P5 Reflection paper

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Mostar is a city in Bosnia and Herzegovina that has endured many wars with many periods of different rules. Because of its diverse history it has many layers of cultural, social and political structures. This makes the city a complicated socio-spatial context. The last war from 1992-1995 still lingers in the social tissue of Mostar today. I describe social tissue as the socio-cultural urban patterns established by inhabitants within a city. Mostar is a multiethnical city and always was, with mainly Bosniaks , Croats and a minority of Serbs. Nowadays being of a different ethnicity is an issue and is enforced by ethnical politics. After the war, which was a designed ethnical destruction, the different ethnicities divided themselves further from each other. In Mostar this resulted in the war-frontline separating west, neutral and east district and within these particular ethnicities settled. Before this war, the public activity consisted of people interacting freely and unafraid of consequences while using the space. The war has diminished certain public places and practices within the social tissue, that were active before, like using public fountains to drink from and interact with others(figure 1). These particular practices shaped the meaning of public spaces. Currently, public spaces in Mostar are not anymore spaces of 'freedom', meaning that there aren't public spaces anymore where people can be vulnerable, not afraid of consequences, can be themselves, can contribute and are open to learn from each other.

During the field trip to Mostar, I conducted interviews and asked inhabitants to draw on a base map what public spaces they preferred to go to in the city. I found out during these interviews that many find the division of public buildings unnecessary. Inhabitants move all over the city in public, and favor particular streets like Braće Fejica , Maršala Street and Boulevard. This developed the current social tissue map (figure 2) I drew together with the works of Carabelli (Carabelli, 2018, p.92).
Another finding is that inhabitants find it frustrating that the urban structure of Mostar is not considered as 'one' city. People are willing to move past the trauma of war but in many public spaces, they are still confronted with it. They are willing to see others on equal terms but seem not to get majorly involved to achieve that. This is partly also because major spatial decisions are made institutionally. This is a phenomenon that resembles the general securing and privatization of public space, and designing it for a specific group of people. Most people feel like there is a need for communal, public space where people are not afraid to be themselves. Since the Dayton peace accord, the institutions establish ethnically divided public buildings for different ethnicities, like: schools, cultural centers and theatres, opposed to an inclusive place (figure 3). Some places like Rock School Mostar in the south of the city and Abrasevic cultural centre(reopened in 2003) are examples of inclusive projects, but are visited by only specific groups. This seems because Rock School Mostar has a more specific function and Abrasevic is significantly small and set back, almost hidden.

After the mapping analysis of the divided public institutions, social tissue of the city pre-war and post-war and interviews, I found that institutions divide public buildings and spaces ethnically, but also that people move all over the city (in the social tissue) and see Mostar as 'one city' (particularly the younger generation). Certain streets have changed in popularity after the war, with two particular popular zones on each side of the Neretva river. Before the war, there as a horizontal strip called Korzo that was just as popular as these now. This strip functioned as a strong spatial bridge between these sides (figure 4).

When I visited Mostar I found from interviewing inhabitants, that in public space, fountains played a big role. Fountains served the public not just as a common resource to drink water but also as a space of encounter, meeting up with others and letting your guard down and essentially being vulnerable to others. Currently, the drinking fountains are left neglected because a sense of responsibility is gone. My main questions are: How to contribute to the social tissue of Mostar in its divided state? How to create an inclusive space where people can establish meaningful relationships and relate to each other apart from their ideologies.

I did a precedent study as a part of the msc3 programme, and I chose to analyse the ruin of the Razvitak Department store. This ruin stands on the formerly popular social axis that ranged between Razvitak and Spanish Square. What attracted me mostly to this ruin, are the large decorated facades on the first floor. These depict rituals, stories and symbols of people, animals and plants, inspired by

the stecak from medieval Bosnian heritage. The architect Ante Paljaga, tried to combine modernist, functionalist ideals and Bosnian heritage within this design. Razvitak was built in 1970 and held different shops on different levels of the building, such as a clothing store, a record store, a supermarket and a furniture store (figure 5). Paljaga made use of the qualities of the terrain by creating different levels, including an entresol floor that held a record store and the soutterain beneath it for the supermarket (figure 6). Because it was a department store, the routing and levels could work for the benefit of guiding people to walk along certain shopping aisles. It was a very popular building back in the day, especially since it had the first escalator in Mostar and it combined a large public function with private housing function on top. On top of the department store was a residential unit that held about 60 apartments. After the war, this residential unit was left very damaged and was destroyed in 1997 because it seemed too unsafe. This process left a big hole in the west area of the roof, all the way to the ground.

I chose this ruin as my location and site to work with, mainly because Razvitak resides beside two popular streets: Maršala Tita and Braće Fejica, according to the current social tissue mapping analysis. The location could be used as a way to connect to these popular streets, where different people move through, to meet each other. Its location is a point in the city that also used to be part of an important social axis that crossed the Neretva river till the Spanish square, found through the analysis of the pre-war social tissue map. The current function of Razvitak as a ruin and the former function as a department store also plays a role, since the ruin could be re-used and the former function had importance to the city, as a new typology that had a mix of public and private spaces.

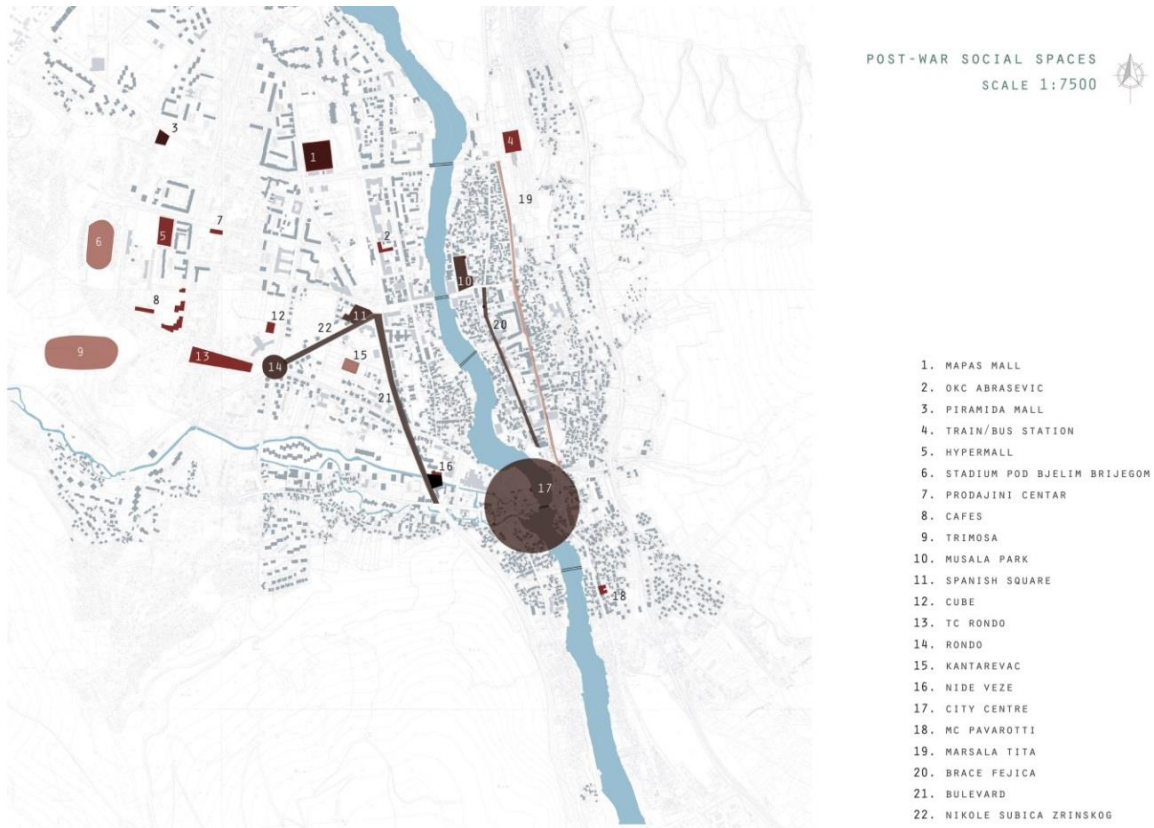Figure 1. Fountain outside of HIT department store in 1965 (cidom.org)

1. MAPAS MALL
2. OKC ABRASEVIC
3. PIRAMIDA MALL
4. TRAIN/BUS STATION
5. HYPERMALL
6. STADIUM POD BJELIM BRIJEGOM
7. PRODAJINI CENTAR
8. CAFES
9. TRIMOSA
10. MUSALA PARK
11. SPANISH SQUARE
12. CUBE
13. TC RONDO
14. RONDO
15. KANTAREVAC
16. NIDE VEZE
17. CITY CENTRE
18. MC PAVAROTTI
19. MARSALA TITA
20. BRACE FEJICA
21. BULEVARD
22. NIKOLE SUBICA ZRINSKOG

Figure 2. Map showing the current social tissue (commonly visited public places)of Mostar (own image).

RELIGIOUS&PUBLIC SERVICE
BUILDING MAP

CATHOLICI
MUSLIM
ORTHODOX
EVANGELICAL

MUSEUM/LIBRARY
SHOPPING MALL
HOSPITAL
STATION
STADIUM
MUSIC/ART

SCALE 1:7500

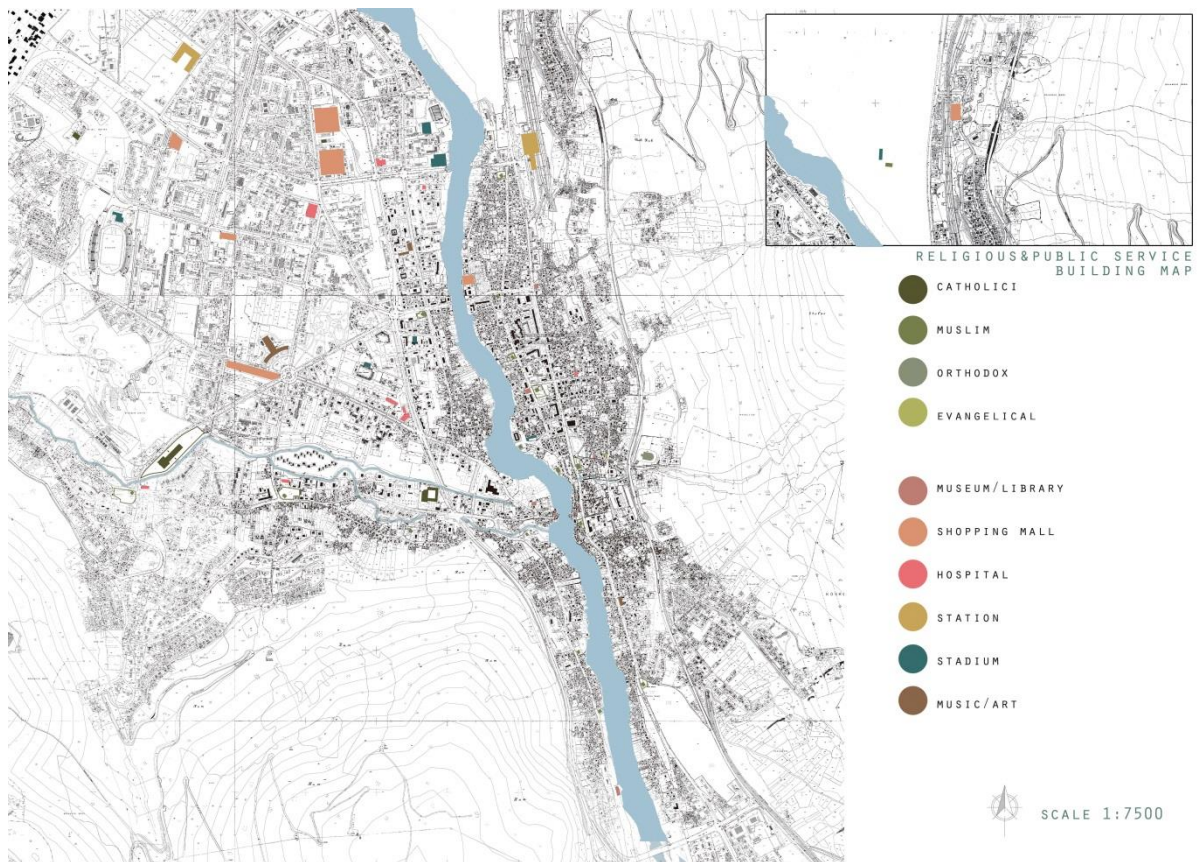Figure 3. Public institutions of Mostar (Peng, 2018).

1. SWIMMING POOL
2. OKC ABRASEVIC
3. HIT DEPARTMENT STORE
4. BROTHERHOOD AND UNITY SQUARE
5. DOM MLADIH
6. DOM KULTURE
7. KANTAREVAC
8. KINO PARTISAN CINEMA
9. BULEVARD
10. MUSALA PARK
11. RAZVITAK DEPARTMENT STORE
12. CINEMA
13. DOM JNA
14. THEATRE
15. CITY CENTRE
16. PARTISAN MEMORIAL
17. SPORT CLUB
18. KORZO
19. LENIN STREET

Figure 4. Map showing the social tissue before the war in Mostar (Banfi,2018).
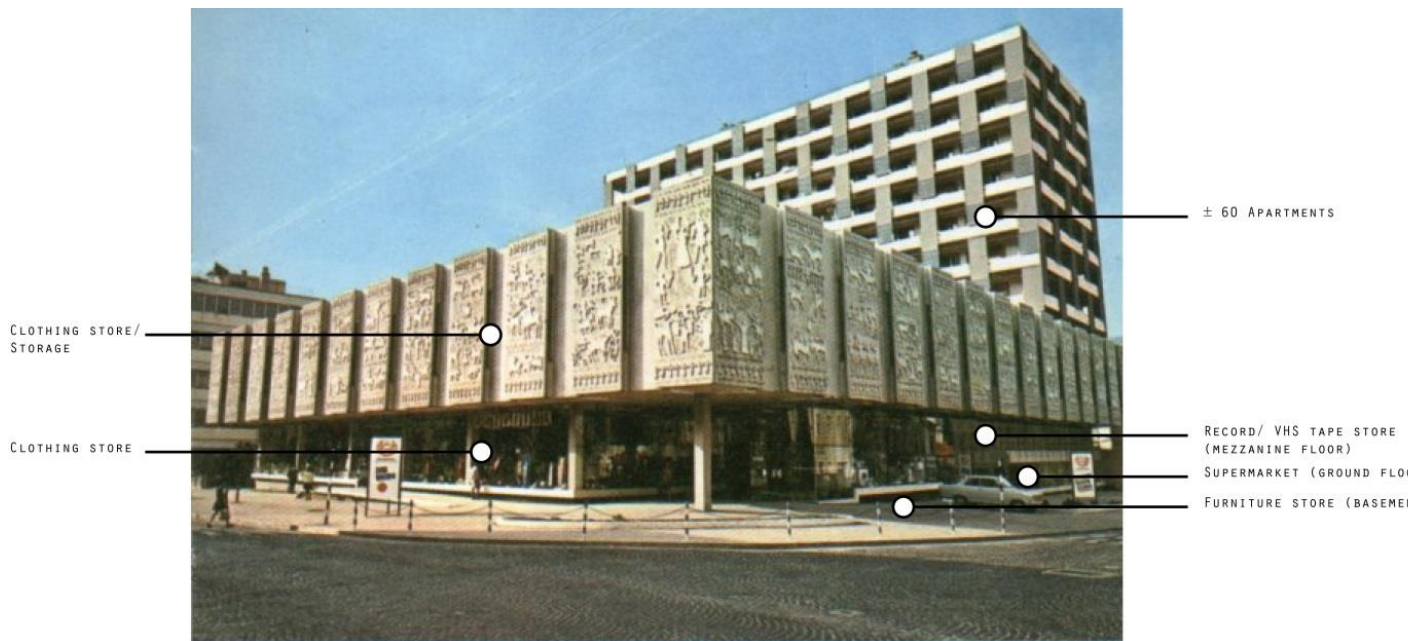
Figure 5. Razvitak department store in 1980 with programs. (own edit on image from cidom.org, 2018)

Figure 6. Long section of Razvitak between the main streets of Maršala Tita and Braće Fejica, and the neighbourhood until the Neretva river (own image, 2019).

My design intention is to create an inclusive place, where people can encounter each other, exchange, share knowledge and collaborate. Here people have the opportunity to reclaim space as a 'free' public space as it was before.

I relate the ethnical division of public space to the the privetization of public space. Considering that in Mostar institutions are securing public places ethnically, I aim to take the fundamental concept of public space where: people can have more choice (as 'free space'), as a space that is instrumental in the social (diversity) education of citizens, but potentially also as a place of political expression (Bodnar, 2015, p.6). Securing public space can cause groups to be excluded that are defined as dangerous or simply 'non-consumers'. The users should not be considered as consumers or defined ethnically, but simply seen as 'urban beings' that can come, stay and go as they please, with affordable options, as well as a building that is accessible from other public spaces around it.

In order to focus better on bringing about my intention, I define the meaning of inclusivity as accessibility and sense of ownership. Accessibility (figure 7) involves access to all (diversity), access to common goods, responding to the social tissue (location), accessibility and safety of the building, which means thinking about accessibility of spaces through ramps, interaction spaces and the way light creates guidance and the levels of intimacy (public-private) of spaces to create diverse environments. The former and existing qualities of Razvitak as a department store can be used as it also had a dynamic routing, though it was based on consumerism, and has a range of many different levels with different intimacies. More can be added what is missing, like walls, floors and incisions for

more access of space and light. Sense of ownership (figure 8) and the act of reclaiming refers to the organization and program of the building. This involves citizens taking responsibility to participate in management and contributing. The ruin can be unlocked as a common resource. To create more diversity in the way people encounter each other, the building can become a collection of common goods.
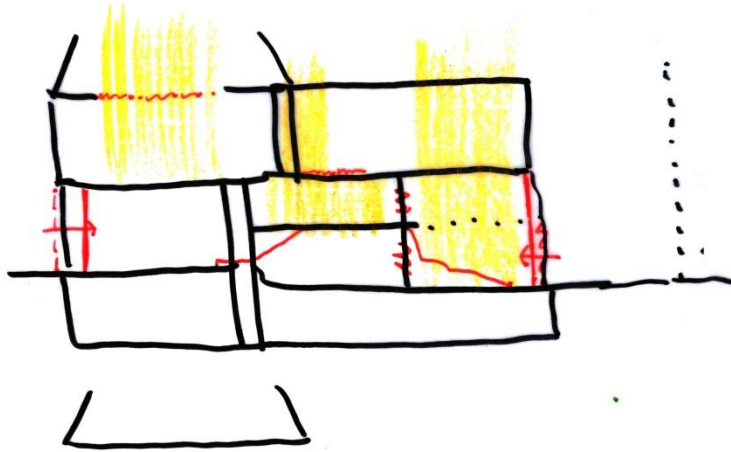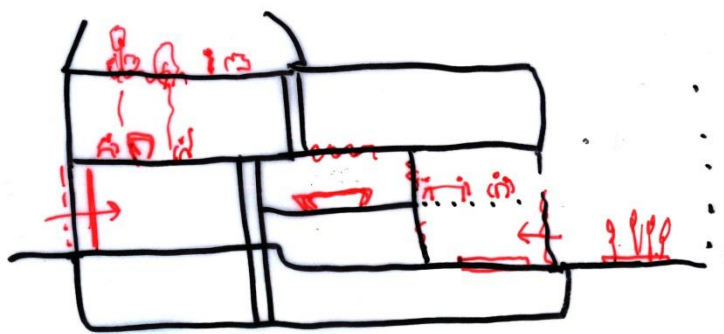

Figure 7. Accessibility, spatial configurations and incisions (own image,2019)   Figure 8. Sense of ownership, relating to program (own image, 2019)

My main design strategy is defined as: utilizing inclusive qualities of public spaces with fountains to bring people in and stay, to which the ruin reacts and unlocks as a common resource, in order to counteract divisional narratives and reconnect the city socially.

The design strategy of the project involves utilizing the former concept and typology of these inclusive and 'active' and 'free' public spaces with fountains in mostar, that consist of a building, a fountain and a public space, to bring people in and stay. The existing building then reacts to this, responding from the routes people take in the streets in daily life here.

To get more out of the fountain analysis I did so far, I took these public spaces as a spatial method to analyse the city, as they held inclusive qualities. This is also to see in what way they changed in use, and what made them inclusive, and how they were embedded in public space through maps, photographical analysis and interviews.
I started mapping the different fountains in the city on larger scale and found certain levels of intimacy and functioning. By drawing these, certain typologies formed, that then relate to the public space of the city. Many public spaces, of which most were active before the war, contained three aspects: the landscape or terrain, the fountain and the building. These are used and organized individually in different ways (figure 9).
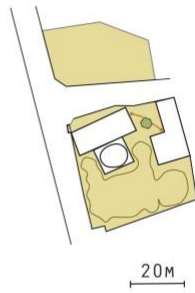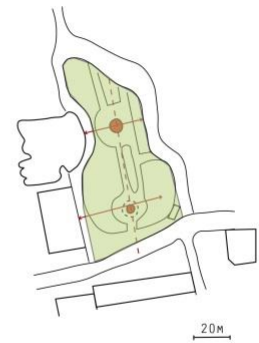
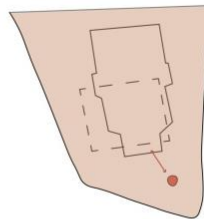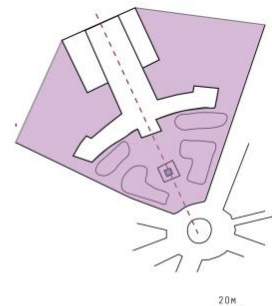Figure 9. The different typologies and use of four examples of public spaces with fountains in Mostar: top left is religious at the Karadoz Bey mosque, top right is aesthetical at the Musala Park, bottom left is former drinkwater fountain in front of HIT and bottom right is memorial at the Croatian cultural centre (own images, 2019)

Four main functions of the fountains were identified, which are: religious, aesthetical, drinkwater and memorial. My initial large map with locations of the fountains in the city turned into a more detailed map of currently operating and non-operating fountains and the functions they have or had.

A big inclusive quality is when the fountain has drinking water and becomes a common good. The function assigned to the building influences the function and type of encounters at the fountain as well. For example, the fountain at the HIT department store had more diverse encounters of people than at the mosque because it had more of a more public function, even though it saw people as consumers.

The first fountains in Mostar served the visitors and followers of mosques and throughout time, the function of the fountain evolved more into a public use, as a common resource. The fountains that serve visitors of certain buildings (the mosques, schools, theatres..) have gotten their roles reversed in the example of the Spanish Square from 2014, where a public toilet building serves the fountain. Currently, many former public drinking fountains have been destroyed, neglected and are not in use anymore. These seem to be primarily the ones that lost the main building next to it (HIT Department store e.g.) and would require a sense of responsibility of the inhabitants to continue taking care of it. The fountains owned by institutions, such as the gymnasium, have been maintained.

Drinking fountains used to be important in public space because they were common goods and through that, inclusive elements. This is because they were accessible by all, which resulted in different people encountering each other here. Public space was more considered 'free space' in this regard.

I see common goods as Tom Avermaete's definition to commons: as collectively-held goods that can be used by individuals, where 'commoners' are the communities of people that share resources and

that commoning as a practice is the social practice that creates the commons, forming a shared knowledge by regular citizens(Avermaete, 2016). By collectively using and unlocking them it passes on a sense of ownership.

This led me to the context Razvitak was operating in, the situation In the Yugoslavian period, was that self-government meant that workers decide their own economical value and social privileges in the case of residency. Common property in Yugoslavia was less about participation and more about the development of new governing systems(Marić, 2018, p.74).

Vjenceslav Richter wanted to translate the principles of self-government and common property into architecture. His work, Synthurbanism, sees architecture as a machine that leads tot he normalisation of socialism through spatial organization and self-governance(Marić, 2018, p.73). For me this project was a valuable reference to see an idea of a building as a common resource, holding multiple programs.

I found certain spatial influences through the fountain analysis: different levels of intimacy (Figure 10) which can also be seen in routes that make you go through different boundaries, portals, entrances, position.

PUBLIC
LESS INTIMATE
MODERATELY INTIMATE
INTIMATE
VERY INTIMATE

-SMALL SIZE
-ENCLOSED

-ROUND
-SMALL
-ROOFED
-SITTING HEIGHT
-WATER EASILY
 TOUCHABLE
 BY HAND
-TAP

1,5m

height walls

-SMALL SIZE
-RAISED/ ON
 PLATFORMS
-ENCLOSED

-ROUND
-SMALL SIZE
-SINK HEIGHT
-WATER EASILY
 TOUCHABLE BY
 HAND
-BASSIN WITH
 NAPPE

1,5m

-LARGE SIZE
-LITTLE ENCLOSURE
 (1 WALL)

-ROUNDED SQUARE
-LARGE
-SING HEIGHT
-WATER EASILY
 TOUCHABLE BY
 HAND
-BASSIN WITH
 GRILLES

5m

large size

5m

-SEMI-ENCLOSED
 (1 WALL)
-SMALL SIZE
-RAISED/ ON
 PLATFORM

-SEMI-CIRCULAR
-SITTING HEIGHT
-SMALL
-TAP

-ENCLOSED
 (LOW WALLS
 AND TREES)

-ROUND
-LARGE
-KNEE HEIGHT
-WATER
 TOUCHABLE
 BY HAND
 (BENDING DOWN)
-BASSIN WITH
 JETS

4,5m

less intimate
intimate

-LARGE SIZE
-ENCLOSED
 THROUGH
 DIFFERENT
 HEIGHT
 TREES

less
intim

-ROUND
-SMALL
-SINK HEIGHT
-WATER
 EASILY
 TOUCHABLE
 BY HAND

1m

-LARGE SIZE
-LITTLE
 ENCLOSURE
 (1 SIDE)

-SQUARE
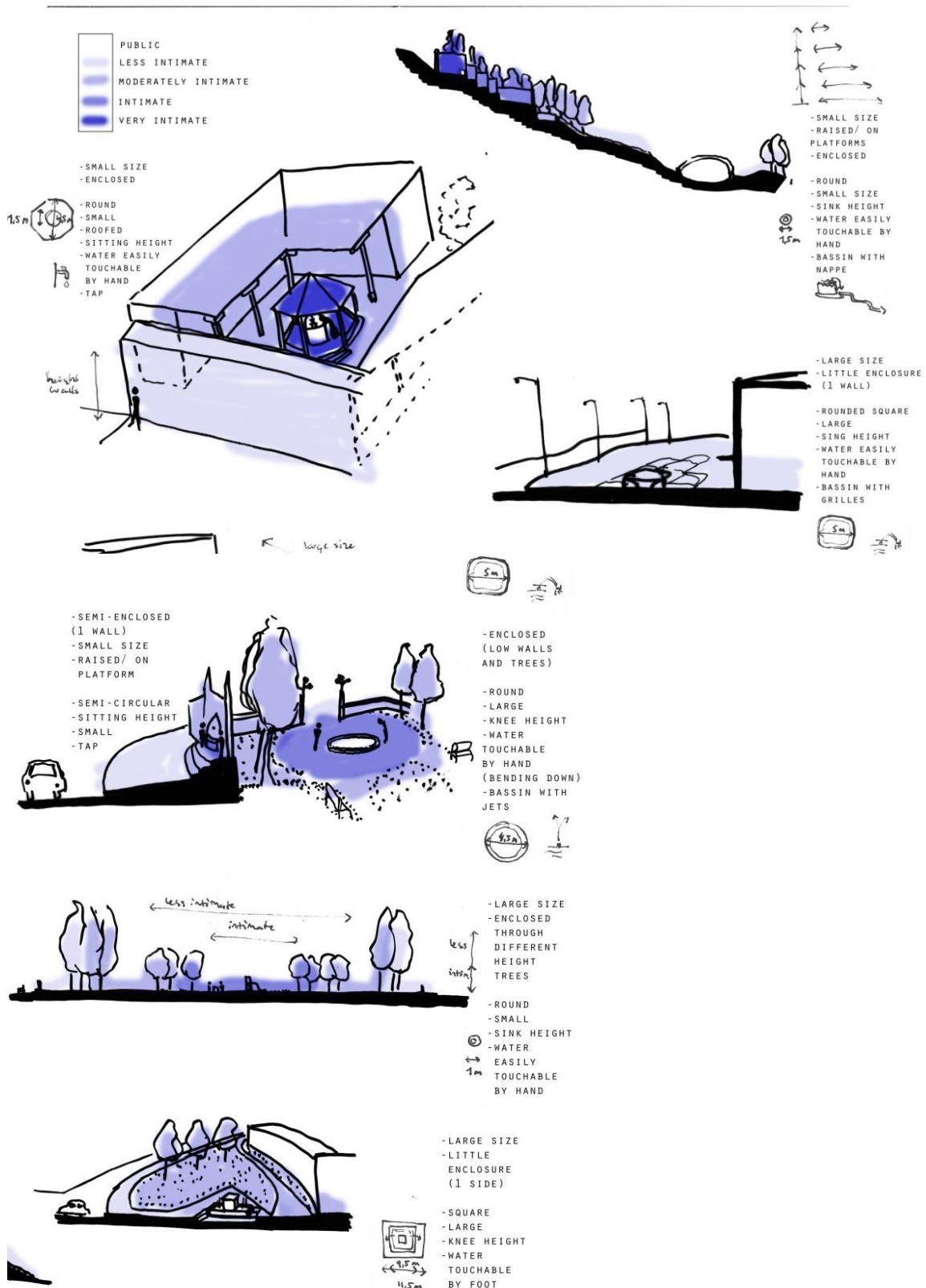-LARGE
-KNEE HEIGHT
-WATER
 TOUCHABLE
 BY FOOT

4,5m

Figure 10. Different levels of intimacy in public spaces of Mostar with fountains, with different sizes, enclosure and height transitions (own image, 2019).

The way you approach these fountains on perceptual level show the influence of these three different levels as well. As from afar you first maybe just see a wide view of a square or a park and as you move closer you encounter the fountain and its possible enclosure and after that, the building. For this, Anna Saracco, who I worked together with for this part, used the technique of space-sequence (Cullen, 1971) to express this.
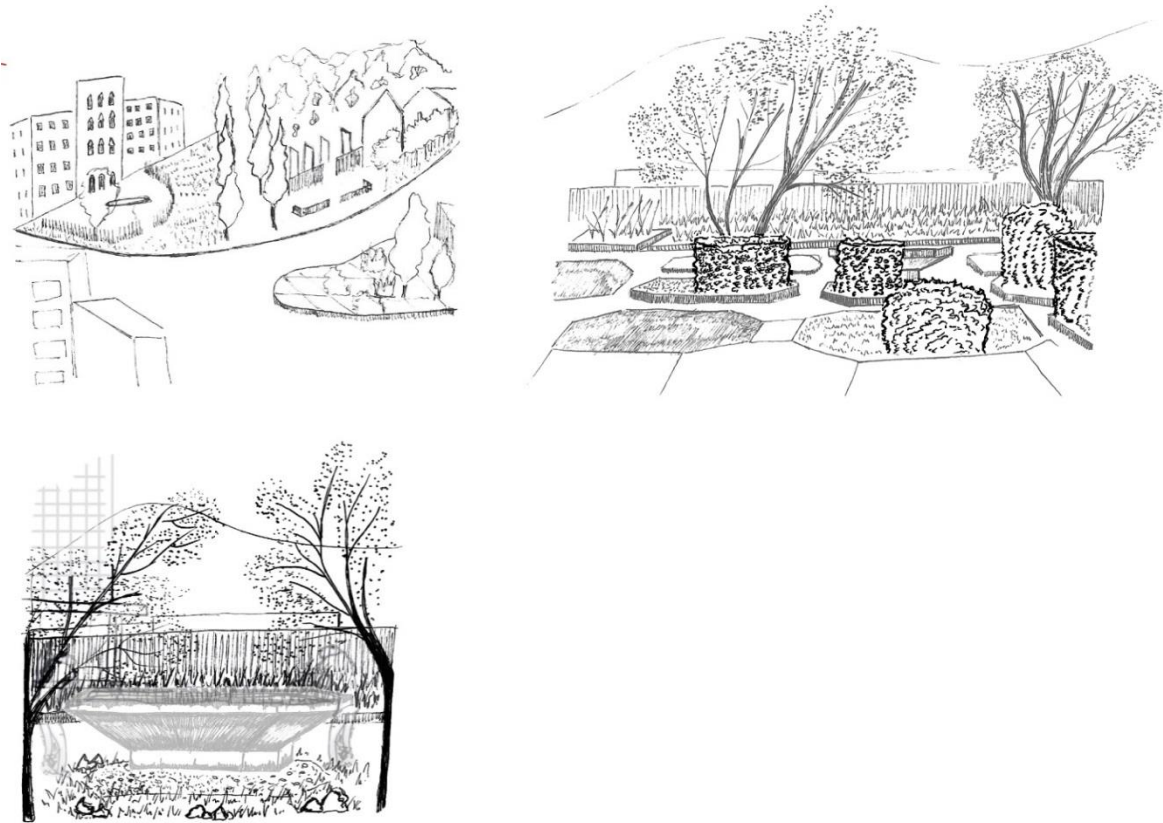
Figure 11. Part of perceptional journey towards the ruin of the HIT fountain (Saracco, 2019)

I realized that the fountain analysis is not just a method but could also become the means itself. I decided to use such spatial qualities of intimacy to create a diverse encountering experiences spatially (Figure 12).

intimate

less intimate

fountains + space

smaller, → intimacy
shorter,
more enclosed

larger, → less intimacy
higher,
less enclosed

intimate

intimate

less intimate

less intimate

intimate

less intimate

route

visibility

A 1

* least intimate / public
- large size, no enclosure
  ↳ - high visibility

- ground level
- walled/enclosed 2 sides + high/open roof
* moderately intimate &
- knee height fountain - square
- aesthetical
  → water touchable
  if bending down

* intimate - ↑ level up
- walled on 3 sides
  enclosed - smaller + less high, roofed
- drinking
- shin height fountain
- circular

* most intimate
- walled/enclosed + less high, roofed
- smaller ↙
- 2 levels up

less intimate
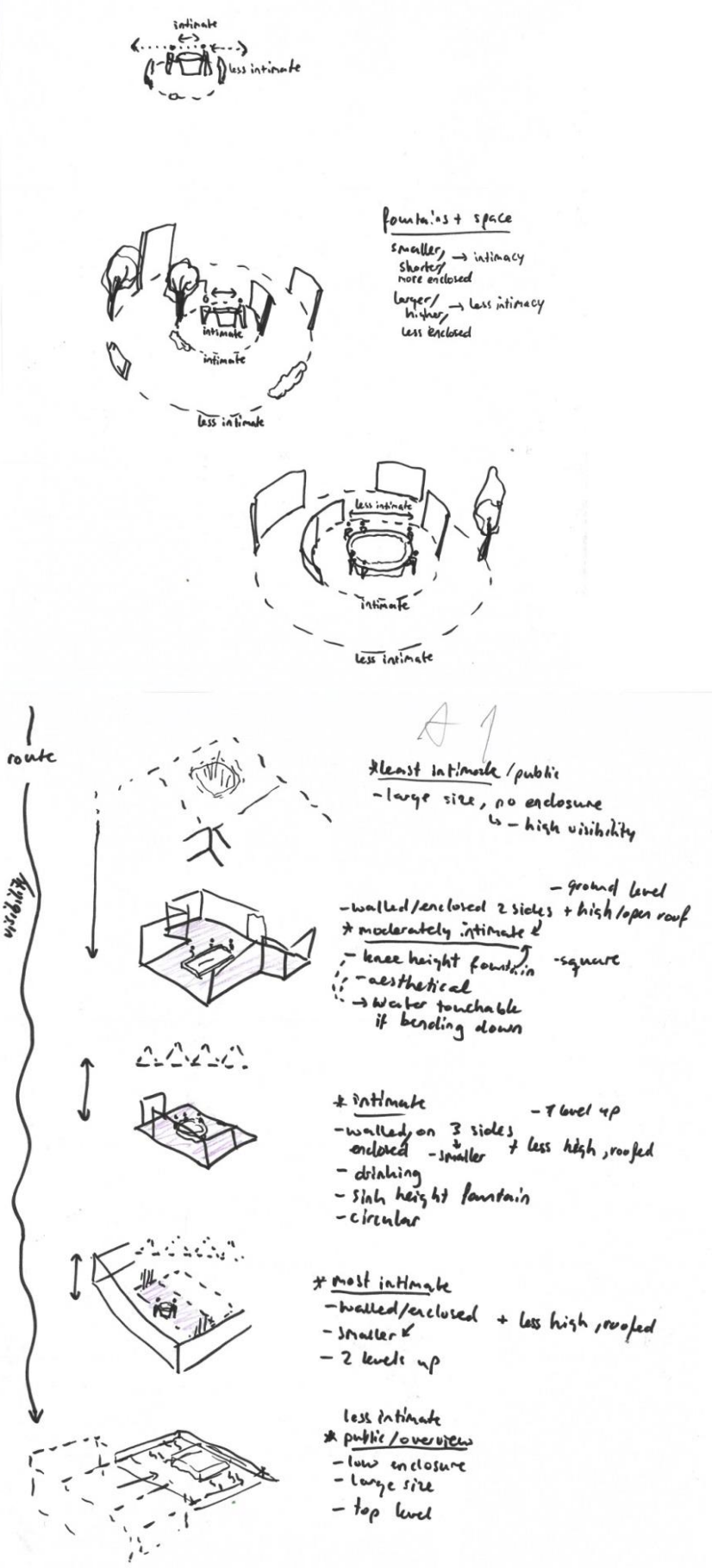* public / overview
- low enclosure
- large size
- top level

Figure 12. Qualities of intimacy influenced through size, enclosure and level height (own image, 2019).

From this, I developed a design concept (figure 13).
To shape the inclusivity, meaning accessibility and sense of ownership through:
- the experience of journey from public to private, moving through different levels of intimacy that shape diverse gathering spaces;
- to which the programme relates;
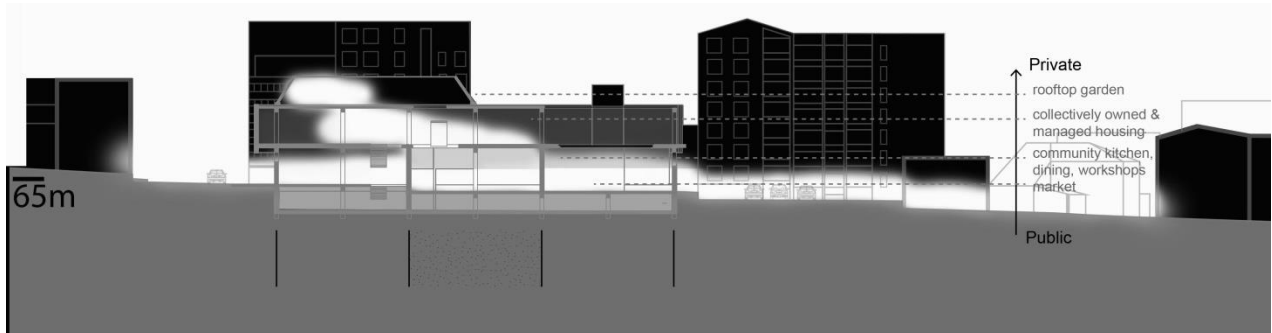- while making use of the existing qualities of Razvitak

Figure 13. Architectural design concept (own image, 2019).

These routes from public space will go through the outer square/park public space, into the building, creating a connected journey of sequence of spaces, from the public space into the building. This requires definitions of different spaces according to the journey I create into the building, which depends on the degree of public-private/intimacy. The function of the building should respond to it being a space where people can have a sense of ownership in public. Upon researching aspects of public space, I came across different examples of alternative uses of public space that are against the privatization of public space. In the book Insurgent Public Space, the Seattle Night market and community gardens as the Danny Woo garden are mentioned as multiethnic social spaces through their self-organisational character. From this, I thought about the large Vrapcici flea market we visited in Mostar, here many people go to, even if it is 5 kilometers outside the city. I decided I could bring it into the city as well.

For diverse encounters, the building should be a common good, or a collection of common goods as well. Not just drinkwater could be found here, but the basic necessity of food, knowledge and exchange as well. The different levels of the building can then respond tot he different layers of the community working, cooking, learning together, producing, harvesting, trading foods (and goods). Active, collaborative part can be taken on (literally) different levels of the building with different intimacies, which could turn the place into a diverse social centre.

For further research into the organization of such a building, I went by two community centres, 'buurthuis de Kronkel' and Mandelaplein , and the organisation of conscious kitchen to understand better the management of such social projects. Through interviews, I understood that they do structure a main set of coordinators that hold more responsibility than others, and that the rest of such an undertaking rests on volunteering. Even though these are both Dutch examples, I thought that if a building is going to function, it needs a type of activity schedule , with for example weekly dinners for public use. For this, there have to be main coordinators with multiple roles and volunteers. Someone should have main overview, someone leads the kitchen preparation, servings, cleaning or workshops and someone coordinates the greenhouse maintenance or workshops.

The location of Razvitak offers definition to these different spaces, with its different levels indoor and outdoor. To unlock this ruin as a resource however, it needs to be stabilized. The roof floor is in bad condition and unaccessible, therefore the building will need structural and climatic support to host the new functions. By using a value assesment of the building (figure 14), I chose to keep the facades and main structure and remove the later added walls, which opens the ground floor to the public.
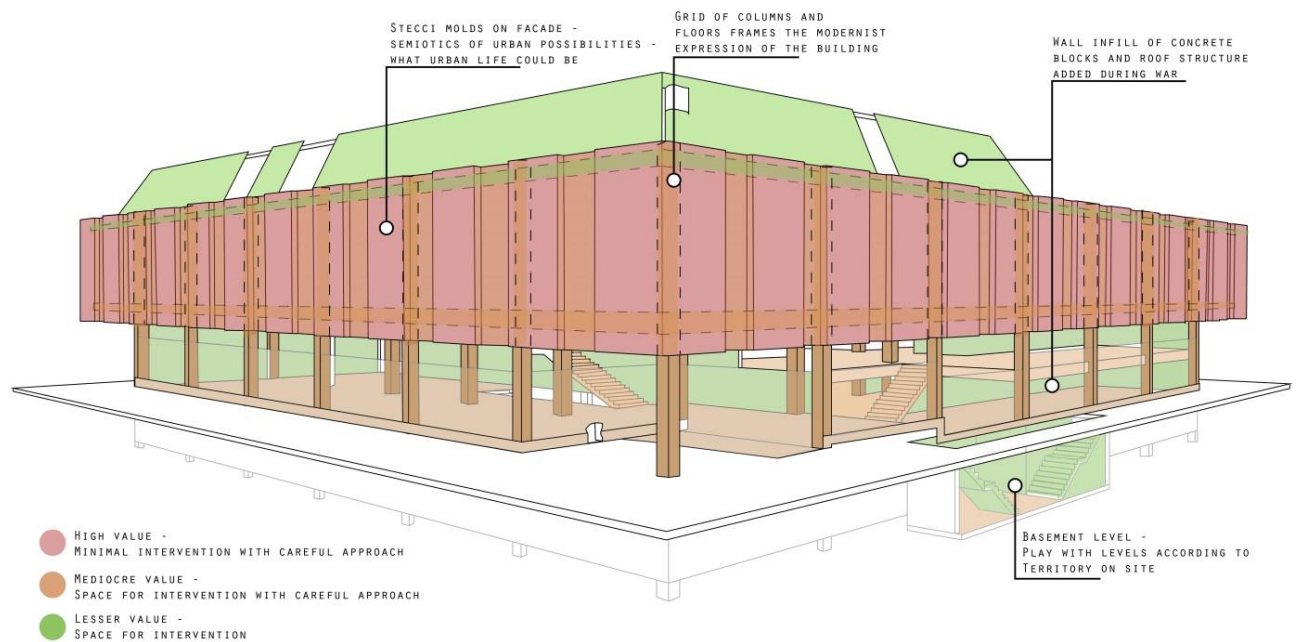
STECCI MOLDS ON FACADE -
SEMIOTICS OF URBAN POSSIBILITIES -
WHAT URBAN LIFE COULD BE

GRID OF COLUMNS AND
FLOORS FRAMES THE MODERNIST
EXPRESSION OF THE BUILDING

WALL INFILL OF CONCRETE
BLOCKS AND ROOF STRUCTURE
ADDED DURING WAR

BASEMENT LEVEL -
PLAY WITH LEVELS ACCORDING TO
TERRITORY ON SITE

HIGH VALUE -
MINIMAL INTERVENTION WITH CAREFUL APPROACH

MEDIOCRE VALUE -
SPACE FOR INTERVENTION WITH CAREFUL APPROACH

LESSER VALUE -
SPACE FOR INTERVENTION

Figure 14. Value assesment of Razvitak (own image, 2018).

A journey from public to private plays with the notion of public space. Different degrees of this were found upon analyzing the different public spaces with fountains and through that they also speak to different characters of people. If a person prefers intimate or more private environments to meet, there should be an option for it. In A Patterned Language, Christopher Alexander wrote about the human use of space and an analysis of what makes humans comfortable in the inhabited space- city streets, public areas or private rooms. In his chapter 'Intimacy gradient ' he writes about when every room has a similar degree of inticimacy, it rubs out all possible subtlety of social interaction in the building. People have their own specific sense of their degree of intimacy (Alexander, 1977,p.610). Knowing this, I try to create different gathering spaces of different intimacy levels to stimulate different social interactions, here I don't define private through exclusion but in atmospheric sense.

The public space, outside of Razvitak forms space for different squares and parks. These draw attention from afar. The fountain is an element that greets and welcomes you, and the building opens up to visitors. The programme then gives the opportunity to people where they can (actively) 'reclaim' space by using the different gathering spaces. This is accompanied by offering space of exchange, collaboration, living, learning like cooking together and workshops.

Through a journey from public to private and more intimate, the sequence of interaction spaces and their intimacies is experienced through size, barriers, structure, ramps, light and materialisation. From the nearby busy streets, Maršala Tita, Braće Brkica and Braće Fejica, the fountain or just the building grabs the attention of people. When walking closer, through the park, the route is not straightforward, but a journey(figure 15a,b). In this outdoor journey, squares of different intimacies are experienced. People move closer to the building, looking through the openings from the open structure, and the busy market can be seen on the ground floor. The main access to the market is from the west and from the loggia. The west access passes through the garden courtyard where there is a drinking fountain. Here people can drink, rest and refresh in the shadow(figure 15c).
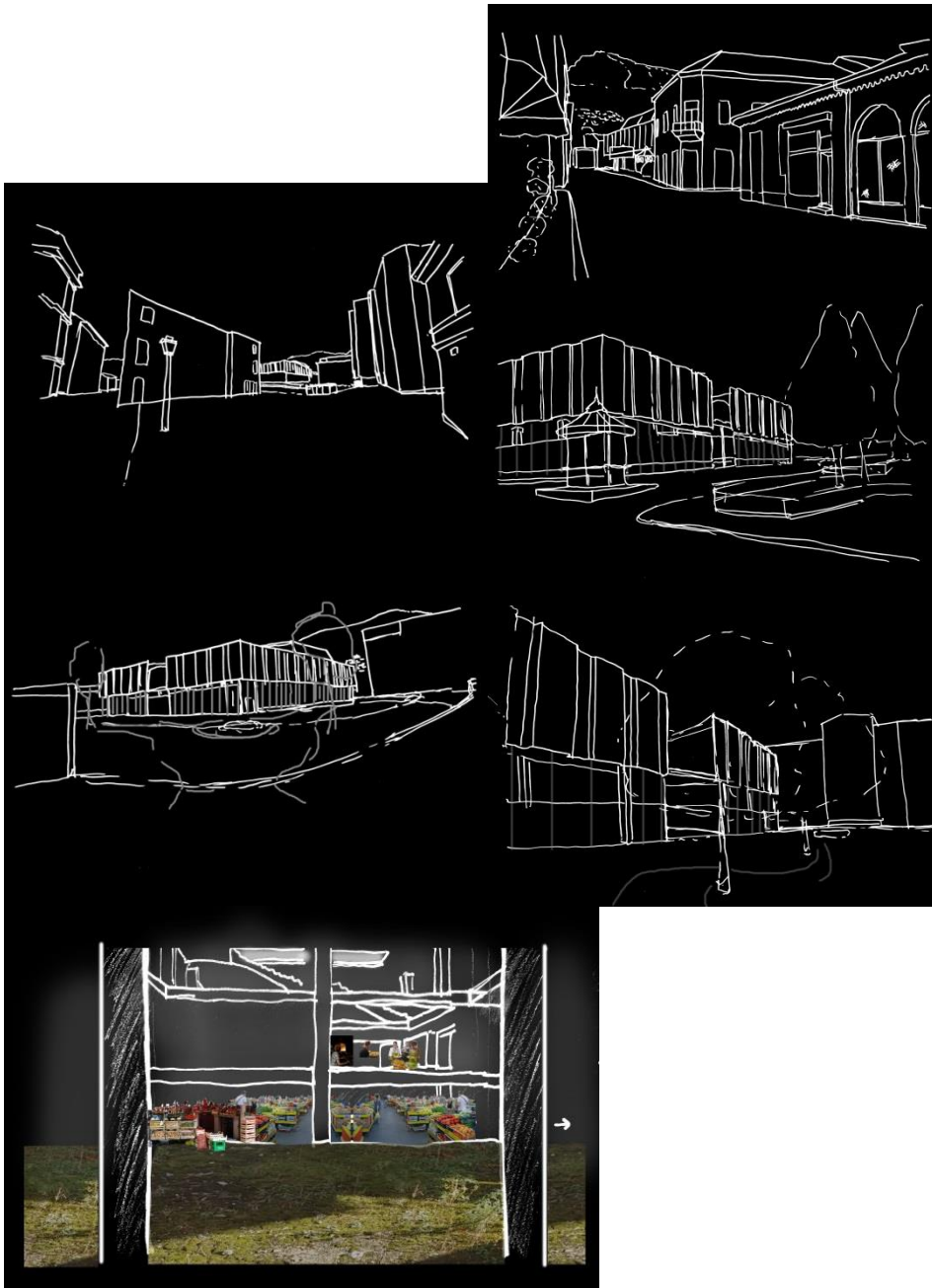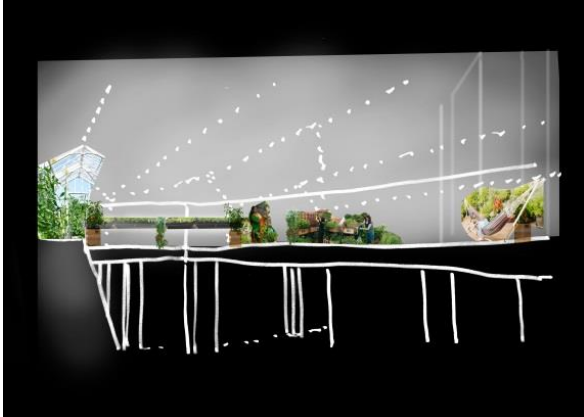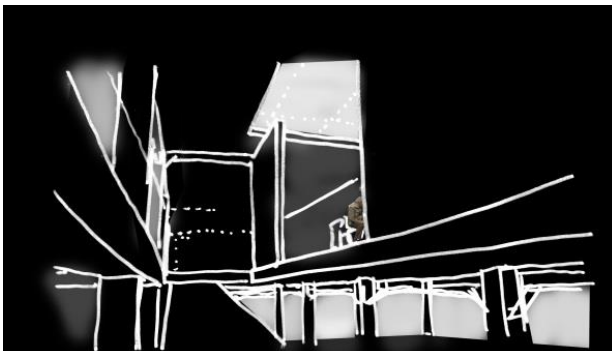
From left to right: figure 15a. Approach from Braće Fejica street. 15b. Approach from Braće Brkica street. 15c. Seeing the garden courtyard from the square. (own images, 2019)

Moving through the market, the loggia can be seen, which acts as an extension of the sidewalk on the east side, permitting people to move through freely. While passing through the market and loggia, the entresol with the courtyard kitchen and dining space above is visible but again, there is not a straightforward way to reach it(figure 16a). For vertical circulation, a ramp structure will be used to move around these spaces. People move around the community courtyard to reach it and notice the workshop spaces from an entree hall. Here people are busy making things, working and learning together (figure 16b). From here, the community kitchen is reached, with the dining happening around it. The ceiling is high and partially extended untill the atrium transparant roof, allowing light to enter. The floors above are visible, showing the living room and roof garden. To reach this, another journey around the kitchen is made through a ramp(figure 16c).
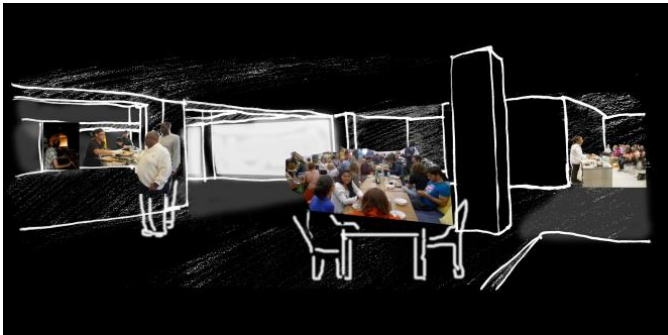
From left to right: figure 16a. Approach to market from the garden courtyard. 16b.Seeing the kitchen, dining and workshops. 16c.The community kitchen atrium. (own images, 2019)

Once up, the 'living room' is enclosed by walls to create a more intimate space. A small group of people can sit here (figure 17a,b). Outside of it, housing appears on the sides, with different looking front facades. Here people are working and living together. Through here, there is another area above, the terrace, that can be reached through the last ramp(figure 17c).

From left to right: figure 17a. Aproaching the living room. 17b. The living room. 17c. Approaching the rooftop garden.

Upon reaching the roof, people enter a hall with the community garden. Here people are working, learning and relaxing together. Inside the greenhouse is the rooftop garden, a sitting area for a handful of people. This is a small enclosed space and most intimate spot of the encountering spaces (figure 17d).
Through here, the terrace outside the greenhouse is reached with an overview of the building, the city, and the river Neretva (figure 17e).

From left to right: figure 17d. The rooftop garden and greenhouse.   17e. The overviewing terrace. (own images, 2019)

In the further design process, I used programmatic zoning schemes (figure 18a,b), to define and organize better the route and spaces I want to create, The ground floor and entresol are fully designed, but the first floor and roof will have more personalized character. For the housing, people can build and decide how long they want their appartment to be, within a set boundary. The rooftop will have one greenhouse at start but can be potentially expanded along the roof . The new supporting structure could then also shape the outer and inner zoning of the building. I position myself to make sure the technical parts, like the structure and climate is safe and good for people. Thus leaving space for elements that require less specific knowledge, like handmade furniture or a simple greenhouse so that focus remains more on bringing people together, while feeling a sense of ownership.

I decided that the materialization should respond to the concept, in terms of different gradients for different levels: formal, industrially produced materials like concrete and steel on the ground floor and entresol, and informal, easily fixable materials, like wood, plastic and structural clay tile, on the first floor and roof. When I was visiting Mostar, I saw that structural clay tile is used often in Mostar and people build their homes with it themselves.
For reference, I looked at SESC Pompeia, as Lina Bo Bardi implements her notion of 'poor architecture' as in handmade, humble materials (Veikos,2014, p.119). The unpolished look of these materials is something I keep in my project, as it should remain an honest and simple, as I was told taking care in developing Razvitak back into something it is not (a sterile department store). The project is redevelopement of Razvitak as a multifaceted social centre,
to which inhabitants can have access to and relate to once again, holding a collection of common goods to exchange, share and collaborate.
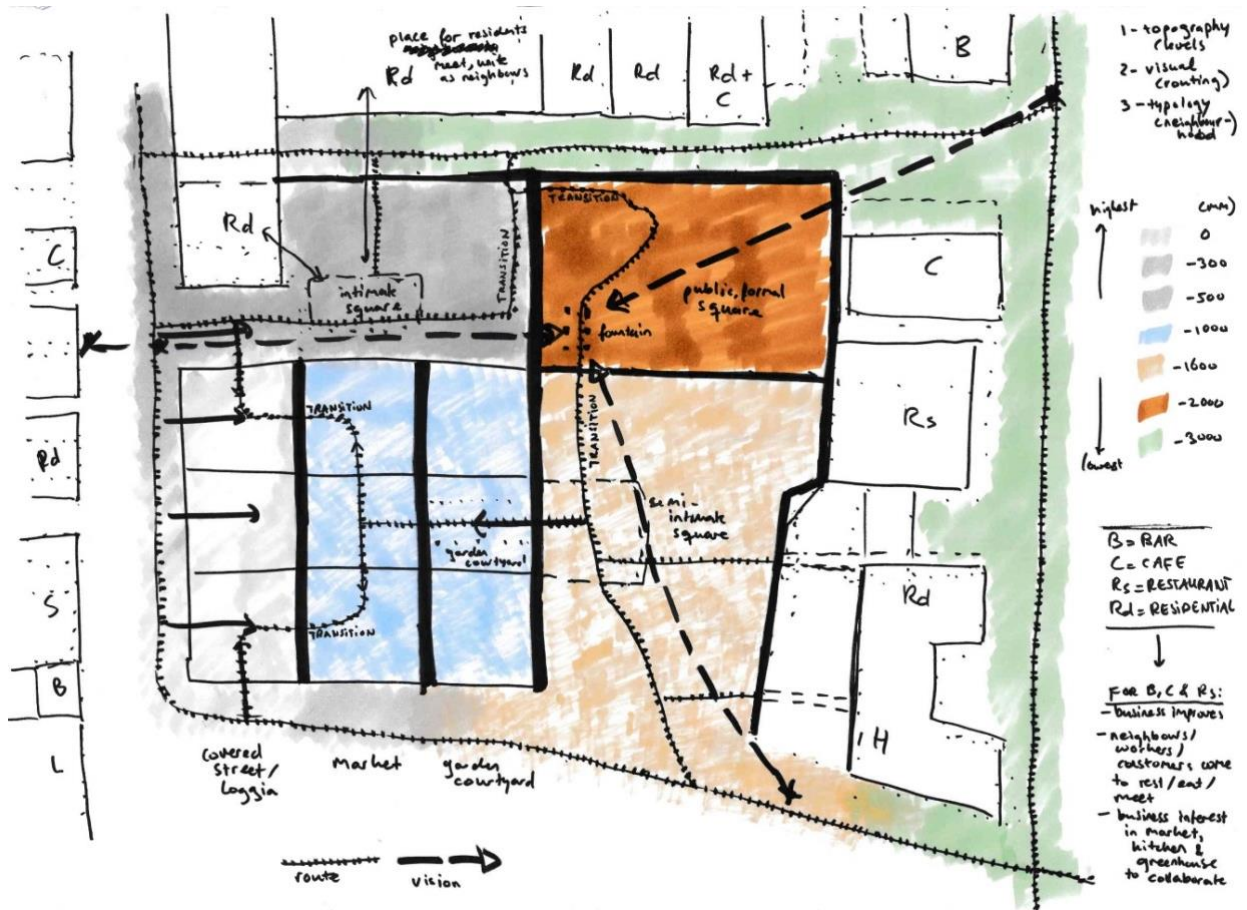
Figure 18a. Site zoning scheme with visual and physical connections to the streets (own image, 2019).
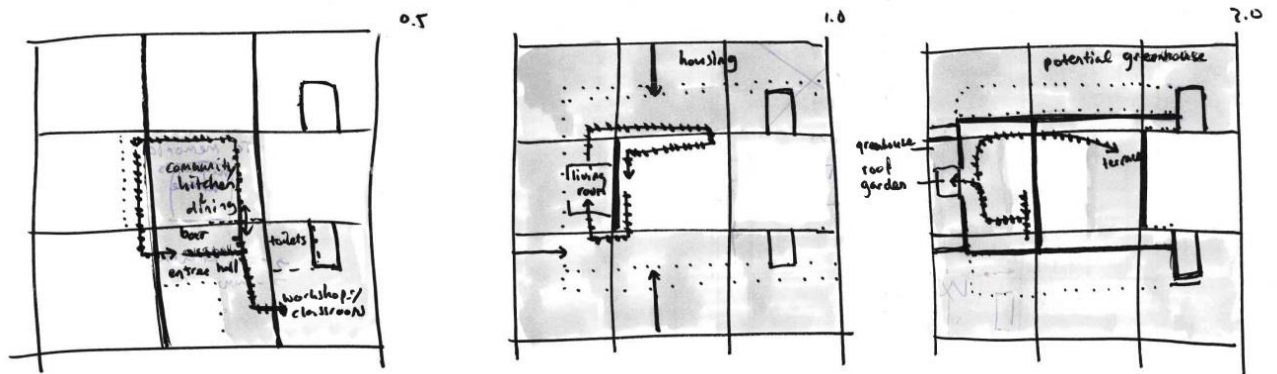

Figure 18b. Programmatic zoning scheme inside of building with vertical circulation done through ramps (own image, 2019)

Further reflection

Societally, the project can be relevant to other countries that suffer similar divisional situations, where the decisions are made for ethnically specific groups, to give an alternative where people can have a sense of ownership in public spaces. Also the availability of common goods in the city can be relevant to the lesser represented people such as homeless, refugees, migrants and other vulnerable groups such as queer. Environmentally the program addresses sustainability in terms of working together to re-use common resources and self-sustaining them. Resources like: the site and ruin itself, water and food production and preparation, and other aspects of maintaining cultural identity through the preservation of shared knowledge systems. Since it is a multifunctional building it also addresses the different ways of using shared spaces, making the project a statement on general privatization and consumerialisation of public space.

Adressing the scientific relevance, the analysis of the fountains is addition to understanding the different ways fountains play a role in public space. Fountains are shown to have different uses and are serving different people according to their relationship with the public space and/or the function of the building that is nearby. Acquiring information from these fountains was firstly through inhabitants which is always a biased source but affirmated through a medium like video's and photo's, this can be minimized. Strength is its locality- for the site-which is relevant for this place

The studio Methods & Analysis allows to use different methods to approach issues that involve the daily lives of inhabitants of Mostar, involving social practices in the public space that have occurred pre-war and post-war. This involves methods like following and interviewing inhabitants, but also combining these with more traditional, spatial analysis, which lead to information that provided critical input for the design research.
Through doing a design methodology from analysing fountains in public space, a different approach is set for the architecture, that focuses more on boundaries of private and public, routing and the experience of this journey through the building. It is a project that blurs the lines between a building and public space, which is a relevant approach in broadening definitions of these. The particularity of the analysis that they are in Mostar, Bosnia and Herzegovina, is not so strong for transferability and international application, but the principle from the typology and perception analysis is what counts and the routing and public-private designing that comes from that aren't unique methods in themselves, but the lead towards this was through looking at city scale rather than building scale.

There are certain problems, regarding the data collection. When interviewing people, the sample size has to be really large to make a conclusion closer to truth. Also misinformation can occur but cross referencing with literature, video and photographical material is useful to overcome such problems. Another problem is personal bias or subjectiveness in doing the perception , spatial and typological analysis of the public spaces with fountains, and defining what captures people's attention to walk towards the fountains. This is why I tried to stay non-political in my definitions of the three levels of public space, fountain and the building, and their spatial characteristics, focusing more on the principle that the different ways these three levels relate, form different public-private characteristics to the space. The multifaceted program with different intimacies is a way to attend tot his, allowing different potential encounters of different intimacies through spatial design.

A possibility to generalise the results of the research, is if the interviews could be done in a more systematic, less biased manner, as to finding out for how many the fountains in public played a large role, as well the analysis of the public spaces with fountains could be applied to other spaces or settings. For different encounters, the spatiality and intimacy is the is key finding.
I tried generalizing through connecting the drinkwater fountains as to being a common resource that is free to be used by all, and from here it becomes a discussion about how common goods can be accessed by all, in this divisive context.

In the research, a moral issue can be found, as not everyone might experience the architecture and public space the way I'd want them to, and not everyone might enjoy the idea of a community kitchen and a community garden, but then again I'm designing based on the information that people would like to have a shared, free space. Through the neighbourhood analysis of Razvitak, I found many surrounding residents to own small businesses like bakeries and cafe's, which would possibly influence their business positively. The issue in here lies that the design might impact people negatively by dominating groups.
I need to take care that what I cant fully expect the intention I want to happen in Mostar. Also, designing for people in a different country than I am known to, is a risky matter as it is will be their experience. The other issue here that might arise, is that people become indifferent to feeling responsible for what is not theirs. The building will also require energy and other resources to be built and maintained. The availability of drinkwater is an important environmental issue, as it is the same water used in toilets .

Analysing the moral issue in terms of relevant values (e.g. safety, honesty, integrity, loyalty), stakeholders and their interests and facts, a few aspects come to mind. More tension could be created by people encountering. Some might not use the kitchen as democratically as designer or hoped for, in the worst case, the whole kitchen gets claimed by a particular group of people, diminishing the intention. It is a high stake for those people that are open and strong enough to maintain the intentions of inclusivity, of which I have met enough people of in Mostar, with a large amount of younger generation with this sense of will. However, the weight on their shoulders might become a burden and in worst case, jeopordize their safety.

Ways to counter the moral issue, is to ensure social control, meaning that it will be vital to be in a co-management of local stakeholders. People that are willing to live here, deciding the size of their appartment, are also taking ownership through this, these are the private owners. I also think that in this neighbourhood, with many residents owning a small bakery, cafe or restauarant, they will benefit from this building. What someone builds, or builds together, they will want to maintain and protect. I position myself to design different spaces of encounter that are accessible, meaning also safe. This meaning to do the technical part that then in return gives freedom to the individuals and groups using the building, to easily contribute other aspects. In reality, the ideal relationship is that as the architect, you have direct involvement with the local users and keep listening to their perspectives and needs, contributing together.

Also possibly, through a display of active citizenship and capable communities, the local administrations might recognize the public interest and local needs in this, and support the social initiatives. It is important not to impose too many fixed programming but focus more on the opportunity. If people receive the availability of these spaces and programs, with flexible and non-political definitions, because it is not easy to give a a neighbourhood a boundary.

The resources like local building materials, collecting rainwater are part of the concept, as to a sense of self-sustainability, but also lessens unsustainable resource requirements.

The theory of utilitarianism holds the principle that decisions are right if these are useful for the majority. I think that regarding the issue, there still is a multifacteted program that benefits a large group of different, not monotonous-minded people. If the building had one type of program, the risk of a dominating group would be higher.

People don't have to feel responsible for something that is not theirs, but when someone decides to take part in any aspect of this buildings's program, the level of participation required is not fixed, as it differ for each level. However, the people that want to for example take part in having an apartment here, are naturally more involved and have more sense of ownership. I expect the people that hold interest in this project to have a certain amount of tolerance, in order to be able to work and collaborate together and ultimately hold more value to be able to share knowledge with others.

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Images

Figure 1. Cidom.org. Fountain outside of HIT department store in 1965. Retrieved 11th of January, 2019, from: www.cidom.org

Figure 3. Peng, S. (2018). Public institutions of Mostar. Delft: TUD

Figure 4. Banfi, I. (2018). Map showing the social tissue before the war in Mostar. Delft: TUD

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