans during the previous winters. In the forests you could see a blue UN flag here and there, which meant that on one side was the ABiH and on the other the Serbian Bosnian forces. The town was practically surrounded by Serbian positions. You could assume that almost every spot in the town from which you could see the mountains was a place where a sniper could see you.”

Ivana Maćek

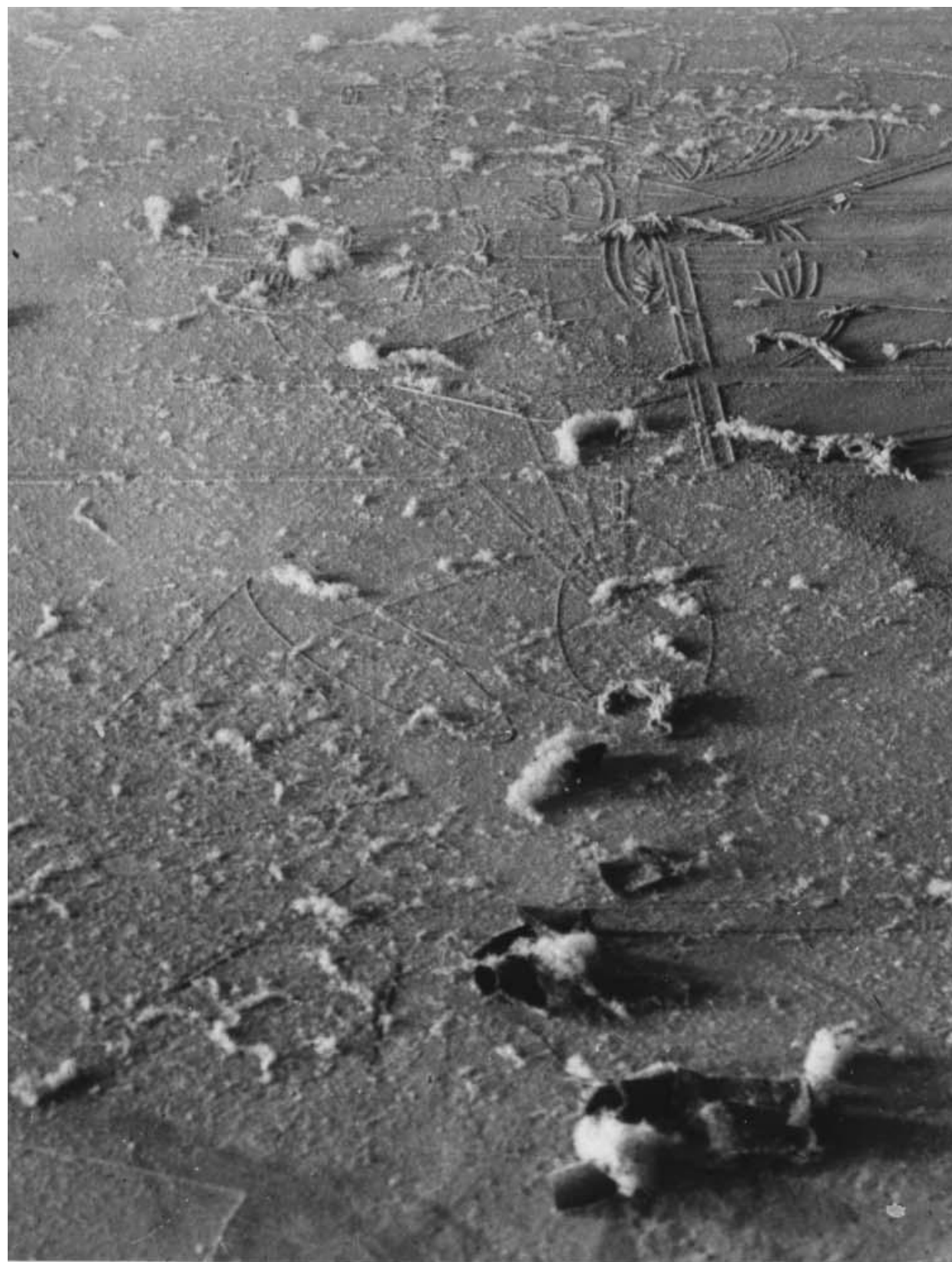
Sarajevo Under Siege, Anthropology in Wartime

2009

*In 1995 graffiti appeared saying: "Nobody here is normal"
("Ovdje niko nije normalan").*

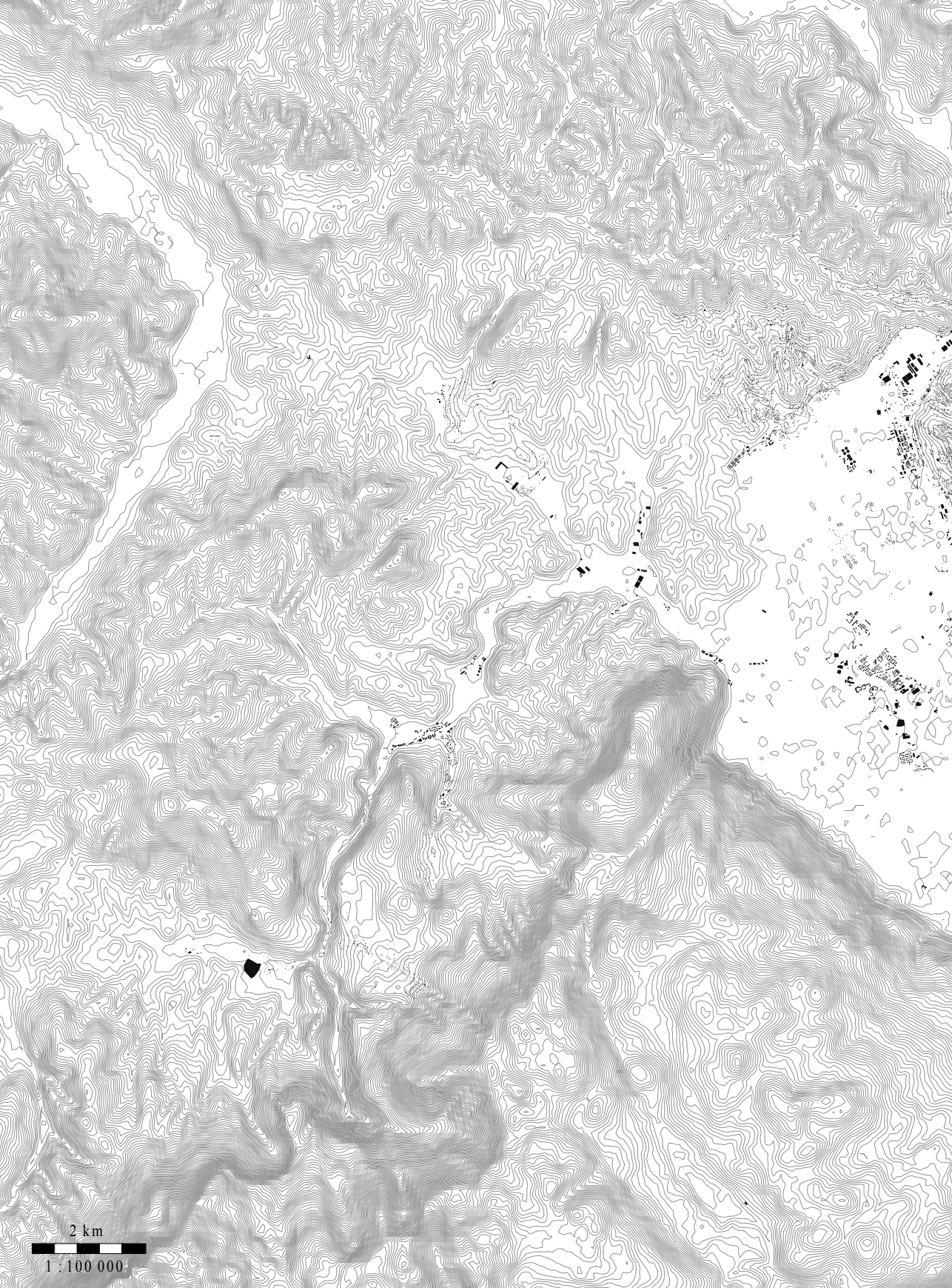
Sarajevo, spring 1996.







WAR IN SARAJEVO
spatial intelligence developed in times of war



2 km

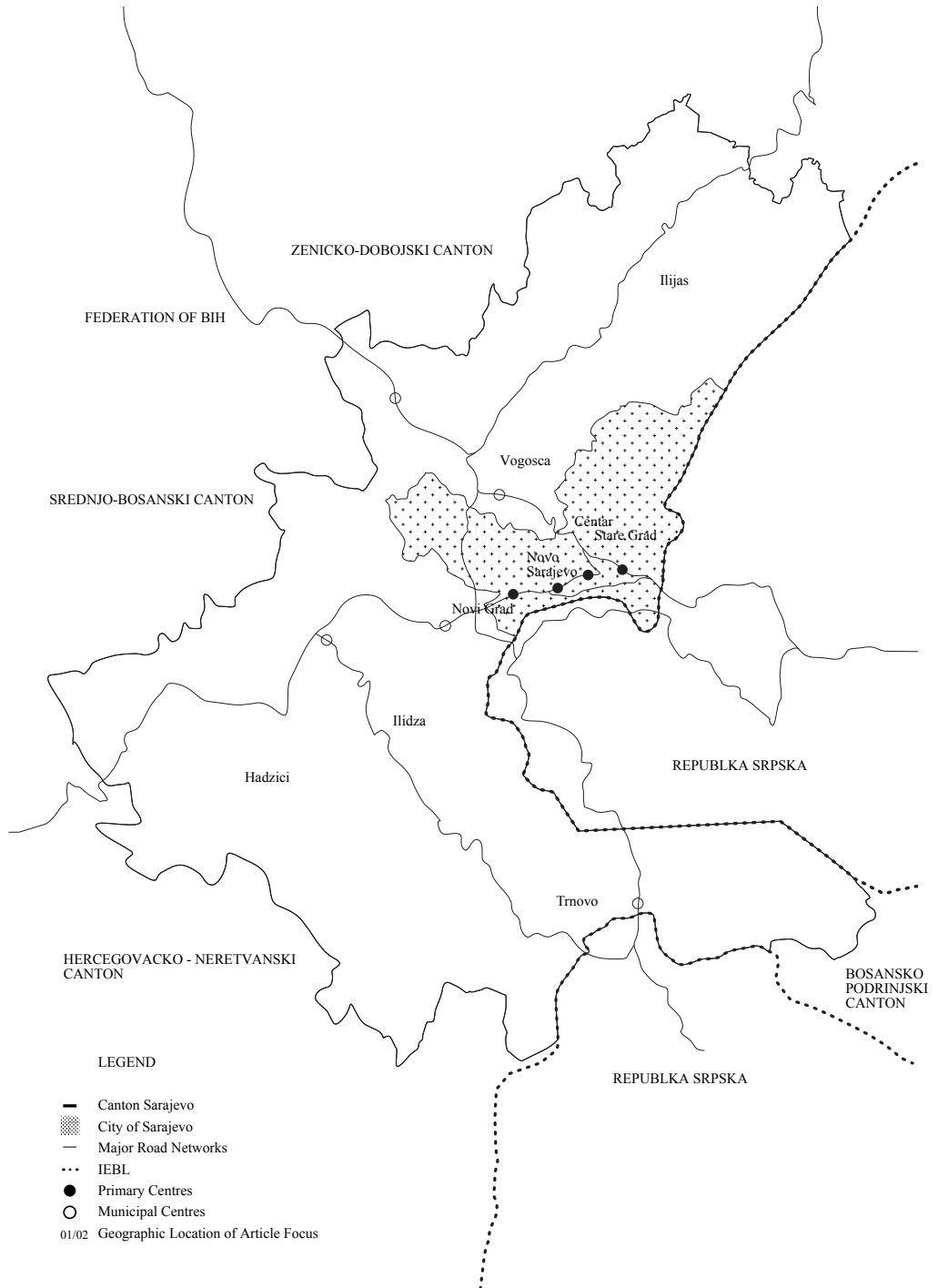
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Sarajevo under Siege, 1992-96
map by A. Arcangeli

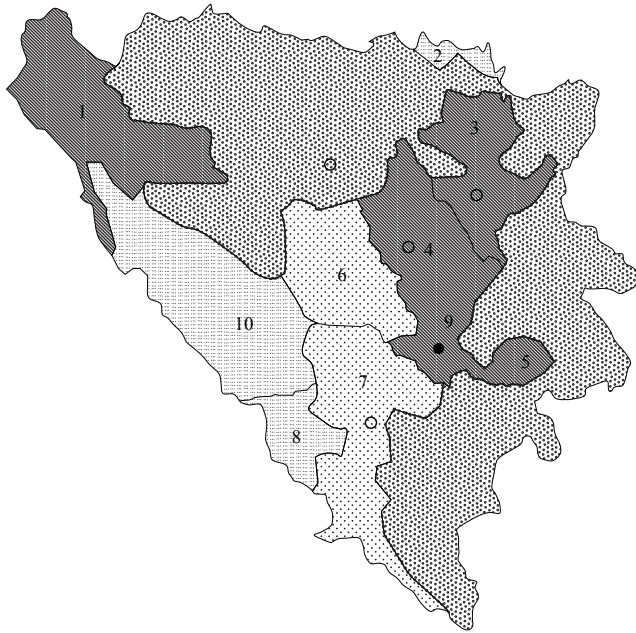






LEGEND

- Canton Sarajevo
- ▨ City of Sarajevo
- Major Road Networks
- IEBL
- Primary Centres
- Municipal Centres



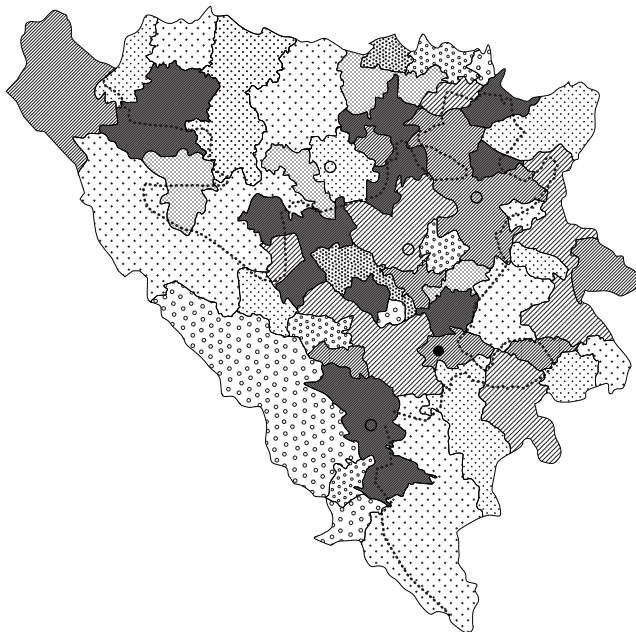
LEGEND

- Bosniak Canton
- Croat Canton
- Bosniak-Croat Canton
- Republika Srpska

- IEBL
- Major Cities
- Sarajevo

FEDERATION OF BIH

1. Una Sana (Bosniak)
2. Posavina (Croat)
3. Tuzla Pdrinje (Bosniak)
4. Zenica Doboј (Bosniak)
5. Bosna Pdrinje (Bosniak)
6. Central Bosnia (Mixed)
7. Herzegovina Neretva (Mixed)
8. West Herzegovina (Croat)
9. Sarajevo (Bosniak)
10. Herceg Bosna (Croat)



EHTNIC COMPOSITION

- Croats - more than 66%
- Croats - 50-65%
- Croats - up to 50%
- Bosniaks - more than 66%
- Bosniaks - 50-65%
- Bosniaks - up to 50%
- Serbs - more than 66%
- Serbs - 50-65%
- Serbs - up to 50%

I. Es, Ich and Über Ich

S. Freud's late work features profound meditations on the relationships standing between mankind and his or her environment. He argues that the human civilization, throughout its evolution, constantly faced the urge to protect itself from nature and to regulate the social interactions among the individuals¹. These two needs affect both the society and the single, the socio-political institutions and the workers. The city and its citizens.

By providing protection against external factors² and sets of rules, on which to base a socio-political structure, the human societies develop through the centuries. In the relentless evolutionary process³, specific means are generated to create solutions to always new needs, dictated by the increasing complexity of our political, social, geographical and technological systems.

Nonetheless, Freud agrees with Charles Darwin while asserting that human "bears in his bodily frame the indelible stamp of his lowly origin⁴". Hence, the *lowly origin* entails the so-called *instincts*, that are to be controlled and burdened through accurate sets of rules. The outcome of the complex process of adaptation, implies a friction between the needs and the means of Man. The process of oppressing impulses, through certain rules, generates a sense of omnipotence in the human being, which creaks against the need of *social regulation*. These inner clashes are hardly disclosed, so that the sense of aggressiveness is rejected back to the interior of the person, resulting in a radical conflict,

1 S. FREUD, *Das Unbehagen in der Kultur*, Fischer, 1939, p.577.

2 Such as shortages, violent political changes, wars, natural calamities, physical deterioration of the built environment.

3 In accordance to Hegel's understanding of history in *Lectures on the Philosophy of History*

4 C. DARWIN, *The Descent of Man*, Volume II, Chapter XXI, p. 405. Full quote follows:
"Man may be excused for feeling some pride at having risen, though not through his own exertions, to the very summit of the organic scale; and the fact of his having thus risen, instead of having been aboriginally placed there, may give him hopes for a still higher destiny in the distant future. But we are not here concerned with hopes or fears, only with the truth as far as our reason allows us to discover it. I have given the evidence to the best of my ability; and we must acknowledge, as it seems to me, that man with all his noble qualities, with sympathy which feels for the most debased, with benevolence which extends not only to other men but to the humblest living creature, with his god-like intellect which has penetrated into the movements and constitution of the solar system — with all these exalted powers — Man still bears in his bodily frame the indelible stamp of his lowly origin."

that happens as much in the individual, as within the social classes, and consequently, it is deeply reflected on spaces, cities and environment.

Deeply influenced by F. Nietzsche⁵, the Austrian neurologist and founder of psychoanalysis frames these dynamics in the prominent 1923 paper “Das Ich und das Es”. He focuses his attention especially on the afore-mentioned inner *needs/means* conflict. By examining the the mazes of the human nature, he recognizes three elements that shape the Man, three dimensions.

The first element that Freud analyses is the *Es*⁶. The Es is that part where all the ‘removed contents’ are. Here lays the force driving the man to his impulses. There is no logic, no judgement, no value. The *Über Ich* is, on the contrary, that dimension generated by the sphere of values, codes of behaviour, prohibitions and injunctions; such entity sets specific rules and fixes the ideals to which the subject tends. On the one hand the benefits of the *Über Ich* come from the limitation of the human impulses - this allows the individual to live in such a complex society - on the other, it creates a sense of continuous interior oppression that shatters the person⁷. The last dimension is the *Ich*, the part related to awareness and integrity, that balances the tension between the Es and the *Über Ich*. That is the sphere where the anguish is; thus, this last dimension is the weakest part, since it needs to constantly stabilize the friction caused by the Es’ libido and the *Über Ich*’s rigour.

Since the external factors that influence the Es always change, the individual has to constantly conquer himself⁸ and his limits, by defending his achievements by *raising the bar* of the *Über Ich*.

Besides their specificity, these psychoanalytical theories can be very eye-opening if related to the architectural discourse, so much so that Freud himself compares the dynamics of the *Ich* dimension to

5 Prussian philosopher F. Nietzsche’s theories on the ‘Übermensch’ deeply influenced Freud’s ideas on the *Über Ich*, while Nietzsche proposes the *Übermensch* assumes a divine, or better anti-divine dimension, Freud explores the inner connections between the multiple dimensions of human ego.
F. NIETZSCHE, Also Sprach Zarathustra, Nikol, 1883

6 I chose to use German words [ES, ICH, ÜBER ICH] in this research, on the one hand, to give rights to S. Freud and F. Nietzsche, both German speaking thinkers, on the other, to avoid misunderstandings related to the concept of Ego. In English, the three concepts are often translated in latin [ID, EGO, SUPER EGO]. The latin meaning of Ego [meant as “I”] slightly differs from the english idea of Ego [terms that already has a specific connotation], not to mention the meaning of *Über*, which literally means ‘beyond’ in this case, as does the latin term. This concept, once again, differs from the english understanding of ‘super’, often understood as ‘above’, as an evolution of the subject.

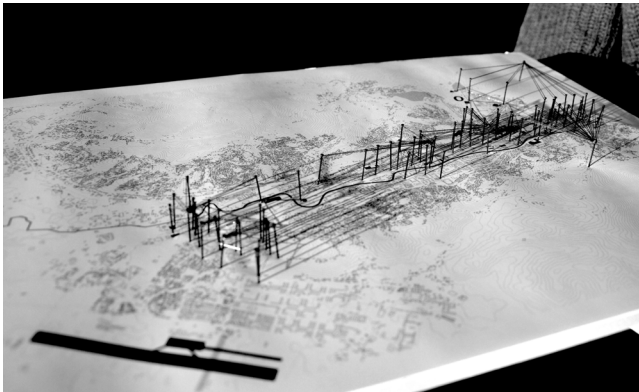
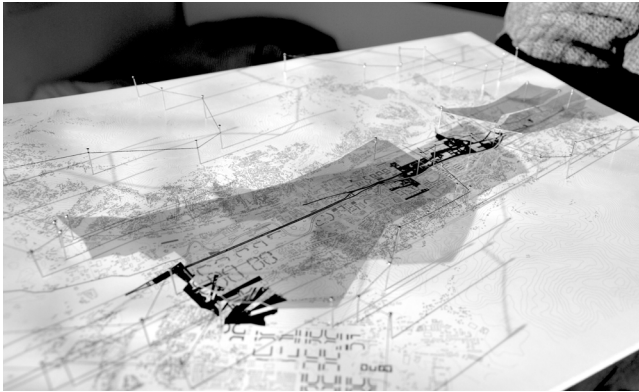
7 S. FREUD, ‘Das Ich und das Es’ in *Psychologie des Unbewußten*, Studienausgabe, Band III, Frankfurt am Main 1982, p. 273-325.

8 Something that Sarajevo has been doing from 1991 until 1996.

the act of *placing a garrison in a conquered city*⁹.

This ‘moral’ garrison, far from being appreciated by human nature (to the point that Nicola Emery defines it a *necessary malaise*¹⁰), prevents that the instinct destroys the being himself.

It prevents the construction to turn into self destruction.



Sarajevo Under Siege, Maps and Models

9 S. FREUD, *Das Unbehagen in der Kultur*, Fischer, 1939, p. 611.

10 N. EMERY, *Distruzione e progetto, l'architettura promessa*, Christian Marinotti Edizioni s.r.l., Milano, 2011

II. Unheimlich in Sarajevo

By extending Freud's theories on a spatial dimension, we notice that the constant relationship between impulses and oppressions occurring inside the individual, is ascribable to the urban conflicts occurring everyday within a city, in the strive to adapt to new circumstances. To this end, some cities undergo extreme situations where the impulses create particular scenarios and utmost responses. It is the case of the war-cities, and in particular of the city of Sarajevo, or, more precisely, of the city that Sarajevo was between April 1992 and February 1996.

The Es covers the impulses, the external factors that are to be connected with the events occurring in time of war: dangers, fires, snipers, physical destruction, the dimension of the *uncontrolled*. The Über Ich represents the oppression of these impulses, the survival strive, the method, which is to be connected with a set of rules, unwritten laws, guides developed in time of war. The Ich, the dimension of awareness, is the war-city itself, which becomes a *garrison*, a catalyst between the dangers and the morphological urban responses to the war. This interpretation opens the gate to reflect on the concept of *awareness* in the city. When does a city become aware of its condition? Hence, the need to reformulate this abstract question into: when do the citizens become aware of the war and start applying a set of rules in order to adapt the city to a new situation? When is the transition from pre-war to war?

The siege, in Sarajevo, begins in April 1992, but the first urban reactions appear only four/six months later. After a first period of shock, citizens face a moment of acceptance, before starting to develop specific reactions to the war. This process will be further investigated in chapter Three.

What is fundamental to understand, before approaching the response of the built environment and the metamorphosis of the buildings during

those four years, are the impulses coming from the conflict, the external factors bearing on the city. Once again, to enhance the importance of the human dimension of the *garrison*, we let Sigmund Freud lead us through the understanding of the spaces created during the siege.

The term *Unheimlich*¹ is treated in a 1919 text, where he explores the very philosophical meaning of what in English is translated as ‘uncanny’. As Emery suggests in ‘Distruzione e Progetto’², the term ‘Unheimlich’ is the antithesis of ‘Heimlich’ (from Heim, home). What is lost in translation is the fact that, in German, the two words can also assume the same meaning³. What is domestic, familiar, could embody an uncanny dimension.

The Unheimlich represents the root of every principle of *cognitive dissonance*, disorder, thus, unsolved interior conflict. Even though Freud explores the philosophical meaning, rather than focusing on the spatial roots of the term, it is worth considering this concept applied on a war city.

The uncanny is often connected to evolution and destruction as two sides of the same coin. In order to clarify the meaning of the term, E. Kleinbeer, talking about the evolution of language, asserts: “Blanchot presents a mélange of Heidegger’s concept of the *unheimlich* and Kojève⁴’s understanding of language as fundamentally destructive. Language becomes *unheimlich*, is always in proximity to death, because it is both what is closest and what is farthest away. It is familiar and yet strange, reassuring and troubling. But this understanding is placed within Kojève’s model of language as what manifests the negative in its capacity to create through destruction⁵.”

This double nature of the evolution of the being, embodying both its creation, or more precisely, its *construction*, and its *destruction*, leads us to the understanding of the wounded capital of Bosnia-Herzegovina (and, as we will notice in the second part of this research, it also fit the capital industrial economy that shaped the XX century).

1 S. FREUD, *Das Unheimliche*, Europäischer Literaturverlag, 1919. Concept later developed by Martin Heidegger.

2 *Ibidem*, p.29

3 Once again, I will use the German word Unheimlich, instead of Uncanny. The real meaning, as often occurs from German to English, is lost, the connection with the Heimlich stays, often it is synonym, rarely just an antonym. As in the case of “der Traum” (dream) and “das Trauma” (trauma).

4 Alexandre Kojève,(1902-1968), russian-born French philosopher and statesman. His influence on the XX century French philosophy comes from the integration of Hegelian concepts into the Continental philosophy.

5 E. KLEINBERG, *Generation Existential: Heidegger’s Philosophy in France, 1927–1961*, Cornell University Press, 2007, p.232

War effects, devastated buildings, fires, unusable streets (all these parts of what we can be reconnected to the freudian Es), reveal the uncanny dimension of the besieged Sarajevo, that constantly creaks with the ‘traditional’ image of the city in the minds of its inhabitants.

The icon itself of the war devastation, the burning library of Sarajevo, acted as a mirror; it created a sense of loss in the citizens and pushed them to reflect on their situation, on the war, on their time essentially. Together with a sense of empathy⁶ towards the city, the most existential questions arose: who, when and where are we?

‘I went out in the courtyard, which was partially paved in concrete, because there is a garage, and everything is kind of gray. Behind it is some greenery, and then on the concrete I saw big black pieces of burned paper. And then it was awful. I realized at one moment that the National Library was on fire? These papers were great big pieces of paper, and on these big burned pieces of paper you could make out some of the writing. There must have been really high temperatures. It was terrible. When I went into the house I told everyone. We all were very attached to the National Library building, because it was located on one of main thoroughfares, and wherever you went in Sarajevo, you had to pass the National Library. By that beautiful wonderful building which was truly a symbol, a symbol of the city. I did feel sorry about that building, but I also thought we were finished. Yeah, because at that point we were afraid - we did feel sorry about our city - but we were more afraid for our lives. We were thinking, ‘this is it, this is the end, its coming closer, it’ll be here soon.’’

Zlata Huseincehagic, boutique owner⁷

6 “I did feel sorry about that building”, the empathy towards unanimated beings appears as one of the most controversial feelings in time of war.

7 FAMA COLLECTION, Oral History, August, 1992. C. Index: FIRE, TB-235



III. Metamorphosis

The discrepancy between the idea of the pre-war buildings and the image of the war devastation generates that feeling of *cognitive dissonance*, towards the city that shatters the citizens.

The image of the burning National Library is crucial. The fire bursting out of the windows becomes the symbol of the siege of Sarajevo: the time stops on August 25th, 1992, and immortalizes the strongest image of the *Vijecnica*. The fire devouring the building, quickly becoming a ruin, suddenly displays the dual reality of the library, when both its construction and destruction are revealed during the tragic metamorphosis.

The *Heimlich* reveals the *Unheimlich*.

The twofold nature of the library triggers a sense of loss and disorientation that overpowers the spectator with that “melancholic hyperawareness of time, through which he is quietly confronted with death¹⁷”.

Freud’s understanding of the inner conflict within the individual is necessary to grasp the double nature of the entire city, the contrast between the city that *was* and the city that *is*, leaving open the questions concerning what the city *will be*. What are the impulses to resist [Es]? Which set of rules needs to be applied in order to survive [Über Ich]? And last, what kind of reaction and doubts does the tragic change of the city and landscape provoke within people’s mind [Ich]?

1 Expression used by J. MOSES in ‘Byron, Brewdog, and the recuperation of radical aesthetics’, May 2013, while talking about the effect of ruins. In his article, rather than specific war ruins, Moses refers to architectural ruins in general.

“Als Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheueren Ungeziefer verwandelt².”

“*One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug.*“

The opening two lines of *The Metamorphosis* (translated from German *Die Verwandlung*, literally, ‘the transformation’) set already the tone of the boundless classic written in 1915 by Franz Kafka. Besides the struggle to depict the real nature of what is an “ungeheueren Ungeziefer³”, it is clear, from the very beginning, that we are reading the history of an *alienation* and need for *adaptation*.

Beyond the physical transformation into a bug, there is a second degree of metamorphosis, connected to Gregor’s reaction, based on the *adjustment* of his mindset to his new status. Kafka analyses the path that Mr. Samsa undertakes - shock, acceptance and reaction - by depicting the clashes, the inner ruptures⁴ of the main character.

The questions arising from these interior conflicts lead us to the understanding of the human responses to the war in Sarajevo. Who are we? Why are we here? What purpose does our existence have? Do conventions take precedence over internal matters? Are we valuable enough to overcome the obstacles of perception?

From the chaos of the first four-six months, through the adoption of urban strategies to contrast snipers and shields, to the multiple manifestations of resilience, the city applied a new set of ‘rules’ to survive, a new *Über Ich*.

“We approached to the city’s Civil Defense Headquarters and they have directed us to one Textile Company, were we got the fabric, measuring approximately 8 with 17 1/2 meters [...]. One woman has used her sawing machine to hem it and has made the fabric the way we needed it so we could put the rope through its upper part, and we were under the certain risk as there

2 F. KAFKA, *Die Verwandlung*, (1915), Classix Press, 2009.

3 Translated as: verminous bug, vermin, cockroach, disgusting bug etc.

4 Referring, once again, to Freud’s ICH, ÜBER ICH and ES.

was always a sniper targeting from those hillsides. We have conducted all the necessary preparations on the ground, have climbed up to the attic apartments, into one attic. One member of the Civil Defense and myself were in the other attic, in one apartment. We throw the rope from above, tied that fabric, raised it up, we were fully protected, and we have reinforced the fabric on those 17 meters so that the entire Titova Street and good part of Dalmatinska Street were covered. The citizens could move around freely after that and we did not had any more victims or injuries in those areas after that.”

Serif Kulagic, 1995, FAMA collection, Oral History, TB 922
from: HOW TO MOUNT CURTAINS UNDER SNIPER FIRE

‘September 17, 1994 was, I tell you, those containers, and every 15 days we moved them to different positions, depending on where the snipers were shooting. As they found holes in the protection of some part of the city, so we put those containers. September 17, 1994 it was at The Marijin Dvor crossing was the most difficult crossing to protect from snipers. Why? Because the Marijin Dvor crossing was very elongated and hundreds of containers would have been needed to accomplish something. And the people who lived there, in Istarska Street and behind the Faculty of Philosophy simply couldn’t go anywhere. To get the basic foodstuffs. The food was distributed in Albanska Street, in the community hall. It means that somebody from Istarska Street had to cross that awful, wide, huge Marijin Dvor crossing to get food in order to survive. That’s why we asked the UNPROFOR to position those containers there. Unfortunately, I think it was that September, a French soldier was killed. It was that young man, 19 years old, who drove that forklift. And he was killed when a sniper waited for him to lower the container and shot him in the head. I think this was filmed. Actually it was televised live, an example of a real murder. On top of all those murders when our people got killed, now we had that foreigner who was killed.’

Fuad Babic, 1994, FAMA collection, Oral History, TB 825
from: THE SHIP CONTAINERS ARE USED AGAIN FOR
ANTI SNIPER PROTECTION

At the same time, we can assert that Sarajevo overtook all the steps that Gregor Samsa went through.

The cellist Vedran Smailovic playing, in an act of protest and self-liberation, in the debris of the National Library answers to the aforementioned questions.

The citizens adapt to the new forms of the city and respond to new needs generated during the war. Here comes the real metamorphosis of the war city, which identity lies in the material destruction as much as in the besieged's resilience, in the human responses to the physical outcomes of the attack.

The moment of war-cognitive dissonance takes place precisely when these questions occur and the inhabitants of a specific place do not recognize their time anymore.

Lack of electricity, water, supplies, the living conditions in Sarajevo during the war simply do not match the average urban, social condition of Europe in the end of the XX century. The individual experiences a sort of a "*Monde à l'envers*⁵", and develops specific reactions to a unique, new tragic form of architecture.

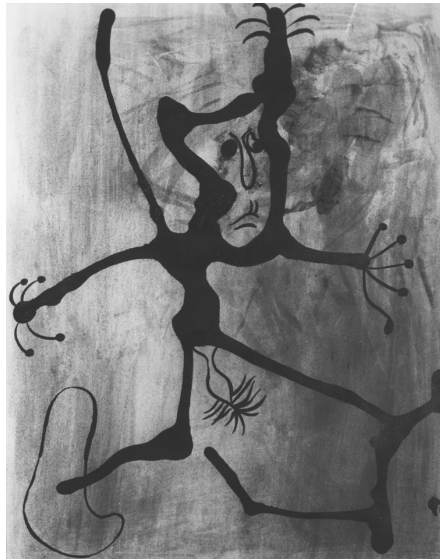
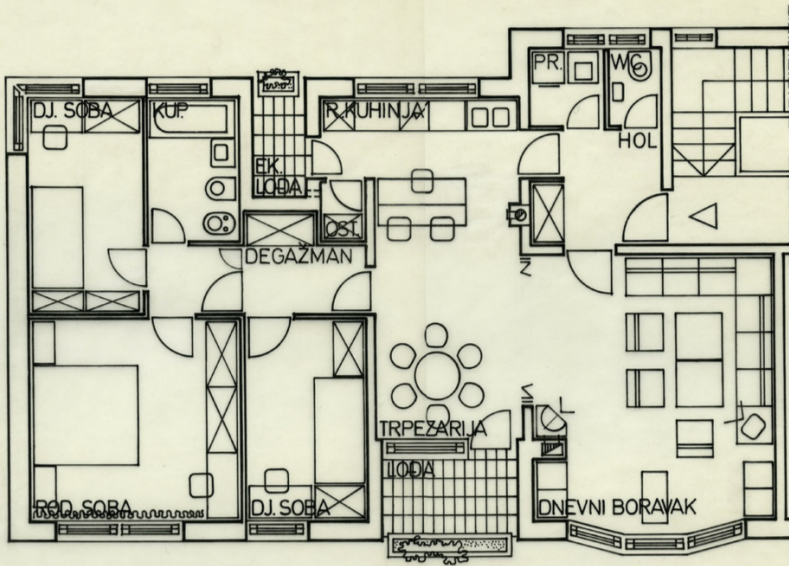
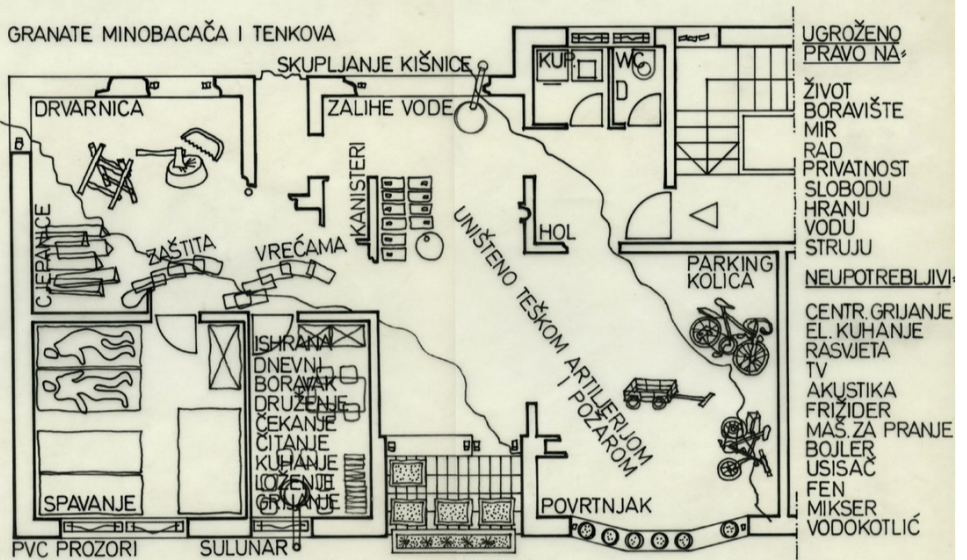


Figure en état de métamorphose,
1935-6, Joan Miró

⁵ Meaning Upside Down World, referring to J.J. Grandville's sceneries from series of visionary drawings, "Un autre monde", 1835 ca.



DESTRUKTIVNA «METAMORFOZA» 35.000 STANOVA U NUŽNI SMJEŠTAJ PREŽIVLJAVANJA
 OBITELJSKO STANOVANJE P=100 m² U OLIMPIJSKOM SARAJEVU ZIME 1984.



DESTRUKTIVNA «METAMORFOZA» 35.000 STANOVA U NUŽNI SMJEŠTAJ PREŽIVLJAVANJA
 OBITELJSKO SKLONIŠTE P=100 m² U KONC LOGORU SARAJEVO ZIME 1993, 1994, 1995 ?

“You ask me am I crazy for playing the cello? Why do you not ask if they are not crazy for shelling Sarajevo?”

Vedran Smailović



Cellist Vedran Smailović playing Strauss in the bombed National Library in Sarajevo.



IV. Experimental Spaces

“An experimental space, a radical space, is a space in which you don’t already know how to behave. [...] A[-n architectural] space is abstract, is geometry, is lines, walls, definitions, boundaries, and in a sense can be used for anything, so we define the way we use it, based on our habits. The room is just a box, but then you are looking at the label to know how to behave. [...] An experimental space really is trying to experiment with these conventions.”¹

“The task of the experimental architect is to take us to places and spaces we haven’t been before.”²

Streets turned from physical connection to danger zones. The high-rises from the modernist houses of the future to the main siege targets. In such a complex situation temporary architectural solutions appear, acts that are imperative to the needs of *now and here*. Big curtains are erected between two houses to protect the streets from the snipers, signs appear on the main alleys to indicate where the bullets come from, people start assembling improvised devices to respond to everyday needs, safe tunnels are excavated and an underground life develops, much safer than the aboveground level, only used to provide water, food, wood and fuel.

“The city, although unsafe, itself became a natural resource. The previous peacetime functions of the buildings took on new functions as urban shelters - for family, public, and spontaneous general uses.”³

1 L. WOODS, Experimental space and Architecture Lecture for European Graduate School, 2006

2 From Lebbeus Woods Wordpress Blog, ‘The Experimental’.

3 A. PILAV, Before the War, War, After the War, Urban imaginaries for Urban Resilience, in Int. J. Disaster Risk Sci. 2012, 3 , p.26

Sarajevo, day after day, became a war city and almost every wire of the urban fabric underwent a radical transformation. On the other side, resilience takes the shape of actions: the choir gathers to play and sing, young people organize small concerts as soon as they find a power generator, a musician plays inside the National Library, architects envision a future for Sarajevo, and document the war effects on the buildings at the same time⁴.

Given these conditions, war itself cannot be considered directly a creative force. However, the tragic external impulses on the besieged city stimulate a specific human reaction that leads to the creation of new spaces and new ways of living. Freud's theories on the Unheimlich are now fundamental to understand the idea that war itself is, first of all, an impulse.



Street Curtains, Protection Anti Sniper, Sarajevo, 1994, *Unknown Photographer*

⁴ Exhibition: Warchitecture-Sarajevo: A Wounded City, Bosnia-Herzegovina Association of Architects (Das-Sabih), 1992-93, with particular attention for the work of Zoran Dosner within the section "Dream and Reality".

The destruction is a dimension already embodied in the buildings since the very first moment these are constructed. The revelation of this dimension stimulates the new architecture created during the war, as much as Gregor Samsa's transformation into a bug stimulates his real inner metamorphosis⁵.

The debris themselves are already not so far from Lebbeus Woods' definition of 'Experimental'. After the fire, the National Library became a place never seen before, the behavioural 'rules' and the geometry itself of the place were subverted; a chaotic scenario provided freedom of interpretation of the space.

The same fate was shared with many other landmarks, monuments and public spaces. In particular, among the targets, stood out the modernist buildings, blocks, high-rises, easy spots to gaze at; not to mention the post-war ample arteries, as Meša Selimović Boulevard, renamed Sniper Alley during the siege. Woods' approach, his architecture made of invisible walls, temporary solutions, changes, gives hint to discern the collapse of the socialist architecture in Sarajevo. For this reason, albeit the American theorist is often seen as a visionary, I believe his work turns out being the most idealist interpretation of the present⁶. The XX century revealed the unstable nature of human society, institutions, beliefs, scientific laws and cities. Projects such as Walls, Freezones and Inhabit the Earthquake, embrace the metamorphic nature of space: cities change, year after year, and every static spatial solution that attempts to block this growth collapses.

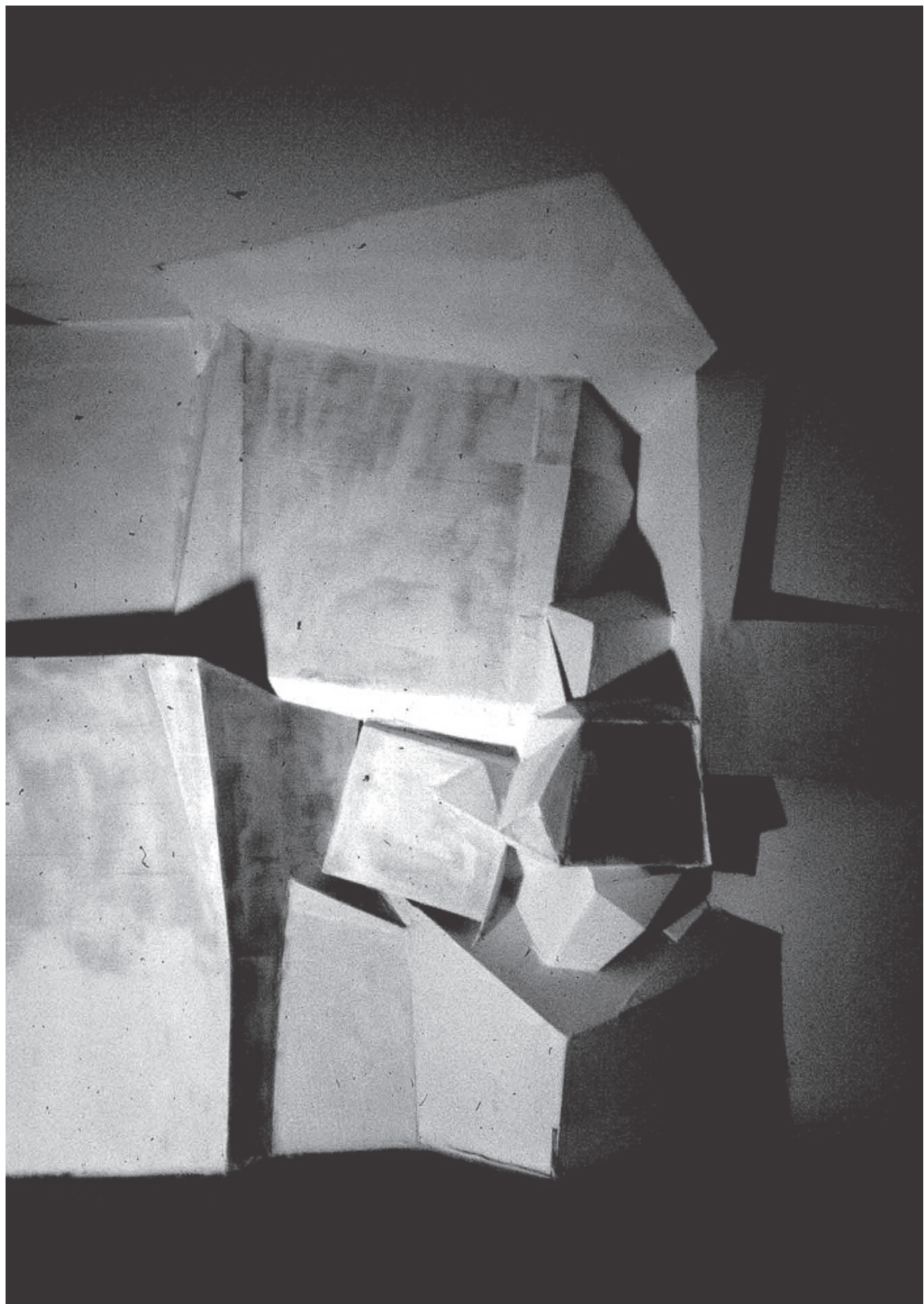
5 [Such concept will be fundamental in the last part of this text, when we approach the issues related to post-war scenarios. The traces and indexes that war devastation leaves, play a crucial role in the definition of what I will name "Sites of Trauma". We will see how the spatial intelligence developed during the war will be then crucial to *heal* such spaces.]

6 According to Y. FRIEDMAN's postulate: "an Utopia is, par excellence, feasible", from italian version "Utopie Realizzabili", Quodlibet, Macerata, 2003.



Left: Underground Life, still from Miss Sarajevo, 1993, Bill Carter

*Prototypical wall and window repair for Sarajevo, Bosnia, c. 1994, view from inside.
Concept by Lebbeus Woods, design and construction by architect Paul Anvar.*





Objects made out of recycled materials during the years of the Siege

Source: *Improvised Design in the Siege of Sarajevo*,
Jonah Goodman #4





focus: Gardening

During the years of the Siege the main food supply consisted in Pita bread and stews, quickest and cheapest way to stop the hunger. Pita and stews could have been made from almost any ingredient, with water, flour and some vegetables, people could cover every meal. After a while vegetables and spices started to lack. All other sort of greeneries started to be collected, cooked and eventually eaten. Later, when the UNHCR started providing the seeds, people began gardening. Entire lawns and safe areas of the city were turned into gardens: podbjel (a small vine), dandelion, radic and nettle were cultivated and quickly became basis for Sarajevans' alimentation.

Turning the safe urban public spots into gardens provoked mixed feelings: on the one hand, for many, being forced to do so was humiliating. On the other, being able to cultivate and survive - as Ivana Macek writes in *Sarajevo Under Sige* - was always reason of pride.

People who lived in houses on the outskirts of town had usually more space suitable for gardening and it was very common to share such spaces with others.



CITY AS A NATURAL RESOURCE

What I sorted out of an extensive research on the war in Sarajevo, on the transformation of the city, the reaction of its inhabitants, the methods adopted by the survivors, is a set of important insights on the relationship between human and space. Such analysis led me to define the rapid shift of the capital of BiH: from being an effective candidate to the assumption of a western imprint in the '80s, Sarajevo had to be considered 'just' as the only possible survival resource for its citizens.

By defining a City as a Resource, in peace conditions, we automatically glance at the future, considering the potential of the urban spaces and what can be done with such. Under extreme circumstances, Sarajevo was considered as a physical, natural, resource, its potential belonged to the present.

By bringing the discourse to present times, the urge to take care of the space becomes glaring. As only a garden can do, the city kept alive the besieged Bosnians for four years.



*A badly damaged house in Stup, near Sarajevo Airport, 1994
Photograph by Kevin Weaver*



V. Open Systems

1.

In the four-years-siege, within the debris of a mutilated Sarajevo, 11,541 lost their lives. More than a million were classified as internally displaced in Bosnia-Herzegovina. Over 35,000 buildings went destroyed. War forced many to abandon their houses, and thus, to survive *together*, by sharing resources and space.

The various forms of resilience, manifested from 1992 to 1996, express a strive for a collective sensitivity. Sarajevans started to reframe the city, by digging tunnels, opening passages through walls, reformulating layouts for the dwelling units. The citizens claimed the city back as a whole, reacting against a rigid architecture made of walls, cuts, borders, exclusions; *reverting* the planned city with spontaneous forms of urban resilience¹.

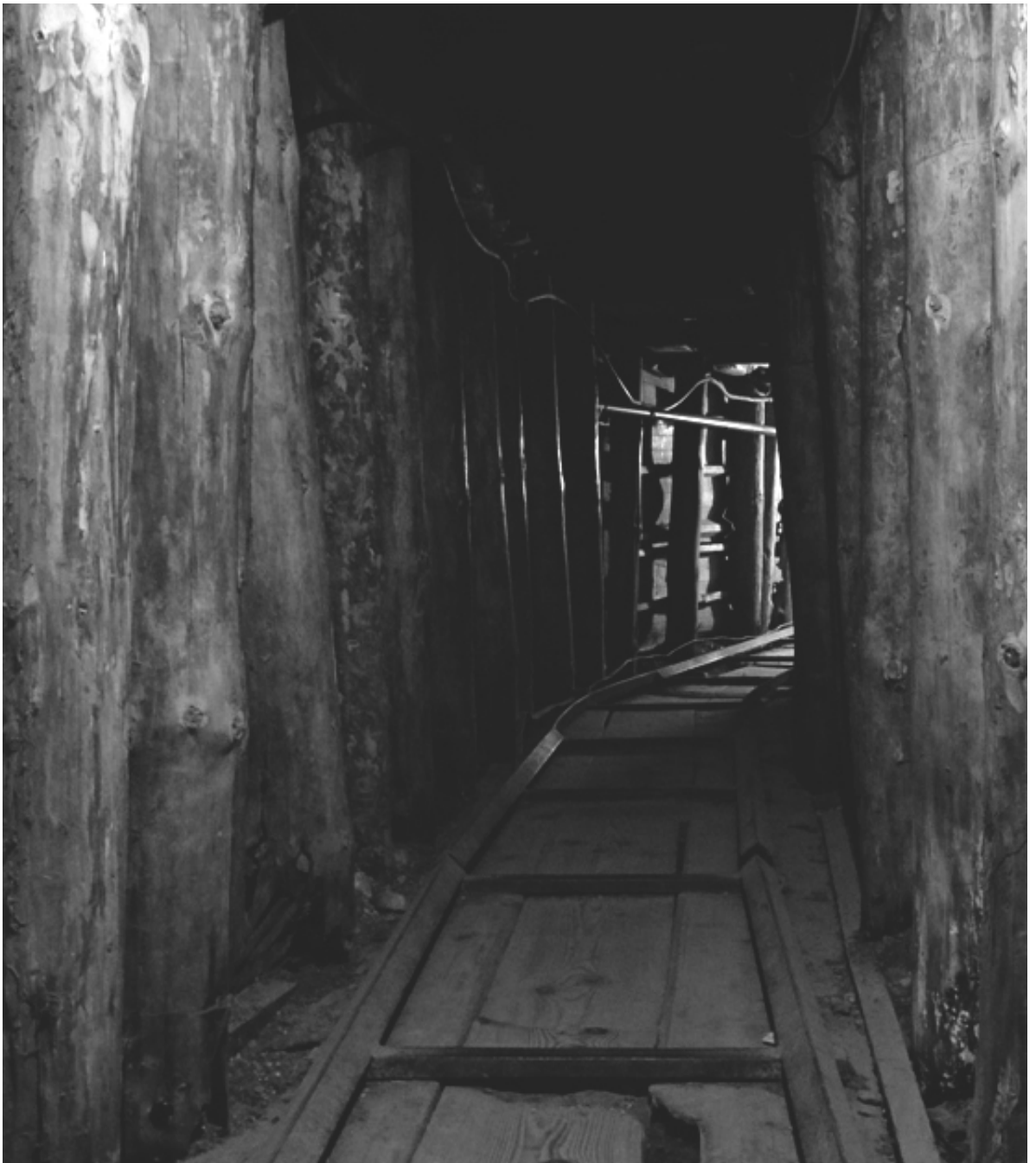
While the designed public spaces and wide modernist alleys were being targeted, some new organic, temporary connections and shelters emerged in the capital. People slowly started to inhabit the gaps, the voids, the leftovers of the planned built environment.

According to Pilav², from those four years of Siege, urbanists should face the necessity of every city for a preventive urban resilience plan. And perhaps, what needs to be analyzed is the system on which modernist development laid their foundations in many eastern European cities: often a blocked, rigid scheme that does not allow any form of transformation, nor evolution - what Richard Sennet defines a Closed System.

From such belief, comes the urge to think of an open strategy that does not divide the urban space into blocks, in insides and outsides, volumes

1 Refers to an urban analysis in : A. PILAV, Before the War, War, After the War, Urban imaginaries for Urban Resilience, in Int. J. Disaster Risk Sci. 2012, 3 , p.35

2 A. PILAV, Ibidem, p.35



Through the claustrophobic passageway that linked Dobrinja to Butmir, under the Airport, people could finally get out to find ammunition, medicine, flour, sugar and oil. It served Sarajevo for 1,450 days, 250 were killed trying to cross the airport to get to the dark 1 km tunnel “of hope”, only way out from the besieged city.

*Photograph by
The Centre for Investigating Reporting*

and voids, built and unbuilt streets and buildings, homes and public spaces. Instead, the adopted solutions shall promote adaptability, by embracing changes and constant open transformations.

Shall the configuration of a *constantly resilient* city, closer to the Sturm und Drang³ movement rather than to the modern socialist rigidity, be task, aim and need of the Man himself, who must be driven by his constant tendency to adaptation. The constructive force is the triumph of the Freudian *Ich*, the dimension of awareness, of freedom, the only one able to transform the energy of the war into the entropy of reconstruction.

To recapitulate my beliefs and intents, I am not arguing upon the design of a new society; on the contrary, echoing the British-Austrian economist Friedrich Hayek, it would be counterproductive to work on a plan “designed to satisfy particular views about who should have what”⁴. Rather than “designing” a new society — and thus privileging state control — Hayek argued for “cultivating” existing social and economic phenomena⁵. Such *cultivation* will be further explored in the second section of this thesis.

Already the Smithsons’ generation, in the 50’s, through revolutionary methods and ideas, such as the “As found”, were praising the quality of the non-designed spaces, acclaiming anti-control politics, so that they will later assert: “We were the generation stepping aside from politics no longer appropriated to our needs”⁶. As we mentioned, the Smithsons were not the only interpreters of this new way of looking at the architectural practice. From the members of the Team X, to Cedric Price and the other authors of *Non Plan*, a full generation was fighting traditional urban planning, zoning, while praising spontaneity, dynamism, vitality and freedom.

It is not surprising that their was a post-war generation, and that Hayek’s theories arose in the midst of the Second World War. On the same line, this project aims to reconcile the “clash between planning and democracy”⁷, by prompting a certain group of people to explore the potential of a chosen site.

3 Meant as the powerful force that wiped away the Enlightenment ideals, rather than a wave of individualism.

4 F. HAYEK, *The Road to Serfdom*, Text and Documents, University of Chicago Press, 1944, p.85

5 Notes Toward a History of Non-Planning, Anthony Fontenot, *Places Journal*.

6 A. and P. SMITHSON, “The ‘As Found’ and the Found,” in *The Independent Group*, p. 201

7 F. HAYEK, *Ibidem*

The Open System must react against the modernist stamp that contributed to impose a social order to Sarajevo, one of the most diverse, multicultural cities of ex-Yugoslavia. The Open City promotes chaos over rigidity, diversity over repetition, freedom over control, natural forms over prefabrication, particularity over homogeneity, un-war over war.

2.

The afore-mentioned need for a condition of perpetual change echoes the idea of *entropy* [from the greek en-, inside and tropē, transformation]. In statistical mechanics, the term corresponds to the number of microscopic configurations, happening within a thermodynamic system, in case of macroscopic variables. Under conditions of change, entropy is literally the degree of chaos, occurring within any physical system - included the universe. The level of change to apply, in order to adapt.

From the Hegelian understanding that any liberation arises from an oppression, an alternative city needs to emerge, the architectural manifestation of a society that rises against the political dynamics that led to war. From a city that controls its inhabitants without any relation nor care for its territory, the shift to a condition where the inhabitants control a city that establishes a relationship with its natural environment. Hence the radical change of role of the citizen: from a passive Orwellian prisoner, to a responsible *guardian* who takes *care* of its territory. In response to modern cities, an almost-marxist reaction against every form of hyper control, of a society where the *value of ownership* is replaced by the much more contemporary *value of access*. Where the owners become users.

In this sense, I intend to formulate a proposal aiming to stimulate an adaptation of built environment and our society to the human and natural XXI century needs. By taking the scientific definition of entropy as the leading principle to design a settlement arising from and through the debris of the destroyed buildings of a war city, we must not forget three essential points.

First, reacting to the rigidity of the modern urban design, in favour of a more dynamic and organic structure could very easily lead to an anxious, pandemoniac system. In that case we would design

something which is closer to a war city, rather than an un-war⁸ city. The goal is to envision the potential of a space that serves its citizens, allows continuous interactions, expansions and changes, that fights the classic idea of ownership, and the archetypes of homogeneity, repetition.

Second, we must keep in mind that architecture is not only a shelter, but, more important, a catalyst of civilization. Thus, before proceeding to the spatial design, comes the urge to a social understanding of the inhabitants of the space, who is the user?

Third, the 'How'. The method will mainly learn from two theorists' works: Richard Sennet and Christopher Alexander. From Sennet's *Open City*, I extrapolate two main ideas: the Incomplete Form, which will help us to grasp the connection between the Ruins and what arises from them, and the concept on Unresolved Narrative. From Alexander I will borrow the idea of the 'Semilattice Structure'. The spatial design will, on the other hand, follow what I believe to be the most innovative design method of the XX century: Adolf Loos' *Raumplan*. The revisitation of Loos' strategies will be, once again, channeled and contained by Sennet's understanding of Edges, and the discrepancy standing between the Border and the Boundary.

8 K. WODICZKO, *Un-War*, *Harvard Design Magazine*, n.42

VI. Care

“Even when we see the other “just standing around” is never understood as a human-thing objectively present. “Standing around” is an existential mode of being, the lingering with everything and nothing which lacks heedfulness and circumspection. The other is encountered in his *Mitda-sein* in the world.”¹

As Emery argues², the qualitative crisis of the XX century cities derives from a severe scission of the discipline of architecture between Art and Technique. Starting from the beginning of industrialism, mid 1800, a process of extreme rationalization contributed to the disappearance of what was a *holistic* discipline. The traditional Architect³, responsible of almost the entire process of construction, vanished in favour of many separate specialized figures⁴ who, in fact, do not control the whole development.

The separation between *archè* and *technè*, relieved Architecture from many ethic and aesthetic issues. The factory-model was then fully embraced. The technique was released from a status of simple *means*, and allowed to become *aim*.

The industrial method was then applied in architecture. Homogeneity, endless production for production, speculation, standardization are the key features of post Second World War Architecture, that also so much finds its description in the term *Unheimlich*.

It is then fundamental to grasp, besides the qualitative crisis occurred to some European cities, the radical change in the approach to *space*. On the urban scale, the need to control forms (and masses) develops,

1 M. HEIDEGGER, *Being and Time*, a translation of *Sein und Zeit*, 1953, translated by Joan Stambaugh, 1996, State University of New York Press, § 26, pp. 113

2 N. EMERY, *Ibidem*

3 The figure shaped in the Middle Age, the “cathedral builders”. Brunelleschi and Alberti, to name two.

4 From the drawer to the carpenter, from the structural engineer to the electrical engineer...

from Howard's Garden Cities, through an economic model that considers *space* as an industrial *product*, to be functionally split and sold. In a capitalist perspective, industrial production, rather than producing *value*, produces *profit*, that is to be reinvested to generate more profit.

According to J. A. Schumpeter⁵, in the capitalist system, when the new is placed side by side with the *old*, it destroys it and forces a situation of adaptation to a new model (in this process, the *needs* of the consumer are utterly irrelevant).

The same rules applies to the urban scale: prefabricated elements and homogeneity of forms allow to construct cities, that are rooted in a logic of profit, rather than in their qualitative forms⁶. The outcomes are the postwar urban speculations on desert residential isolated neighbourhoods (what Cornu describes as *villes à part*⁷), useless infrastructures and low quality, sometimes even unsafe buildings. This production *of and for* production, swallows the architectural project, in favour of a constant process of *creative destruction* that keeps producing the space for the market.

The relationship between man and space is then twisted. In fact, from a productive perspective a space needs to be conquered, owned, exploited, and then discarded. It is precisely this way of thinking that contributed to many conflicts of the XX and XXI century⁸. The conception of space as something abstract could easily lead to think that a Tabula Rasa is almost always applicable. Once a city is destroyed, the invader can occupy the space, as if it was just an area bounded by some geographical coordinates. A misinterpreted idea of the Tabula Rasa, mainly coming from the years after the Second World War, contributed to the a-historicity of Man and world of the XX century.

The utilitarian perspective of space that inscribed war embraces, indeed, modernist ideas. Cities are considered as adds-on to the territory⁹, and it does not amaze that those *villes à part* can, hence, only be seen as machines.

Le Corbusier stood for a city where “*there is nothing ready, but*

5 J.A. SCHUMPETER, *Capitalism, Socialism, and Democracy*, Taylor & Francis e-Library, 2003, first ed. 1943.

6 That is how what Debord depicted as qualitative crisis of modernism arises.

7 M. CORNU, *Libérer la ville*, Brussels, Casterman, 1977, p.60

8 Until the recent Middle East wars.

9 These ideas will highly influence some architecture of the 60s and 70s, Archizoom and the Non Stop City, Archigram's Living Pod as well as Japanese Metabolism.

everything can be ready”, where “*the house will no longer be an archaic entity, heavily rooted in the soil by deep foundations, built “firm and strong,” the object of the devotion on which the cult of the family and the race has so long been concentrated.*”¹⁰ According to Emery, these positions deeply influenced architects such as Buckminster Fuller, Peter Cook and Rem Koolhaas and perfectly apply to the development of the post-industrial cities.

From the foolish idea of the city as a machine, springs a complete apathy for the context, nature, and the territory in general. In the dynamics of the capitalist market, being anchored to a specific territory becomes useless, so much so that the house itself ‘shall be abandoned’ for Buckminster Fuller’s *living units*, or Archigram’s *pods*. I believe that the identity crisis of modern cities roots precisely in the disconnection with the territory.

The disregard for the context brings to senseless postulates such as Le Corbusier’s idea that the house is a *machine à habiter* and a chair is a *machine to sit*. Even Koolhaas’ “theory of Bigness” seems to me absurd. *Fuck the context!* and other flashy slogans led to these Walking Cities that smash their territory, unload tons of rubbles and produce *non-life*.

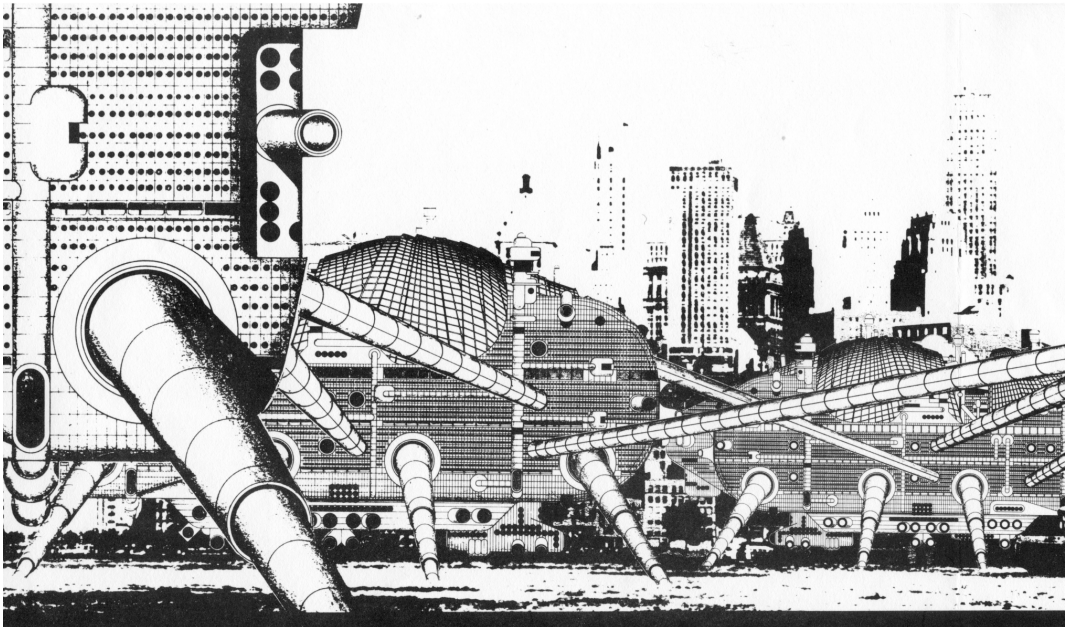
This happened so recurrently that, often, war was just seen as a great opportunity for construction and what bombs did not destroy was tore apart by urban planners¹¹. Le Corbusier himself wrote that “war cleared the way” to the realization of his *machines*, implicitly embracing Marinetti’s conception of war as “hygiene of the world”, that so much reconnects to Schumpeter’s creative destruction. Could architecture get closer to fascism than this? Weren’t, in the end, these yearned *paradis artificiels* just daft punks?

We learn from the cases of resilience in Sarajevo, that the real human responses to war lead to the very heart of the idea of dwelling, that *life in a city* can be a perpetual healing process that does not include a constant process of *destruction - construction*.

What does it mean to *inhabit*? How to build a relationship with our territory? How to face the densification of our spaces?
The aim is learning from the siege dynamics, when Sarajevo truly was

¹⁰ LE CORBUSIER, *Vers une architecture*, L’Esprit Nouveau, 1921

¹¹ It is the case of Rotterdam, to name one.



Walking City, 1964, *Archigram*

a Socialist city, when the afore mentioned questions were answered, when a socialist mentality contributed to *un-do* the war.

I let the swiss philosopher Nicola Emery guide me through an hermeneutic approach to the project. Project meant as a *healing process*. Instead of keep proposing new architectures that so much look as independent machineries, I seek a reconnection with the landscape and embrace Heidegger's idea that human inhabit the world, rather than being in it. According to the German phenomenologist, the action of inhabiting a space has a twofold meanings: first, it means to take care of that space, second, inhabit means to adapt, to consciously transform. We are not in the world as a chair can be in a room.

Dwelling corresponds in fact to the first demands of human society: change and adaptation. I believe architecture itself can be conceived in terms of an open system, open for interpretations and multiple uses. Hence the urge to embrace the idea of Metamorphosis as a status, where the only predictable future condition is *change*. Change of use, shape, users, climate, layout.

As I mentioned, change needs to be put side by side with the principle of *care*. The modernist machine shall not be left out of the system, on the contrary, it must be an active contributor to the city, by being a means, rather than an aim.

By promoting care, adaptation, sense of belonging, and communion over the individual effort typical of the capitalist XX century society, one of the archetypes on which I base this project is the garden, where no walls stand, nature dictates its rules and architecture seeks for connection to it.

“Thus, the cities of the future, rather than being made out of glass and steel as envisioned by earlier generations of urbanists, are instead largely constructed out of crude brick, straw, recycled plastic, cement blocks, and scrap wood. Instead of cities of light soaring toward heaven, much of the twenty- first-century urban world squats in squalor, surrounded by pollution, excrement, and decay. Indeed, the one billion city-dwellers who inhabit postmodern slums might well look back with envy at the ruins of the sturdy mud homes of Catal Hüyük in Anatolia, erected at the very dawn of city life nine thousand years ago.”¹²

12 M. DAVIS, Planet of slums, Verso, London, 2006, p.19

“The city these Marxists both love and envision [...] is a universe away from the “Steel Cities” and “Energy Cities” that the bolsheviks initially conceived for post revolutionary Russia!”¹³

The envisioned built environment shall than embrace both *archè* and *technè*. The goal of the coming proposal is to envision a scenario, for a specific site, Marśalka, through a program that protects, connects and heals its territory, arises from actual needs, embrace climax, changes and adapts, unites rather than excludes, that does not suffer nor fights the pre-existence, but interprets that, that is not to be owned but to be accessed, that is not a machine but of machines can take advantage, that is not in the world, but inhabits the world, accepts adaptation rather than destruction, embraces open systems rather than close ones, that is natural and *autopoietic*.

¹³ A. MERRIFIELD, *Metromarxism, A Marxist tale of the city*, Routledge, 2002.



Catal Hüyük, Anatolia, 7000 bC





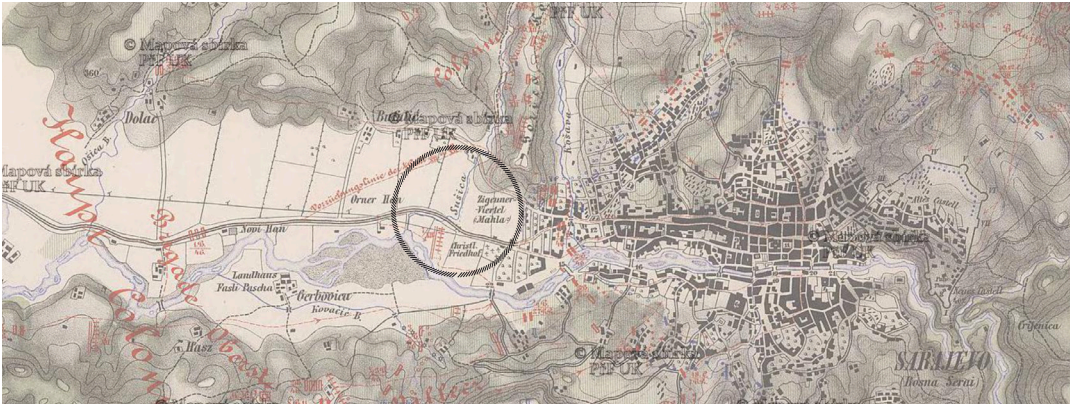
MARŠALKA
barriers, voids, translations

I. Fragmented Identity

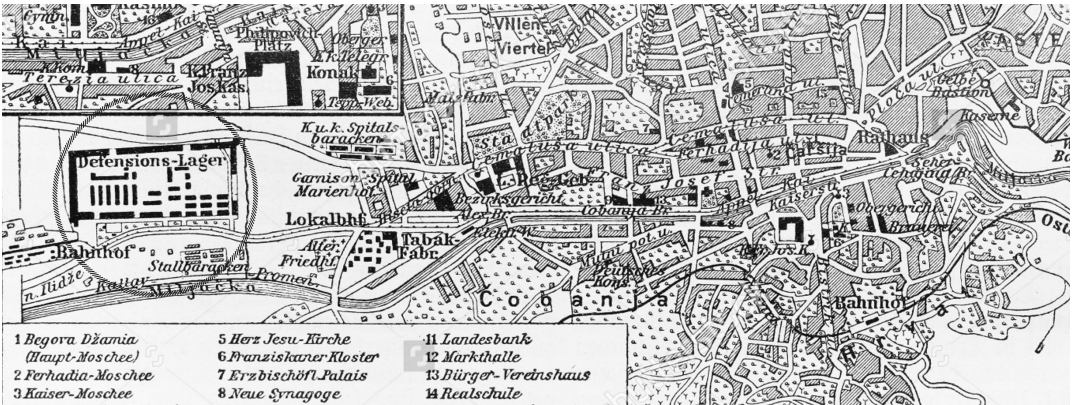
In 1996, the process of reconstruction of Sarajevo began, and, in more than twenty years, many of the war wounds became scars. The capital of BiH slowly reassumed the multiethnic, diverse character that inscribed its symbolic role in the Balkans.

However, in the progressive physical and emblematic reconstitution of the urban broken patterns, someone might find some white spots, some *holes* on the canvas. Some of these spots are to be found along some back streets, in the leftover spaces of some neighbourhoods, in the nature of some objects. Others are very readable on a plan.

The latter category includes the case of the former military complex on Marsala Tita, Maršalka for Sarajevans. The name itself refers to a female declination of Marshal (tr. *Marshall*), and comes from the Latin *Mariscalus*, meaning *stable guy*. Former military school, Maršalka, not only bears several war scars, being the western part of the complex reduced to ruins, but acts also as physical reminder of the several actors that shaped the city in the XX century. The complex seats on a crucial site for the morphological development of the city. By comparing three maps, dating back to the Austro-Hungarian period, 1887, end XIX century and 1911, it is clear how the appearance of the barracks shifts the development of the city on the west, along the river. Before the 20th century, the site was positioned at the border of the city. After the late developments - before the First World War - Maršalka began to get absorbed in the western expansion of Sarajevo, and remained, because of its massive scale, isolated until the Socialist developments.



Austro - Hungarian map of Sarajevo, 1887, or. 1:28 000



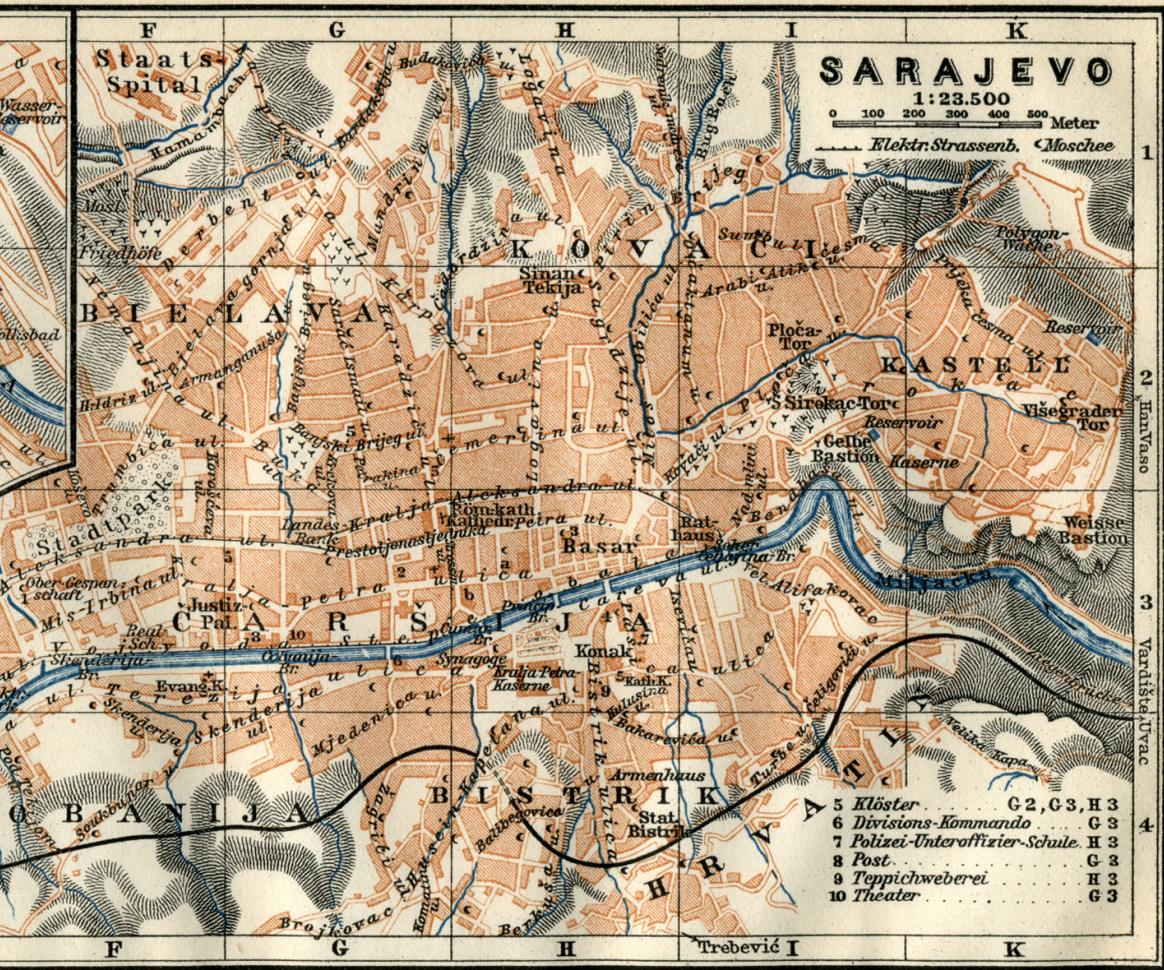
Austro - Hungarian map of Sarajevo, end 1800, or. 1:34 000



Austro - Hungarian map of Sarajevo, 1911, or. 1:75 000



Austro-Hungarian Map of Sarajevo, 1914



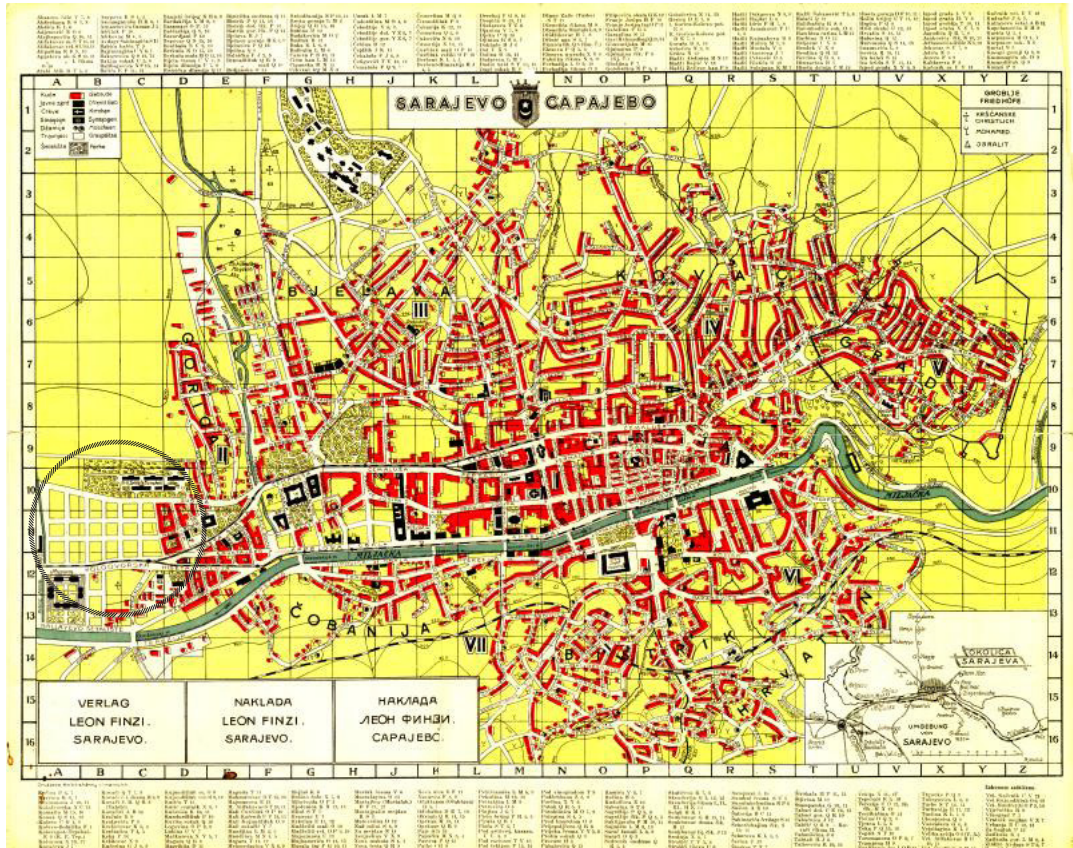
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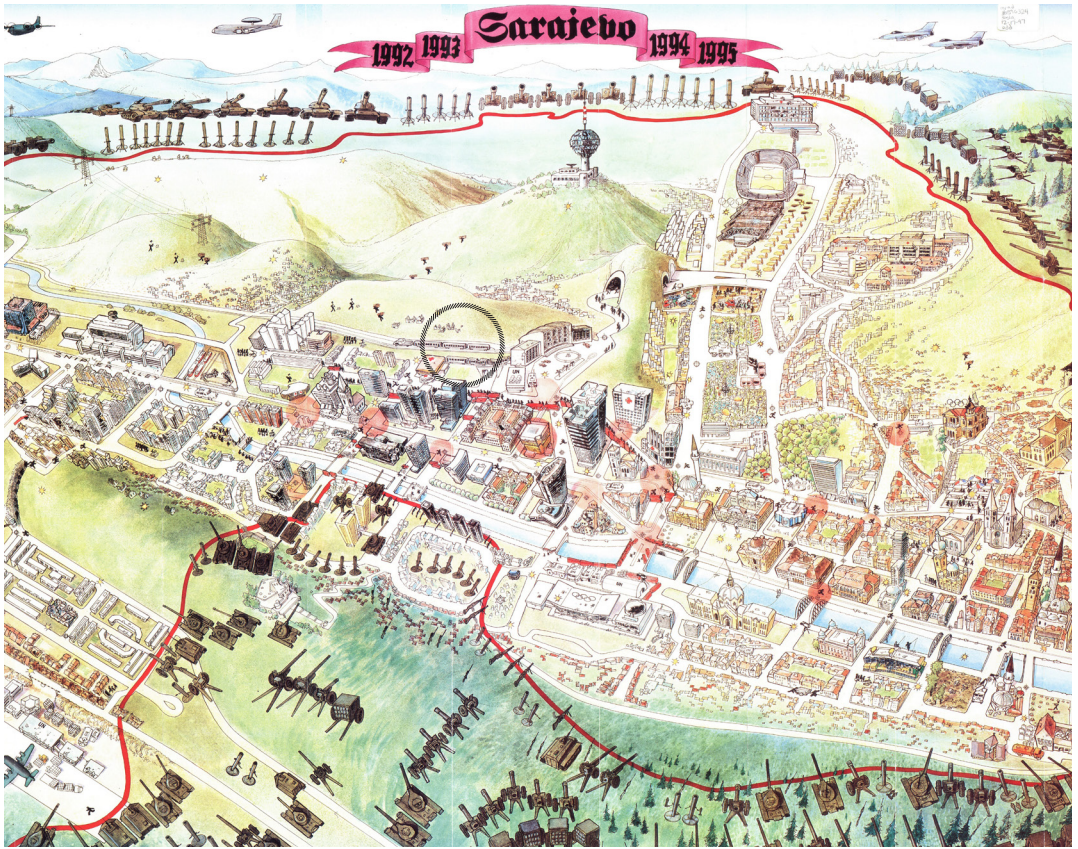
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Elektr. Strassenb. Moschee

- 5 Klöster G2, C3, H3
- 6 Divisions-Kommando C3
- 7 Polizei-Unteroffizier-Schule H3
- 8 Post C3
- 9 Teppichweberei H3
- 10 Theater G3



Yugoslavian Map of Sarajevo, mid 1900



Sarajevo Survival Guide, FAMA collection, 1992

The architecture declination of the sober blocks constituting Marshal Tito barracks recalls their Austro-Hungarian origins. Nonetheless, throughout their history, these saw many tenants. From an early Austro Hungarian map (dating 1887), on our site we read “Zigeuner Viertel Mahla”, literally *Gipsy District*¹.

The Gipsies were eventually ejected from the Austrian forces, to build a complex of buildings hosting military functions in the first decade of the XX century. The design of such barracks, at first, seemed to be much more open on the south and closed on the north, if compared to its final plan.

After World War I, from the hands of Austro-Hungarians, the complex slipped to the JNA (Yugoslav National Army) - and clearly marked an area still *outside* of the city, as we can see comparing an Austrian map dated 1914 and a Bosnian one.

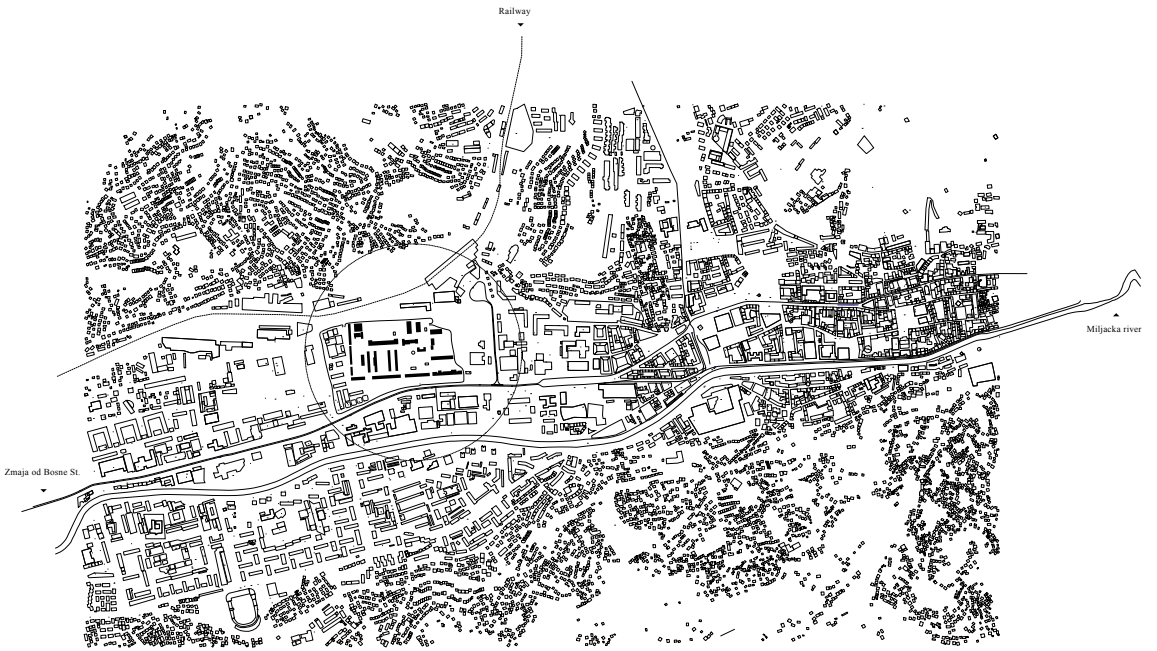
It is indeed relevant to notice how, as soon as the documents start to present the languages of ex Yugoslavia, the barracks disappear from the maps. From the World War I until the end of the 1992-1996 siege, Maršalka, by becoming an important military seat, became an empty spot on the various city plans I found.

While opting out of the JNA, Bosnians held Serbs hostages inside the barracks, before definitely occupying the space and turn Maršalka into the *seat of territorial protection*². After being heavily targeted during the siege - Maršalka was right in front of the conquered district of Grbaviča - the NATO forces were last to stay in the barracks until the end of the war and short after.

When the war ended, the imposing former Austro-Hungarian complex began its scission. While the western walls were so densely pierced by bullets and shards to become unusable, the eastern wing followed the reconstruction of the city and became one of the seats of the University of Sarajevo. On the one hand, such reuse of half of the complex, successfully freed the barracks from their high political and symbolical charge related to warfare, on the other, the strained division process unfolded into an even greater clash between west and east wing. A 20 meters empty corridor stands in the middle of the courtyard, and a 70 by 30 meters stripe of more or less wild vegetation isolates the complex from the noisy Zmaja od Bosne Street. Such invisible *walls* contribute to an already unique and fragmented urban

1 It is estimated that between 65,000 and 70,000 still live in BiH, especially in Sarajevo and Tuzla, and constitutes a substantial part of the homeless inhabitants of the country. It is quite singular to notice, in this case, that homeless people partly inhabit Maršalka in 2017.

2 Now considered as symbol of defence for the years of the Siege



reality, which is essential to grasp, in order to envision a future for Maršalka west wing. The other *wall* is given by the debris themselves, those on the outer sides, which appearance is so hostile and the area is so polluted, to prevent any exchange between their interiors and the open courtyards. In the case of the western outer barracks (02, 03, 04), now completely levelled, the invisible barrier gets even stronger, by blocking any physical connection between the site and the residential area.

When it comes to describe the complexity of such site, a hybridization of the discourse is necessary to fathom its incompleteness. The mapping process needs to take into account, besides the barracks' history, a four-dimensional system made of a specific morphology, visual relationships, different functions, materials and multiple actors. For a deeper morphological understanding, Maršalka needs to be approached beyond its plan, a view from above says, at some point, very little about its conditions. The architectural tool to better sort its intricacy is the *section*. Cross sections show four different spaces, from East to West: the operating university buildings, the aforementioned empty corridor, the ruins, and finally, the *ghost* buildings. The transversal sections give us an idea of how the nature of the space is fading to the *void*, from east to west.

Today, Maršalka hosts, besides the University Campus, the most disparate presences: the US Embassy on the far east side, a private hotel with tennis court and swimming pool, and on the south/west side, ruined buildings, on and in which vegetation grows spontaneously. Right outside of the complex we find on the south, residential high-rises and the access to the main artery of the street, the so-called Sniper Alley during the Siege. On the north, the train station. Obviously, such diverse spaces attract various actors: students, in the university, diplomats, at the embassy, families and workers, in the residential buildings. The debris are used by other categories of users: drug-addicts, homeless people and stray dogs are in fact finding shelters in the mutilated buildings, ending up accentuating the clash between these structures and the surroundings.

These layers inevitably declare different points of view, thus, various possibilities to read the realities of Maršalka. Furthermore, the future of the west wing, not only has to deal with the complex challenge given by its built form and its actors, the outsider of Sarajevan society that inhabited the leftover of the urban development, but also with all the actors that live *around* these buildings, inhabiting the district of Pofalići.

By considering this as an urban design challenge, an equation where to sort, with a top-down approach, a *variable x* that will eventually solve Maršalka's issues, we inevitably face a *cul de sac*, mainly because of lack of financial resources. It is relevant to say, that in 1996 the right of use and management of land and buildings was transferred to the University of Sarajevo. The plan envisioning an expansion of Sarajevo University, eventually froze because of the cost of such intervention³. More specifically, the masterplan involved the erection of the Faculties of Economics, Agriculture, Music and Performative Arts, with a specific attention for the last two⁴.

In addition, as I mentioned, the issue related to this site is not merely physical, but strongly connected to its symbolic and historic nature. Some remember it as a green, perfectly organized space before the war, for others it is a monument to the defence during the siege, many see it just as still related to the atrocities of the war. Undoubtedly, Maršalka was the mirror of Grbavica during the years of the siege and acted as a shield for the central part of Sarajevo from 1992 to 1996.

Because of their history, symbolic meaning and materiality, I consider the western former Marsal Tito barracks as a *site of trauma*, post-urban space, victim of the most extreme human cultural artifact, war⁵.

In addition, the buildings host homeless and drugs addicts, who are already *outside* of the urban logics, by not having a fix job, not paying taxes and not fitting the capitalist market rules. They are temporary inhabitant of this post-urban space, that 'found itself' a way to resist the war trauma, by slowly abandoning the city, and being overtaken by nature.

The task of this project is to conceive a different scenario, leading to reactivate the site - 'fundamental for the expansion of the city'⁶ - and envision a different, if not unconventional path leading to the centre of Music and Performative Arts.

3 Source: Radiosarajevo.ba
<http://www.radiosarajevo.ba/vijesti/lokalne-teme/foto-na-prostoru-bivse-kasarne-marsal-tito-gradit-ce-se-muzicka-akademija-ekonomski-fakultet/198956>

4 "Takoder prioritetni projekat je i izgradnja objekta Muzičke akademije čijom realizacijom bi se izvršile obaveze prema Katoličkoj crkvi. [...]“, dodali su iz službe za odnose s javnošću Univerziteta u Sarajevu.”

“You priority project is the construction of the building of the Music Academy which implementation would be executed obligations to the Catholic Church. [...]“, they added out of service for public relations at the University of Sarajevo.”

<http://www.radiosarajevo.ba/vijesti/lokalne-teme/foto-na-prostoru-bivse-kasarne-marsal-tito-gradit-ce-se-muzicka-akademija-ekonomski-fakultet/198956>

5 Slavoj Žižek, *Violence*, ch. Tolerance as an Ideological Category, ref. to clash of civilization, pp.141 quote: “[...] the ultimate source of Barbarism is culture itself”

6 As the Arch Net international architecture competition brief states.

Maršalka - January 2017
mapping through photographs
(Leica M3, Kodak Tri-x 400)



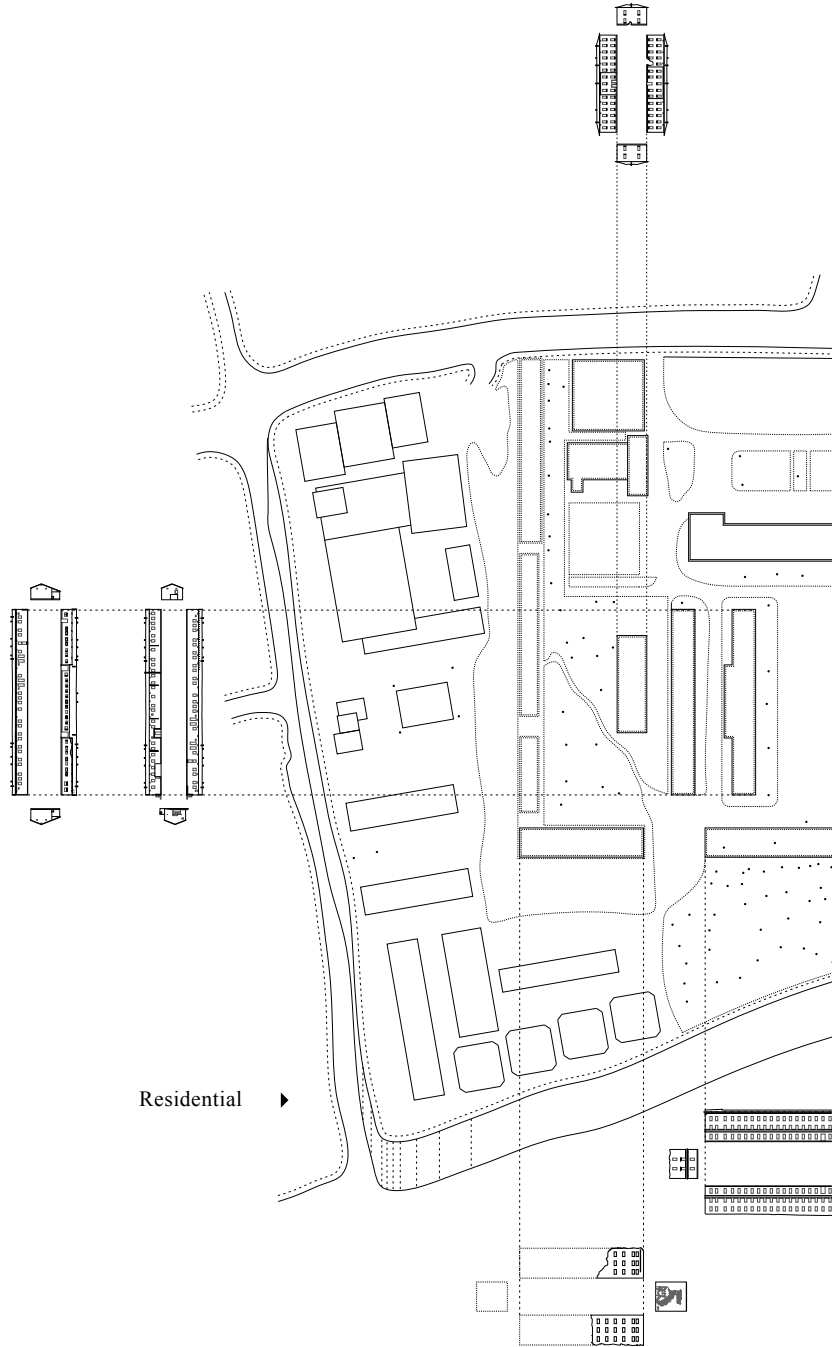
Connection with the Residential area (above)
former Infirmary and Sports Hall (below)



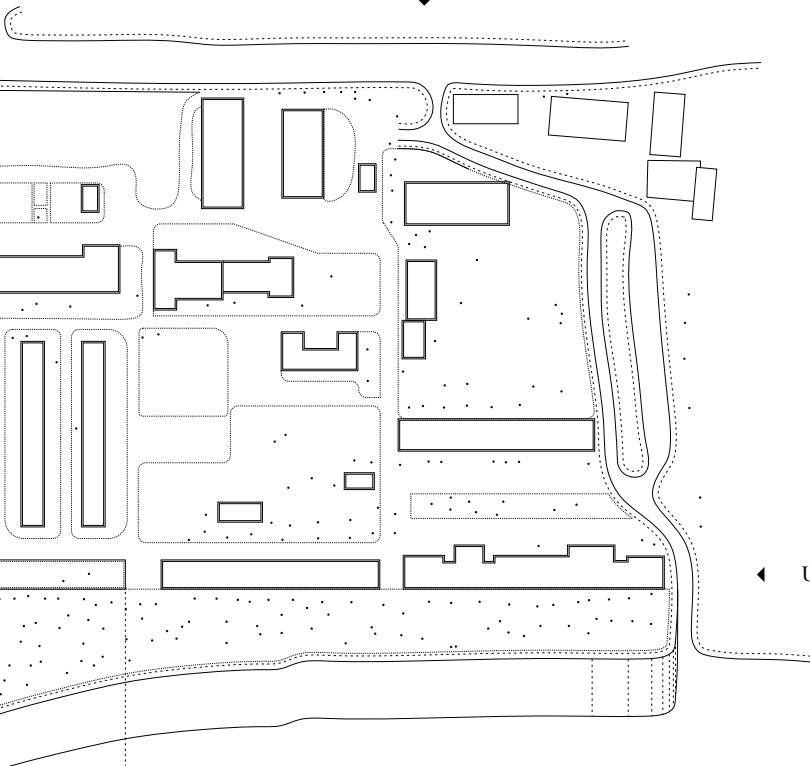
former Music School (above)
former Cadets Accommodation (below)

01. Quartermaster Military Academy
- 1A. Command CVS
- 1B. **No.05 Accommodation facilities cadets SVS**
- 1C. Building Medium military Music school
02. **Auditorium**
- 2A. **Infirmary**
- 2B. **Sports Hall**
- 2C. **Classrooms 1st and 2nd years SVS**
03. **Students of General National Defense (ONO)**
- 3A. Sports court for basketball and volleyball
- 3B. Sports ground with obstacles and path
04. **Schools and courses infantry**
05. Sports ground for handball and gymnastics
06. Warehouse
07. Workshops for small repairs
08. OTS (General Technical station)
09. Boiler for heating and hot water
10. Cabinet tactics and topography
11. Cabinet for Production Engineering
12. Cabinet OMJ (armored mechanized units)
13. Cadet's bathroom
14. Barbershop
15. Central food warehouse (War Reserve)
16. VU Romania restaurant for elders
17. Technical workshops for easy refitting of arms
18. The quartermaster service and quartermaster SVS
19. Cadets canteen
20. Cadets restaurant
21. Cinema, library, rooms section
22. Archive CVS KoV
23. Cars garage
24. Automatic and film shooting range for air rifle and pistol
25. Trailer building, alternating accommodated: cadets 24 kl.
SVS, students of secondary cooking school or student ONO.
26. Shops "V.U unity" ceremonial uniforms and insignia
27. Club CVS class speaker systems
28. Sport courts and military obstacles
29. Central runway for promotion and celebration
30. Teaching building with classrooms
31. Building 04 - Residential cadets
32. Central warehouse equipment quartermaster
33. Recruitment center
34. Classrooms SVS 4th year
35. Military Academy class 4th year direction infantry

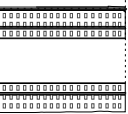


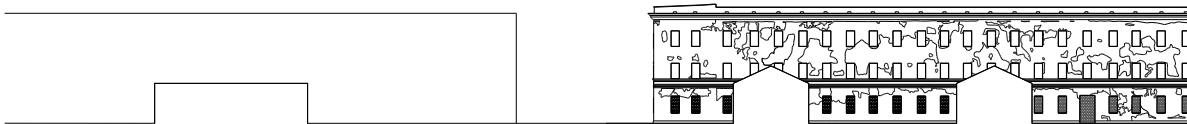
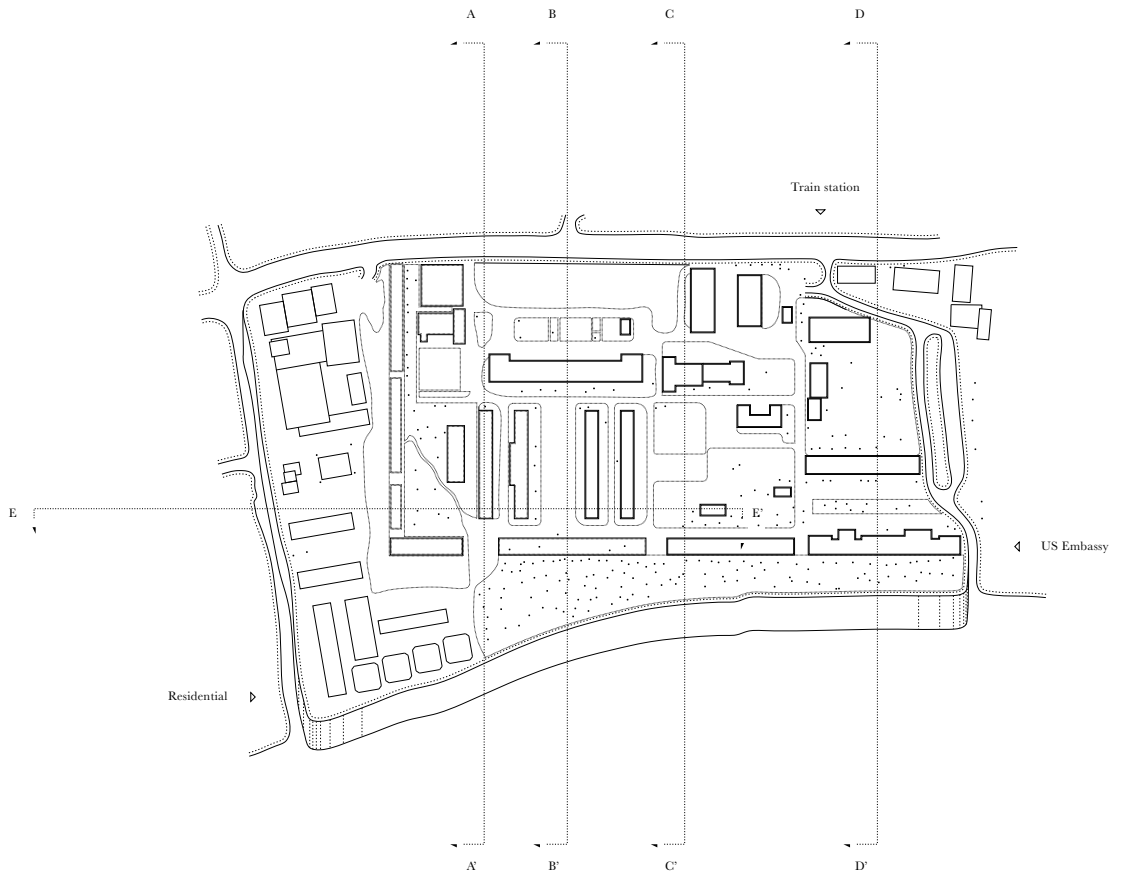


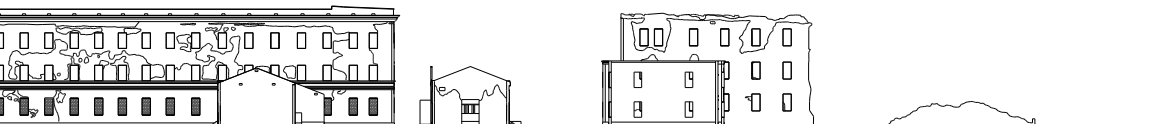
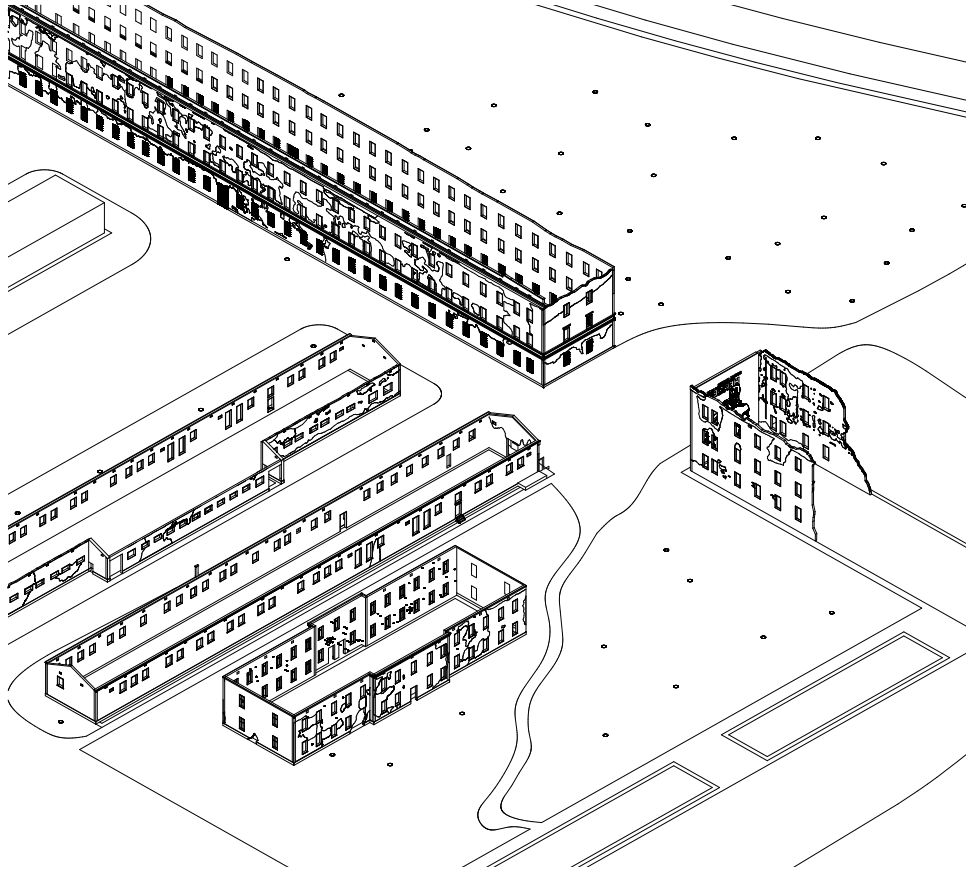
train station

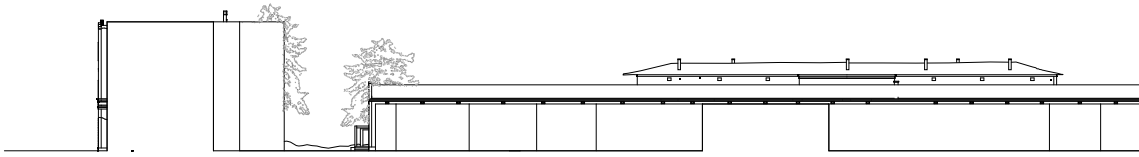
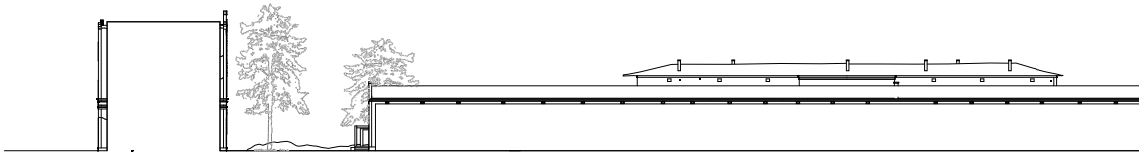
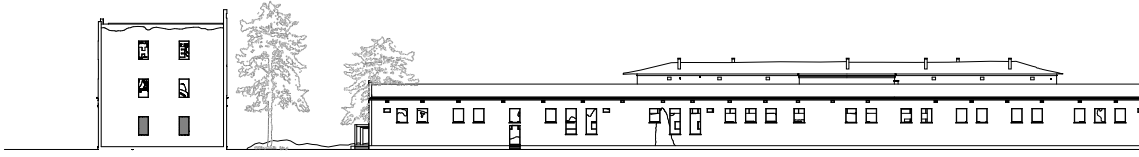
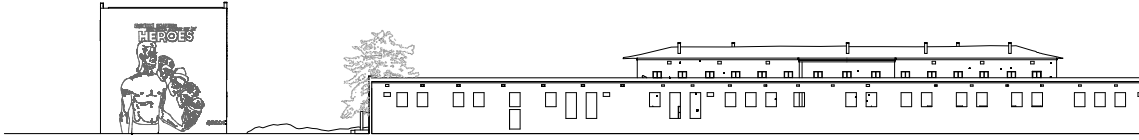


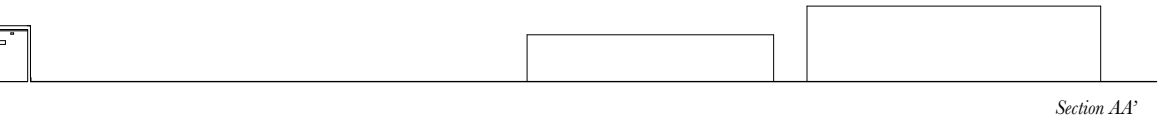
◀ US Embassy



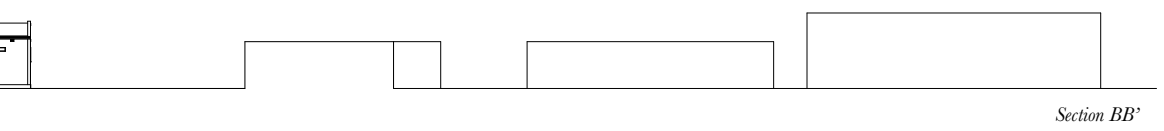




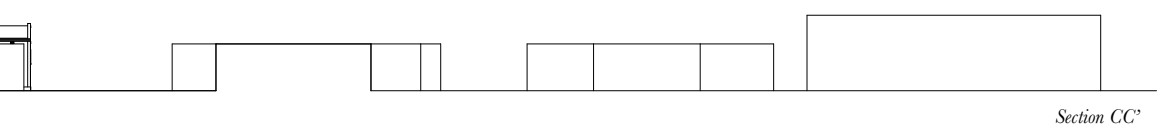




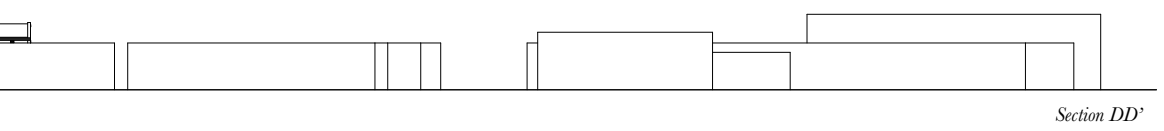
Section AA'



Section BB'



Section CC'



Section DD'

II. Anatomy

While an analysis on actors and functions around the west section of Marsalka requires a certain fluidity and, consequently, a hybridization of the discourse, a description of its physicality needs to be specific.

The analyzed portion of the site presents: layers of land, vegetation, chunks of wood, cracked glass, rubble, broken and fragmented objects, graffiti (organised and *natural*), twenty-five years old sand bags, only few weeks old plastic bags, barbed wire, decayed concrete, pebbles and bricks.

These generate: walls (standing and crumbled), broken windows, foundations (visible and invisible), paths, fences, porches, stairs and roofs (standing and decayed).

Such materials, and consequently the objects they compose, had, and will have, specific reactions to time: some materials decompose, like wood and plastic, some others crumble, like concrete, some get easily scattered, as pebbles and bricks. Roofs decay and fall, walls sag and sink in the earth, some elements get simply covered by vegetation, like foundations and fences.

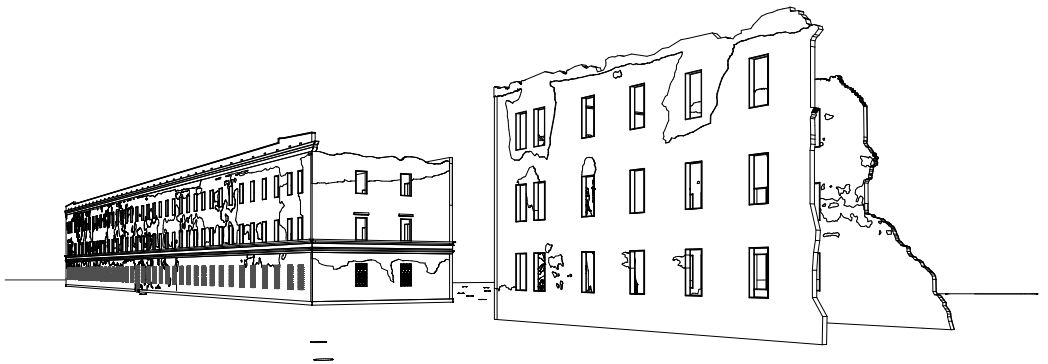
Architecture, assembled in few years and already damaged by shields and bullets, slowly decays, and this process randomly disassembles buildings, once assembled following precise structural logics. Such processes contribute to generate that sense of blemish and incompleteness of Maršalka.

Besides its incompleteness, the site presents some functional major problems: the structures are unsafe, the living conditions of its inhabitants are extreme and they do not connect at all with the surroundings. To exacerbate the already unstable physical status of the west wing, is the symbolic charge of the barracks.

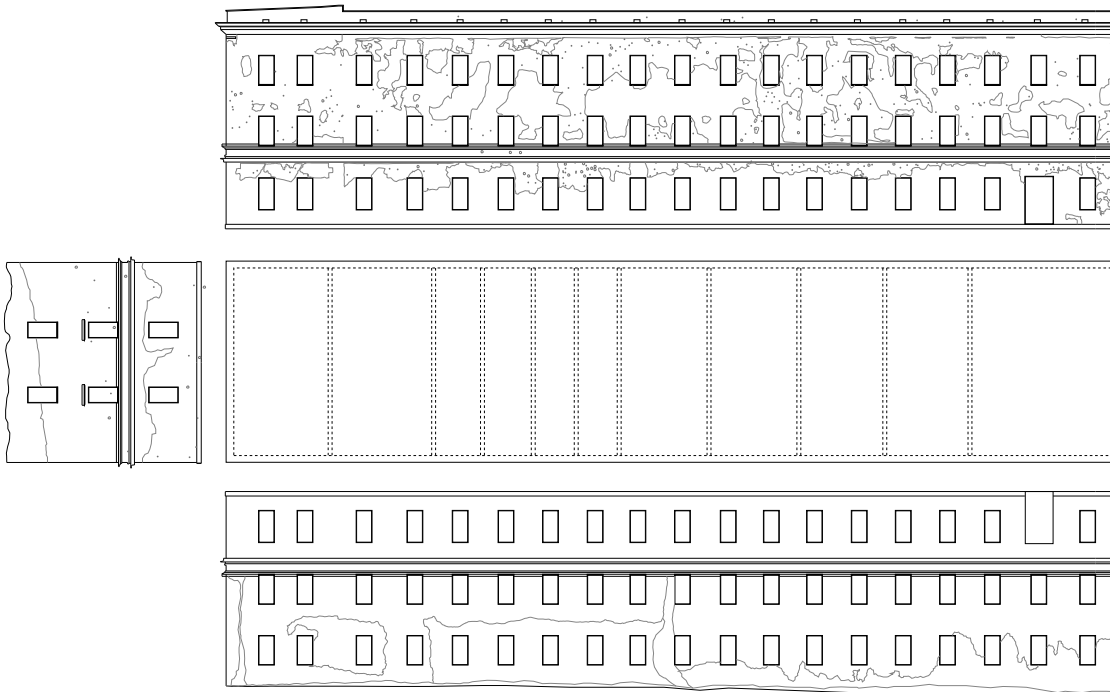
To think to heal this space with conventional urban strategies would be in any case utopian - as we explained, from an economical

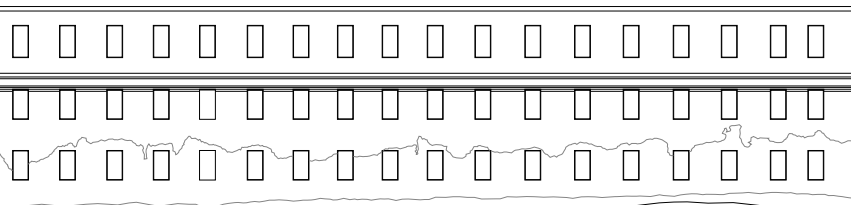
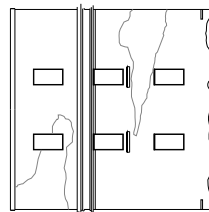
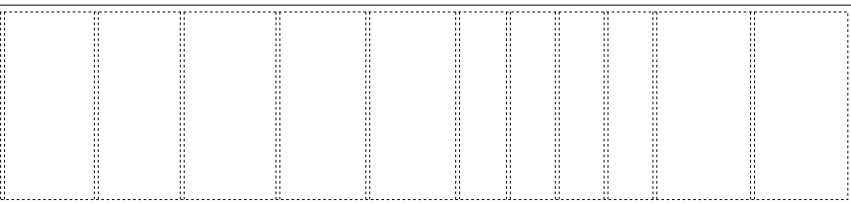
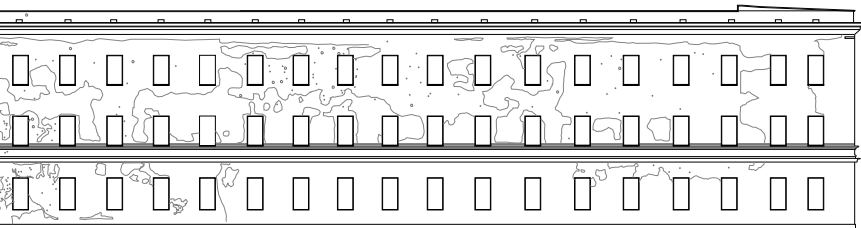
point of view, the restoration of the barracks is now hard to foresee. Therefore, comes the necessity to think of a project that deals with the resources that the site already presents, with what the war first, and the process of naturalization later, left.

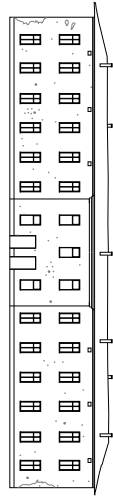
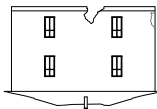
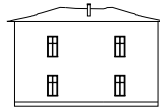
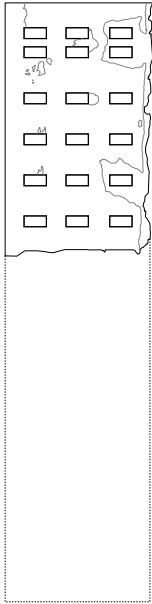
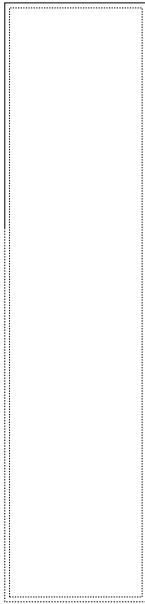
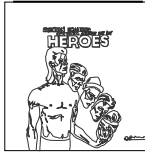
To kick-off a project to reactivate the site and translate the several barriers that it presents, into connectors between spaces and users, there is a need of conveying the forces of West Marsalka's current inhabitants¹.

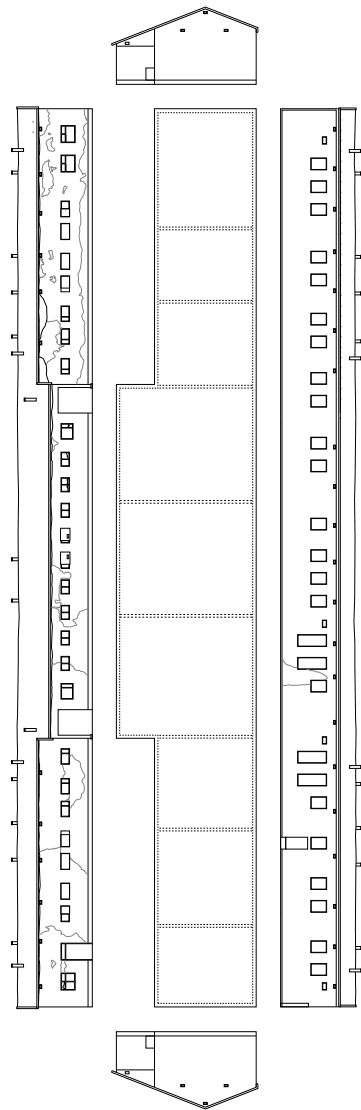
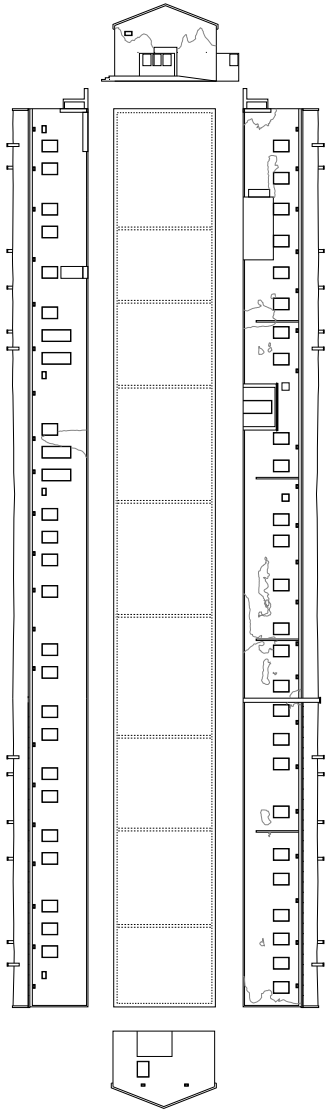


¹ In order to un-do the war in Marsalka, the urge to un-do some actions, and we do not un-do actions by simply building an alternative, but by... acting.











bullets and shields traces

concrete

vegetation

bricks and wood

rubble

barbed wire

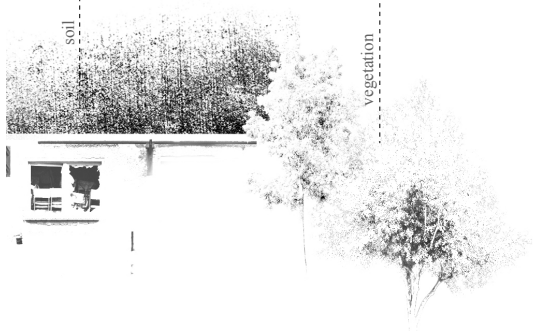
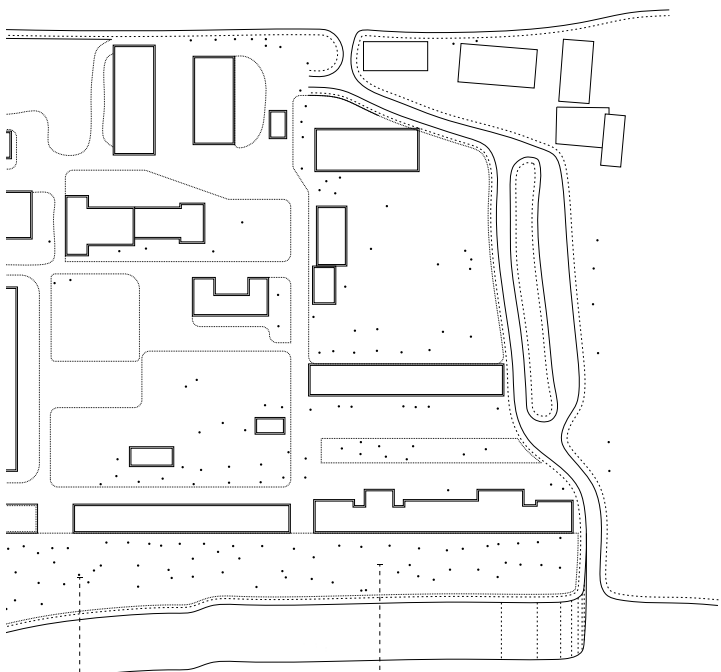
bricks and bullets traces

broken windows

bricks

view of the hills

vegetation



Focus:
the potential of Labour

Structures along the Po River,
Alberto Manotti

They call him the king of the Po river. Alberto Manotti, for over 40 years has been collecting chunks of woods and branches, brought ashore by the river, to build a grandiose cathedral. To the children visiting his *temple*, he sells his this, powerful, stubborn and free act as the construction of the engine of the world.

Ecokathedraal,
Louis Le Roy

In the early sixties le Roy developed a plan to transform the middle part of a thoroughfare in a new part of the town into a kind of ecological zone, to be realized with the active help of local neighbours. The municipality agreed and, in 1966, the Kennedy Lane Public Garden project started. A plot of some 1000 m long and 18 m wide was transformed into an ecological green zone, using anorganic residual surplus material supplied by the city's parks department (bricks, paving stones, demolition material), that were arranged and stapled by volunteers into paths and structures, where plants could grow. Le Roy's critique of the rigidity of city planning and of urban monoculture apparently struck a responsive chord.¹

¹ <http://www.spacesarchives.org/explore/collection/environment/louis-le-roy-ecokathedraal-eco-cathedral/>



40 years structure along the Po River
Alberto Manotti, Boretto, Emilia Romagna, Italy



Ecokathedraal
Louis Le Roy, Mildam, the Netherlands

III. Project

In Maršalka, the territory is taking back a chunk of city, in such a wild way, that Sarajevo seems to have voluntarily forgotten the barracks, and avoided any connection. As I mentioned, throughout the isolation process, various barriers¹ of different nature, acting on different scales, have been gradually erected.

The project aims to imagine a scenario, where these barriers are *translated* into connectors, thanks to the conveyed forces of the inhabitants of the site, through a pattern of architectural elements made of on-site materials. The construction aims, on the one hand, to physically ‘heal’ the site; on the other, to create a sense of belonging, by fostering social processes of self-determination through transversal approaches², so that the healing process may become *mutual*.

The goal of the project is to finally overcome one last barrier, the social one, by creating a space of eventual encounters, frictions and confrontations.

Maršalka territory is now made of land, broken objects, bricks, vegetation, two beautiful openings on Sarajevo hills, and people. Its natural and wild character not only recall its past, when it was a gypsy camp before hosting the barracks, but already suggests its future. It has been for so long a white dot in the urban plans³, and now truly became an anomaly, an open spot in the canvas, a post-urban space in the city. A possibility to break the barrier between city and territory, to eradicate what A. Corboz names the wall, from inside which, “the city imposes its will, to the territory that feeds it⁴”, to liberate the *rural* from its role of “execution space of the decisions taken in the urban space”.

1 which, for specific reasons explained in the Lexicon, I name *walls*, in chapter I

2 KRASNY, E., Transversality, Urban Curating and the Micropolitics of appropriating space and constructing identities, *Urbanity, 20 Years Later*, 2009-10

3 It is very common not to sign military buildings on maps, for ref. first Yugoslavian maps of the city and the Survival Guide Map.

4 André Corboz, *Le territoire comme palimpseste*, *Diogenes* #21, 1983

The potential of Maršalka is exploited when the site becomes *open*. Open for activities, rather than for buildings. The natural wilderness that is overtaking Maršalka shall only be interpreted, translated and conveyed in a process of reactivation of the site, through transversal acts aiming to continuous confrontation between groups of users.

Hence the reason why, in this case, the task of the architect becomes very similar to that of a translator.

According to Umberto Eco, translation, in a wider sense, assumes the meaning of *negotiation* between different systems and beliefs, “always anchored in space and time”⁵. Starting from such definition, I intend to envision a process of translation of archetypes, shapes, grids and materials into new spaces mediating between different users, so *different systems and beliefs*.

The lack of hi-tech resources and the limited knowledge of the workers, contribute to maintain the natural, wild character of the site, to turn it into a shelter from the urban organized complexity. Many projects have already witnessed the enormous potential of manual labour, among which a project which I am very passionate about, the installation on the Po river by Alberto Manotti⁶, and Le Roy’s Ekokathedraal in Mildam, northern Netherlands⁷. The challenge is to paradoxically conceive this *urban gap* as a connector between the development of the city centre of Sarajevo towards west, as a *gate* to the socialist facet of the city.

When architecture stops, it fully assumes its role of *background* for nature, and opens the scene to the territory and interior spaces, to the inside and the outside, rather than focusing on the mere envelope. It must be said that the proposal does not deal with the erection of an eden garden, neither the development of a full natural space. The project does not deny the city, it just aims to overtake it. Any matter about pre-established, fixed function of the spaces that are going to be created not only would be irrelevant, but it would also contrast the need for flexibility and adaptation that a transversal approach⁸ requires.

5 Umberto Eco, *Mouse or Rat?* Translation as Negotiation, London: Phoenix 2003.

6 <http://video.repubblica.it/edizione/parma/la-storia-di-alberto-manotti-il-re-del-po/267699/268092>

7 Many others have directly defended or praised the human effort, from the pyramids to the work of French artist. However, I will not soffermarmi to much in defence of the significative, substantial, pedagogic value of human labour. Further elucidations on the topic can be found in the extraordinary 1982 Werner Herzog’s masterpiece, *Fitzcarraldo*.

8 To overcome the aforementioned social barrier

The nature of the west barracks lies already beyond functionality. It is an outcome of a war, not a planned product of the city. Yet, it is not a monument, neither is a *junkspace*⁹ (even though it surely presents some of its features). I see Maršalka as an open call for human and natural actions, that will eventually define its identity. This is why, believing in the relation between form and use, many interventions - *connectors* - on site are conceived through a material or formal approach, rather than from a mere functional logic. This project aims to explore, study and test the relationships between *arché and techné*, already mentioned in the first part of this research.

In the next chapter, I will introduce my personal positions on how I intend to deal with the issues of Maršalka, why I believe that human reconnection with land and materials can *heal trauma*, in both space and people, and what is the logic behind the following steps of the project.

Phase 0 - Conveying forces.

Labour Organization

Phase 1 - Break down the site barriers.

Material: land

New connection with the residential area, new entrance from Zmaja od Bosne St., creation of the gardens.

Phase 2 - Break down the barrier between exterior and interior of the buildings.

Material: concrete, glass, chunks of wood, rubble, bricks

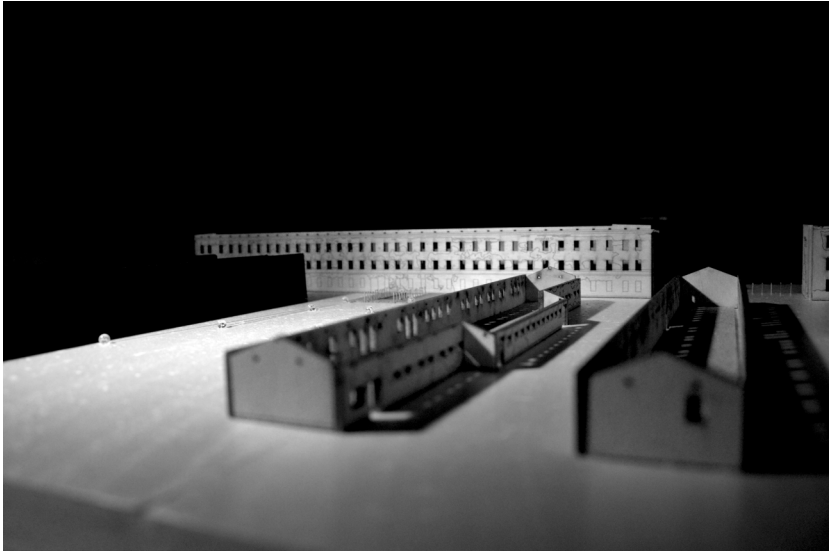
Installation of Porches, to create communication between inside and outside, and mediate the conflict between owners and squatters.

Phase 3 - Translation

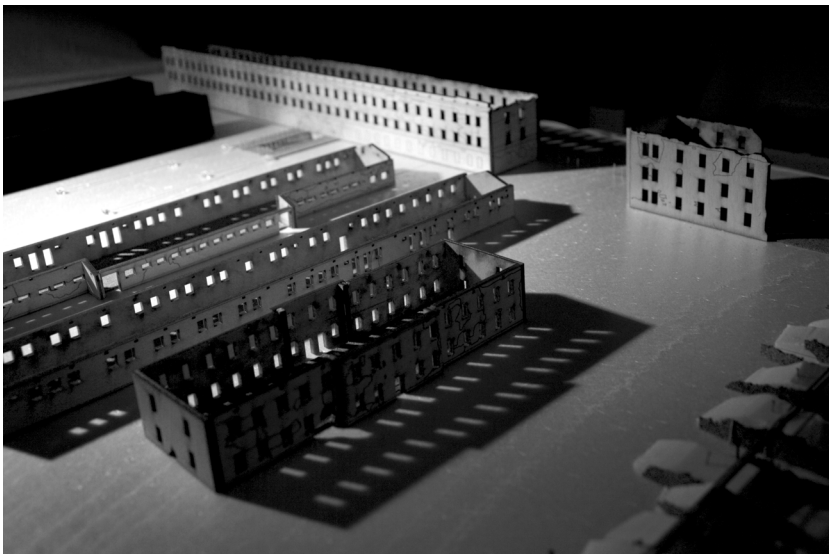
Material: bricks

Turning of destruction into deconstruction. Exploration of the material potential of the former Cadets Accommodation. Connection to the exterior elements with the interior of the building and open configuration of the Centre for Performative Arts.

9 KOOLHAAS, R., *Junkspace*, Quodlibet, Macerata, 2001



Physical model, foam and cardboard
view on the central empty space between the barracks



Physical model, foam and cardboard
former Music School, Cadets Accomodation, Infirmary, Sports Hall and Courtyard.

IV. The Void as physical reality, means of signification and personal scope

Beyond the pragmatic approach to overcome the barriers of Maršalka, I intend to explore the symbolic effect of any possible action. In fact, the need to avoid an architectural complexity of the proposal, dictated by the inexperience of the workers, does not restrict at all the symbolic potential of the intervention.

I renew a personal reading of the complex as a site of *trauma* and I firmly believe that the acceptance and overcoming of such is effective once dealt with the *presence of Void*, real foundation of the aforementioned barriers. My understanding of Void differs from the concept of Emptiness. While Emptiness simply indicates the lack of presence, Void presumes an absence.

The different *walls* of Maršalka are related to absences, due to destructions. These absences are of different natures, act on different scales, provoke different clashes, leave different *traces*, assume different *symbols*, and distance different users. Hence, I intend to deal with such voids, to *translate* them, by adopting different strategies depending on their nature, scale and symbolic charge.

First Phase

I consider the integrity of the west wing of the complex as the first Void to deal with.

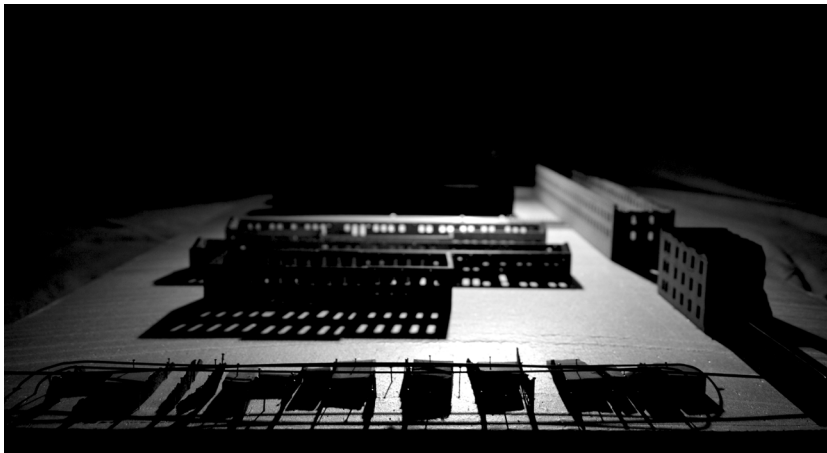
Maršalka has always occupied a peculiar role in the city for the strong presence of the military complex. Suddenly, its *absence*, the wild character the site assumed, then its *inaccessibility* broke the continuity of the city. The intention is to translate this *wilderness* into an opportunity to reconnect with nature and land as entering the site.

In this first phase, a new access is then established, or better, *cut through* the main building - former accommodation facilities. The entrance immediately directs the visitor to the current nature of the site, hence, to a physical reconnection with the land. I explored, through design,

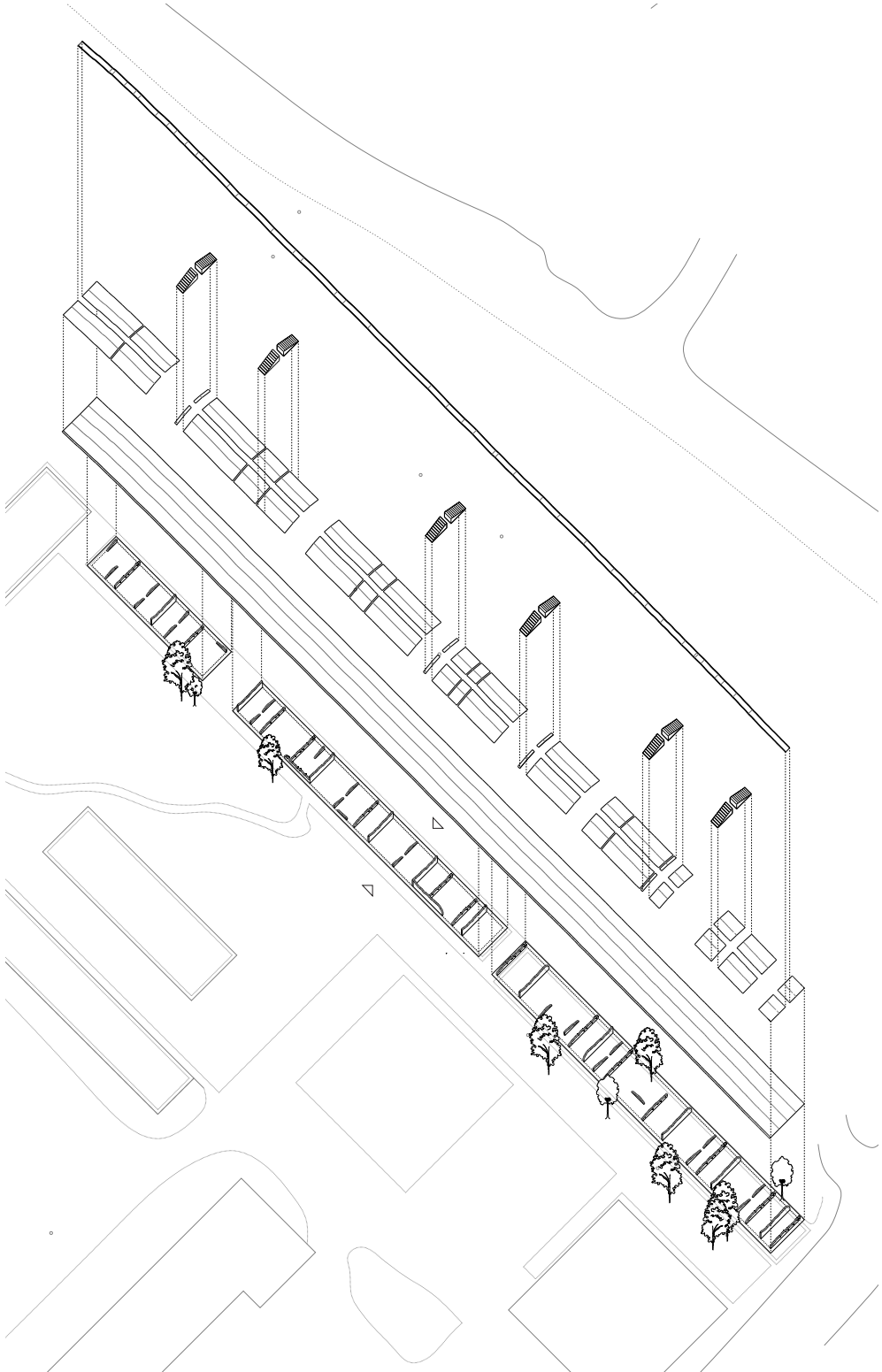
the archetype of the cave, that Fernando Espuelas expresses with the concept of *vacuity*, to indicate a ‘conquered void’ that allows man to reconnect with the Earth on a physical and spiritual dimension. Based on Espuelas’ theories, here the Void assumes the nature of *physical reality*. The idea to respond to the void with a void, a cut, connects with the freudian theories on acceptance of trauma. I do not perceive the isolation of Maršalka as synonym of inaccessibility. Instead, the project aims to exalt this isolation, by inviting who intends to enter the site, to do it alone, to come in physical contact with its materials.

The second step involves the reconnection on the west deals with the Void generated by the collapse of three volumes, the former Infantry, the building hosting ONO students and the military Auditorium. What is left on the western edge is a pile of rubble, shallow concrete foundations and vegetation. The act of *moving soil*, excavated from the main entrance, on top of such piles aims, on the one hand, to speed up to natural process of land absorbing the ruins. On the other, a simple act handily kicks off what is going to be a more complex work for the community.

Through this second step, the second *translation* (or Eco’s *negotiation*) happens, the Void recalling the absence of the destroyed barracks acted as a barrier, which is to be turned into a connector with the residential area.



Physical model, foam and cardboard
former Music School, Cadets Accommodation, Infirmary, Sports Hall and Courtyard.



5. Brick-paved path

4. Brick Stairs

3. Series of gardens
laying on the former rooms

2. Soil to cover
the ruins' foundation

1. Ruins foundations

Second Phase

The second degree of absence acts on a smaller scale. The focus of the intervention shifts on the destroyed or crumbled buildings. More precisely, the former Cadets accommodations, Infirmary, Music School, Sports Hall and Classrooms (1st and 2nd yrs). The devastation of such structure allowed nature to grow inside, rubble to accumulate, roofs to crumble and walls to sag. While going inside the barracks, when possible, one suddenly notices how the content of the architectural object is reduced to a *void*. There is no sensible experience of clear events, light, defined materials or details. This wild character of the ruins fostered the clash between the exterior and their interior, so much so that, for some — mostly drug addicts and homeless people — such wilderness almost acted as barrier of a shelter from the exterior world. Such signification given to the walls is witnessed by the graffiti running all around the buildings¹.

On the other hand, the impossibility to control those places, forced the municipality and the university direction to enclose even more the buildings. Such opposite interpretations² of the Void left a clear sign on the doors and windows of the barracks. While on the massive former building on the south all the accessible openings have been bricked up from outside, on the internal barracks, windows have been roughly closed from inside, to avoid winter winds and snow to come in.

It is then clear that the second barrier that needs to be overcome is the one between the interior and the exterior of this buildings. The 300mm-wall separating two physical realities and thus two groups of actors of the site, needs to be translated into a space of connection, a buffer zone. The architectural strategy adopted to foster this encounter is based on the archetype of the *porch*. Through local recycled materials the second phase of the program aims to extend the porches that the barracks already present on the short sides.

By defining the void inside the barracks, lack of detail, light, defined material experience, the inside of the Greek temples of Athens, Cortintium and Agrigentum comes to mind — the *Naos* — and all those ritual spaces, as the muslim Ka'bah, glorified for the *presence*

1 Thirty-four fuck signs are more than explanatory in this context.

2 Once again I refer to Espuelas' definition of Void as Means of Signification.



Temple of Asclepius at Epidaurus
IV century bC



Spedale Degli Innocenti, 1445
Filippo Brunelleschi,

of their absence³. As in the muslim 'Cube' as in the Parthenon, the effective space of activities happened in the immediate surrounding, in the greek or roman *Portico*.

The evolution of such archetype has been marked by its public-private nature, as space of exchange, filter, negotiation. The *cella* or *naos* has not been conceived as a space for human presence, the colossal statues built inside the temples' cores, were of such proportion that no human eye could appreciate their majesty enclosed in that modest room. The archetype of the porch, developed through the centuries, and, from the beautifully decorated Caryatids, to the Pantheon and the Roman markets, to Brunelleschi's Spedale degli Innocenti, the hybrid function of this space contributed to generate that meeting point between the street and the interiors⁴.

The attributes of these spaces become particularly effective when the private tends to be radically separated from the public. In that case, the porch allows to glance at the outer world without being completely exposed. On the other hand, it might be a gate to inaccessible interiors. A *safe buffer* zone. It is the case, even though with different purposes, of the porches developed by the MOVE movement, in Philadelphia in the '80s — see *focus*.

The extension of the porches, in Maršalka, aims to confer all these qualities to the barracks. Eventually, the porches, made out of in-loco materials, will become themselves space of activities: selling, simple dialogue, art performances, games, craft. To allow a meeting point for a transversal dialogue, the walls, now *appropriated* as barriers through graffiti, are to be translated into physical connectors. In this way, the interiors of the buildings is not abandoned, instead, the reconnection with the public space shall arise interest in the requalification of the wrecked barracks.

3 Such Holy spaces were sometimes not even allowed to be *seen*, the reason behind the small dimensions of the 'cella', is that such space was simply not designed for Man.

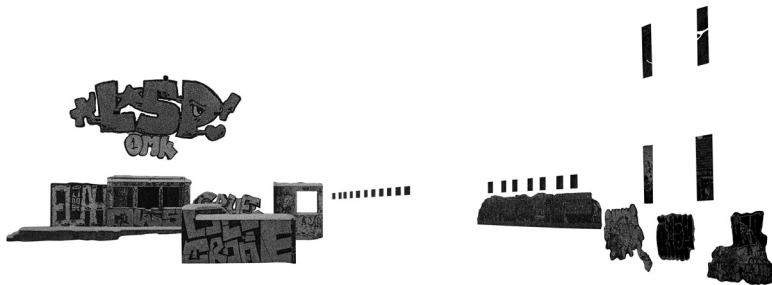
4 While growing up under the portici shaping the public space of Bologna and spending afternoons, during the years of university, in the shade of Venetian Procuratie, I learned the potential of these sorts of limbos between home and the activity of the centre Italian city, the sober rooms of university and the vitality of San Polo's campi.



former Sports Hall barracks
mapping



former Cadets Accomodations
mapping



Space appropriation
mapping



former Barracks and Cadets Accomodations
mapping

Focus:

MOVE, Philadelphia, 1985

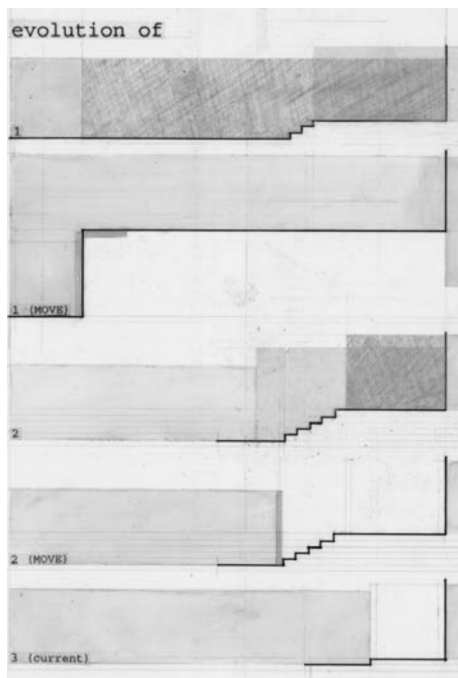
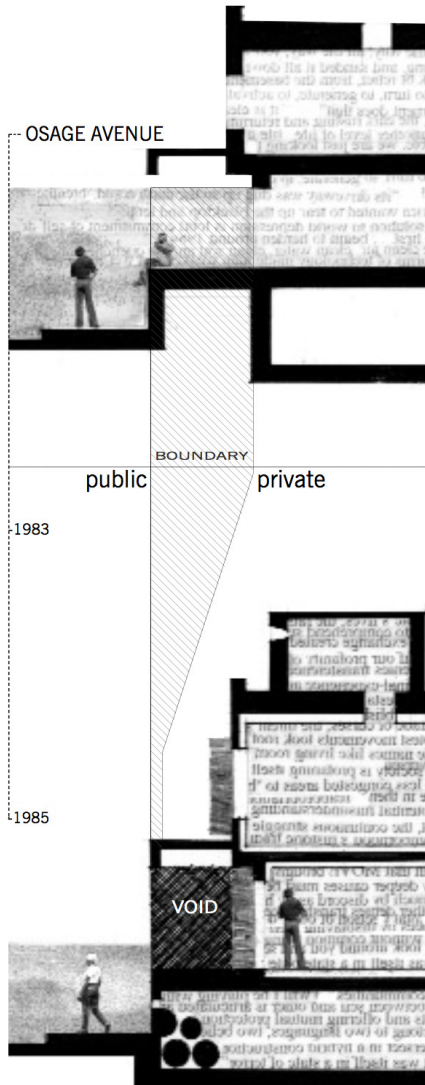
The MOVE organization was founded in the early 1970s by a man who called himself John Africa. Members adopted a “back-to-nature” lifestyle and actively protested what they considered to be the “profanities” of modern society: the destruction of nature, racism, and oppression. MOVE envisioned a city returned to its natural state, an undoing of all the traumas and negative transformations that had brought it to its current condition.

Such rejection to the society was expressed in their way of living the neighbourhood and the house. Constant transformations of dwelling units, through add-on, excavation and destruction, manifested the post-urban scenario they envisioned for the movement. Such behaviours led to hard conflicts and sort of urban wars with the city of Philadelphia itself.

“Examination of the MOVE conflict through the perspective of Post-Traumatic Stress Disorder (PTSD) provides a framework for developing a method of recovery that is both psychological and architectural in nature. If a connection to this place of home and community can be regained through architectural transformations, perhaps it can promote similar internal transformations in the individuals affected by this conflict.”¹

The front porch underwent a dramatic transformation over the course of the urban conflicts, its nature of space in between was used a limbo of protection from the bunkers. The huge potential of such archetype lies exactly in its hybrid nature, the comfort of the *in-between*.

1 Pamphlet #23, MOVE, Sites of Trauma, Johanna, Saleh, Dickson, Princeton, 2002



*Spaces developed by the MOVE movement
Pamphlet #23, Johanna, Saleh, Dickson
The Porch*

Third Phase

While the first *void* edging the east wing of Maršalka becomes a *physical* connector with the outside, the second barrier, between interiors and exterior space, gets translated into a *gap* to be inhabited. The first phase of the project deals, mainly, with movement of soil and arrangement of bricks-paved paths and stairs. The second focuses on the re-use of bricks and wood, to create the porches around the barracks. By approaching the third phase of the project, when the void becomes means of interpretation and *personal scope*, a certain collective knowledge has already been developed and slightly more complex activities might be took on. The last, main phase of the intervention aims to interpret the *void* left by the internal collapse of the former Cadets' accommodation facilities, bordering the west wing on the south.

The structural grid generating the building is a strict one, sixty-cm modules, on which cadets' cells, public rooms and services were stored. By dissecting the composition of the building, we notice a clear hierarchical system, with a *structure* (grid) implying *forms* (spaces) on which specific *functions* (events) occur.

The current impossibility of restoring the building opens up to new strategies to revolutionize such hierarchy, to dismantle its rigidity and create a heterotopian system, with the materials left after the siege.

The *dominating grid* on which the building was designed, now only *trace* left by its destruction, is not dictating the distances between the walls anymore, nor defining the spots where to place doors and furnitures. It is present and absent at the same time, still reflected, with its repetitions, on the facade, as symbol of order and rigidity to communicate to the outside. Vegetation, wildly growing as a parasite inside the building, contributes to neutralize the grid even more, while calling for a reconnection with the outer world.

The *healing* process of the building clashes with the logic on which the building was designed. I believe the barrier between the potential of such space and the actual realization of a centre of music, performative art and free expression, lies in its original composition. Hence, while the first step of this program speeds up the process of nature overtaking the building and the second aims for the construction, this third phase aims to merge the two, by speeding up the destruction

and using it as a generative tool. In a word, *deconstruction*.

Although deconstruction has served as a basis to develop a multitude of theories in Architecture — from the liberation of the form with Peter Eisenman, to Libeskind's fragmentations and Coop Himmelb(l)au's displacements — Jacques Derrida originally meant it in sort of very *anti-architectural* terms. It was Bernard Tschumi¹ the first to talk the french philosopher into applying the principles of “antiform, anti structure and antihierarchy” within the discipline of building. Deconstruction is not only deconstructivism, not only advanced formal exercises where “il n'y a pas de hors-texte”², deconstruction, in architecture, is also a possibility to question the hierarchy standing between Structure, Form and Function.

Through the design process, the possibility to question such order opens for a new relevance of the Function, or, as Tschumi referred to, the *Events*. The connection between the architectural envelope and the function of the building, praised by the french architect in “Architecture and Disjunction”, refers to Michel Foucault definition of ‘event’, as “the moment of erosion, the collapse, questioning, or problematization of the very assumptions of the setting within which a drama may take place, occasioning the chance or possibility of another, different setting”. What design, better than the one for La Villette, becomes thus, witness of an architecture that *eventualises*? A space of heterotopia³, where the setting is always reinvented and the discipline focuses on the “design of conditions” rather than on the “conditions of design?”

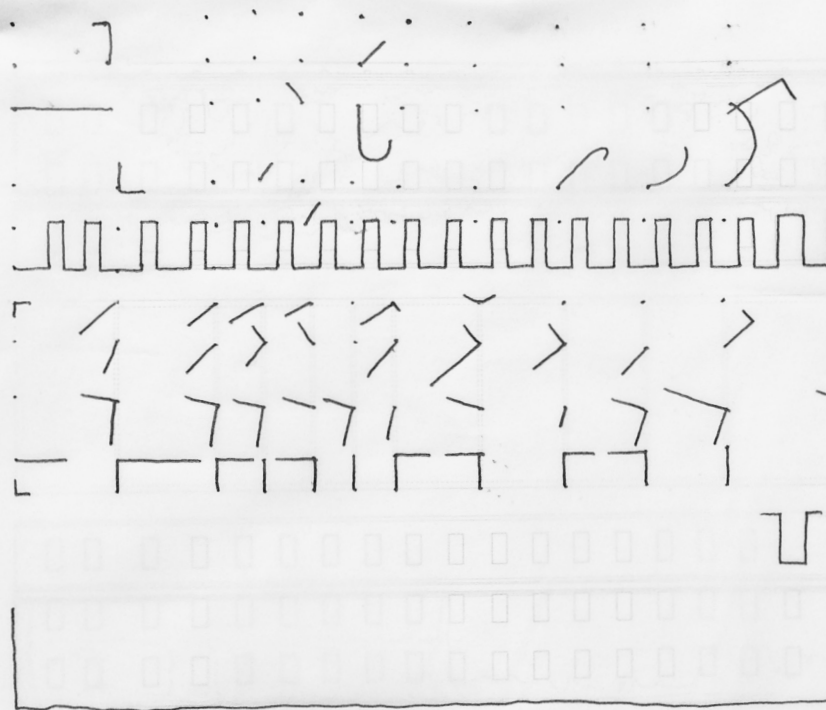
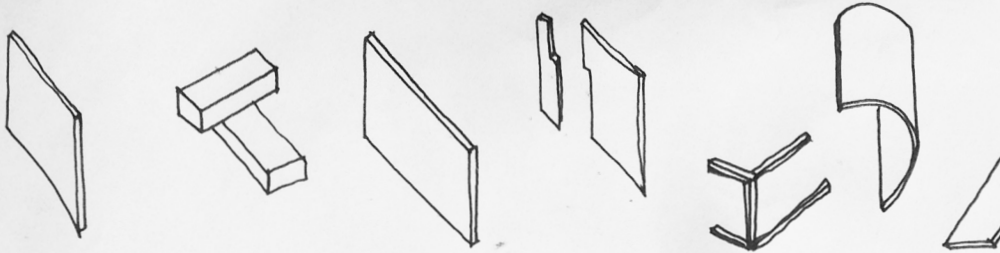
The next step to undertake in Maršalka is to convey the roads of destruction and deconstruction. What is left from the war is a disordered set of crumbled walls on a powerless grid.

The common task is then to use the materials that once created the interior walls of the Cadets' accommodations and progressively bring them outside to create punctual elements that reconnect with the empty space in front of the building. The centre of performative art, instead of being obtained from a military building, is reinvented through the dismantling of such. What first worked as a unique common effort, becomes a program where individuals deconstruct the *wall*, by giving

1 B. TSCHUMI, *Architecture and Disjunction*, MIT, 1996.

2 J. DERRIDA, *Of Grammatology*, Les Éditions de Minuit, 1997.

3 M. FOUCAULT, *Les Hétérotopies*, 1967. Foucault uses the term “heterotopia” (French: hétérotopie) to describe spaces that have more layers of meaning or relationships to other places than immediately meet the eye. As Walter Russell Mead has written, “Utopia is a place where everything is good; dystopia is a place where everything is bad; heterotopia is where things are different — that is, a collection whose members have few or no intelligible connections with one another.”
Walter Russell, “Trains, Planes, and Automobiles: The End of the Postmodern Moment”. *World Poli* 31, 1995.

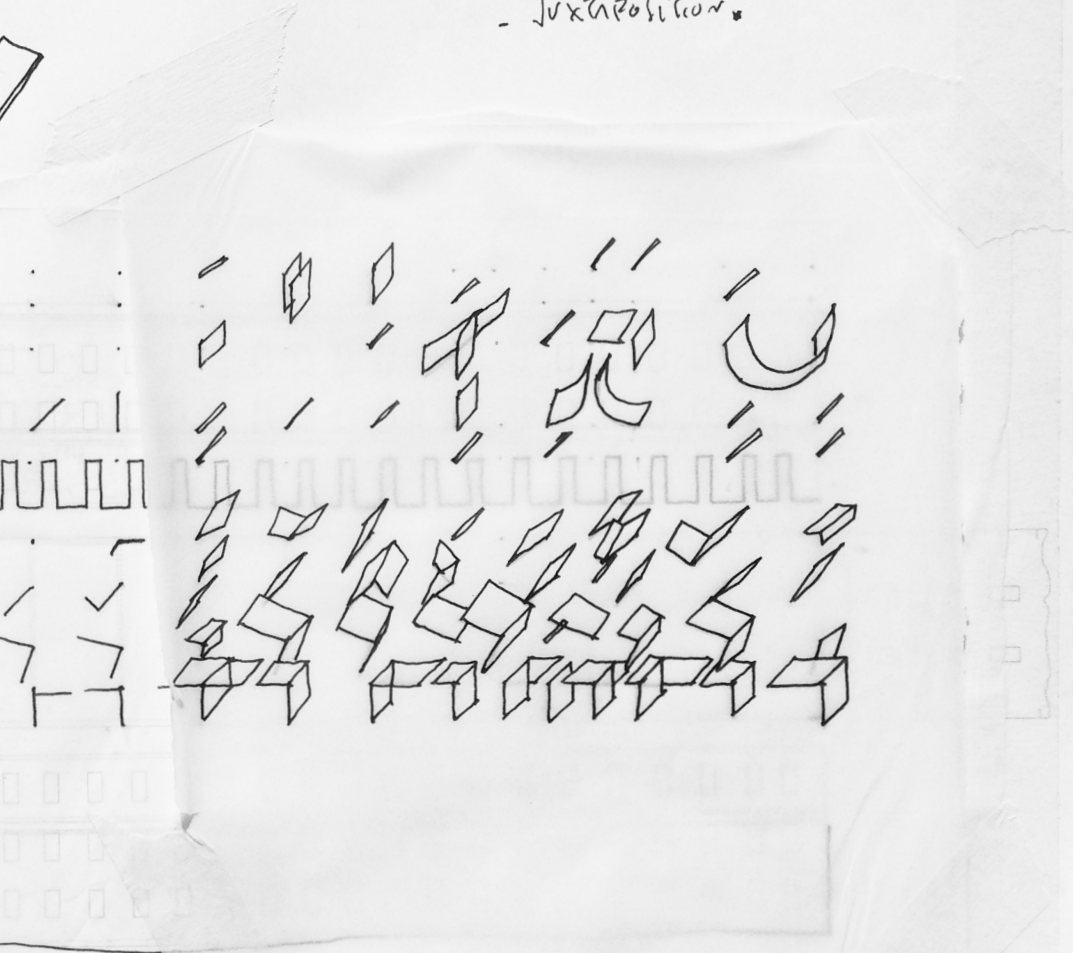


firmitas

STRUCTURE
-FRAME-

^
MAIN ARTERY

- PROXIMITY
- SIMULTANEITY
- Juxtaposition



renewal
FORM
SPACE-

utilitas
FUNCTION
- EVENT -

of the CITY

it a new shape. The horizontal world created by the plan based on functional hierarchy is withheld in favour of the less controllable principles of juxtaposition, simultaneity and proximity.

I believe the connection between destruction and deconstruction is time. After the acceptance of the constant metamorphosis of the Ottoman structure, the embracement of their evolution, comes the possibility to convey destruction into construction. The continuous process of questioning the built environment allow this process. The new forms, in this case, rather than indicating precise activities, catalyze events by the simple act of questioning the setting of the military complex⁴.

The only question left, open for further investigations, concerns the role of the architect in such practices. I reckon that the acclaim for open systems, developed from Friedman's work, *Architecture without Buildings*, to Richard Sennet's theories on the *Open City*, shall not praise for exclusion of the designer from the process. Instead, his or her task would regard the identification of those architectural elements, necessary to foster the construction. The open system is reachable by giving others the tools to create: frames, canes, chairs, sets of dimensions, objects.

Task of the architect, in this case, is to identify the range of possibility of transformation for a certain structure, to give the basis for its evolution and set the boundaries for expansion.

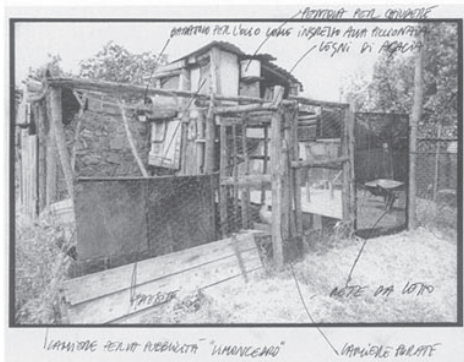
Superstudio already praised, back in the 70s, the importance of the extra-urban material culture. The academic research *La coscienza di Zeno*, conducted in the University of Florence in 1973-74, investigates the primordial forms of architecture developed by Zeno, a farmer living and working in the Maremma plain.

The study on his agriculture-based life, on the objects he was creating, using and recycling, develops into an 'anthropological investigation whose aim was the re-definition of the discipline of architecture'⁵. The ideas were to transfer Zeno's savoir faire to the city.

Such approach, the enhancement of the object, the *tool* and the craft clashes with modern dynamics in the city, and ideologically reconnects the urban dimension with the territory, where the construction is bounded to the real needs of the individuals rather than on the commodification of desire.

4 Sébastien Marot states "memory would no longer be considered as a four-dimensional reservoir where events and feelings would be stored, in perspectival order, as complete pictures, to be recalled at will. Instead It would be seen as a process of transformation".

5 SAN ROCCO, 8, What's wrong with the primitive Hut, 2A+P/A, *La coscienza di Zeno*, p.11



La Coscienza di Zeno, Extra-Urban Material Culture, Superstudio, Venice Biennale 1978.

ONGOING REFLECTIONS

On the project

This project does not mean to be an *appendix* in the urban dynamics of the XXI century, everywhere we can find some post-urban fragmented spaces, too complicated to be rationally solved by following functional urban logics, too heavily charged to be brought back to contemporary times.

I believe these are not spaces to be cut out, denied, in the city. Such areas have a great potential on which to base the development of Sarajevo: they can be given back to nature, and by doing so, breaking the urban walls that separate what is in the city and what is out. By adopting such strategy, Sarajevo faces the opportunity to overcome the city as an object and rural as background that framed the logic of IXX and XX century cities, and enter the domain of hybrid conditions that defines the contemporary city.

On the methods

The project responds to the '92-'96 war but it is tightly connected with the time it is conceived. 2016 is the year that more than any other marked the end of the XX century and the beginning of the new millennium. The great utopias envisioned by the fathers of Industrialism, Socialism and Europeanism that so much shook the last generations, are no more dreams nor nightmares. Fascists, communists, democrats, socialists, labours, left and right-wingers are the

great defeated of the end of an anocratic century that shall finally surrenders to the freedom of the learned individual.

The task of the intellectual, the expert, the artist is not to lead the masses through a manifesto that is to be followed. I believe the time we are living is a time of free, articulated communication between élites and areas of elaboration of *models*.

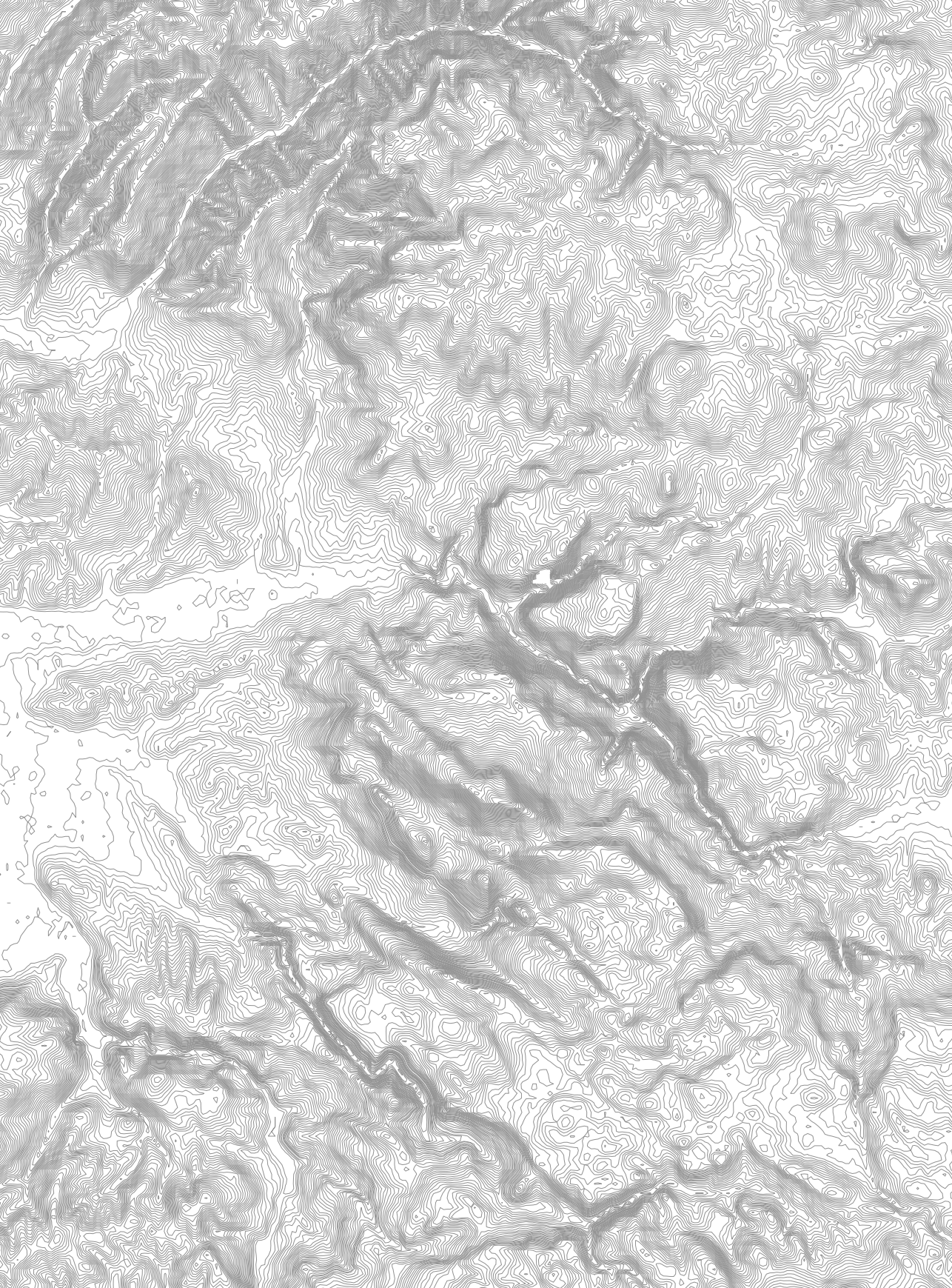
As Philippe Daverio claims, nowadays dialogue is “transversal”, none of us is able to codify, depict, to the fullest, the complexity of the time we are living. Events are triggered by some autonomous logics, and the model Plato praised for, proper intellectual influence, is a very hard one to reach.

Dogmas and avant-gardist maximalisms are dead. What is still possible, is the research of subtle hypothesis and the introduction of a transversal dialogue with ‘the other’. In this case between the Architect and Maršalka current inhabitants.

In such dialogues shall grow the basis of creativity.



43°51'24.4"N 182°30'5.7"E



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 Arch. Zoran and Dragica Dorsner, survivors of the Siege.



1 + 518 m
AMSL

1 + 690 m
AMSL

TRANSLATIONS

43°51'24.4"N 18°23'40.5"E