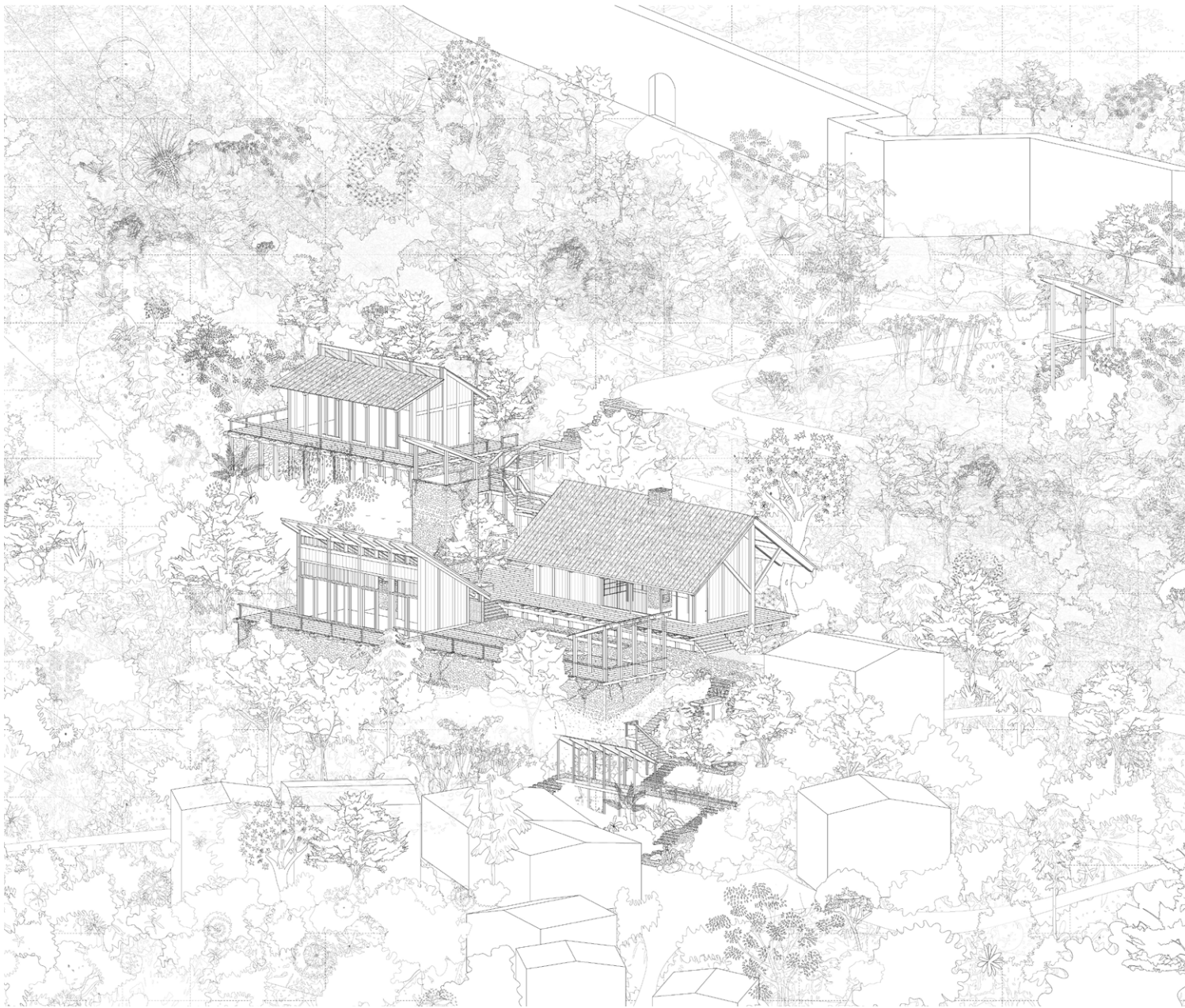


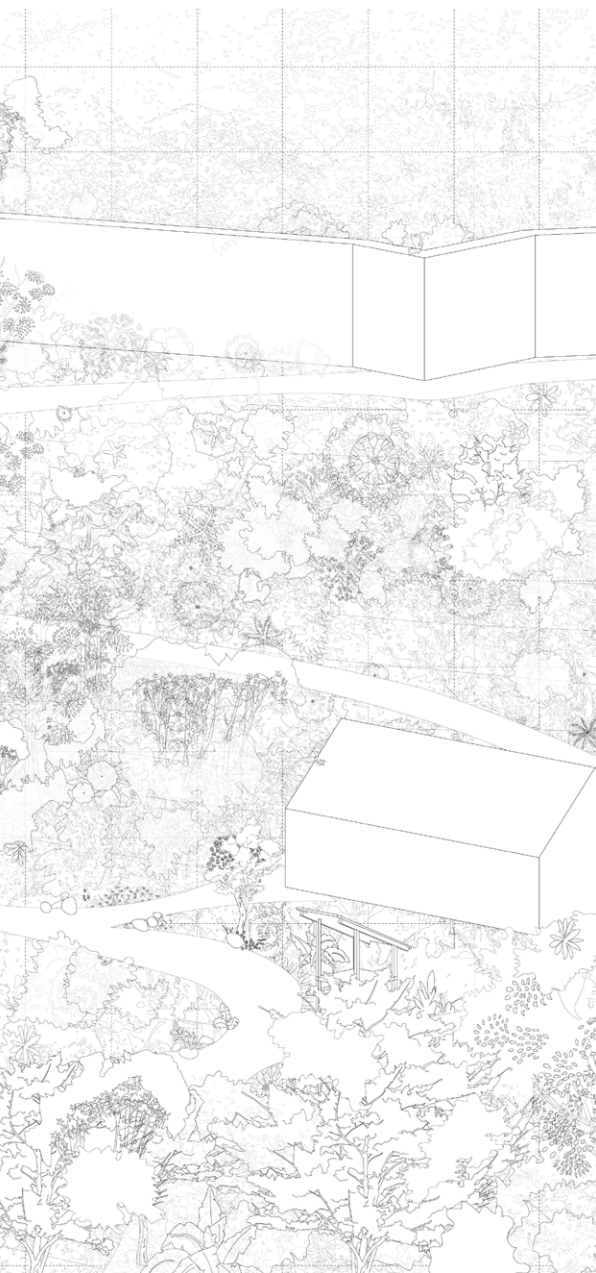
ANNEBÉ BROUWER

Dreams, Power and Indifference,
Architectural Means in a Young Kosovo

Set of Drawings



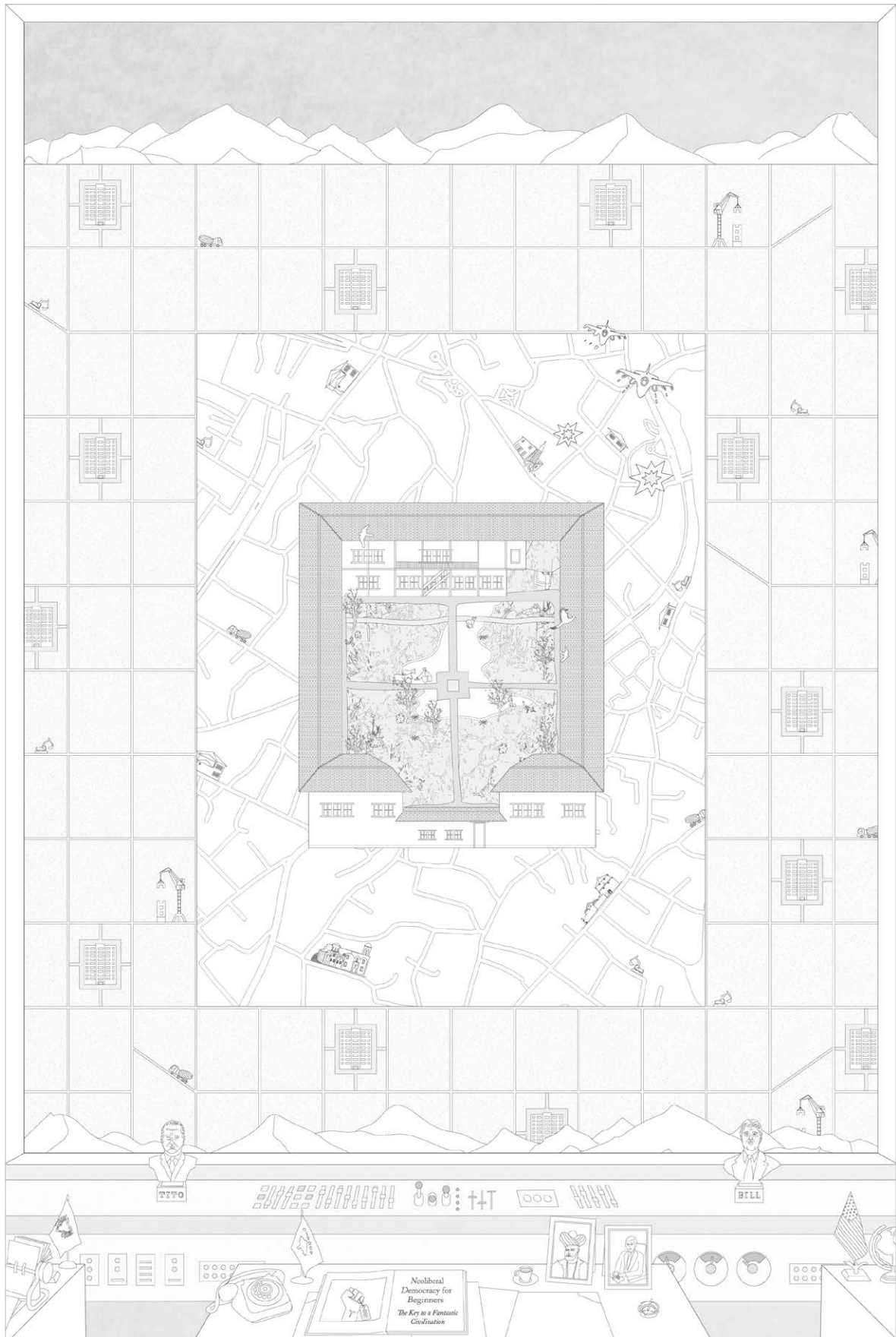
Axonometry | *Varying Degrees of Openness Towards the City*



With Professors, Mark Pimlott and Daniel Rosbottom.

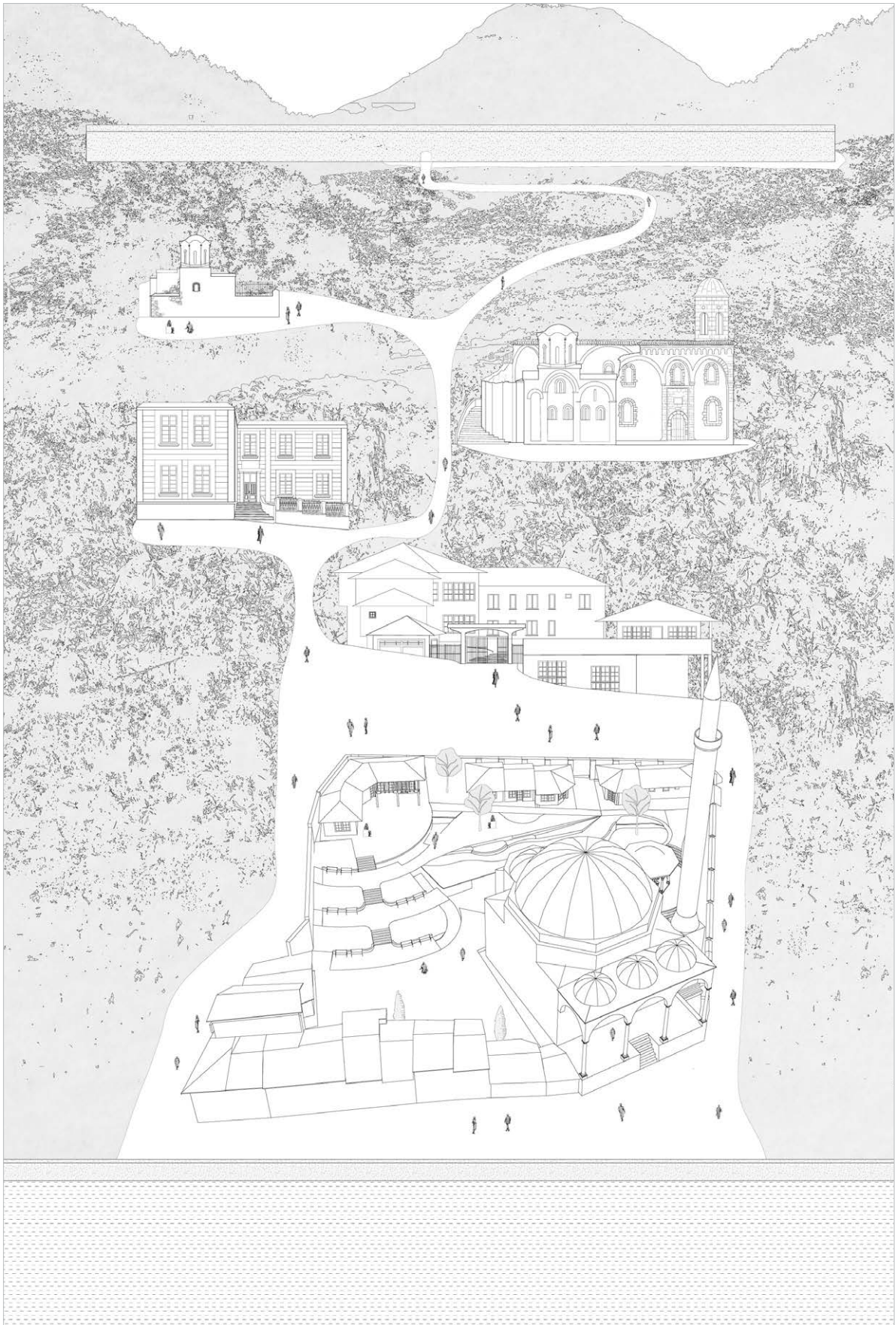
In collaboration with UN-Habitat | Prizren, Kosovo

Architecture plays a complex role in the history of Kosovo. On the surface, the Kosovar attitude appears not to value architecture for anything other than what it visibly represents. Yet, on a deeper level, this attitude reveals a lack of awareness that society, now can and should take responsibility for its urban environment. It is this absence of agency that condones extensive littering and the almost absolute obliteration of the remaining historic urban fabric for parking lots and generic contemporary housing. This attitude can be ascribed to the fact that architecture was central to the conflict fought in the Kosovo war, as a marker and legitimization of a fabricated ethnic identity, but more significantly it reaches back to the communist era and to the time when Kosovo's public realm was passed from one totalitarian regime to another. The question thus becomes; how can architecture unwind this historical way of dealing with public space and through citizen engagement bring forward a discourse on agency and belonging in one's urban environment. What role can the architect play here? How can he or she justify his or her presence? And what is the best approach? As Kosovo's large population of young people begin to see public space in a new light, public attitudes that once deemed common spaces as the responsibility of the government are fading away. So, harnessing this opening and through engaging these new young communities, how can architecture become a socially constructive force through the processes around its formation, expression, and use?



Inversions of Order

A commentary on the socio-political situation in Kosovo. Families shelter behind walls while someone at the helm pushes playstation buttons that toss the country around until they press restart and try again.



Public Buildings in Nänkalaja | *Enclosures*



Map of Nänkalaja | *The Path up the Mountain with the Proposed Buildings in Dark Grey.*

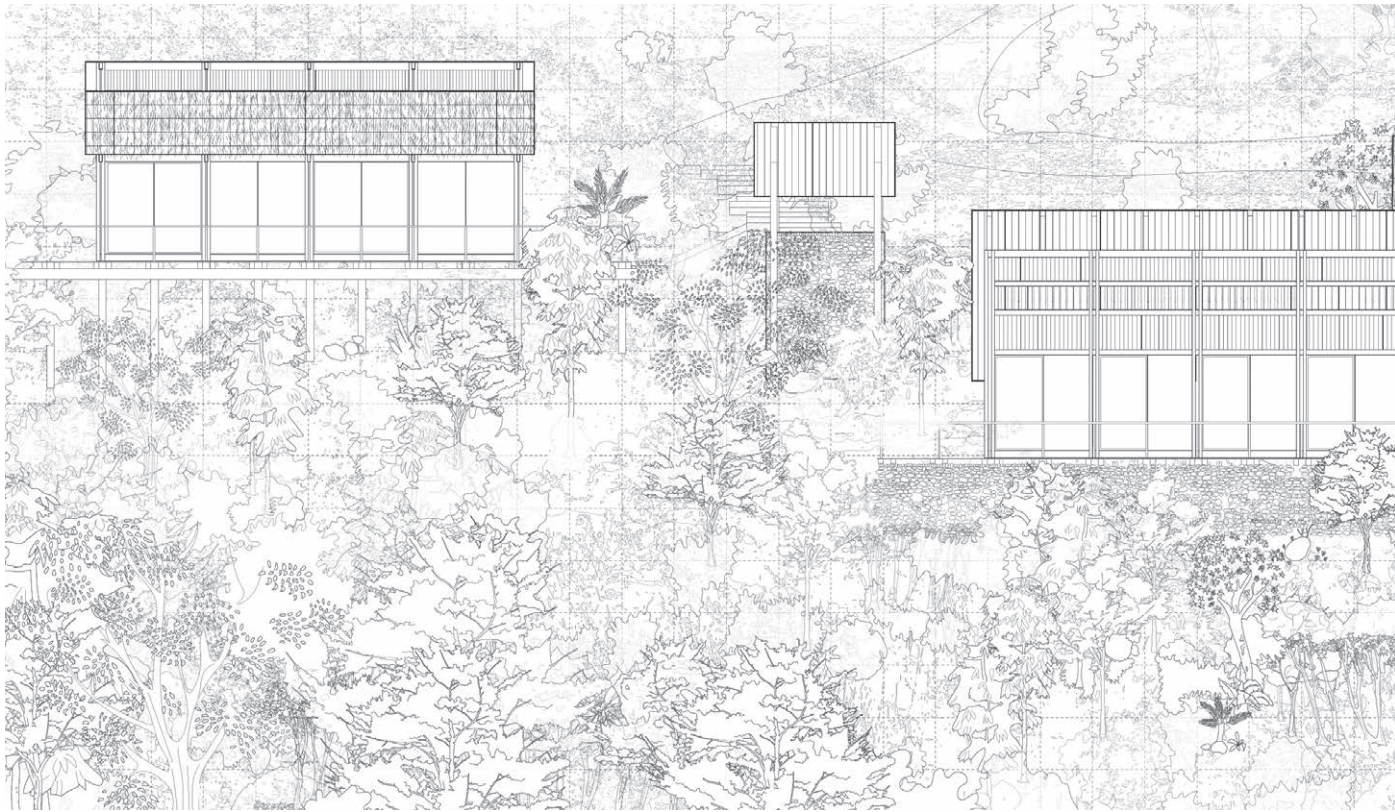




Vesa is relaxing by the pond while .. clammers frantically up the steps to his guitar lesson.

"I should sit by this pond more often..."

"Please step aside! I'm late, I'm late, I'm late..."



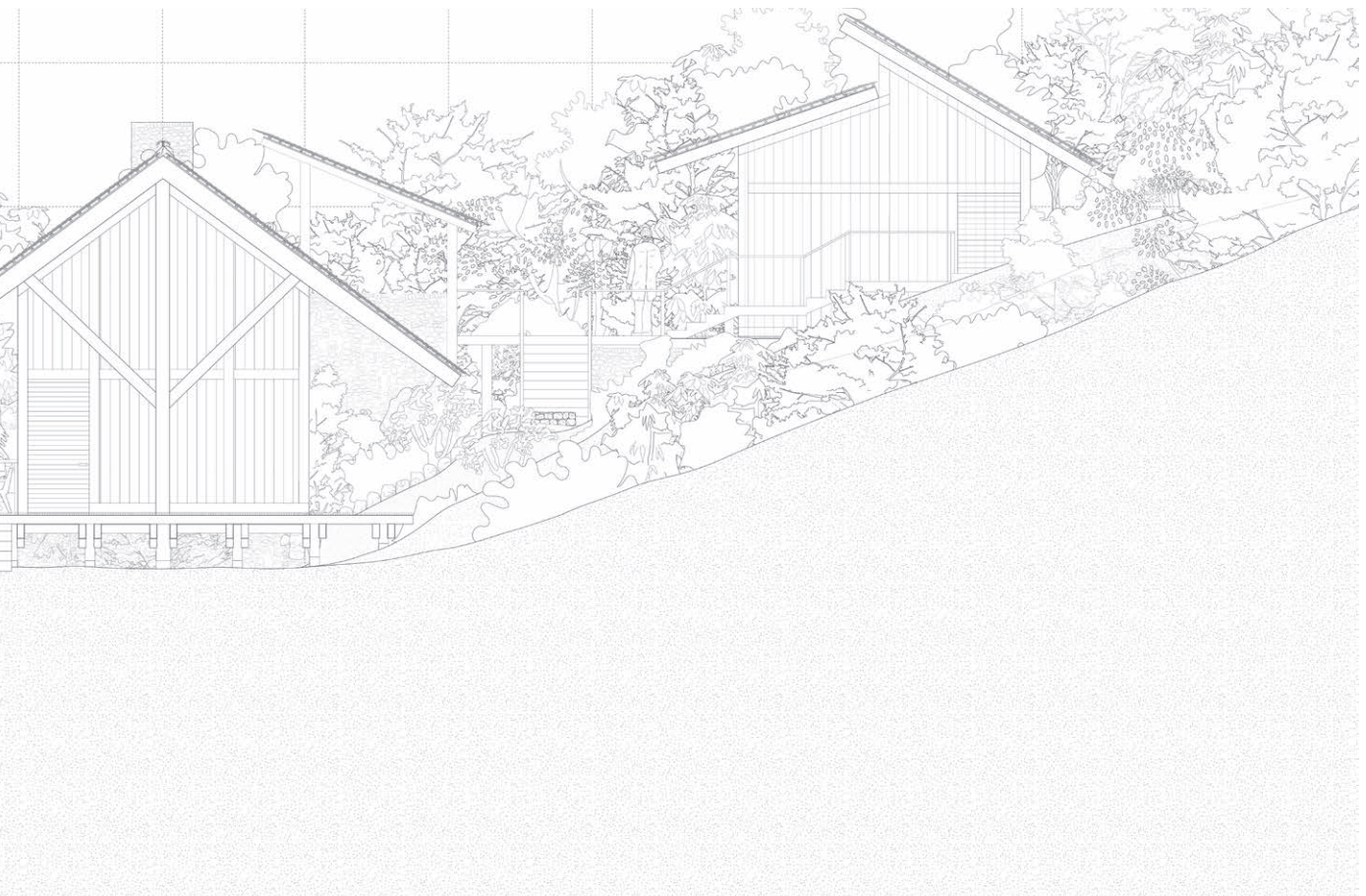
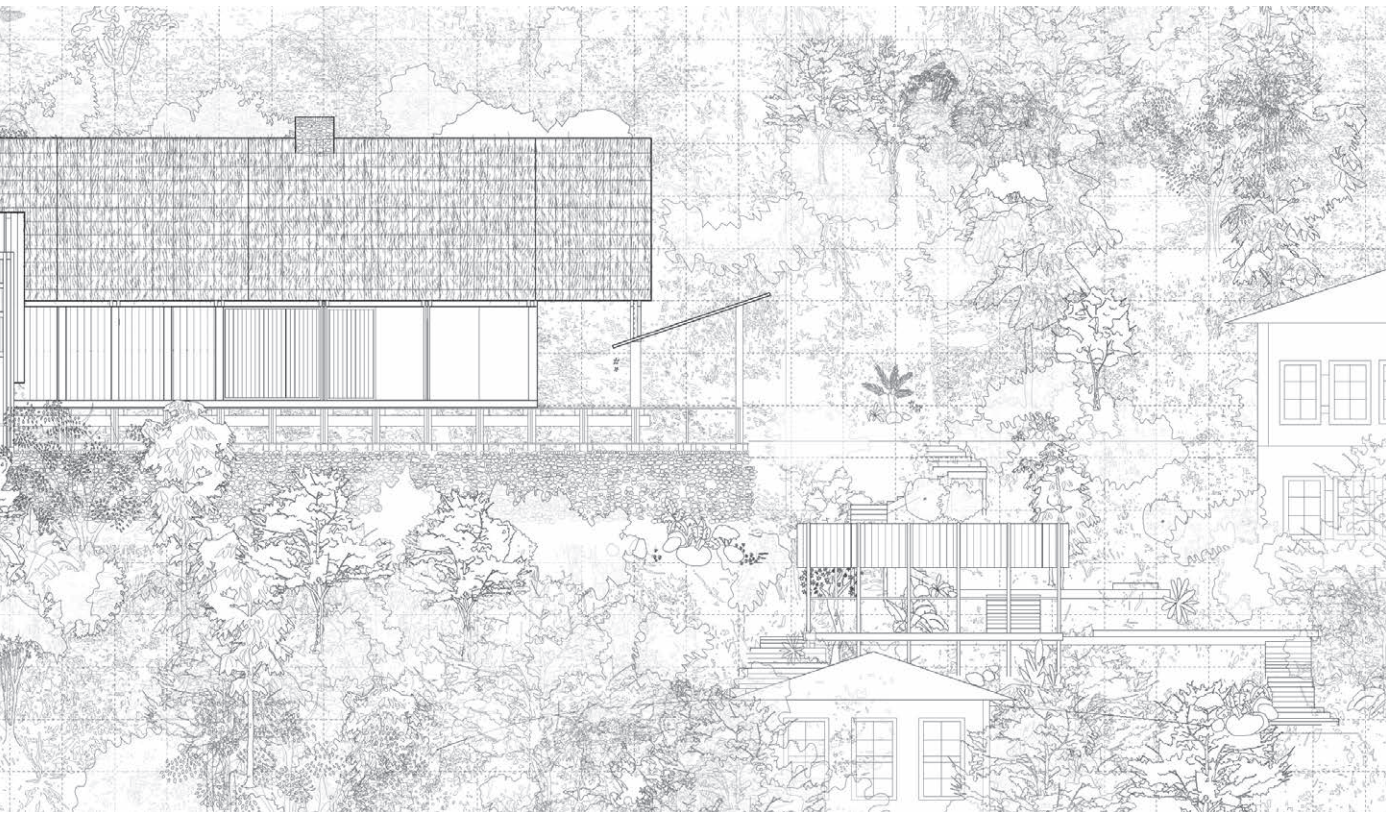
West Elevation | *Eyes to the City*

1:200

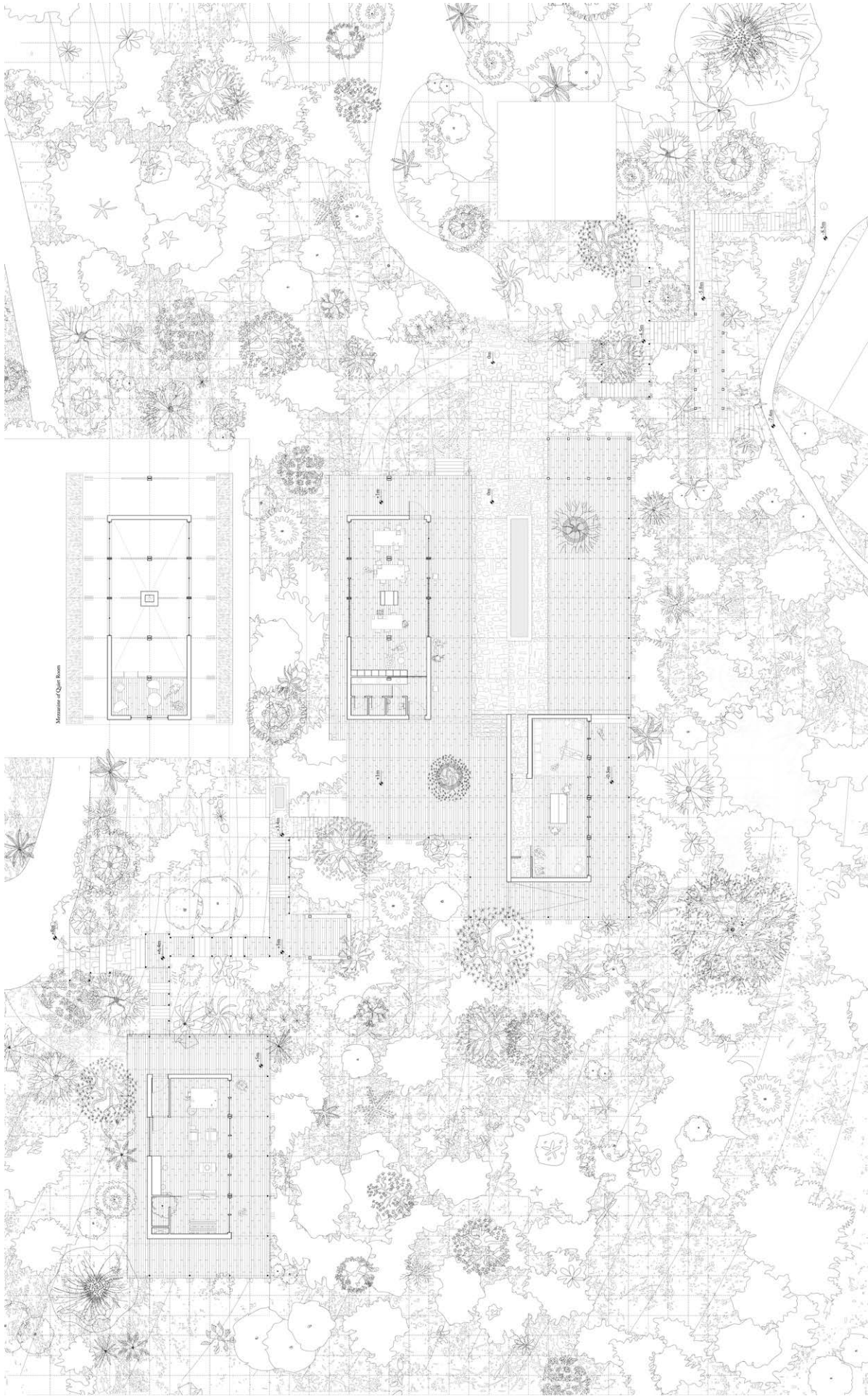


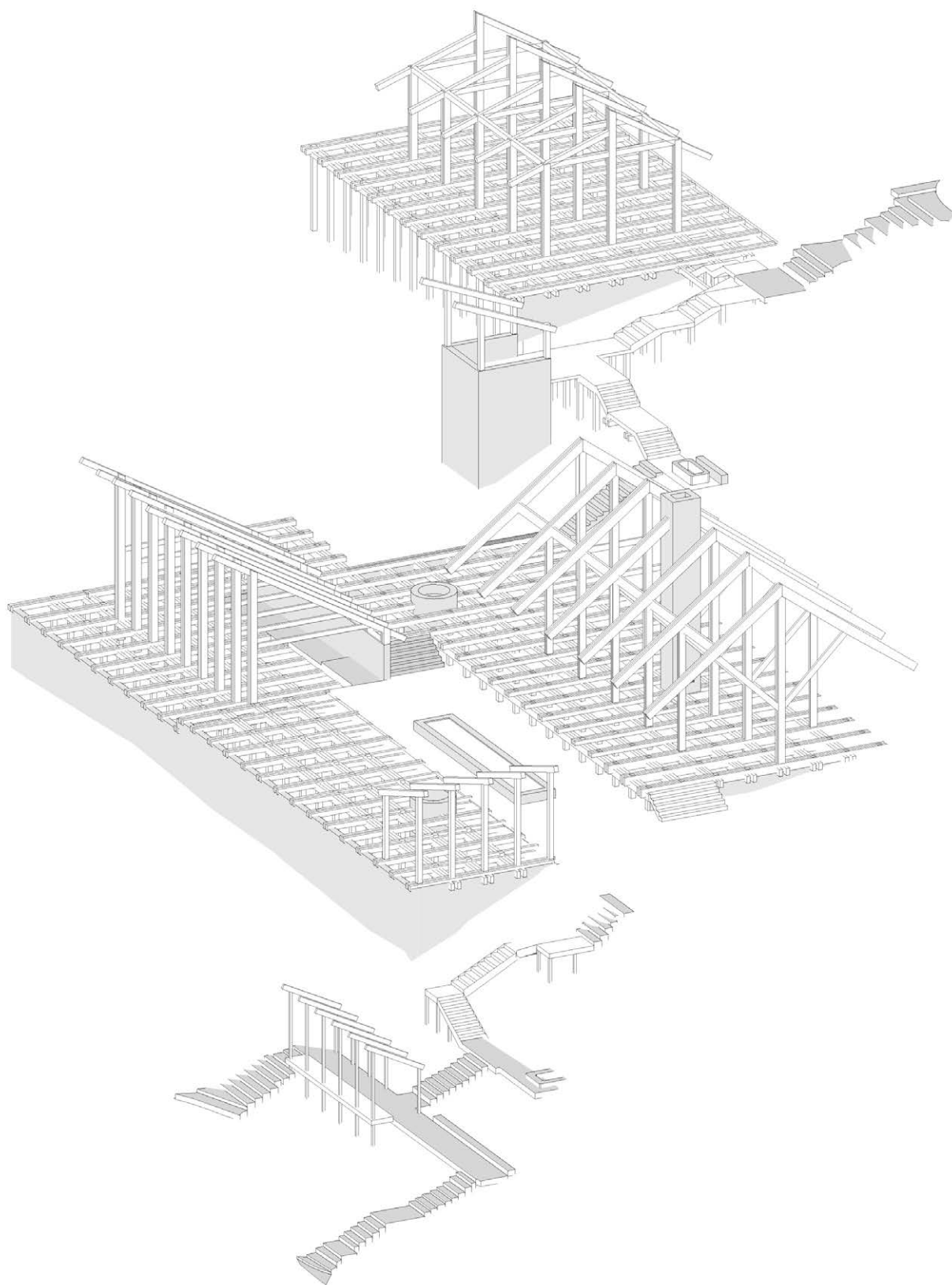
South Elevation | *The Approach*

1:150



Upon arriving at the main platform, we find the primary buildings. Their attitudes towards the city are expressed through the height of their platform and the form of their roof.



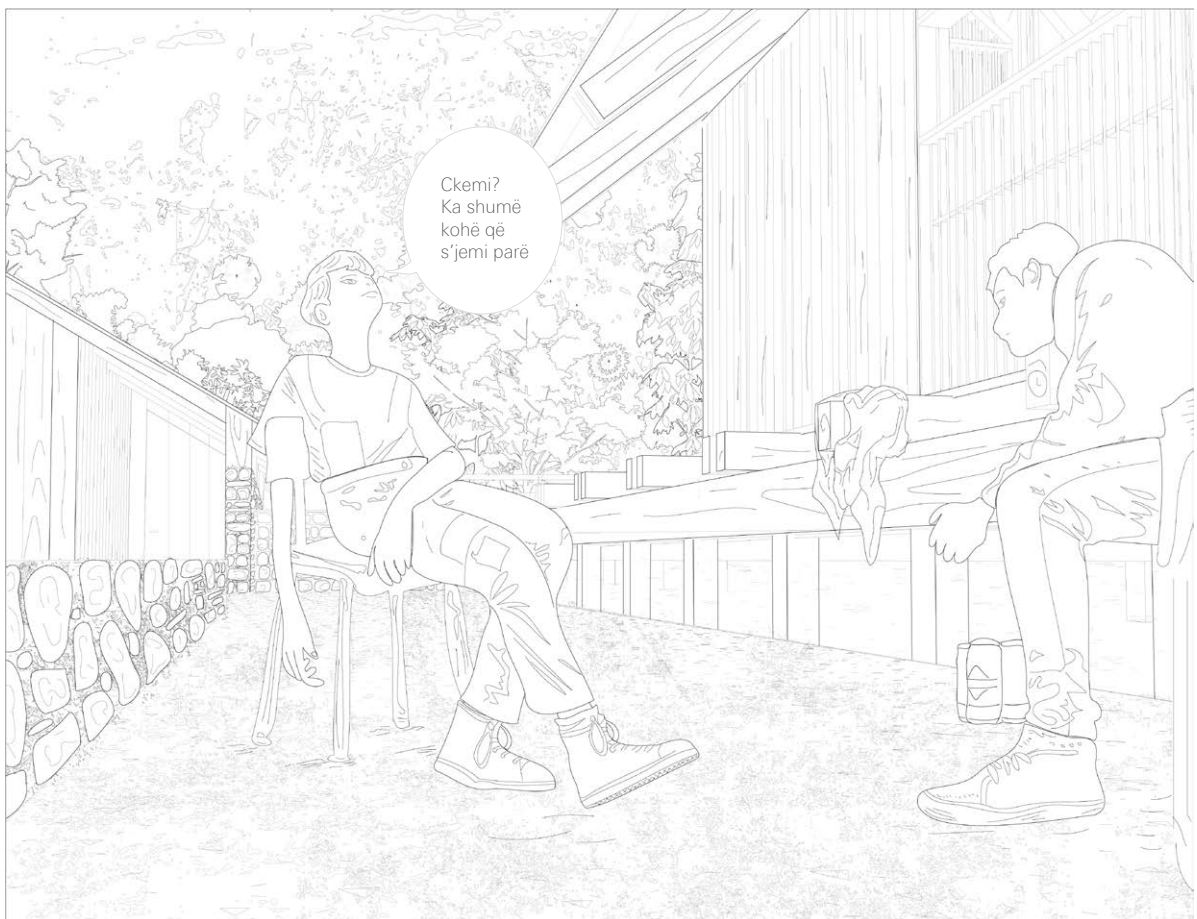


Structural Concept | *Offering Platforms and a Roof*



Arriving at the main platform that houses the quiet and public rooms.

"Maybe I'll come back for drinks later.."
"Shall we stop by the fort first?"



Lindon and Betim just got out of school and will finish up some work inside later, but first a beer.

"What's up man, long time no speak.."



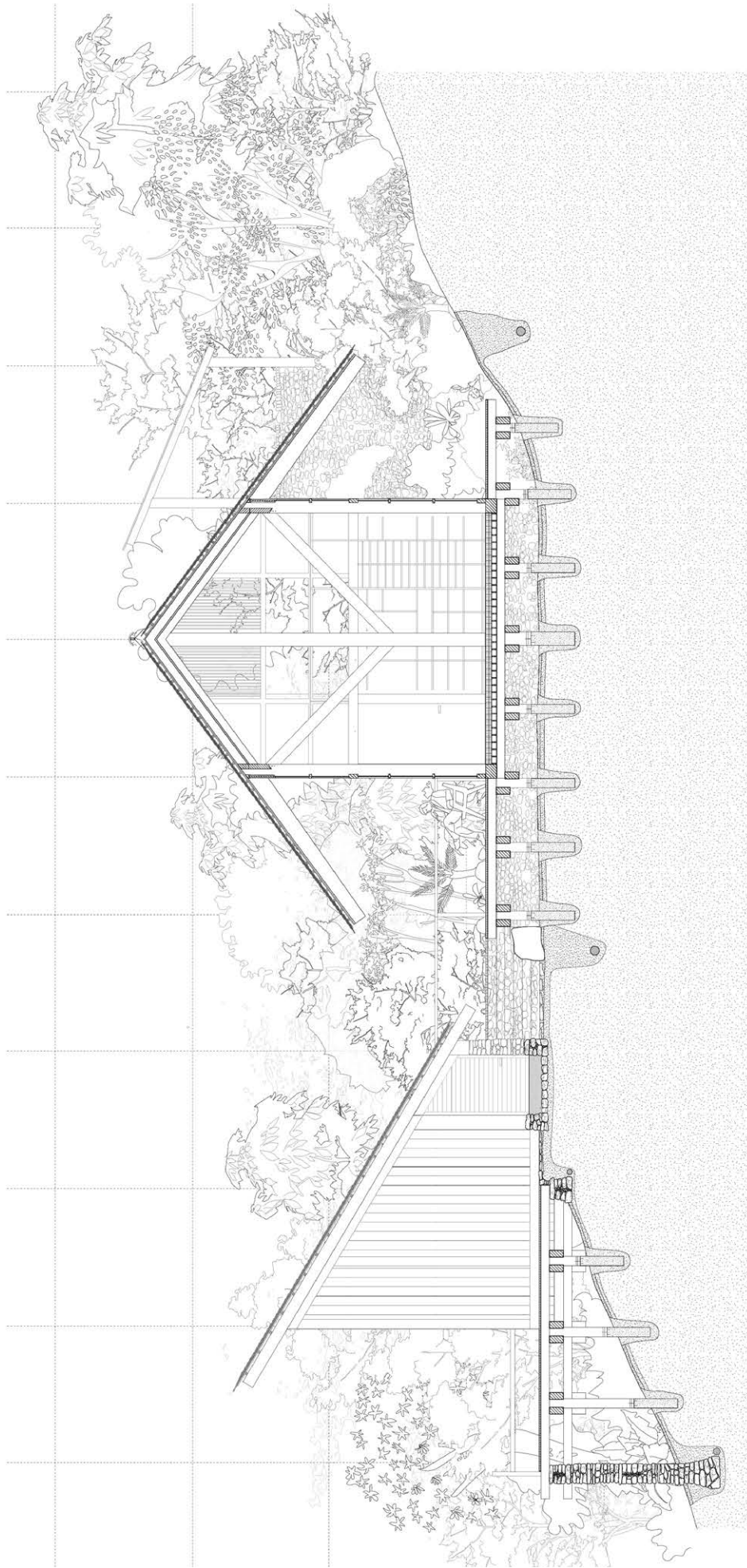
The quiet room from the public square.



Peering inside from the porch.



If you climb onto the mezzanine you can see out over the forest.



Section Private Room | *Views are Carefully Framed and More Turned Inwards* 1:150



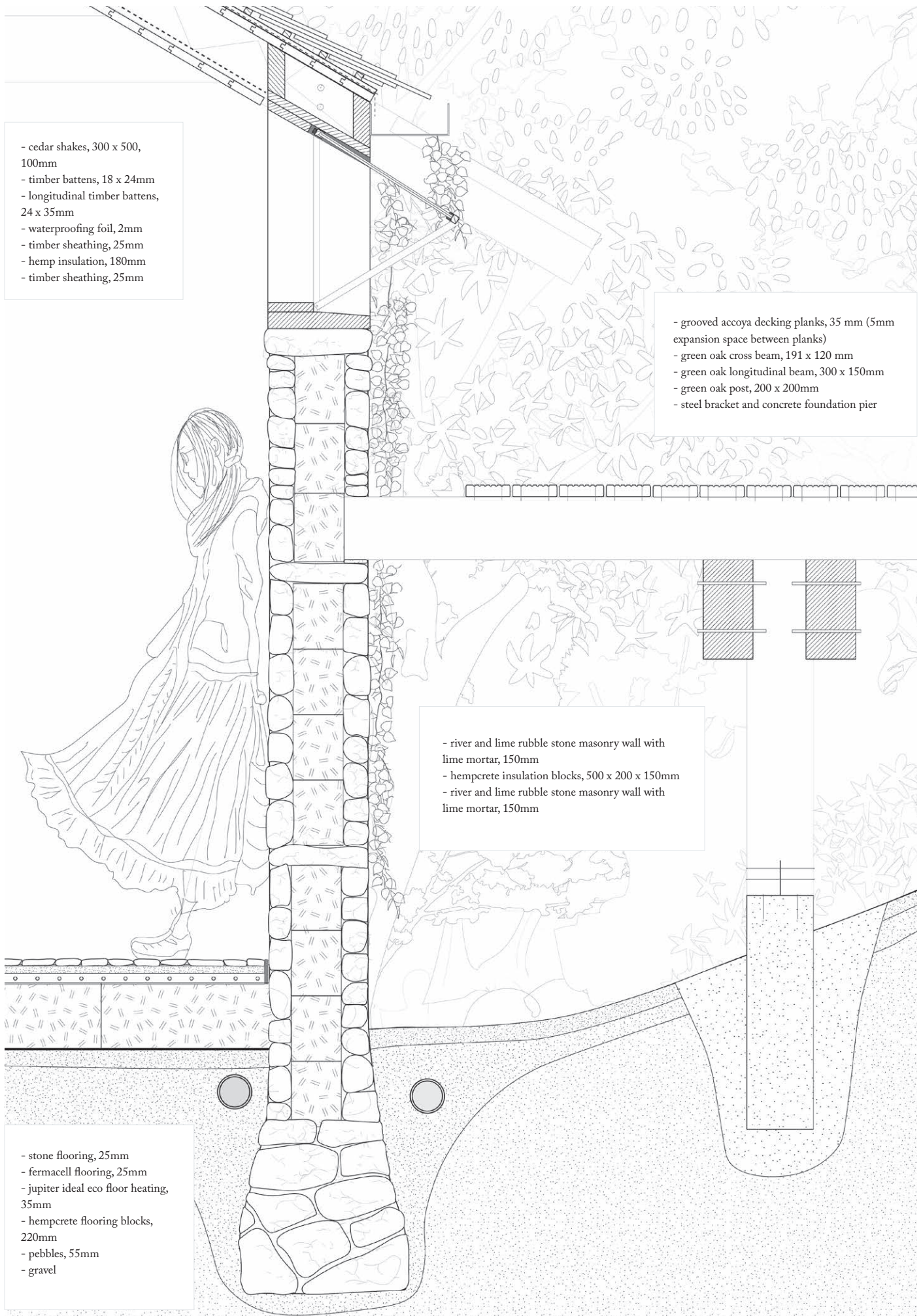
The roof lifts up from the platform where one arrives upon descending from the mountain path.



The wall can open up and merge with the platform in front.

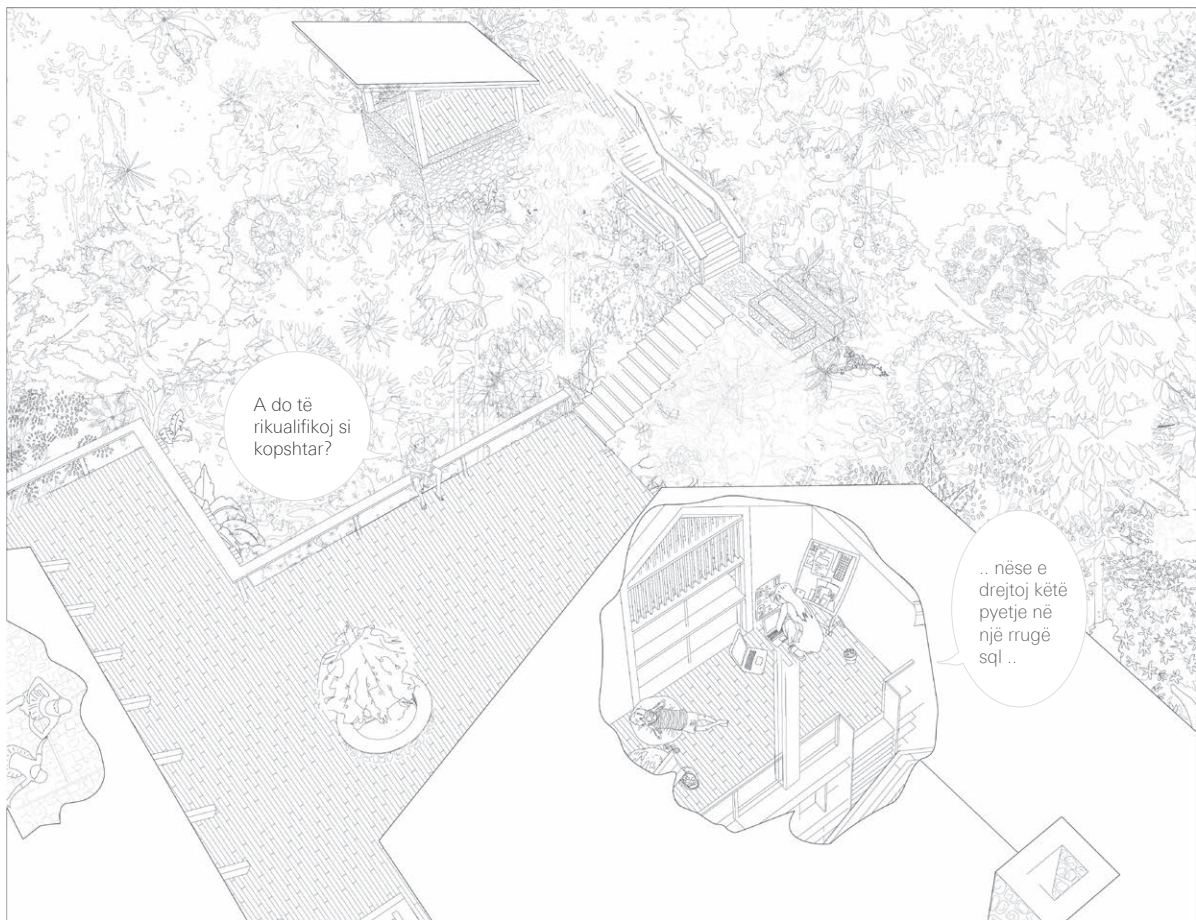


The public room forms a type of podium from which the young people can project their presence to the city.



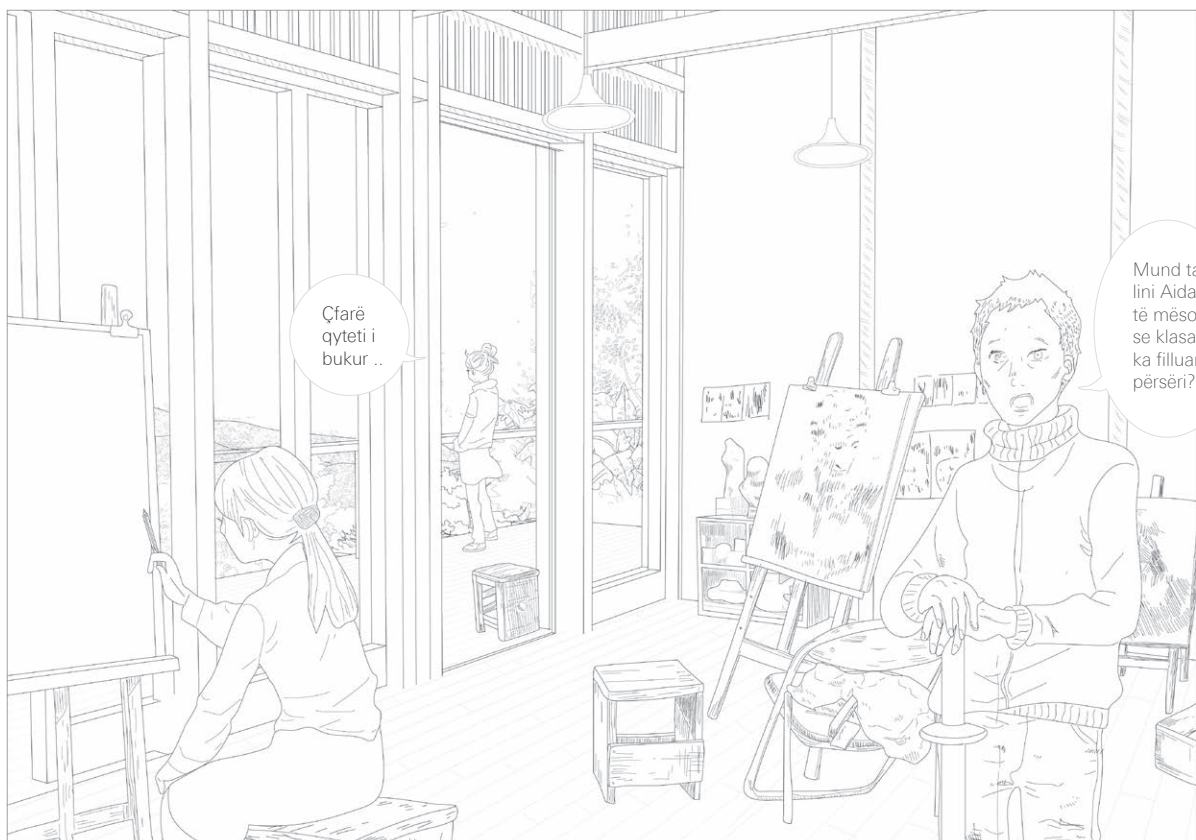
Detail Section of the Public Room to the Platform | *Stone and Timber in Conversation*

1:15



Aida is concocting her next business idea, Hava is teaching a ballet class in the public room she rented out, while Pal contemplates his week.

"Shall I retrain as a gardener?" "...if I run this query in an sql path.."



Art class has just started again, but Lina is taking a break to let the view inspire her.

"what a beautiful city.."

"Could you let Aida know class has started again?"



1:1 Model | *The Roof, The Structure, The Louvers and the Wall in Conversation*



On the path to the fort, but looking back towards the city.

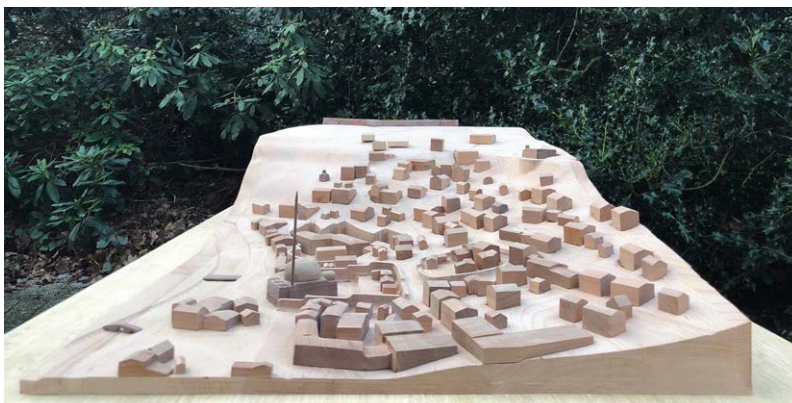
"ooh the blossom smells divine.."

The Research Process

My aim with this proposal was to do something ‘real’, to frame it according to the knotted decision-making processes of the architectural project. For this reason I decided to collaborate on a UN-Habitat project, but I soon discovered the limitations of an externally-imposed narrative. Issues surrounding agency, unemployment, emigration and a lack of identification required a more holistic approach; opportunities for a deeper engagement with the local culture and its architecture were missed. In an attempt to design a process that would inspire a will and enthusiasm towards caring for this city, I determined that it was fundamental to first gain an understanding of how the local culture operated. From this body of research, which consisted of informal interviews, befriending and participating in the lives of locals, and other forms of documentation, I then discovered how to make myself most useful. The intention was not to romanticize spontaneity but rather to gain an understanding of what resources were available, what political and economic constructs I was working within, to know to what degree I could adapt them, but then to also discover what the local people valued, cared, and dreamt about, to find ways to allow these two sides of society to grow together with ultimately a building and its processes of construction helping to accomplish this.



1:200 Model | *The Path Weaves Through the Project*



1:500 Model | *The Path Winds Through the City, Up the Mountain*