

Re-Razvitak

Spaces of encounter in a divisive city



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Methods & Analysis
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**Neretva Recollection:
materiality of war,
flowing memories and
living archive –**
Mostar,
Bosnia and Herzegovina

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Content

Introduction	4
Chapter 1: Analysis	
Mostar	6
Public space in Mostar	10
Fountains in public space	14
Razvitak	20
Public space & the everyday	36
Commons	40
Problem statement	42
Chapter 2: Intention	44
Design strategy	46
Programme	48
Sequence of Spaces	52
Chapter 3: Concept & Zoning	54
Materials	62
Construction	68
Transformation	70
Chapter 4: Design	
Site with roof plan	74
Urban plan	76
Ground floor in context	80
Floor plan entresol	90
Floor plan first floor	94
Floor plan second floor	98
Elevations	102
Sections	108
Fragment 1:50	112
Details	120
Climate	128
Wire model	132
Section model 1:50	134
Site section model 1:200	138
Spaces of encounter images	144
Sources	148
Appendix	
Reflection	



Figure 1. Location of Mostar in Bosnia and Herzegovina (Google Earth, 2019).



Figure 2. Mostar, Bosnia and Herzegovina (Google Earth, 2019).

Introduction

Mostar is a city in Bosnia and Herzegovina that lies within a valley, at the Neretva river. It is about 45 kilometers removed from the Adriatic Sea.

Bosnia and Herzegovina has endured many wars with many periods of different rules (figure 3). Because of its diverse history, Mostar has many layers of cultural, social and political structures. This makes the city a complicated socio-spatial context. The last Yugoslav wars from 1991-1996 still lingers in the social tissue of Mostar today. I describe social tissue as the socio-cultural urban patterns established by inhabitants within a city.

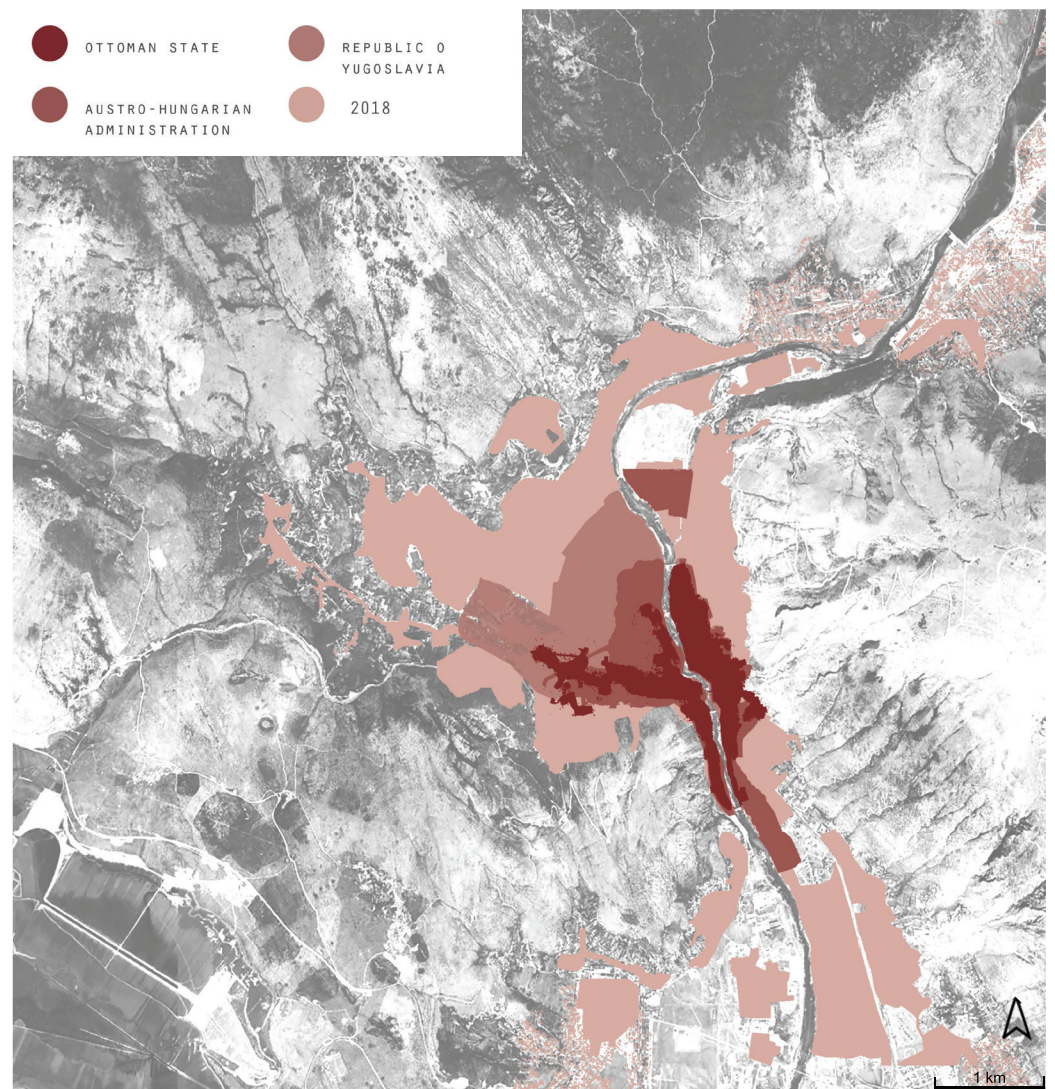


Figure 3. Urban development of Mostar wherein the different ruling periods can be noticed (Banfi, 2018).

Analysis Mostar

Before visiting Mostar in Bosnia and Herzegovina, I was reading about the current divisional state of the city after the civil war (1992-1995). Mostar is a multiethnic city and always was, with mainly Bosniaks, Croats and a minority of Serbs. Nowadays being of a different ethnicity is an issue and is enforced by ethnical politics. After the war, which was a designed ethnical destruction, the different ethnicities divided themselves further from each other. In Mostar this resulted in the war-frontline separating west, neutral and east district and within these particular ethnicities settled (figure 3).

"The communication between the city-dwellers and Mostar itself, has ceased to exist, as history is no longer clearly visible in the architecture and the public spaces." (Mackic, p. 111)

My question was of how this affects the inhabitants and how this divisional state influenced people's daily lives and practices and particularly, whether this influences the public space there.

In Mostar there is a dominant divisional narrative (Mackic, p.123), the public buildings are ethnically divided by institutions (figure 4). Public spaces used to be better connected through the social tissue east to west (figure 5), then they are now, according to my interviews and theoretical research (figure 6). Before the war certain areas and activities were active like promenading along the Korzo and in the city centre near the Old bridge, shopping at HIT and Razvitak, swimming at the public pool.

The public activity consisted of people interacting freely and unafraid of consequences while using the space. The war has diminished certain public places and practices within the social tissue, that were active before. These particular practices shaped the meaning of public spaces.

"The city centre was a vibrant area that served as meeting places for different groups and it facilitated the process of encounters and interaction." (Carabelli, p. 91)

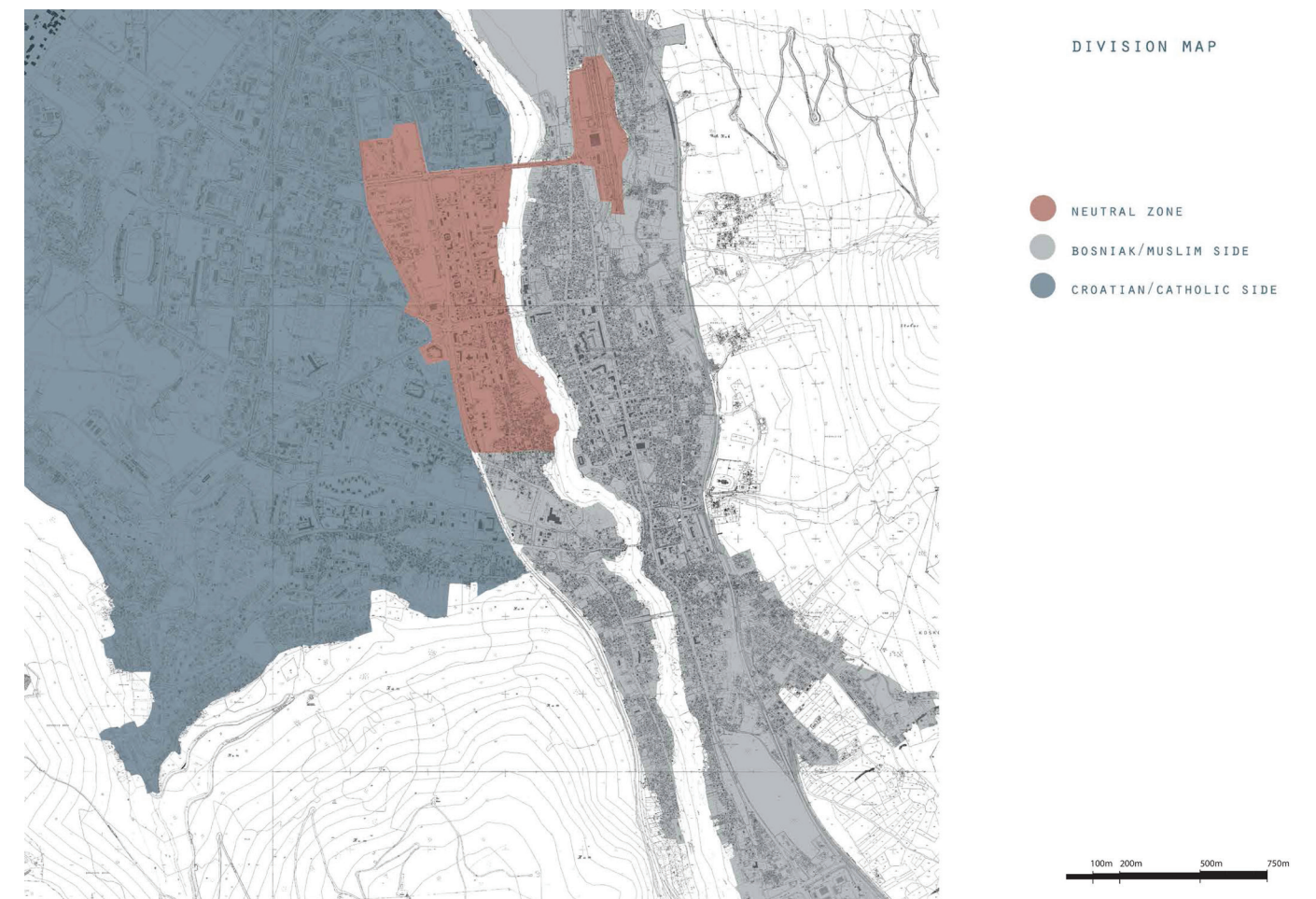


Figure 4. Division map showing the post-war zoning of Mostar (Banfi, 2018).

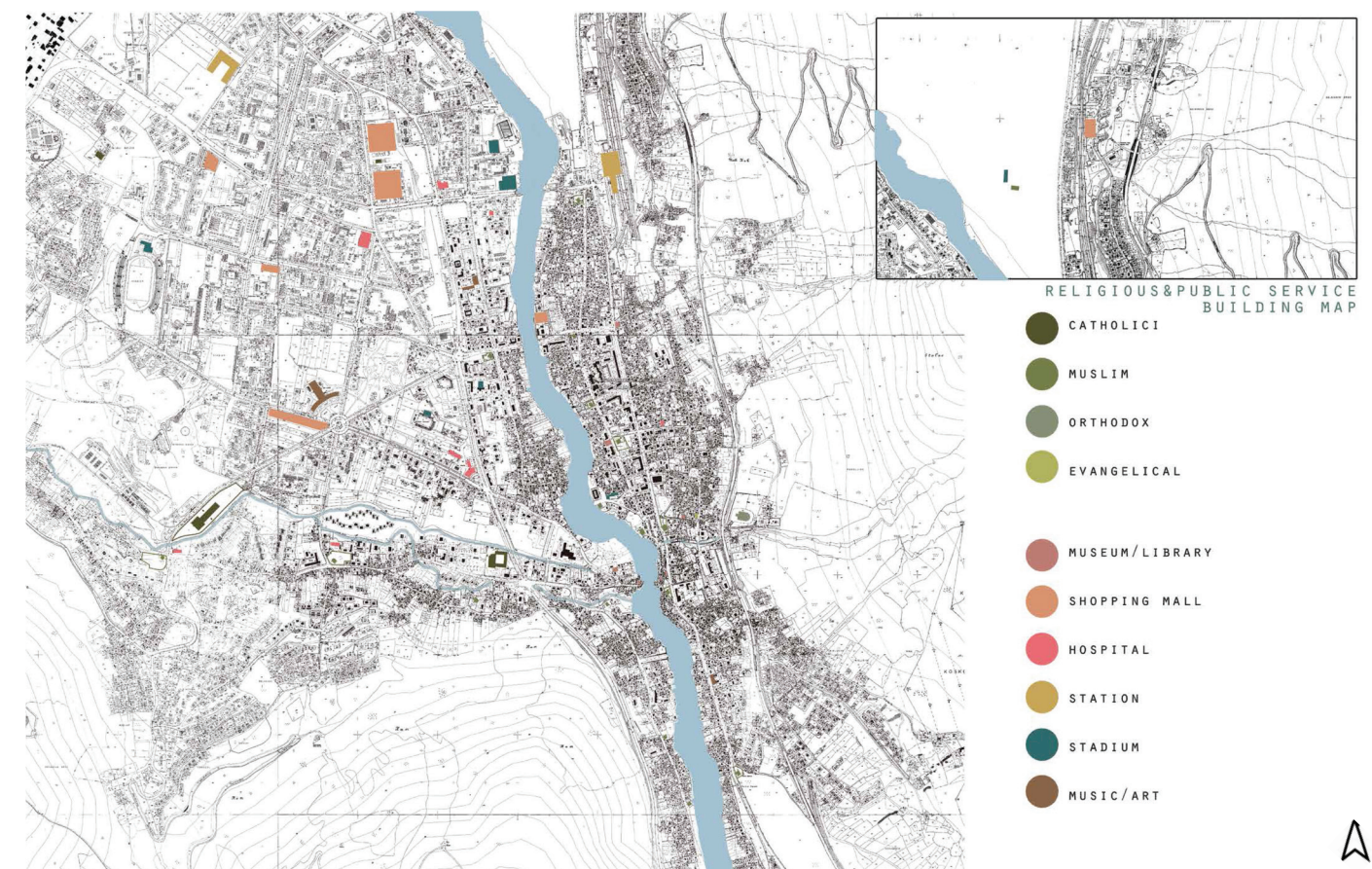


Figure 5. Public institutions of Mostar (Peng, 2018)

Chapter 1

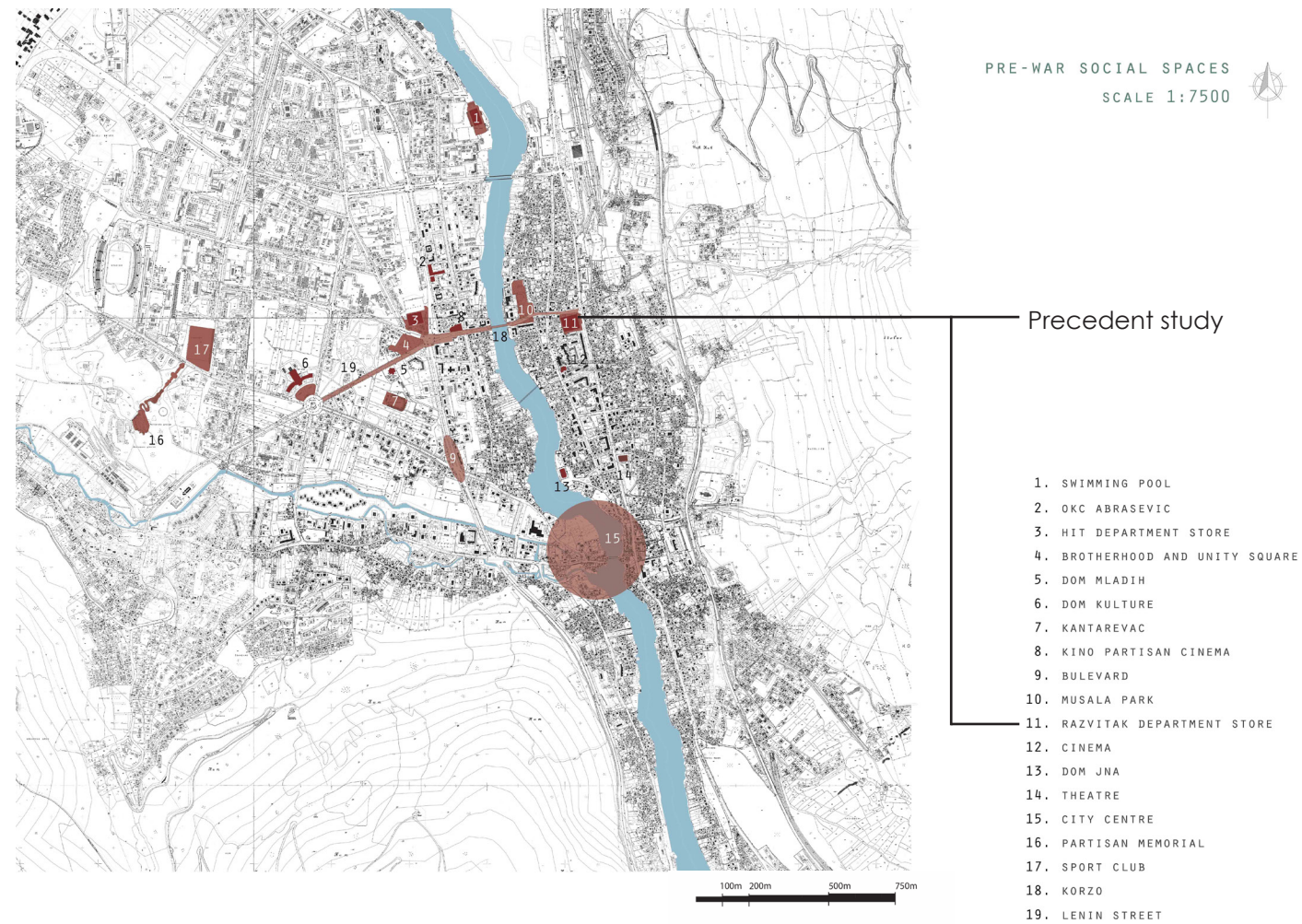


Figure 6. From Carabelli's book this map was constructed, this shows the commonly visited public places in Mostar before the war. This includes the old town(city centre) and the horizontal strip from Rondo to Spanish Square, the Korzo and ending at the former department store Razvitak (Saracco, 2018).

Analysis Public space in Mostar

During the field trip to Mostar, I conducted 30 interviews and asked inhabitants to draw on a base map what public spaces they preferred to go to in the city. I found out during these interviews that many find the division of public buildings unnecessary. Inhabitants move all over the city in public, and favor particular streets like Braće Fejica, Maršala Street and Boulevard. This developed the current social tissue map (figure 2) I drew together with the works of Carabelli (Carabelli, 2018, p.92).

Inhabitants find it frustrating that the urban structure of Mostar is not considered as 'one' city. People are willing to move past the trauma of war but in many public spaces, they are still confronted with it. They are willing to see others on equal terms but seem not to get majorly involved to achieve that. This is partly also because major spatial decisions are made institutionally. This is a phenomenon that resembles the general securing and privatization of public space, and designing it for a specific group of people. Most people feel like there is a need for communal, public space where people are not afraid to be themselves. Since the Dayton peace accord, the institutions establish ethnically divided public buildings for different ethnicities, like: schools, cultural centers and theatres, opposed to an inclusive place (figure 3).

Some places like Rock School Mostar in the south of the city and Abrasevic cultural centre (reopened in 2003) are examples of inclusive projects. In Abrasevic is a place for events, art programs, workshops where people are able to create different thoughts about the world and engage in dialogue with the local community. They refuse to be identified along ethno-national lines (Carabelli, p. 129). In Rock School Mostar they managed to successfully have a music school operate where people from different ethnicities exchange and cooperate. Both these places are considered more subcultural by inhabitants. Abrasevic is marginalized, as it is a smaller group in the city, in the wider space of the city and social dynamics, it does not attract many people.

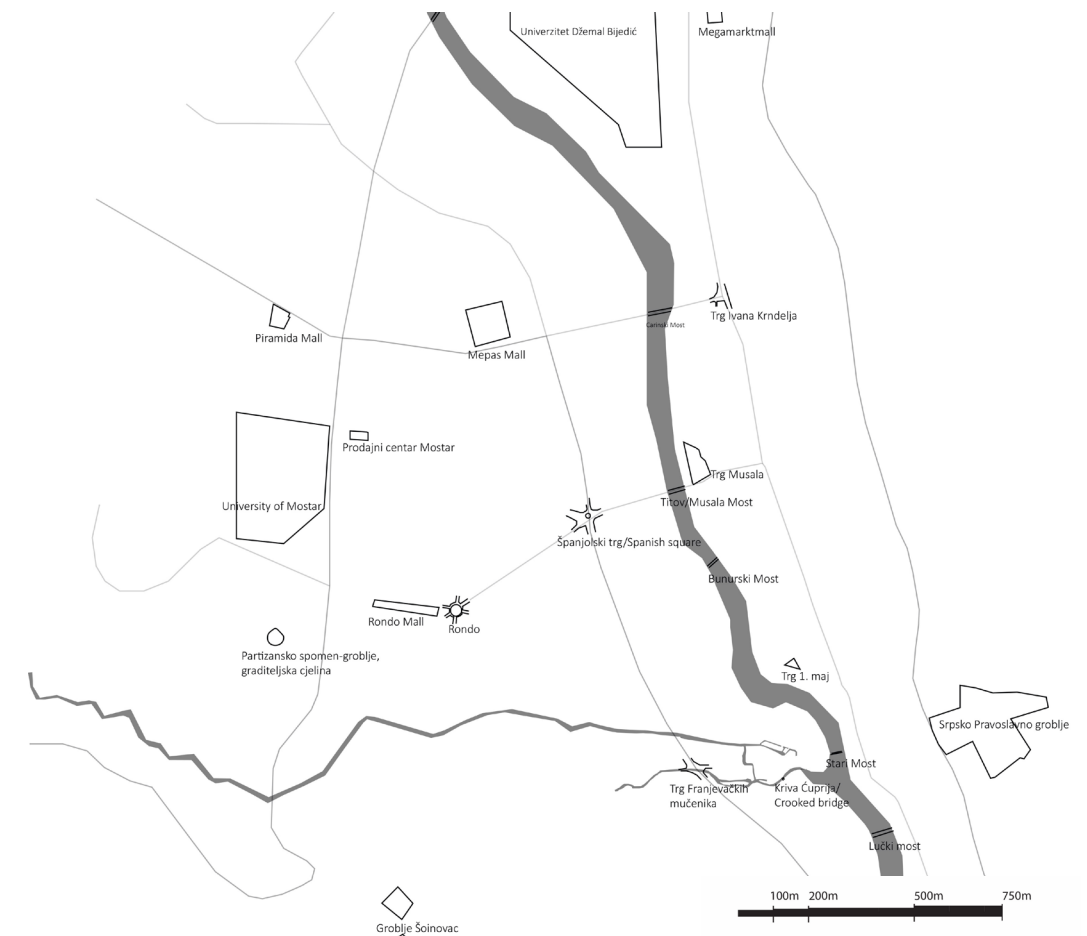


Figure 7. Base-map of Mostar used for interviews to find which public spaces they prefer (own image, 2018).

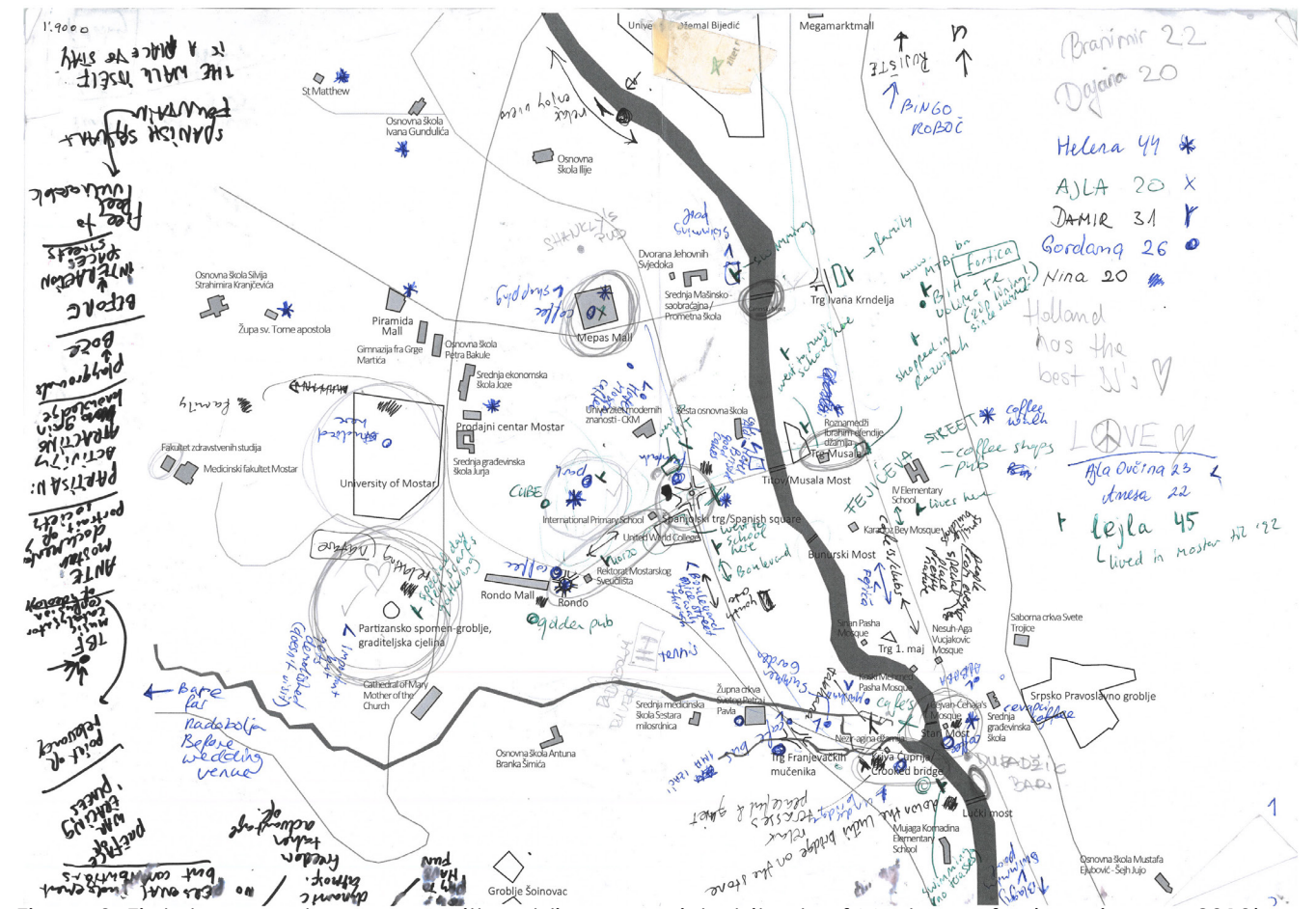
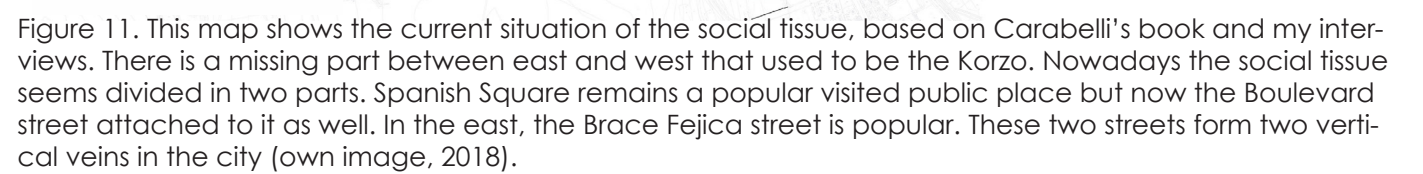


Figure 8. First drawn on base-map with public spaces inhabitants of Mostar prefer (own image, 2018)

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12



Analysis Fountains in public space: a spatial method to analyse the city

An interviewee, told me how in Mostar, public spaces (before the war) would be known as spaces where there would be no judgement and people could be themselves. Here they were unafraid of consequences, could contribute and were open to learning. In this way, these practices shaped the public spaces back then. These everyday activities transformed urban spaces into sites of encounters and potentiality.

"Encountering strangers, which is what happens in public space, can be unpleasant and sometimes even frightening. Presenting the self in public always comes with certain anxiety similar to stage fright." (Bodnar, p.2).

"The reasons for wanting to experience this, is that everyday life for most involves 'going out' and mixing with others and that some of the frictions from encountering can lead to personal growth." (Sennett, 1990: 123 cited in Bodnar, p.4)

"The urban habit of living with diversity can condition a habit of solidarity with other, which can make societies better:..." (Amin, this issue: 1012).

I looked at photo's of public spaces before the war, what contributed architecturally to these spaces and research certain elements and practices that shaped their inclusivity. A particular practice that was mentioned from the interviews, was drinking from public fountains. People used to drink from these, as well as meet up with others, to refresh, to play, make photo's in front of, practice commemorations etc. Water was an important public element for Mostari as it serves all these different practices. This made me think about how people use and think about the fountains in the city, may reflect on how people think about the Neretva river as well. Since the the civil war, many of the public drinking fountains have been neglected and/or left as ruins.

I took these public spaces as a spatial method to analyse the city, as they held inclusive qualities. This is also to see in what way they changed in use, and what made them inclusive, and how they were embedded in public space through maps, photographic analysis and interviews.

The Partisan Necropolis was designed by Bogdan Bogdanovic. This cemetery-park is built on a slope and has two fountains: a large one at the bottom and a small drinking fountain at the top. The top fountain was a drinkable one. From interviewing I gathered that the actual act of lowering your head, bending down, is in itself an act of vulnerability, unguarding yourself to be in the open.

The fountain at the Spanish Square served as a place of gathering, encountering and interacting. It functions as this central element in public space that holds inclusive qualities. It was placed near the center of crossroads, it protrudes out of the square, making it visible from many angles.

There were multiple fountains in Musala square and park, about three. One of them is this drinking fountain that is raised on a platform. It was used as a spot to see and be seen from, even to take photographs at. The bigger fountain was also a popular spot to photograph in front of and gathering. Nowadays only the smaller fountain in the back is used, and if it is used, it is mostly in the summer by for example children playing.



Figure 12. The drinking fountani at Partisan Necropolis in 1965 (cidom.org)

Figure 13. Fountain outside of HIT department store n 1965 (cidom.org)

Figure 14. Drinking fountain at Musala park in 1950 (cidom.org,2019)

Figure 15. The main fountain with children playing in the summer (cidom.org,2019)

Analysis Fountains in public space: a spatial method to analyse the city

I started mapping the different fountains in the city on larger scale and found certain levels of intimacy and functioning. By drawing these, certain typologies formed, that then relate to the public space of the city. Many public spaces, of which most were active before the war, contained three aspects: the landscape or terrain, the fountain and the building. These are used and organized individually in different ways (figure 16,17).

Four main functions of the fountains were identified, which are: religious, aesthetical, drinkwater and memorial. My initial large map with locations of the fountains in the city turned into a more detailed map of currently operating and non-operating fountains and the functions they have or had. A big inclusive quality is when the fountain has drinking water and becomes a common good. The function assigned to the building influences the function and type of encounters at the fountain as well. For example, the fountain at the HIT department store had more diverse encounters of people than at the mosque because it had more of a more public function, even though it saw people as consumers.

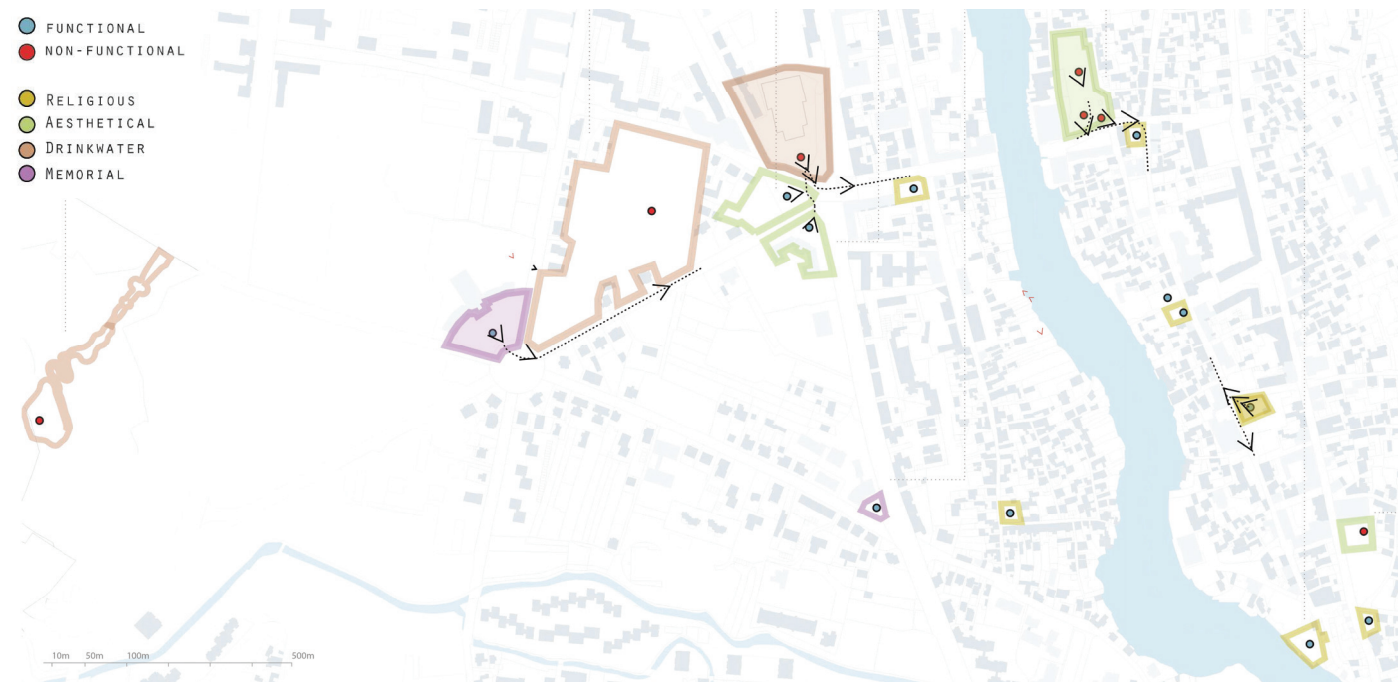


Figure 16. Fountains in Mostar (own image, 2019)

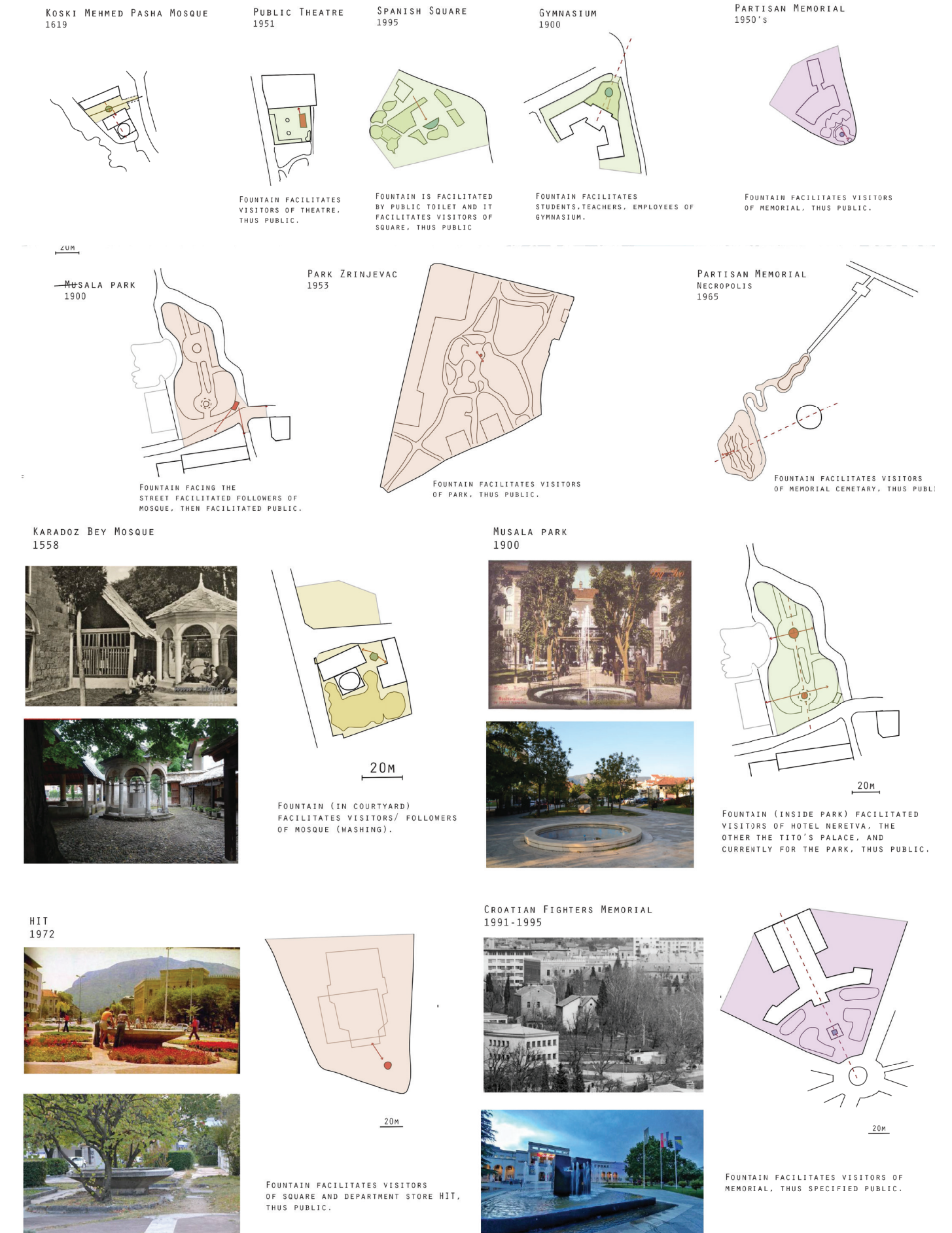


Figure 17. The different typologies and use of four examples of public spaces with fountains in Mostar: top left is religious at the Karadoz Bey mosque, top right is aesthetical at the Musala Park, bottom left is former drinkwater fountain in front of HIT and bottom right is memorial at the Croatian cultural centre (cidom.org, 2019), skyscrapercity, 2018),(beautifulmosque.com,2009),(own images, 2019)

Analysis Fountains in public space: a spatial method to analyse the city

I found certain spatial influences through the fountain analysis: different levels of intimacy which can also be seen in routes that make you go through different boundaries, portals, entrances, position (figure 19).

The way you approach these fountains on perceptual level show the influence of these three different levels as well. As from afar you first maybe just see a wide view of a square or a park and as you move closer you encounter the fountain and its possible enclosure and after that, the building. For this, Anna Saracco, who I worked together with for this part, used the technique of space-sequence (Cullen, 1971) to express this.

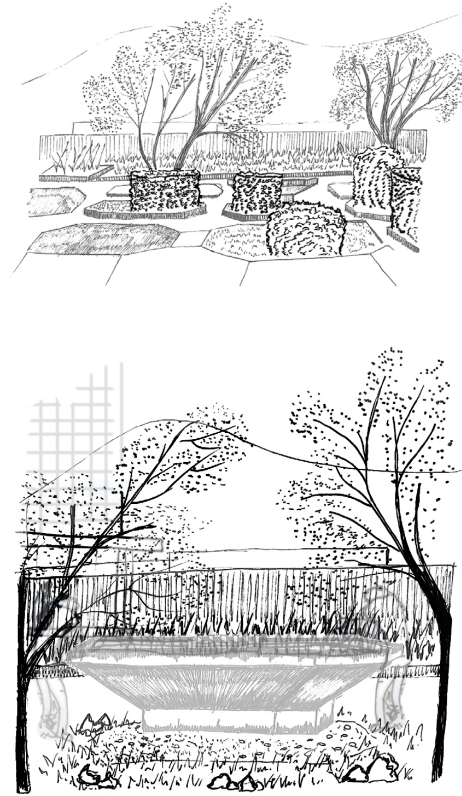
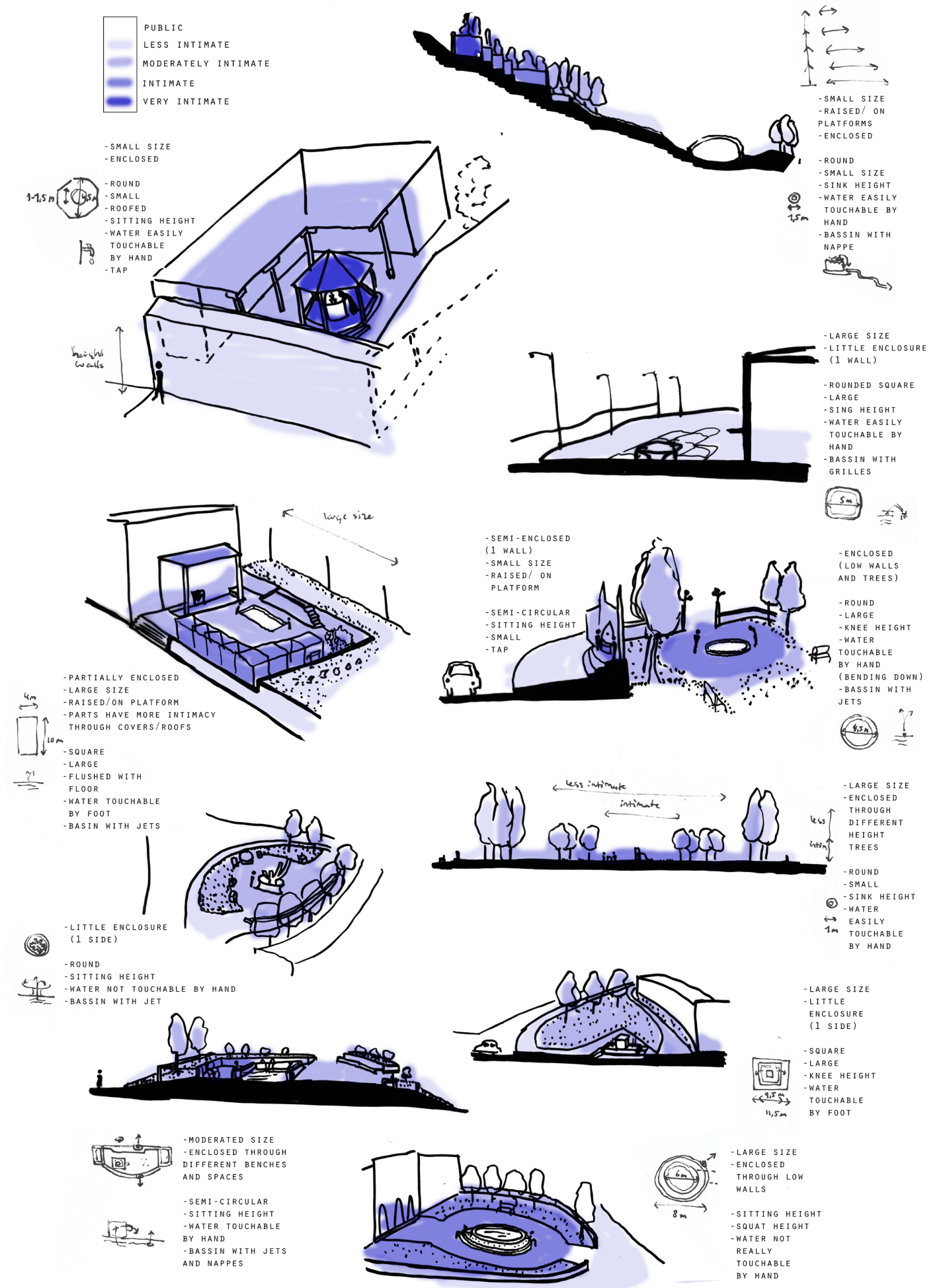


Figure 18. Part of perceptual journey towards the ruin of the HIT fountain (Saracco, 2019)

Right: Figure 19. Different levels of intimacy in public spaces of Mostar with fountains, with different sizes, enclosure and height transitions (own image, 2019).



Analysis Razvitak

I did a precedent study as a part of the msc3 programme, and I chose to analyse the ruin of the Razvitak Department store. This ruin stands on the formerly popular social axis that ranged between here and Spanish Square. What attracted me mostly to this ruin, are the big facades on the first floor. These depict rituals, stories and symbols of people, animals and plants, inspired by the stecak from medieval Bosnian heritage. The architect Ante Paljaga, tried to combine modernist, functionalist ideals and Bosnian heritage within this design. Razvitak was built in 1970 and held different shops on different levels of the building, such as a clothing store, a record store, a supermarket and a furniture store. Paljaga made use of the qualities of the terrain by creating different levels, including split level that forms a souterrain for the supermarket and an entresol for

the record store.

As a department store, the routing and levels worked for the benefit of guiding people to walk along certain shopping aisles. It was a very popular building back in the day, especially since here was the first escalator in Mostar and it combined a major public function and a private one on top. On top of the department store was a residential unit that held about 60 apartments. After the civil war, this residential unit was left very damaged and was destroyed in 1997 because it seemed too unsafe. This process left a big hole in the middle edge of the roof, all the way to the ground. Here used to be the circulatory space of the housing unit and was the most weakened part.



Figure 20. Exterior bird-view of Razvitak (Saracco, 2018)

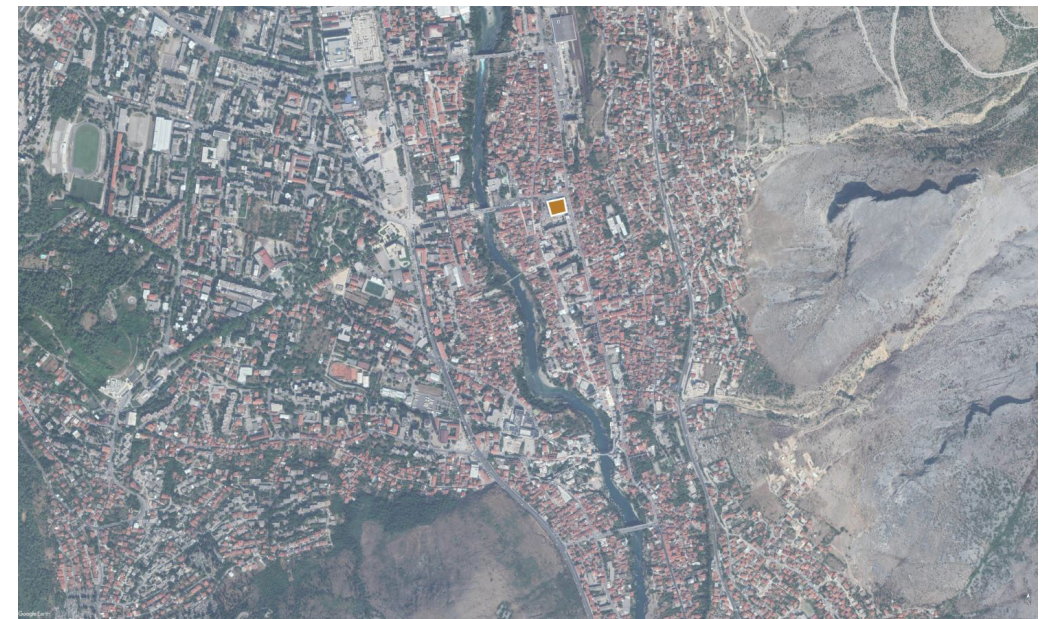


Figure 21. Location of Razvitak in Mostar. (own edit on Google Earth, 2019).



Figure 22. Northeast exterior of Razvitak in 1980 (cidom.org)



Figure 23. Northeast exterior of Razvitak (Zvizdic, 2015)

Chapter 1



Figure 24. Razvitak seen from Brace Brkica (Zvizdic, 2014)



Figure 25. Razvitak seen from Brace Fejica (Delibegović, 2018)



Figure 26 . Razvitak seen from Marsala lita (Zvizdic, 2015)

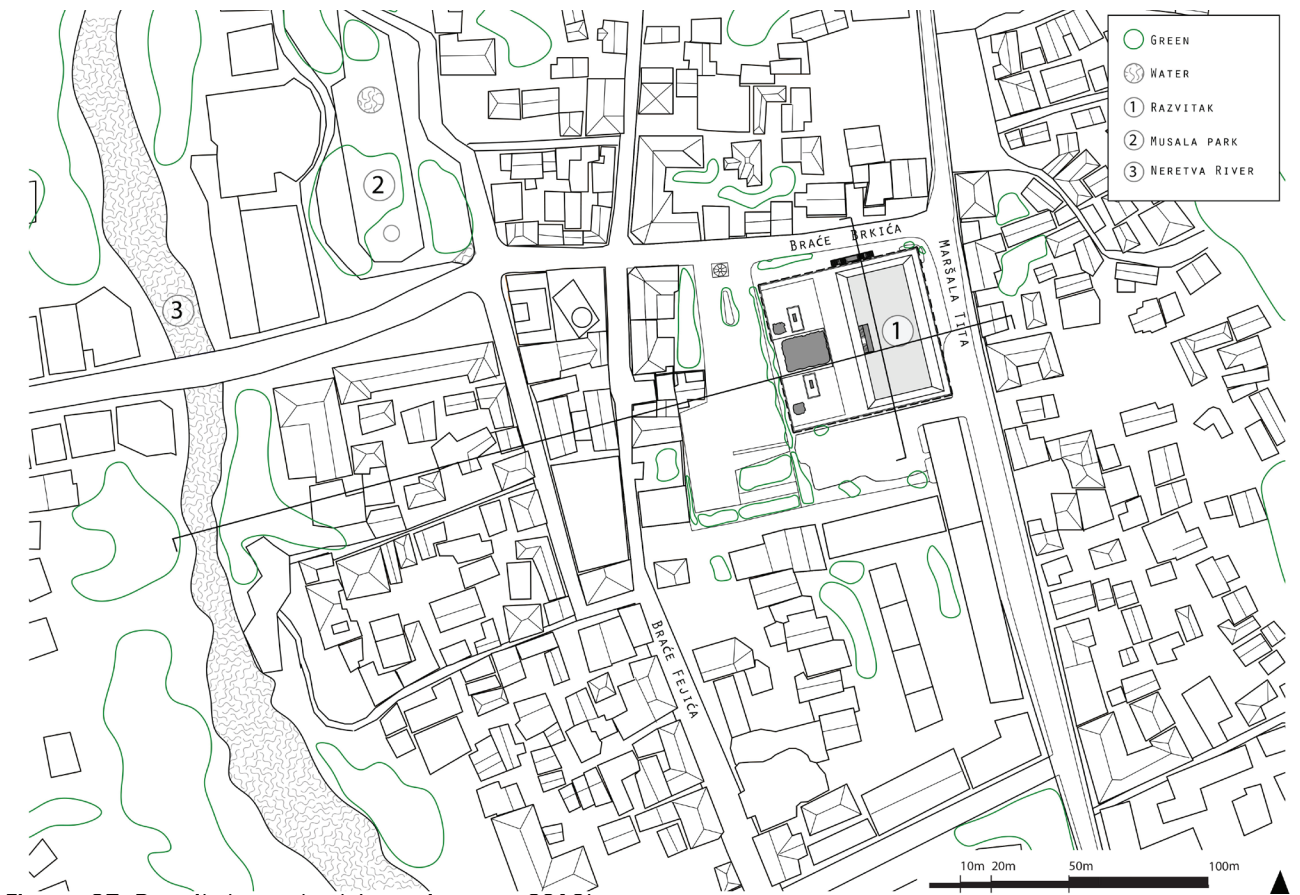


Figure 27. Razvitak context (own image, 2018)

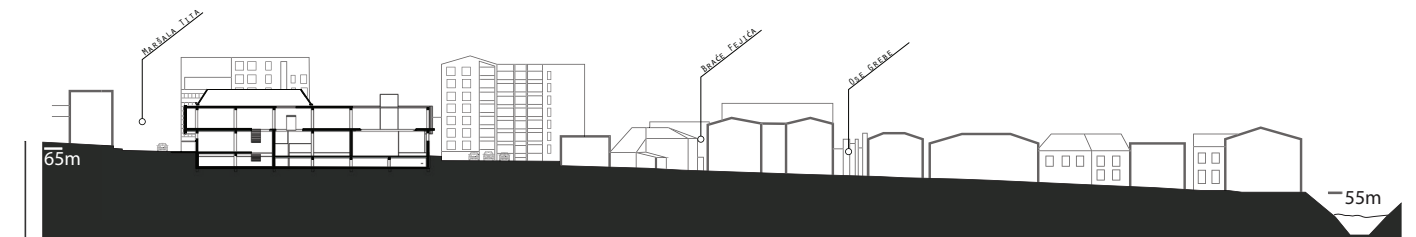
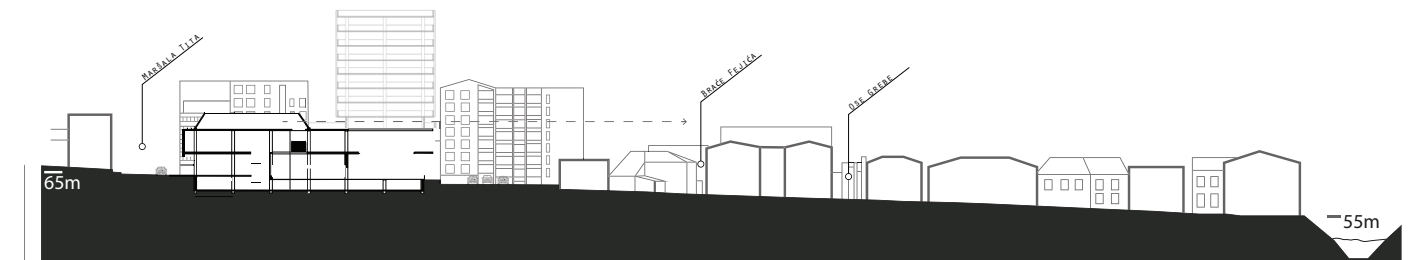


Figure 28. Top: Pre-war long section of Razvitak and context, bottom: current long section of Razvitak and context (own image, 2018)

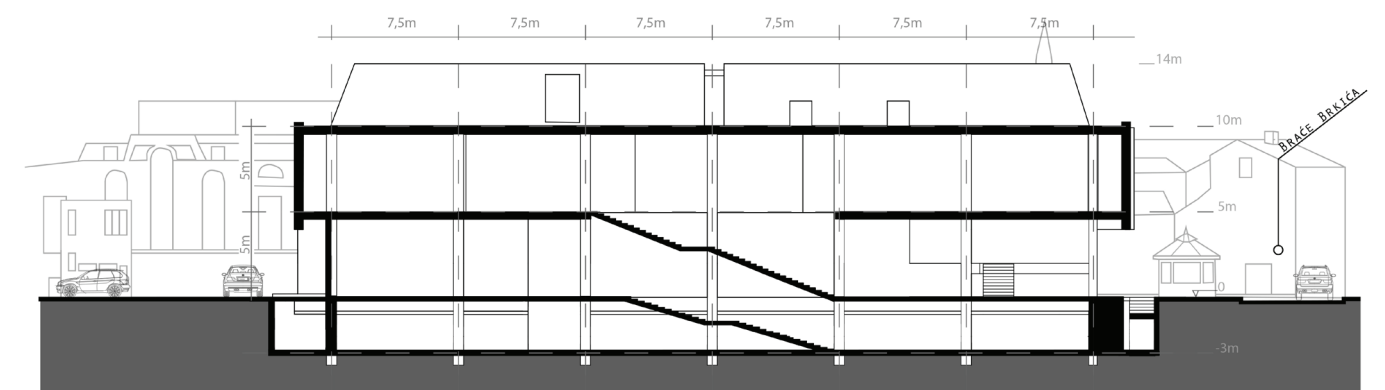


Figure 29. Cross section of Razvitak (own image, 2018).

Analysis Razvitak

Looking closer at the building I noticed the strong grid from its modernist ideals, the mezzanine floor and the very closed first floor façade. On the roof are the added structures from during the war, with windows to look through. Where the residential block used to be are a few holes that resulting probably from the combined effects of the war and the demolition of the housing unit in 1997 (Bosnia and Herzegovina, 2005).

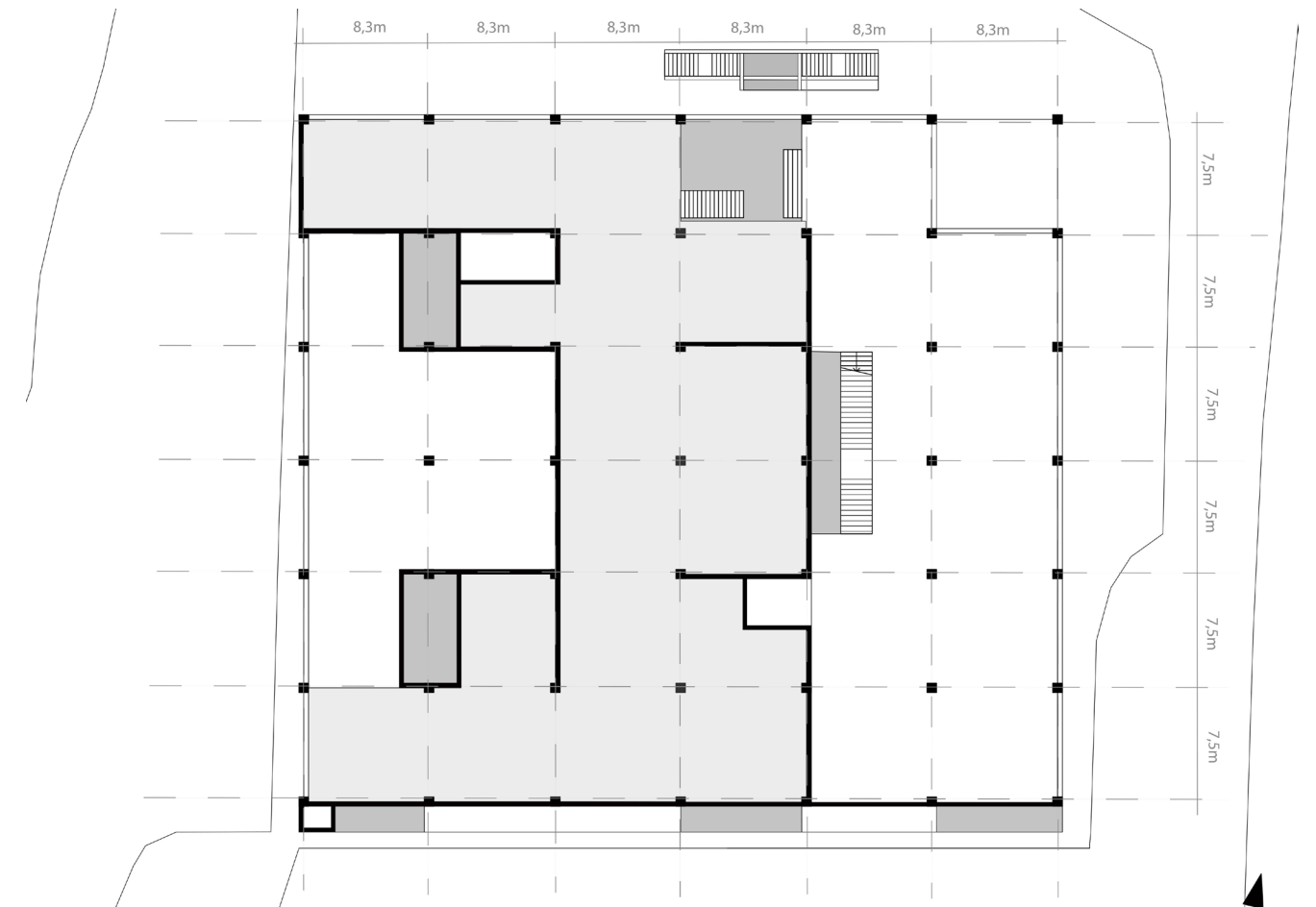


Figure 30. Entresol floor looking down on ground floor (own image, 2018).

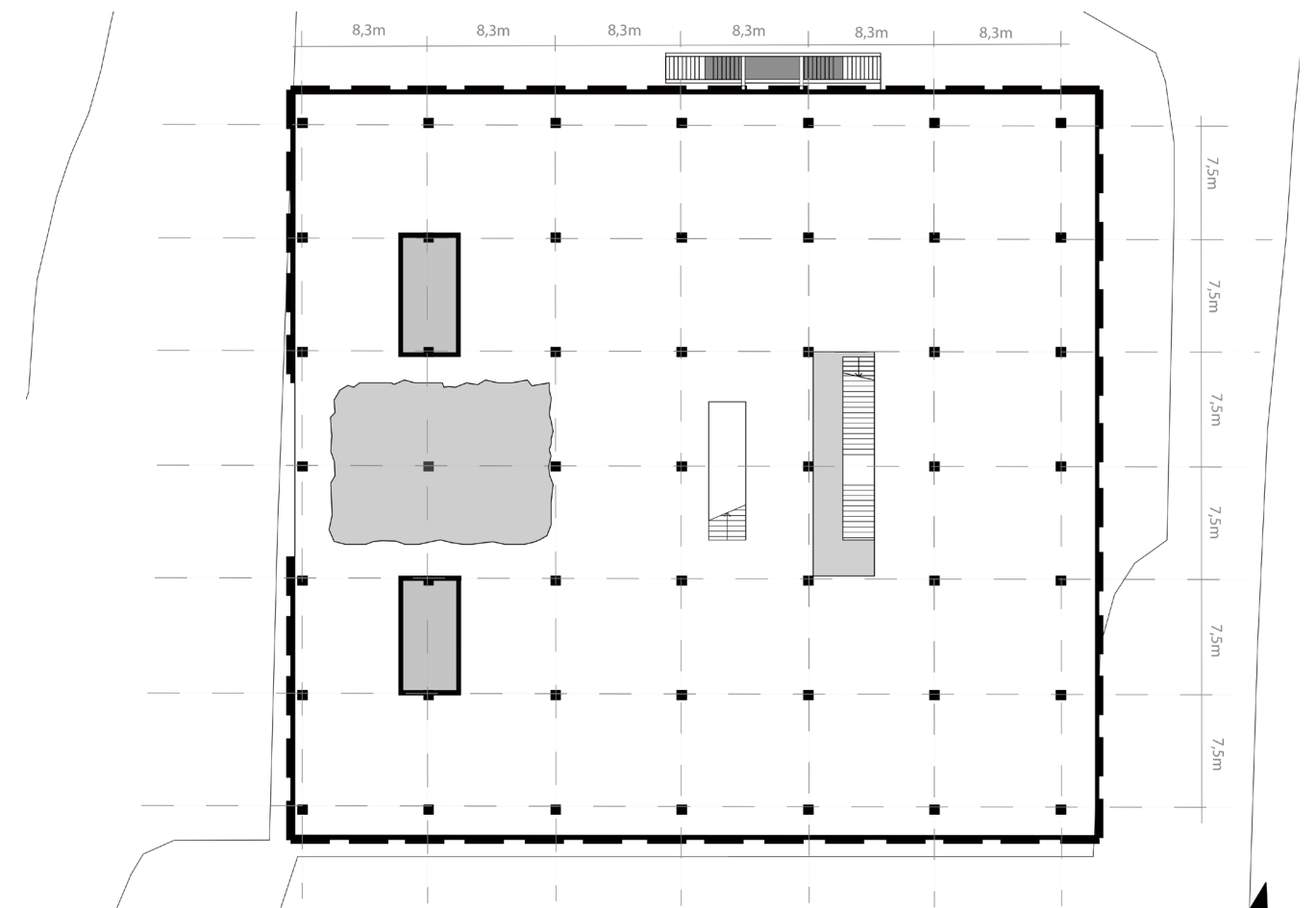


Figure 31. First floor of Razvitak (own image, 2018)

Analysis Razvitak

Looking at the façade is where I noticed where the Bosnian cultural history is captured. These prefabricated façade 'stones' tell stories about what urban life could be. In the top and bottom is a repetitive representation of the Kolo dance, a ritualic dance for many occasions. These symbols are most likely inspired from Stecak, medieval tombstones that are scattered around Bosnia, Serbia, Croatia and Montenegro. They hold ornaments and symbols that are linked to folklore and pre-christian symbolism. They hold rituals and make them an archetypcal language since everyone can read it.

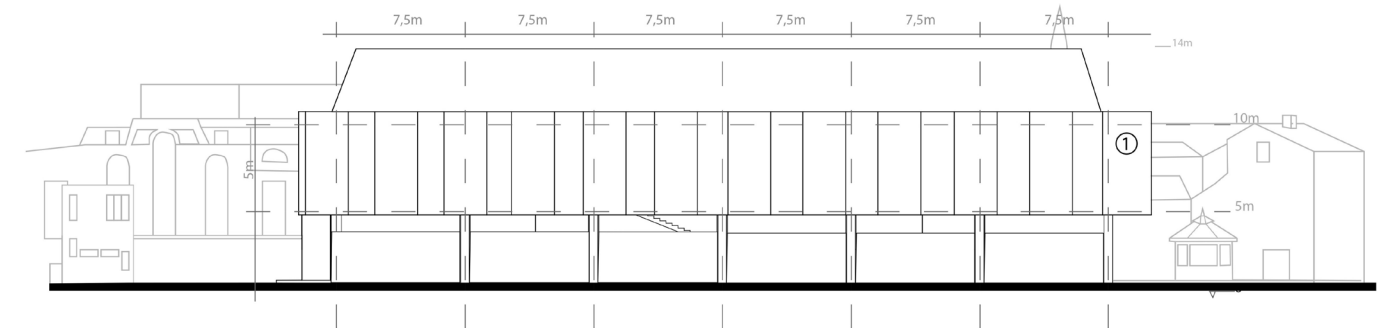


Figure 32. East elevation of Razvitak (own image, 2019).



Figure 33. East façade element made of prefabricated concrete with engravings (own image, 2018).

Chapter 1

Analysis Razvitak

I found that the architect Bogdan Bogdanovic also uses archetypal symbols, in a way that none can recognize a type of ideology in it, so it functions as a language everyone can understand. He also designed the Partizan Necropolis in Mostar.



Figure 34. Stecak stone in Radimlja (Litany, 2007).



Figure 35. Stonework and engraving at the top of the Partisan Necropolis in Mostar (own image, 2018)

Analysis Razvitak

I chose this ruin as my location and site to work with, mainly because Razvitak resides beside two popular streets: Maršala Tita and Braće Fejica, according to the current social tissue mapping analysis. The location could be used as a way to connect to these popular streets, where different people move through, to meet each other. Its location is a point in the city that also used to be part of an important social axis that crossed the Neretva river till the Spanish square, found through the analysis of the pre-war social tissue map.

The current function of Razvitak as a ruin and the former function as a department store also plays a role, since the ruin could be re-used and the former function had importance to the city, as a new typology that had a mix of public and private spaces. Currently it is used as a shelter for homeless and parking.



Figure 36a-c (Top to bottom); Fig. 36a. Street view from Braće Brkića during and after the war (cidom.org); Fig. 36b. Street view from Braće Fejica during and after the war (cidom.org); Fig. 36c. Street view from Maršala Tita before and after the war (cidom.org).

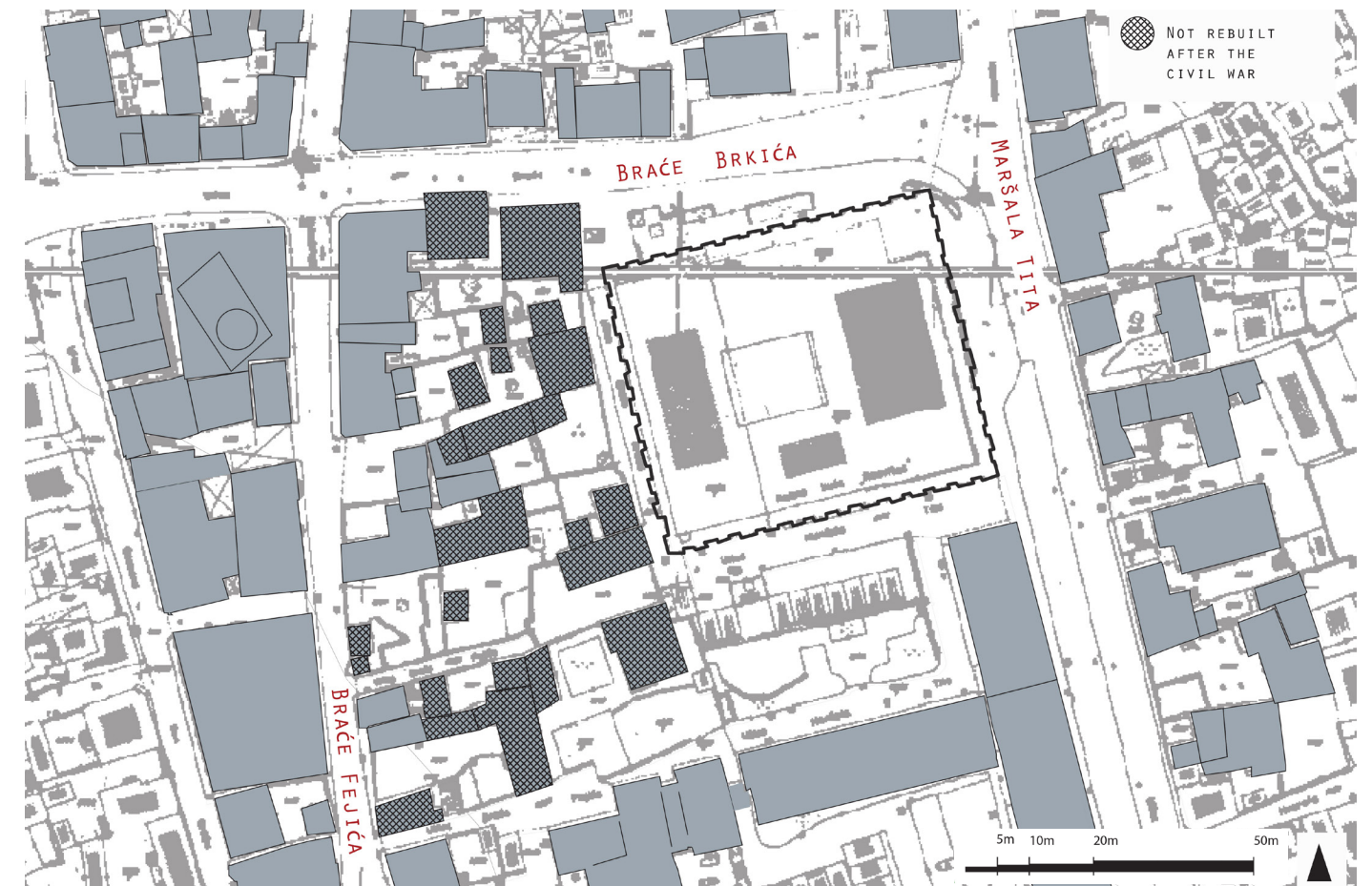


Figure 37. Before the war, the site held more buildings, but these particular ones west of Razvitak were not rebuilt after the war (own image, 2019).



Figure 38. Plots around Razvitak are currently used for parking, with a residential zone west and commercial east of it (own image 2018).

Analysis Razvitak

I thought about about a site location in relation to the social tissue. I think there has to be an introduction of a place where people can find common ground that enables different encounters and has opportunities for people to collaborate and build trusting relationships. This place should be part of the social tissue, making it a strategic point in the city by linking/locating it to the current social tissue.

Before the war, it was visited by many to shop and was a representational building of 'modern Mostar'. People would promenade (to see and be seen by others) along the Korzo from the Spanish square to here and vice versa.

It is near the much visited Musala square and next to a street that is involved in many people's daily public life: Braće Fejića. In this street, many people still seem to practice the act of 'promenading'.

People that live in the west also come here to walk, shop and eat in the older area of Mostar. Apart from terraces in Brace Fejica street, there are no spots for people to stay and work together.



Figure 39. Razvitak responds to its surroundings in terms of height, most of the buildings around are about 10 meter in height. The area stands on a slope, that's why the added new structure on top was probably used during the war, because of visibility towards the west.

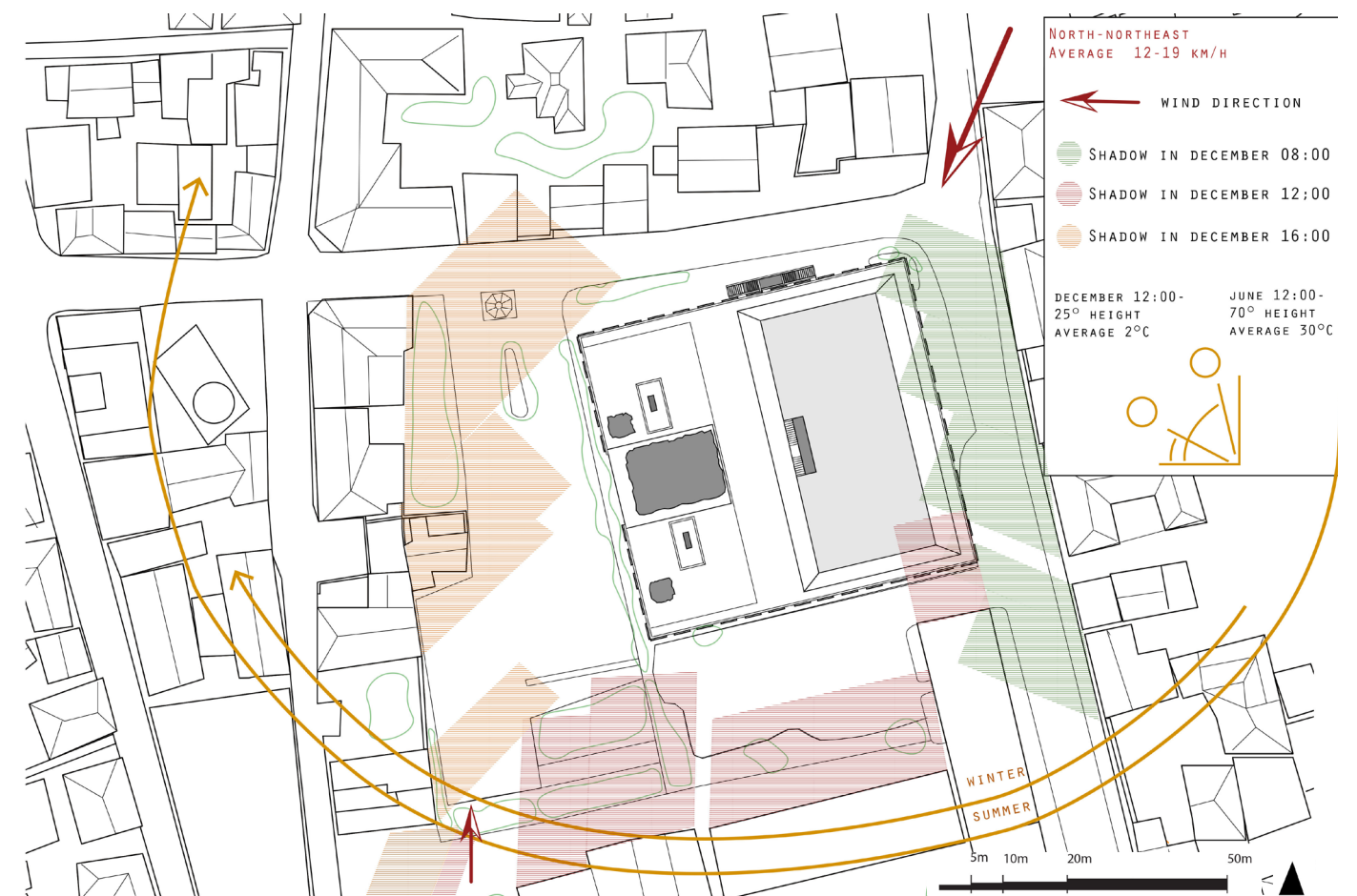


Figure 40. Climatic analysis of site, with strong northeast winds and exposure to sun (own image, 2019).

Analysis Razvitak

Valuing the building, I value these facades high and the grid structure of the building, just as the intention of the architect to combine these. But I value them rather separately as well. During and after the war these infill walls and added roof structures were made that I consider less valuable as it closes the building up.

The building allows for certain features of the existing architecture to be used in a different way. The grid itself suggests a framework for flexibility of spaces. Since I value the walls low, but structure high



Figure 41. I made a sketch model to better understand the levels inside the building and the terrain and its heights.



Figure 42. Exterior bird-view of Razvitak, with the heavily damaged roof (Saracco, 2019)



(Left top to bottom right): Figure 52. Interior of Razvitak on ground floor (own image, 2019)
Figure 43. Interior of Razvitak, the structure on ground floor remaining in reasonably good condition (own image, 2019)
Figure 44. Interior of Razvitak on ground floor (own image, 2019)
Figure 45. Interior of Razvitak on ground floor with sight into entresol floor (own image, 2019)

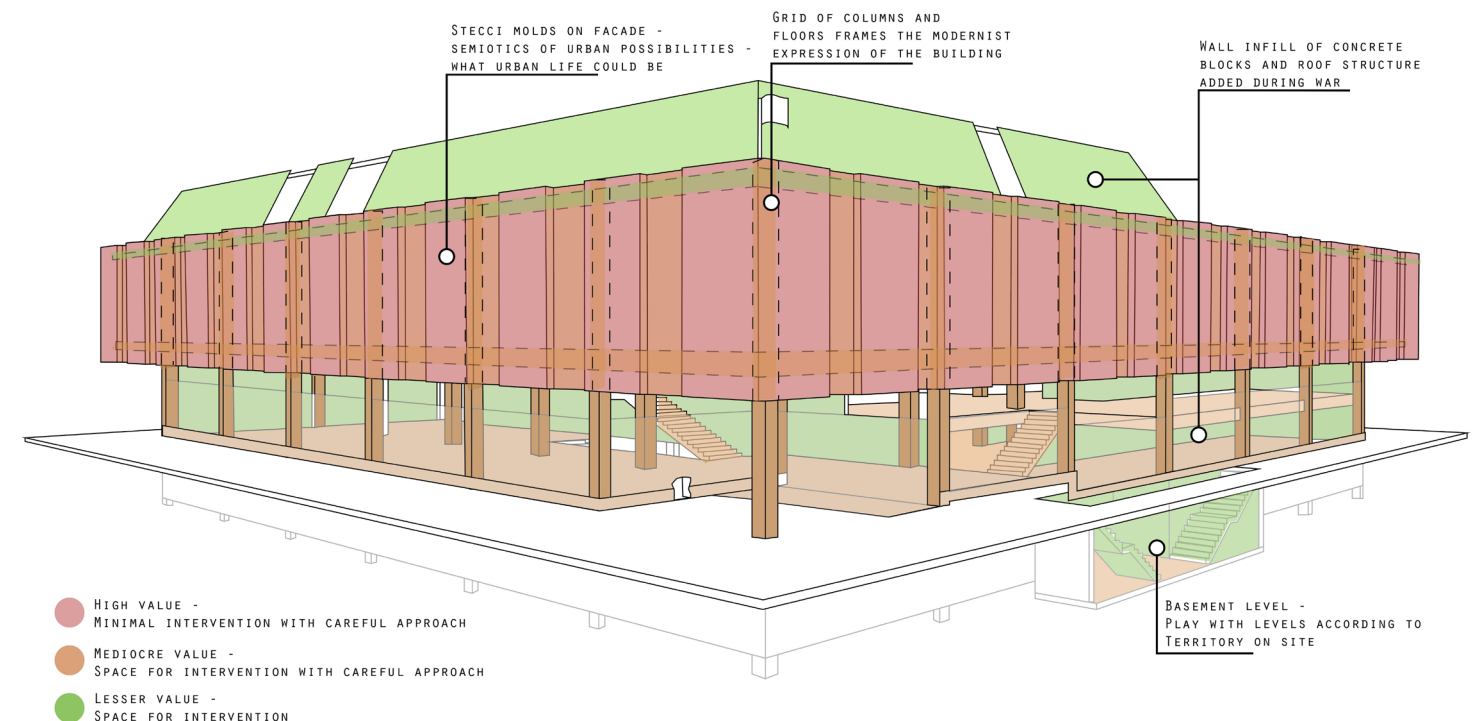


Figure 46. Value assesment of Razvitak (own image, 2018).

Analysis Public space & the everyday

I define public space as a publicly practiced place, parallel to De Certeau's definition, meaning that these spaces are not privately practiced and are open to anyone (Certeau, 1984, p. 117). Public space can also be defined as 'social space', which holds all social processes and meanings and therefore all social concepts, like groups as well. It does not mean the same thing for everyone and people with different concepts of space interact in one and the same space. *"Social space in Bosnia has more than one identity. Different meanings and identity in social space can cause issues for a publicly practices place, since it is used by the surrounding community"* (Greiff, p. 78-79). Certain rules by a community regulate these spaces, but every rule of a place influences interaction upon that place, which unites them.

The concept of public space that Greiff describes and used in his research, resembles the common use of the term 'place': *"First, it describes a place, which has a physical core – a market place one can walk upon – and not a just virtual world. It therefore shall not be set equal to community in general, because a community can exist without physical space in modern times. Second, central means not someone's private backyard but a public park, a market square, a graveyard, and so forth, which is and has been used by the surrounding community."* (Greiff, p.98)

Greiff also mentions that: *" [...] places have no social boundaries, but instead are connected through movement and communication with many other places, forming the communal space of a city or town through our everyday practices."* (2018, p.98)

The everyday practices shape the public space. De Certeau explains how everyday practices are an 'ageless art' that holds a primitive knowledge-system without a language, as it is tactical in nature (Certeau, 1984, p.xix).

Privatization of Public Space

I relate the ethnical division of public space to the the privatization of public space. In general, public space has come to be associated with commercialization and privatization. *" By the end of the 1990s, consumption is understood to be both the means and a motor of urban social change"* (Zukin, 2010, 835, as cited in Bodnar, 2015, p.7). Through increased corporate investment in both consumption and urban renewal, where public space needs to be secured for revenue, urban renewal became a business strategy which sorts the public as potential consumers (Bodnar, 2015, p.7).

Considering that in Mostar institutions are securing public places ethnically as well, I thought to take the fundamental concept of public space where:

people can have more choice (as 'free space'), as a space that is instrumental in the social (diversity) education of citizens, but potentially also as a place of political expression (6). Securing public space can cause groups to be excluded that are defined as dangerous or simply 'non-consumers'. The users should not be considered as consumers or defined ethnically, but simply seen as 'urban beings' that can come, stay and go as they please, with affordable options, as well as a building that is accessible from other public spaces around it.

Insurgent public space

There have since been several developments against the increasingly regulated, privatized and diminished forms of public space, where urban sites and lands have been occupied, adapted, and transformed into new uses by citizens and communities (Hou, 2010, p.2). I looked into a few aspects and examples of public spaces that are or were used alternatively.

The series of the workshops of *re-city Tokyo* examined the possibilities of reutilizing individual empty spaces in buildings (building stocks) for public use. Usually, these empty spaces are off-limits to the public (like roofs). These workshops were first conducted in the streets which are open to anyone at anytime, and gradually moved inside buildings (Aiba & Nishida, 2010, p. 77).

The *night market* in Seattle provides a way for the local community to reshape their public space within the community. It brought together a collaboration of organizations and individuals. It had goals of community building, economic revitalizations and public safety.

It created opportunities for cross-cultural encounters and reflections. It was a transformation of a park into a night market, and this addressed the deficiency of the current park design and program that couldn't meet the needs of the community. Through partnership and collaboration, neighbourhood organizations and individuals, they pooled together resources to transform the existing public space. This also strengthened the network and reciprocity among individuals and groups within the community. *"Through specific design interventions and displays, the culture and everyday life of the community can be brought into the greater public realm of the city against isolation and misconception"* (Hou, 2010, p.120-121).

Through *'Machizukuri'*, a new type of public realm has emerged. It is brought upon through the transformation of existing authority-owned spaces into new 'common properties, which are then managed by and accessible to citizens, based on their participation and consensus. It is also came to be through the encouragement of citizens and businesses to take action on their own and open up their private spaces for community use. The inhabitants are in this case pillars in the creation of a 'new public'. *Machizukuri* is defined as an activity that is able to form gathering places and "common properties" inside communities. These are places where citizens can connect and relax with each other. The activities form networks that are not just open not only to the community, but also to the outside world. The participatory design aspect improves the design and (re-)use, and also stimulates the sense of ownership and creativity of people (Hayashi, 2010, p.157).

Analysis Public space & the everyday

Community gardens have allowed for a transnationalization of a sense of place.

"They are the canvases for the telling of personal stories as well as a strategy to maintain cultural identity through the preservation of cultivars that resonate with one's foodways and knowledge systems" (Mares & Peña, 2010, p. 252).

These communities redefine the basis of sustainable urban ecology and create a socio-cultural realm of multiethnicity. The wisdom of the growers is acknowledged, without essentializing their identities.

The community garden movement in north America and elsewhere, has transformed many vacant or abandoned sites (including both public and private properties) into productive plots and as places for cultivation, recreation, gathering and education by communities (Lawson, 2005 cited in Hou, 2009,p.9)

"[...] Through personal and collective uses that provide both private and public benefits, these community gardens function as "hybrid public spaces" that are distinct from their conventional and official counterpart". (Hou,2009, p. 9-10).

Here, the community garden gives political power to the community and realises conscious placemaking.

What is strong about these examples is the way these self-made, appropriated, reclaimed spaces and events brings citizens together and collaborate together in order to get something done, acknowledging other people's talents and wisdom through participation, which raises solidarity in people. This ultimately also gives new expression to the collective domain and challenge the convention notions of the public and its space.



Figure 47. Danny Woo garden in Seattle (dannyywoogarden.org, 2019).



Figure 48. Shilin night market, Taipei (Jiang, 2005).

Analysis Commons

I see common goods as Tom Avermaete's definition to commons: as collectively-held goods that can be used by individuals, where 'commoners' are the communities of people that share resources and that commoning as a practice is the social practice that creates the commons, forming a shared knowledge by regular citizens(Avermaete, 2016). By collectively using and unlocking them it passes on a sense of ownership.

This led me to the context Razvitak was operating in, the situation In the Yugoslavian period, was that self-government meant that workers decide their own economical value and social privileges in the case of residency. Self-government had two departments: common property and negotiating in communal property(Maric, p.72). While common property and self-government of workers shaped a new frame for planning and regulating the built environment, the gap between politics and architecture kept existing (a domination of professionals). Common property in Yugoslavia was less about participation and more about the development of new governing systems. The state made the law of managing common property and private property equal and this transformation of common to public property implied a shift of the power from social enterprises and commons, to the state (Marić, 2018, p.74).

Vjenceslav Richter wanted to translate the principles of self-government and common property into architecture. His work, Synthurbanism, sees architecture as a machine that leads to the normalisation of socialism through spatial organization and self-governance(Marić, 2018, p.73). For me this project was a valuable reference to see an idea of a building as a common resource, holding multiple programs. In his design, time was a key element, as he tried to compress the buildings design in a way that it would mean short distances in the journeys of people which lead to a building as a city with accommodation, work and leisure (Neue Galerie Graz ,2018, p.3).

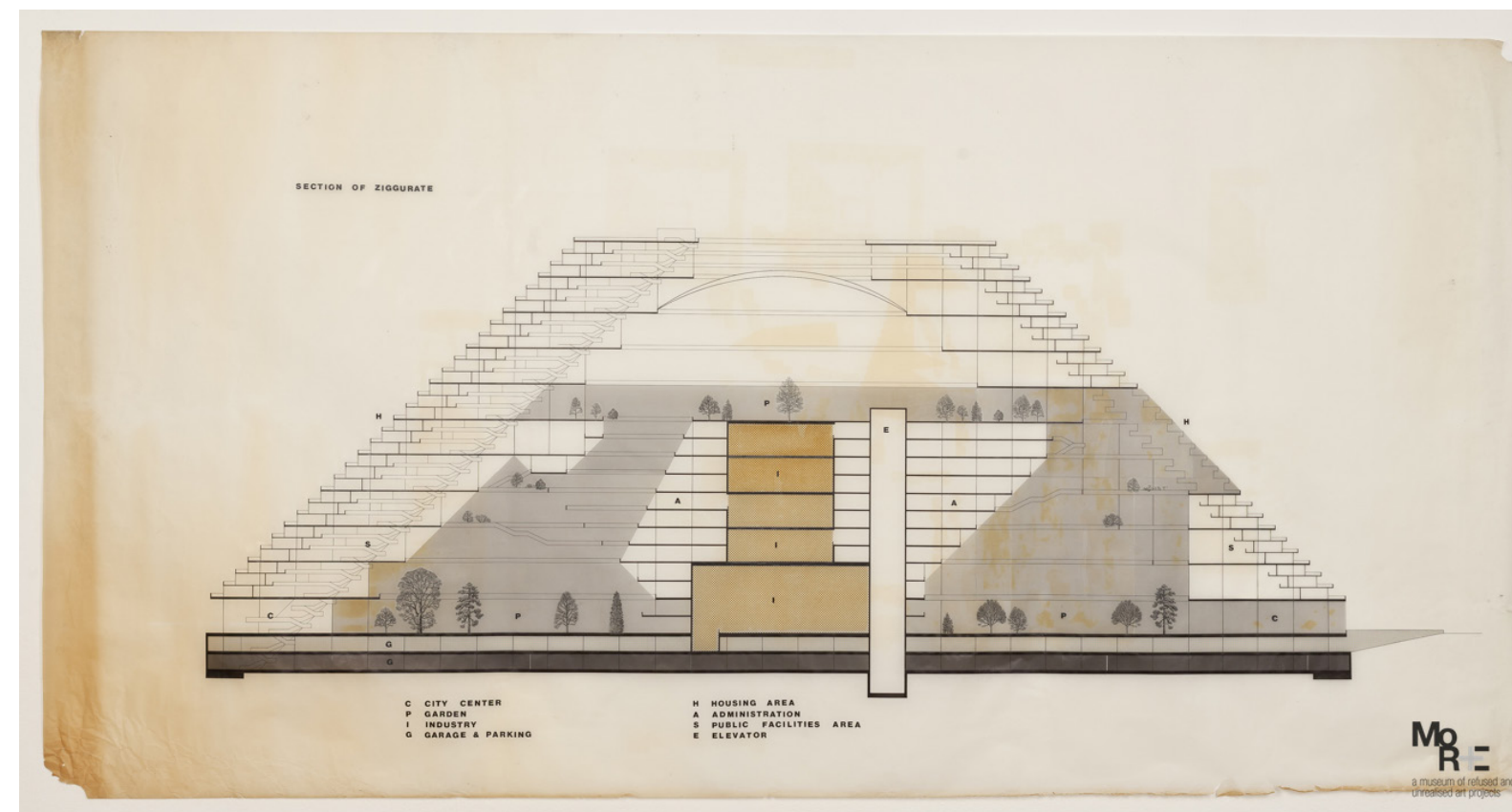


Figure 49. Synthurbanism by Vjenceslav Richter (Marić, 2018, p.73).

Analysis Problem statement

After the mapping analysis of the divided public institutions, social tissue of the city pre-war and post-war and interviews, I found that institutions divide public buildings and spaces ethnically, but also that people move all over the city (in the social tissue) and see Mostar as 'one city' (particularly the younger generation). Certain streets have changed in popularity after the war, with two particular popular zones on each side of the Neretva river. Before the war, there was a horizontal strip called Korzo that was just as popular as these now. This strip functioned as a strong spatial bridge between these sides (figure 4). the record store.

My main questions are: How to contribute to the social tissue of Mostar in its divided state? How to create an inclusive space where people can establish meaningful relationships and relate to each other apart from their ideologies.

So far I've used theory, maps and interviews that lead me to my questions. An approach to find a way to answer these questions, requires me to understand better the how these public spaces in the social tissue are configured. By further using mapping, photographic analysis and theoretical research I could understand the spatial meaning of these places so I could extract information out of these that can benefit my proposal.

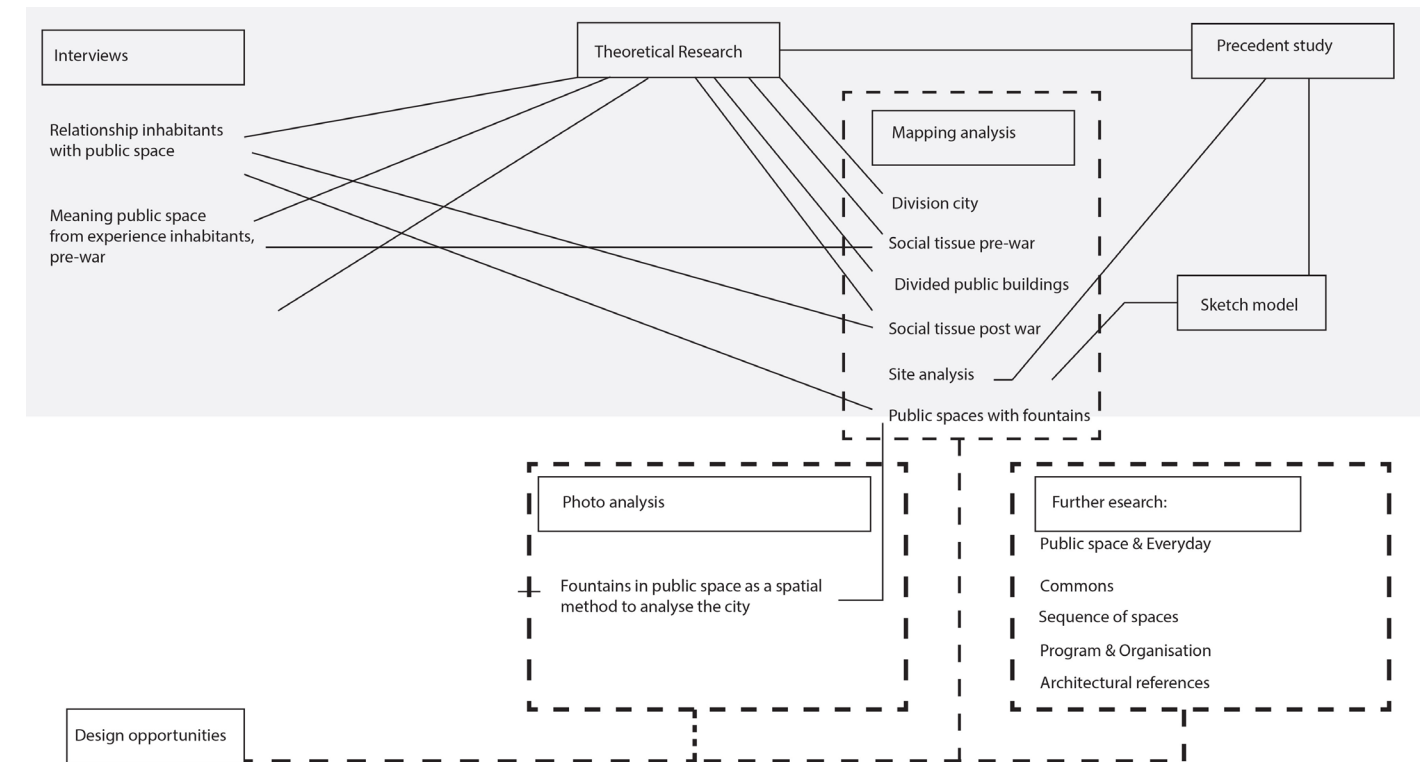


Figure 50. Schematic visual of approach to finding a way to contribute to the social tissue and creating inclusive space (own image).

Intention Design

My design intention is to create an inclusive place where people can encounter each other, share knowledge and collaborate, and where there is the opportunity for people to reclaim public space and experience this type of freedom in public space again.

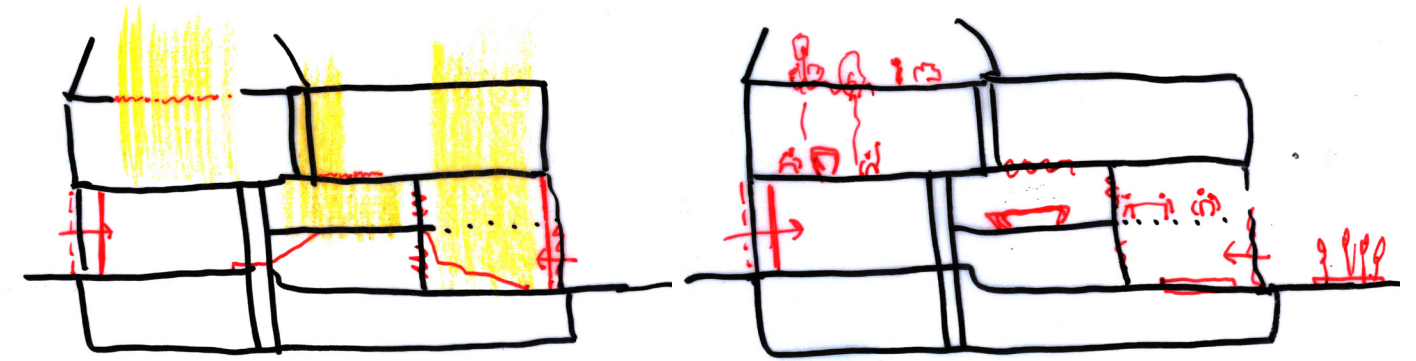
I define the meaning of inclusivity as accessibility and sense of ownership. Accessibility (figure 51) involves access to all (diversity), access to common goods, responding to the social tissue (location), accessibility and safety of the building, which means thinking about accessibility of spaces through ramps, interaction spaces and the way light creates guidance and the levels of intimacy (public-private) of spaces to create diverse environments.

Sense of ownership (figure 52) and the act of reclaiming refers to the organization and program of the building. This involves citizens taking responsibility to participate in management and contributing. The ruin can be unlocked as a common resource. To create more diversity in the way people encounter each other, the building can become a collection of common goods.

For diverse encounters, the building should be a common good, or a collection of common goods as well. Not just drinkwater could be found here, but the basic necessity of food, knowledge and exchange as well. The different levels of the building can then respond to the different layers of the community working, cooking, learning together, producing, harvesting, trading foods (and goods). Active, collaborative part can be taken on (literally) different levels of the building with different intimacies, which could turn the place into a diverse social centre (figure 53).

Because of Razvitak's past and present qualities it holds the potential to be reintroduced in the current social tissue, with a new layer of meaning. The idea is to reconnect this chosen area to the current social tissue of Mostar and reintroduce an inclusive place for the inhabitants where they can find common ground (figure 54).

The former and existing qualities of Razvitak as a department store can be used as it also had a dynamic routing, though it was based on consumerism, and has a range of many different levels with different intimacies. More can be added what is missing, like walls, floors and incisions for more access of space and light.



Left: figure 51. Accessibility, spatial configurations and incisions (own image, 2019)

Right: figure 52. Sense of ownership, relating to program (own image, 2019)



Figure 53. The ruin of Razvitak as a collection of common goods (own image, 2019).



Figure 54. Site location in context of the social tissue (own image, 2019).

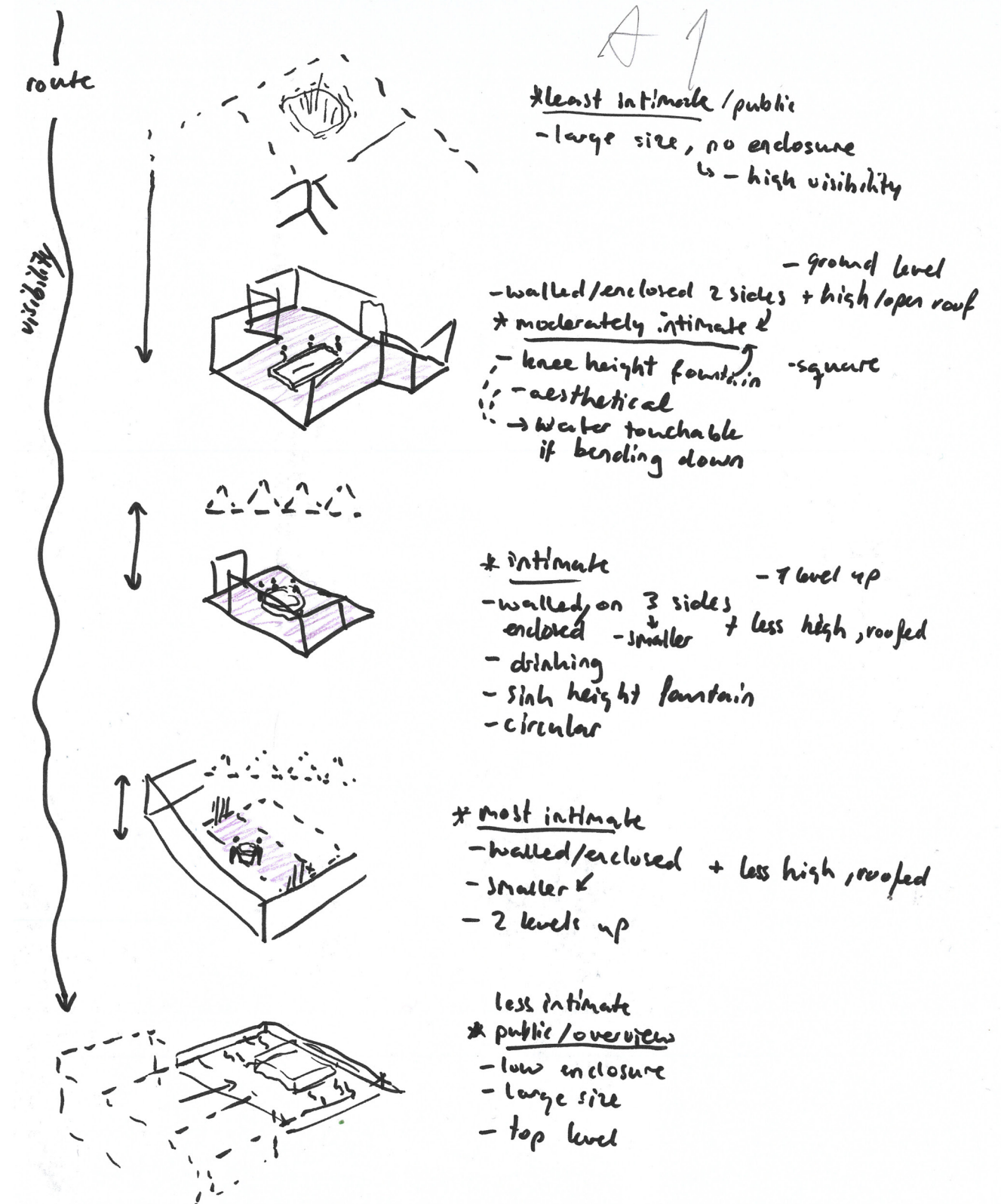
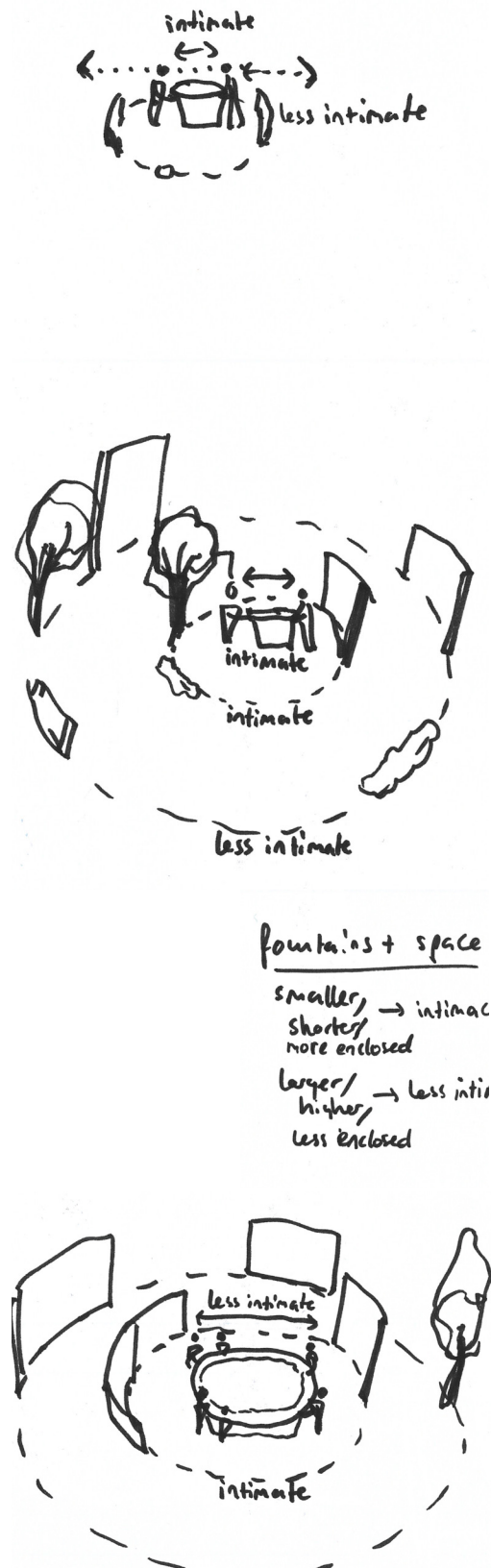
Intention Design strategy

My main design strategy is defined as: utilizing inclusive qualities of public spaces with fountains to bring people in and stay, to which the ruin reacts and unlocks as a common resource, in order to counteract divisional narratives and reconnect the city socially.

The design strategy of the project involves utilizing the former concept and typology of these inclusive and 'active' and 'free' public spaces with fountains in mostar, that consist of a building, a fountain and a public space, to bring people in and stay. The existing building then reacts to this, responding from the routes people take in the streets in daily life here.

Since I identified my main problem as that public space and buildings are ethnically divided by institutions, my intention is to to bring back these common goods in public space and let people reclaim it and again have this type of freedom in public space that was seen in the situation before the war, with the fountains. I want to give people the opportunity to be able to self-organise and actively participate and engage in communal care of this place.

I realized that the fountain analysis is not just a method but could also become the means itself. I decided to use such spatial qualities of intimacy to create a diverse encountering experiences spatially (Figure 55,56).



Left: figure 55. Qualities of intimacy influenced through size, enclosure and level height (own image,2019).

Right: figure 56. Applying the qualities of intimacies to Razvitak (own image, 2019).

Intention Programme

In the book *Insurgent Public Space*, night markets and community gardens as the Danny Woo garden are mentioned as multiethnic social spaces through their self-organisational character (see p.33).

From this, I thought about the large Vrapčići flea market we visited in Mostar, here many people go to, even if it is 5 kilometers outside the city (figure 57,58). The market is a sort of response to the economic crisis, insecurity and empty wallets. Many people come here on Saturdays to sell, buy, trade all kinds of items and basically work to earn money in times when it is difficult to find a job. It is also a place to rest, gather and meet people from all social groups (Klix.ba, 2017) I decided I could bring it into the city as well.

For further research into the organization of such a building, I went by two community centres, 'buurthuis de Kronkel' and Mandelaplein and the organisation of conscious kitchen in The Hague, to understand better the management of such social structures. Through interviews, I understood that they do structure a main set of coordinators that hold more responsibility than others, and that the rest of such an undertaking rests on volunteering. Even though these are both Dutch examples, I thought that for the building to function well, it needs a type of activity schedule, with for example weekly dinners for public use. For this, there have to be main coordinators with multiple roles and volunteers. Someone should have main overview, someone leads the kitchen

preparation, servings, cleaning or workshops and someone coordinates the greenhouse maintenance or workshops.

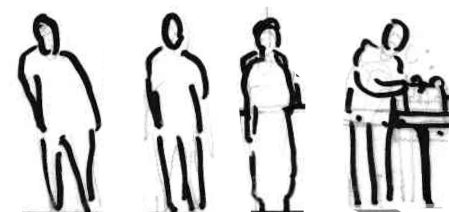


Figure 57. Vrapčići flea market (own image, 2018).



Figure 58. Vrapčići flea market (own image, 2018).



Figure 59. Conscious kitchen (own image, 2018).



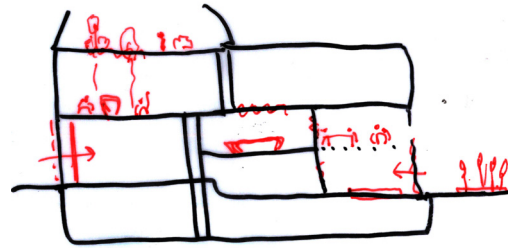
Figure 60. Public mosaic bench of community centre Mandelaplein (Mandelaplein, 2018).

Intention Programme

Currently, there are only 3 community kitchens in mostar, through the lead of the red cross or religious initiative like the franciscan church. Apart from the latter, These are more emergency kind of kitchens, meant for the refugees, the poor and veterans in the city, or any person that struggles to make ends meet. These are very small organisations supported, though, by institutions.

Through a ground-up approach the municipality might recognise the efforts and potentials of this participant-structure. Relations could be made but control is still in the hands of the people. A trustful relationship can be built that allows both the people and the municipality.. This is something that falls under urban solidarity, working from the ground up with people to create new structures and development of the neighbourhood. The organisation for this project will consist out of a set amount of manager(s), a set of coordinators and volunteers.

The occupancy would be highest in the evening (4/4 floors), when people finish their work or school and have workshops, dinner and possibly night markets. But overall, the building is occupied the whole day (ground floor all day and night, the market all day and occasionally at night, the kitchen and workshops from morning till



night, the living room until around 9 pm and the roof garden as well apart from certain occasions) through if people choose to work in the garden, in the kitchen or at the market, particularly if the new residents here also choose to participate in one or more of these activities. The kitchen would start small but can grow to perhaps serving dinners weekly or daily for more than 50 people, as I have witnessed in examples as conscious kitchen. Certain problems like people not being able to pay for food or cook, or being lonely (or other mental health issues) could be addressed through this, including more different type of people to have a welcoming place in the city.

	market	loggia	kitchen 1	(workshop) kitchen 2	dining space	workshop classrooms	roof garden & greenhouse (basement)
08:00	weekly farmers & flea market	open passage, exhibitions	communal breakfast	rentable to entrepreneurs / educational classes	communal breakfast	rentable for classes (harvesting, production...)	maintenance, harvesting, classes
12:00	daily flea market		preparation lunch	communal lunch	open		
16:00			preparation dinner	open to use	open to use	rentable for other classes	group picking workshop classes
20:00	night market			weekly youth / women's ... dinner			workshop classes
24:00			communal dinner	daily communal dinner		open classes	workshop classes, maintenance, group picking
			occasion / weekly movie screening				

Figure 61. An example of how the building could operate in scheme (own image, 2019).

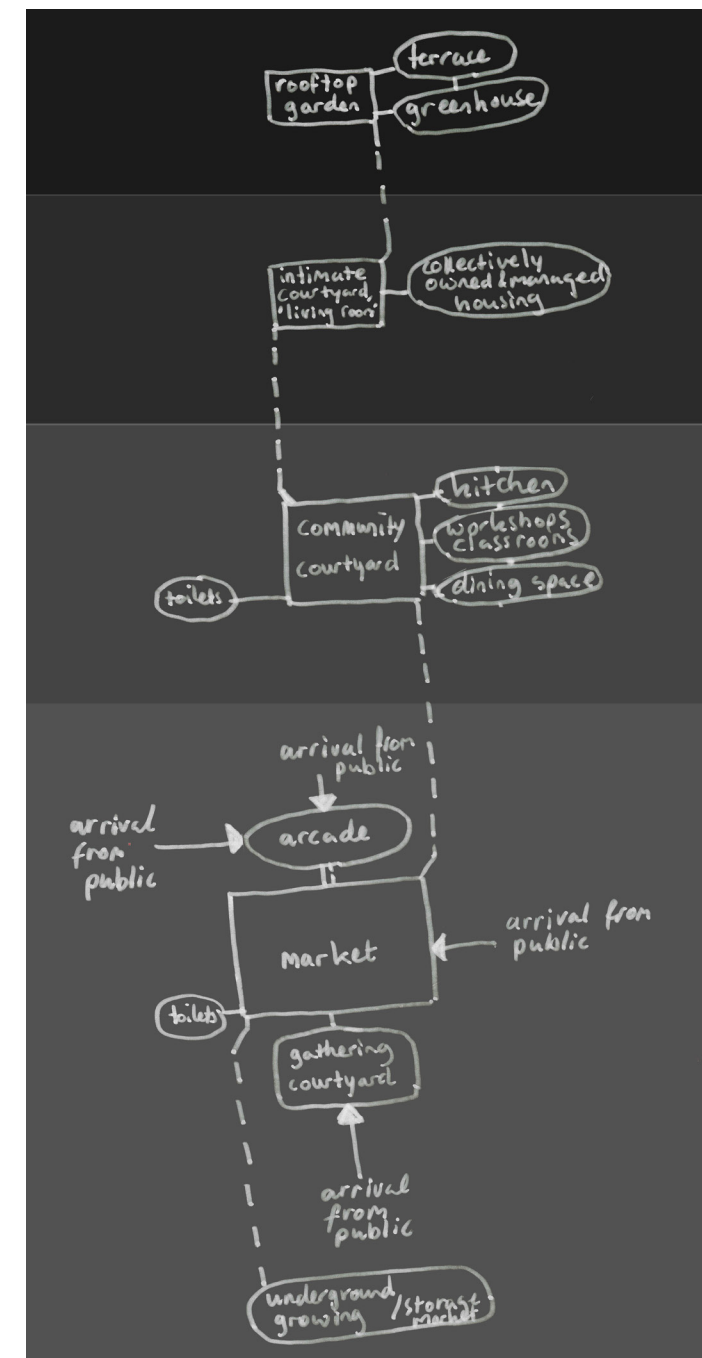


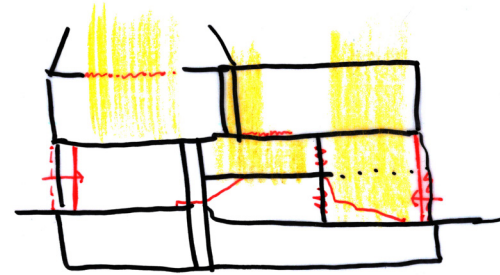
Figure 62. Program scheme (own image, 2019).

Intention Sequence of spaces

The different intimacies from the observed public spaces with fountains brought me to Christopher alexander's 'Patterned Language' (1977). In here he writes about the human use of space and an analysis of what makes humans comfortable in the inhabited space- city streets, public areas or private rooms. One of the chapters is about the Intimacy gradient and Tapestry of light and dark. In Intimacy gradient he writes that

"homogeneity of space, where every room has a similar degree of intimacy, rubs out all possible subtlety of social interaction in the building" and that "each person has a very accurate sense of his degree of intimacy" (610).

This is why I think its necessary to create different gathering spaces of different intimacy levels to stimulate different social interactions. The other chapter, Tapestry of light and dark, is about how humans are by nature phototropic and move toward and orientate towards the light. The different degrees of intimacy are also created also through the amount of light and dark, and thought of to create journey through the building that is accessible, alternating areas of light and dark, so that people naturally move towards the light or sight of a gathering space.



In Gordon Cullen's work, the experience of a route in a part of the city is represented through still frames on eye-level. This is a concept is he referred to as serial vision. This concept can be used as a way to analyze the environment and design from to propose possible interaction spaces. The changes in different spaces are shown through this serial vision. It shows movement of people through space and the elements in the frame that attracts people to move further. I try to implement this for the strategy of defining public and private steps, together with working with the existing levels of the building. I use three categories which are public – communal and private.

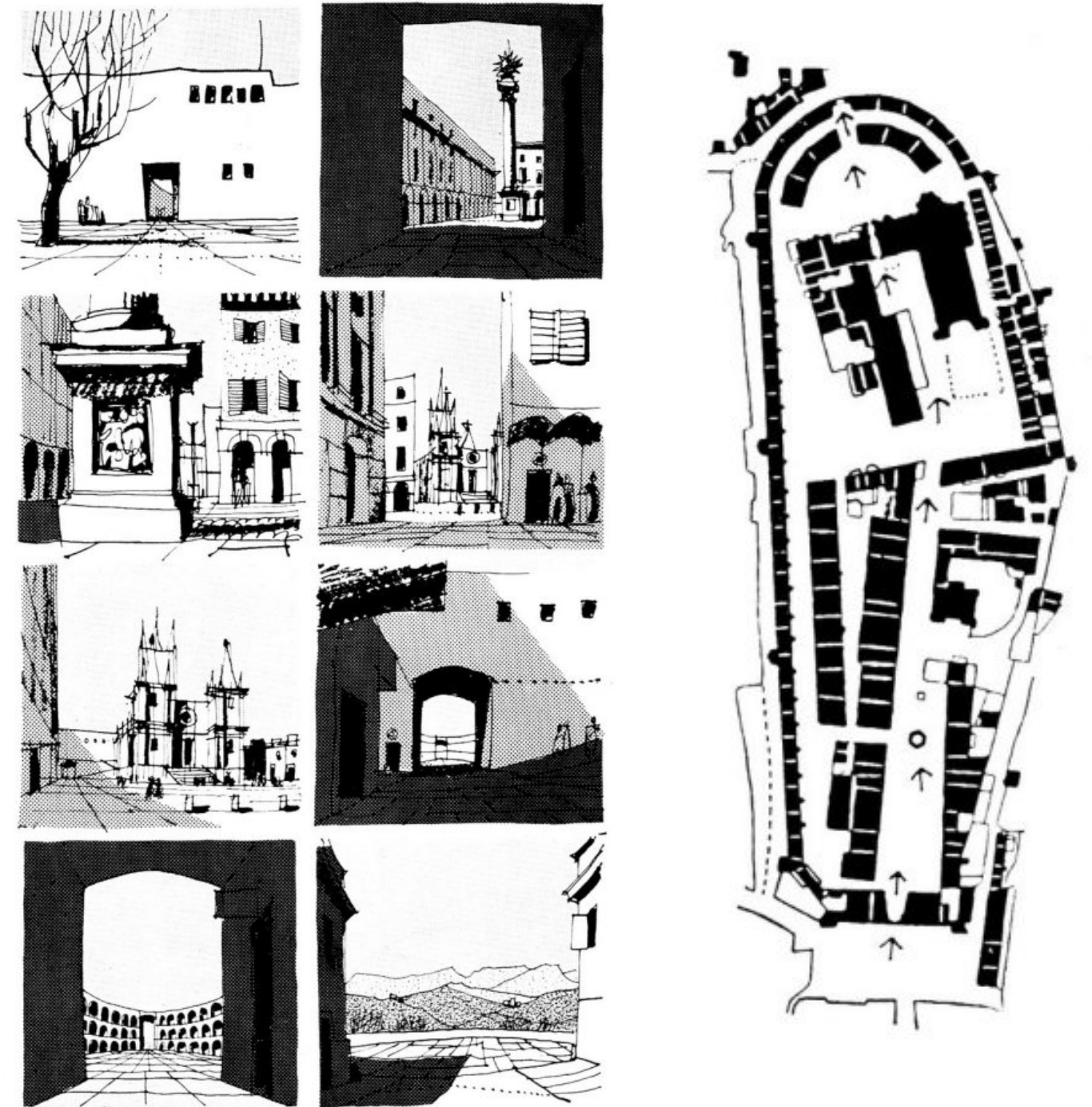
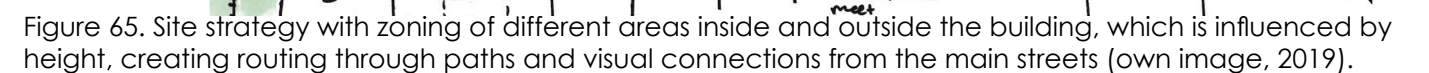


Figure 63. Sequence of spaces by Gordon Cullen (Cullen,1971)

The building has a large square volume, which was the department store and used to have a rectangular volume that was a housing unit. Through these volumes, he combined private and public functions. The building has many horizontal layers; this is partly because of its location on a slope. The designer made use of this to make a split level on ground floor.



Concept & Zoning

All these levels are connected to each other and create a journey of different spaces to shop, listen, meet others and interact. The levels also correspond to different levels of public and private space. The first floor and housing block were more private levels, as the ground and basement floor were more public.

The location of Razvitak offers definition to these different spaces, with its different levels indoor and outdoor. To unlock this ruin as a resource however, it needs to be stabilized. The roof floor is in bad condition and inaccessible, therefore the building will need structural and climatic support to host the new functions. By using a value assesment of the building (figure 46), I chose to keep the facades and main structure and remove the later added walls, which opens the ground floor to the public.

In terms of proces of heritage approach, I will:

- protect the existing structure, since it will be reused and repair where necessary to not make the damage process worse
- try to use as much of existing building and its language of levels
- make incisions where necessary to make the building accessible
- add floors and walls that is needed for the design concept and its program

Since there will be different levels of private and publicness, there has to be zoning of certain areas, as at there will be more people during the day and less during the night. Also the people that will live here

In the middle of the spot where the residential block of Razvitak used to be, currently has a giant hole. This hole creates a large influx of light all the way down tot he ground level. Currently, there is moss and grass and trees growing here because of this situation. This old gathering spot and current light shaft could be extended into other parts of the building. Next tot he old gathering spot, in the centre of the building, To gain light, the idea of the hole is extended. Another incision in the floors above is made to let more light enter this spot. In this way this central spot is then more visible and intruiging from other angles when approaching the building from outside in the streets. This is how the route and light can work together to make the building more accessible and approachable (figure 68).

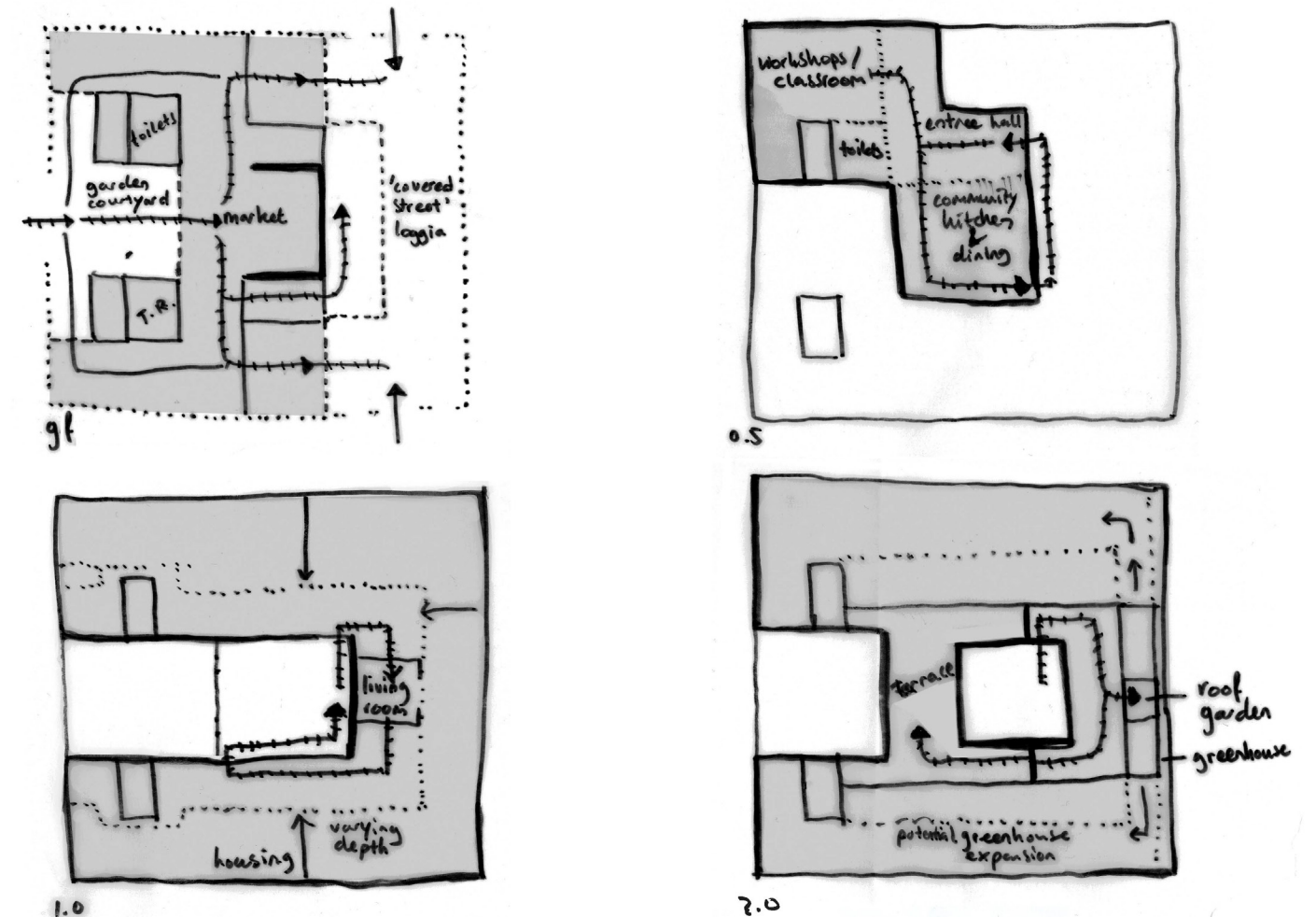


Figure 67. Programmatic zoning of building with routing

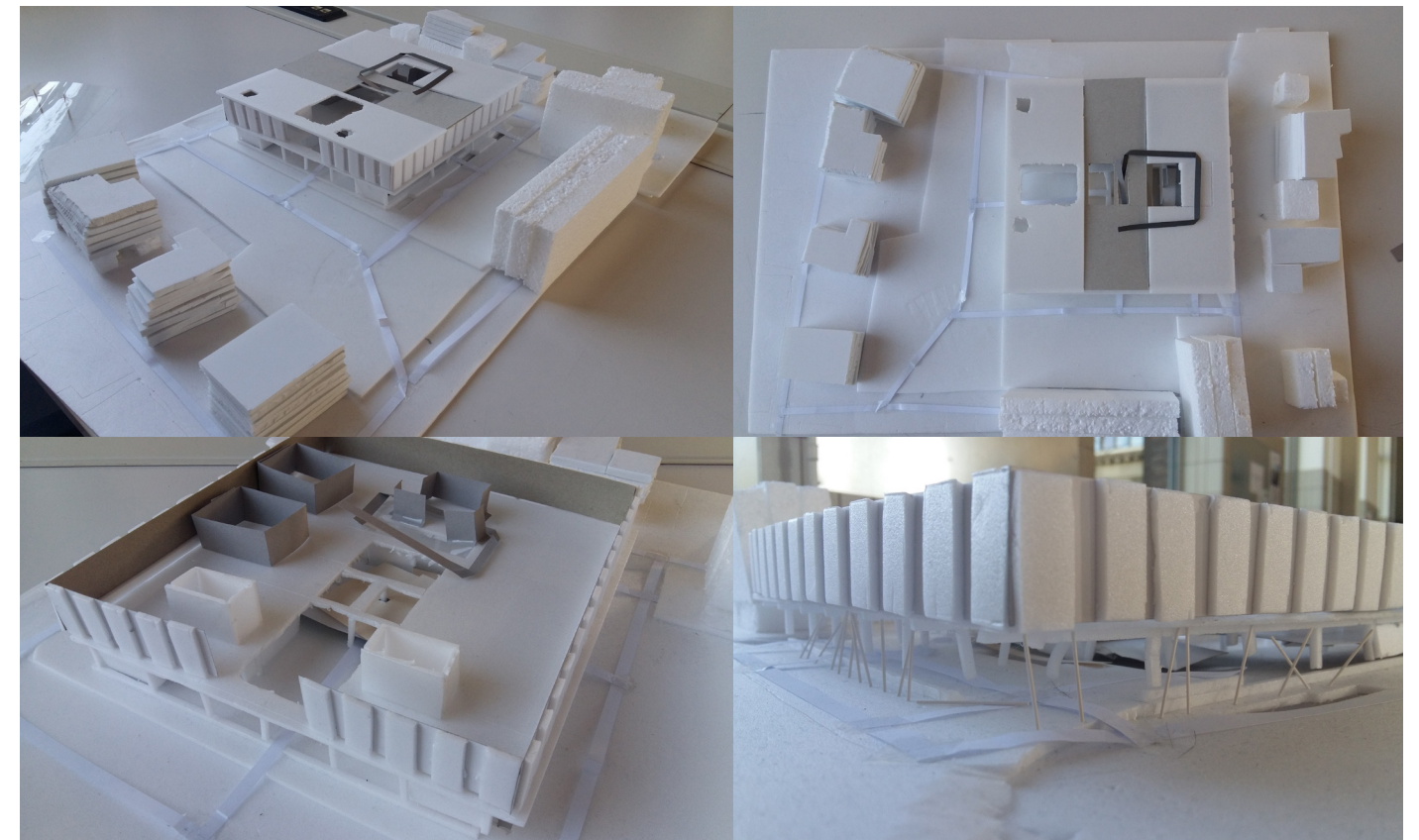


Figure 68. Sketch model to analyse the terrain and develop the concept of the journey through the site and building (own image, 2019).

Concept & Zoning

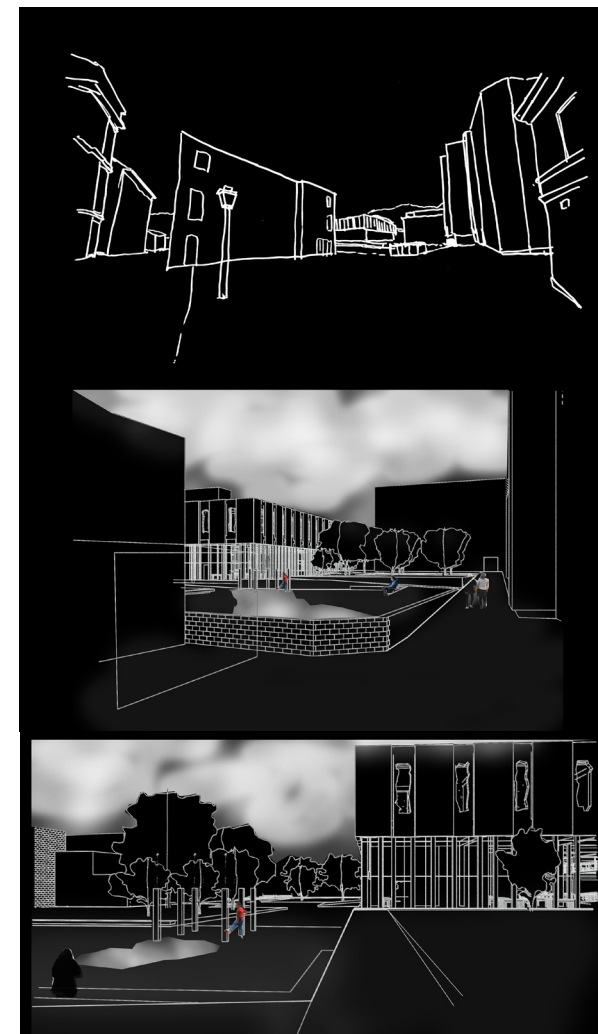
I am bringing people in and stay, to reclaim public space, through an experience and journey similar of other current and many former public spaces in Mostar. Through three levels of: the public space, the fountain and building and how they relate to each other. From afar people can see the public space in different ways: a park, a protruding square, a designed cemetery etc... These spaces catch people's attention. Moving closer, the fountain also catches people's attention and has often a welcoming function towards the building near it. The fountain functions also as a resource, a resource for thirst, refreshment, meeting and encountering others. Moving from the fountain, there is the building, which depending on the function and level of public-private serves the people that visit it.

The public space, outside of Razvitak forms space for different squares and parks (figure 69-71). These draw attention from afar. The fountain is an element that greets and welcomes you, and the building opens up to visitors. The programme then gives the opportunity to people where they can (actively) 'reclaim' space by using the different gathering spaces. This is accompanied by offering space of exchange, collaboration, living, learning like cooking together and workshops.

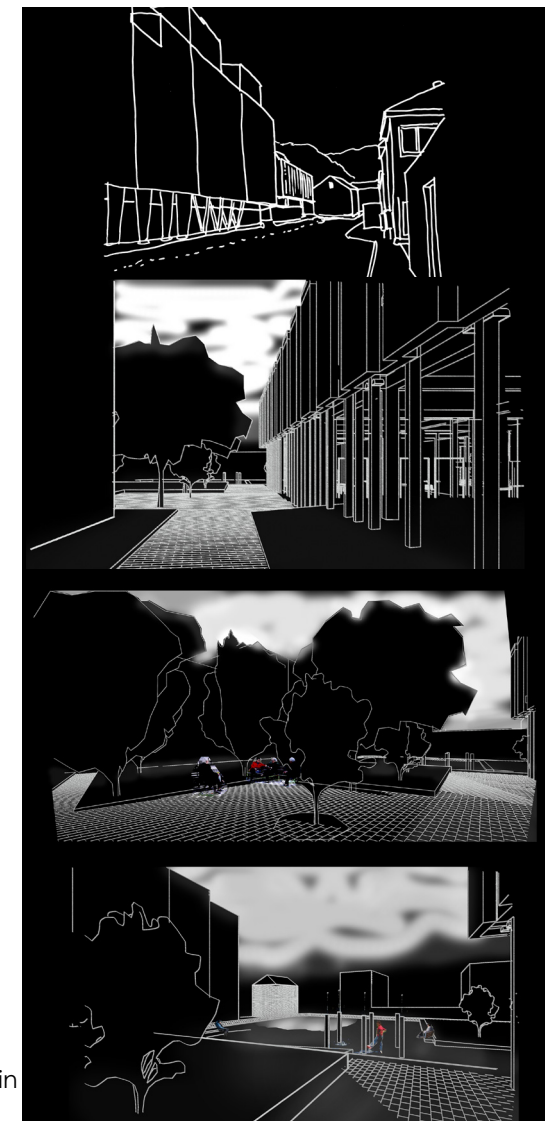
I want to implement the same idea of the inviting journey from public to private into the building. For this, fountains will be used but also the existing building will have to react to people moving into it from the public space.

The first level, the public space is the space around the existing building, this catches peoples eye from afar. The second level is the fountain, this also catches people's eye and gives them the invitation to move towards this resource.

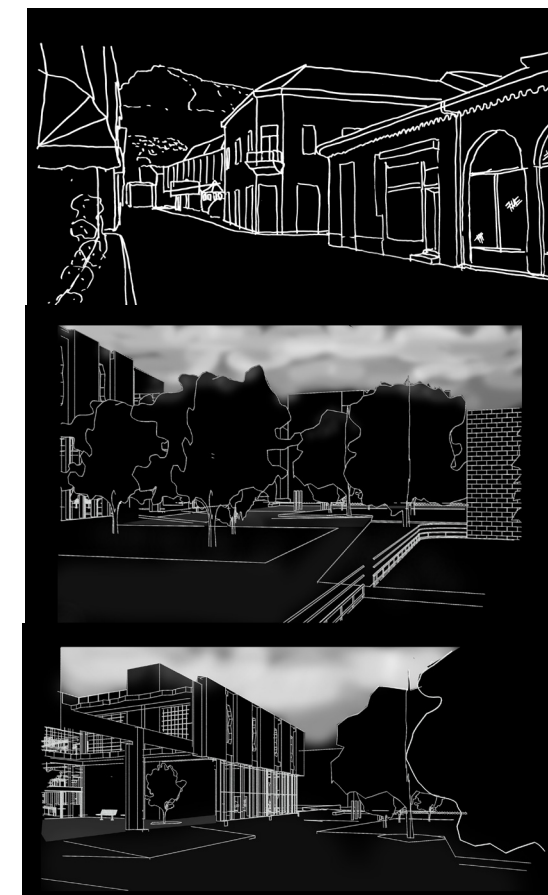
The building will react to these movements people make as they move towards and around the building. For this, incisions will have to be made that spark people's curiosity to enter it. These incisions will give a view towards a more communal area, moving towards a less public scale. In this space there could be another element as a fountain that invites people once again, but into the communal courtyard (figure 73a). Around this, should again be a space that catches people's attention. Since this is still a reasonably closed building, it's very dark. Through incisions not just horizontal but also vertical, light could enter into the building that captures people's attention.



From top to down: figure 69a. Approach from Braće Fejica street. 69b. Seeing the public square with fountain



From top to down: figure 70a. North approach from Maršala Tita street. 70b. Seeing the building



Right side, top to down: figure 71a. South approach from Maršala Tita street. 71b. Seeing the public square fountain. 71c. Finding the intimate square. 71d. Finding the public square. Figure 71e. Approach from Braće Brkica. 71f. Seeing the public square's fountain between trees. 71g. Finding the semi-intimate square. (own images, 2019)

Concept & Zoning

Through a journey from public to private and more intimate, the sequence of interaction spaces and their intimacies is experienced through size, barriers, structure, ramps, light and materialisation. From the nearby busy streets, Maršala Tita, Braće Brkica and Braće Fejica, the fountain or just the building grabs the attention of people. When walking closer, through the park, the route is not straightforward, but a journey.

In this outdoor journey, squares of different intimacies are experienced. People move closer to the building, looking through the openings from the open structure, and the busy market can be seen on the ground floor (figure 72). The main access to the market is from the west and from the loggia. The west access passes through the garden courtyard where there is a drinking fountain. Here people can drink, rest and refresh in the shadow (figure 73a).

Moving through the market, the loggia can be seen, which acts as an extension of the sidewalk on the east side, permitting people to move through freely. While passing through the market and loggia, the entresol with the courtyard kitchen and dining space above is visible but again, there is not a straightforward way to reach it (figure 73b). For vertical circulation, a ramp structure will be used to move around these spaces. People move around the community courtyard to reach it and notice the workshop spaces from an entree hall.

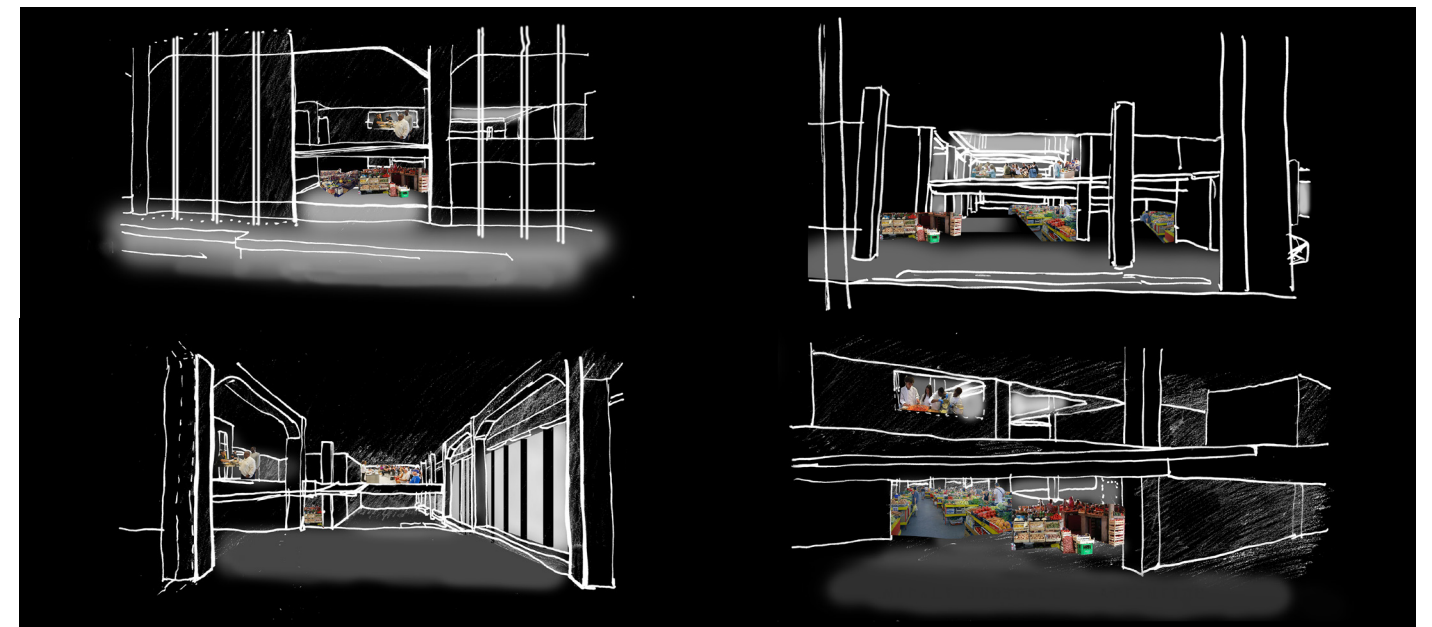
Here people are busy making things, working and learning together.

From here, the community kitchen is reached (figure 73 c), with the dining happening around it. An extension to the existing entresol level is added to establish this communal space, that is semi-intimate. The ceiling is high and partially extended until the atrium transparent roof, allowing light to enter. The floors above are visible, showing the living room and roof garden. To reach this, another journey around the kitchen is made through a ramp (figure 73d).

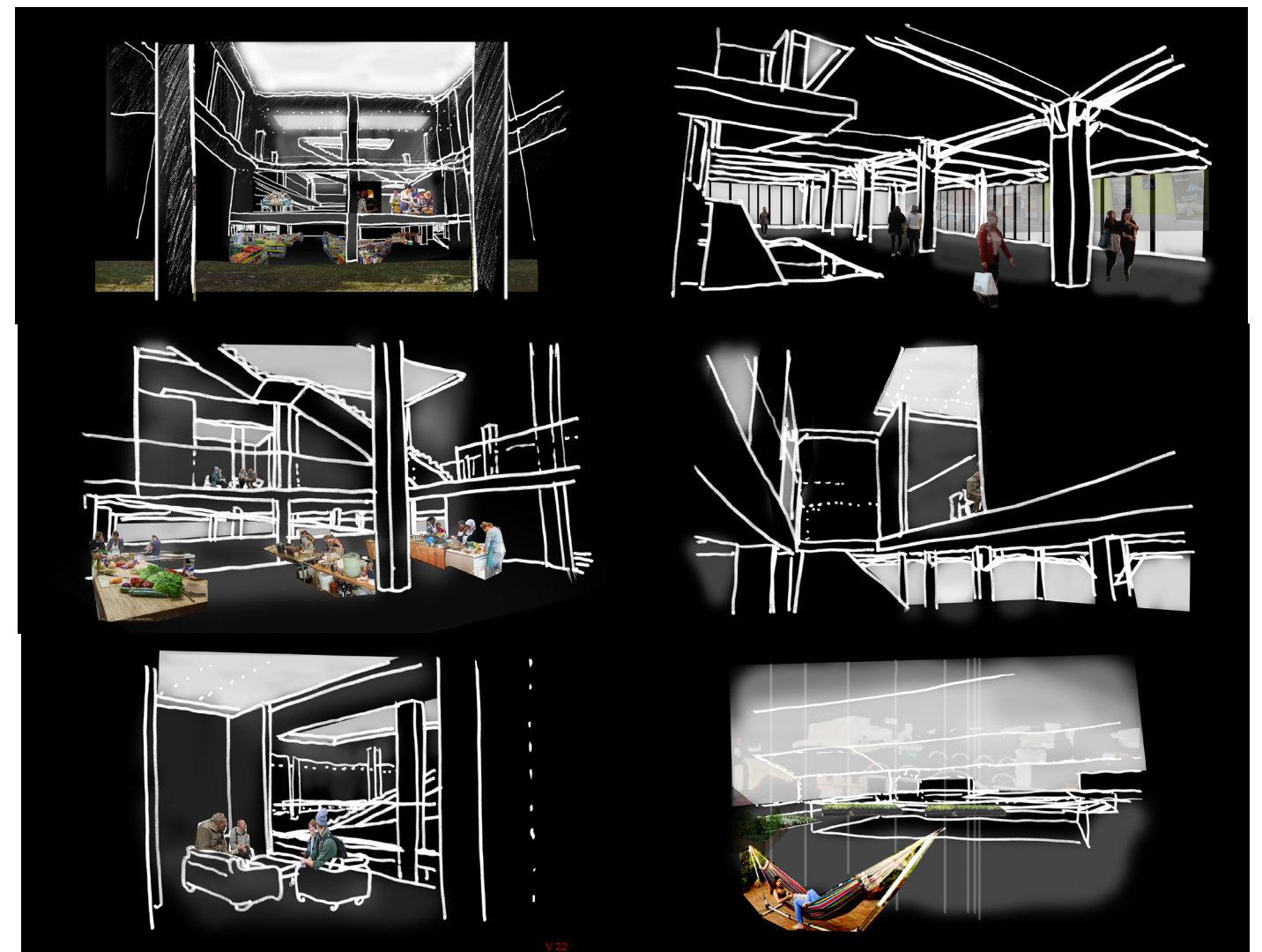
Once up, the 'living room' is enclosed by walls to create a more intimate space (figure 73e). A small group of people can sit here. Outside of it, housing appears on the sides, with different looking front facades. Here people are working and living together. Through here, there is another area above, the terrace, that can be reached through the last ramp.

Upon reaching the roof, people enter a hall with the community garden. Here people are working, learning and relaxing together. Inside the greenhouse is the rooftop garden, a sitting area for a handful of people. This is a small enclosed space and most intimate spot of the encountering spaces (figure 73f).

Through here, the terrace outside the greenhouse is reached with an overview of the building, the city, and the river Neretva.



From left to right: figure 72a. Seeing the Market area through the collonade from Braće Brkica. 72b. Seeing the market area from the intimate square. 72c. Seeing the dining room and workshop space from the loggia. 72d. Seeing the kitchen upon moving tot he market (own images, 2019).



From left to right: figure 73a. Seeing the garden courtyard from the square and see into the market area. 73b. Seeing the 'covered street' – loggia, after passing through the market. 73c. The bright community kitchen atrium from where the living room and roof garden can be seen. 73d. Through another ramp, seeing the living room and passing it. 73e. Entering the living room through an enclosed space (own images, 2019). 73f. The rooftop garden and greenhouse (own images, 2019).

Concept & Materials Zoning

The materials in the building will respond to the level of public-privateness as well: the most public the ground floor is the most public so the materials used here will be more formal and industrial such as concrete and steel (and glass). I also take myself in the position of having to work with healthy environments (safe structure, daylight, insulation) and more difficult materials that require more specific knowledge. Moving upwards, and more private, the materials will turn more informal and require less knowledge in use, such as wood, clay (bricks) and limestone. When I was in Mostar I noticed the structural clay tile (or hollow bricks) and limestone (specifically: tenelija stone) being very prominent in the construction of houses (figure 80,81)

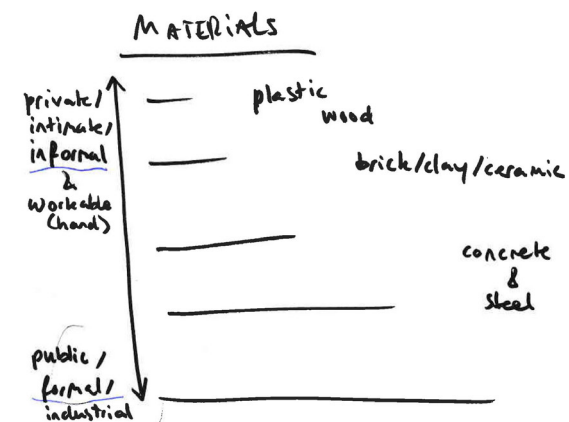


Figure 74. Material concept (own image, 2019)



Figure 76. Concrete pavement on one side in Marsala Tita (Delibegović, 2018)

The different intimacy zones of areas requires certain boundaries. When for example it becomes night, it is better that not the whole building is accessible anymore for safety reasons and comfort of the people that will live here. Certain areas that will always be accessible are on the ground floor, the most public spaces.

The supportive construction will function as a zoning barrier as well. There will be a corten steel, thin colonnade functioning as a screen around the building that opens up in certain parts to let people access. Inside the building there is a second transition with columns upon approaching the market, this will be a mesh fence (figure 75).



Figure 75. Corten steel thin colonnade at Centre d'Examen du Permis (Lanoo, 2011)



Figure 77. limestone pavement in Brace Fejica in Mostar (own image, 2018)

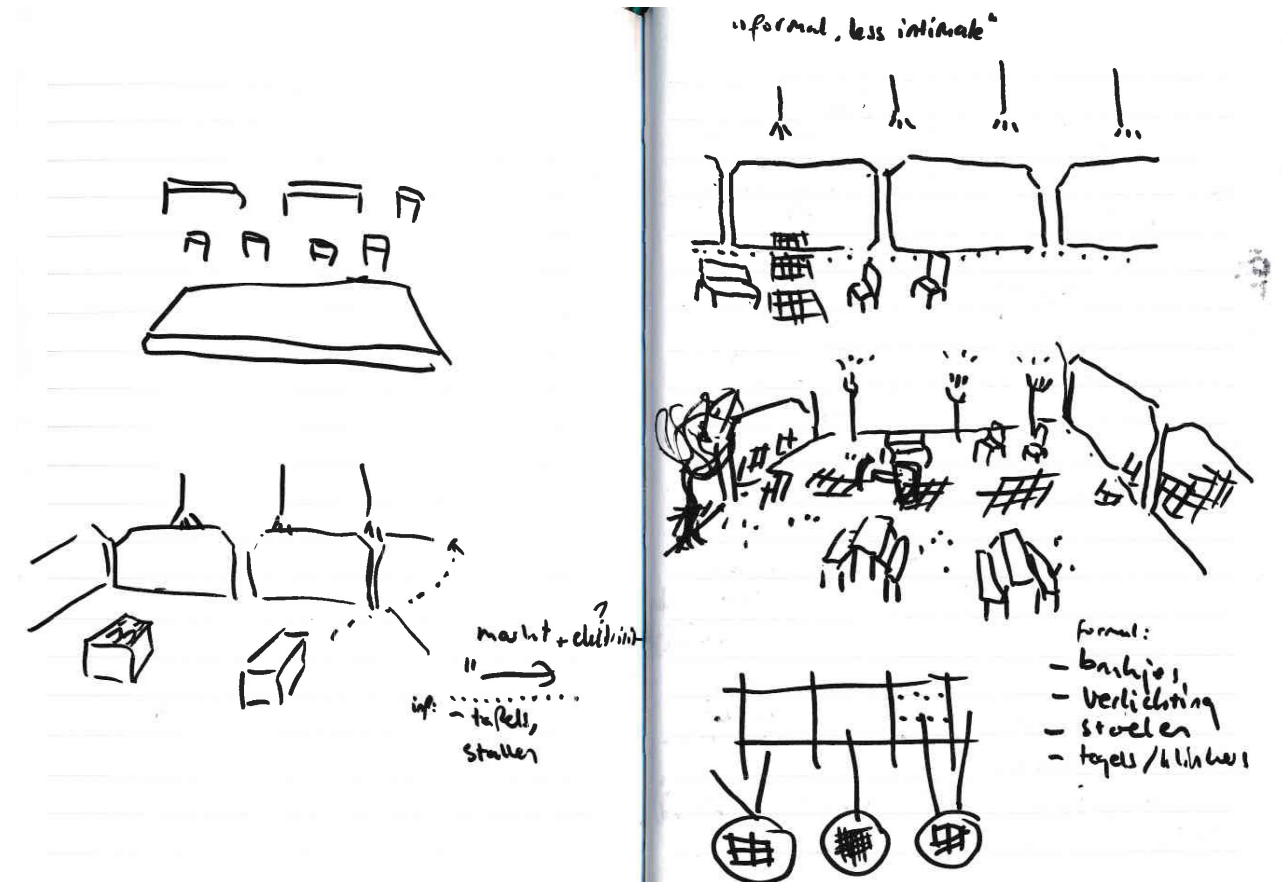


Figure 78. Ground floor as the more formal, less intimate character with light, benches and using materials as concrete and steel (own image, 2019)

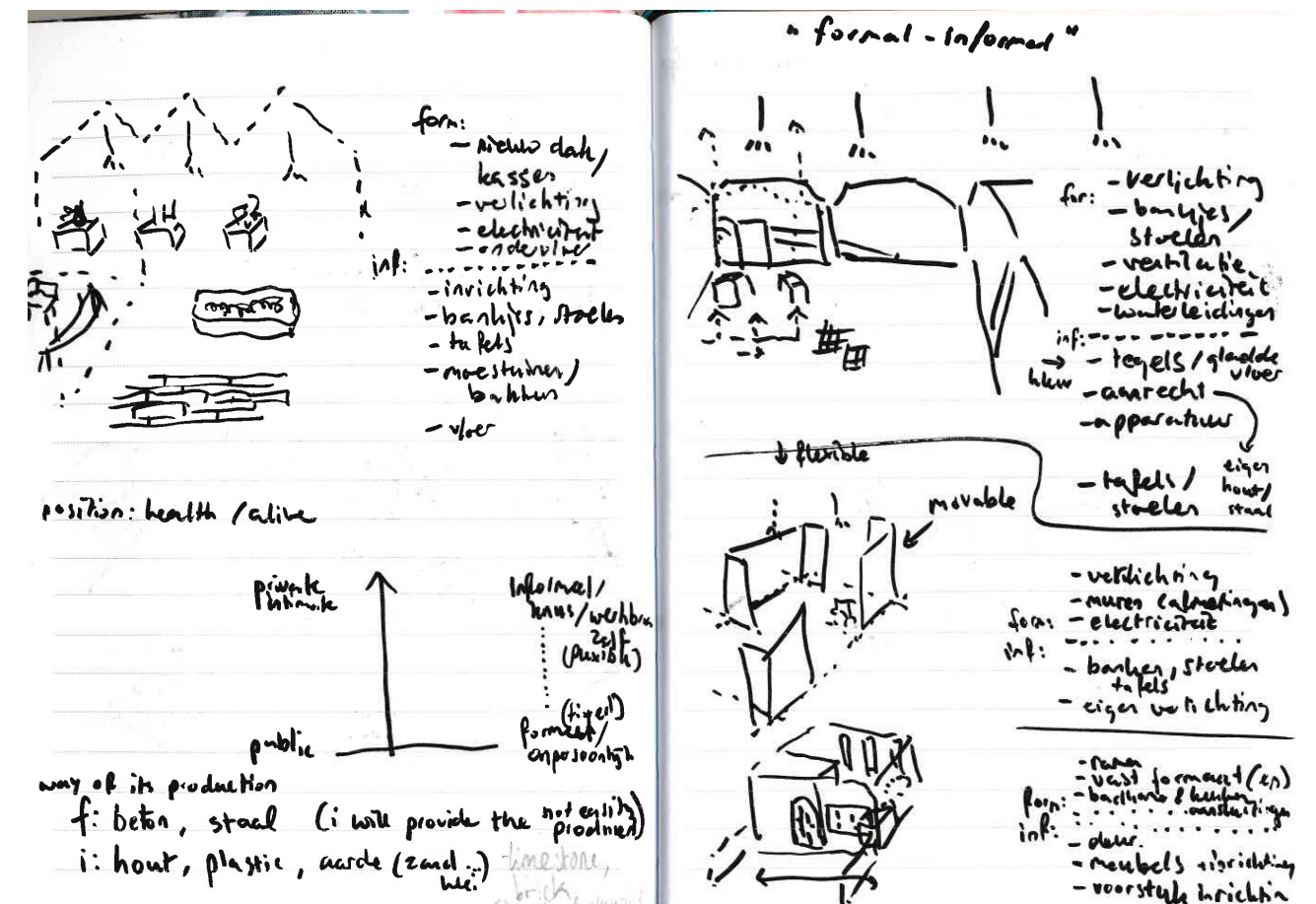


Figure 79. Upon ascending the building the materials become more manually workable, like structural clay tile, wood and plastic, having a more intimate and personal character (own image, 2019)

Concept & Materials Zoning

By being able to work with these materials people will have a sense of ownership of the spaces they contributed to. The next level of the kitchen and workshop are still public but have already more informal parts, but the furniture such as the kitchen counter, the walls will have more character and informality.

The floor above that, where the living room is and the housing, here I will provide the fair division of square meters that people can build their apartments in, including the bathroom and kitchen. Also since I take responsibility for healthy spaces, insulation with floor heating will be put on the existing floor, and the façade elements repaired with added insulation and windows for daylight. Since people are able to decide and built how deep they want their apartment to be, the use of a local material like structural clay tile will be practical.

The top floor is the most private with the roof community garden. This level starts out with one greenhouse made out of wood and fiberglass panels / glass, which is easy to build. The whole floor, like the floor beneath will be renewed and carried by a new supporting construction (see p.68).



Figure 80. Structural clay tile in Mostar (own image, 2018).



Figure 81. Tenelja limestone in Mostar (own image, 2018).



Figure 82. Schoolgarden 'De Buitenkans' used polycarbonate panels with wooden construction (Effting, 2017)

Concept & Materials Zoning

As someone ascends in the building, more personal expression is seen, for example in the living room and roof garden with handmade furniture and house facades, where the agency of people is visible. On the roof level the use of polycarbonate panels and wood is used for the greenhouse, as they are easily workable materials.

Lina Bo Bardi

For material inspiration, I looked into SESC Pompei by Lina Bo Bardi as she aimed to transform the old factory through 'arquitetura pobre', referring to the handmade, expressing with humble means (Veikos, 2014, 119). I want to use a similar raw and bold expression.

I was inspired by the 'amoeba windows' as well (figure 86), what Lina named 'Spanish civil war holes'. As the current concrete facades have been damaged by war, I decided that having different shaped windows adds to my concept of having informal character on this level and speaks to the different people and characters under one roof, inclusivity of diversity.

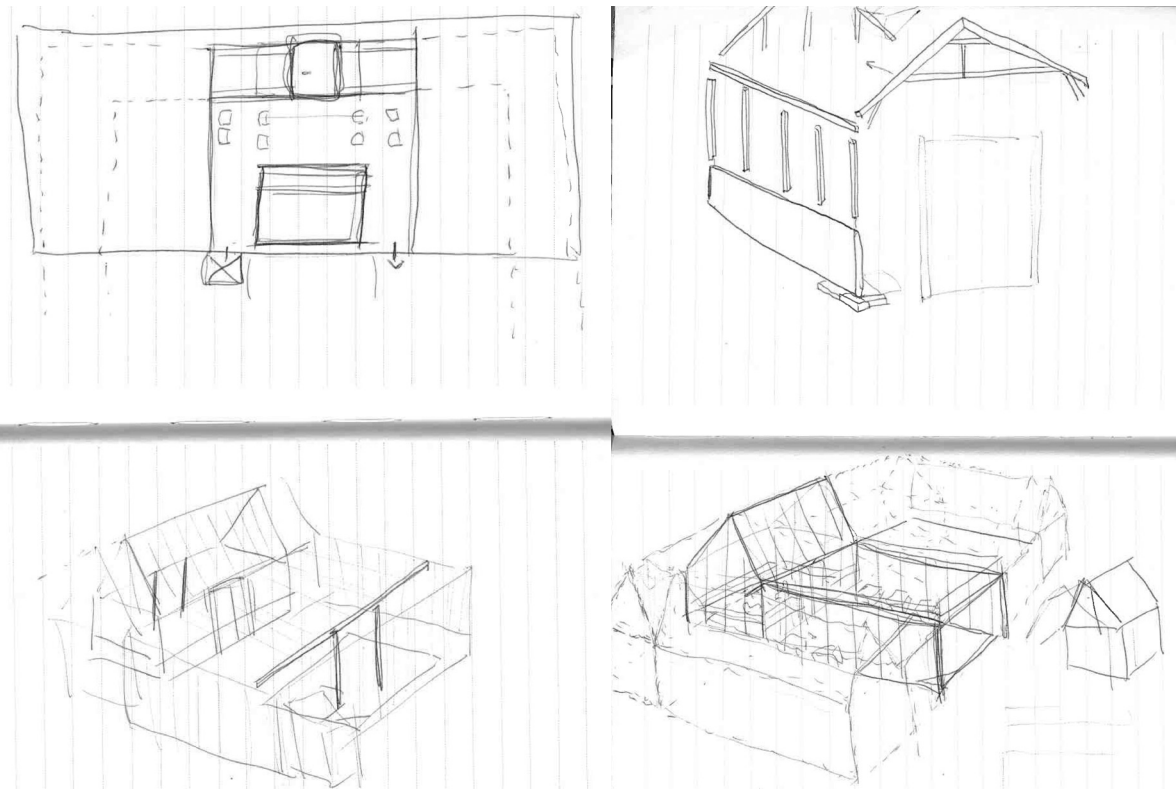


Figure 83. The living room within the greenhouse beside the roof hall (own images, 2019)



Figure 84. Library reading room) (Veikos, 2005, 124)



Figure 85. The 'living room' of the SESC (Veikos, 2005, 124)

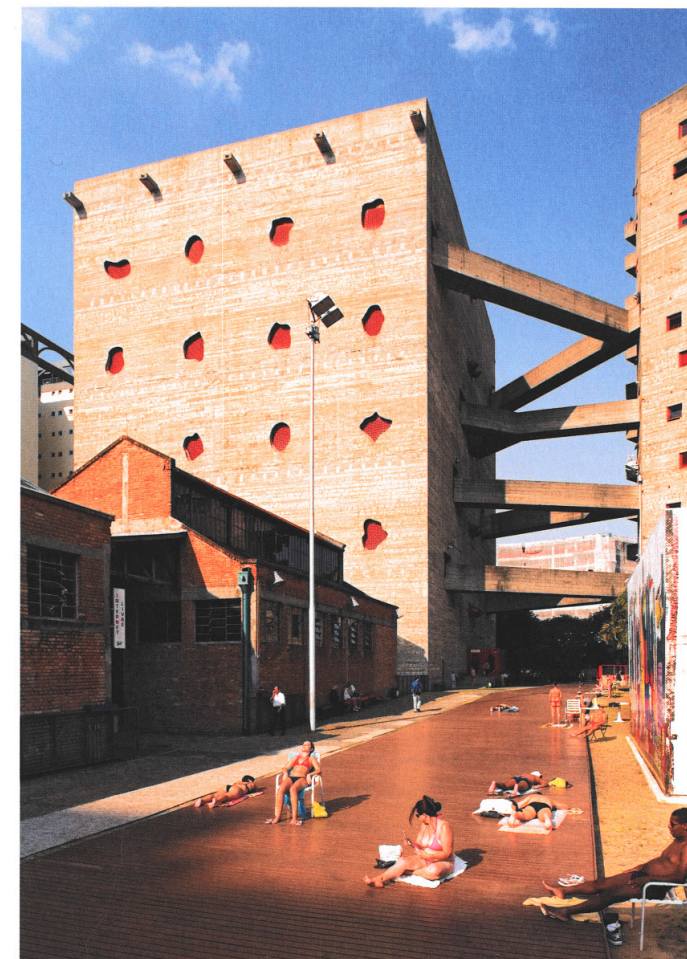


Figure 86. The 'beach' at SESC Pompeia, frame (Veikos, 2005, p. 129)

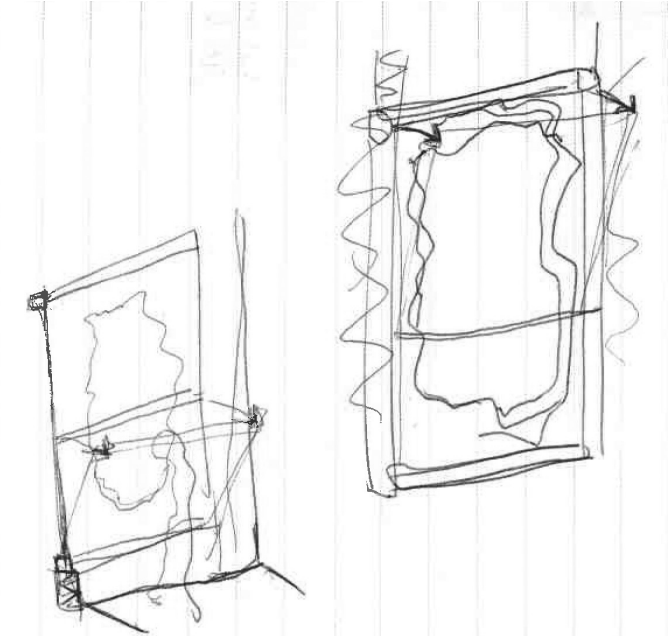


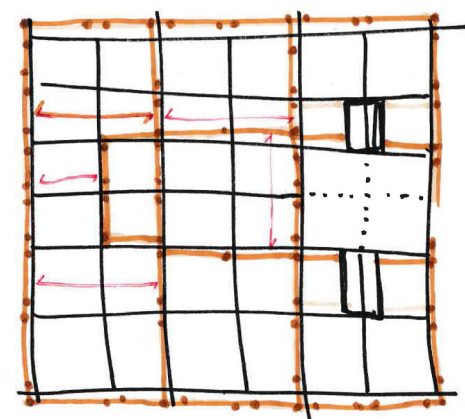
Figure 87. Carved out' concrete panels with window indoors (own image).

Concept & Construction Zoning

There will be a new supportive structure beside the existing one. Since the building has been exposed to the elements for the last twenty years, the top parts, like the roof, are in the worst condition. The ground floor columns and beams are much better intact and show fewer rot. This lead me to opt to have a separate construction, that support the existing structure on the first floors, and that the roof will have to be renewed (figure 88).

For the community kitchen, there will be a new extension of the entresol. It will be hard to reach the inside to apply concrete floors, so a more practical, meaning easy to work with and from the inside, and lighter solution is to use multiple beam layers.

STRUCTURAL



- PERMEABILITY/ZONING TOOL
- support new functions



roof = worst
below
best preserved
support existing
+
separate construction

Figure 88. Construction concept (own image, 2019).

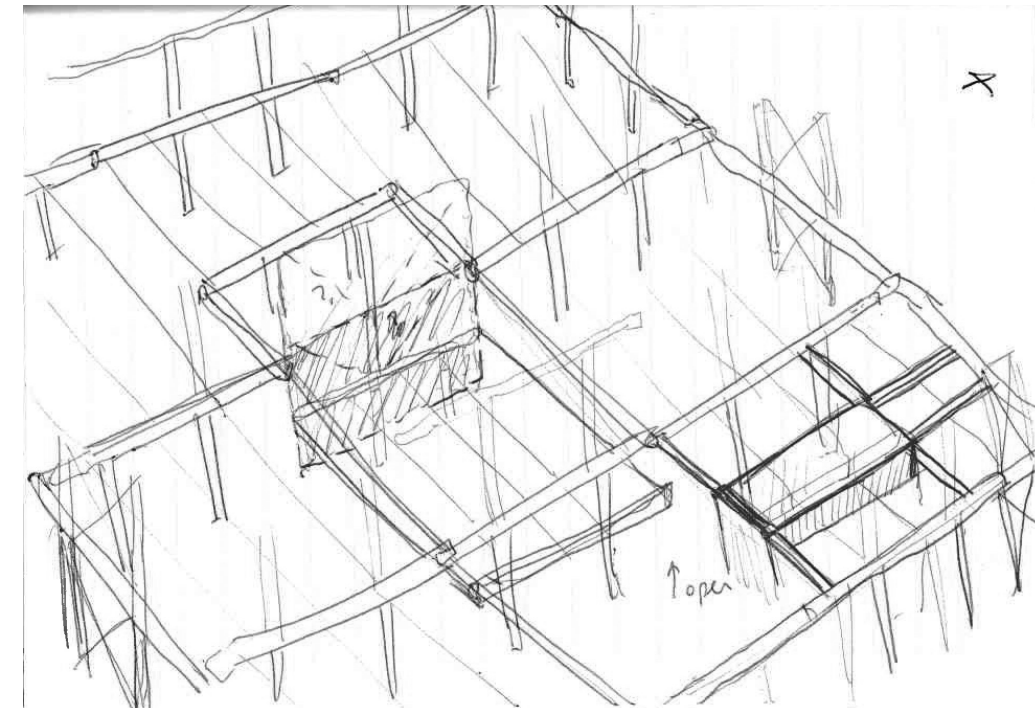


Figure 89. New supportive structure sketch (own image, 2019)

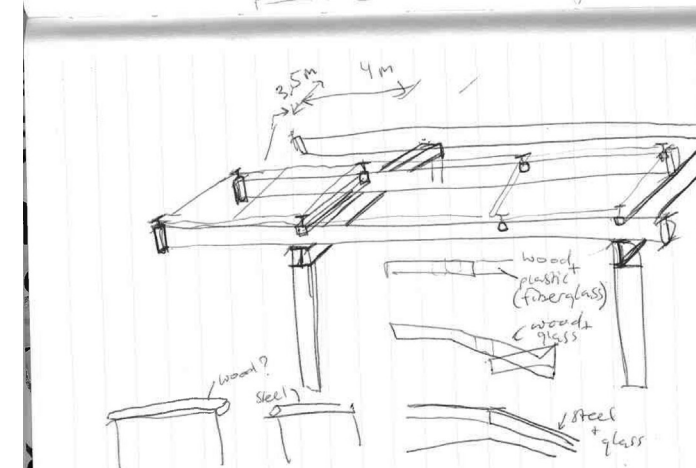
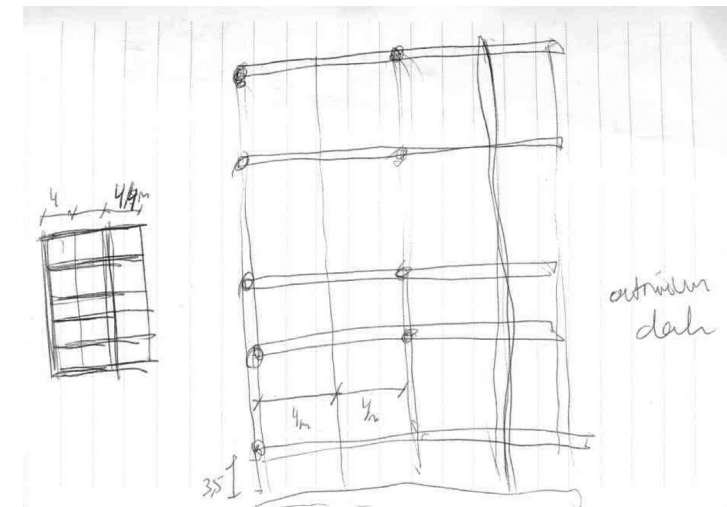


Figure 90. Atrium roof construction (own image, 2019)

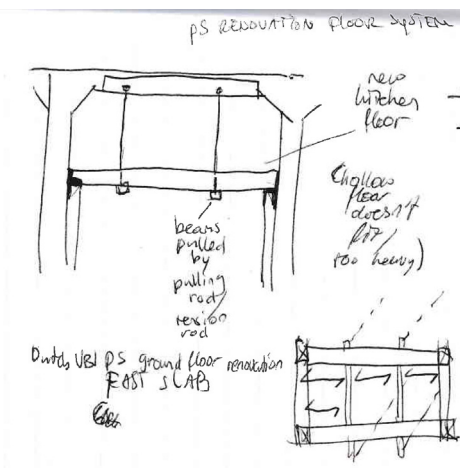


Figure 90. Kitchen new PS renovation floor (own image)

Concept & Transformation Zoning

The total transformation of the site. Starting from before the war, when two big volumes shaped Razvitak's first life, built tight inside a small patterned neighbourhood. It's second life after the war as a ruin: : neglected with its surroundment used for parking only. To now having a third life as a new social centre, having value added by connecting the building and its surroundment to the neighbourhood and its social tissue.

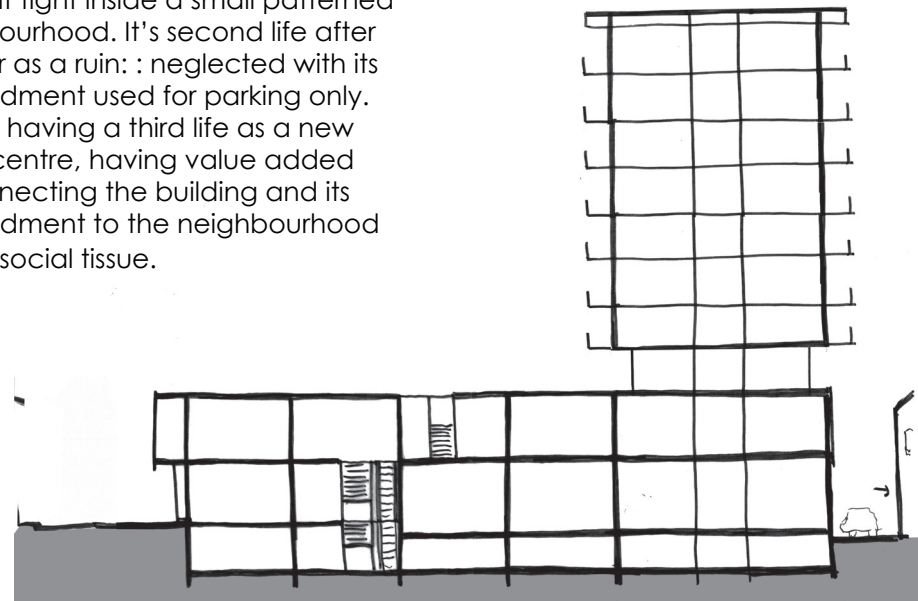


Figure 92. Section sketch of first life of Razvitak (own image, 2019).

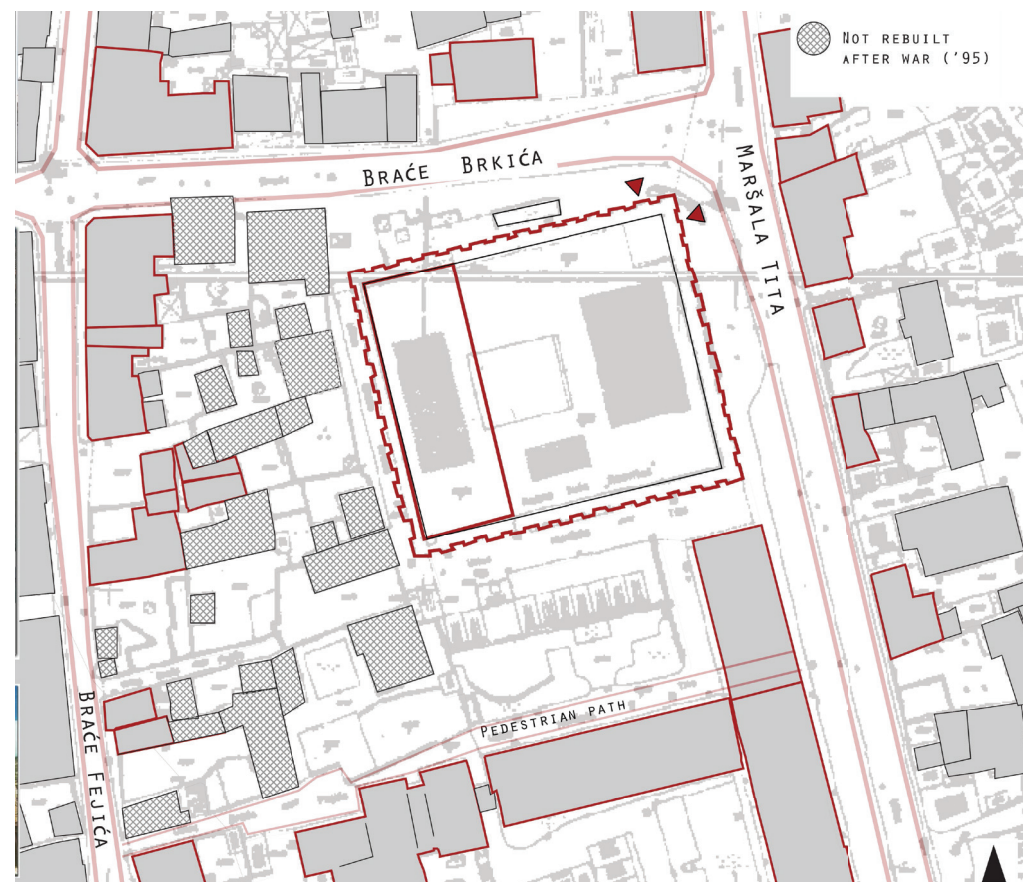


Figure 93. Site plan of first life of Razvitak (own image, 2019).

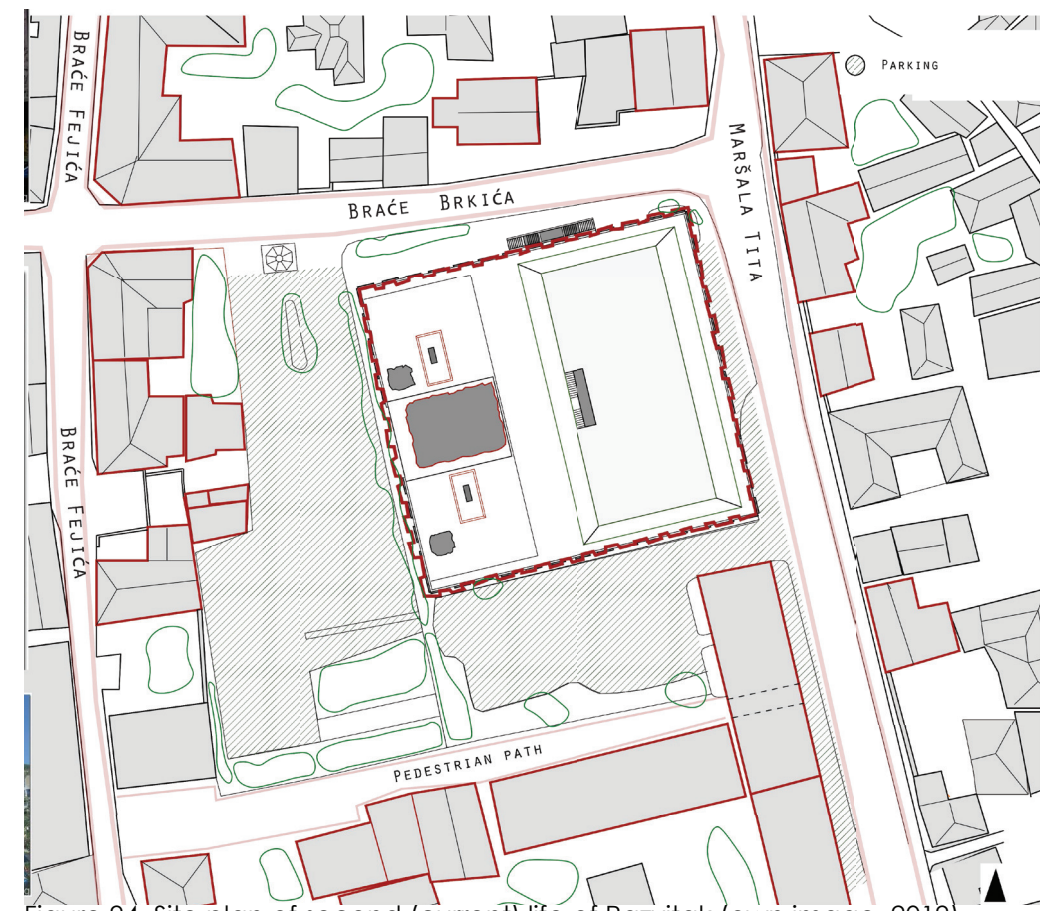


Figure 94. Site plan of second (current) life of Razvitak (own image, 2019).

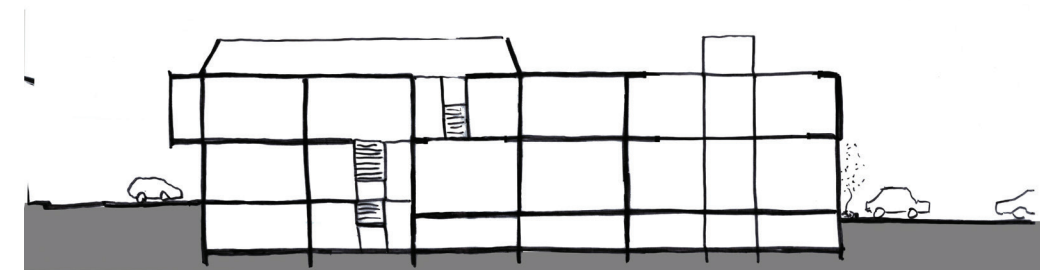


Figure 95. Section sketch of second (current) life of Razvitak (own image, 2019).

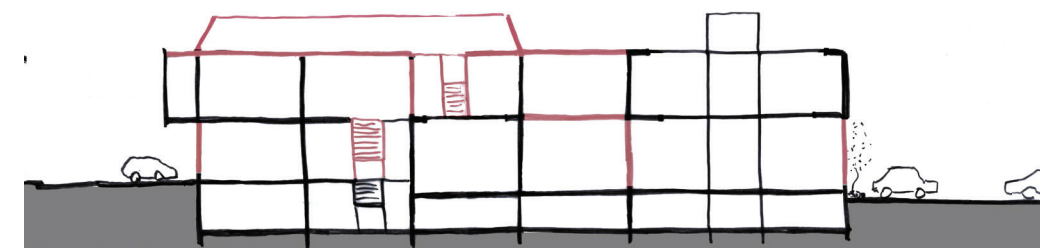


Figure 96. Section sketch of the parts to be demolished for intervention (own image, 2019).

Concept & Transformation Zoning

The intervention is done through steps where the current is demolished in certain parts like the walls and floors, then creating the supporting structure and new roof, windows, heating (done by professionals). After that, give people the sense of ownership by designing simple new floor for the community kitchen, as well as rails and ramps, and indoor walls that can be easily built, easy to manage and low tech sustainable measures such as rainwater collecting. Next, people have their own say about furniture used in the spaces of encounter.

In the future, having grown from a building with a small group of people with the first greenhouse that could grow by its own resources of gardening, market and teaching, ideally grows into a larger community, where people can expand their greenhouses and housing and find enough resources to invest in more high tech sustainable measures such as heat recovery and solar panels. Essentially giving this ruin its third life.



Figure 97. Section sketch of the intervention in stages (own image, 2019).

Design Site
1:500

BRAĆE BRKIĆA

MARŠALA TITA

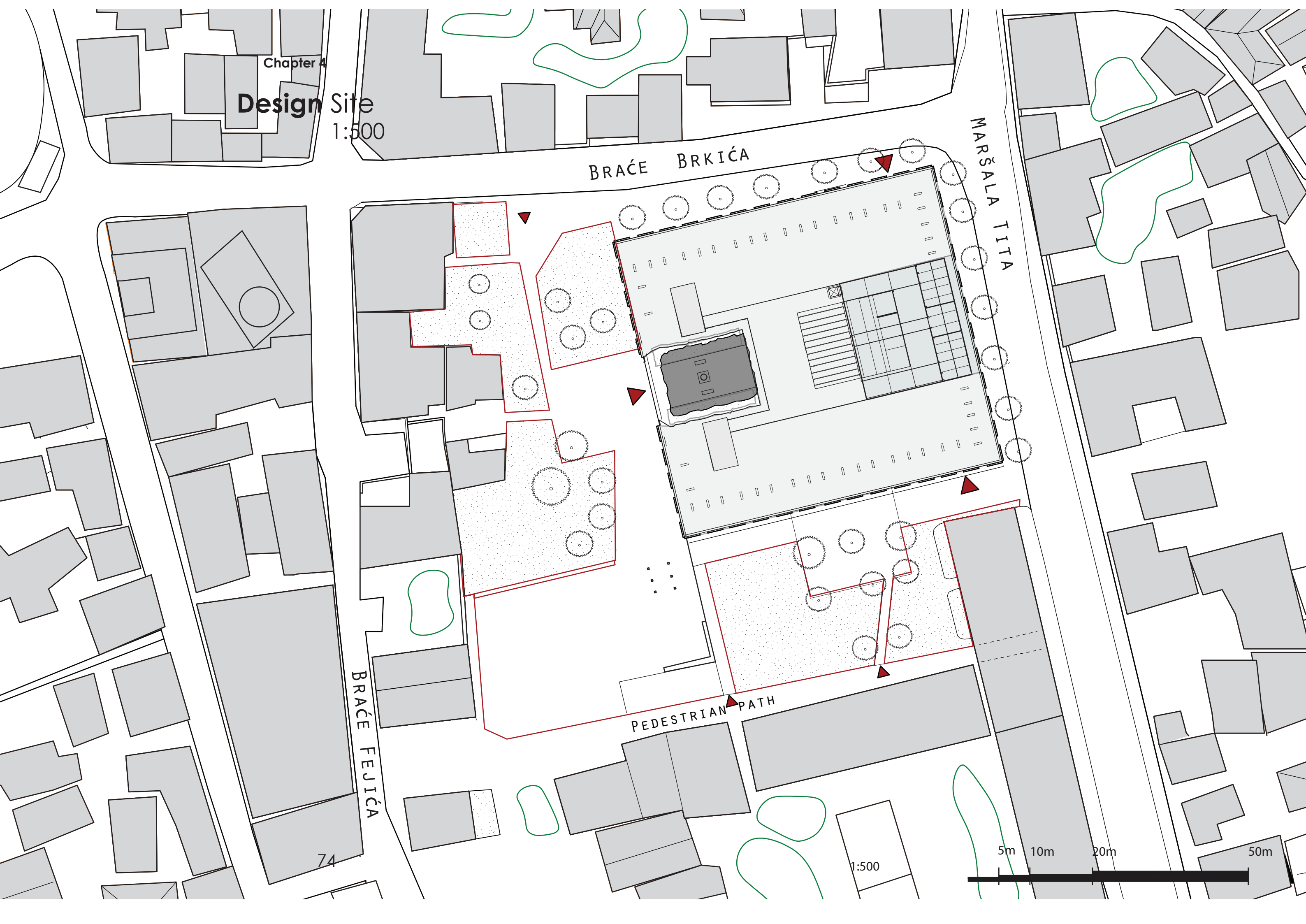
BRAĆE FEJIĆA

PEDESTRIAN PATH

74

1:500

5m 10m 20m 50m



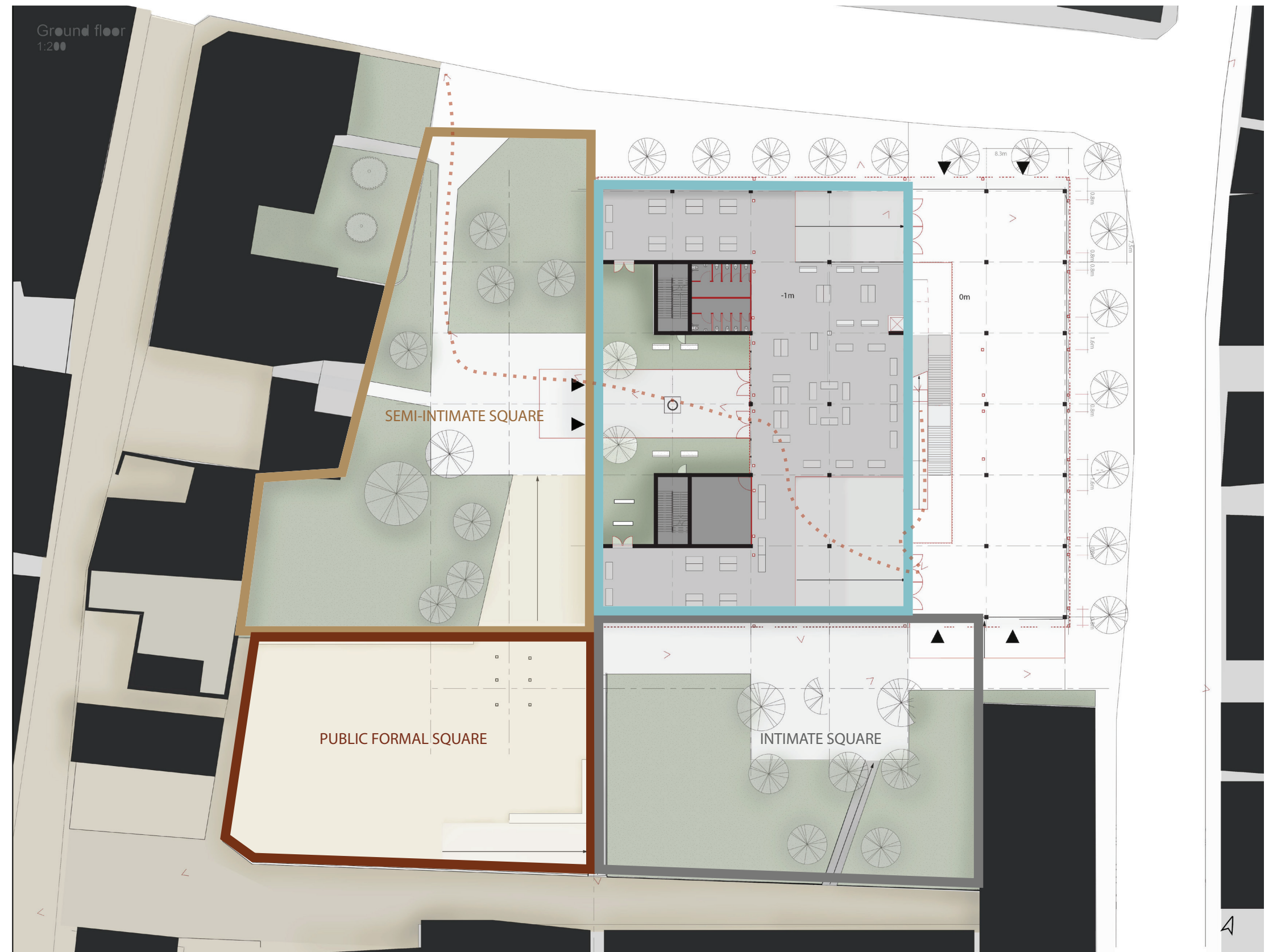
Design Urban plan 1:7500 & 1:5000



Design Urban plan 1:5000



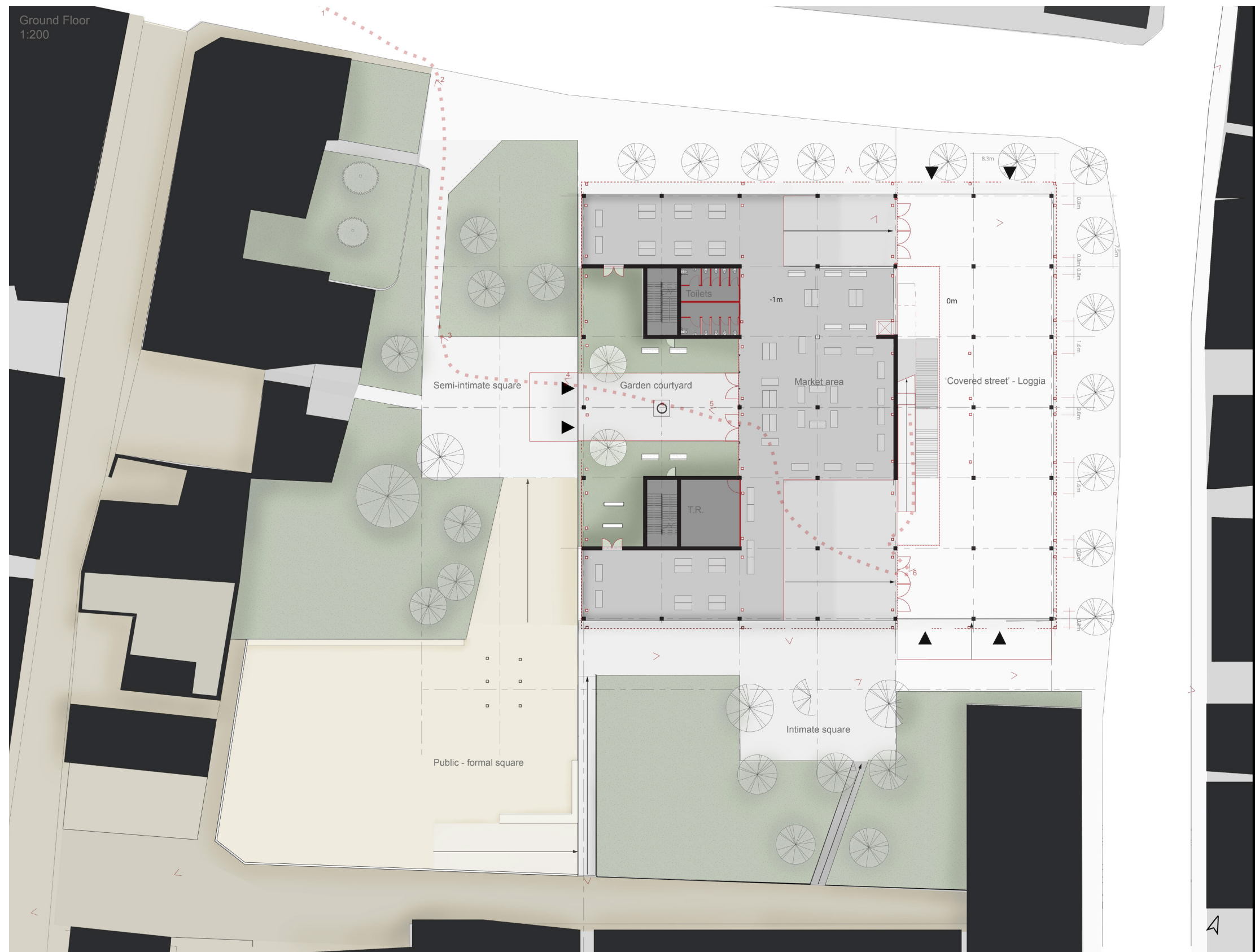
Design Ground floor plan 1:500 & 1:200



Design Ground floor plan 1:500 & 1:200

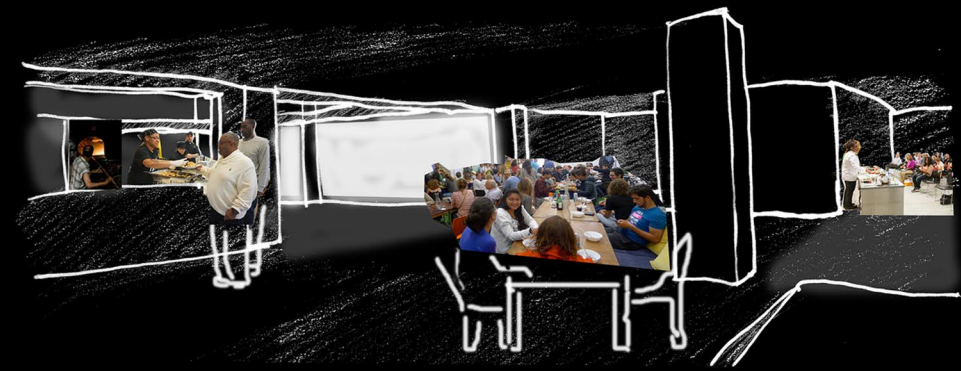
Design brief

Ground floor (0.0)	m ²
Public – formal square	810
Semi-intimate square	249
Intimate square	124,5
Garden courtyard	249
'Covered street – loggia '	747
Market area	996
Toilets	47,25

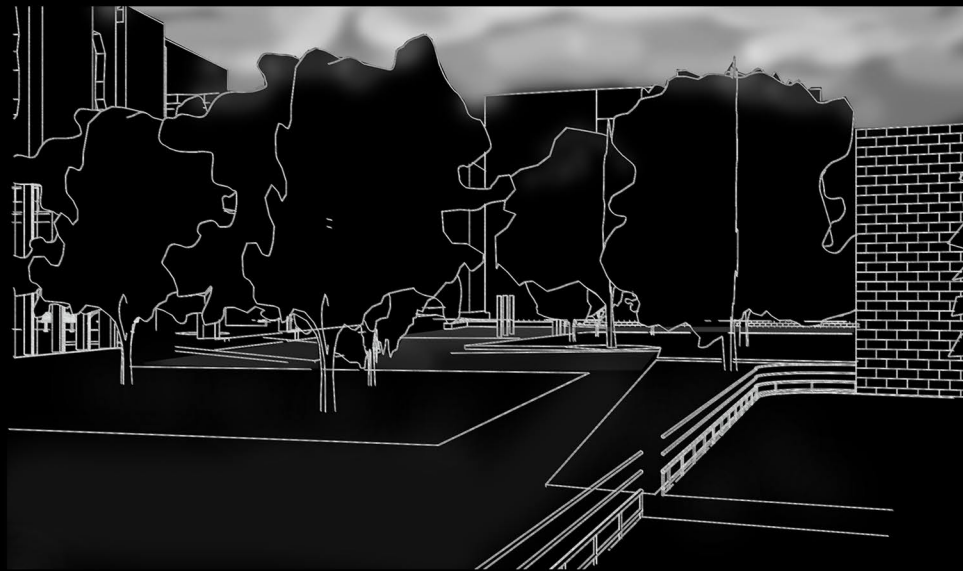




1 Arrival from Brace Brkica - northwest



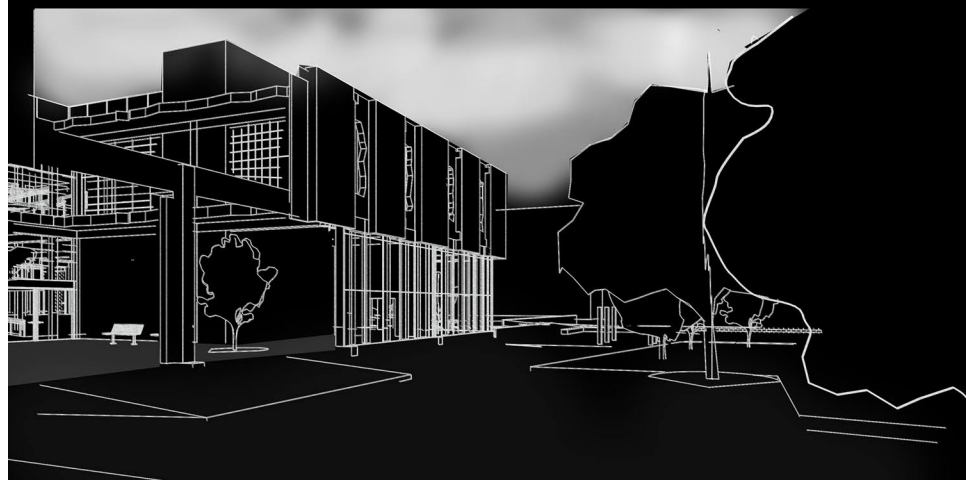
7 Entresol floor with community kitchen, dining and workshops



2 Seeing the fountain in the distance



8 Community kitchen atrium



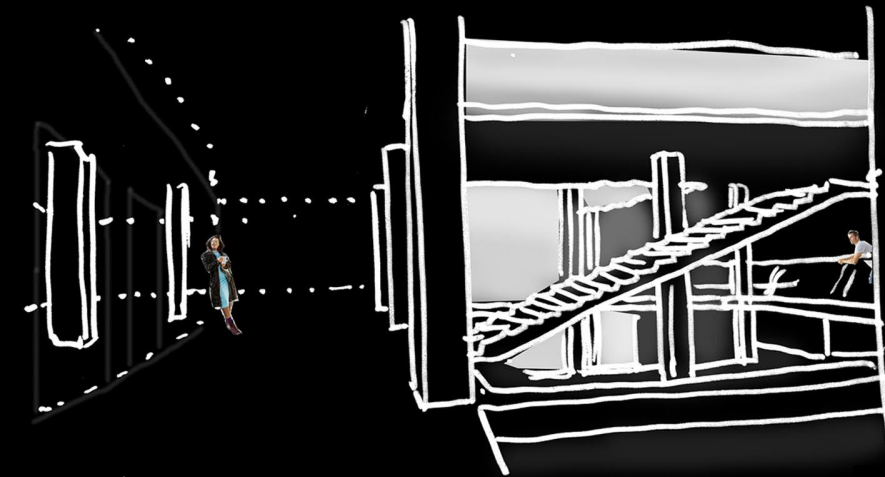
3 Moving into the semi-intimate square



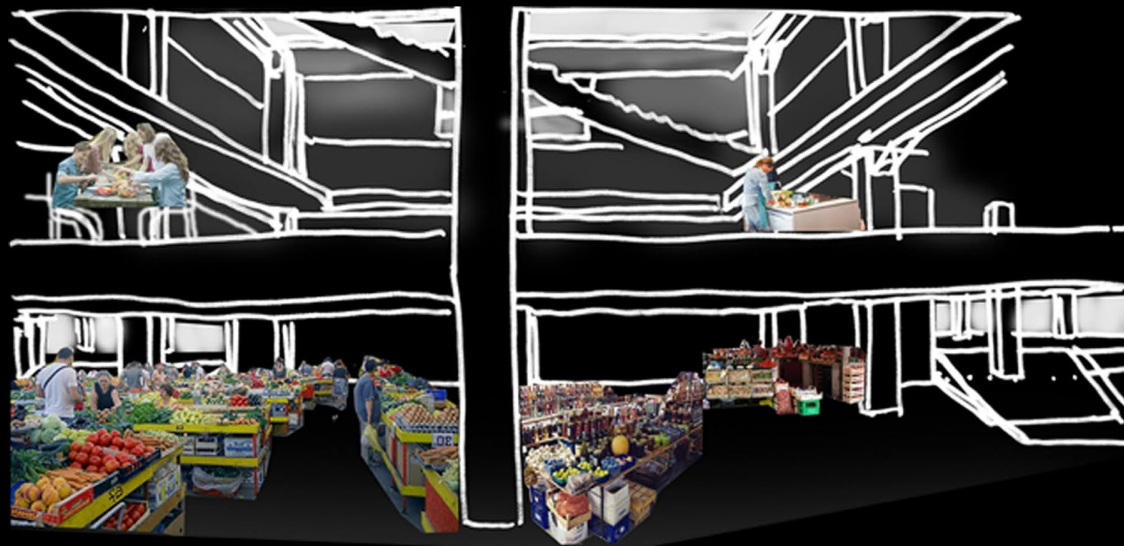
9 The 'living room'



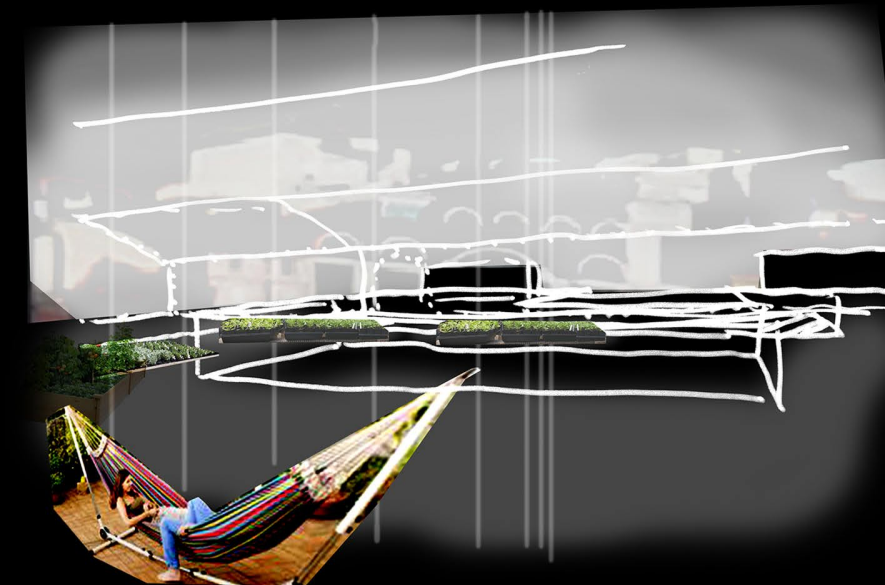
4 Permeable arcade into garden courtyard
- seeing the kitchen



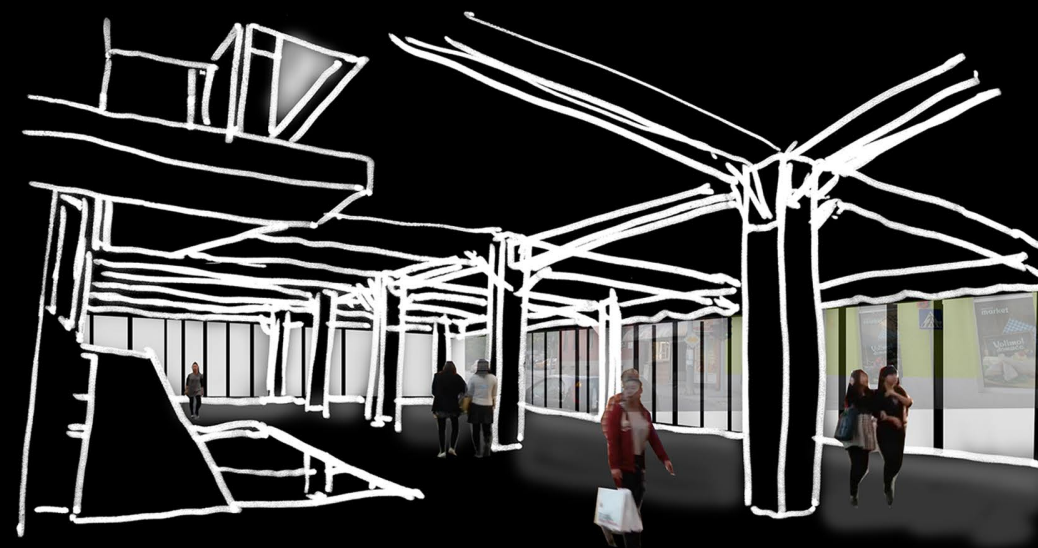
10 Collective housing on sides



5 Garden courtyard into the market



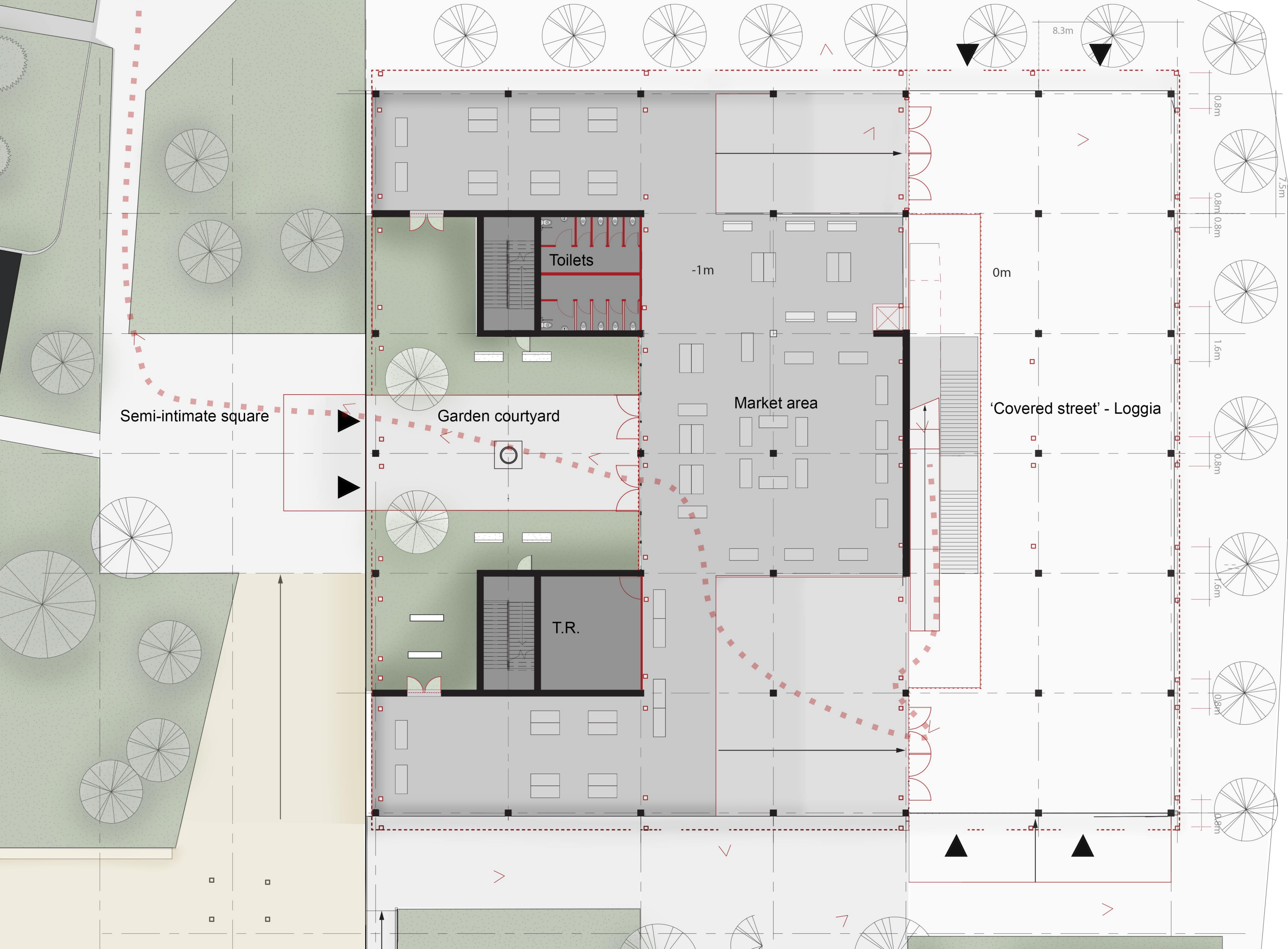
11 Most intimate roof garden



6 Market into the loggia



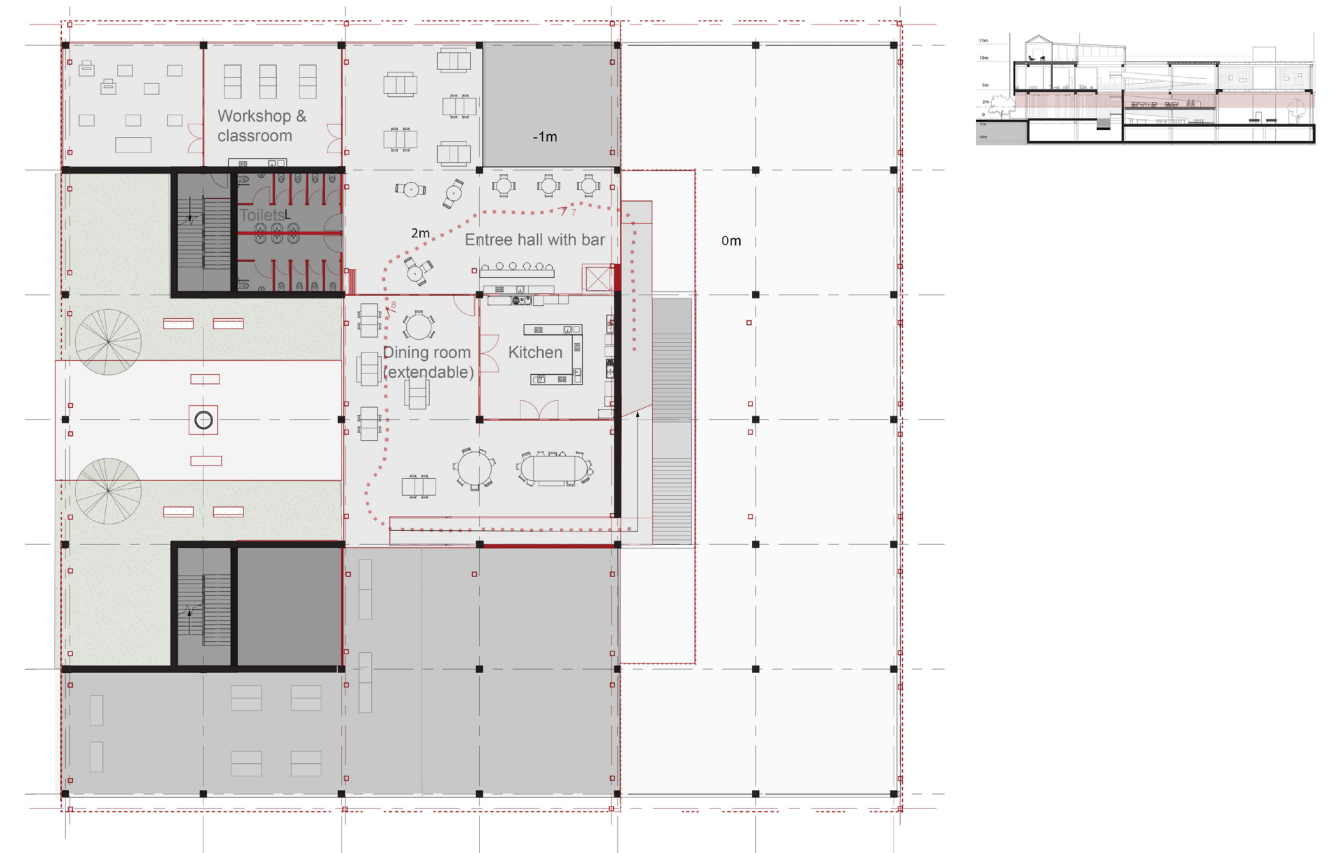
12 The terrace with view on city



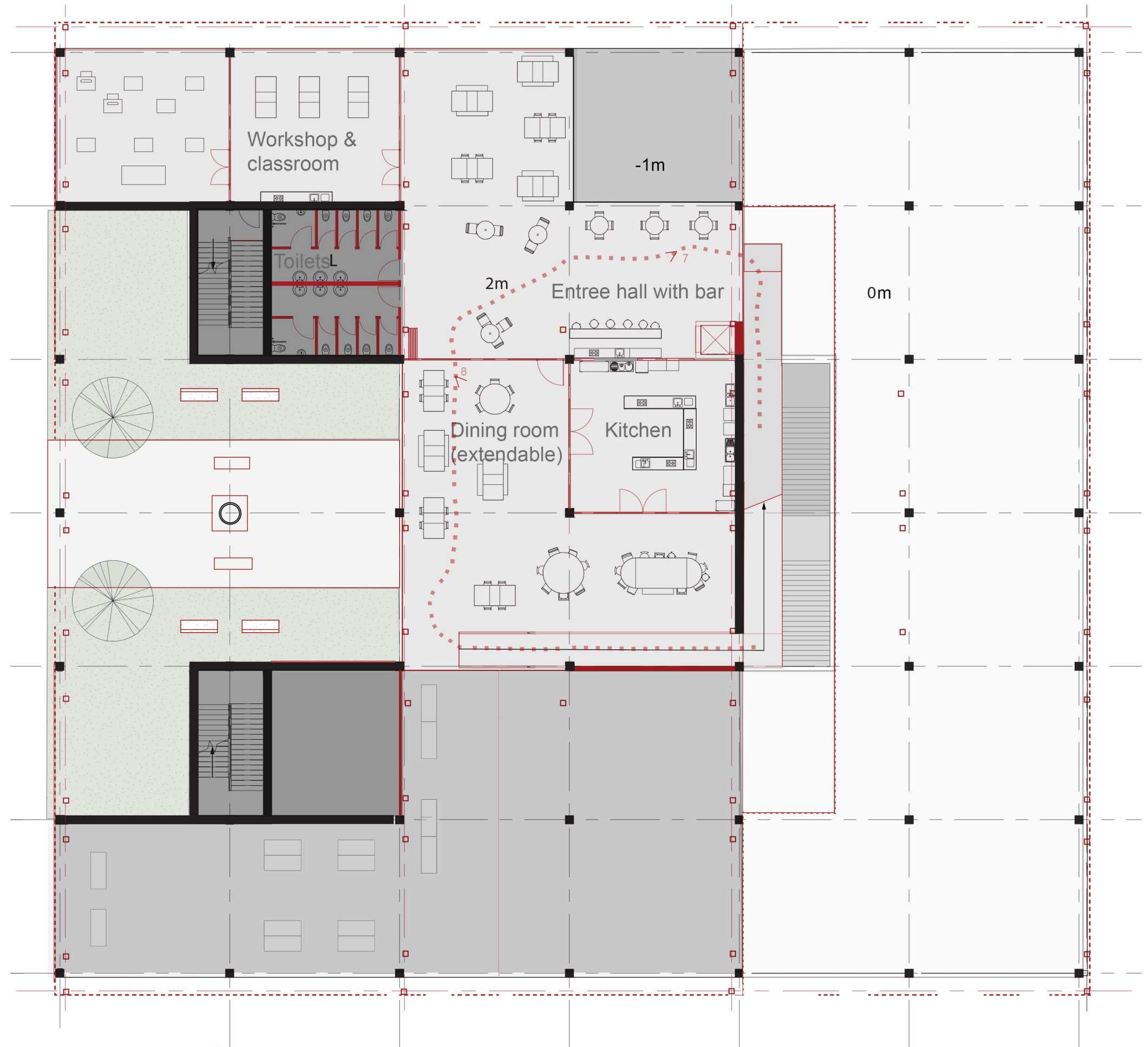
Design Entresol floor plan 1:500 & 1:200

Design brief

Entresol (0.5)	m ²
Entrée hall with bar	62,25
Workshop & classroom	2 x 62,25
Dining room (extendable)	186,75-311,25
Kitchen	62,25
Toilets	47,25



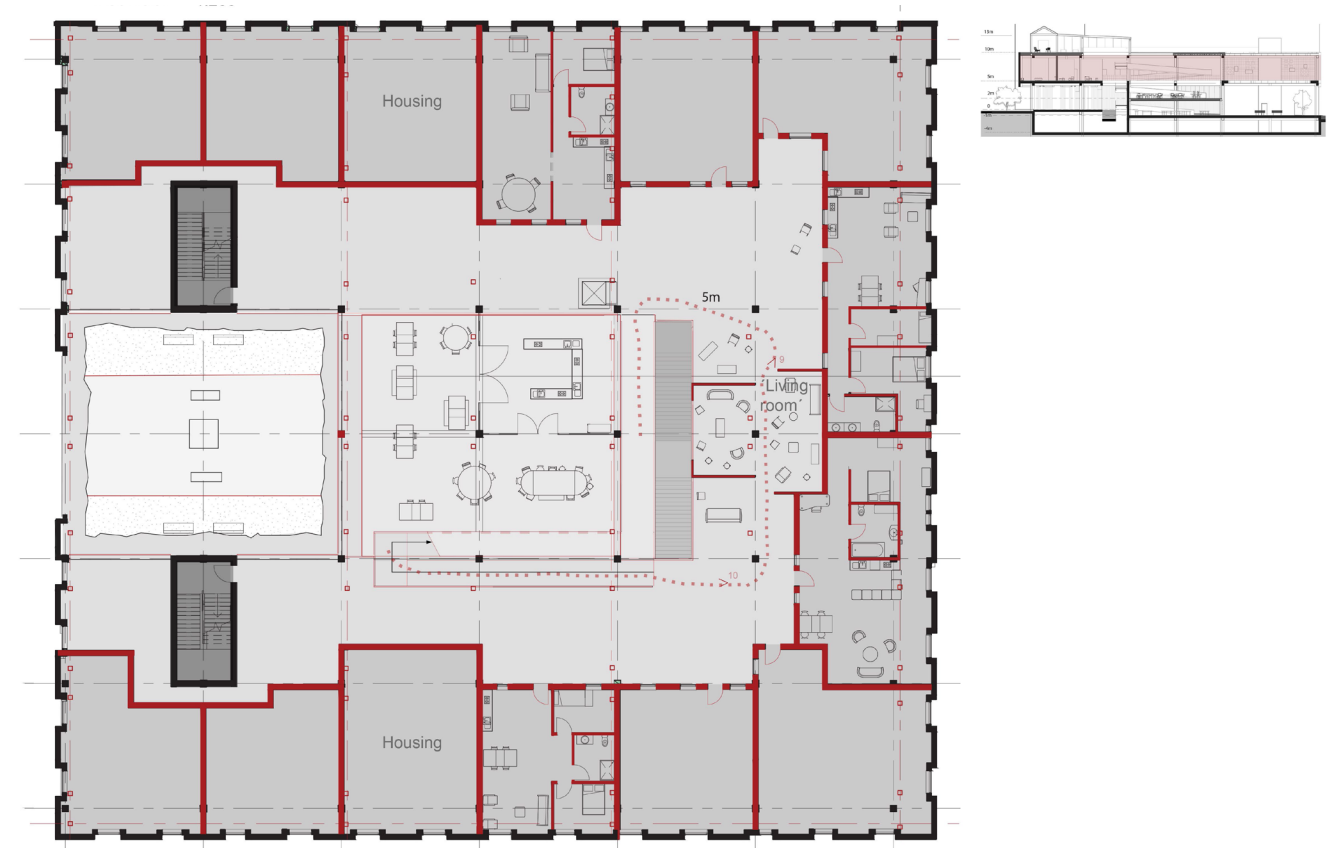
Design



Design First floor plan 1:500 & 1:200

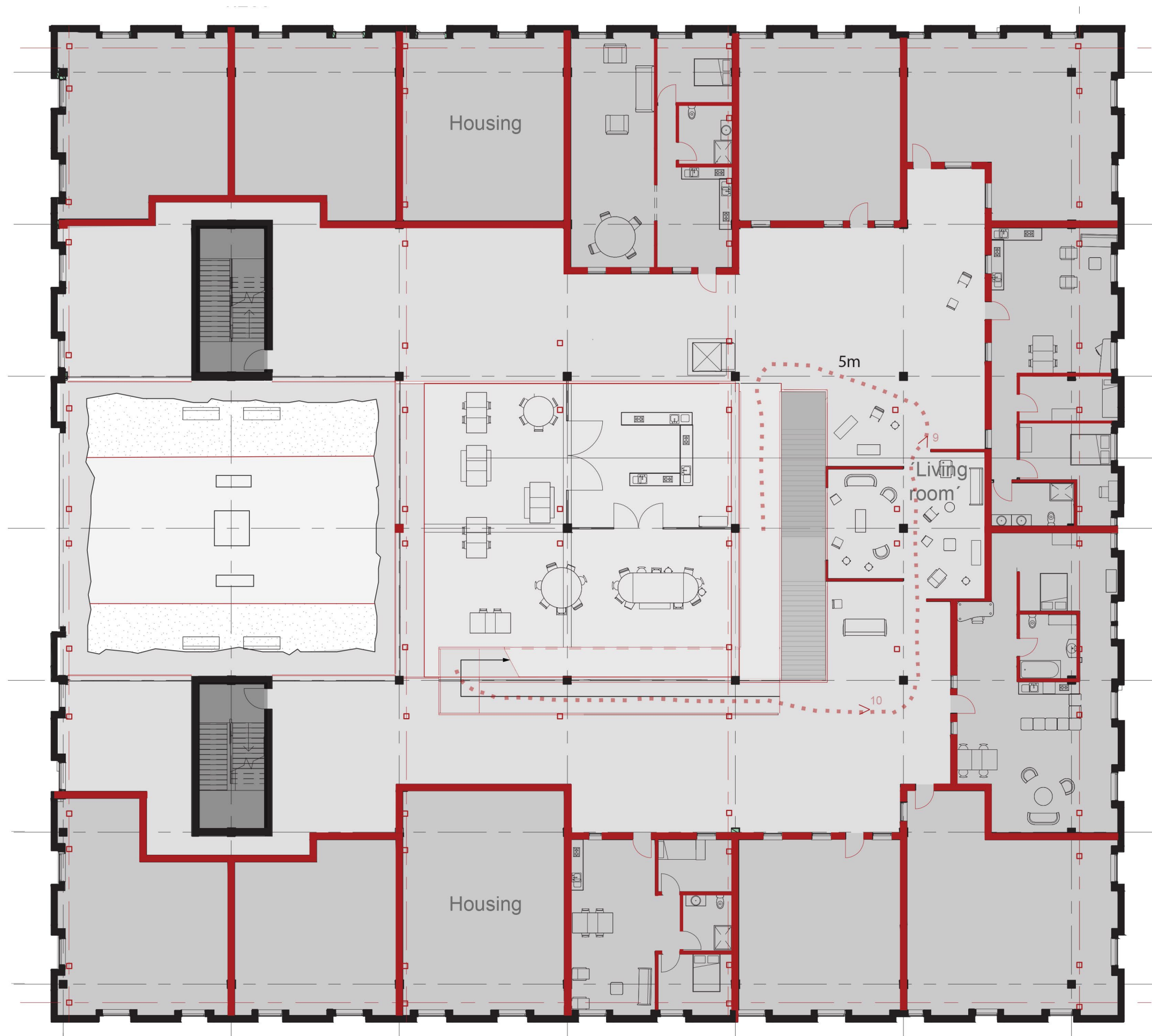
Design brief

First floor (1.0)	m ²
'Living room'	49,2
Housing – appartments	
67,2-86,4 per unit	
(14 total = 1073)	



Chapter 4

Design



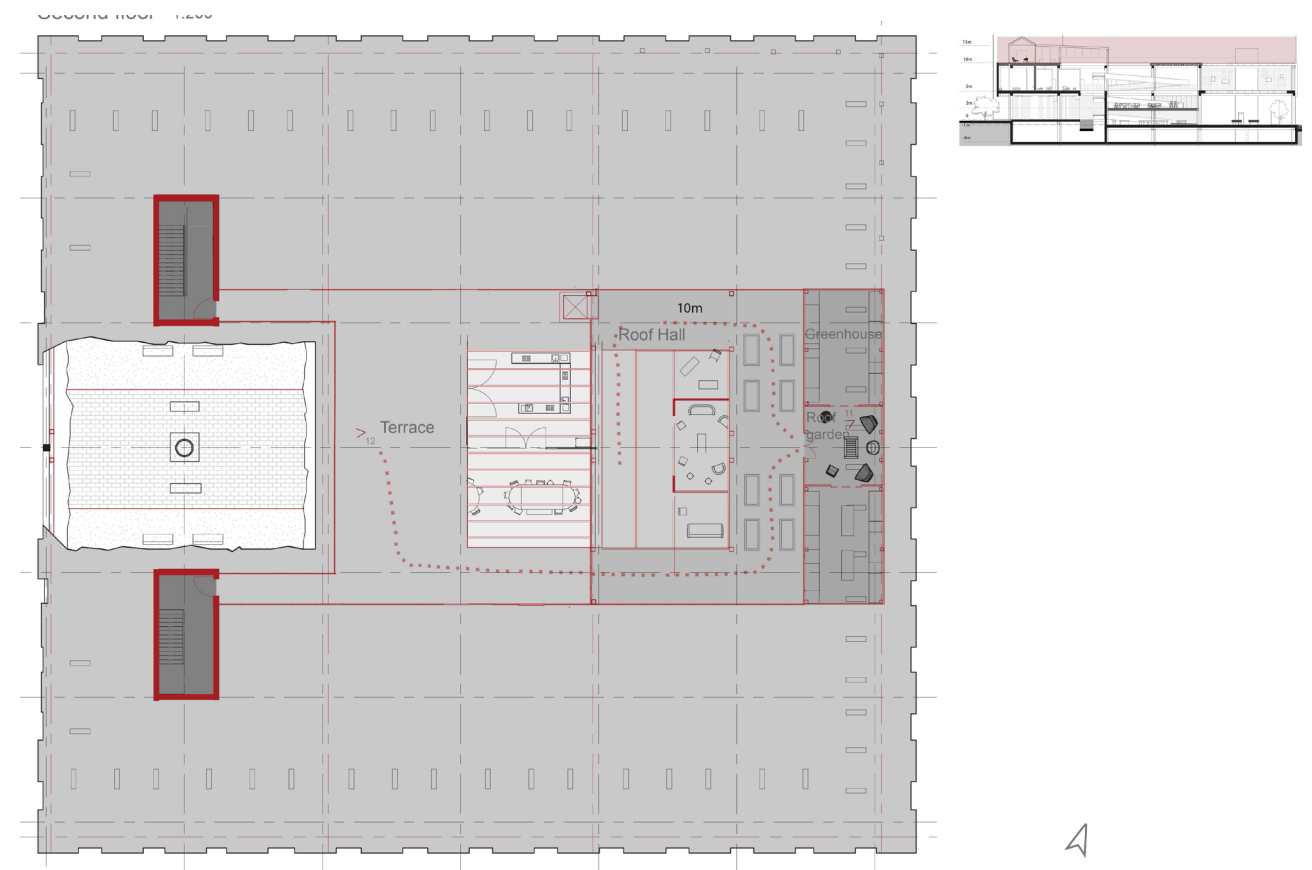
Design Second floor plan 1:500 & 1:200

Design brief

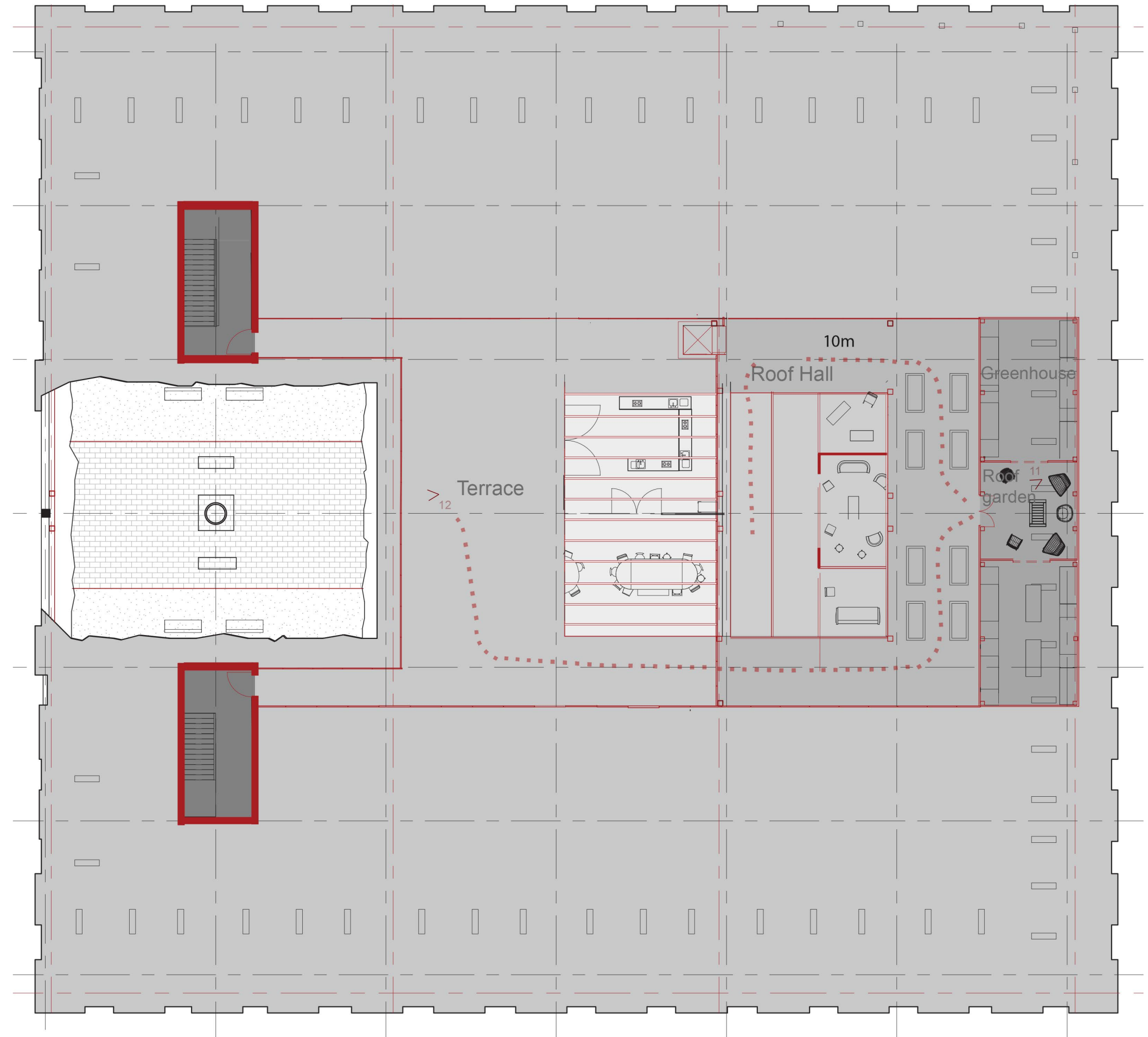
Roof (2.0)	m ²
Roof hall	90
Roof garden	22,4
Greenhouse (extendable)	60,3 ...
Terrace	118,5

Total used inside: 5243, 65 m²
(out of 6150, 75 m²)

Total used inside +outside: 8215 m²
(out of 9121, 75 m²)

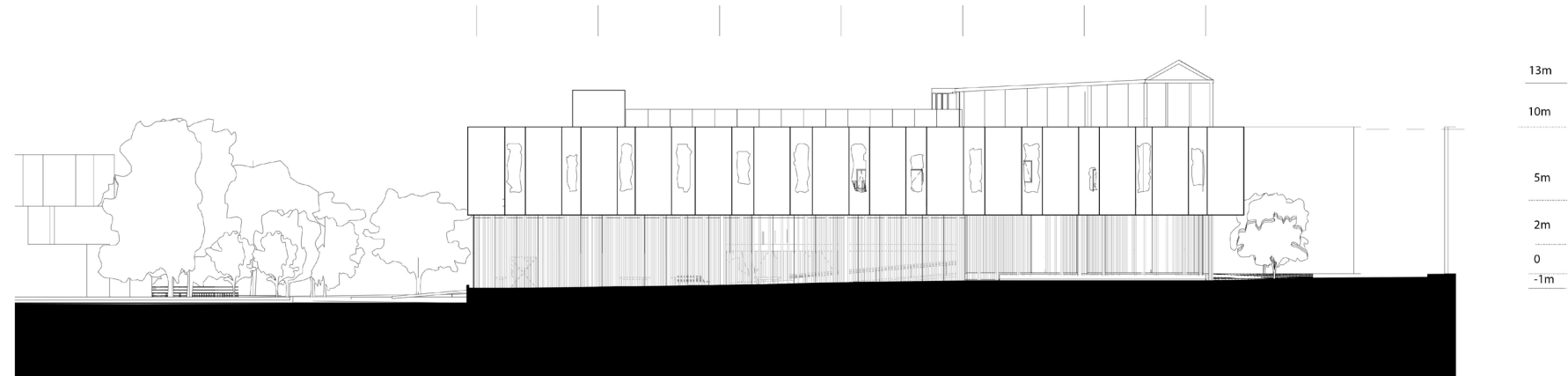


Design

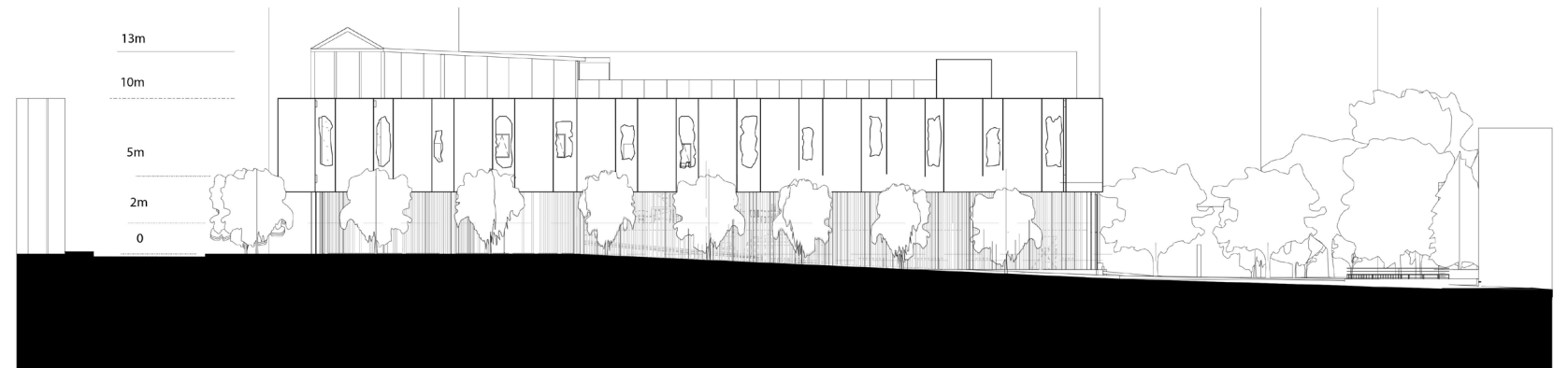


Design Elevations 1:500 & 1:200

South



North

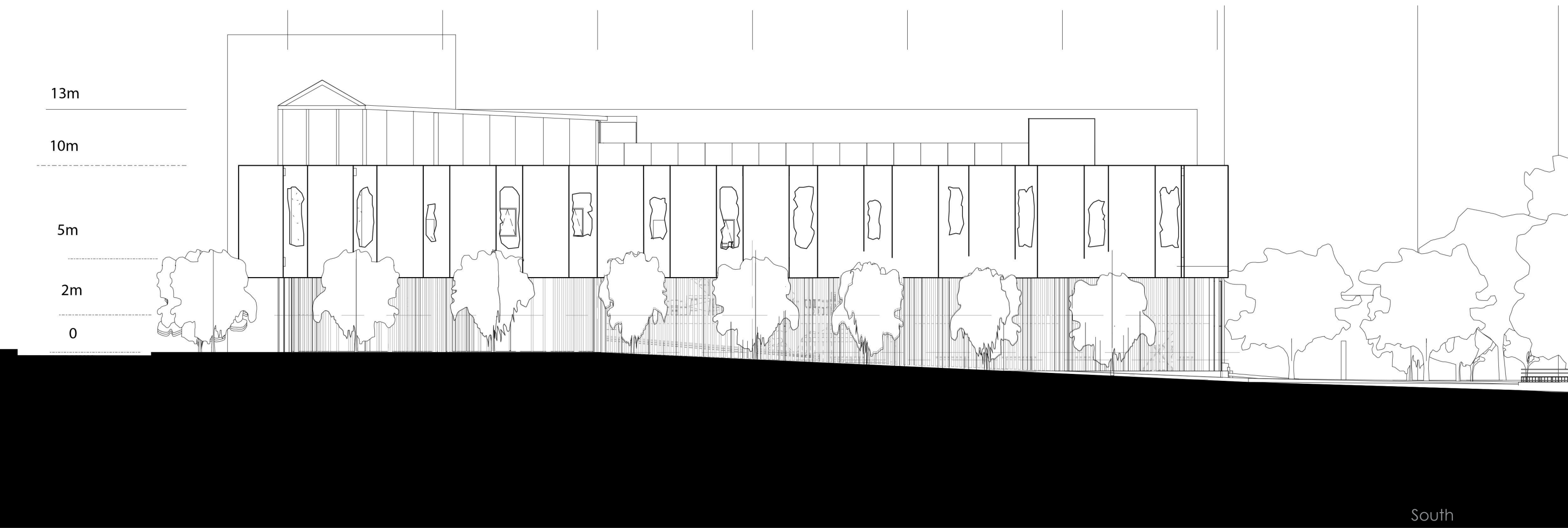
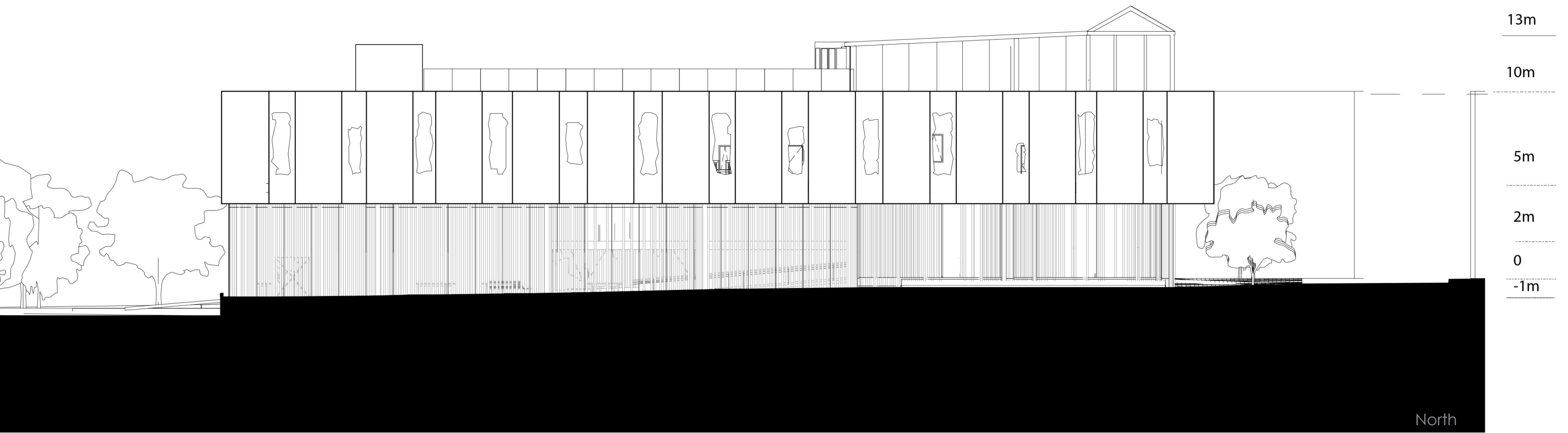


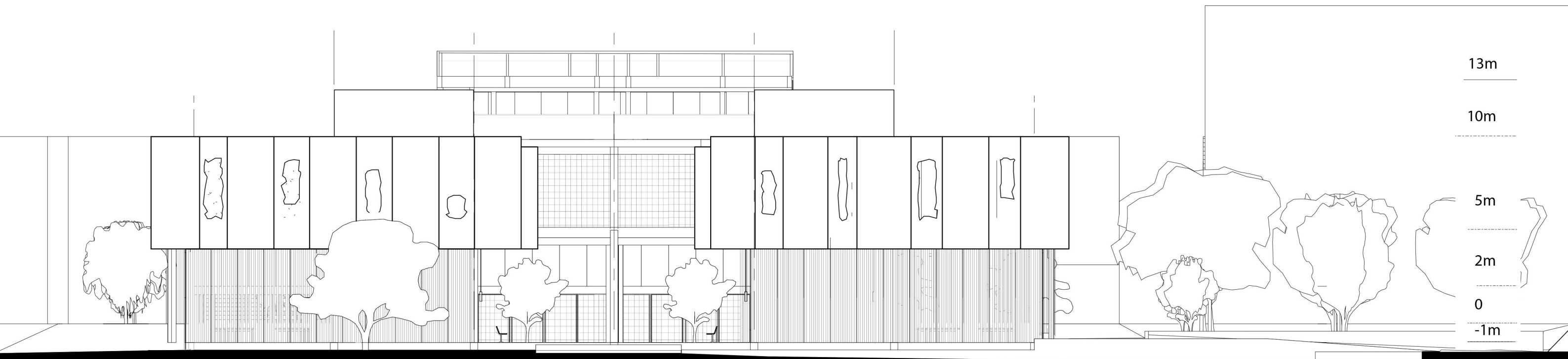
West



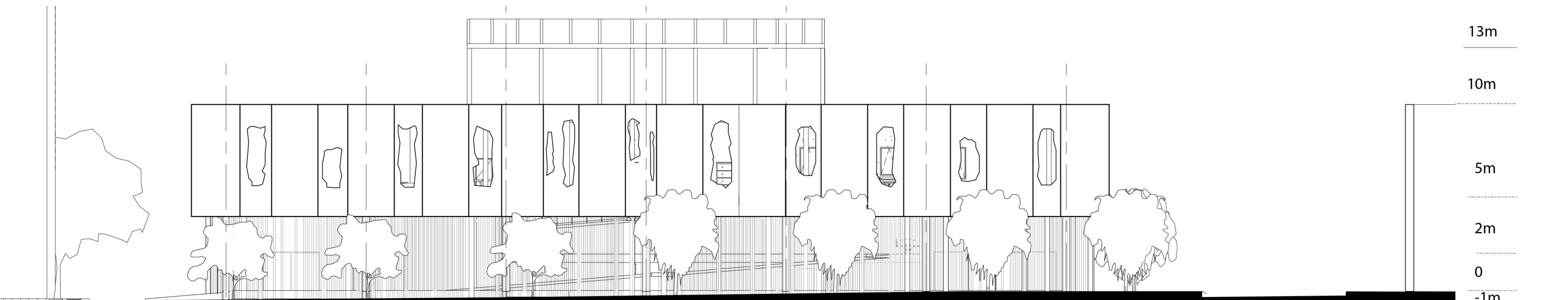
East







West

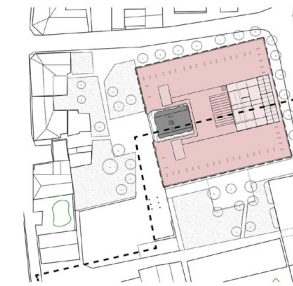
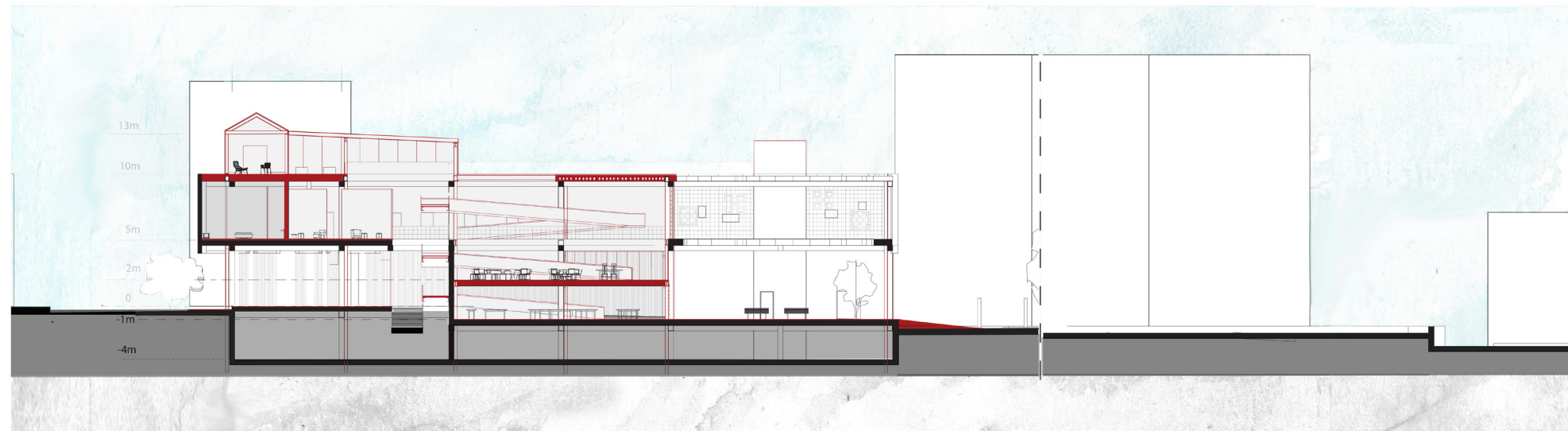


East

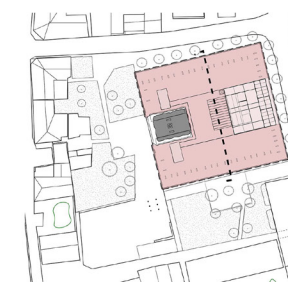
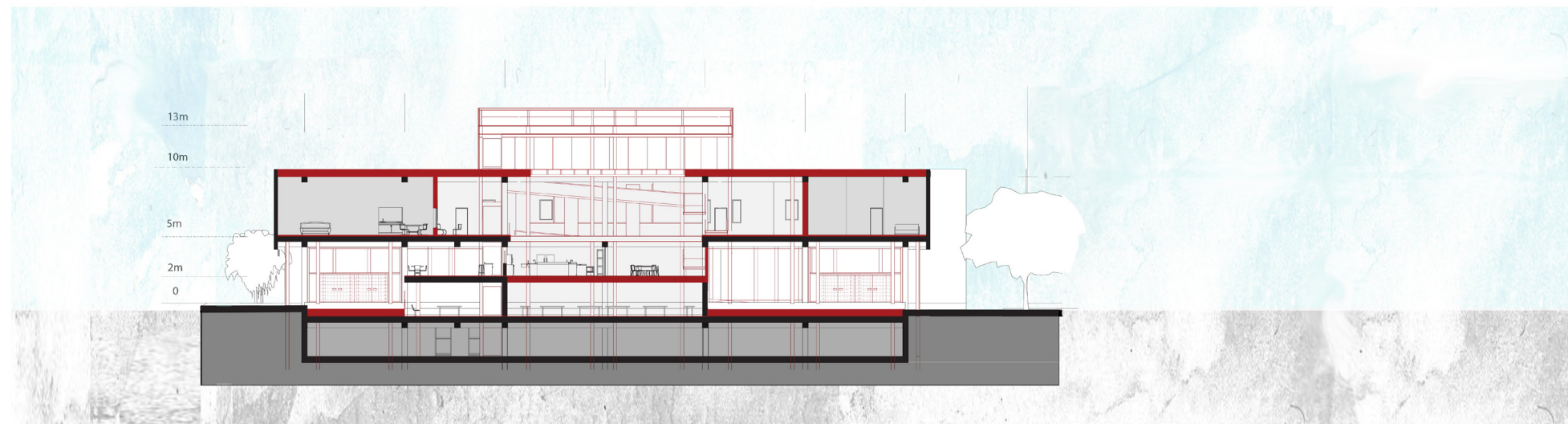
Design Sections

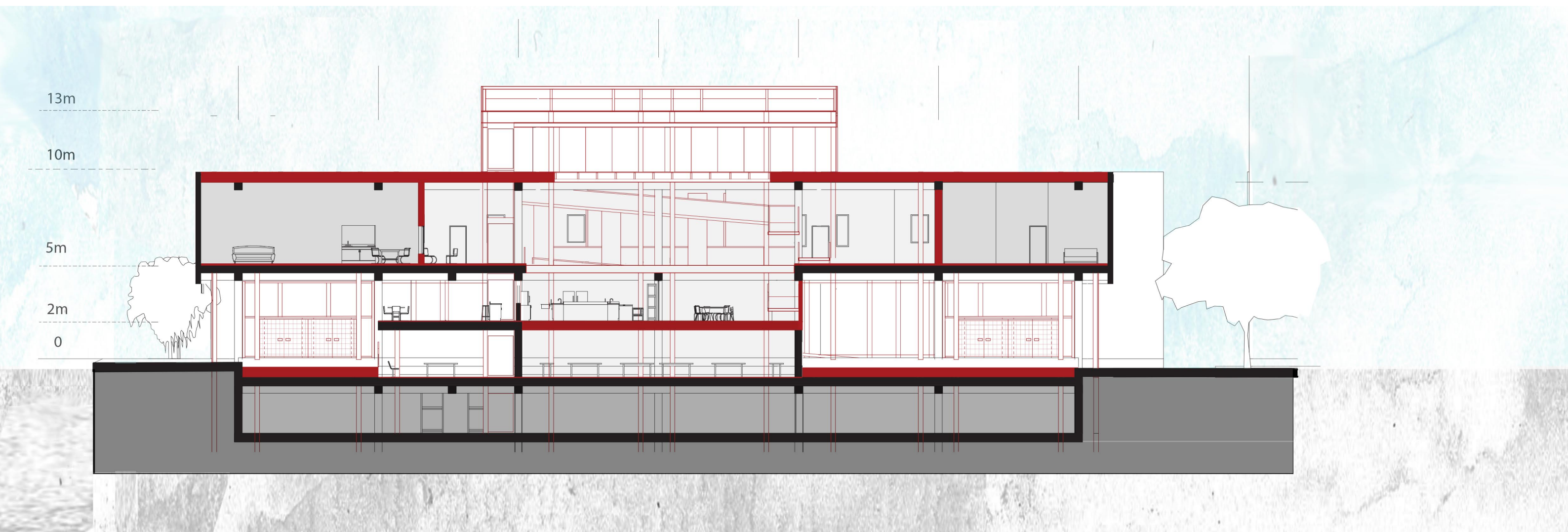
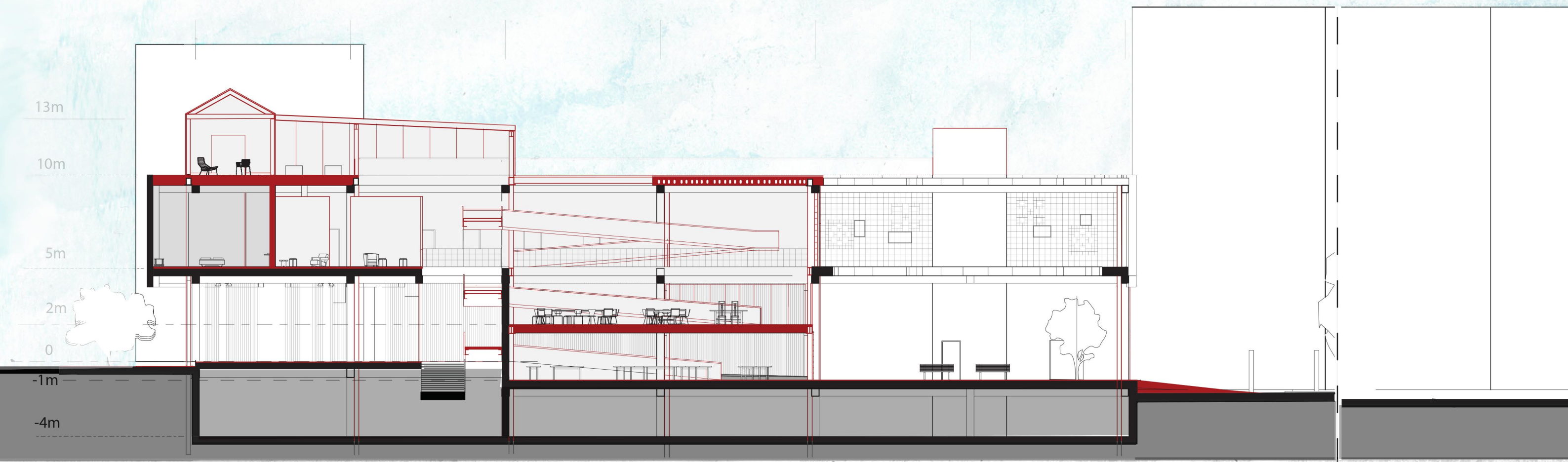
1:500 & 1:200

Long section 1:200



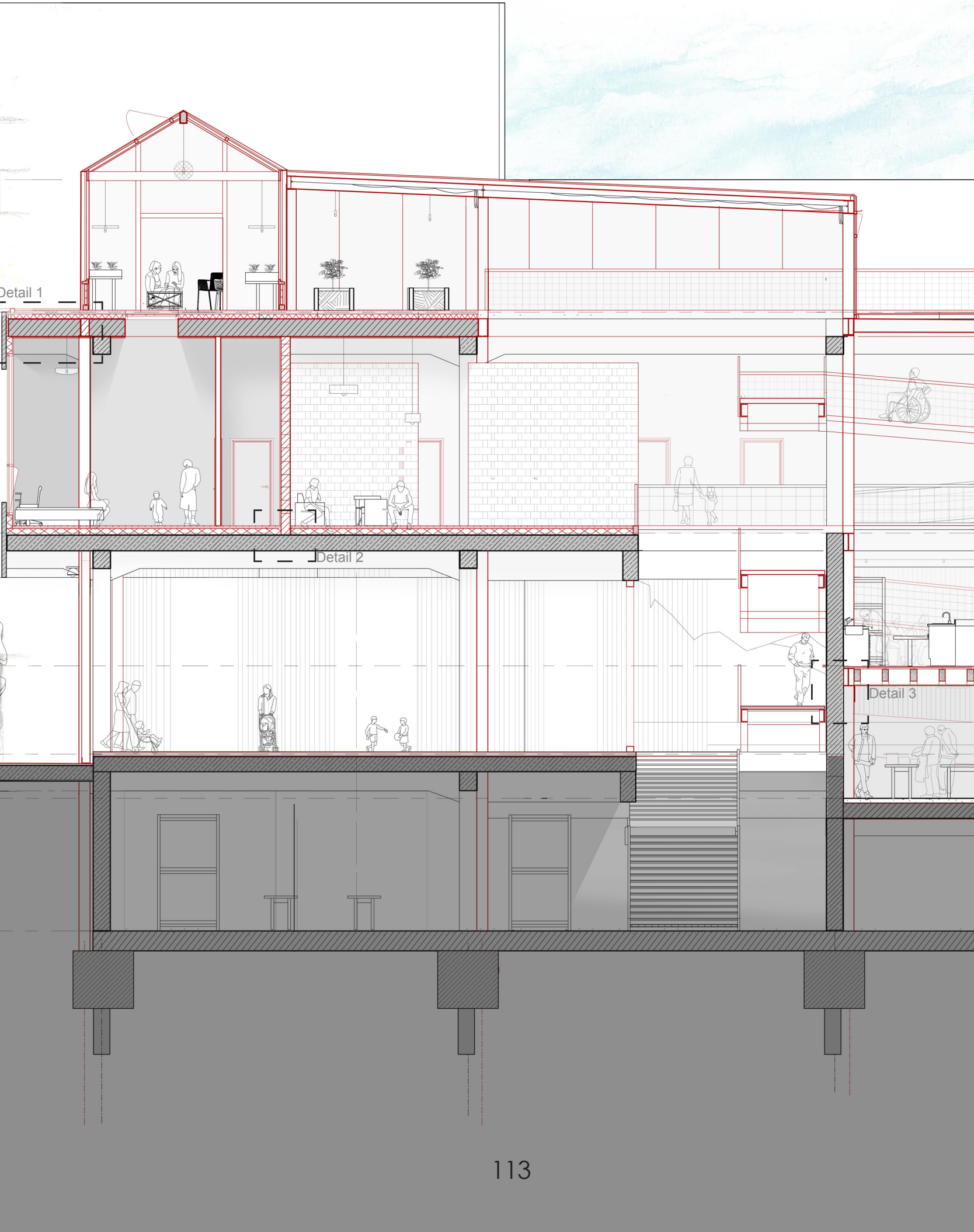
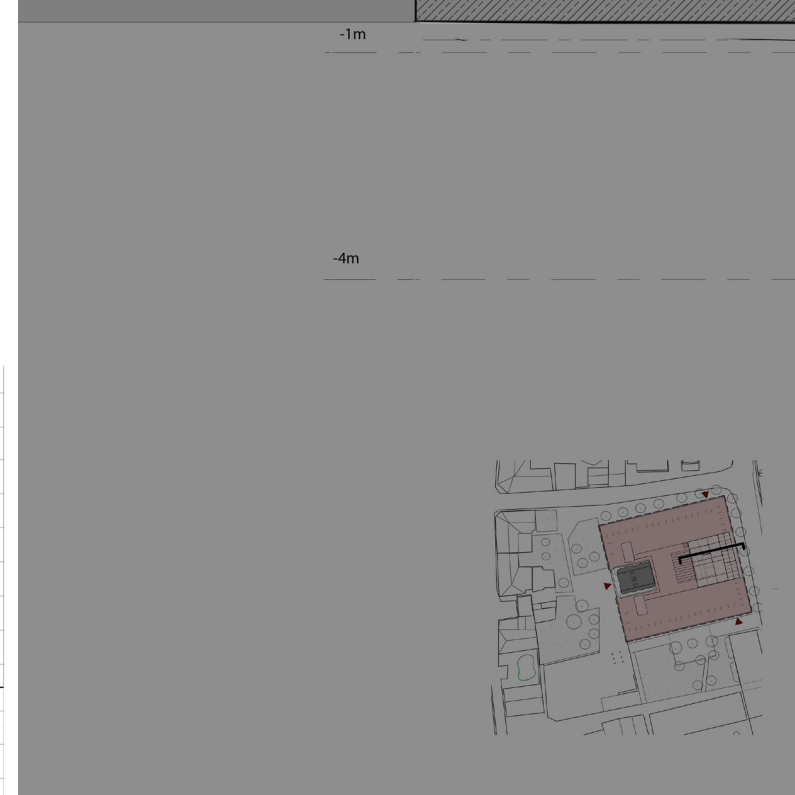
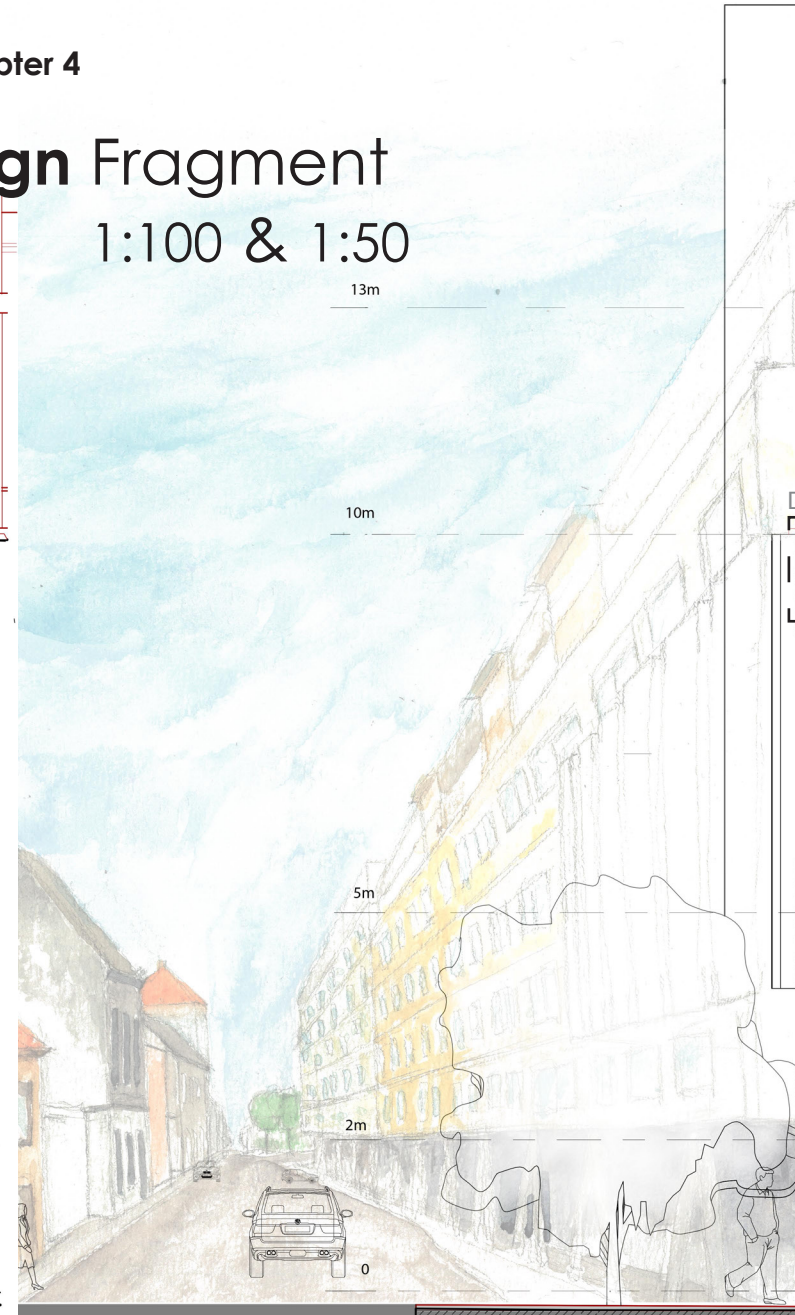
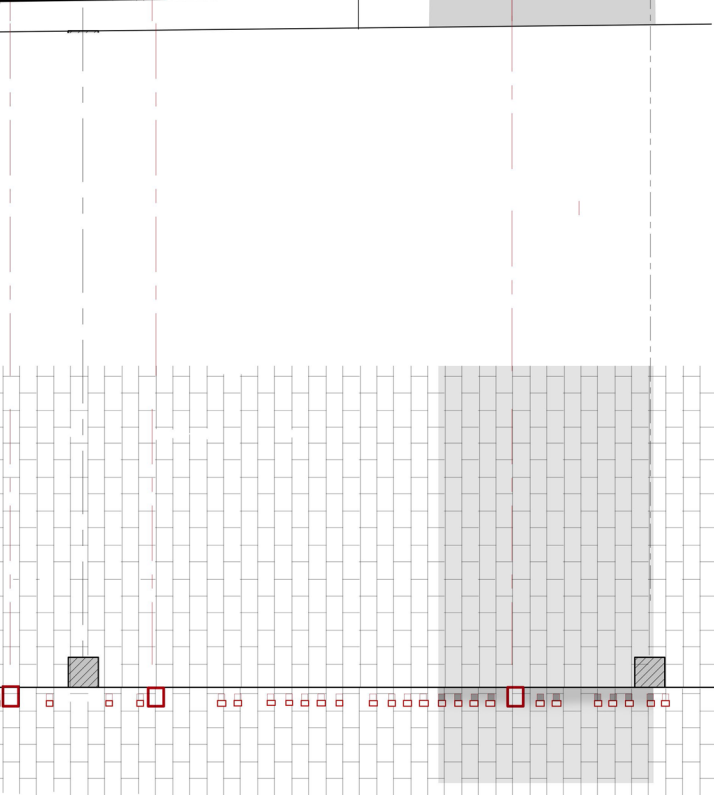
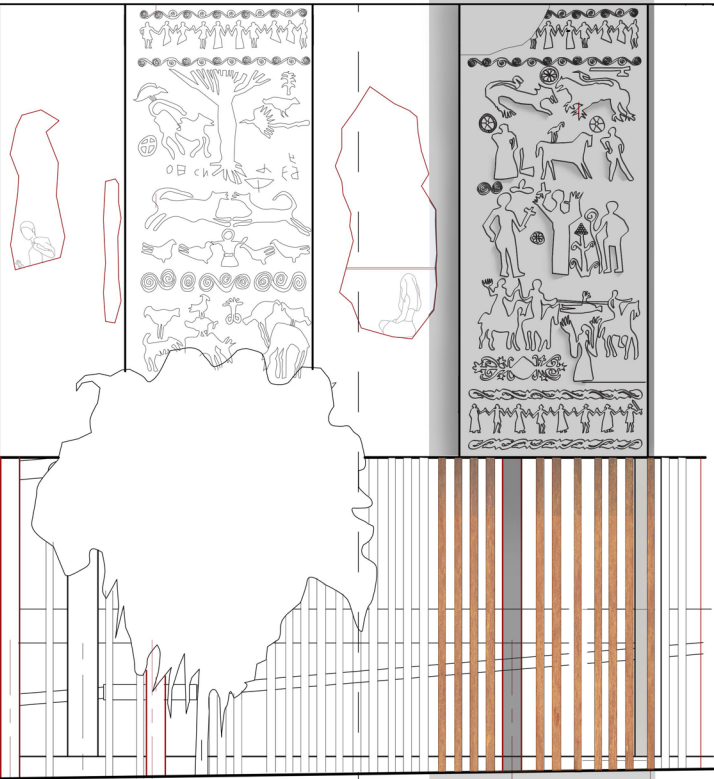
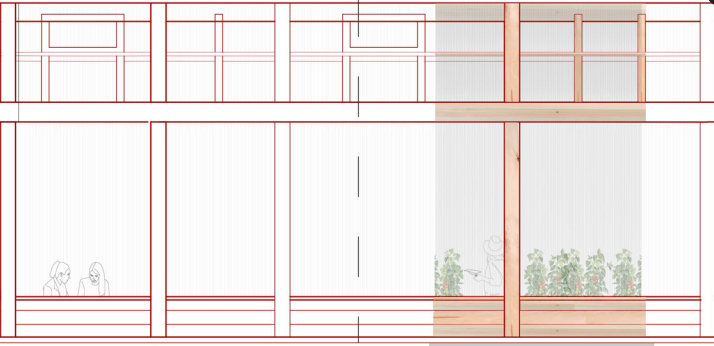
Cross section 1:200

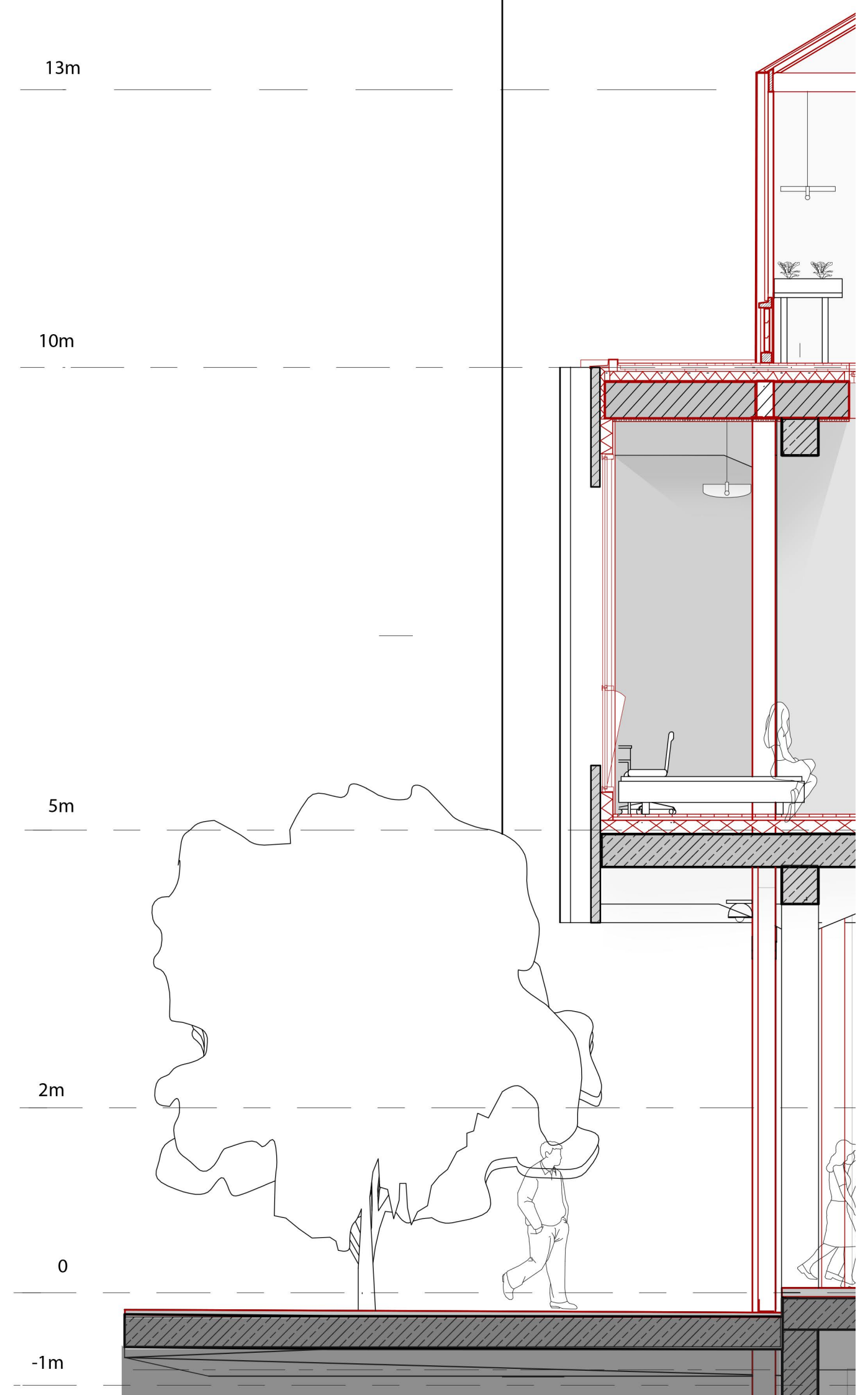
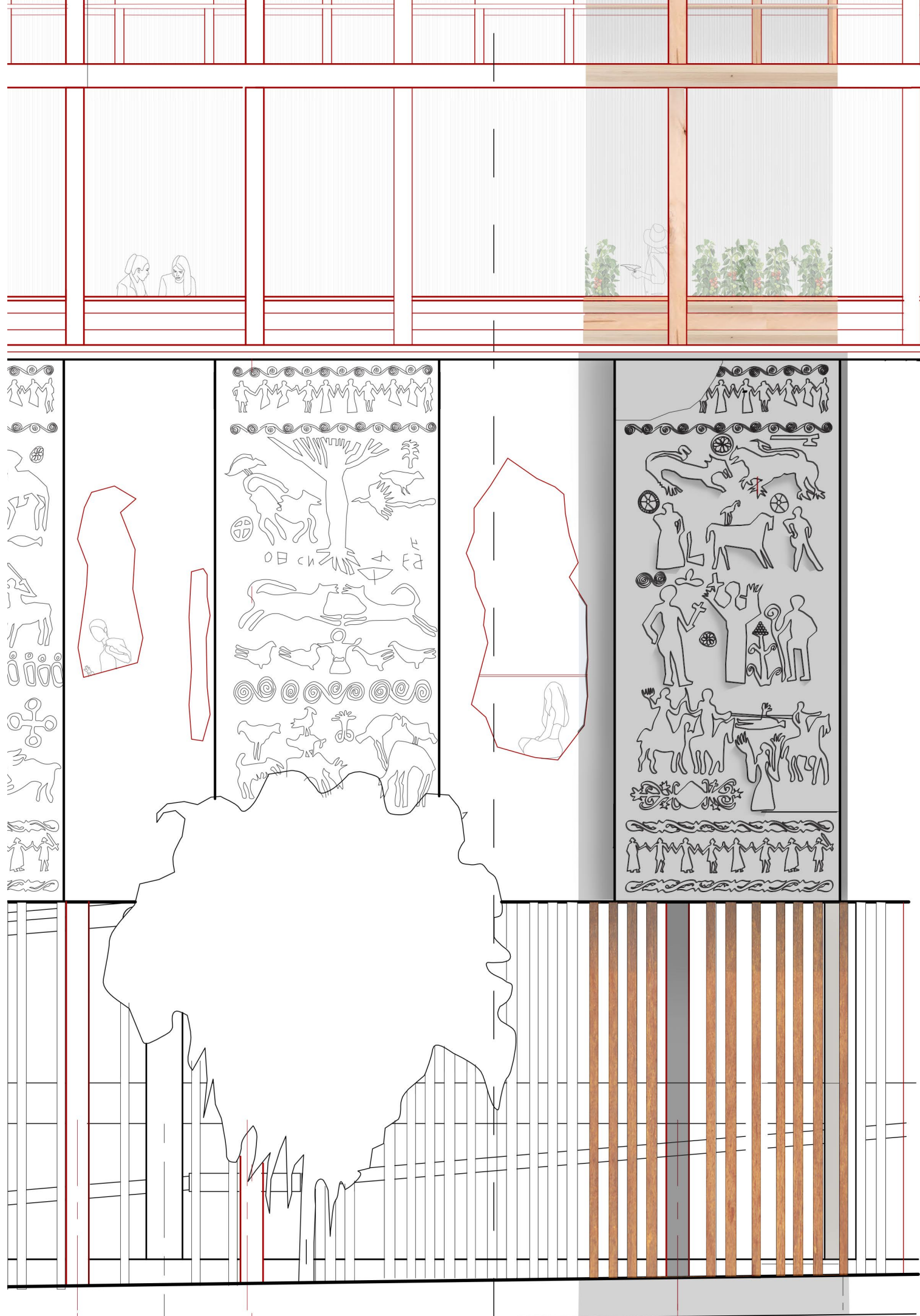


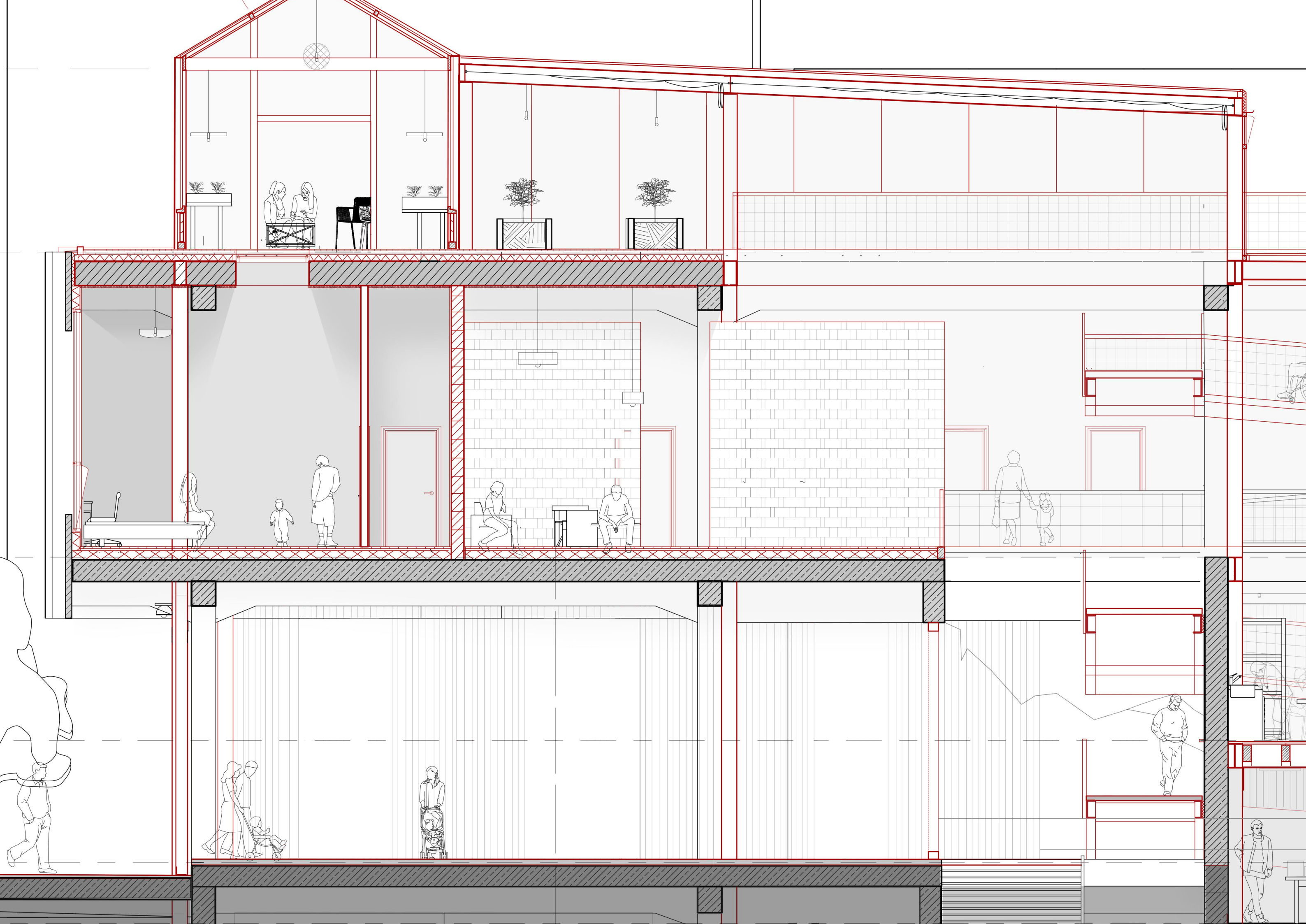


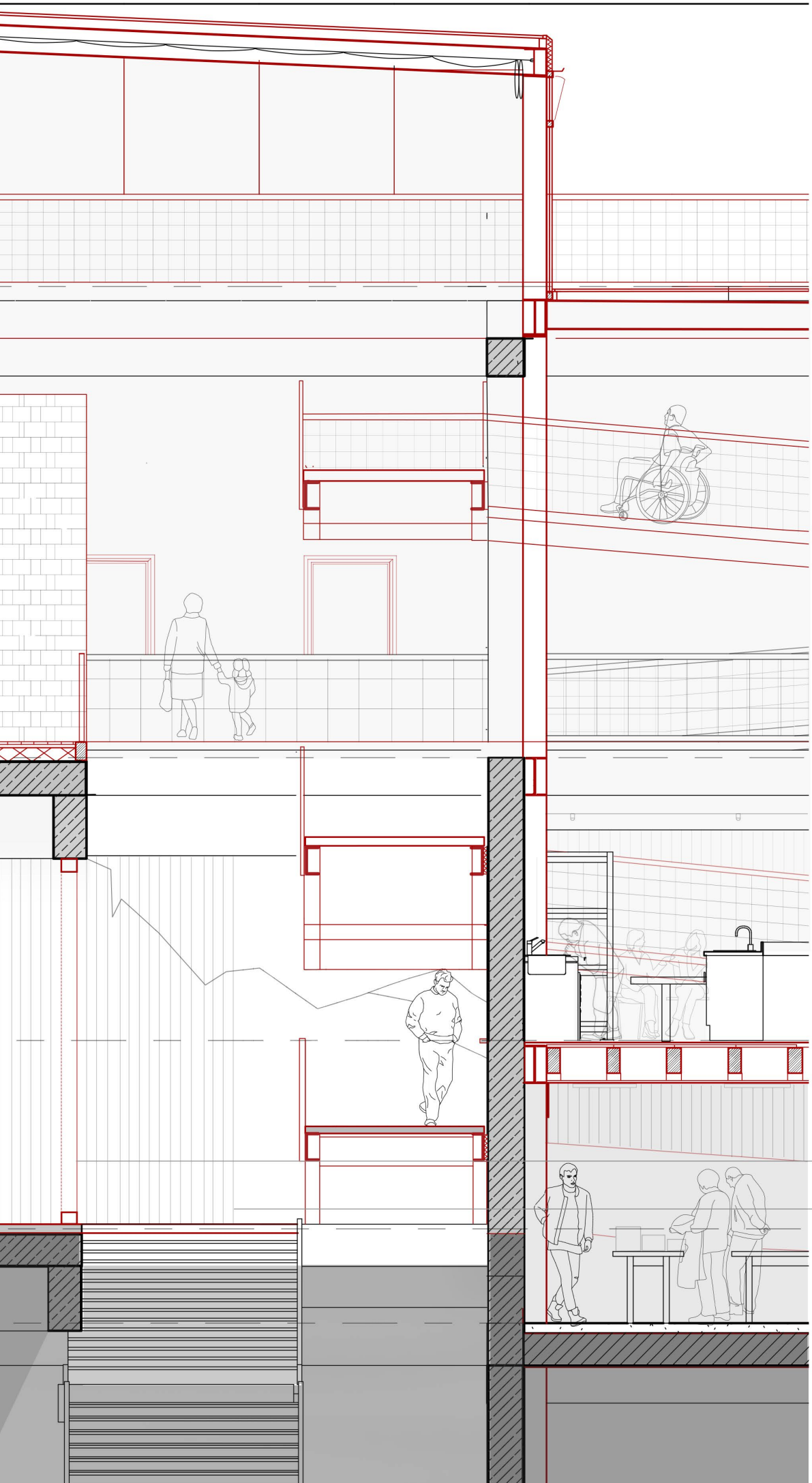
Design Fragment

1:100 & 1:50









Pinewood framing
Polycarbonate panels
Glass roof
Pleated fabric shading

Hog wired
wooden balustrade

Structural clay tile
blocks

Hog wired balustrade
on steel ramp with
wooden deck

Limestone blocks
(tenelija)

Glass block balustrade

Laminate floor

Steel columns

Hog wired balustrade
on steel ramp with
tiled deck

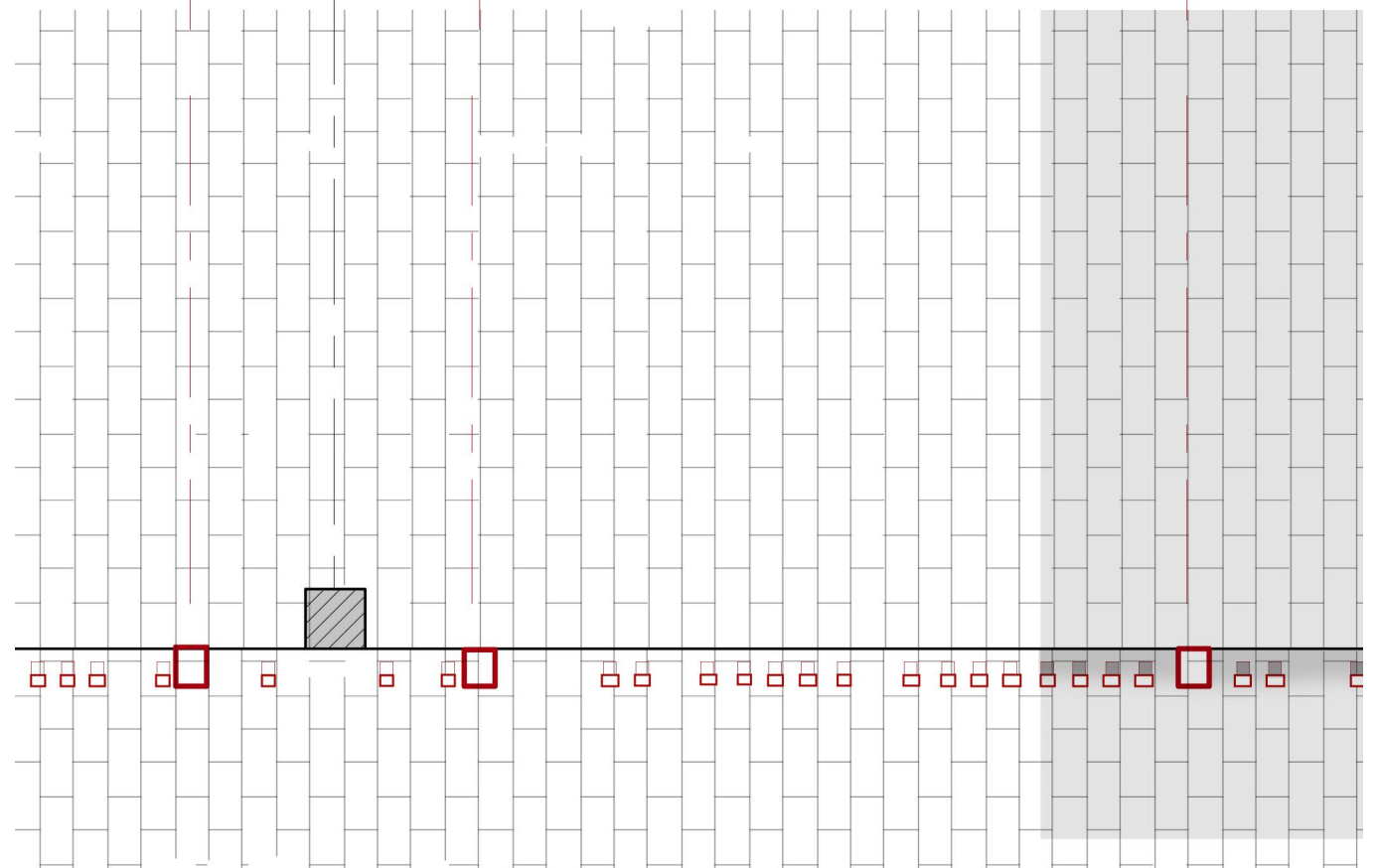
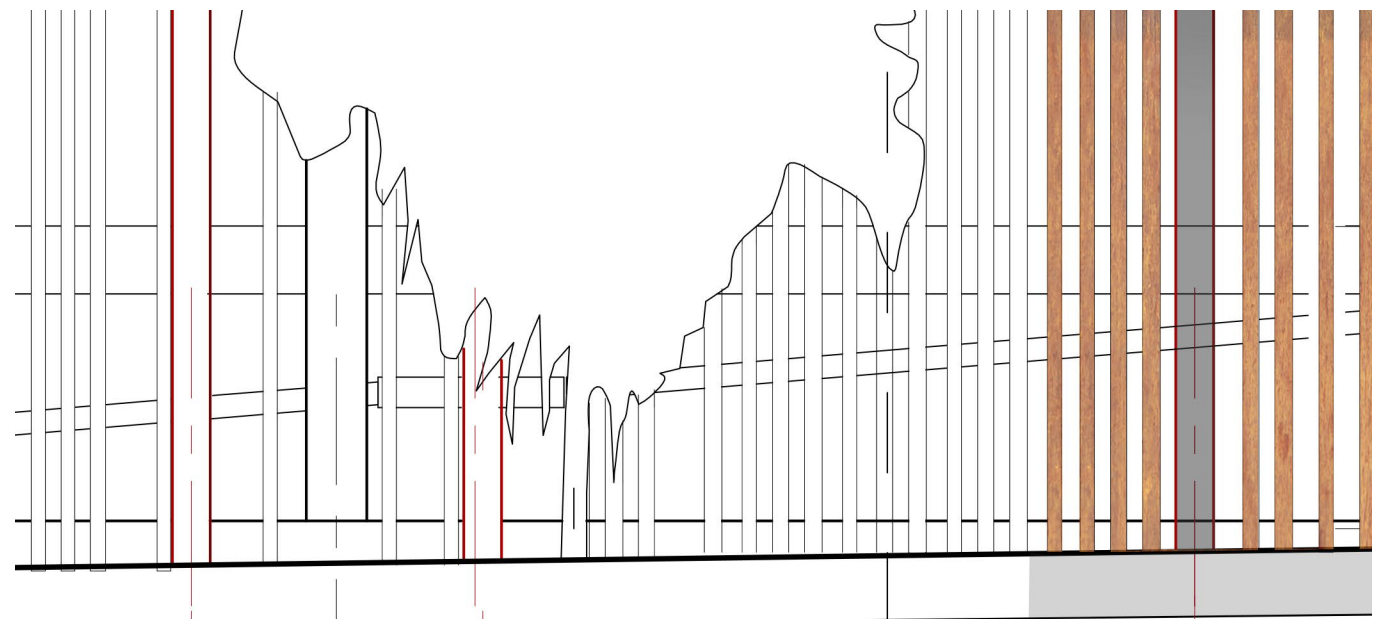
Tiled floor

Hog wired balustrade
on steel ramp with
concrete slab deck

Weathered steel rod
mesh and
screen

Concrete pavers

Limestone pavers



Design Detail 1

1:10 & 1:5

For the first floor, I was deciding whether to create a box-in-box insulation, but rather choosing for partial box-in-box because else the insulation will have to be wrapped around every beam (figure 129). In this manner the ceiling can be simply left acoustically foam sprayed (figure 130).

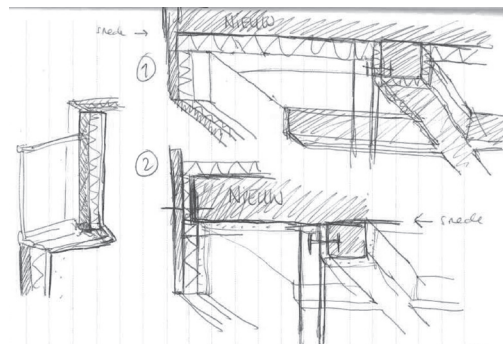


Figure 129. Sketch ceiling insulation on first floor (own image, 2019)

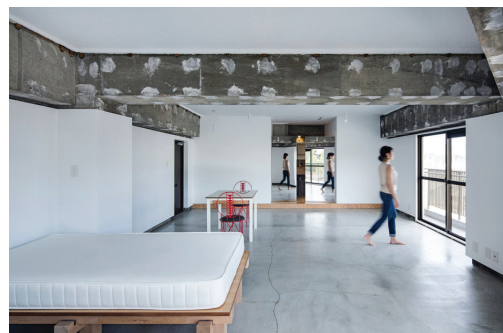
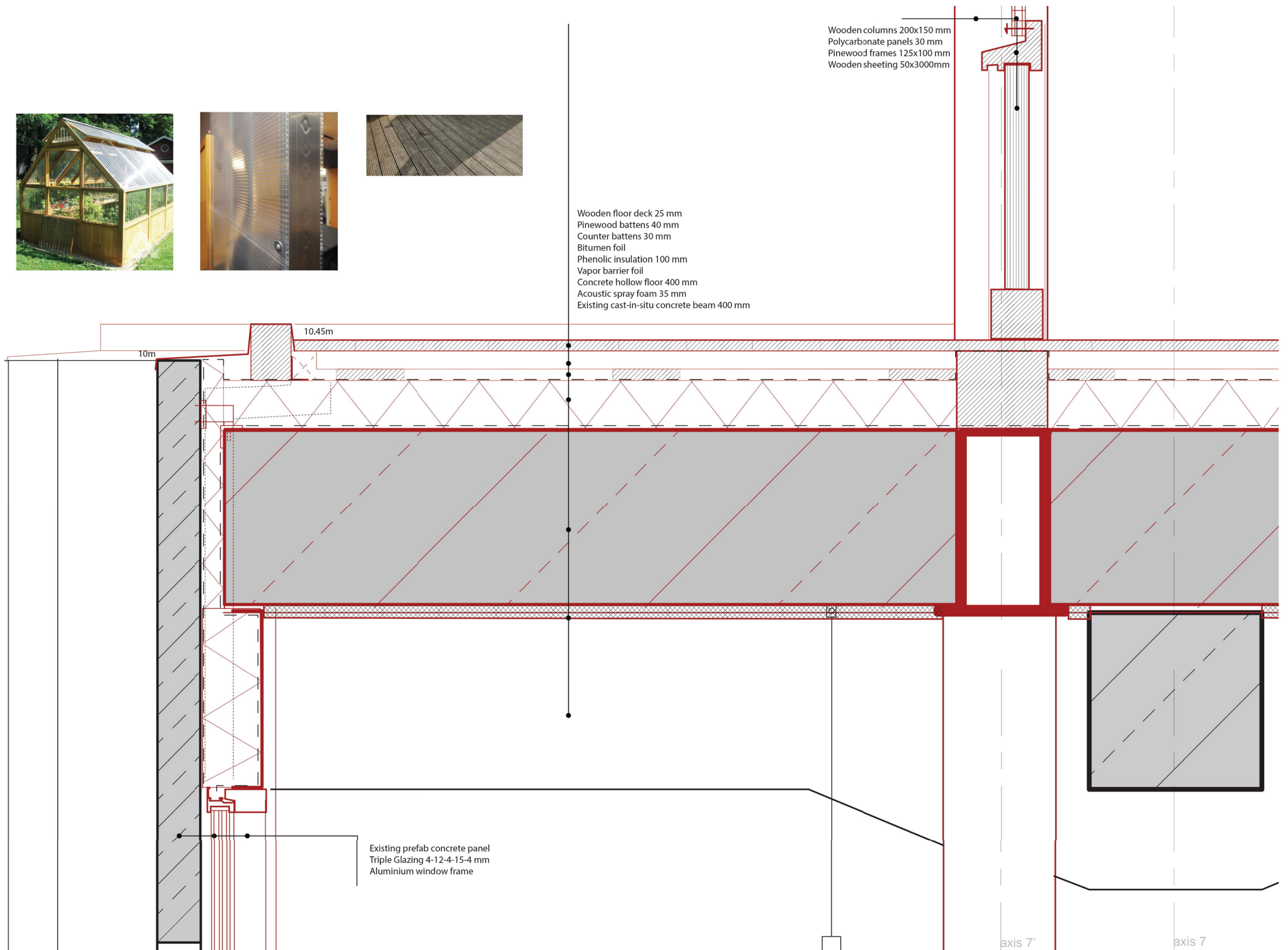
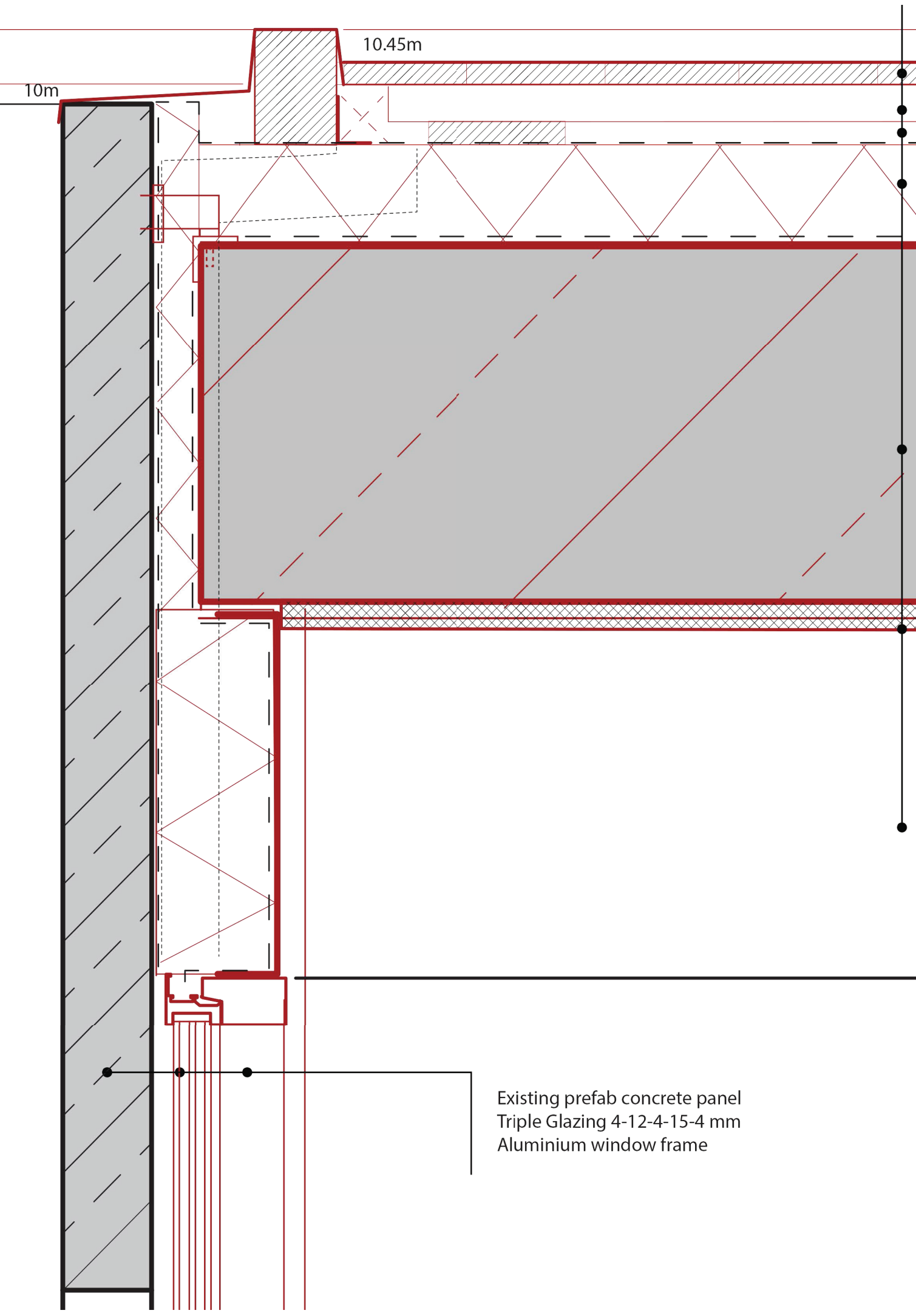
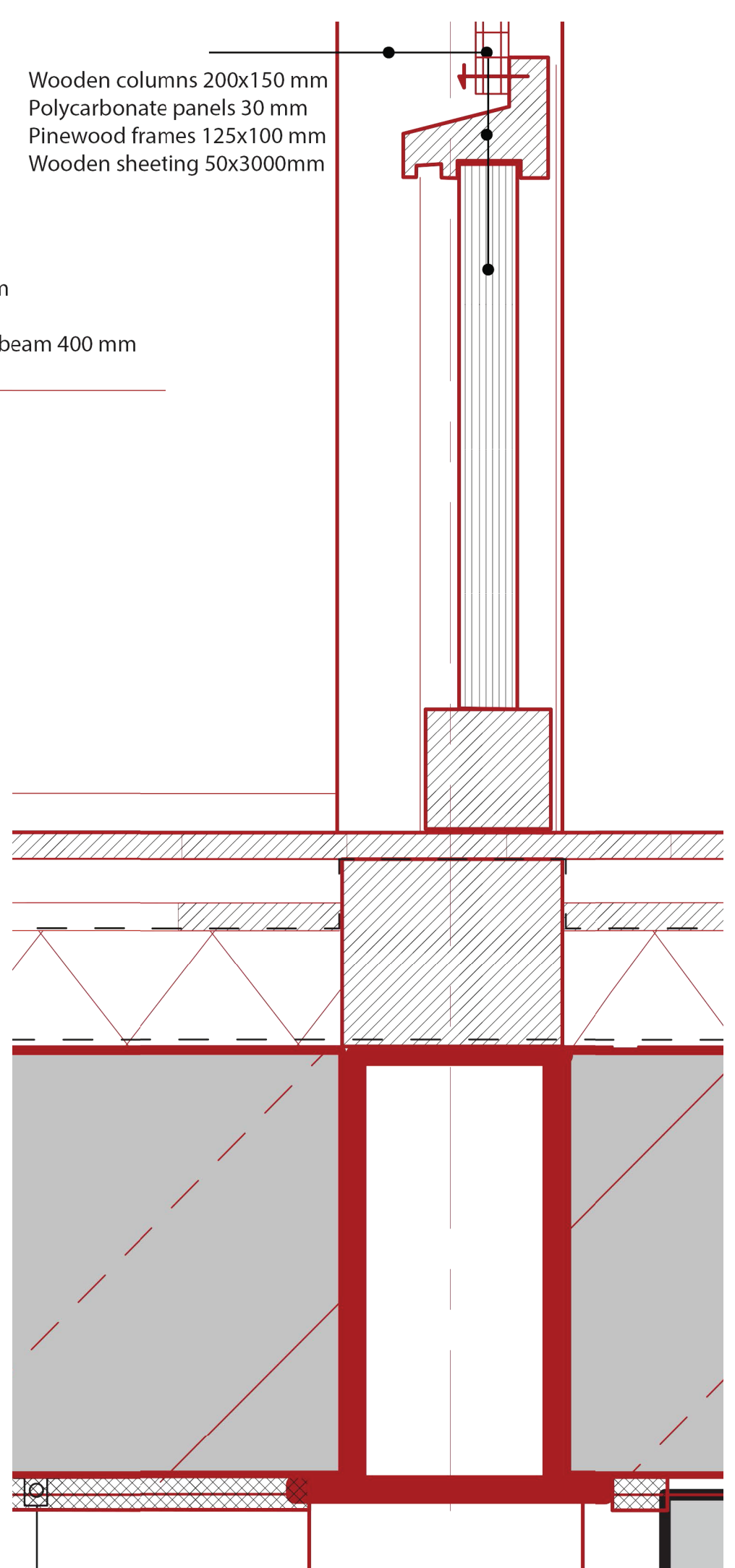


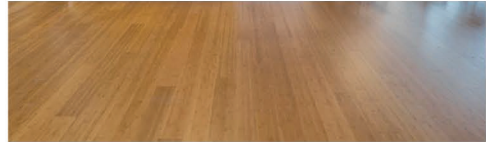
Figure 130. Xchange apartments in Kyoto, use of acoustic foam spray against the existing structure (Hasegawa, 2016)





Wooden floor deck 25 mm
Pinewood battens 40 mm
Counter battens 30 mm
Bitumen foil
Phenolic insulation 100 mm
Vapor barrier foil
Concrete hollow floor 400 mm
Acoustic spray foam 35 mm
Existing cast-in-situ concrete beam 400 mm



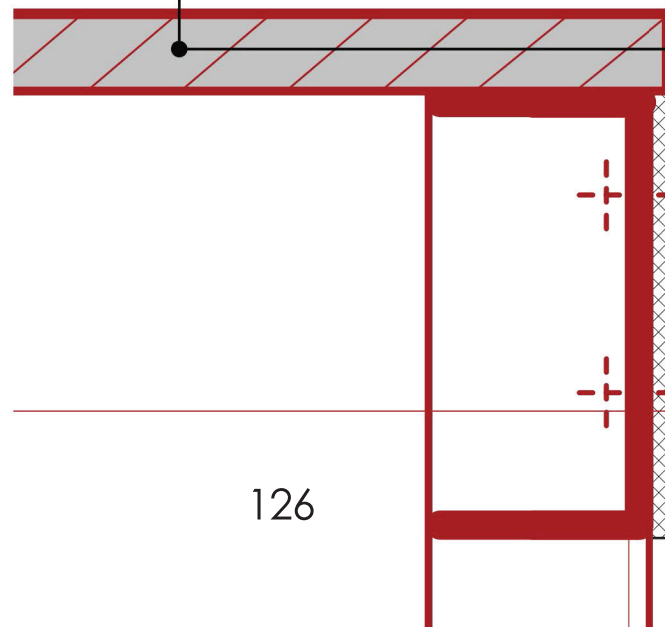


Design Detail 3

1:5

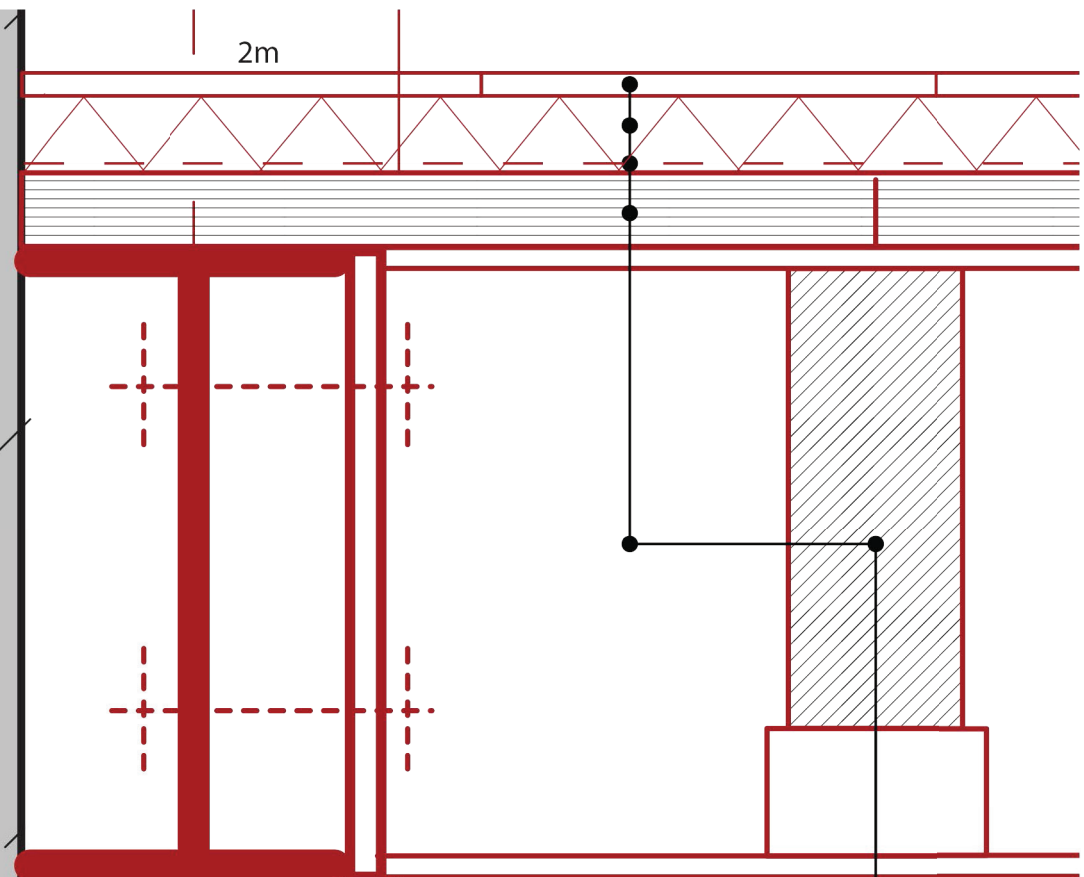


Concrete slabs 50 mm
Cast in Situ existing concrete
wall 385 mm
Steel column 250 mm

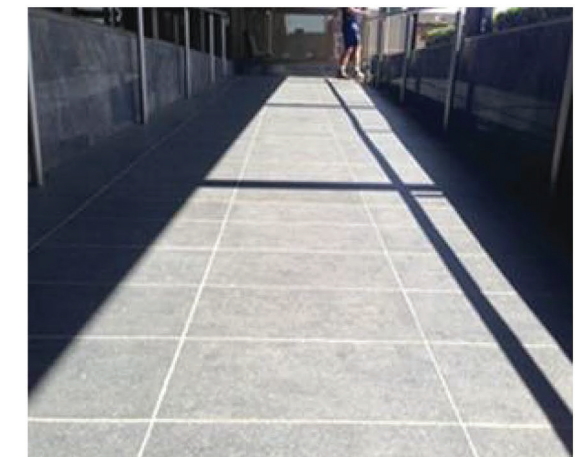


126

axis 5
(see p.132 for gid)



Tiles 300x300 mm
Phenolic insulation 50 mm
Plastic foil
Wooden floor plates 50 mm
IPE Beam 200x400 mm
Wooden beams 120x300 mm



axis 5'

Design Climate

I try to implement more low-tech solutions for self-sustainable water management as it gives more resilience from the collection of natural resources and responsibility level to residents, students, people that work in the garden or kitchen and visitors.

For an amount of 250 people in the building, 142800 liter rainwater storage is needed (this is about flushing toilets and few washing cycles). This is calculated through the excell sheet from the company RainwaterHarvesting (Rainwaterharvesting, 2019). This results in 6 tanks of 25000 liter in the basement where the rainwater is collected.

Natural ventilation is done by the ground floor and the openable windows on the first floor. The exhaust air rises and exits through the atrium roof.

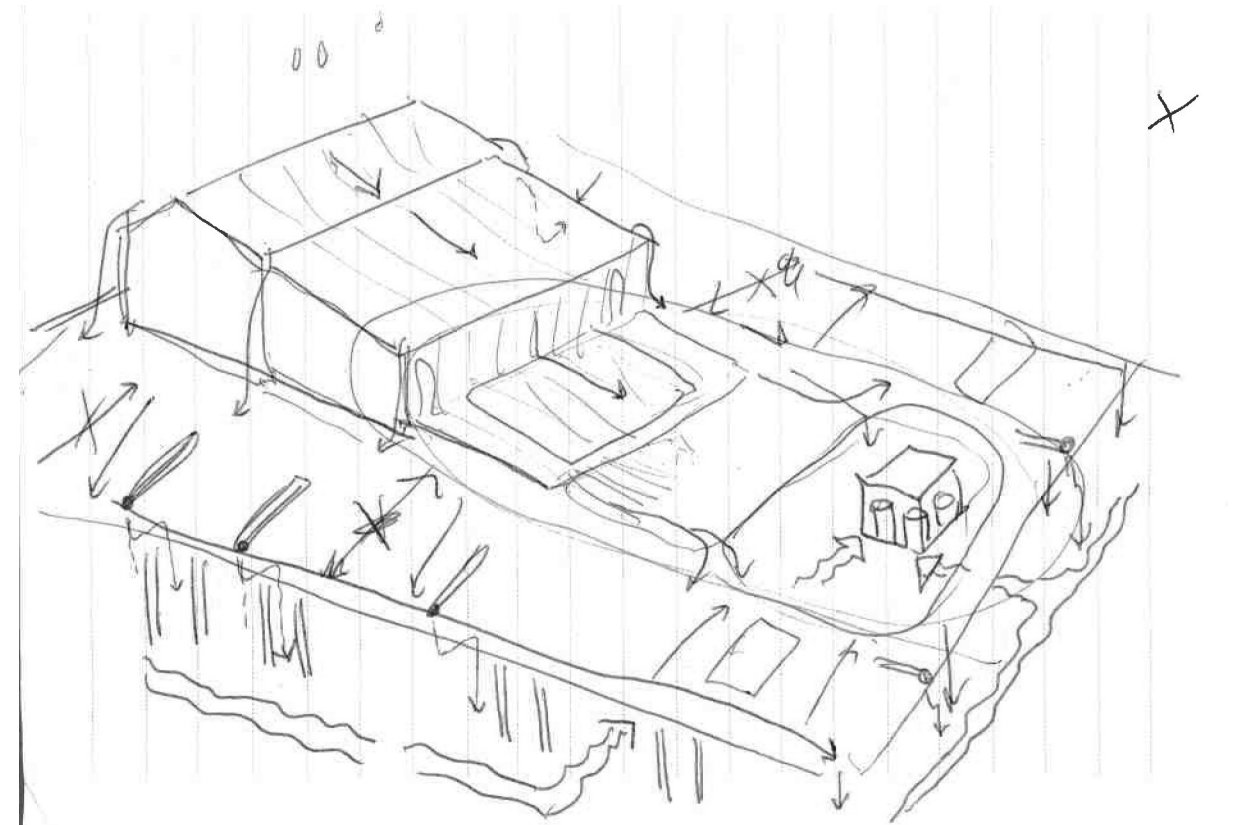


Figure 135. Rainwater main direction to outer edges of the building (own image, 2019).

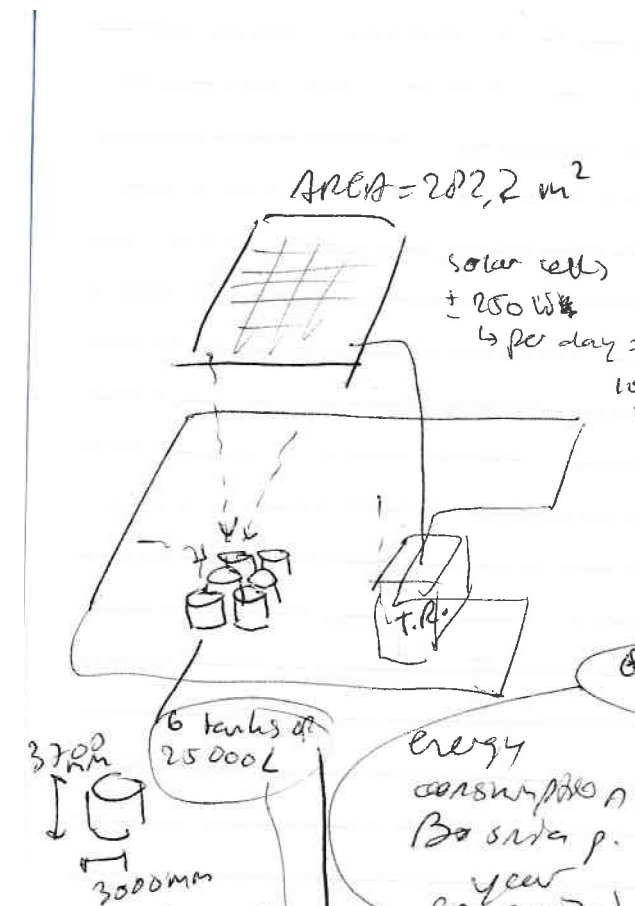


Figure 136. Sketch diagram of collecting rainwater (own image, 2019)

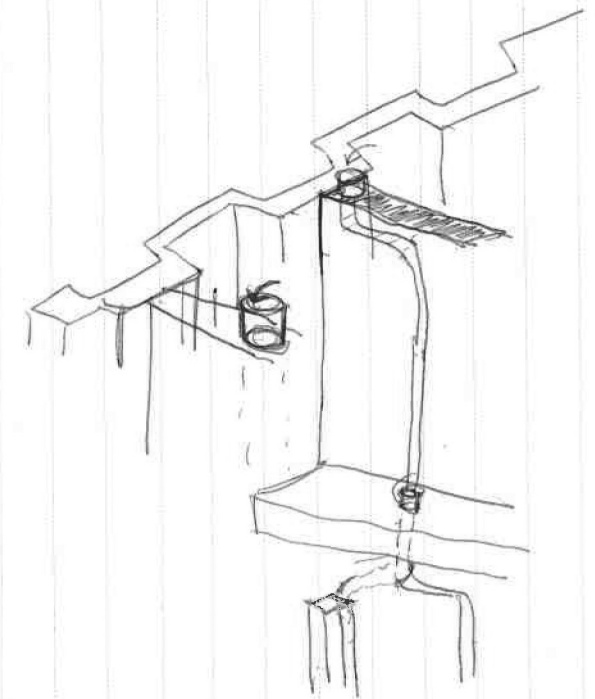


Figure 137. Detail rainwater direction in main separation walls on first floor and guided beside the new columns on ground floor (own image, 2019).

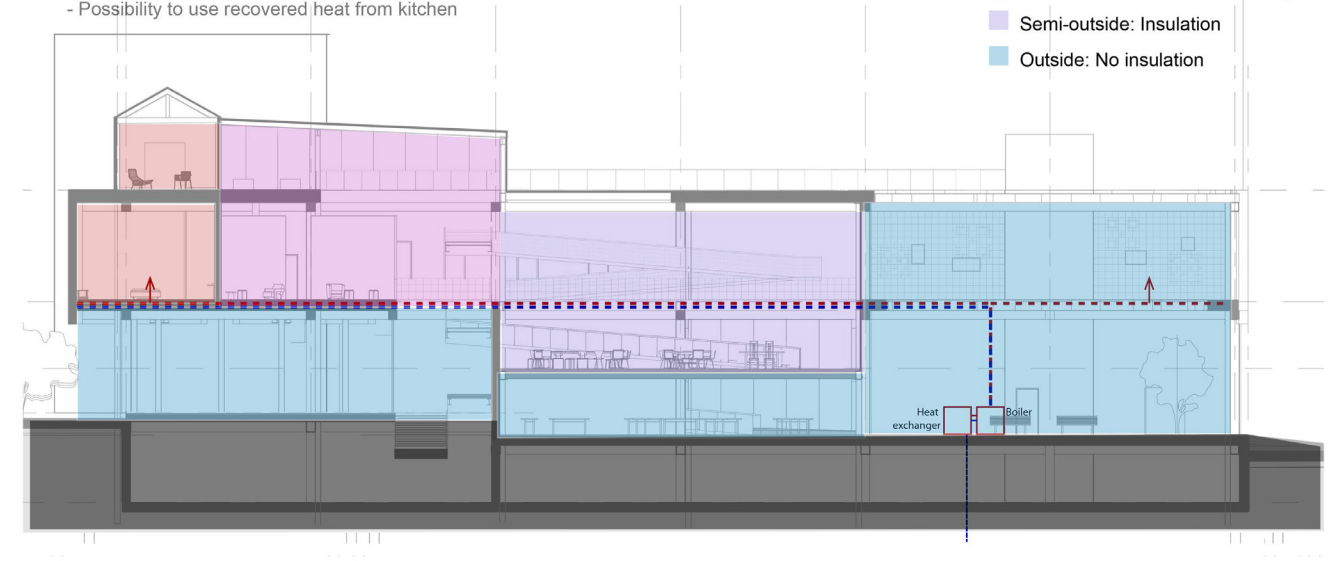
Design Climate

The climate zoning has overlap with the general design concept, in the sense that the different spaces of encounter hold different standards of comfort and needed heating and ventilation. The more intimate zones such as the roof garden and first floor housing requires more comfort and climate control. The more public zones as the market requires no particular climate control, apart from protection from wind, done by placing trees and a tight, thin collonade structure around.

Heating

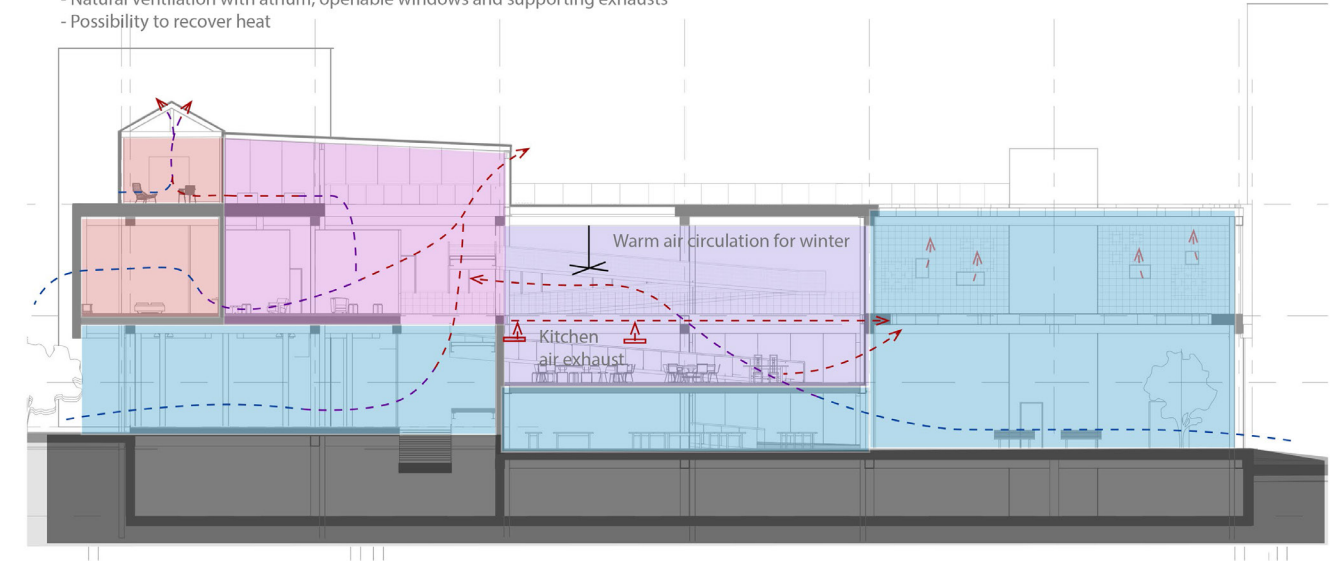
- Floor heating in first floor (housing)
- Possibility to use recovered heat from kitchen

- Inside: insulation + (natural) heating
- Semi-inside: Insulation + heating
- Semi-outside: Insulation
- Outside: No insulation



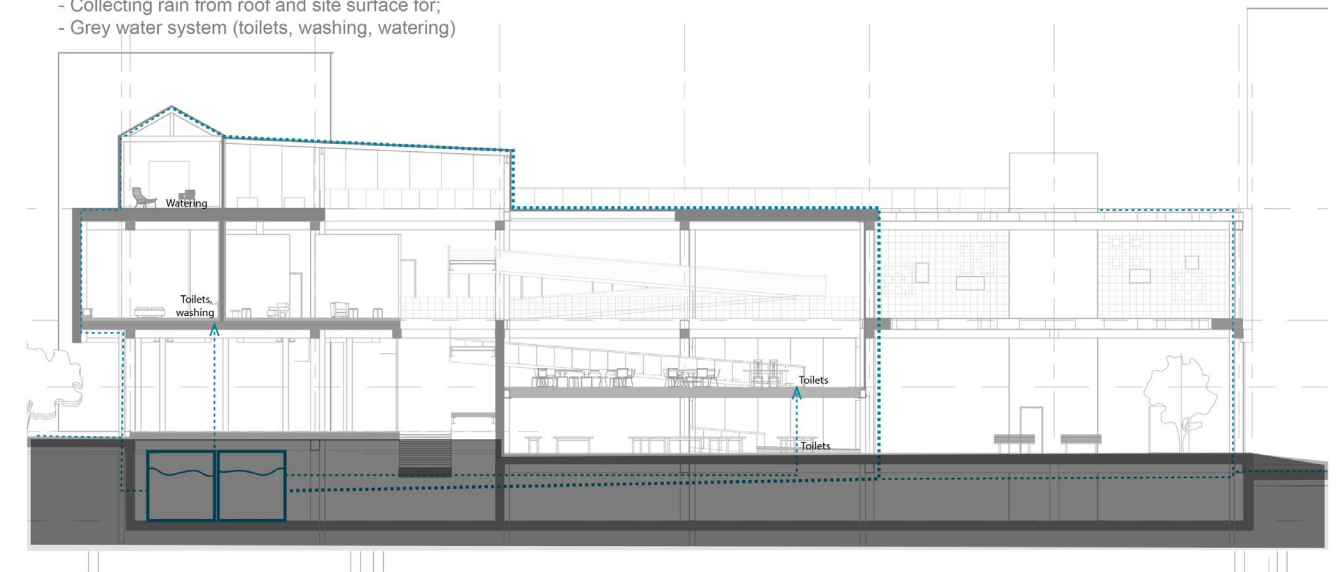
Ventilation

- Natural ventilation with atrium, openable windows and supporting exhausts
- Possibility to recover heat



Rainwater

- Collecting rain from roof and site surface for;
- Grey water system (toilets, washing, watering)



Design Wire model

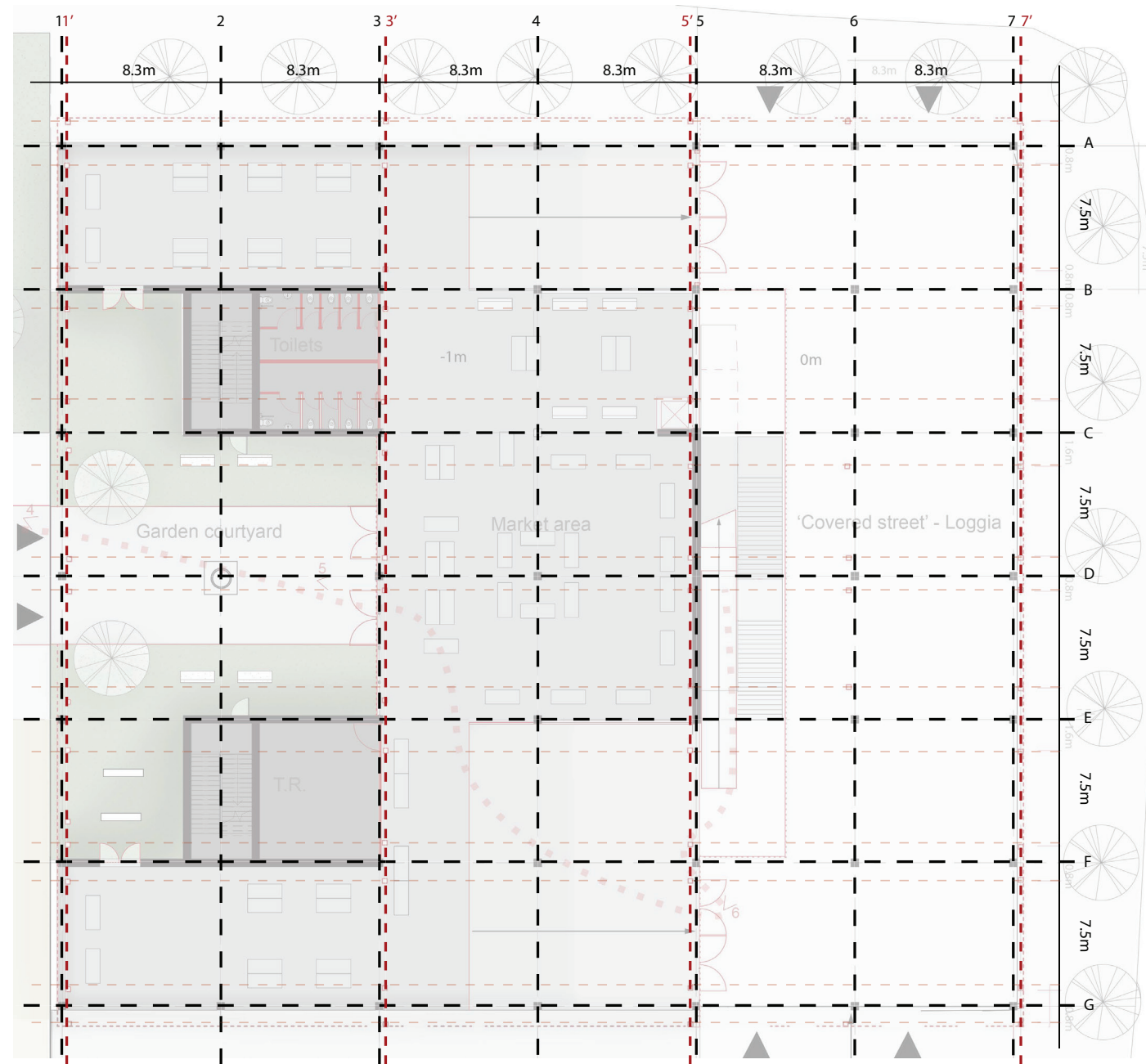
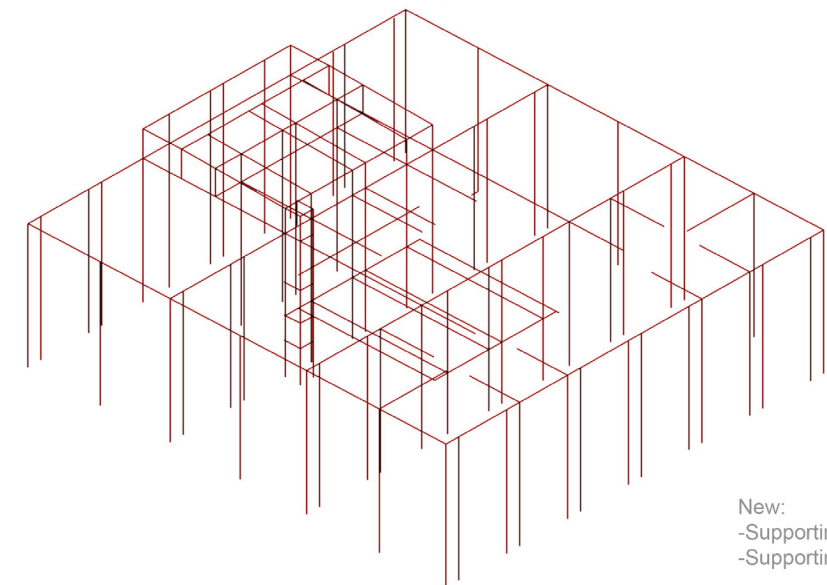
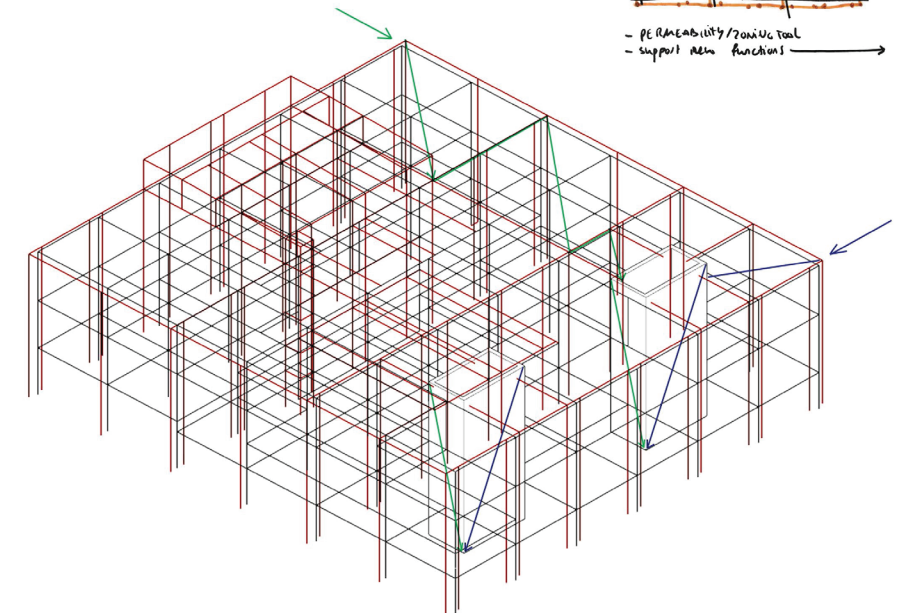
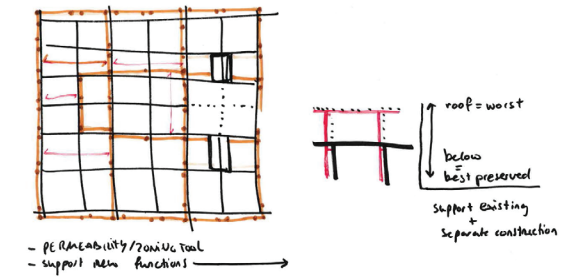
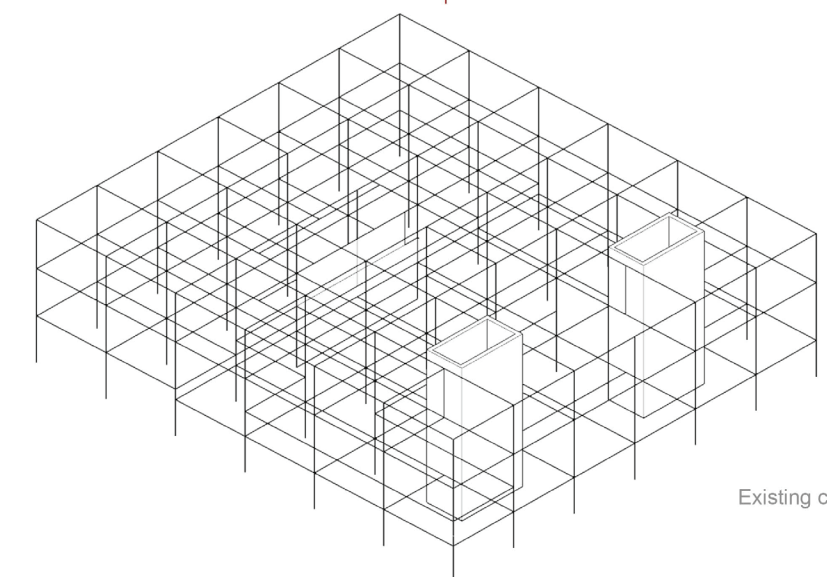


Figure 139. Plan with grid (own image, 2019)



New:
- Supporting the existing construction
- Supporting new roof construction

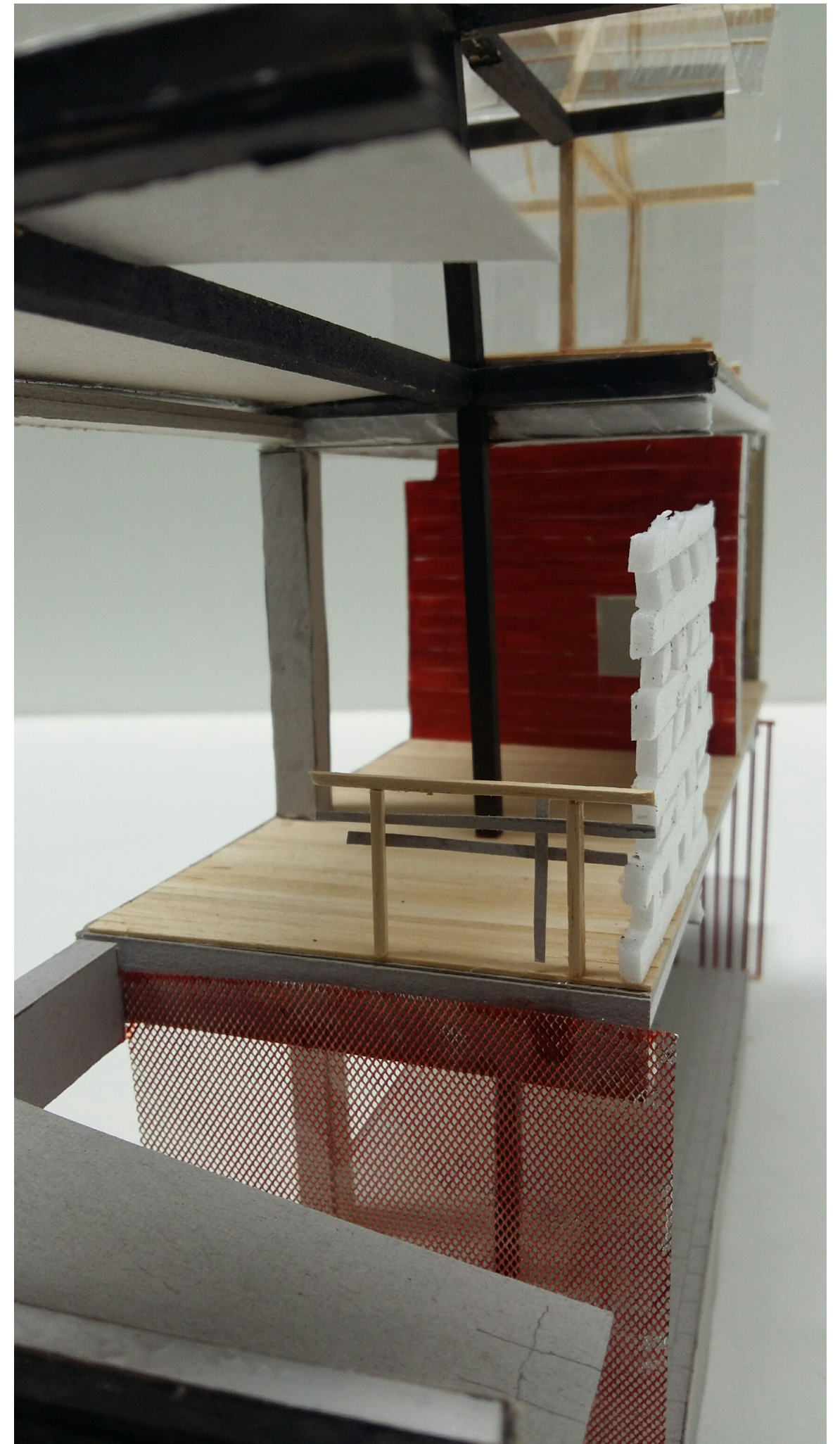
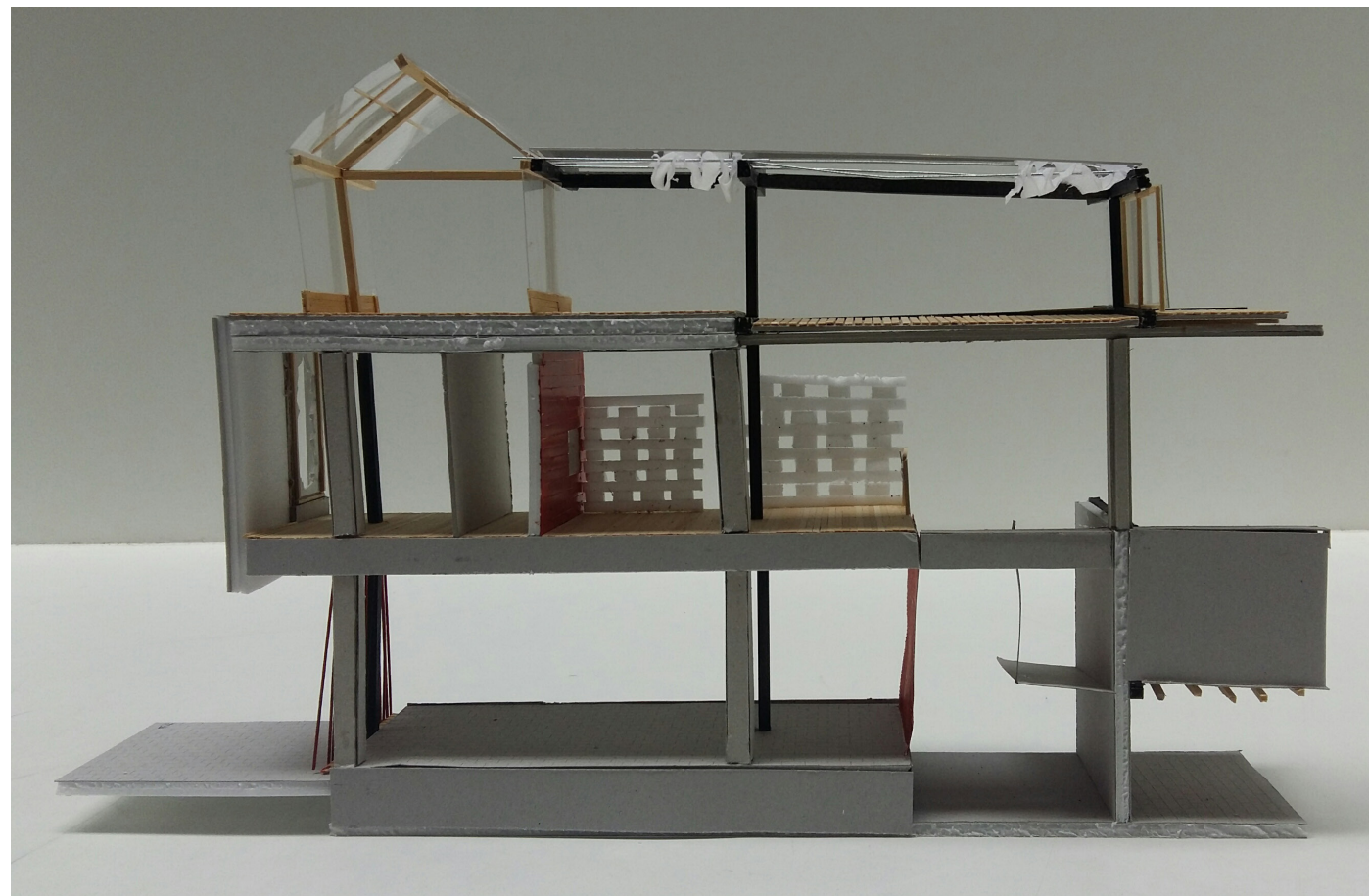


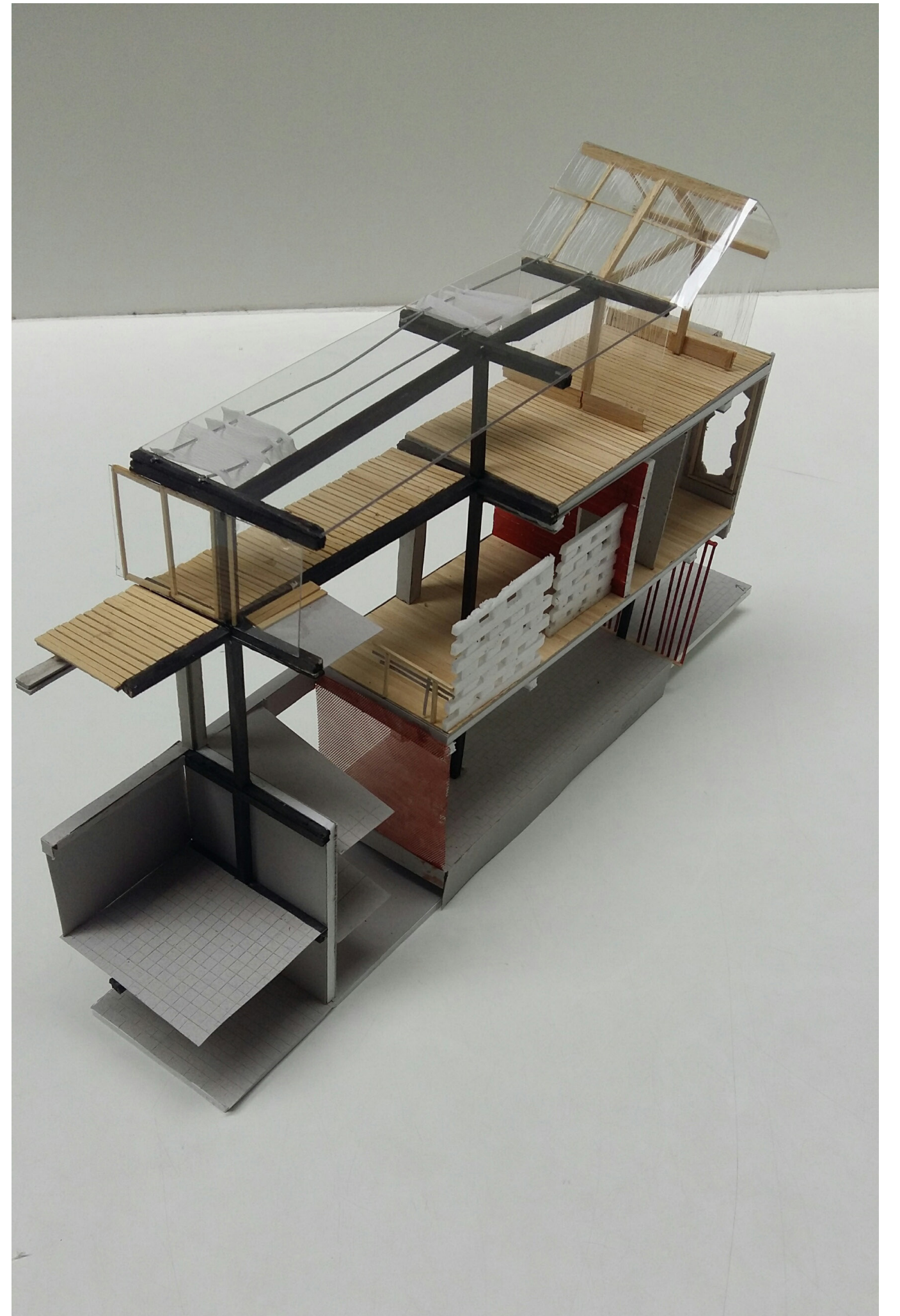
Existing construction

Chapter 4

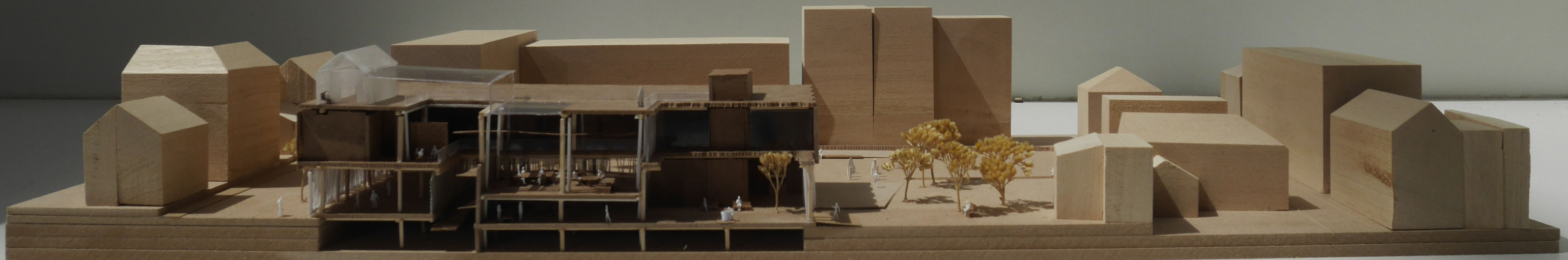
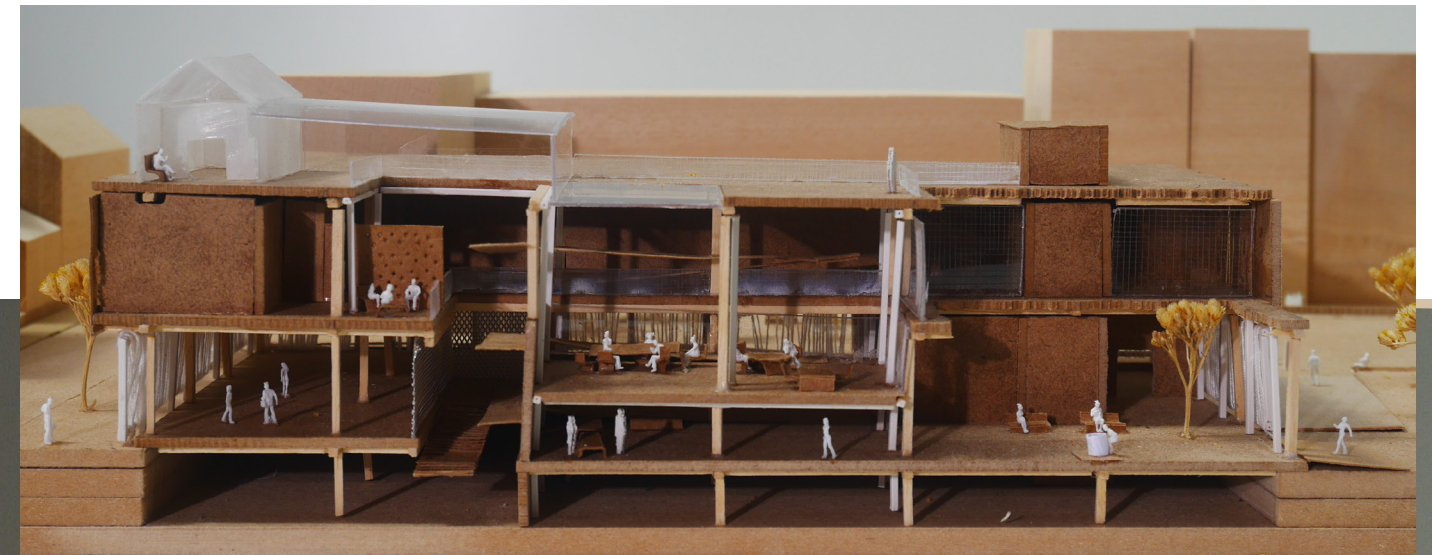
Design 1:50 Section model

I made this model to explore the materials used in the building. The model shows the material concept of the different spaces of encounter. This is a section taken from the same location as the fragment (see p.112).





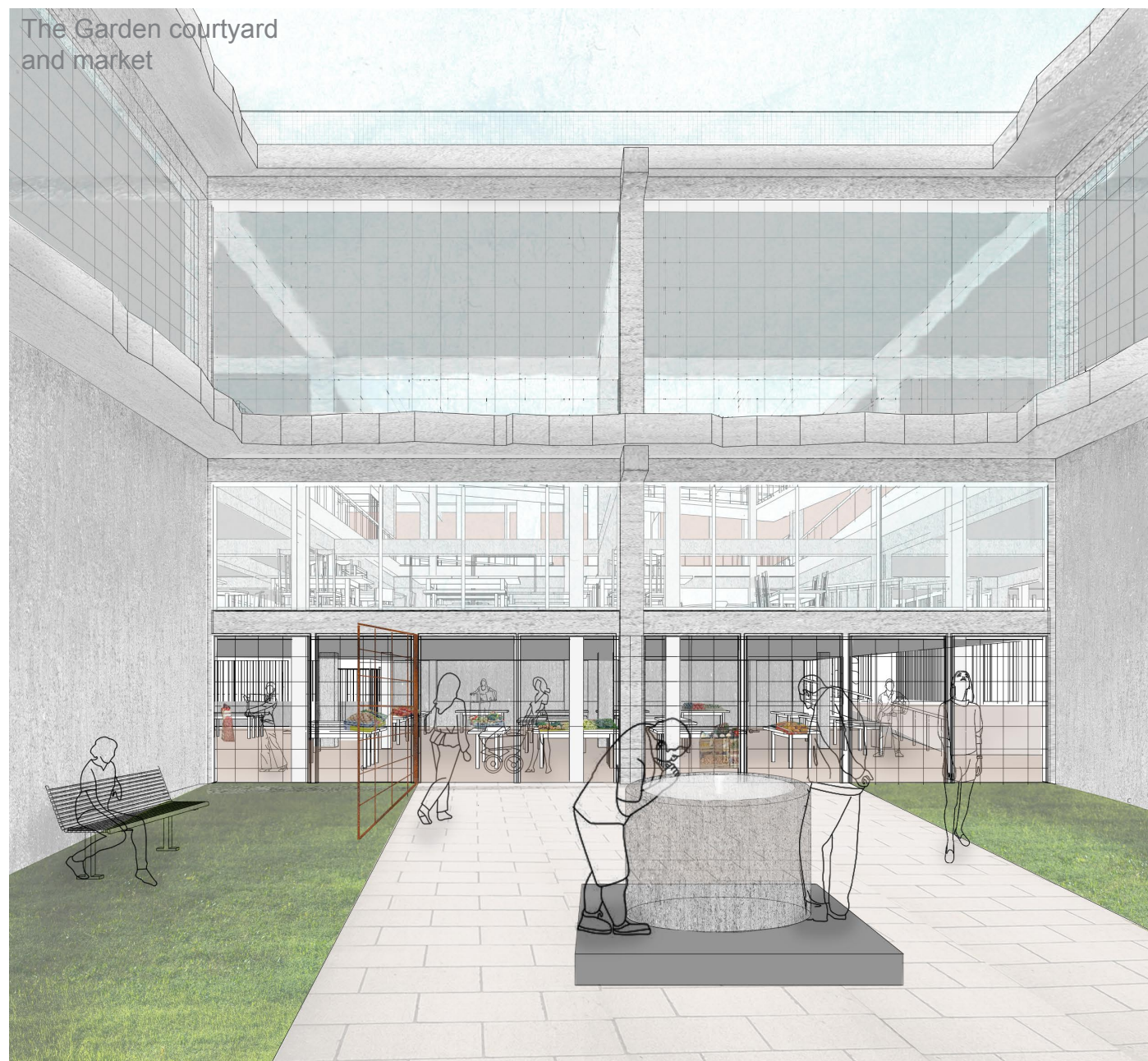
Design 1:200 Site
section model



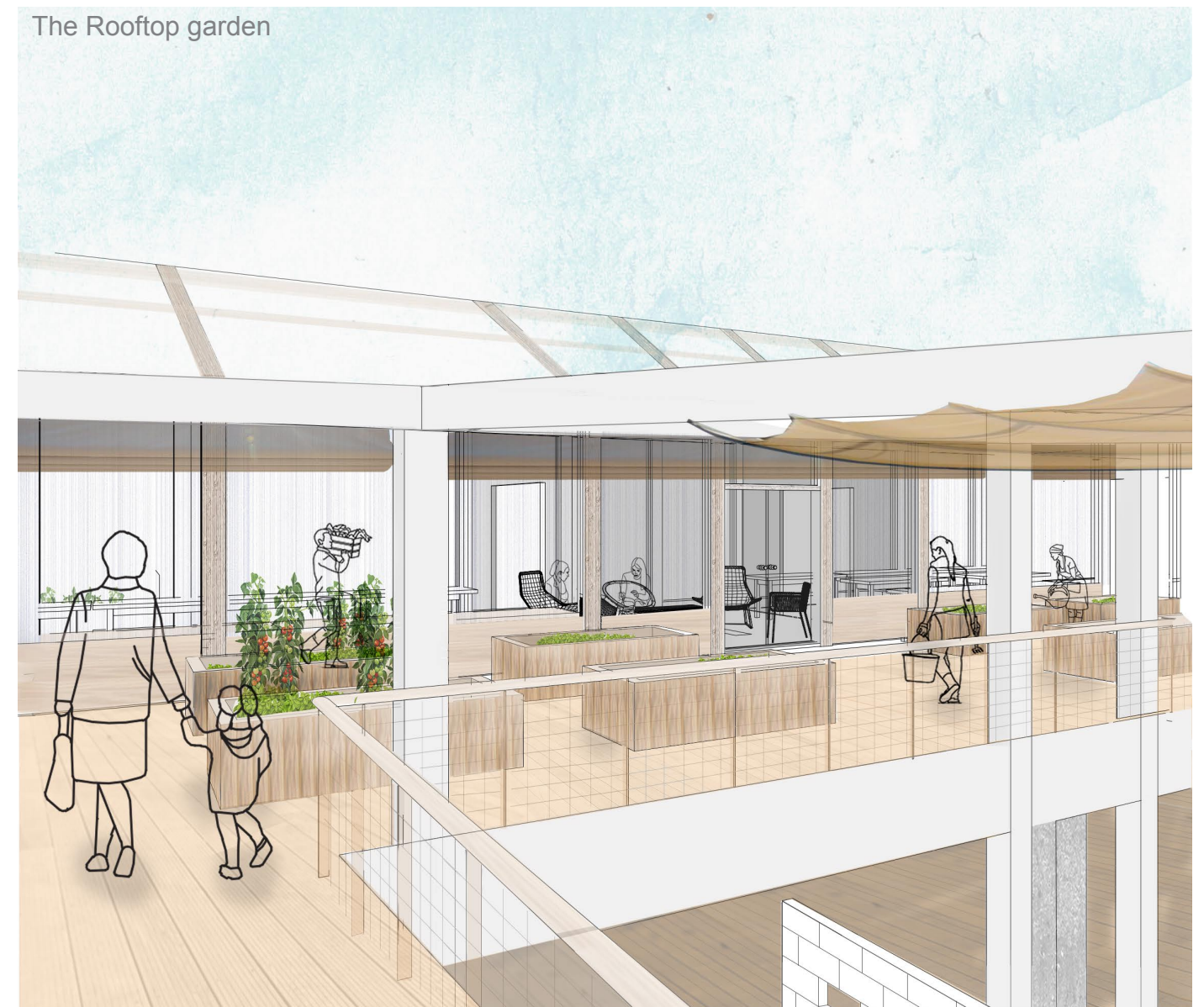
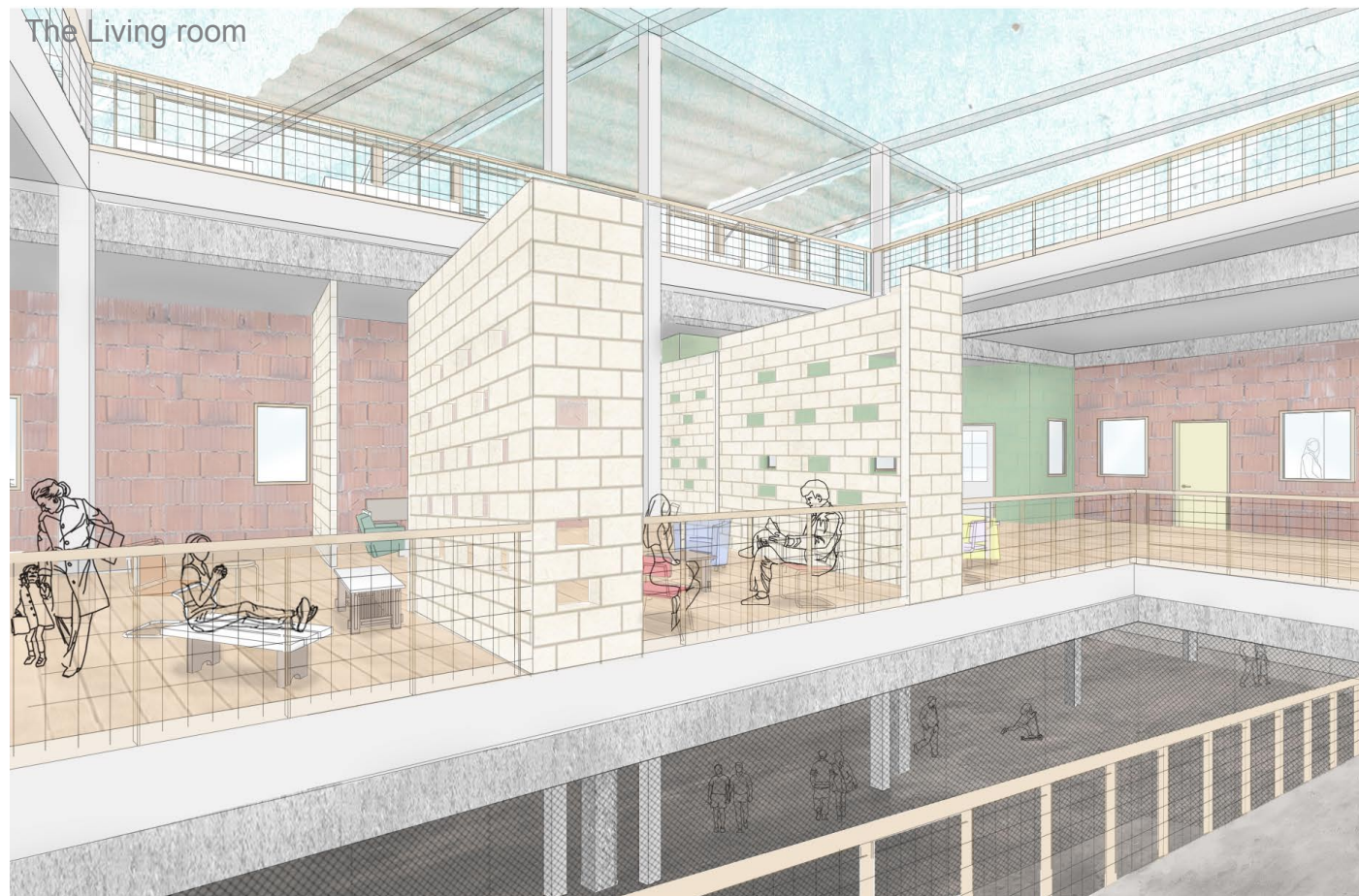




Design Spaces of encounter



Design Spaces of encounter



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Images (beside my own):

Figure 1. Location of Mostar in Bosnia and Herzegovina (Google Earth, 2019).

Figure 2. Mostar, Bosnia and Herzegovina (Google Earth, 2019).

Figure 3. Banfi, I. (2018). Urban development of Mostar wherein the different ruling periods can be noticed. Delft: TUD

Figure 4. Banfi, I. (2018). Division map showing the post-war zoning of Mostar. Delft: TUD

Figure 5. Peng, S. (2018). Public Institutions of Mostar. Delft: TUD

Figure 6. Saracco, A. (2018). From Carabelli's book this map was constructed, this shows the commonly visited public places in Mostar before the war. This includes the old town(city centre) and the horizontal strip from Rondo to Spanish Square, the Korzo and ending at the former department store Razvitak. Delft: TUD

Figure 12. Cidom.org. The drinking fountain at Partisan Necropolis in 1965, retrieved 20th of September, 2018 from: www.cidom.org

Figure 13. Fountain outside of HIT department store in 1965, retrieved 11th of January, 2019 from: www.cidom.org

Figure 14. Drinking fountain at Musala park in 1950, retrieved 11th of January, 2019 from: www.cidom.org

Figure 15. The main fountain with children playing in the summer, retrieved 11th of January, 2019 from: www.cidom.org

Figure 17. [Partial external images] Karadoz begova Mosque, 2009, retrieved from: <https://www.beautifulmosque.com/Karadoz-Beg-Mosque-in-Mostar-Bosnia-and-Herzegovina> Rondo, 2018, retrieved from: <https://www.skyscrapercity.com/showpost.php?p=149108267&postcount=855> Musala park, HIT, Karadoz Begova Mosque & Rondo retrieved 11th of January, 2019 from www.cidom.org

Figure 18. Saracco, A. (2019). Part of perceptual journey towards the ruin of the HIT fountain, Delft: TUD

Figure 20. Saracco, A. (2018). Exterior bird-view of Razvitak, Delft: TUD

Figure 21. Google Earth, (2019). Location of Razvitak in Mostar (own edit), retrieved from Google Earth Pro, January 2019

Figure 22. Cidom.org. Northeast exterior of Razvitak in 1980 . Retrieved 20th of September, 2018 from: www.cidom.org

Figure 23. Zvizdic, V. (2015) Northeast exterior of Razvitak

Figure 24. Zvizdic, V. (2014). Razvitak seen from Brace Fejica.

Figure 25. Delibegović, A. (2018). Razvitak seen from Brace Fejica. Retrieved 24th of September, 2018 from: Google Streetview – BraceFejica

Figure 26. Zvizdic, V. (2015). Razvitak seen from Marsala Tita

Figure 34. Litany (2007). Stecak stone in Radimlja . Retrieved on 9th of January, 2019 from: https://nl.m.wikipedia.org/wiki/Bestand:Bosniangraves_bosniska_gravar_februari_2007_stecak_stecci3.jpg

Figure 36a-c. Cidom.org. Street view from Brace Brkica, during and after war; Fig. 36b. Street view from Brace Fejica during and after war; Fig. 36c. Street view from Marsala Tita before and after war, retrieved 19th of December, 2018 from www.cidom.org

Figure 42. Saracco, A. (2019). Exterior bird-view of Razvitak, with the heavily damaged roof. Delft: TUD

Figure 47. Danny Woo Garden in Seattle. Retrieved 28th of March from: <https://www.dannywoogarden.org/>

Figure 48. Shilin night market in Tapei. Retrieved 28th of March from: [https://en.wikipedia.org/wiki/File:Shilin_Night_Market_\(0665\).JPG](https://en.wikipedia.org/wiki/File:Shilin_Night_Market_(0665).JPG)

Figure 49. Maric, M. (2018). Synthurbanism by Vjenceslav Richter. From: Eigentum ist ein verb. ARCH+, 231 The property Issue – On the Ground Issue and New Commons, p.73. Stuttgart, Germany: ARCH+

Figure 60. Mandelaplein. (2018). Public mosaic bench of community centre Mandelaplein. Retrieved 14th of March, 2019 from: <https://www.facebook.com/mandelaplein/>

Figure 63. Cullen, G. (1971) *The Concise Townscape*. London: Architectural Press, p.

Figure 75. Lanoo, J. (2011). Corten steel thin collonade. Retrieved 7th of May, 2019 from <https://www.dezeen.com/2011/07/15/centre-dexamen-du-permis-by-samuel-delmas-architectes/>

Figure 76. Delibegović, A. (2018). Concrete pavement on one side, Retrieved 24th of September, 2018 from: Google Streetview – Marsala Tita

Figure 82. Effting, K. (2017). Schoolgarden 'De Buitenkans' used polycarbonate panels with wooden construction. Retrieved on 7th of May from: <https://www.archdaily.com/870369/schoolgarden-de-buitenkans-ro-and-ad-architecten>

Figure 84. Veikos, C. (2005). The Hands of the people: SECS Pompeia. Lina Bo Bardi 100: Brazil's alternative path to modernism, p.124. Ostfildern : Hatje Cantz

Figure 85. Veikos, C. (2005). The Hands of the people: SECS Pompeia. Lina Bo Bardi 100: Brazil's alternative path to modernism, p.124. Ostfildern : Hatje Cantz

Figure 86. Veikos, C. (2005). The Hands of the people: SECS Pompeia. Lina Bo Bardi 100: Brazil's alternative path to modernism, p.129. Ostfildern : Hatje Cantz

Figure 130. Hasegawa, K.(2016). Xchange apartments in Kyoto, use of acoustic foam spray against the existing structure, Retrieved 28th of April from: <https://www.dezeen.com/2016/07/22/gold-resin-floor-cracks-tank-xchange-apartment-kyoto-japan/>

