



- MOUNTAINSCAPES -
towards another interpretation of design

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ACT 2 - Sarajevo, a City Profile

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ACT 6 - Film as a Method: Fundamentals

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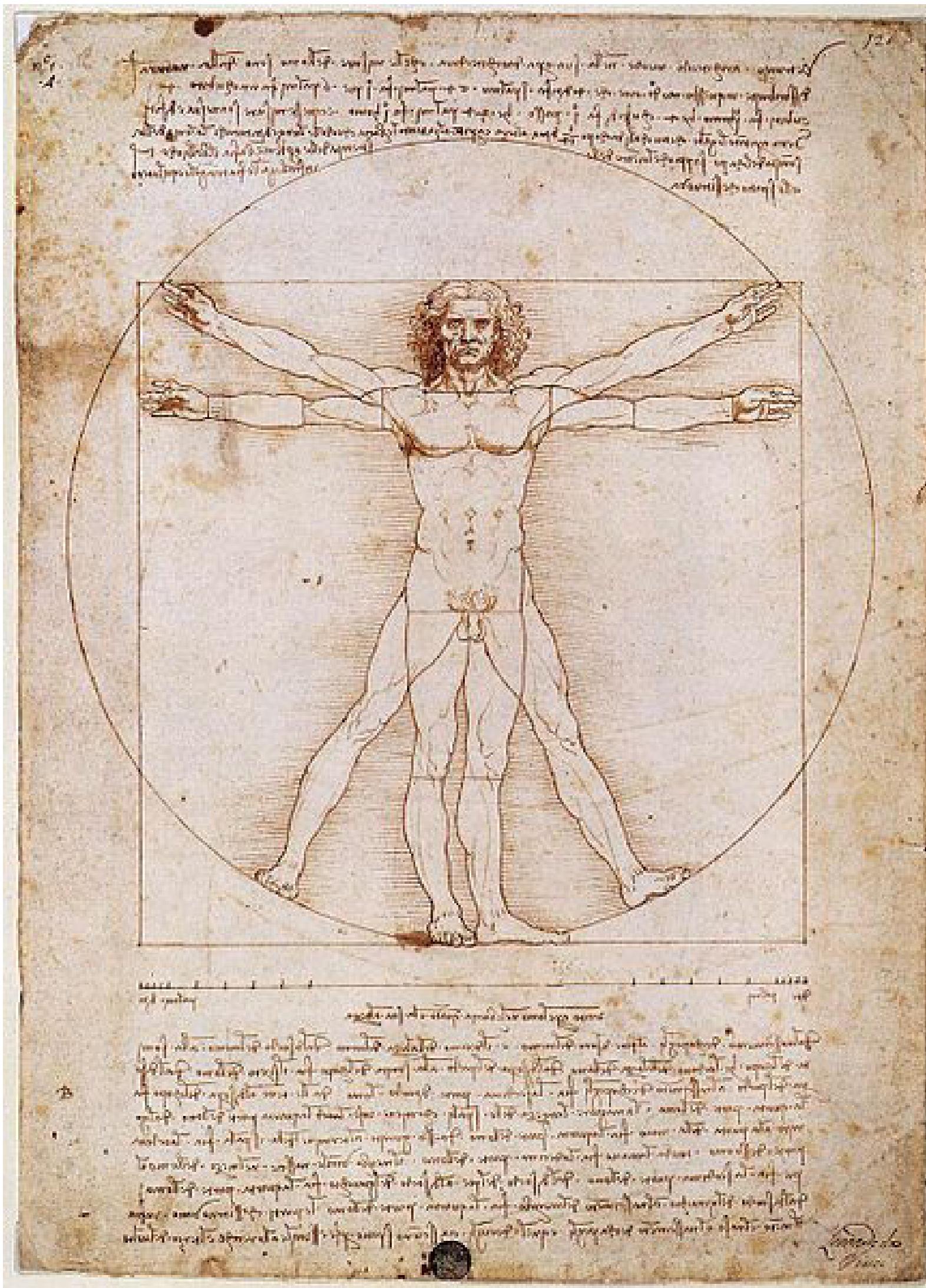
ACT 8 - Reading and writing the film: The making of

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ACT 1

Introduction: Thoughts on Space



Role of the architect

Fundamental principles:

Space should be considered *heterarchical*

Space is *lived* space

Material Space + Mental Space = *Lived Space*
(real space) (imagined space) (final perceived space)

based on the spatial triad model of Lefebvre.

“To properly reclaim and improve sites, the first and, perhaps, only thing we need to learn is how to look at them from a different point of view: we need to learn how to *read* and *write* them.”

- Sebastian Marot

ACT 2

Sarajevo, a city profile



Research Atlas



Ottoman rule



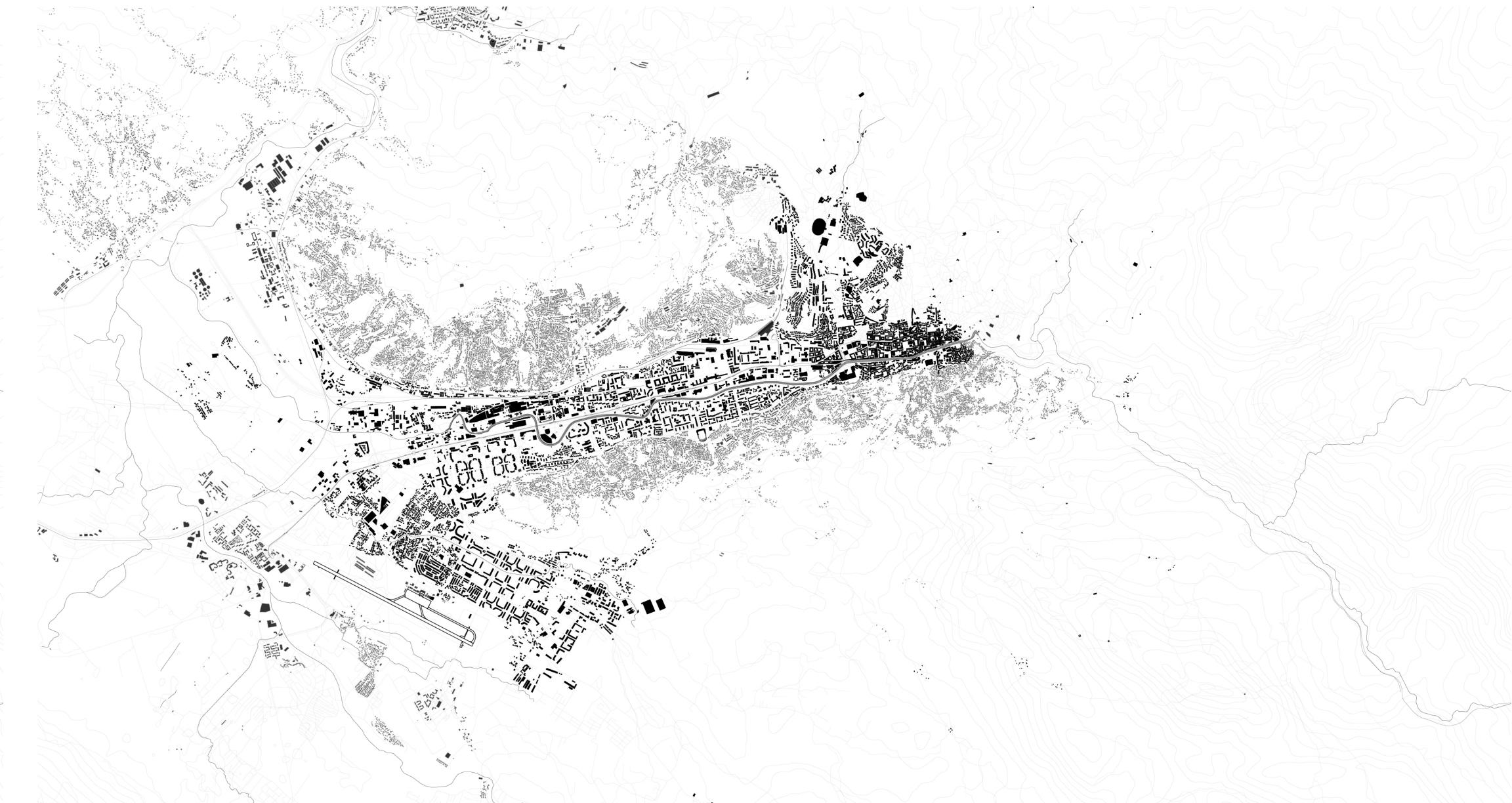
Tito's federal project

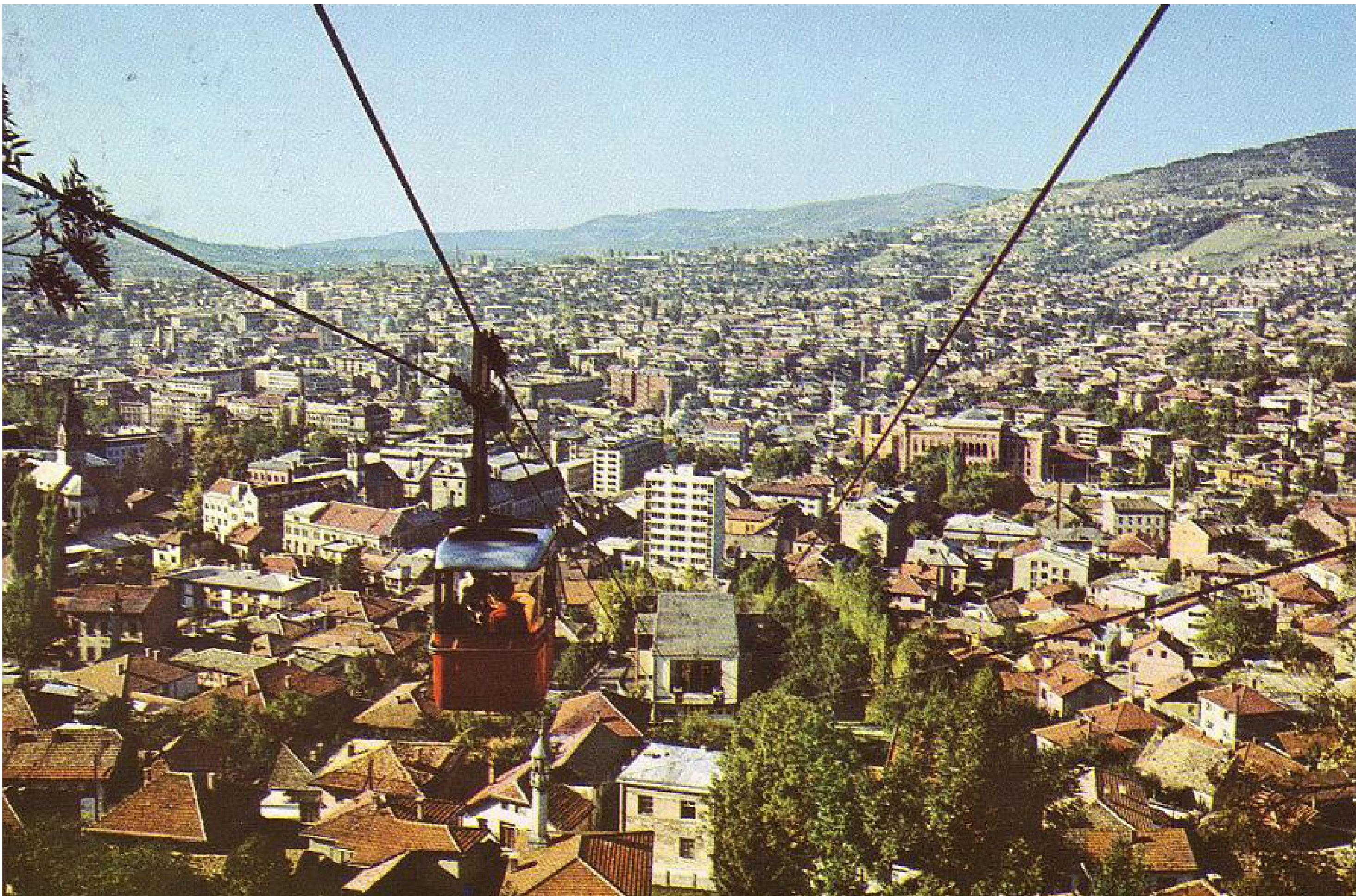


Austro-Hungarian period

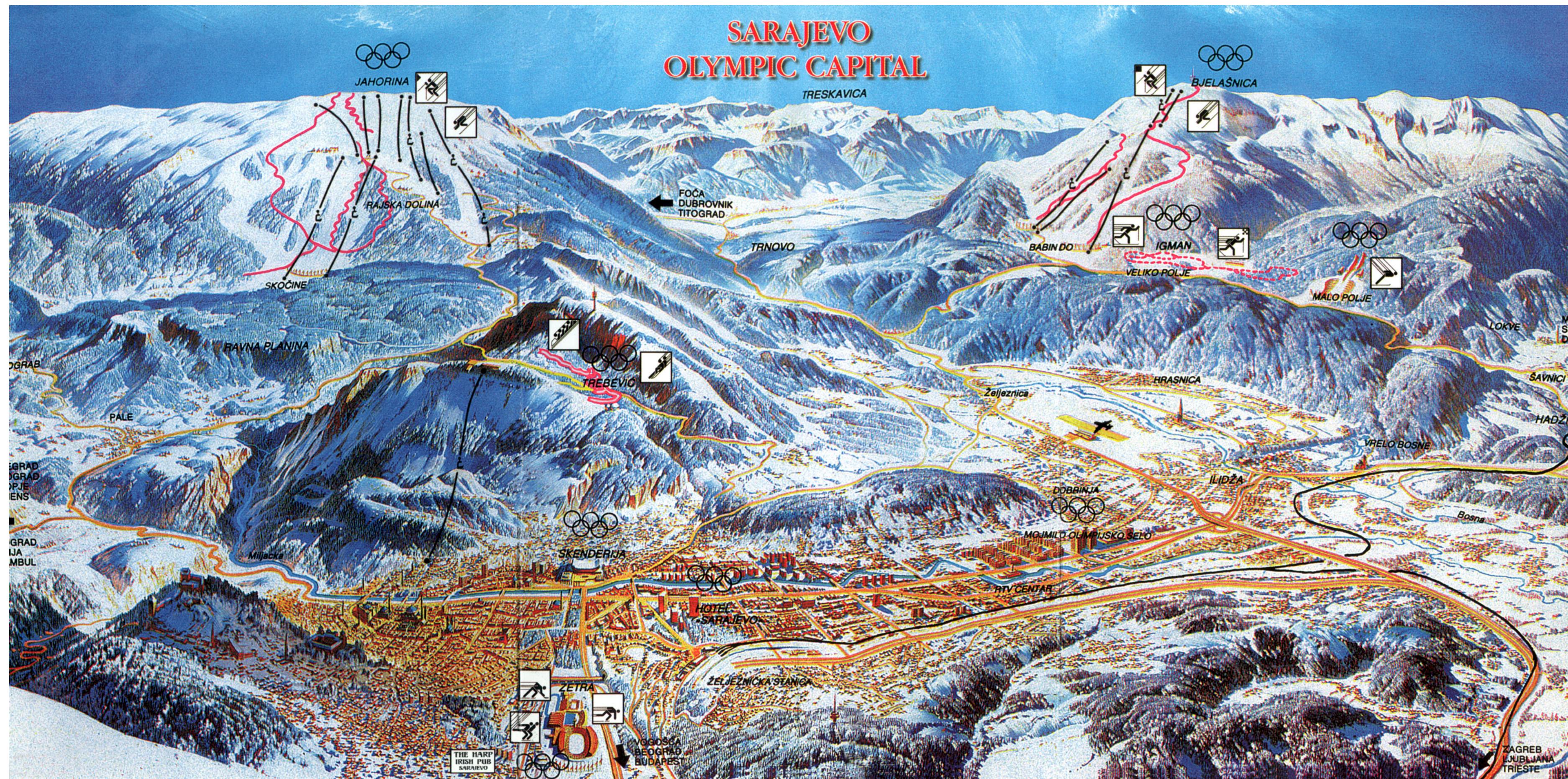


Olympic redefinition

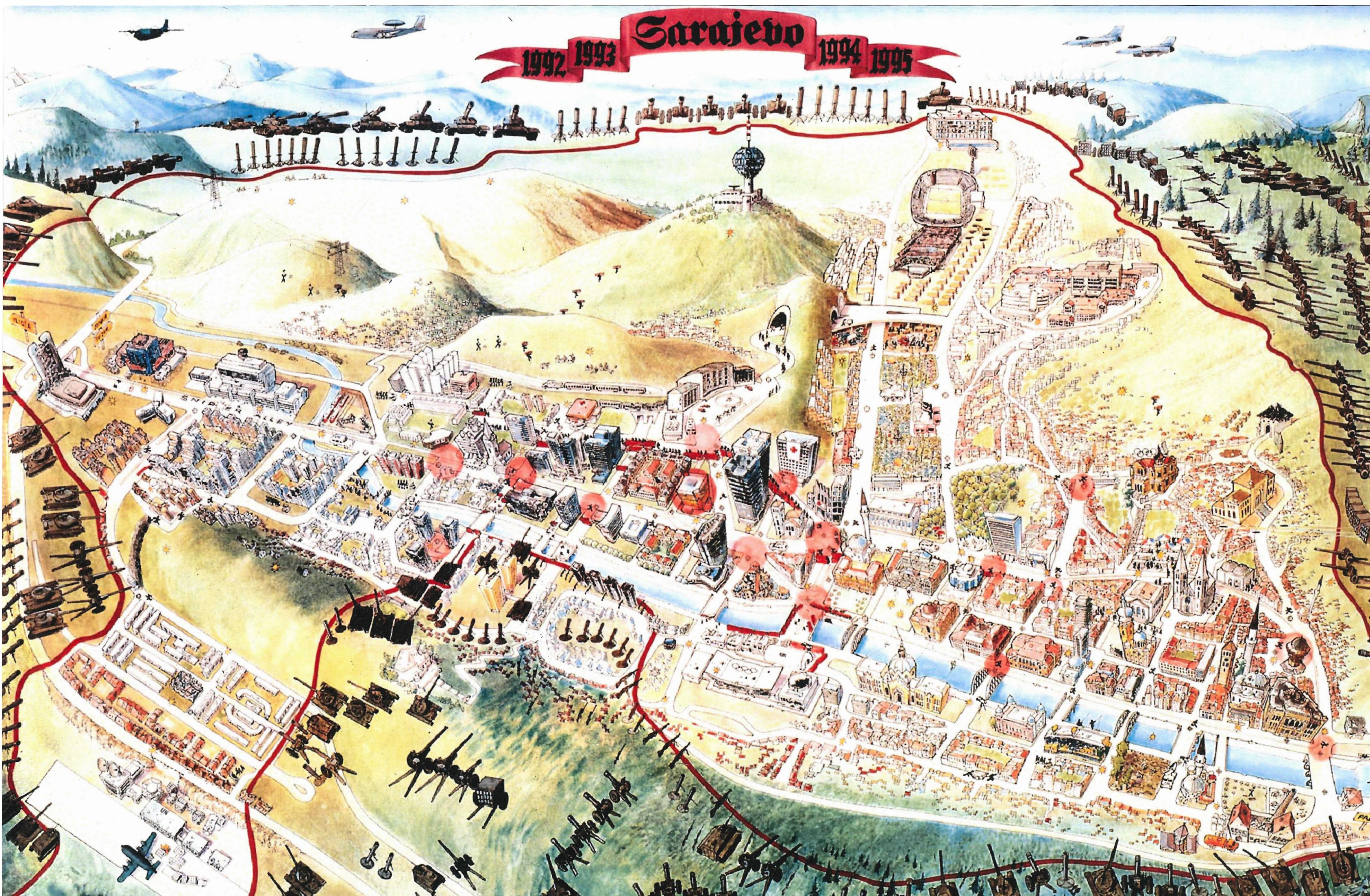




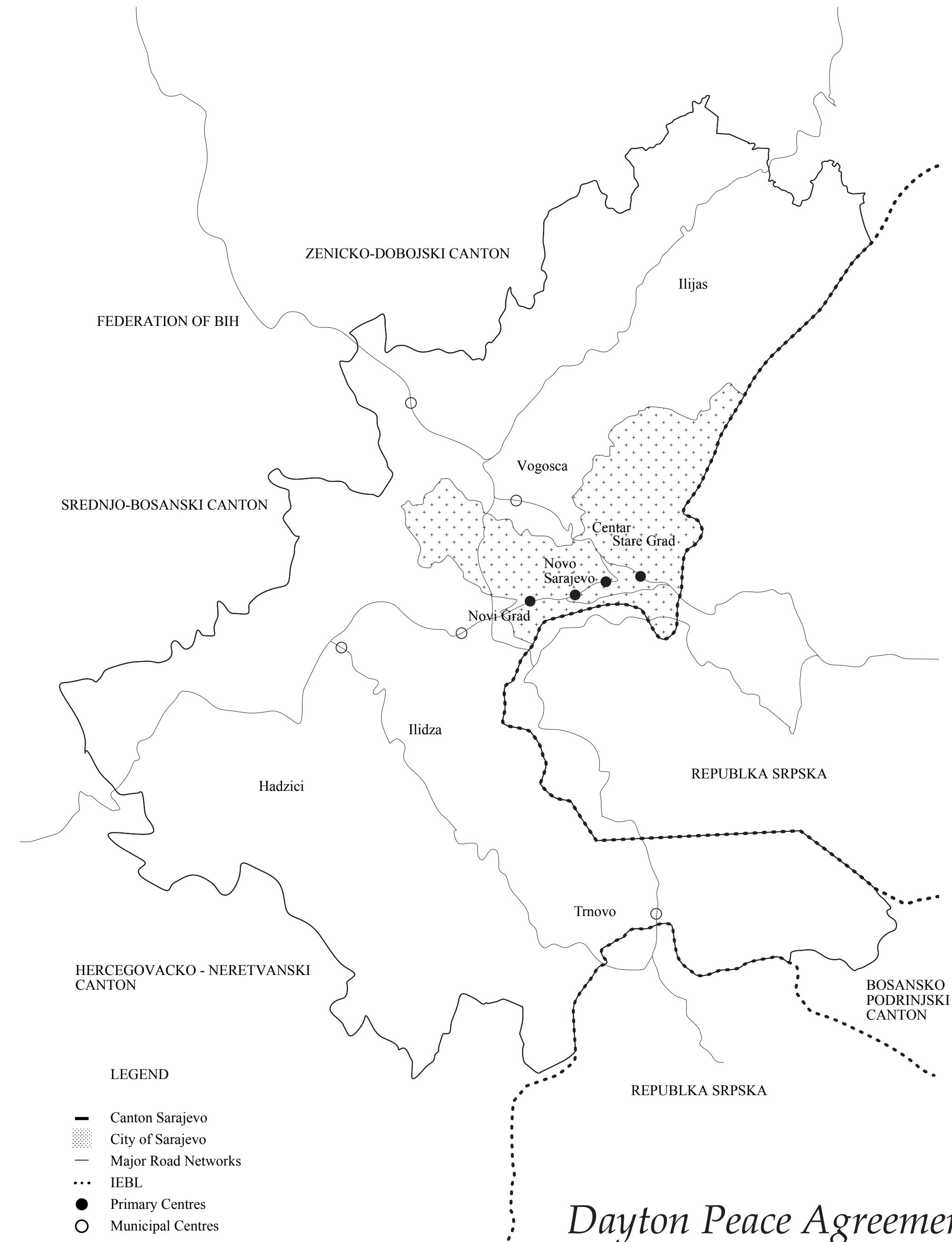
Cablecar Mt. Trebevic, constructed in 1959



Sarajevo Olympic Capital, 1984



Sarajevo during the Siege, 1992 - 1995



IEBL
Dayton Peace Agreement 1995



*Urban void after the war
the heritage of the strong bond between the city and their mountain was destroyed.*

Urban void

Urban voids are all areas in a city, whose functions and designs have not yet been decided upon conclusively. These may be reserve areas, fallow land, distance spaces, vacant buildings, polluted or unused properties. All these areas do not fulfil any concrete function in the urban system.

ACT 3

The role of the architect



Post-war Sarajevo - Sarajevo today

3 principles as defined by Lebbeus Woods:

The First Principle:

Restore what has been lost to its pre-war condition.

The Second Principle:

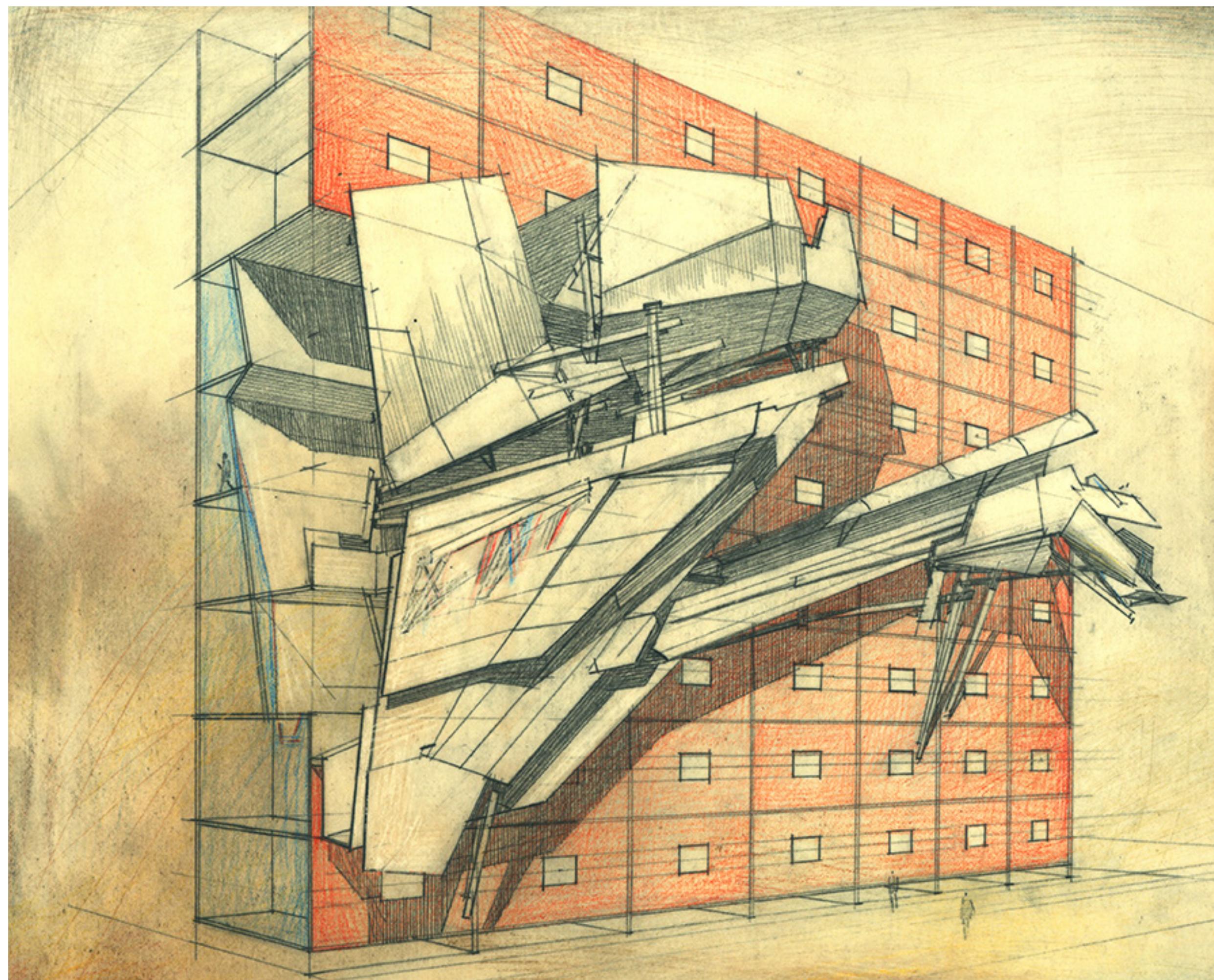
Demolish the damaged and destroyed buildings and build something entirely new.

The Third Principle:

The post-war city must create the new from the damaged old.

Freespace

Freespaces are difficult to occupy, and require inventiveness in order to become habitable. They are not predesigned, predetermined, predictable, or predictive. The freespaces are, at their inception, useless and meaningless spaces. They become useful and acquire meaning only as they are inhabited. Who inhabits freespaces? The people of crisis. Who owns freespaces? Those who make them their own.



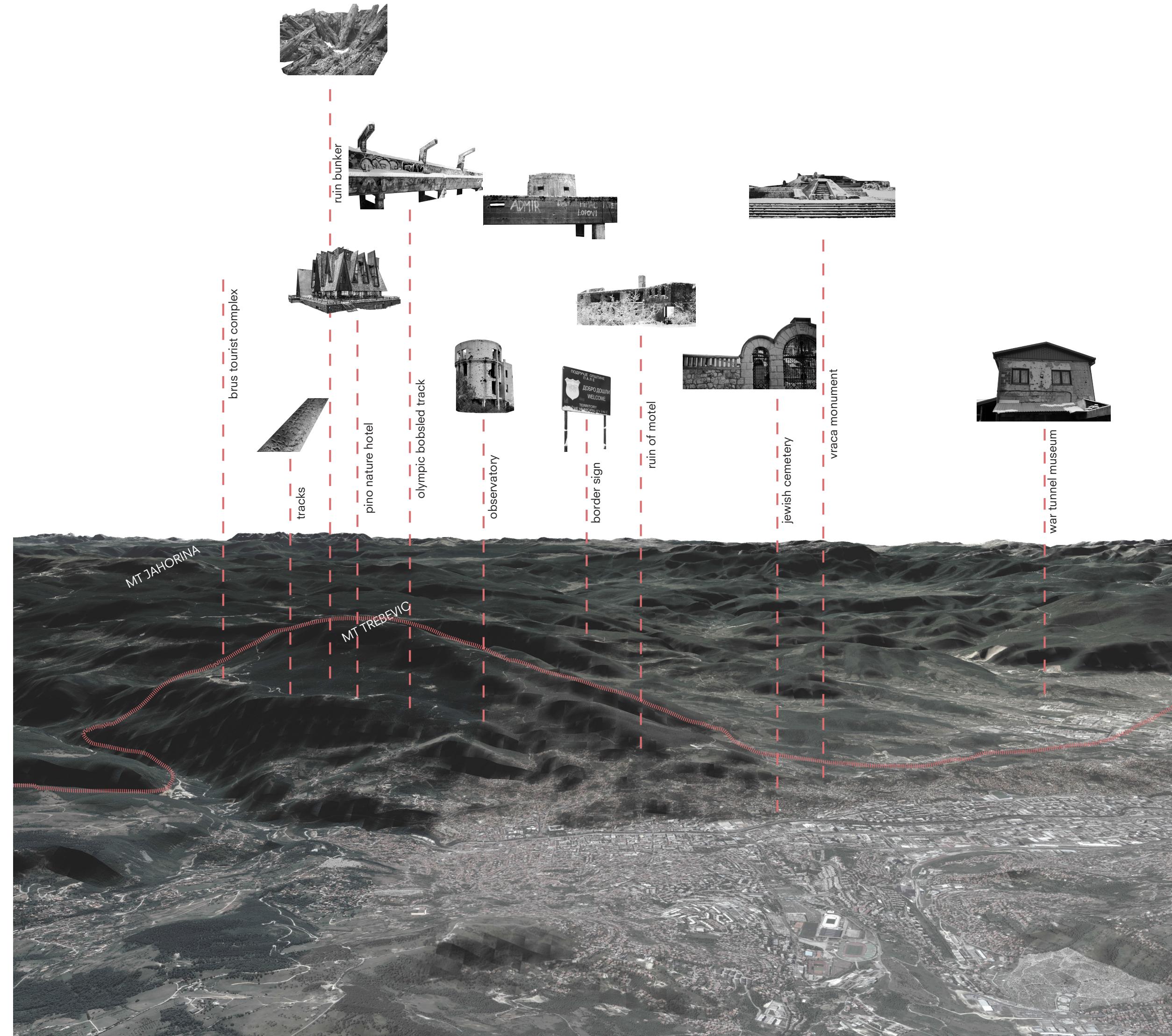
Radical Reconstruction
drawing by Lebbeus Woods

ACT 4

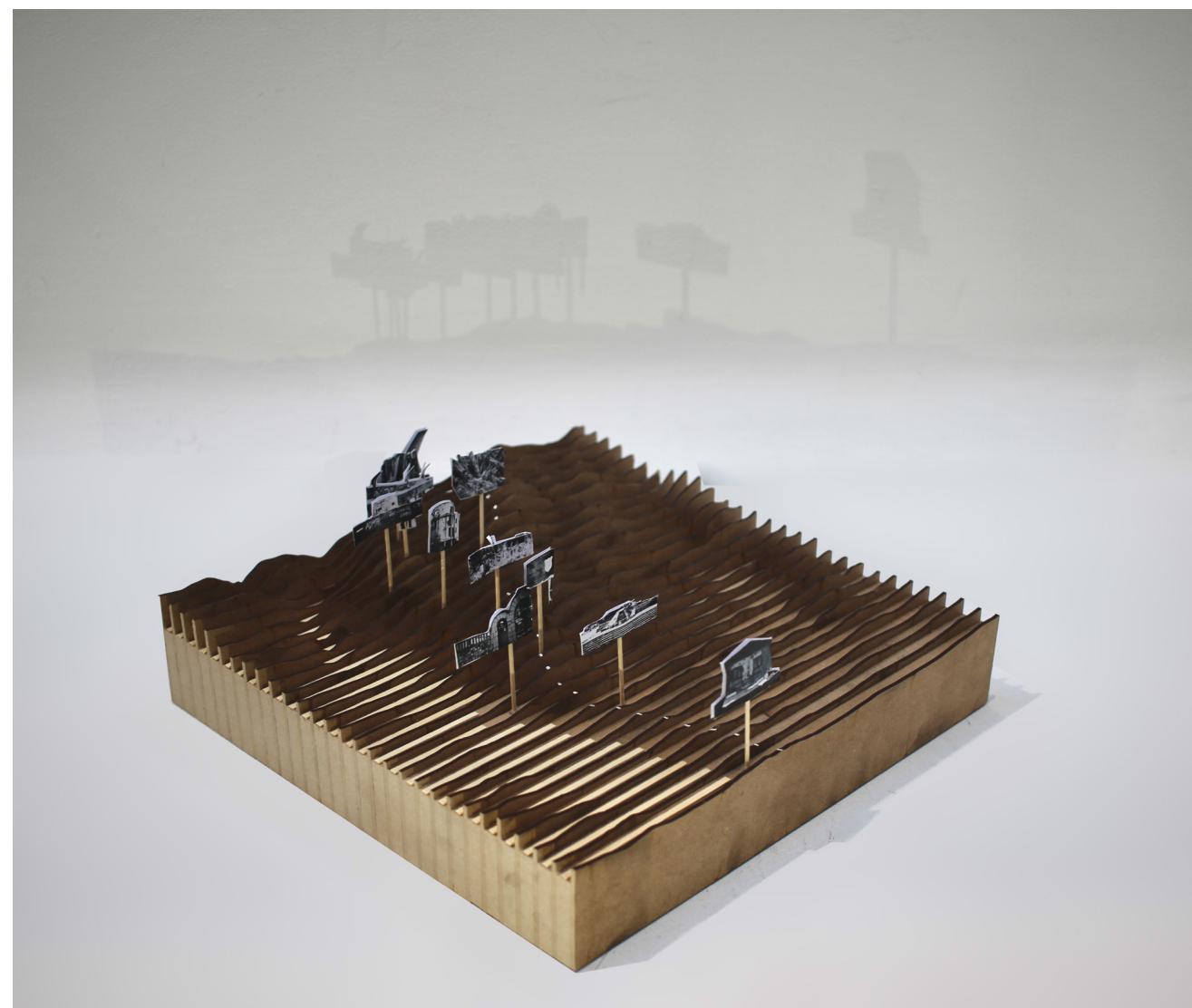
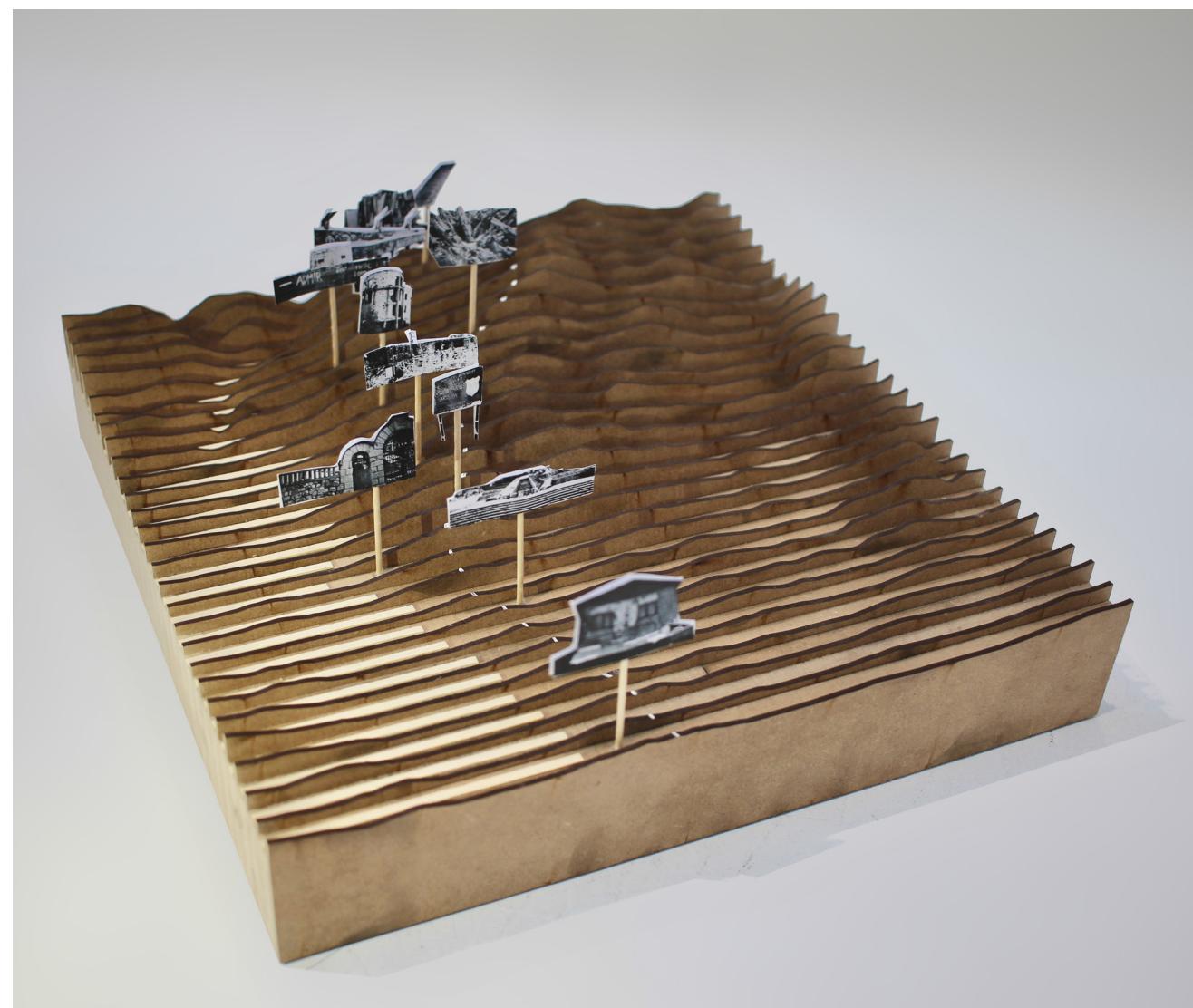
Field observations



*3 Site Visits
Different Seasons*



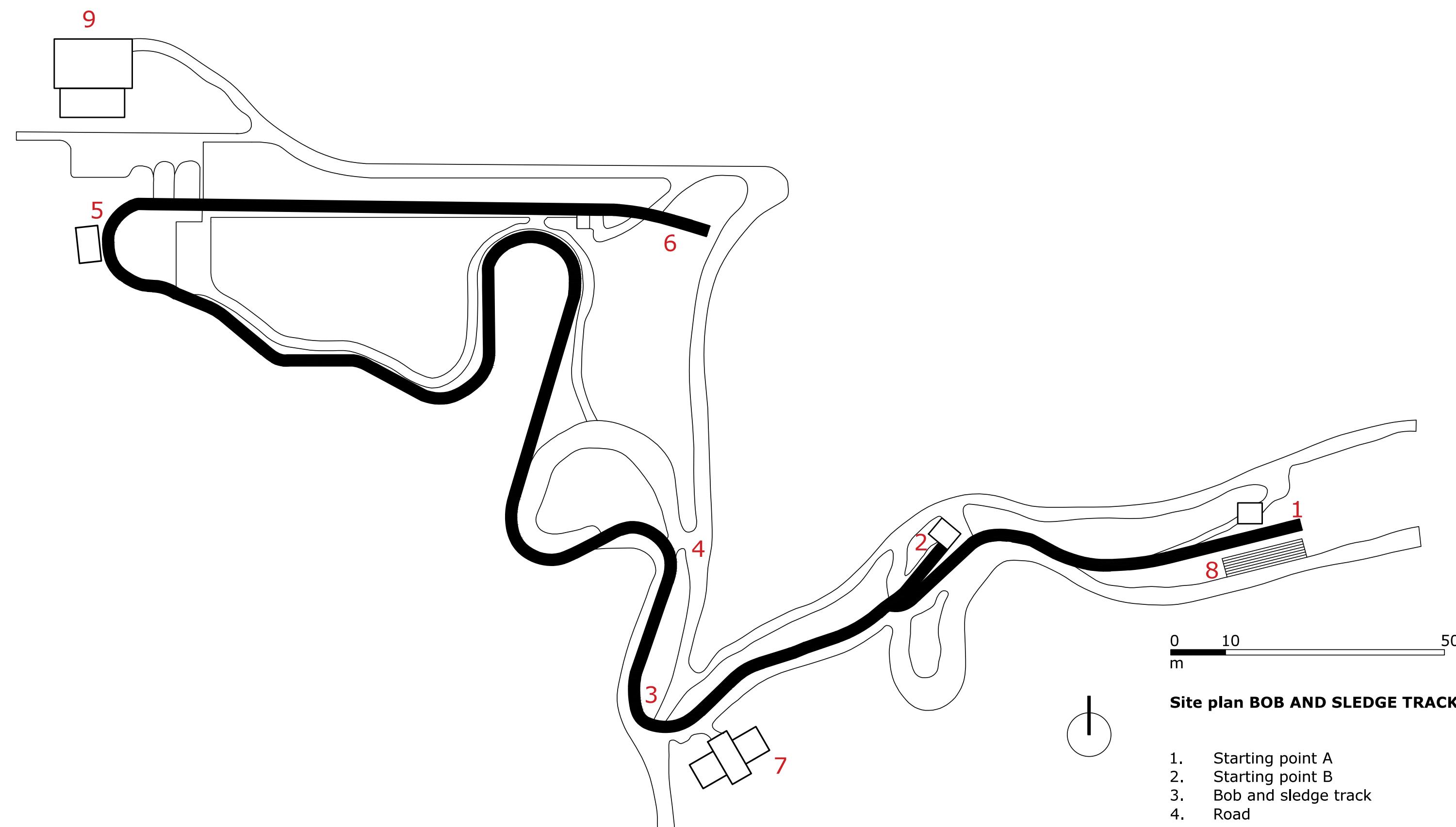
Mapping the Mountain



Mapping the Mountain



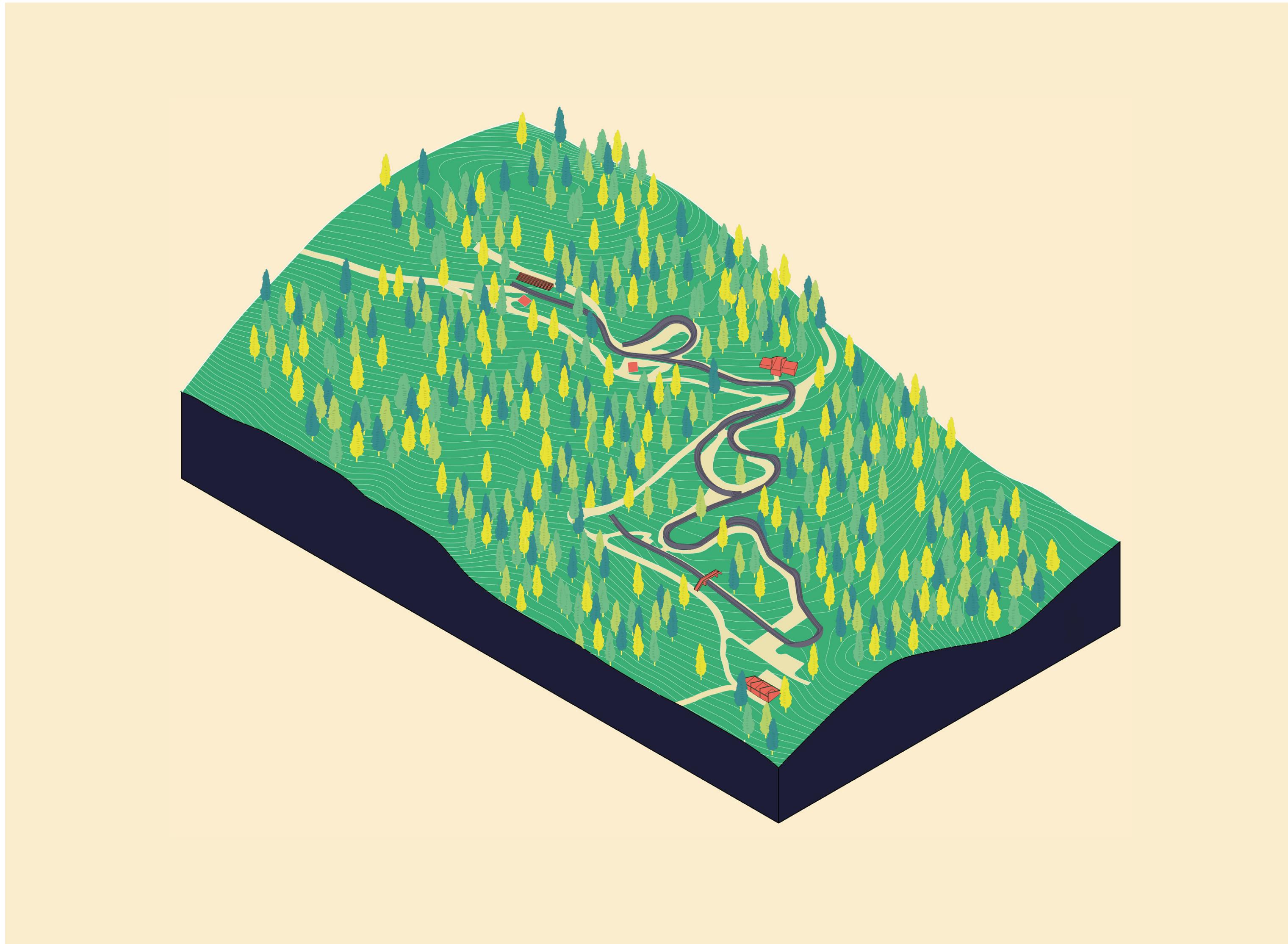
The Bobsleigh Track



Site Plan



Bobsleigh Track - top view



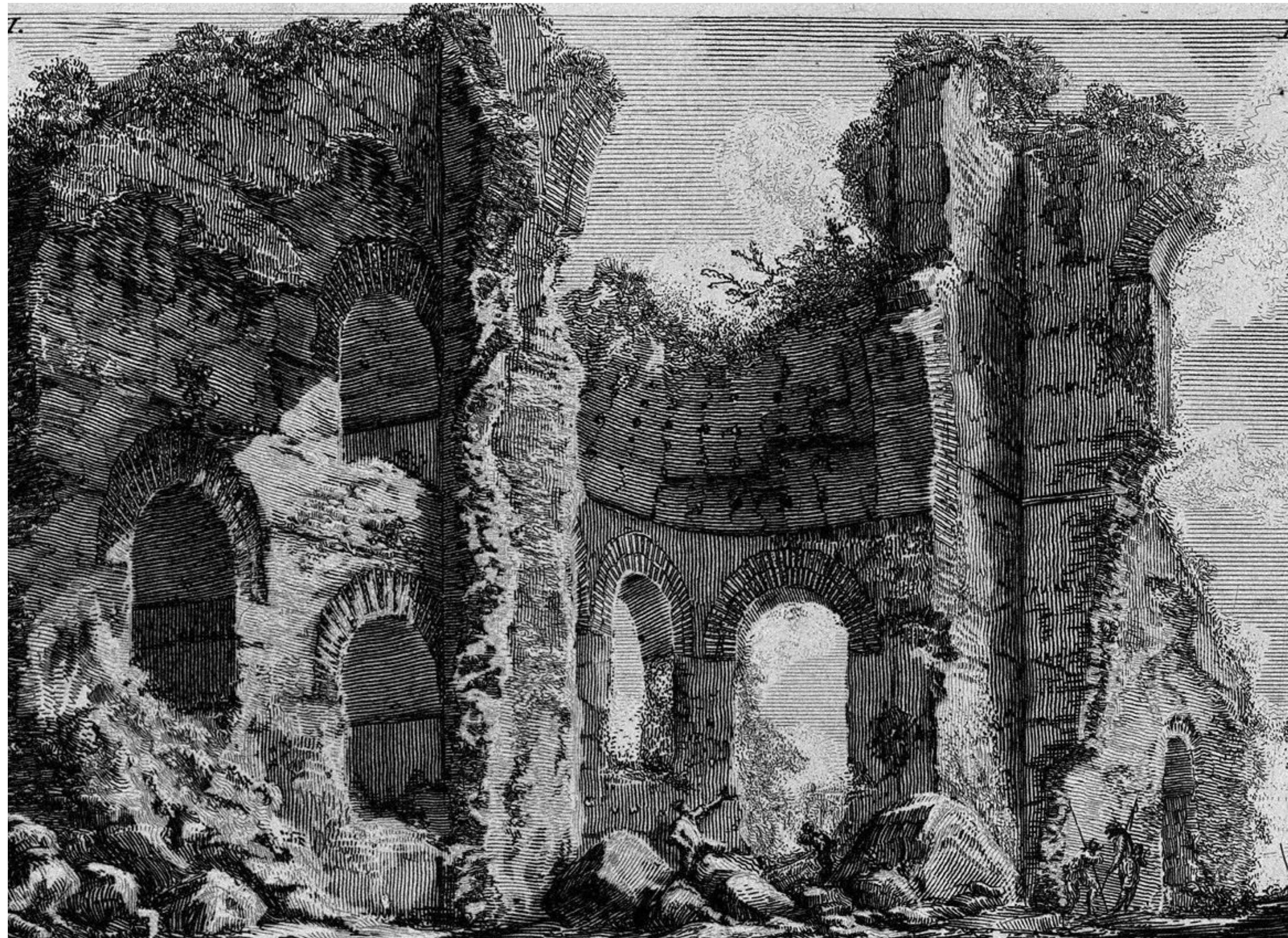
Axonometric drawing of Bobsleigh Track today



Ongoing re-appropriation process

ACT 5

Towards another interpretation of design



Beauty of decay
etching ancient ruin by Piranesi

“Architecture until now: has, as a ‘closed form,’ not accepting changes in the mode of life, and becomes obsolete before it is even realized, it will be antique before it is completed, for it is based on the Closed Form.

The *Open Form*, unlike the Closed Form, does not exclude the energy of the client’s initiative but on contrary treats it as a basic, organic, and inseparable component element. Space is to be shaped by the inhabitants, forms should emerge spontaneously as an effect of human activity.”

- Oskar Hansen (1959). Open Form Manifesto.

ACT 6

Film as a method: fundamentals

“Experiencing a space is a dialogue, a kind of exchange – I place myself in the space and the space settles in me. This identification of physical and mental space is intuitively grasped by writers and film directors (and not so by architects).”

– Juhani Pallasmaa

Fundamental Elements of Architectural Design

Conceptual Elements
(primary elements of design)

Physical Elements
(real conditions for final appearance)

Relational Elements
(organizational elements)

Fundamental Elements of Filmmaking

Descriptive counterpart - what to shoot?

Narrative
Limits: imaginary world

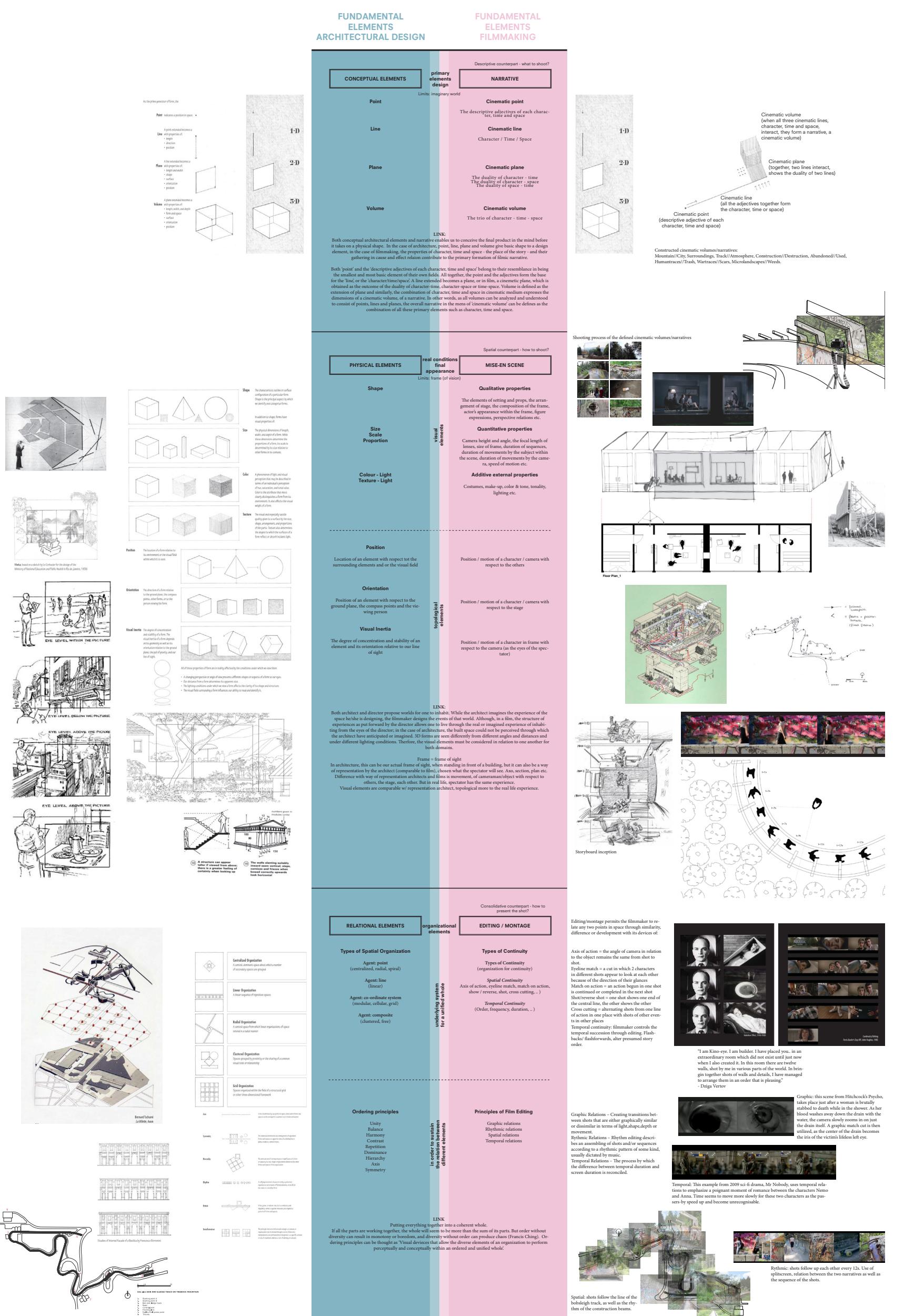
Spatial counterpart - how to shoot?

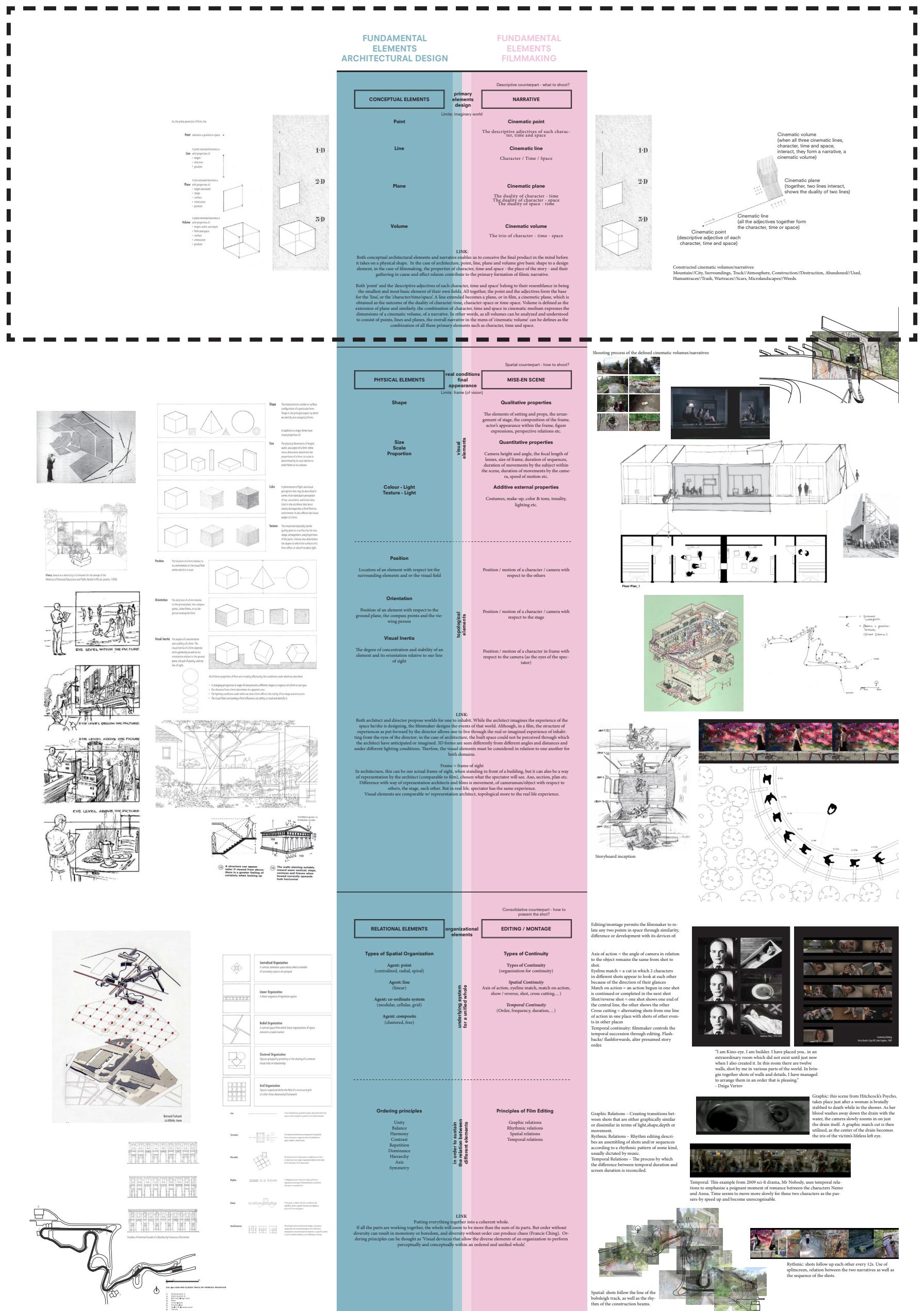
Mise-en Scene
Limits: frame

Consolidative counterpart - how to present the shot?

Montage / Editing

*Fundamental Elements
Architectural design // Filmmaking*





FUNDAMENTAL ELEMENTS ARCHITECTURAL DESIGN

CONCEPTUAL ELEMENTS

Point

Line

Plane

Volume

primary
elements
design

Limits: imaginary world

FUNDAMENTAL ELEMENTS FILMMAKING

Descriptive counterpart - what to shoot?

NARRATIVE

Cinematic point

The descriptive adjectives of each character, time and space

Cinematic line

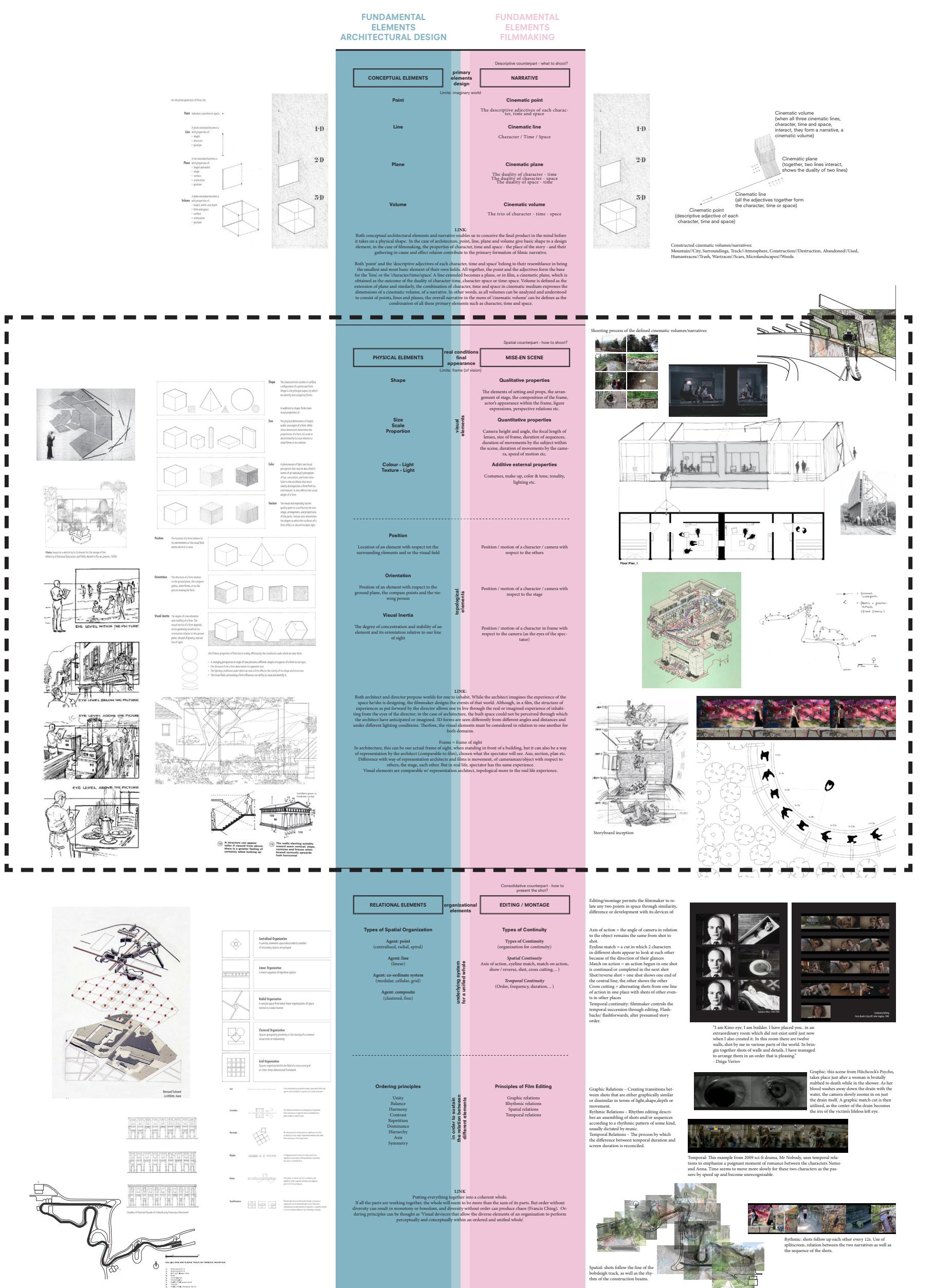
Character / Time / Space

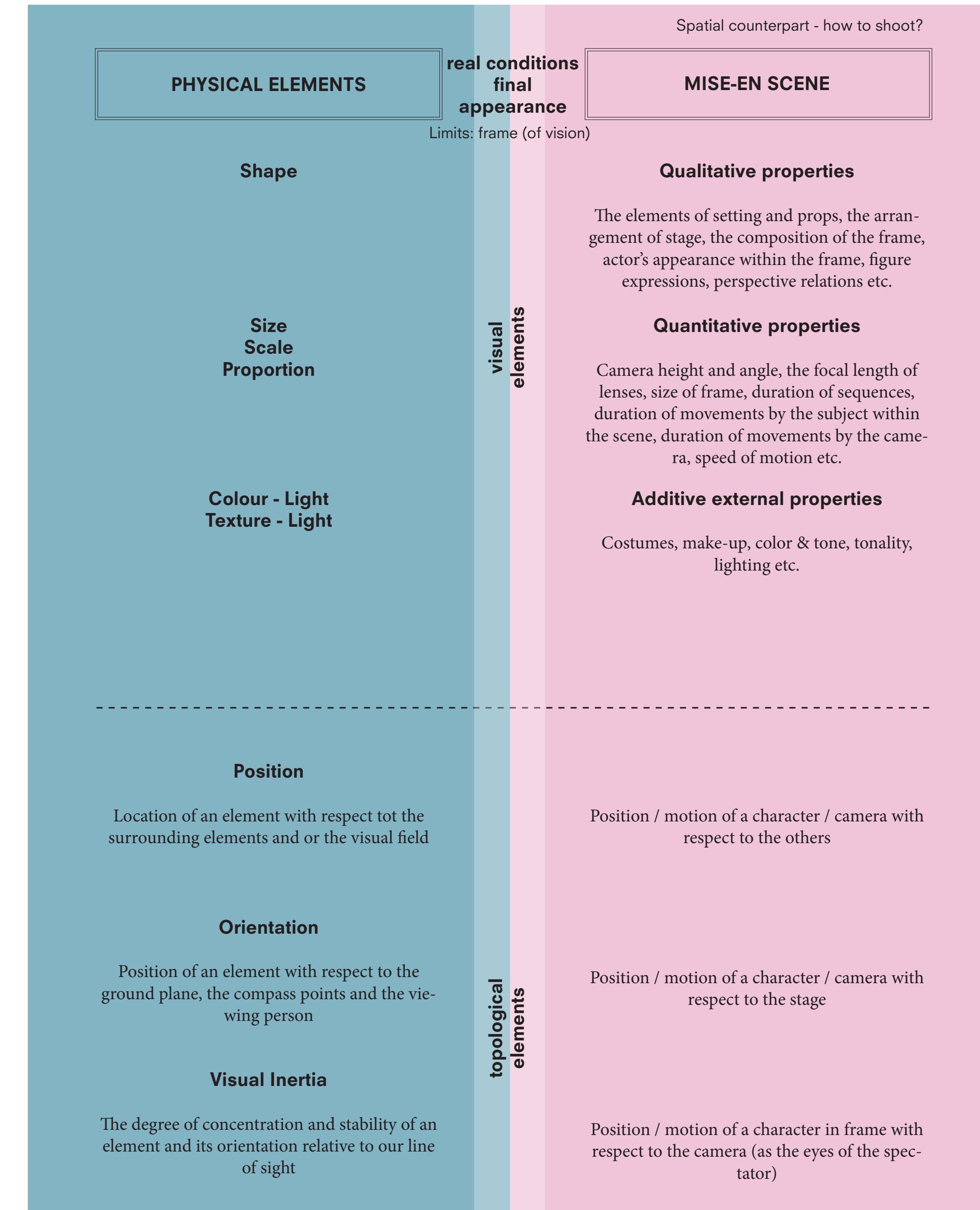
Cinematic plane

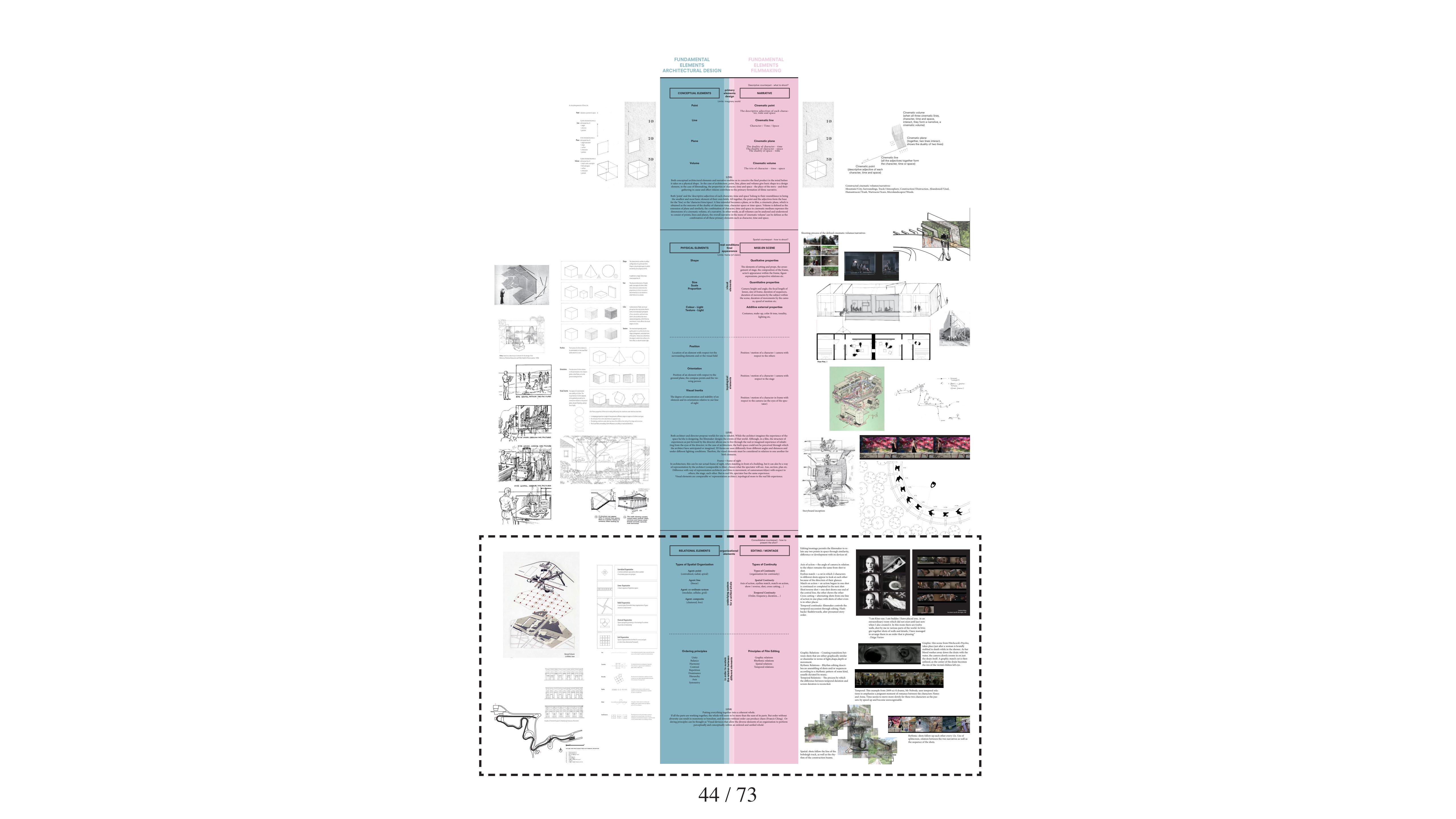
The duality of character - time
The duality of character - space
The duality of space - time

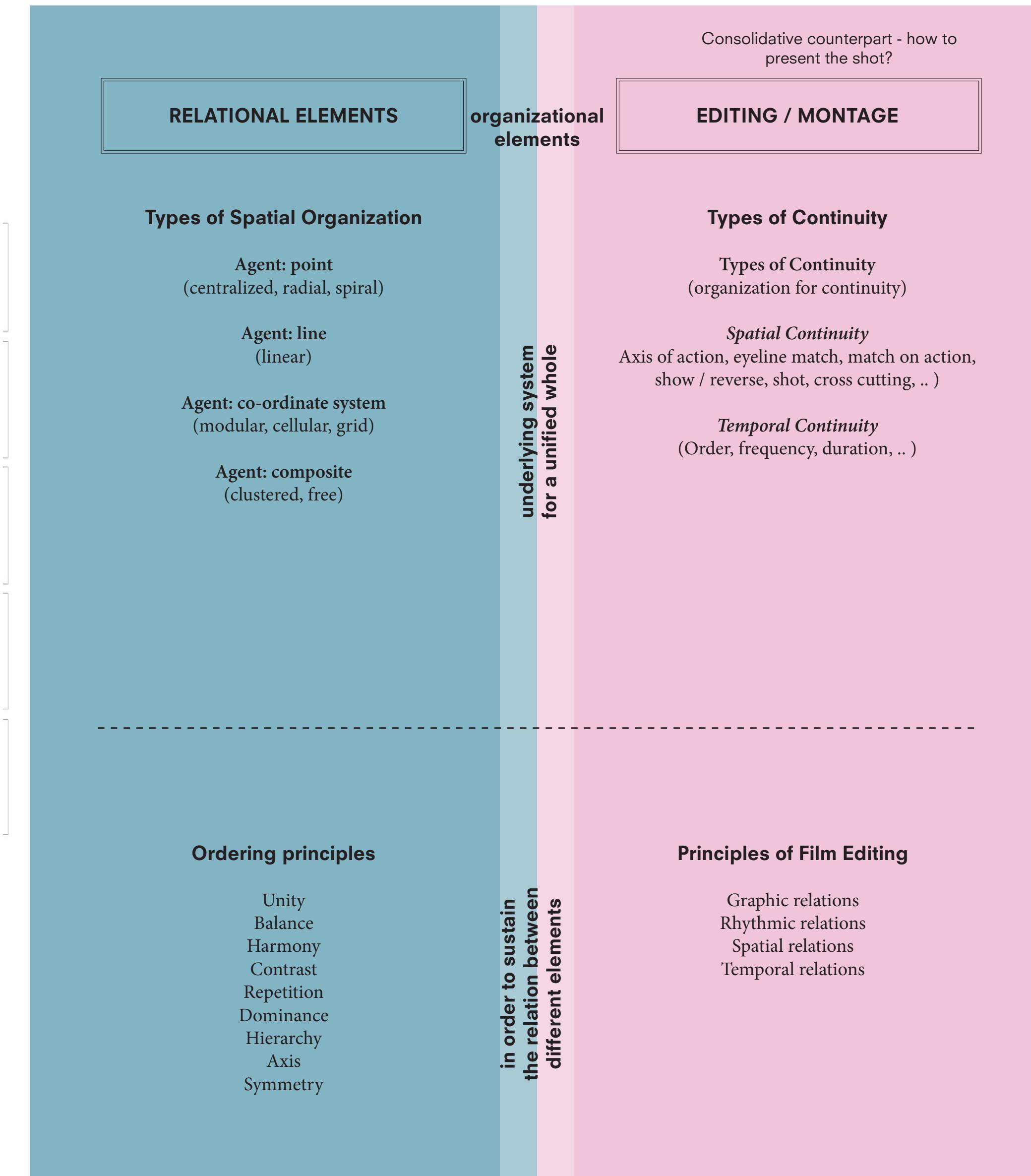
Cinematic volume

The trio of character - time - space







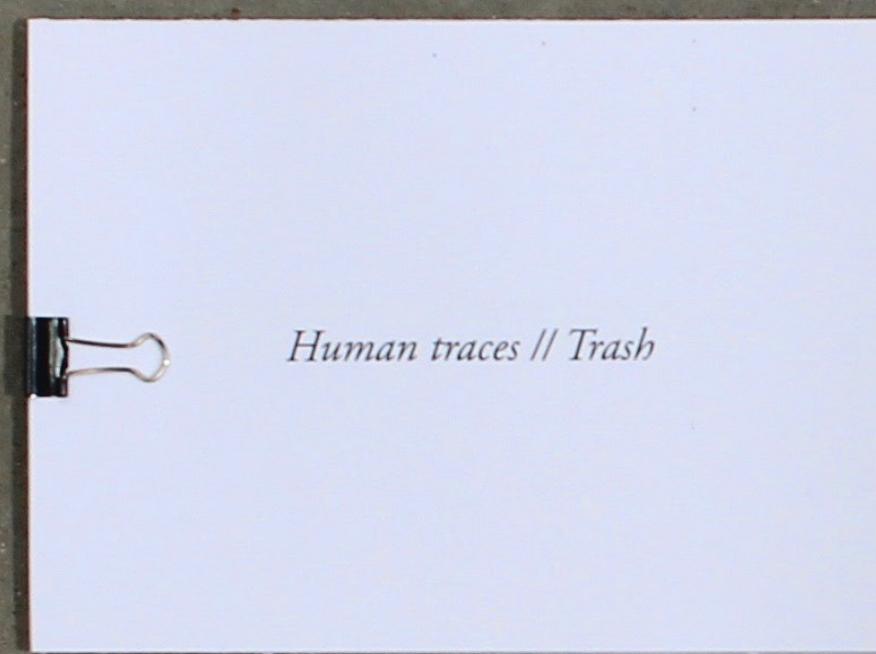
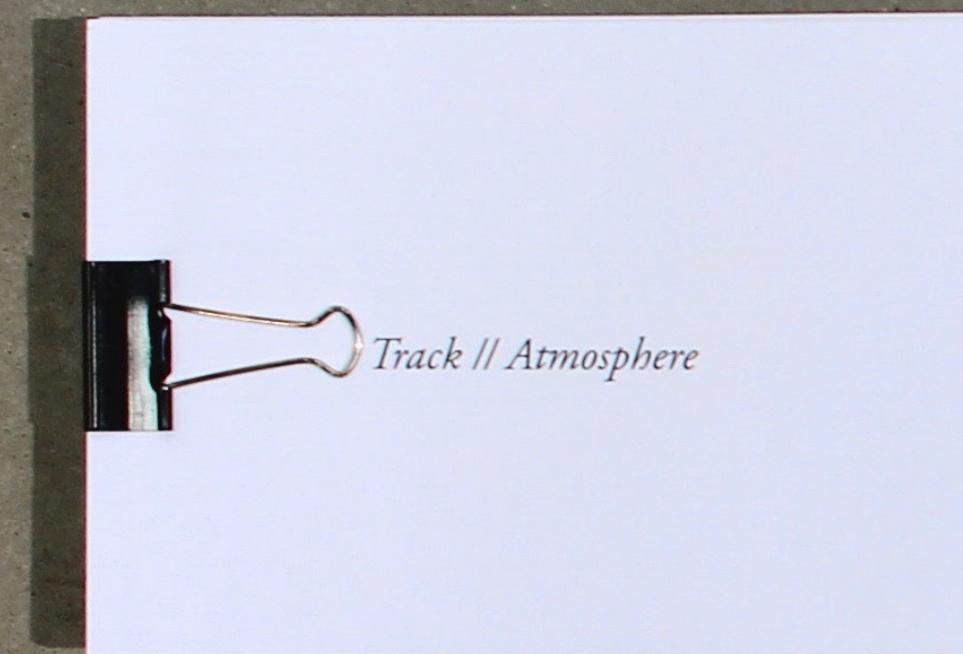
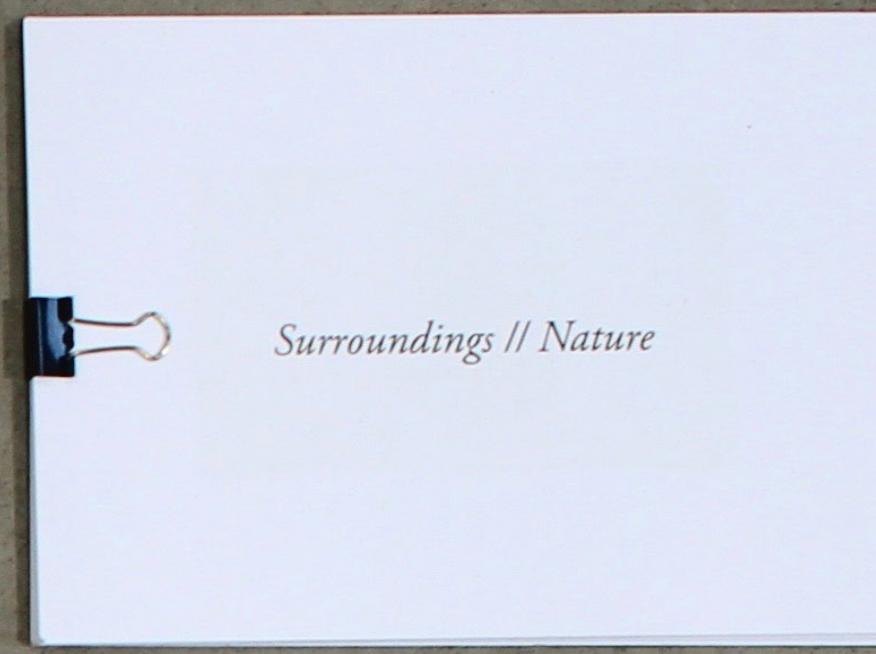
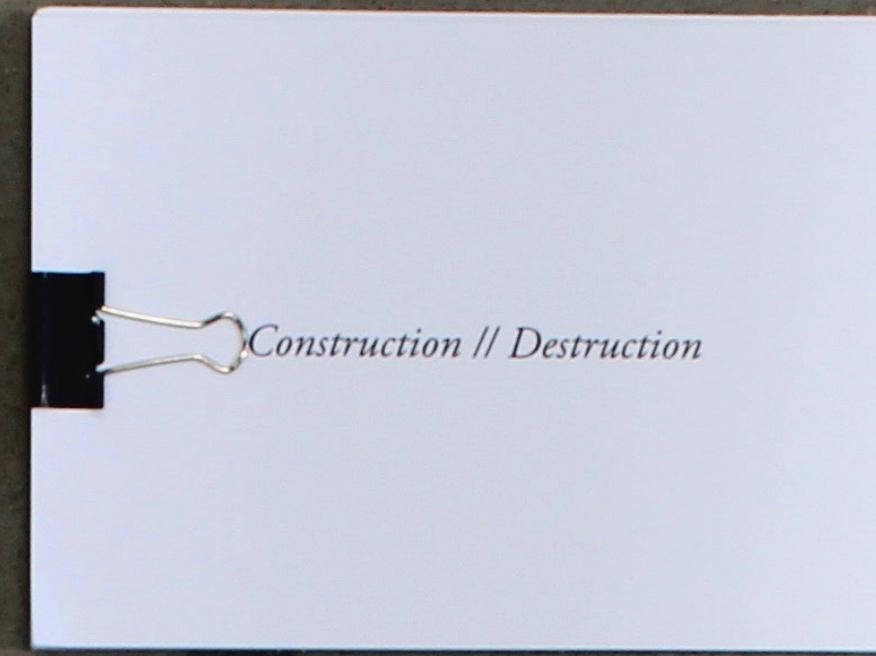
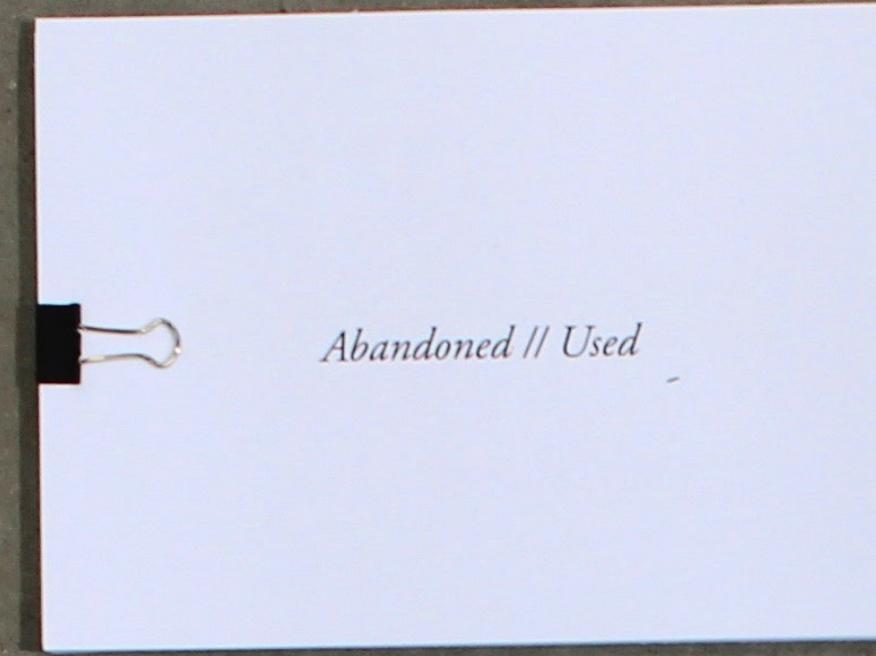


ACT 7

Film Screening

ACT 8

Reading and writing the film - the making of



Fundamental Elements *Part 1: Narrative*



Fundamental Elements
Part 1: Narrative



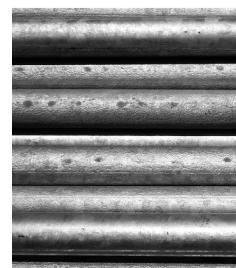
*Part 1: Narrative
Construction // Destruction*



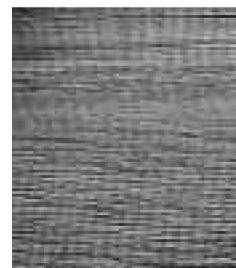
Concrete (reinforced)



Insulation material



Metal refrigeration pipes (used to be filled with ammonia that was pumped through holes in the run)



Wood (used to be roofs made of wood as well as wooden structures for checkpoints etc., visible on old pictures)



Ice



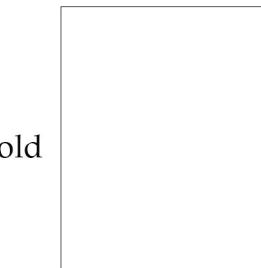
These holes, caused by shelling during the war, show the structure of the track: reinforced concrete.



The insulation material is still visible on some places of the bobsleigh track, although crumbled.



The bottom of the track is covered in a reddish substance: rust. You can also still see the holes through which the ammonia used to be pumped.



None of the wood structures is still present. (burned when serbs left?)



Leaves



Vegetation, higher plants



Microlandscapes, existing of mosses, algae, lichens and liverworts.



Graffiti

Mechanical damage (damage not directly related to the environment; man-made)

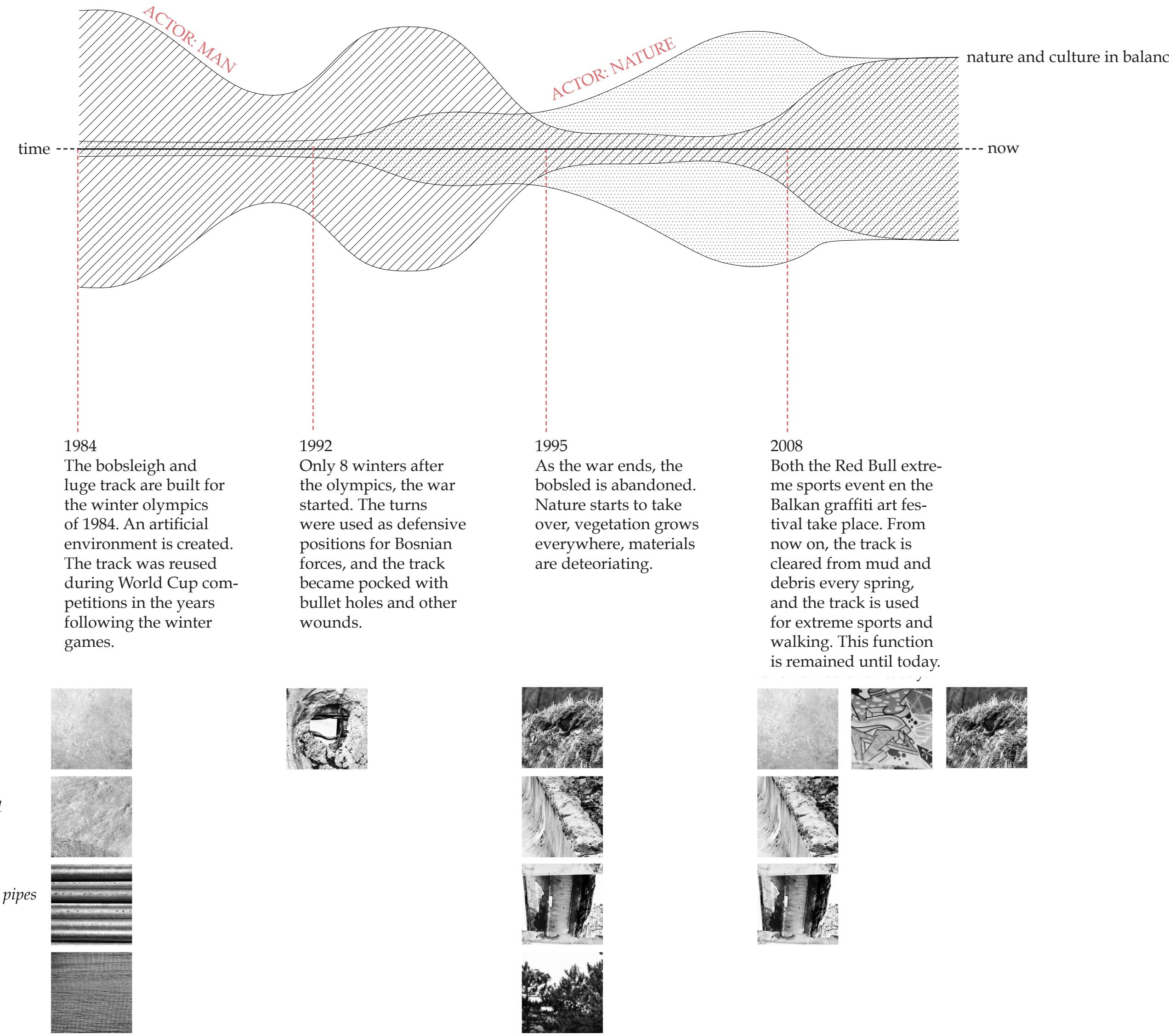
Natural damage

Biological growth

Surface change: deposit

Important note:
there is no *structural* damage (yet)
no cracking, deformation or tilting

Part 1: Narrative Construction // Destruction



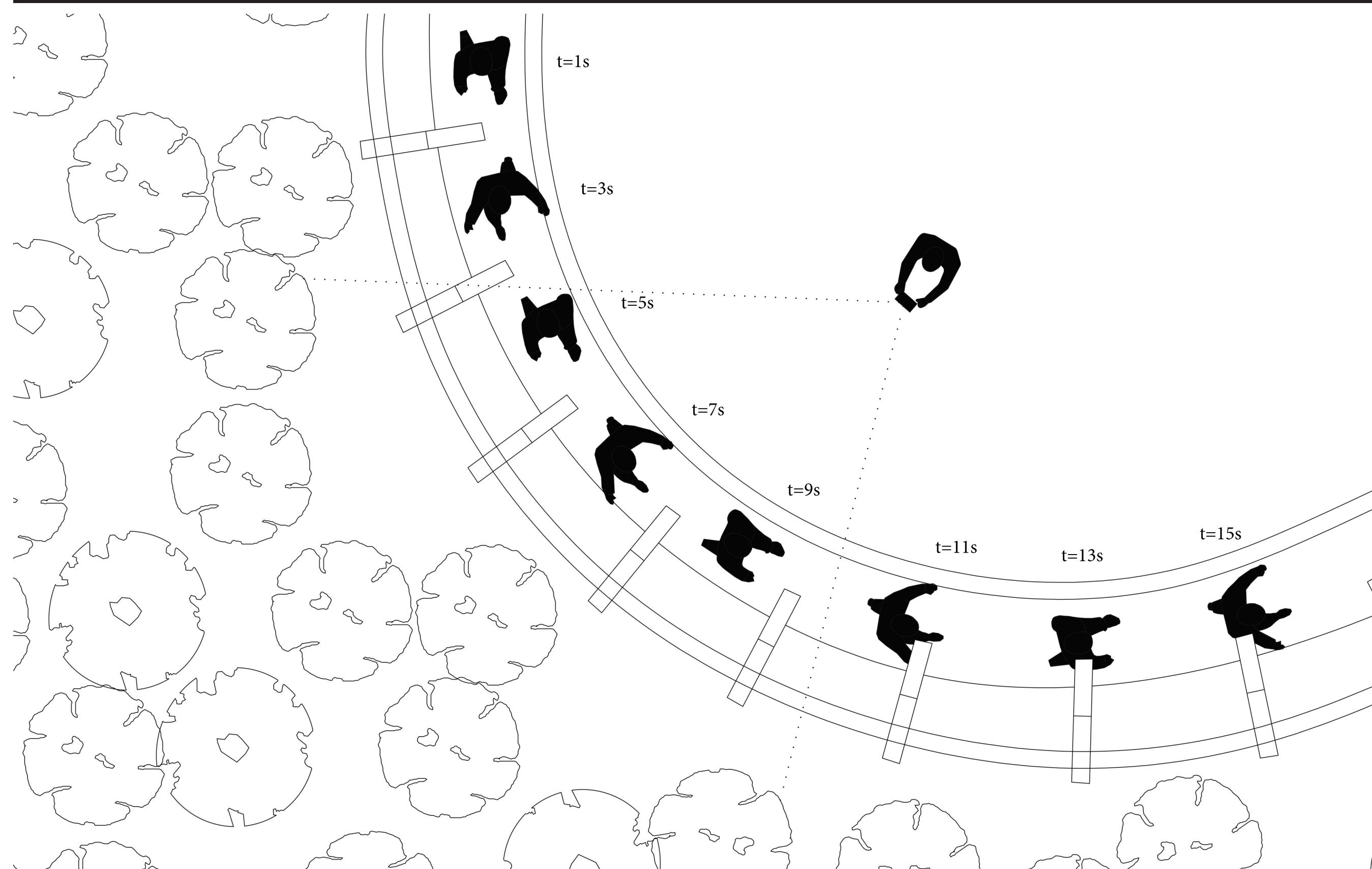
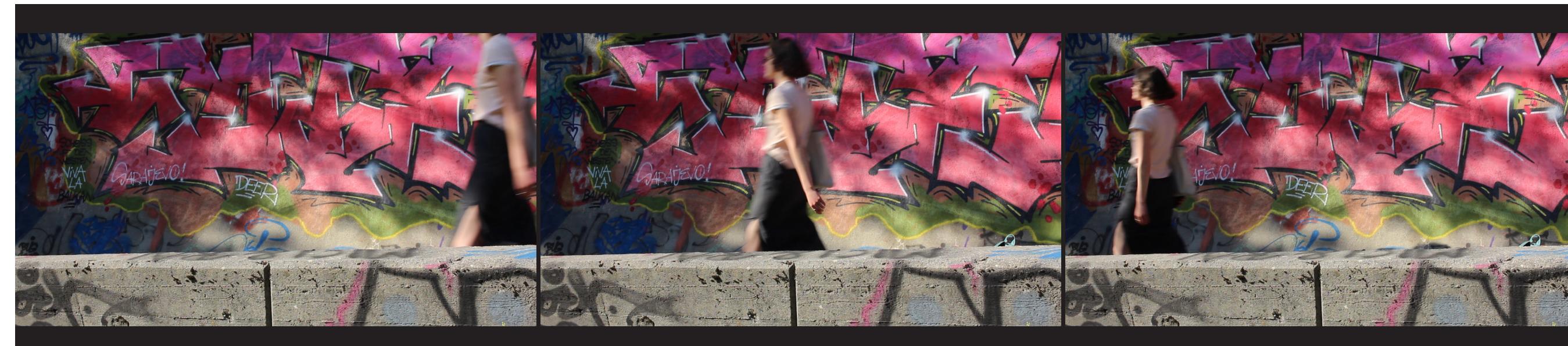
Part 1: Narrative Construction // Destruction



*Fundamental Elements
Part 2: Mise-en-Scène*



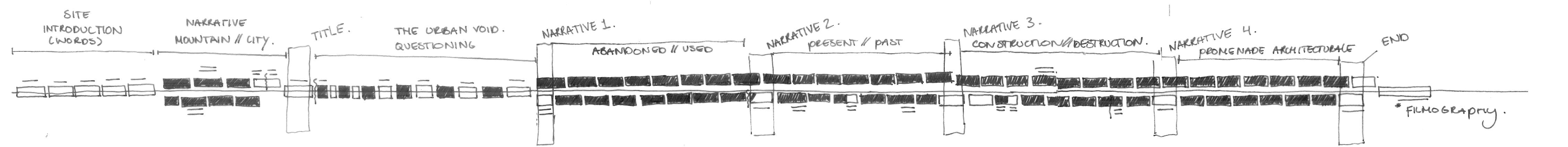
*Part 2: Mise-en-Scene
Framing*



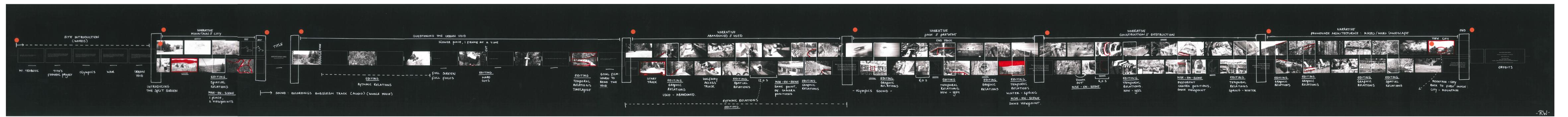
*Part 2: Mise-en-Scène
Framing*



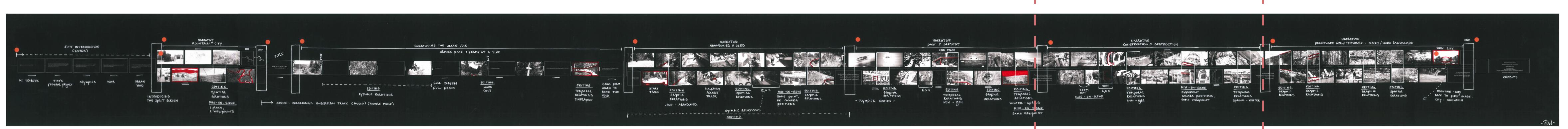
Fundamental Elements
Part 3: Editing/ Montage



*Part 3: Editing/ Montage
 Annotation*

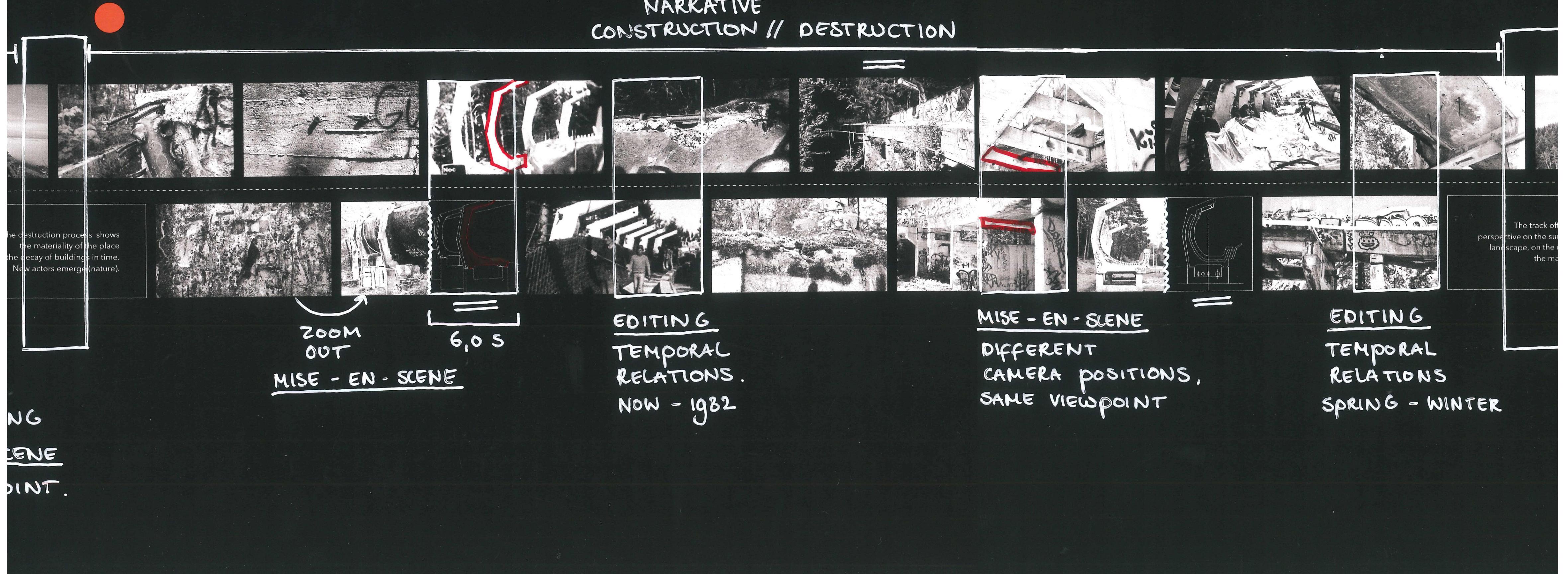


Part 3: Editing/Montage Annotation



Part 3: Editing/Montage Annotation

NARRATIVE CONSTRUCTION // DESTRUCTION



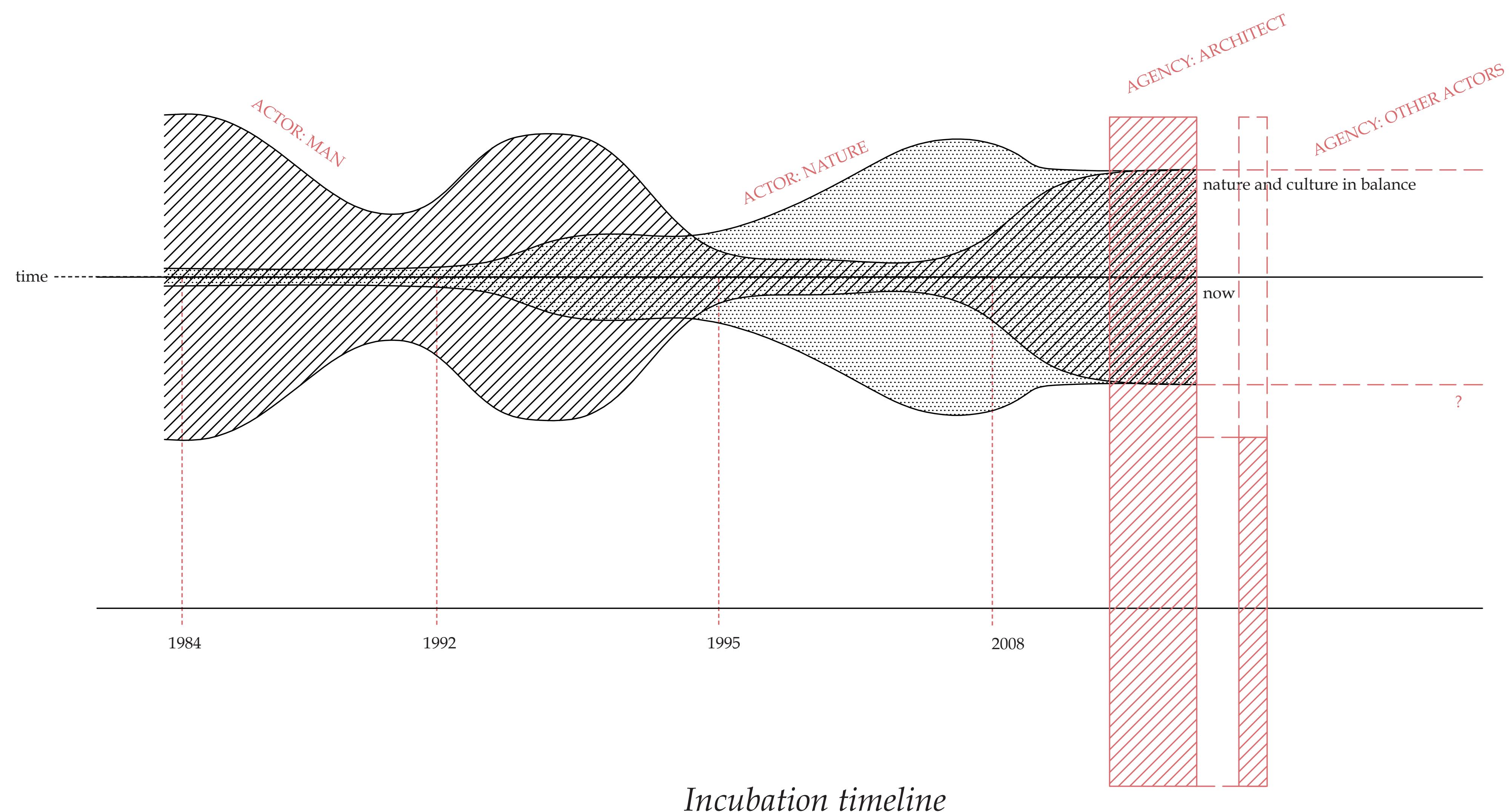
Part 3: Editing / Montage Annotation

ACT 9

Incubation: Scenario's of re-appropriation

“Their task is not to build, but to preserve the void, to make sure that the FULL doesn’t block our view.”

- Wim Wenders





Possible uses open space



Possible uses open space



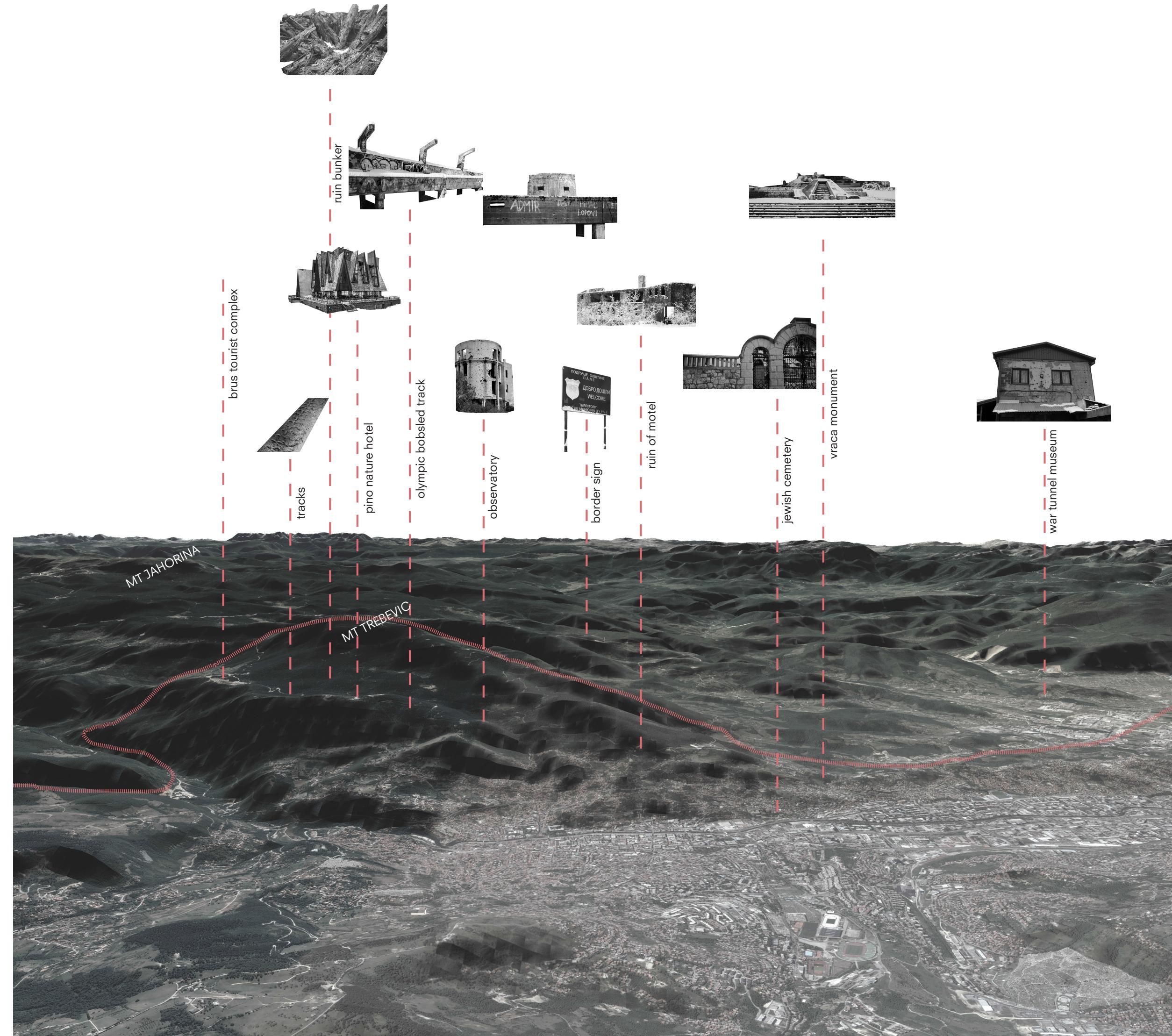
Possible uses open space



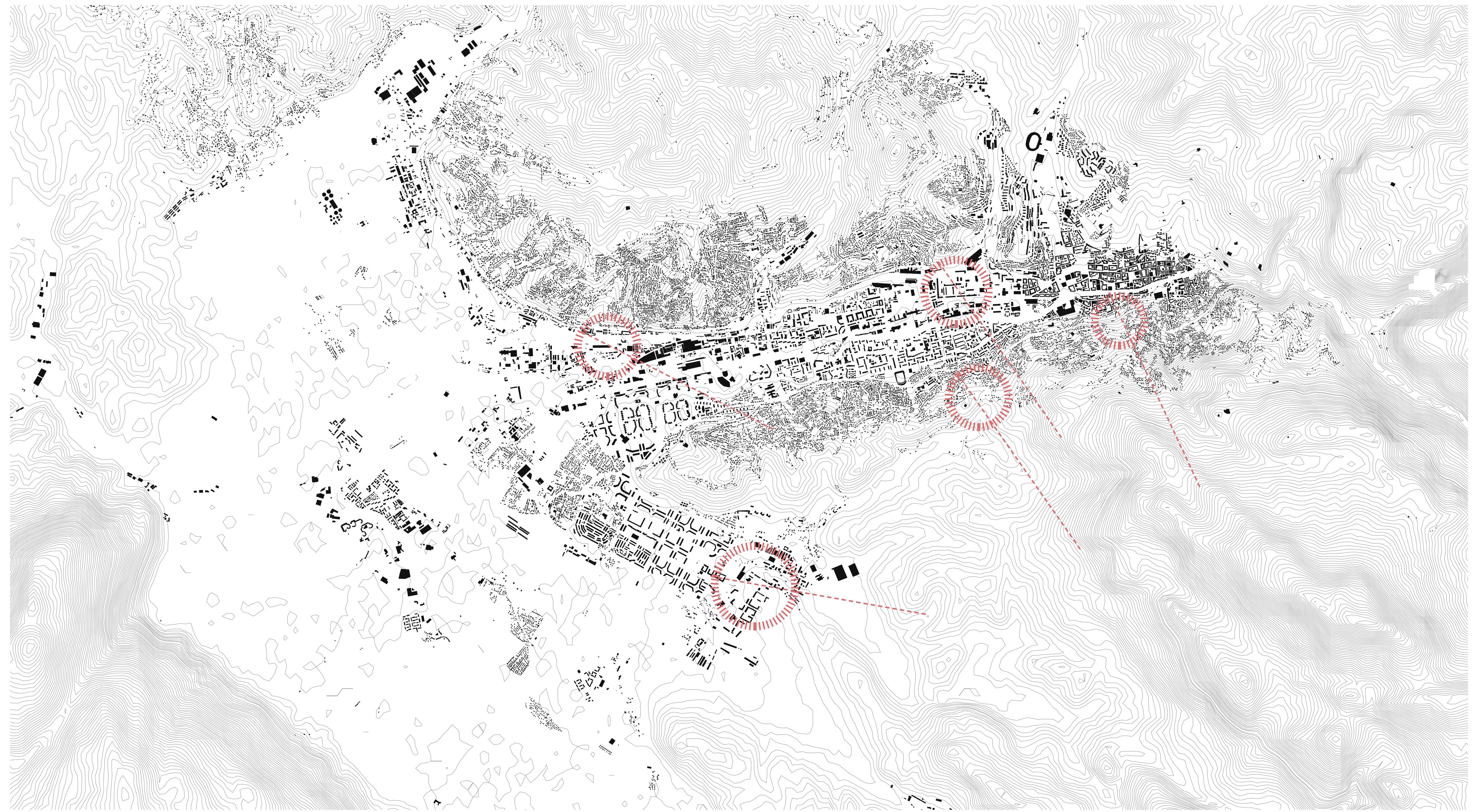
Possible uses open space



Possible uses open space

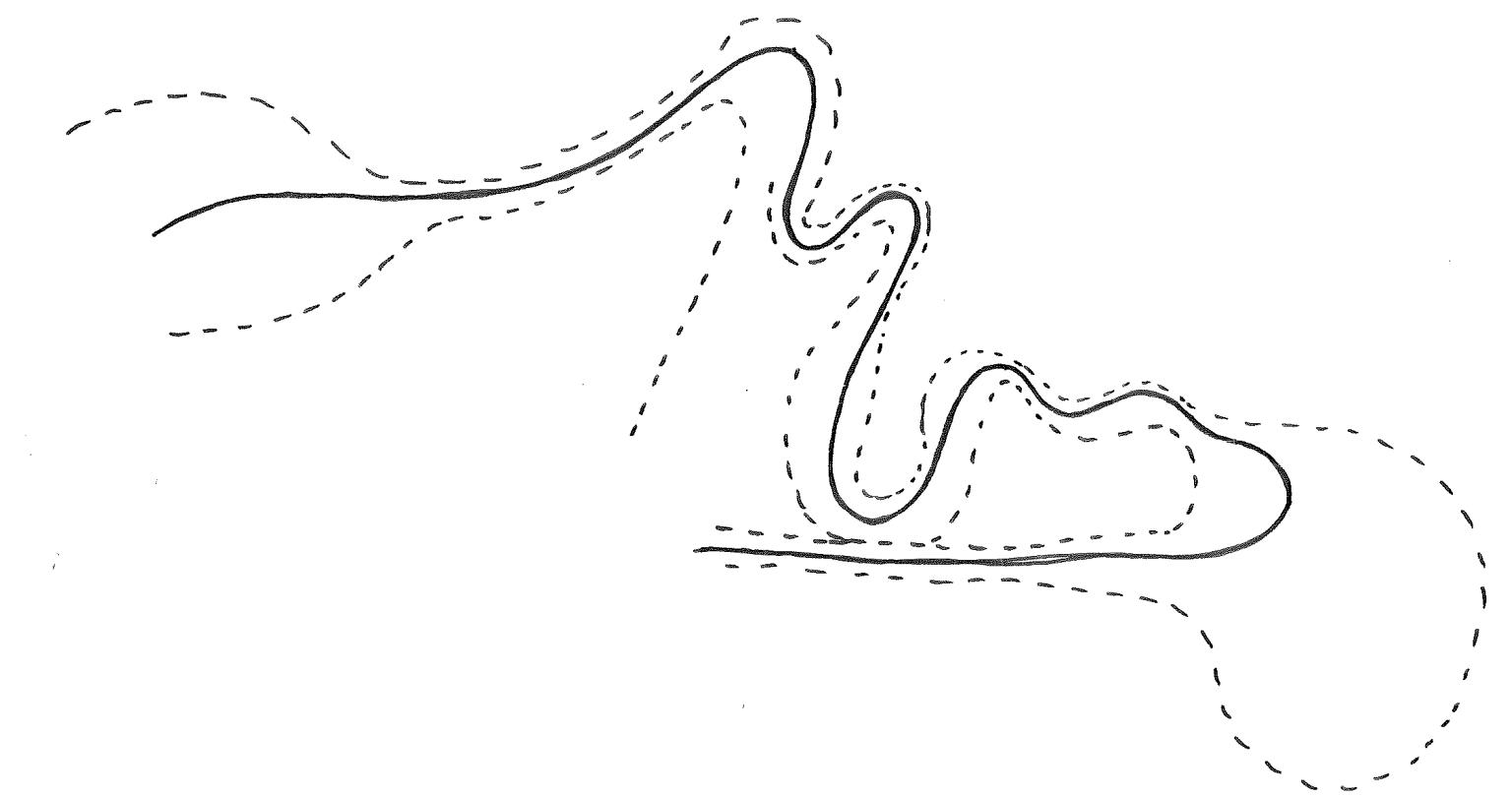
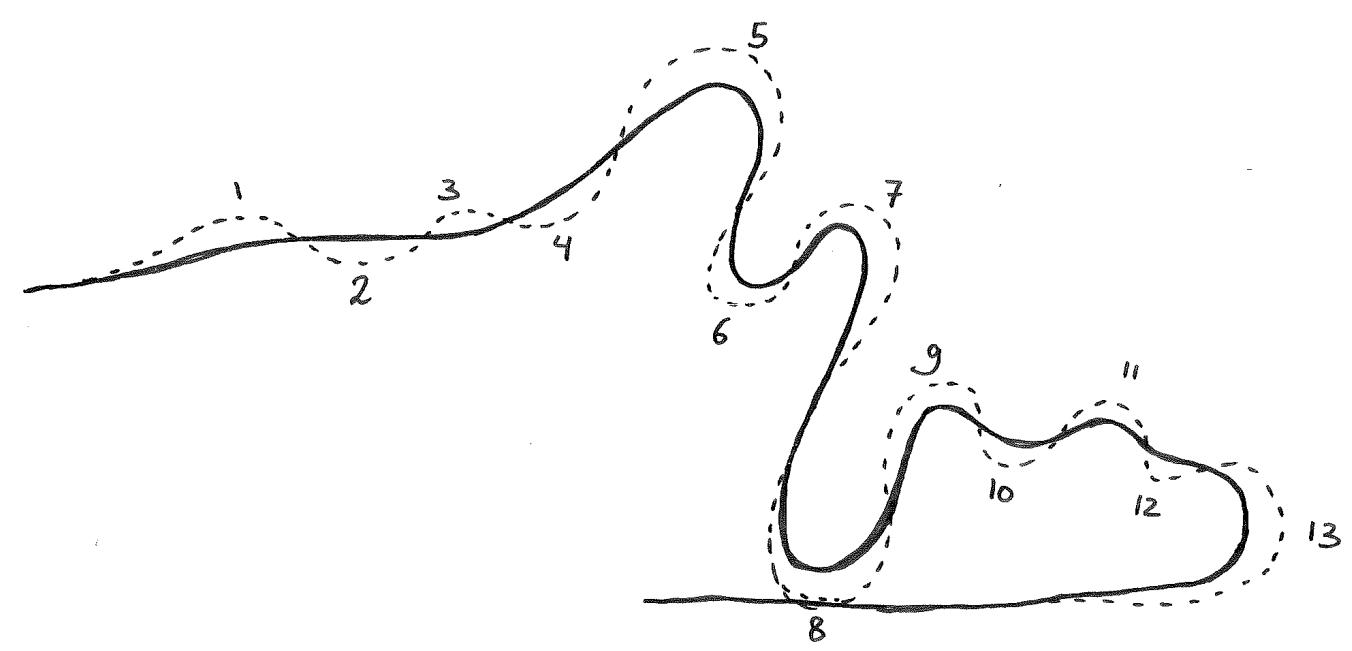


*Future proposals:
other ruins*



ACT 10

Conclusion: Urban void as a project



*New reading bobsleigh track
as Open Space*



*City // Mountain
Mountain // City*