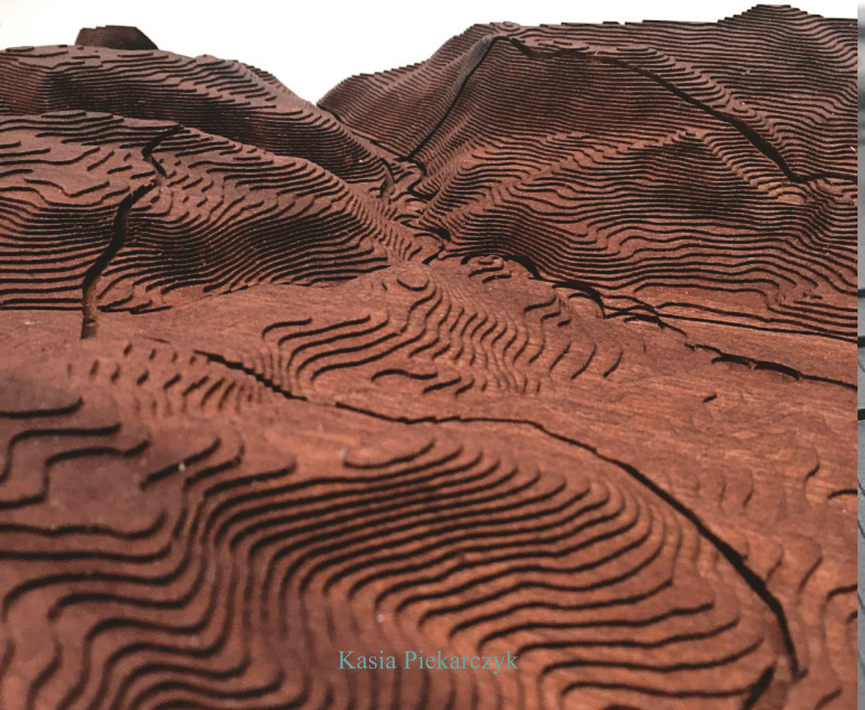
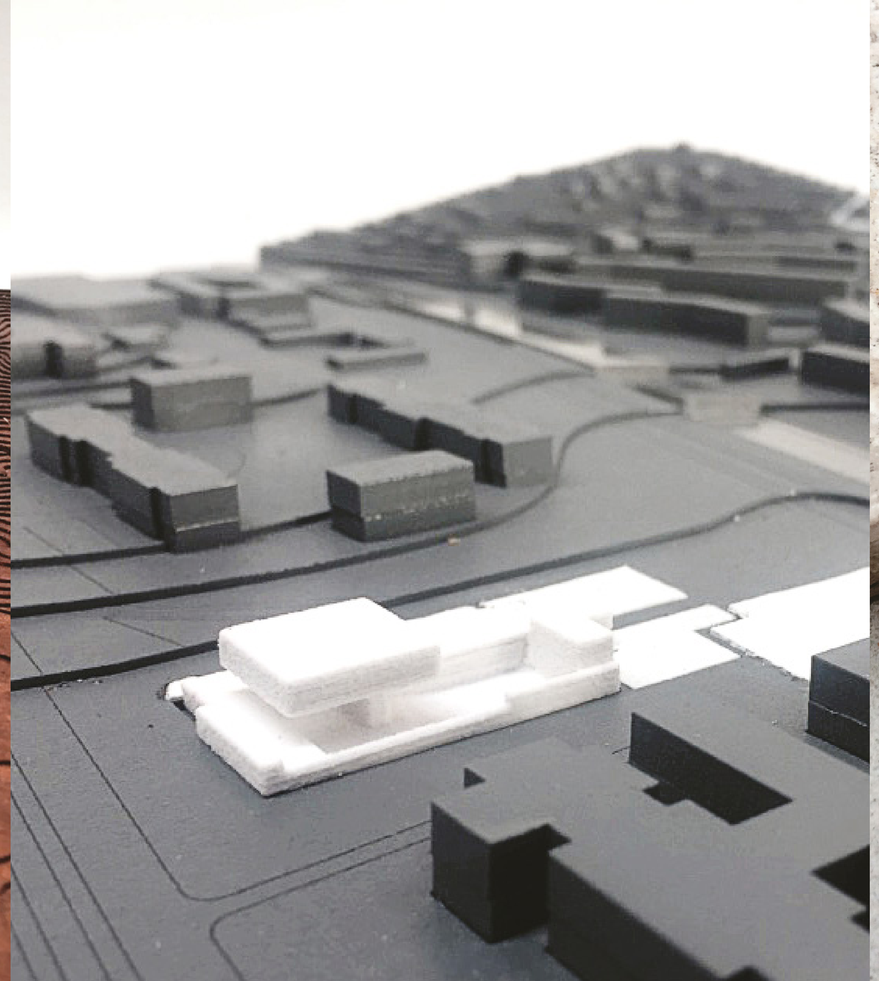
Architecture and Abolition of War

Architecture as a Medium







Kasia Piekarczyk

Architecture and Abolition of War
Architecture as Medium

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Structure of the presentation

Personal Angle
Motivation

Research
Sarajevo under siege

Thesis
War and Abolition of War

Architecture
Design

Broader Relevance



Bombing of Warsaw by Luftwaffe, September 1939
Reproduction: FoKa /Agencja FORUM



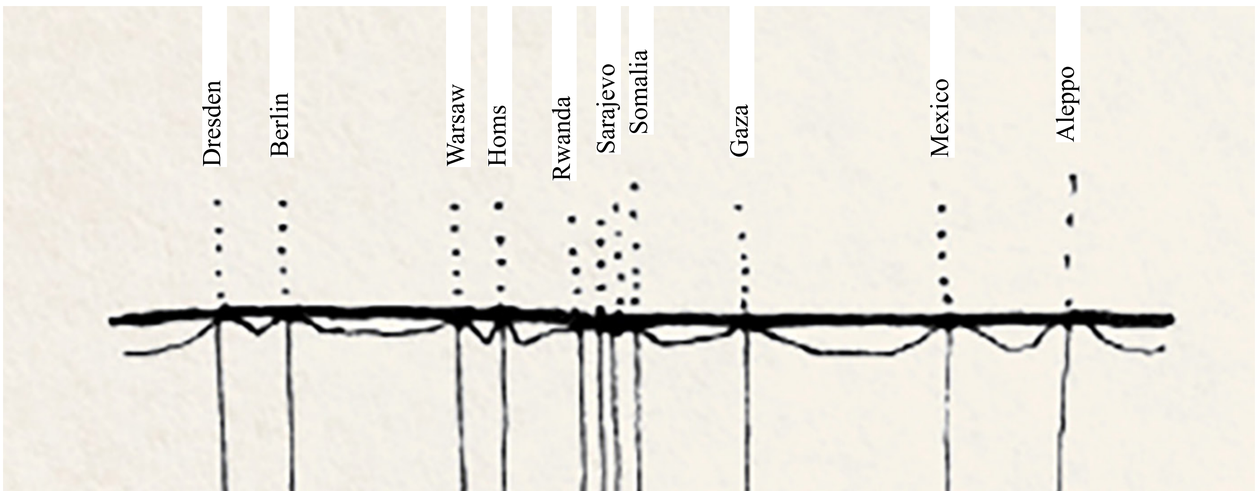
Ruins of the ghetto with the st. Augustus church, Warsaw, 1946
foto: PAP/Stanisław Dąbrowiecki



Reconstruction works in the Old Town in Gołębia Street (today Piwna 6), 1953
photo: Zbyszko Siemaszko / Dom Spotkań z Historią

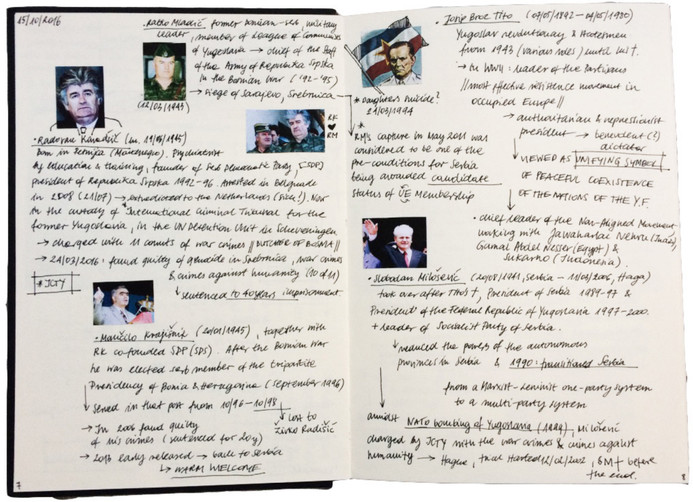
Left: *Sarajevo Sniper protection, 1994*
Right: *Aleppo Sniper Protection, 2017*







Sarajevo 1994
Courtesy of Works that Work magazine



43,7% Muslims
31,4% Serbs (Orthodox)
17,3% Croats (Catholic)
+ Yugoslavs, Jews, Roma

Collage
(un)Memories



Dayton agreement, Ohio in United States, 1995

President of BiH (Alija Izetbegović), Serbia (Slobodan Milošević) & Croatia (Franjo Tudźman)







Sarajevo during the siege
Images by Tom Stoddart





Map of the world

Location of Bosnia and Herzegovina

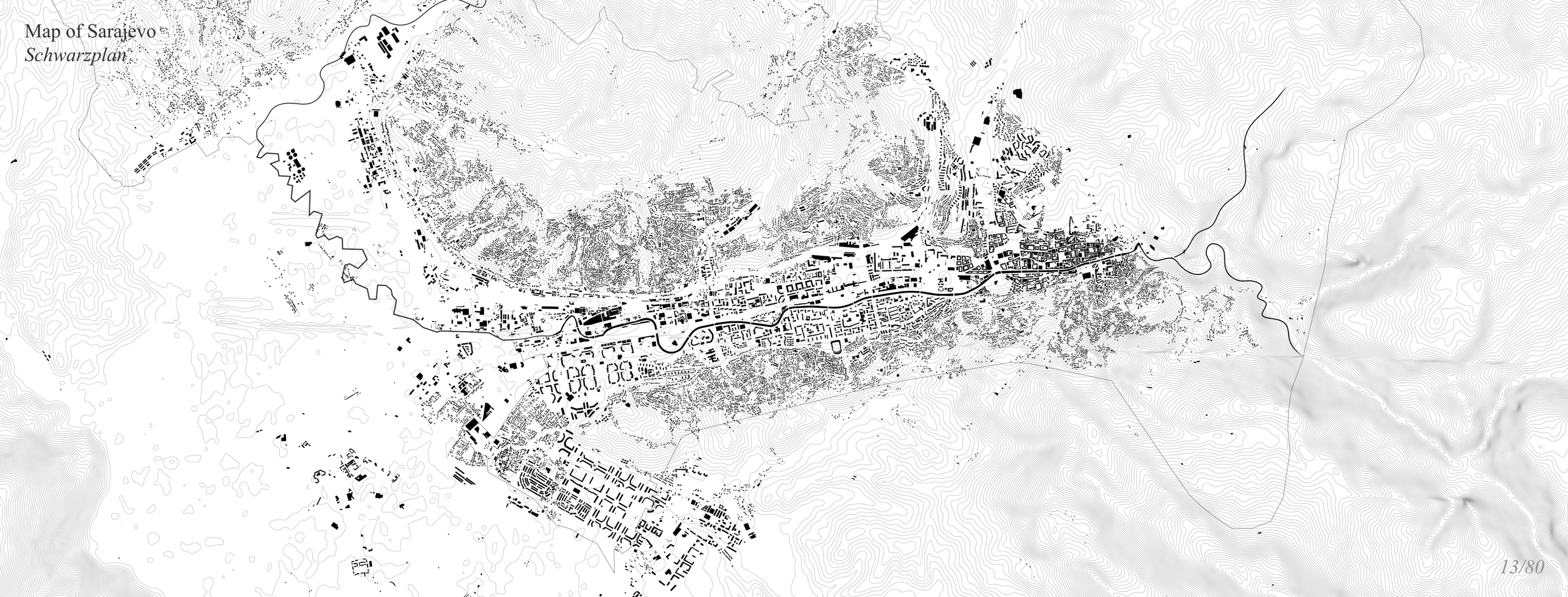


Panorama of Sarajevo
Open source image

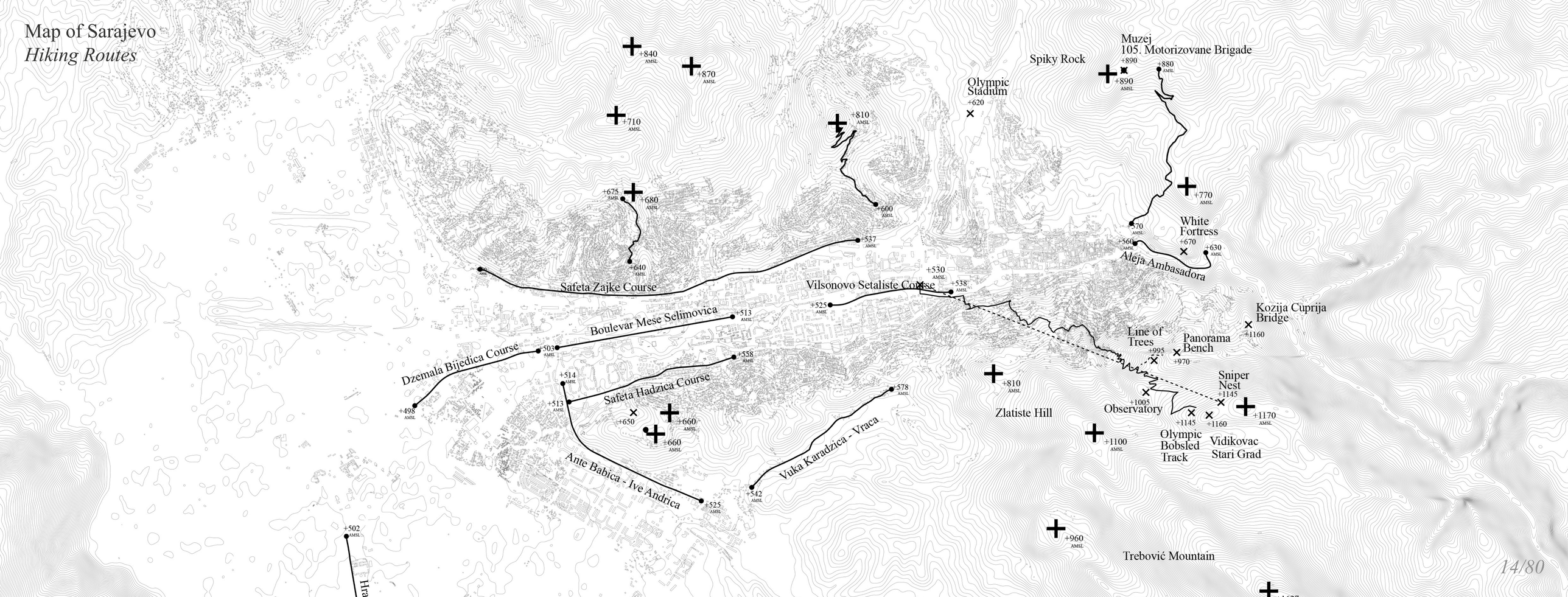


> *If this city is to die, it won't be because of the men on the hills, it will be because of the people in the valley. When they're content to live with death, to become what the men on the hills want them to be, then Sarajevo will die.*
>
> | Steven Galloway, *The chellist of Sarajevo*

Map of Sarajevo
Schwarzplan



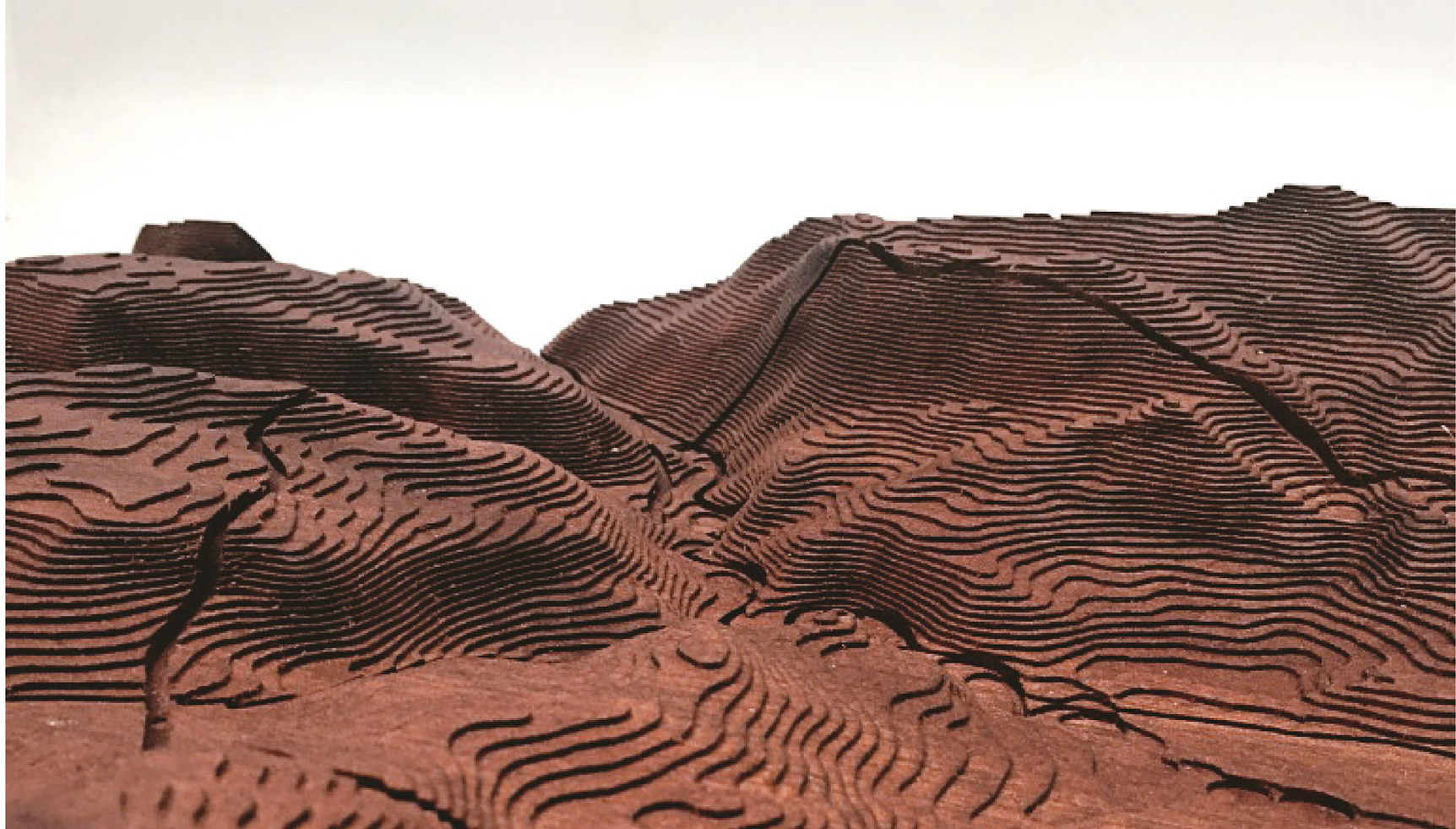
Map of Sarajevo
Hiking Routes




Map of Sarajevo
City besieged by Serbs

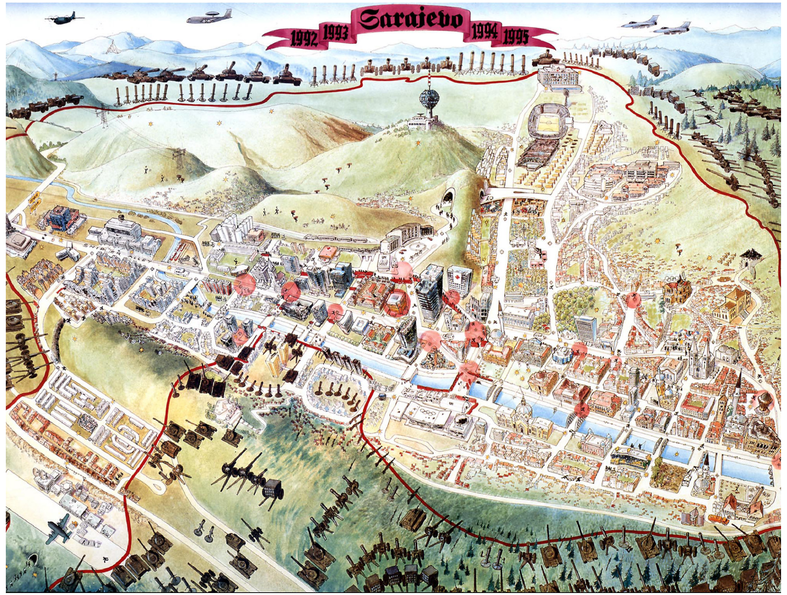
Topography model, CNC milled mohogany
Terraing facilitated the blockade

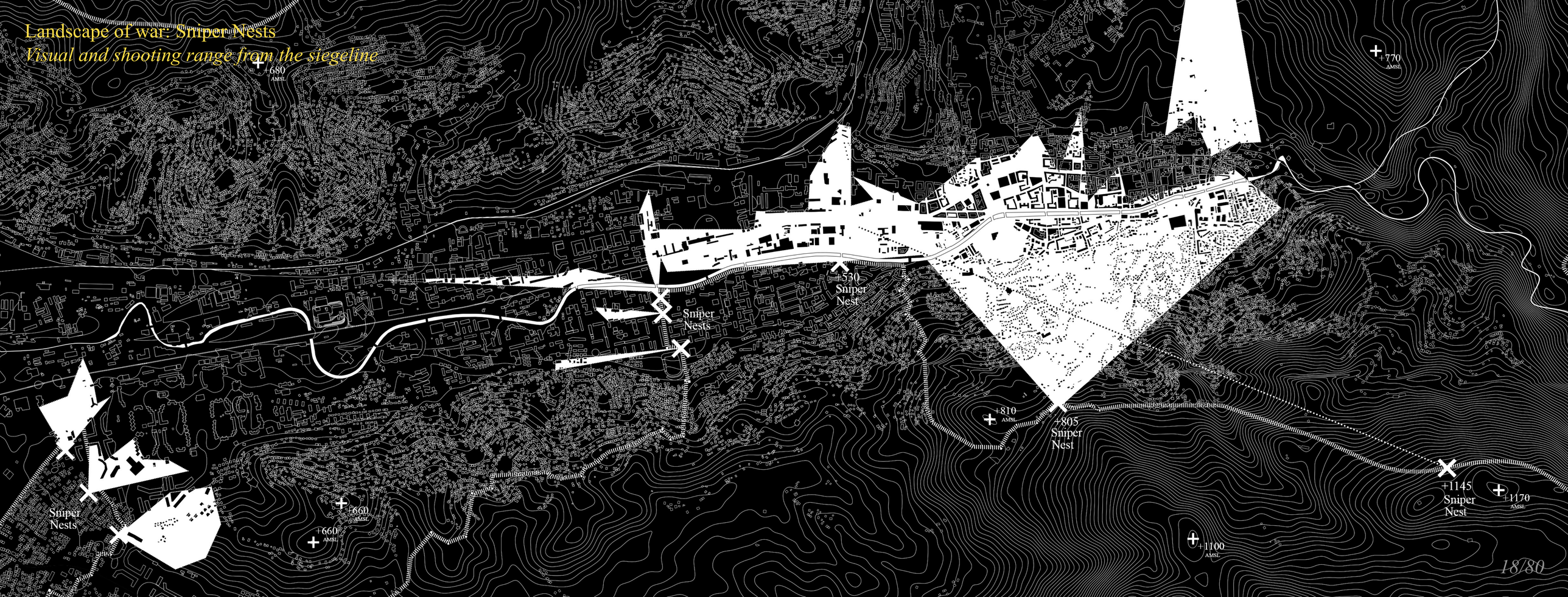




Topography model, CNC milled mohogany
View across the valley

Survival Guide
Courtesy of FAMA Collection



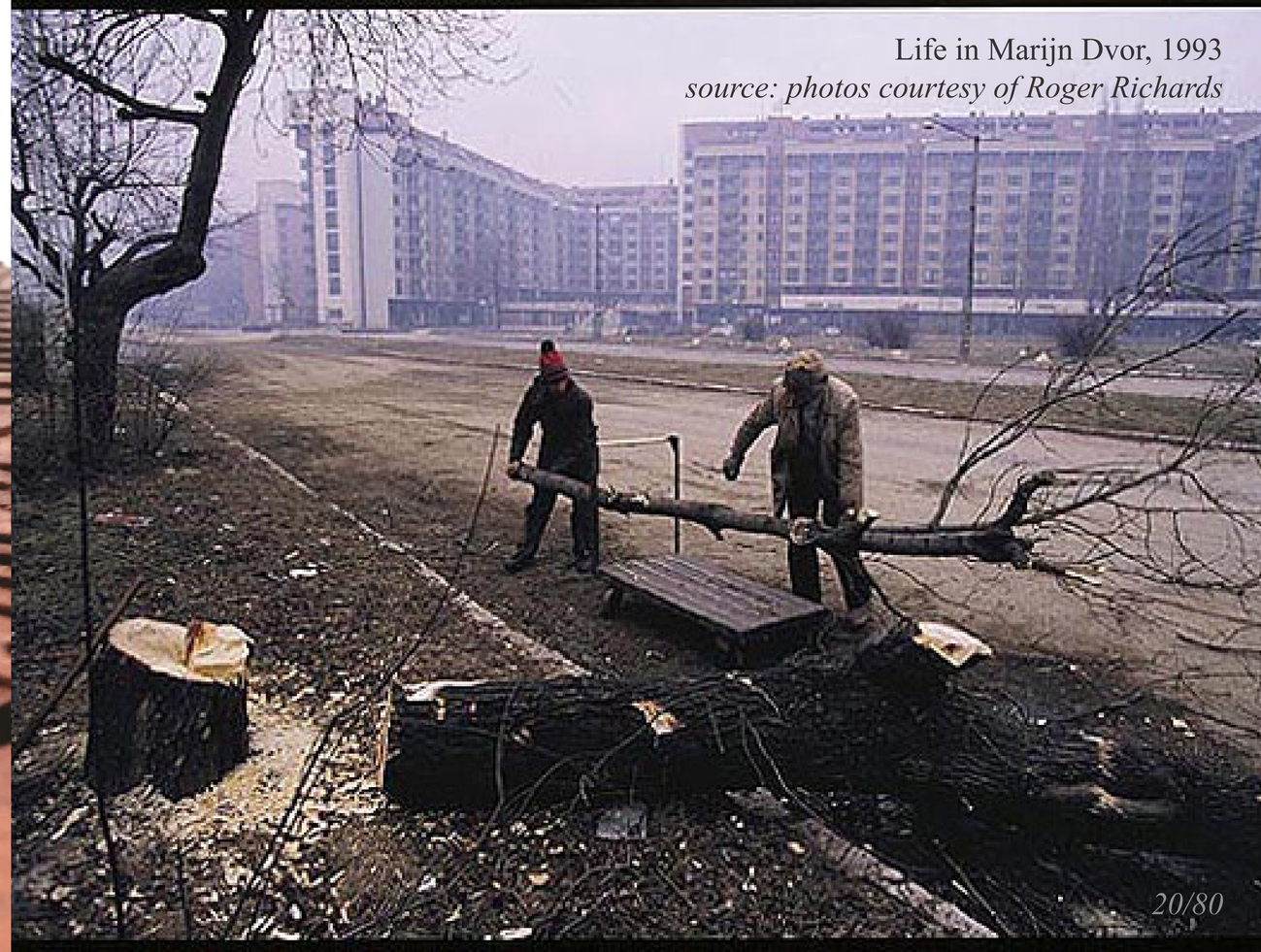

Landscape of war: Sniper Nests
Visual and shooting range from the siegeline
+680 AMSL
+770 AMSL
+530 Sniper Nest
Sniper Nests
+810 AMSL
+805 Sniper Nest
+1145 Sniper Nest
+1170 AMSL
+1100 AMSL
Sniper Nests
+660 AMSL
+660 AMSL
1880


Landscape of war: Danger zones
City cracked under attack, modernist extension separated from the Old Town
+680
AMSL
+770
AMSL
+530
Sniper
Nest
Sniper
Nests
+810
AMSL
+805
Sniper
Nest
+1145
Sniper
Nest
+1170
AMSL
+1100
AMSL
Sniper
Nests
+660
AMSL
1980

Marijn Dvor
Siegeline on the border of Marijn Dvor

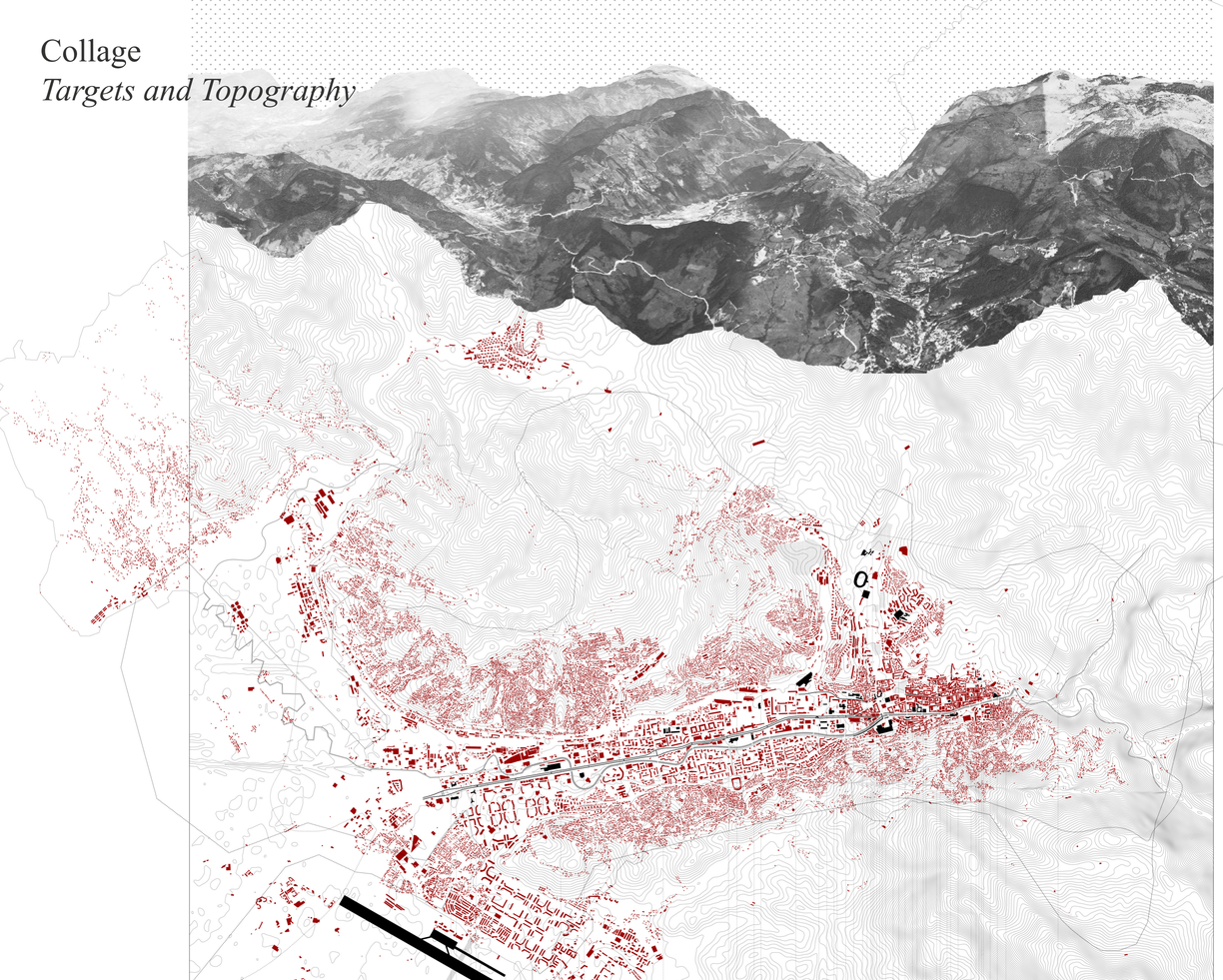


Life in Marijn Dvor, 1993
source: photos courtesy of Roger Richards

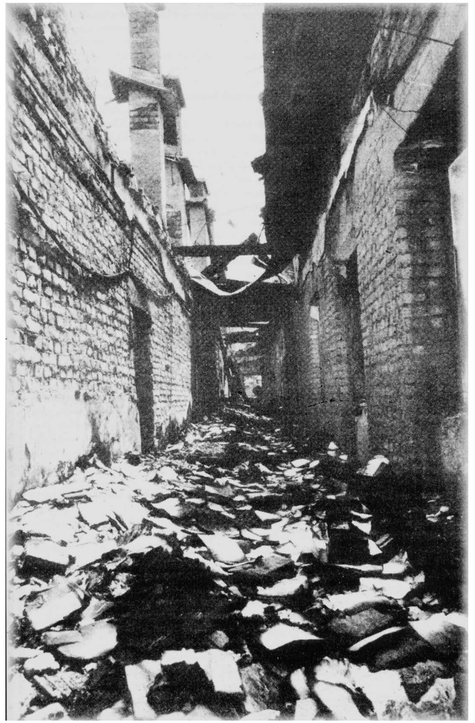



Landscape of war: Targets
Buildings selected for shelling and destruction
+680 AMSL
+770 AMSL
+530 AMSL
+530 Sniper Nest
Sniper Nests
+810 AMSL
+805 Sniper Nest
+1145 Sniper Nest
+1170 AMSL
Sniper Nests
+660 AMSL
+660 AMSL
+1100 AMSL
21/80

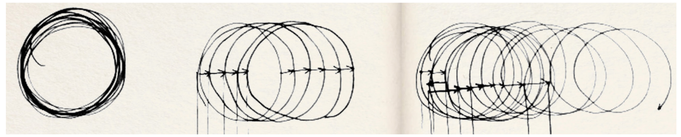
Collage
Targets and Topography



The Institute of Oriental Studies, 1992
Courtesy of Hazine



Collage
Attack on memory



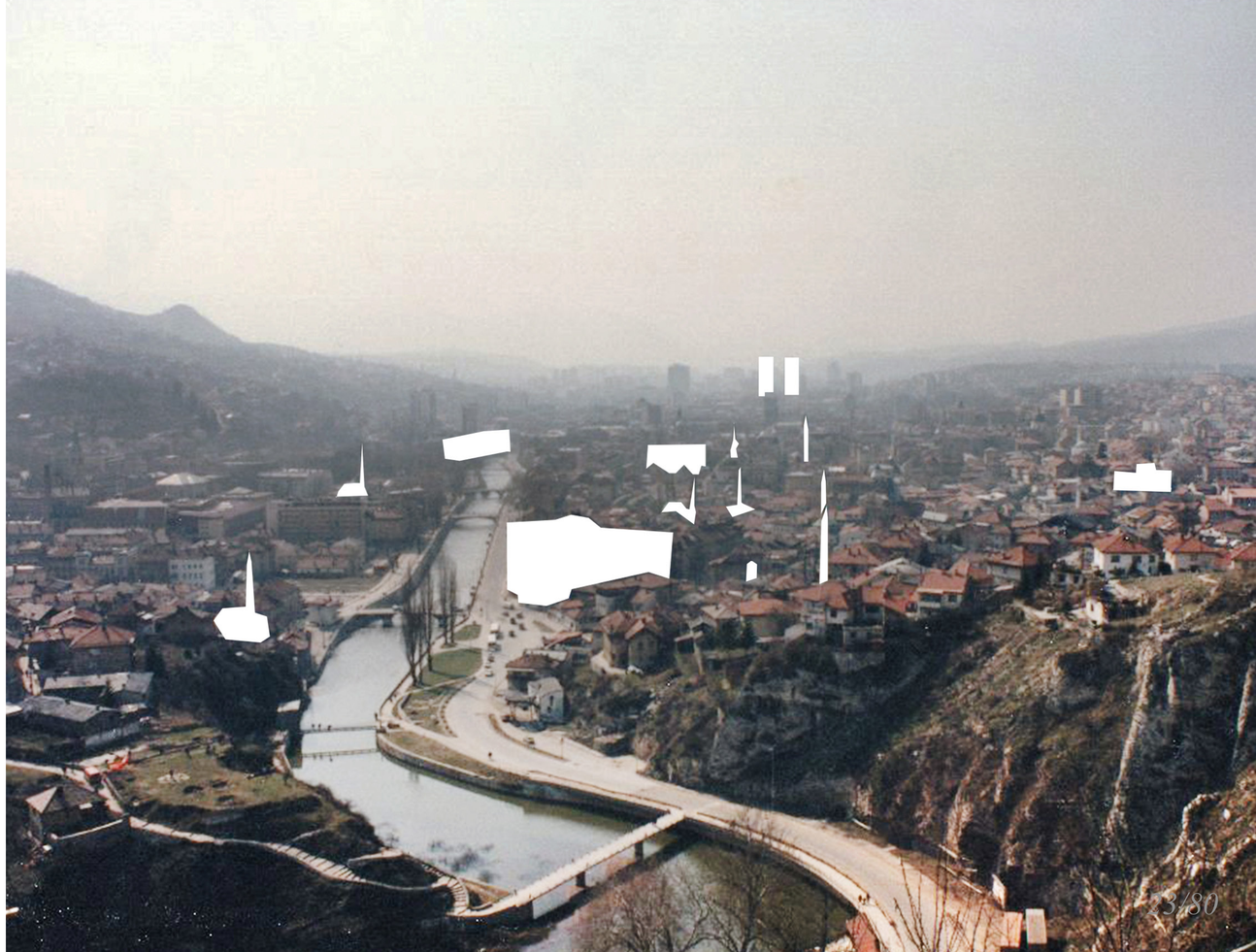
On one hand, the artificial disaster attacks what architecture represents and stands for - social and political systems, religious values, economic systems, financial assets, and so on. Architecture's symbolic dimension has to be recognised in order to be tageted, and the physical attack on architecture confirms and indeed reinforces its symbolic dimension.

Teresa Stoppani, The Architecture of the Disaster

Altogether more than 1386 historic buildings in Sarajevo were destroyed or severely damaged in the war. This is a very conservative estimate reflecting a low base of officially listed historic monuments. Many more unlisted buildings were also wrecked. The venerable Ottoman quarter was among the areas severly damaged by shelling.

Most of the city's historic mosques were damaged; minarets were a favourite target and were repeatedly bombarded until they were toppled or reduced to stumps. Sarajevans proudly claim, and with some justification, that no Serbian religious building was damaged in reprisal.

Robert Bevan, The Destruction of Memory, Architecture at war



Collage
Attack on memory



National Museum

Adie, one of the reporters stayin there, stomped up the hill to the Serp positions to ask them what they thought they were doing. Apparently, they apologized;
the real target, they explained, was the National museum across the road from the hotel.
The collection reflected the multi-ethnic character of the country. It was shelled repeatedly, until, Sarajevans claim, a Serb general at his headquarters in Pale ordered the shelling to stop because the museum also contained Serb artefacts.

Robert Bevan, The Destruction of Memory, Architecture at war



National Library of Sarajevo

All over the city sheets of burning, fragile pages of grey ashes floated down like dirty black snow. Catching a page, you could feel its heat and for a moment read a fragment of text in a strange black and grey negative, until, as the heat dissipated, the page melted to dust in your hand.

Kemal Bakarsic, The Libraries of Sarajevo and the Book that Saved our Lives

“

In May 1992, months before the National Library was gutted, the Oriental Institute was one of the first significant cultural casualties of the Serb offensive. In many ways it was even a greater loss than the National Library. It was the richest collection of Ottoman documents in the entire Balkans that provided real evidence a history that Serbian ideology and its reinvigorated mythology sought to deny.

| Robert Bevan, The destruction of memory ”

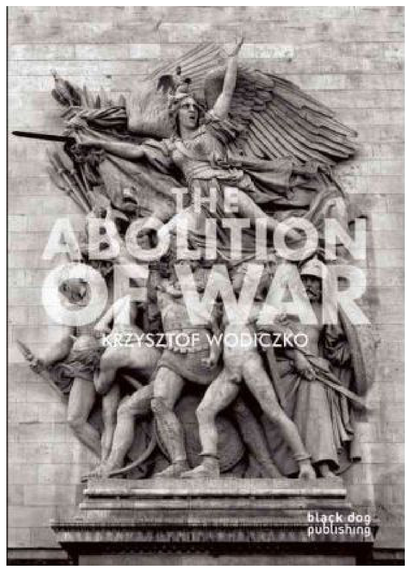
Historical Museum of Bosnia and Herzegovina
Foto courtesy of UT-T, ETH







Krzysztof Wodiczko, audio-visual artist
The Abolition of war, 2011
Civil War Memorial, Boston, 1987
Arco de la Victoria, Madrid, 1991





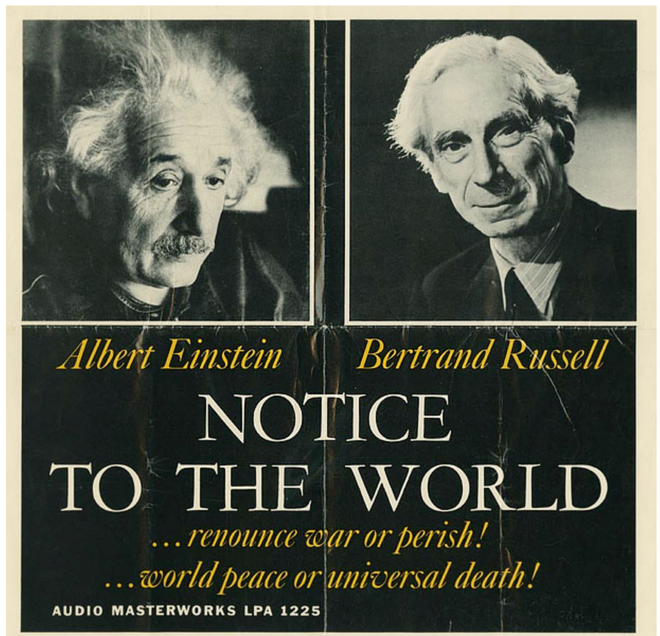


“

The culture of war makes men and women face death willingly, even enthusiastically.

| Krzysztof Wodiczko, Abolition of war, 2011

”

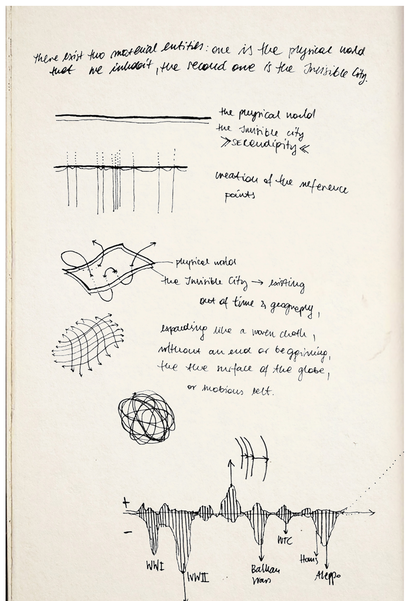


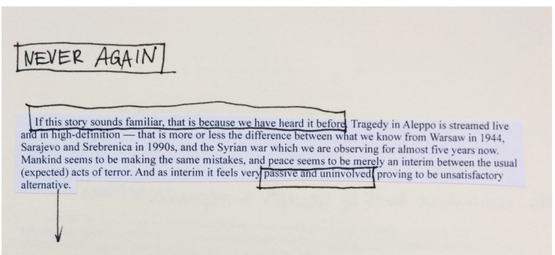
“ *Nuclear weapons changed everything except the way we think.*

| Albert Einstain ”

“ *Remember your humanity and forget all the rest. The prospect of human race is sombre beyond all precedent. Mankind to be averted.*

| Bertrand Russell, the founder of Pugwash ”





*paradox of never again**

Never again is an oxymoron, a figure of speech that juxtaposes elements that appear to be contradictory, but contain a concealed point. This is a literary term crafted to reveal a paradox.

Collage
Space for Confrontation



Collage
Space of Information



Diagram
Referencing motifs and fields of study





“*Warfare exists if the conflict is organised, socially sanctioned and the killing is not regarded as murder. Warfare is a cultural invention.*

—Margaret Mead, “Alternatives to war”

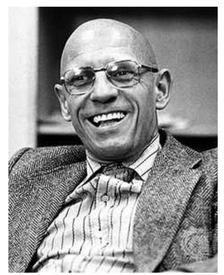
”



“*War has generated a distinctive culture. Processes of preparing for, waging and commemorating wars are seen as “essential elements of history rooted in psychology”. The Culture of War makes men and women face death willingly, even enthusiastically.*

—Krzysztof Wodiczko, “Abolition of war”

”

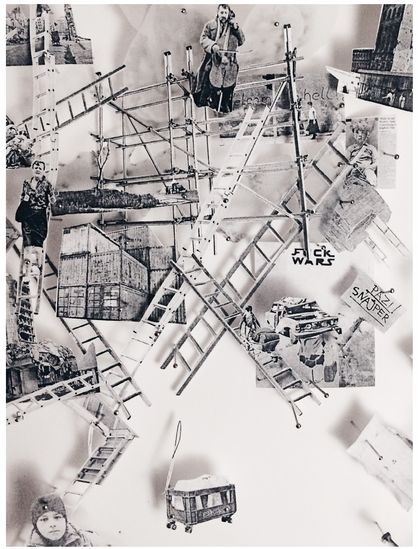


“*Since memory is actually a very important factor in struggle (really, in fact, struggles develop in a kind of conscious moving forward of history), if one controls people’s memory, one controls their dynamism. And one also controls their experience, their knowledge of previous struggles…*

—Michel Foucault, “Film and Popular Memory”

”

Collage
(un)Memories





“

Attempts to abolish war—not a particular war but war as a social institution—are often dismissed as utopian idealism, wild fantasies far removed from the realm of real politics.

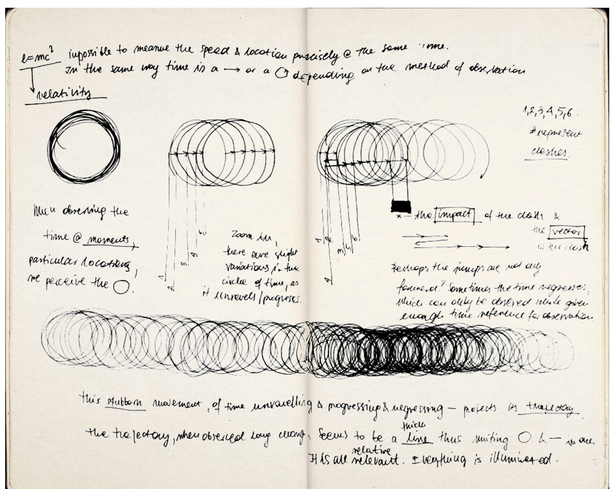
| Rosalyn Deutsche | 2010

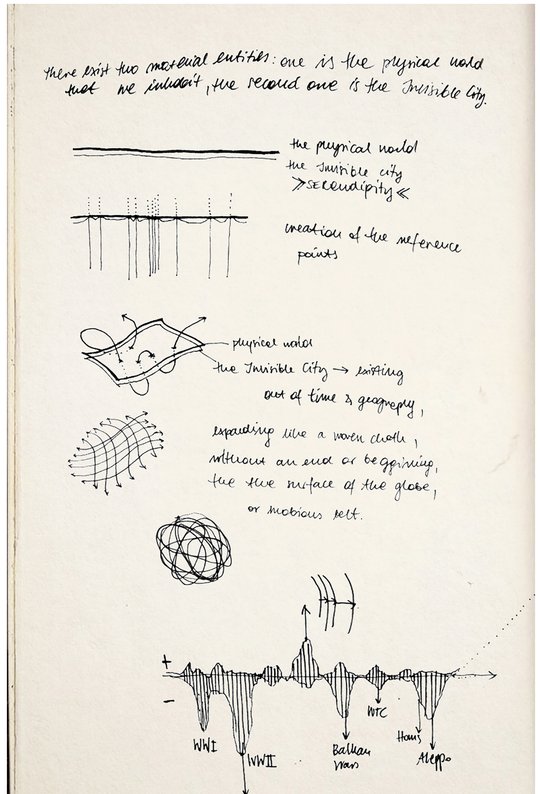
”



Sketches

Arrows of time



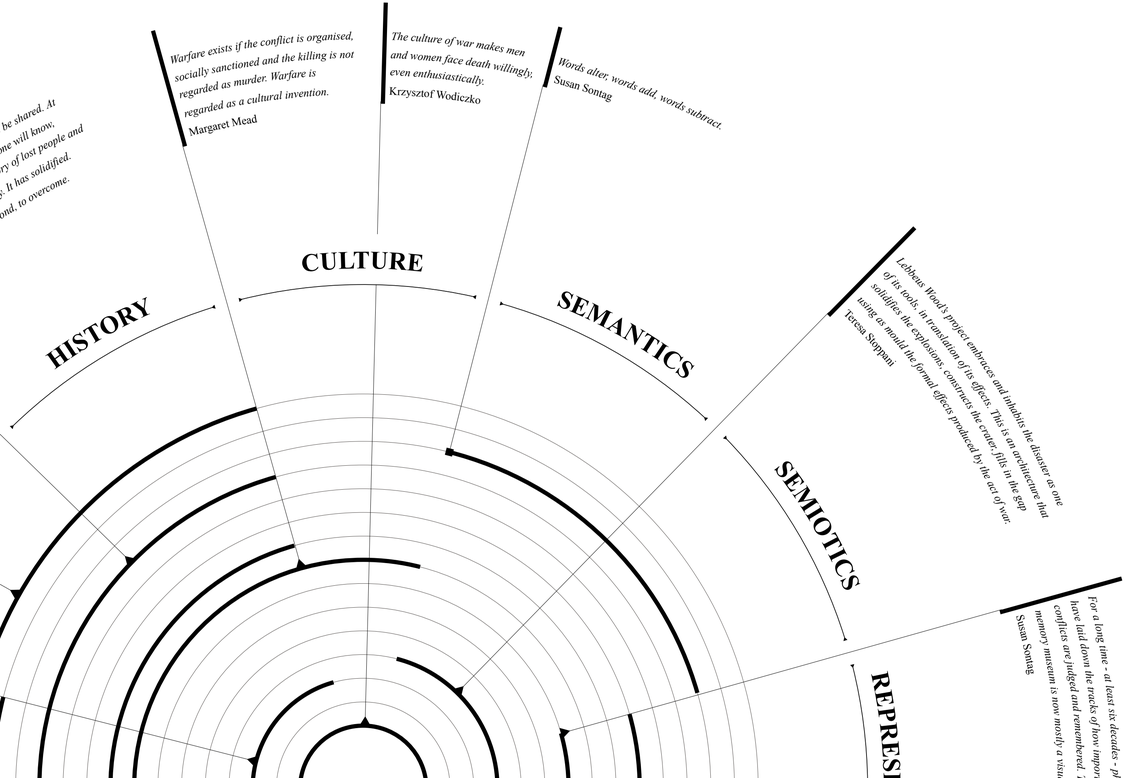


HOW *to abolish war as an institution?*

WHEN *is the time to act?*

WHO *has the capacity to be the main actor?*

Diagram
Referencing motifs and fields of study

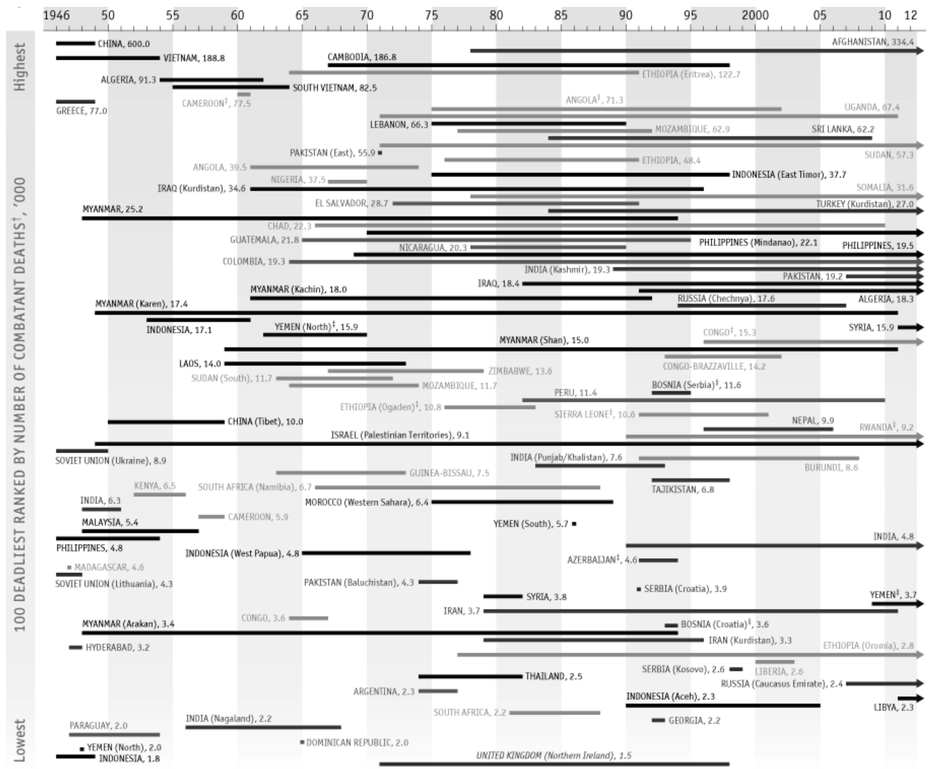


How do you understand war abolition?

> *Words alter, words add, words substract.*
>
> | Susan Sontag, 2004

> *For a long time - at least six decades - photographs have laid down the tracks of how important conflicts are judged and remembered. The Western memory museum is now mostly a visual one.*
>
> | Susan Sontag, Regarding the torture of others, 2004

Civil wars and internal armed conflicts, 1946-2012
Source: PRIO, Uppsala Univesity



New and Old Wars according to Mary Kaldor

Old wars: *traditional warfare, where two uniformed armies combat each other usually in an interstate collision, and the state plays a significant role in funding and running the war.*

New Wars: *with big impact of globalization, highlighting three main features that indicate a "new war":*

1. *It is based on claiming identity, not territory.*
2. *Guerrilla and terror tactics used.*
3. *International crime impacts how such wars are funded*

Methodology of mistranslation
Source: Cambridge dictionary



obalać

(mity)
(ustroje)
(mury)

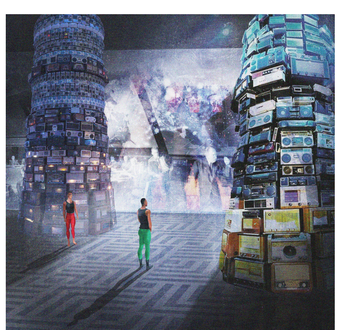


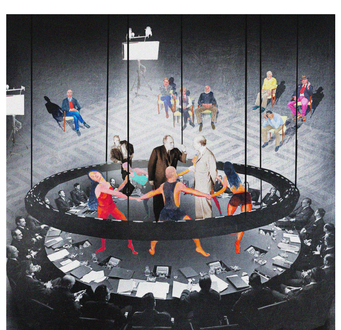
to abolish

to debunk
to dispel
to topple

war abolition

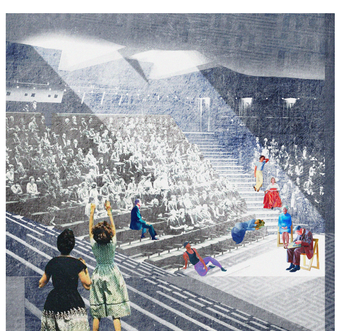
process of debunking wars: dispelling the ambiguities, toppling the institution of warfare and uncovering its mechanisms





micro-shifts

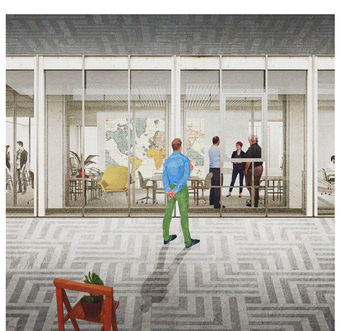
real effects that an artistic action carries with it: micro-shifts in individual systems of values, fixing certain images or experiences in the memory of their viewer which can activate some day and impact his/her action, creating a pretext – even shortlasting – for being together, minimal but experienceable, expanding the scope of choices we can face, etc.



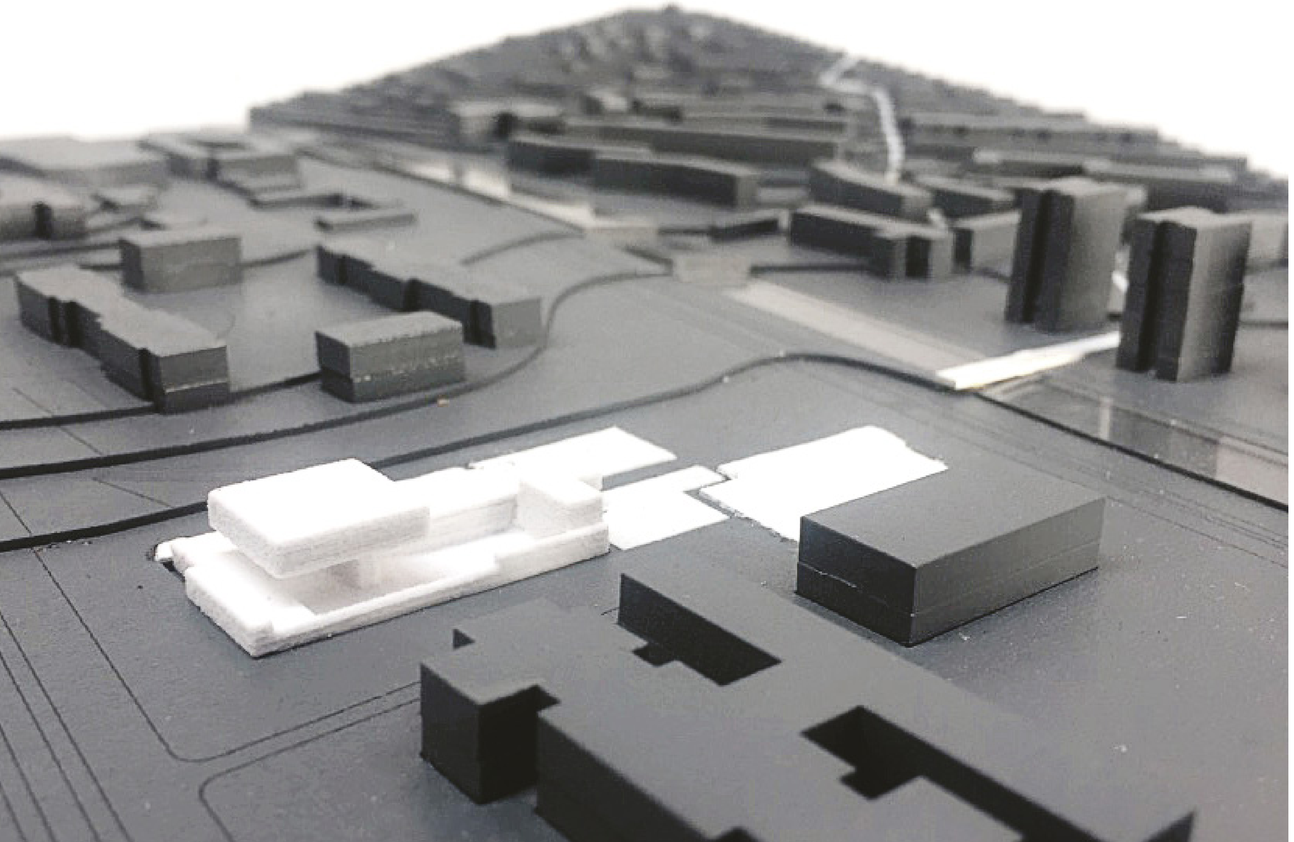


abolition in times of peace

It is necessary to be in a position of perspective and overview to think about war abolition. It also requires time for reaching cultural and social saturation. For this reason, the best moment to abolish wars is in time of peace.







“

In a culture like ours, long accustomed to splitting and dividing all things as a means of control, it is sometimes a bit of a shock to be reminded that, in operational and practical fact, the medium is the message.

”

| Marshall McLuhan

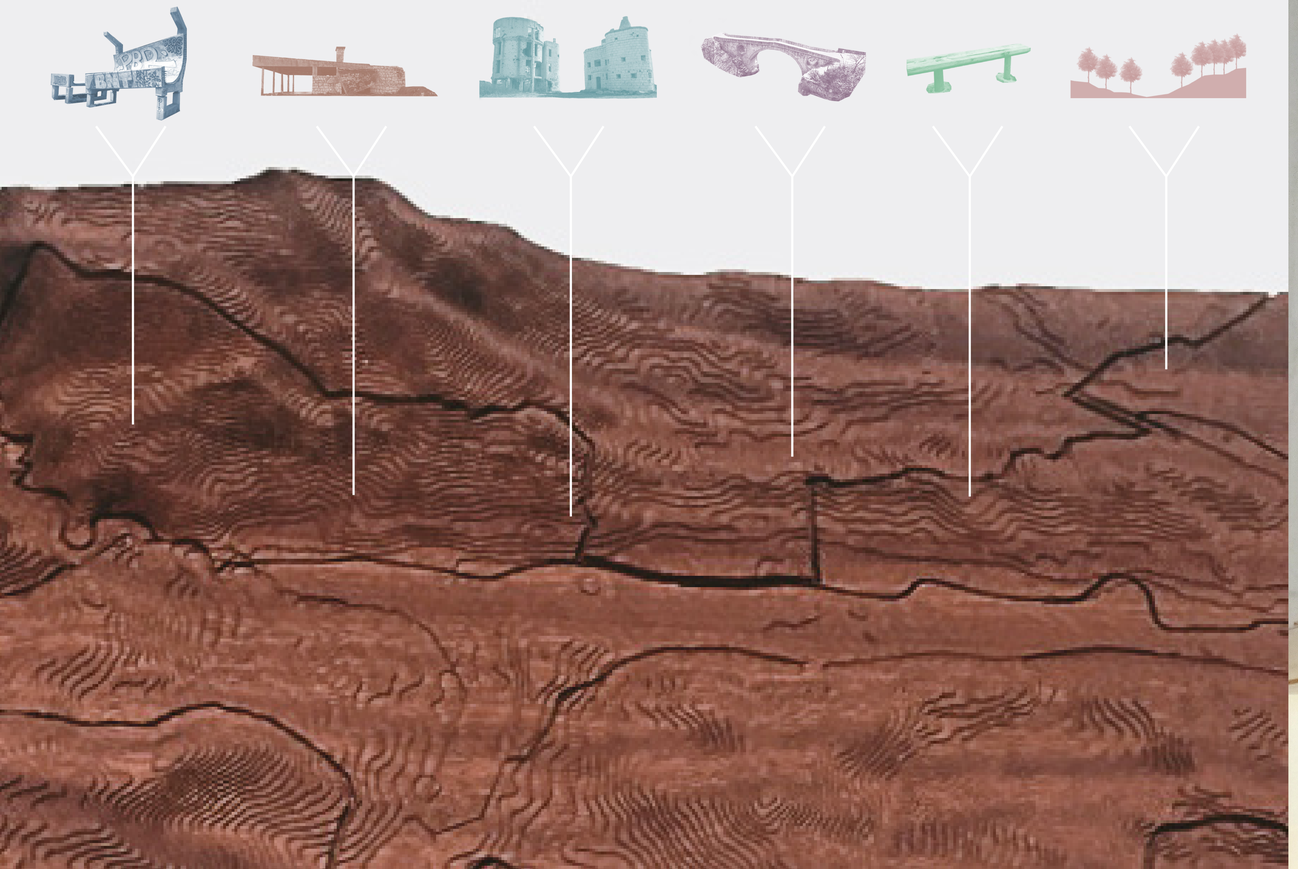
Historical Museum of BiH
Foto: Open source



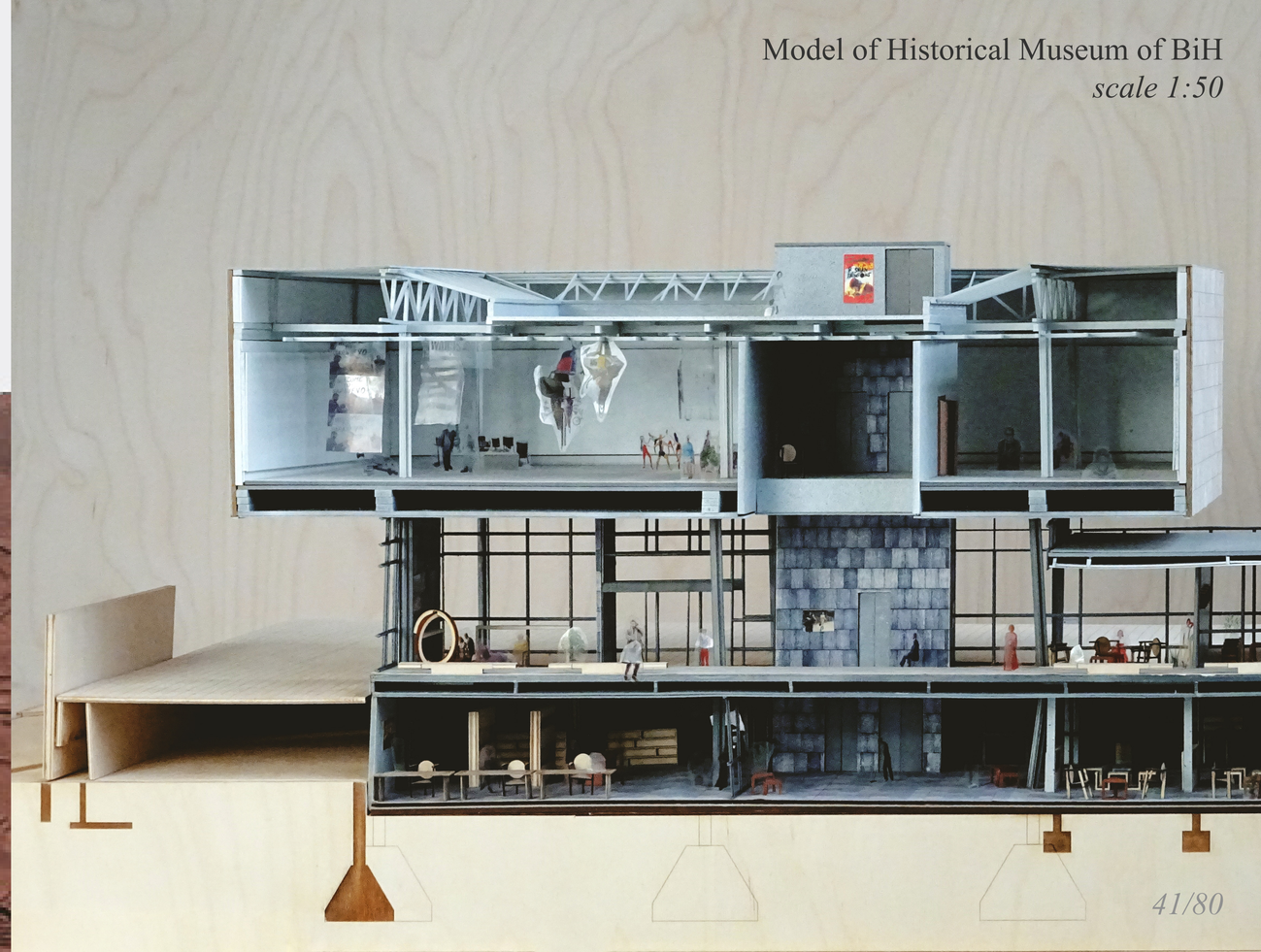


Model of Historical Museum of BiH
scale 1:50

Model of the topography
scale 1:20 000



Model of Historical Museum of BiH
scale 1:50



Collage
Museum in the landscape



Enlisted Museum and the architects
Boris Magaš, Edo Šmidihen and Radovan Horvat







47. Building of the Museum of the Revolution (History Museum) of Bosnia and Herzegovina in Sarajevo

Architecturally, the building of the Museum of the Revolution (History Museum) of Bosnia and Herzegovina in Sarajevo is a showpiece of design in Bosnia and Herzegovina, and indeed in Yugoslavia as a whole, in step with European and world movements in the early years of the latter half of the 20th century. It was designed by three architects from Zagreb, Boris Magaš, Edo Šmidihen and Radovan Horvat.

The building consists of a basement with an inner garden, a high ground floor, and an upper storey. To the north, on a raised stone plinth, a skeleton system with nine bearing steel piers was erected on which an enclosed cuboid form measuring 27.85 x 27.58 m in plan was set. To the south, at ground-floor level, extends a transparent parallelepiped of 69.50 x 9.08 m, at right-angles to which is another section of the building lying east-west, measuring 16.38 x 10.60 m. To the west is the inner garden of 48.00 x 15.70 m, at basement level.

The museum was founded in 1945 as the Museum of National Liberation. It was housed in the Ethnographic Department of the National Museum of Bosnia and Herzegovina until 1950, when it was renamed the Museum of the Peoples' Revolution of Bosnia and Herzegovina. In 1956 it was moved to the City Hall, where it remained until 1963, when it was moved into the newly-designed building.

The museum's first permanent exhibition was ceremonially opened to the public on ZAVNOBiH Day, 25 November 1966, after which it was renamed the Museum of the Revolution of Bosnia and Herzegovina. In 1993 it had another change of name, to the History Museum of Bosnia and Herzegovina..



Historical Museum of Bosnia and Herzegovina
Foto courtesy of UT-T, ETH

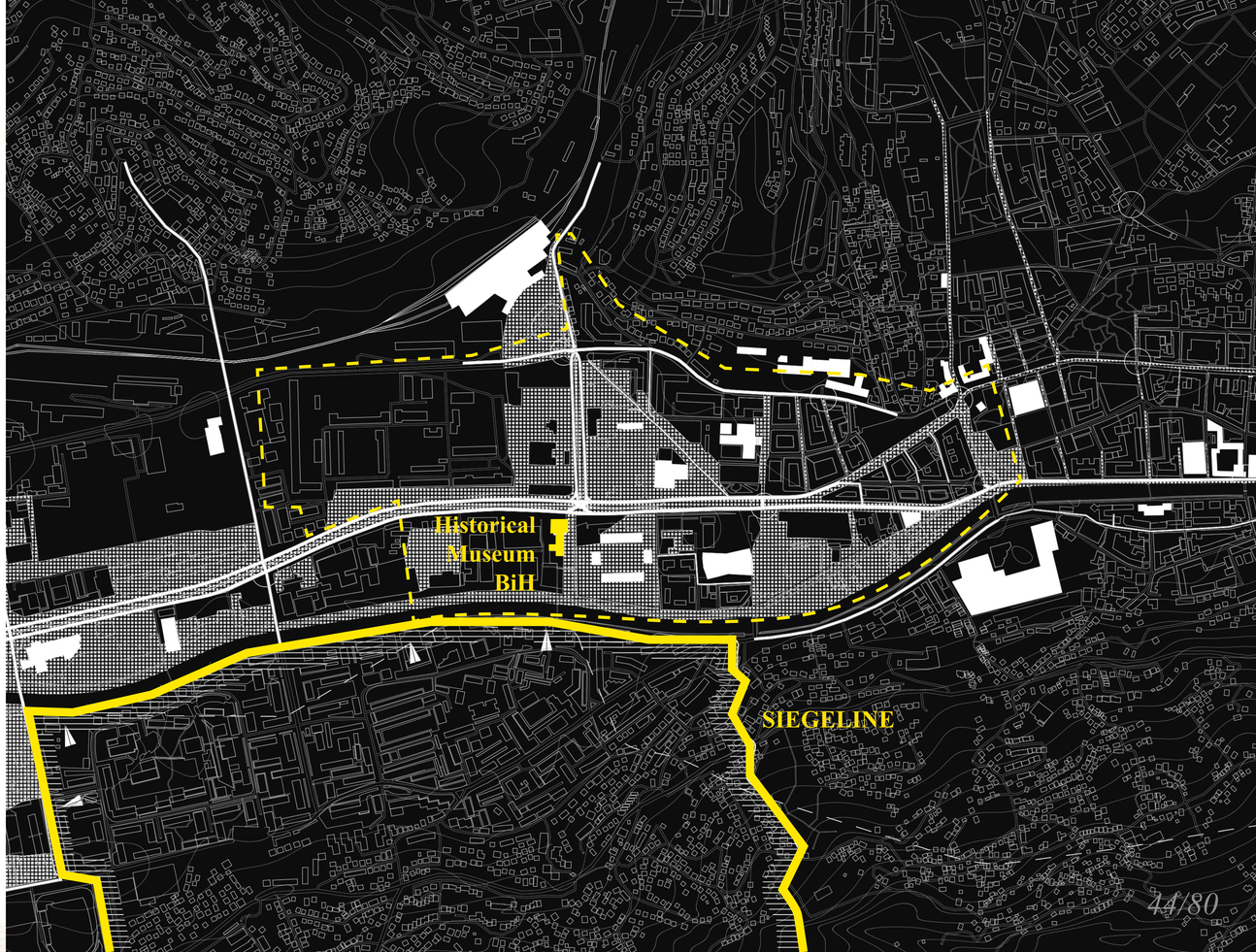






Model of the urban context
scale 1:2 000





Historical Museum of BiH
Foto: Open source





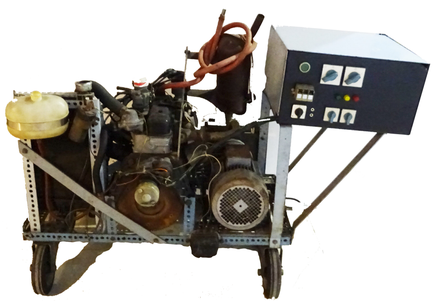


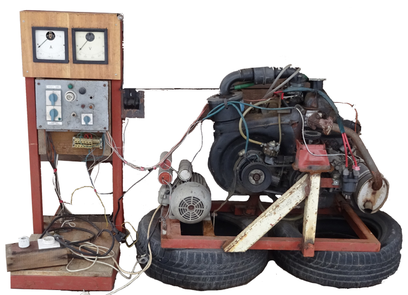
Inventions of war

From the collection of the Historical Museum of Bosnia & Herzegovina in Sarajevo

Pictures taken during the excursion to Sarajevo









representation
Architecture



resilience
War traces



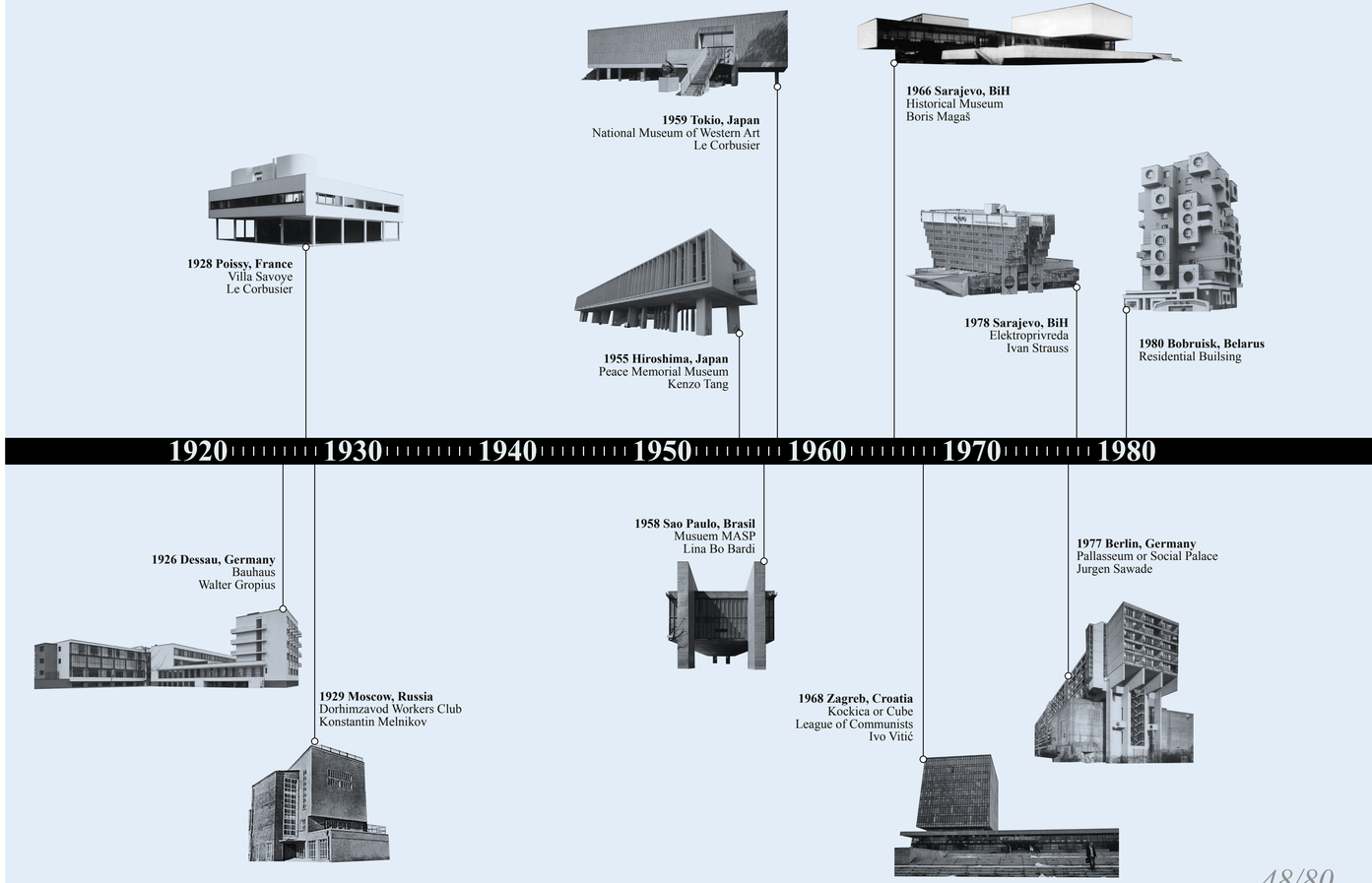
Collection
Artefacts

“

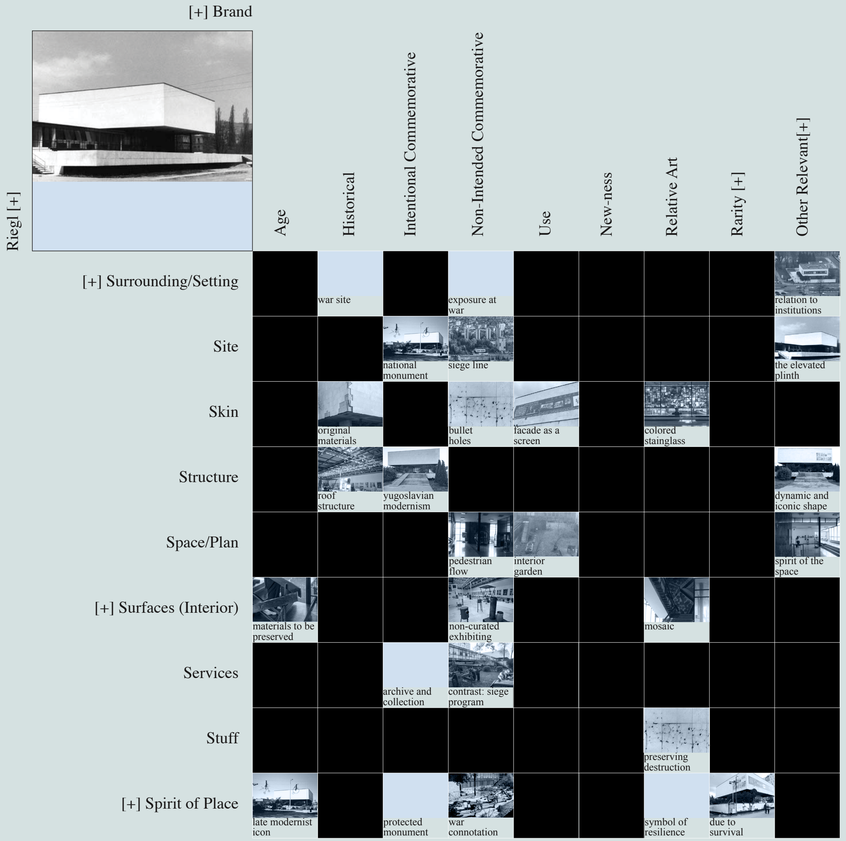
The building of the Museum of the Revolution manifests the pure architecture of Mies van der Rohe. It is constructed of “boxes,” transparent and full. The glass-lined breathable skeleton stretches on a white stone pedestal, on which rests a full stone box.
Free placement of walls gives the impression of moving panels and an open plan.

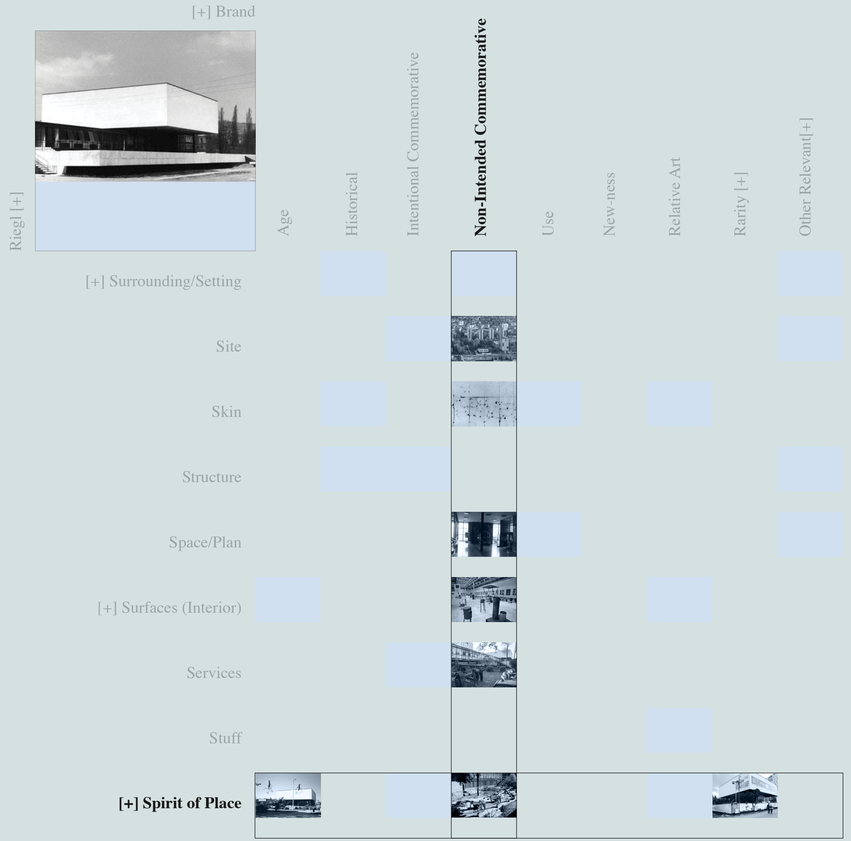
”

| Stjepan Roš, professor at the Academy of Fine Arts in Sarajevo



Heritage strategy
Value Matrix





Heritage strategy

Refurbishment strategy: Protection Measures

- Is necessary to preserve the original appearance of the building in terms of treatment of architectural details;
- During conservation and restoration works use identical materials and processing;
- During the intervention must be preserved authentic look of the interior space;
- Allowed the works in the interior of the building (heating and other works) provided to preserve the original features of the building;
- The property may be used for educational or cultural purposes in a manner which will not jeopardise the integrity of the building and it's meaning in the townscape.

[+] Brand

[+] Spirit of Place

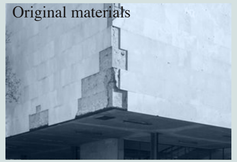


Riegl [+]

Non-Intended Commemorative Value



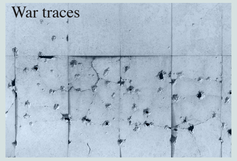














Technical

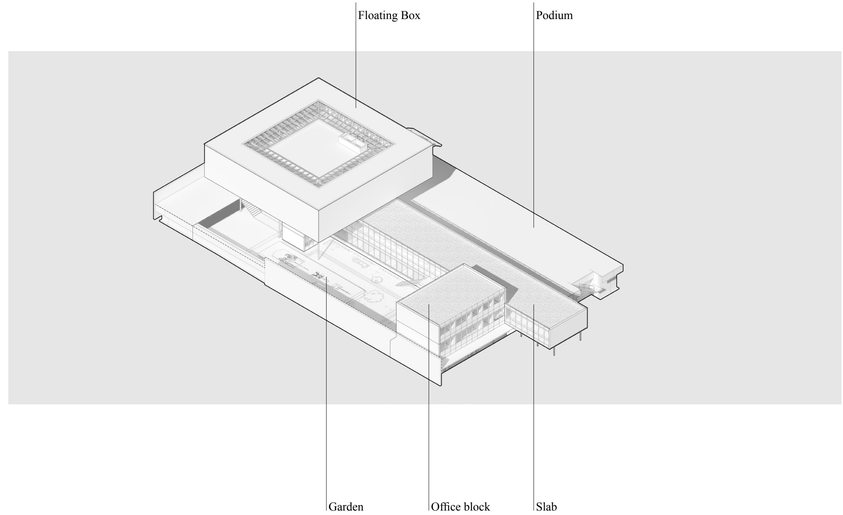
Iconic

Authenticity

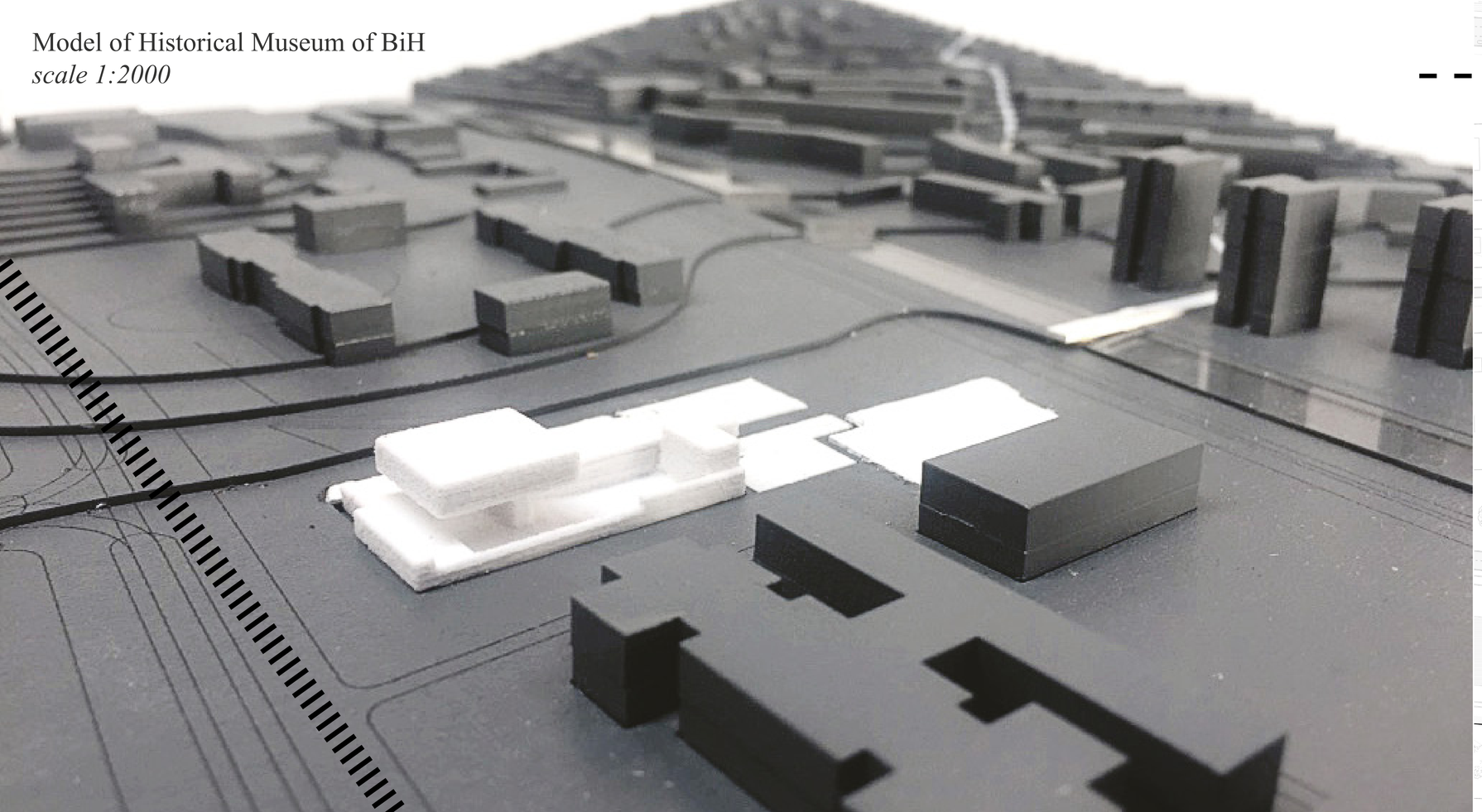
Specificity

Model of Historical Museum of BiH
scale 1:50





Model of Historical Museum of BiH
scale 1:2000





Model of Historical Museum of BiH
scale 1:2000



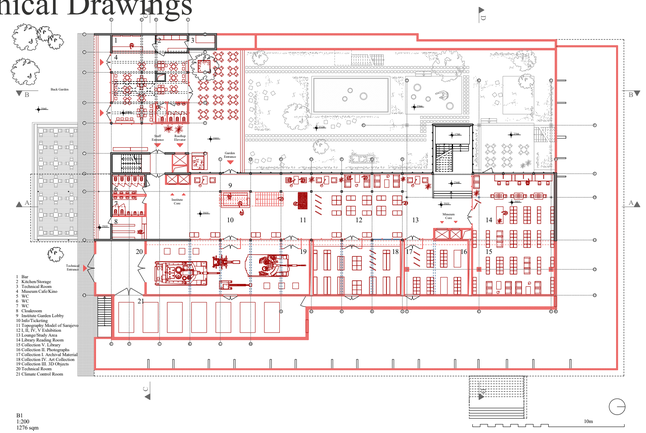
Model of Historical Museum of BiH
scale 1:50

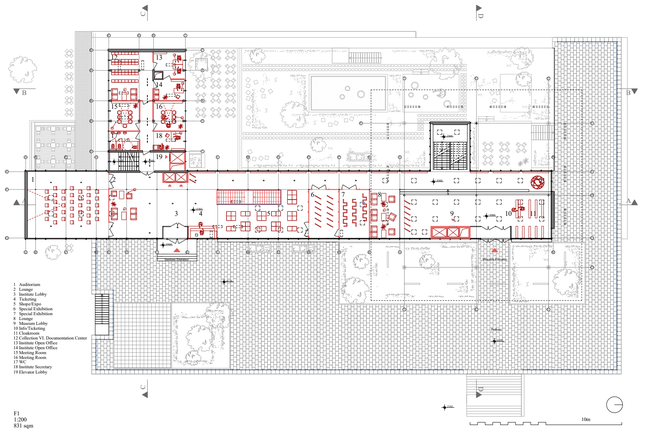


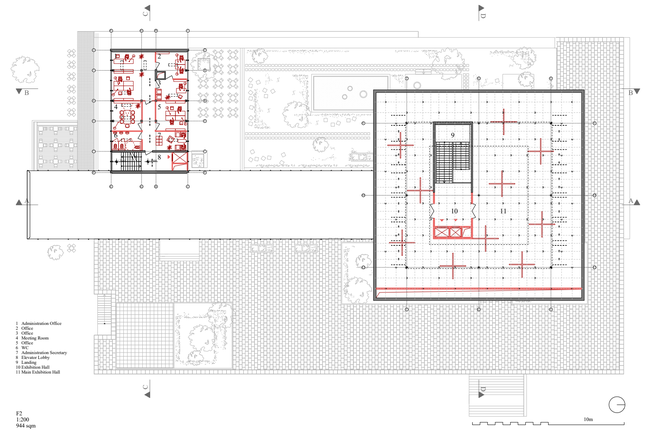
Model of Historical Museum of BiH
scale 1:50

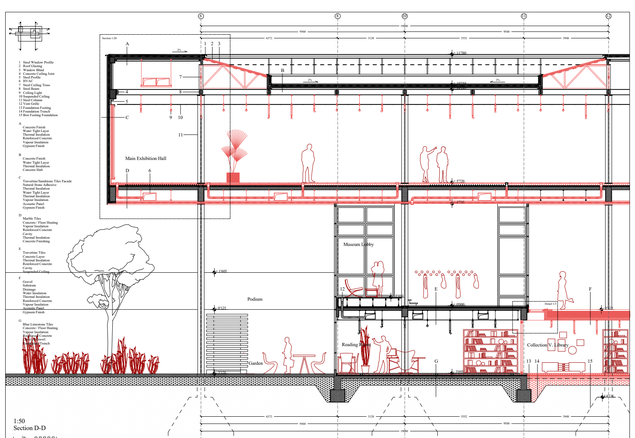


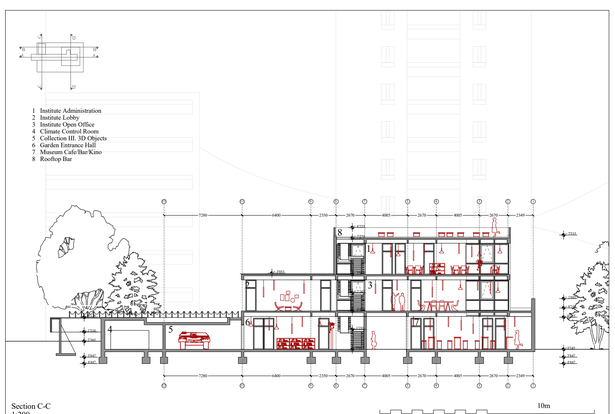
Technical Drawings

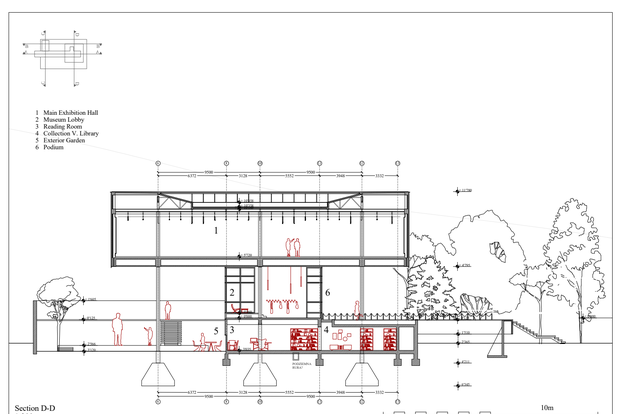




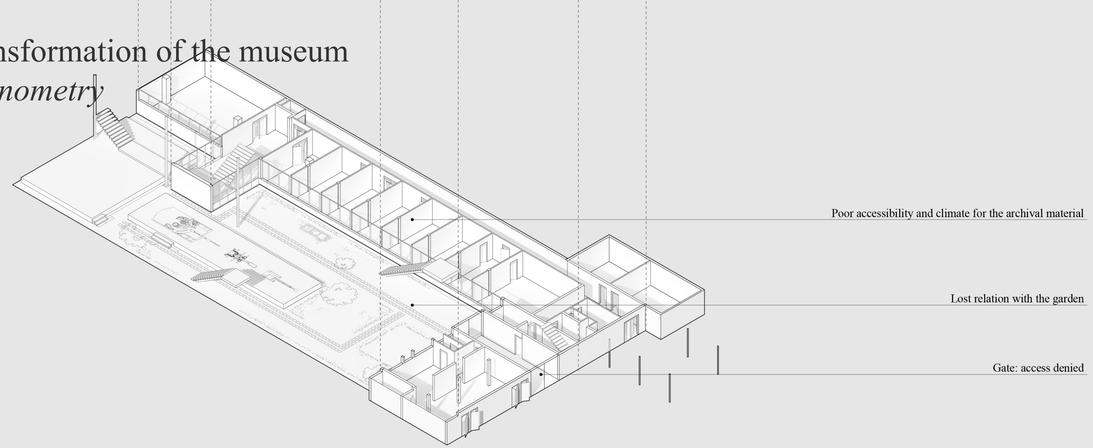


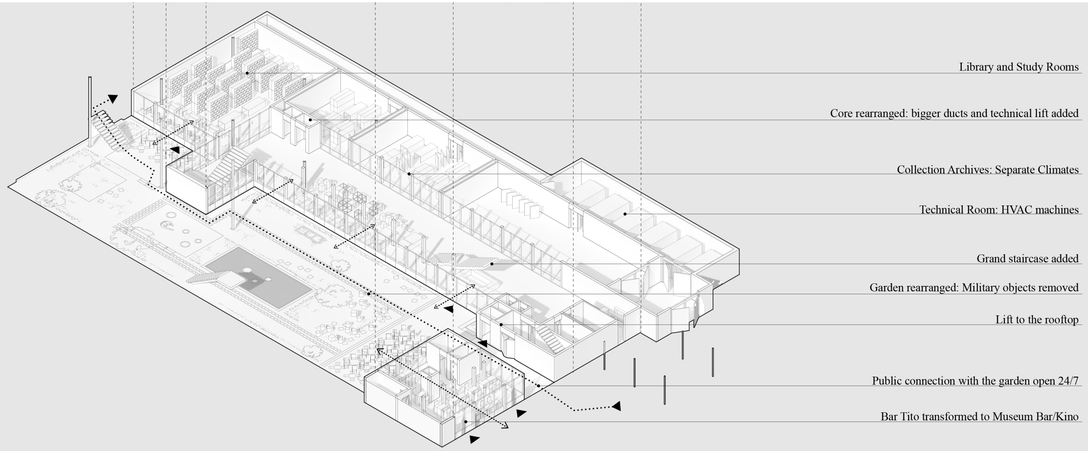




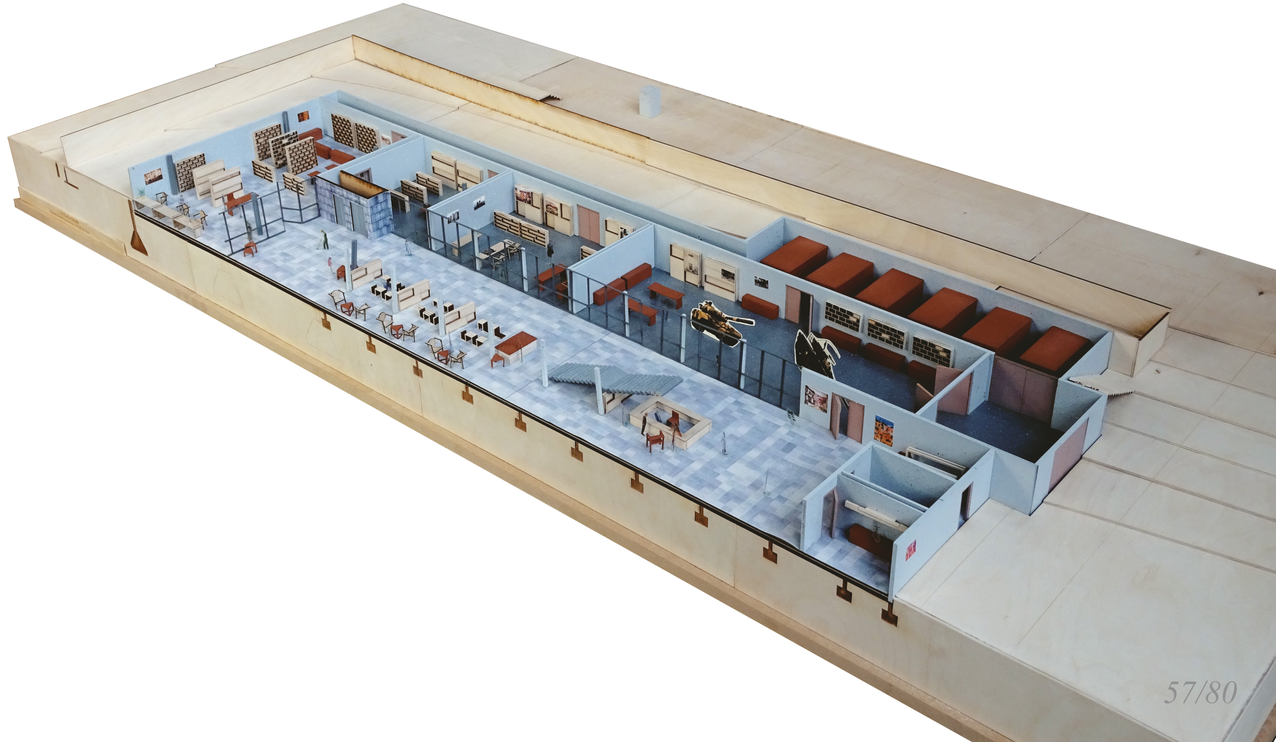


Transformation of the museum
Axonometry





B1: Garden Level



Transformation of the museum

Model pictures: Colection and study spaces

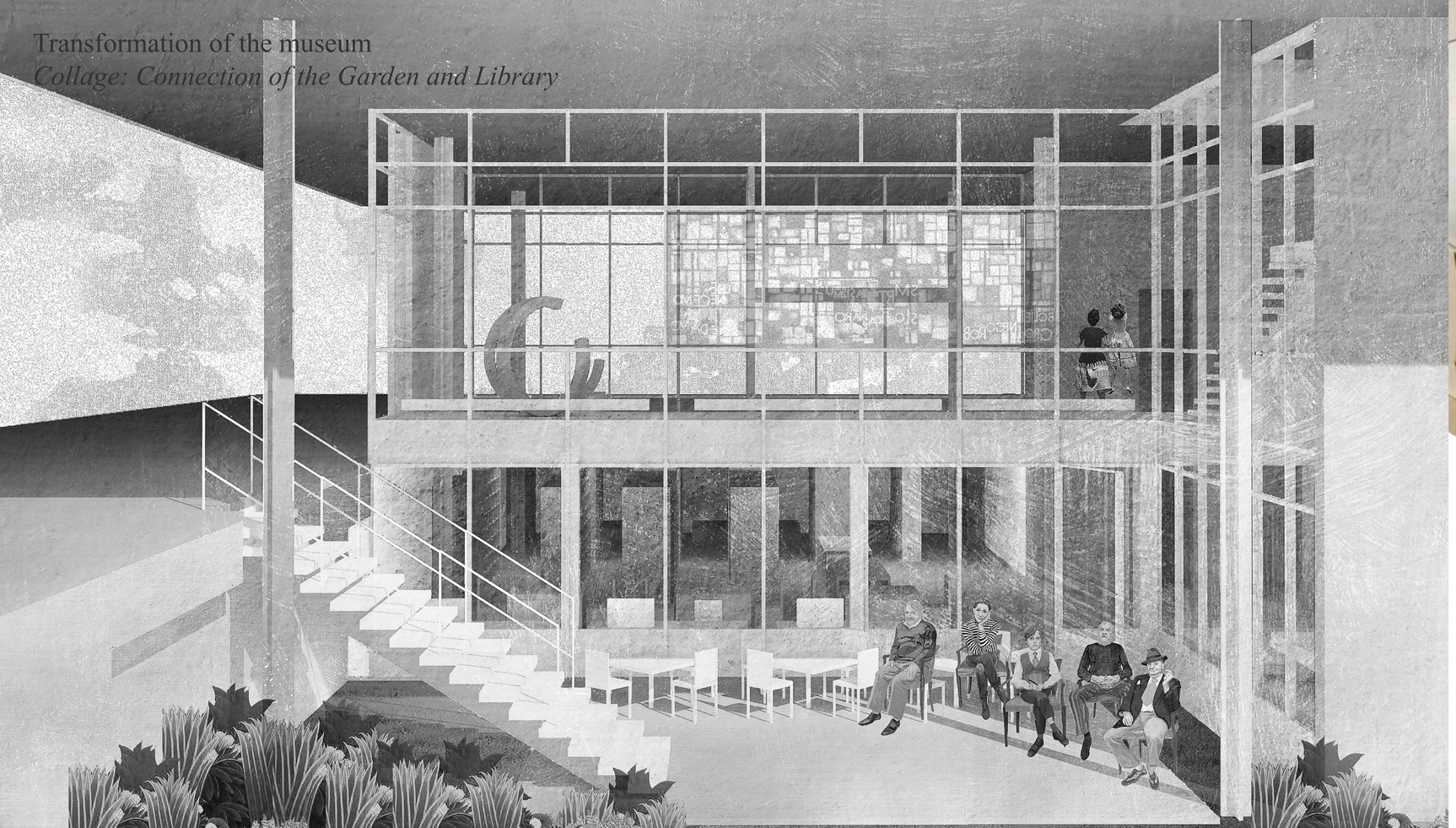
B1: Garden Level





Transformation of the museum

Collage: Connection of the Garden and Library



B1: Garden Level



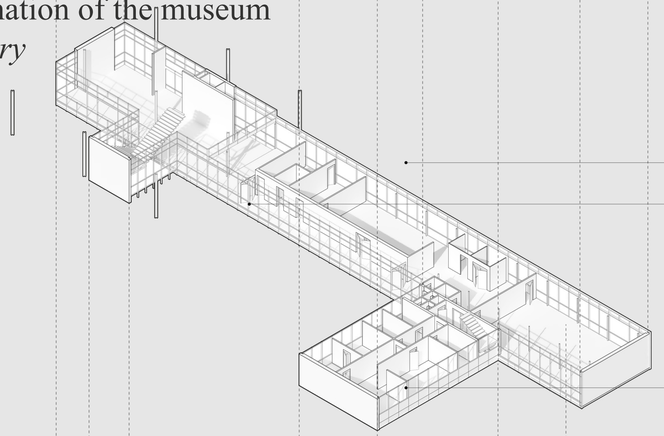
Transformation of the museum

Photo and Collage: New Garden Lobby in relation to the outside



B1: Garden Level

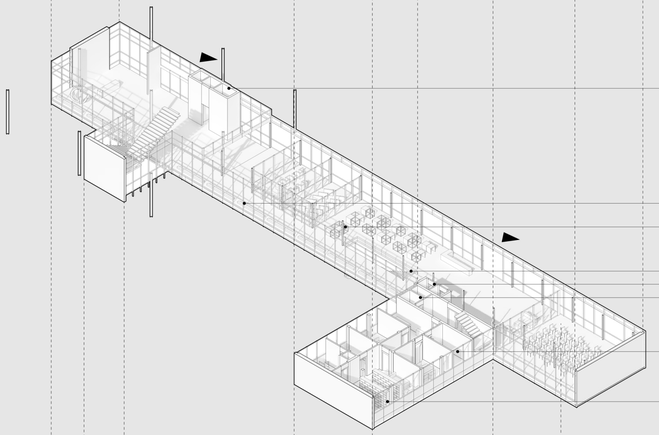
Transformation of the museum
Axonometry



Poor accessibility and climate

Roof supported by temporary wooden colu

Poor accessibility and climate



Core rearranged: bigger ducts and technical lift added

Structure strenghten: new column supporting the roof

Columns exposed: division walls removed

Grand staircase added

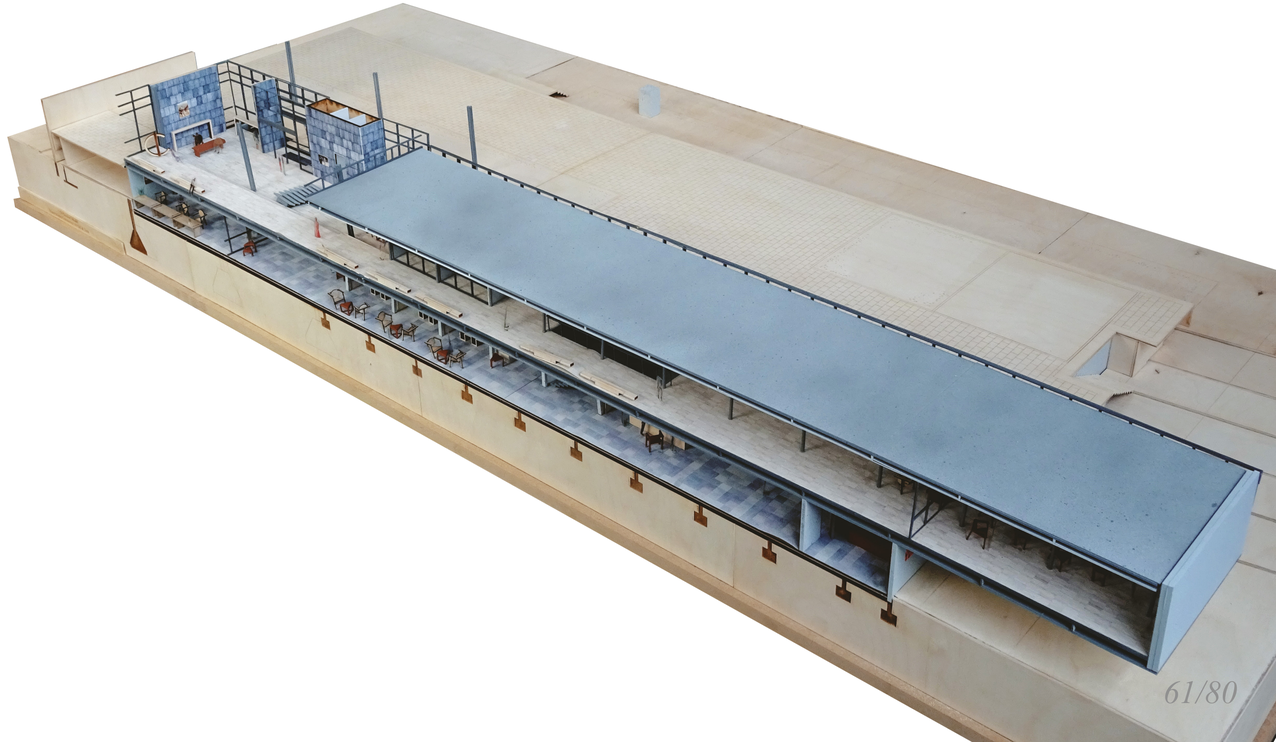
Vertical communication: Core for the visitors

Lift to the rooftop

Utility room added

Walls rearranged

F1: Podium Level



Transformation of the museum

Collage: Main Museum Lobby, modernist open plan

F1: Podium Level



Transformation of the museum

Photos: Main Museum Enstrance and modernist open-plan "slab"



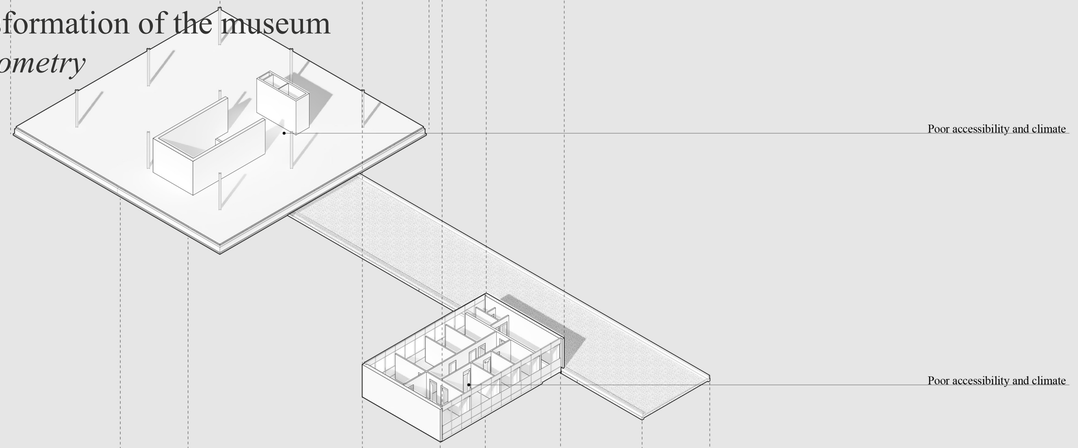
F1: Podium Level

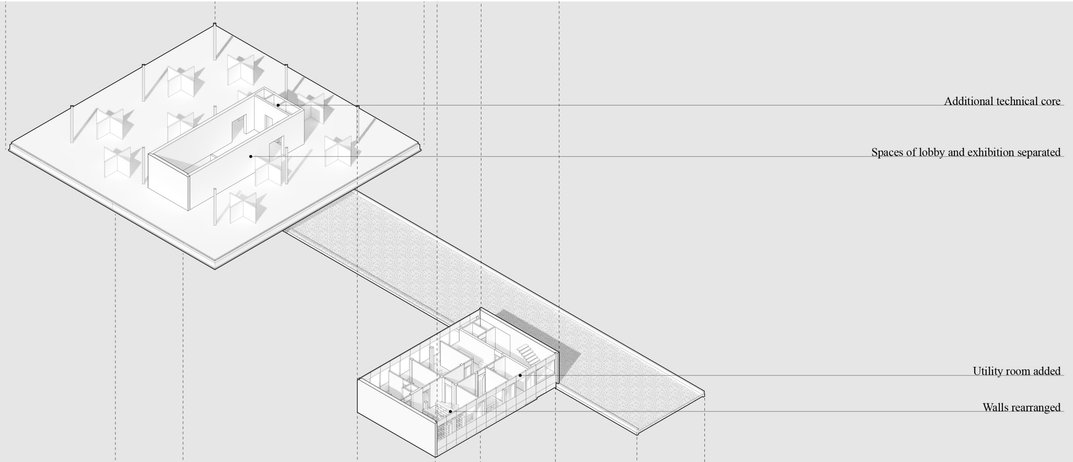
Transformation of the museum

Photos: Auditorium Cantilever

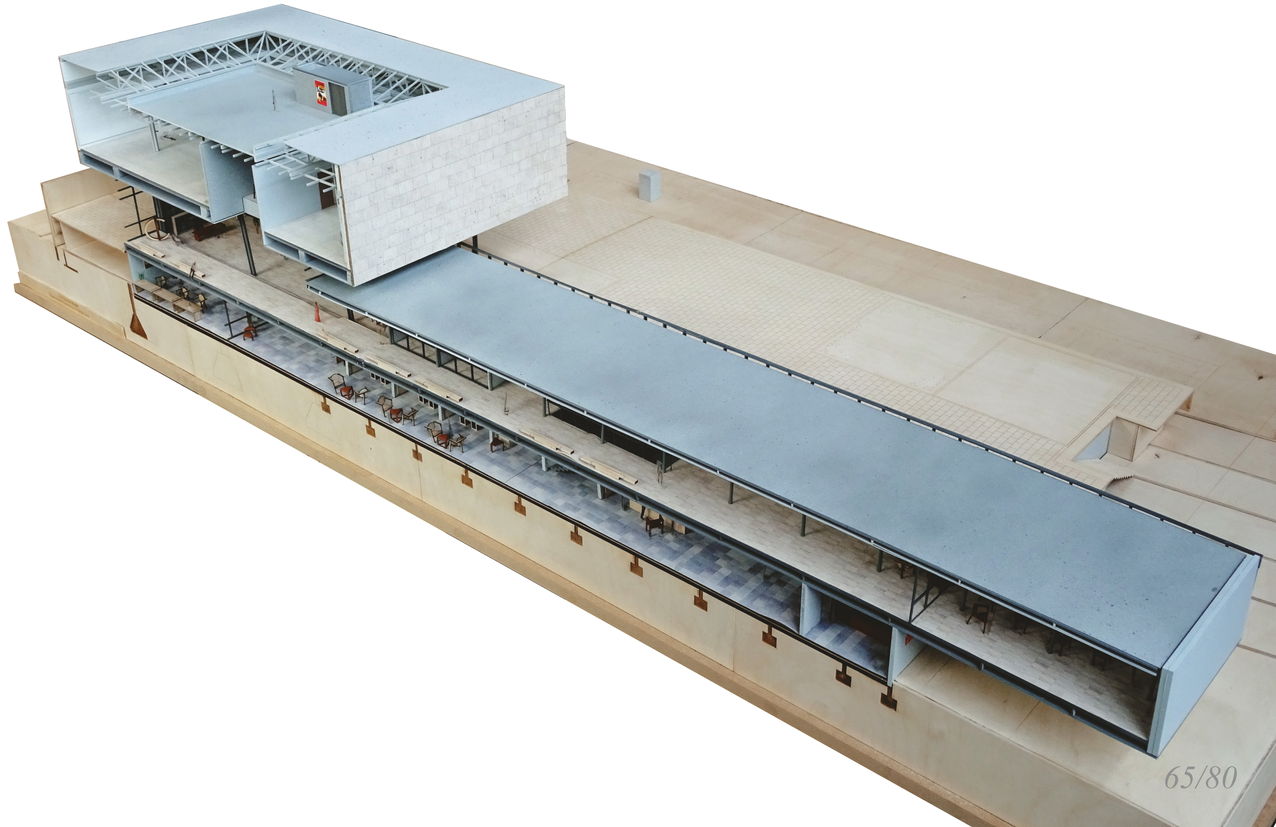
F1: Podium Level

Transformation of the museum
Axonometry





F2: Exhibition Space Level

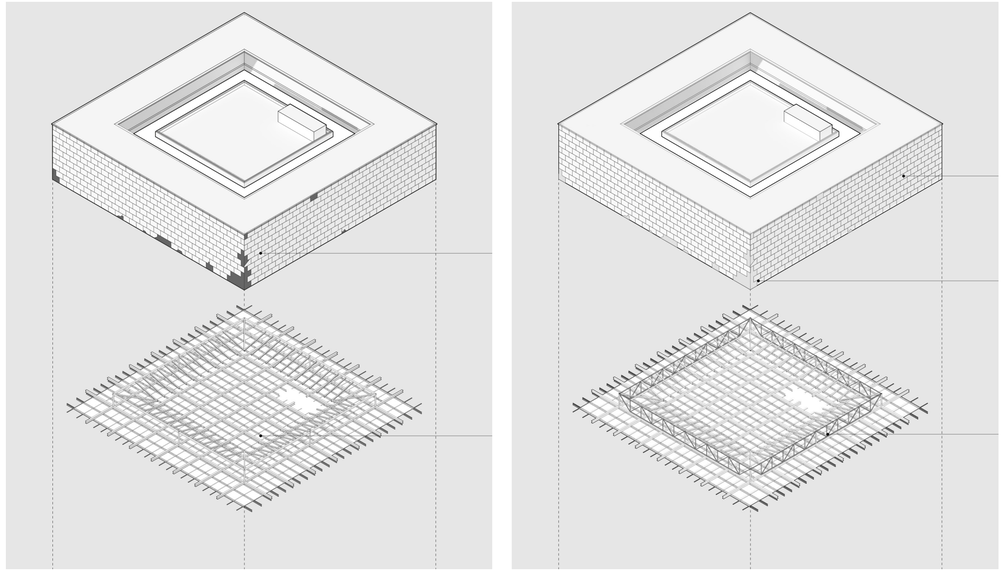


Transformation of the museum
Photos: Main Exhibition Space

F2: Exhibition Space Level

Transformation of the museum

Axonometry: Replacing roof structure and facade panels

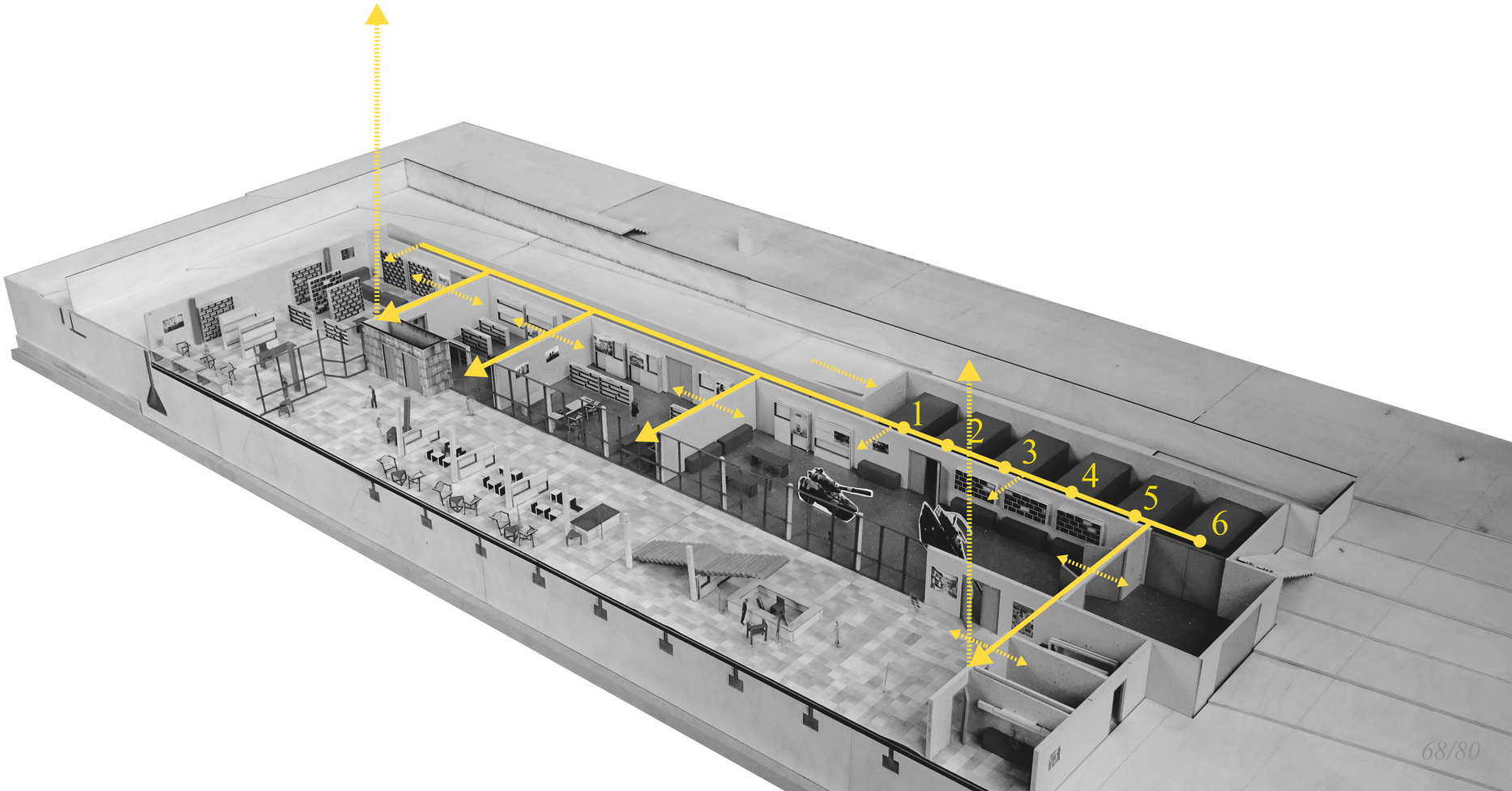


Roof: Public roof acces and seasonal projections

Climate diagram
Ventillation scheme

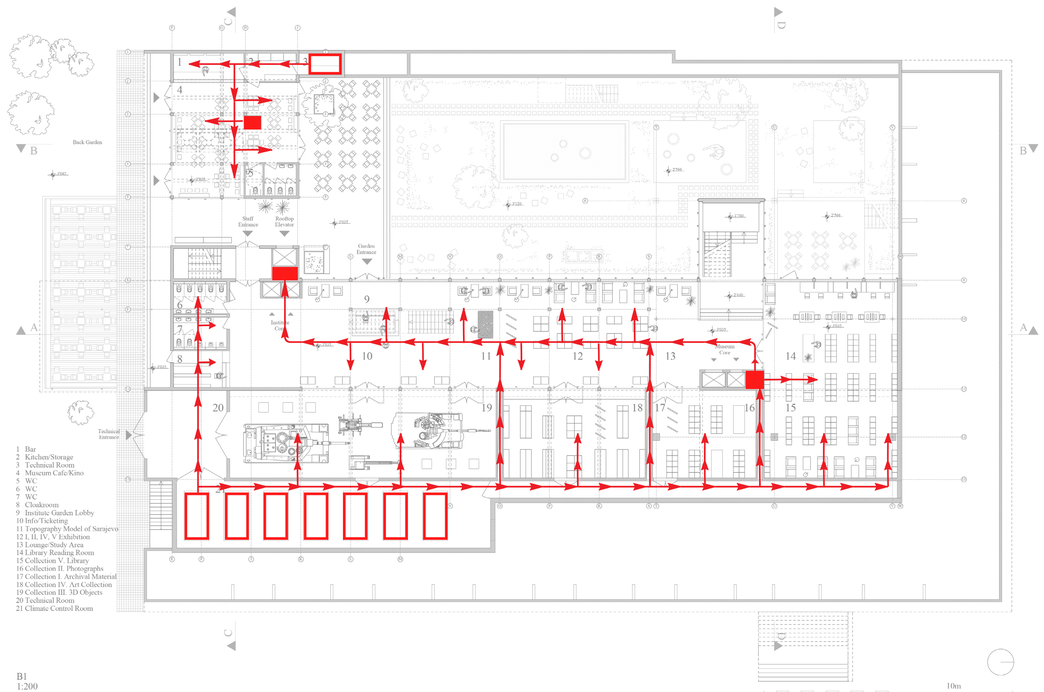
Climatic zones:

Exhibition
Office
Public Spaces
3 Archive/Collection Zones



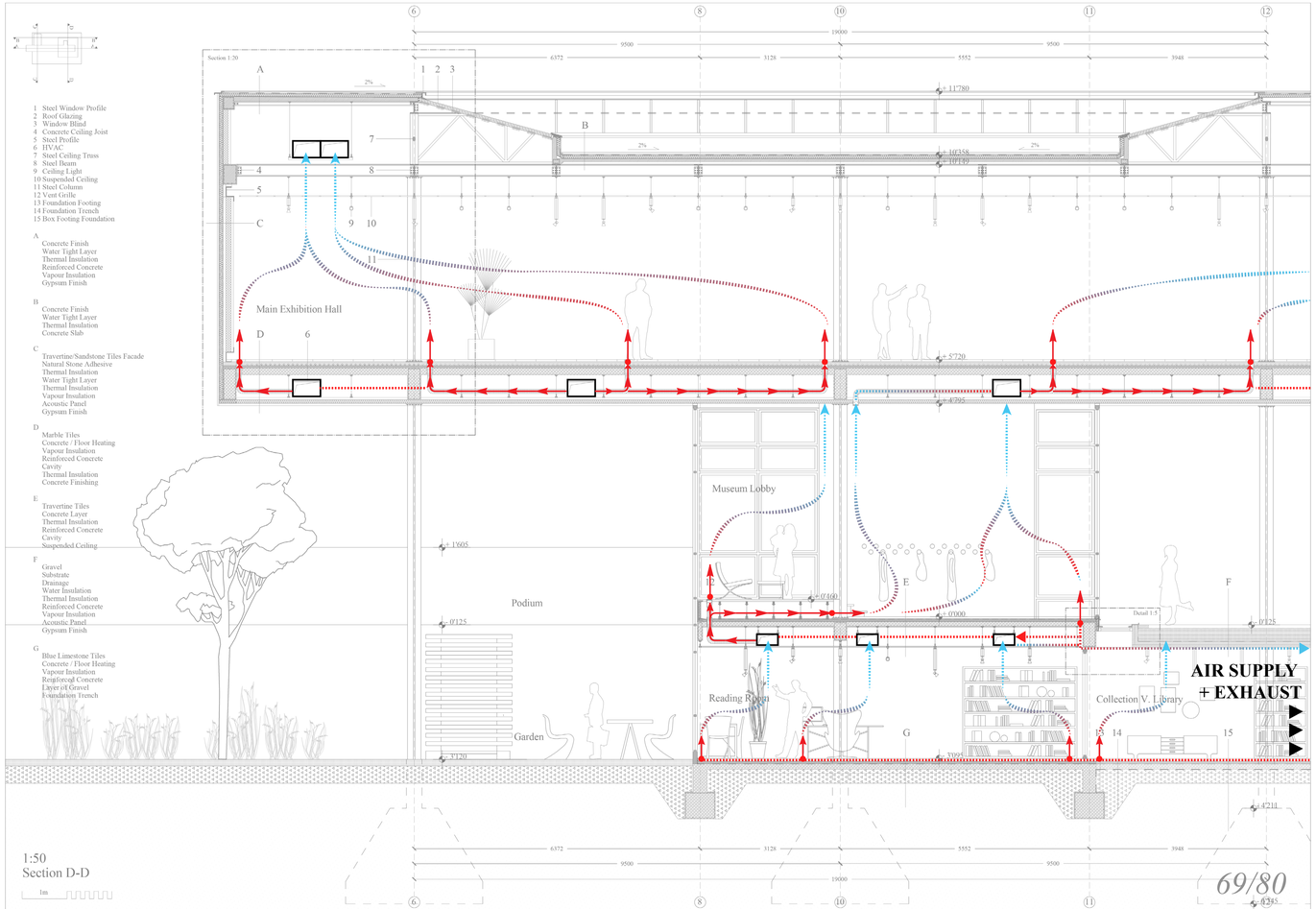
Climate diagram

Ventillation scheme in plan and section



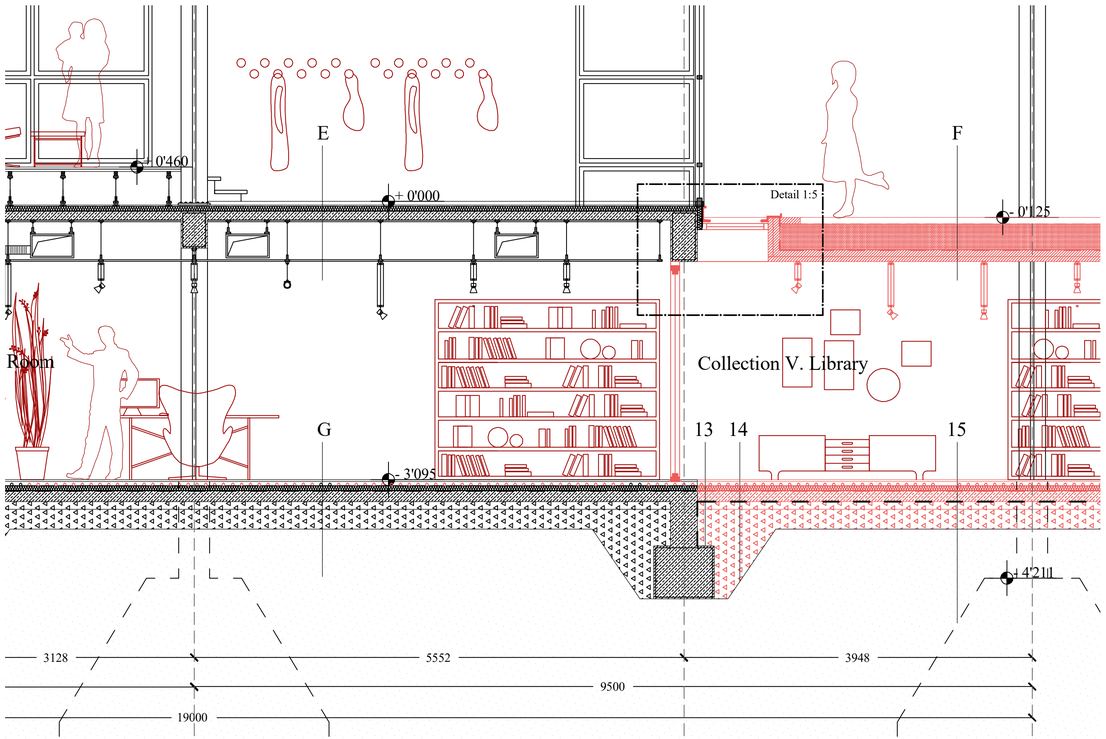
1 Bar
2 Kitchen/Storage
3 Technical Room
4 Museum Cafe/Kino
5 WC
6 WC
7 WC
8 Cloakroom
9 Institute Garden Lobby
10 Info/Ticketing
11 Topography Model of Sarajevo
12 I, II, IV, V Exhibition
13 Lounge/Study Area
14 Library Reading Room
15 Collection V. Library
16 Collection II. Photographs
17 Collection I. Archival Material
18 Collection IV. Art Collection
19 Collection III. 3D Objects
20 Technical Room
21 Climate Control Room

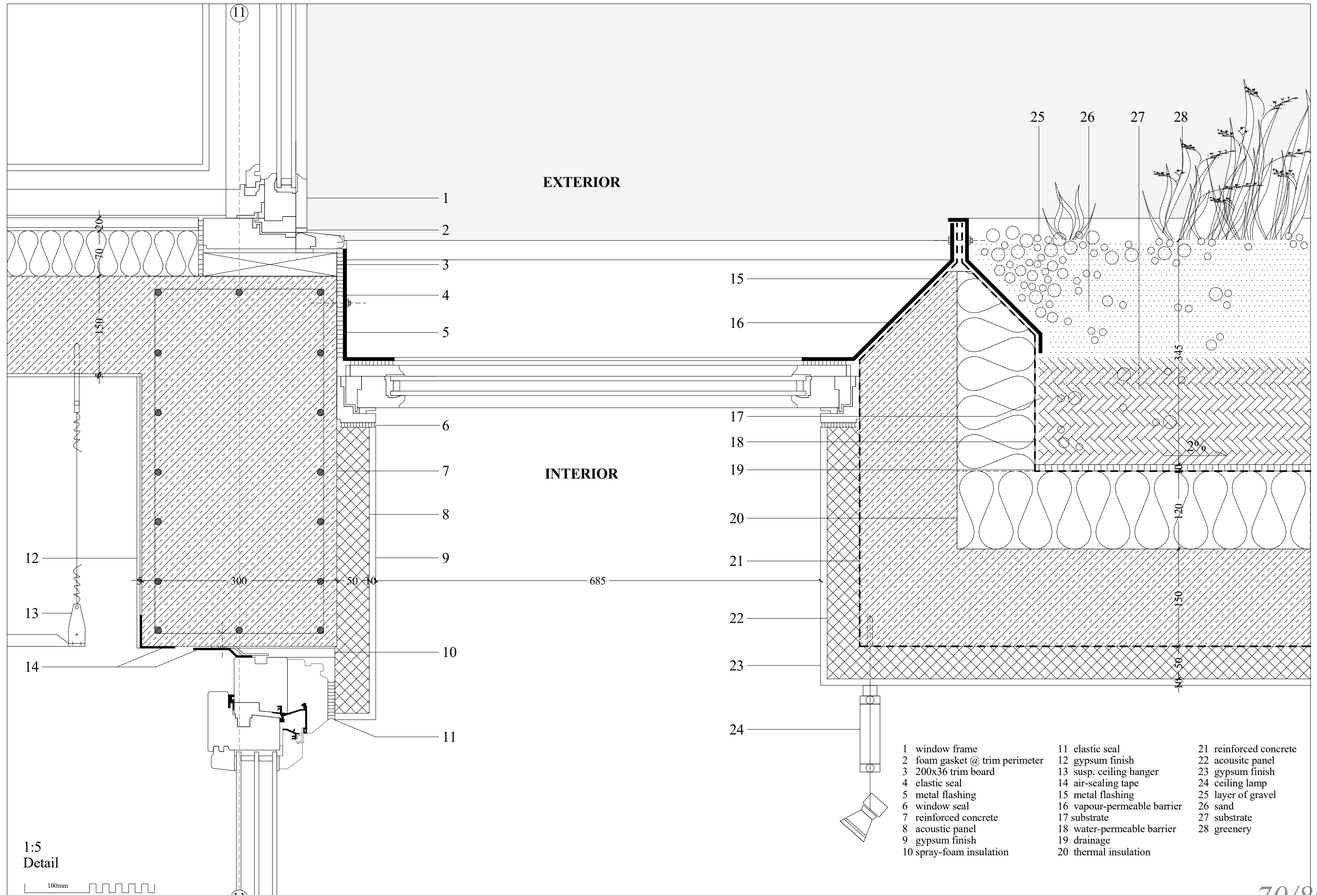
B1
1:200
1276 sqm



Detail

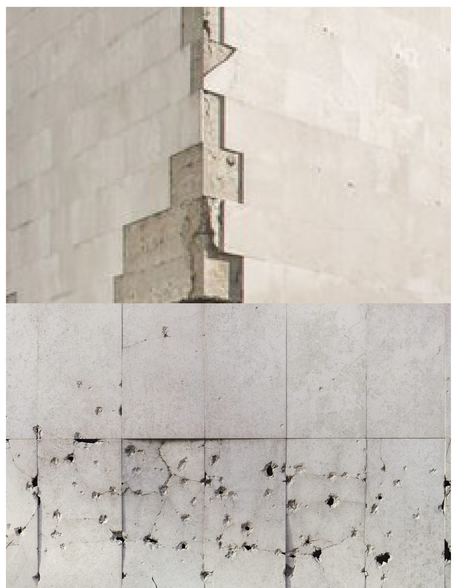
Connection of the original structure and the new extension





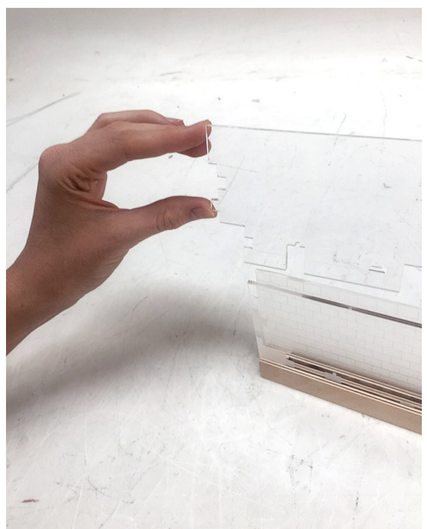
1 window frame
2 foam gasket @ trim perimeter
3 200x36 trim board
4 elastic seal
5 metal flashing
6 window seal
7 reinforced concrete
8 acoustic panel
9 gypsum finish
10 spray-foam insulation
11 elastic seal
12 gypsum finish
13 susp. ceiling hanger
14 air-sealing tape
15 metal flashing
16 vapour-permeable barrier
17 substrate
18 water-permeable barrier
19 drainage
20 thermal insulation
21 reinforced concrete
22 acousitc panel
23 gypsum finish
24 ceiling lamp
25 layer of gravel
26 sand
27 substrate
28 greenery

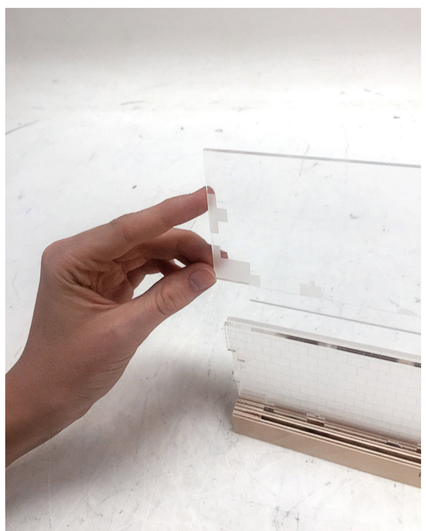
Detail
Facade Treatment and Preservation Strategy









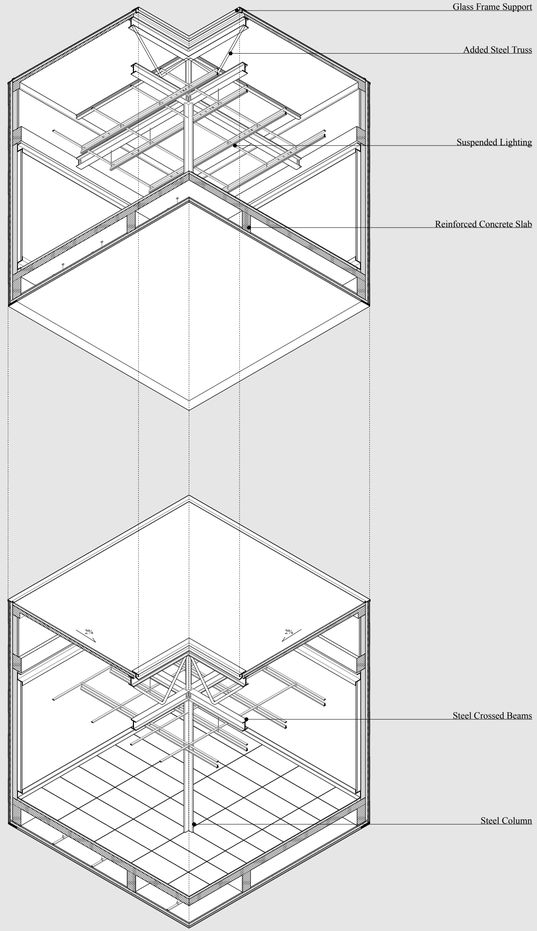


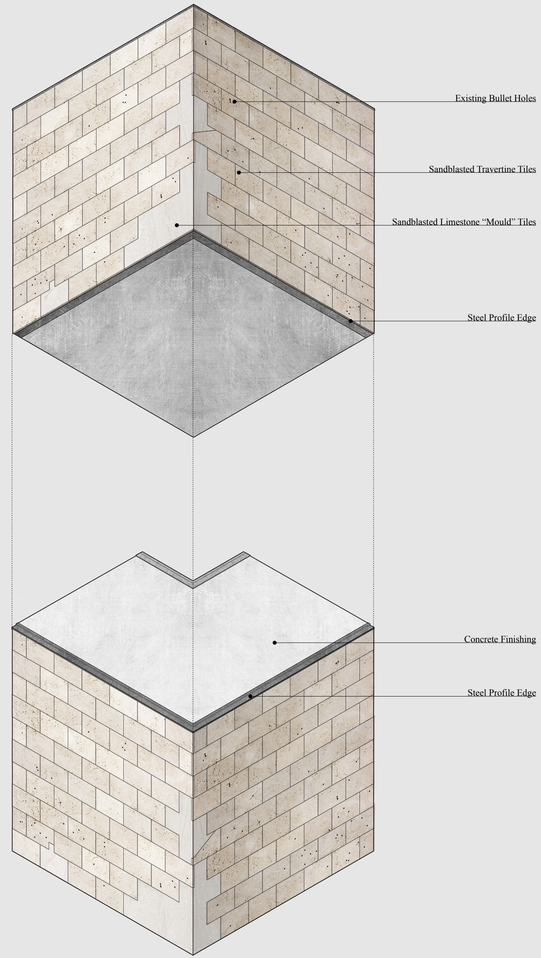
Detail

Facade Treatment and Preservation Strategy

Roof structure replacement





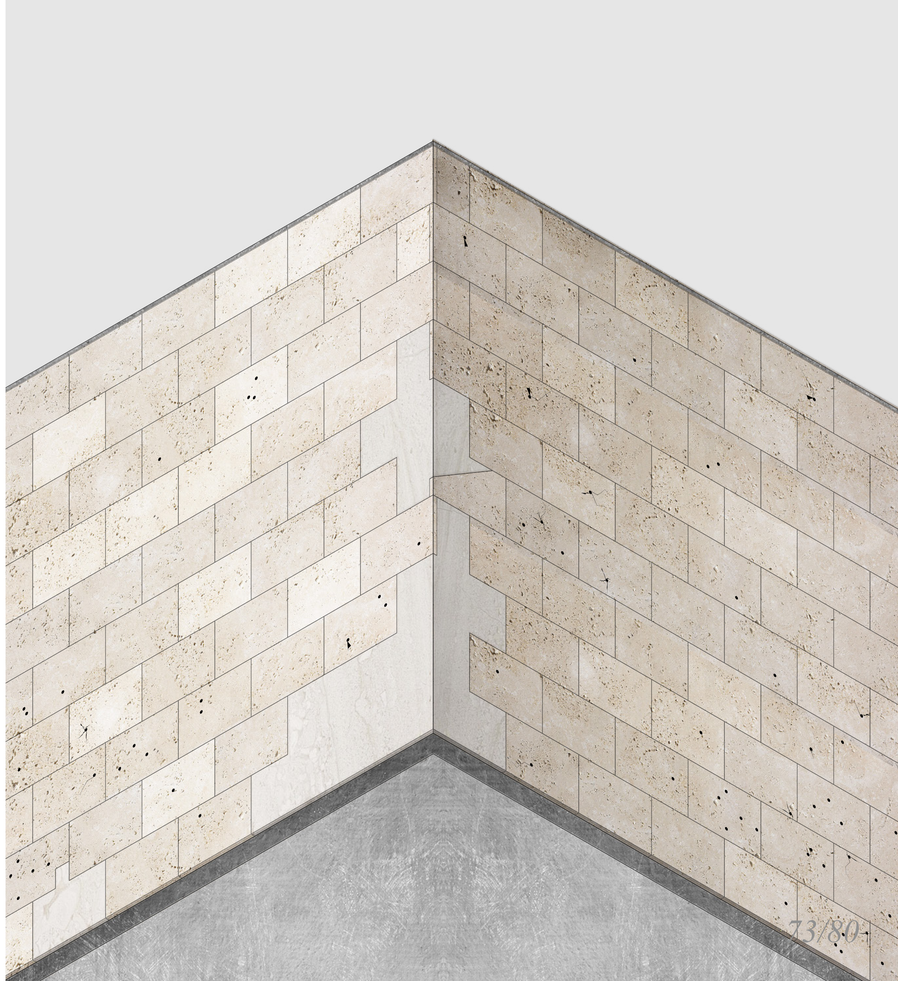


Detail

Materials for transformation: Limestone from local Quarry







Timeline

Coding and Re-coding



1945 Founding
Museum of National Liberation

1950 New Name
Museum of the People's Revolution of BiH



1966 Sarajevo, BiH
Historical Museum
Boris Magaš

New Building
New Name

SIEGE OF SARAJEVO

1950 1960 1970 1980 1990 2000 2010 2020 +++ +++ +++ +++ +++



1956 New Location
Sarajevo City Hall







2012 National Heritage
National Monument
Remaining Active



2017 Post-war Refurbishment
New Program

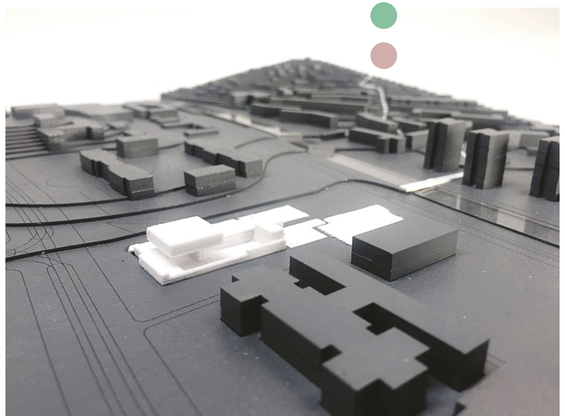


2027 Topography
Series of Instalations



Conncetion to the topography

Series of interventions in landscape





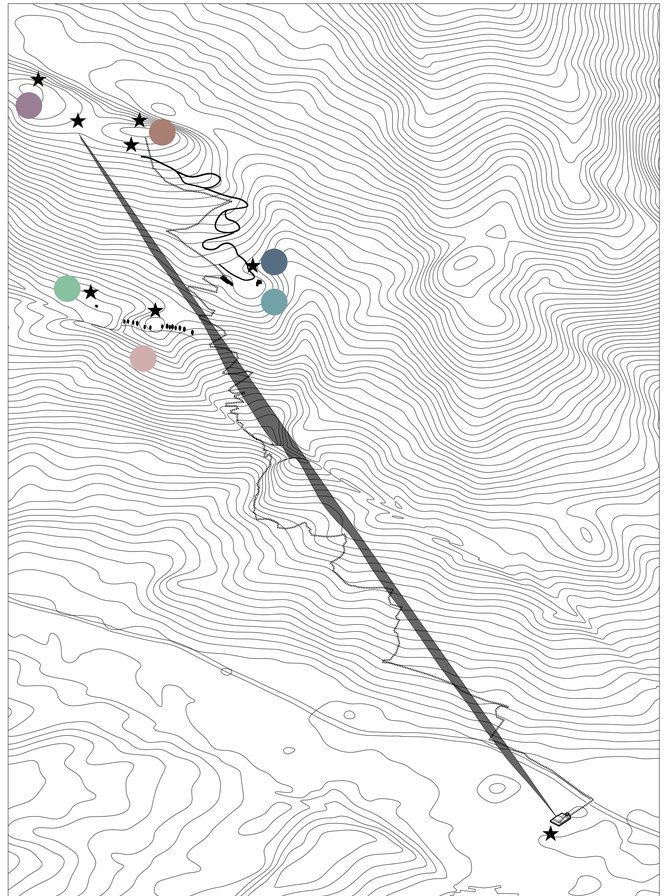














“

I remember shelling during the winter and then, one night the clouds cleared out.
Before, I kept looking at my feet or kept lookout for snipers. Suddenly I saw the starry sky for the first time in three months. This view and crude realisation that it was still there brought me an inexplicable comfort, and this feeling returns to me every time I see the sky until today..

”

| Nihad Cengić, January 2017

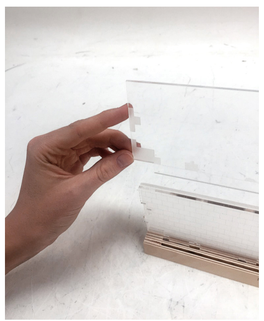
Drawing
Siegeline Veil

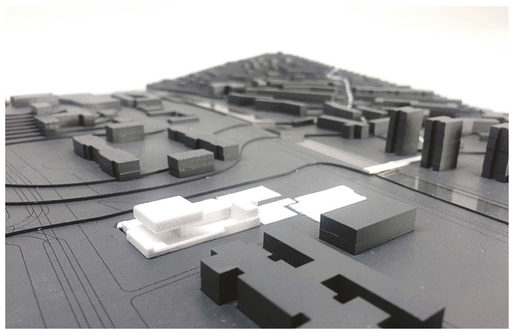


Model of Historical Museum of BiH
scale 1:50



Process
Products








thank you!

