

UNDERSTANDING THE DYNAMICS AND FRAGILITY OF CULTURE, AND
OPTIMISM OF MAKING CULTURE

by

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A thesis submitted in partial fulfillment
of the requirements for the degree

of

Master of architecture

in

Architecture

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ABSTRACT

Albanians had established a meaningful/intimate relationship with their environment. They embracing natural features and created special places/architecture/artifacts that symbolized their roots, and were left by ages past. Natural features and architectural/cultural artifacts were the places that Communists targeted at for destruction. Over a century, Kosovo went through CULTURCIDE, URBICIDE, DOMICIDE and ended all up with GENOCIDE. All possible ways that Serbians used to destroy this culture, disconnect people from this place, were not as strong as the attachment to Albanian Homeland. It was this strong attachment to place that helped people recuperate and once again, start over...

Domicide- Killing home, was the ultimate goal of communists. They used architecture strategies to disconnect Albanians from place, erase memory. DOMICIDE was instigated by powerful elite that very critically planned the Destruction. Communist planners strategically ruined the river of the city "The spirit of the city", religious monuments and social nodes such as the bazaar.

To address these issues, I plan to rebuild the Place, rebuild the culture and identity through architecture, and make the ultimate sacrifice of all heroes and victims of all the wars worthwhile. By putting the viewer in the place of witness, he/she would be able to better understand the fragility of the culture and history. The goal is to understand clearly the aims of the enemy and start getting more comfortable with the past historical events, and most importantly, the optimism for making culture.

Again, through Architecture, I intend to bring back the essence of the culture and history of destructed places. I plan to integrate these important qualities/essences in our present social environment. I will create a prideful narrative of the past, incorporating multiple layers of memory and multiple layers of history of our city and the positive way that it can contribute in our social understanding and social importance. I will intend to re - Construct culture and place based on the essences of the studied/targeted artifacts. The ultimate goal is to see the optimism of people for making culture and being proud of it.

"...in every region, and every town, indeed in every neighborhood, there are special places which have come to symbolize the area, and the people's roots there. These places may be natural features or historical landmarks left by ages past. But in some form they are essential" ¹(Alexander)

“People cannot maintain their spirituality roots and their connection to the past if the physical world they live in does not also sustain these roots.” ² (Alexander)

Place

"If a place is defined by memories, but no one who remembers is left to bring these memories to the surface, does a place become no place, or only a landscape? What if there are people with memories but no one to transmit them? Are their memories invalidated by being unspoken? are they still valuable to others with a less personal connection?"⁹

Place is a rich archive of social, cultural and personal significance. Usually, it is sacred because it is invested with a great personal meaning, a place where life-changing events and experiences happened, or it may be a place where we can come in touch with our deepest layers.

Place is an archive of fond memories and splendid achievements that inspire the present; place is permanent and hence reassuring to man, who sees fragility in himself and chance and flux everywhere.¹⁰

Space is transformed into place as it earns definition and meaning.¹¹ So, is there a difference between

space and place? Space defines the setting in a physical sense; whereas place is locality that is distinctive within the margins of people's memory. "Place are spaces that you can remember, that you care about and make a part of your life"¹¹ People become very intimate with places and truly connect to them. Furthermore, the processes that memories about places become embedded in people that occur through involvement of senses and emotions. There are usually, experiences in our lives that happen in a place, involving engagement of our senses that will cause emotions, that will be embedded on us as memories.



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City

"Cities are the molds in which men's(women's) lifetime have cooled and congealed, giving lasting shape, by way of art, to moments that would otherwise vanish with the living and leave no means of renewal or wider participation behind them. In the city, times becomes visible: buildings and monuments and public ways, more open than the written record, more subject to the gaze of many men than the scattered artifacts of the countryside, leave an imprint upon the minds even of the ignorant or the indifferent."³

City is a product of time. The deep complexity of layers of the city is built over centuries. City is directly linked to its human history, it is a reflection of its humans history and their culture. City develops in the very best way to suit its own people. It responds to its people, culture and time. City is a collective memory of events and people that gets built over time and is passed on for numerous generations. It is a cultural and social emergent.

" City functions as the specialized organ of social transmission. It accumulates and embodies the heritage of a region, and combines in some measure and kind with the central cultural heritage of larger units, national, racial, religious, human."⁴ People are attached to places just like they are attached to their families. Place is a resonator of social, cultural, traditional and personal significance. City is inextricable from the culture: it responds directly to human culture.



Prizreni. An example of City with a Sense of Place. The cohesive fabric of red brick and white facade of the town emerged around the two holistic features of the city: the river and the mosques.

Culture

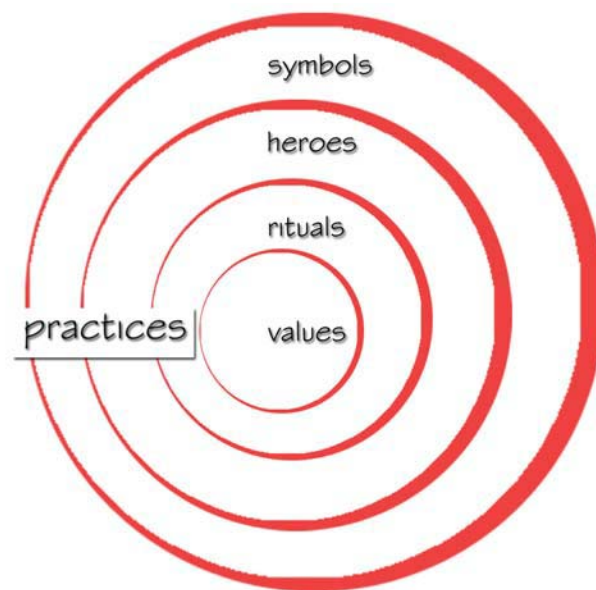
" Culture is the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving."⁵

Culture gives meaning to place. Culture is a direct influence on a city and vice-versa. It is the local divine culture that makes the city a "place" for its people. Successful cities emerge when its humans work start to intermingle with the local existence. It is the these cultural attributes such as: beliefs, values, religion, knowledge that turns a space into place. Culture affects perception

and the way people value different attributes. Since early civilizations, culture evolved with the settlement of new towns and cities. Culture influences/shapes/dictates people's behaviors.

Culture determines the way we live, the way we work. It influences what we wear, eat, drink. The way we celebrate, and show excitement and how we feel about ourselves are cultural influences as well.





Manifestation of Culture at Different Levels of Depth
Symbols, heroes, and rituals are the tangible or visual aspects of the practices of a culture⁶

"Cultural differences manifest themselves in different ways and differing levels of depth. Symbols represent the most superficial and values the deepest manifestations of culture, with heroes and rituals in between." ⁷

SYMBOLS are words, gestures, pictures, or objects that carry a particular meaning which is only recognized by those who share a particular culture. New symbols easily develop, old ones disappear. Symbols from one particular group are regularly copied by others. This is why symbols represent the outermost layer of a culture. ⁸

HEROES are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior.⁸

RITUALS are collective activities, sometimes superfluous in reaching

desired objectives, but are considered as socially essential. They are therefore carried out most of the times for their own sake (ways of greetings, paying respect to others, religious and social ceremonies, etc)⁸

VALUES are broad tendencies for preferences of certain state of affairs to others (good-evil, right-wrong, natural-unnatural). Many values remain unconscious to those who hold them. Therefore they often cannot be discussed, nor they can be directly observed by others. Values can only be inferred from the way people act under different circumstances.⁸

Kosovo's Culture:

symbols



peace sign,
flag,
red,
eagle

values



: optimistic,
patriotic,
generous

rituals : national dances, costumes, gatherings, prayers



heroes : Skenderbeu, Z.Pajaziti, I.Rugova, Mother Teresa



Memory

Where would we be without memory?

Memory

"Memory is as the affection: we remember the things
which we love and the things which we hate"¹²

Memories are images or representations of our past experiences. They are significant links that connect us to our culture, place, history and heritage. They take us into the past, remind us where we came from; therefore they help us define our personalities as individuals and our identity as a collective entity. Every place has memories, location and identity, that categorizes its existence and the story of how this place and the city came to be to the present. Sometimes, we are unaware of our history and our story, intentionally or unintentionally, as a collective entity.

Architecture can recall and sustain our personal, as well as collective memory. We need to strategically incorporate past into the present, to be able to make a progressive future. As Yi-Tuan states "past events make no impact on the present unless they are memorialized in history books, monuments, and solemn jovial festivals that are recognized to be part of the ongoing tradition"¹³ In addition to Tuan's suggestion about injection of memory, some active/interactive ways are needed to incorporate the past into people every-

day life, as opposed to just a passive way such as a museum.

According to the Oxford College Dictionary "memories are the powers or processes of reproducing or recalling what has been learned and retained especially through associative mechanisms".¹⁴

Association Memory

I remember the first Thanksgiving dinner in the united states, with my host-family and new friends in Jackson, Wyoming. Since I am from different part of the world, different culture, we don't have thanksgiving holiday. So my first experience was special and unforgettable. Lots of good food, turkey and pumpkin pie in particular, lots of games; lot of fun.

This memory is an example of associational memory. Everytime I think of

pumpkin pie, smell it or taste it, I recall my first thanksgiving in US.

The french Philosopher, Henry Burgson would designate this example as: "association of similarity", since the present perception acts in virtue of its likeness to past perceptions ¹⁵. Furthermore, he continues : "...after all, everything resembles everything else, it follows that anything can be associated with anything."¹⁶

So, we need specific triggers to be able to remember, otherwise there is a chance that the memories start to decay and certain events of life may be forgotten; for instance: thinking of pumpkin pie, smelling or tasting it brings back the image of my first thanksgiving holiday.

It is through the integration of all our senses that connections are reinterpreted to form our place, culture, identity and simply a sense of being.

By using association memory, I can take people back in history. When people hear the old hymn and other ancient songs, they will start to remember how our old city used to be, full of culture, dances and happiness and make them aware the fact that we are losing those traditions, if we don't pay attention to preservation.

Studying further the writings of Bergson, I learned a little more about the certain types of memory. Habitual and Pure, are two different types of human memory.

Habitual memory _ Active

A habitual memory is the memory that is compiled after repeatedly performing a specific task or action.¹⁷ An example that this philosopher gives is: by repeatedly reading a lesson until it is learned by heart.

It's a progressive work, as Bergson states: "I study a lesson, and in order to learn it by heart I read it a first time, accentuating every line; I then repeat certain numbers of time. At each repetition there is a progressive; the words are more and more linked together, and at last make a continuous whole. When that moment comes, it is said that I know my lesson by heart, that it is imprinted on my memory"¹⁸

In addition, that's the way we learn poems, we repeatedly read them, till it's learned by heart and we can say it without reading it. Other actions, such as writing, driving, brushing your hair, are all examples of habitual memory as well. By using habitual memory, I will be able to instill and make part of the people's life, traditions that are part of our native culture that have been lost over decades and centuries.

Pure memory

"Pure memory is a spiritual manifestation. With memory we are in very truth in the domain of spirit"¹⁹

Pure memory is a memory of personal or collective events. As Bergson defines it: "Pure memory, in which each unique moment of the past survives, is essentially detached from life."²⁰

Pure memory is significantly different than the Association Memory.

While Association Memory is essentially "association of similarities", it is more general, or better to say less personal, as opposed to pure memory. Pure memory could be very personal. The example that I gave before, recalling my first thanksgiving in the US is not nearly as personal as the memory that I am about to share. Recalling my brother from

waking up after being in comma for two weeks, is almost too hard to describe. It was Thursday at 4:15pm when I was sitting next to him, feeling his cold hand for two weeks then. The hope was almost gone by this time. Trying to talk to him, trying to tell him that I was there for him, as useless. He did not hear me, see me or feel my presence. He was like a dead body. A miracle happened, and he opened his eyes. He could not talk, but I could see it in his eyes that he was very happy to see me. It was emotional to the fullest. The intensity of emotions involved in pure memory, is by far more intense than association memory.

By using pure memory, people could connect to the project in personal levels. A certain element, such as a war story, may be more emotional to some people than the others, based on their own experiences.

"Even now, when I try to remember..., the darkness does not lift but becomes yet heavier as I think how little we can hold in mind, how everything is constantly lapsing into oblivion with every extinguished life, how the world is, as it were, draining itself, in that the history of countless places and object which themselves have no power of memory is never heard, never described or passed on" W.G.SEBALD ²¹

Architecture connects us with the dead; through buildings we are able to imagine the bustle of the medieval street, and picture solemn procession approaching the cathedral. The time of architecture is a detained time; in the greatest of buildings time stands firmly still. In the Great Peristyle at Karnak time has petrified into an immobile and timeless present. Time and space are eternally locked into each other in the silent spaces between these immense columns; matter, space and time fuse into one singular elemental experience, the sense of being.²² - Juhani Pallasma

Collective Memory

"The value of the history seen as Collective Memory, as the relationship of the collective to its space, is that it helps us to grasp the significance of the urban structure, its individuality, and its architecture which is the form of this individuality" ²³Rossi

"The soul of the city"²⁴ according to Rossi, transforms into the history of the city; city's distinctive and definitive character, its memory. City is a locus of Collective Memory.²⁵ Memory which participates in the transformation of spaces in the works of the collective and it is associated with objects and places. As result, I think that the monuments that were works of collective entities are extremely important for the values of a city. They

carry on the sense of "local divinity"²⁶, that otherwise can't be experienced through books, song or other writings. As time passes by, generations are changing; as a result, the only way to carry on importance and values of these collective works and the significant history (other than writings) are through urban artifacts. In addition, as Lippard states, "History known is a good thing, but history shared is far more satisfying and for reaching"²⁷

Urban Artifacts

"...Persistence is an urban artifact often causes it to become identified as a monument, and that a monument persists in the city both symbolically and physically. A monument's persistence or permanence is a result of its capacity to constitute the city, its history and art, its being and memory"²⁸ Rossi

"A city is defined by its artifacts."²⁹ Artifacts are very crucial in the history of a city, because they are the physical qualitative memory; without them the history and the memories of the city will gradually start to disappear. Furthermore, Rossi argues that a city must be studied and valued as something constructed over time³⁰; the layers of complexity built over time, rather than particular pieces of architecture. The reason that they are so important, is more than the fact that they are ancient. The understanding of the city, its elements, its artifacts, its permanence should inform and influence our designs for the local collective of people. I think it is really cru-

cial to understand the relationship between people and the city/city's artifacts.

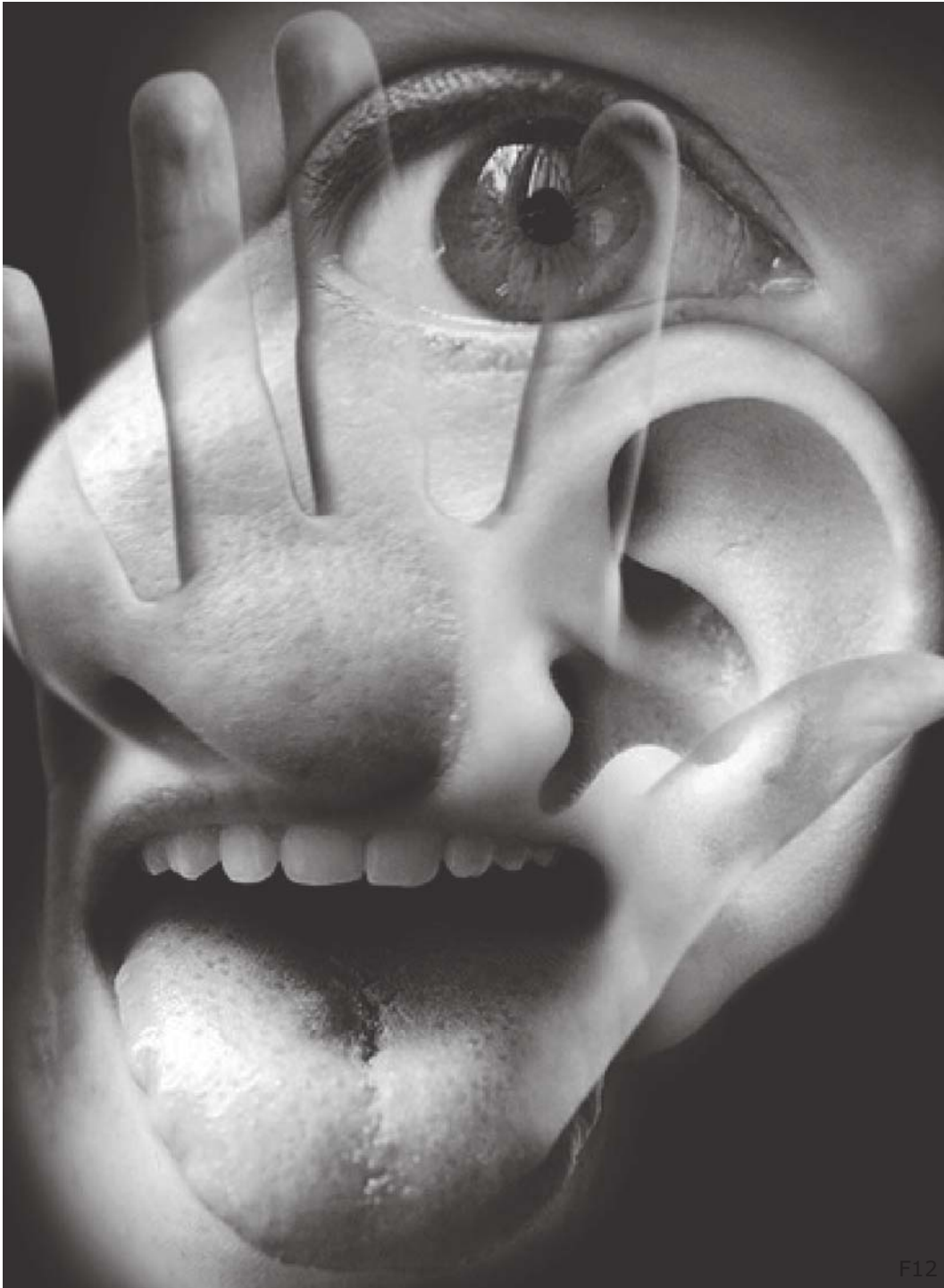
As Rossi states: "Architecture came into being along with the first traces of the city; it is deeply rooted in the formation of civilization and is permanent, universally and necessary artifact."³¹ In addition, he considered as artifacts the individual buildings that are rooted in society and place. It is these artifacts that serve as respirators for social memory. Experiences of individuals through the city become moments of one's life. Furthermore, it is these moments that compose an experiential city.

Memory- activated through SENSES

The sensory thoughts are integrated into the wisdom of the body, without which artistic creation is impossible.³²

We, as westerns, have qualified the sense of vision³³, as the "Mother Sense", and suppressing other senses that connect us to place, history and that trigger memory. This discrimination of senses goes very back to the time of Aristotle. He classifies senses, by starting with vision as the richest sense, followed by sense of audition, smell, taste and lastly and the least is the sense of touch³⁴. All senses that give us information about different things and events around us, should be paid attention to, in the same way. We need to consider

how the spaces feel to our sense of touch as we walk along a textured path or smooth concrete, the warmth of the sun, or the chill of a cold winter day, the sound of the surrounding environment or the smells in the air. As Pallasma states: by neglecting our senses when designing, especially in the modern era, a dull experience between nature and architecture has been created. "The Dominance of the eye and the suppression of the other senses tends to push us into detachment, isolation and exteriority."³⁵ We need to incorporate all our sense, because as Pallasma continues: All the senses think.³⁶



"The fact that the modernist idiom has not generally been able to penetrate the surface of popular taste and values seems to be due to its one-sided intellectual and visual emphasis; modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless."³⁷

Since our vision is the least effective when recalling memories, a shift in sensory stimulation is needed to create a more dynamic, memorable experience.³⁸ I think that we as young architects, need to make a revolution, or just bring it to attention that other senses are equal or more important than vision. It is technology that is driving everything toward the sense of vision. The poster, the computer, 3D virtual world, and the list goes on... disconnecting people from intimate and memorable experiences. When people rely primarily on the sense of vision, they lose their attachment to nature; the other senses and memories are forgotten.³⁹

As Pallasma states again: "Our body is in the world as the heart is in the organism; it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it

forms a system; and sensory experience is unstable and alien to natural perception, which we achieve with our whole body all at once, and which opens on a world of interacting senses."⁴⁰

Through sensory engagement, we can connect to a place, remember a place, create a history of our own. Every space has the ability to be remembered, but it is the spaces that affect human's all senses on an emotional level that will have an effect on them. The sense of touch in particular is very important to create a memorable place. To touch means to experience a sense of "nearness, intimacy, veracity and identification."⁴¹

Architects can create memorable emotional experiences by integrating our senses.

City of Participation



F13

The city of Sensory Engagement

City of Alienation



The modern city of sensory deprivation

In the next few pages, a history timeline will be shown (with internet). A timeline that shows the layers of history throughout thousands of years. It shows the historical events that structured the formation of the entity, Albanians; formation of the country, language, culture and tradition. Past century, 20th century, and the first decade of the 21st century are shown in more detail, since the events that took place at these particular times, are direct influences on the issues that my thesis is addressing. It shows the events that attempted to destroy the city Prishtina and its culture, which they did to some extent.

The historical beginning of people known as

Illyrians

Ancestors of Albanians



Illyrians communicationsymbols that are supposed to be influenced from ancient Greeks

500BC



1 AD

F15

Illyria Kingdom reaches its peak

232 BC- The first Illyrian queen Teuta

1AD- Christianity comes into Illyrian populated areas

165 AD- Illyria was under Roman control

Illyrian/Albanian territories before wars



Illyrian/Albanian territories after wars



150 AD- Ptolemy, the geographer and astronomer from Alexandria drafts a map; this map shows the city of Albanopolis. He also mentions the Illyrian tribe Albanoi.



700

800

900

1000

1100

Slav tribes settle into the territories of the present day Slovenia, Bosnia, Montenegro and Serbia and assimilate the Illyrian population of their region. The Illyrians on the south avert assimilation

Christianity divides into Catholic and Orthodox churches. South Albanian lands to Orthodox and north Albanian land into catholic

Illyrian territories occupied Kosovo occupied by slavs. Those territories included Kosovo too.

Albania is independent Illyrian land



<http://timelines.ws/countries/ALBANIA.HTML>

<http://timelines.ws/countries/ALBANIA.HTML>

1385- Albanians under Ottoman Empire

Mosque of Carshia- First iconical building of Ottoman Empire in the city

1444- Successful battle of Albanians against Ottoman Empire. National hero SKENDEBEU freed lot of territories

1468- SKENDERBEU dies

National Hero- Skenderrbeu
The hero during Ottoman Empire wars. There is a statue of him in Prishtina, and Tirana(capitol city of Albania)



SKENDERBEU

F17

Between 17th and 18th century, 2/3 of Albanian population was converted to ISLAM

1861- First Albanian school, using albanian alphabet and Albanian language

1912- Albania gets independent. Kosovo remains under serbian regime

1914-1918 World War I- Italia and Serbia fighting over Kosovo's land

1700

1800

1900

1920



Mosque of Carshia-

The oldest Building in the City

Mosque of Carshia- marks the beginning of the old town center. It was built on the early XV-century, and it's the oldest building in the city. In the past, it overlooked the old covered bazaar of Prishtina. Today, nothing is left from the old bazaar as result of Serbian destroyment. The name of the Carshia mosque serves as a reminder of the old bazaar.

Many subsequent repair works have changed the original look of the mosque, but its symbol- the unique topped minaret - has survived for more than 600 years.

Communist motto: Destroy the old_____

1929- Yugoslavia Kingdon is formed

1945 World War II- Kosovo still remains under Yugoslavia

After WWII- Jewish population moved to Israel, jewish cemetary is stil preserved cultural space

1946 Kosovo was granted autonomous status within Serbia

1968- First pro-independence demonstrations by ethnic Albanians in Kosovo



1930

1940

1950

1960

build the new!

1970's River VELLUSHA was covered, tuned into sewage system

1974- Newly drafted Yugoslavian constitution declares Kosovo to be an autonomous province.

1980's River VELLUSHA was covered, tuned into sewage system

1989- Milosević brought an end to the province's autonomy
1990-Serbian authorities abolished Kosovo's parliament

1996 Pro-independence rebel Kosovo Liberation Army first emerges **KLA**

1998 to June 1999-Massive war and Serbian violence in Kosovo

1970

1980

1990

1999



F19

KOHA Ditore

Mbi 60 ushtarë dhe policë serbë
u vranë në luftimet rreth kufirit

Dungelli: "Në Kosovë
është i mundur njëfarë
lloj konflikti"

KOHA Ditore



KOHA

Kosova: Letra
Propozim... Kosova Republikë, Kosova
autonomi, Kosova me status special,
Kosova si Tirol, Kosova si Çeçenia...



Masakër në Drenicë: së paku 20 të vdekur



Intervista ekskluzive
Fischer: M
duhet t'i m
drejta për

Vdekja në binarë

Me të jetuar treni që qëndron në relacionin
Fushë-Kosovë - Prizren, Fatime Markaj beftan si ngjarje
dhe të bosh në drejtim të takimit

U dëbuan 62 strehimkërkues shqiptarë

Kurja e tyre për të shpirtëruar në lagje Jashariq të Fshatit Prekaz
dhe të shpirtëruar Jashariq të Fshatit Prekaz

Prekazi, edhe një herë në zjarr

Subjektet politike në Kosovë denojnë
aksionin policor në Prekaz

Edhe Bibla dihet e ndaluar

Rahoveci nuk ka rënë.
Ushtarët e UÇK-së
duke hyrë në

Ne Kosovë po bie
ora dymbëdhjetë



KOHA Ditore

Rahoveci nuk ka rënë.
Ushtarët e UÇK-së
duke hyrë në





Sulm i ri policor në Drenicë : së paku 20 shqiptarë të vrarë

faqe 3
Samiti i NATO-s në
Washington
Clinton: Ne jemi
në Kosovë

"Koha Ditore"

Ma 23 mars, zyrtarë të NATO-s
që përfaqësojnë shtetet e NATO-s
në Kosovë.



War Approaches Prishtina

Serbian forces have taken some 20 Albanians, rounded up in a village, mostly men.

Fighting Against Serbs, And for Power

After the "Yes", divided Albanian delegation starts powerstruggle? After the "Yes" to the referendum, the Albanian delegation has started a power struggle for the future of Kosovo.

THE TIMES

Kosovo's Newspaper in English

The Moment Of Truth

Not Far Away? The Albanian delegation has accepted the Serbian proposal for the establishment of an autonomous province in Kosovo.

Serbia Proposes Apartheid

The Kosovo Albanian delegation has accepted the Serbian proposal for the establishment of an autonomous province in Kosovo.

NATO: Sulm ajrore do të vijë
dojnë të kthehen në Kosovë.

Blair: "Tanimë nuk është koha që t'i shpëtojë Kosovën"

Hin: "Për Kosovën po biseda në kufirin"

Vija e kufirit keni vijëzuar shkelur në mënyrë të përditshme



Por ka shumë civilë të vrarë në luftë
kanë shpëtuar civilët, mesin e tankeve

Reçak report author says 21 kg of Bećak Massacre Report To Be Revealed Today

Përkrahje e Washingtonit për bisedime më serioze për Kosovën

Forecast of NATO's role in the Balkans



1999
End of the Ethnic war, Nato intervention-



2000

2001

2002

2003

2004

Over 2,000 people are still missing from the war. Albanian families who lost their loved family member feels that the government is not doing anything to help them find their bodies. They wish there would be a place dedicated to these people, where their names and their portraits could be put up. As a result, people hanged their family member's pictures on the fence of government building; as a reminder that something need to get done for them.



2000 people missing



F22

Art piece for the Independence day of Kosovo - New born country 2008



**prishtina
nuk
funksionon**

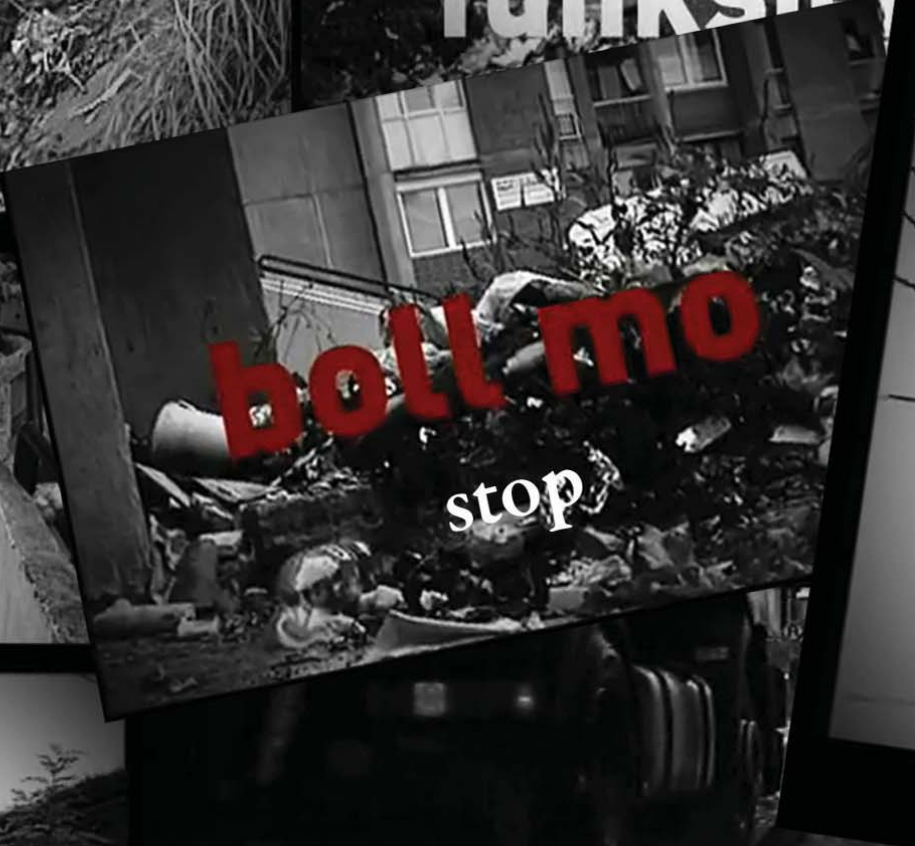
prishtina does NOT function



**prishtina
nuk
funksionon**



prishtina



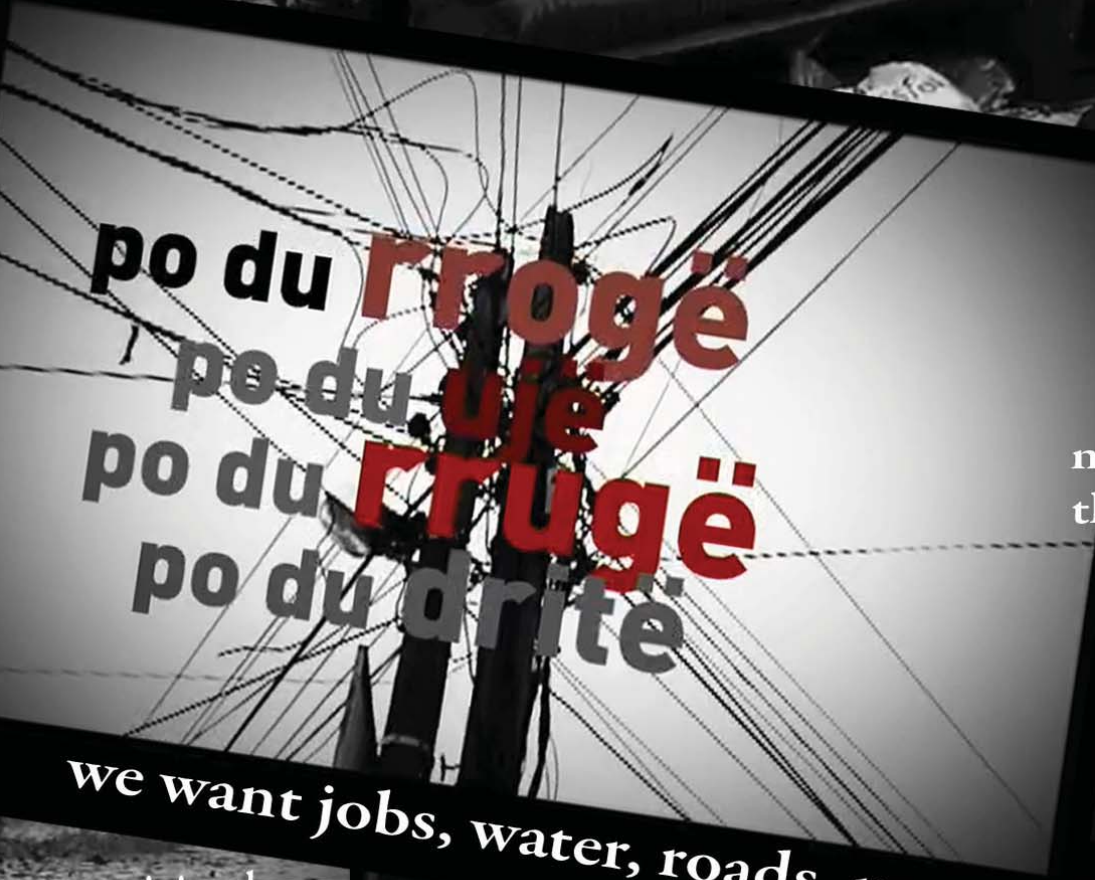
boll mo
stop



prishtina our dreams



po du rrogë
po du ujë
po du rrugë
po du dritë
po du

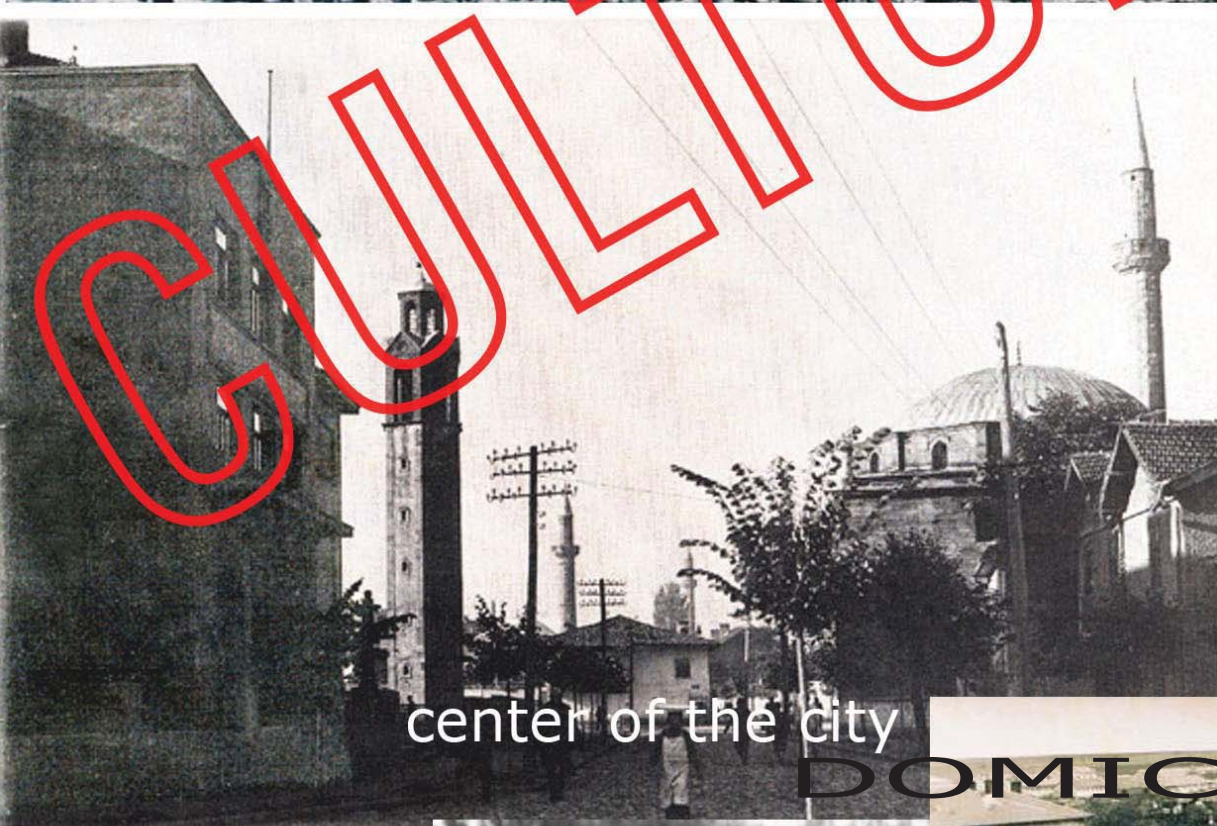
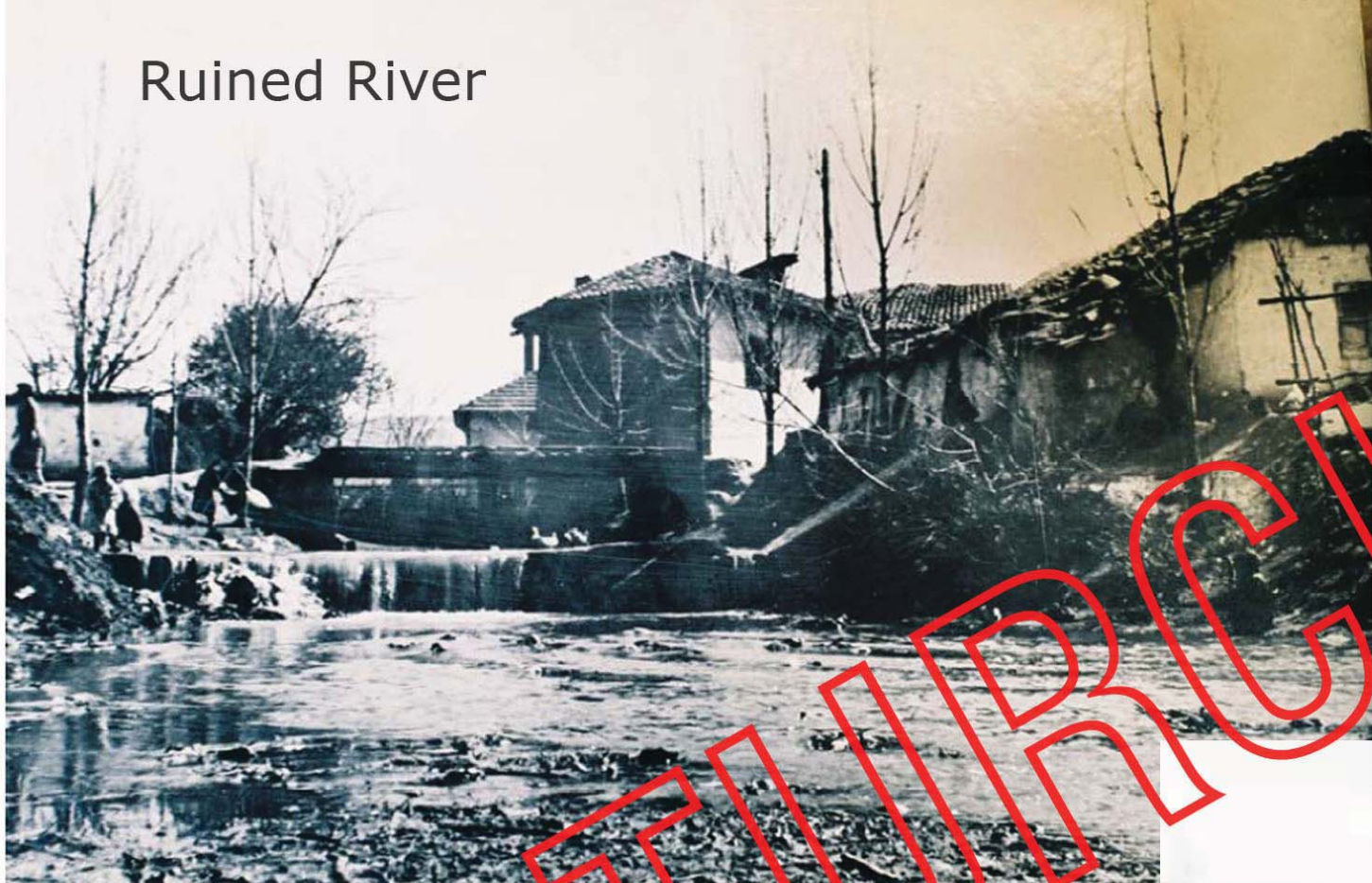


my country is still
the best in the world



It has been ten years since the last massive ethnic war. Economy, employment, infrastructure as big issues. Even though Kosovo people are very optimistic (as shown in next page) people are getting more stressed and are protesting more (as shown in next page)

Ruined River



center of the city



M



Church

DOMICIDE



center of the city

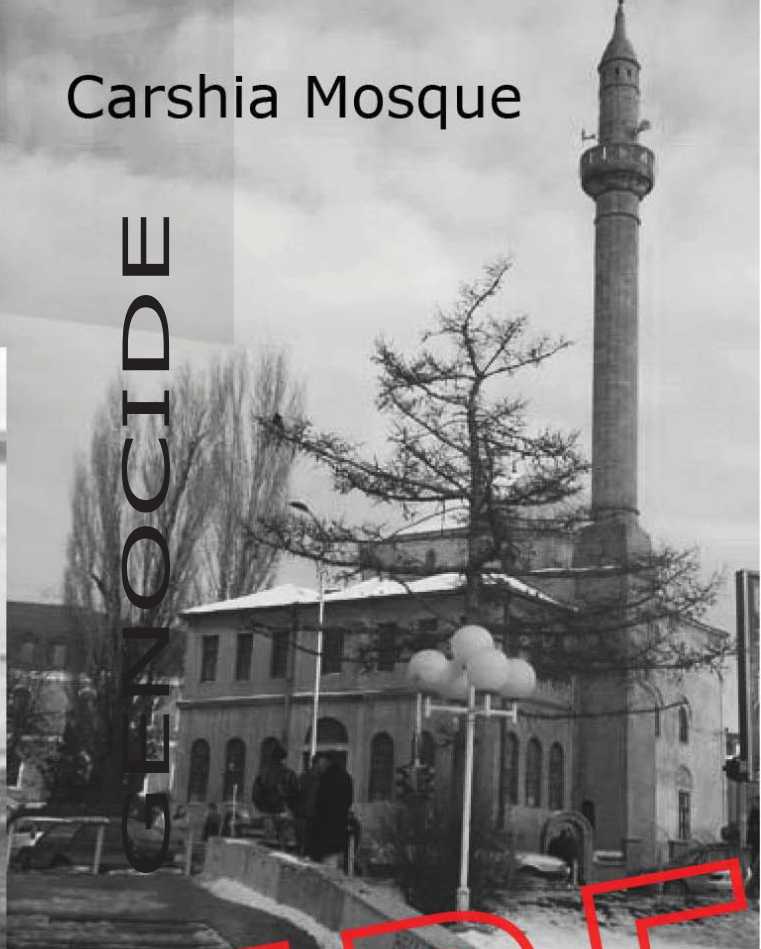


Old Bazaar



Old Bazaar

GENOCIDE



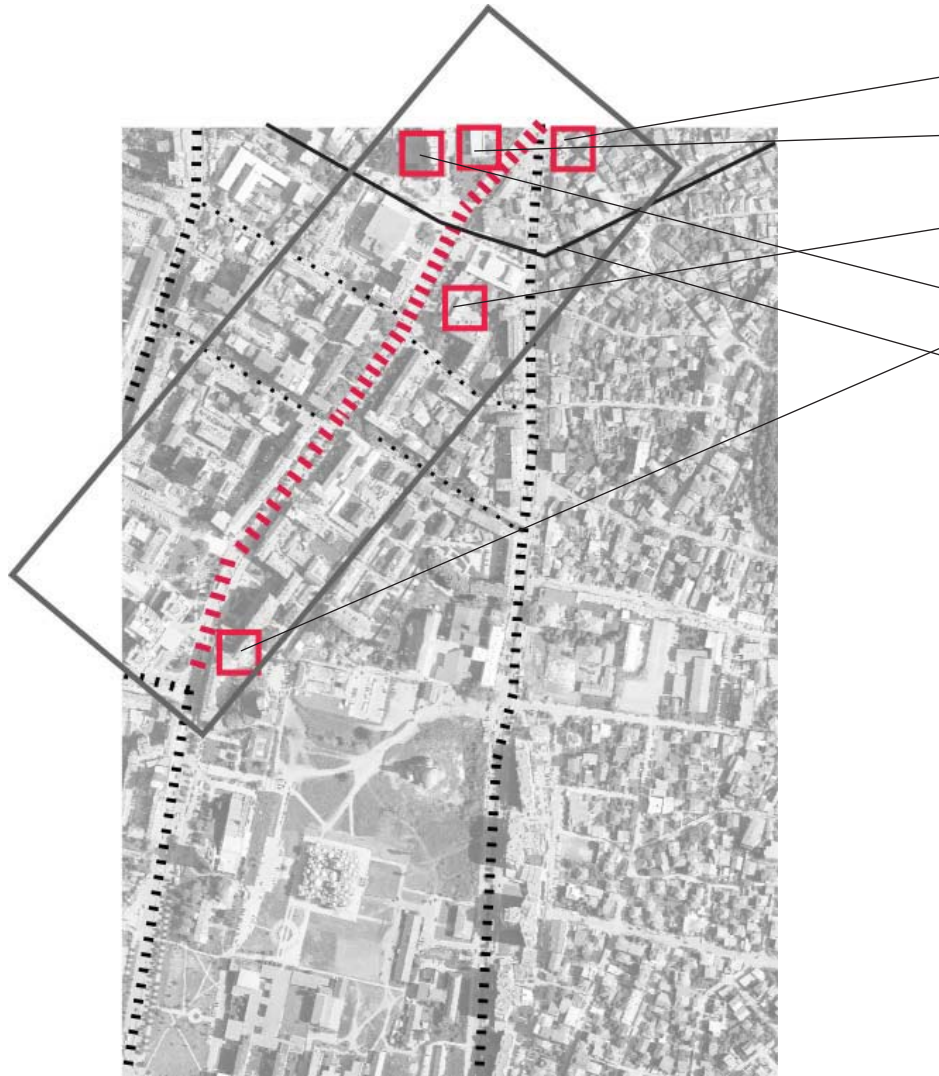
Carshia Mosque

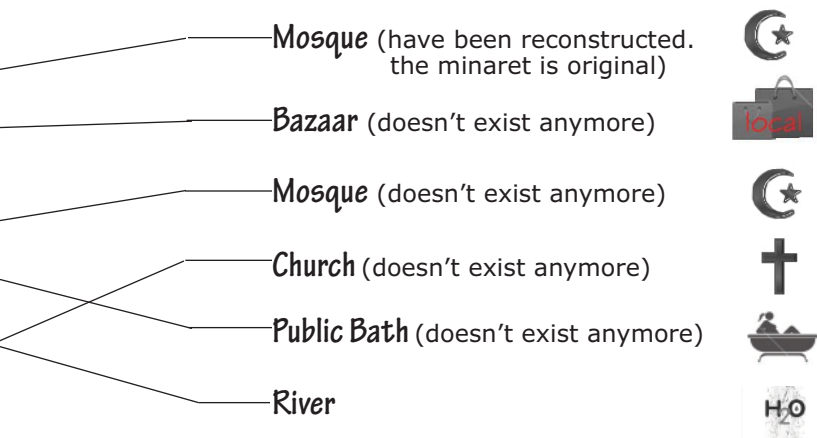


Hamman

Hamman

Places that Serbians targeted to Deconstruct/RUIN the city, its cultural heritage and its Identity. It was a way to disconnect people from place and erase memory.





case

studies

- The Berlin Holocaust Memorial
Peter Eisenman

- Jewish Museum of Berlin
Daniel Libeskind

- Holocaust Memorial, Boston
Stanley and Natoma Architects

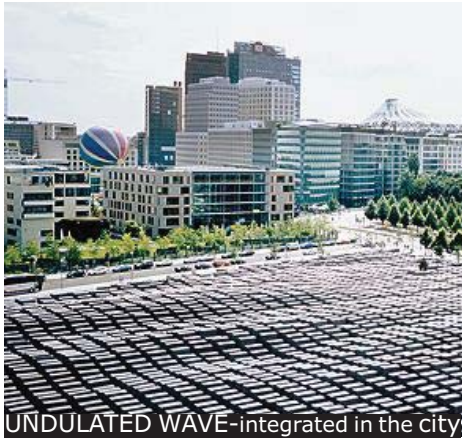
Holocaust Memorial - Peter Eisenman



Silence

Holocaust memorial of Berlin was design by Peter Eisenman. It was completed on 2005. It is an entire city block covered in concrete blocks. Some of the "stelae" and the others as tall as 4.7m (15.5 ft.). The 2,711 concrete pillars, planted close together in an undulating wave, that represent 6 million murdered Jews.⁴² One of the Eisenman's primary aims has been to integrate the memorial and its landscape to the city and make it part of the city. These concrete blocks make uneven corridors; walking down on of the passages is disorienting and scary. You can not see if somebody is approaching you, nor who is behind you. The tilting ground and the lack of the vision indicates some small idea of the Jewish people experiences from World War II. As Eisenman states: "Your past snatches away, your

insecure, little hope of escape"⁴³ This piece of architecture was criticized as overly abstracted. In response to that, Eisenman built an underground information center, which provides visitors with historical facts and a context otherwise lacking. Furthermore, the architect remains adamant that the memorial that he designed is both perfect in its SYMBOLISM, and a necessary aid to atonement. Eisenman states again : "It stands there, silent. The one who has to talk is you."⁴⁴ In conclusion, it seems that the intentions of the architect was to design a memorial, that is active (rather than a passive museum); where people interact with it in daily bases; as he states again: "I think people will eat their lunch on the pillars. I am sure skateboarders will use it as well. People will dance on top of the pillars. All kinds of unexpected things are going to happen"⁴⁵



UNDULATED WAVE-integrated in the city
F25



LITTLE HOPE OF ESCAPE
F26



CHILDREN PLAYING
F27



PEOPLE GATHERING
F28

The Jewish Museum- Daniel Libeskind

The Unspeakable Absence

The Jewish Museum located in Berlin, designed by Daniel Libeskind is a different museum in the way that it displays info and history. Unlike other museum, it a more of an experiential space rather than display space. It tells the story of Holocaust and Jewish people, without instillations or artifacts. There's no literal showcase of information. Instead, it tells the story of Holocaust through activating the senses to make the feelings, experiences and the stories of the Jewish entity. The Jewish history is experienced to some extent through the interplays of light, orientation, sound and texture.⁴⁶

The tunnels, the voids and the courtyards develop feelings similar to that of the events of Holocaust.

The obstructed views overwhelm the visitors with emotion and awareness of the past tragic event, that they may

or not be aware of. In addition, experiential cues such as distant sounds of the public, but not being able to see them is disturbing to some level.⁴⁷

The key in this museum is that the architect can exert influence upon viewer's experiences without the medium of the anecdote, and to be able to place the visitor to the actual historical event, or just get a feeling for the tragic historical event.

The photo on the previous page, "The Unspeakable Absence", is a part of the building that represents, as Libeskind stated "what has been lost and will never be set right again."⁴⁸

The "lost cubature" is to make us aware of the "unspeakable absence." The architect, clearly becomes the poet of the space in this case.⁴⁹ When the visitors arrive at the entrance, they descend along a path, which is a "contemporary realization of the need

for labyrinth "as shown on the photo on the right. Very dimly lit steps lead the visitors down to the dungeons; the sense of engulfing darkness is intentionally very acute. This path ends with meeting point of three passages, "the crossroads". One of the passages, the one to the right, is a dead end where the floor rises up to, and the ceiling gradually drops down. A corridor that make people feel very cornered and oppresses. Because of the harsh concrete walls, every little whisper and noise is unavoidably heard. The only source of light in this particular space is located at the top of the tower; as it seemed as "the only way out."⁵⁰ After being in this dim space for a while, your visitors eyes get used to darkness and that's when they realize that there is a stair by the light at the top, which is out of their reach. It is unattainable. As Libeskind states, "in a



relatively simple way the feeling of threat, uncertainty and imprisonment has been created" (same as it was for Jewish people in WWII).⁵¹ "Uncertainty"- to survive in this journey, seems the main idea all along. Standing on the garden a whole elevation of the museum is tilted; which translates to "the journey that the entire ship is tilting", deviated from normality indicates the sense of uncertainty. At the end, you get to a more lit space "The hope for Liberation."⁵²



F30

THE CROSSROADS



F31

THE ONLY WAY OUT



F32

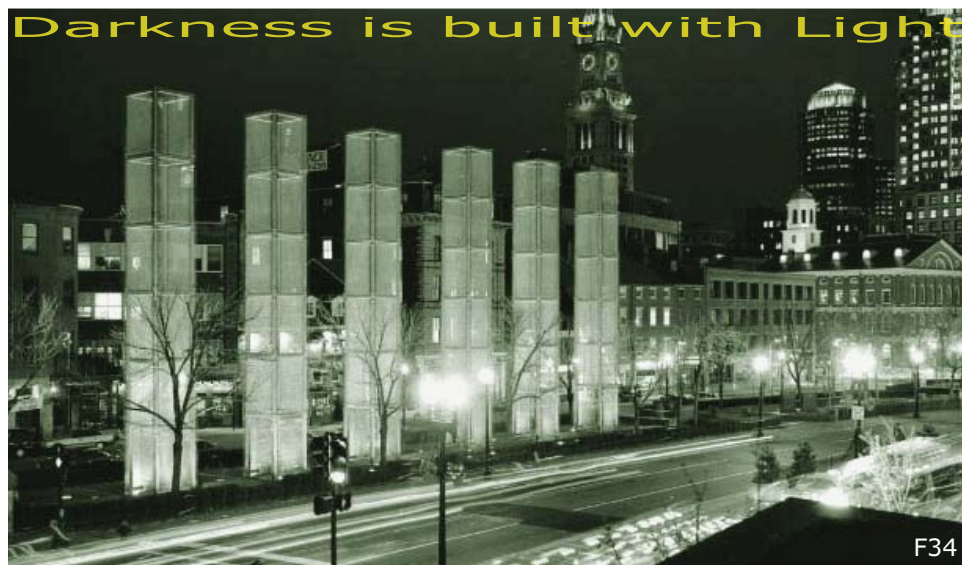
UNCERTAINTY

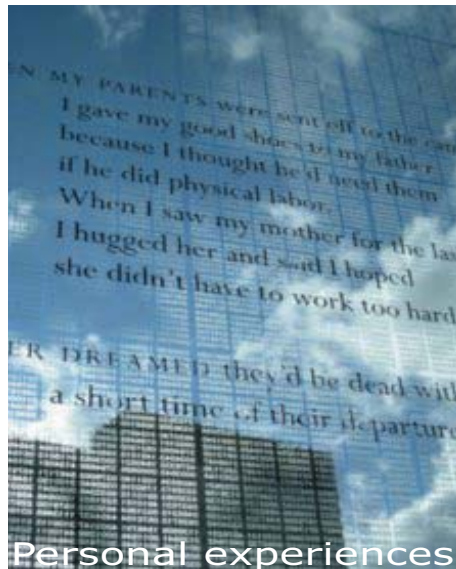


F33

HOPE FOR LIBERATION

Holocaust Memorial - Stanley Saitowitz and Natoma Architects





Personal experiences

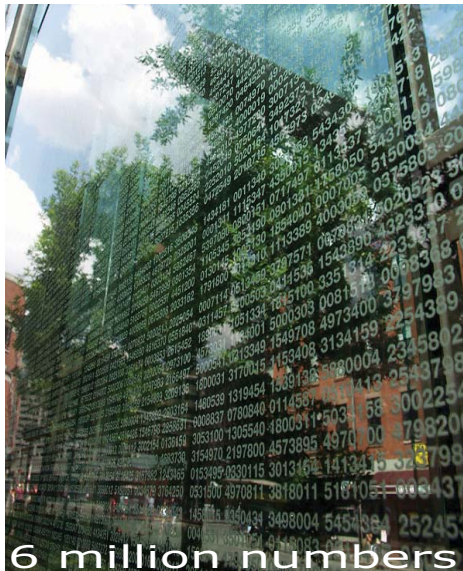
F35



Luminous glass tower

F36

"I hope that visitors to the Memorial take away with them the ungraspable nature of the Holocaust, the completely overwhelming, inexplicable dimension of dimension. And coupled with that, a sense of hope that survival and the building of this memorial make possible." Stanley Saitowitz, Architect ⁵³



6 million numbers F37



F38

Look at these towers, passerby, and try to imagine what they really mean - what they symbolize - what they evoke. They evoke an era of incommensurate darkness, an era in history when civilization lost its humanity and humanity its soul . . . "We must look at these towers of memory and say to ourselves, No one should ever deprive a human being of his or her right to dignity. No one should ever deprive anyone of his or her right to be a sovereign human being. No one should ever speak again about racial superiority... We cannot give evil another chance."⁵⁴

Elie Wiesel

The Memorial design consists of six luminous glass towers, as tall as fifty-four feet high, which are lit internally. Each one of these glass towers is named after a death camp. There are 6 million numbers etched in the glass. 6 million people represent 6 million victims of Holocaust. Furthermore, inscribed in the glass panels at the base of the Memorial's tower are statements which represent a range of personal experiences, from the horrors of camp life to acts of resistance.

The memorial design arouses acts of memory, response and understanding as many as there are visitors to the Memorial itself.⁵⁵

This project contains no photos of the Holocaust, in fact, no images at

all. Instead it cues memory with only text, text explaining the historical events of the Holocaust, text of prisoner's identification numbers, and most touching, text of statements from the prisoners themselves. The use of text, really gets the point across. It informs without inserting images into the mind of the viewer evoking imagination and interpretation. This memorial is an inspiration for it enralls the viewer with its ability to recall memories of the Holocaust, yet leaves them with memory and hope. The architects define the memorial and the six towers as "emblems of faith, a covenant of trust that memorializes a collective evil."⁵⁶ They are towers of hope and aspiration

YOUNGER SISTER went up to a
Nazi soldier with one of her friend
Stalin made the
embrace in the
she asked to be spared
he looked into her eyes and
showed two of them

FELL TOGETHER in their embrace —

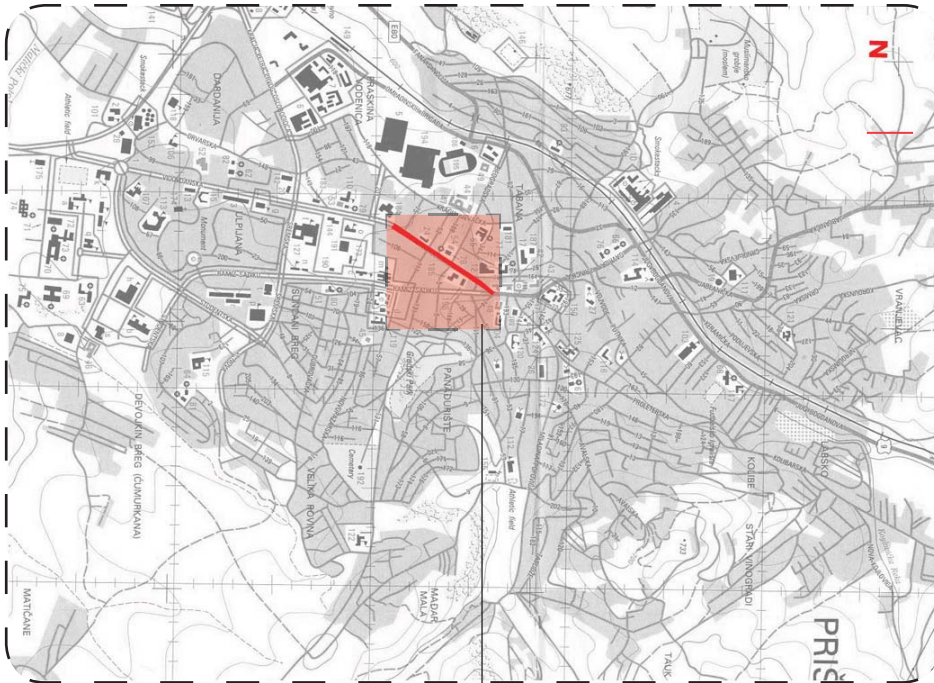
site

analysis



Map of Kosovo

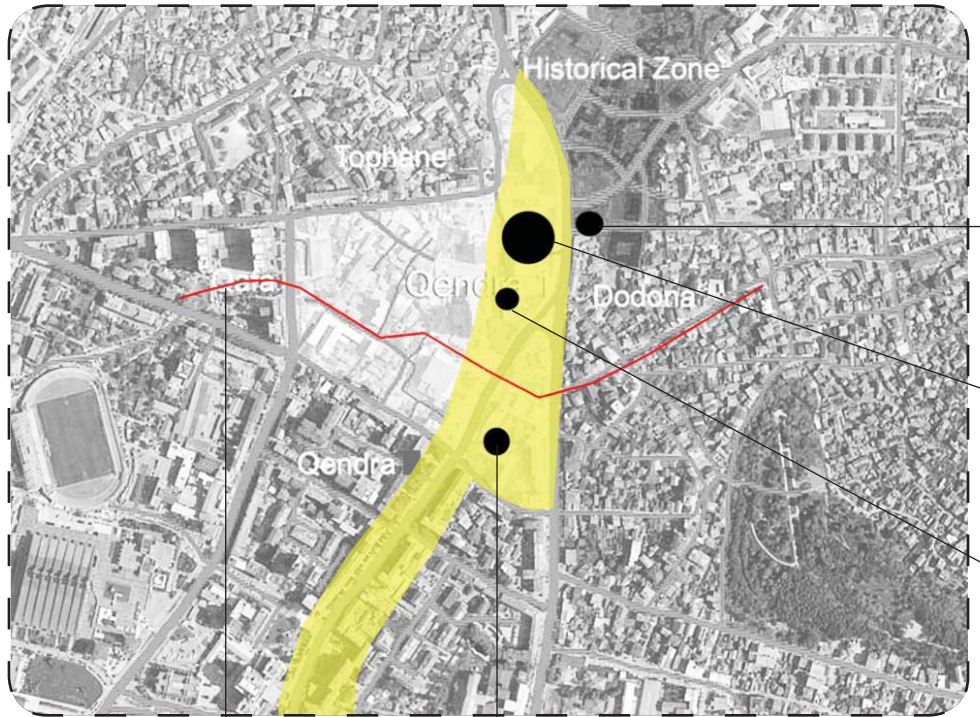
- Area: of 10,908 square kilometers or 4,212 sq miles
- Population: 2.2 million
- Ethnic groups:
 - 92% Albanians
 - 5.3% Serbs
 - 2.7% others
- Density 220/km² or 500/sq mi
- Pristina'a pop: 600 thousand
- The highest peak: is Đeravica-2656 m
- One of the most under-developed economies in Europe



Site Selection- "Mother Teresa" Boulevard

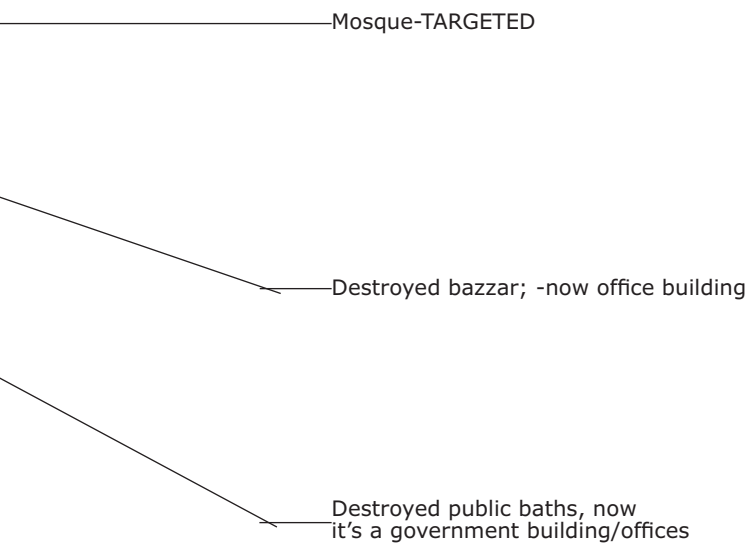
Map of Prishtina

Prishtina lies in the geographical coordinates $42^{\circ} 40' 0''$ North and $21^{\circ} 10' 0''$ East. It covers 572 square kilometres



River "Vellusha", now turned into sewage system

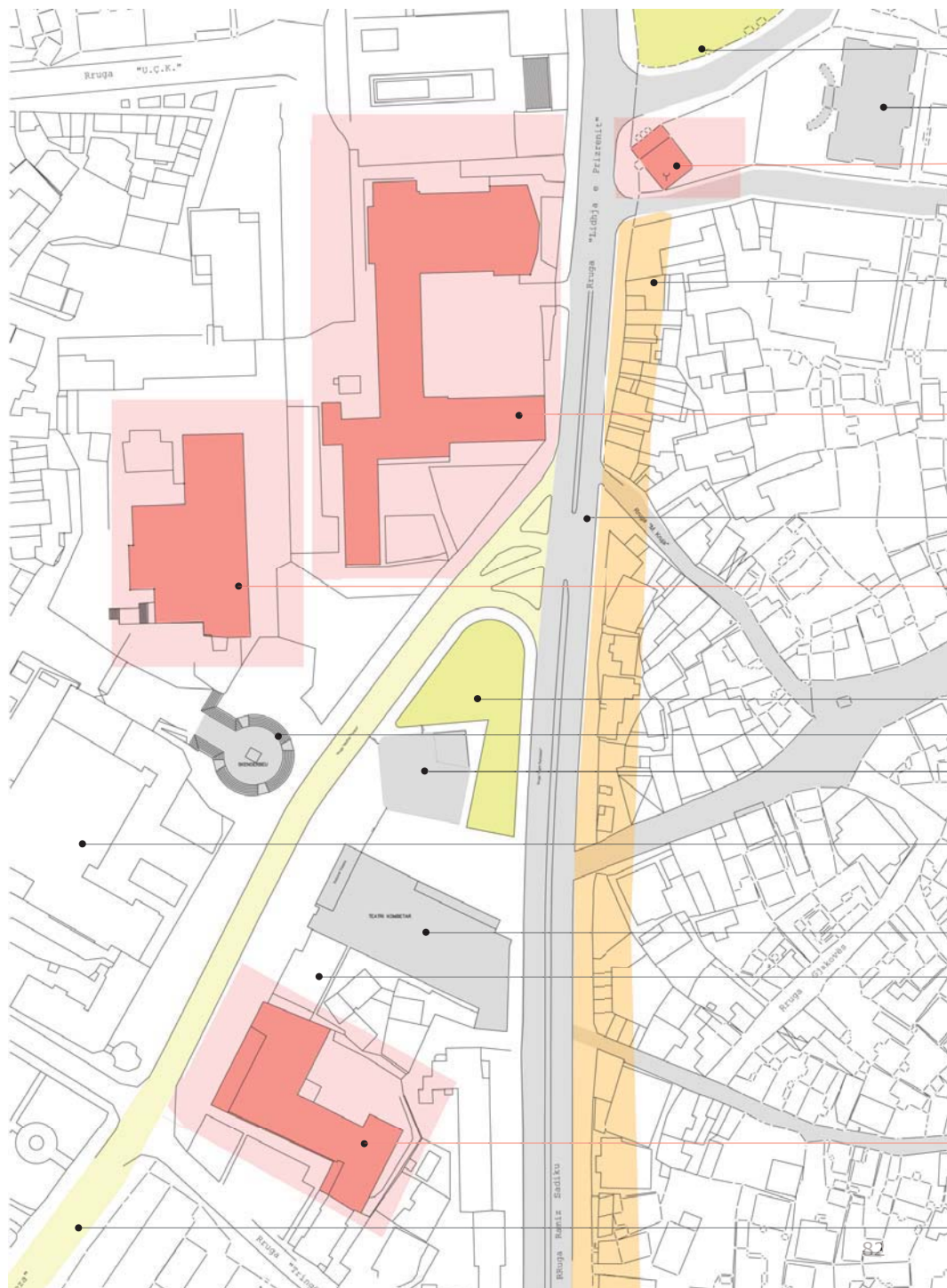
Destroyed church, now it's a hotel



Mosque-TARGETED

Destroyed bazaar; -now office building

Destroyed public baths, now
it's a government building/offices



1_Existing park

2_Museum of Kosovo

3_Mosque-TARGETED

4_Retail + Residential

5_Destroyed bazaar;-now office building

6_Busy street

7_Destroyed public baths, now
it's a government building/offices

8_Existing park

9_National Hero Statue

10_Union building
Historic preservation

Office building

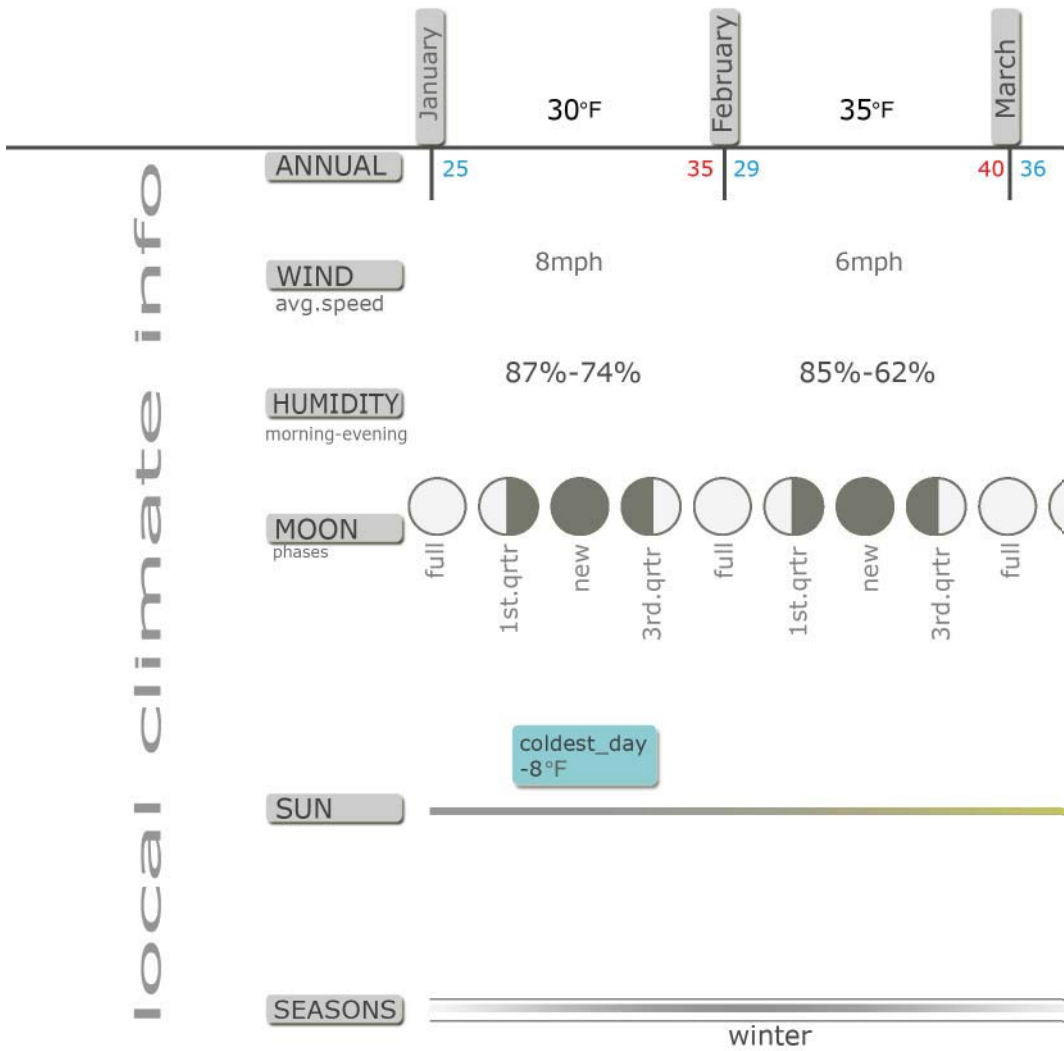
11_National theatre

12_Restaurant/BAR

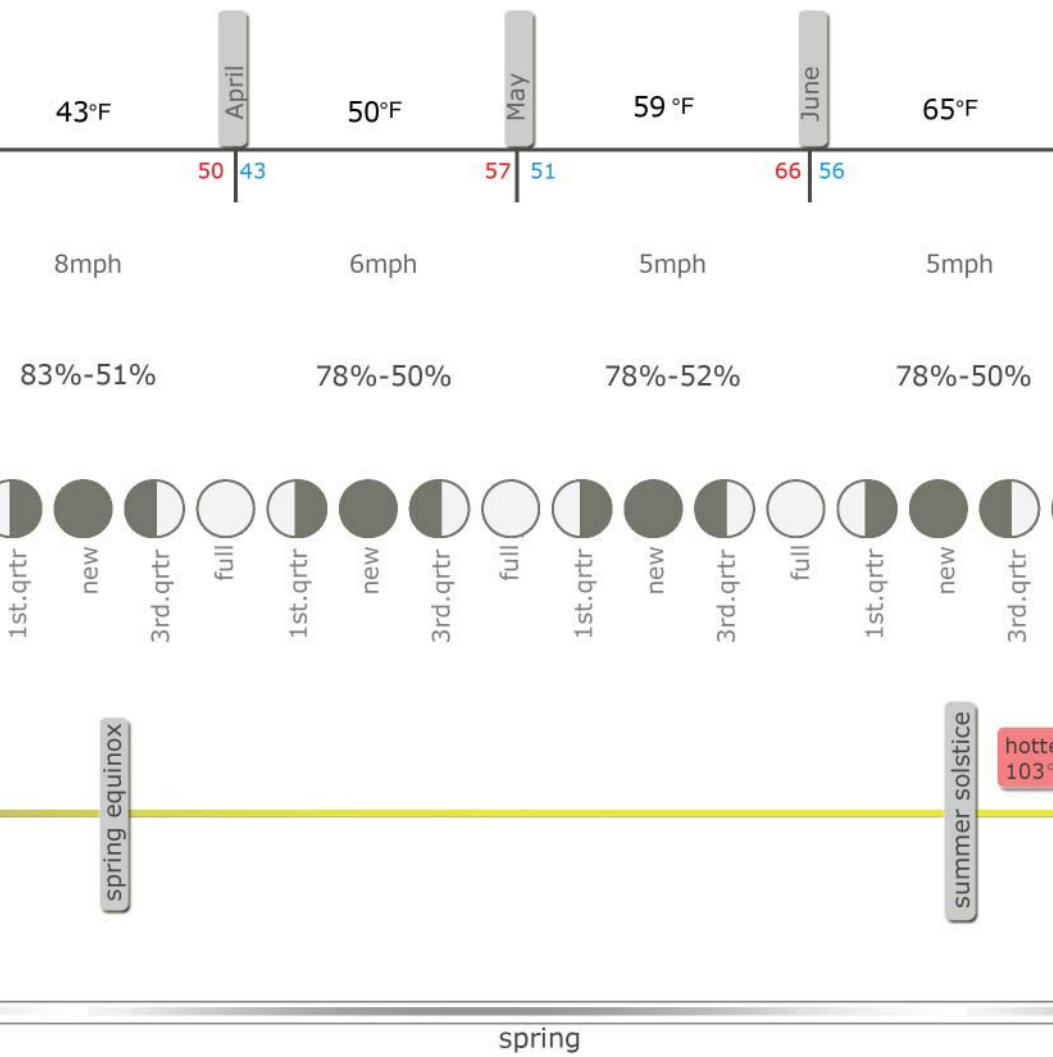
13 Destroyed church, now it is a hotel

14 "Mother Teresa" boulevard
83

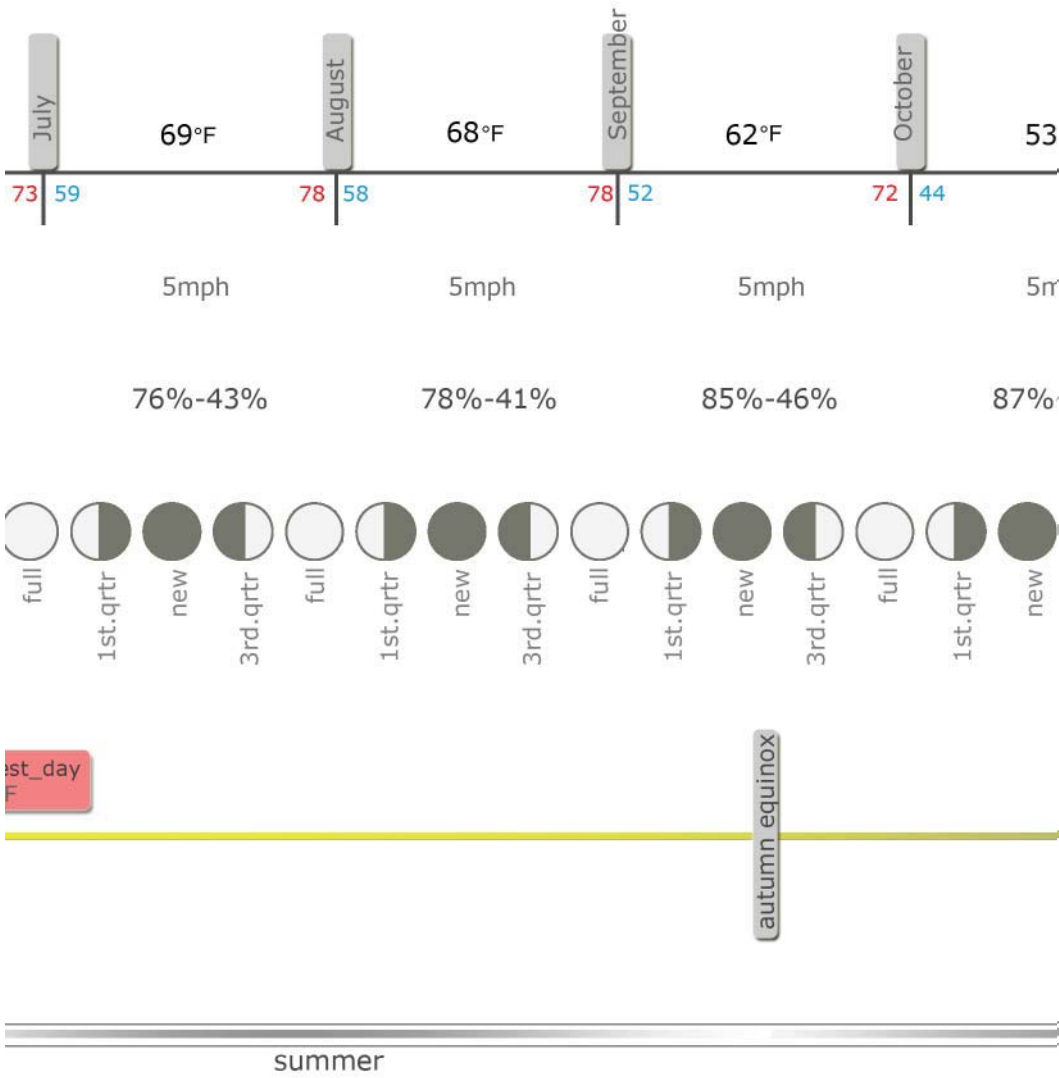
Prishtina_Kosovo_42.65°N 21.15°E. Height 576m / 1880ft



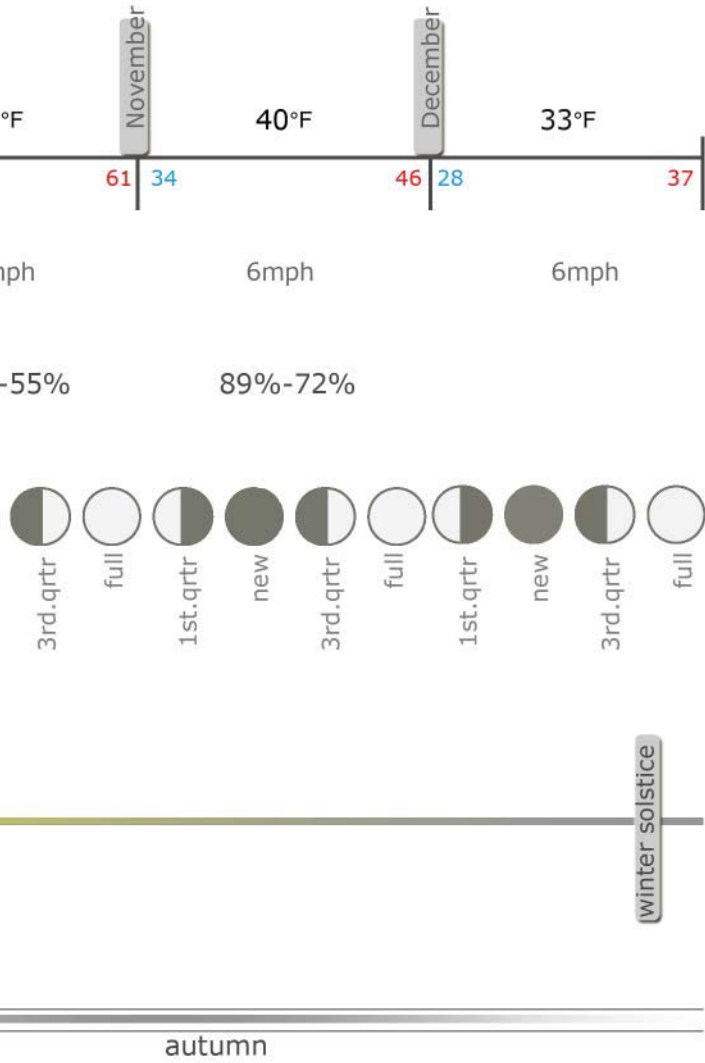
39 feet above sea level, _avarage #of day above 90F=6, _avarage #of d



ays abobe 65F+144, _avarage #of days below 32=95, _avarage #of day



vs below 5°F = 2, average # of days with snow = 31



local climate info

SITE 1- The Destructed **MOSQUE** that got rebuilt



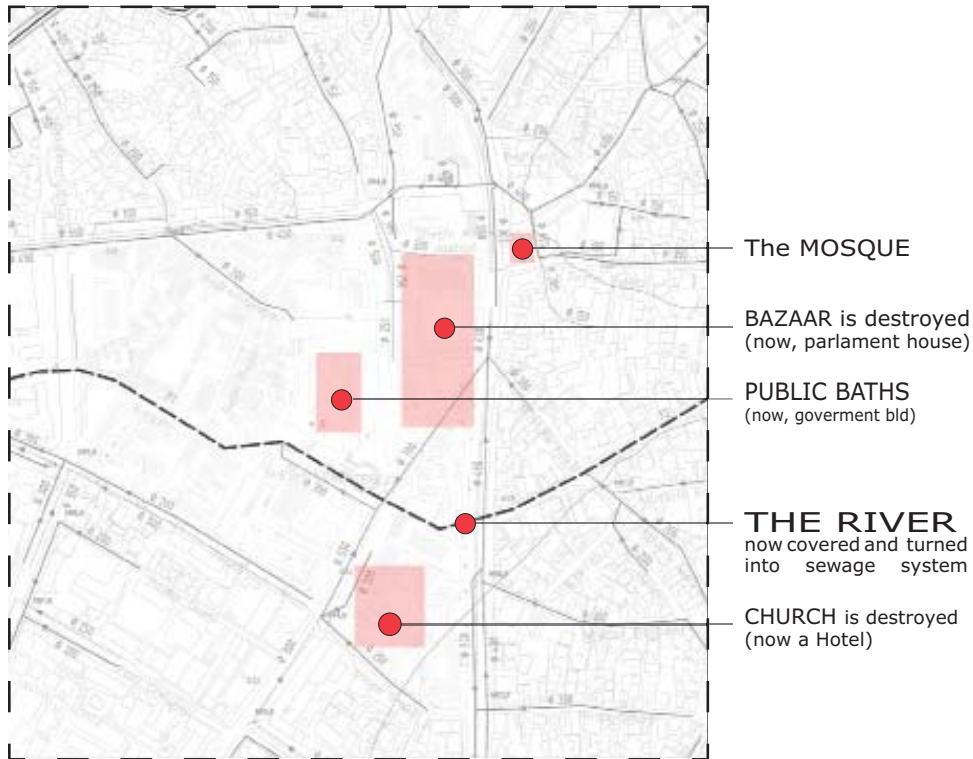
SITE 2 & 3- The **BAZAAR** and **BATHS** that are destroyed



SITE 4- The destructed **CHURCH**, now a Hotel



SITE 5- **THE RIVER**-covered and turned into sewage



Program:

By studying closely the places and artifacts that were targets for destruction, such as :the river, religious monuments, public baths and bazaar, I was trying to find the essence or the importance of these places, that connected people to place and defined their social networks, culture, identity. In addition I will plan/design to instill these qualities in the new architecture, that would create a sense of place again, sense of culture and heritage.

Another important part of the project is instilling the memories of the last war. Trying to make sure that we will always be embracing those who made the ultimate sacrifice for this place.

As said by Lin, "we have to be able to accept the loss to be able to overcome it. By creating spaces that put the viewer in the past historical events, which may be consequenced by emotions.

Essences/importances of the destroyed artifacts/places:

LIGHT, SHADOW
MATERIALITY
VISION,
SACRED
SMELL
HEAR
TASTE
MAKING
GATHERING
EATING
COURTYARD
TEXTURE
SCALE
ART
HEALTH
SOCIALIZE
SEASONAL
REFLECTIVITY
STILL
SOUND/SILENCE
REFRACTIVITY

Gathering seemed to be the most-common activity of all this spaces.

Creating series of gathering spaces, that would define the new HISTORICAL/CULTURAL/EXPERIENTAL district.

Gathering spaces, that instill the optimism for making culture

- Series of gathering spaces with different sensory qualities, that would trigger memories of different events.

Spaces where you would:

- Hear the national songs,
- See traditional dances/colors
- Smell the native food
- Meditate and relax/clear minds as we were standing by the river, that we don't have anymore.
- Sense the sacred - Silence,
- Integrate water symbolically,
- BAZAAR

-In addition to having these series of gathering spaces, with different feel/atmospheres, I need to make sure that this place will be active; people would be active witnesses of events that happened, witnesses that are part of the new culture that be made.

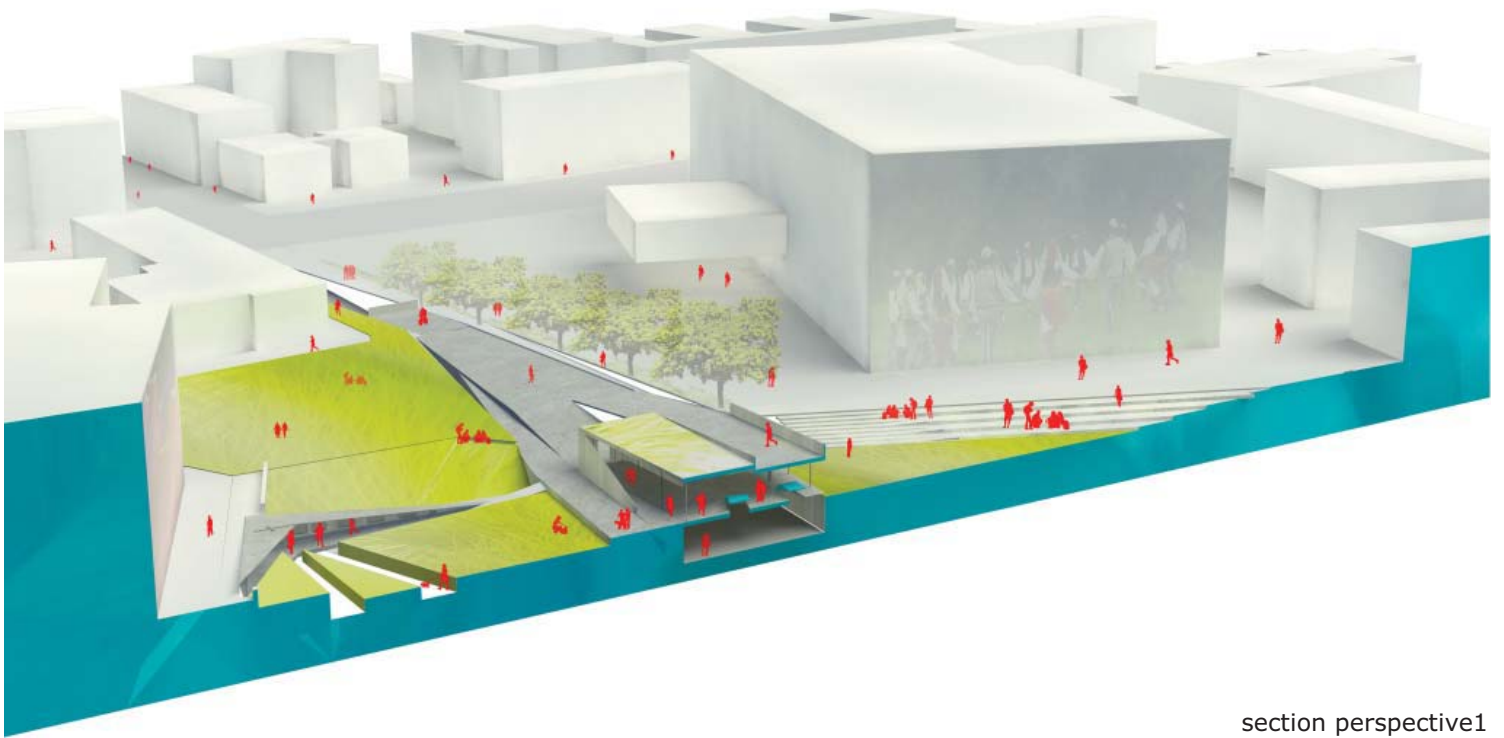
As result, I am going to incorporate a local Bazaar, that would bring people in regular people.

-Because of the strategic ways that the bazaar was destroyed, the local "specialty" goods, are not located in one place, or one street as it used to be. They are scattered all over the city.

Bazaar perspective



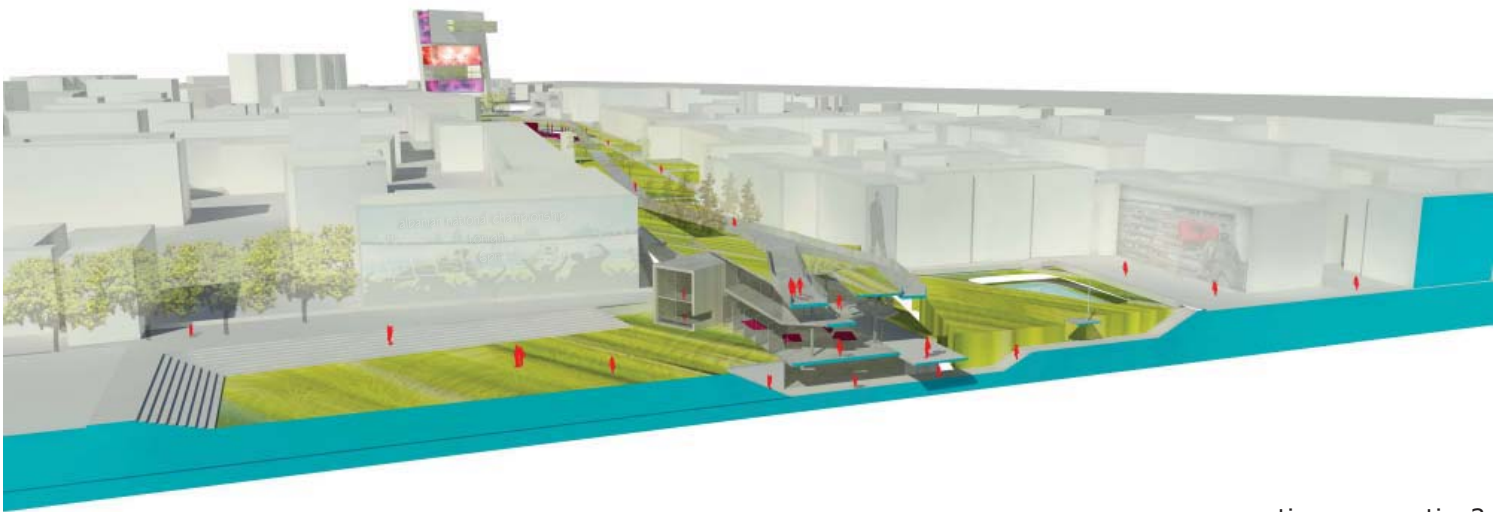
Restaurant perspective



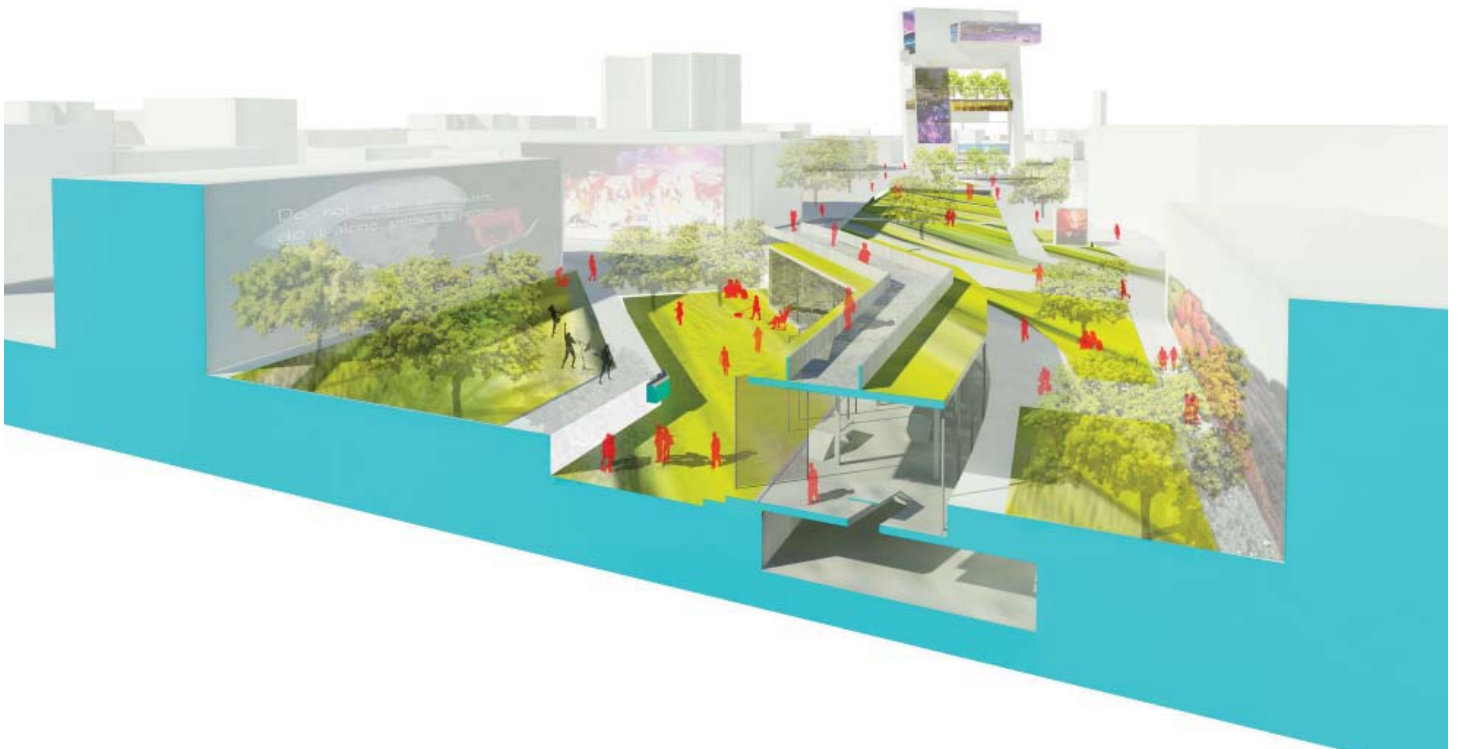
section perspective1



section perspective2



section perspective3



section perspective4

code analysis for bazaar spaces

Mercantile Group M

construction type:

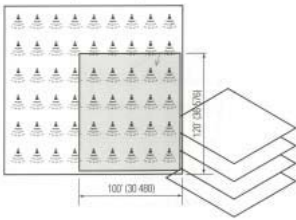
BUILDING ELEMENT	TYPE I		TYPE II	
	A	B	A#	B
Primary structural frame (see Section 202)	3*	2*	1	0
Bearing walls	3	2	1	0
Exterior & interior	3*	2*	1	0

non-combustible (steel and concrete)



- steel column 12"x12"
- cast-in-place concrete
- light weight concrete
- spirally wound wire tie reinforcement
- min. thickness 1" to 2"

automatic sprinkler system



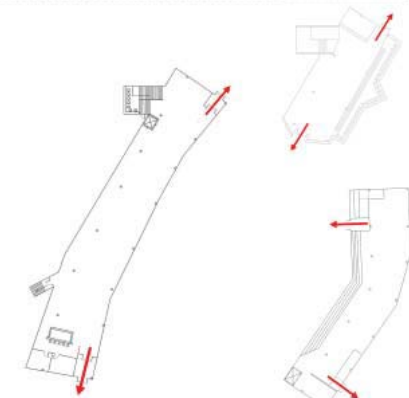
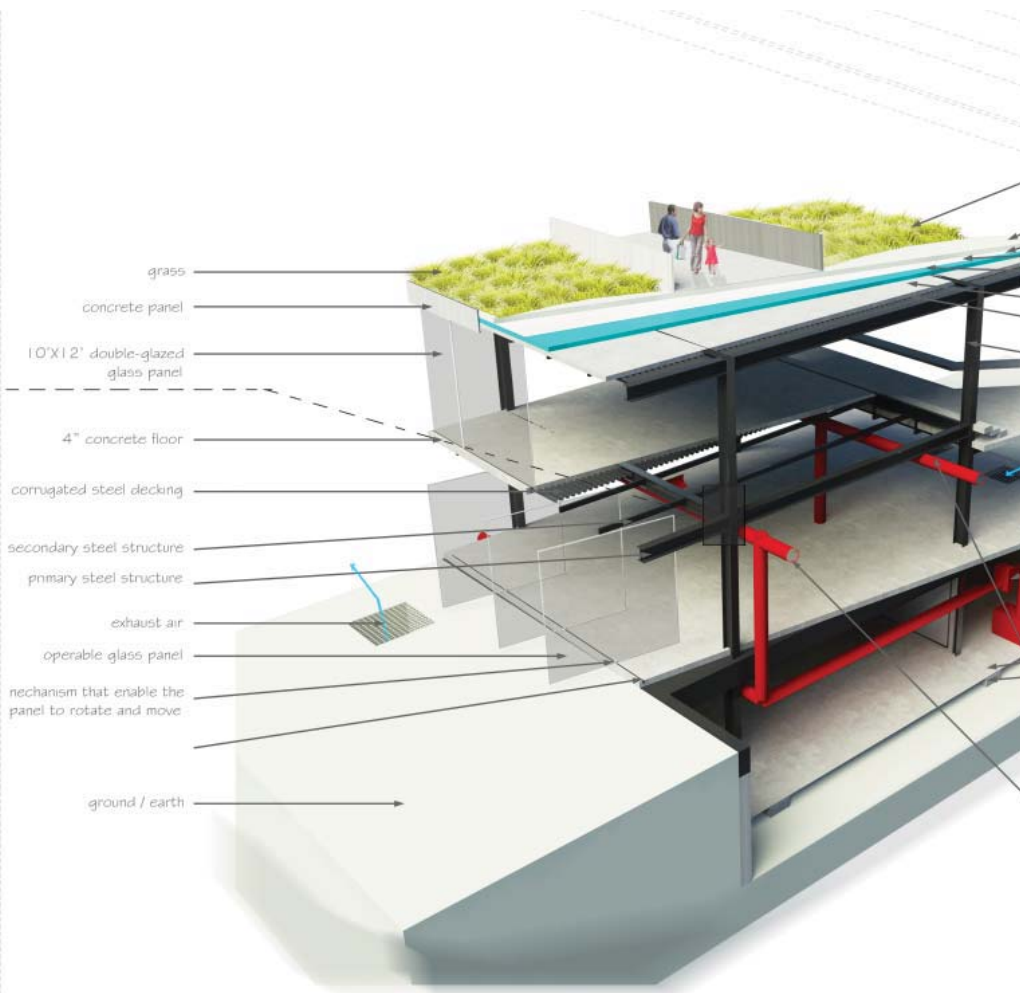
Egress: occupant load: Bazaar 1: 8,000/30=270 occupants
Bazaar 2: 4,000/30=270 occupants
2 exits for 50-500 occupants

Ramps: 1:12 max. slope. Landing every 30' nse. Landing minimum width = 36"
1:20 or steeper, has to have landings and handle bars

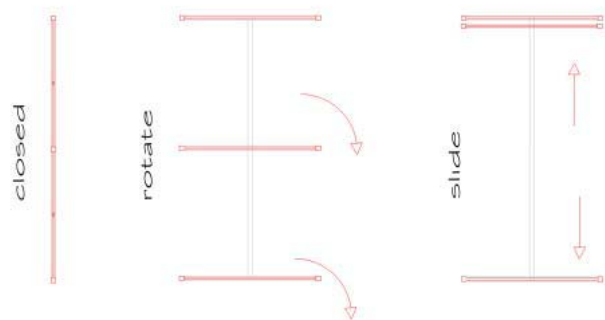
Maximum traveled distance = 250 ft (with sprinkler system)
Dead end corridor can not exceed 20ft

1 water closet / 500 --- men / lavatory / 750 men
1 water closet / 500 women --- 1 lavatory / 750 men
1 drinking fountain / 1000

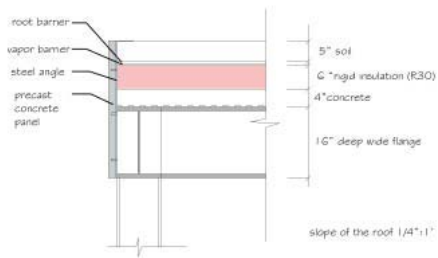
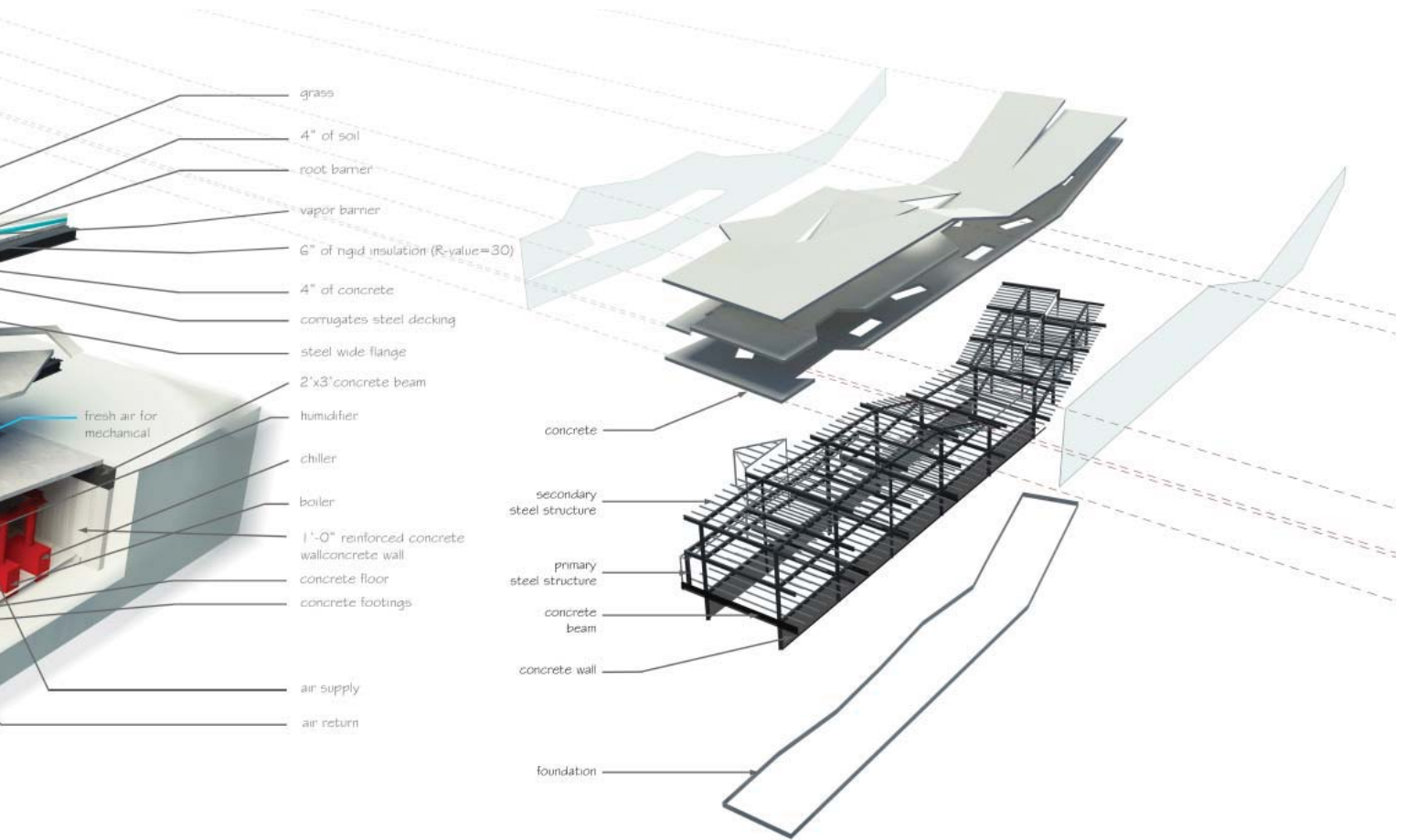
(International Building Code)



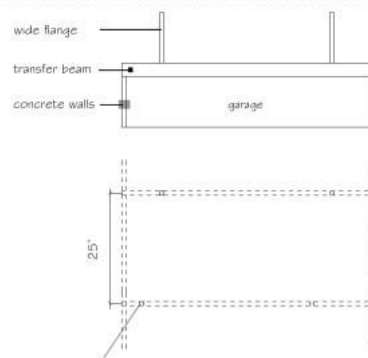
Egress diagram



plan view- diagram showing the operable panels

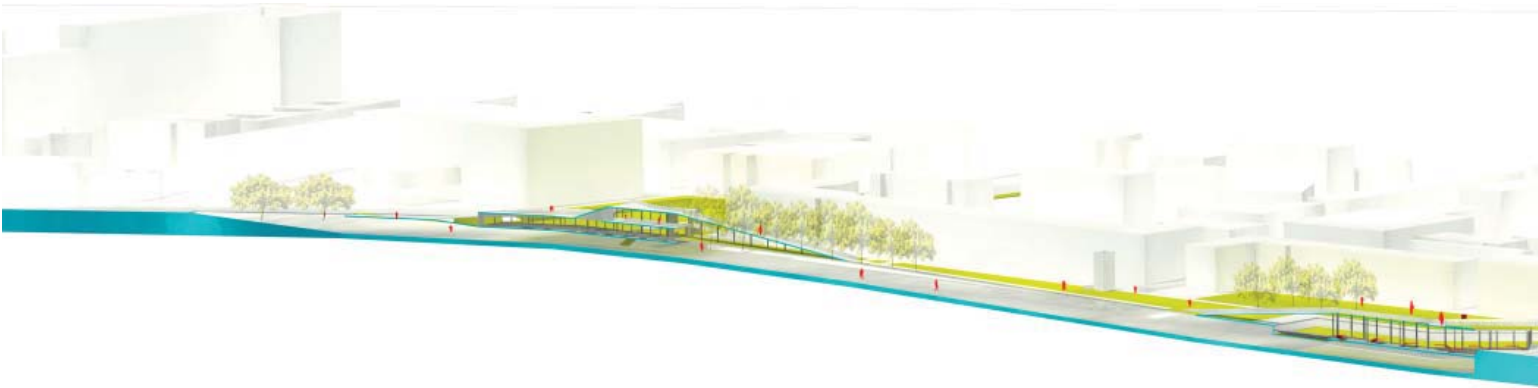


roof detail



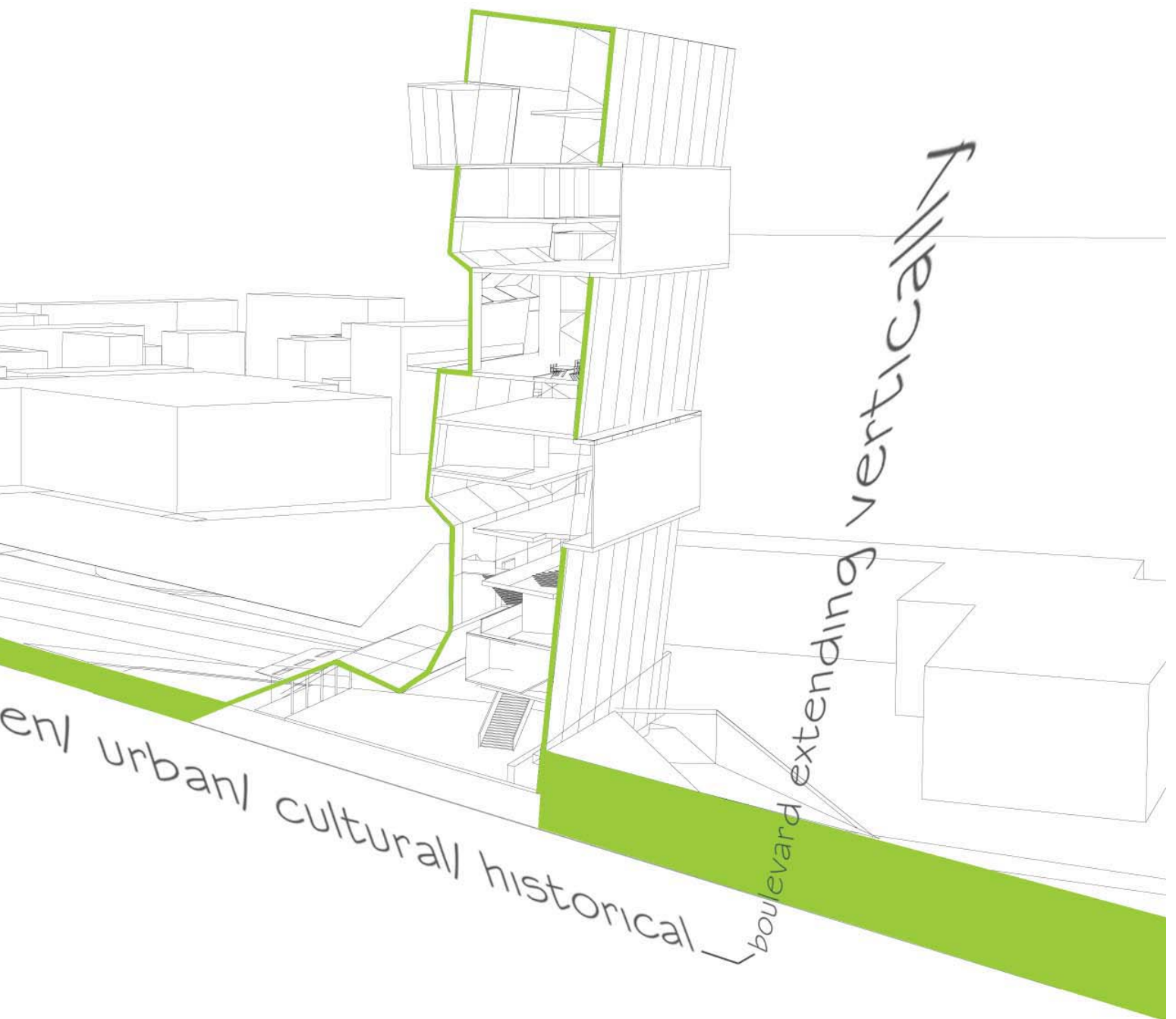
The structure of the garage is concrete walls and concrete beams. The concrete beams are the transfer load beams. They are spaced apart as 25 feet on center. The structure above grade is steel structure. The columns follow the one way grid. However, the can move horizontally, as long as they stay on the one way grid.

integration of garage structure and the building structure diagram









en/ urban/ cultural/ historical

boulevard extending vertically

End Notes

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30. Rossi, Aldo. *The Architect of the City*. Cambridge: The MIT Press, 1985. 139
31. Rossi, Aldo. *The Architect of the City*. Cambridge: The MIT Press, 1985. 31
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56. Sranley Saitowitz "Holocaust Memorial" WEB. 5 NOV 2009. < <http://www.saitowitz.com/portfolio.html>>.

FIGURES (PHOTOS)

FIGURE 1: <http://www.galsh.com/displayimage-3165.html>

FIGURE 2: http://ramizi0.tripod.com/sitebuildercontent/sitebuilderpictures/prizreni_1.jpg

FIGURE 3: <http://upload.wikimedia.org/wikipedia/commons/3/3c/VeshjeKombetare.JPG>

FIGURE 4: forumishqiptar.com

FIGURE 5: <http://www.globalsecurity.org/military/world/para/images/kla-uck.gif>

FIGURE 6: <http://www.globalsecurity.org/military/world/para/images/kla-uck.gif>

FIGURE 7: http://www.koha.net/repository/images/bajram_4.jpg

FIGURE8: <http://www.galsh.com/displayimage-3165.htm>

FIGURE 9: <http://www.michaeltotten.com/images/Ibrahim%20Rugova.jpg>

FIGURE10: http://lh4.ggpht.com/_POtzOb8SPps/SC_j4qx6wzI/AAAAAAACEg/cIXSIKcojXo/CIMG2360.JPG

FIGURE11: http://farm4.static.flickr.com/3358/3493754375_fb4c214f0e.jpg

FIGURE12: <http://kstilley.files.wordpress.com/2009/09/senses.jpg>

FIGURE13: [http://rtv21online.com/home/images/content/news/vendi/Prishtina_e_Vjeter__\(16\).jpg](http://rtv21online.com/home/images/content/news/vendi/Prishtina_e_Vjeter__(16).jpg)

FIGURE14: http://farm3.static.flickr.com/2075/2242240024_8baab7c452_b.jpg

FIGURE15: <http://www.ndryshe.com/foto/20090113112724iliret.jpg>

FIGURE16: <http://www.numislanz.de/auktion112/00207q00.jpg>

FIGURE17: <http://www.galsh.com/displayimage-3165.html>

FIGURE18: <http://img235.imageshack.us/i/67211851.jpg/>

FIGURE19: <http://www.guardian.co.uk/world/2008/feb/08/kosovo.serbia>

FIGURE20: <http://www.kohaditore.com/>

FIGURE21: <http://www.koha.net/repository/images/23-arkivi4.jpg>

FIGURE22: <http://www.ess.uwe.ac.uk/kosovo/Kosovo-chronology3.htm>

FIGURE23: <http://www.youtube.com/watch?v=CYr0eiTLMUA>

FIGURE24: <http://www.war-memorial.net/Holocaust-Memorial--Architect-Peter-Eisenman,-Berlin-2005-2.66>

FIGURE25: <http://www.war-memorial.net/Holocaust-Memorial--Architect-Peter-Eisenman,-Berlin-2005-2.66>

FIGURE26: <http://www.war-memorial.net/Holocaust-Memorial--Architect-Peter-Eisenman,-Berlin-2005-2.66>

FIGURE27: <http://www.war-memorial.net/Holocaust-Memorial--Architect-Peter-Eisenman,-Berlin-2005-2.66>

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