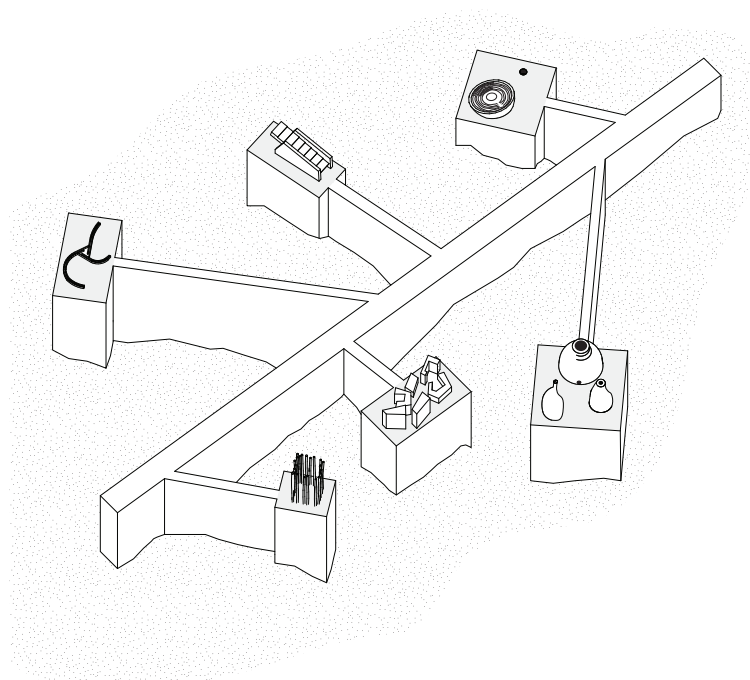


THE HISTORICAL LANDSCAPES OF SARAJEVO

Logbook



DELLA VENTURA VERONICA
ROMEU FERNANDA
2018 - 2019

INDEX

| | |
|-------------------|----|
| ESSAY | 2 |
| RESEARCH | 8 |
| SITE PLAN | |
| FERNANDA | 34 |
| - THE STRUCTURE | 46 |
| - THE ALTERNATIVE | 67 |
| - UNITY | |
| VERONICA | 34 |
| - A / MAZE | 46 |
| - THE CHALLENGE | 67 |
| - THE VOID | |

ABSTRACT

Sarajevo is a stratified contest of urban, historical and cultural diversity. The goal of our project is to unfold history, make it visible through the power of architecture. The historical landscapes of Sarajevo is a manifesto of the city, tribute to its variegated history an invitation to travel through time.

The project takes place on Mount Trebevic, where the abandoned bobsled track built in 1984 runs over the forest in a rugged way, with variety of curves and heights. It is exactly in the diversity of encounters between the forest and the bobsled track that we found the ideal locations for six interventions, each referring to a historical period.

History is diverse, but each period had certain values that we believe are important to reminisce nowadays. Those significant historical particles have been reinterpreted, adapted to a location based program and translated into space, mostly humble and intimate.

The ambition is to design an experience that resonates emotionally with visitors, but still open to interpretations.

ESSAY

ABOUT A CITY //

Sarajevo, ex-Yugoslavian city and capital of the State and Federation of Bosnia and Herzegovina, stretches along the Miljacka River in the heart of the Southeastern Europe and the Balkans. Sarajevo represents the paradigm of a fragmented city made of overlapped layers of history, where the possibility of reconstruction of a 'collective memory' - and its inclusion in urban space - is an important and controversial issue. The several transitions experienced by the city, together with its recent transformations, make it an outstanding example in the relationship between regeneration and remembrance. The city has existed for centuries, longer than generations, longer than languages, and many powers and religions have found refuge here.

Throughout time, memories and events, the city has been built layer upon layer, writing and re-writing the urban pattern. Most citizens are probably faintly aware of the past of the city, but history is slippery: not all historical layers are visible and some are only subtly present. Once known as 'The Jerusalem of Europe', because of the co-existence of various ethnic and religious groups, Sarajevo today bears the physical and psychological scars of the 1992–95 siege. It portrays an important case of a city in transition with its post 1995 reconstruction and renewal process.

THE PROJECT //

This project reads the city as a palimpsest. On one hand, a palimpsest is a manuscript on which later writings have been superimposed on partly erased earlier writings. On the other hand, it is also something reused or altered but still bearing visible traces of its earlier forms, something having diverse layers beneath the surface.

In this sense Sarajevo is a stratified contest of urban, historical and cultural diversity. As a consequence, the goal of our project is to unfold history, make it visible and explicit through the power of architecture. The historical landscapes of Sarajevo is a manifesto of the city, tribute to its variegated history an invitation to travel through time.

THE LOCATION //

The chosen site to realize the project is the ruin of the Bobsled track used during the Winter Olympic Games in 1984, symbol of what the city used to be and its atmosphere.

The Winter Olympic Games were a real triumph for Yugoslavia as it has been the first event held in a socialist country. During the Olympic Games significant architecture has been built: on one hand it affected the urbanity of the city, on the other hand valorized the mountains surrounding Sarajevo, especially mount Trebevic.

There is where the bobsleigh track stands, in an extremely green and rich landscape. In 1959 a cable car connecting the center of the city with the mountain was opened, but completely destroyed during the war. In 2018 a new cable car was built. This casted new light on the track, that became favourite destination of photographers and tourists. The object has become an informal symbol of a post-apocalyptic state and - by contrast - a popular location for hikes and picnics.

The robust and unique concrete structure forms a path, following the slope of the Trebevic mountain and it is now completely abandoned. Locating the project in this site, we want to make a move towards the revitalization of physical cultural existent heritage. Essential to our project is thus to interrogate what is that the object stands for or offers to those who encounter it and enthuse about it.

DESIGN STRATEGY //

The bobsled track is the physical backbone of the project, a central spine that visitors can walk. Along this route, six spatial interventions find place and each of them refers to a specific historical period. History is diverse, but each period had certain ideals, values that we believe are important to reminisce nowadays. Those significant historical particles have been reinterpreted, adapted to a location based program and translated into space, mostly humble and intimate.

The goal of the design strategy is to make people experience history in a positive, personal way so that everyone can create its own. Furthermore, the ambition is to design an experience that would emotionally resonate with visitors, but still open to interpretations. Hints and fragments of text are scattered in the interventions, to both give a subtle framework to the visitor and be trigger for thoughts.

The designs have been made intuitively, and emerge from what the landscape condition has to offer in a specific area. More specifically, the bobsled track runs over the forest in a brutal way, with a great variety in its curves and heights and it is exactly in the variety of the encounters between forest and the bobsled track that we found the ideal locations for each intervention.

The materiality of the interventions are deeply connected with the message each period has to pass on. It is about the textures and how people feel when they touch the walls. The contrast between roughness and smooth surfaces, the encounters of the buildings with nature or the almost invisible continuation of it.

Additionally, this project is about change of perspective, revealing what lies beneath the mountain but also the feeling you have when you find yourself suddenly seeing everything from the top.

INTERVENTIONS - FERNANDA ROMEU //

THE FACILITIES//

*We are human beings, with human necessities.
This is one of the most intimal moments with ourselves and an
opportunity to reflect and reconnect with nature.*

The Austro Hungarian period in Sarajevo was mainly about giving infrastructure to the city. All the buildings were extremely functional and with rigid grids.

Design strategy: *Use the functionalism of the Austro Hungarian period and apply it in the design. In the form of necessary infrastructure to the park.*

Program: *Toilet Facilities positioned in strategic places along the bobsled track.*

Concept: *Design small structures in the middle of the forest that will be used as toilet. The idea is to keep the total contact with nature and therefore the walls are made of tree trunks, positioned in layers in order to achieve privacy. It was chosen to use composting system to give the fertilizers back to the forest.*

THE ALTERNATIVE //

*The outside world is brutal, but people have
to continue living their lives.
The poetry, the music and the art will never die.
They just have to find new places to exist.
Hidden places, where evilness doesn't access.
I see an alternative, but can I actually go there?
Is it safe to enter? Oh wait, I can hear something.*

Despite the Civil War in Sarajevo people had to continue with their lives.

The alternative was to hide from the danger in the streets, to find safe places far away from chaos. The underground of abandoned or destroyed buildings were used as cultural centers, with music halls, beauty contests and movie hubs.

Design strategy: *Use the curiosity about hidden places to design. The desire of finding an alternative path, something that is not part of the main route but makes you explore in order to find what you are looking for. Create hints and trigger elements to invite you to explore.*

Program: *Small buildings to play music.*

Concept: *Design small buildings scattered in the forest, from the bobsled sometimes you can have glimpses of the building and wonder what are they about. The shape of the buildings is designed to perform as acoustic shells and direct the sound played inside to the window, so people can hear the music from the bobsled.*

UNITY //

*You have different paths to take.
Or at least you think you do.
Is it really up to you? Maybe it doesn't matter
as far as you enjoy the ride(s).
Each of them has its own characteristics and
provides different experiences.
They start separately but before you notice,
your path is just
an essential piece of a bigger movement,
made to bring people together.
To think collectively and to join different backgrounds.*

During the Yugoslavia period people from different backgrounds came together. Even if it was under a dictatorship regime they were used to coexist inside the same country, sharing different cultures in a time of peace.

Design Strategy: *Provide a common area where people would gather. The space is central and there is several ways to get there but in the end of all the paths lead the user to the same place.*

Program: *Meeting point*

Concept: *Design several forks in the existing bobsled. Each path would start in a different point but in the end, all of them would end in this central common area where people could gather. Fire always bring people together so the very central part of this space is a fire pit where people can light the fire themselves and share the different experiences they had coming from different paths. In order to make this happen each path has different characteristics. The central space would be formed by the paths.*

INTERVENTIONS - VERONICA DELLA VENTURA //

A MAZE //

*A-MAZE to get lost... lost in the forest,
rich nest of branching paths that buzzes with micro-cultures,
undergrowth, smells and irregular architectonic elements.
A-MAZE to wander... wander around,
let curiosity lead you way and forget about your destination.
A-MAZE to change... change perspective
on your dimensions and let space surprise you:
the unexpected is always behind the corner.*

During the Ottoman period the center of Sarajevo flourished.

Back then, Baščaršija - old bazaar and the historical and cultural center of the city - was a rich nest of branching paths that buzzed with micro-cultures, smells and irregular architectonic elements that stimulated the curiosity of the visitors.

Design strategy: *Operate within the landscape to encourage the visitor to wander around, to be lead by curiosity and forget the destination. Create a space able to change the user's perspective on his dimensions and on life in the forest.*

Program: *Walking area, maze.*

Concept: *Designing a maze engraved in the landscape where the user's perspective is twisted and redirected on the undergrowth of the forest. In fact, by excavating the soil the user can walk with the eyes on ground level. When entering is difficult to have an understanding of the space. This encourage the user to wander around. Only when reaching the highest point the user can have a complete overview of the space and find his way back to main path.*

THE CHALLENGE //

*Challenge is not only about sport.
Life is a constant reiteration of confrontations.
No matter how many challenges you have undertook,
the next one might seem more demanding
and quite scaring at first.
But even though the goal might seem far away
and impossible to be reached,
step by step and with determination
anything can be achieved.*

During the Olympics the government used the event to showcase its power and a feeling of enthusiasm and pride of all people in the federation. But the Olympics Games - as well as sport competitions in general - are a moment of extreme challenge followed by a priceless rewarding moment. What's more, during the Olympic the individual effort of athletes is part of a bigger, national picture.

Design Strategy: *Implement the experience of challenge + following rewarding moment in the design. Provide a different view on the location.*

Program: *View point*

Concept: *Operate in the context of an existing ruin along the bobsled track, designing a small addition to it. The addition consist in a stair climbing over the ruin, and brings the visitor to a higher, observatory point. The stair embeds the idea of challenge: risers and treads are progressively higher and longer creating a climax before the rewarding panorama.*

THE VOID //

*What is left when the war is over?
It's tangible, I can see it.
I can see voids.. voids hitting the city in all its layers.
Absences are not just what there is not,
but rather a synchrony of what was there
and now is not any longer and what is yet to become.
Voids are not only disappearance,
subtraction but also as strive to fill the gap
with something different, an opportunity,
a platform for creativity to be expressed.*

After the civil war Sarajevo was sprinkled with urban voids. The absence is tangible, nothing was like it was anymore.

Design strategy: *The design strategy brings further the characteristic of the post war period and is based on the exploration of the idea of void and its meanings, in the context of the forest.*

Program: *Open theatre*

Concept: *Designing the void as a sequence of spaces that interpret the absence in different ways. The users undertakes an experience that culminates in an open space that serves as a theatre for expression. In fact, Voids are not only disappearance, subtraction but also as strive to fill the gap with something different, an opportunity, a platform for creativity to be expressed.*

The design is defined by subtraction, excavation in the landscape.

THE HISTORICAL LANDSCAPES OF SARAJEVO

The Facilities

We are human beings, with human necessities. This is an opportunity to fulfil them connected with nature. From the essential ones to our most intimate moments.

Unity

You have different paths to take. Or at least you think you do. Is it really up to you? Maybe it doesn't matter as far as you enjoy the ride(s). Each of them has its own characteristics and provides different experiences. They start separately but before you notice your path is just an essential piece of a bigger movement, made to bring people together. To Think collectively and to join different backgrounds.

The Void

What is left when the war is over? It's tangible, I can see it. I can see voids.. voids hitting the city in all its layers. Absences are not just what there is not, but rather a synchrony of what was there and now is not any longer and what is yet to become. Voids are not only disappearance, subtraction but also as strive to fill the gap with something different, an opportunity, a platform for creativity to be expressed.

The Alternative

• The outside world is brutal, but
• people have to continue living
• their lives. The poetry, the music
• and the art will never die. They
• just have to find new places to
• exist. Hidden places, where
• evilness doesn't have access. I see
• an alternative, but can I actually
• go there? Is it safe to enter? Oh
• wait, I can hear something...

A Maze

A-MAZE to get lost... lost in the forest, rich nest of branching paths that buzzes with micro-cultures, undergrowth, smells and irregular architectonic elements.

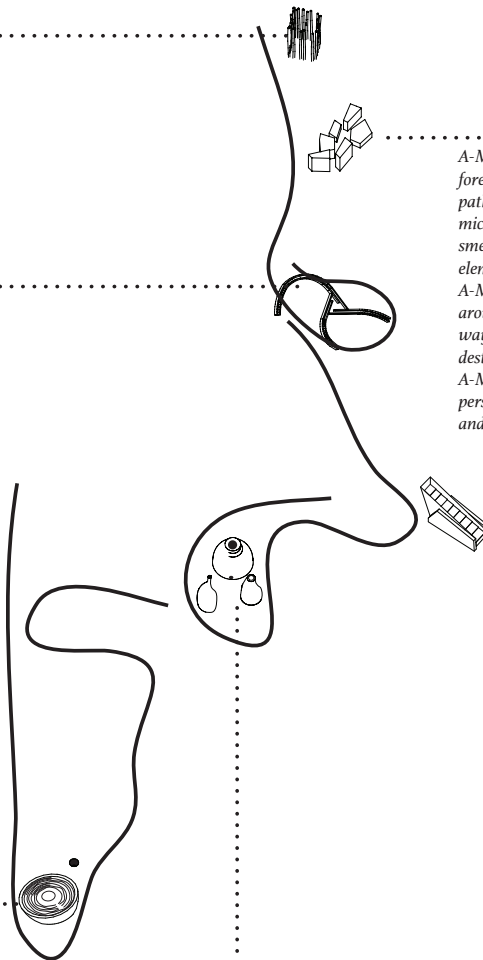
A-MAZE to wander... wander around, let curiosity lead you way and forget about your destination.

A-MAZE to change... change perspective on your dimensions and let space surprise you.

The Challenge

Challenge is not only about sport.

Life is a constant reiteration of confrontations. No matter how many challenges you have undertook, the next one might seem more demanding and quite scaring at first. But even though the goal might seem far away and impossible to be reached, step by step and with determination anything can be achieved.



RESEARCH



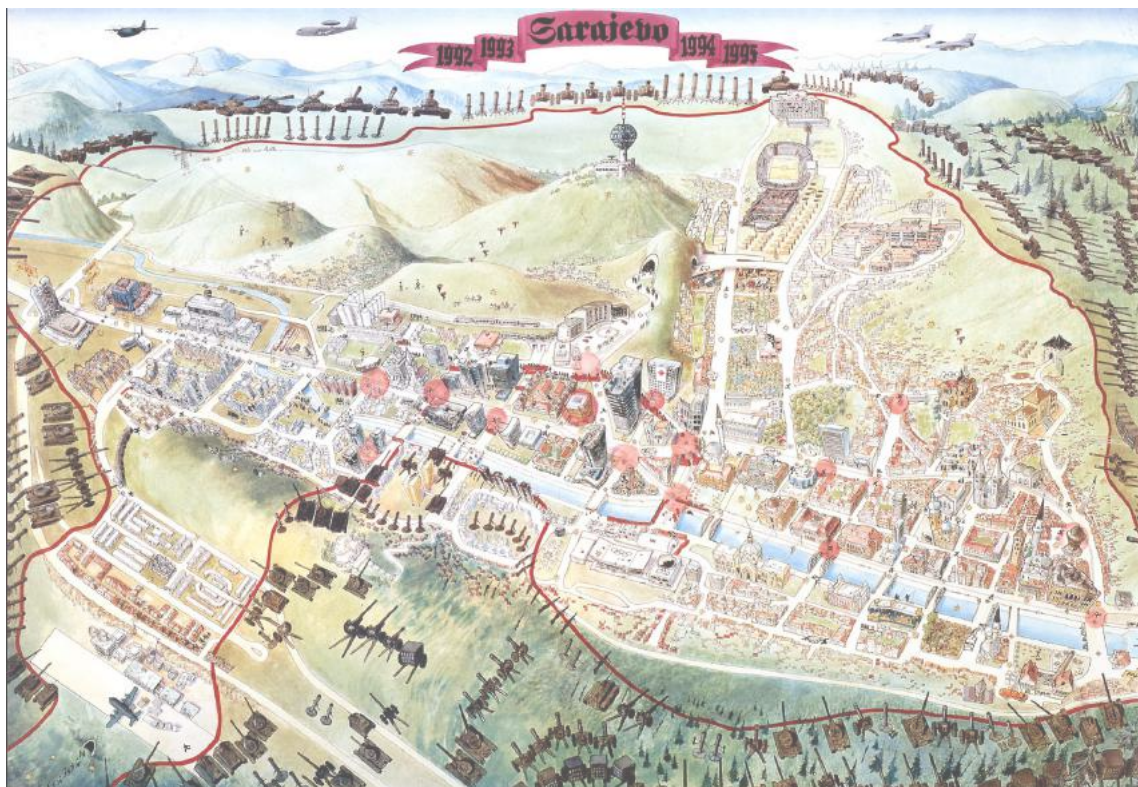
*Sarajevo is a well-known city for certain events of its history.
Surely for the Olympic games that took place in 1984.
During that time Bosnia was still part of Yugoslavia and was the first
socialist country to held the Olympic games.*



During the games different locations were used for different sports, as the hills surrounding the city. The picture above represents the bobsled track, located on mount Trebevic.

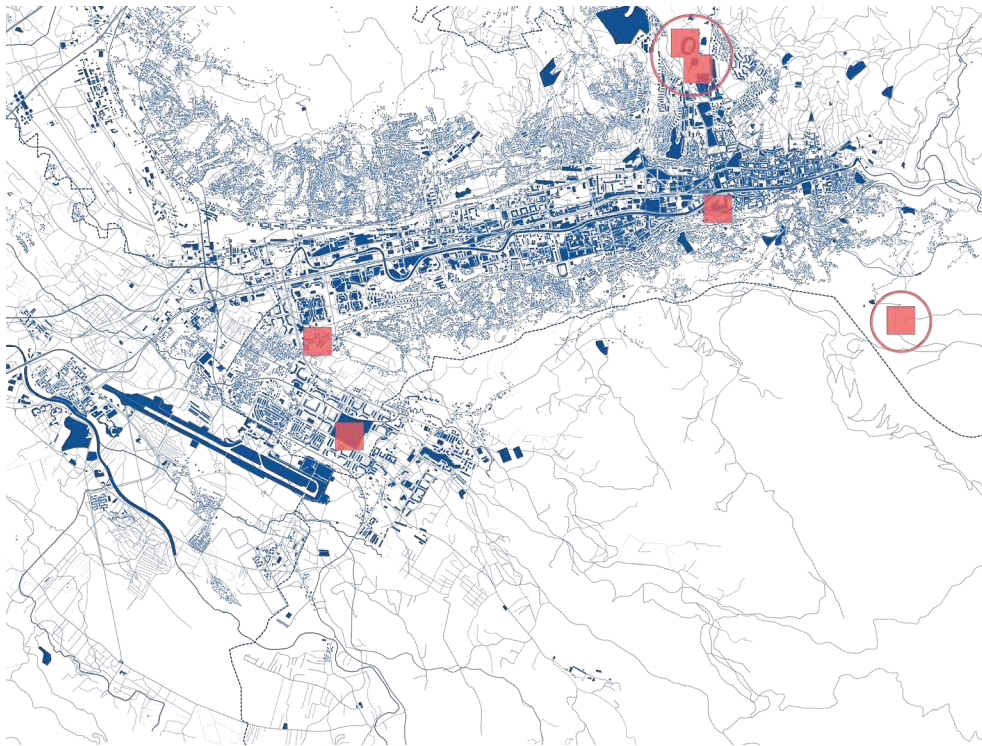


In 1992, few years after the successful Olympic games, Yugoslavia went through a Civil war that resulted in the total separation of the nation. The war also took over the city of Sarajevo.

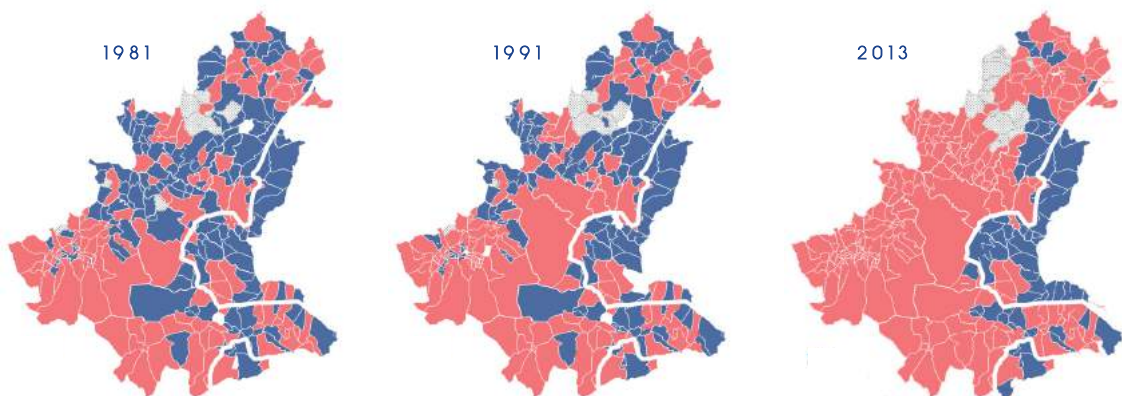
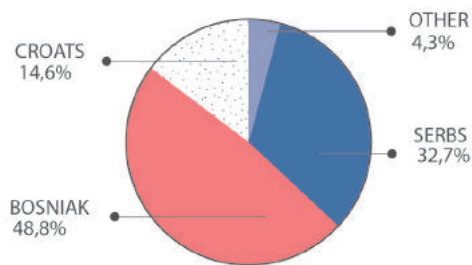


But just eight years later, the city was under siege during the Bosnian war and the guts and glory of the Olympic site and city were destroyed.

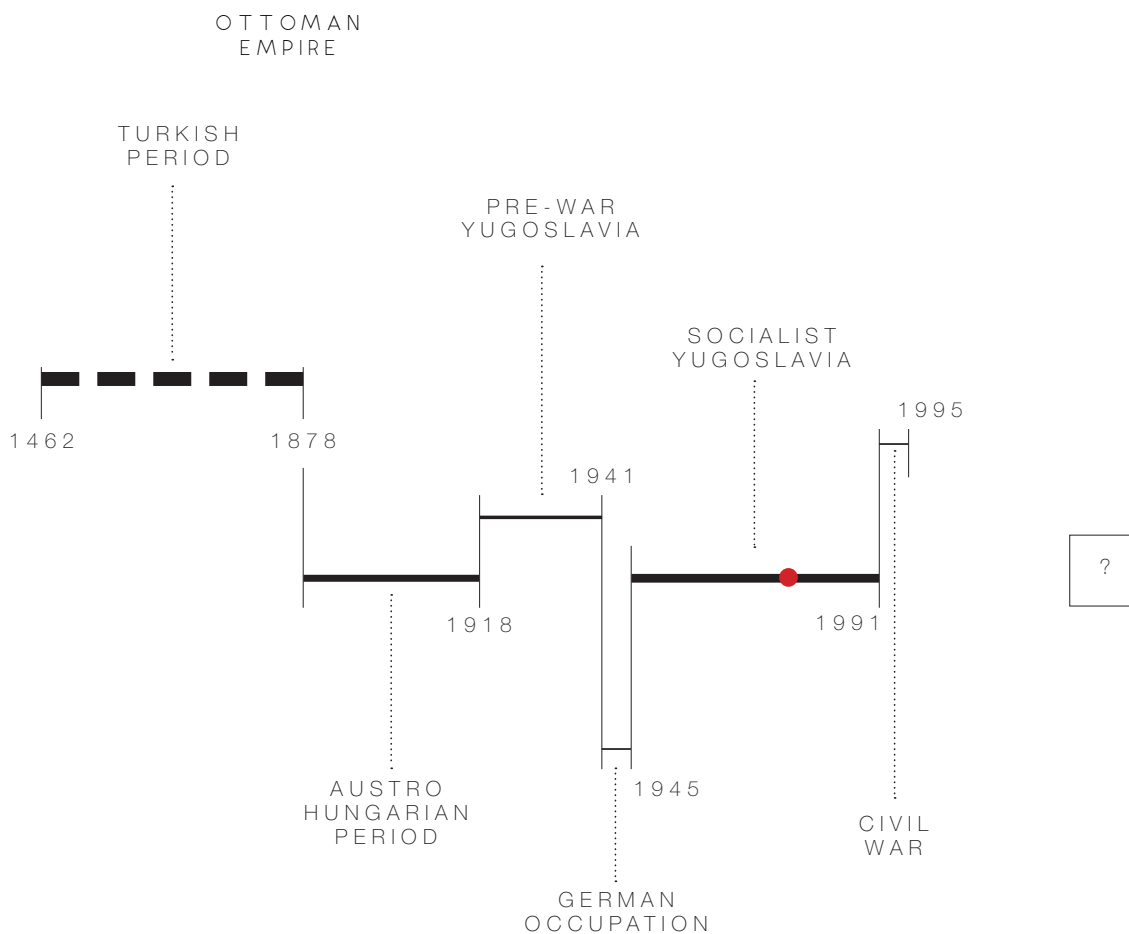
In fact, because of the peculiar topography, mount Trebevic served as strategic military point during the “The Siege of Sarajevo”. The event lasted for almost four years, changing the history and memories of the city forever.



Map of the city of Sarajevo showing the overlapping locations of the Olympic games (squares) and the military bases(circles).



Sarajevo is formed by three major ethnic groups: Bosniaks, Serbs and Croats that in the past were equally spread over the territory. In the maps above it is possible to see the results of the Civil war : ethnic and spatial segregation.

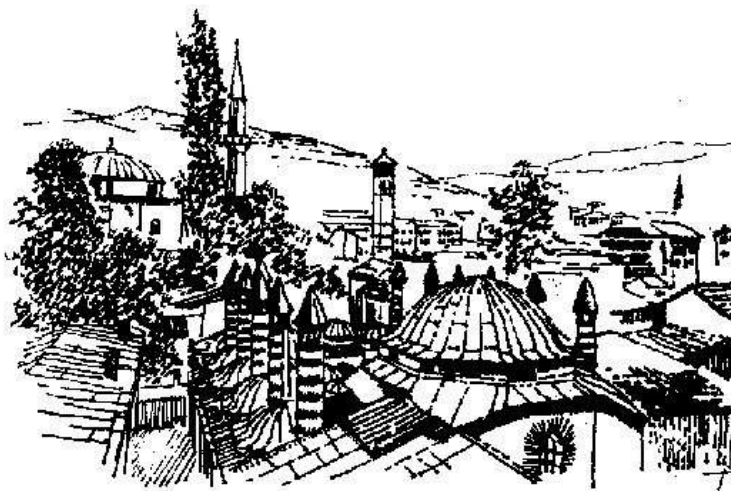


Although the most well-known historical events of the city are the Olympic Games and the Civil War, Sarajevo is one of the most historically diverse cities in Europe.

The city has existed for centuries, longer than generations, longer than languages, and many powers and religions have found refuge here.

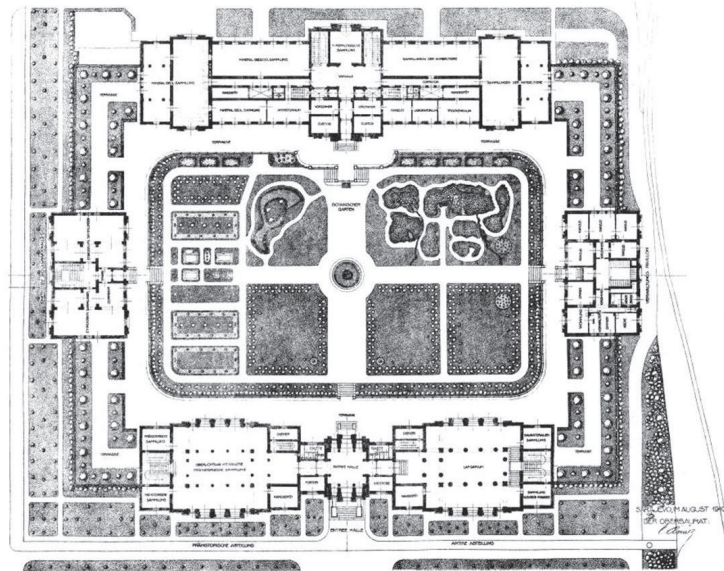
Throughout time, memories and events, the city has been built layer upon layer, writing and re-writing the urban pattern.

During this research six most relevant periods will be approached.



Ottoman Empire 1462 - 1878

During Ottoman rule, Sarajevo was heralded as the “European Jerusalem”, as its invaluable contributions to industry, trade and architecture attracted people from various ethnic and religious backgrounds. During this time, the historical center and its organic urban fabric started flourishing. The center was a very fragmented space, buzzing with cultures smells and people. Each corner was a surprise.



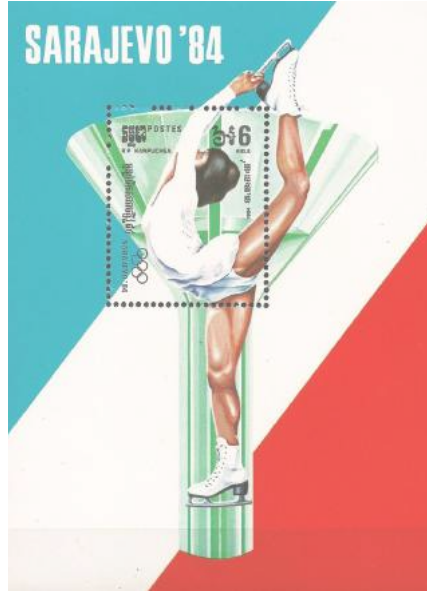
Austro Hungarian Period 1878 - 1918

This period is characterized by the modernization of the city, by the installation of its infrastructure as the electric trams and institutional buildings. The architecture is extremely functional with rigid grids.



Socialist Yugoslavia 1941 - 1992

After the end of world war II, Yugoslavia entered a socialist regime under the command of Josip Broz Tito. People of different backgrounds were brought together and although it was a dictatorship, the memories of this times are memories of peace and unity.



Olympic Games 1984

The Olympics marked the peak challenging moment, not only of Sarajevo, but of the whole Yugoslavian federation. The government used the Olympics to showcase its power and a feeling of enthusiasm and pride of all people in the federation.



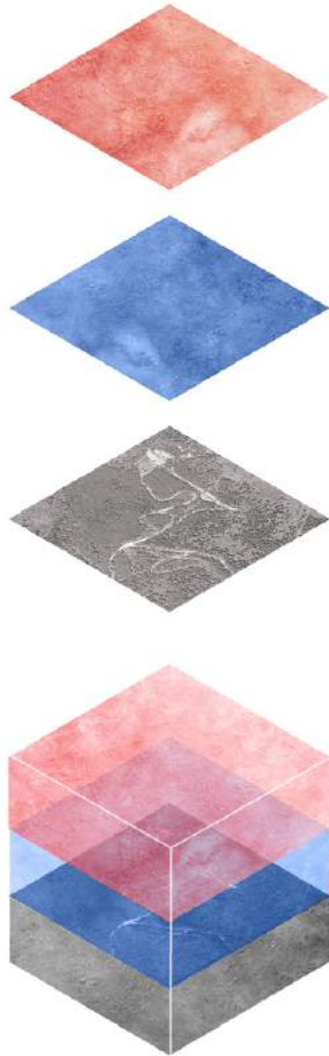
Civil War
1992 - 1995

The Civil War affected all the countries members of the nation, but Sarajevo was one of the most affected cities because its siege lasted four years. However, the citizens developed a philosophy of survival in response to the terror, in order to reclaim freedom. In fact, the underground of Sarajevo was rich with life and music.



Urban Void
1995 - nowadays

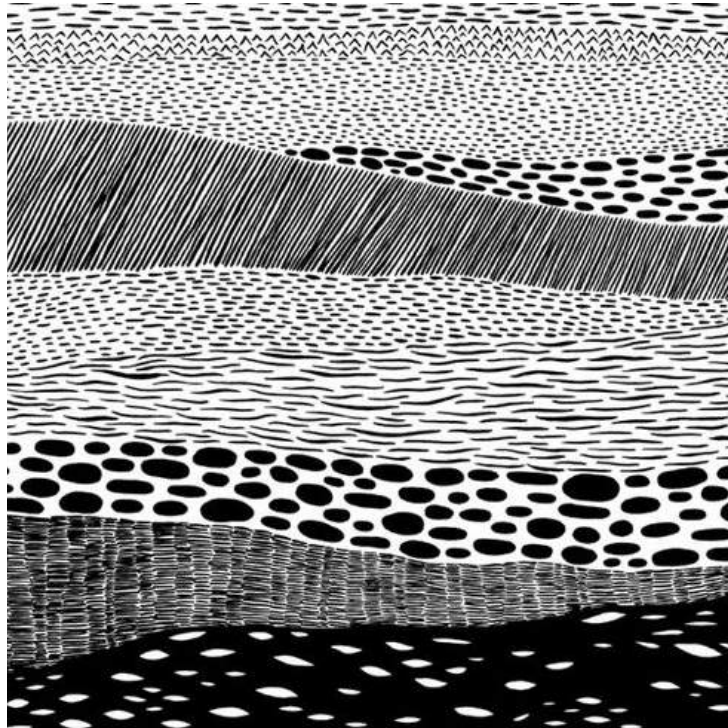
Sarajevo was the victim of an urbicide⁴¹, with the goal of total destruction of the city and everything it stood for. The destruction targeted historic buildings, cultural landscapes and public and sacred monuments, causing inestimable damage to the urban fabric.



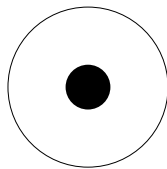
Interpretation of the city.



Sarajevo is here being read as a palimpsest, a manuscript where several stories were written in the same piece of paper. The new ones would superimpose the old ones make them fade away.

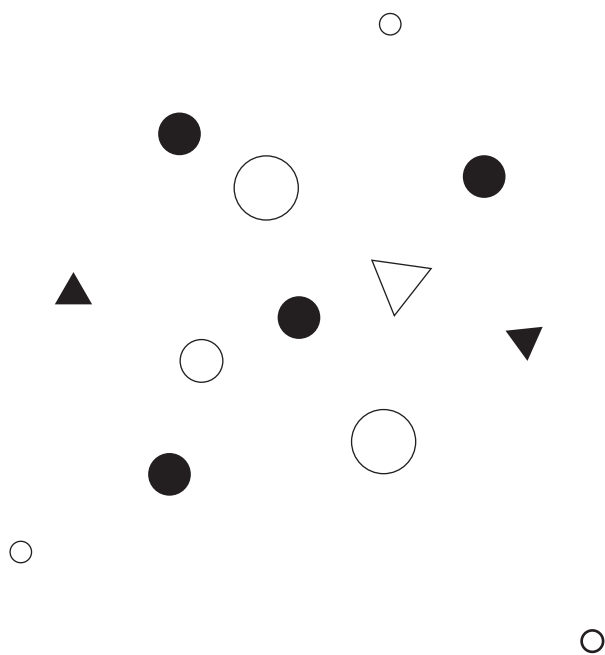


Palimpsest also refers to something reused or altered but still bearing visible traces of its earlier forms, something having diverse layers beneath the surface.



The goal of the project is to unfold history , make it visible and reveal all the hidden layers.

The goal is to create a journey through which people experience and interpret history.



*This Journey doesnt intent to be a doutrine and each person should
experience it in a different way with its own imagination, being able to create
its own history.*



The choosen location for the project is on mount Trebevic where the ruins of the bobsled track stand.



*This specific location was chosen for the duality of its history, first serving as a facility for the Olympic Games and later on during the war serving as military base.
The location already tells part of the history the project wants to disclose.*

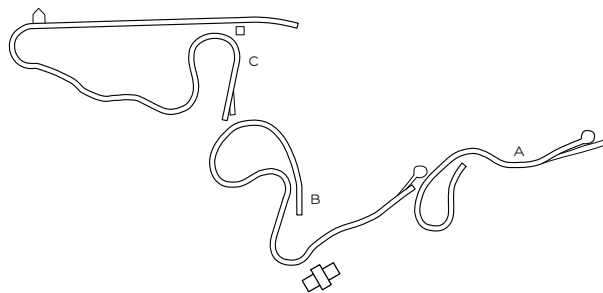
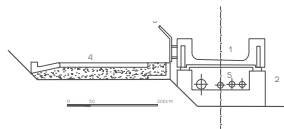
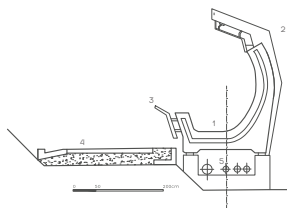


April 6th, 2018



May 3rd, 1959

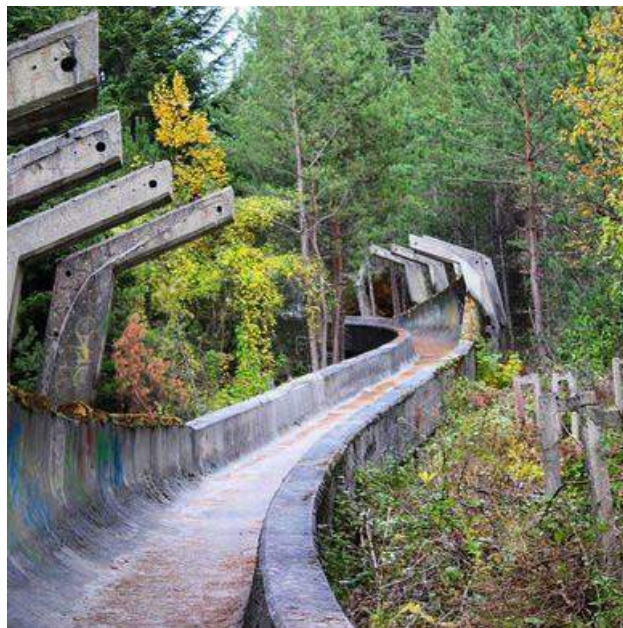
Other important point is the reopening of the cable car, connecting the city center to the top of the bobsled in only 12min. The cable car used to exist in the 50s but it was destroyed during the war. The renovation was concluded in 2018 and now it is fully operating.



The linearity of the bobsled is the perfect metaphor for a journey through history.



The structure runs undisturbed through the forest of the mountain creating contrast between the natural and the men made world.



Currently the bobsled doesn't have any type of maintenance but it is still used as a pedestrian route to come up and down from the mountain. The total length is approximately 1,5km.

SITE VISIT



*We visited Sarajevo in January 2019.
The bobsled track was covered by snow, but we managed to walk it all from
beginning to the end. During our walk we met quite some people who were
there to hike around.*



Our visit has been essential for our progress. We understood the design as a natural development of what a specific location has to offer.

CONSULTANTS



Nermina Zagora
Professor and researcher, University of Sarajevo
Founder, Firma d.o.o. architectural studio



Leijla Duran
Architecture Master Student, Academie van Bouwkunst Amsterdam
Born in Sarajevo

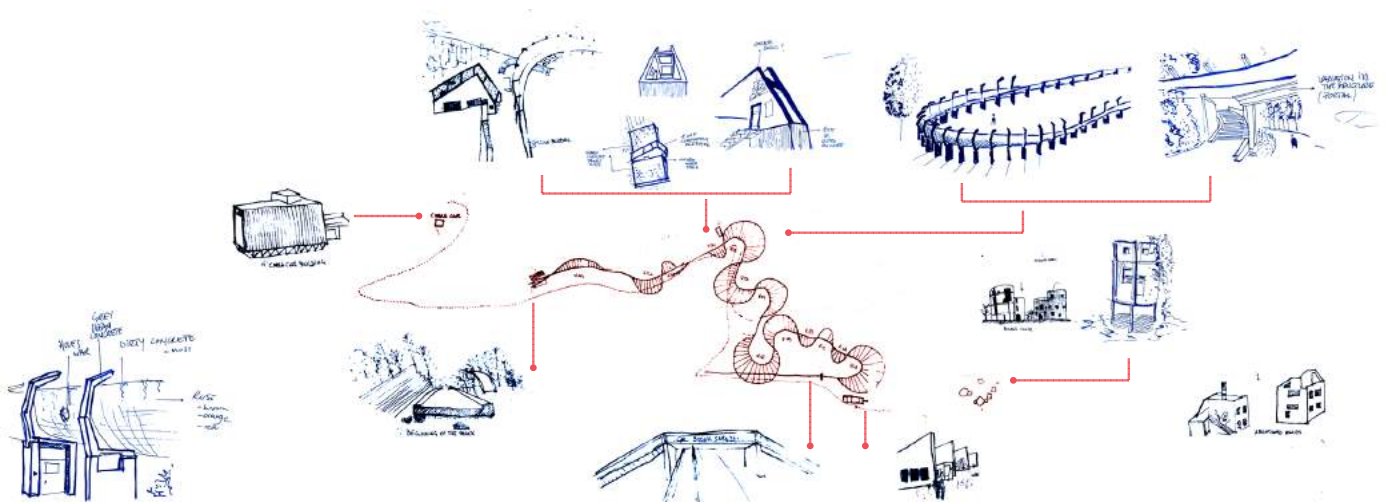


Saša Rađenović
Founder, Architectuurstudio Rađenović
Archiprix winner 2007
Studio Teacher, Academie van Bouwkunst

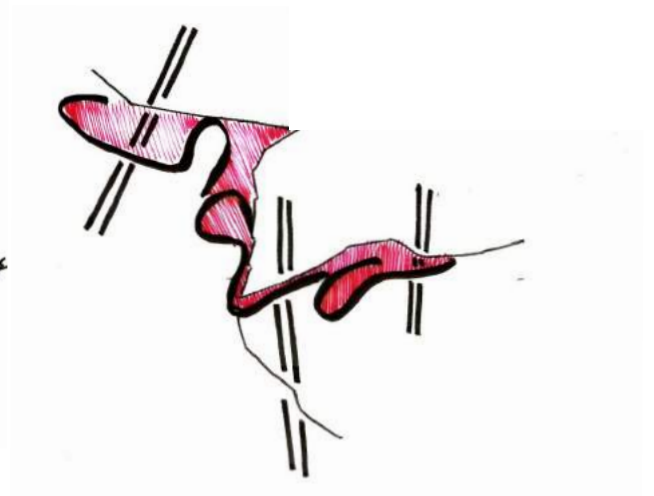
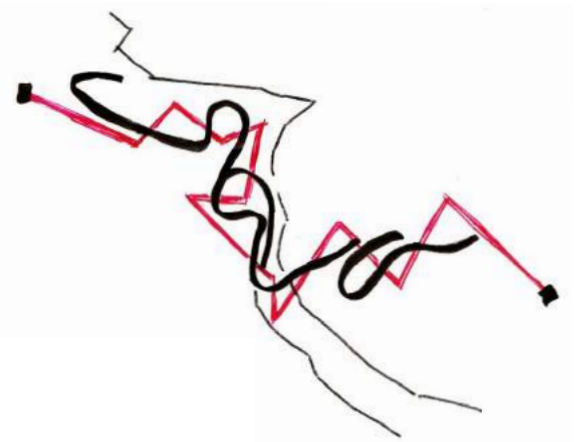
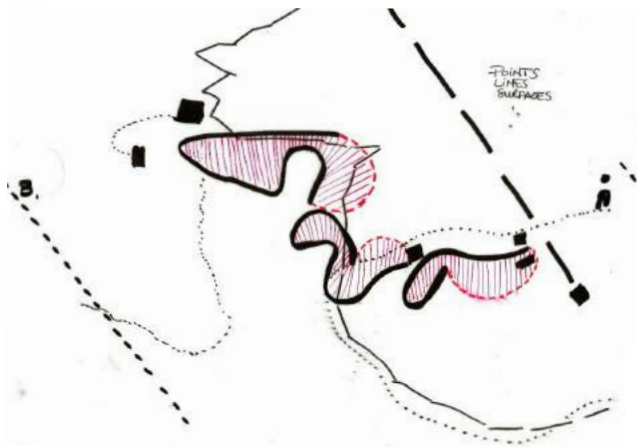


Nino Hromadžić
Resident of Sarajevo

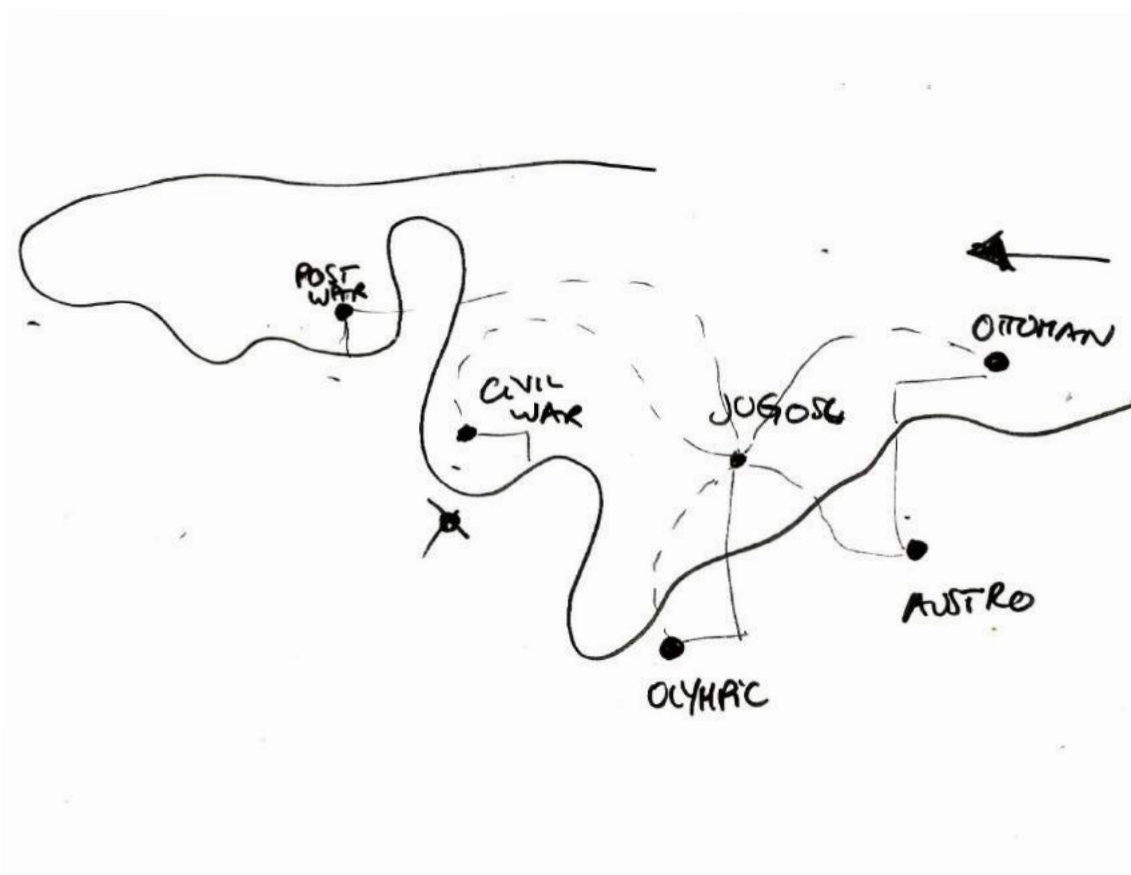
SITE PLAN



The first approach towards the site plan was to understand what we were dealing with. Along the bobsled there are several abandoned buildings and structures that served as a infrastructure during the Olympic games.

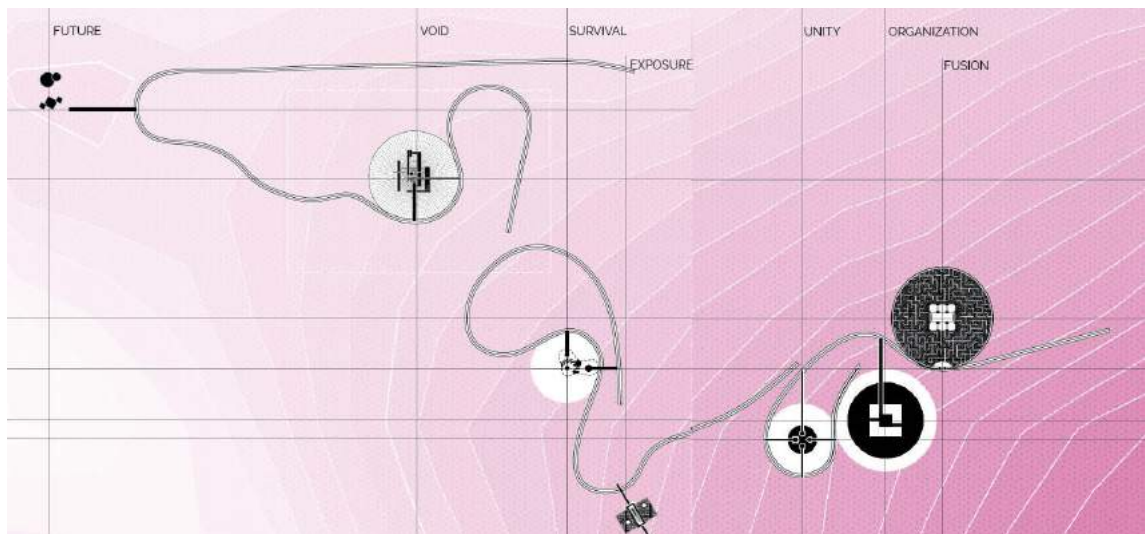
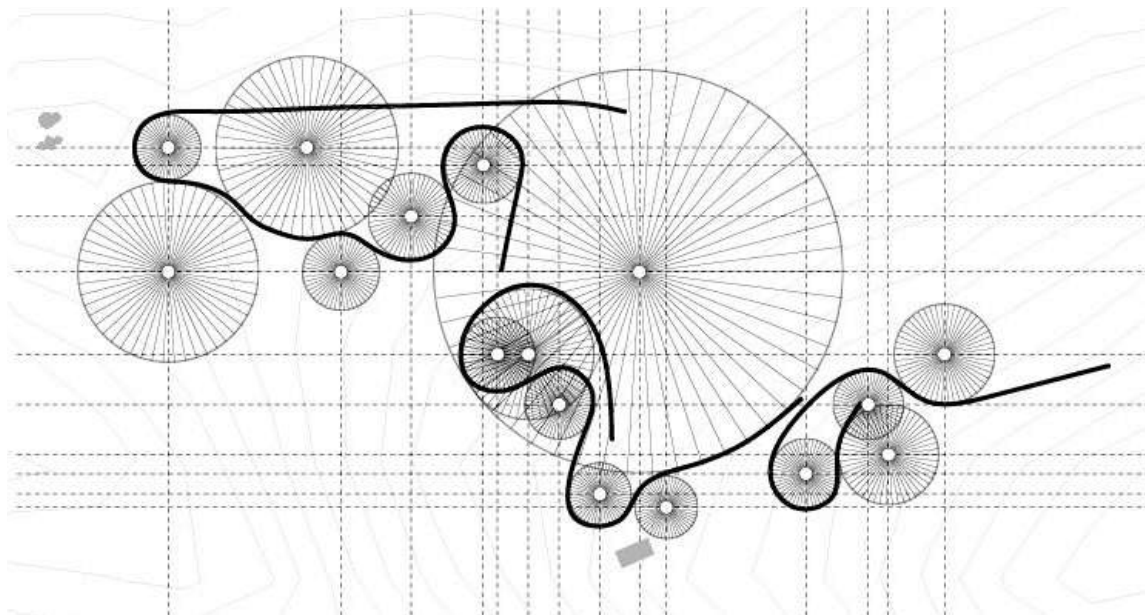


First studies about how to intervene in the bobsled.
Would all the area around it be our plot?
Or we would have several small plots formed by the curves of the structure?
Or would the route be an independent route sometimes crossing with the
bobsled ruin?



We wanted to tell the history of Sarajevo. In a linear way in a form of a journey. Where people could walk from the beginning to the end, going through different periods of history. So we divided the six periods along the bobsled track and each period would be an architectonic intervention.

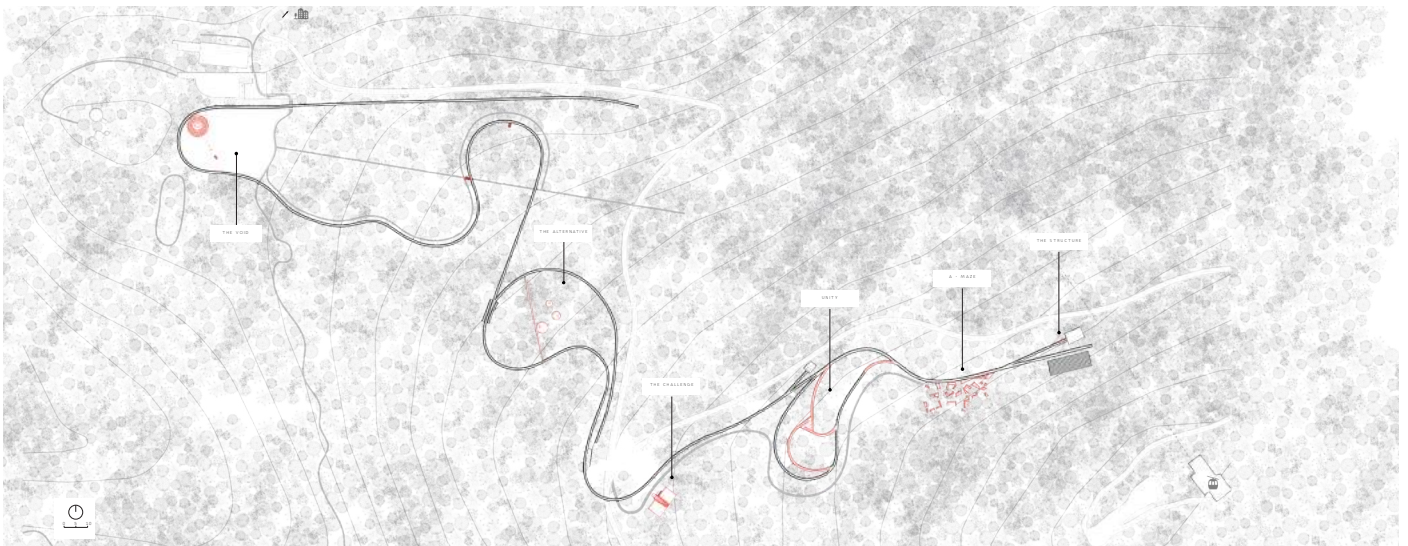
This was the first attempt to locate the periods.



The concept of letting the curves of the bobsled create the space where the interventions would take place was brought further.

In the visual aspect of it and in the floorplan it seemed a logical and an interesting approach, but with further analyses it was concluded that this was definitely not an ideal design strategy. The choice of the sites was not based on what the geography of the place offers. Not even on the characteristics each period demands in order to create certain experiences.

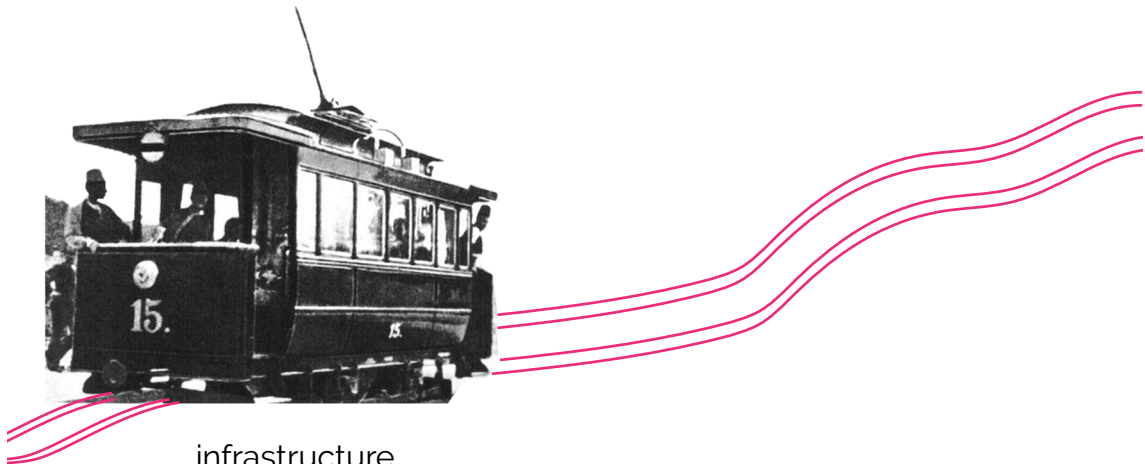
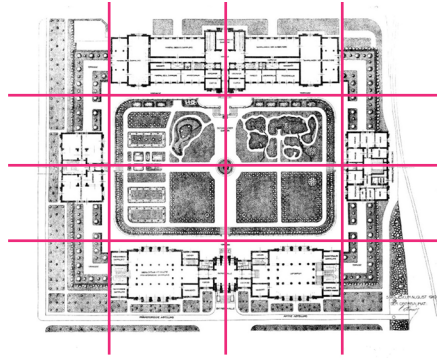
This is in fact what the project aims for.



Nevertheless, the idea of using the space created by the curves of the bobsled was a good starting point. But it was only after diving into each intervention and deciding exactly where each of them belongs along the path that was possible to zoom out a bit and have a clear picture about the final site plan.

THE FACILITIES

FERNANDA ROMEU



infrastructure

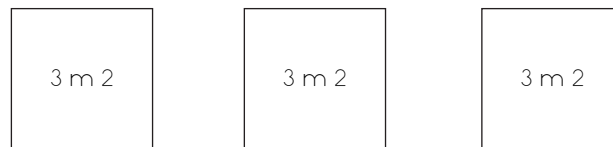
The Austro Hungarian period in Sarajevo was mainly about giving infrastructure to the city. All the buildings were extremely functional and with rigid grids.

DESIGN STRATEGY

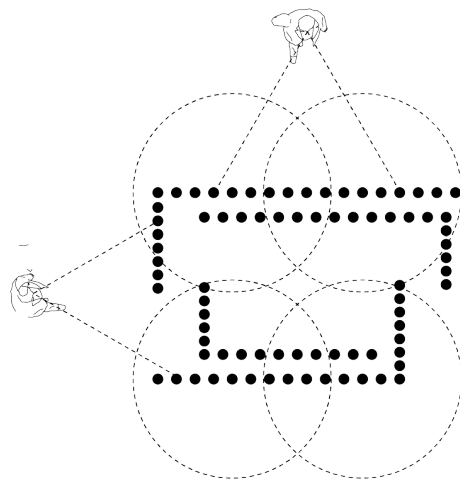
Use the functionalism of the historical period and apply in the design. In form of necessary infrastructure to the park.

PROGRAM

Toilet facilities



CONCEPT



Design small structures in the middle of the forest that would be used as toilet.

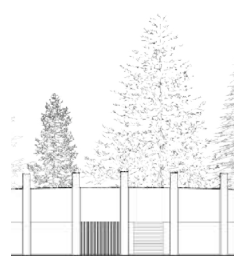
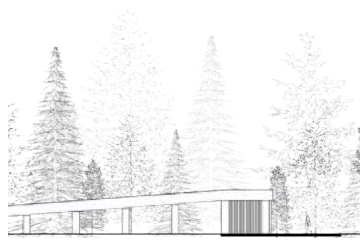
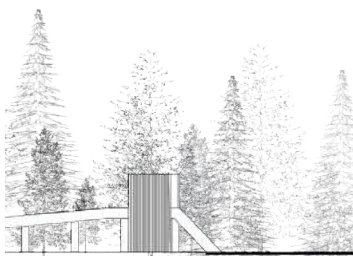
The idea is to keep the total contact with nature, therefore the walls are made of tree trunks, positioned in layers in order to achieve privacy.



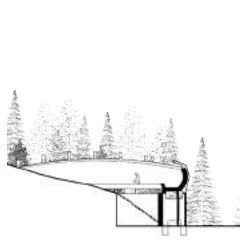
testing visibility with 2 layers of tree trunks



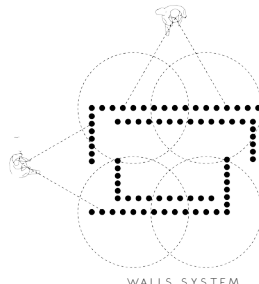
natural trunks X resgulat wood planks



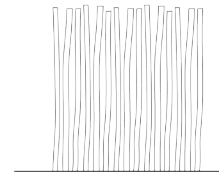
Studying possibility of positioning the toilets on the bobsled. It was discarded because the connection with natura is not so strong anymore.



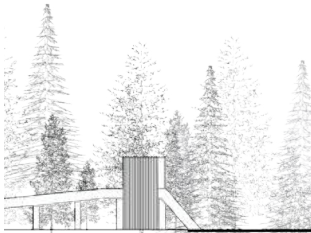
SECTION INTERVENTION 3



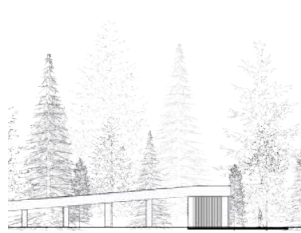
WALLS SYSTEM



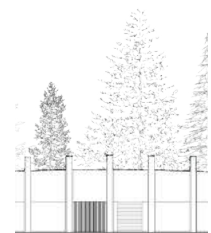
WALLS SYSTEM



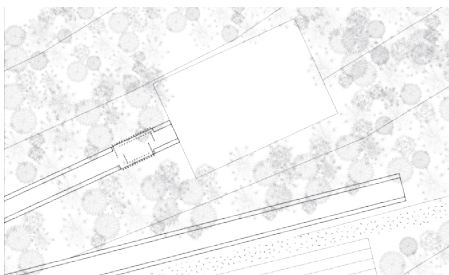
SECTION INTERVENTION 1



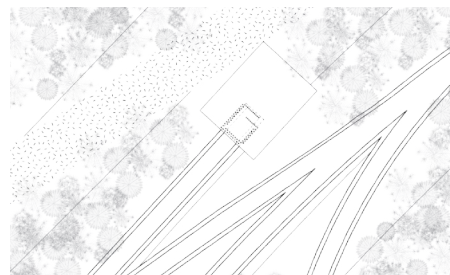
SECTION INTERVENTION 2



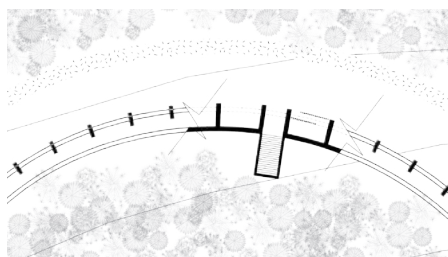
SECTION INTERVENTION 3



FLOOR PLAN INTERVENTION 1

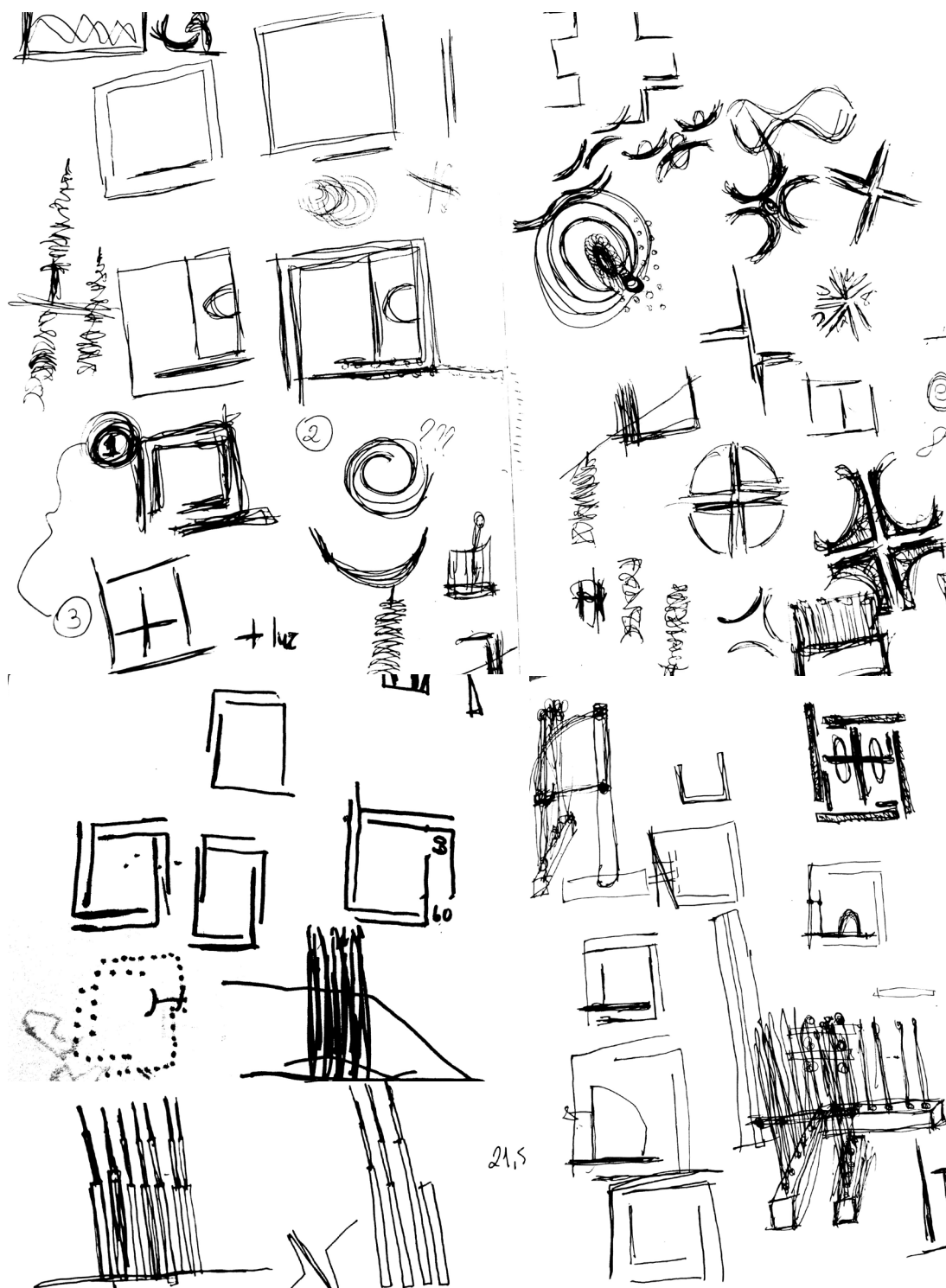


FLOOR PLAN INTERVENTION 2



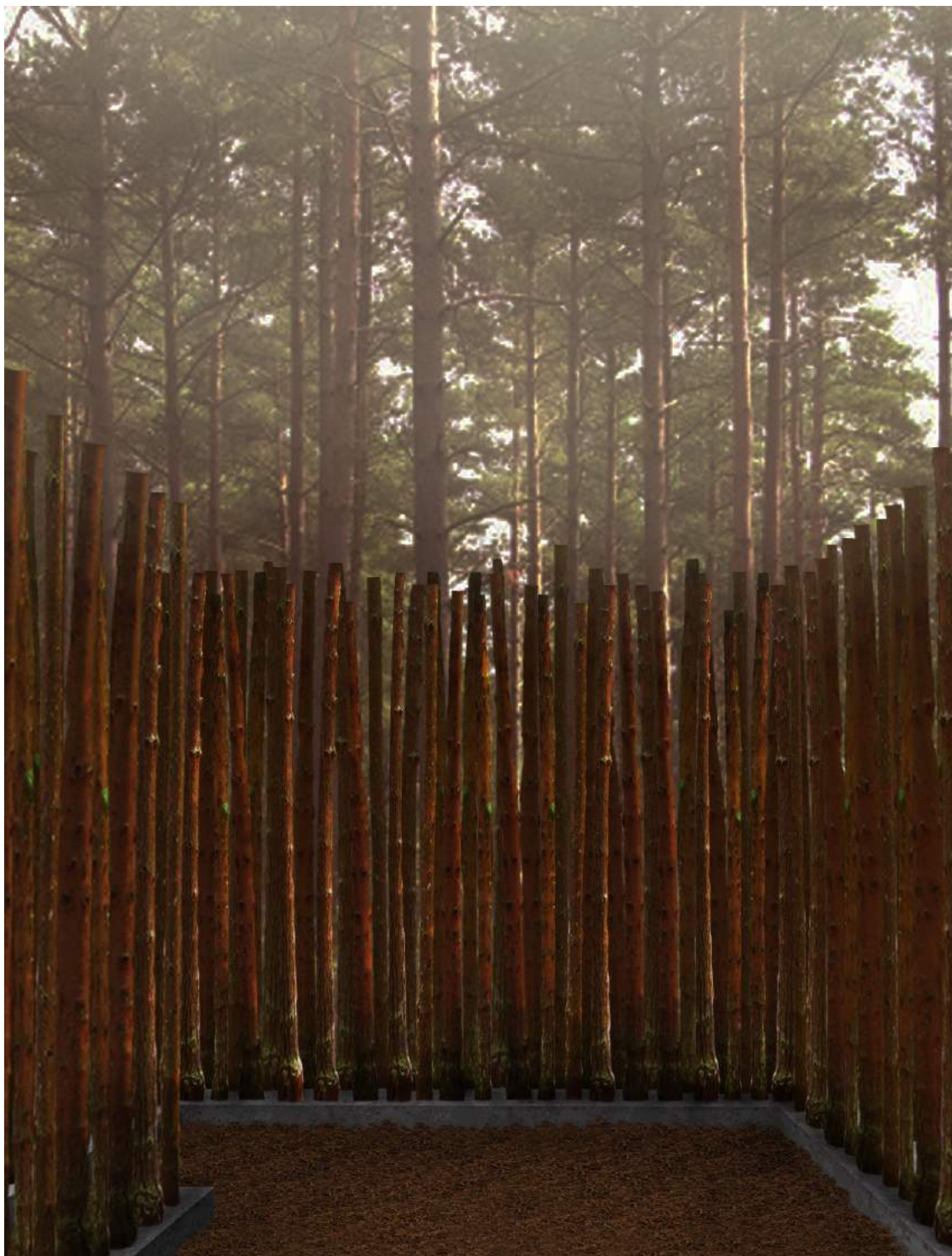
FLOOR PLAN INTERVENTION 3

Results when the toilets were located on the bobsled.

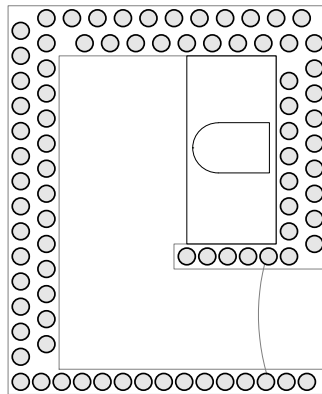
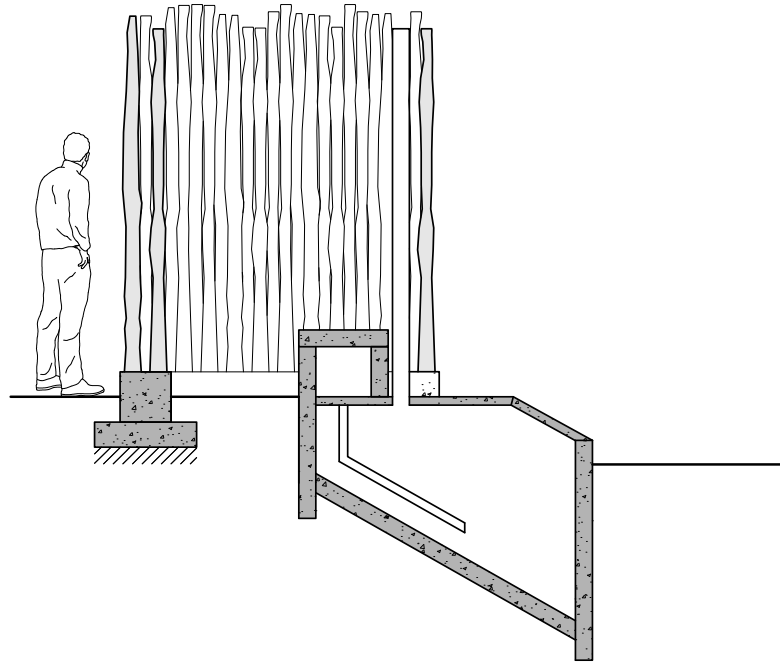


Sketches studying disposition of walls, entrances and trunk shapes.

FINAL RESULTS



We are human beings, with human necessities. This is one of our most intimal moments with ourselves. This is an opportunity to experience this moment connected with nature.



THE ALTERNATIVE

FERANDA ROMEU



the fear in the streets



the portals



the underground world

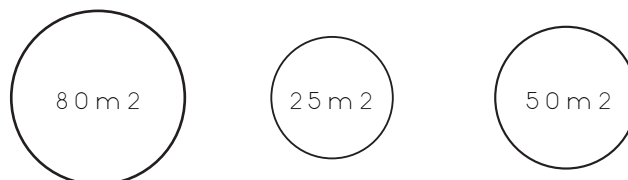
Despite the Civil War in Sarajevo people had to continue with their lives. The alternative was to hide from the danger in the streets, to find safe places far away from chaos. The underground of abandoned or destroyed buildings were used as cultural centers, with music halls, beauty contests and movie hubs.

DESIGN STRATEGY

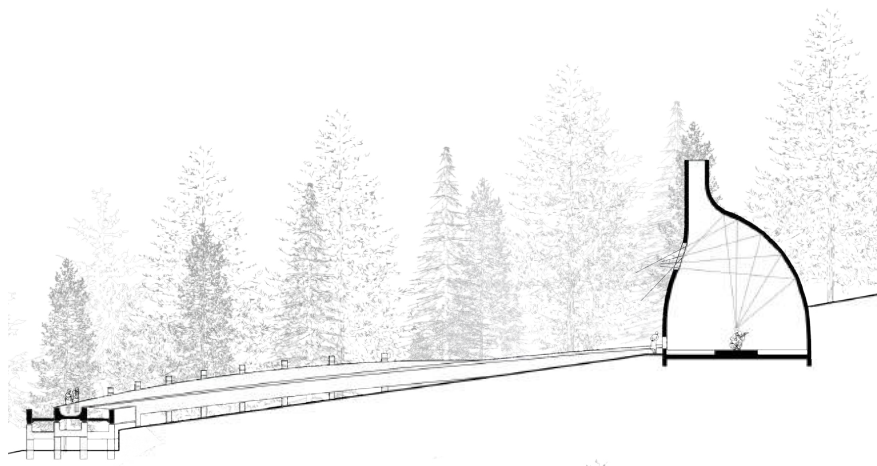
Use the curiosity about hidden places to design. The desire of finding an alternative path, something that is not part of the main route but makes you explore in order to find what you are looking for. Create hints and trigger elements to invite you to explore.

PROGRAM

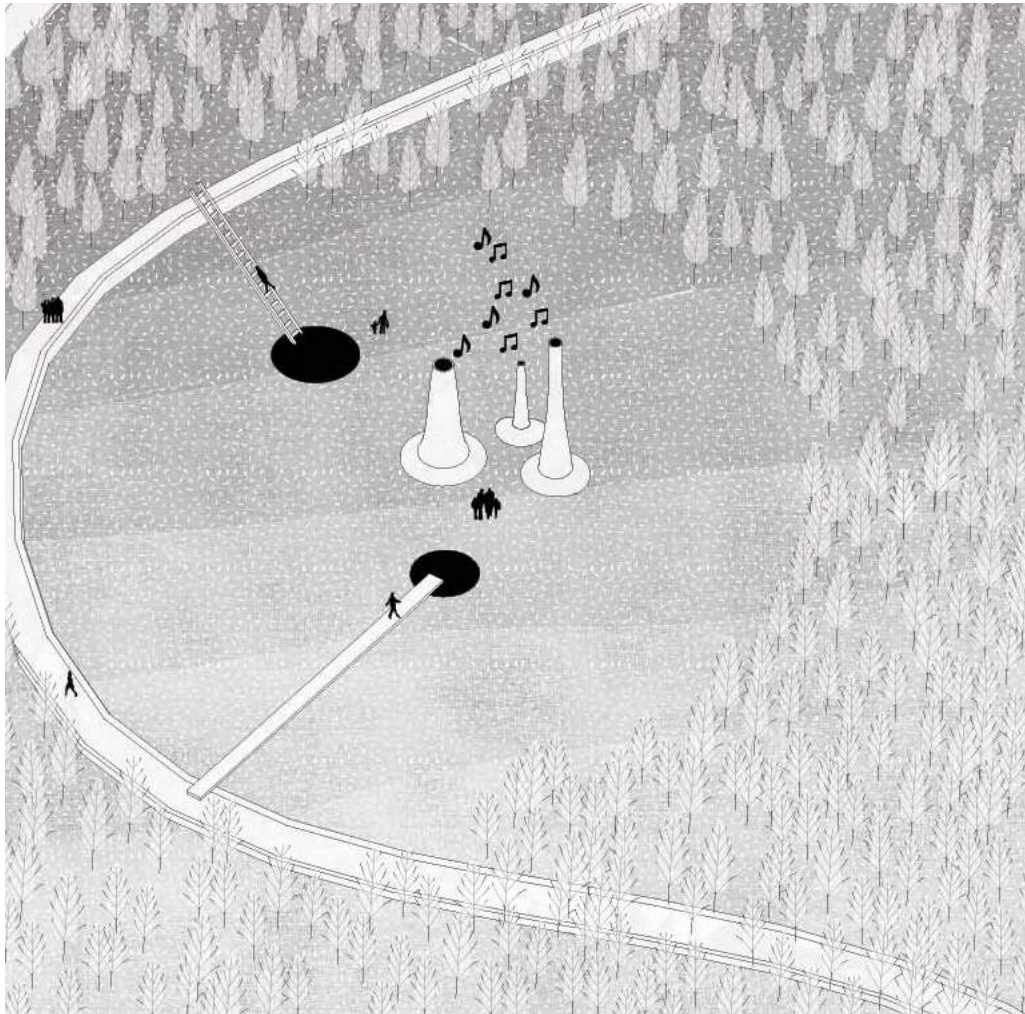
Small buildings to play music



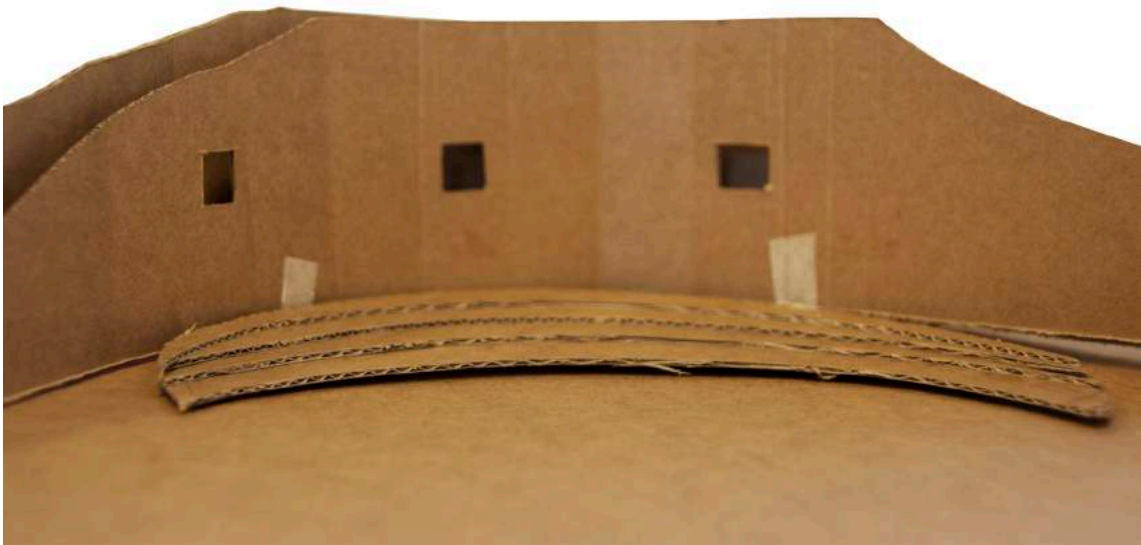
CONCEPT



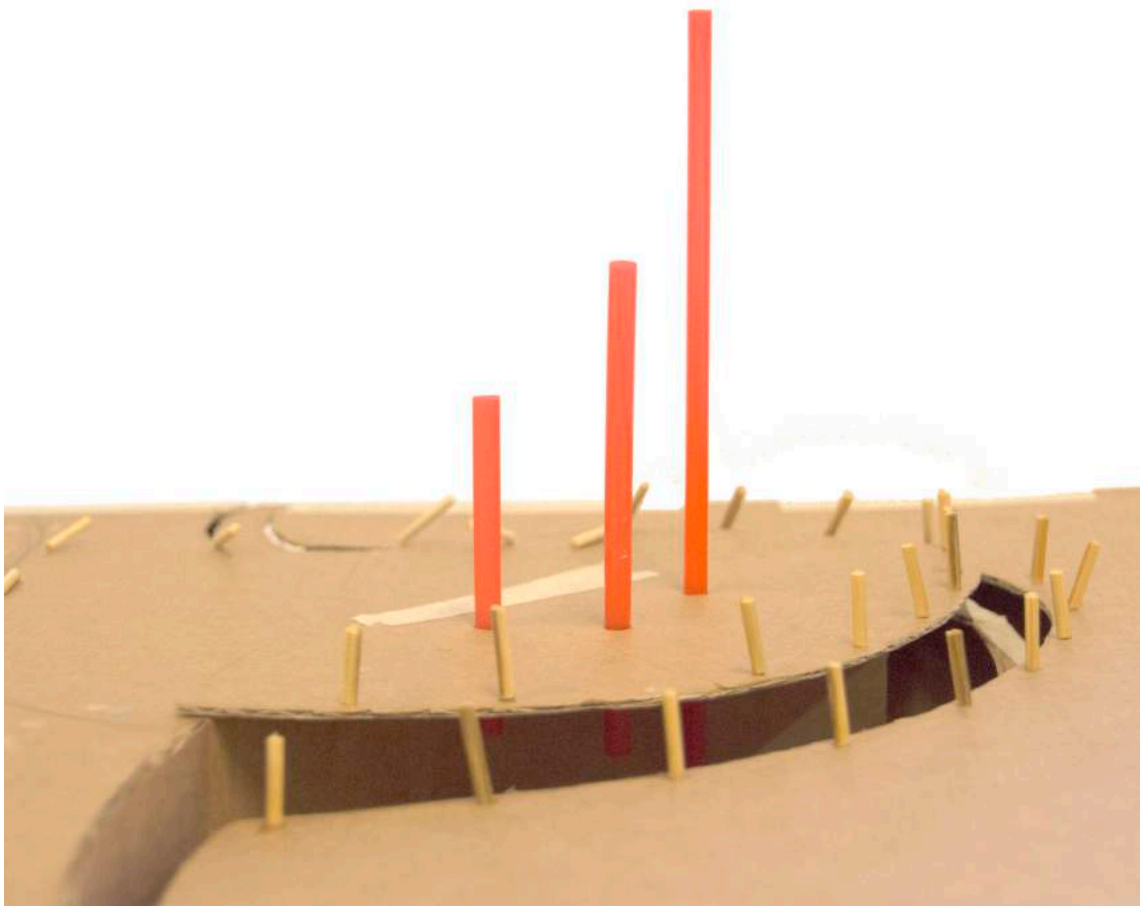
Design small buildings scattered in the forest, from the bobsled sometimes you can have glimpses of the building and wonder what are they about. The shape of the buildings is designed to perform as acoustic shells and direct the sound played inside to the window, so people can hear the music from the bobsled.



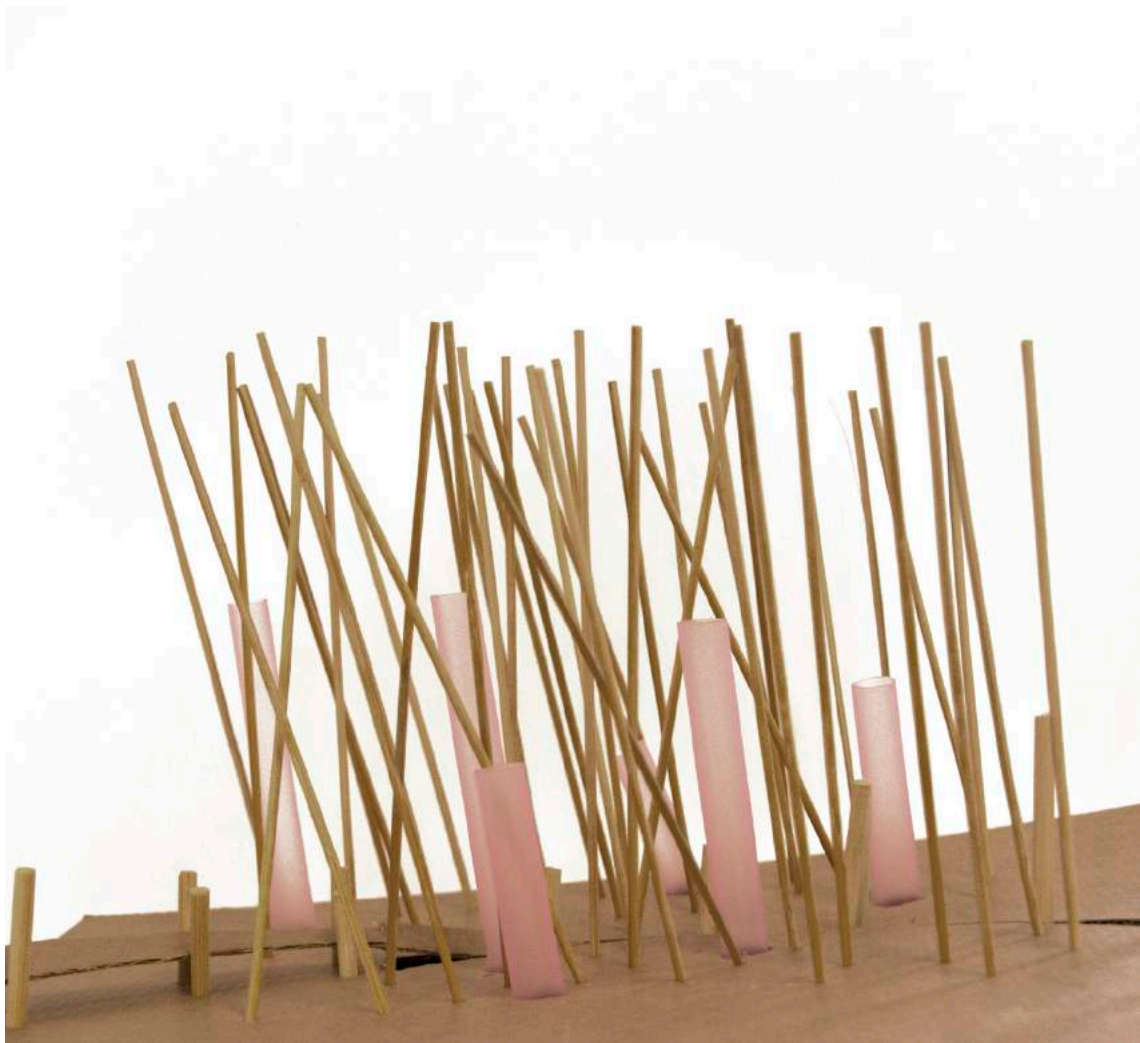
The first design attempt. Although the shape of the pipes is fine, the connection with the bobsled is not thought through and the removal of the trees makes the whole experience of exploring and finding the place disappear.



First model study: building walls around the bobsled to create the impression you are entering the underground. Proved to not be the best model because it would be too invasive to the ruin.



Idea of having an underground space with tubes that would carry the sound up.



These tubes would merge with the trees, having the same morphology but with different sizes and material.



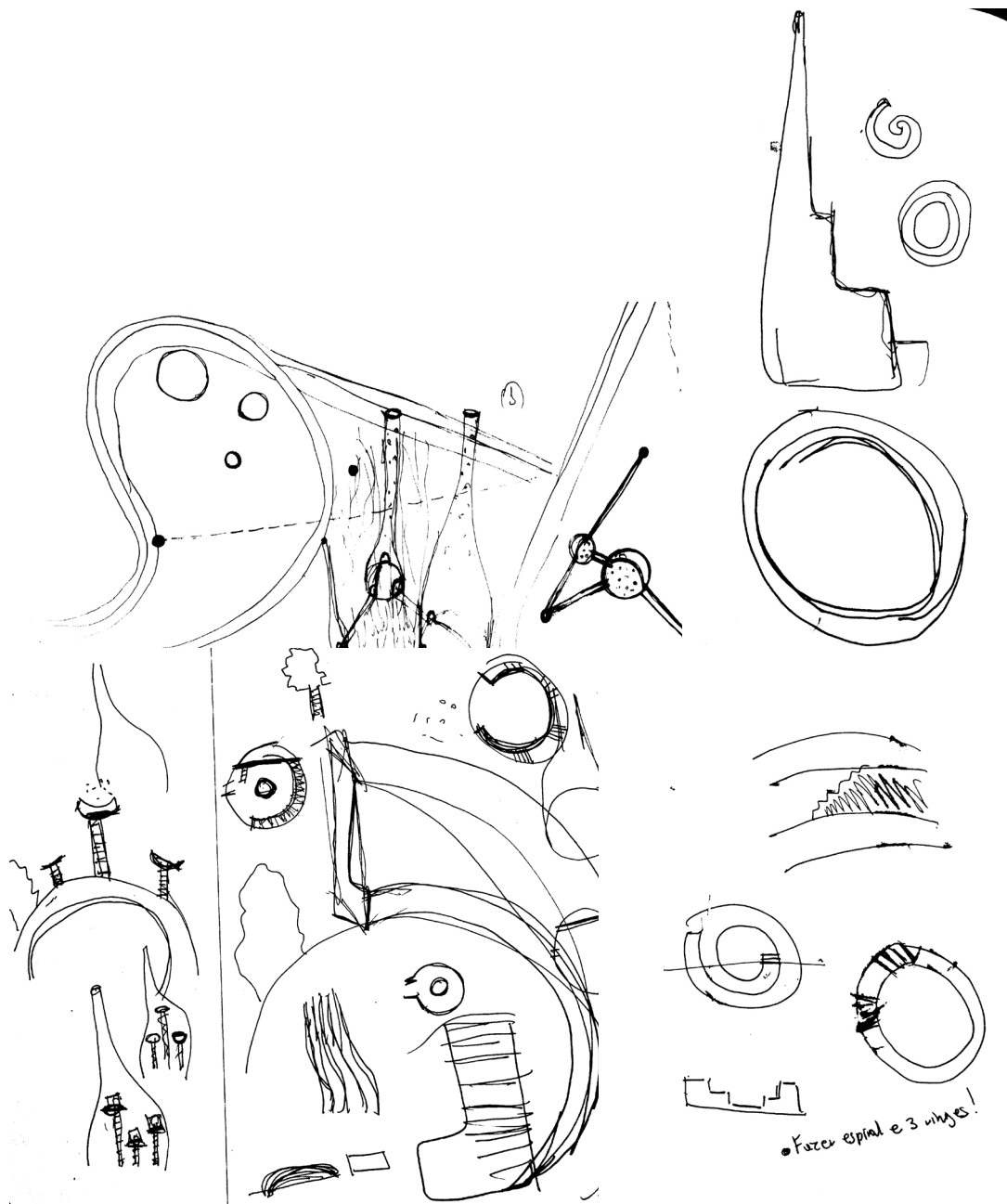
Discovery about the appropriate location to position the intervention. It was chosen along the bobsled where there is a footpath crossing it. You can only see it because the trees were removed. This was the perfect place to place these hidden buildings. You see the alternative path and you are not sure if you should go there or not. Maybe you will hear some music and wonder: where does it come from?



The absence of trees invites you to explore the path.



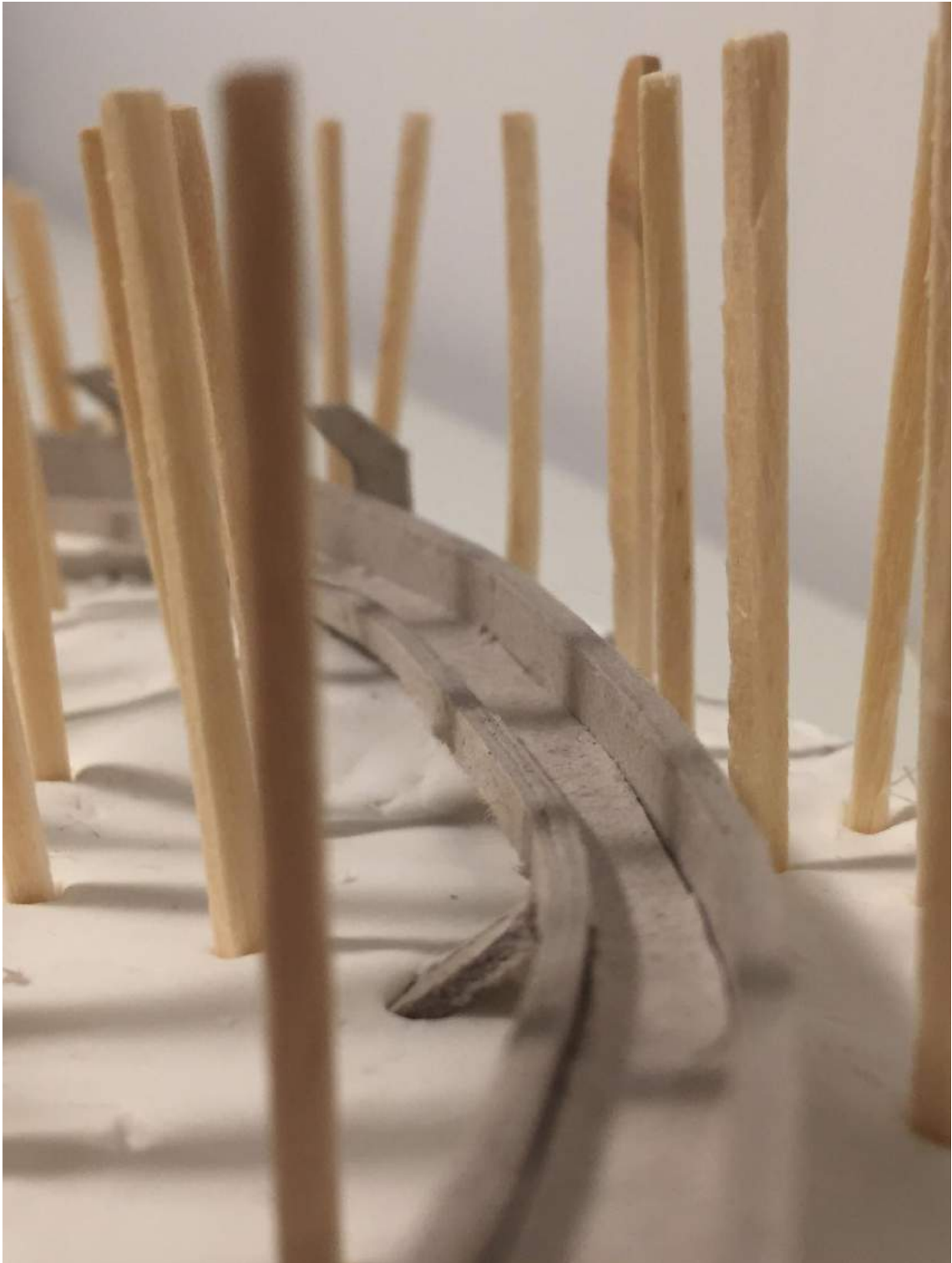
The definition of location showed that was not necessary to build underground to create the feeling of hidden places.



Studies about the shape of the buildings, circulation and entrance.

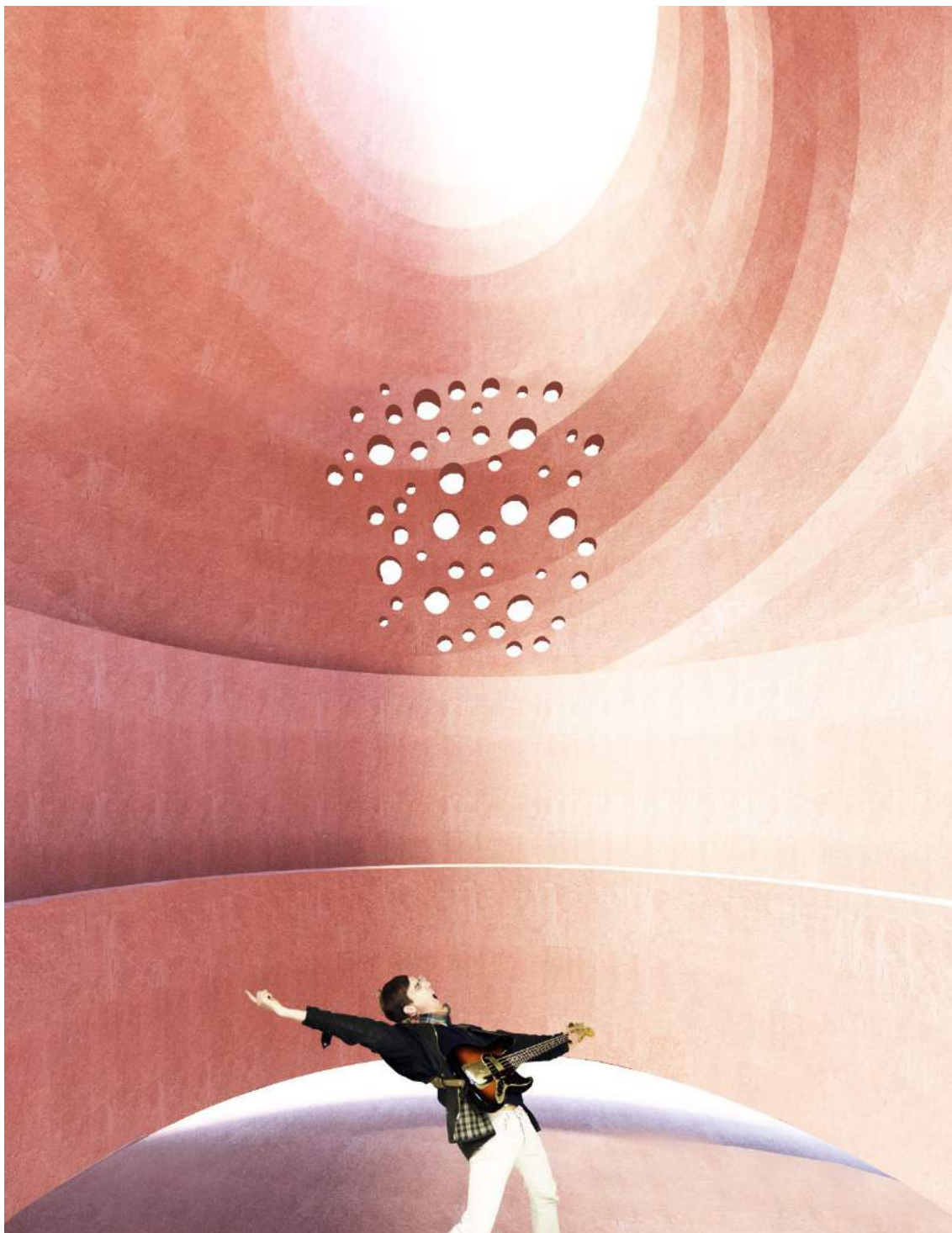


Scattering the buildings in the forest.

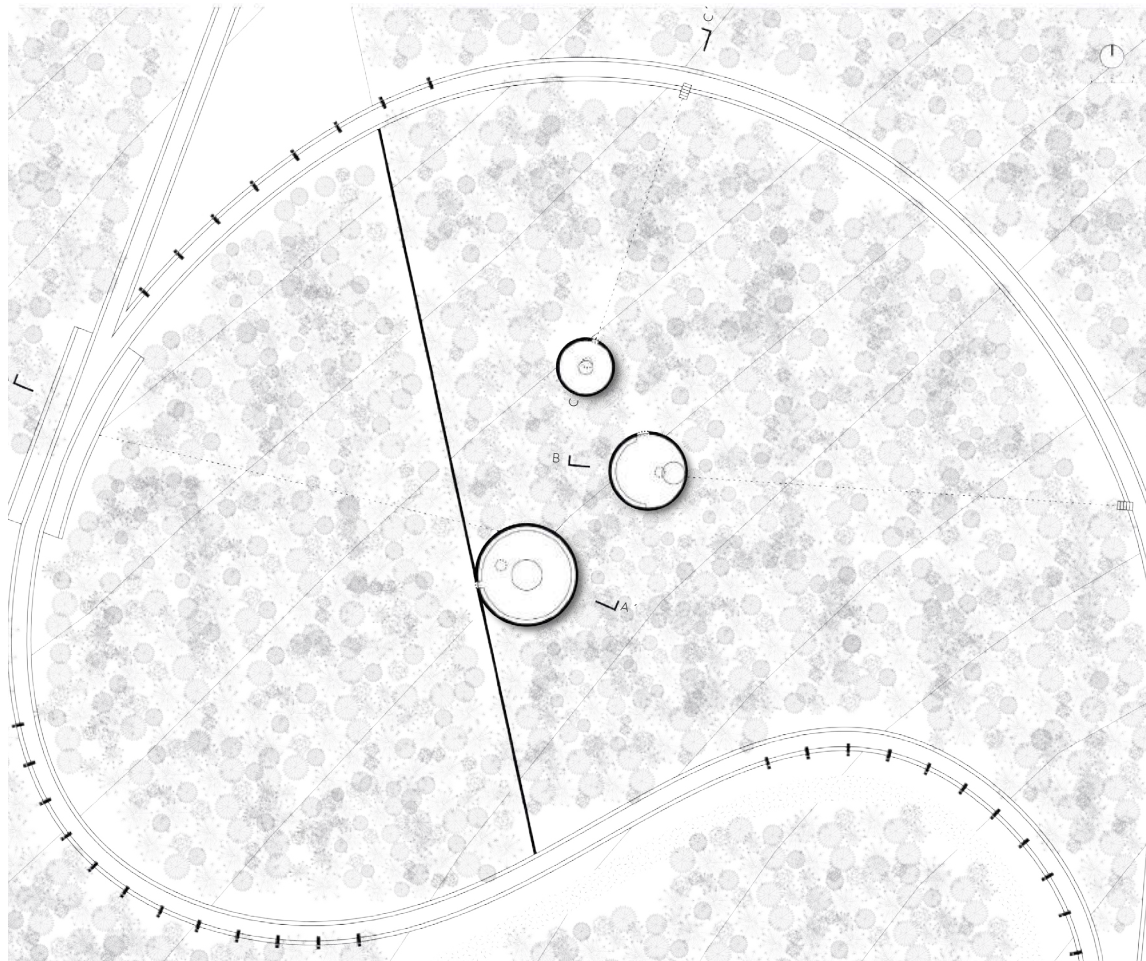
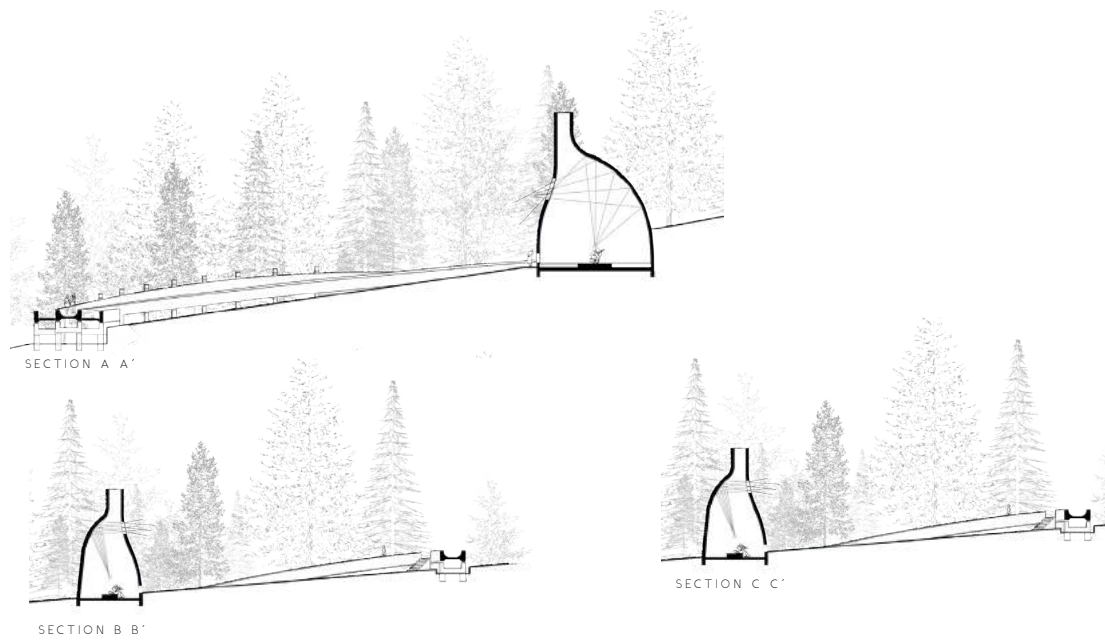


Positioning little stairs to go out of the bob and find the buldings.

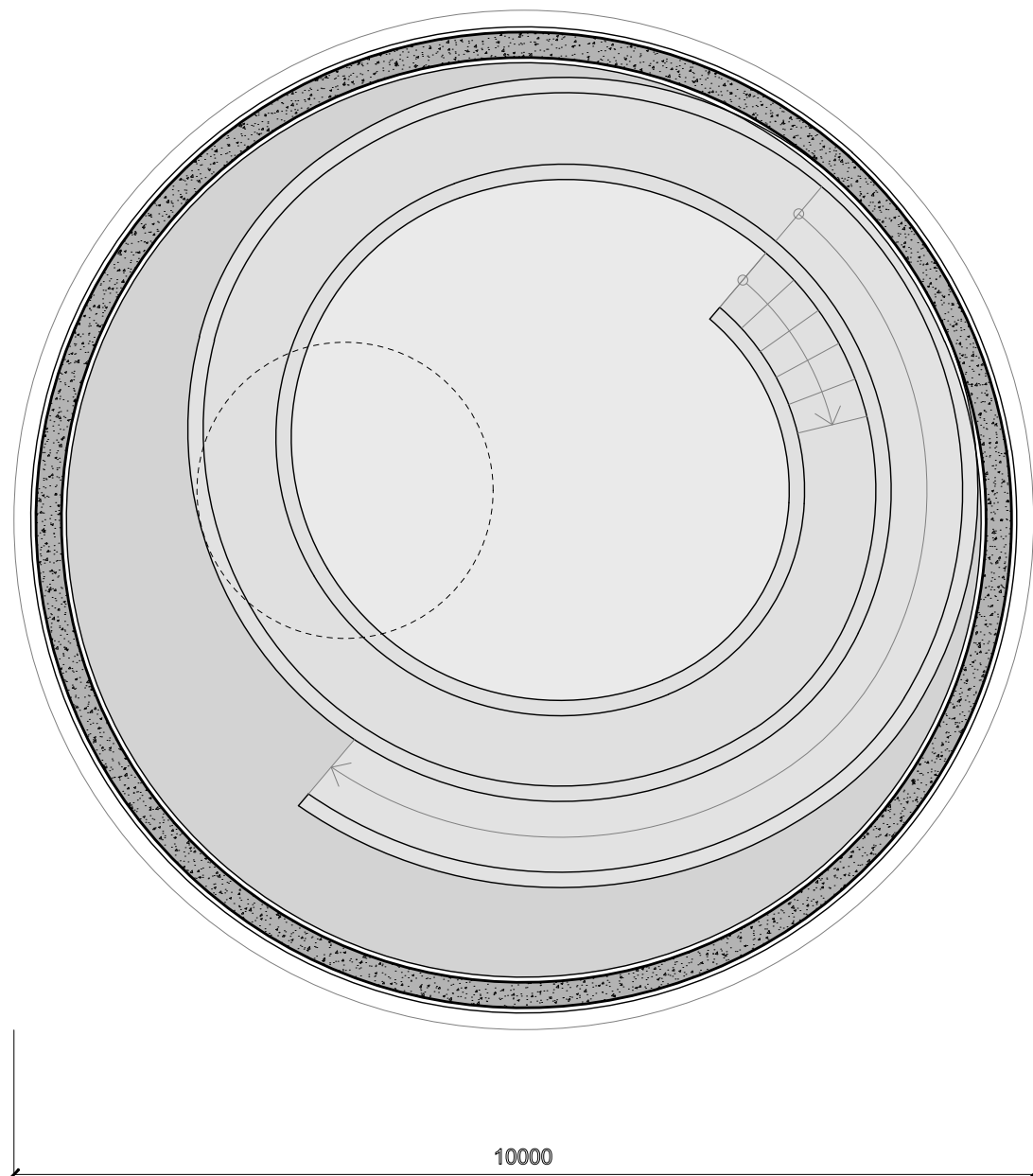
FINAL RESULTS



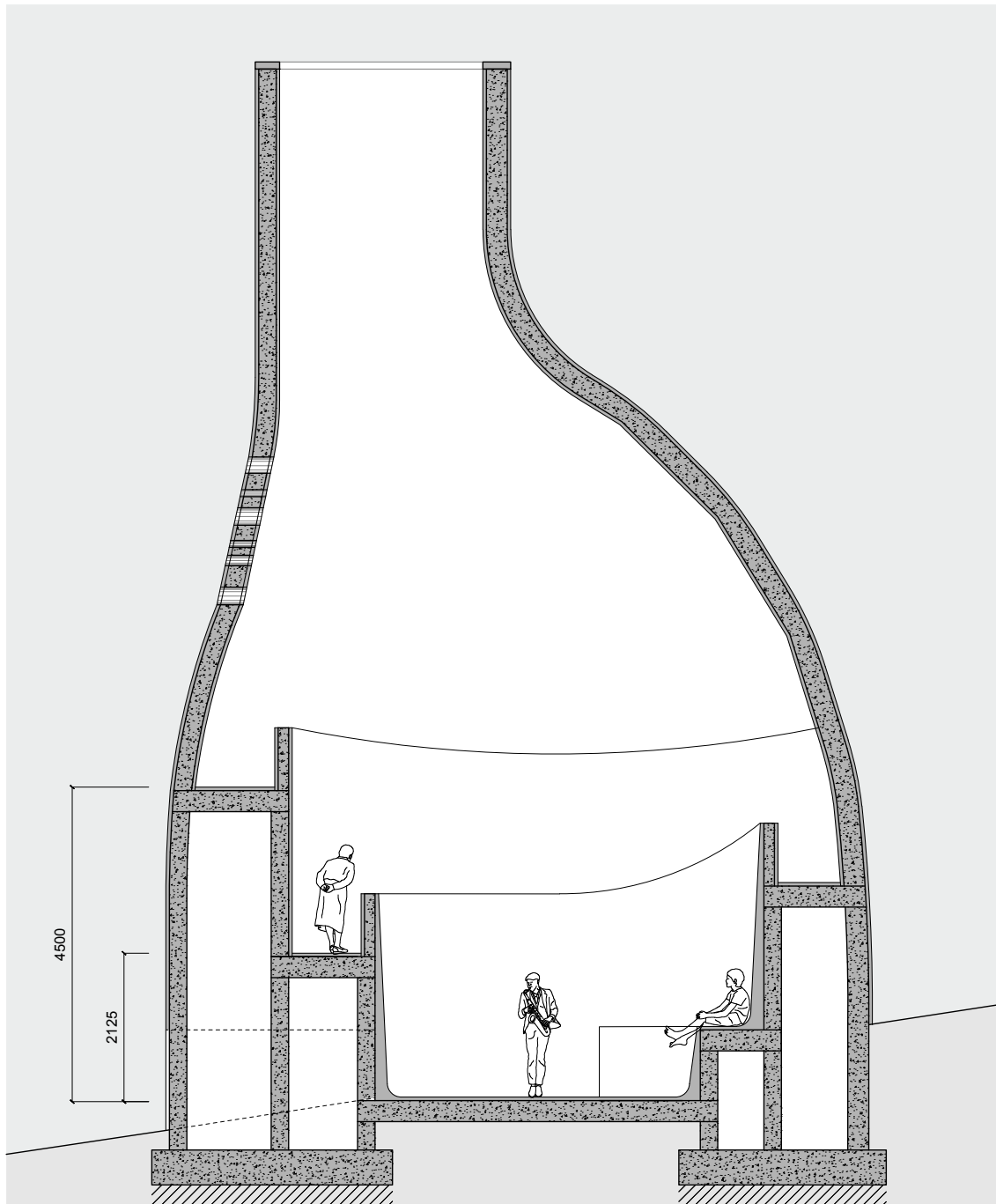
The outside world is brutal, but people have to continue living their lives. The poetry, the music and the art will never die. They just have to find new places to exist. Hidden places, where evilness doesn't access. I see an alternative, but can I actually go there? Is it safe to enter? Oh wait, I can hear something.



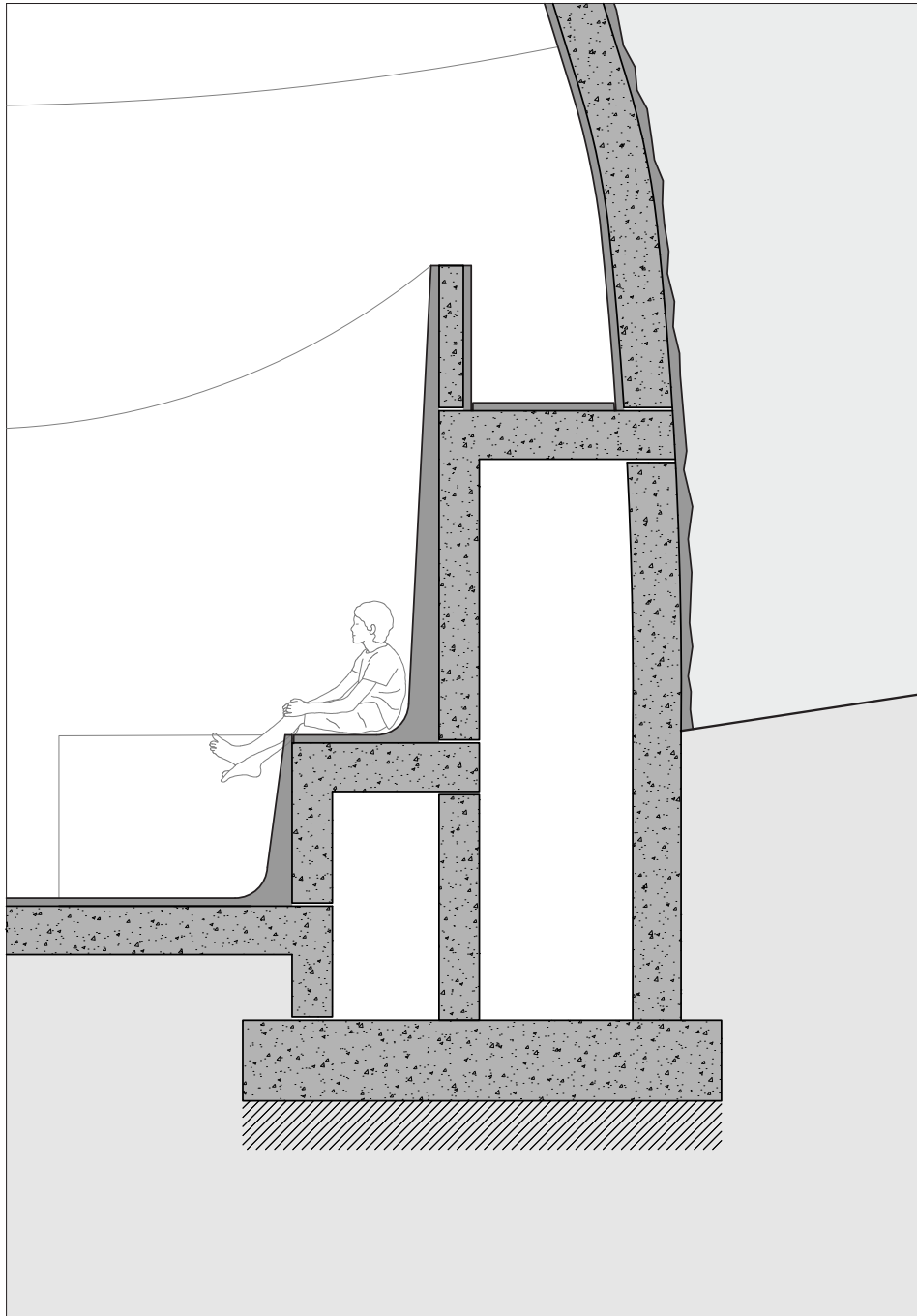
The stairs are positioned in the direction you have to walk to find the building



The floor space has small balconies where is possible to go up and experience the music from different corners of the building.



The entrance of the building, located under the higher balcony is a narrow passage, challenging the user to make the decision to go until the end of it and then experience the space completely.



There is a big difference between the outside and the inside texture of the building. The outside is made of rough concrete and it represents the roughness of the war, the difficulties of the period. On the other hand, the inside has very smooth walls, with rounded corners, inviting the user to be comfortable and enjoy the moment. This has the meaning of the underground spaces created by people, where they would meet beloved people and have the feeling of being at “home”.

UNITY

FERANDA ROMEU



different backgrounds
became one nation



"save youguslavia"

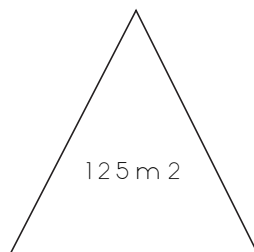
During the Yugoslavia period people from different backgrounds came together. Even if it was under a dictatorship regime they were used to coexist inside the same country, sharing different cultures in a time of peace.

DESIGN STRATEGY

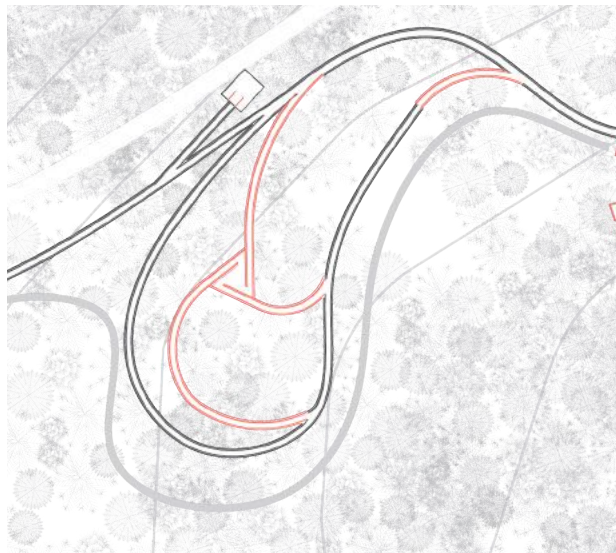
Provide a common area where people would gather. The space is central and there is several ways to get there but in the end of all the paths lead the user to the same place.

PROGRAM

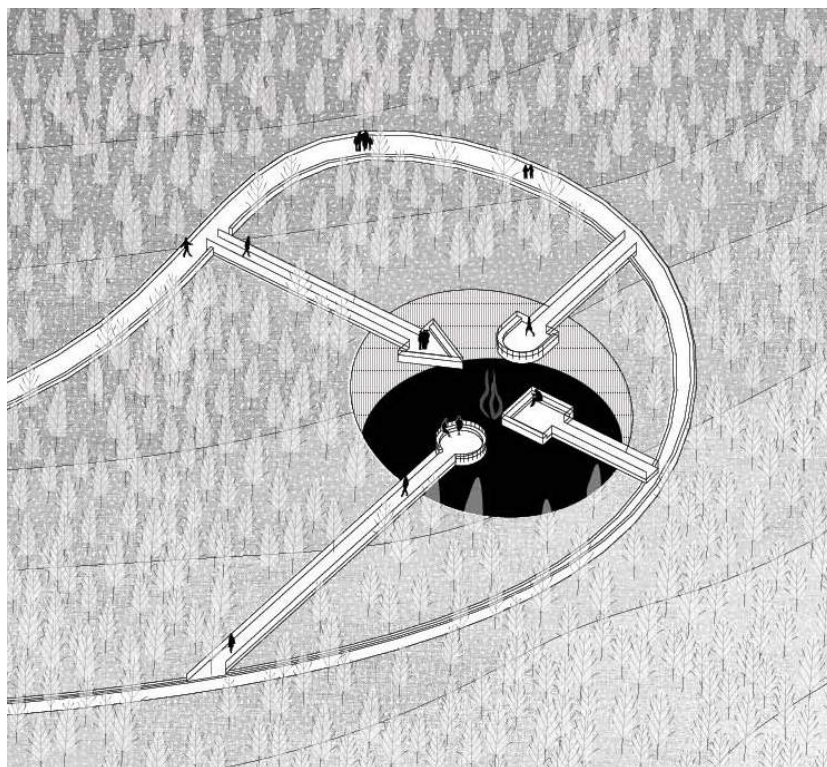
Meeting Point



CONCEPT



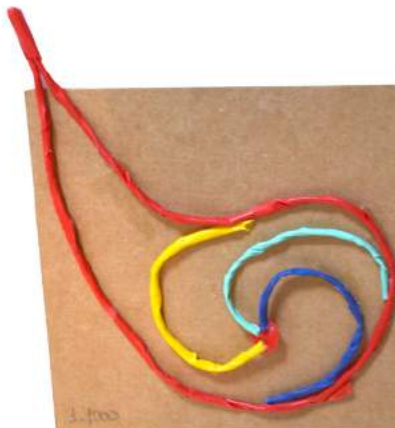
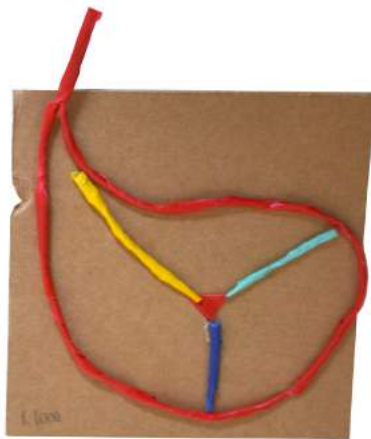
*Design several forks in the existing bobsled. Each path would start in a different point but in the end, all of them would end in this central common area where people could gather. Fire always bring people together so the very central part of this space is a fire pit where people can light the fire themselves and share the different experiences they had coming from different paths. In order to make this happen each path has different characteristics.
The central space would be formed by the paths.*



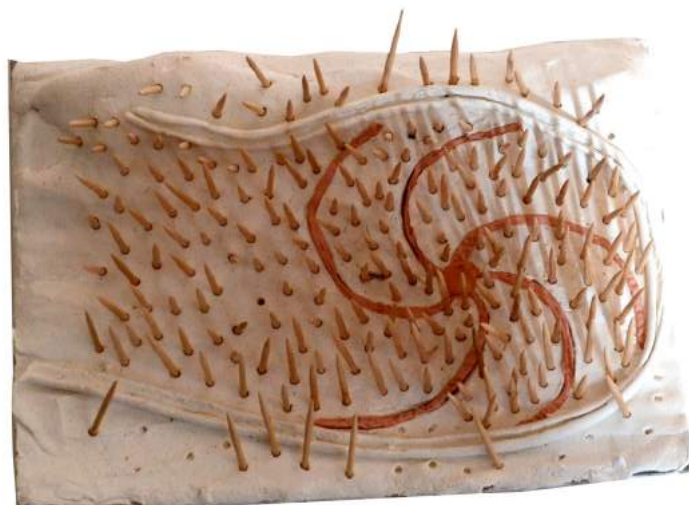
First design attempt. The design translation was not coherent with the concept because when people arrived in the middle of the space they couldn't be together and it was clear that they were different from each other. When the intention was actually the opposite.



First studies showing the intention to have a central activity, connected by different paths.



Tests about how the paths should approach the central space. The curvy paths proved to be more relevant because you can see that there is something happening in the middle but you don't approach it directly. It is almost like you have to walk around before reaching the end point.



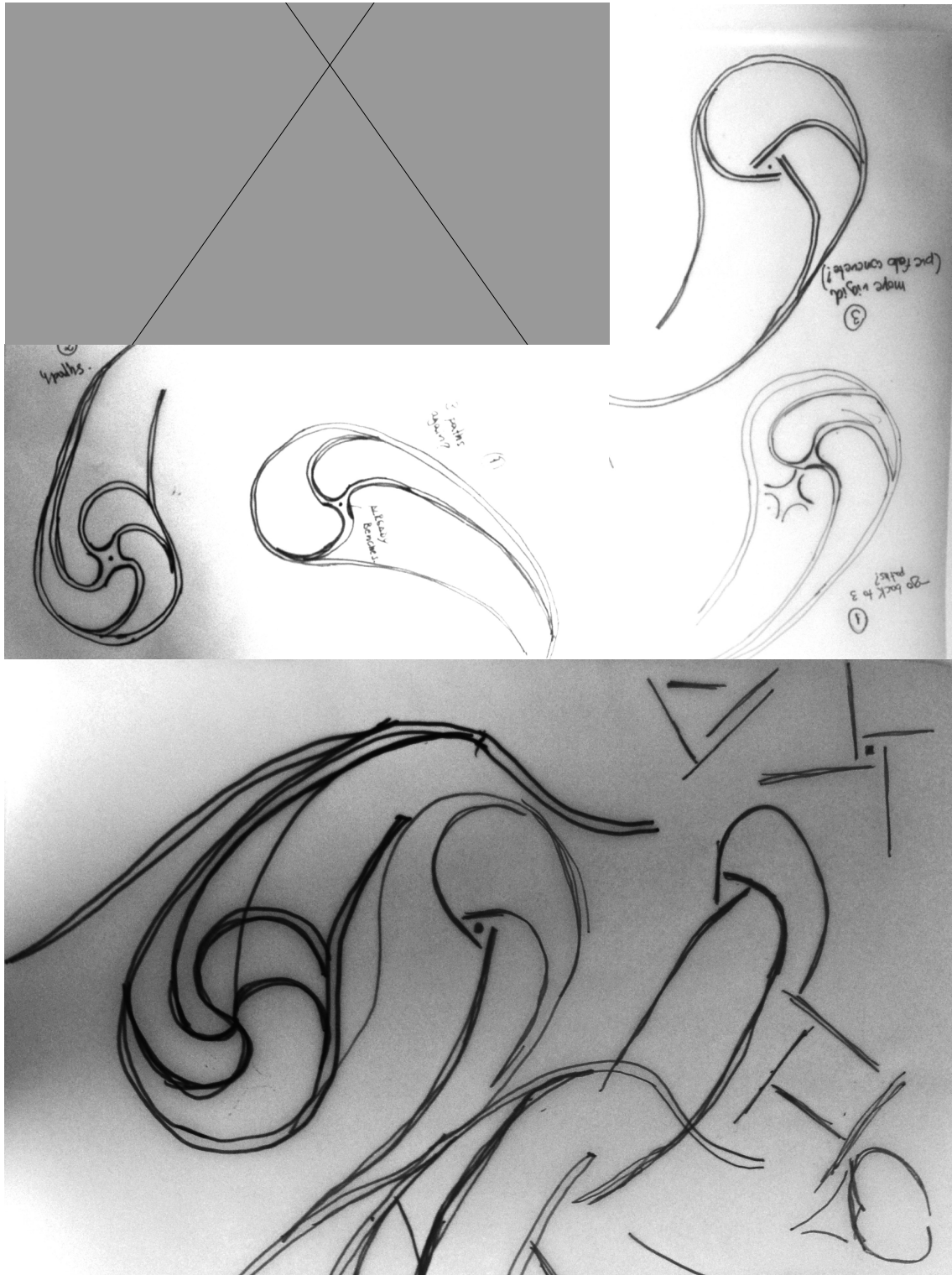
Test with bigger number of paths.



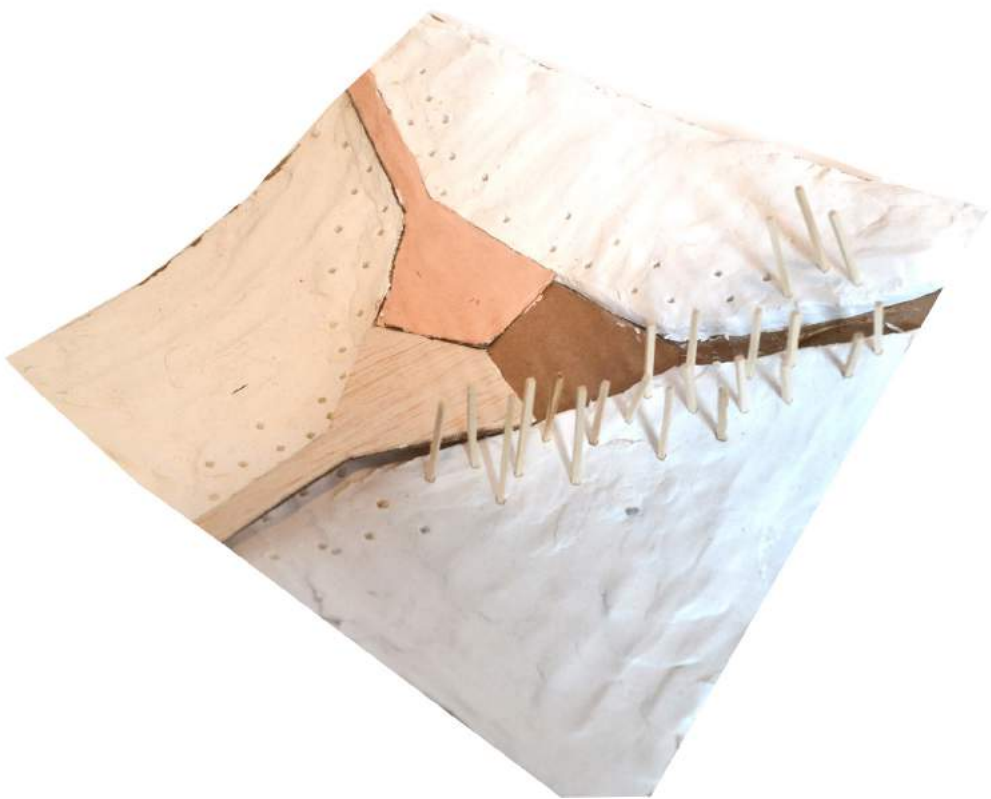
*Exploring the different characteristics of the paths: one elevated, one sunken
and one following the topography.*



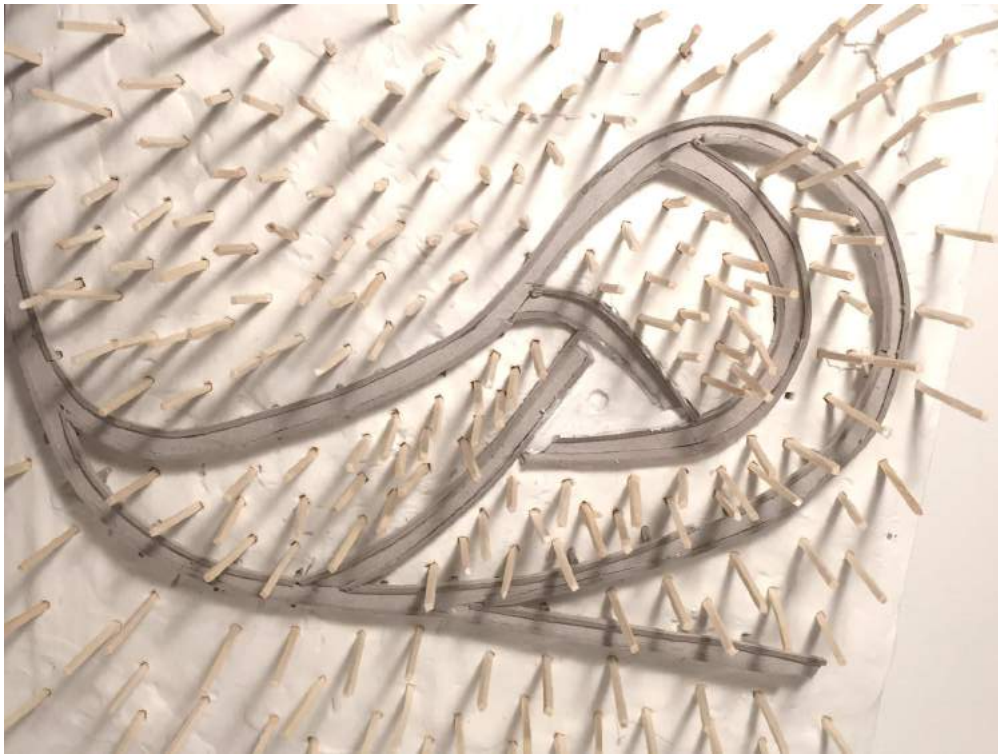
The idea of having 5 paths proved to not be ideal because the paths would be too close to each other and aesthetically I was not happy with the final form of it.



Floorplan studies for the shape of the paths.



Study about how to make the paths form the central space. The shape improved but the idea of having different materials in each path is contradictory with the idea of having a neutral center space.



Final shape, where the paths finally form the space. There are 3 possible paths and they arrive in the central in different settings.

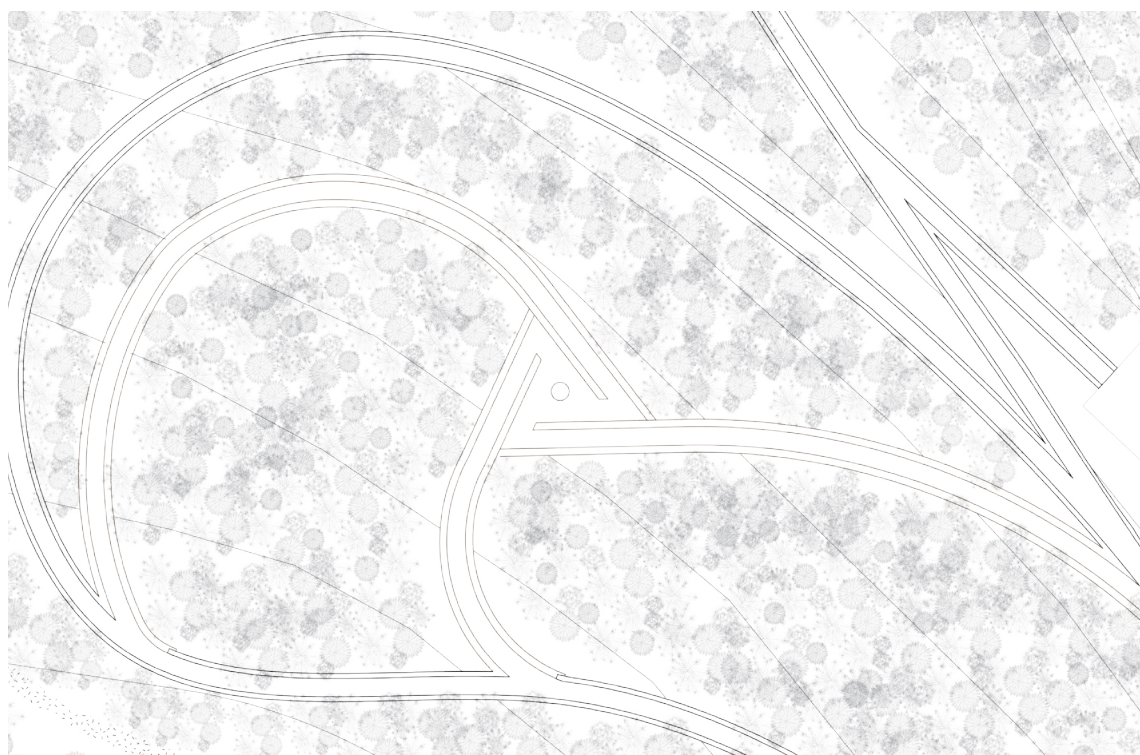
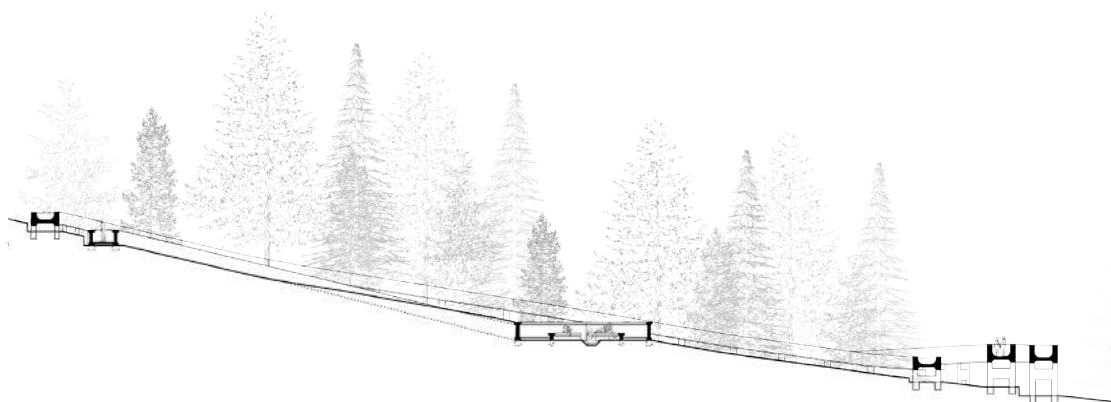


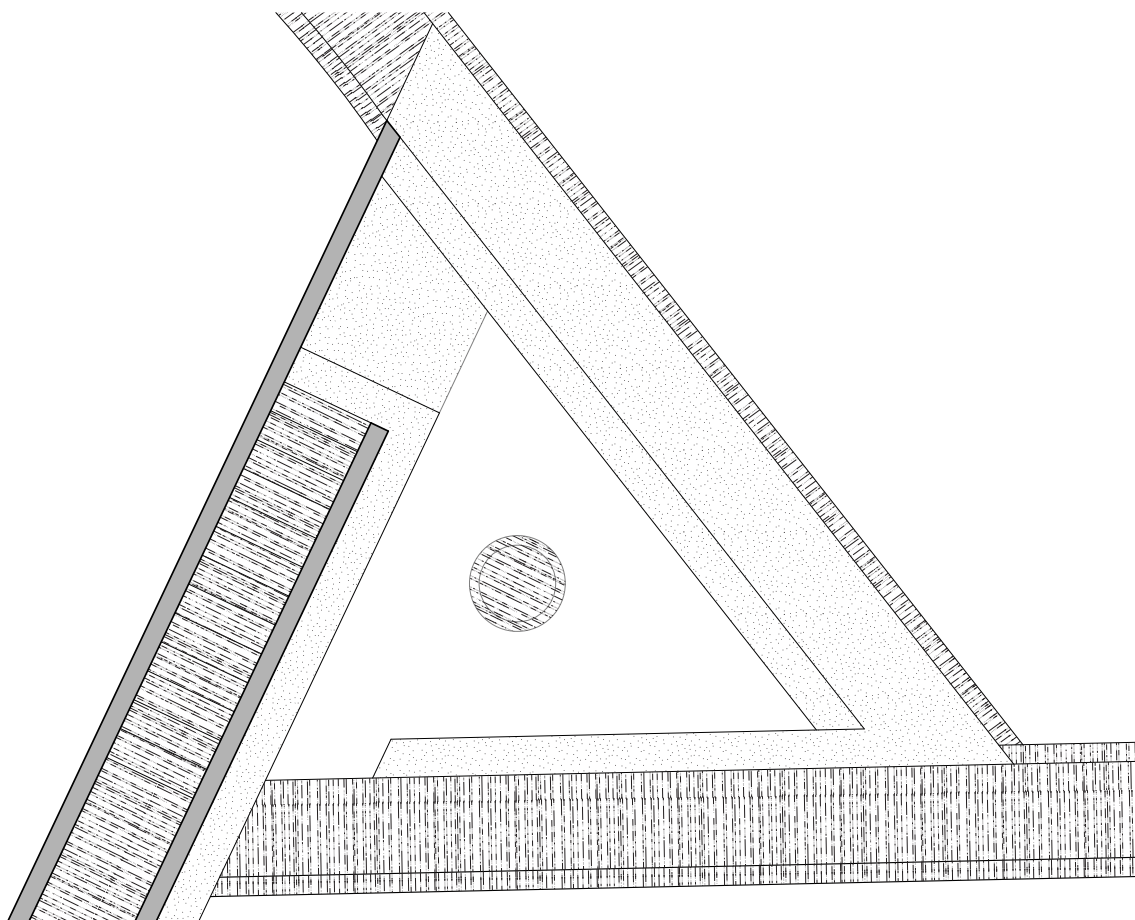
Sometimes you have to choose in between two paths and sometimes even in between 3.

FINAL RESULTS

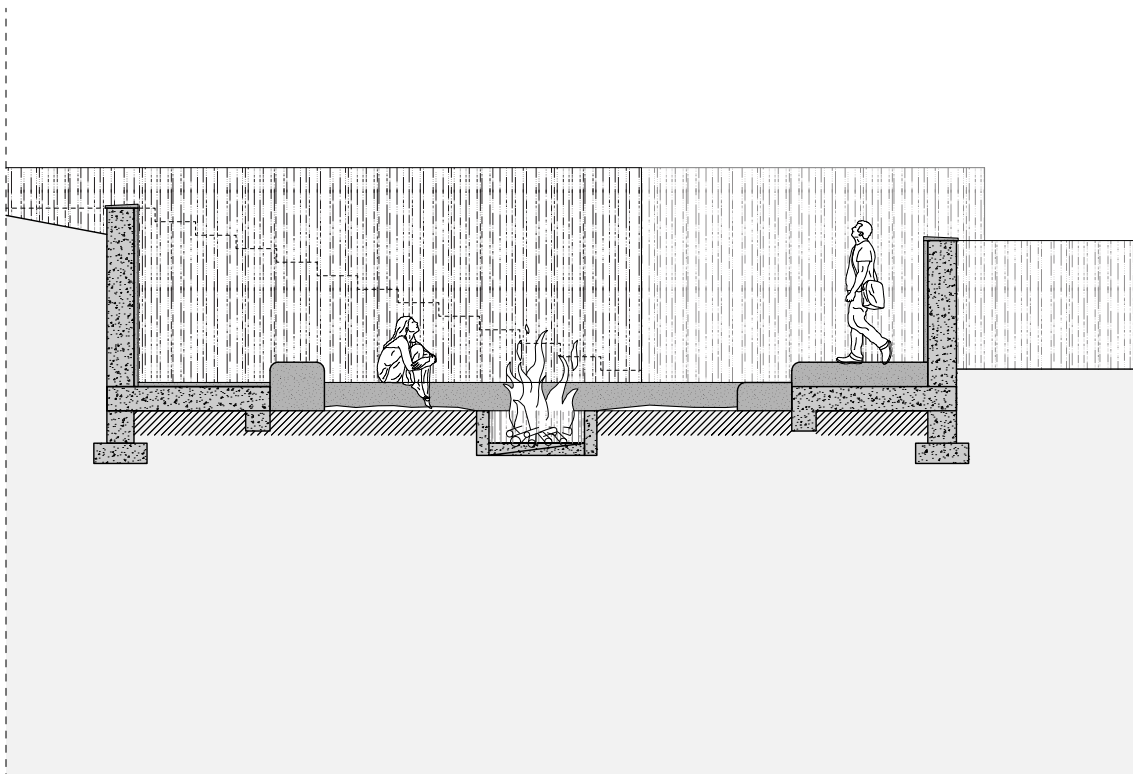


You have different paths to take. Or at least you think you do. Is it really up to you? Maybe it doesn't matter as far as you enjoy the ride(s). Each of them has its own characteristics and provides different experiences. They start separately but before you notice your path is just an essential piece of a bigger movement, made to bring people together. To Think collectively and to join different backgrounds.





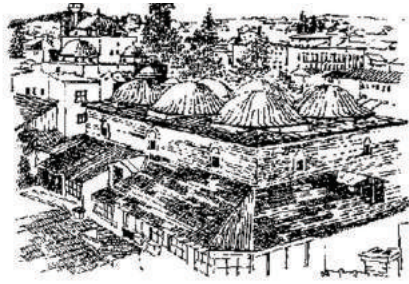
*The floor plan show how the paths arrive differently on the central space.
One path arrives on a higer lever and the stairs bring people down. One path
becames a big bench and the other one is in the same level of the soil.*



The material used in the central space is lime stone, because it is a local material you can encounter in the layers of the mountain soil. The same material is applied in different forms, sometimes is rough and sometimes its smooth, indicating where you can sit or not. The warmer yellowish tone of the stone makes the space cosy and when the fire is on the whole atmosphere transforms into something very intimate, with the lime stone reflecting the fire, surrounded by the beauty of the forest.

A / MAZE

VERONICA DELLA VENTURA



*During the Ottoman period the center of Sarajevo flourished.
Back then, Baščaršija - old bazaar and the historical and cultural center of
the city - was a rich nest of branching paths that buzzed with micro-cultures,
undergrowth, smells and irregular architectonic elements that stimulated the
curiosity of the visitors.*

DESIGN STRATEGY

*Operate within the landscape to encourage the visitor to wander around, to
be lead by curiosity and forget the destination.
Crate a space able to change the user's perspective on his dimensions and on
life in the forest.*

PROGRAM

Walking area

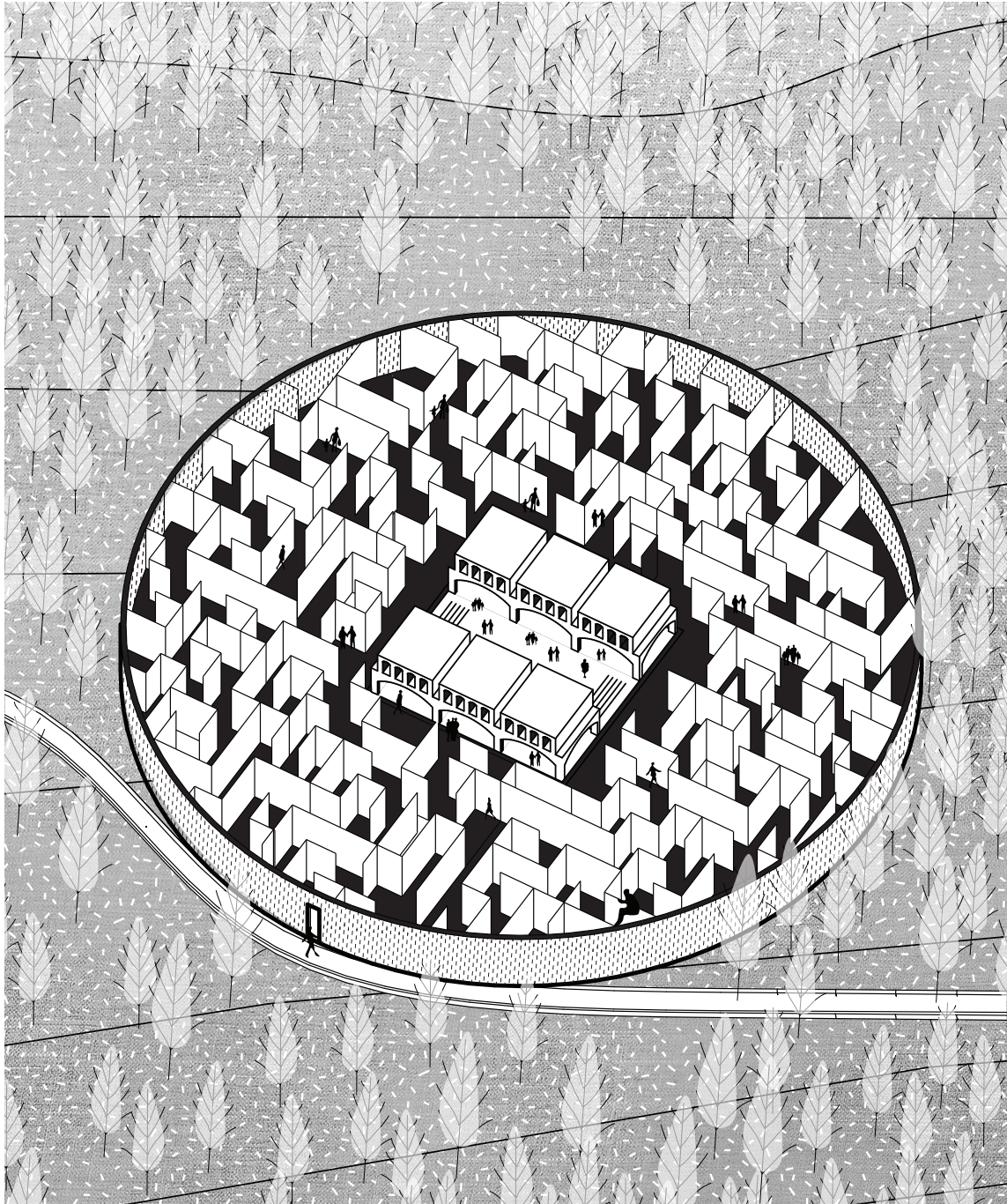


1000 m²

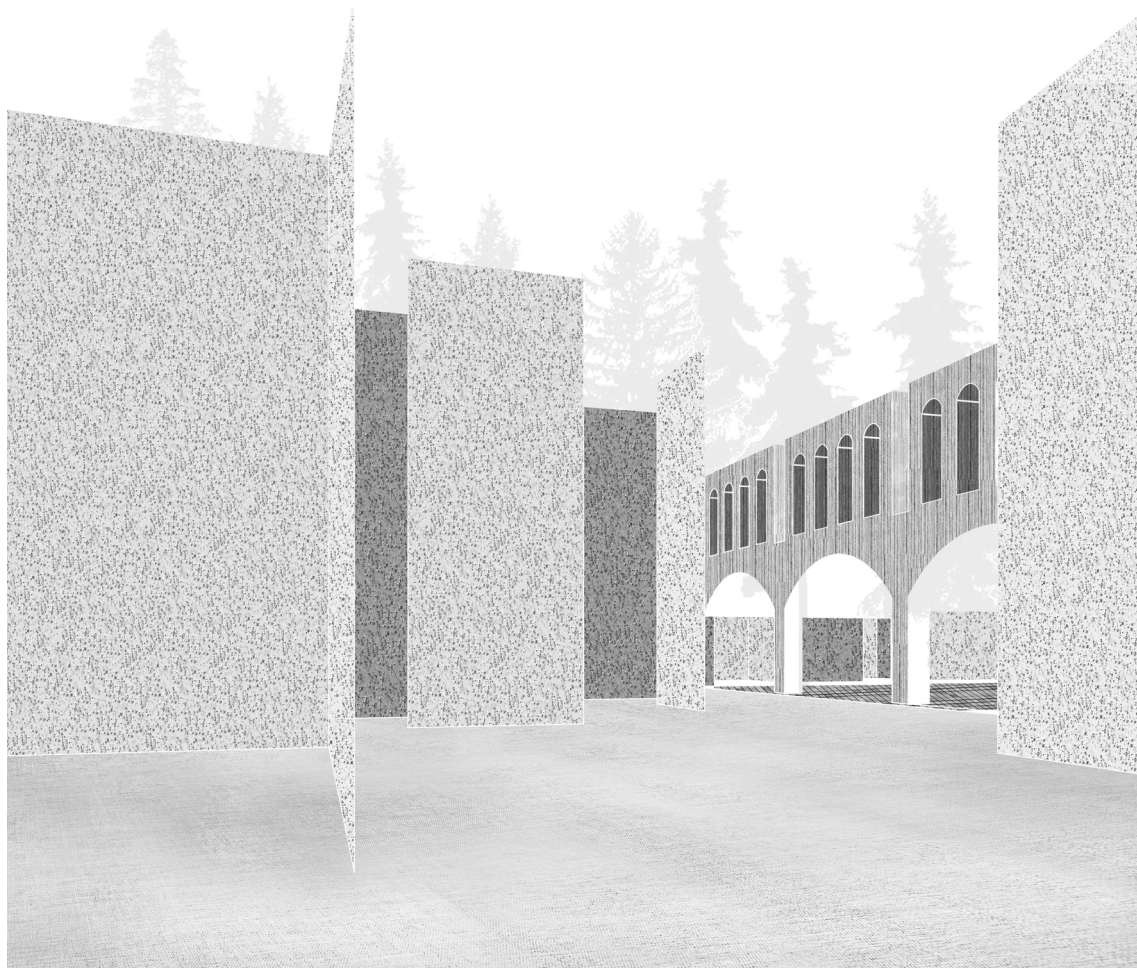
CONCEPT

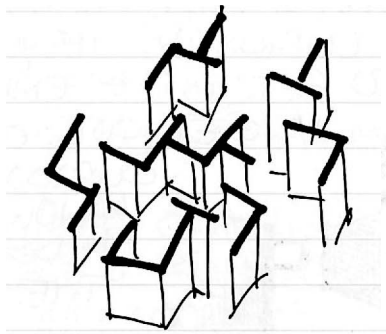
Designing a maze engraved in the landscape where the user's perspective is twisted and redirected on the undergrowth of the forest. In fact, by excavating the soil the user can walk with the eyes on ground level. When entering is difficult to have an understanding of the space. This encourage the user to wander around.

Only when reaching the highest point the user can have a complete overview of the space and find his way back to main path.

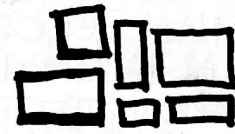


*Everything started with reading the historical center of the city as a maze.
The idea is valid, but the first interpretation was soulless, out of context and
was not generated by the experience of it.
Here we also understand our project will be defined via model making.*



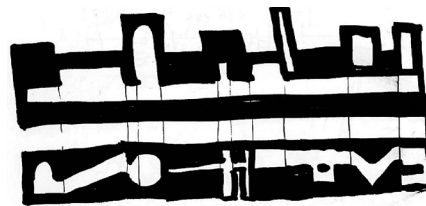
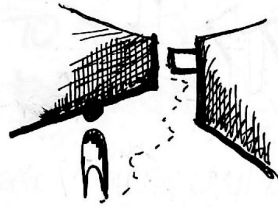


SUCCESSION OF
HALLWAYS.
VIOLENT
SPACE.

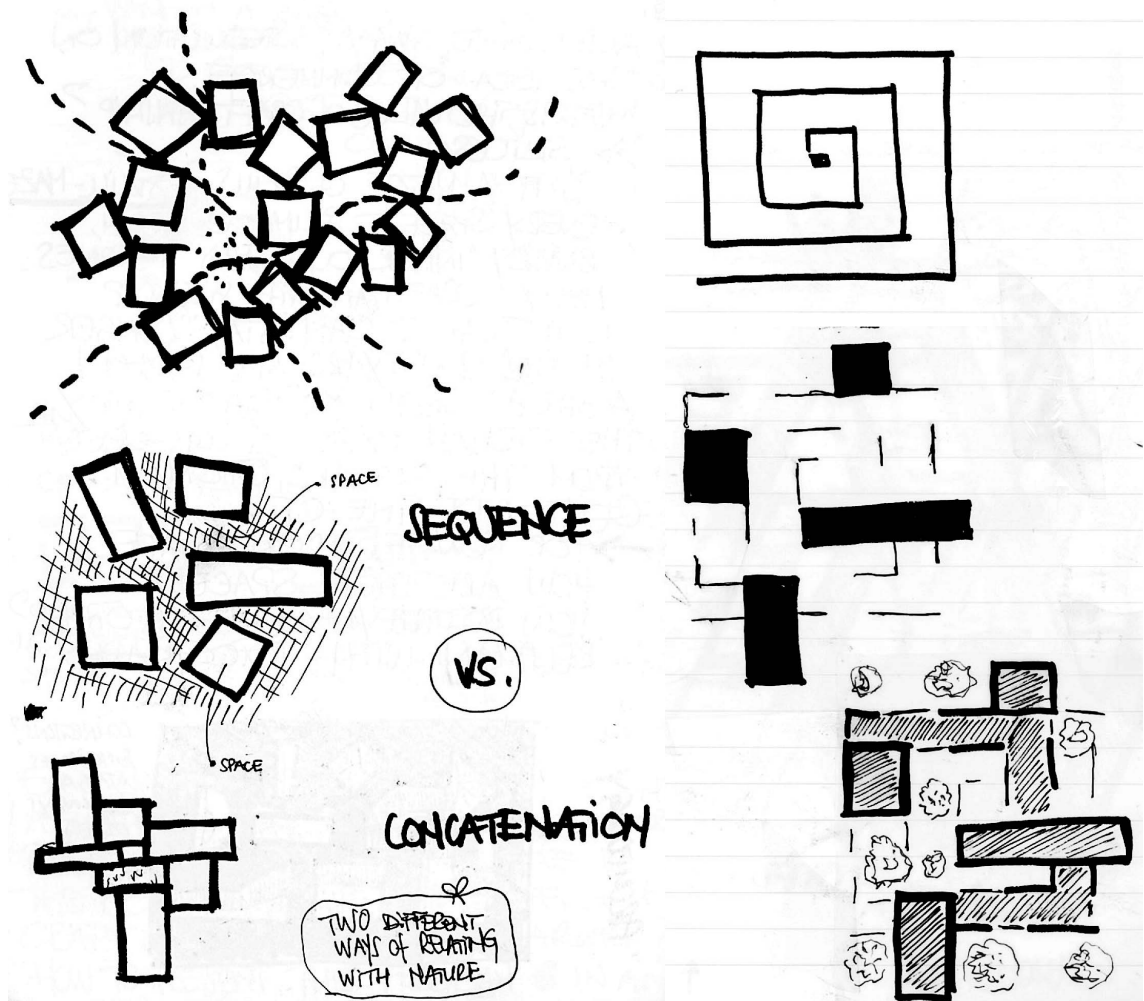


SUCCESSION OF SPACES,
AREAS, CURIOSITY
& SURPRISE. EVERY
SPACE IS DIFFERENT

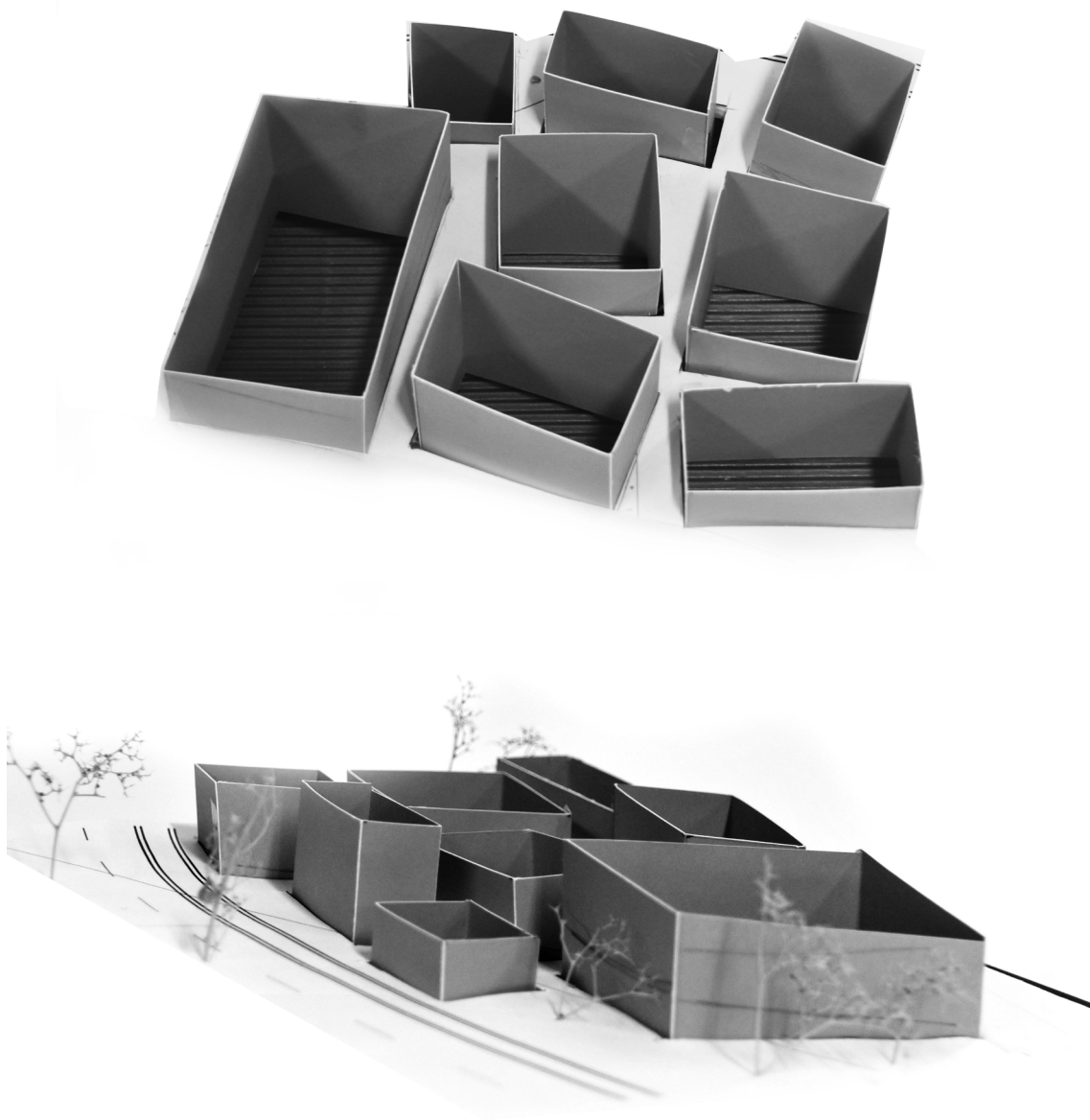
IN FACT, WHEN IN A MAZE, USERS ARE LEAD
BY CURIOSITY. THEY ARE CURIIOUS
TO GET TO THE END, MAYBE TO
GET OUT, OR JUST
CURIIOUS TO ~~KNOW~~
KNOW WHAT IS
HIDDEN BEHIND
THE CORNERS.



*First thoughts. Transitions from a chaotic ensamble of walls to a
concatenation of spaces.*

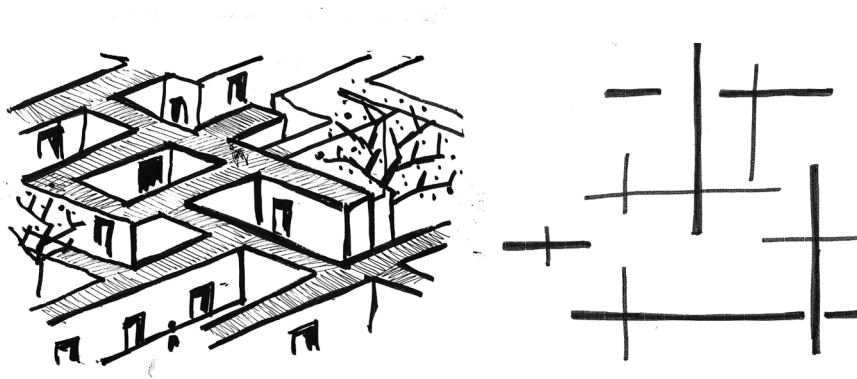


Studies, sequential spaces.



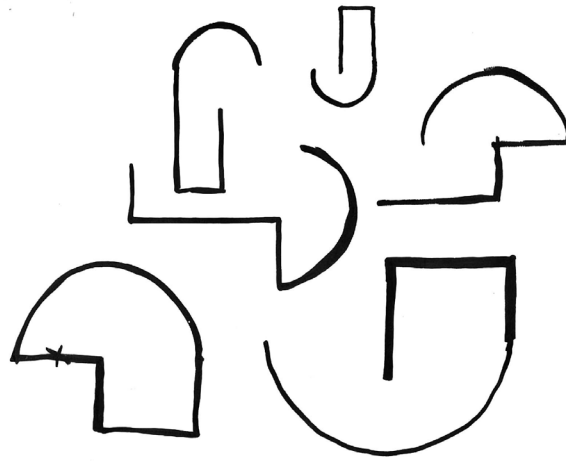
Idea 1

What before was wall becomes volume. Volumes are disposed close to each other, follow the topography and differ in height and size. Here the idea was to make the spaces inside the volumes (courtyards) accessible and accommodate a

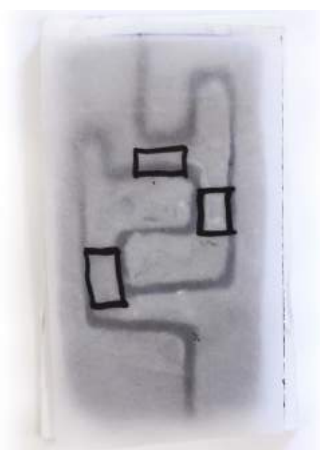
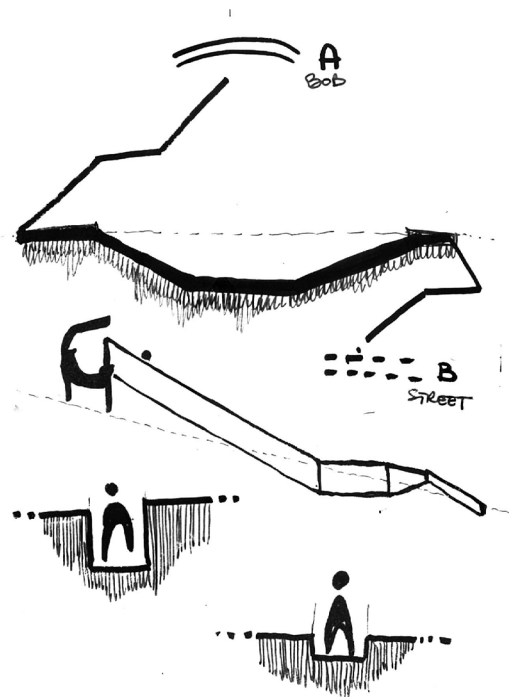


Idea II

This model tries to transform the first idea of the maze in a different way. Here the idea was to reduce the quantity of walls and juxtapose them in a strategic way, varying the height. In this way a fragmented, triggering space is created (goal). One simple



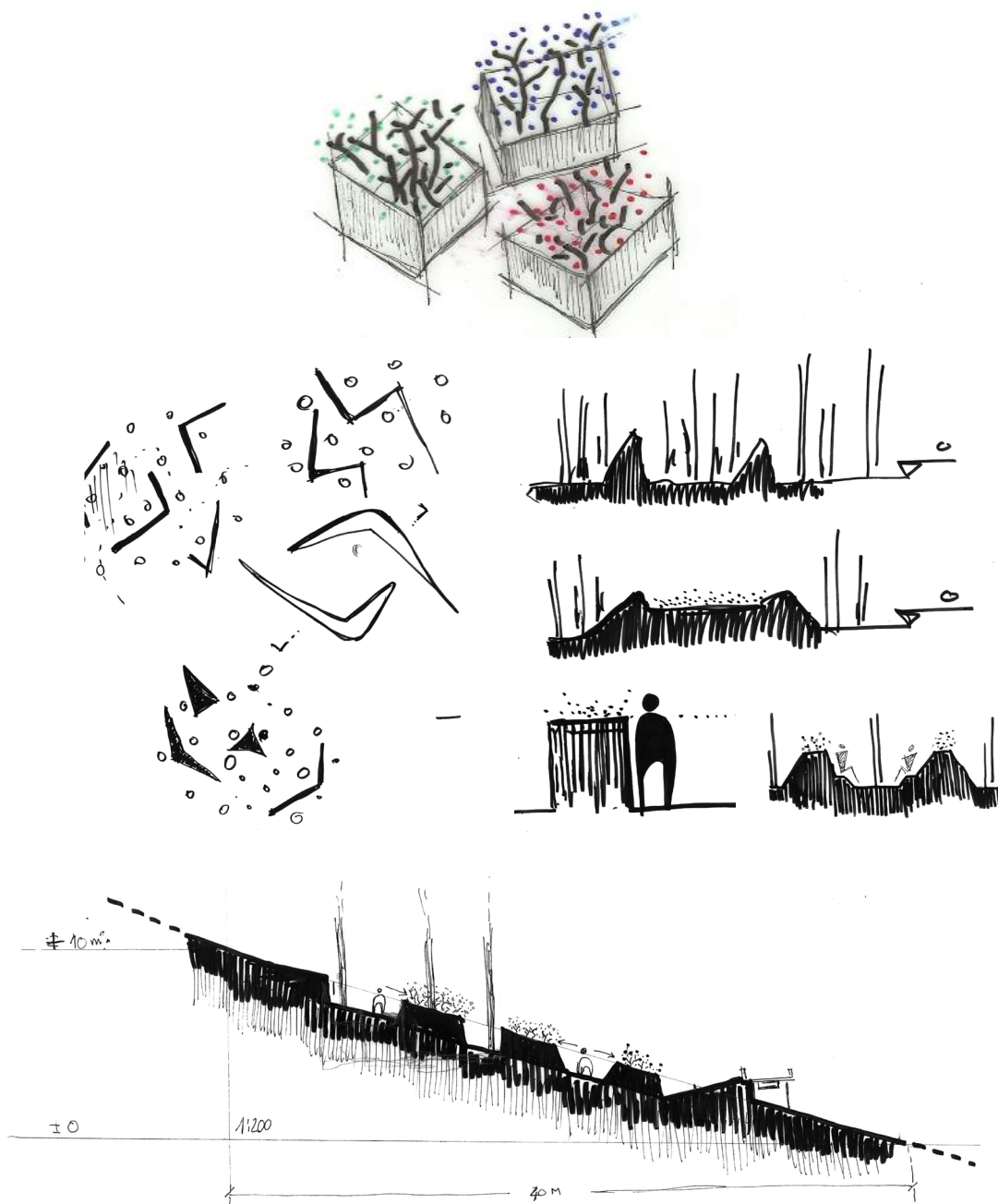
*Small study. Alternative base element for the previous idea.
Investigation for a softer shape.
Does this trigger curiosity?
I concluded any shape would do.. but why?*



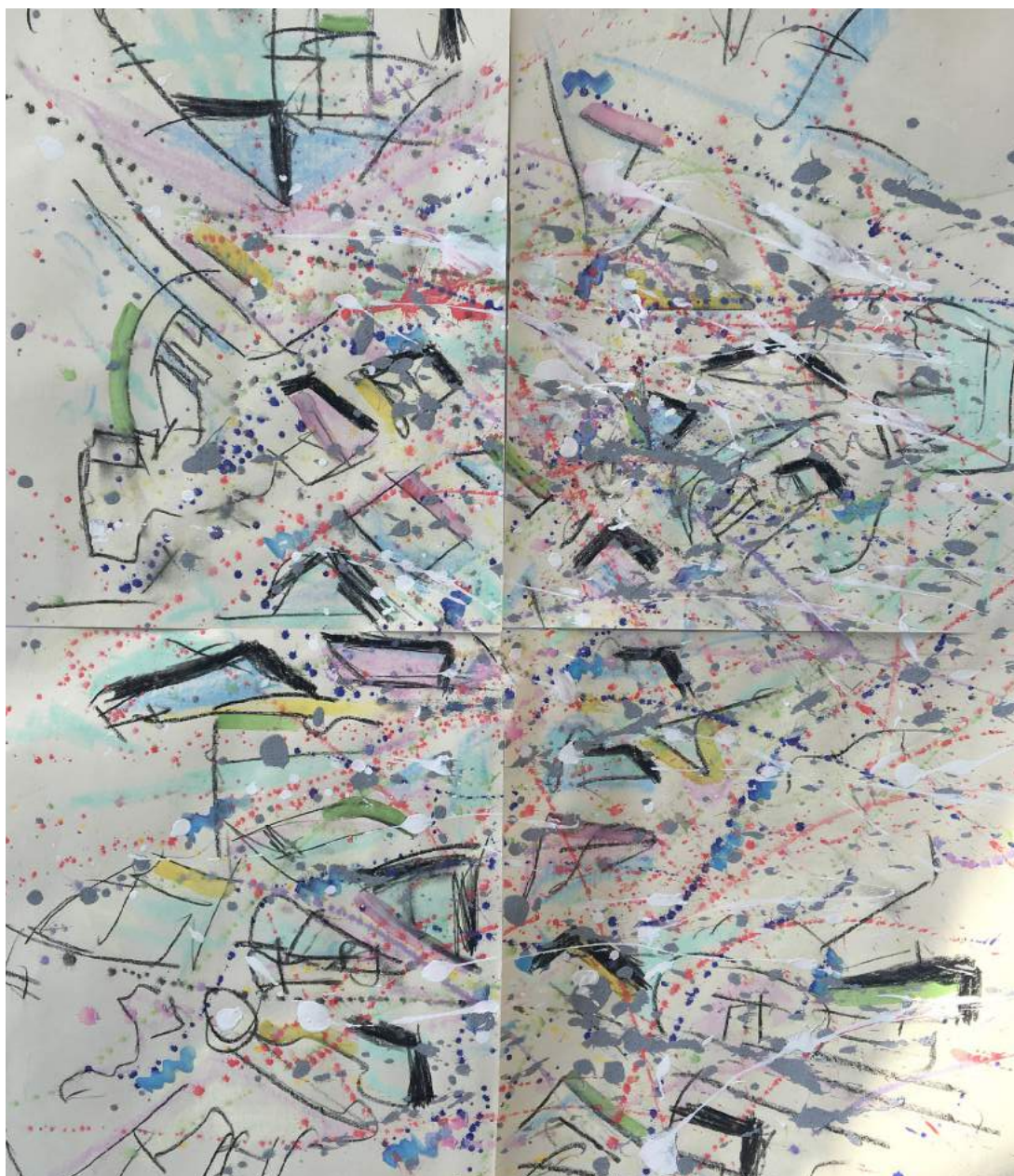
Idea III

The maze becomes one path linking the bobsled to the street, interrupted by different spaces.

What would happen in these spaces was not clear.



The concept is defined. As the historical center buzzes with people, smells and cultures, the maze will be a maze for the encounter with the inhabitants of the forest: not only trees but undergrowth, mushrooms, flora and fauna.



Painting.

How do I reread the city?

VERONICA DELLA VENTURA - A/MAZE



Form studies. Location is defined: the maze is situated at the beginning of the bobsled track, near a fork.

In this way the visitor can admire the treasure of the forest and he/she will be able to recognize them along the rest of the path.

How should the chunks look and why?

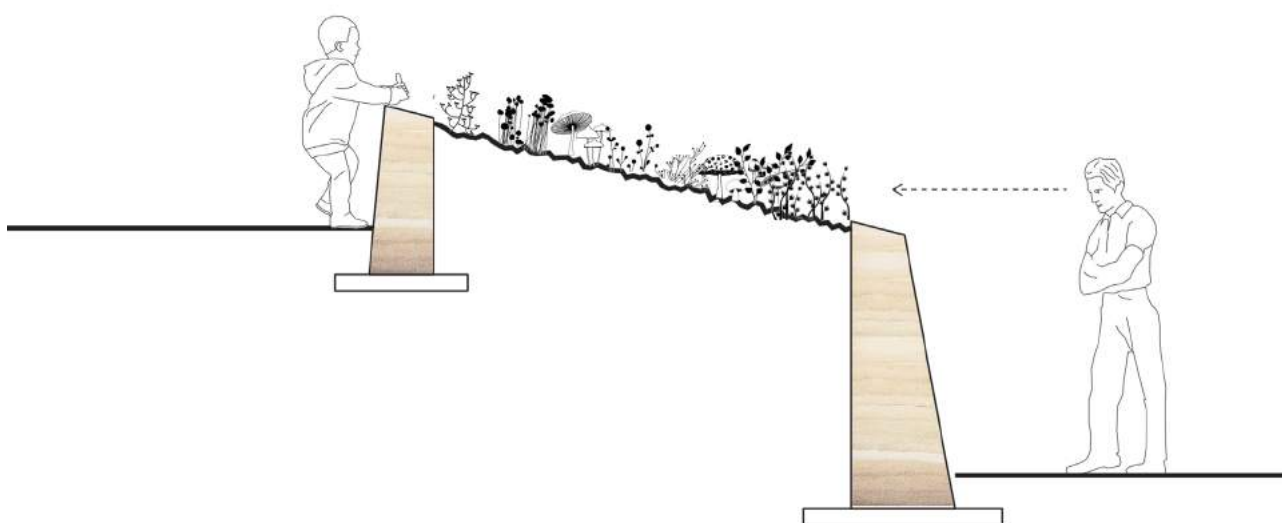


The chunks are inspired by the city blocks and disposed irregularly to achieve the effect of a dynamic surprising space.

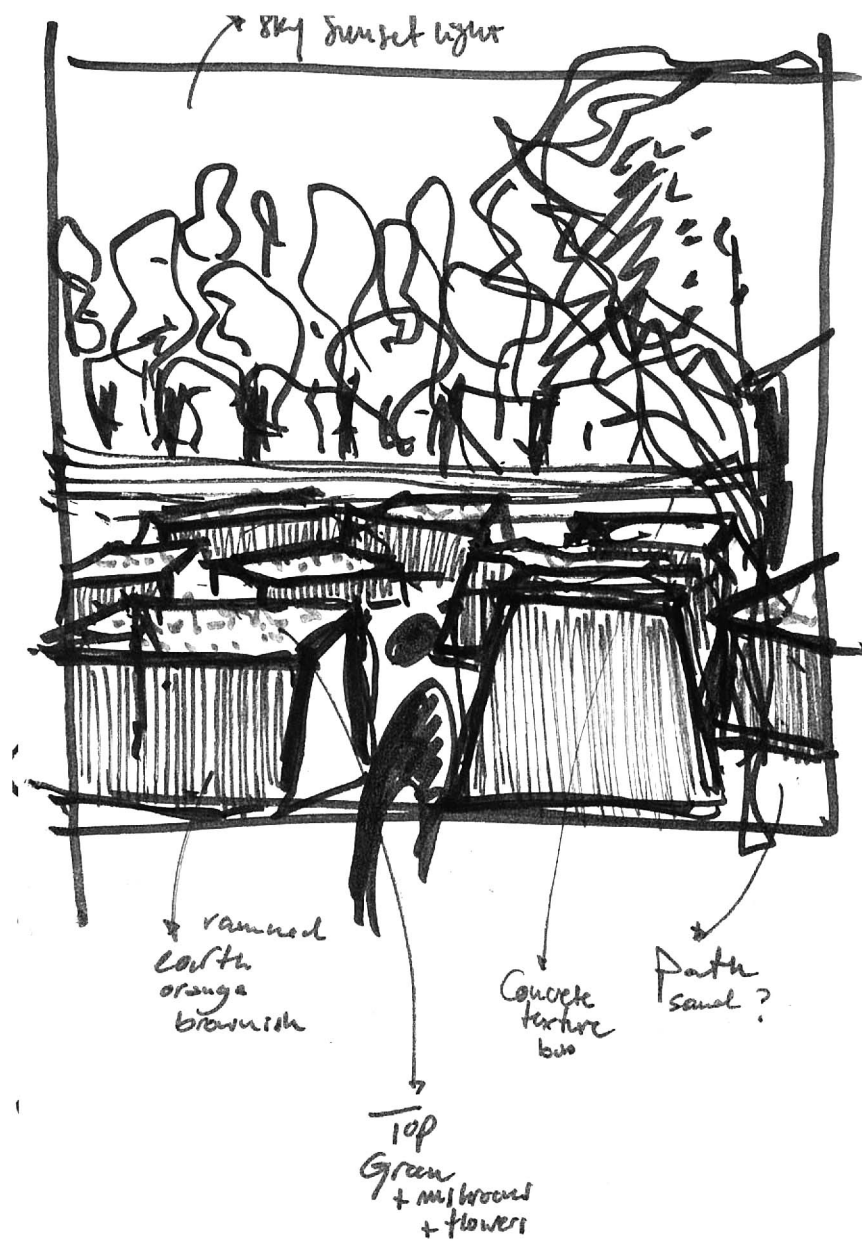


Scale model, materiality test, rammed earth.

The maze exploits the conformation of the topography to deliver a certain experience to the visitor. In fact, the depth of the excavation remains



Change of perspective.

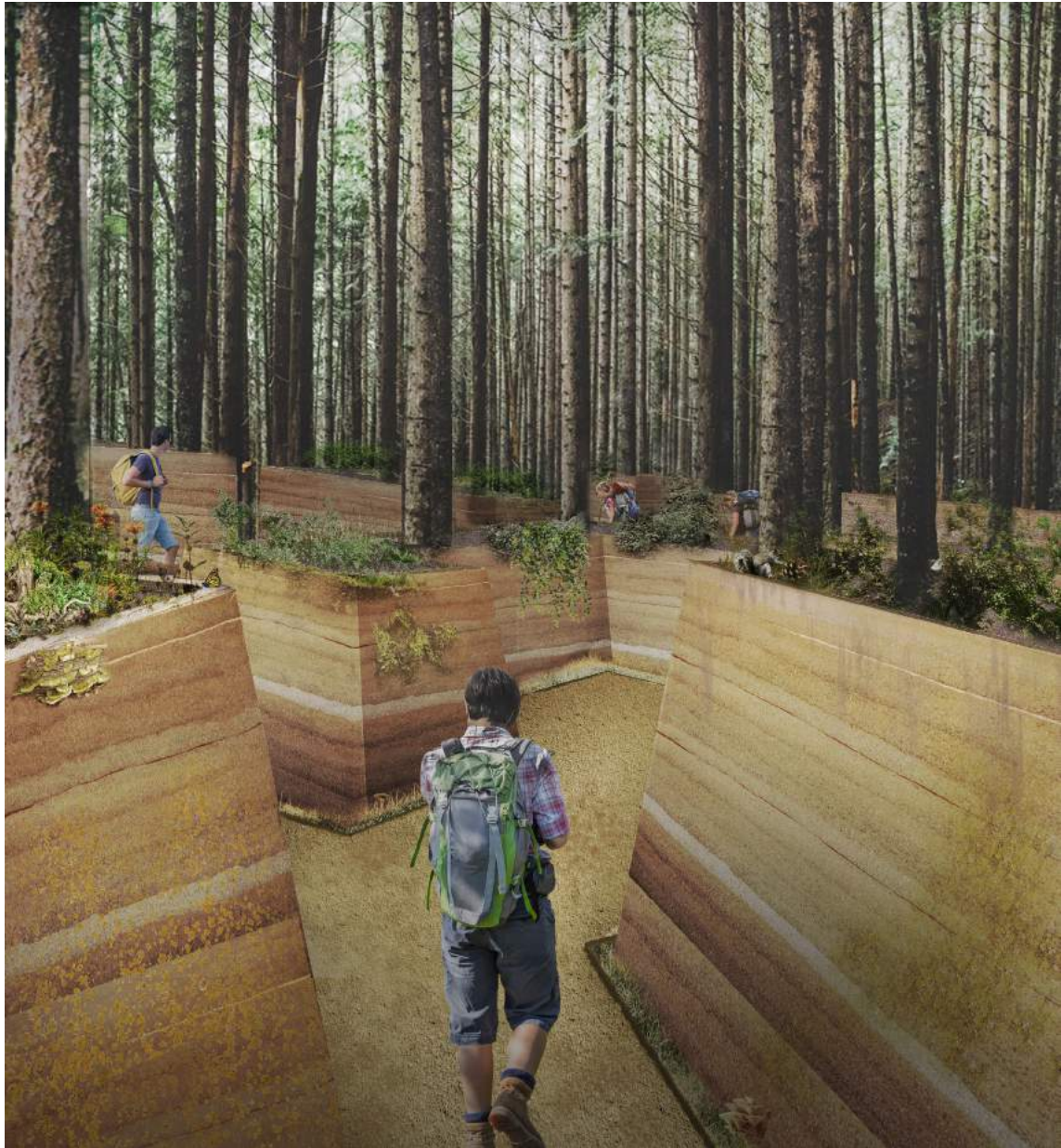


Defining the atmosphere of the image.



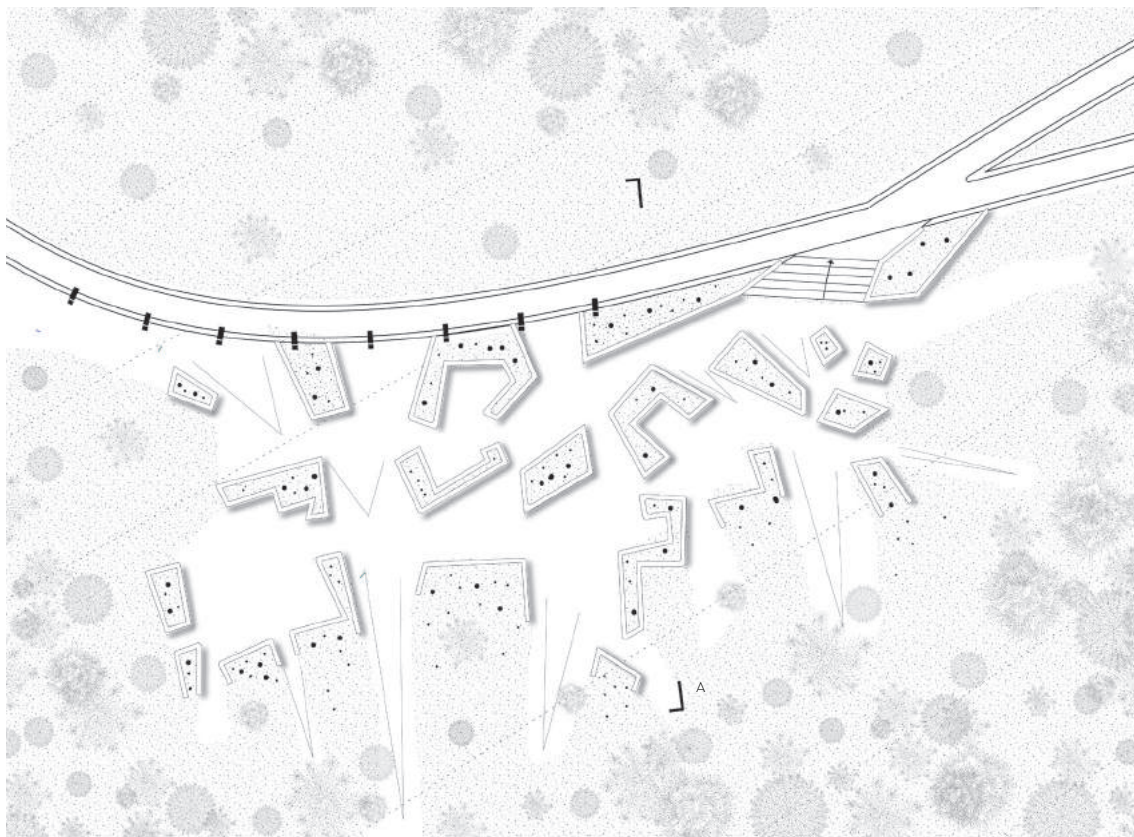
Image 1

FINAL RESULTS



A-MAZE to get lost... lost in the forest, rich nest of branching paths that buzzes with micro-cultures, undergrowth, smells and irregular architectonic elements.

A-MAZE to wander... wander around, let curiosity lead you way and forget about your destination.



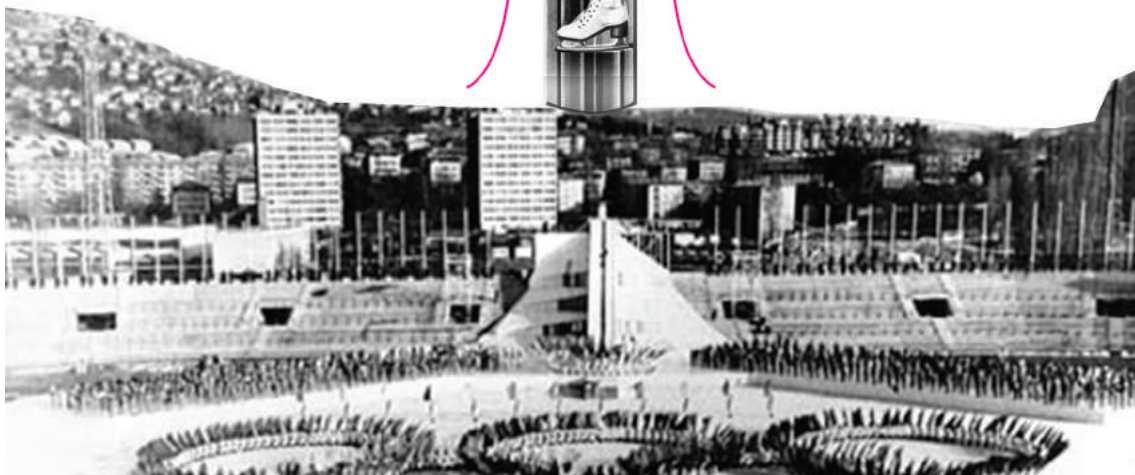
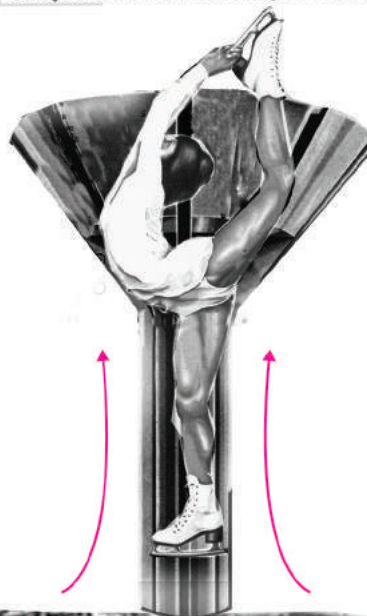
(In development)

THE CHALLENGE

VERONICA DELLA VENTURA



Sarajevo Starched and Ready for Games



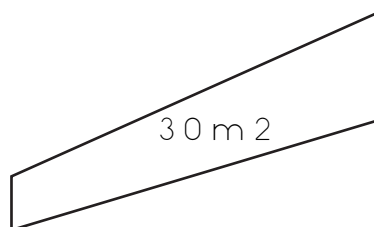
The government used the Olympics to showcase its power and a feeling of enthusiasm and pride of all people in the federation. But the Olympics Games - as well as sport competitions in general - are a moment of extreme challenge followed by a priceless rewarding moment. What's more, during the Olympic the individual effort of athletes is part of a bigger, national picture.

DESIGN STRATEGY

Implement the experience of challenge + following rewarding moment in the design.

PROGRAM

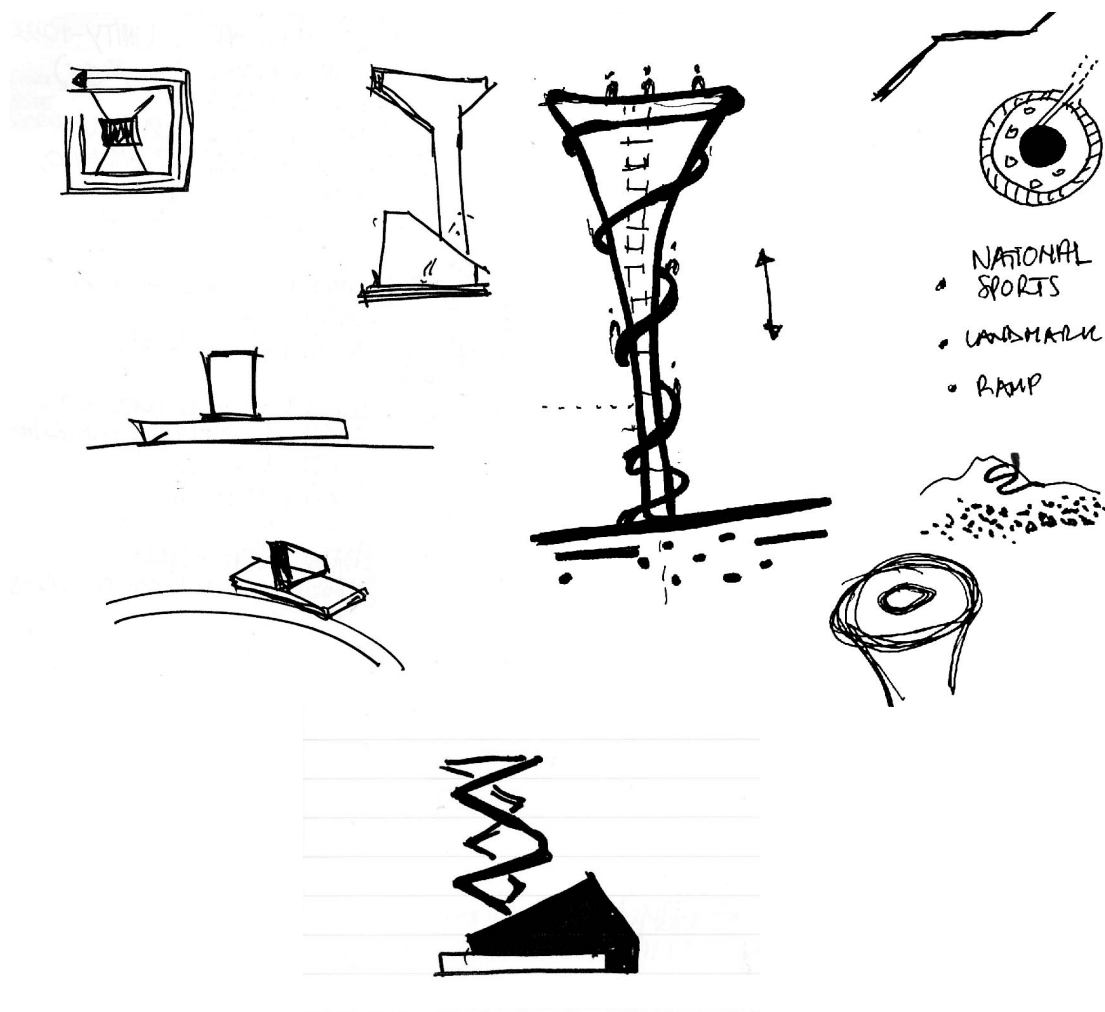
View point



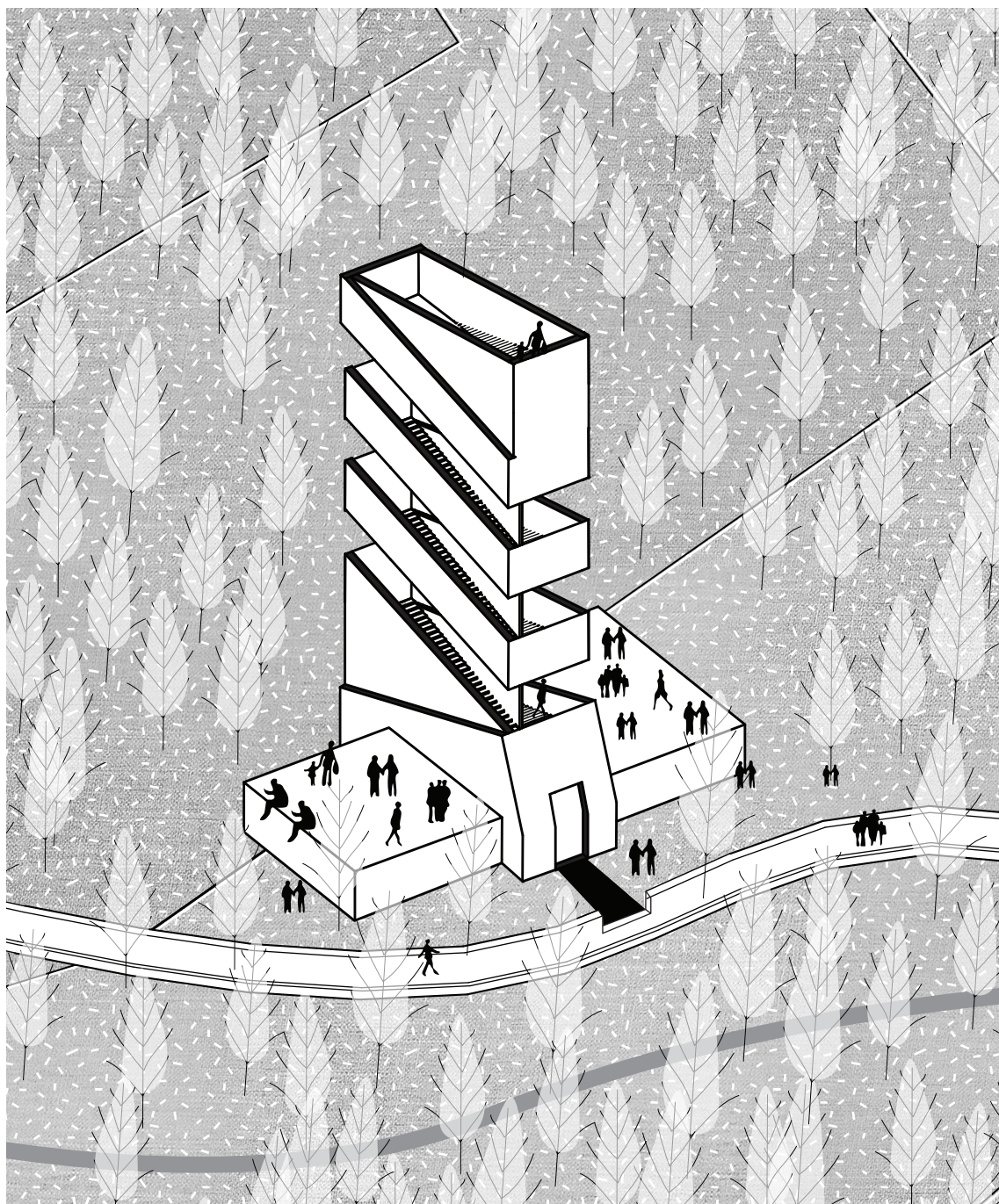
CONCEPT

Operate in the context of an existing ruin along the bobsled track, designing a small addition to it. The addition consist in a stair climbing over the ruin, and brings the visitor to a higher, observatory point.

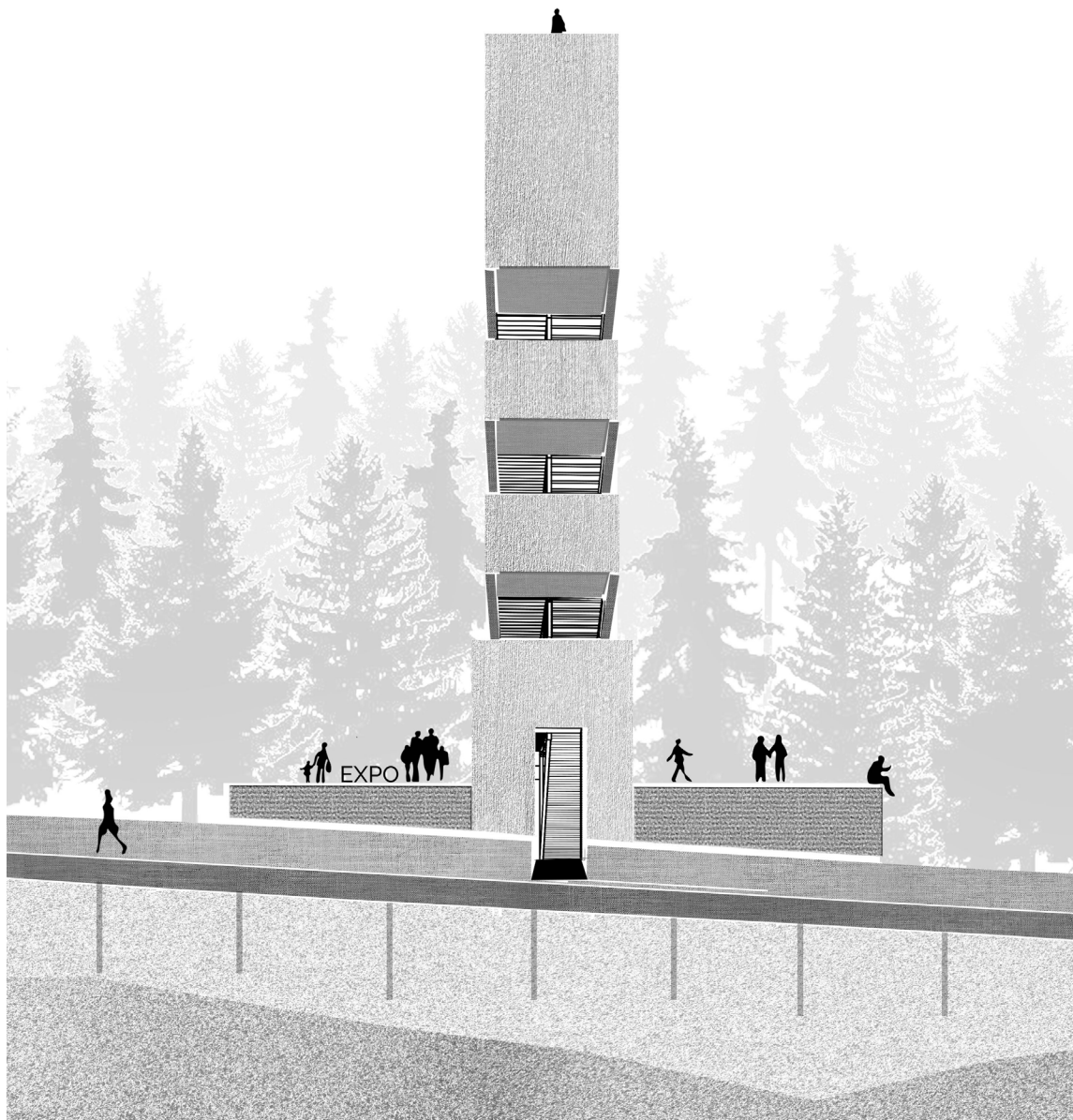
The stair embeds the idea of challenge: risers and treads are progressively higher and longer creating a climax before the rewarding panorama.

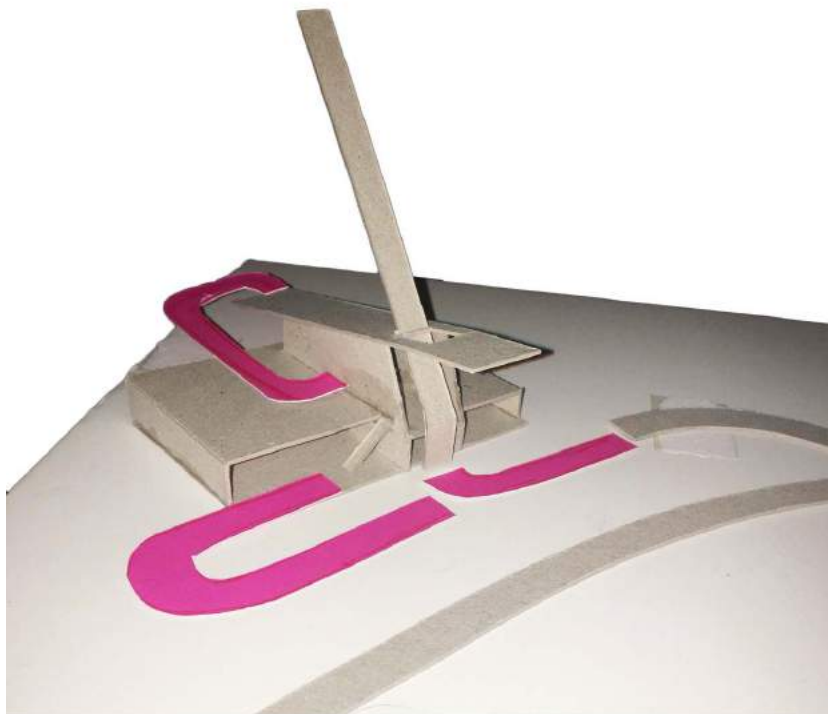
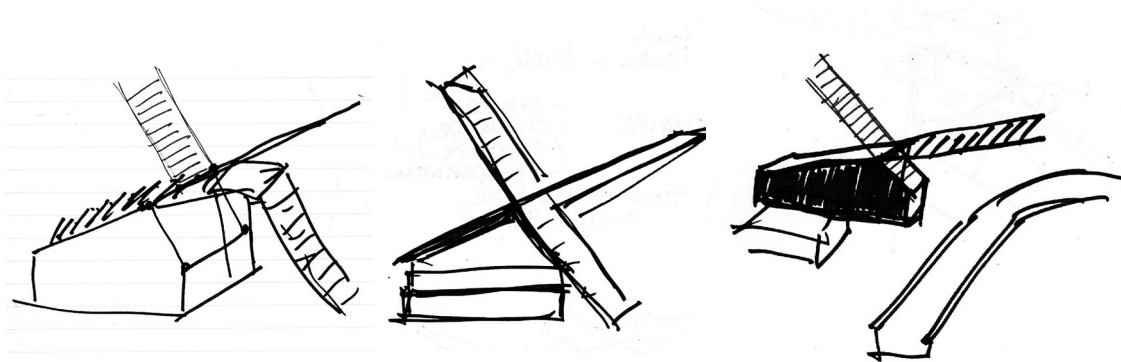


First thoughts about the intervention related to the Olympic. Was clear since the beginning that the design should have something to do with height (referring to the exposure the country had during the Olympic Games) and relate to the shape of the roof of the existent building. Developing in height is also a choice that relates to the location: it's a very strategic node and - when higher - you can enjoy a view of the city.

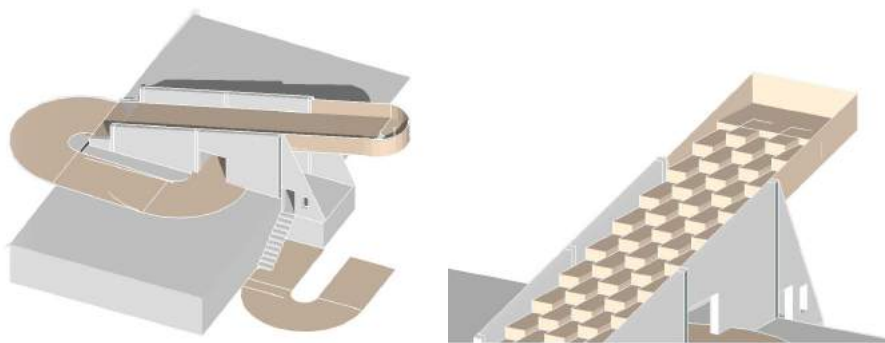
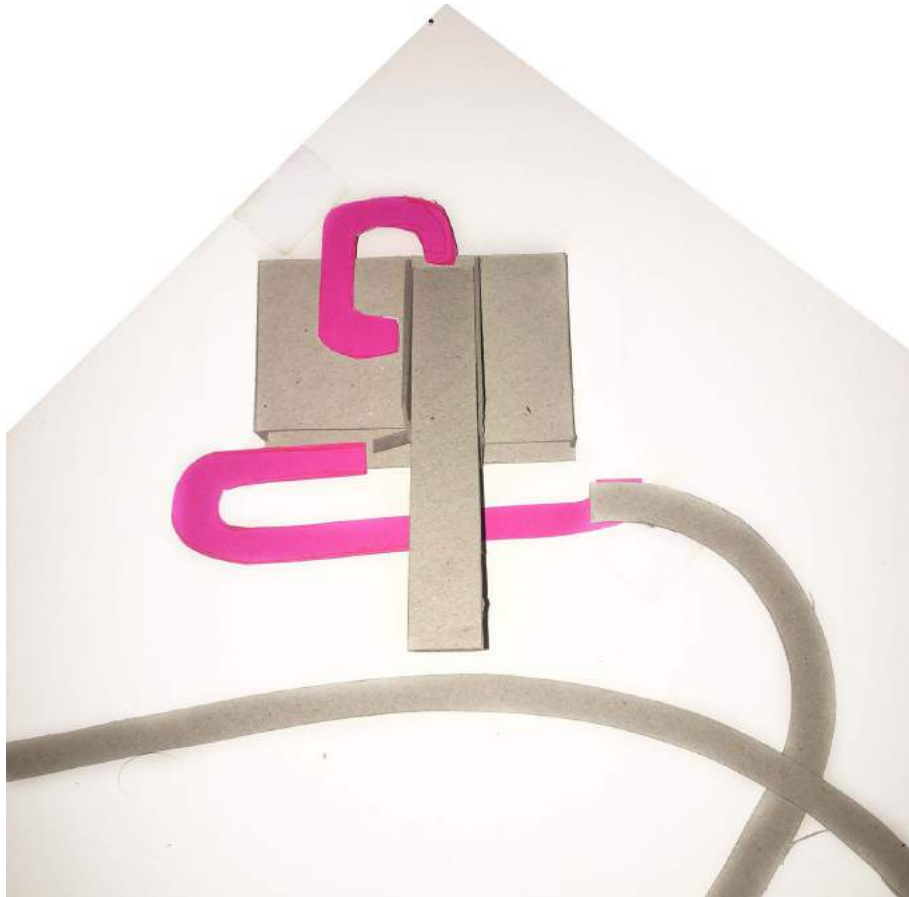


First attempt. Sturdy and not really fitting the location.





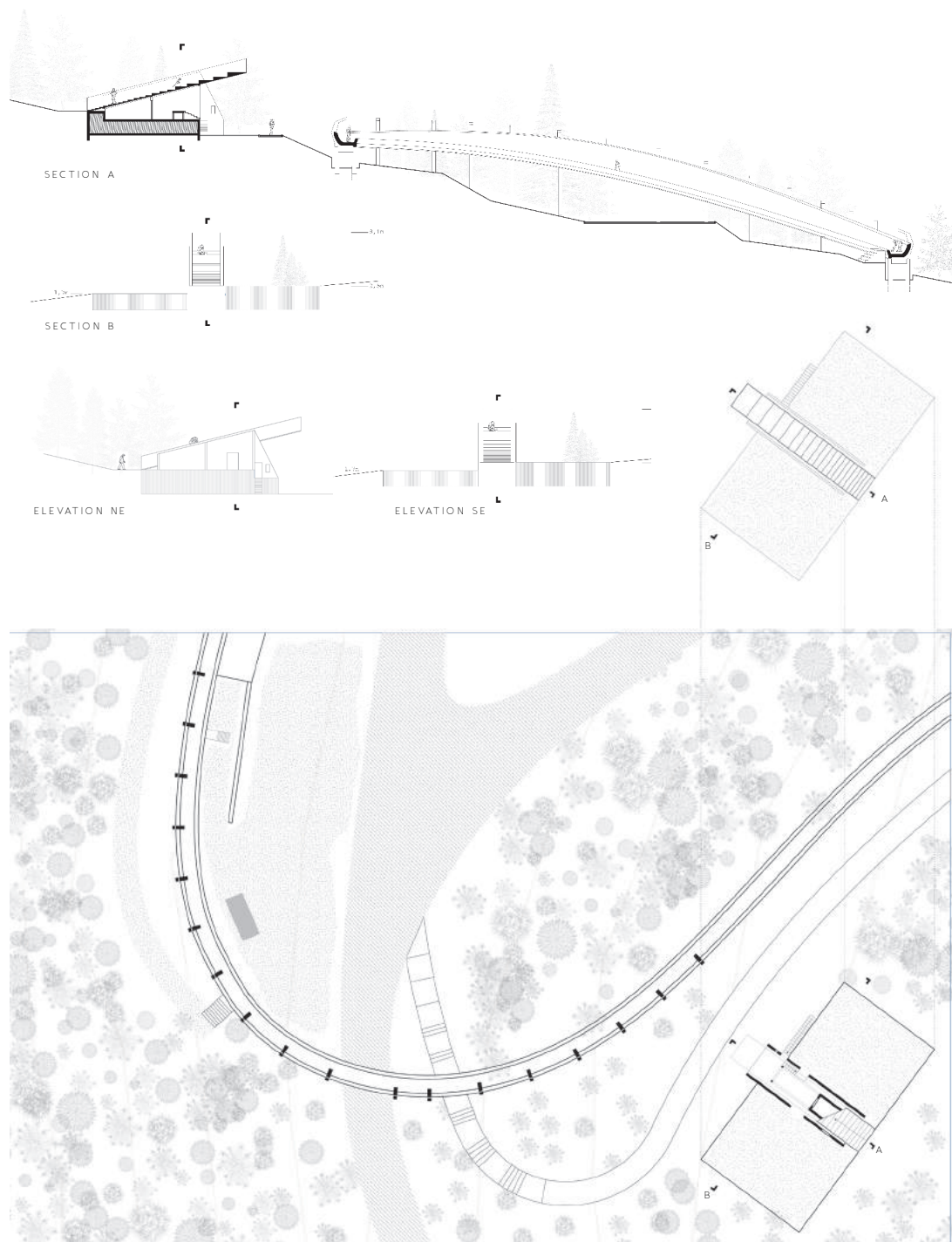
*Further model studies.
Observing the location, I realised stairs where a recurrent object.
The design configures as culmination of a sequence of stairs.*



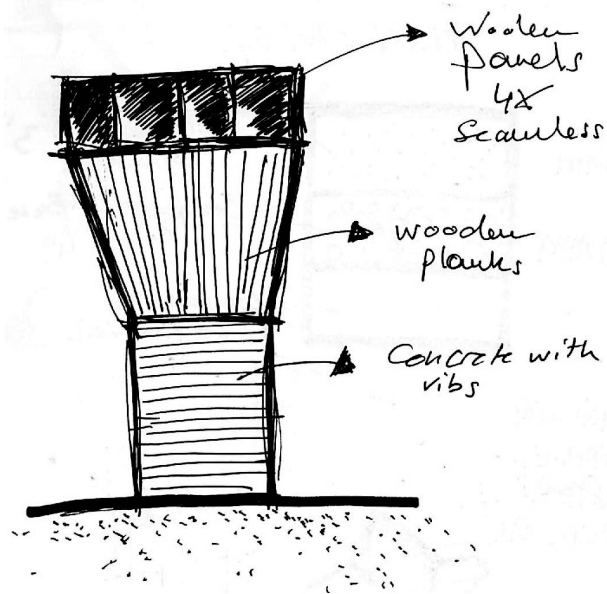
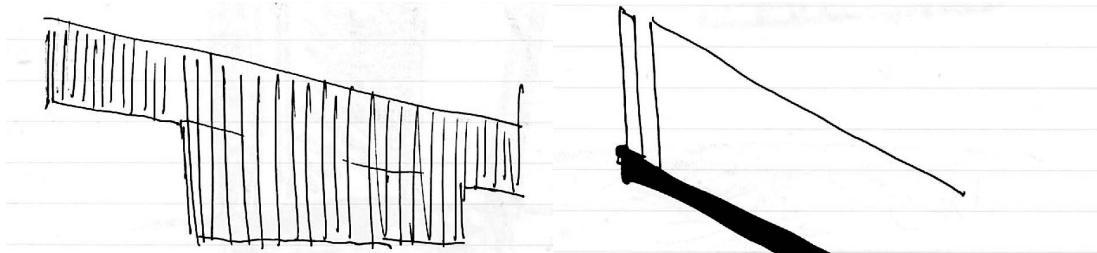
*Definition of the massa and studies for the rises.
How to make a stair challenging?*



*First defined idea. The stair follows the inclination of the roof but it is an independent structure.
The stair challenge is build up by progressively increasing the rises of the steps.
A simpler and clearer choice.*



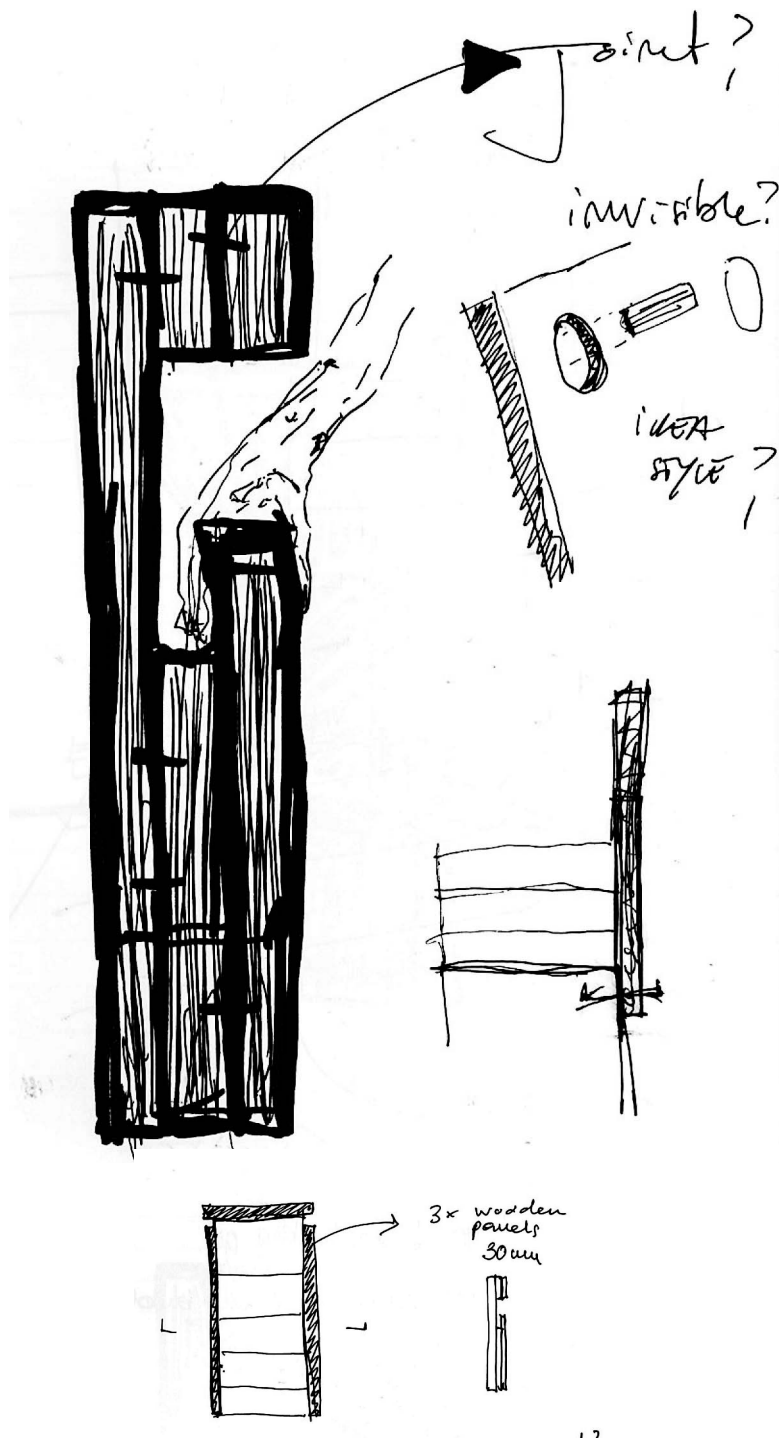
Preliminary design results.



Wood for outside: western red cedar } U
redwood } A
cypress }

HEDDLEIGH'S PINE or BARNIAN PINE
hard pine group www.barniangroup.com

Thinking about how the stair could be made.
The conclusion was to create a mixed structure concrete - wood.
Concrete as material typical of the period, and wood as the part of the original
building that disappeared

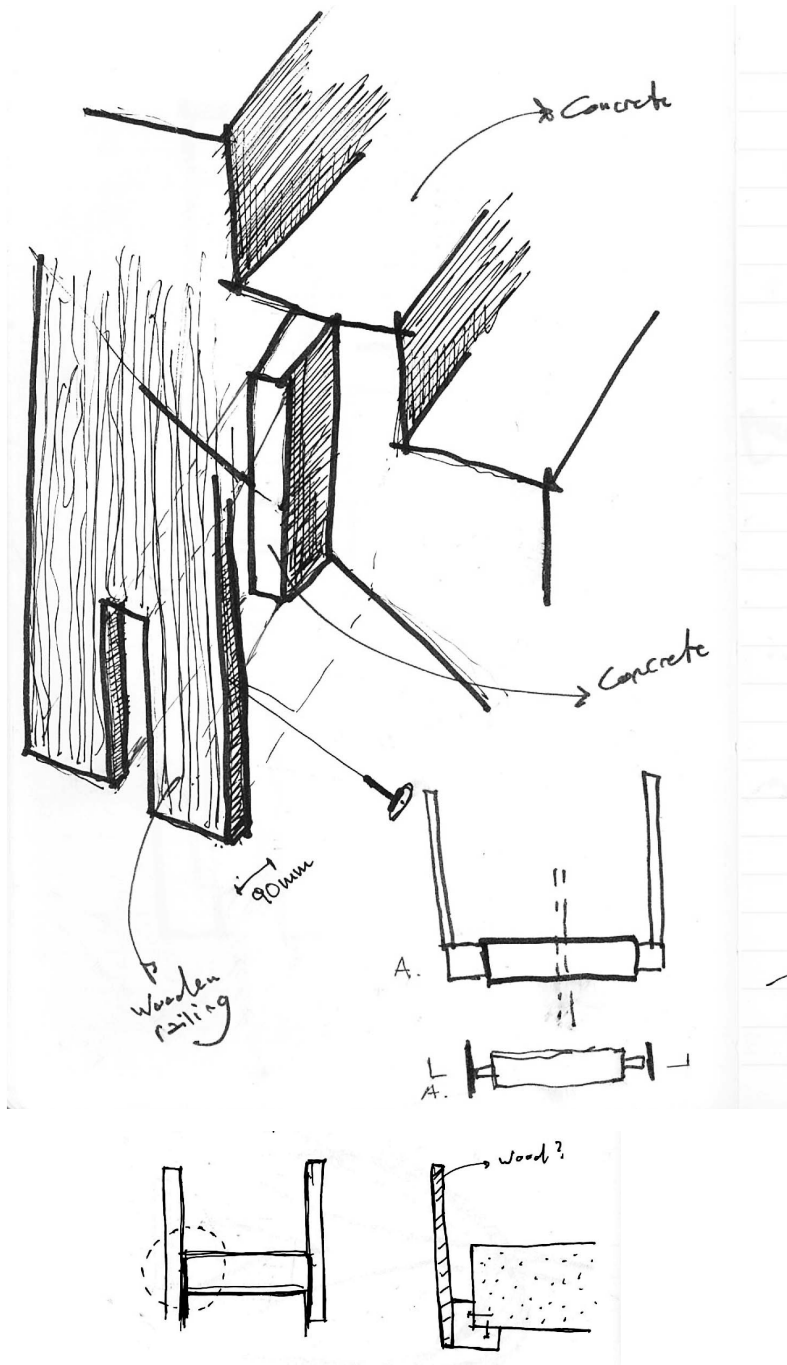


Detail sketches.

The railing is integrated in the structure.

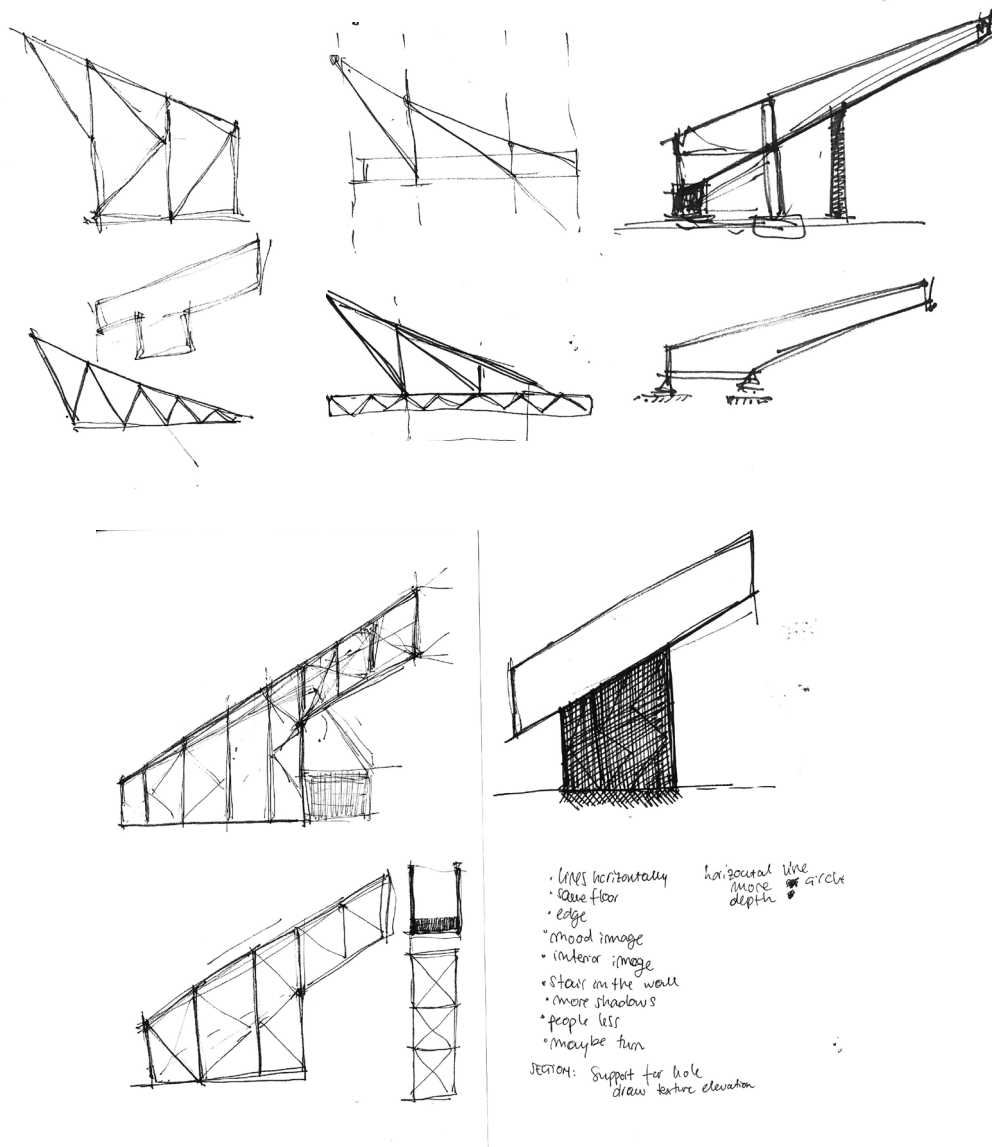
Later thoughts: do I actually need a railing?

The walls are higher (+2m) at the beginning of the stair and get lower at the top (+1m) to create the rewarding effect with the panorama view.



*Chasing for an expressive connection system.
The goal was to avoid seeing the screws from the side.*

Later thoughts: Do I even get to see that when approaching the building?



*Still developing. Studies to make the stair fully wooden.
 Investigation for the structure and its truss beam.*

FINAL RESULTS



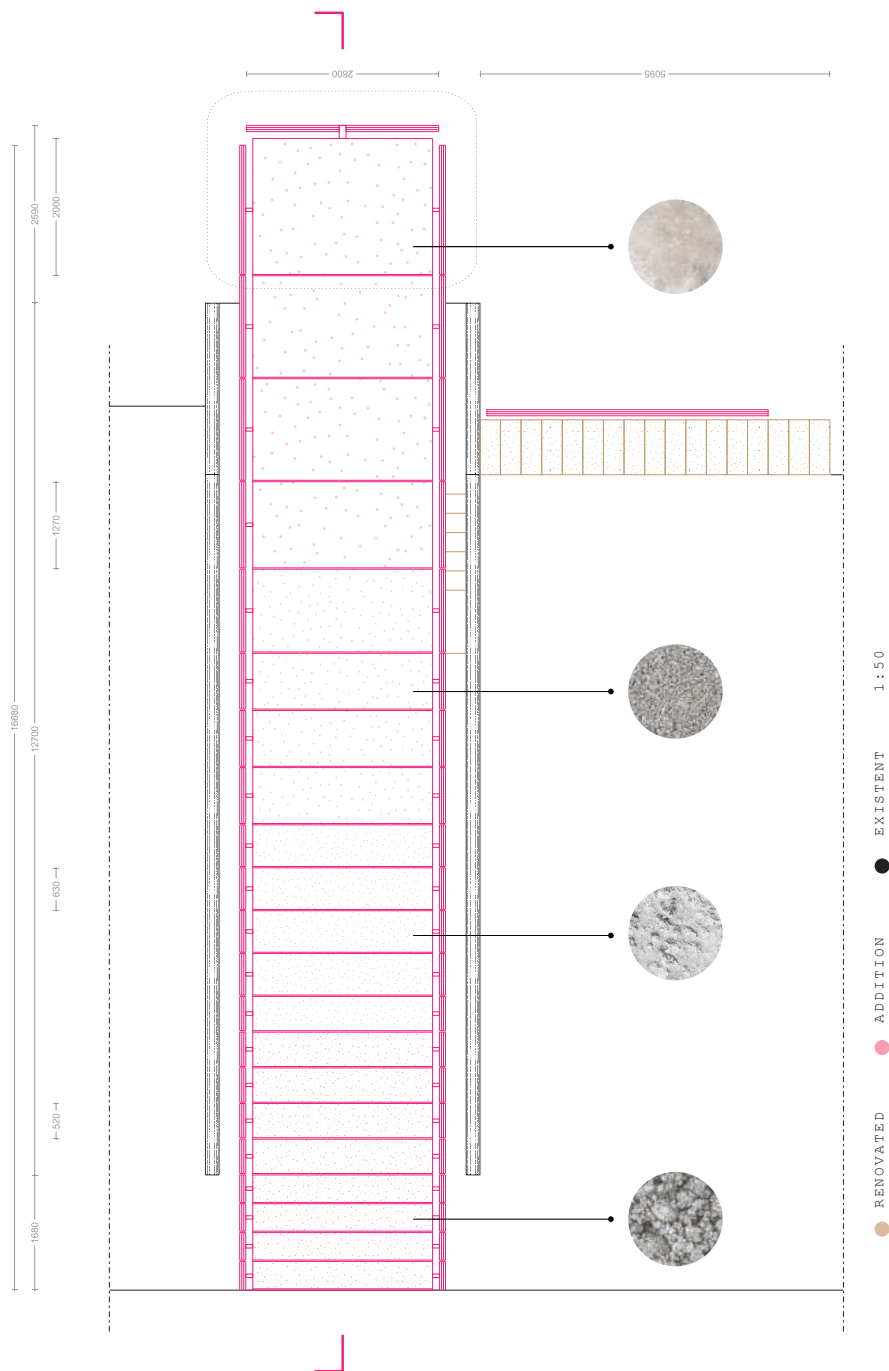
Challenge is not only about sport.

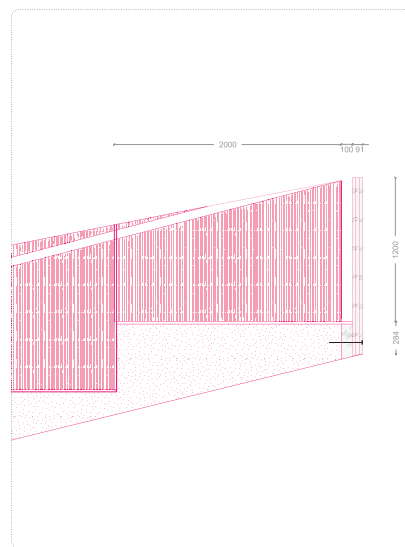
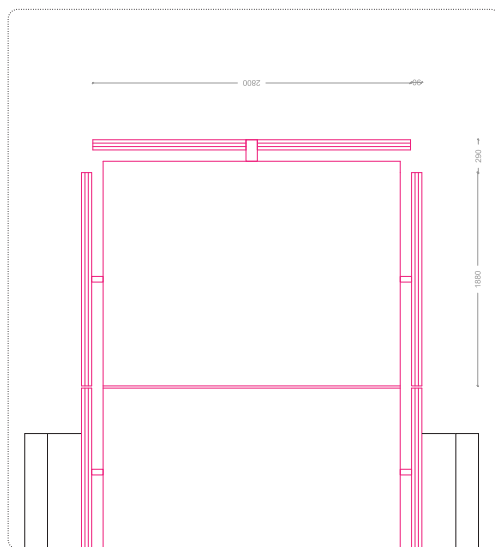
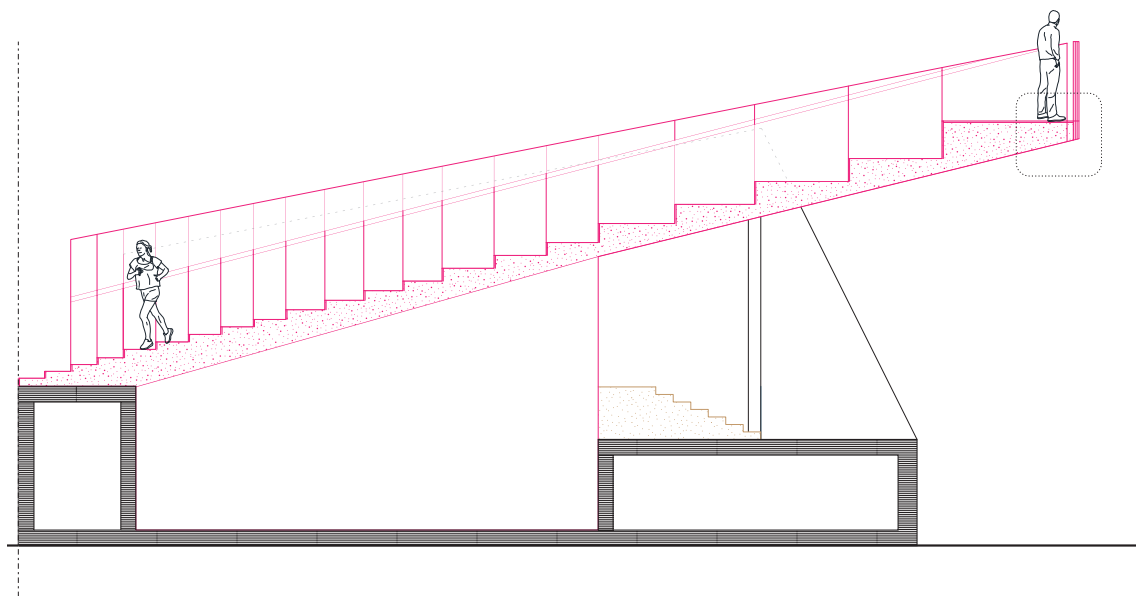
Life is a constant reiteration of confrontations. No matter how many challenges you have undertaken, the next one might seem more demanding and quite scaring at first. But even though the goal might seem far away and impossible to be reached, step by step and with determination anything can be achieved.



In this version of the design, I tried to express the idea of challenge in the materiality as well.

The steps are made out of concrete whose aggregates size decreases with height: the lower the steps, the easier and less slippery (bigger aggregates).

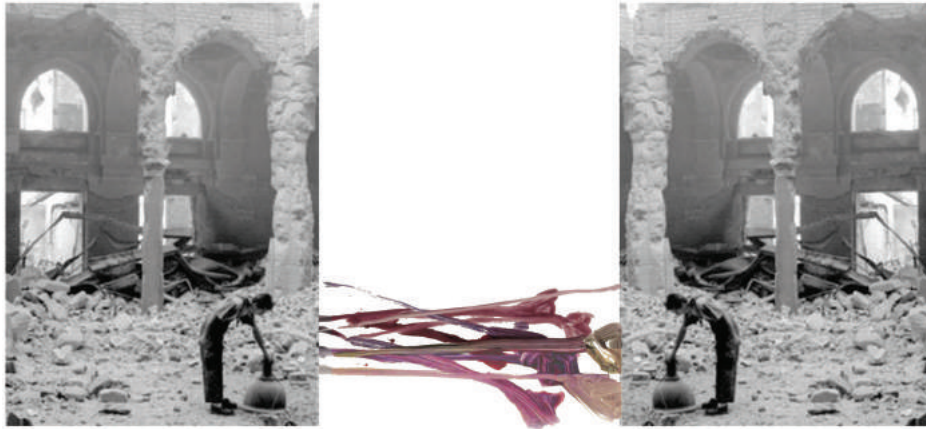




THE VOID

VERONICA DELLA VENTURA

"It took us far away from the memory of the war, brought us into another world and helped us to forget reality."



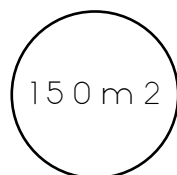
After the civil war Sarajevo was sprinkled with urban voids. The absence is tangible, nothing was like it was anymore.

DESIGN STRATEGY

The design strategy brings further the characteristic of the post war period and is based on the exploration of the idea of void and its meanings, in the context of the forest.

PROGRAM

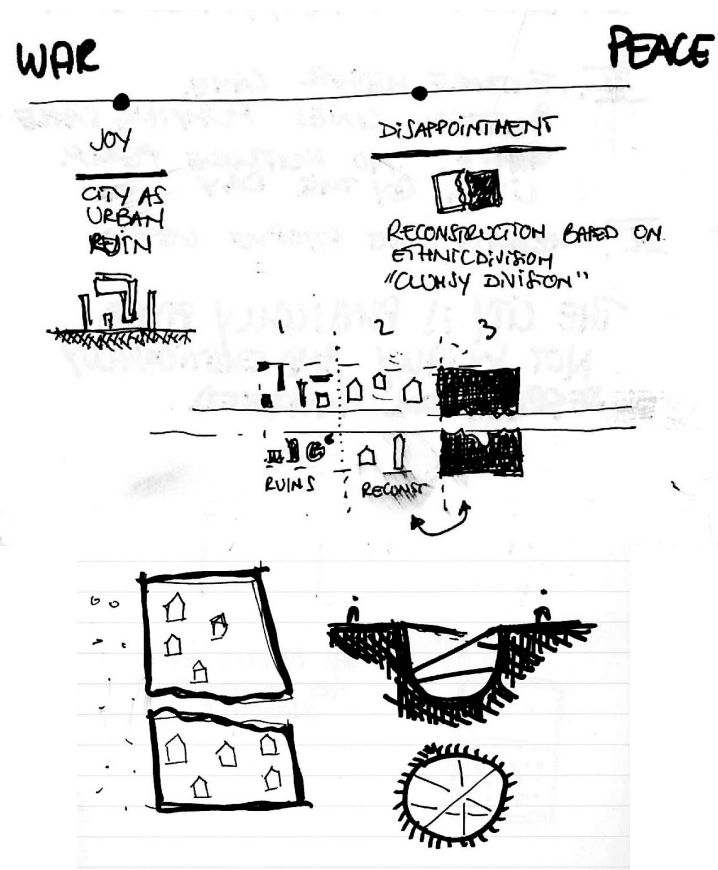
Open theatre



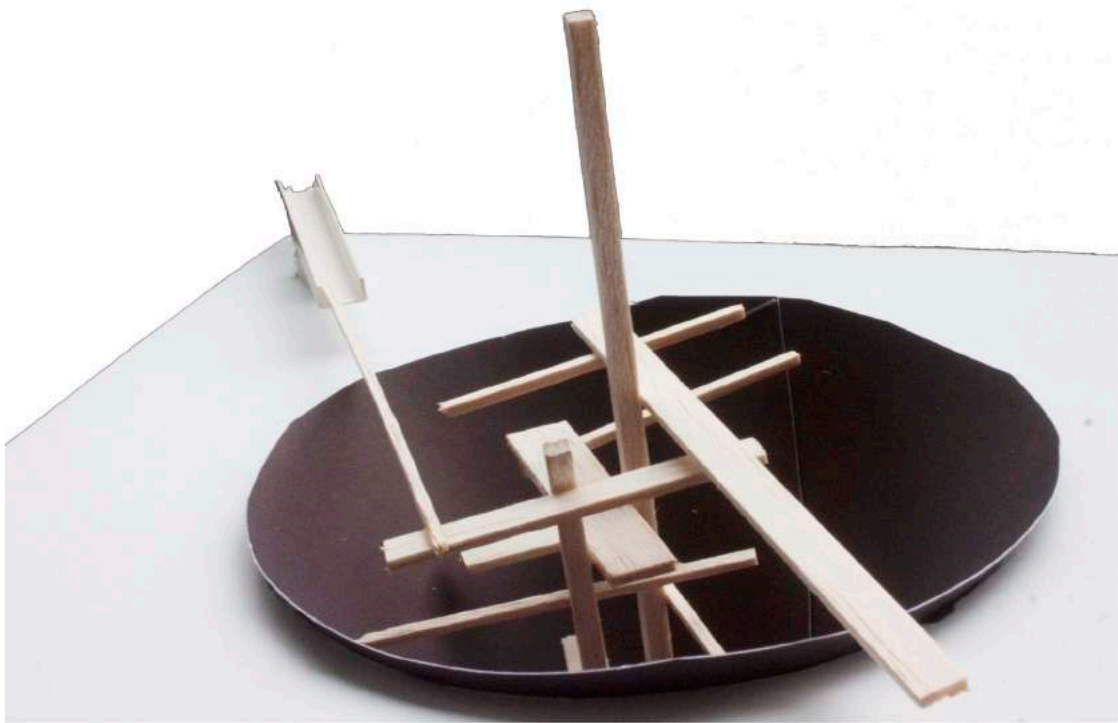
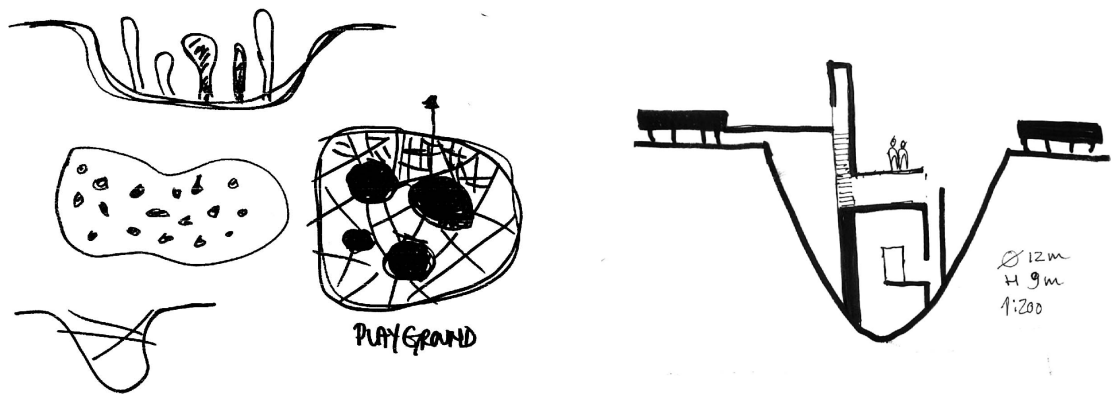
CONCEPT

Designing the void as a sequence of spaces that interpret the absence in different ways. The users undertakes an experience that culminates in an open space that serves as a theatre for expression. In fact, Voids are not only disappearance, subtraction but also as strive to fill the gap with something different, an opportunity, a platform for creativity to be expressed. The design is defined by subtraction, excavation in the landscape.

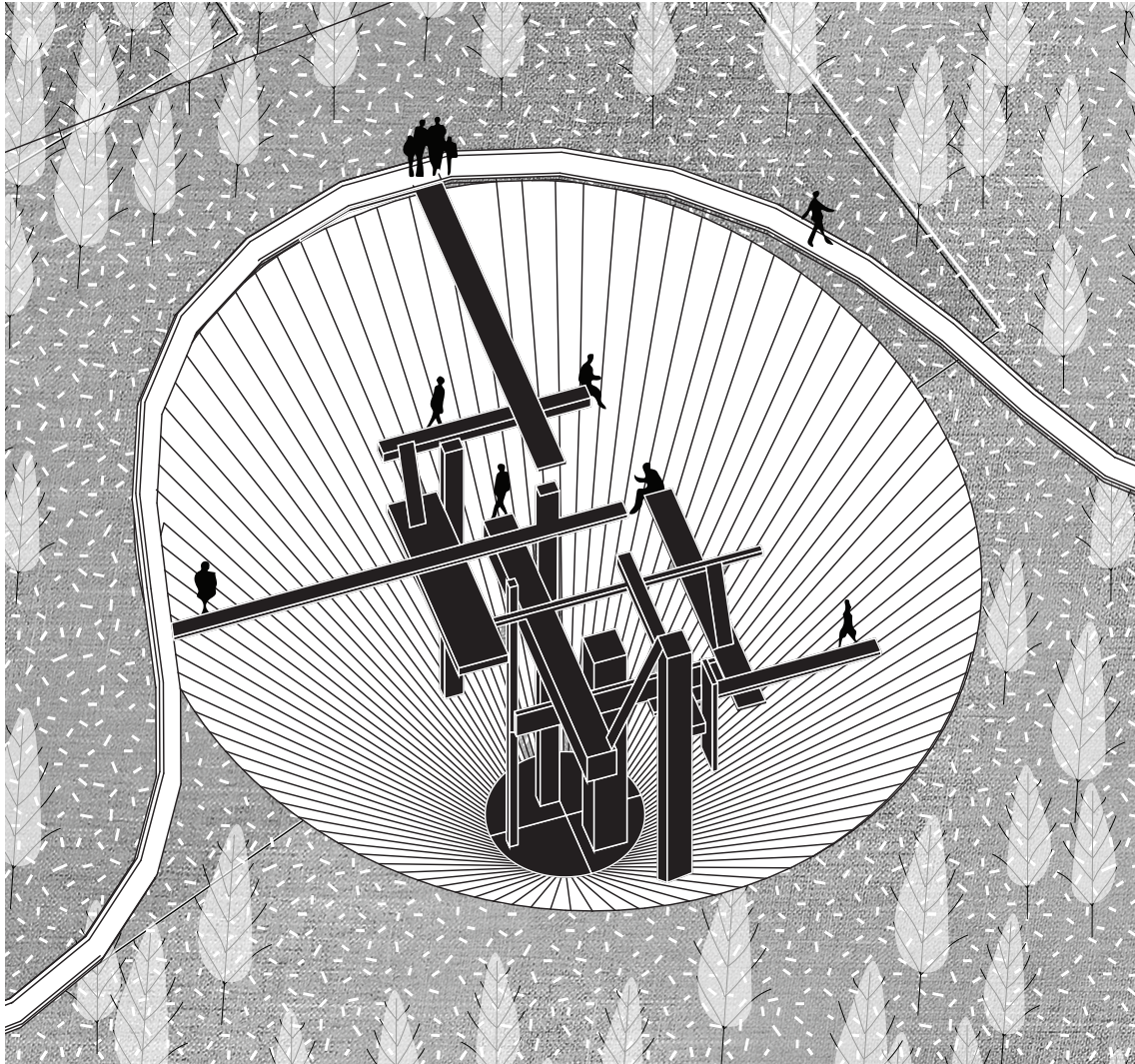




First ideas. Thinking about the urban void as space to overcome, as absence but also connector. I start thinking about the urban void in Sarajevo as elements with dual character.



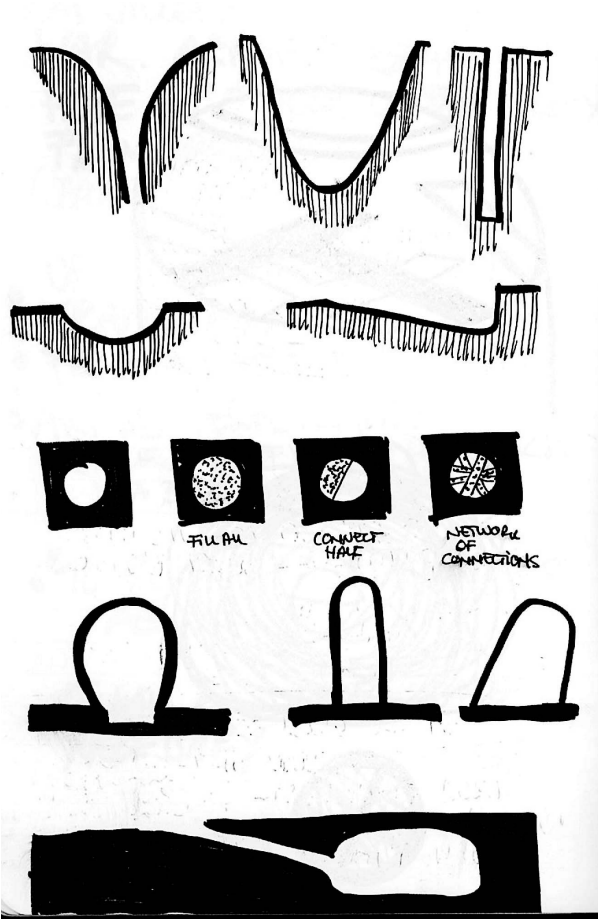
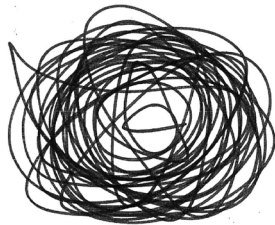
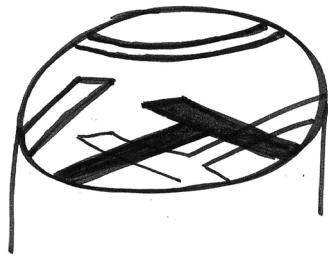
Development of the idea. After the war, art took people far away from the memory of the war, brought them into another world and helped them forget reality. Maybe the void could become a big sculpture, a utopian playground.



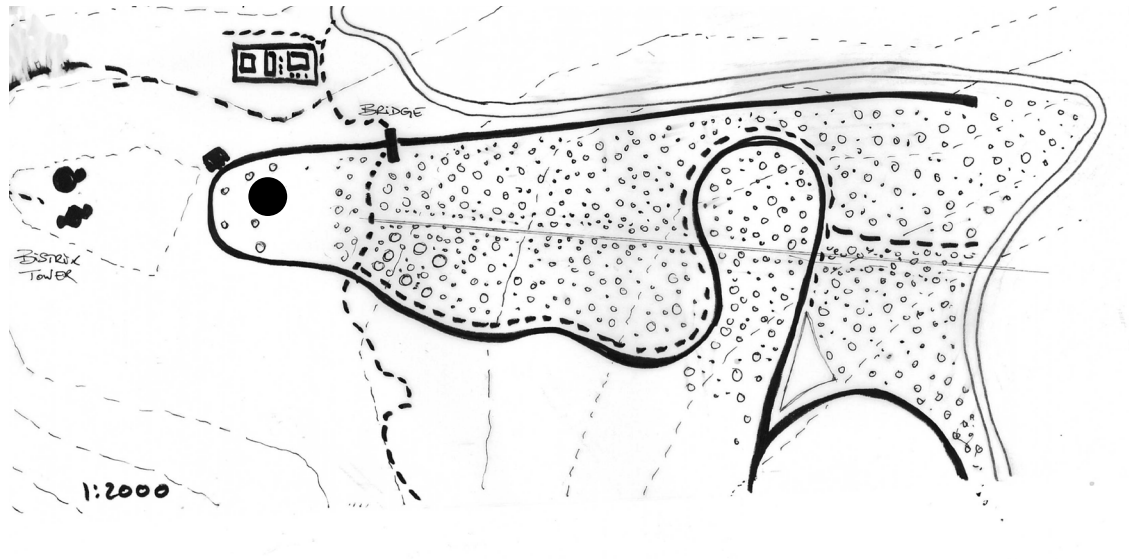
Impression. The design was not location based and I struggled finding specific references of art movements after the war. As a consequence, that idea faded away.



Plaster model. Investigating new scenarios. The void as pure, simple. By engraving the landscape void is obtained, but at the same time powerful space is created.
It's difficult to envision the void as 'built' above ground.



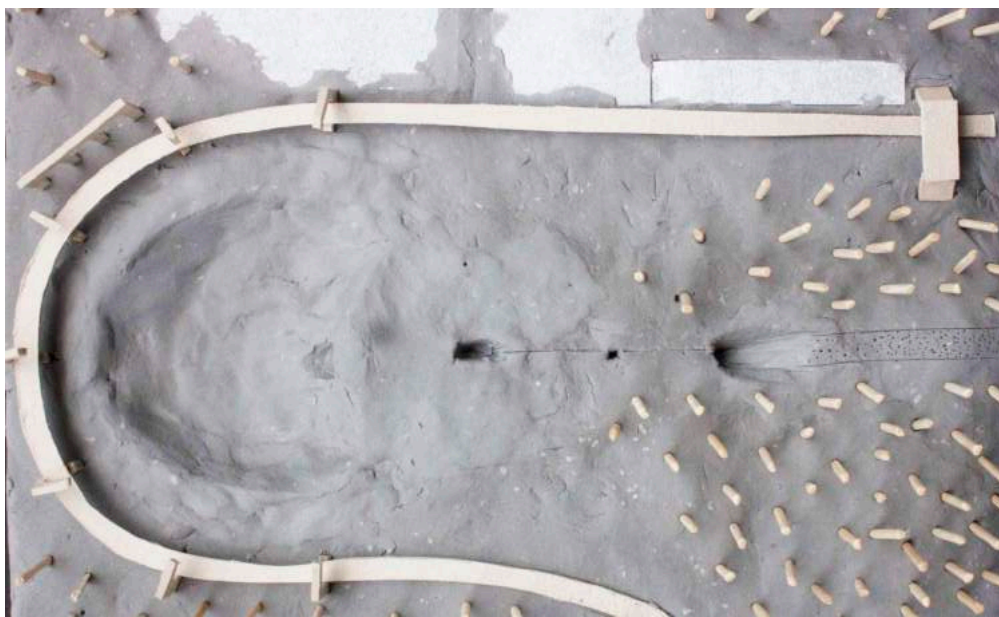
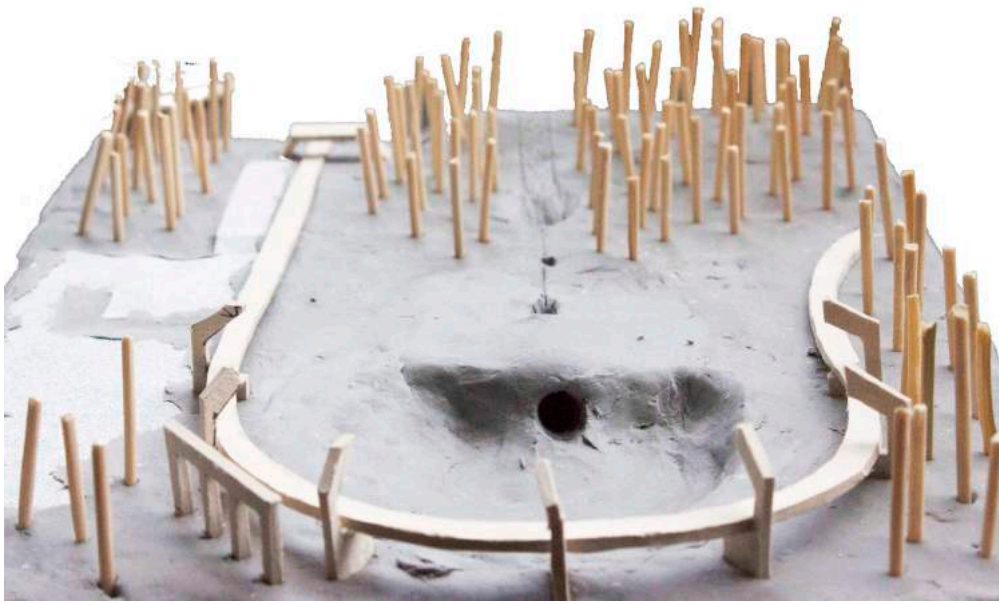
Sketches. Studies about proportions, above and under ground



Defining the location. At the end of the bobsled track there is an area with no trees, the void of the forest: this is the chosen location for the intervention. This area with no trees is connected to the bobsled track via a path also with no trees. This will be the first experience of the void for the people walking on the bobsled.

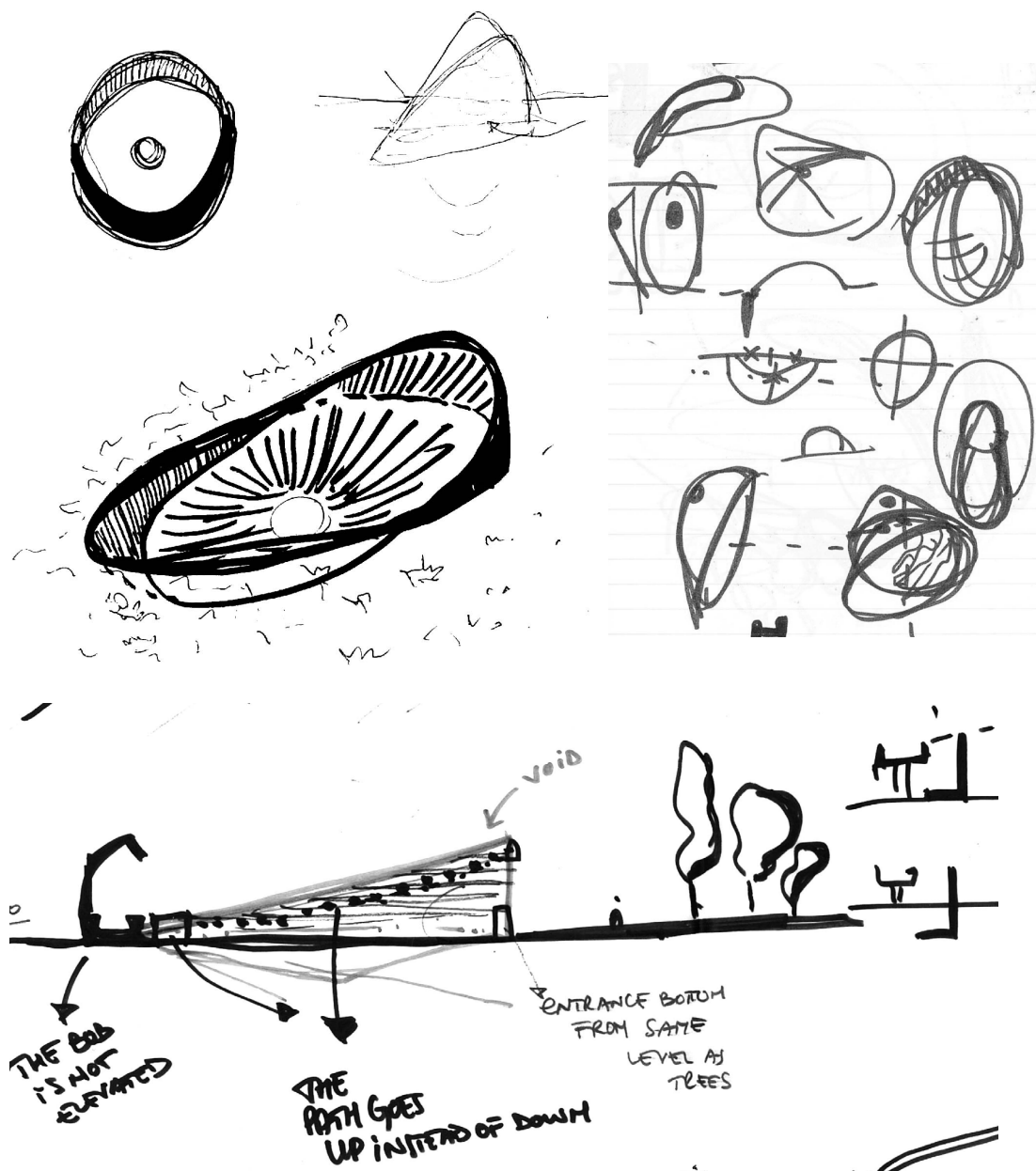


Plaster model, the tunnel. The void starts configuring as an experience of voids. After the path with no trees, people will experience a very different space: a narrow underground tunnel, where little light enters - filtered - from the ceiling.

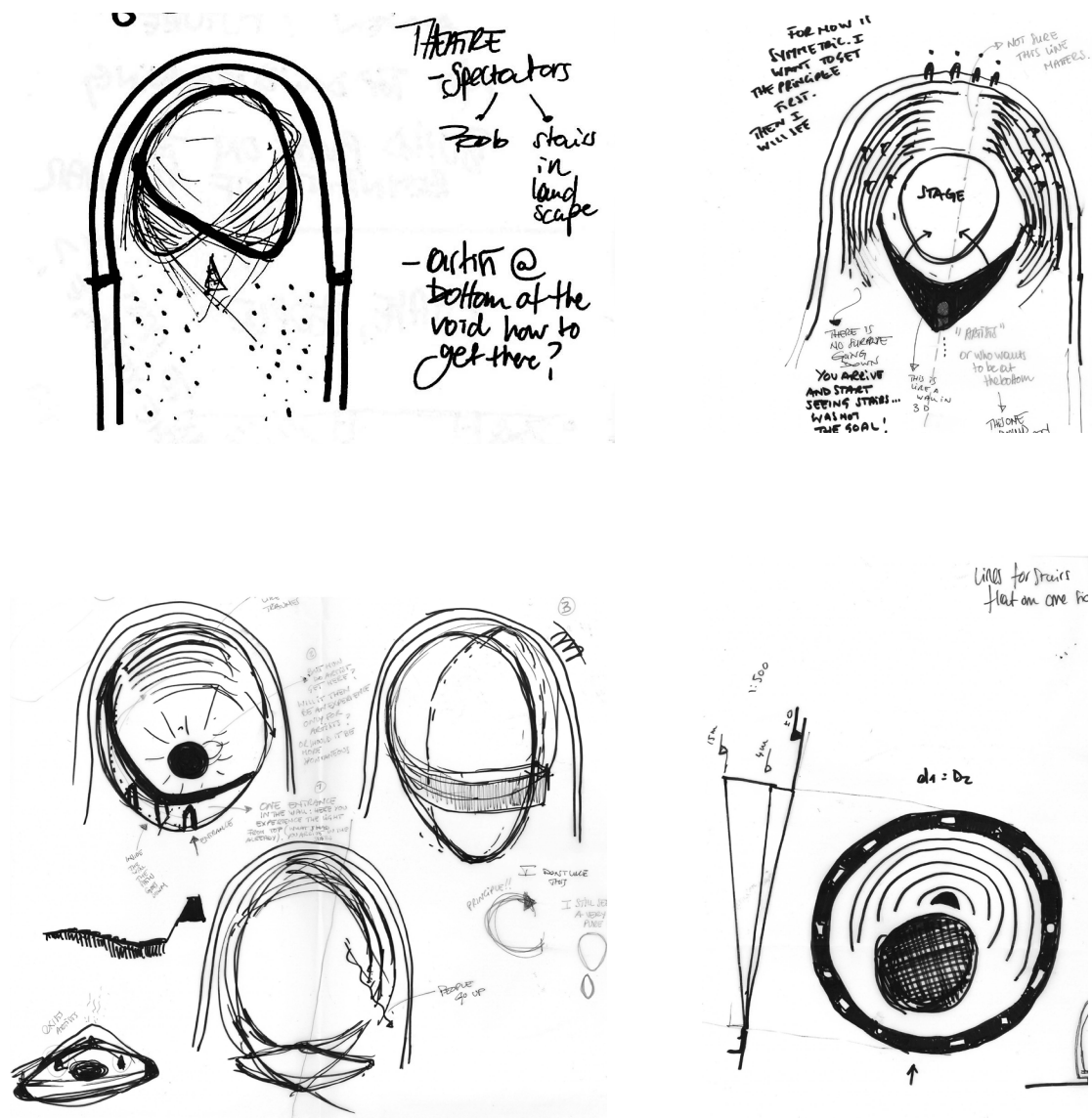


Study model. The entrance of the tunnel is in line with the path coming from the forest, this makes the experience quite predictable. Change?

The void itself is not well defined yet, but positioned close to the bob. In this way, who did not take the path in the forest - but kept walking - will experience the space from the top.



Building up the experience. The main space consists of a regular shape positioned in an irregular way. In this way, who approaches the entrance of the tunnel won't be able to see the main space.
The inclination dialogues carefully with the bob that - in this point - is inclined as well, but in the opposite direction.

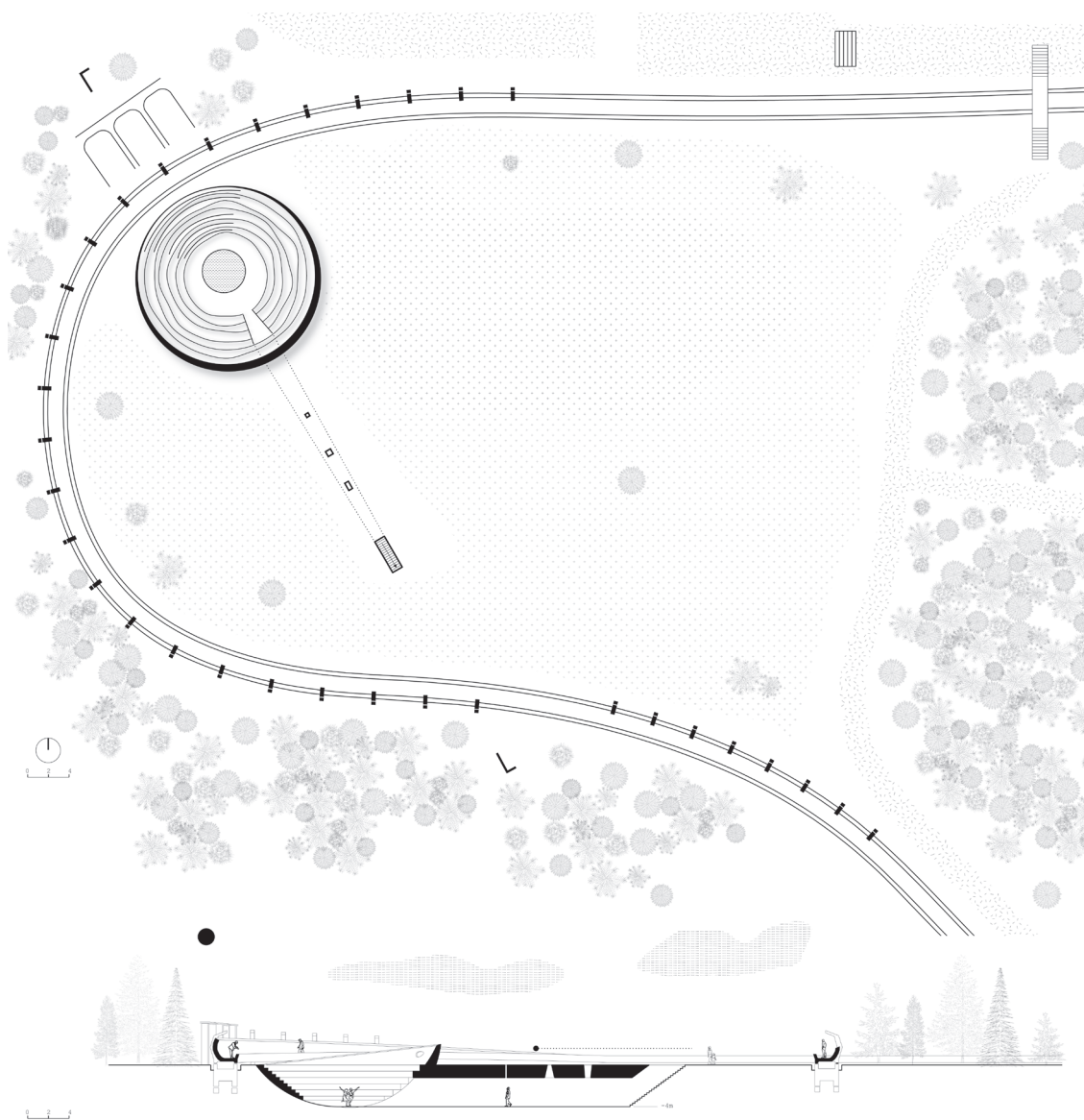


Sketches. Program thinking, the void starts being in my head as stage, platform.

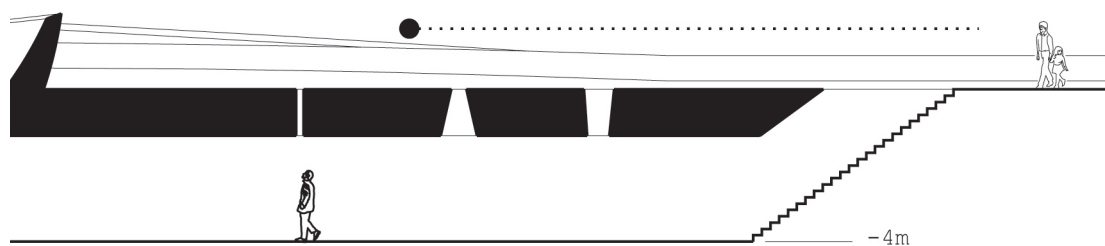
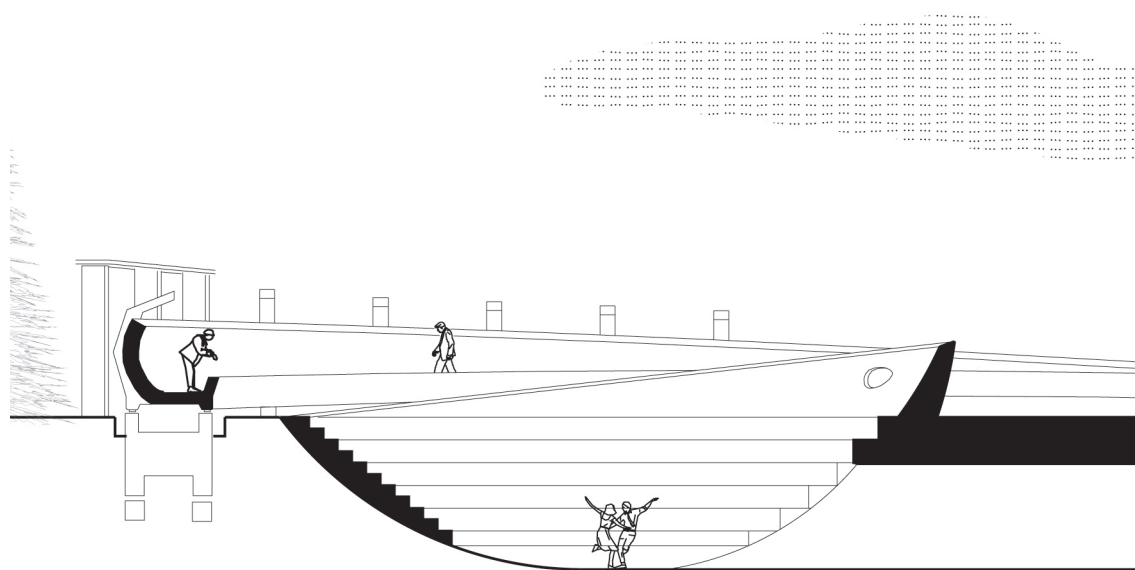
Urban voids are all areas in a city whose functions and designs have not yet been decided upon conclusively. These areas do not fulfil any concrete function in the urban system.

The void is open to interpretation.

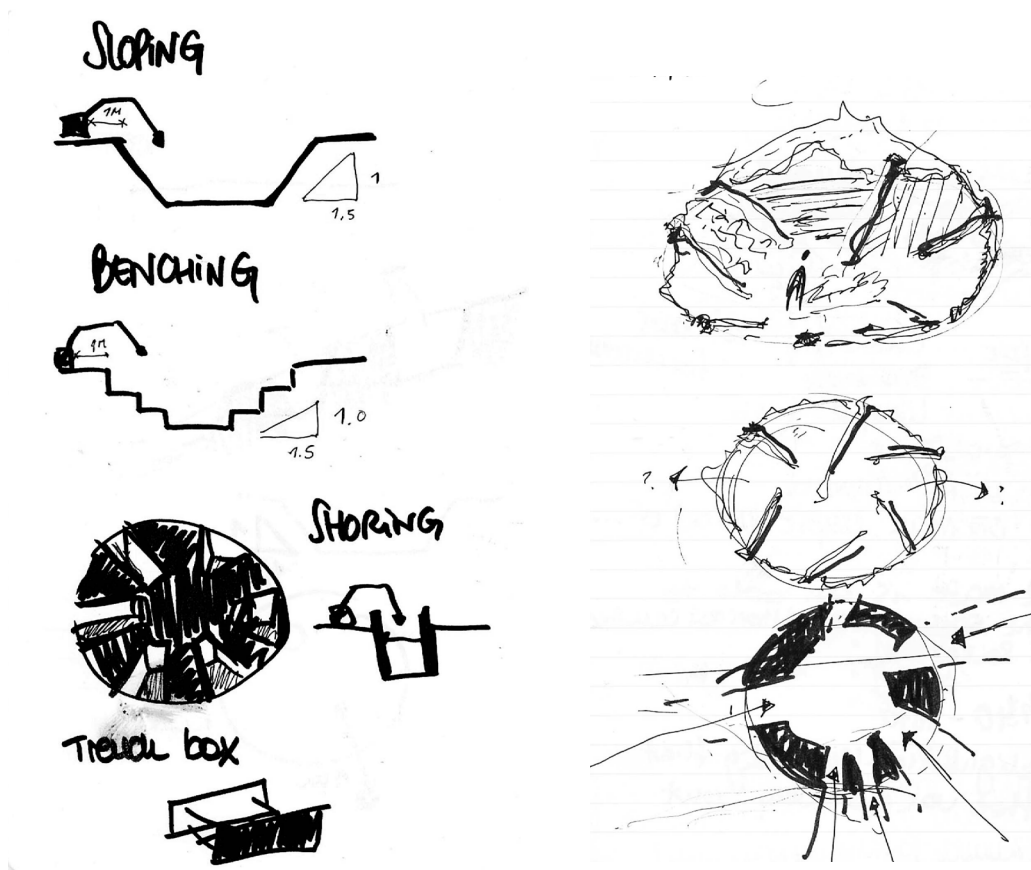
The void is theatre of expression.



Preliminary Design.



Preliminary design.

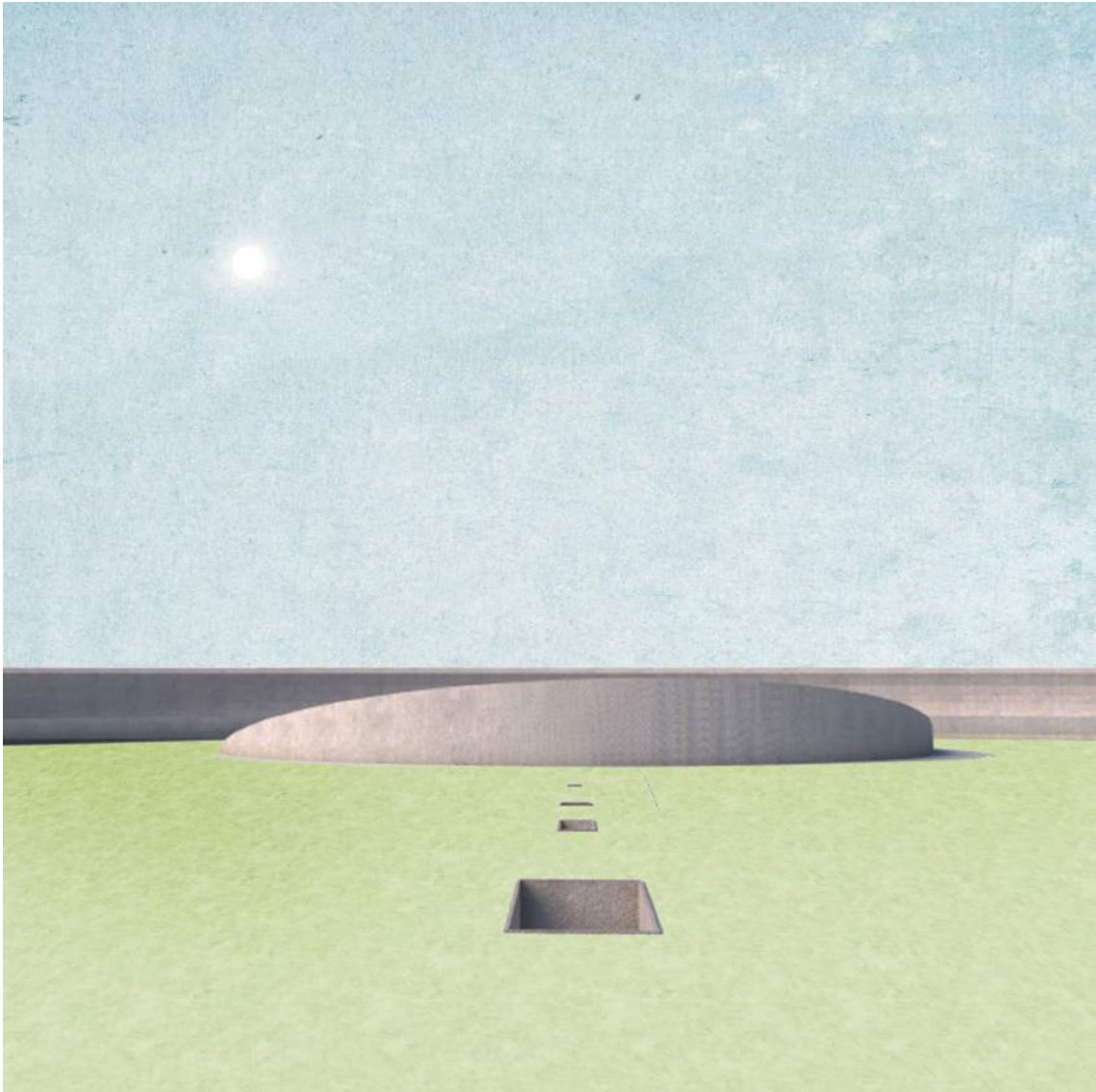


*The act of making.
Sketches and models as investigation through landscape techniques.*

FINAL RESULTS

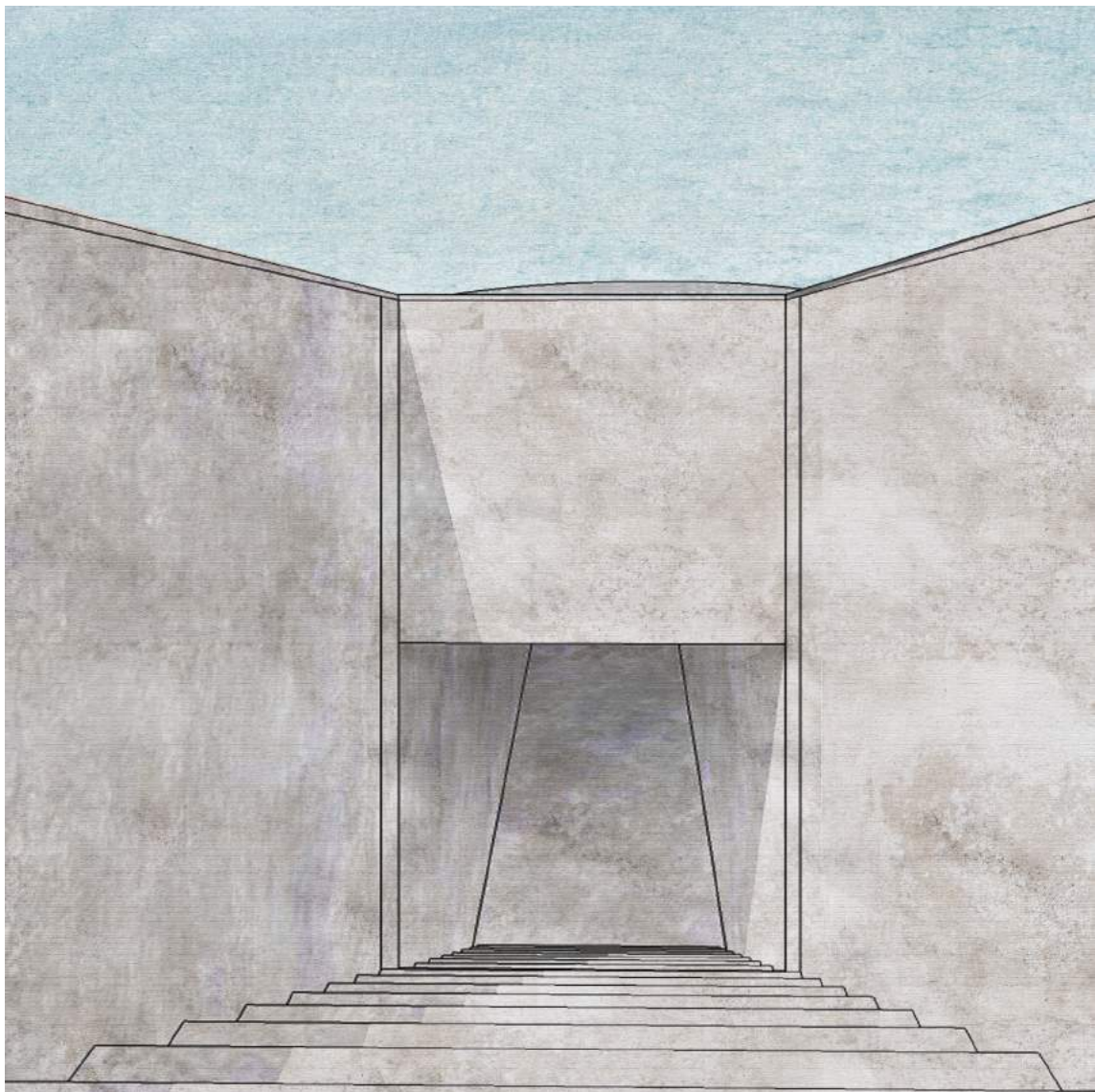


Void 1



Void II

VERONICA DELLA VENTURA - THE VOID

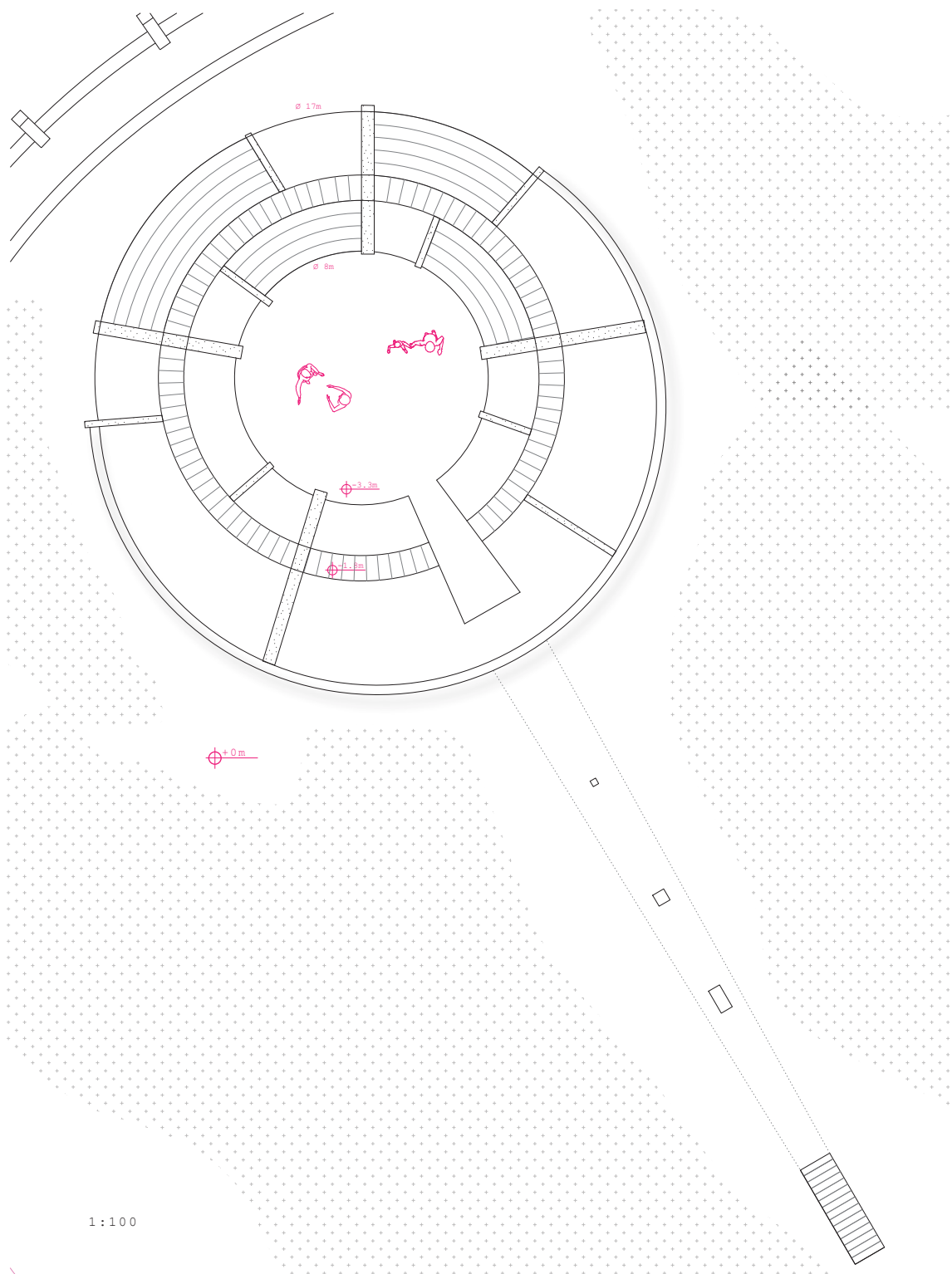


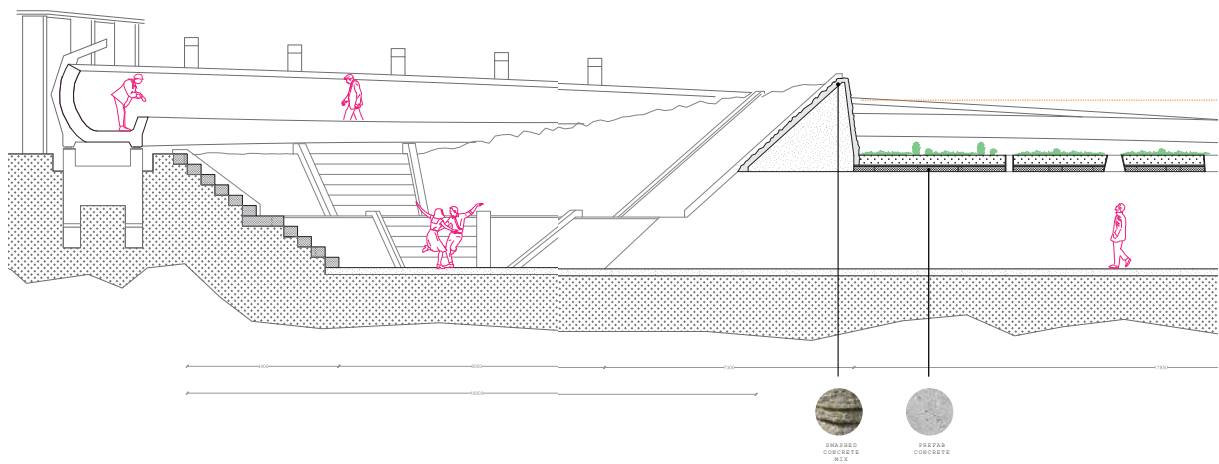
Void III



Void iv

What is left when the war is over? It's tangible, I can see it. I can see voids.. voids hitting the city in all its layers. Absences are not just what there is not, but rather a synchrony of what was there and now is not any longer and what is yet to become. Voids are not only disappearance, subtraction but also as strive to fill the gap with something different, an opportunity, a platform for creativity to be expressed.





THANK YOU
