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Staničić, A.; Sohn, H.; Schoonderbeek, M.G.H.; Pilav, Armina

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Introduction
How to spatially mediate conflicts?
Armina Pilav, Marc Schoonderbeek, Heidi Sohn, Aleksandar Staničić

Four years ago, *Footprint* 19 presented a report on the conditions under which so-called contemporary 'Spaces of Conflict' were emerging at a time of seemingly interrelated global unrests. The issues discussed there ranged from the more typical, almost historical or classical examples of spatial conflicts, to migratory movements and ecological disasters. In order to deepen the spatial understanding of the intricacies of conflict and the spatial conceptualisations that have been theorised as a result, the current issue of *Footprint* extends that inquiry and elaborates on the specific role and agency that artistic reflections, cross-media inquiry and counter-tactics have in response to conflict as such, and to the spatiality of conflicts more specifically. Hence, *Footprint* 27 musters a selection of papers presented at the 'Mediating the Spatiality of Conflicts' conference, organised by the Borders & Territories research group at the Faculty of Architecture of TU Delft in November 2019. This introduction is intended to clarify a number of key concerns with regard to the reasons and the line of reasoning that led to the organisation of the aforementioned conference.

Conflict
At the opening of the conference, we reflected on the proclaiming words of Marinetti in his Futurist manifesto dating back to the early twentieth century. In hindsight, Marinetti's manifesto constitutes a rather perverse and even macabre reflection of the spirit of that time, glorifying war, speed and violence. Of course, the eruption of violence a decade later, with

the first of an overall global stretching of warfare, could not have been foreseen by the Futurists, and neither could the effects of their enthusiastic – but naïve – signing up for the 'fastest division' in the Italian army, namely the Lombard Battalion of Volunteer Cyclists and Motorists, have been properly assessed, as it ultimately resulted in the death of a large part of the first generation of Futurists. Still, for our contemporary sensitivities, the Futurists' glorification of war seems rather incomprehensible and is actually politically incorrect. The atrocities caused by wars and conflicts ever since have triggered an understanding of conflict as something inescapable, unavoidable, painful and traumatic, but also as something of defining importance to human culture. Even in the attempts to establish proper democratic societies, the notions of tension and conflict have become absorbed in the overall understanding of the workings of any society as both vitally important and something to be tuned down.[1] To this very day, the entire anatomy of contemporary political practices on the global scale, comprised of international entities negotiating for peace agreements and control of contested territories, is still framed as the continuation of war by other means.

Clearly, in recent years we have witnessed an array of conflictual spatial impacts, from the emergence of global terrorism, an increased militarisation of (public) space, political violence caused by the decreasing democratic nature of urban space and citizenship, an unprecedented increase in the control of citizens, the raise of populist, nationalist

or ethnic-supremacist collectives, massive forced displacements due to the wars in the Middle East and ecological crises to the straight-forward crumbling of sovereign governments. If we were only to list short daily summaries of the news bulletins of current conflicts, we would quite quickly realise the nature of its pervasiveness, its omni-presence and the continued relevance of this theme in our so-called ever-increasingly globalising world, in which, it needs to be reiterated, borders seem to be inclined to disappear but are actually quite frequently erected or reinstated. It could be argued that here too, new and emerging realities are catching up with us, most notably the current Covid-19 pandemic, although in our view, this would constitute only a superficial reading. These depicted general tendencies stretch much further than a 'simple' and temporary set of lockdown measures, although these are troubling in their own right. Conflicts continue to serve as intensified examples of spatial processes that happen in our cities, territories and landscapes, while the agency and destructive power of conflict remains an intriguing scholarly issue that has been argued over, and over again.

In fact, several scholars have recently started to point to the developments occurring in Russia during the transitional period soon after the collapse of the Soviet Union (roughly during the 1990s) as a prelude to the developments we see globally today. These scholarly debates refer are not only to the role that media and media strategies have played in helping Yeltsin's and Putin's rise to power as intriguing examples of micro-targeting constituencies. Equally importantly, and following Boris Groys, there seems to have been a fundamental role that the arts have played in constituting the very basis of plotting and masterminding these political developments through the use of techniques from literary and theatrical avant-garde practices and experimental insights at the time.[2] We were already warned by Bruno Latour that the extreme relativism of post-modernism was becoming counter-productive.[3] But substituting 'matters of concern' with 'matters of fact' seems to have failed in coming to terms with countering the contemporary populist tendencies and the deviousness of the players in the contemporary war(s) on truth and information.

Following up on some of the strange turns of events, most notably those originating in 2016/2017 with the election of Trump, Brexit, Russian hacking practices, the refugee crisis in Europe (with its police violence), the aftermath of the Arab Spring and Latin America's economic collapse, one could state that democracy is tending in the direction of becoming a reality-show and towards something that can be managed, planned, staged and manipulated. A postmodern world, in other words, devoid of meaning and significance, where anger and cynicism are the result of a lack of perspective and empathy, and where lies, half-truths and counter-truths have started to constitute a debate where the possibly agreed-upon terms of engagement are no longer present, nor are they very clear or well-defined. In these contexts, the non-violent governance of societies and transnational territories has become merely an afterthought at best. Nowadays truth is no longer self-evident; it has in fact become irrelevant and turned into a tactical weapon intended to confuse the other (usually rendered as 'the enemy').

Fortunately, though, there is also a counter-movement that has recently emerged from the student protests in Hong Kong, aimed at countering the rising influence of China's ruling party and using another model of (pop) culture as its symbol. Since these protests, Bruce Lee's utterance to 'be water' has started to propel the very basic principles of the overall tactics of local resistances world-wide, where political protesting entities reject fixed identity, constantly surprising their opponents with actions and appearances that seem to come out of nowhere, and that are unstructured, untraceable and seemingly random and unorganised.[4] The

interesting tendency is, therefore, that these developments in national and international politics have now been turned upon themselves and have started to work against the very power structures that had previously utilised them. This cat-and-mouse game is currently implemented globally, as the protests in Lebanon, the US, Chile, Spain and Iraq, to just name a few, attest.

Space

How do we cope with this highly problematic and critical state of affairs? First, and even though the 'spatial turn' had centralised the notion of 'spatiality' in contemporary disciplinary debates, the spatial mapping of conflicts still remains reasonably under-developed and, as a disciplinary field, it requires attention. In other words, the question is how the spatial dimension emerging from and evolving around disputed territorial demarcations can be investigated with a sense of precision, measurement, and attention to the agencies that these spaces constitute. An emphasis is needed on the intrinsic relation between the spatial and territorial dimensions of conflicts and the innate relatedness of tensions involving borders and bordering infrastructures for advanced control, where human bodies are scanned, mapped and identified within every border-scape. To be precise, the current attention to these issues focuses less on the spatial elements and strategies of exclusion than on the spatial after-effects of conflict. This deterministic understanding of conflicts regards the drawing up of the border simply as a cause and the ensuing confrontation as the effect of their spatial implementation. History tells us it is much more complicated than that.

Conflicts indeed produce contested territories as well as international transitional movements and practices of law. Yet the possible deviation from this logic of cause and effect seems to have taken the wrong turn, as one should consider this straight-forward disentanglement of the one from the other irrelevant. Rather, within the context of the relationship between conflict and space, the entanglement of cause and effect into a consideration of simultaneity is significant, if not crucial. The act of drawing lines on a map to demarcate entities of identity (whether ethnic, political, religious, or other), followed by its implementation within the territory is already a projected, architectural act. But the border, as an architectural element that seems to inevitably emerge within spaces of conflict, has a certain agency as well. What the border 'does' should not be left unspecified. It is at the very locality of the border where agency transcends into forms of activation, types of actions and no-borders activisms in response to state-nation border controls.

Apart from what an architectural investigation of conflicts focuses on in particular, which sets of circumstances are framed by it, and what methodological approach is employed, conflict research should also clarify and indicate what exactly is spatially activated under these conditions. Perhaps this particular understanding of agency suggests that we need to revisit and re-engage with the term 'operative criticism' so eloquently brought forward by Manfredo Tafuri. In the late 1960s, Tafuri made a powerful point in his attempt to disengage architectural production and architectural reflection. The role of the historian and critic was to be cut loose from the propagandistic tendencies that had defined so much of modernist discourse at the time.[5] The disciplinary field of architectural history thus became disentangled from the field of architectural practice, a disentanglement necessary to bring to architectural historians the necessary distance to further their field of expertise with independence and seriousness. For sure, a reflective distance is important, but at the same time we have started to realise how these reflections play a role in the larger contexts of discursive, disciplinary and social debates and how these have become part of the scholarly agenda. The practical side of architecture and its tools of spatial investigation is of great benefit in these circumstances.

Mediation

The resolving of conflicts can be considered an art in itself, be it political or diplomatic. Nevertheless, the countering of political and/or social developments through direct protest and opposition arguably seem to only confirm the state of affairs and the imbalance of power relations, as well as to limit the extent of responses to the confirmation of the need for violence. Simply stated, to respond to violence with counter-violence almost always confirms existing differential power relations. Then again, most revolutions have violent origins, as underlined by Mao's famous dictum that 'political power grows out of the barrel of a gun'. But, as we bring forward in this context, artistic mediations may constitute a more effective (and decisive) tool for the resolving of conflicts that operate through other means and through other channels, thus truly producing new power relations and alternative ways of political struggle. This mode of exposing conflict and violence through artistic work is an activist act. But more importantly, it is an act of artistic and technological 'mediation'. The agency of the artistic work in terms of conflict is then situated in the ability/capacity to visualise the conflict, creating awareness of its consequences, its side-effects, and its collateral damage. In the process, it becomes a fertile ground for political action and the creation of alternative realities. The effectiveness of artistic production to achieve these results should not be underestimated; after all, aggressive reaction of the oppressors against this kind of activism is a clear indicator of art's potential to challenge established power structures.[6]

Returning to the example of Russia in the years immediately after the fall of the Iron Curtain, it is worth mentioning that Peter Pomerantsev charaterised this period of transition as a move from hardware warfare to software warfare.[7] This reminds us of Jean-Francois Lyotard in more than one way: not only is the era of grand narratives over, but following on Lyotard, it evidences the increasing importance of information (and access to it), and how information has become both a source and a tool of power.[8] Some sense of caution is needed here, though. It was Walter Benjamin who clearly converted the relation between artistic mediation and politics. Benjamin demonstrated in his writings that it was inevitable that the distinction between art and politics became meaningless after the emergence of mass media.[9] For Benjamin there remained only two possibilities after this emergence: either the representation of reality slipped into political propaganda, or it focused on the technological forms themselves by illuminating both their emancipating potential and the political realities that distort their effects:

> the choice is between political manipulation or technical awareness. The latter politicizes not so much through an elaboration of the deficiencies in the present social order as through demonstrating that this order constrains the means that already exist to rectify them.[10]

Mediating is usually understood as a process of coping with the effects and traumas caused by war and conflicts. This approach would expand on the primary definition of mediation, which according to the Merriam-Webster dictionary is to 'intervene between people in a dispute in order to bring about an agreement or reconciliation'.[11] In this issue of *Footprint*, however, we extend this interpretation of the concept of mediation by focusing on two aspects:

(1) mediation as a process of absorbing and internalising conflicts, with the specific aim to not concentrate on the smoothening out of its effects, but instead, to make the effects of conflict tangible and the fertile ground for artistic production/responses. This would not mean the same perverse act that Marinetti was accused of, namely, of bulldozing the delicacy of the suffering of the ones affected by conflict, but on the contrary, to appreciate the way

culture and artistic practices become agents in the dealing with the impact of conflict. This would mean a doubling of the process of internalisation, as it would entail both a psychological and an artistic internalisation (resulting in a productive act); and,

(2) in using the notion of mediation, we also emphasise the role of the medium in the overall overview of artistic practices. This means that we produce reflections that evolve around the medium with which conflicts are assessed and internalised into artistic work, for instance by concentrating on film, public sonic space, photography, architectural research, narratives, etcetera. Thus, mediating stands for making a distinction between different types of media in the process of the artistic internalisation of conflicts, taking into account their technical specificities, methods of representation, the ways they engage with the audience, and so on. We believe this also makes our publication timely in the light of the accelerated (media) digitisation of communication, education, and artistic/architectural creation in the age of (post-)Covid-19.

Lisa Parks defined mediation as a performative enactment in time, a materialisation of particular conditions.[12] For her, mediation involves not only depicting an historical event, but also bringing forward or 'enactment'. Sites of mediation are those where spatiality – that non-substance that seems to intrigue architects – is introduced. The place or ground, as well as the 'non-ground' where mediation takes place, constitute the focus of the articles presented here. Mediated production has historically been positioned as a sequence, starting with photography, then cinema, followed by electronic and digital media. Here, we can also consider space as both a medium and media. It seems clear that nowadays conflict-related studies and theorisations should work towards such a more complex understanding of the relation between architecture and conflict.[13] Many single elaborations about the relation between space and conflict already exist, but

most of these are case or context dependent and do not achieve a more general, synthetic conclusion. It is high time to engage in acts of research that unify elaborations of spatial conflicts through concepts and theories that are, indeed, truly interdisciplinary. With this volume we would therefore like to propose the symbiosis of architecture, art, conflict and media studies as the first in a line of many.

Contributions

Within the context of this current global political and scholarly state of affairs sketched thus far, we have thus structured this issue of *Footprint* via a tripartite division, making a distinction between modes of operation, means of divulgence and agencies of protest in relation to the mediating of the spatiality of conflicts. The articles and visual essays in this issue of *Footprint* will follow this outline:

In 'modes of operation', Mark Jarzombek, Eliyahu Keller and Eytan Mann investigate the potentials (and limitations) of the immersive technology of virtual reality (VR) as a pedagogical tool for architecture. Extending beyond the conventional use of VR to add layers of realism to the objects of inquiry, the authors argue that these technologies operate as a medium that transverses different epistemological registers, from the reconstruction and visualisation of architecture proper and its theorisation, to its education. The article discusses the outcomes of a research and design workshop conducted at MIT in 2019, which focused on the Palestinian village of Lifta. Aided by VR technology, the projects dive into the deep historical complexities of the site, resulting in hybrid process-based products that integrate VR installation, theoretical and critical research, mapping and architectural interventions, all of which highlight the pedagogical validity of immersive visualisation technologies. Gökçe Önal discusses remote sensing technologies in service of endless extraction and visualisation/observation of the territory, which is a form of both person-object mediation and media-dependent act. The shift from the camera

to the sensor has rendered mediated exploitation technologies ever more accurate and thus more destructive. The sensor constitutes the mechanical 'eye from above', the new Christ Pantocrator, overseeing the creation of new worlds, based on extraction of resources to feed into the desires of a post-capitalist world. In addition to discussing the theoretical implications, Önal deals with the technical aspects of remote sensing, bringing forward the idea that the sensor is already the scanning of a certain spatial and/or material condition from a distance, but that the mediated role of software puts the end-user at an even more distant end-point of the process. Omar Mismar challenges the perverse aesthetic appeal of the image of violent destruction by inserting names of victims into its script code that gradually transforms the image into an unreadable 'glitch'. This visual essay, consisting of six stills from Mismar's 2015 multimedia art piece 'I will not find this image beautiful, I will not find this image beautiful, I will not find this image beautiful (An unfinished monument)', redefines the very notion of monumentality and memorialisation in the contemporary, media-saturated world.

In 'means of divulgence', Melina Philippou uses critical cartography to test the legal aspects of the Eastern Mediterranean Route (EMR) during the refugee crisis of 2015, the first such instance of statelessness in European territory since World War II. The essay exposes the EMR territory as a transnational space of oppression and control with its own set of contingent rules and principles. By unfolding its institutional geography, hidden infrastructure, and military-like strategies of intimidation, Philippou demonstrates the existence of territoriality of political manipulations that managed to completely negate Europe's humanitarian agenda. The synthetic diagram of the route, as mapped and graphically represented by the author, then serves as an activist tool and a platform for further critical discussions. Then, Noa Roei's argument centralises

Amit Yatziv's *Detroit*, a short film dealing with a real fictive Arab village, one of many realised for the Israeli and US military to practice tactics of counter-insurgence. Rather than to understand its military spatial logic, Roei takes everyday life experience in order to investigate how this logic has started to infect, subconsciously or not, our common understandings of space. The mediated form of representation itself, argues Roei, becomes the site where the military geography is situated, thus projecting the difficult relation between the territory and its simulacrum onto the viewers. The process of coding and decoding embedded in the map is transposed to the art work itself, where the space that is designated for destruction is transformed into a simulacrum. In their visual essay, the Center for Land Use Interpretation (CLUI) uses internet-based satellite imagery to literally 'draw/narrow our attention' to the actual impact range targets in military training areas. Though largely two-dimensional when seen from above, shown as a gallery in a visual essay these images create a cosmological atmosphere, like a 'planetary hard mass pulled in by gravity'; they pull our gaze as well, until it becomes difficult to look away.

In 'agencies of protest', Lutz Robbers proposes a reading of the centre of the round-about as the revolutionary place where the spatial configurations become the medium through which political absence is returning (with a vengeance). Referring to Modern sensibilities depicting the roundabout as mobilised spectacle, Robbers argues that the 'always too early and/or always too late' is the potential hidden virtue, or even revolutionary quality of the round-about site. As shown in the 'yellow vests' ('*Gilets jaunes*') protest in France in 2018, questioning the non-designated, non-representational nature constitutes a place that can act as a new medium in social conflict. Ahmad Beydoun's article proposes a mediated reality of a former detention camp as the proper way out of the political and ideological

claim laid upon the camp's current physical reality. The Khiam Detention Centre, formerly used by the Israeli army and still filled with their presence through haunted images and voices, but also through the GPS wave lengths, is currently in the process of being appropriated by Hezbollah as vivid memory to the heroics of the inmates' resistance(s). Both parties thus seem to by-pass the suffering for political ends, a feature a sound-mediated 'generative environment device', consisting of interviews, former radio recordings and sonic mappings, tries to accommodate. Both the memories of the camp and a mediated depiction of the experience of the camp are thus 'guaranteed', or taken care of. In her visual essay 'The Generalštab Building as Image: A History Decomposed', Katarina Andjelković investigates how the mental image of this cultural monument, damaged in the 1999 NATO bombing of the Federal Republic of Yugoslavia, has changed in the past twenty years, transgressing the identity of the historical event. Andjelković offers aesthetic reflections on political bodies and conditions, asking how they have redefined the material reality of the Generalštab building from a cultural artefact into an unsophisticated political performance.

Conclusion

Conflicts, be they geographical, spatial, political or interpersonal, are always already the locus of anxiety and concern because they bespeak uneven power-relations, imminent danger, threat, tension, war, violence, suffering and ultimately the loss of vitality and life. The horizons of conflict seem to inevitably spread out and dramatically diversify in the light of current global developments, much to the despair of many. But, as the articles included in the issue of *Footprint* attest, these horizons need not be dismissed as dysfunctional or entirely unproductive. On the contrary: even if they do alert us of past, ongoing and future spatial conflicts, they do so from a perspective that positions artistic mediation as a powerful form of practice that engages

them with a critical attitude, with social awareness and accountability, with a proclivity to spark protest and stimulate activation, actions and activisms. They show how mediating the spatiality of conflicts may proceed through artistic and aesthetic experimentation, be it as pedagogical and research tools, or as a means for theory formation. They engage forms of expression that border on irony, humour, and even cynicism, but they also show us how, in the midst of conflict, other expressions based on beauty, empathy and deep-seated cultural traditions find their outlet, offering hope to embrace the dire complexities of contemporary spatial conflict from affirmative and productive positions.

Notes

1. Chantal Mouffe, *Agonistics: Thinking the World Politically* (London and New York: Verso, 2013).

2. Boris Groys, *History Becomes Form: Moscow Conceptualism* (Cambridge, MA and London: The MIT Press, 2010). Relevant in this context is also his 2015 curated exhibition 'Specters of Communism: Contemporary Russian Art', held in New York.

3. Bruno Latour, 'Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern', *Critical Inquiry* 30 (Winter 2004): 225–248.

4. Erin Hale, '"Be water": Hong Kong Protesters Adopt Bruce Lee Tactic to Evade Police Crackdown', *The Independent*, 6 January 2020.

5. Manfredo Tafuri, *Theories and History of Architecture,* trans. Giorgio Verrecchia (London: Granada, 1980 [1968]).

6. During and after the 'Mediating the Spatiality of Conflicts' conference, some participants used pseudonyms to cover their true identity in fear of prosecution. There have even been reports of authors receiving threats from paramilitary organisations for their activist work.

7. Peter Pomerantsev, *Nothing is True and Everything is Possible: Adventures in Modern Russia* and *This Is Not Propaganda: Adventures in the War Against*

Reality (London: Faber & Faber, 2017 and 2019 respectively).

8. Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge,* trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1984 [1979]).

9. Walter Benjamin, 'The Artwork in the Age of Technical Reproduction', trans. Edmund Jephcott and Harry Zohn, in *Walter Benjamin: The Work of Art In the Age of its Technological Reproducibility and Other Writings on Media,* ed. Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin (Cambridge, MA and London: The Belknap Press of Harvard University Press, 2008), 19–55, and Walter Benjamin, *Das Passagen-Werk* (Frankfurt am Main: Suhrkamp Verlag, 1983). See also: Patrick Healy and Andrej Radman, eds., *Footprint* 18, 'Constellation of Awakening: Benjamin and Architecture' (Spring/Summer 2016), https://doi.org/10.7480/footprint.10.1.

10. Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, MA and London: The MIT Press, 1989), 140–142.

11. https://merriam-webster.com

12. Lisa Parks, *Rethinking Media Coverage: Vertical Mediation and the War on Terror* (New York and London: Routledge, 2018).

13. Examples of such recently published work: Krista Lynes, Tyler Morgenstern, Ian Alan Paul, eds. *Moving Images: Mediating Migration as Crisis* (Bielefeld: transcript Verlag, 2020) and Sabrina Ellebrecht, *Mediated Bordering: Eurosur, the Refugee Boat and the Construction of an External EU Border* (Bielefeld: transcript Verlag, 2019).

Biography

Armina Pilav is feminist, architect, curator, researcher and lecturer at the Department of Landscape Architecture, University of Sheffield. She received the Marie Curie Individual Fellowship for her Un-war Space research (2016–2018) developed at the Faculty of Architecture and Built Environment, TU Delft. Her research, practice and teaching intersects and focuses on politics of re-presentation and re-production of physical, mediated space, bodily and interspecies experiences in extreme conditions of the war destruction. She founded Un-war Space Lab, the collective of architects and intermedia artists researching and exposing, spatially and virtually, ecologies of violent spatial transformations.

Marc Schoonderbeek is an architect and the programme director of Borders & Territories. He currently acts as research nestor for the Department of Architecture at TU Delft. His doctorate, 'Place-Time Discontinuities: Mapping in Architectural Discourse', presented a theory of mapping in architectural discourse by making explicit the relationship between spatial analysis and architectural design. In 1998, he co-founded 12PM-Architecture: Office for Architecture and Urbanism, Design and Research in Amsterdam. He is the series editor of the *Architectural Borders and Territories* book series with Routledge (starting in 2020), and an editor of *Footprint* and the Modi Operandi series. He lectured at numerous architecture institutes, and has contributed to architectural magazines. In 2004, he co-founded 66EAST: Centre for Urban Culture in Amsterdam and has published *Houses in Transformation: Interventions in European Gentrification* (2008; with JaapJan Berg, Tahl Kaminer and Joost Zonneveld); *Border Conditions* (2010) and *X Agendas for Architecture* (2015, with Oscar Rommens and Loed Stolte).

Heidi Sohn is associate professor of Architecture Theory, academic coordinator and interim chair of Architecture Theory at the Faculty of Architecture, TU Delft. She received her PhD in Architecture Theory from TU Delft in 2006. She is co-editor of *Clinical and Critical Cartographies* (with Andrej Radman, EUP, 2017) and author of multiple publications. She is a founding editor of *Footprint* (2007–2012). She was visiting professor of Architectural Theory at DIA in Dessau, Germany, and at Umeå School of Architecture in Sweden. Her main areas of investigation include genealogical inquiries of post-modern and post-human theoretical landscapes, as well as diverse geopolitical and politico-economic expressions of late capitalist urbanisation.

Aleksandar Staničić is an architect and assistant professor at TU Delft Faculty of Architecture and the Built Environment, the Chair of Methods of Analysis and Imagination. Previously he was a Marie Curie Postdoctoral Fellow at TU Delft, research scholar at the Italian Academy for Advanced Studies, Columbia University, and post-doctoral fellow at the Aga Khan Programme for Islamic Architecture at MIT. He is currently working on two book projects, *War Diaries: Design after the Destruction of Art and Architecture* (co-editor, University of Virginia Press, 2021) and *Transition Urbicide: Post-War Reconstruction in Post-Socialist Belgrade* (sole author, forthcoming). He is recipient of grants and fellowships from the Graham Foundation, the European Commission, the Government of Lombardy Region, Italy, and the Ministry of Education, Republic of Serbia.