

# Palimpsest Park

-a public commemoration park in Mostar-

## ACKNOWLEDGEMENTS

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To Jonas, Sara, Gabriela, Setareh, Angelique and Niels.

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## CONTENTS

Abstract	7
Motivation	9
Introduction	12
Mostar observations	
historical context	16
mnemonic systems	22
war narrative	34
Precedent Study	39
Theoretical Framework	59
memory and forgetting	60
remembering and forgetting	70
Site Analysis	79
Theoretical Framework (2.0)	120
interim urbanism	121
Design (draft)	129
Appendices	162



figure 01.

## [ABSTRACT]

This investigation at its core explores the relationship between memory forgetting and commemoration. The architectural project that relates to this investigation is set in the post-war urban build environment of Mostar, a city deeply affected by the Bosnian civil wars of the early 90s. The project will attempt to offer a way for the people who live, move, visit, experience the urban life in the city to re-activate the chosen contested site, and break out of the omnipresent war narrative. This is done through showcasing and highlighting the broader, more culturally diverse, and rich history of Mostar. Through an analysis of the chosen site in relation to the traumatic events, and through projecting a lot of the research on memory, forgetting, image and trauma, the project proposes a way to assist in resolving the trauma and the scars on the site, through design and spatial explorations.

This strategy and design decisions will be supported throughout this thesis through both theoretical writings and ideas, as well as personal ideologies and experiences relating to old and recent trauma, events and situations that I am personally unravelling and thinking about while working on this architectural project. This project has developed into a very personal exploration into ideas of dealing with trauma, memory and loss. My own personal experiences and ideologies in regard to these subjects have inadvertently bled into and influenced the approach towards the design proposal. It is for this reason that I decided very consciously to include these in this thesis, in order to justify the direction I am taking with the project, while also supporting it with various academic and theoretical writings.



## MOTIVATION:

My initial motivation for joining the studio investigating the post-traumatic landscape of Mostar, stemmed from my own upbringing and childhood, but soon developed into a deeper exploration relating to issues of memory, loss and dealing with trauma.

I am originally from the small and very contested island of Cyprus where issues of cultural identity, war, and trauma have played a big part in the history of the island. In Cyprus, the themes of post-war effects on the built environment and the people have always been part of my life. Though I did not grow up in Nicosia, the still divided capital of Cyprus, stories of the war are still unavoidable in the everyday life, from nationalistic propaganda embedded in the education system to stories of refugees fleeing within their own country to safety and casual mention of 'the other' referring to the different communities currently residing still segregated. It is within this background and through this lens that I wanted to explore and investigate, the situation in Mostar. My initial aim was to draw parallels between Mostar and Nicosia, as both cities are often investigated side by side, but as the project progressed I found my project being influenced by more current personal events in my life.

The disintegration of a relationship, a personal health scare, my father's deteriorating health condition started to become issues that I had to constantly juggle, and deal with. Through reading about image, memory, identity, loss and trauma, I started to form my own view and perspective on what I think it is a healthy way for me to deal with all these situations. The lessons I learned from reading as well as reacting to these situations, influenced how I approached the project. This is why I have chosen to explore and present this research and design thesis through these parallel lenses; the academic research and design project, along with the personal journey.



figure 02.

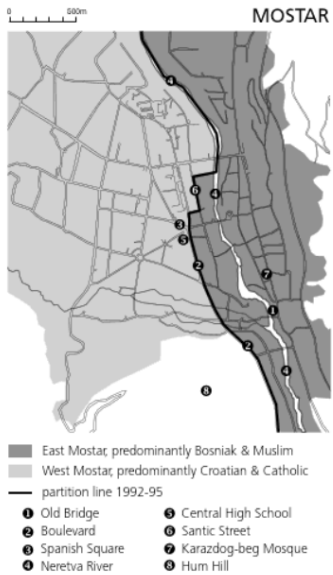


figure 03.  
 source: Jon Calame and Esther Ruth Charlesworth,  
 Divided Cities: Belfast, Beirut, Jerusalem, Mostar, and Nicosia, The City in the 21st Century

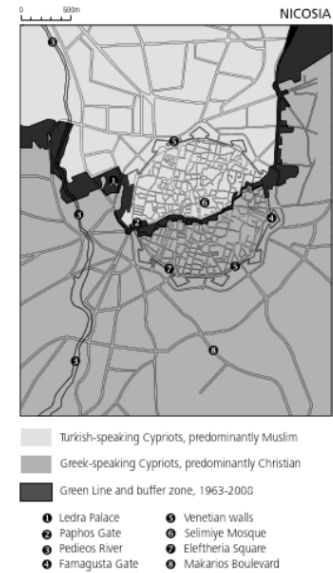


figure 04.  
 source: Jon Calame and Esther Ruth Charlesworth,  
 Divided Cities: Belfast, Beirut, Jerusalem, Mostar, and Nicosia, The City in the 21st Century

[introduction]

Before my visit to Mostar, I had already started reading about the city. I had focused on the parallel investigations between Mostar and Nicosia, as two divided cities between two ethnically and religiously separated communities. Reading a range of material about the background of each city and conflict as well as more specific material on their comparison I attempted to form a connection with the city of Mostar through projecting my views, experiences and love for the city of Nicosia. Though I had tried hard to establish and unearth several connections between the two cities, perhaps beyond the obvious division narrative, in the end I abandoned that task as it seemed too forced and superficial of a connection to make, at least to my eyes.

When visiting Mostar, I was surprised and taken aback by the severe and still present traces of the war. Considering the war ended in 1995 and peace and 'reunification' was achieved the image of the city I saw was not one where unification was achieved, no matter the narrative that is portrayed to the outside world. From the ethnic division of the two communities, to the fetishization of the war, by vendors selling war souvenirs and memorabilia, to unofficial museums border-lining on cruel representation of the wars, it seemed to me that the city fluctuated between using the war narrative to attract 'war tourism' and its actual inhabitants completely ignoring and avoiding to face the reality of the remnants of the war.

Through this project my main aim is to bridge this gap between fetishization of the war narrative,

[personal reflections]

Using the format introduce here, I will be representing information findings and conclusions that I have arrived to that do not have a direct relationship with the context of Mostar or architecture. These are personal ideas and views that have informed the project and which I believe have influenced the design and research enough to be presented in this report.

These various personal issues were taking place on a personal level, this is purely giving the context to understand several issues that will be referenced during this thesis as case studies or examples of my views and approaches in regards to the themes of memory, forgetting and dealing with trauma.

The summer before starting my graduation year my father had a serious health situation. After some complications and several small strokes during a quadrupole bypass open heart surgery, he woke up unable to move or properly communicate. This was a serious blow to the family and we are still recovering. Fortunately through intense medical treatment, several weeks in the hospital and a couple of months of dealing with doctors and medical professionals at the end of August as I was preparing to return to the Netherlands to start my graduation year, the situation seemed to at least be on track towards recovery. He was admitted into a rehabilitation facility after recovering enough from the surgery, where he was to spend the next few months doing intense physiotherapy and being looked after by doctors. Now he has officially moved back home as he needs very little supervision by medical professionals but is

still recovering and doing intense physiotherapy and occupational therapy.

Throughout this time, being away as the situation progressed and evolved with short visits every few weeks, was strange to deal with and through reading about issues of memory, trauma and forgetting often lead my mind to reflect on the situation.

As this health situation was unfolding back home, I was dealing with a relationship coming to an end back in Delft. This relationship started in Delft and due to the other person moving away for an internship abroad, it also ended in the early summer in Delft. By the beginnings of the summer we decided to go our separate ways. As my father's health situation was taking most of my time and mental energy, the summer went by without seriously considering this situation, but as September came around and I moved back to Delft, I was immediately faced with the spaces, places and memories where this relationship unfolded. Again through reading about the themes of memory, trauma, and their relations with space I started to investigate how I dealt with this situation.

and the avoidance of the effects of the war on the city.

Using the site of the former HIT department store, as the main driving force for this investigation and design proposal, I have explored ideas of image, memory, absence and trauma. Through readings on these ideas, looking at case studies as well as presenting my own personal views and approaches to these subjects this thesis presents my findings as well as a design proposal for the site, within the Neutral Zone on the West bank of the Neretva river in Mostar.

Divided cities and post-war trauma in the built environment have been analysed and investigated in great depths both in writing as well as in the form of speculative and more realistic design proposals. The speculative proposals of Lebbeus Woods, on the war devastated city of Sarajevo were an inspiring reference to look at and rethink different ways of considering and dealing with the post-traumatic landscape of the city. Additionally several student projects have dealt with issues of divided communities and post-war cities (i.e. 'Contested Space, Mostar' by Sophie Mitchell<sup>1</sup>, 'Towards common imaginaries for a shared Cyprus', by Andrea Verni<sup>2</sup>), and I have investigated them to form my own approach on the subject. On the writing field there have also been very informative and illuminating articles, and essays written on the subjects of memory, architecture, commemoration, and division, including works by Anita Bakshi, James E. Young and Arna Mačkić. These were informative and

<sup>1</sup> "Contested Space, Mostar - Sophie Mitchell by Dan Ladyma - Issuu." Accessed April 13, 2019. [https://issuu.com/cambridgedesignresearchstudio/docs/sophie\\_pilot\\_study](https://issuu.com/cambridgedesignresearchstudio/docs/sophie_pilot_study).

<sup>2</sup> "35°6'54"N 33°56'33"E Terra Incognita | TU Delft Repositories." Accessed April 13, 2019. <https://repository.tudelft.nl/islandora/object/uuid%3A9d548b6f-b69d-44a0-8d45-0979dfe9249b?collection=education>.

illuminating for the topics that I wanted to investigate and informed greatly my design proposal.

Though my design proposal was informed by all the material that I investigated, some of which is named above and more which will be mentioned as the thesis unfolds in the following pages, the design proposal itself actually attempts to shift away its gaze and focus from the war narrative, and that is where it is distinguishable from the projects that I have studied. Where most of projects focus on actively merging the two actors/communities, my proposal does not actively pursue that, at least not directly.

The proposal aims to resurface all histories present or forgotten within the chosen site, the war being just one of them, in order to ignite interest and a sense of ownership to the currently contested, stagnant and underused site. This would unimposingly present a broader and more inclusive narrative for the city and its inhabitants.

In the following report I will present and elaborate on points of investigation that informed my design decisions as well as present the theoretical framework that the proposal is based on. Initially I will present a short investigation on the numerous mnemonic systems that exist in Mostar, which was an entry point into my interest on the city, followed by the precedent study of the HIT department store. Through the precedent study of the building the theoretical focus of the project gained more focus which is presented in the thesis below.

Overall through presenting the amalgamation of site analysis,

theoretical research and exploration into how the research and design proposal influenced and were influenced by my own personal views and experiences, the thesis report will act as an accompanying document to the final design proposal.

## Mostar

[historical context]

Mostar is a city in the southern part of Bosnia and Herzegovina, famous for the reconstructed medieval bridge 'Stari Most', as well as its conflicted history and traumatic past, the scars of which are still visible in the built environment today. The historic city, situated on the banks of the Neretva river, started as a settlement of fishermen and developed further in the 15th and 16th century as part of the Ottoman empire. It was during this time that the first mention of the city name 'Mostar' came in 1474 and was derived from 'mostari' meaning the bridge keepers.<sup>1</sup>

During the time of the Ottoman Empire the city was predominantly concentrated to the east side of the Neretva river, while the land to the west of the river was used mostly for irrigation. (see fig.\_\_\_\_) With the end of Russo-Turkish war (1877-1878), and the signing of 'The Treaty of Berlin' in 1878, the area of Bosnia and Herzegovina was assigned under the occupation and administration of the Austro-Hungarian empire.<sup>2</sup> What followed was a time of expansion of the city more to the west and the imposition of a more structured and rigid grid to the urban planning of the city. (see fig.\_\_\_\_) In 1885 the Mostar railway station was opened connecting Mostar to the rest of the Austro-Hungarian empire and marking a time of urban expansion for the city.<sup>3</sup>

1 Centre, UNESCO World Heritage. "Old Bridge Area of the Old City of Mostar." UNESCO World Heritage Centre. Accessed March 10, 2019. <http://whc.unesco.org/en/list/946/>.

2 "Internet History Sourcebooks." Accessed March 11, 2019. <https://sourcebooks.fordham.edu/mod/1878berlin.asp>.

3 "From Station to Station |." Accessed March 11, 2019. [https://www.ciro.herzegovinabike.ba/gb/povijest\\_cire/od-stanice-do-stanice/](https://www.ciro.herzegovinabike.ba/gb/povijest_cire/od-stanice-do-stanice/).

Following the end of WWI and the collapse of the Austro-Hungarian empire into several smaller states, Bosnia joins the Kingdom of Serbians, Croatia and Slovenia and in 1929 the name of the union is formally changed to the Kingdom of Yugoslavia. As WWII comes to a close in 1945, Josip Broz Tito becomes president of Yugoslavia and manages to keep ethnic tensions between the various ethnicities at bay until his death in 1980. The breakup of Yugoslavia takes place at the end of the 1980s and in 1992, following an independence referendum Bosnia and Herzegovina gains its independence.

The following years are marked by great armed conflict between the different ethnic groups within Bosnia and Herzegovina (BiH) and commonly known as the Bosnian War. Taking place between 1992-1995, and split between two phases the war left the city of Mostar, severely damaged and deeply scared, both on a physical as well as psychological level. The front line of the conflict running from north to south, divided the city and its inhabitants with the Bosnian Muslim community to the east and the Bosnian-Croat/Christian community to the west.<sup>4</sup>

The conflict did not only affect the people, resulting in death, displacement and ethnic separation, but the architecture of the city itself was targeted repeatedly. Culturally important buildings were frequent targets for the military forces, with the aim being to attack the identity of the city itself. Temples, museums, public buildings and squares were repeatedly attacked in an attempt to 'psychologically disable

4 "Mortal Cities: The Irreversible Disappearance of Mostar - Failed Architecture." Accessed March 13, 2019. <https://failedarchitecture.com/mortal-cities-the-irreversible-disappearance-of-mostar/>.

people'<sup>5</sup> and make it harder for the to identify with their city in the future.

The greatest example of this attack on the architecture of the city was arguably the demolition of 'Stari Most'. The bridge was the symbol of the city not only for the people of Mostar but even for the international community.

*"The city was the bridge, and the bridge was the city. It served as both the symbol of the city and as a public space where people got together.[...] When the bridge would be gone, Mostar too would cease to exist, and the soul of the city would disappear."*

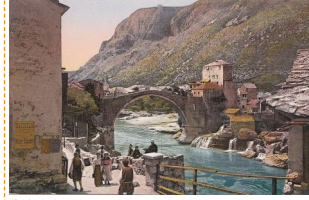
<https://failedarchitecture.com/mortal-cities-the-irreversible-disappearance-of-mostar/>.

]

5 *ibid.*

1474

The first mention of the name 'Mostar' was found in a document dating from 1474. The name is derived from the bridge-keepers (mostari), referring to the existence of a wooden bridge from the market on the left bank of the river which was used by traders, soldiers, and other travelers.



1566

Stari Most, literally meaning 'Old Bridge' replaces the existing wooden bridge. One of the country's most recognizable landmarks, it is considered an exemplary piece of Balkan Islamic architecture.



1890

Building boom and industrial expansion brought with the Austrian ruling. This included a change in the Architectural language to grand formal styles from Vienna, unknown to the Bosnians.

1908

Hearing of Turkish threat to regain Ottoman territory, Austro-Hungarians annex Bosnia. Creates a negative reaction from Serbia. Along with annexation the city developed rapidly Westwards with modern Austrian standards. The Boulevard becomes the new border of new/old city, whilst providing a corridor for economic growth.

1939

Cvetkovic-Macek Agreement, formalised a strategy plan by Serbians and Croatians to partition Bosnia Herzegovina. Serbia would annex Bosnia and Croatia would annex Herzegovina leaving no nationhood for the Bosniaks.

1989

Inevitable separation of Yugoslavia following Tito's death, accelerated by nationalist leaders.

1992 (april-june)  
1st phase of 'Siege of Mostar'

The first phase of the siege of mostar involved the Croatian Defence Council (HVO) and the Army of the Republic of Bosnia and Herzegovina (ARBiH) fighting against the Serb-dominated Yugoslav People's Army (JNA) after Bosnia and Herzegovina declared its independence from Yugoslavia.

1993

2nd phase of 'Siege of Mostar'  
The second phase of the siege found the Bosnian Croats and Bosniaks on opposite sides as relations between two ethnic groups deteriorated.

During this time Mostar becomes a divided city with the western part dominated by HVO forces and the eastern part where the Army of the Republic of Bosnia and Herzegovina (ARBiH) was largely concentrated.

The Croat-Bosniak resulted blowing up of the historic 'Stari Most' bridge.

1994

The Washington Agreement was a ceasefire agreement between the Republic of Bosnia and Herzegovina and the unrecognised Croatian Republic of Herzeg-Bosnia.



2004

Among a wave of various reconstruction projects, the 'new Old Bridge', is reconstructed as a replica before its destruction, through funding and support from various world organisations and countries. This was represented in the media as a success story of unifying the two different ethnic groups of Mostar.

1468

The region comes under Ottoman rule.

1800's

Mostar develops off the River Neretva from the 15th - 17th century as part of the Ottoman Empire. Bosnia-Herzegovina is a quiet provincial outpost.



1878

Treaty of Berlin gives Austro-Hungaria Monarchy control over Croatia and Bosnia rather than giving control to the Serbians, making the area part of the Austro-Hungarian Empire.

1918

WWI ends along with the Austro-Hungarian empire. Bosnia joins the Kingdom of Serbians, Croats and Slovenes, and in 1929 the name of the union is formally changed to the Kingdom of Yugoslavia.



1945

WWII ends. Postwar President Tito ethnic tensions at bay. Bosnia remains one of the countries know for it's social cohesion.



1980

Tito's death.

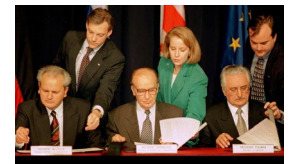
1992

Following an independence referendum Bosnia and Herzegovina becomes an independent country in 1992.



1995

The Dayton Agreement, is the peace agreement reached, by the different parties that put an end to the Bosnian War.





*“[...]a mosque, for example, is not simply a mosque; [...] a library or art gallery is a cache of historical memory.*

*[...]*

*This is the active and often systematic destruction of particular building types or architectural traditions that happens in conflicts where the erasure of memories, history and identity attached to architecture and place – enforced forgetting – is the goal itself. These buildings are attacked not because they are in the path of a military objective: to their destroyers they are the objective.”*

Bevan, Robert. The Destruction of Memory: Architecture at War

[mnemonic systems]

Following the initial exploration into the socio-political context of Mostar, I decided to explore the various monuments and memorials in Mostar and investigate further into their significance. Along with my fellow studio-mate, Elissavet Markozani, we started looking into the statues, structures and buildings which were built to pay respect, commemorate or reveal some particular history.

Through our initial mapping exercise we gathered information on structures of various scales and forms, ranging from significant streets and inner city areas to cemeteries, to small sculptures. The main criterion for the choices we made was that these structures had some form of significance in the memory and/or identity of the two major opposing communities currently residing in Mostar. (See figures. 05/06) Through this exploration we started investigating the concept of memory and history, as well as looking into the definitions of monuments and memorials. We soon realised that these two concepts do not have a clear distinction or definition and they are often used interchangeably. Additionally some structures were excluded from both concepts such as cemeteries, even though to our understanding they had major significance for the two communities.

It is for this reason that we decided to continue our investigation shifting away from the blurry definitions of monuments and memorials and instead start looking at these structures as what we called 'mnemonic systems'. We defined mnemonic systems as elements, structures and locations that hold specific importance to the

## memorial

*“memorials focus specifically on paying tribute to the dead”*

*Marita Sturken*

*“parks, gardens, forests, bridges, auditoria, stadia, highways, benches, government buildings, and institutions of every description”*

*Wilbur Zelinsky*



collective memory of the communities. These came to include as can be seen in the following pages the historic and culturally charged 'Stari Most' bridge, cemeteries, statues, churches, mosques etc. Through the shifting away from monuments and memorials to structures that inherently hold memory, we started using the term *mnemonic systems* as a more broad term that encompasses a wider range of elements and this largely informed the design proposal later in the project.

monument

*"monuments are a means to honour the past"*

*Marita Sturken*

*"verge close to sacredness, not unlike the temples, shrines, and historic landmarks with which they are often associated"*

*Wilbur Zelinsky*

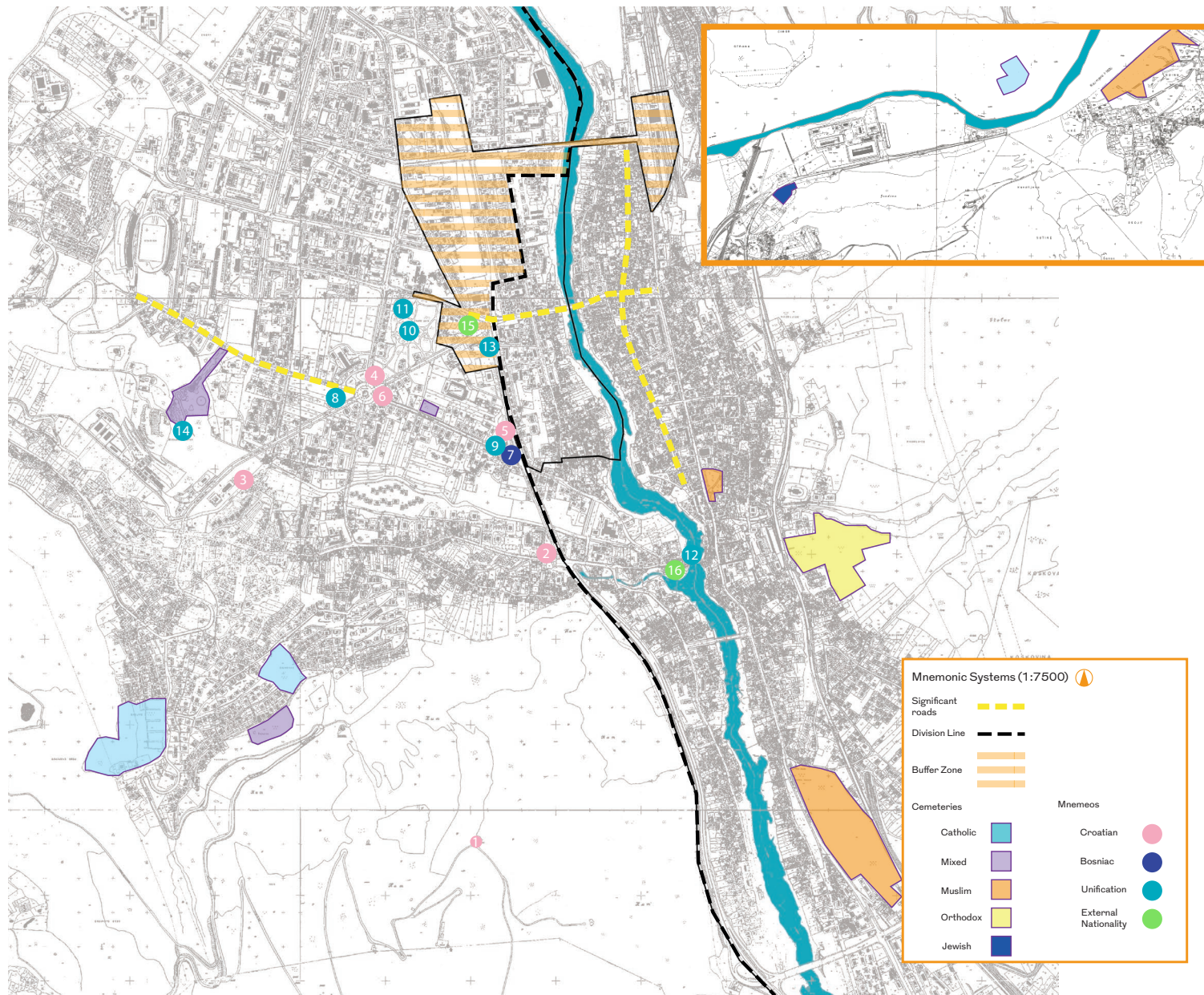


figure 05.  
Mnemonic System Maps

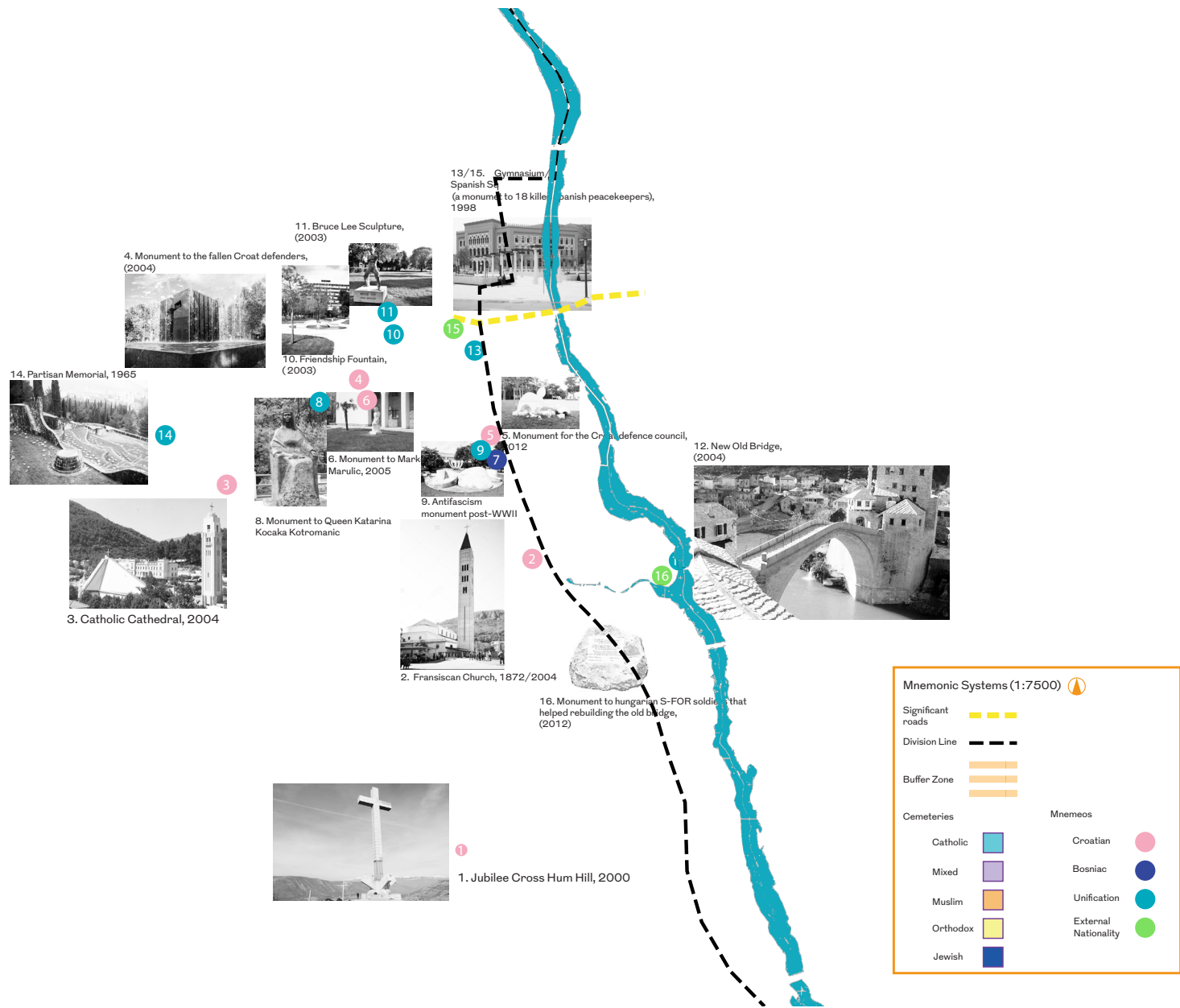


figure 06.  
Mnemonic System Maps

[‘Stari Most’ bridge]

The ‘Stari Most’ bridge and specifically its destruction and reconstruction is one of the most written about subjects when it comes to the built environment of Mostar. It was also a great starting point for my exploration on the themes of memory, forgetting, identity, and the importance of architecture for the collective memory of the city. Through a brief account of the history of the bridge I tried to address and highlight some of the issues that the rest of the project deals with.

During the second siege of Mostar in 1993, the city was attacked by the Bosnian Croat military force (HVO) backed-up by the Croatian Army and drove the Muslim and remaining Serb community out of the West side of Mostar forcing them to the older eastern part of the city. The war continued and increasingly more and more culturally charged buildings, which I would identify as mnemonic systems, were targeted and destroyed.

Such attacks are not simply physical attacks on the city’s built-environment but also psychological attacks on the collective memory and culture of the city, where the city begins to lose its character and identity before it slowly vanishes all together. As Robert Bevan explains in his book *The Destruction of Memory*, architecture in such cases has a ‘totemic quality’, and the attacks on such architecture are attacks of a systematic nature with the end goal bring ‘the erasure of memories, history and identity attached to architecture and place’<sup>6</sup>.

<sup>6</sup> Bevan, Robert. *The Destruction of Memory: Architecture at War - Second Expanded Edition*. London: Reaktion Books, 2016. <http://public.eblib.com/choice/publicfullrecord.aspx?p=4615247>.



figure 07.  
‘Mostar’s Old Bridge, 1566-2013’  
by Anna Mačić  
source: <https://failedarchitecture.com/mortal-cities-the-irreversible-disappearance-of-mostar/>



The pinnacle of these attacks came with the destruction of the Stari Most bridge. The bridge had been the symbol of Mostar, and the symbol of the connection between the two sides of the river. It was a historic public space, a meeting point and the place where the famous performative jumping into the river was taking place. (insert reference?) When the bridge fell the identity of the city shattered.

*“This is exactly what happened. When the bridge was destroyed, the city seemed to have taken its last breath. The city turned out to be mortal; the city was dead.”*<sup>7</sup>

In 2004 as part of a large effort for the redevelopment of Mostar after the war, the Old Bridge was reconstructed to look exactly like it did in 1566. The new Old Bridge, was rebuilt using same stone and same techniques as the original and became an emblem of unification and a symbol of the recovery of Mostar from the civil wars of the 90s.<sup>8</sup> This narrative of the bridge as a symbol of overcoming division is still very much the widespread image for the new Old Bridge, where thousands of ‘war tourists’ pass every year to witness the unification of Mostar by crossing from one side of the Neretva river to the other. Many contest this idealistic narrative for the new Old Bridge, arguing that the accurate reproduction of the original bridge ignores the events of its destruction. In their book *Mortal Cities - Forgotten Monuments*, Arna Mačkić argues that the reconstruction attempts to cover the traumatic events and gives a false sense of unity and

reconciliation for the city where the inhabitants still live divided between Bosnian Croats to the West and Bosnian Muslim community to the East.<sup>9</sup>

For me this case study of the destruction of Stari Most or Old Bridge, and its subsequent reconstruction, was an important turning point to the project. It highlighted issues of identity and memory, the importance of architecture for the collective memory of the city and accentuated the contested issues with reconstructions of memories and histories in the built environment.

“This development may have instigated economic profits for the citizens that work in the tourist industry, but are in

no way beneficial for creating public space that is able to bring together both Croats and Muslims.”  
“The demolition of the Old Bridge was to many inhabitants of Mostar as symbol of the annihilation of the city, which is denied by the new version.”

Mortal Cities - Forgotten Monuments  
Mačkić, Arna.

<sup>7</sup> Mačkić, Arna. *Mortal Cities - Forgotten Monuments*. Zurich: Park Books, 2016.

[the war narrative]

During preliminary research as well as the site visit to Mostar, I noticed how deeply engraved the war narrative is in the image of the city. Most of the readings you find about Mostar focus on the recent war, the scars left on the city or even more predominantly the destruction and reconstruction of the 'Stari Most' bridge.

Even during our site visit when walking around the older and most touristic part of the city I was taken aback by the representation or even fetishization of the war. Next to Ottoman-style decorated copper plates and small ibrik you could find bullet-shaped pens, cheap miniature reconstruction of war artillery and tanks, as well as old rusted seemingly 'original' knives, helmets and other war accessories. This to me was both fascinating and disturbing. It seemed like the city had become even more famous after and because of the war. One might assume that the people have embraced the war as part of the history of the city, come to terms with its effects to the point that they do not shy away from the subject.

On the other hand I interpreted in a different tone. After spending some time in the city and interacting with more local people, it became apparent to me that the people who visit this older area of the city, are predominantly tourists or shopkeepers who cater to the touristic nature of the area. Even the 'Stari Most' bridge, once the emblem of the city and its rich culture has now become nothing more than a touristic backdrop to the Mostari. Talking to Damir Ugljen, one the local people of Mostar who walked around the city with us, I discovered

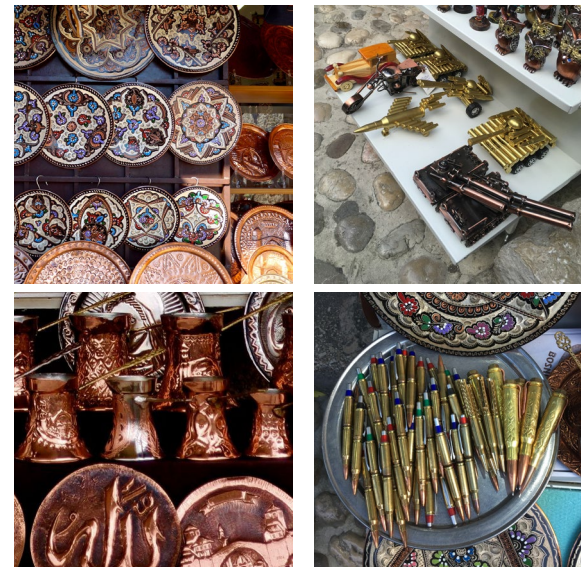


figure 08.  
Mostar souvenirs

that he rarely visits the bridge these days. He rarely spends any time in the old city, because as he said he is avoiding the tourists.

From this I realised that these war memorabilia are mostly directed towards the temporal touristic visitors of Mostar, the *lite-war-tourist*, those who perhaps only come to see the 'unified city', the 'reconstructed old bridge', those who are visiting the city mostly to explore and experience the overcoming of this war narrative.

One of the most obvious signs of this fetishization, was a particular museum devoted specifically to the war. In the heart of Mostar next to the historic 'Karadžoz Bey' Mosque, is the 'Museum Of War And Genocide Victims'. The unofficial museum "explains what happened during the 1992-1995 war, with all its brutality - genocide, concentration camps, mass graves, crimes against children. The Museum shows personal belongings and statements of victims, personal items exhumed from mass graves, photos, testimonies, court evidences, documentaries, etc"<sup>1</sup>

After visiting the museum, we were all visibly shaken from the experience. The graphic representation of horrific war crimes, the showcase of belongings of the victims of the war and the unabashed reproduction of sandbag barricades, and cages seemed to deeply affected all of those of us who visited the museum.

#### Upon exiting and discussing

1 "Museum of War and Genocide Victims 1992-1995 (Mostar) - 2019 All You Need to Know BEFORE You Go (with Photos) - TripAdvisor." Accessed March 20, 2019. [https://www.tripadvisor.com/Attraction\\_Review-g295388-d14035936-Reviews-Museum\\_of\\_War\\_and\\_Genocide\\_Victims\\_1992\\_1995-Mostar\\_Herzegovina\\_Neretva\\_Canton.html](https://www.tripadvisor.com/Attraction_Review-g295388-d14035936-Reviews-Museum_of_War_and_Genocide_Victims_1992_1995-Mostar_Herzegovina_Neretva_Canton.html).

our experience with a few of locals they said that they had not visited the museum, and proudly confessed they had no desire to do so. In their eyes the museum is once again one to those 'tourist traps', and describe it as insensitive and crude with no real intention of helping the community of Mostar. Through our discussions I personally came to view this museum as well as the war memorabilia/souvenirs as part of this tourist-focused war narrative, that exists in Mostar.

One could argue that this is a way to inform the public of the horrific events of the war, and not forget them, but as the locals do not visit these places, it seems to be more for the people who do not live in Mostar.

In my personal understanding, and after discussing with my fellow students and people from Mostar, the primary aim of the museum was to shock through the representation of the horrific events of the 1990s wars while making money from the situation, not necessarily supplying an objective and two sided narrative. There was not any aim to initiate or facilitate a dialogue or even acknowledge any other histories that lead to or resulted in those horrific events.



figure 09.  
Entrance to Museum of war and genocide victims, Mostar  
source: [www.tripadvisor.com/](http://www.tripadvisor.com/)

# Precedent Study





## Precedent Study

[HIT department store]

As an introduction to the urban context of Mostar, at the beginning of the studio we had chosen a specific building to conduct a precedent study. For the precedent study we were supposed to closely investigate the building, and present it back to the studio using any means appropriate, including but not limited to architectural drawing, physical modelling, film etc. Through this exercise we were supposed to get introduced to the built environment of the city, familiarised with specific themes and histories of the city and present our findings to the rest of the studio.

For myself I had chosen the HIT department store, '*HIT Robna Kuća*'. The building was introduced to me through the postcard featured in figure. 11. On first glance being featured in a postcard, next to such culturally charged buildings such as the 'Stari Most' bridge and the 'Karadžo Bey' Mosque, I assumed that the building would be of similar significance even though I knew that it was heavily damaged during the wars and was no longer standing. So I decided to start researching the immediate context, its importance and analysing the urban fabric around the site now as well as when the building was still standing. (see. fig. \_\_\_\_)

The importance of the Korzo as the epicentre of public life during the Austro-Hungarian time, was one of the highlights of my investigation. Thee Korzo street connected the east and the west of the city, crossing the river Neretva, weaving together several public spaces as well as culturally significant buildings of that time, including the 'Razvitak'



figure 11.  
Mostar postcard

source: <http://starimostar.blogspot.com/>

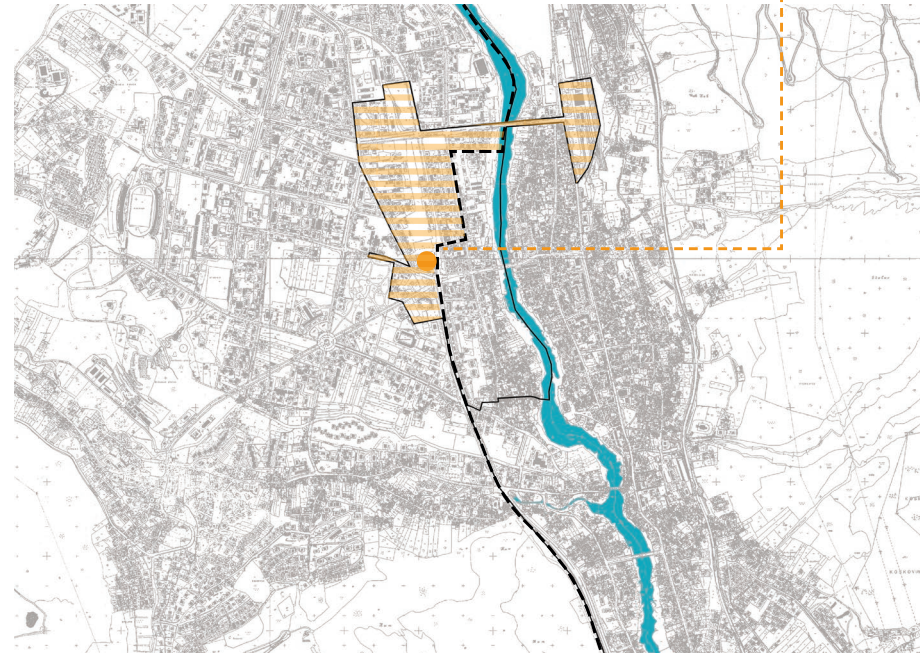


figure 10.  
Map of Neutral zone and site of HIT

and 'HIT' department stores at either end.

At the place of the old HIT department store, now stands the first unfinished floor of the Croational National Theatre building.(CNT) Due to its location within the neutral zone and the construction of the building was halted in 2002 as its program was not catering to both communities but instead was focusing on the Bosnian Croat community.<sup>1</sup> (insert photo of CNT)

Following the short introductory investigation on the immediate context I decided to delve into the research of the building itself. As I started researching about the building, trying to gather information and searching for leads on how to represent it, I was surprised to find very limited information on it. I could not find the name of the architect, the date of construction, though I could assume it was around the 1970s, let alone any architectural drawings of the building.

The only information I could find in this early stage apart from information on the immediate context, was numerous exterior photos of the main facade and the public space in-front of the building. This was both frustrating and intriguing as it brought up a lot of questions for me and challenged my initial perception and assumptions about the historical and cultural importance of the building.

The absence of the building both physically but also in any medium apart from those specific shots urged me to investigate the building via a different route. The very limited photographic material and

literature, encouraged me to start speculating about the building being nothing more than a decorated facade, in the minds of the people, and a void in the timeline of the site; its importance more as an image of modern Mostar, than its function.

The repeated similar perspective view of the exterior inspired me to explore ideas of memory and image, and how important image is in the collective memory of a society. In parallel I expanded on the research on memory, remembering and forgetting, while considering the context of Mostar I inevitably also looked at the effects of forgetting and identity in the post-war context.

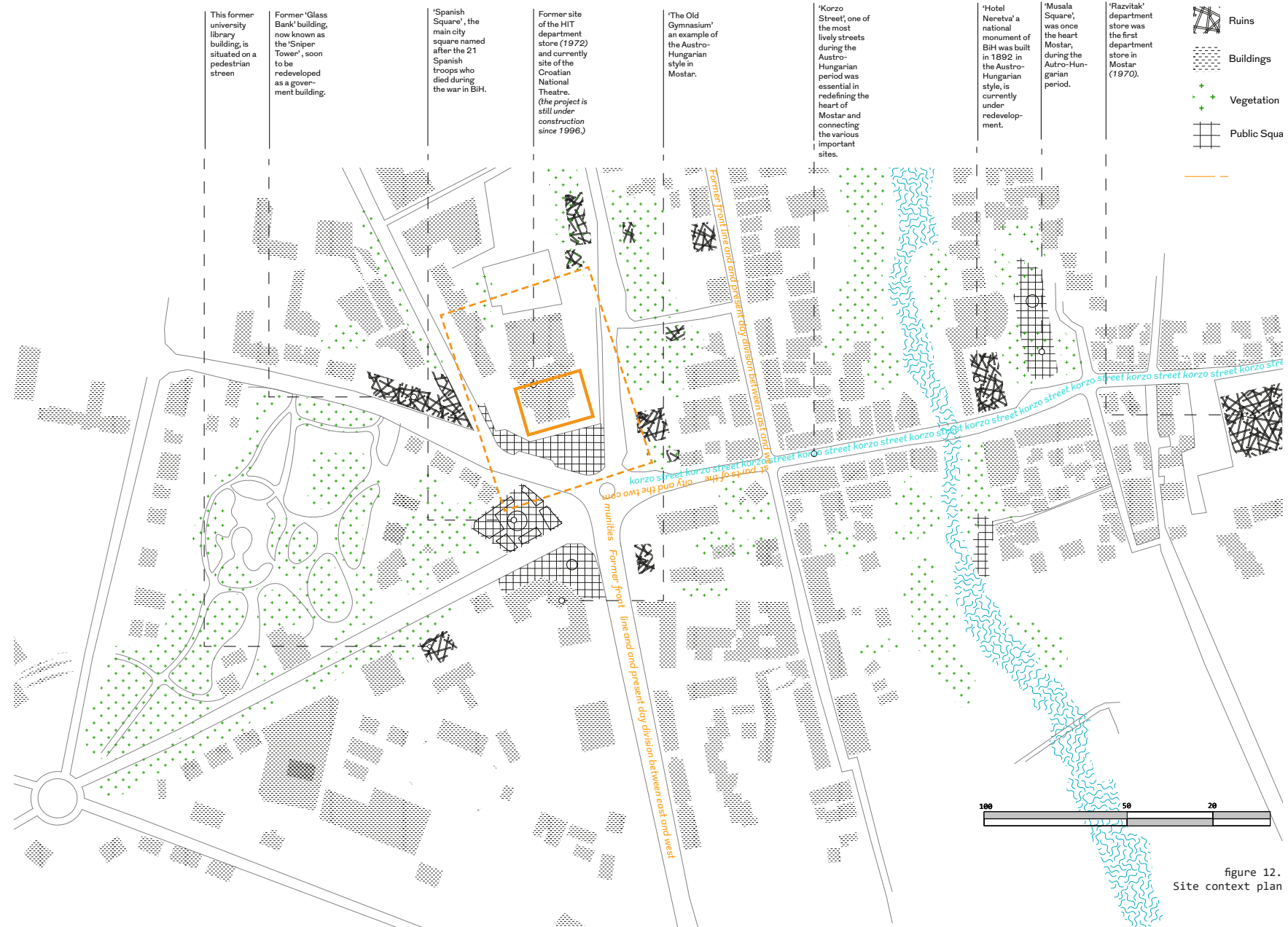


figure 12. Site context plan

1 Mačkić, Arna. Mortal Cities - Forgotten Monuments. Zurich: Park Books, 2016. 42



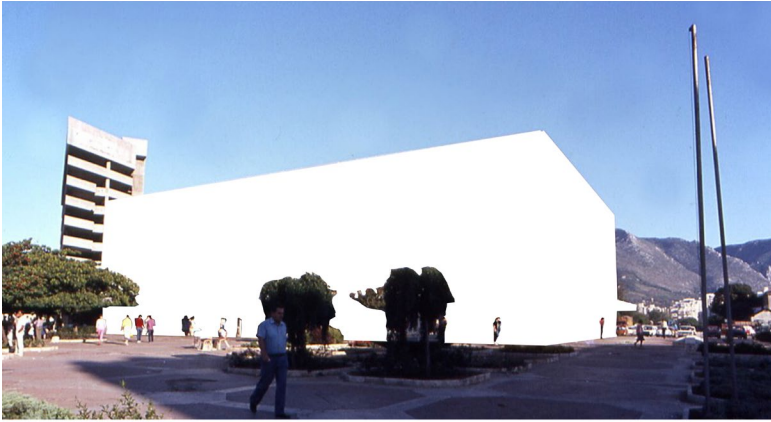


figure 13.  
Catalogue of Collected images of HIT  
sources: <http://starimostar.blogspot.com/>  
<http://www.cidom.org/>  
<http://www.google./images>

For a segment of the precedent study I experimented with image and text by combining images of the HIT, where I deliberately subtracted the silhouette of the building, with texts that resonated with the themes of my research. This was done in the hopes of unearthing meanings and seeing the building through the lens of the research that I was undertaking.



figure 14.  
Edited Mostar postcard



‘The interesting part is the part that has disappeared, through time or through force. The ruin is there, but what it represented is absent. In fact, the absent is more present than the present.  
[...]

What is not there (anymore) speaks much louder to us and is all the more present. By leaving out most, most is left over.’

*Mortal Cities - Forgotten Monuments*  
Arna Mackie pg.93



‘A destroyed building tells a story: it shows a transformation in time, but most importantly it leaves a lot to one’s own imagination.

Suddenly, a building is shrouded in mystery. This environment of destruction is not just fascinating, but also a daily remembrance of the war, which has direct psychological consequences. How can one commence one’s own mental reconstruction when the physical environment is destroyed?’

*Mortal Cities - Forgotten Monuments*  
Arna Mackie pg.112





'During the second siege, the destruction resumed. Also the Partisan Necropolis by Bogdanovic, Cafe Rondo, the Bristol Hotel, the Ruza Hotel, the Razvitak , and Hit department stores, and the Gymnasium were heavily damaged.

The more buildings got destroyed, the harder it was for the inhabitants to read and recognize the city that was engraved in their memories. Their history disappeared, and with it, the legibility of their identity, because its history is no longer visible in the traces of architecture and public space of the city.'

*Mortal Cities - Forgotten Monuments*  
 Arna Mackie pg.69



Promenading was an urban activity that belonged to all inhabitants of Mostar, and many other cities in former Yugoslavia. The street that would be promenaded on was called the Korzo. Between six and ten in the evenings was a time of seeing and of being seen, catching up with people, and laughing and flirting. In Mostar, the Korzo was the road that led from the old Hit department store, via the Gymnasium and Tito's Bridge, towards the Razvitak department store.

*Mortal Cities - Forgotten Monuments*  
 Arna Mackie pg.62



‘In such cities, representations of the past are often selective and distorted. In contested sites marked by power struggles, myth and storytelling are used to make rightful ownership claims over a particular place.

As a result, “other groups currently residing there are seen as recent arrivals or as having an insignificant presence” (Bakshi, 2013, p. 199).’

*Mehdiabadi, Parisa Mard (2015). “Divided Cities,” Agora Journal of Urban Planning and Design, 118-126.*



Places may have been destroyed, reassembled, or reconstructed to project certain meanings, yet these same places still maintain potential as points of connection to other histories, retaining traces and material evidence of a past that may not coincide with official or objective documentations (Jordan, 2006, p. 25).

*Mehdiabadi, Parisa Mard (2015). “Divided Cities,” Agora Journal of Urban Planning and Design, 118-126.*



'Events and time frames that do not support the national narration are simply forgotten or ignored, while favourable events are embellished and proclaimed. Storytelling is a powerful tool in communicating past knowledge and creating a strong sense of heritage and history.

Cities that are partitioned as a result of conflict often use storytelling to skew past events in their own favour.'

Mehdiabadi, Parisa Mard (2015). "Divided Cities,"

*Agora Journal of Urban Planning and Design*, 118-126.



[...] According to Umberto Eco, the *ars oblivionalis* operates through the 'multiplication of false synonyms', whereby one forgets 'not by cancellation, but by its superimposition: not by absence, but by multiplying presences' (Boym, 2001: 108).

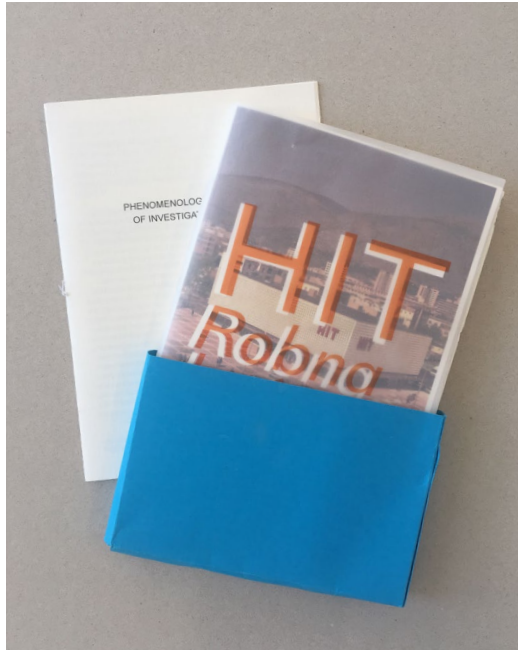
Screen memories are involved in this process of forgetting through superimposition.

Screen memory is defined as 'the memory of an unacceptable but tolerable experience that unconsciously serves the purpose of concealing the memory of an associated experience that is more significant but emotionally more difficult to recall'.

*A shell of memory: The Cyprus conflict and Nicosia's walled city*  
Anita Bakshi

University of Cambridge, UK

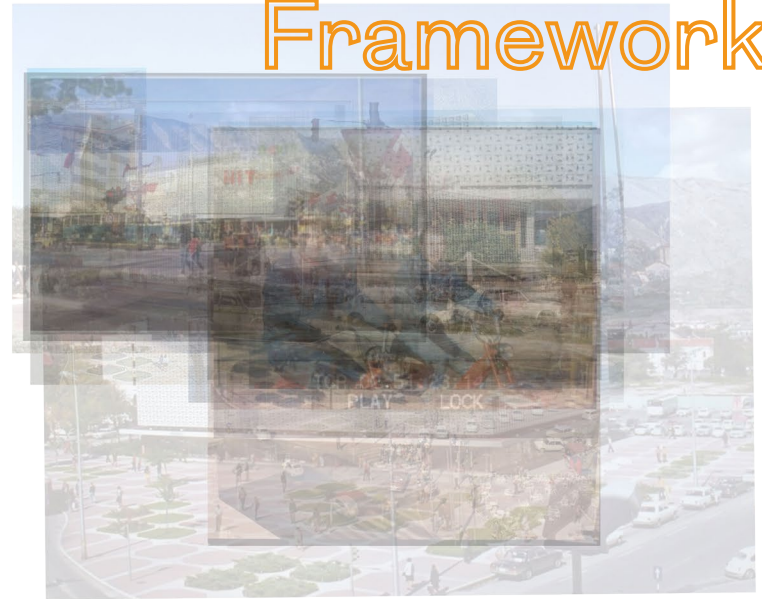




*The precedent study, an exploration into the absence of the 'HIT' Department store, played an integral part in my overall thesis. It acted both as the starting point for my whole thesis project, but was also at the core of almost all the ideas and concepts that were further explored after its completion. Finally due to this significance I decided to choose the site of HIT as the site for the intervention that I would design as my Master Thesis project.*

*To get a more in-depth understanding of the process and development of the project, ideas, as well as methodology I would advice to take a look at the precedent study booklet, as well as the 'Research Methodology' essay that accompanies that submission. Though there is bound to be some overlap and repetition to allow both submissions to act as individual comprehensible pieces of work, cross reference between them and the reading of all works will allow for a deeper and better understanding of the intent and methodology that informed the final design.*

# Theoretical Framework



[memory and forgetting]

Throughout the investigation of the HIT department store in the precedent study, as well as my readings on Mostar the themes of memory, image and forgetting have been consistently in the foreground of my interest. The term of collective memory as coined by philosopher and sociologist Maurice Halbwachs, also played a significant role within the research of this thesis. Defined as “the collective or shared memory and knowledge of a specific group, inscribed within oral histories, text, traditions as well as the built environment, collective plays an essential part within any groups sense of unity or individuality.”<sup>1</sup> The effects of changes in the urban fabric on collective memory and vice versa have been analysed in various ways which has informed greatly my response to the situation in Mostar.

The way the building of HIT seems to be erased from the collective memory of the city, as very little information is available about it, deems it insignificant while its limited representation was done in such a way that would suggest otherwise. Additionally the leftover public space at the western age of the Korzo street is a visible trace of its existence still to this day. The polarising narrative of the reconstruction of the Stari Most bridge is riddled with questions and opens a discussion about the importance of collective and individual memories, identity of a place and forgetting. As Araújo and Sepúlveda dos Santos state in their journal article, the understanding

1 Assmann, Jan, and John Czaplicka. “Collective Memory and Cultural Identity.” *New German Critique*, no. 65 (1995): 125-33. <https://doi.org/10.2307/488538>.

that history cannot be taken as an objective record of the past and that memory is nothing more than a subjective amalgamation of various mnemonic personal information, leads to the conclusion that any ‘reconstruction’ of the past is anything but natural or objective and should not be presented as such.<sup>2</sup>

In order to explore these notions in more depth, a short description and analysis of key figures in the investigation of the subject of history and memory is necessary to frame the research within a grounded theoretical framework. The philosophers in ancient Greece and namely Aristotle and Socrates who among others attempted to grapple with the concepts of memory, remembering and forgetting. During that time the Greeks made a distinction between the *mneme*, which signified memory as an imprint image in the conscious, or how they perceived it as the soul, and the *anamnesis*, which signified the recollection or retrieving of this imprint.<sup>3</sup>

[memory as an imprint]

Socrates in an attempt to articulate this idea of an image as an imprint, presented a metaphor where each human has a block of wax in their ‘soul’, a gift from the mother of Muses, Mnemosyne. Everything one wishes to remember is imprinted on this piece of wax as images, conversations and experiences are

2 Araújo, Maria Paula Nascimento, and Myrian Sepúlveda dos Santos. “History, Memory and Forgetting: Political Implications.” *RCCS Annual Review. A Selection from the Portuguese Journal Revista Crítica de Ciências Sociais*, no. 1 (December 1, 2009). <https://doi.org/10.4000/rccsar.157>.

3 Ricœur, Paul, Kathleen Blamey, and David Pellauer. *Memory, History, Forgetting*. Paperback ed., [Nachdr.]. Chicago, Ill.: Univ. of Chicago Press, 2010.

stamped on the block. Whatever is imprinted on the wax, and as long as the image or imprint is visible, we can still retrieve and remember, where whatever cannot is forgotten. This metaphor tackles the concepts of remembering and forgetting while attempting to incorporate the importance of the image in the process.<sup>4</sup> Essentially memory is interpreted as an imprint of things felt and forgetting is the fading away of the imprint. This idea can be further elaborated in parallel with the concept of the palimpsest where nothing is truly ever erased, and the traces of every new event are simply superimposed over the existing deeming them less comprehensible but never precisely obliterated/forgotten completely.

[superimposition of memories]

This way of perceiving memory goes in line with the ideas of French philosopher Paul Ricœur on memory, who expanded on these ideas and argued for memory as an ongoing task continuously superimposed and self-referencing.<sup>5</sup> Ricœur who was known for combining phenomenological approaches with hermeneutics gave great emphasis on the subjectivity of experiences and the notion of the individual. In a way the perception of a situation experienced by different individuals and their recollection of the situation will be totally subjective as it will be informed by each individual's prior experiences and memories.

These ideas allowed me to explore memories not as distinct elements but as an amalgamation of experiences, images and memories all layered and superimposed

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4       ibid

5       ibid

## superimposition of memories

*... superimposition of memories can be utilised as a tool of forgetting through a superimposition and multiplication of false narratives.*

*Future of Nostalgia, Svetlana Boym*

on one another making for each individuals perception. The concept of superimposition of memories is one that has been key throughout my research on this subject. In their book *The Future of Nostalgia*, Svetlana Boym elaborates on the concept of superimposition of memories as a tool to forget through ‘enforced confusion and “multiplication of false synonyms”.’<sup>6</sup> Boym in spatialising this concept, argues that through constructing on top of contested sites over and over again, the result is a forgetting of what existed before on that site. Personally I have my own interpretation of the concept of superimposition of memory based on my own experiences and views. Through superimposition of memories on a place, not of false narratives but new experiences or unearthing older memories, one can find it easier to ‘forget’ or let go of a more traumatic memory associated with a place.\*

[collective memory and identity]

In the 1950s French philosopher and sociologist Maurice Halbwachs investigated the concept of memory making the distinction between individual and collective memory the concept for which is largely attributed to him. In this investigation Halbwachs speaks of individual memories as always being grounded in the context that the individual resides in, arguing that all individual memories are influenced by an overall collective memory and are the result of the interactions of an individual with other individuals and the society or context that they are part of.<sup>7</sup>

<sup>6</sup> Boym, Svetlana. *The Future of Nostalgia*. New York: Basic books, 2001.

<sup>7</sup> Araújo, Maria Paula Nascimento, and Myrian Sepúlveda dos Santos. “History, Memory and Forgetting: Political Implications.” *RCCS Annual Review. A Selection from the Portuguese Journal Revista Critica de Ciências Sociais*, no.

*\* When I returned to Delft in the autumn of 2018, a relationship with someone in Delft had just come to an end, due to their moving away from the Netherlands. As I returned to Delft I found myself gravitating towards the places and spaces we spent a lot of time together. Everything reminded me of them and most of all a particular cafe where they used to work and where we spend a lot of time together. Several close friends of mine advised me against visiting the particular cafe. Their approach was that I should avoid anything that could remind me of the person and the relationship. I did not share this view. I often thought that avoiding the situation would only make it more difficult in the future. I thought that I should instead visit it in order to create new memories at the place. This would allow for the space and its meaning to shift away from this single narrative of the place where the relationship started and evolved.*

*This allowed for a shifting away of the place from that one specific narrative that caused pain to a more broad narrative where this ‘trauma’ is only one part of the whole picture. Similarly through unearthing and showcasing all the multi-layered histories of Mostar the project will attempt to shift the narrative of the city away from the war narrative.*



figure. 15  
interior of Coffee Company, Delft

“Even though the individual may think that their memory is strictly personal, as it recalls events in which only they were involved or facts and objects which only they witnessed and experienced, it is, in fact, collective since the individual, even if alone, is the product of social interactions and views the world through collective constructs such as language.”<sup>8</sup>

This brings up questions of how the collective memory is affected by the built environment and in return how do drastic shifts in the nature of the built environment affect the people.

Connections to the past are a very strong element of collective memory and by extension of the identity of individuals. Memories embedded in the built environment as I identified before in mnemonic systems, have great significance as often their life span is much bigger than that of individuals, while they also through continuous revisiting can form a connection between user and place, enhancing a sense of belonging to the place.<sup>9</sup> The importance of the built environment and of particular places and the influence that these mnemonic systems have over collective identity, is not a new concept. For centuries empires have been building structures to influence collective memory, impose their rule but also attacked mnemonically significant sites in order to manipulate collective memory and the people. Mostar is no exception as discussed earlier with the destruction of the destruction of several culturally significant

1 (December 1, 2009). <https://doi.org/10.4000/rccsar.157>.

8 *ibid*  
9 Mehdiabadi, Parisa Mard. “Divided Cities.” *Agora Journal of Urban Planning and Design*, 2015, 118-26.

buildings leading up to arguably the most prominent example the attack and destruction of Stari Most bridge.\*\*

In their essay *Divided Cities*, Mehdiabadi, argues that ‘division of the urban fabric destroys the essence of place, hinders communal identity and sustains distrust as competing groups manipulate images of the city and historical past for their own benefit’.<sup>10</sup> This was something that I had noticed during earlier parts of my research into the various mnemonic systems Mostar. More statues, monuments, memorials, churches etc, were constructed in the early 2000s during a time of reconstruction of the city, and most of them had an affiliation with one or the other community. (see figure. 16) Mehdiabadi goes on to suggest that such inter-communal tensions should not be approached with even more divisive means such as constructing fences or walls but through encouraging communication in order to avoid further ‘urban dysfunction and permanent division.’<sup>11</sup>

[screen memories]

The neurologist and founder of psychoanalysis, Sigmund Freud, is known for their psychological theories and ideas regarding the nature of unconscious mental processes.

Freud’s ideas about the nature of memory come in complete antithesis to those of the ancient Greek philosophers of memories as imprints and that through time could fade and with them the memories themselves. For Freud memories once formed cannot be forgotten, or

10 Mehdiabadi, Parisa Mard. “Divided Cities.” *Agora Journal of Urban Planning and Design*, 2015, 118-26.  
11 Mehdiabadi, Parisa Mard. “Divided Cities.” *Agora Journal of Urban Planning and Design*, 2015, 118-26.

\*\* This is also without a doubt something that has happened throughout the Northern part of Cyprus, which is still illegally occupied by Turkey. Throughout the years after the invasion of 1974, more than 550 Greek Orthodox temples have been deliberately attacked vandalised while more have been converted into mosques.<sup>1</sup> Furthermore street names have been changed, in attempt to obliterate any trace of the Greek-speaking Cypriot (GSC) community in the occupied areas, undoubtedly in an attempt to alter the collective memory of the people in the occupied areas and enforce the cultural division further.

In my opinion divisive narratives and propaganda has also been used by the GSC community. This came in the form of numerous memorials and monuments erected around the southern free part of the island as well as throughout the education system through omitting particularly sensitive parts of history as well as putting a significant emphasis on the Greek-cultural history of the island.

1 Bulut, Uzay. “Turkey Wipes Out the Christian Culture of Occupied Cyprus.” *Gatestone Institute*, November 25, 2018. <https://www.gatestoneinstitute.org/13341/turkey-cyprus-christian-culture>.

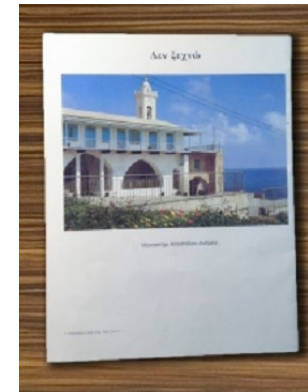


figure. 16  
‘Δεν ξεχνώ’, ‘I do not forget’

elementary school notebook supplied to all students illustrating the abandoned Saint Andrew Monastery in the Occupied side of Cyprus

<http://elldiktyo.blogspot.com/2015/06/den-ksexnw-kypros.html>

erased. Once a memory is formed it will forever exist within the mind of the individual and that individual can attempt to retrieve it from their mind or try and avoid it, but never really forget. What we usually experience as forgetting, according to Freud, is simply the repression of a memory from resurfacing to consciousness.<sup>12</sup>

In their 1899 paper *Screen Memories* Freud, introduced the concept of screen memories, defined as a distorted memory, 'of an unacceptable but tolerable experience that unconsciously serves the purpose of concealing the memory of an associated experience that is more significant but emotionally more difficult to recall.'<sup>13</sup> Essentially these are memories that shield the conscious mind from more traumatic memories that are hidden deeper in the subconscious. In this way Freud speculates that individuals allow themselves to avoid harmful memories in order to protect the ego.

Bakshi, in their article *A Shell of Memory*, speculates that screen memories are often used to 'forget', or better avoid, memories through again a process of superimposition of memories. Exploring the relationship between the divided city of Nicosia and the outer walls of the city, Bakshi speculates that the walls of the city act as a screen shielding the current situation taking place within them, while also allowing a projection to be imposed on the walls of a more tolerable and

desirable image or memory.<sup>14</sup>

## screen memories

... a memory that is tolerable but allied to a distressing event and which is unconsciously used to hide the distressing memory

Collins English Dictionary

12 Forty, Adrian. "The Art of Forgetting." Lecture, Architectural Association, October 15, 1998. <https://www.aaschool.ac.uk/VIDEO/lecture.php?ID=580>.

13 Bakshi, Anita. "A Shell of Memory: The Cyprus Conflict and Nicosia's Walled City." *Memory Studies* 5, no. 4 (October 1, 2012): 479-96. <https://doi.org/10.1177/1750698012449785>.

14 Bakshi, Anita. "A Shell of Memory: The Cyprus Conflict and Nicosia's Walled City." *Memory Studies* 5, no. 4 (October 1, 2012): 479-96. <https://doi.org/10.1177/1750698012449785>.



[remembering and forgetting]

Through reading on the various theories and ideas about memory and forgetting I started forming my own personal views and approaches to the subjects. Two of the concepts that really resonated with me were the concepts of screen memories and super imposition of memories.

In my view avoidance is less constructive whether this is in regard to work, personal life or traumatic experiences.\*\*\* Within the discussion of dealing with traumatic events and their representation one cannot avoid exploring the concept of spatialising such events, as is often done through the construction of memorials and monuments.

This topic is one that has been discussed extensively, and one where the boundaries are very unclear, with various terms existing within these themes including but not limited to monuments, memorials, anti-monuments, counter-memorials etc. For this segment of the research I will not elaborate on the difference or attempt to differentiate between these terms, but rather through the analysis of and reference to various examples I will try and construct the framework within which the design proposal would try to position itself.

[commemorative practices]

A prominent example of how to deal with a post-traumatic landscape is the case of the Berlin Wall, and the Berlin Wall Memorial by *Kohlhoff & Kohlhoff*. The Berlin wall was at a point in time the one structure that represented division between people more than any other, whereas its destruction in 1989 became a symbol

\*\*\* Arguing for exposure to potentially difficult situations and against “screening” memories and experiences I would like to present two anecdotes from my personal experiences this year that I reflected upon through my readings and which influenced my views on the project. One involves my relationship with my father after his recent health troubles, which is elaborated below. The second, regarding the end of personal relationship and the approach to dealing with that is elaborated in an article written for the student publication BNieuws on the subject of Artefact, which you can read in Appendix 02.

After my father’s health troubles and before he fully recovered I had to return to Delft to continue and finish my studies. This meant that I was away during a lot of his post-surgery recovery, when he was in and out of rehabilitation centres.

In retrospect this allowed me to avoid the situation and his *eikon*, defined as a representation of the situation or image, in poor health. In my mind I defaulted back to earlier *eikons* I had of him. This became particularly difficult whenever I visited back home and had to face the reality. Though this facing reality was very constructive, at the time it was difficult. Every time I visited I had to reconcile the *eikon* of him I had in my head with the reality.

I clearly remember one time when I was particularly critical of him and impatient, because in my head I could not comprehend how my father’s condition was affecting his ability to communicate the simplest things clearly. In his response he told me how he believed that I still have not understood the seriousness of his condition and that I had to be more patient and understanding. On the other hand I could see my mother having accepted the current situation and often letting things slide and being far more patient. Her constant exposure to the situation made it easier to come to terms with it.



figure. 17  
Collage featuring my father



of unification.<sup>1</sup> Understandably the debate on what was to be done with the empty space where the wall once stood, with the open wound that its destruction revealed, was of great significance. In a lot of areas traces of the wall have been eliminated with the redevelopment of areas taking over.

Arguably as a response to erasure of the wall, in the area of Bernauer Straße stands a perfectly preserved segment of the Berlin wall as part of a memorial by architects Kohlhoff & Kohlhoff. (see figure 18) Visitors to the memorial are encouraged to ‘peek through slits in the wall to catch glimpses into the [area that was previously] the inaccessible death strip.’<sup>2</sup>

This approach towards retaining segments of the wall instead of removing all traces of such a traumatic event, is an argument against attempts of forgetting the events of the past. In their book *The Language of Landscape* Anne Whiston Spirn makes an argument for the retention of segments of the wall, as their removal ‘prevents dealing with memories and forfeits the possibility of transformation.’<sup>3</sup> The absence and void achieved through the preservation of the elements of the wall, speaks both to the histories, individual and collective, that existed in the site but also border on the line between forgetting and remembering, without

1 Mariani, Manuela, and Patrick Barron, eds. *Terrain Vague: Interstices at the Edge of the Pale*. First edition. New York: Routledge, 2014.

2 Mariani, Manuela, and Patrick Barron, eds. *Terrain Vague: Interstices at the Edge of the Pale*. First edition. New York: Routledge, 2014.

3 Spirn, Anne Whiston. *The Language of Landscape*. New Haven, Conn.: Yale University Press, 2000.

attempting to ‘tidy up the past’.<sup>4</sup>

Attempts to commemorate the past through building monuments or memorials, often fall under the trap of selective remembering, where inevitably biased and distorted versions of history are represented.<sup>5</sup> In these cases attempts at remembering inadvertently are also means of forgetting. Through selective remembering and filtering which elements and parts of histories to represent, the rest of the histories are neglected and forgotten.

The concept of monuments and memorials as representations of memories stems from the theories of mnemonists, suggesting that memory can be engrained on images or objects and then retrieved when needed through referencing these elements.<sup>6</sup> Consequently the removal of such monuments or memorials would constitute the removal of the memories that they represented. This would mean that the destruction of elements that hold memory, mnemonic systems, would in theory enable a forgetting. This theory takes us back to the destruction of culturally significant elements during the wars in Mostar (ie the Stari Most).

The removal of such elements, defined as iconoclasm, is often common

4 Mariani, Manuela, and Patrick Barron, eds. *Terrain Vague: Interstices at the Edge of the Pale*. First edition. New York: Routledge, 2014.

5 Tanovic, Sabina. “Memory in Architecture: Contemporary Memorial Projects and Their Predecessors | TU Delft Repositories.” TU Delft. Accessed November 4, 2018. <https://repository.tudelft.nl/islandora/object/uuid%3A3095f193-1f4f-48e1-834b-28272792909d>.

6 Sabina Tanovic, “Memory in Architecture: Contemporary Memorial Projects and Their Predecessors | TU Delft Repositories” (TU Delft), accessed November 4, 2018, <https://repository.tudelft.nl/islandora/object/uuid%3A3095f193-1f4f-48e1-834b-28272792909d>.

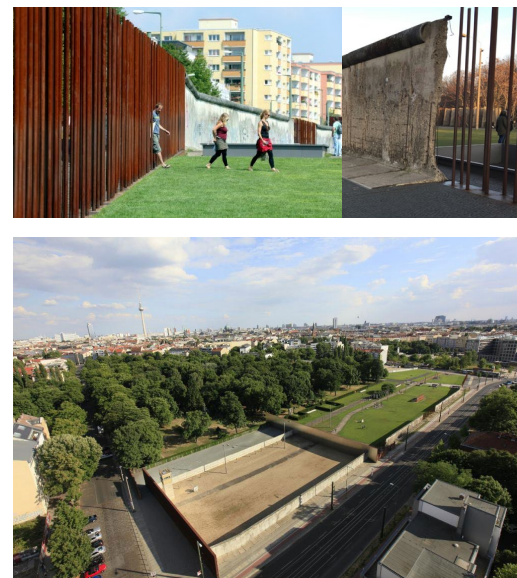


figure. 18  
Berlin Wall Memorial  
by Kohlhoff & Kohlhoff

source: <https://berliner-mauer.mobi/das-denkmal>.

practise when there is a shift of power from one regime to another. A prominent example came after the collapse of the of communism in the Soviet Union and in Western Europe, when statues of figures such as Lenin, Marx or Engels were removed to signify the collapse of the union. As elaborated on by emeritus Professor Adrian Forty, the erection of these statues in the first place was also a case of forgetting. As these monuments were often erected to replace existing monuments, their construction was a means of forgetting the old and replacing it with the new. Forty further argues that the subsequent removal of these monuments was not an act of pure iconoclasm, not an attempt to only forget, but also a process of recovering the memories that existed on site before. The void left behind by the removal of these statues, in the form of the empty plinths, acts as an invitation to speculate, wonder and remember what was there before.<sup>7</sup> The public, those who at least question the void, would be more likely to remember or have a conversation that would lead to the uncovering of older memories.

Using voids to represent memory of traumatic events or loss has been common practise in the case of monuments and counter monuments. Various examples exist attempting to provide an alternative approach to commemoration and the concept of monuments. Examples such as Rachel Whiteread's *Nameless Library* and the *Bebelplatz Night of Shame Monument* by Micha Ullman play with the concept of voids and absences to initiate a speculation or a discussion, shifting away from the well-trodden path of reconstructing what was lost.

7 Adrian Forty, "The Art of Forgetting" (Lecture, October 15, 1998), <https://www.aaschool.ac.uk/VIDE0/lecture.php?ID=580>.

All above examples act as criticism to the traditional notions of commemorating and construction of monuments or memorials. All examples attempt to break away with one way or the other from the straight forward representational ideas that were so widely spread. Critics of traditional monuments argue that the building of monuments that present a fixed and single-narrative representations of history, fail to acknowledge and take into the account the very fluid and ever-shifting concept of memory and forgetting. In the attempt to materialise and commemorate these memories, by formalising them in stone or concrete form, traditional monuments assume and impose a single narrative on the particular memories ignoring how their importance and relevance is shifting through time.<sup>8</sup>

In *The Monument in a Post-modern Age* Andreas Huyssen forms the argument that in the modern age of "mass memory production and consumption, there seems to be an inverse proportion between memorialization of the past and its contemplation and study."<sup>9</sup> Increasingly more memorials, monuments or museums dedicated to specifically traumatic events, are being built but less discussion and investigation of these memories is taking place. The increasing representation of such memories in traditionally designed monuments as discussed earlier not only excludes any alternative versions or subjective interpretations of the memories, but perhaps also allows for a forgetting to take place as we "[divest] ourselves from the

8 Young, James Edward. "Memory and Counter-Memory." *Harvard Design Magazine*, Fall 1999. <http://www.harvarddesignmagazine.org/issues/9/memory-and-counter-memory>.

9 Andreas Huyssen, "Monument and Memory in a Postmodern Age," *The Yale Journal of Criticism* 06, no. 2 (January 1, 1993): 249-85.



figure. 19

Statue of Lenin and Edited image

source: <http://euromaidanpress.com/2017/10/12/ukraines-leninfall-an-intrinsic-part-of-the-1917-revolution-on-display-in-uk/>

obligation to remember.”<sup>10</sup>

[conclusion]

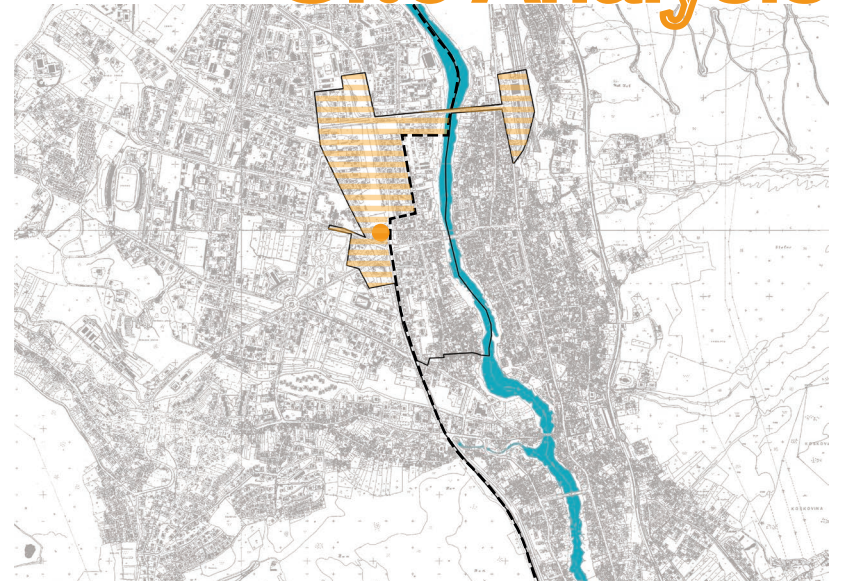
The whole of this research into the themes of memory, forgetting and commemoration has been an integral part of the design thesis. Though for coherency purposes this research is presented in this format, the research took place throughout the design process, and along with my personal views on these themes presented alongside the research, influenced the final result to a great extent.

Seeing the erection of monuments as forgetting and their removal, in the form of iconoclasm, as an invitation to remember highlights how the concepts of remembering and forgetting and most importantly the lines between them are not clear at all. Seeing voids as equally evoking of emotion and memory, if not more, than solid form allows the questioning of how do we build for such cases. These contradictions and complexities make the representation of ideas like memories a multi-layered subject. The many facets of these issues also encouraged me to investigate the various theories and case studies and derive my own interpretation of them, which continually informed my design decisions.

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<sup>10</sup> Young, James Edward. "Memory and Counter-Memory." Harvard Design Magazine, Fall 1999. <http://www.harvarddesignmagazine.org/issues/9/memory-and-counter-memory>.

# Site Analysis



\*the following site analysis is based purely on my own interpretation of the situation at the site. I acknowledge that this analysis was heavily influenced by the themes I had been investigating and pre-conceptions about the city of Mostar that created through readings and research done before the site visit.

I tried to the best of my ability in the time-frame of the project to make honest and precise readings of the site and its history, but in some cases I have taken creative liberty as well as made calculated estimations or assumptions in order to go through with the design project.

In these instances I will be explicitly stating where these 'calculated assumptions or creative liberties were taken.



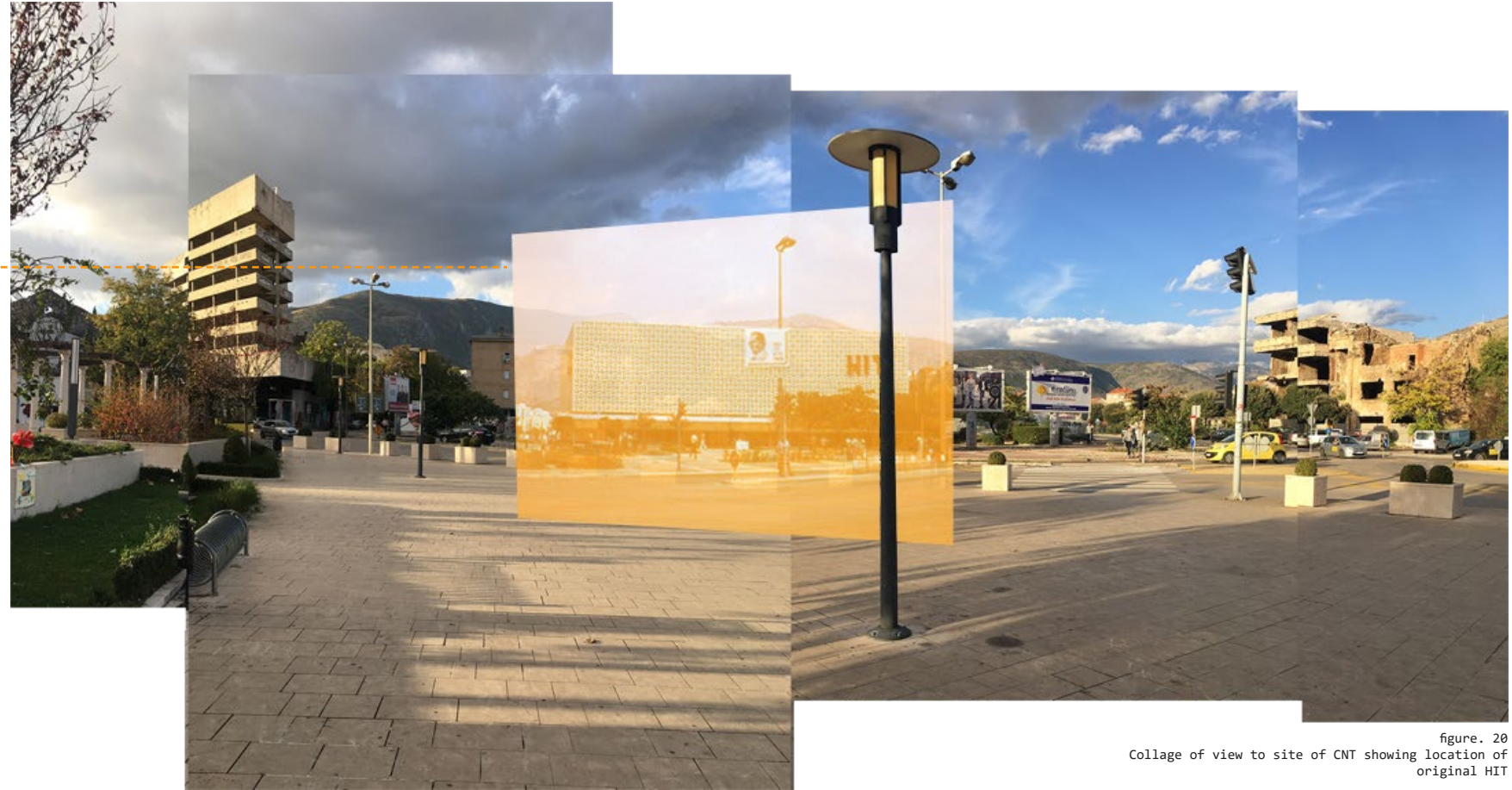


figure. 20  
Collage of view to site of CNT showing location of  
original HIT

The former 'Glass Bank' building is planned for redevelopment and is said to house several governmental departments upon the completion of the redevelopment plans. Online the building is mostly referred to as the 'Sniper Tower' due to supposed sniper activity during the war. Its ruined state and height would make it a great vantage point for the area so close to the division line. Local people have disputed this urban myth for the building claiming that it is simply a story constructed by a local hostel for tourists.

The building of the CNT is left in an incomplete state since 2002, due to its program deemed to be focused on a particular group of people or religion and therefore threatening the neutrality of the zone.

Station Mostar (Kolodvor Mostar) The station was built by the Austro-Hungarian empire and completed in 1885, when the section of narrow gauge railway Metković (Croatia) - Mostar in the length of 42.4 km was opened to traffic.

The Razvitak framing the Korzo street to the east side, was built at the turn of the 1970s. Influenced by the brutalist structures of Yugoslavia, but also referring to traditional Bosnian architecture, mainly due to the deployment of decorative concrete reliefs at the top of the building from all sides.

Similar to the HIT the building was a symbol of modern urban development, a golden age of modern Mostar and was operating until the war in Bosnia and Herzegovina in the early 1990s. At the moment it stands as a ruin but plans for its redevelopment are under way.

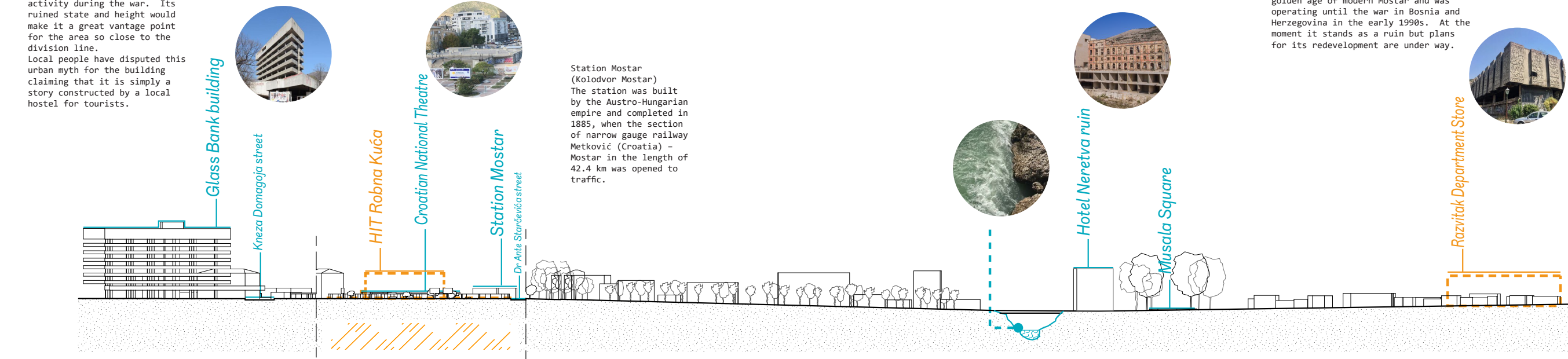


figure. 20  
Site Section



'The Old Gymnasium' is an example of the Austro-Hungarian style in Mostar.

Still functioning to this day with students from both communities attending, though different communities are separated on different floors of the building.



The Old Gymnasium

'Spanish Square', the main city square named after the 21 Spanish troops who died during the war in Bosnia and Herzegovina.



Spanish Square



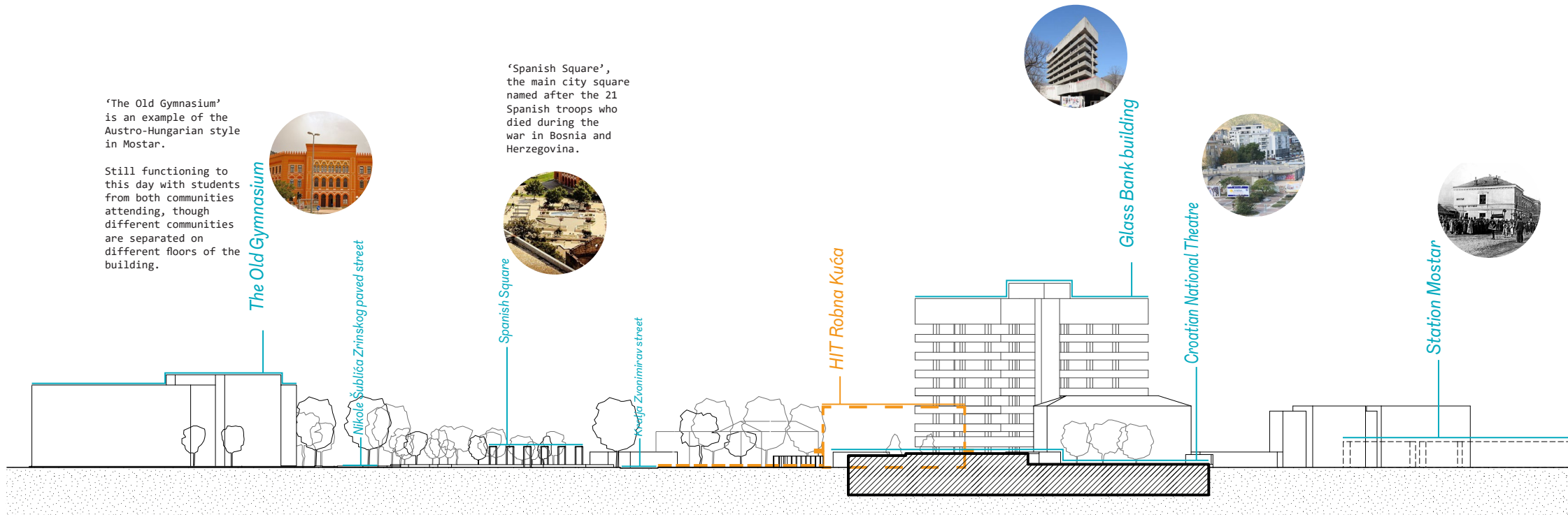
Glass Bank building



Croatian National Theatre



Station Mostar

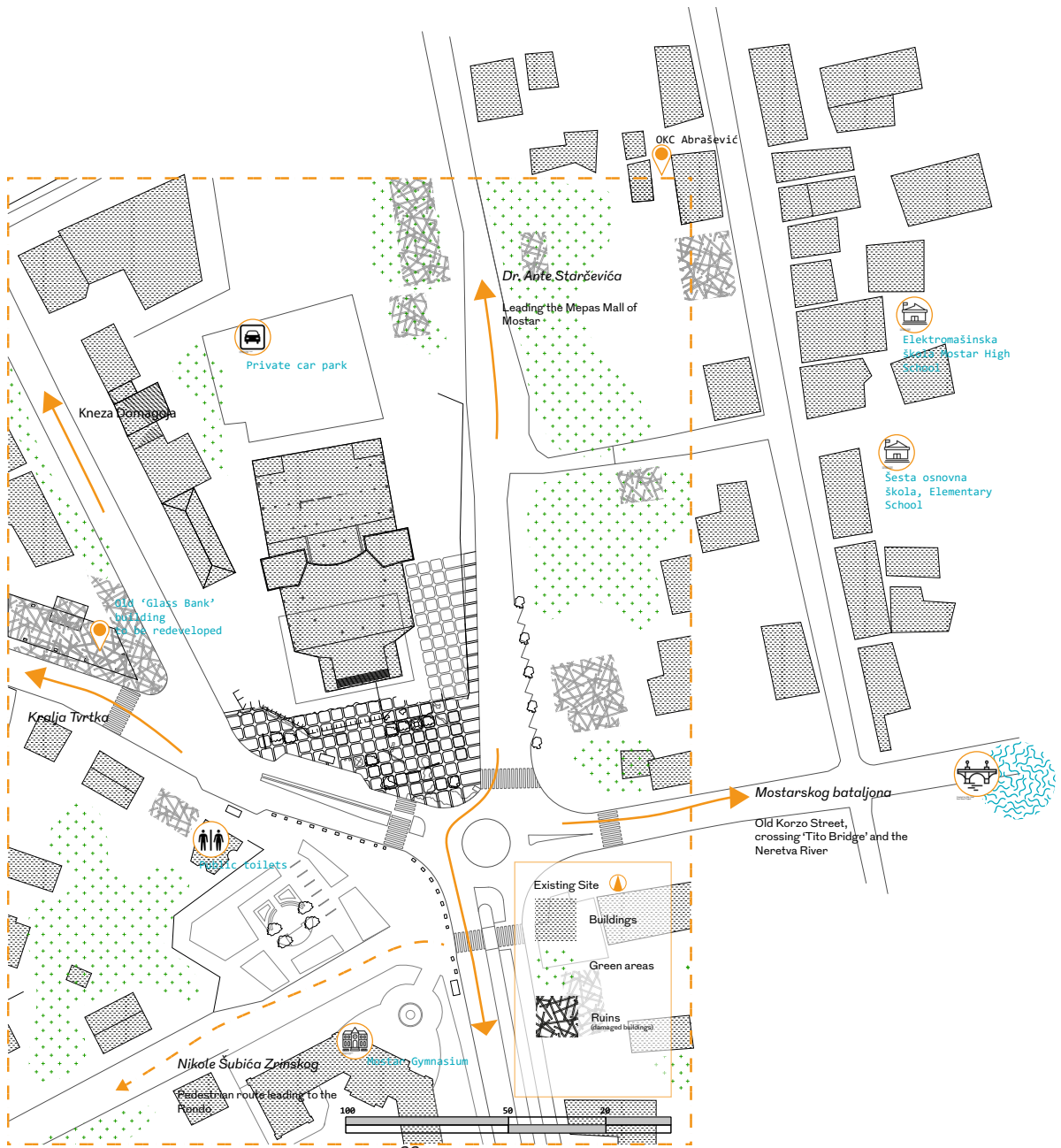


Area of Lakici Harem



figure. 20  
Site Section





The readings that I did before visiting the site informed greatly my experience and interpretation of it. While conducting my in-situ site analysis, the concept of screen memories was one that kept re-surfacing in my mind.

While visiting the area the views to the CNT were completely obstructed by several elements and primarily by a fence at the site perimeter. The original public space of the HIT was still accessible and used mostly as a transition area with very few people pausing to experience the space. The public space seemed to be left to deteriorate with visible cracks in the pavements and the vegetation growing wild. The different layers of obstruction I interpreted as physical manifestations of versions of screen memories. Elements deliberately left in the space, the fence, the untrimmed vegetation and the commercial billboards, all assist in the obstruction of this stagnant state of the CNT which is rooted in the conflict situation of the area.

This neglected state of the site enhances the sense of a non-place of the site, where people do not spend any time there apart from walking through it therefore feeling disengaged from the area. Additionally the superimposition of all these obstructive elements aids in the forgetting of the absence of HIT, but also the stagnant state of the CNT construction, at least for those who go looking for it.



figure. 21  
Collage of view to site of CNT from Spanish Square



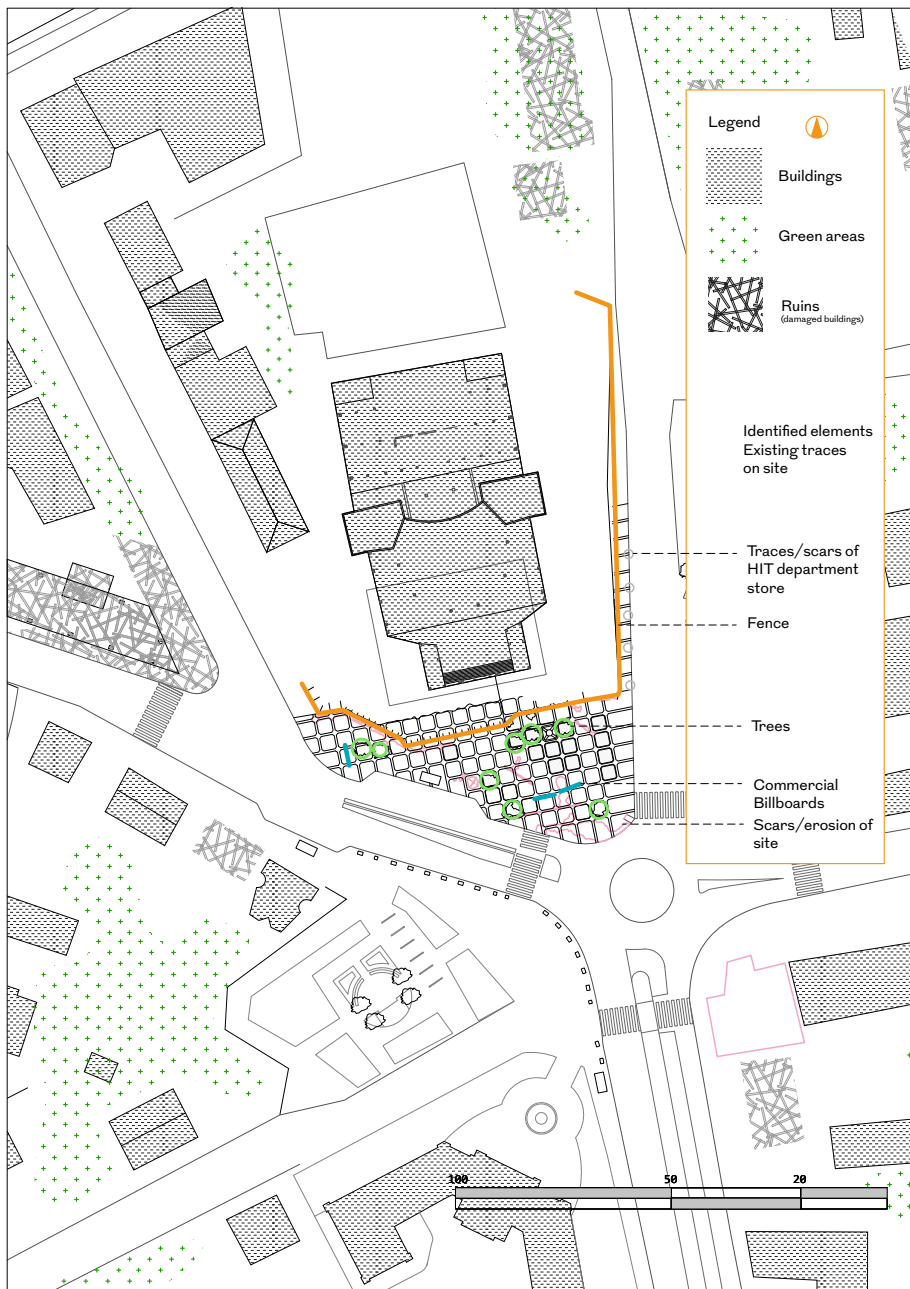


figure. 20  
Site Section



east-facing fence elevation



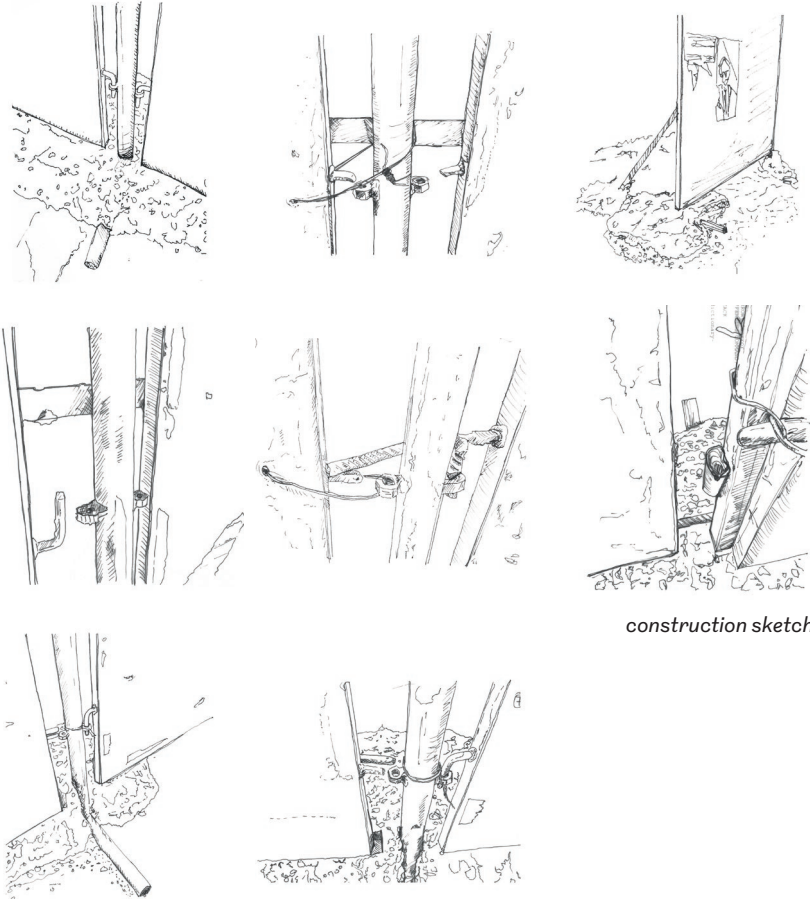
south-facing fence elevation



figure. 20  
Site Section

[fence as a screen memory]

I investigate briefly the construction and materiality of the fence. The temporary construction language of it signify how it was probably meant to a fence surrounding the construction site but as the construction never finished it evolved into a more temporary element.



*construction sketches*

[commercial billboards]

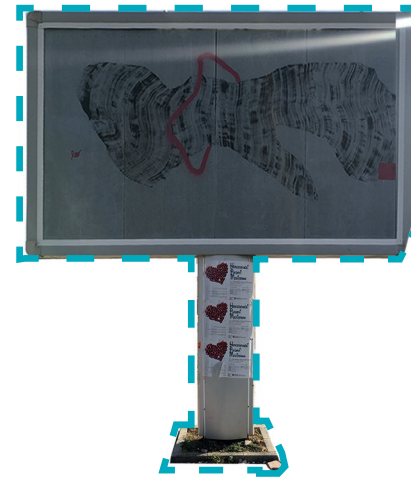
The billboards are elements with a more obvious and perhaps aggressive nature.

Their function is projecting commercial advertisements to the pedestrians and cars that pass this important busy site.

Due to their nature and construction technique, (literally drilling into the ground to put up) in a very 'permanent'/destructive way their impact on the perception of the space is also more deeply and severely changed.

The space can be read as a less free public/open space where people can promenade without particular intention or purpose, but they immediately become consumers of these advertisements, arguably deeming the space less public.

Additionally the messages and narratives projected obstruct distract from the state of the site. As seen in the photo though to the right they can also be used as a means of project narratives by the people in the form of posters as well as graffiti.



*commerical billboards*



[traces of the past]

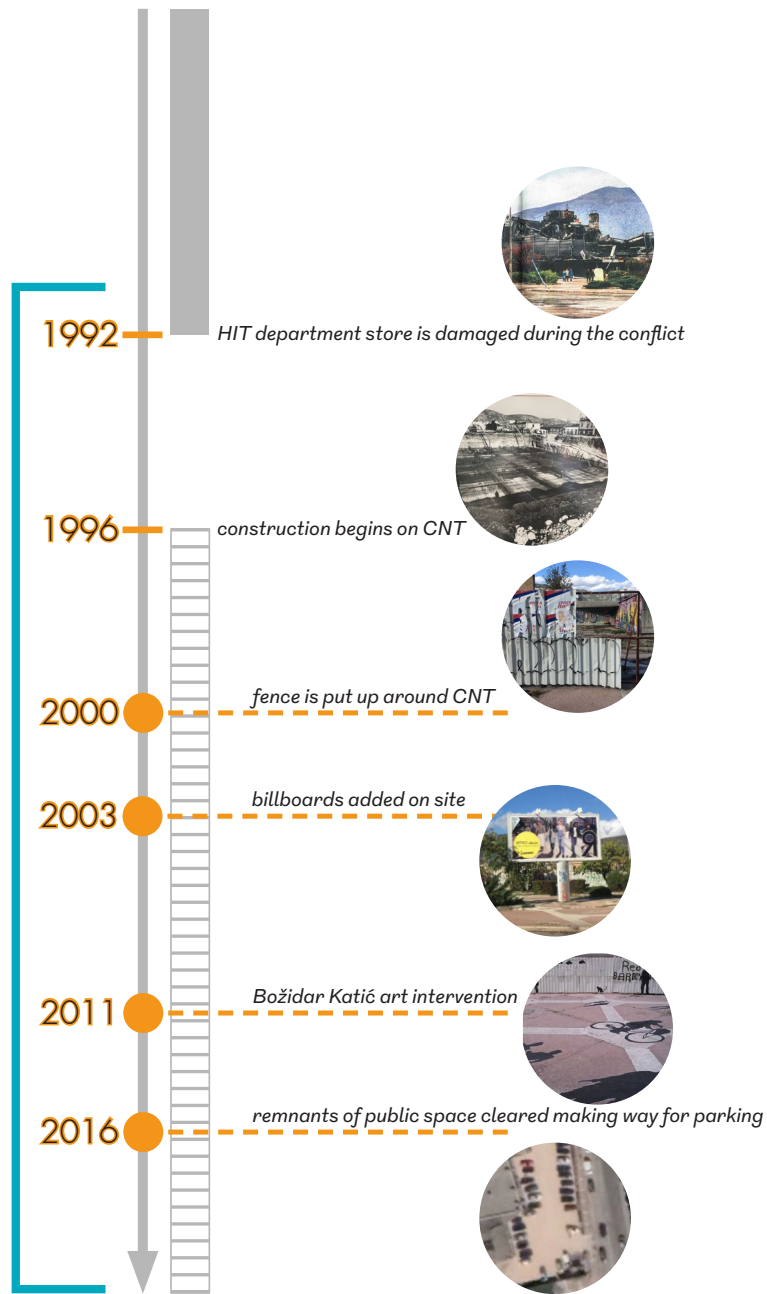
On site there were various traces of the past histories of the site. Some bigger histories, such as remnants of the HIT public space, (cut railings etc), some smaller like the public space intervention by local artist Božidar Katić, who depicted everyday public life in the now neglected public space. Traces of other functions, uses and histories are also evident on the unfinished walls and construction of the CNT, with graffiti decorating the walls and hinting to the potential of the site, and the creativity of the local community.

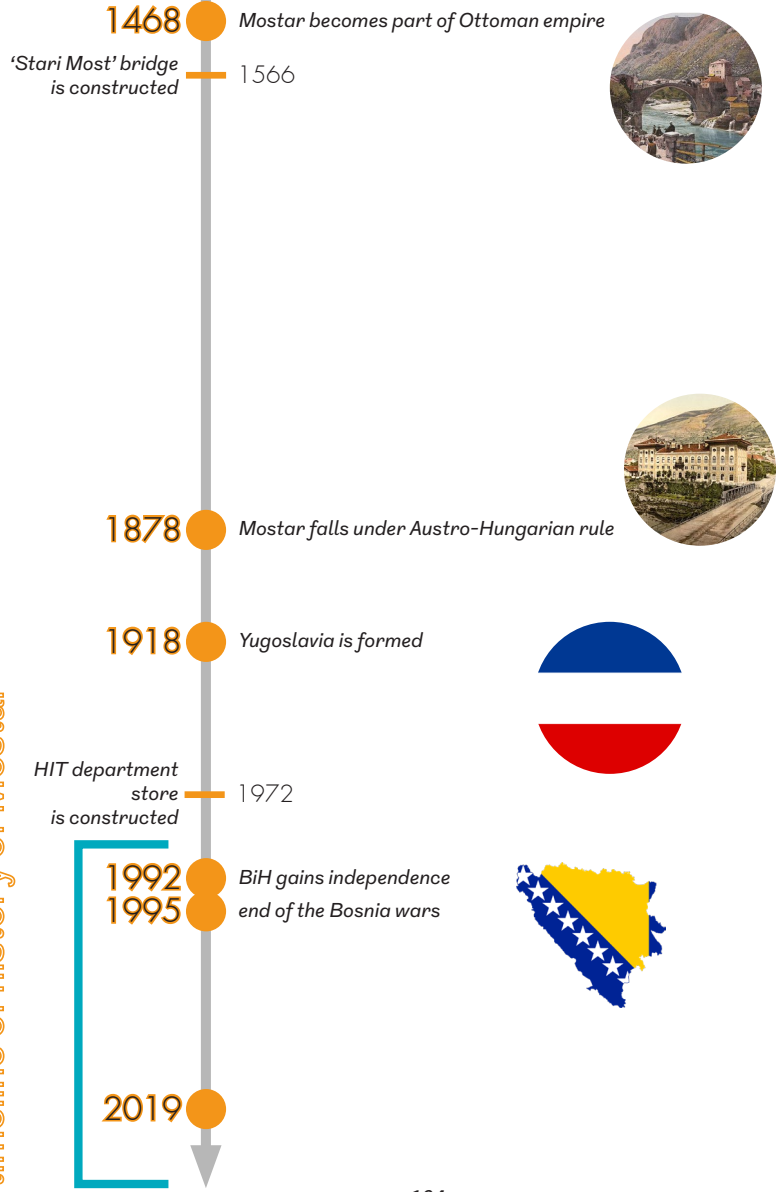
*“Chains of familiarity and continuity may be broken through relentless and accelerated change, but memory, even in its fragments and invisible forms, in hidden traces and in overt remains of the past, attempts to keep a lines of continuity.”*

Madanipour, Ali. Cities in Time: Temporary Urbanism and the Future of the City



figure. 20  
images of traces on site





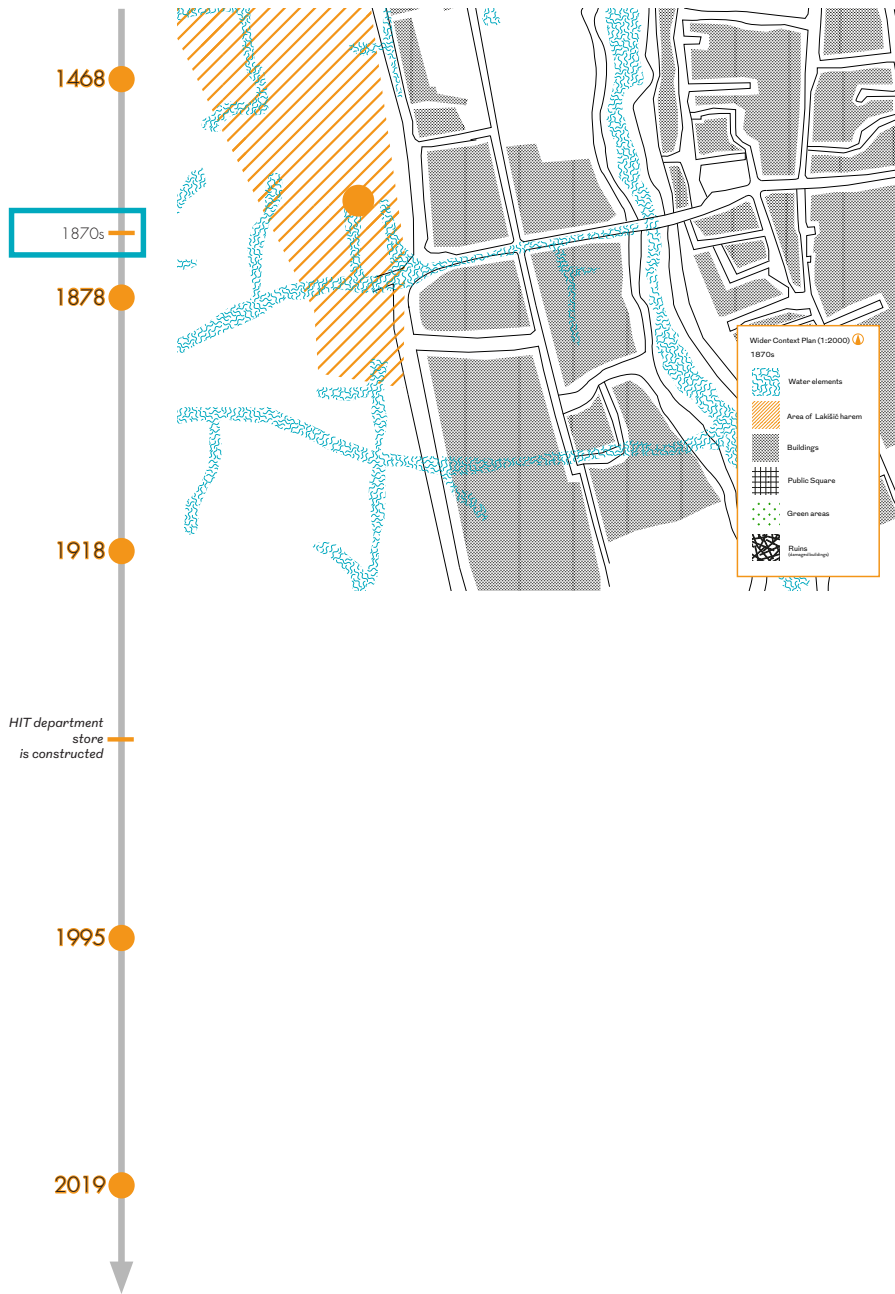


figure. 20  
sources: [www.cidom.org](http://www.cidom.org)  
[www.medzlistmostar.ba](http://www.medzlistmostar.ba)  
[www.starmo.ba/](http://www.starmo.ba/)

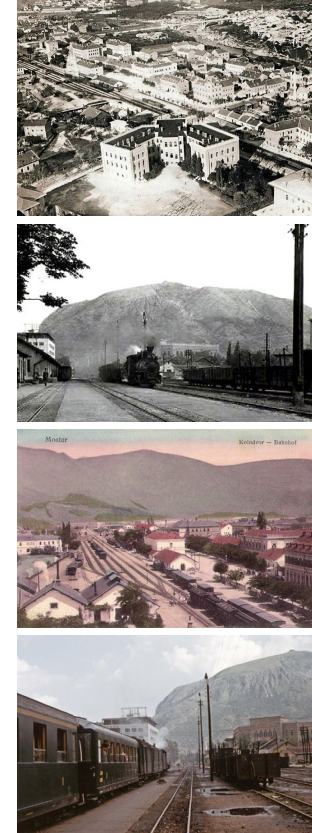
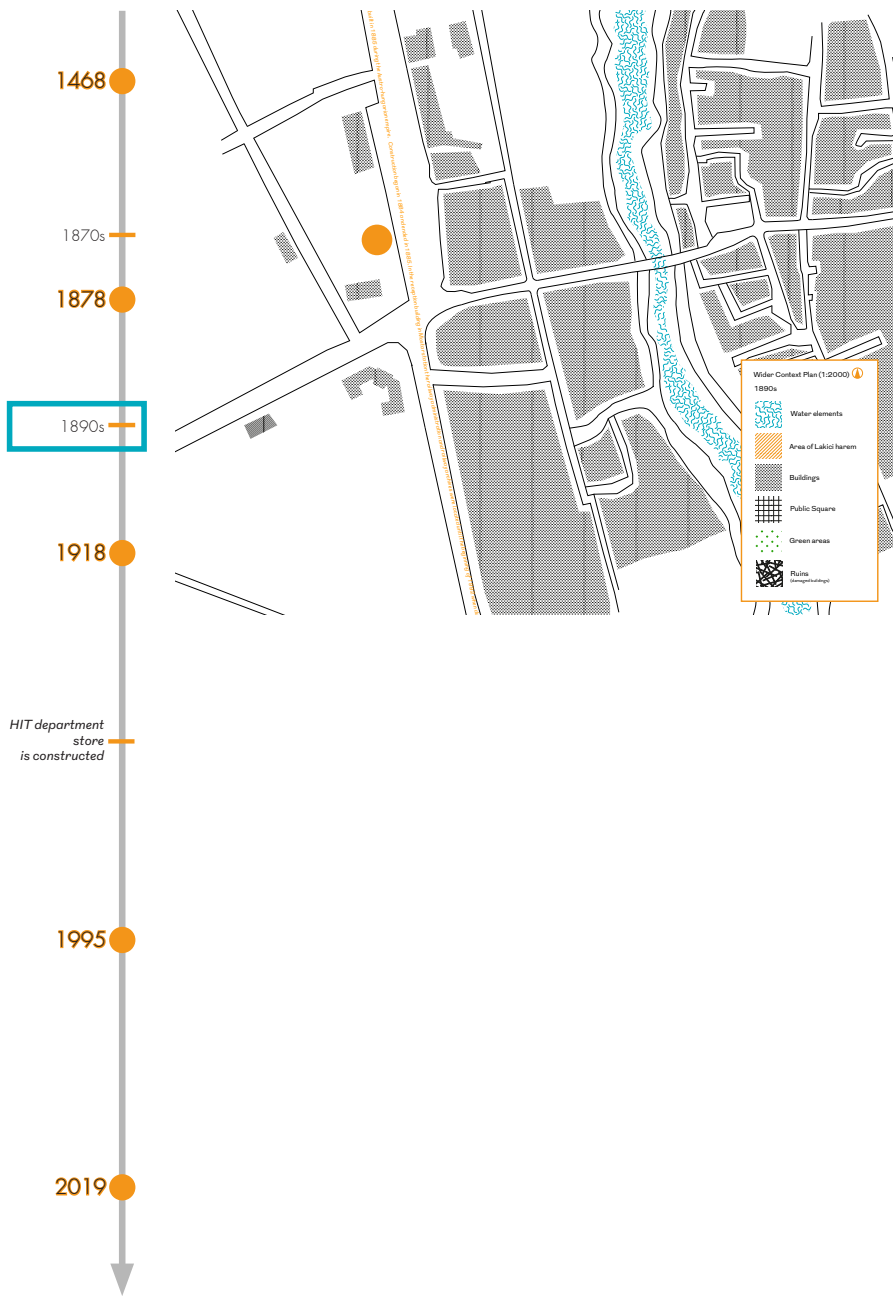


figure. 20  
sources: [www.cidom.org](http://www.cidom.org)



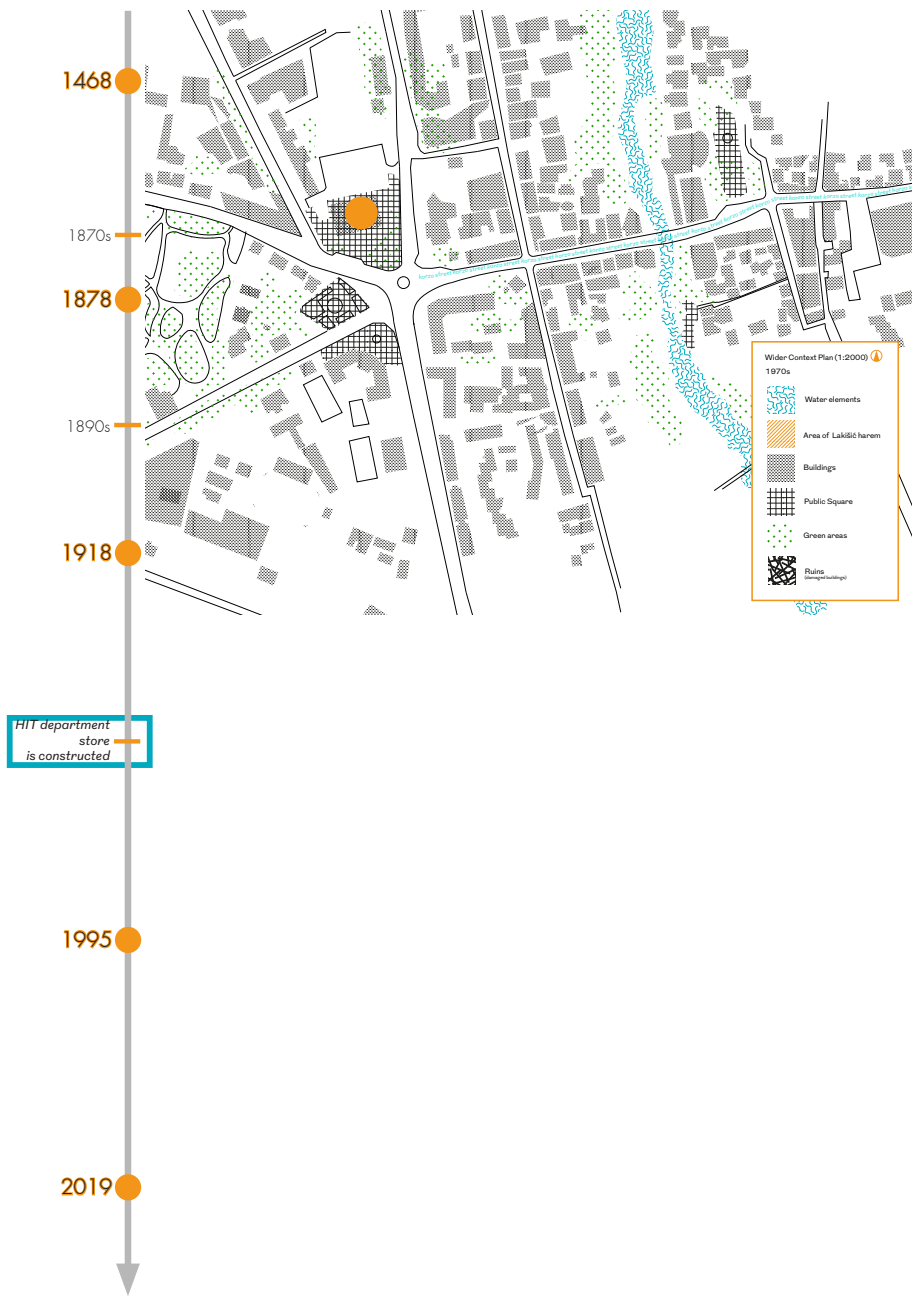


figure. 20  
sources: www.cidom.org



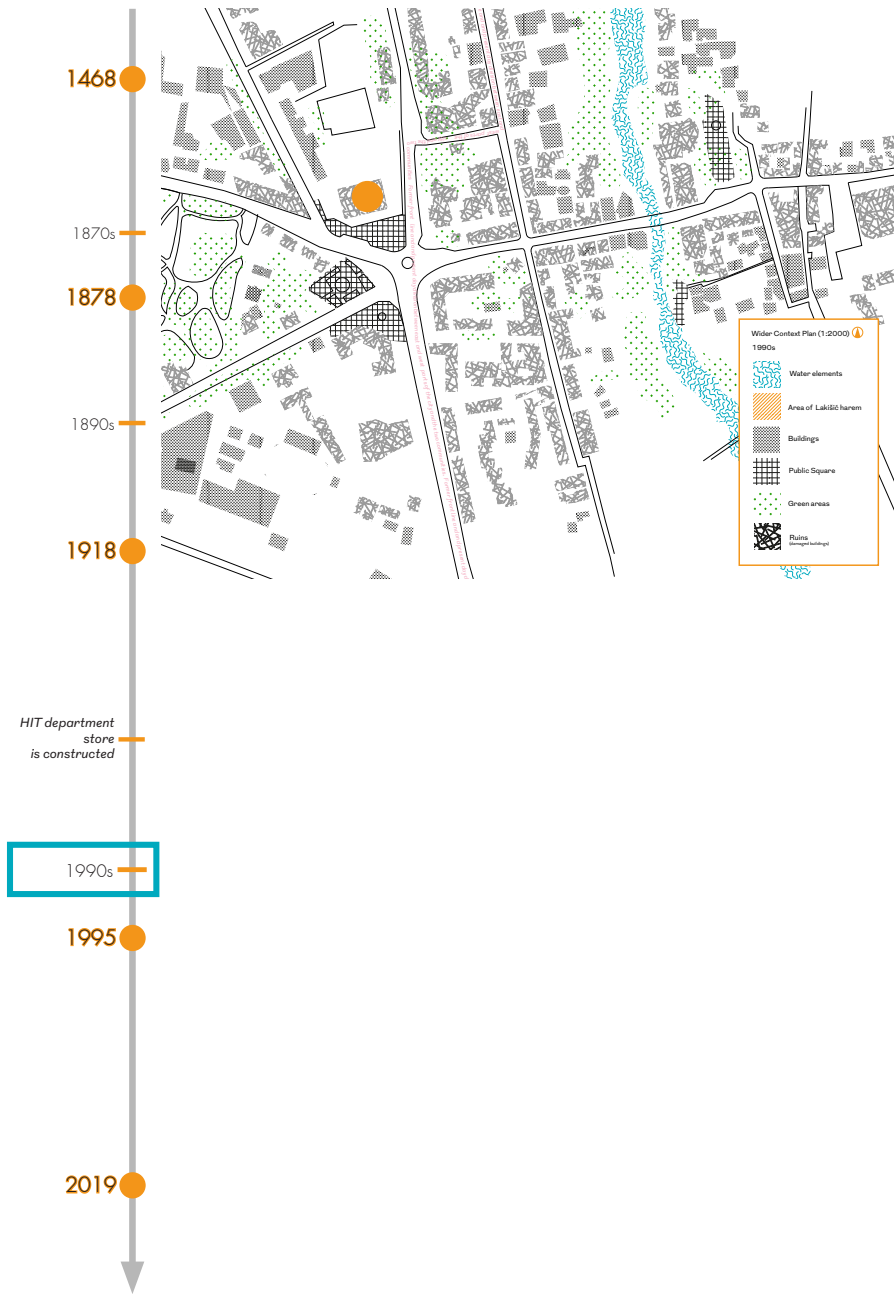


figure. 20  
sources: [www.cidom.org](http://www.cidom.org)  
Arna Mačkic, Mortal Cities -  
Forgotten Monuments

1468

1870s

1878

1890s

1918

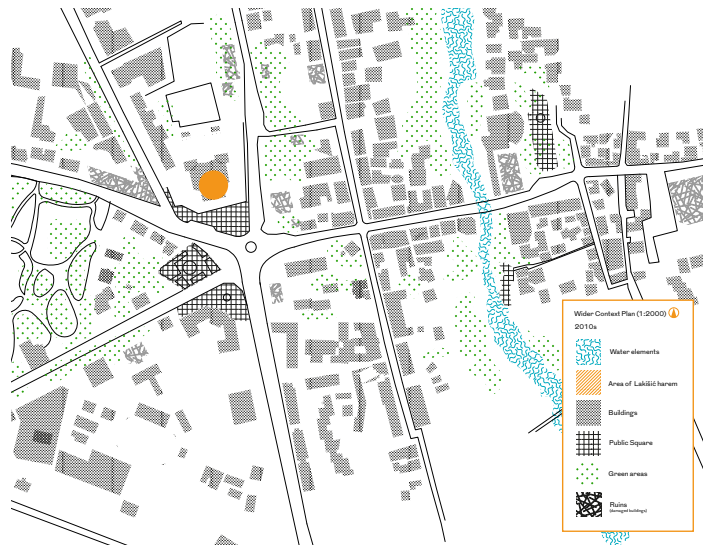
HIT department store is constructed

1990s

1995

2010s

2019



Due to the site being within the bounds of the 'Central Neutral Zone' of Mostar, which was intended to be a symbolic area that promoted the intermingling of the two communities.

"The international community has sought to promote interaction between members of different ethnic groups via the reconstruction of this neutral space, which would become the commercial centre of the city, thereby forcing populations to mingle."



figure. 20  
sources: photos by author

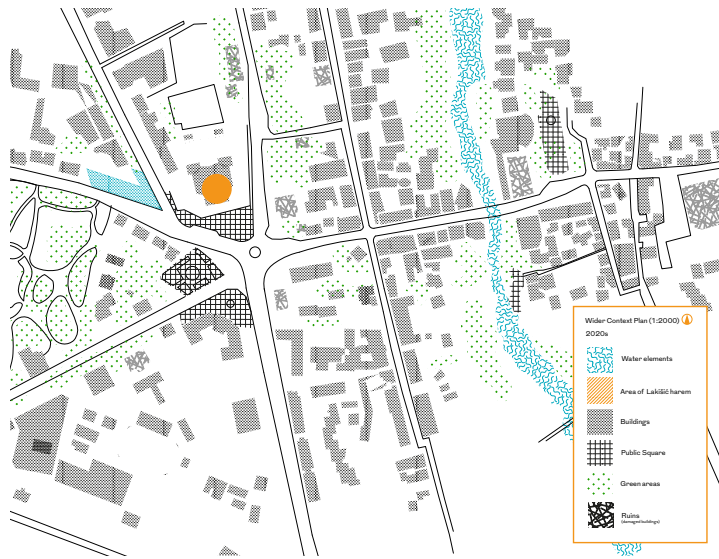
1468

1870s

1878

1890s

1918



Reconstruction of the “ Glass Bank “ building, where four federal ministries and a number of institutions of this level of government should be located, should start soon, writes Vecernji List BiH .

HIT department store is constructed

1990s

1995

2010s

2019

2020s

Considering the imminent re-development of the neighbouring Glass Bank building, and the Neretva Hotel which is under construction at the moment, I assume that there will be growing interest in the re-development of the site of the CNT.

This calculated assumption has influenced the proposal in a big way as I decided to place my project in this transitional period of the site, insert the design proposal within this 'meantime' until re-development decisions are taken.

To do this I went back into research about similar project that utilise abandoned, neglected and second-hand spaces to activate their site, ignite interest in its significance and potential all while encouraging the community to become invested in their built environment and the plans for its redevelopment.

In the next of pages I will explore ideas of meantime or temporary projects and their attempts at having a lasting impact on their built environment. I will do that by presenting a few case studies and elaborating on the themes, ideas, and processes that brought them to life.

[interim urbanism]

Buildings are anchors in time within the city. Often they span for several generations and this often ingrains them in the urban fabric and the collective memory of the people. (Find quote from earlier on, building/collective memory/identity). A building can have several different functions, during its life-cycle, re-purposed to the needs of its users or of the time.<sup>1</sup> Tracing these histories and the re-incarnations of these buildings can often be a very informative exercise when investigating cities.

Buildings of the pre-industrial era were often constructed as frameworks to allow for various functions, and adapted to the various needs of the time or users through their lifespan. Buildings were considered more as the means for functions and their form was not specifically dictated by their function. This changed with industrialisation, as buildings begun to be designed with more specific purpose. Designing solely for a specific function, clearly dictated the form of the building which made it harder to re-purpose and ultimately meant its demolition after the function was no-longer profitable, desirable, socially beneficial.<sup>2</sup>

Buildings are traditionally constructed to have an extended lifespan, and this is logical considering the amount of resources that are invested in the process of building. This conventional life

1 Ziehl, Michael, and Sarah Osswald, eds. *Second hand spaces: über das Recyceln von Orten im städtischen Wandel ; recycling sites undergoing urban transformation*. Berlin: Jovis, 2012.

2 Ziehl, Michael, and Sarah Osswald, eds. *Second hand spaces: über das Recyceln von Orten im städtischen Wandel ; recycling sites undergoing urban transformation*. Berlin: Jovis, 2012.

cycle of the building, construction >> use >> reuse >> demolition, is occasionally interrupted, leading to the function or interest in the site to be lost, leaving the site underused or even stagnant. There are several different factors that can lead to the stagnation of a site. Financial troubles, changes in the urban fabric making a site undesirable, as well as political cultural or legal situations. All the above can lead to a site being left unused, and neglected, underused for various periods of time.

This is the case of the Croatian National Theatre, CNT, located within the 'Central Neutral Zone, as investigated earlier in the site analysis. The building's construction was stalled in 2004 after objections were raised as its function was catered towards just the Croatian community and therefore did not have a neutral character. A site which was ingrained within the public life of the city, as part of the Korzo street, is now a stagnant fenced-off area, under-functioning within its incomplete construction. Within the project this state of the site is interpreted as another form of disruption to life-cycle of the site. Such disruptions, along with the screening of the situation through the fence structure investigated earlier, can cause a sense of 'cultural amnesia [or] loss of collective memory'<sup>3</sup> while the remaining traces of past histories still attempt to highlight the continuity of time providing a sense of security.<sup>4</sup>

3 Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017.

4 ibid

“Architecture as a spatial practice can re-calibrate power in a community. Destroying the physical barrier and providing space for open dialogue can subvert false historical narratives and encourage communal healing.”

Mehdiabadi, Parisa Mard. “Divided Cities.”



In their book, *Cities in Time, Temporary Urbanism and the future of cities*, Madanipour investigates the relations between urban space, temporality, memory and identity offering a refreshing look into the concept of temporary urbanism. Through urban disturbances, histories within the urban built environment often lose their original meaning as they are attacked, demolished or re-purposed with little to no consideration for the past. Through the loss of this connection with the past, new histories are often invented and projected on the built environment for capitalist ends such as city branding or boosting tourism.<sup>5</sup> This erasure of older histories and constant production of new ones destabilises the collective memory of the inhabitants of the city. Madanipour also introduces criticism on the ideas of the temporary drawing parallels with the ideas of modernism on time. Analysing the ideas of Aldo Rossi, a prominent critic of the temporal fragmentation encouraged by modernism, Madanipour presents the ideas of routing the city in its histories, in order to achieve a permanence, which would allow for a continuity in the cities through its changes and redevelopments.<sup>6</sup>

The project itself reflects these views, even through its temporal nature. Through designing the proposal around the traces of the different histories of the site, it aims to provide a link and a continuation between the past,

<sup>5</sup> Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017.

<sup>6</sup> Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017.

the present and the future. The project attempts to provide a space of contemplation and essentially a connection to all the various histories, and times of the site. Through unearthing and symbolically connecting the past histories of the site to the present, the design aims at grounding the individual experience of the users spatially to the site but also temporally while reflecting on the past, experiencing the present and envisioning the future. Through representing the histories interwoven together within one continuous intervention, the design attempts to node at the concept of multi-layered time, where “several layers of time, with different origins and durations, are all present at the same time”<sup>7</sup>.

## [COMBINING STAGNANT SITE WITH NEW USE]

Several examples exist where neglected or underused spaces have been re-activated through a combination with, or an introduction of, a new function. Often these new uses can stem from individual user-initiated efforts, but several examples exist where a designed intervention by outsiders, in combination with local interaction and input has given new life to a neglected site. In the book *Second Hand Spaces*, we see several examples of such initiatives where vacant sites, or ‘second hand spaces’ as they are broadly defined, draw on the past histories, uses and traces to open up an area to new life and perhaps even experimentation of new ideas and uses.<sup>8</sup> These spaces as identified

<sup>7</sup> Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017.

<sup>8</sup> Ziehl, Michael, and Sarah Osswald, eds. *Second hand spaces: über das Recyceln von Orten im städtischen Wandel ; recycling sites undergoing*

in the book have the common factor of having more potential than their current use. Therefore experimenting with new uses can, not only provide a fertile ground for testing new functions, but through attracting new uses also has the potential to encourage the public to be more engaged with the site.

The AUFAUF project in Bremen Germany, situated within an enormous brownfield site, is an example where temporary urbanism was utilised to re-activate a site and reignite the local communities interest with the area, while showcasing its potential. The goal was introducing temporary interventions on the contaminated site, with the idea that the site should be returned back to its original state once the project came to a close, for a new cycle of interventions. The interventions which included a bar, a tower and a small stage for various events, attracted local interest engaging the local community and eventually leading to the continuous use of the site in various later reincarnations of the project, even after the whole project was disassembled and moved away from the site.<sup>9</sup>

The case of Eichbaumer is a project by the Berlin based architect collective raumlabor, which temporarily transforms the still functioning metro station Eichbaum into an opera house. The station itself built in the 1970s, with promising prospects as part of a larger future infrastructure project, was neglected with a bad reputation and characterised by vandalism. Through the design and

urban transformation. Berlin: Jovis, 2012.  
 9 Ziehl, Michael, and Sarah Osswald, eds. Second hand spaces: über das Recyceln von Orten im städtischen Wandel ; recycling sites undergoing urban transformation. Berlin: Jovis, 2012.

construction of the new Opera House intervention on the site, the area was revitalised attracting new life, and creative efforts that completely changed the atmosphere of the space. Though created by external initiative from actors outside the immediate community, the area was charged with local input and the combination of the two is what brought the change to the site.

*“Theatrical and urban spaces are no longer separated from each other. The ‘Eichbaumoper’, constructed from a neglected station became a theatre in which there were no spectators, only actors and in addition to the artistic enjoyment of the spectacular moments of the newly formed Opera, a process of change was activated, which persists until today.”<sup>10</sup>*

The parallels between the context of the Eichbaumoper project and the site of my project make for great comparison. In their essay Krauth, argues how the Eichbaum opera house cannot be clearly identified as a second hand space, at least not in the same way as other second-hand space interventions. The Eichbaum station is still in use and together with the new intervention they are creating a hybrid superimposition of functions within the site, where the architectural elements that are not used by the one function facilitate the alternative, enhancing and culturally supercharging the space that was once neglected.<sup>11</sup>

As the CNT is still in use on of the main ideas was not to disturb its use or function.

<sup>10</sup> “Raumlabor » Eichbaumoper,” accessed May 4, 2019, <http://raumlabor.net/eichbaumoper/>.  
<sup>11</sup> Ziehl, Michael, and Sarah Osswald, eds. Second hand spaces: über das Recyceln von Orten im städtischen Wandel ; recycling sites undergoing urban transformation. Berlin: Jovis, 2012.



figure 1  
 EICHBAUMOPER  
 photo by: Rainer Schlaumann  
<http://raumlabor.net/eichbaumoper/>

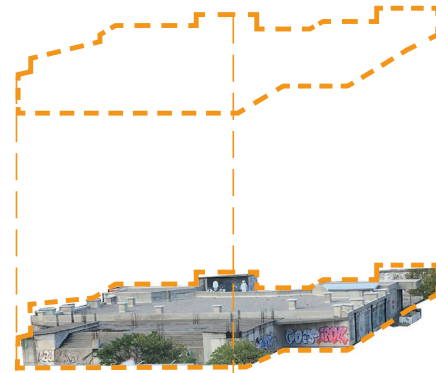
Cooperation between the CNT and the new intervention would be essential. The intervention would aim to utilise the unfinished CNT building as a podium on which the new intervention would be introduced and the various unearthed histories displayed.

# Design Proposal

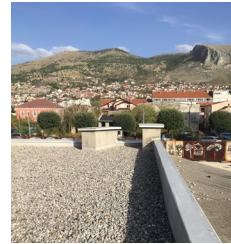
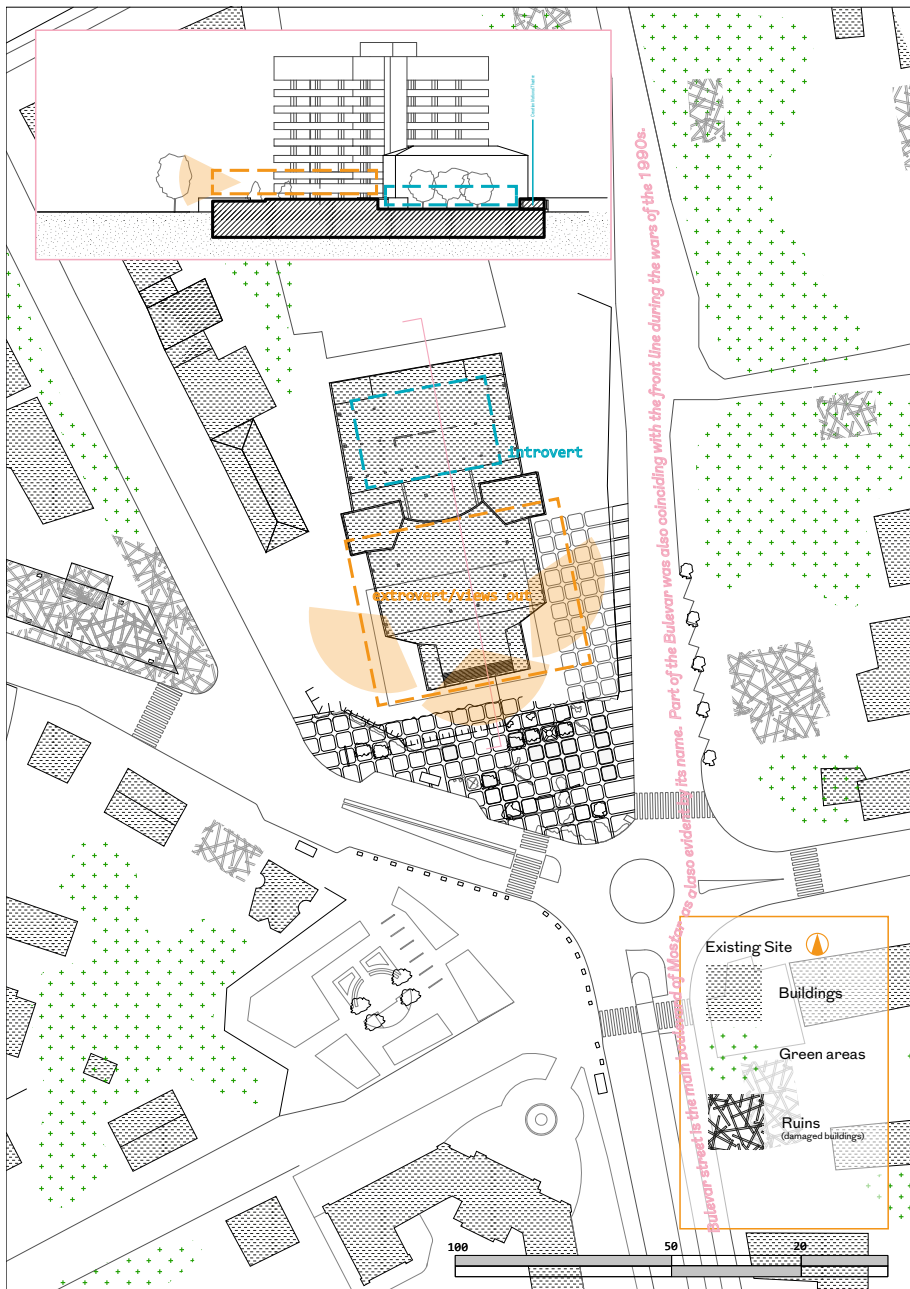
The project aims at designing interventions to the current site that will unearth and highlight the history of the site, and counteract the various techniques of obstruction of collective memory.

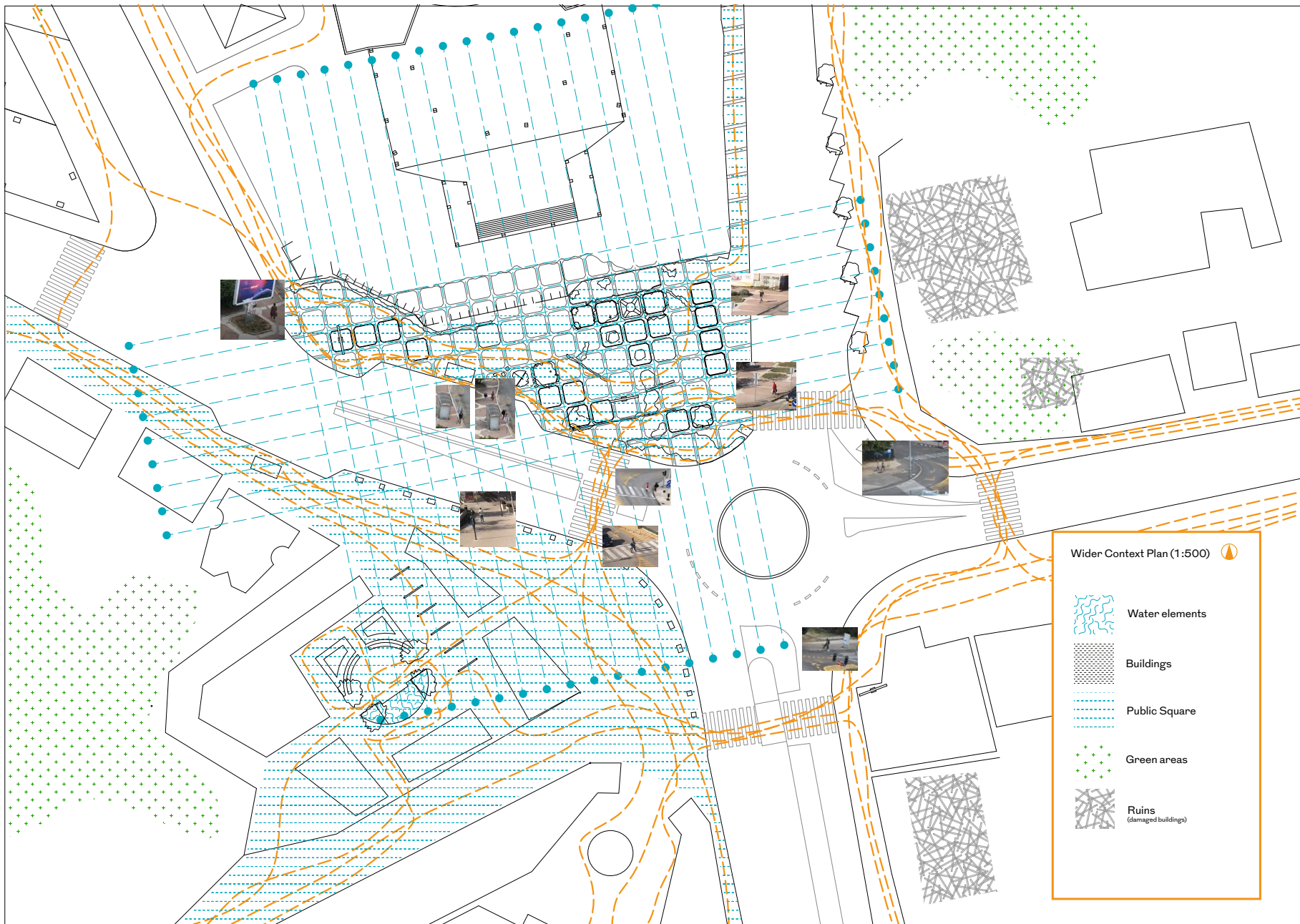
By informing the collective memory these interventions intent to disturb the current narrative, shifting it away from the war/ division-driven stories that dominate the city.

Inadvertently this would present a more broad and inclusive narrative for the history of Mostar, and initiate a sense of common ownership of the city for its current inhabitants.








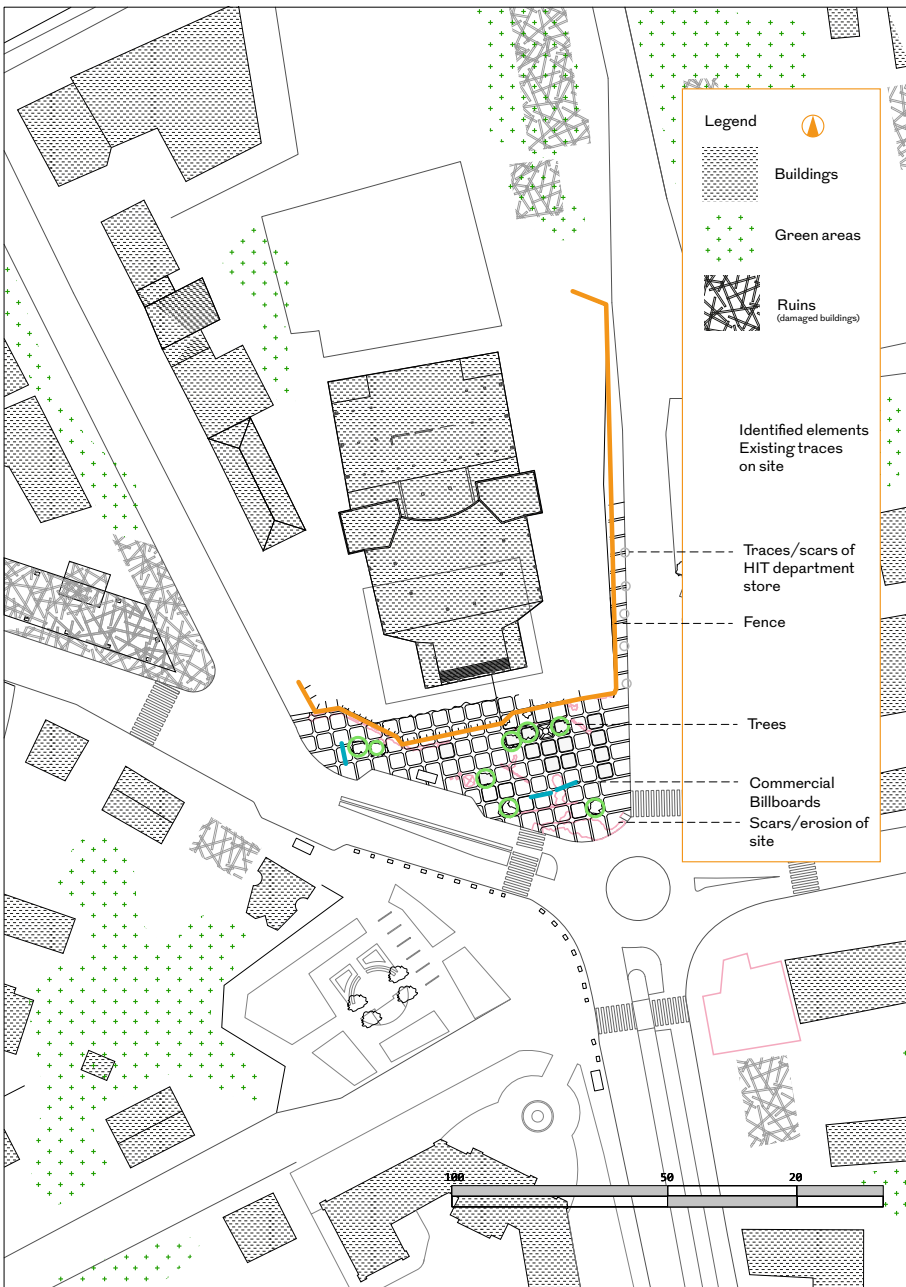




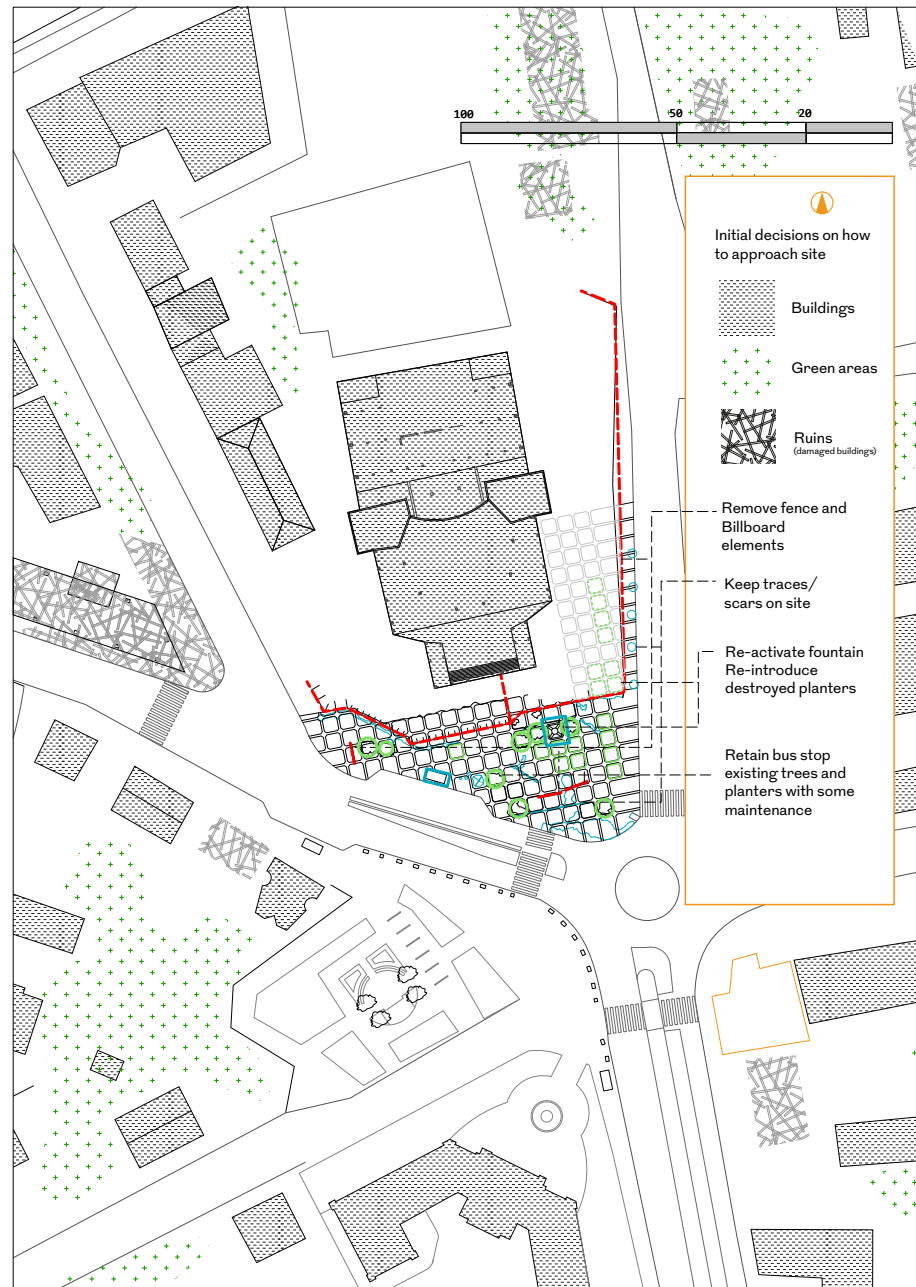


**Wider Context Plan (1:500)** 📍

-  Water elements
-  Buildings
-  Public Square
-  Green areas
-  Ruins (damaged buildings)



136

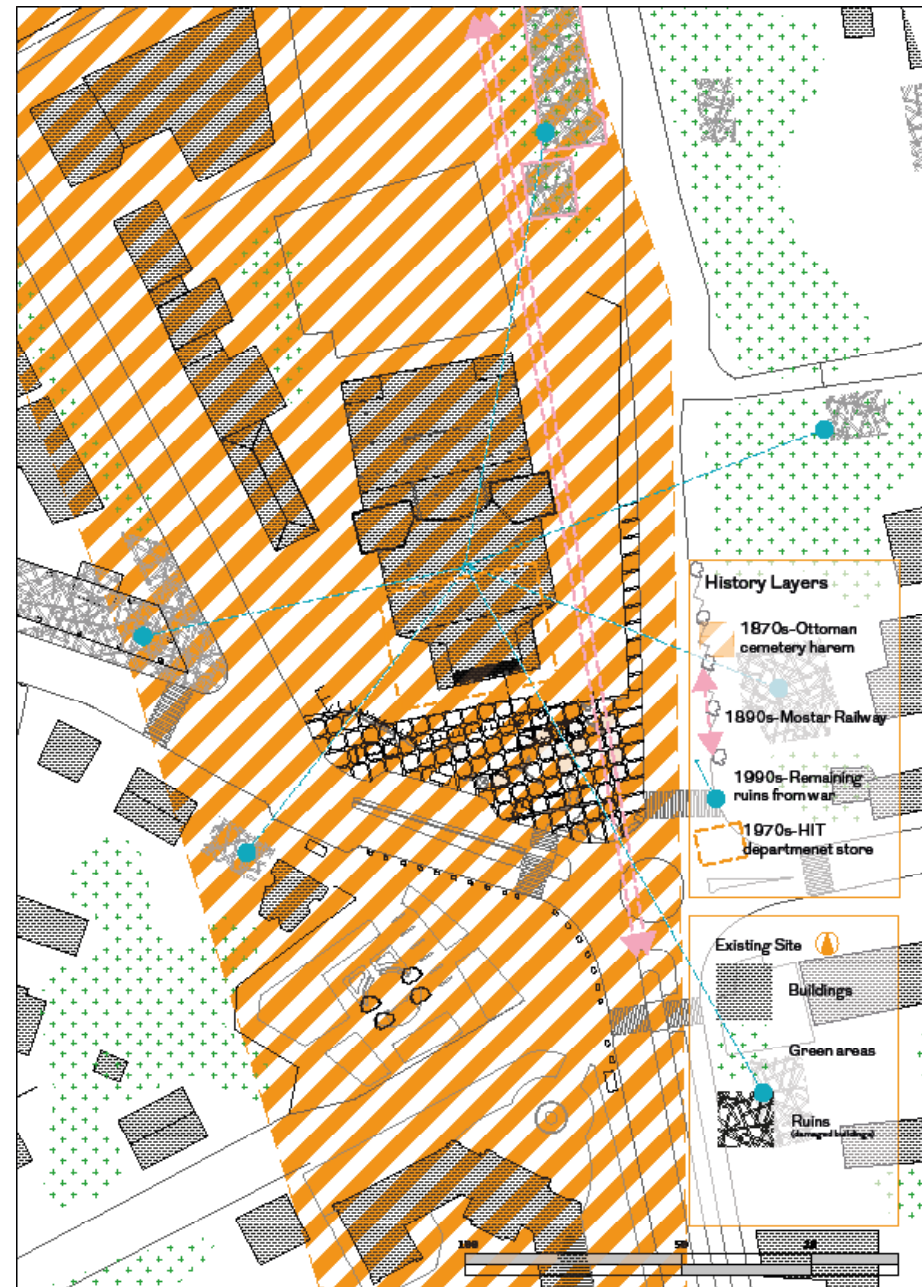


137



I tried to be as objective as possible with the choice of histories to be represented. Taking the different information I found about the site from the different eras in Mostar's history and representing those that existed and affected the site. By choosing the represented subjects from a large timespan of the human history of the site, from the Ottoman time when the first evidence of the city's name are found in writing to the current situation of the stagnant CNT building, the proposal aims to be as objective as possible. I do this in full acknowledgement that any filtering out of histories is in more ways than one subjective. Through my research in terms of reading from books, online research, site analysis as well as personal encounters with people I chose the above histories to portray, but the proposal acts more as a gesture to open the dialogue and conversation on the issues highlighted. The meeting, workshop, theatre space at the end of the intervention is designed to facilitate this conversation. As Nietzsche states, 'the more affects we allow to speak about one thing, the more eyes, different eyes, we can use to observe one thing, the more complete will out "concept" of this thing, our "objectivity", be'.<sup>1</sup> By choosing histories from a wide timespan and inviting and encouraging the conversation to be had about the histories of the site, the proposal attempts objectivity and allows for a continuous re-investigation and discussion about the historical qualities of the site.

<sup>1</sup> Madanipour, Ali. *Cities in Time: Temporary Urbanism and the Future of the City*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Pic, 2017

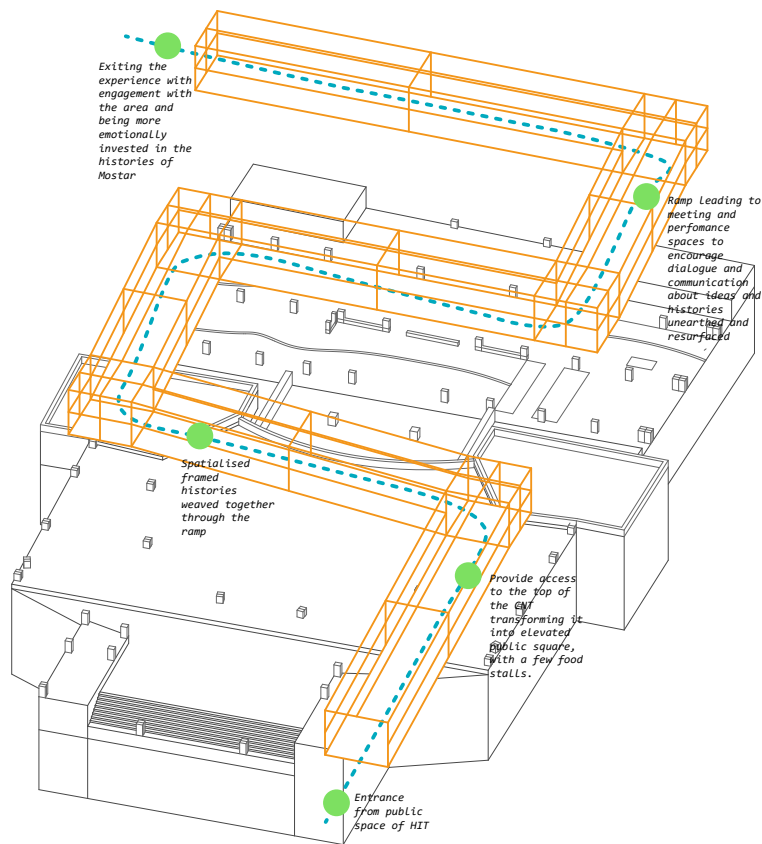


*“Due to destroyed buildings and added political and religious symbols, it is impossible for the inhabitants to wave the war away, to deal with it, and to forgive. Since a younger generation of citizens who did not experience the war directly is not able to meet each other and engage in dialogue, prejudices will live on.”*

Maćkić, Arna. *Mortal Cities - Forgotten Monuments*. Zurich: Park Books, 2016.







“The ramp is an instant creator of scenography.

It strives towards architectural infinity  
It generates mythical proportion.

It directs the view skywards, leaving unknown what is at the end of the road.

[...]

It is an effective device for confronting exclusion, an agent of democratic access for all.

[...]

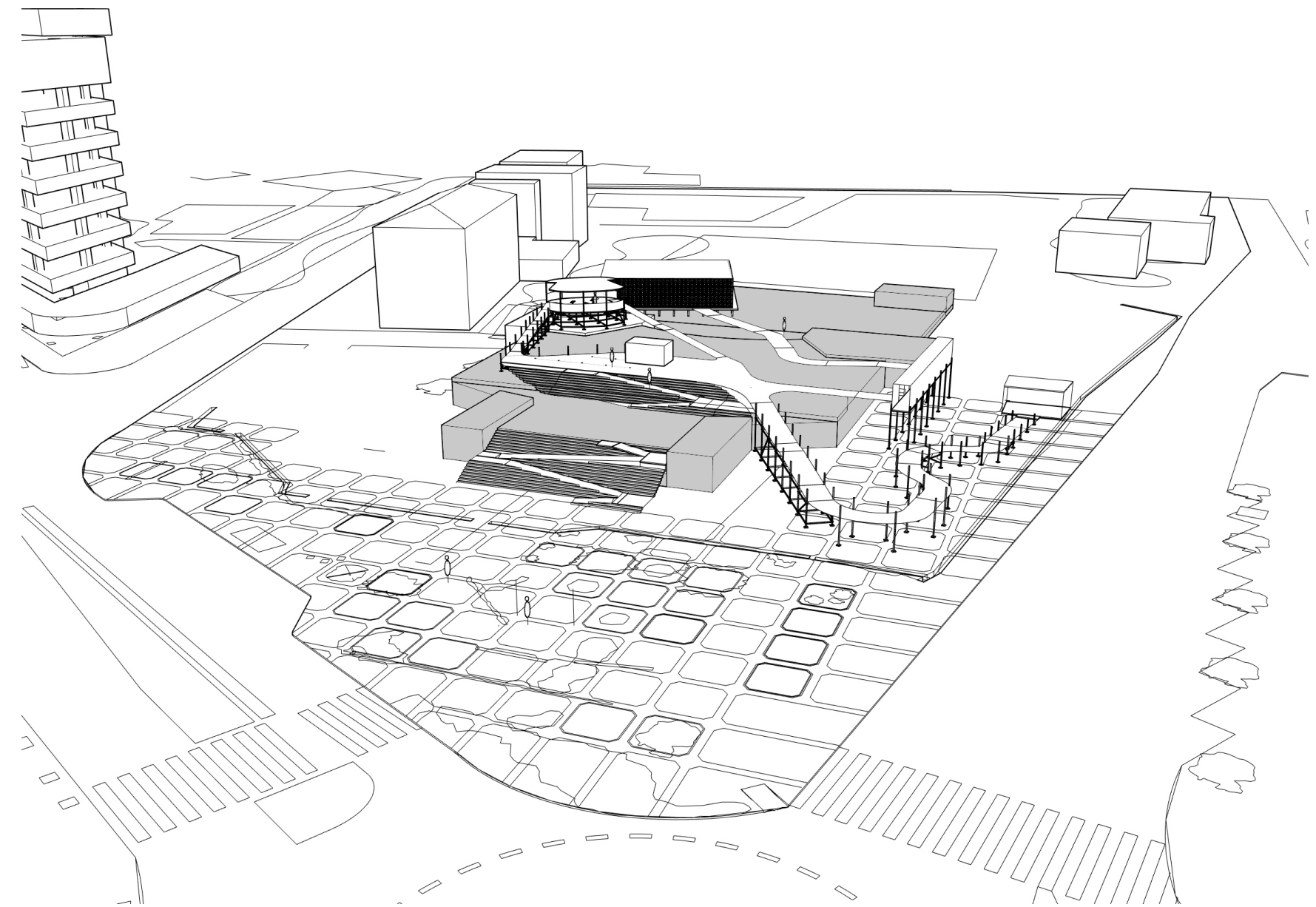
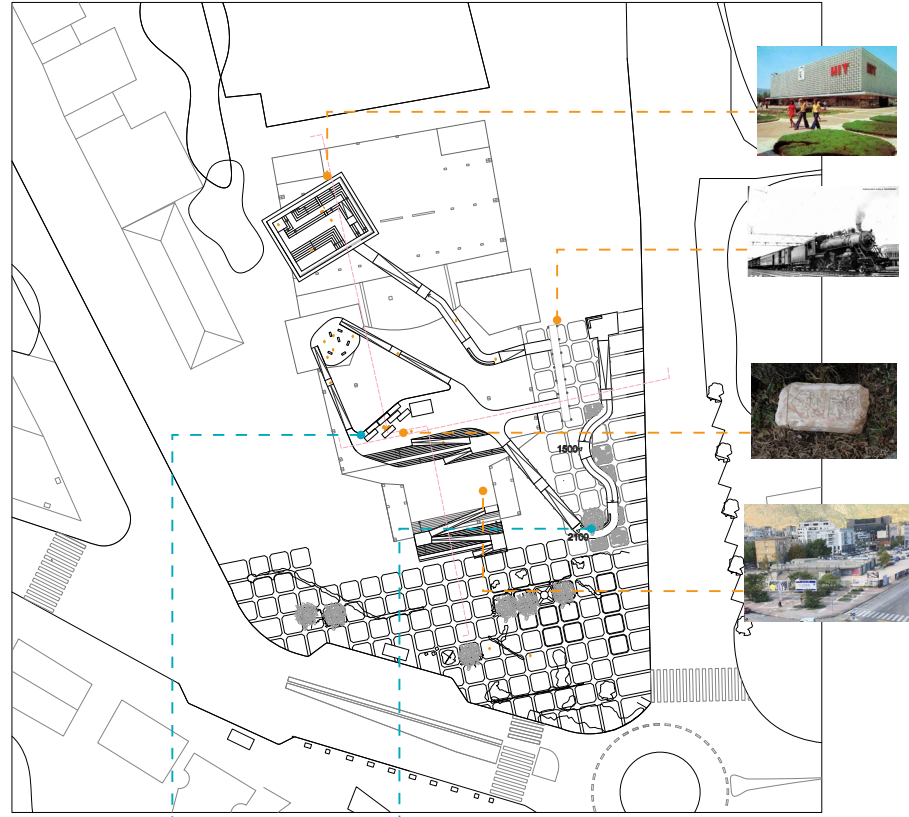
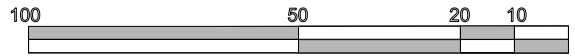
It can be a device to overcome limitations. It creates a need for innovative solutions to compensate for its difficult prerequisites (it needs a lot of horizontal space in which to elevate us). Increasing requirements for comfort, health, and safety exponentially reduce its steepness, increase its footprint, and make it less popular among architects and developers.

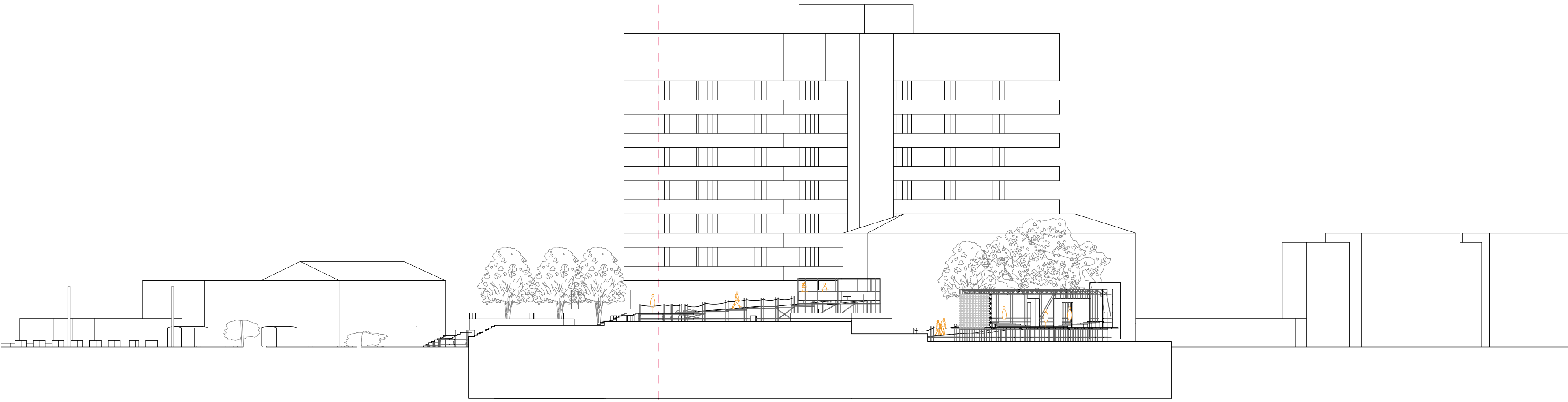
It “wastes” space.” <sup>1</sup>

1 Koolhaas, Rem, James Westcott, Stephan Trüby, Mohsen Mostafavi, Irma Boom, Office for Metropolitan Architecture, and Harvard University, eds. Elements: A Series of 15 Books Accompanying the Exhibition Elements of Architecture at the 2014 Venice Architecture Biennale. Venezia: Marsilio, 2014.

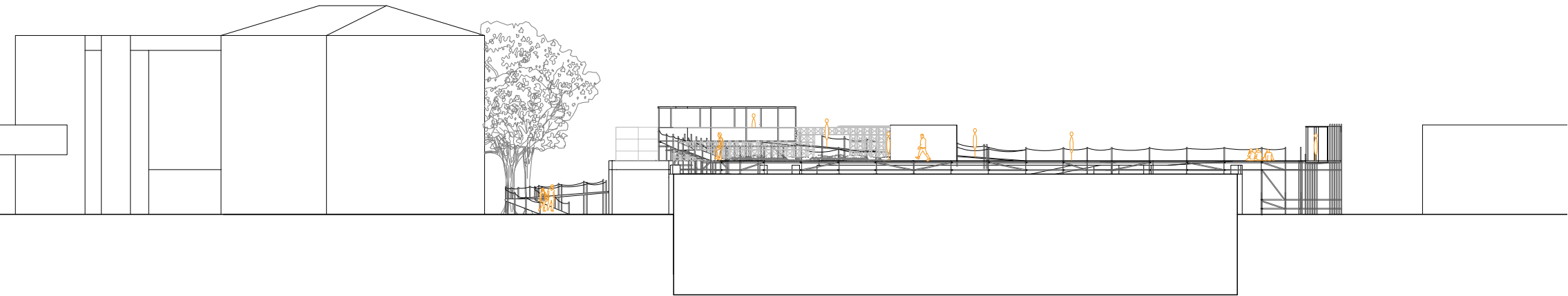
In the following pages please find the draft drawings for the design proposal so far.

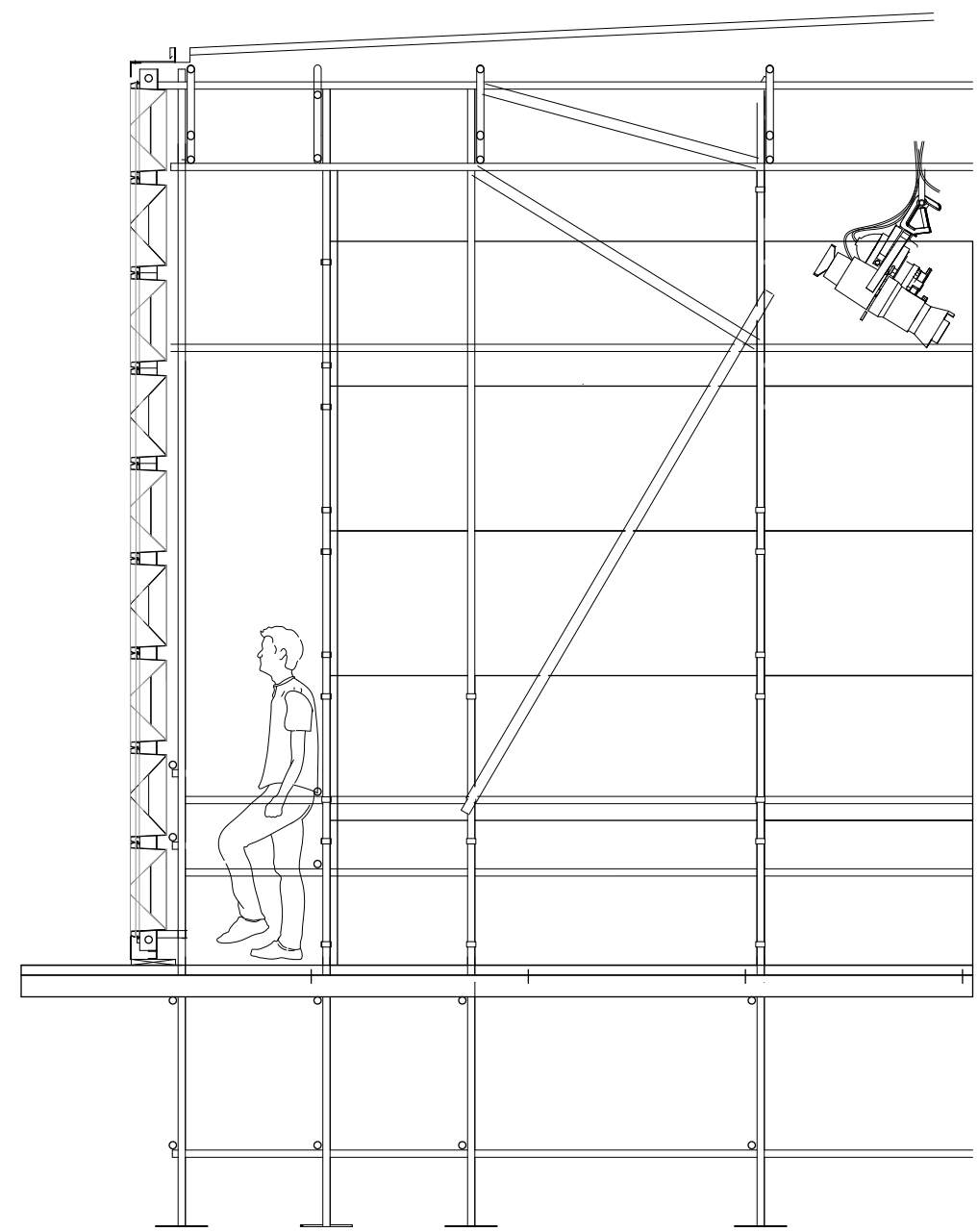
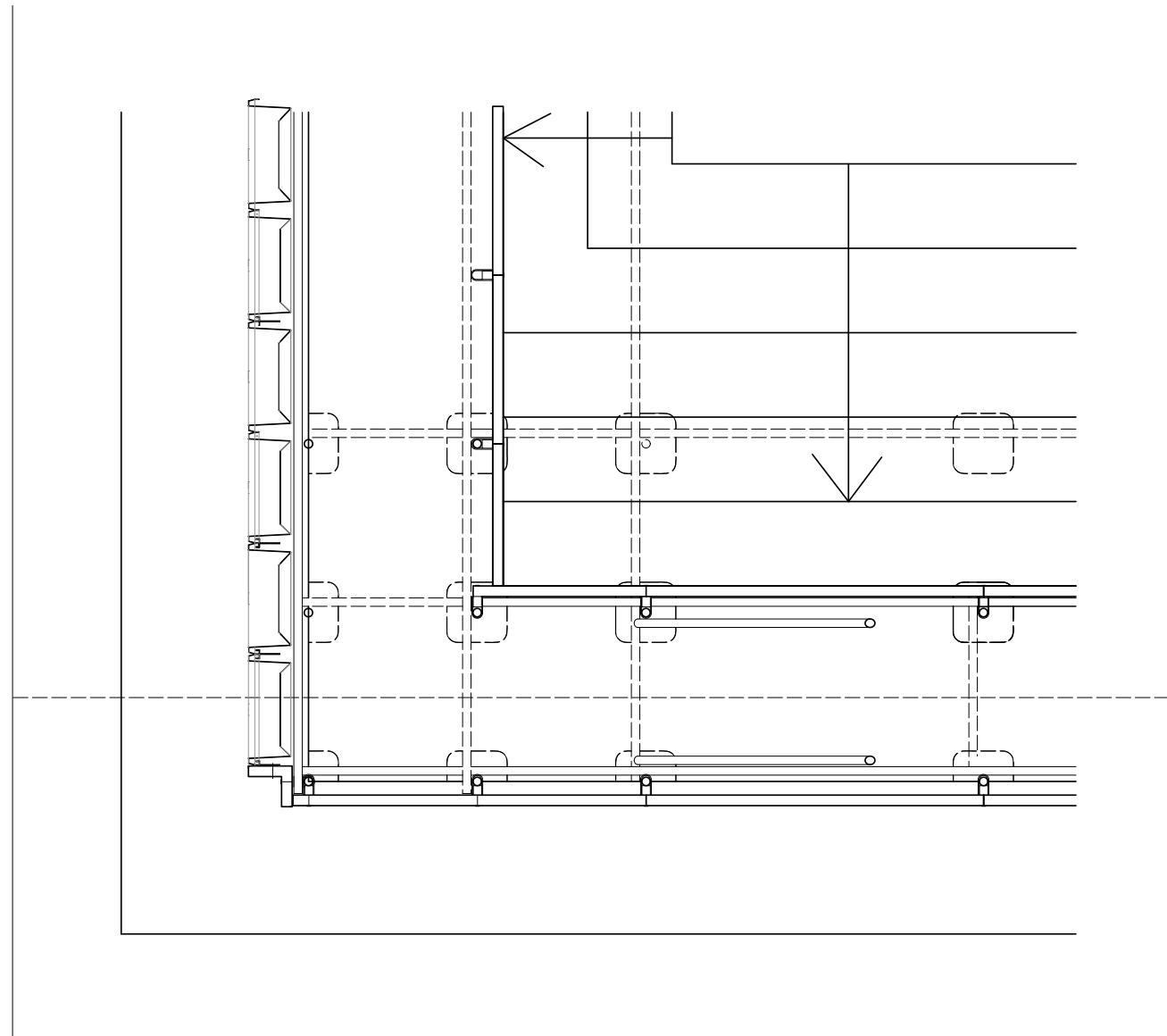


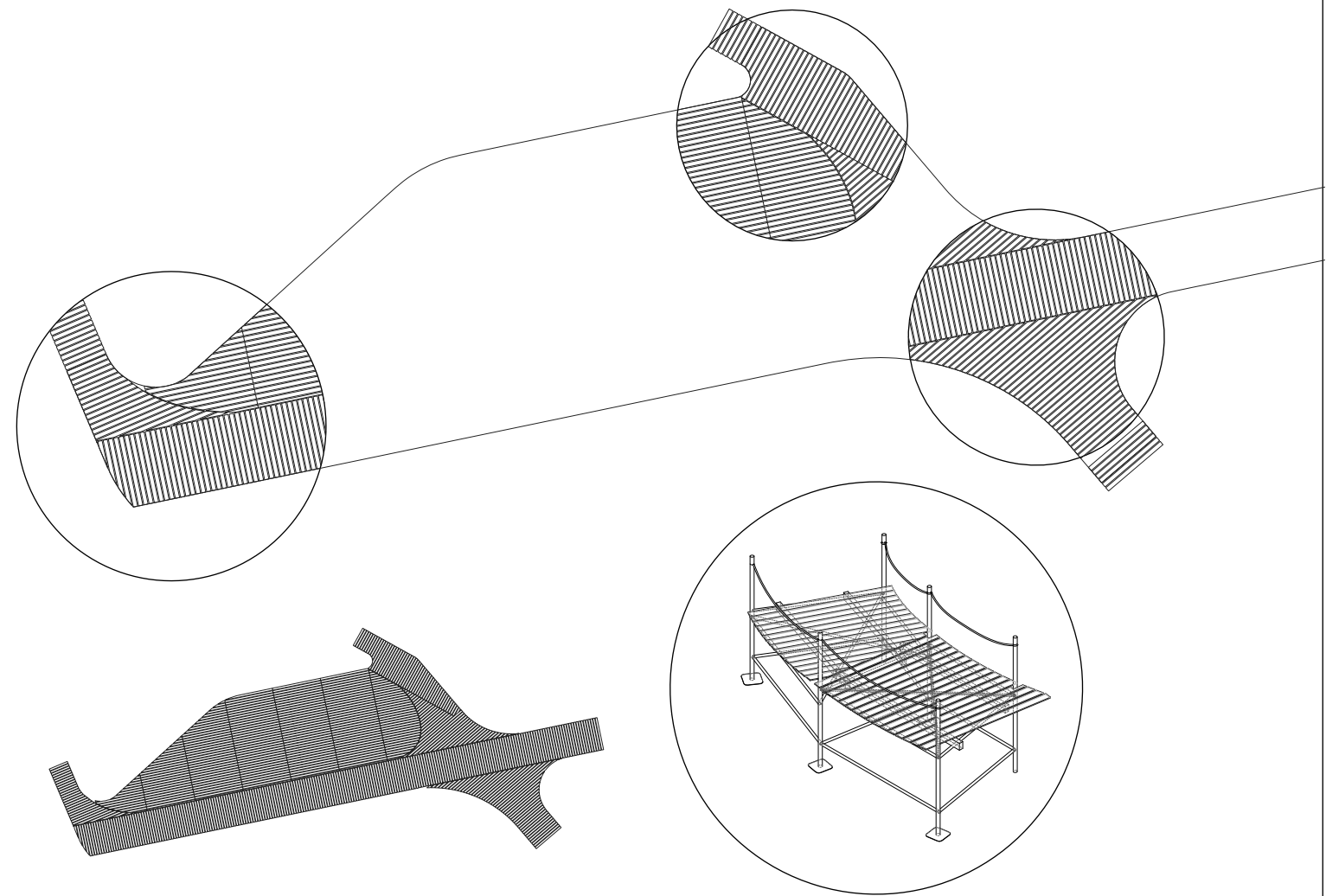
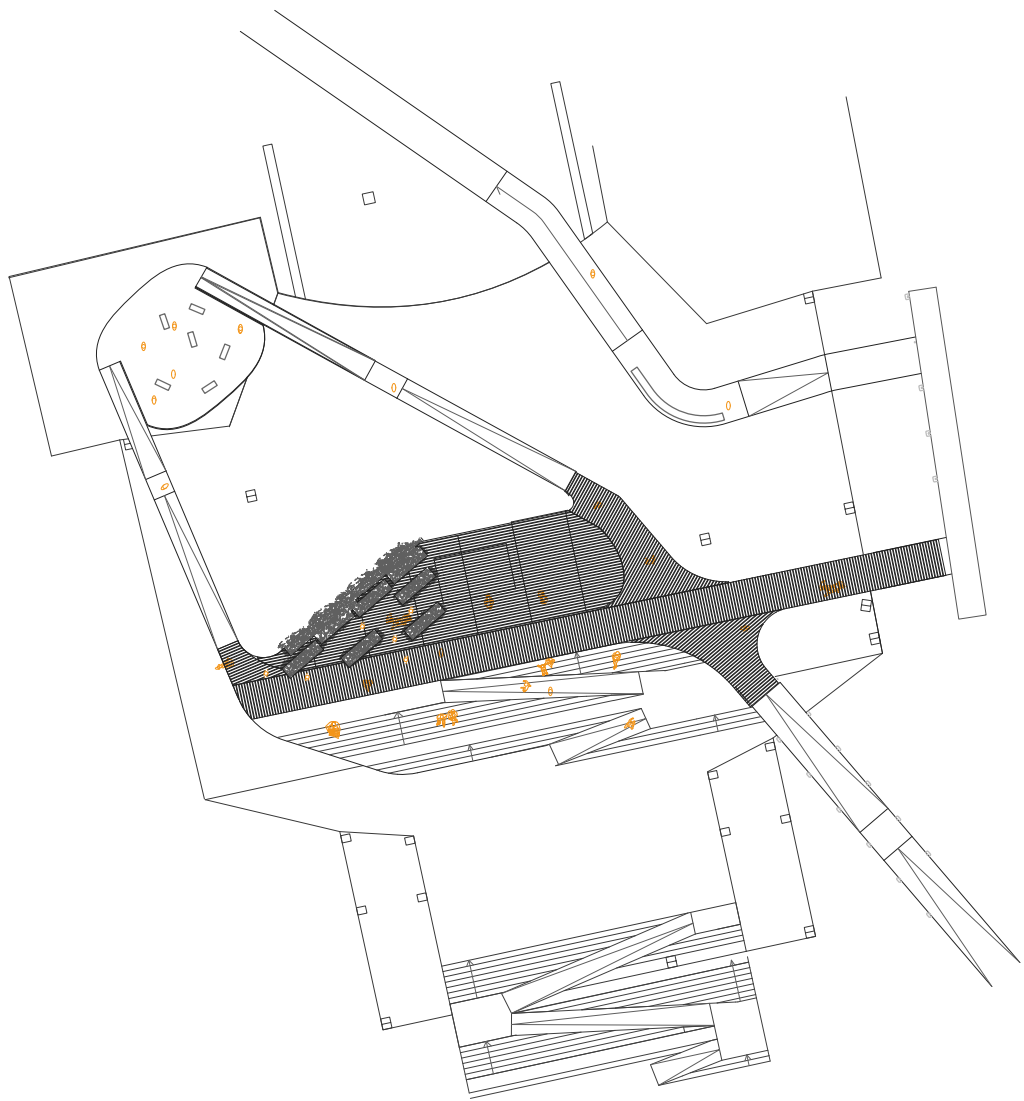


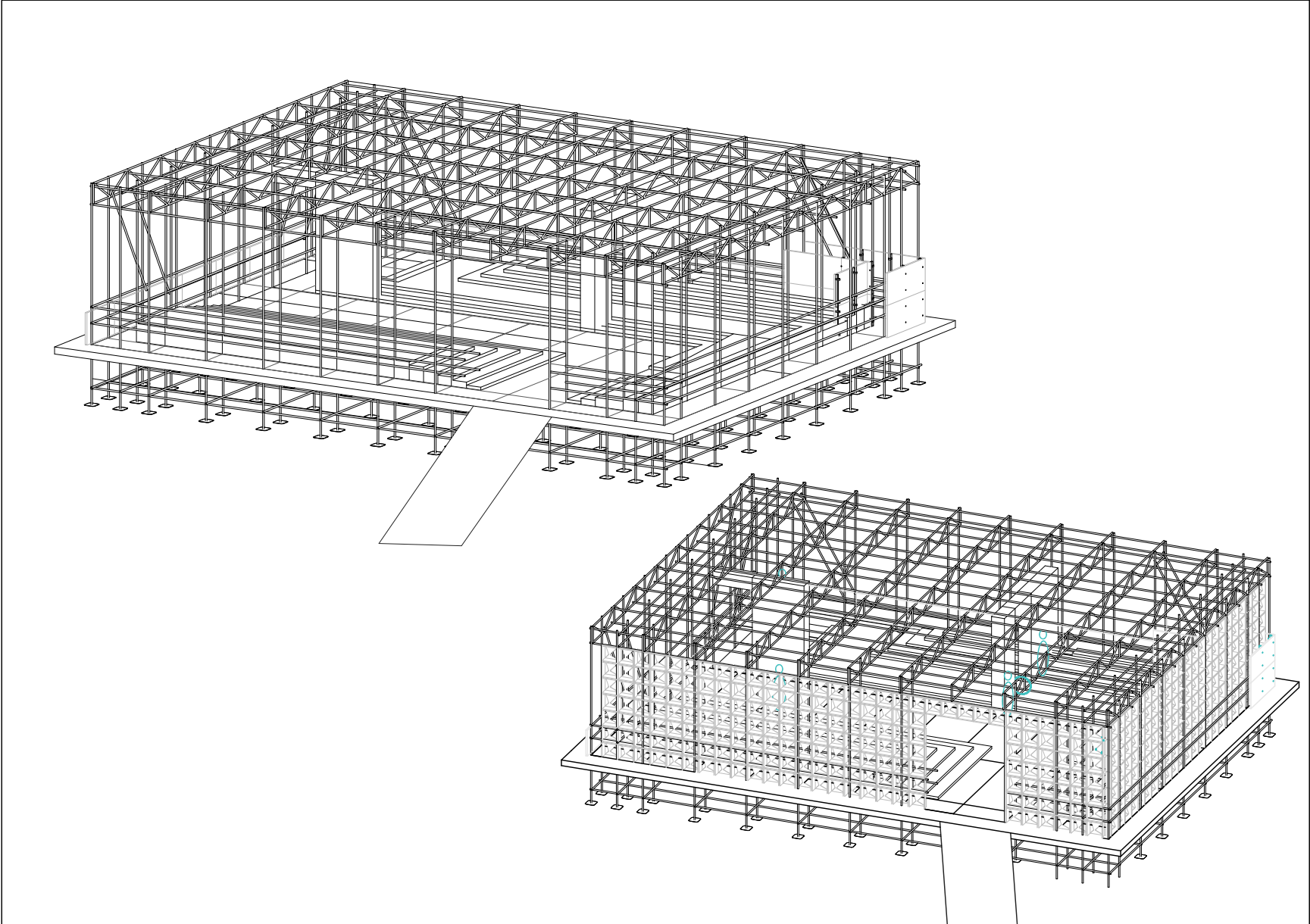












LEXICON:	defined duration> (transient, short, passing, brief, temporary, fleeting, short-lived, fugitive, flitting, momentary, transitory, evanescent, impermanent, fugacious)	characterizing as an affection–pathos– the popping into mind of a memory;	Place memories: place memories offer a unique opportunity, as the history of places and buildings often surpasses one’s lifespan: “place-based memories can offer people a link to the past and connections to a sense of identity—one which may differ from national identity” (Till, 2005, p. 32). In addition to fortifying one’s identity, place can reinforce a sense of belonging and affiliation. (2015- Divided Cities-Mehdiabadi, Parisa Mard pg.9)
A:		Mnemeo: a site of mnemonically charged importance	
Anamneisis:	the memory as an object of a search ordinarily named recall, recollection	Menhir: a tall upright stone of a kind erected in prehistoric times in western Europe.	
B:		N:	
C:		Narrative:	
Cenotaph:	an empty tomb or a monument erected in honour of a person or group of people whose remains are elsewhere. It can also be the initial tomb for a person who has since been reinterred elsewhere.	Nostalgia: The word “nostalgia” comes from two Greek roots: νόστος, nóstos (“return home”) and ἄλγος, álgos (“longing”). Nostalgia is a sentiment of loss and displacement, but it is also a romance with one’s own phantasy. (Svetlana Boym)	Q: R: S:
Collective memory:	‘the reusable and available texts, images and rites of each society, with the preservation of which it stabilizes and spreads its self-image; a collective shared knowledge, preferably (but not necessarily) of the past, on which a group’s sense of unity and individuality is based.’ Jan Assmann	Hauntedness: is to collective memory what hallucination is to private memory. – a pathological modality of the incrustation of the past at the heart of the present, which acts as a counterweight to the innocent habit-memory. (Ricour pg. 54)	Screen memory: ‘the memory of an unacceptable but tolerable experience that unconsciously serves the purpose of concealing the memory of an associated experience that is more significant but emotionally more difficult to recall’ (Definition from The American Heritage Dictionary (2007).)
Chronos:		I:	Souvenir: Memory (French)
Commemorate:	recall and show respect for (someone or something).	Iconoclasm: image breaking. is the social belief in the importance of the destruction of icons and other images or monuments, most frequently for religious or political reasons.	Spatial Memory: In cognitive psychology and neuroscience, spatial memory is that part of the memory responsible for the recording of information about one’s environment and spatial orientation. For example, a person’s spatial memory is required in order to navigate around a familiar city, just as a rat’s spatial memory is needed to learn the location of food at the end of a maze.
D:		J:	
Deambulation:	A walking abroad; a promenading*	K:	
* “Deambulation is the achievement of a state of hypnosis by walking, a disorienting loss of control. It is a medium through which to enter into contact with the unconscious part of the territory.” (Walkscapes pg.83)		Kairos:	
E:		L:	
Eikon:	the present representation of an absent thing	Locus: a particular position or place where something occurs or is situated	Plot Twist Monuments: Plot twist monuments are the inverse of what Hannema defined as instant patina. Where instant patina shows a narrative where there is none, plot twist monuments mark narratives that are present but invisible. Psychogeography: The study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals. (Walkscapes pg.97)
Ephemeral monuments:	monuments that are meant to have a short or pre-	Lite war tourism:	Phenomenology: trying to provide an account of how things appear to our awareness, and how the world appears to us in terms of our subjective experience of it.
		M:	Second hand space:
		Meantime:	T:
		Mneme: memory as appearing, ultimately passively, to the point of	



Artefact.

Painting can be a form of therapy. Similar to writing, it can be a form of externalising ideas, feelings and frustrations, putting them on paper or canvas, seeing as they materialise before your eyes. It is both a representation of a particular moment in time as well as a self-investigation of that moment. People often ask what do I paint, where do I get the inspiration for my paintings, or ask for me to paint them something. In the most cliché way possible, I do not choose what I draw, at least not in the straight forward sense of the word. I take dozens of photographs throughout my everyday and sometimes videos. More often than not they tend to accumulate on my phone until my memory gets full and I transfer them on my computer, burying them in my 'PhotosfromPhonefolder'. Lately I started painting the subjects of my past relationships right after they start to disintegrate, and some of these buried photos become very handy. Yes, it is very much a form of self-reflection, but the more I do it the more I realise that it is a very good way for me to distance myself from the subject. The face, the memories, the backdrop, they all lose their mystifying qualities, and they solidify in their non-idealised state. For me it is like making your own souvenir of a time passed, not to forget but to recall with a different perspective, to take a step back and then start moving forward. It is similar to those old souvenirs people would buy from their travels abroad; robust miniature statues of Greek and Roman gods on a shelf in the dining room, fridge magnets from the Niagara Falls in the kitchen, or beautifully drawn calligraphy scrolls from China hanging on the living room wall. It is similar to a souvenir, but at the same time much more than that. It is something you make for yourself. A means for you to mould and think and rethink about a situation in your head, a Gordian knot-like situation, which at the end there is not a right and wrong way to go about. When you have gone through it, you are hopefully left with something beautiful to remember the good and the bad by.



