

THE OPEN HOUSE THE OPEN ARCHIVE

unfolding the domestic archive
of Gojka Vukovića 11



content

urban analysis and fascination

specific archive of domesticity

archiving as method

archive of existing context - catalog of ensemble

intervention

design: urban - ensemble - interior

discussion



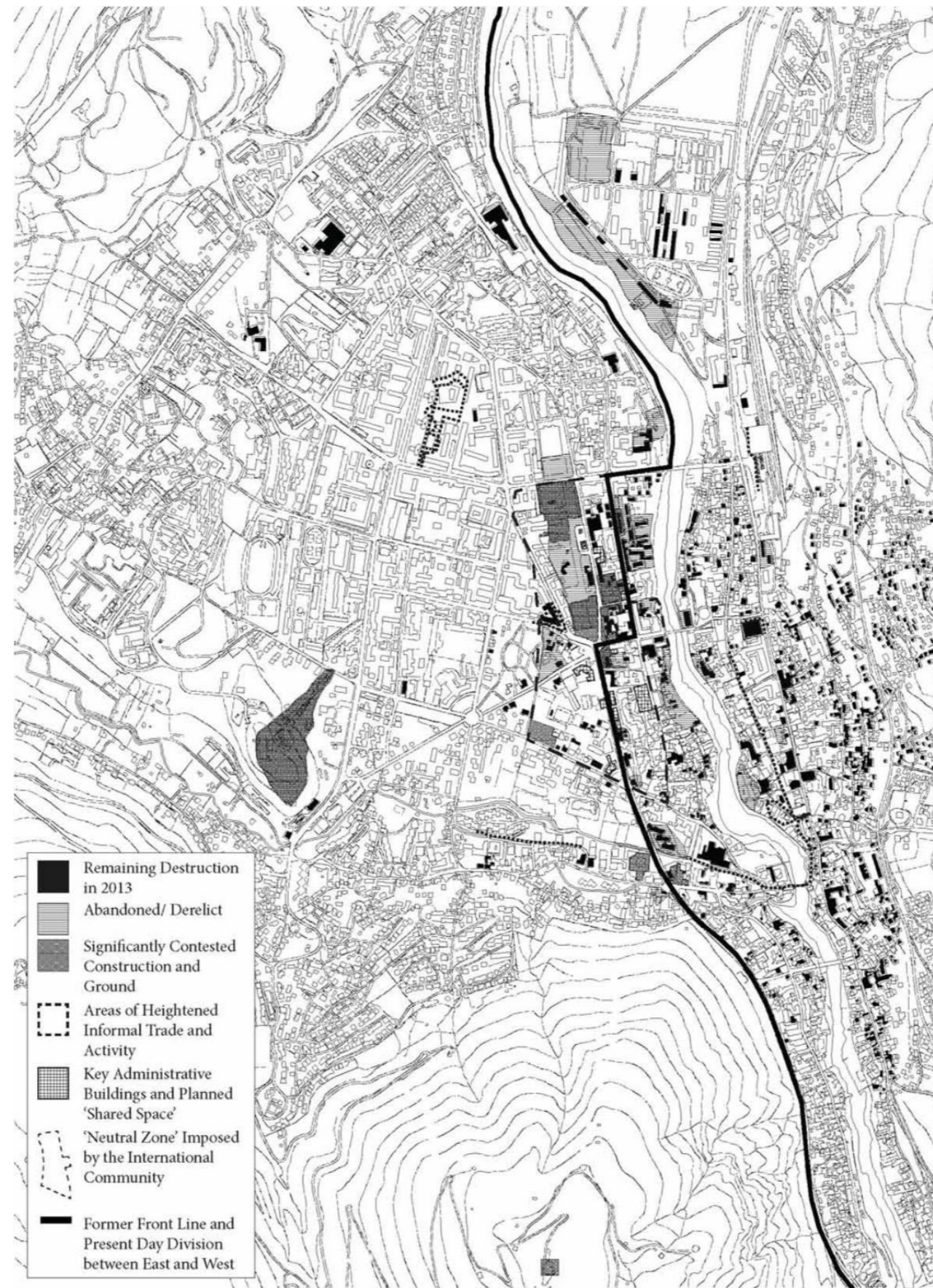
urban analysis and fascination

embodiment, timelines, narratives

personal fascination of the interchanging of layers and the recalling of events in this location

'in which way can we use transitioning as a concept to disrupt territories of trauma, them being material assemblages, and thereby question fixed narratives?'

intervention



The division of Mostar with Neutral Zone instated after the Dayton Agreement (Sophie Mitchell, 2013)



focus area during precedent studies



Desctruction of Stari Most - Biggest symbol of the war and urbicide in Mostar, overriding in an instant all other possible narratives of the war

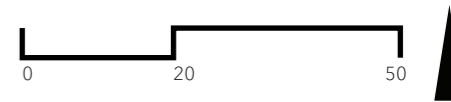


“There was a big celebration; trained divers dove off the bridge with torches. The bridge became a national and international showpiece that needed to show it had succeeded in once again unifying the two different ethnic groups of Mostar”

A. Mačić

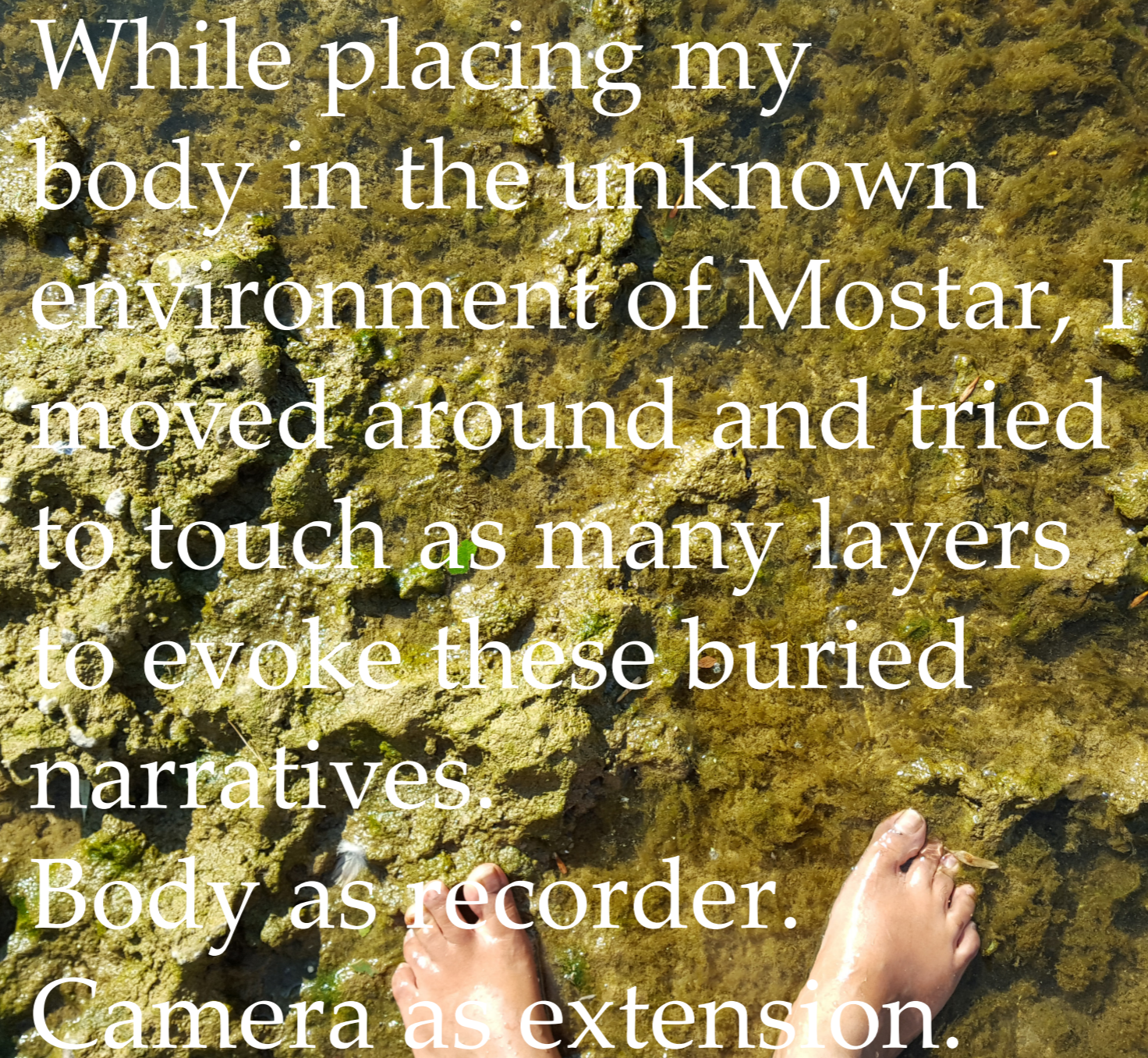


history - ages of the built environment overlap, erasure has happened in different time periods with the latest being the Bosnian war



There is a need to know more different contexts behind a place dominated by the bridge and the POST-war narrative

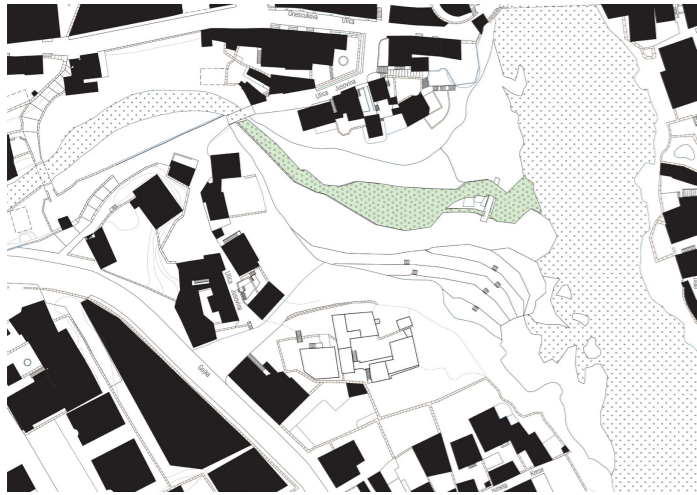
how can we question this narrative? how can we unlock Other narratives? how can we interpret this seemingly stable context through its layers?



While placing my
body in the unknown
environment of Mostar, I
moved around and tried
to touch as many layers
to evoke these buried
narratives.
Body as recorder.
Camera as extension.



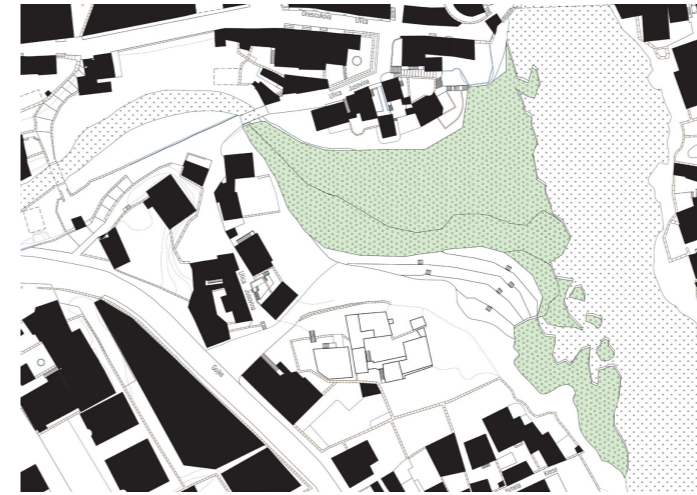
topography - the aspect of heights will be important in experience of the site, the visibility of elements, and impact of movement



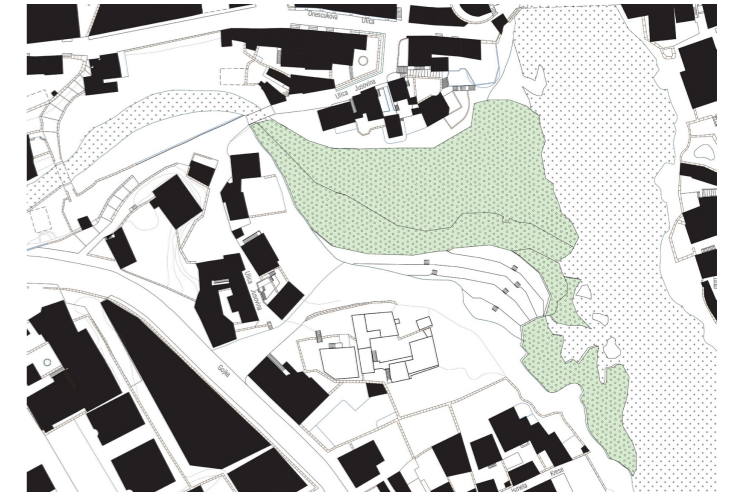
21-10



25-10 / 27-10



29-10



06-11



1900



1910

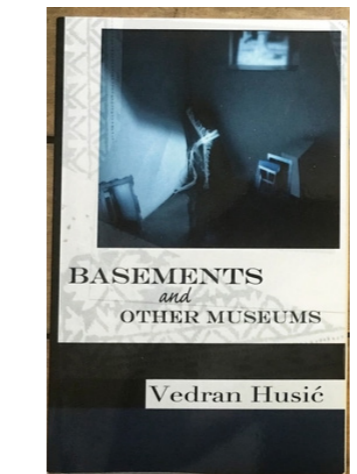
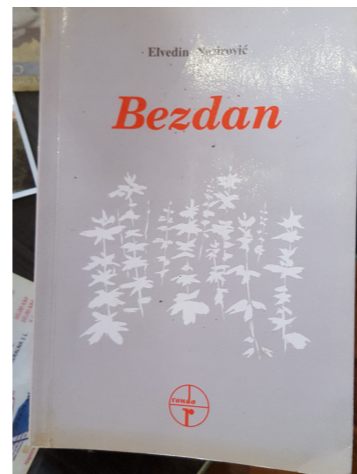
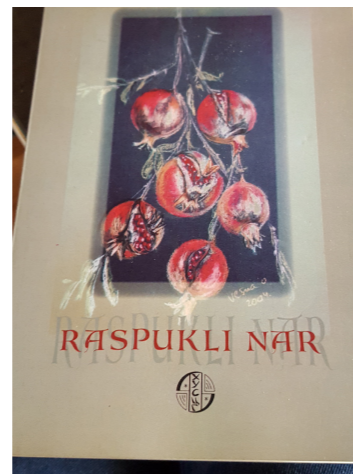
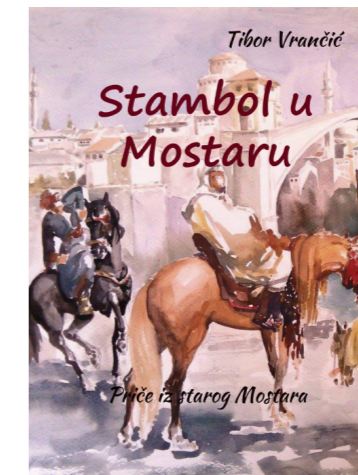
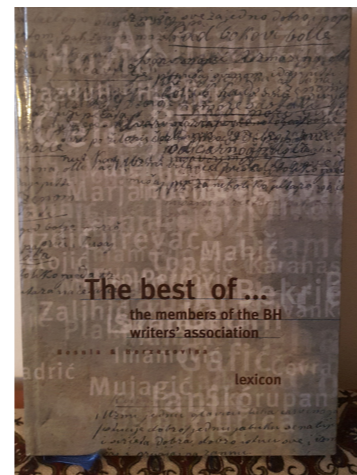
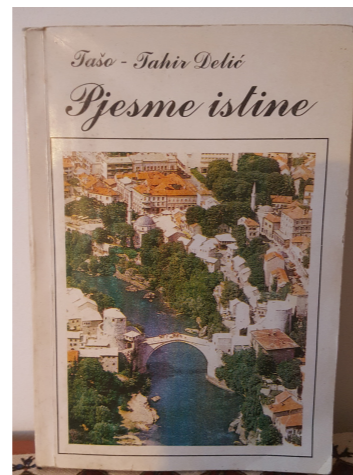
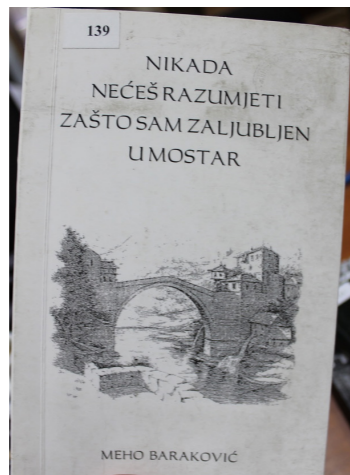
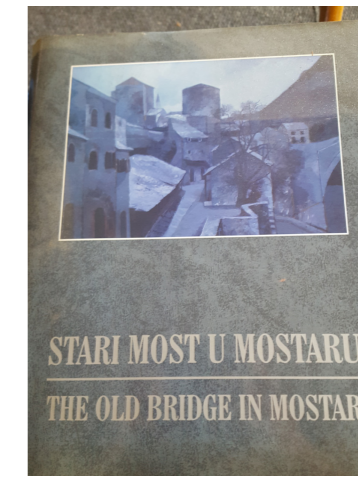
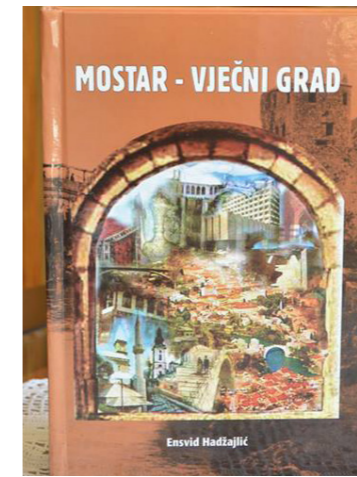
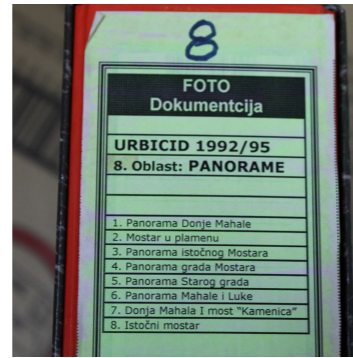


1930



1930

tides - tides affect accessibility and experience of the location by impacting movement



"There are birds on the useless telephone wires and children below in the yard of my former building. The gap echoes and glares. There was the caved-in roof, the blackened apartments, the crumbling staircase."

The Poet From Mostar - Vedran Husić, 2014

Post-war narratives: smaller histories, evidences found in literature, tales of domesticity and object transferred knowledge



20181021_123407



20181024_144827



20181025_142608



20181025_142822



20181025_142822



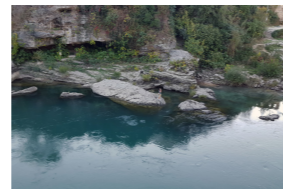
20181025_143343



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20181025_154706



20181025_161229



Evidences of a kitchen in the Gojka Vukovića ruin



img005



img010



img024



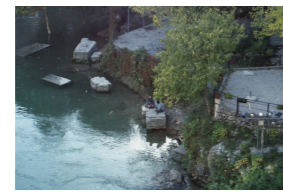
img042



img057



img060



img110



img118



img119



img130



Elsewhere an abandoned shirt

Post-war narratives: the site is an archive, big narratives are disrupted through walking, talking, and engaging with the objects in material archive, catalog of archive as research method

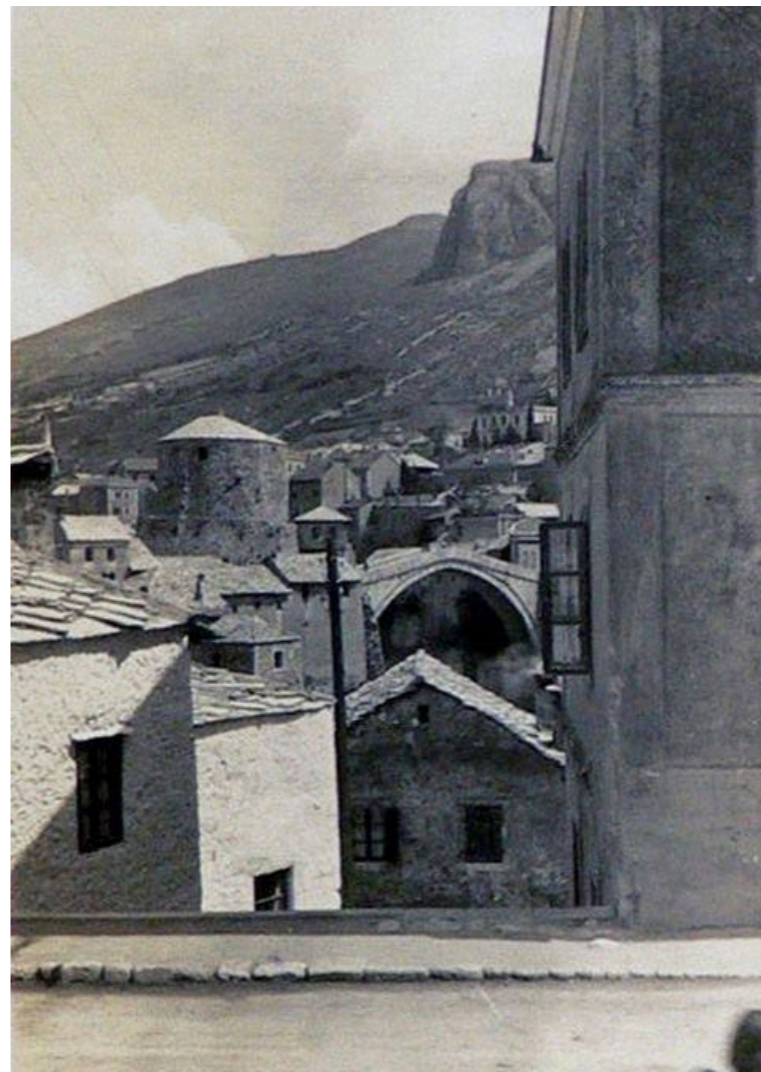


by researching in this way, I have discovered the importance of this ensemble G.V. 11

Specific archive of domesticity



1914



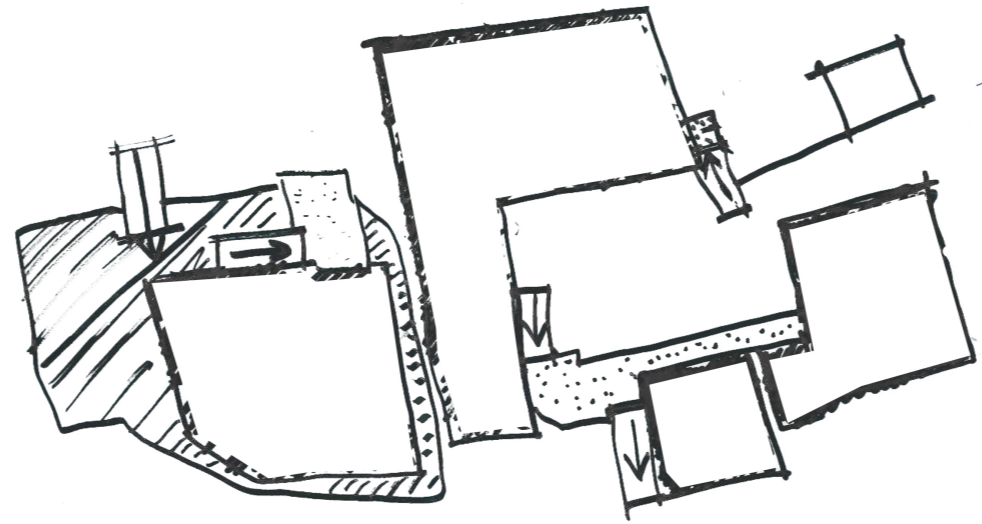
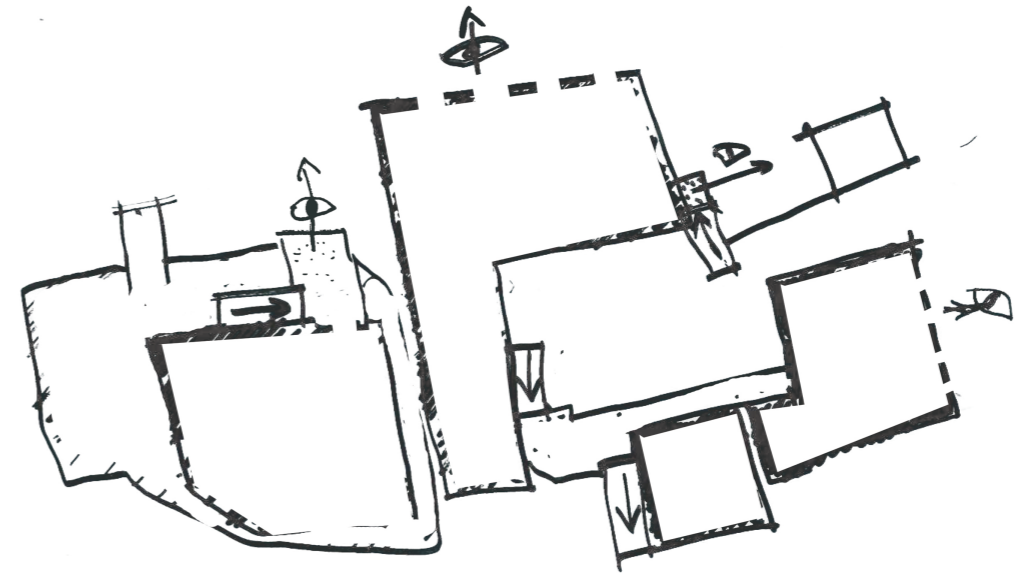
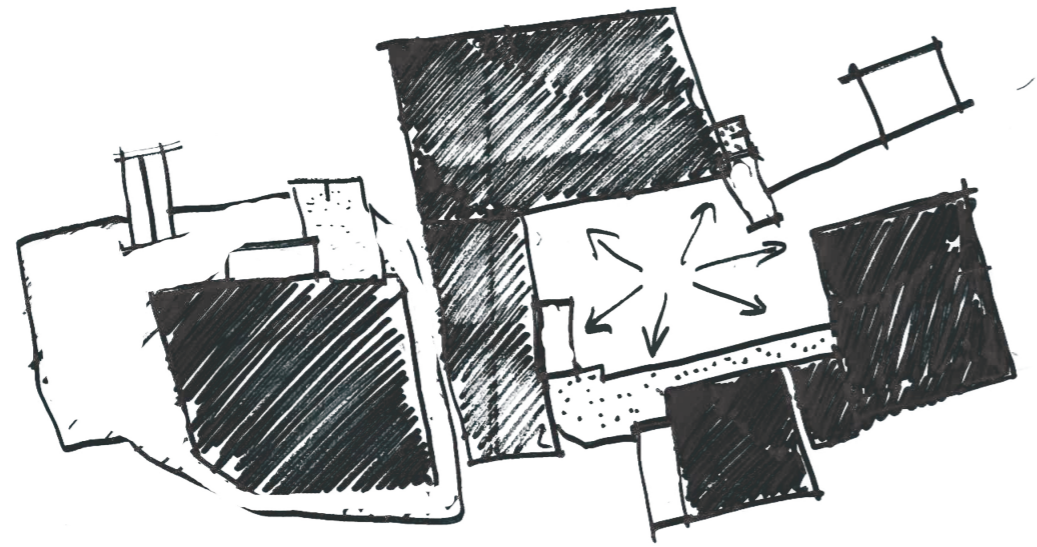
1904



1900



1870

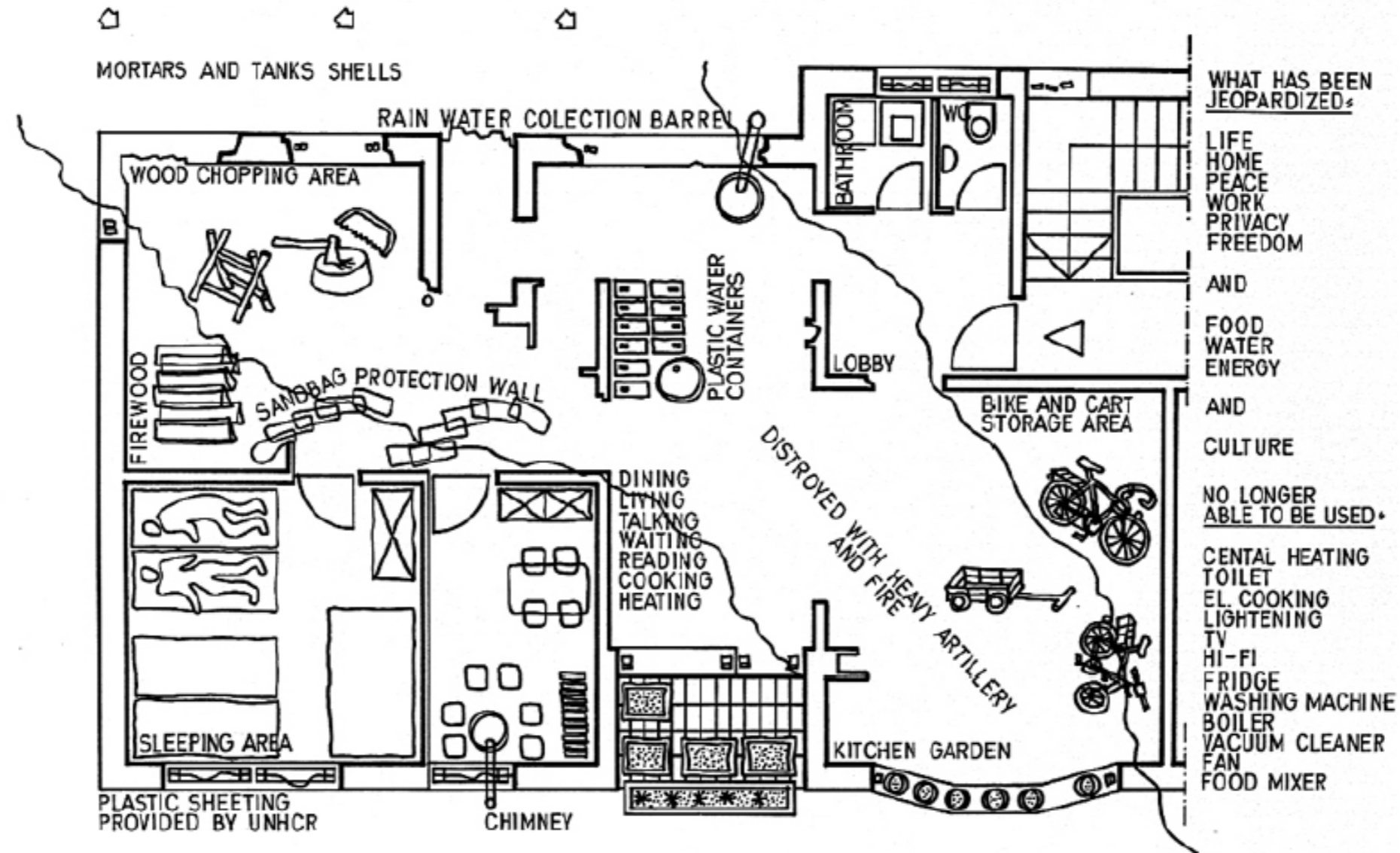


Plan past of the site, with diagram of sequenced spaces and views



House typology: Ottoman house, views, and spatiality

ARCHITECT ZORAN DORŠNER, JULY 1994



WHAT HAS BEEN JEOPARDIZED:
LIFE
HOME
PEACE
WORK
PRIVACY
FREEDOM
AND
FOOD
WATER
ENERGY
AND
CULTURE
NO LONGER ABLE TO BE USED:
CENTAL HEATING
TOILET
EL. COOKING
LIGHTENING
TV
HI-FI
FRIDGE
WASHING MACHINE
BOILER
VACUUM CLEANER
FAN
FOOD MIXER

DESTRUCTIVE "METAMORPHOSIS" OF 35.000 APARTMENTS INTO URGENT FACILITIES FOR SURVIVAL
FAMILY SHELTER 100 m2 IN CONCENTRATION CAMP SARAJEVO 1993, 1994, 1995 ?



Site as domestic archive - Is weaved throughout histories, witness of timelines / Is mediating the big narratives through being a space for the small / Is an observer, is archiving itself and has material objects as evidences

Archiving as method

archiving as methodology

A collection of historical documents or records of a government, a family, a place or an organization; the place where these records are stored. Subject to time. *(Oxford dictionary via A. Pilav Un-Making #7)*

home
about
grants
events
education
researchers
bulletin-board

29th May 2019
Artists & Archivists
#3: A dialogue on
Artists, archivists
and other
researchers in their
research

crucial to keep the myth alive.

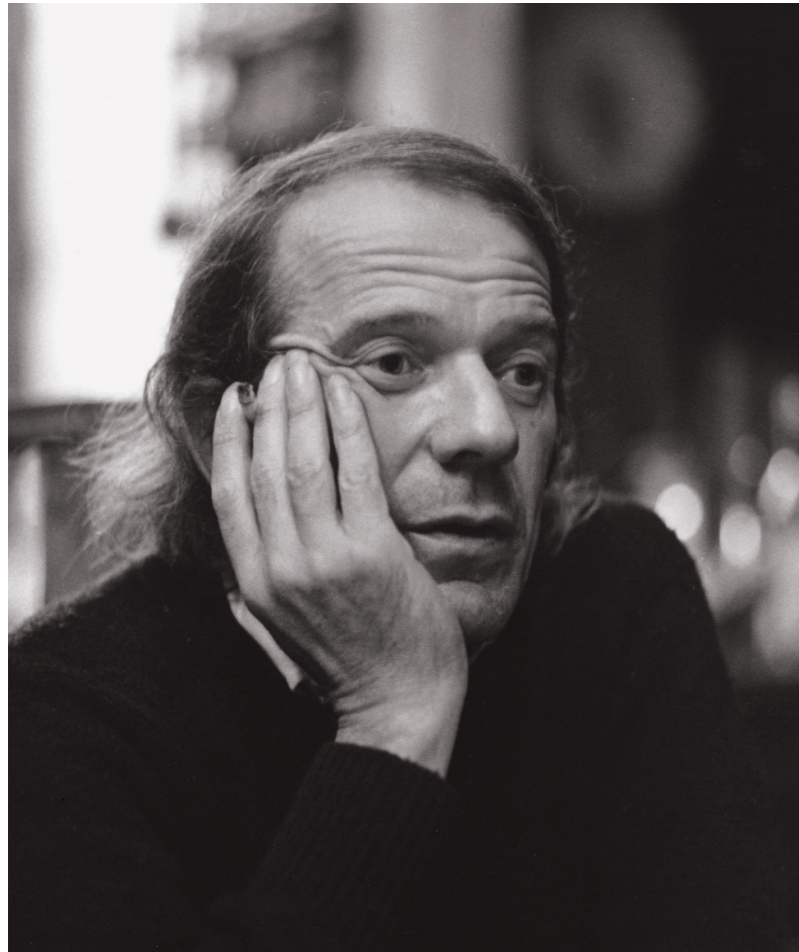
Arnoud Holleman is an artist, writer and research member of LAPS, Rietveld Academy.

2. Unfolding conflicted heritage – embodiment as archival practice

This table starts from the research project *The Open House* by Setareh Noorani (graduating student Delft Architecture), which addresses the complex site of a former housing settlement, Gojka Vukovića 11, now a ruin in the divided city of Mostar, Bosnia and Herzegovina. In *The Open House*, physical objects are catalogued to become part of an archive, but always as they are encountered with and by a body. During this roundtable Noorani asks: how do objects transfer knowledge and how can events be mapped in an unstable, conflicted context? Objects, artists, researchers, architects, and archivists are invited to think along, exchange, and research on archives (post-war, colonial, queer, etc.) in contexts of current urbicide. Particularly, it focuses on the way body *and* archive are both subject to time and movement; as carriers of events, as agents in the impermanence or transience of material, narrative, and

Derrida on the Archive: "initially a house, a domicile, an address, the residence of the superior magistrates, the archons, those who commanded"

Derrida and Prenowitz, "Archive Fever: A Freudian Impression.", p. 10



“It is as if the past surfaces in itself but in the shape of personalities which are independent, alienated, off-balance, in some sense embryonic, strangely active fossils, radioactive, inexplicable in the present where they surface, and all the more harmful and autonomous.”

Deleuze, “Cinema II: The Time-Image”, p. 118



“The function of transitional objects is decidedly not to aid assimilation. For they do not simply bring an aspect of their place of origin to a new site; they also make strange the place into which they arrive.”

Marks, “Fetishes and Fossils: Notes on Documentary and Materiality.”, p. 240

This book is the story of the emergence of a group of traditional Aboriginal owners in the suburbs of Sydney and as such is the first of its kind. It is the out-come of many years of living and working with a small, fragile community of Aboriginal people whose very presence is often doubted by other Australians. It concerns their struggle to represent themselves in a world which is always already occupied by others.

possible Realities



Kristina Everett

Kristina Everett was born in Sydney, Australia, where she has lived and worked with Aboriginal people for many years. Her work in anthropology, critical sociology, post-colonial studies and Indigenous studies have been passions for her for as long as she can remember. Kristina currently works in the sociology dept. of Macquarie University, Sydney



Kristina Ever

“Gwalan kicked the earth turning up shards of glass, pieces of rock, fragments of tin using these pieces of ‘rubbish’ to tell stories of their life, their families and their ancestors.”

Everett, “Swallowed Words: Bringing up an Aboriginal Past in the City.”, p. 115

Theories on material archives, methodology of giving agency to objects, also in unstable contexts, encountered with and through the body
G. Deleuze, L. U. Marks, and K. Everett



'Archive'
Found objects (2009-2016)

- | | | |
|---|--|--------------------------|
| 1. Athens, 'Elianton' International Airport | 7. Thessaloniki, 'Alatin' Flour Milling Industry | 13. Vitha, 'Xenia' Hotel |
| 2. Piraeus, Paint and Color Industry | 8. Piraeus, 'Lipasmata' Fertilizer Industry | 14. Piraeus, Oil Company |
| 3. Athens, Voula Hospital | 9. Athens, Sounio Hotel | 15. Pelion, Sanatorium |
| 4. Volos, 'Onopneumatiki' Spirit Distillery | 10. Thessaloniki, Tobacco Industry | 16. Sifnos, Night club |
| 5. Athens, 'Agios Ioannis Prodromos' Chapel | 11. Thessaloniki, Port Warehouse | 17. Thessaloniki, House |
| 6. Athens, Restaurant | 12. Naiflio, 'Xenia' Hotel | |



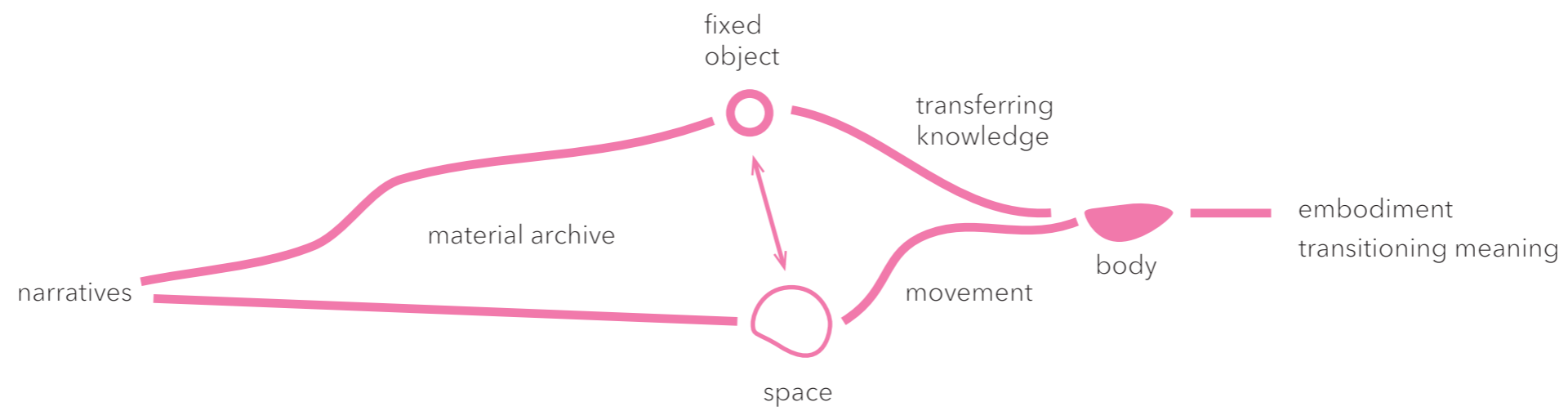
Veviosis, Activate Modern Ruins



Drexciya and Afrofuturism



*Shelf Life , Elena Khurtova and
Marie Ilse Bourlanges*



Theory of unfolding the archive and transitioning meaning: Narratives are materialized in the archive of a place. The material archive is fossil/fixed, but we can use bodily experiences and movement to unfix/make fluid and transition meaning.

archive of existing context -
catalog of ensemble



Places of found material



Catalog of materials: fossil materials, evidences of domesticity, objects transferring knowledge, to be used in interoention



Catalog of materials: fossil materials, evidences of domesticity, objects transferring knowledge, to be used in interoention



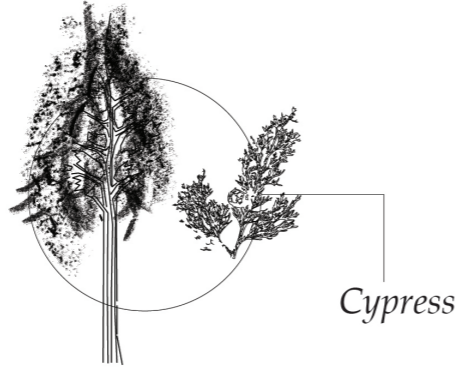
Birch



*White
Bryony*



*Common
Nettle*



Cypress



*Poison
Ivy*



Yarrow



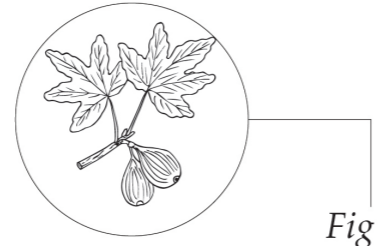
Ash



Blackberry



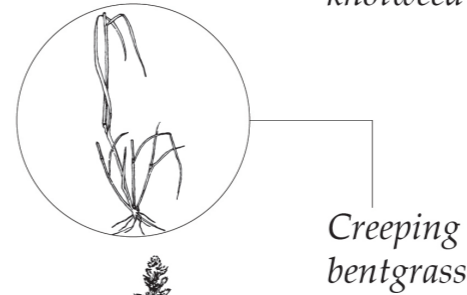
*Prostrate
knotweed*



Fig



*Greater
Burdock*



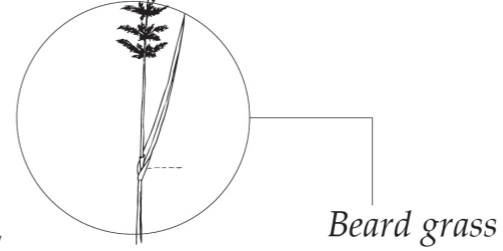
*Creeping
bentgrass*



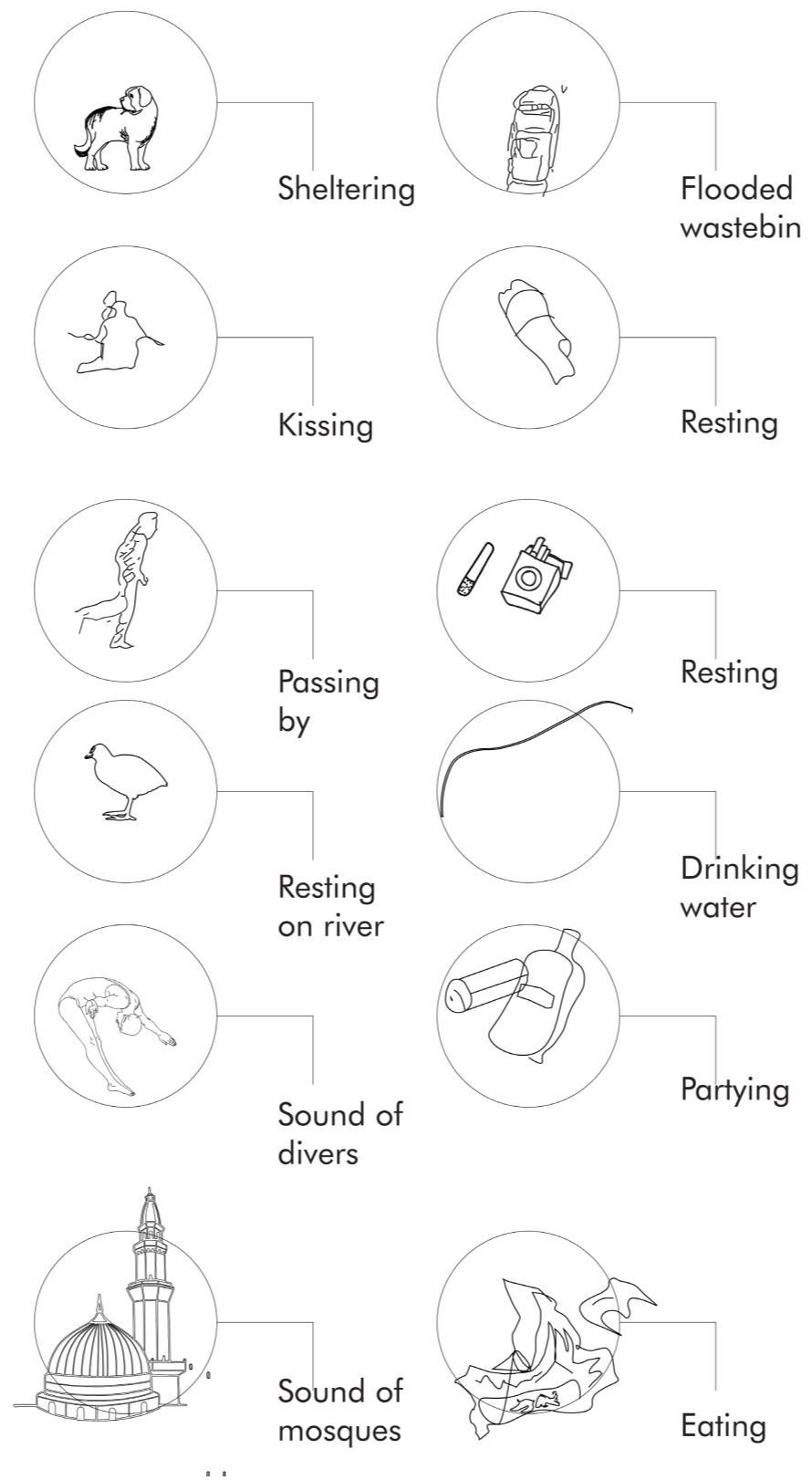
Pokeweed



Elderberry



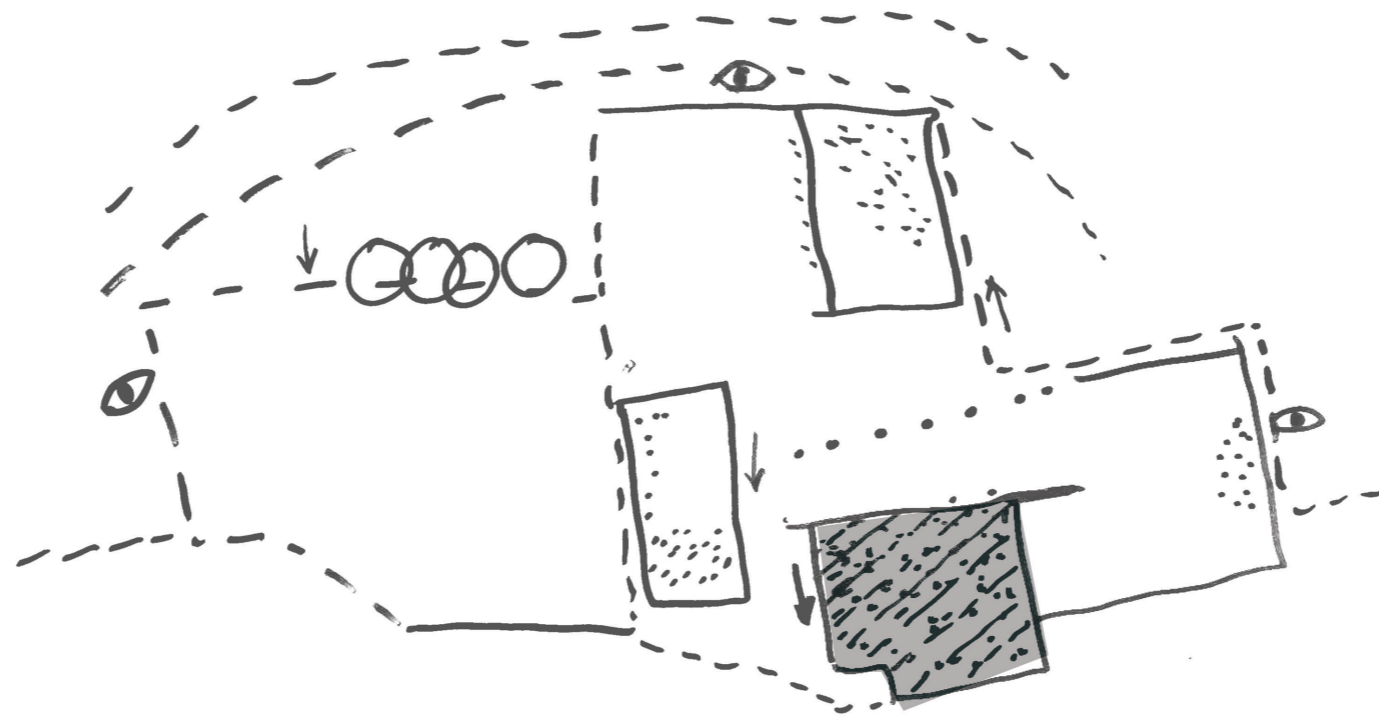
Beard grass



Objects and object assemblages are one of the keys to unlocking
narratives
Body encountering, context-awareness

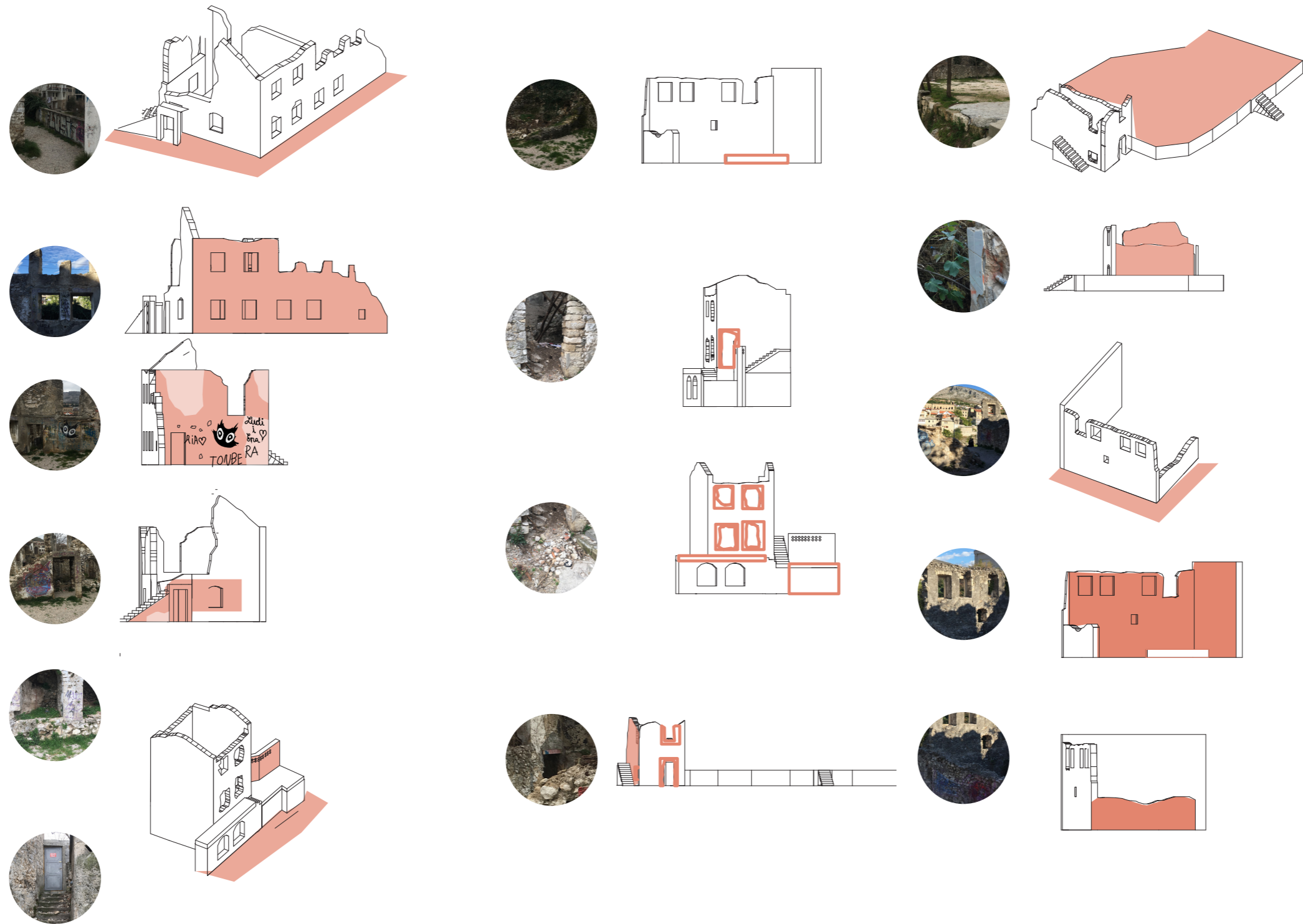
Intervention

Representing timelines, narratives architecturally starts with seeing the physical layers as archive material translated to architecture: ruin treatment

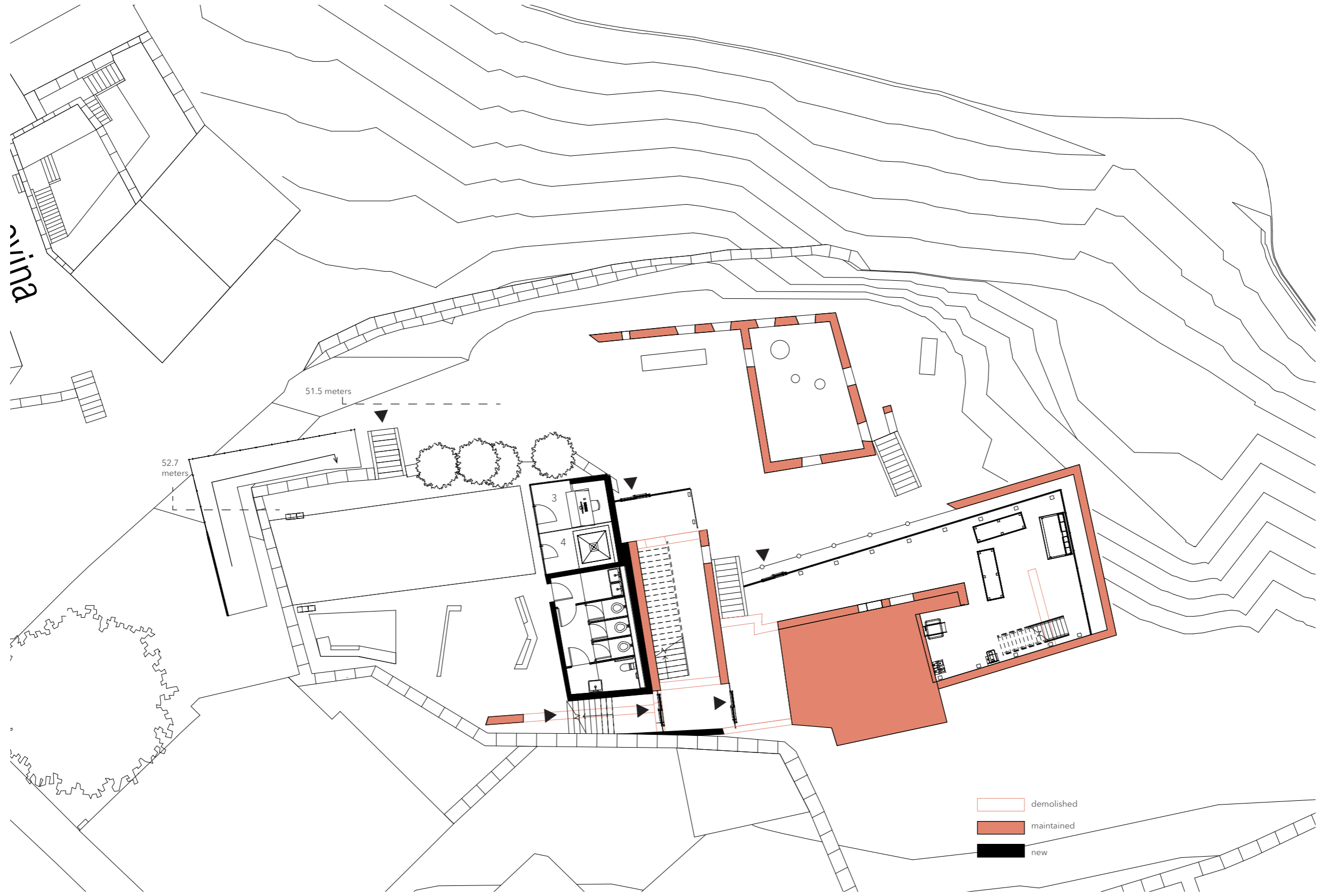


MATERIAL+TREES
 WALLS
 VIEWS
 CORE

OPEN SPACE VS COURTYARD
 STAIRS
 DIFFERENT SPACES.

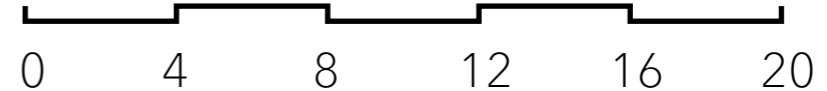


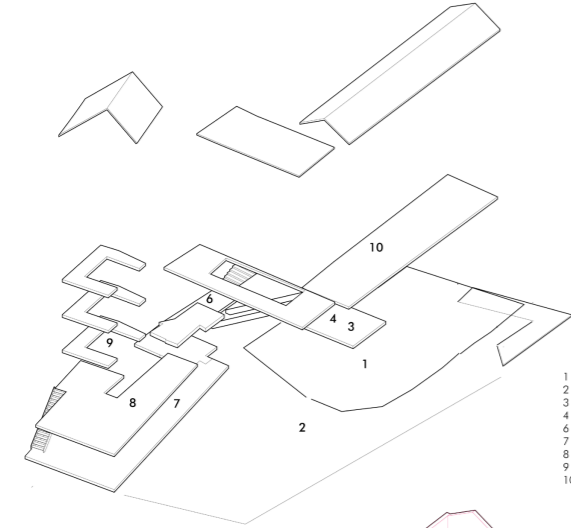
connecting to intention in material and levels of intervention or treatment of the ruin



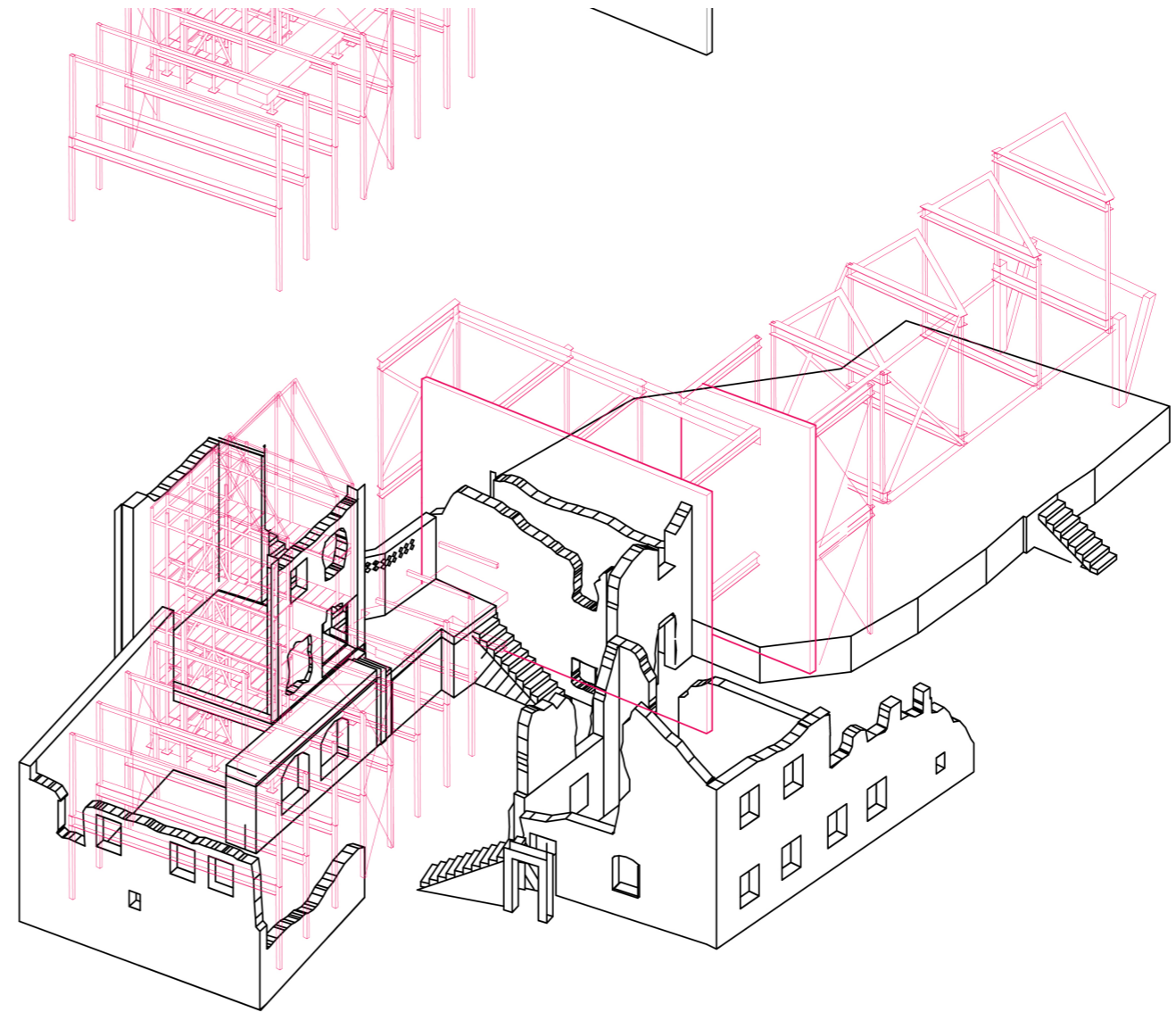
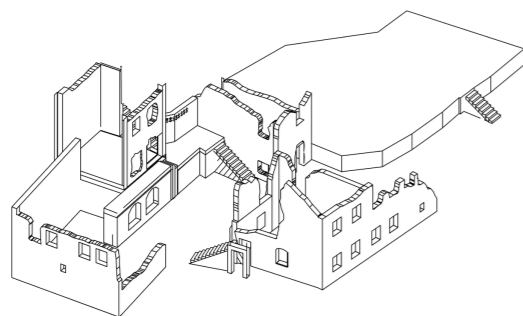
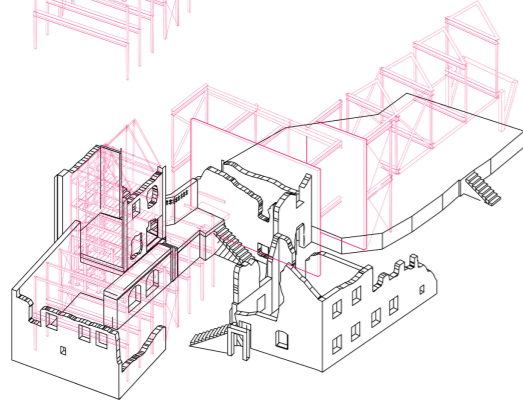
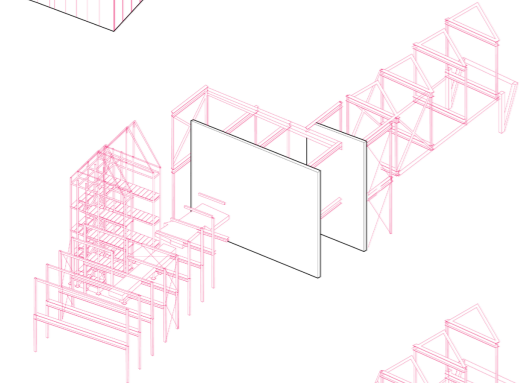
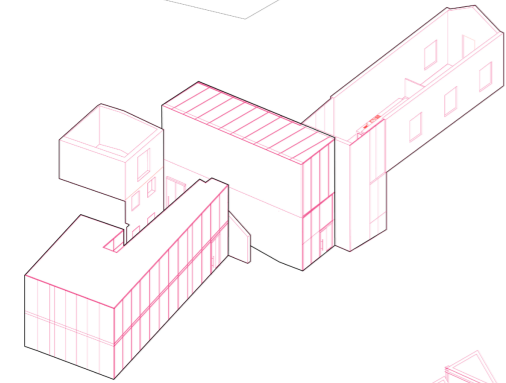
avina

interventions in existing situation, red outlined





- 1 platform / meeting space
- 2 open archive/exhibition
- 3 information room
- 4 elevator
- 6 walkthroughs
- 7 workshop
- 8 study
- 9 archive
- 10 living room/kitchen



axonometry, intervening in the existing by creating spaces and structures

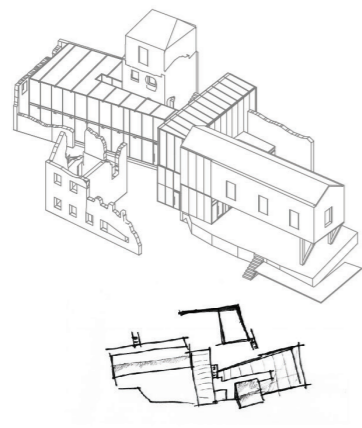
how do you design to host an open archive? how do you design an open house? how can the designed work to transition and unlock narratives?

Architects, often the handmaidens of politics, today seem more eager than ever to play the main game of liberal democracy, which is the pursuit of clients and their commissions. And who are the clients?

(Lebbeus Woods, Slow Manifesto)

Design
urban - ensemble - interior

Timeline start (T=0)



ensemble is built

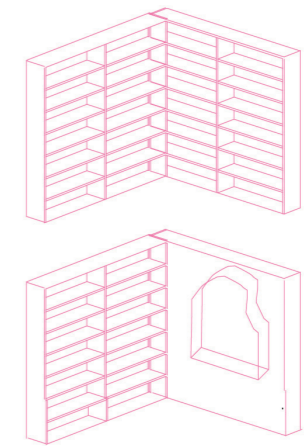
Aim: dialogue,
transitioning, processing

Main model: Open
Archive
Themes in Unfolding
domesticity



Curated by independent
artist collective

Activated by tools,
techniques, interfaces,
and spaces





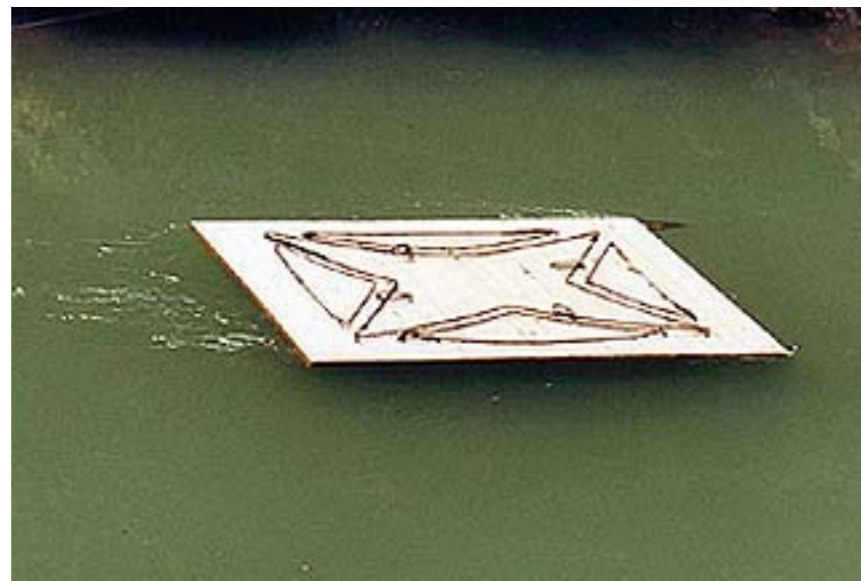
*Boris Orencuk, Mostar, Individualna radna akcija
1*



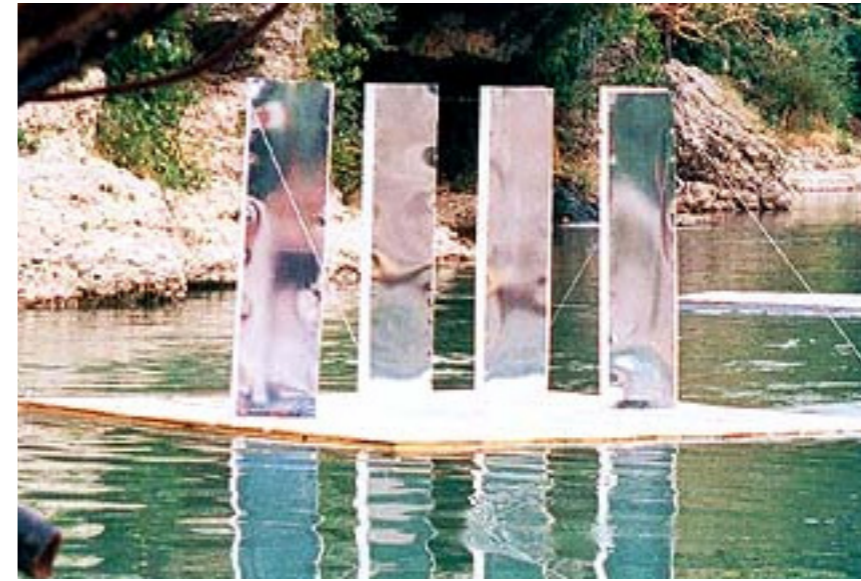
Gordana Andjelic Galic, Mostar, Pranje



Gordana Andjelic Galic, Mostar, Healing



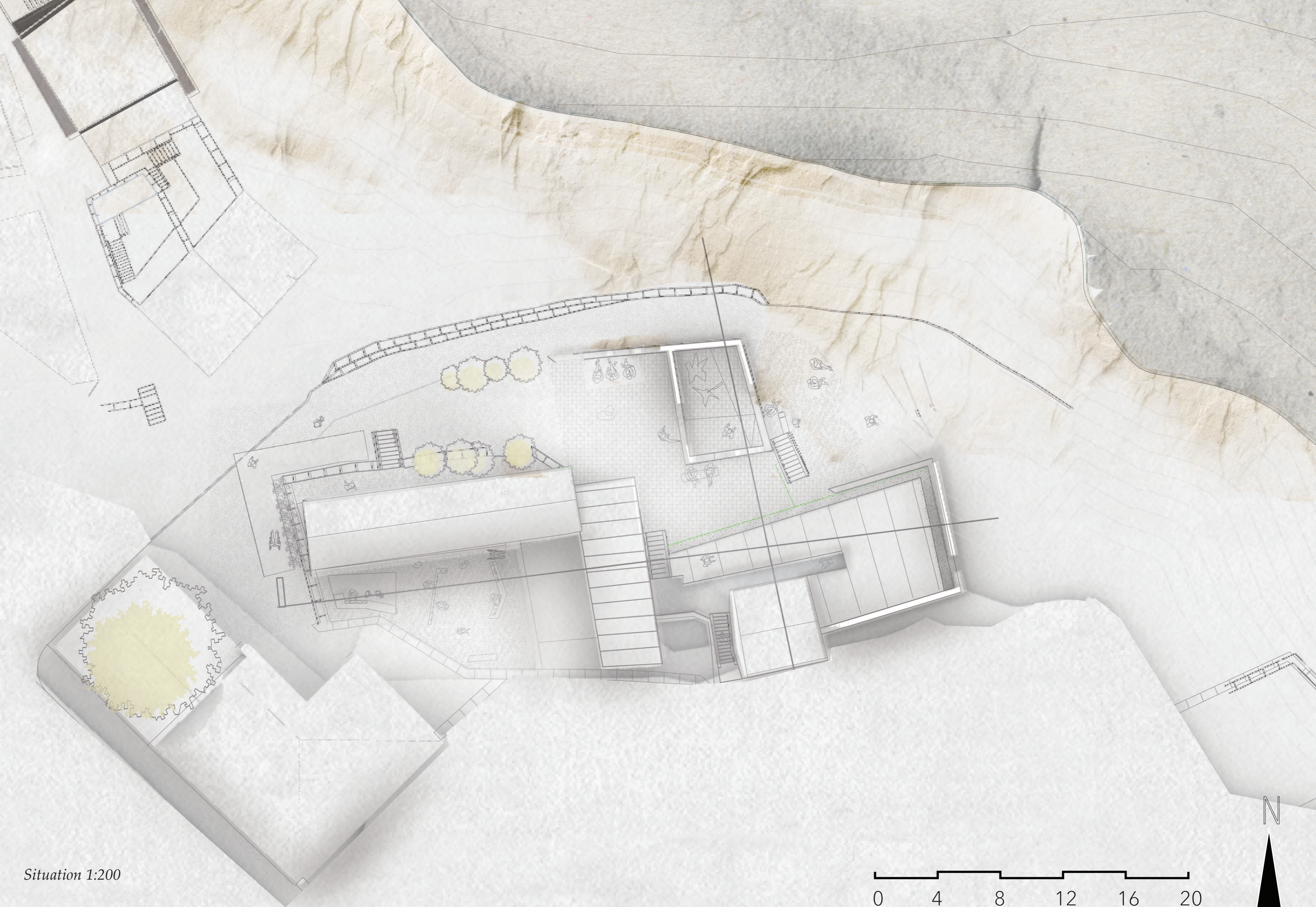
Amer Baksic, Mostar, Drawing in a Room



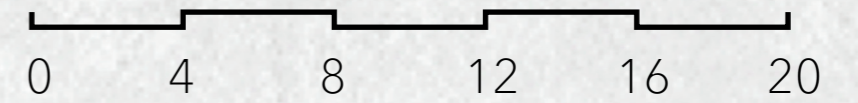
Alexander Ilic-Lamacq, Mostar, The Opposite I

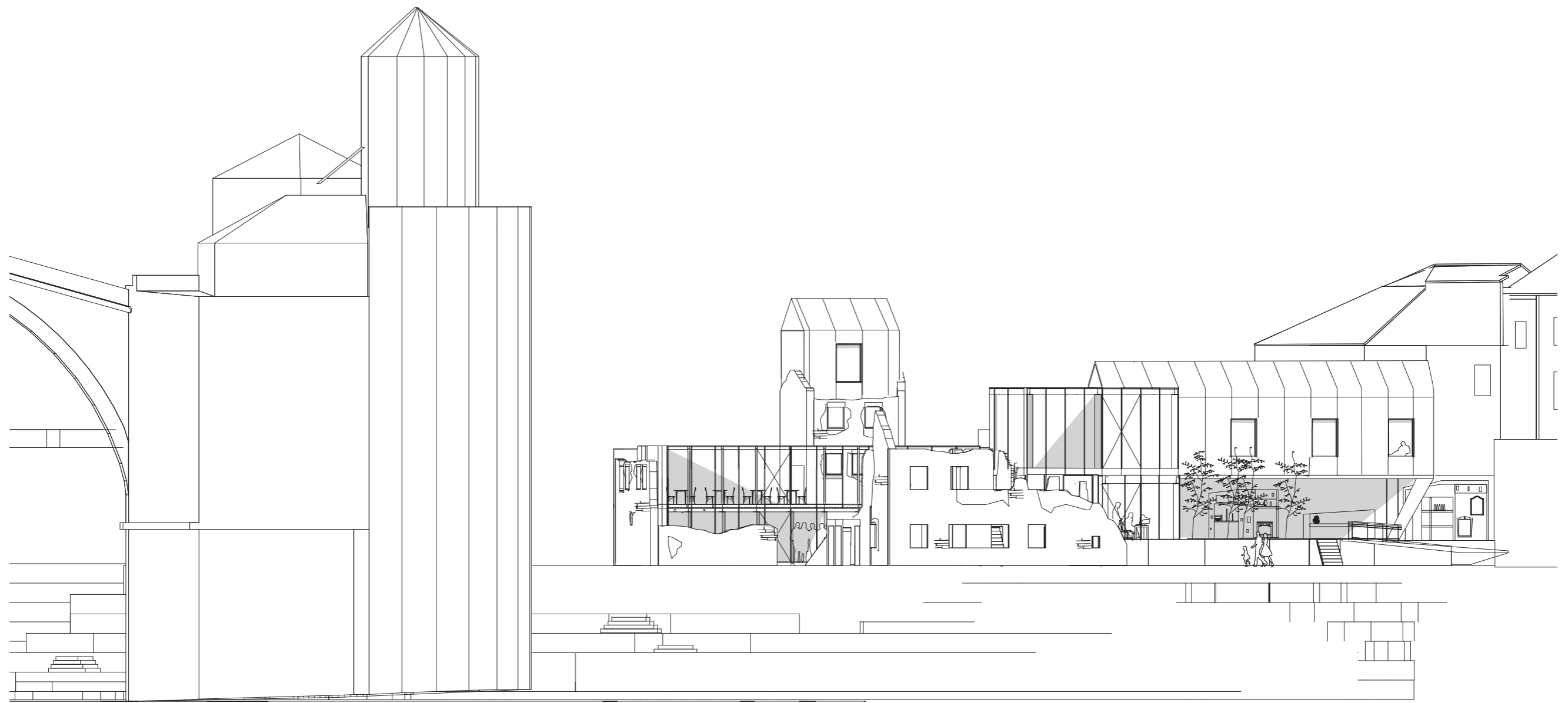
artist collective as initiators of archive, asked architect to house this



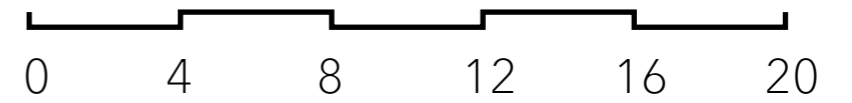


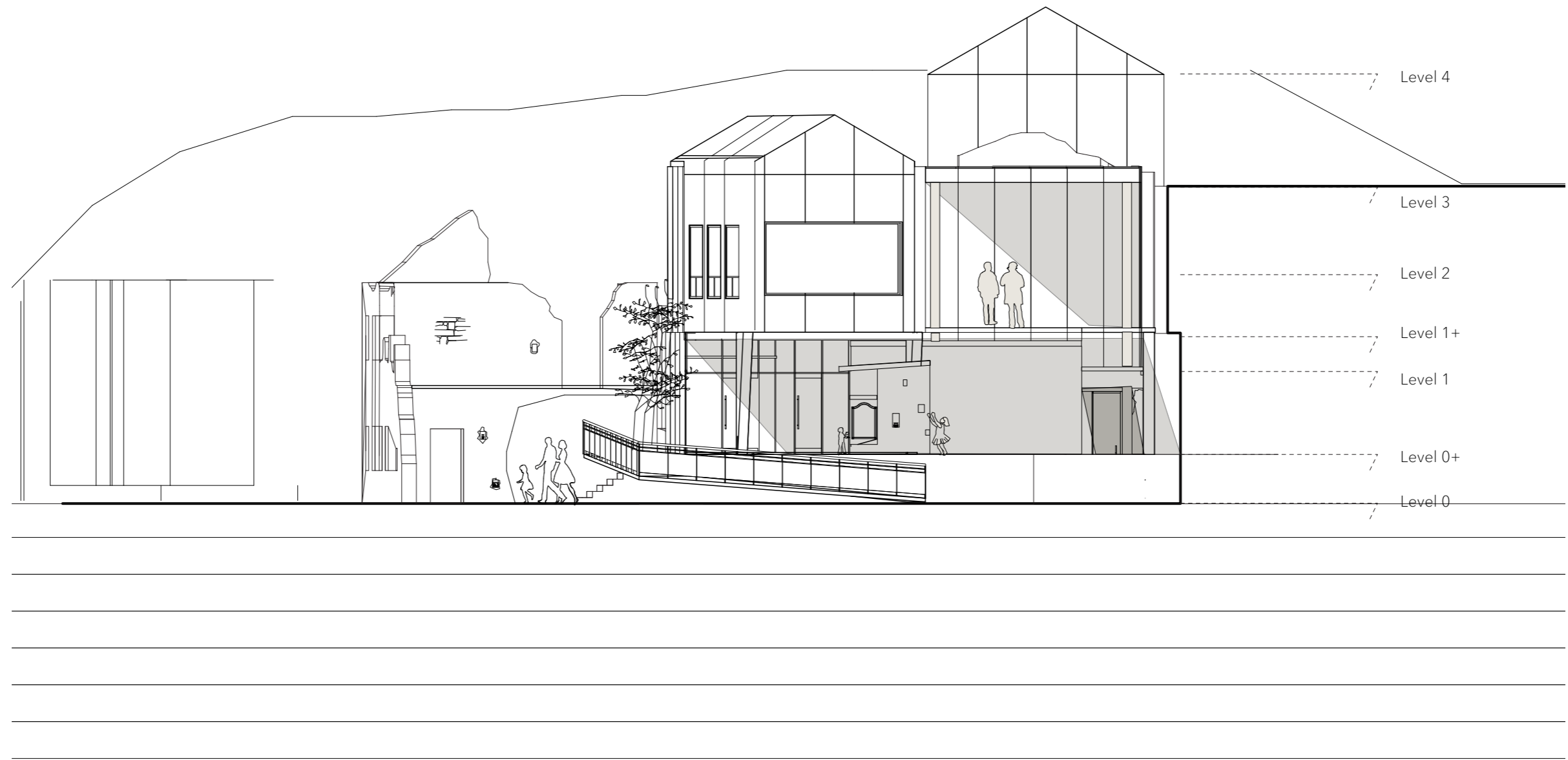
Situation 1:200



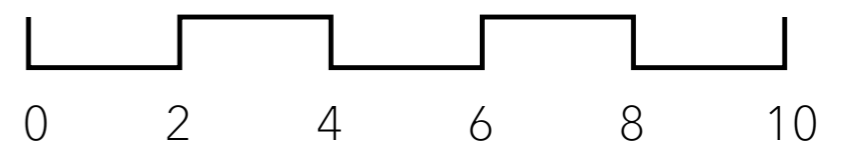


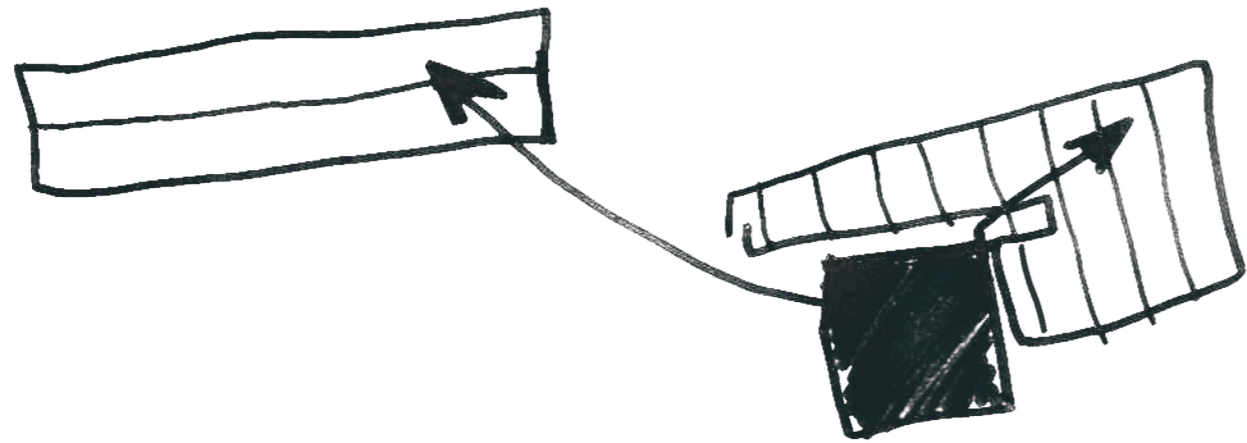
North elevation, movement, and intermediate spaces



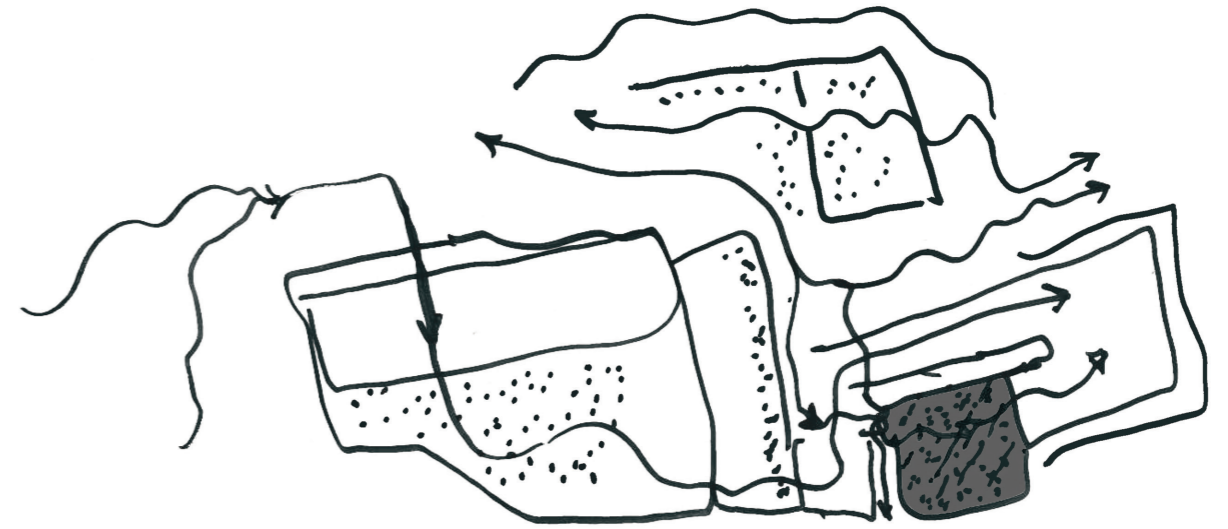


Storing in open space, materialization of open and closed

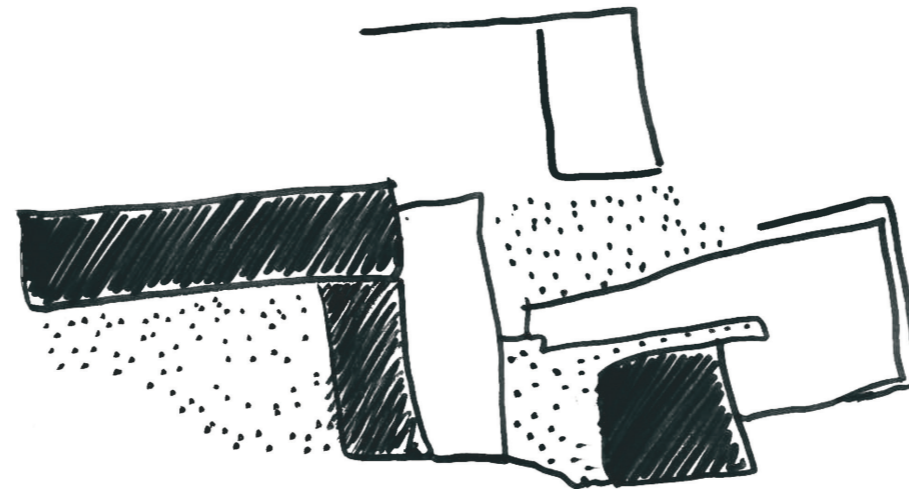




CORE AND
MAIN PUBLIC PROGRAMME

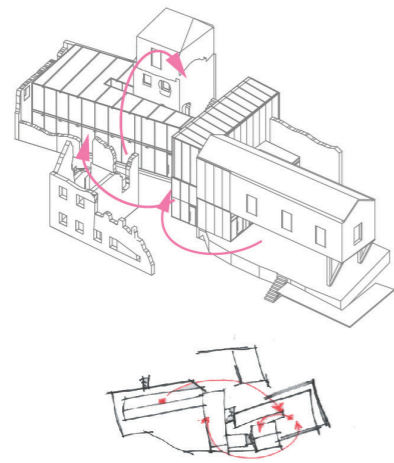


MOVEMENT
AS EXCHANGE
OF STORIES
TRANSITIONING

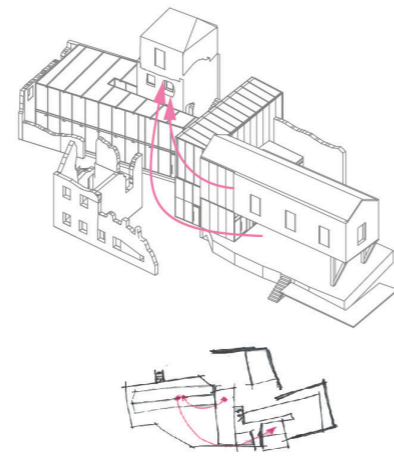


Open / closed
intimate spaces

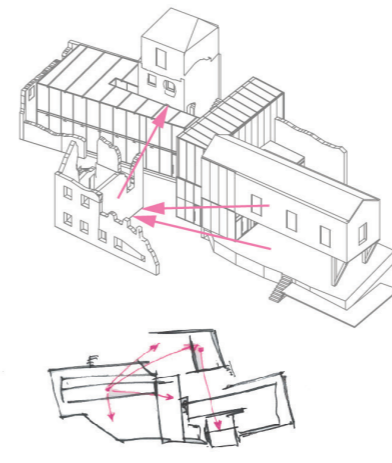
Incubator of core archive (T=1)



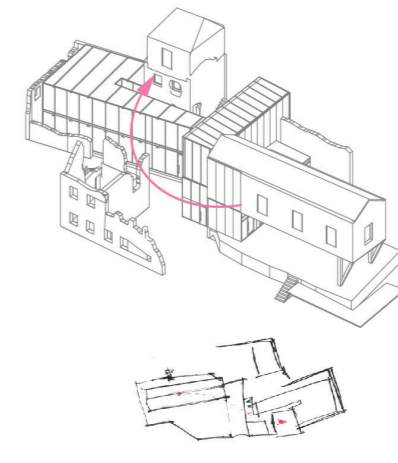
workshops with themes around domesticity
duration: few months in overarching theme of 'Kitchen stories'



leads to build up of archive
example activity: storytellings and filmscreenings within the themes

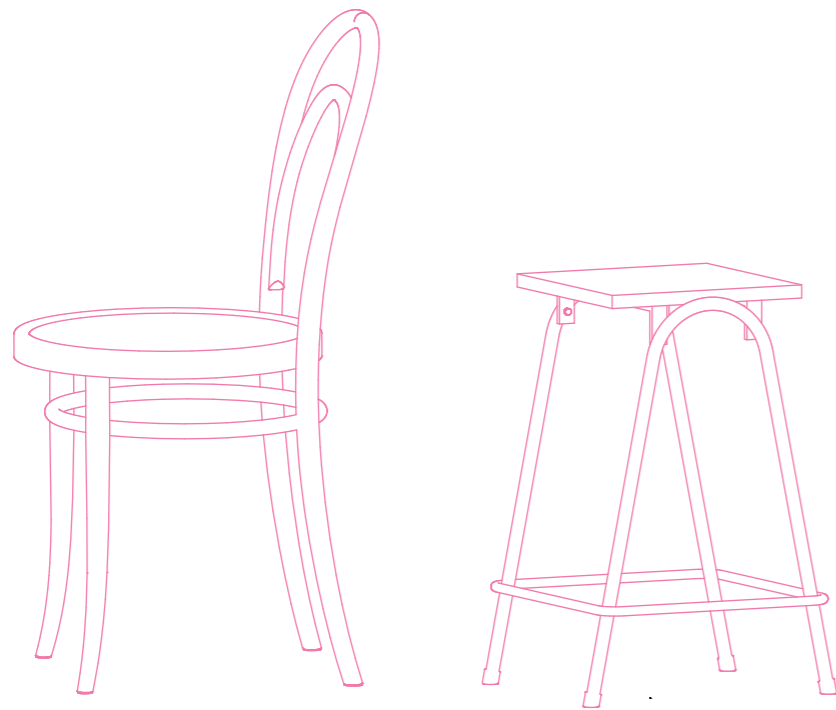


Intermediate archive evaluations through exhibitions

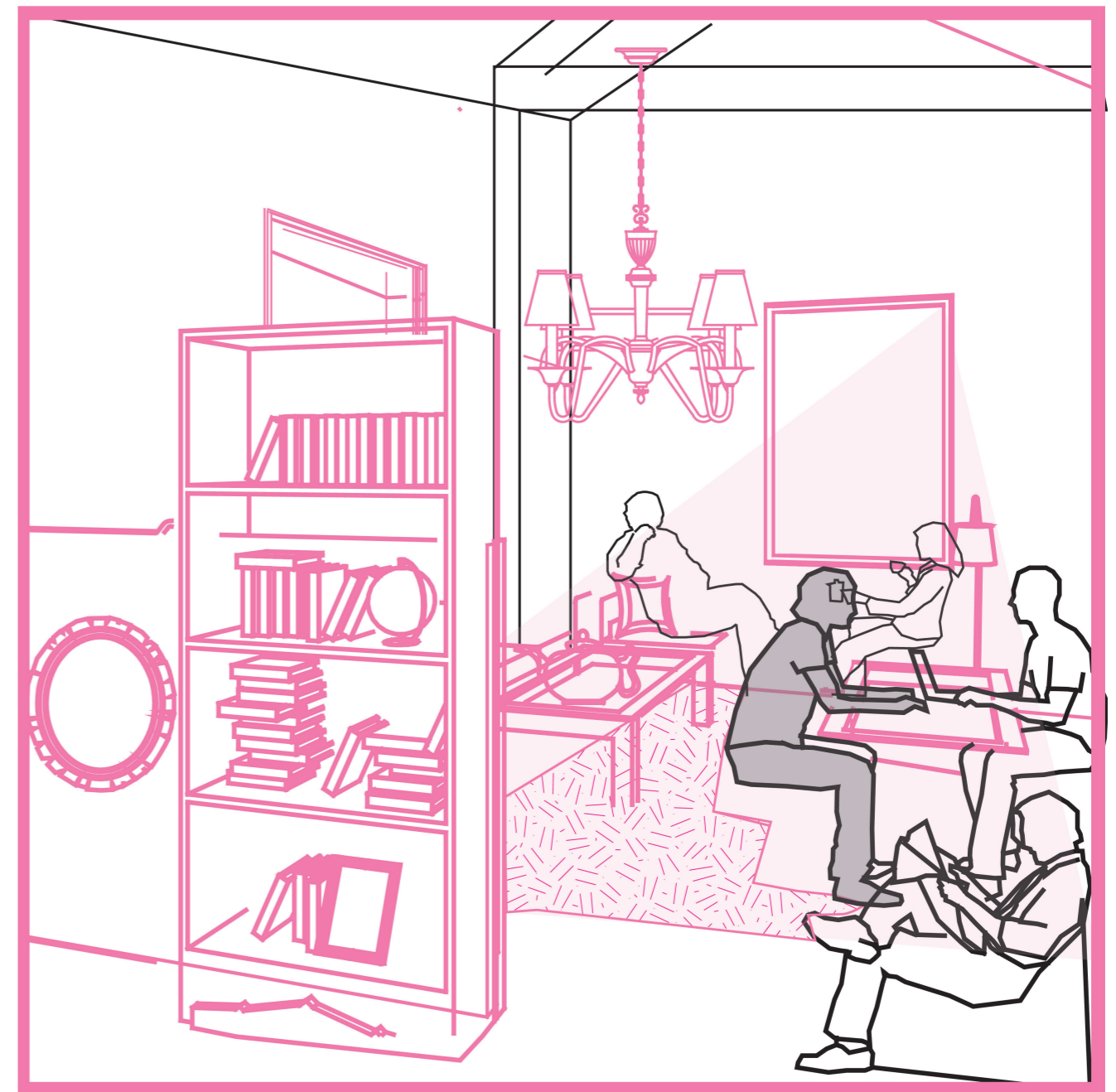


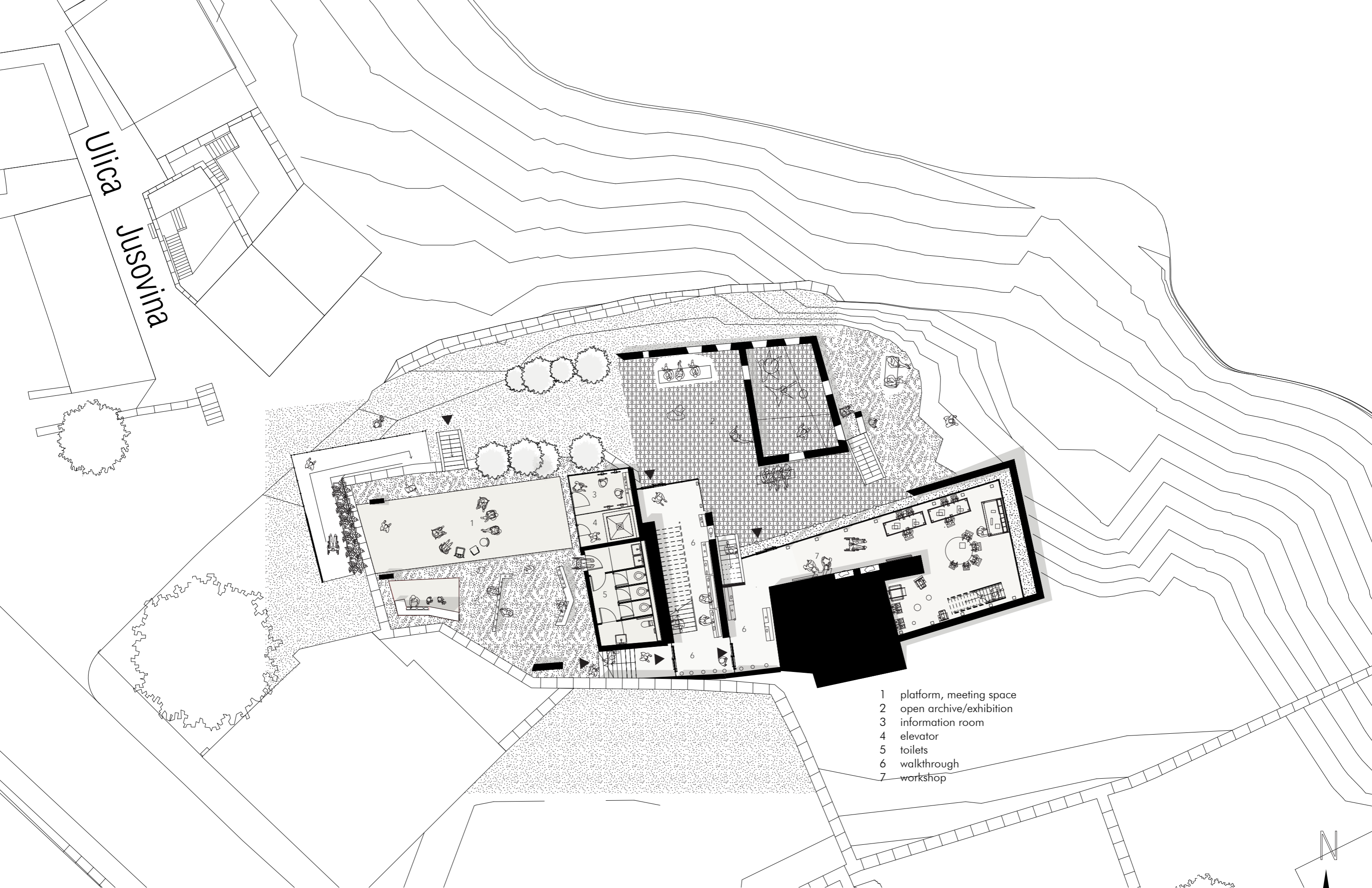
More passive: build up of community
slow build up of archive
Kitchen as example of tool used

CHAIRS



domestic object
function enabling: sitting with each other
personal or designed
inside or outside

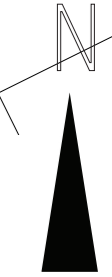
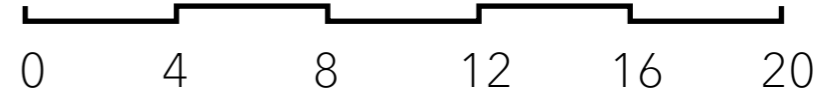


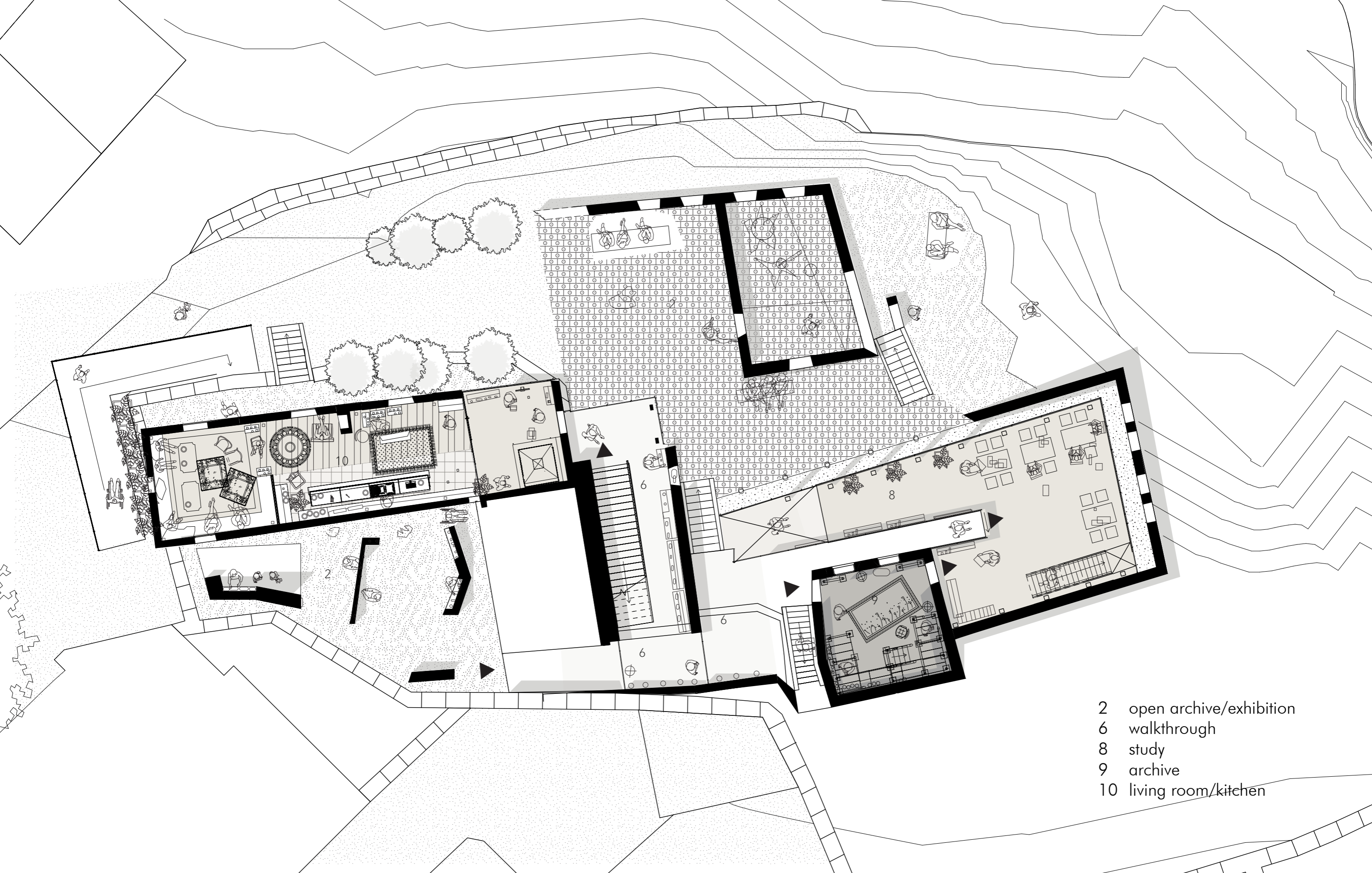


Ulica
Jnsovina

- 1 platform, meeting space
- 2 open archive/exhibition
- 3 information room
- 4 elevator
- 5 toilets
- 6 walkthrough
- 7 workshop

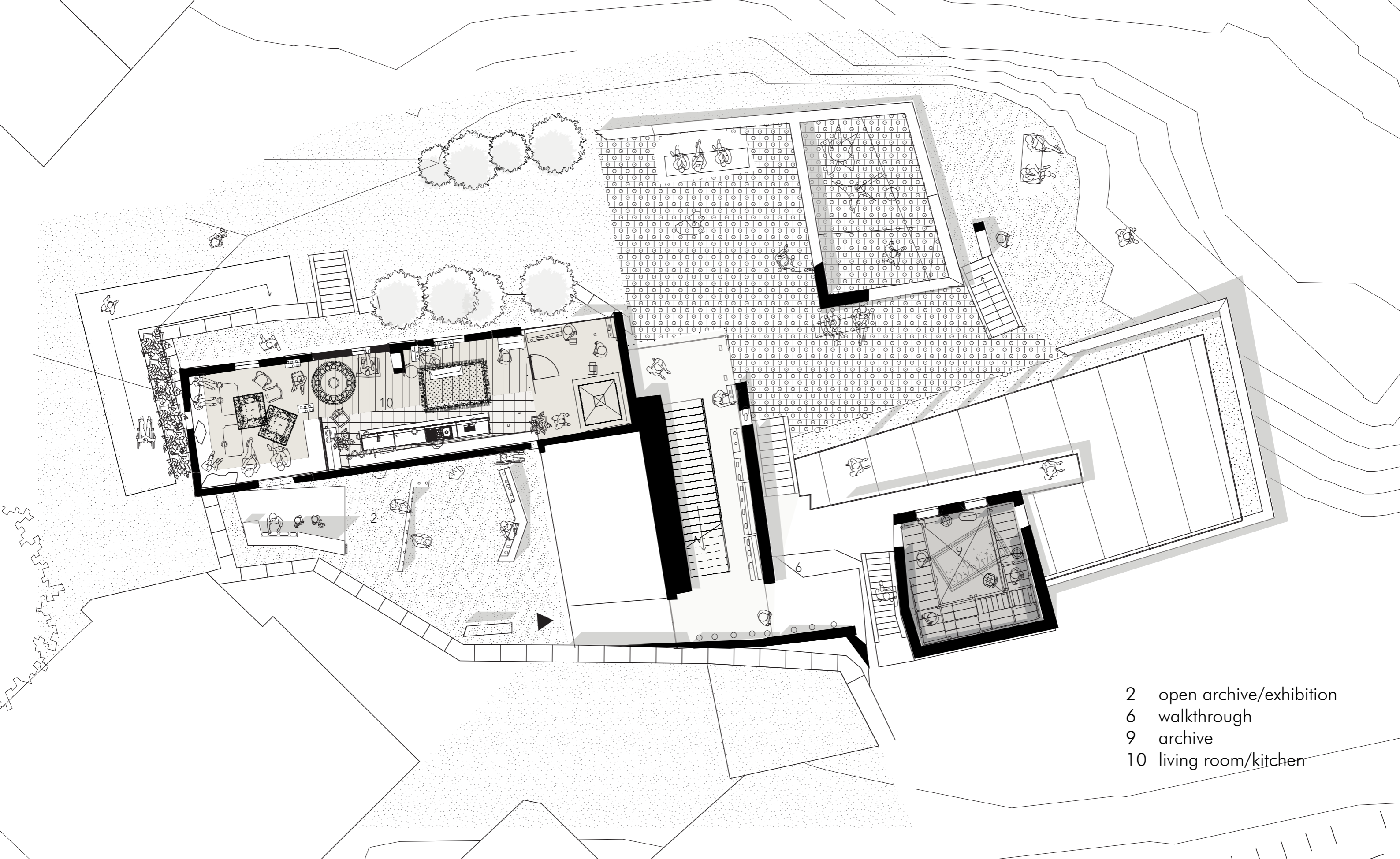
Programme: how is the intervention going to do it? Departing from the ground floor, to the core building





- 2 open archive/exhibition
- 6 walkthrough
- 8 study
- 9 archive
- 10 living room/kitchen

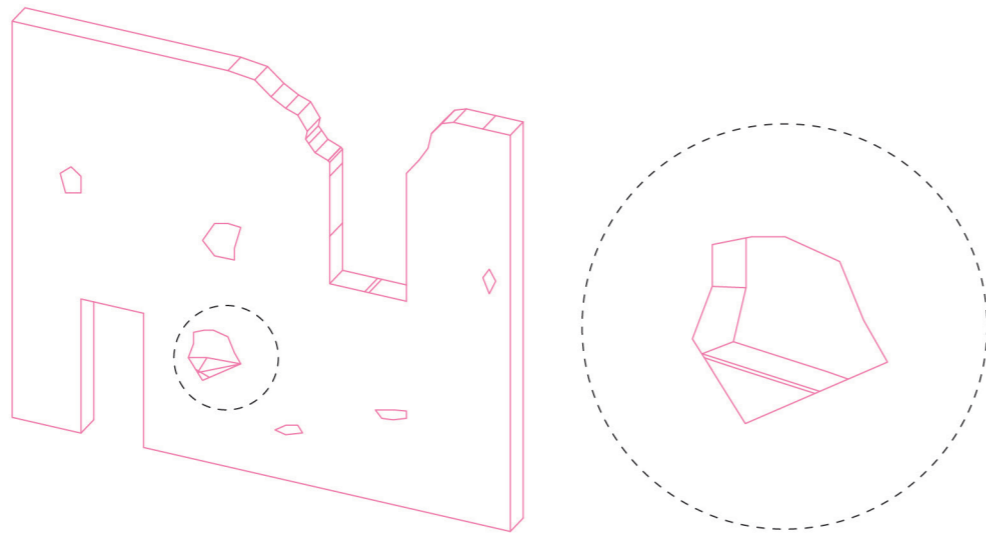
Programme: how is the intervention going to do it? Departing from the ground floor, to the core building



- 2 open archive/exhibition
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Programme: how is the intervention going to do it? Departing from the ground floor, to the core building

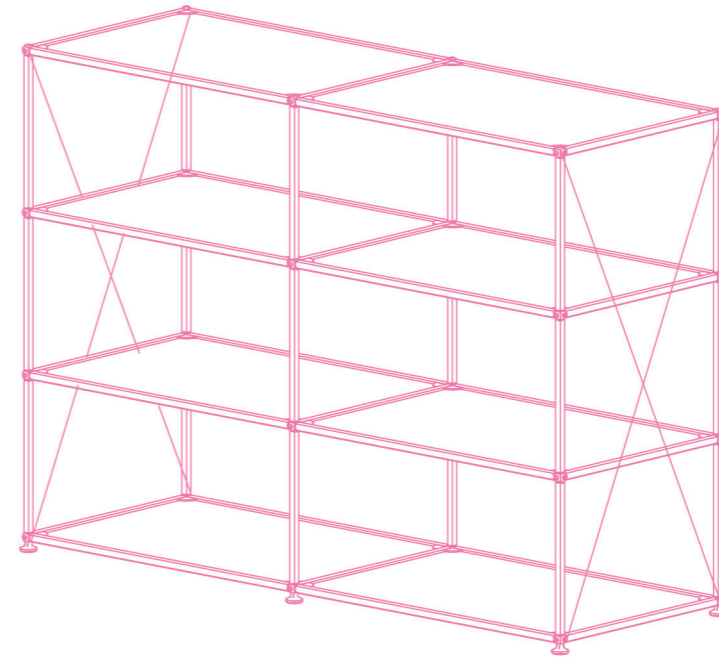
OLD WALLS



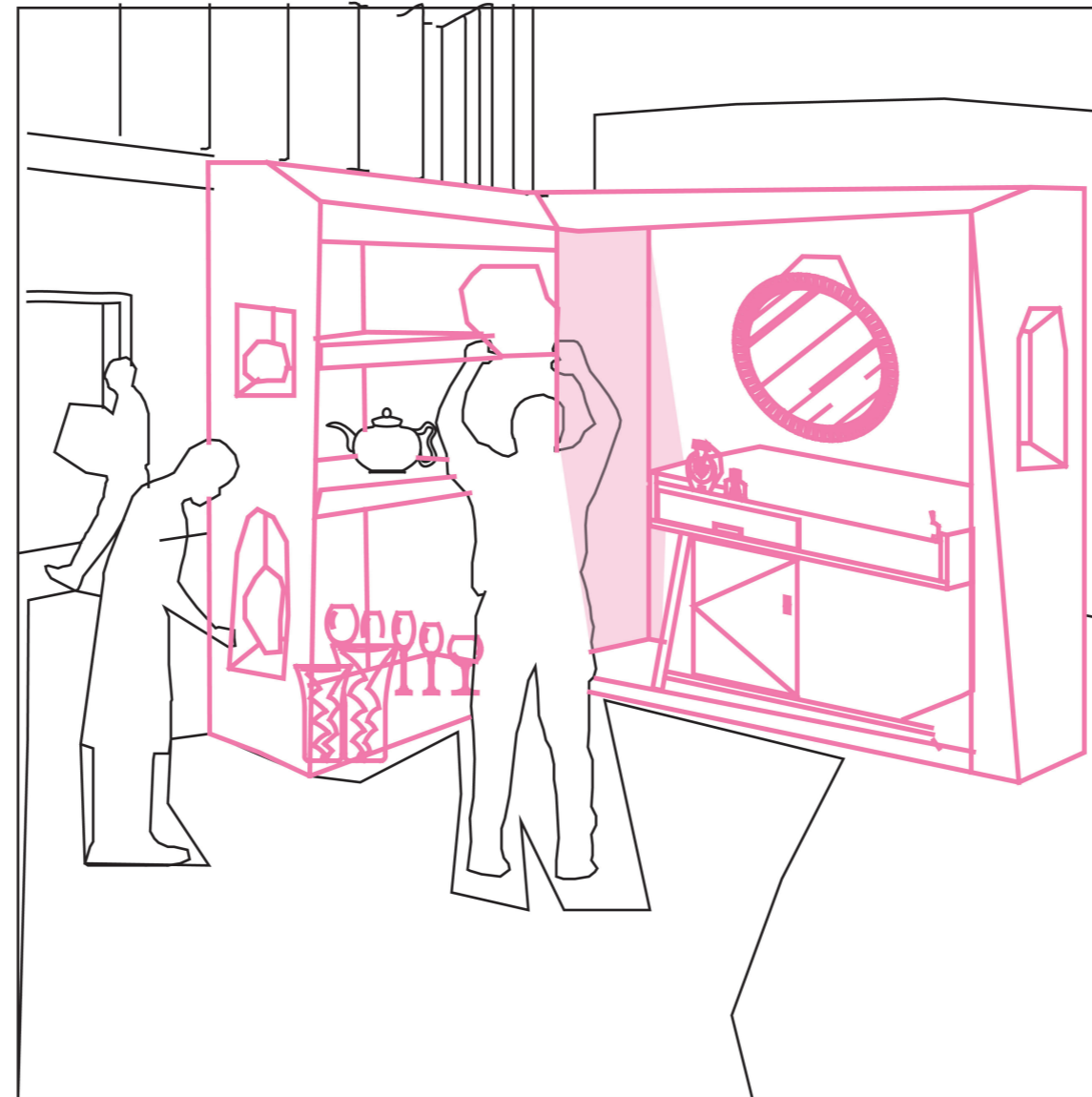
archive material / archived material
showcasing objects
transferring knowledge (e.g. graffiti)
designed insert

SHELVES

outside



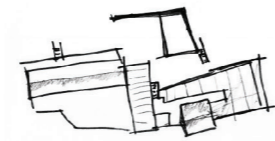
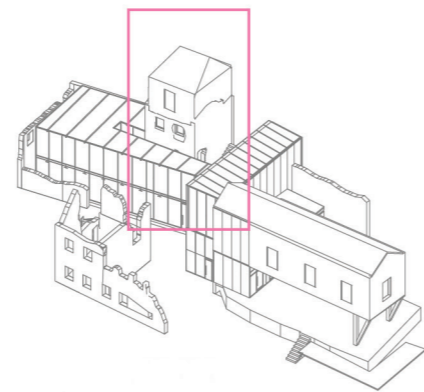
showcasing
enabling transfer of knowledge: taking/placing
designed: original context?
interior: fragility



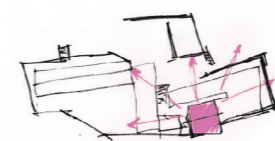
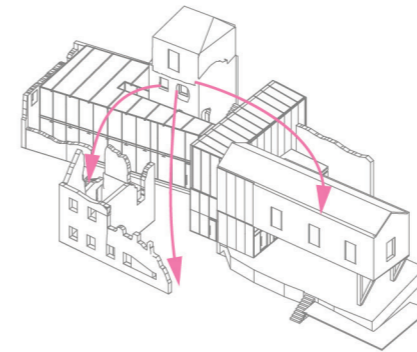
Tools in arrangement leads to meanings, acts, functions, politics



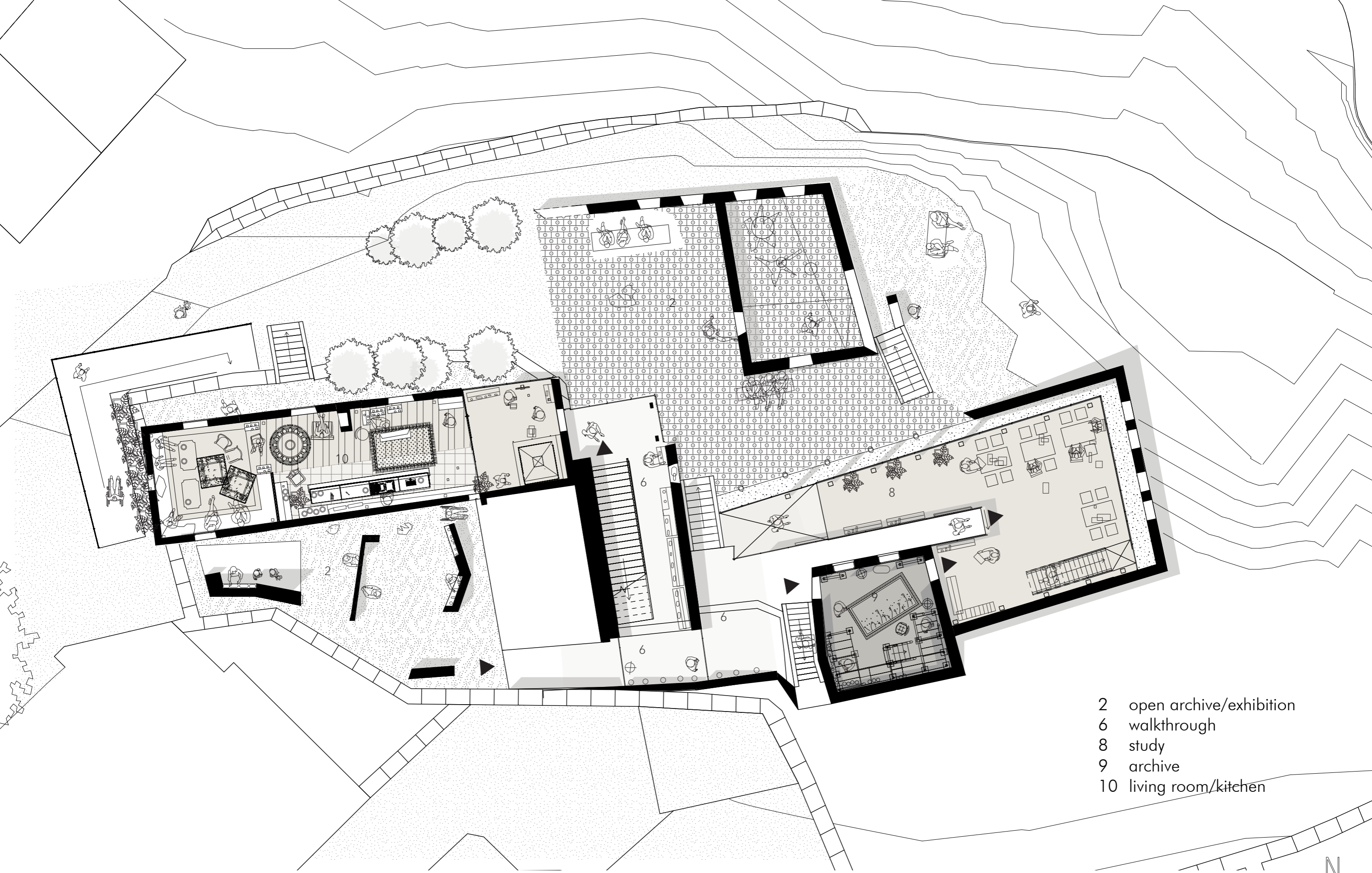
Core - Community programme dynamics ($T=1+x$)



Core archive is reasonably full



Feedback into active programme
Curation, selection?



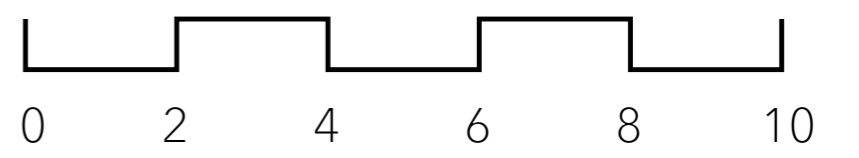
- 2 open archive/exhibition
- 6 walkthrough
- 8 study
- 9 archive
- 10 living room/kitchen

Core starting to work together with the other programmes

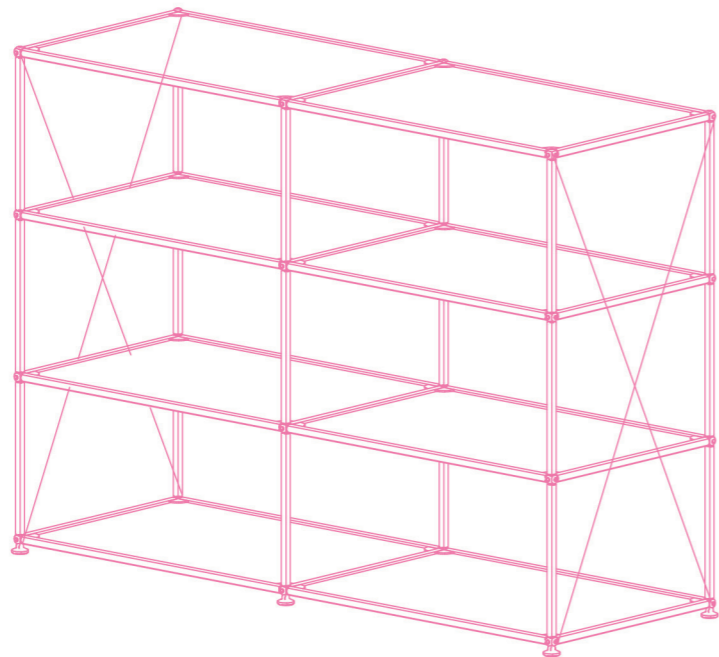




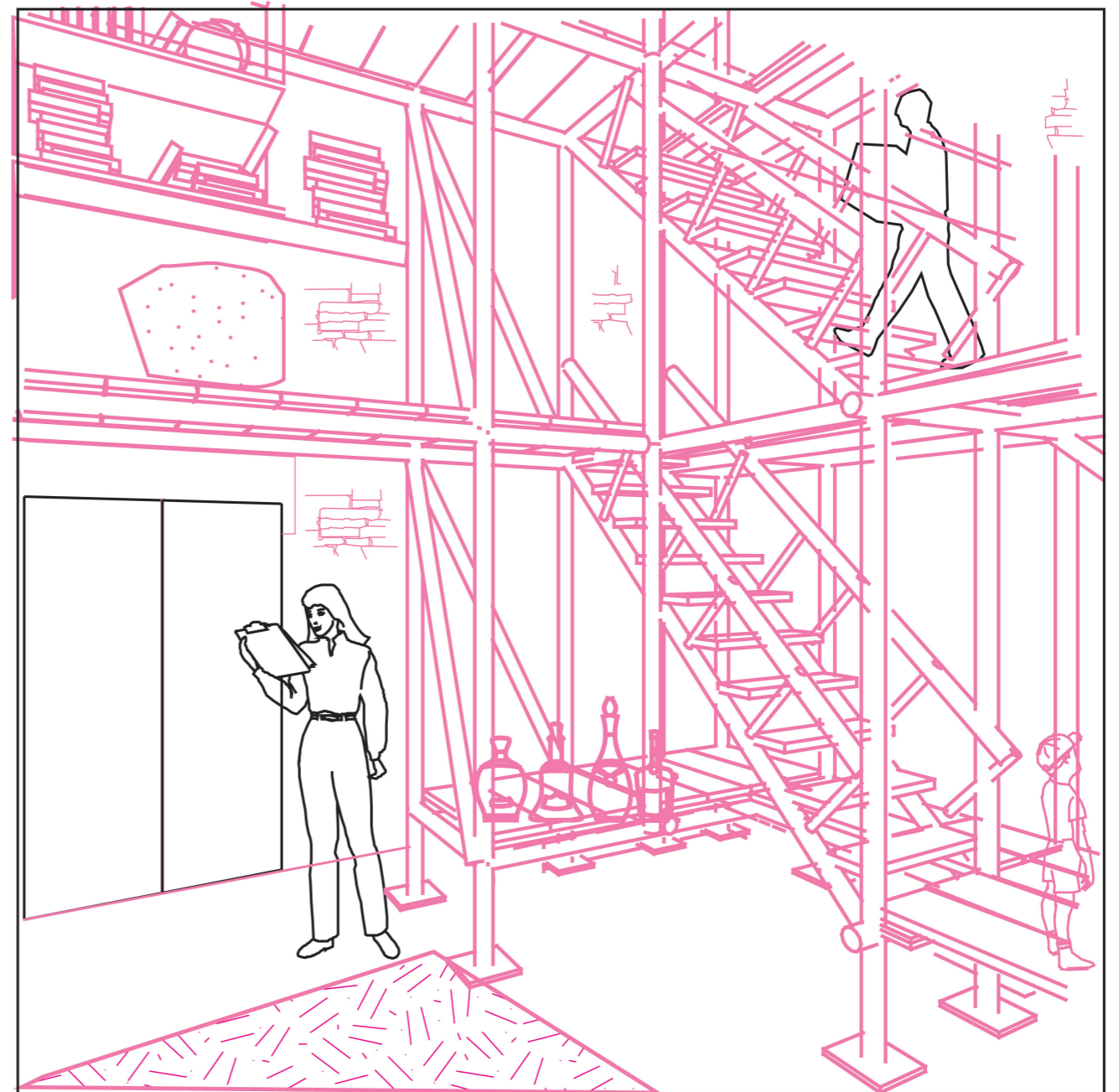
First floor, archive, domestic programme versus open activation



SHELVES



showcasing
enabling transfer of knowledge: taking/placing
designed: original context?
interior: fragility



discussion

'in which way can we use transitioning as a concept to disrupt territories of trauma, them being material assemblages, and thereby question fixed narratives?'

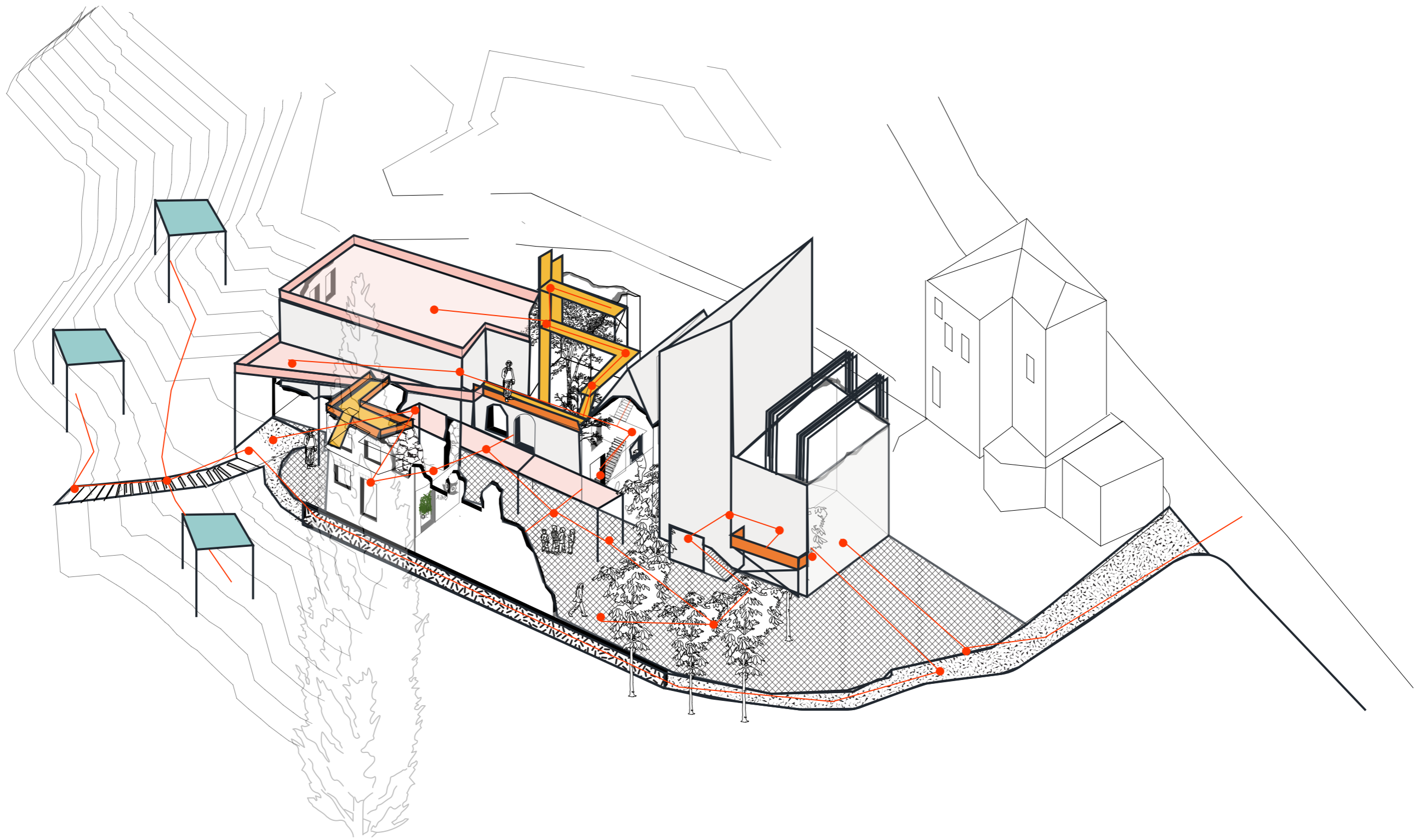
What is the agency of the architect, user, object, body as archivist and political actor?

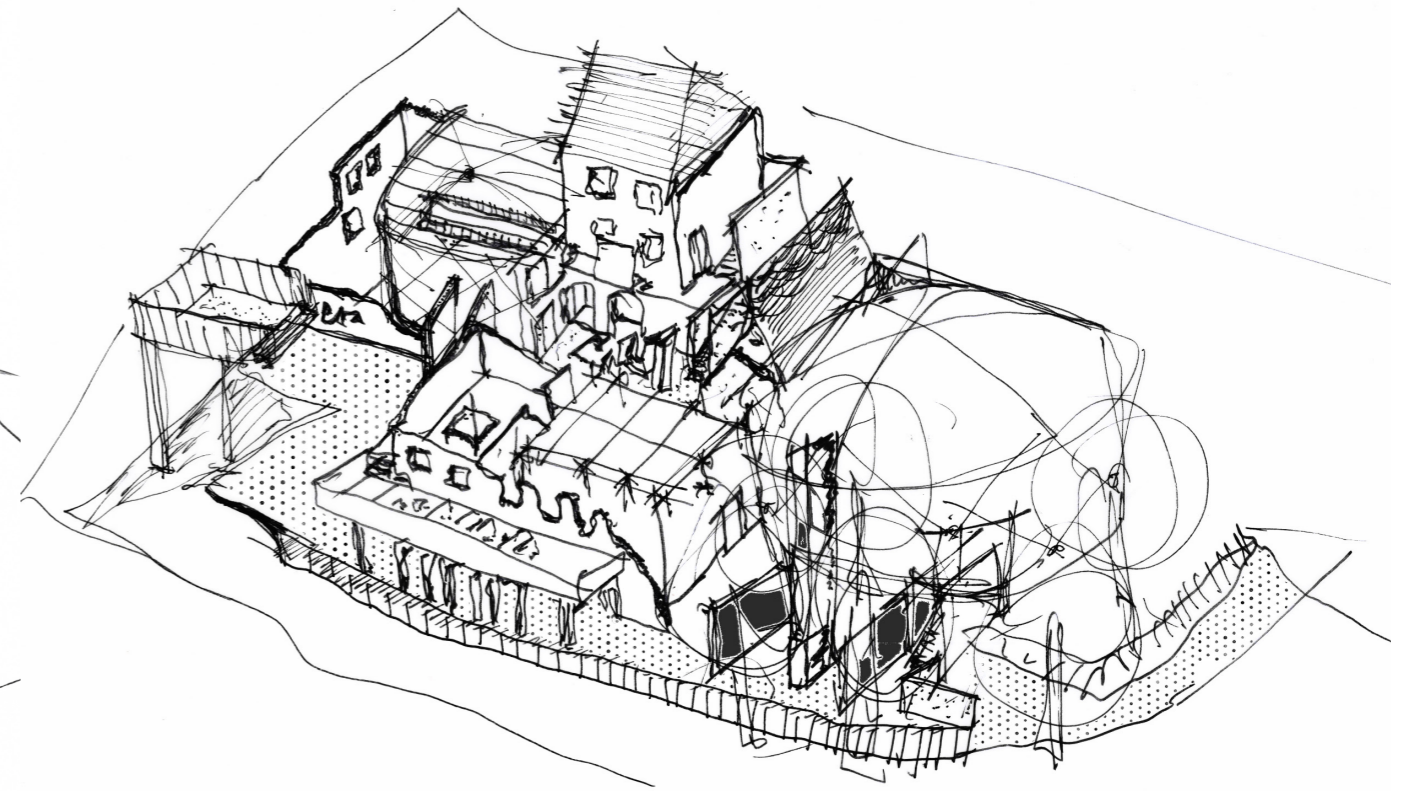
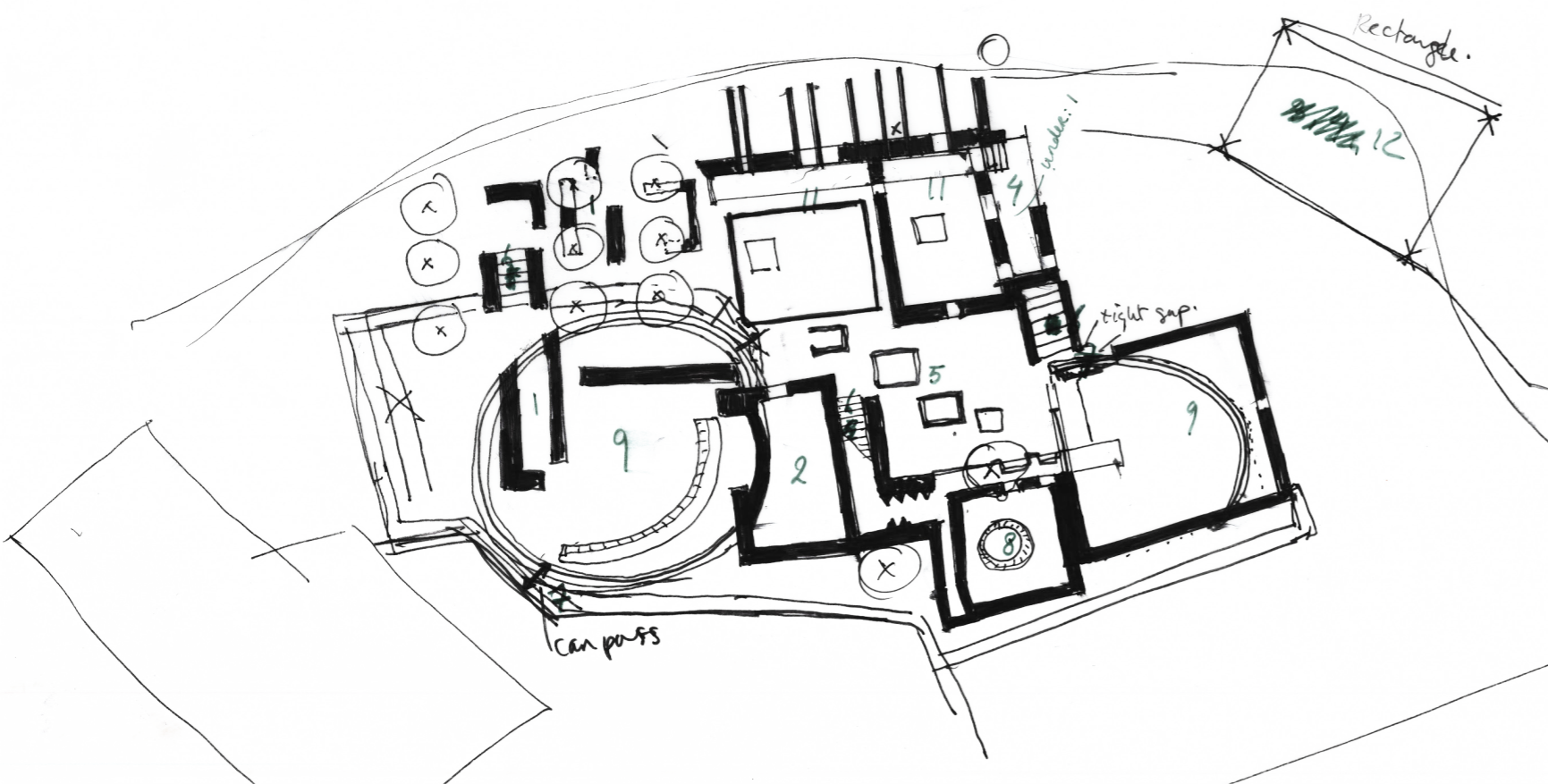
Every object has its context, but what if this context is unstable?

What value is being created for now and in the future?



hyper-public versus domestic intimacy



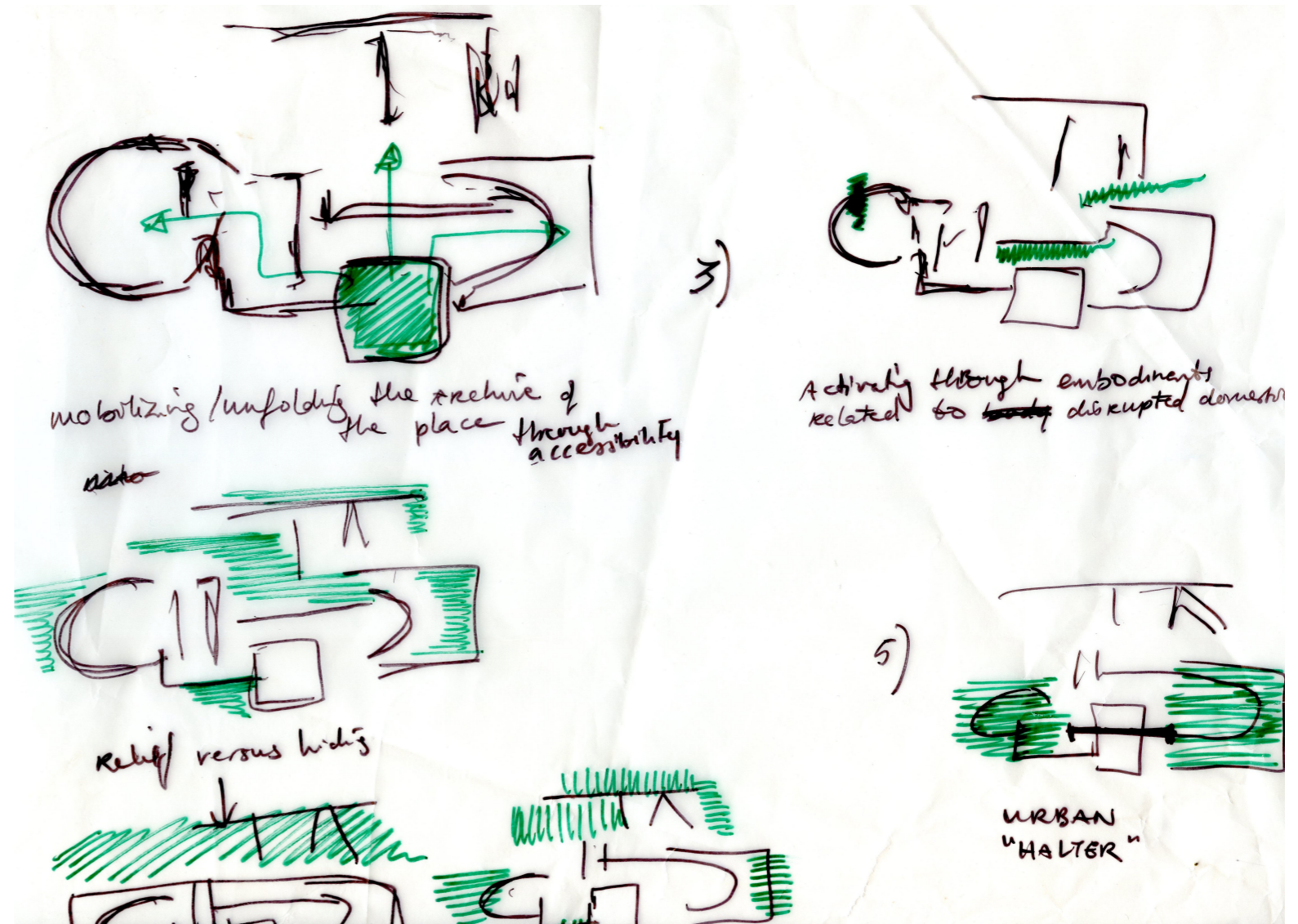
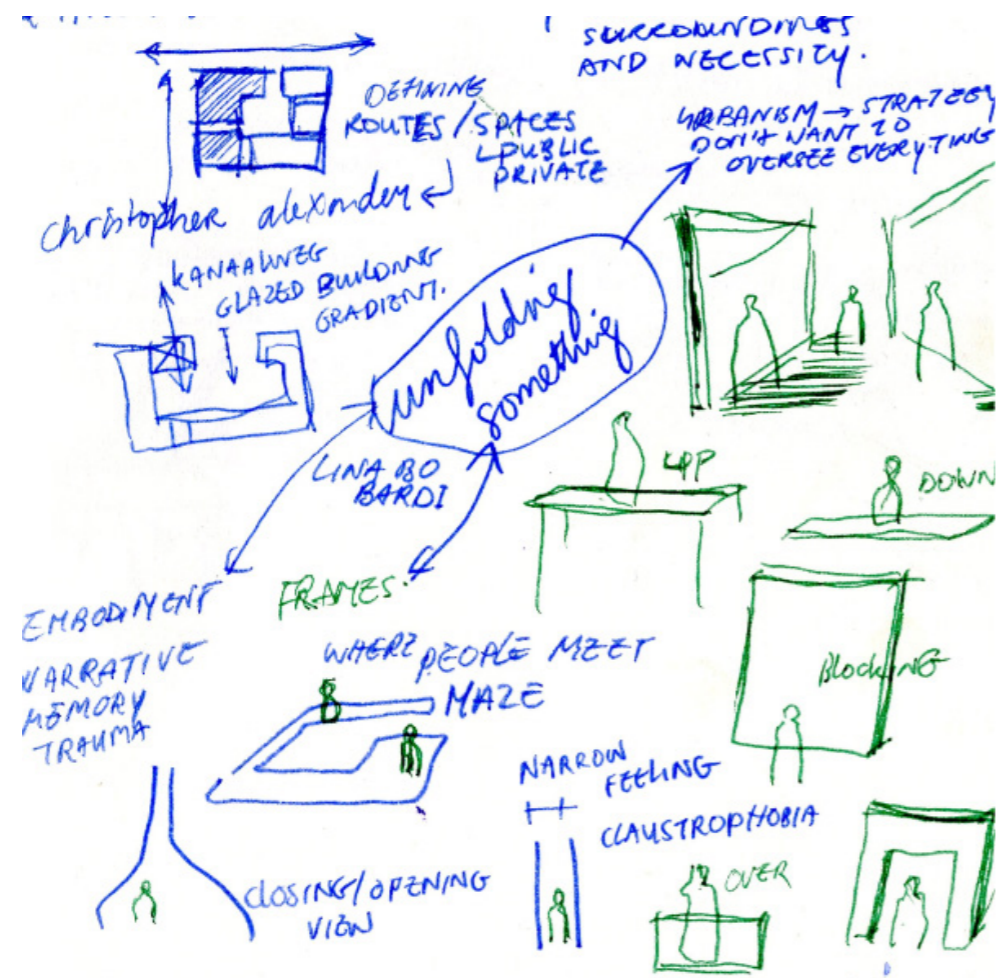


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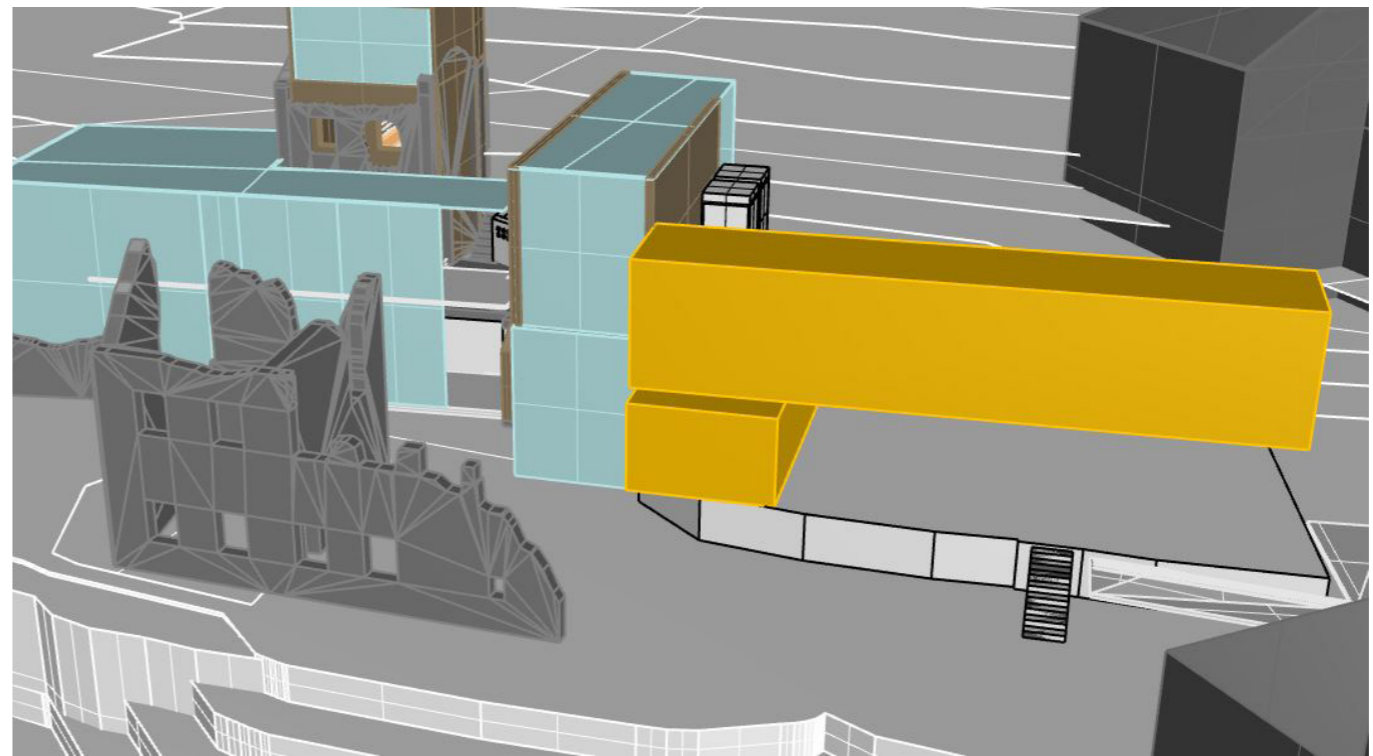
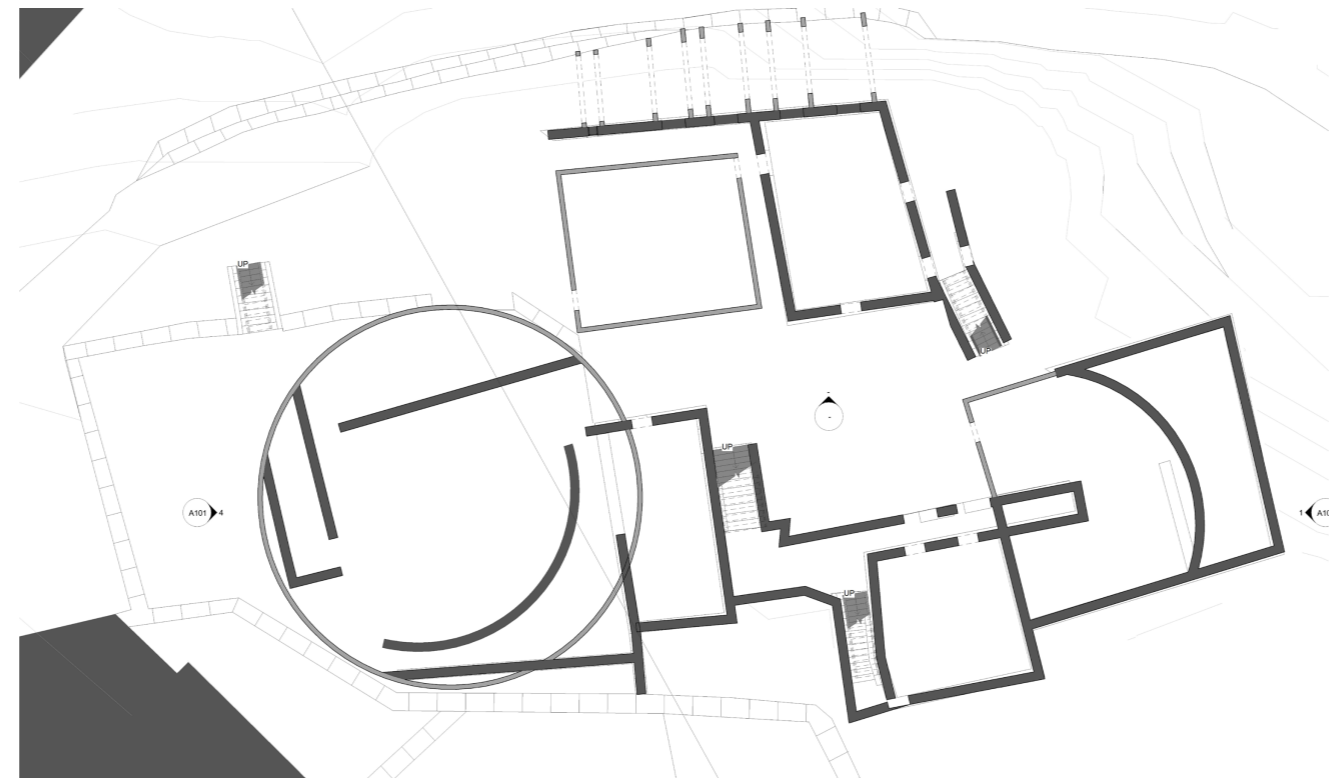
How have the building shapes influenced the spaces made?



Going from literal embodiments to more metalevel concepts



spatial relationships, thinking about relationships between aim, agency, and design



spaces, more subtle affective relationships

