

MEDIATING THE SPATIALITY OF CONFLICTS

International Conference Proceedings



 BORDERS
& TERRITORIES

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Department of Architecture, TU Delft

MEDIATING THE
SPATIALITY
OF CONFLICTS
International Conference Proceedings

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Mediating the Spatiality of Conflicts

International Conference, November 6, 7 & 8, 2019

Faculty of Architecture and the Built Environment, TU Delft

Wednesday, November 6, 2019

09.00-09.30	Registration and Reception	Berlagezaal 2
09.30-10.00	Welcoming Notes Marc Schoonderbeek, Programme Director B&T	Berlagezaal 1
10.00-12.30	Photogrammetry Workshop Ariel Caine, Forensic Architecture	Room K
	3D Semantic Data Modelling Workshop Paola Ronzino and Nicola Amico, ARIADNE Plus	Room J
11.00-12.00	Borders & Territories PhD Presentations Nama'a Qudah 'Spatialising Displacement' Guest reviewers: Caren Kaplan and Adam Ramadan <i>Moderator: Andrej Radman</i>	Berlagezaal 1
12.30-13.30	Lunch Break	Berlagezaal 2
13.30-16.00	Photogrammetry Workshop Ariel Caine, Forensic Architecture	Room K
	3D Semantic Data Modelling Workshop Paola Ronzino and Nicola Amico, ARIADNE Plus	Room J
14.00-15.00	Borders & Territories PhD Presentations Grazia Tona 'Border Drift: the multiplication of liminal spaces' Guest reviewer: Caren Kaplan <i>Moderator: Andrej Radman</i>	Berlagezaal 1
16.00-16.30	Coffee Break	Berlagezaal 2
16.30-18.30	Keynote Lecture Caren Kaplan 'Drones and the Image Complex: the limits of representation in an era of distance warfare' <i>Moderator: Armina Pilav</i>	Berlagezaal 1
19.30-21.30	Film Screening 'The Temperature of the War' Curated and presented by Ilona Jurkonyté	Filmhuis Lumen Doelenplein 5

Thursday, November 7, 2019

09.00-09.30	Registration and Reception	Berlagezaal 2
09.30-11.00	Session 1 (Spaces of Conflict) The Political Agency of Photography Christopher Chen, Jeffrey Kruth and Emine Görgül <i>Chair: Caren Kaplan</i>	Berlagezaal 1
09.30-11.00	Photogrammetry Workshop Ariel Caine, Forensic Architecture	Room K
	3D Semantic Data Modelling Workshop Paola Ronzino and Nicola Amico, ARIADNE Plus	Room J
11.00-11.15	Coffee Break	Berlagezaal 2
11.15-12.45	Session 2 (Spaces of Conflict) The Political Agency of Moving Images Katarina Anđelković, Noa Roei, Aikaterini Antonopoulou <i>Chair: Ilona Jurkonyté</i>	Berlagezaal 1
11.15-12.45	Photogrammetry Workshop Ariel Caine, Forensic Architecture	Room K
	3D Semantic Data Modelling Workshop Paola Ronzino and Nicola Amico, ARIADNE Plus	Room J
12.45-13.30	Lunch Break	Berlagezaal 2
13.30-15.00	Session 3 (Spaces of Memory) Critical Cartographies Liat Savin Ben Shoshan and Sigal Barnir, Siobhan Barry, Nela Milić <i>Chair: Marc Schoonderbeek</i>	Berlagezaal 1
13.30-15.00	Workshop Roundtables	Room K & J
15.00-15.30	Coffee Break	Berlagezaal 2
15.30-17.00	Session 4 (Spaces of Memory) Media Traces and the Non-Memorial Ahmad Beydoun, Ecem Saricayir, Faye Mullen <i>Chair: Armina Pilav</i>	Berlagezaal 1
17.15-18.30	Keynote Lecture Pelin Tan 'Territorial Conflict, Entanglement of Things, and Transversal Methods in Research' <i>Moderator: Aleksandar Staničić</i>	Berlagezaal 1
18.30-19.30	Opening Exhibition and Reception CLUI, Nicolás Kísic Aguirre, Omar Mismar, Faye Mullen, Eliyahu Keller and Eytan Mann, and Katarina Anđelković <i>Chair: Gabriel Schwake</i>	BKExpo; Corridor

Friday, November 8, 2019

09.00-09.30	Registration and Reception	Berlagezaal 2
09.30-11.00	Session 5 (Spaces of Conflict) Critical Cartographies Corine van Emmerik, Melina Philippou, Socrates Stratis <i>Chair: Heidi Sohn</i>	Berlagezaal 1
09.30-11.00	Photogrammetry Workshop Ariel Caine, Forensic Architecture	Room K
	3D Semantic Data Modelling Workshop Paola Ronzino and Nicola Amico, ARIADNE Plus	Room J
11.00-11.15	Coffee Break	Berlagezaal 2
11.15-12.45	Session 6 (Spaces of Conflict) Places in Conflict Negotiation Margarethe Mueller, Lutz Robbers, Francesca Zanotto <i>Chair: Marc Schoonderbeek</i>	Berlagezaal 1
11.15-12.45	Photogrammetry Workshop Ariel Caine, Forensic Architecture	Room K
	3D Semantic Data Modelling Workshop Paola Ronzino and Nicola Amico, ARIADNE Plus	Room J
12.45-14.00	Lunch Break	Berlagezaal 2
14.00-15.30	Session 7 (Spaces of Memory) Mediated Activism Eliza Culea-Hong, Daniella Maamari, Gökçe Önal <i>Chair: Armina Pilav</i>	Berlagezaal 1
14.00-15.30	Workshop Wrap-Ups	Room K & J
15.30-15.45	Coffee Break	Berlagezaal 2
15.45-17.15	Session 8 (Spaces of Memory) Memory and the Spectacle Mariacristina D'Oria, Eliyahu Keller and Eytan Mann, Delia Duong Ba Wendel <i>Chair: Aleksandar Staničić</i>	Berlagezaal 1
17.30-18.00	Workshop Presentations Paola Ronzino and Nicola Amico, Ariel Caine	Berlagezaal 1
18.00-19.30	Roundtable Discussion and Closure <i>Moderators: Heidi Sohn and Marc Schoonderbeek</i>	Berlagezaal 2
20.00-22.00	Conference Dinner	Café de V, Delft

Defining Unexpected Strategies to Inhabit Transitional Conflict Spaces

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Abstract

If war has always challenged architecture, threatening its permanence and layering its memory, it composes, at the same time, an important part of the design tradition (B. Cache, 2007). The paper investigates how architecture has tried to overcome this implied ambiguity through a reinterpretation of its own language, in the attempt to inhabit the transitory spaces and extreme conditions produced by the conflict.

By comparing two extremely different case studies, the *Nevada National Security Site* and the villages established by the Serbian filmmaker Emir Kusturica, the paper underlines how war destructive and fascinating power has been reinterpreted, in the first case in order to attract tourists (A.Santarossa, 2012) or exploited, in the second example, as the pretext to invent an ideal future (N.Srnicek, A.Williams, 2018), within a progressive process of mixing entertainment space and conflict dystopian settings.

Keywords

Warfare; Entertainment; Spectacularization; Dystopian Landscapes; Creative Reconstruction

The attempt of capitalizing on the complex taxonomy of transitional conflict spaces

The relation between war and architecture has always been characterized by a strong ambiguous oscillation. While the Vitruvian *firmitas* — the permanence of architecture — is strongly threatened by war, which erodes and demolishes its physical apparatus, surprisingly the conflict itself has represented a powerful resource for the design and the production of theory, pushing architecture to seek innovative spatial and technological solutions and leading to the definition of a series of principles that compose the architectural tradition.¹ War, therefore, must not be exclusively traced back to the phenomenology of destruction and ruin, but should also be recognized as an inexhaustible stimulus for architecture, that translated the threatening battlefield into a field of great experimentation, thus defining 'amazing technical achievement, bordering on the miraculous'.²

Moreover, architecture, when operating on post-war spaces, has to deal with very peculiar space-time transitional conditions. In fact, of whatever scale or nature, war gives rise to a real short-circuit, producing lacerated territories whose normal functions and destinations are temporarily or, in some cases, permanently suspended. This phenomenon does not only affect places where the actual conflict develops, the so-called battlefields, which inherit deep scars and traumatized landscapes but also extend to all those areas that are occupied by the military infrastructure of the territory, including for instance: military bases, training camps, testing, and war production sites. It is an articulated and diffused system whose spaces are subjected to an operation of exclusion and disappearance, an archipelago of inaccessible, segregated and heavily guarded islands removed, more or less permanently, from community access and use. 'The enterprise of destruction

is first and foremost the production of disappearance³ writes Virilio, who states also that ‘in reality, the art of war participates in that aesthetic of disappearance which is probably the essence of all history’.⁴

Furthermore, post-war landscapes, whether urban or natural, are characterized by a ‘militarisation not only of space but also of time’⁵ which seems to be crystallized, fragmented, suspended between the expectation of an intervention that could bring them to a new condition of normality and the traumatic memory of the conflict passage, living a transitional phase from destruction to reconstruction, from contamination to purification, from segregation to release. Moreover, these post-war territories cannot be completely understood through a chronological reconstruction, but should rather be interpreted as a complex system characterized by the coexistence of different time-space fragments closely intertwined with one another.

Inscribed within a context where the normal condition is the transition, the paper investigates the paradoxical ways in which these space-time short-circuits have been capitalized and introduced within the cartography of everyday life through the use of the entertainment narratives. Taking advantage from war imaginary fascination, widely diffused by media throughout history, and from the potentials to operate in many cases on a real *tabula rasa*, a new rhetoric of the project has been developed, capable of interweaving narrative design with to reactivate the transitional time-spaces generated by conflict, translating them, in some cases, into shows capable of attracting a growing number of visitors, who become increasingly shameless and impudent, attempting to cross inviolable places and penetrate the most remote military secrets.

Through the analysis of two case studies, the Nevada National Security Site and the villages established by the Serbian filmmaker Emir Kusturica, is intended

to highlight how war’s destructive and fascinating power has been reinterpreted within a progressive process of mixing entertainment space and conflict dystopian settings. The Nevada National Security Site, related to the war phase of training, shows how the atomic detonations have been reinterpreted and spectacularized to attract tourists while Kusturica villages, focusing on the time phase of reconstruction, demonstrate how conflict can be exploited as a pretext to invent an ideal future.

Nevada National Security Site: amazing atomic shows

The Desert is considered a place suitable for extravagances. I am not referring only to those of Bessie Johnson or Curtis Howe Springer, but also to the dune-buggy fanatics, solitary self-hitch hikers, seekers of legendary gold mines; and to those who detonated the first atomic bombs, proposed advanced missile systems and modelled gigantic earth sculptures. We must not forget that the first UFO sightings, or considered as such, and the pioneering conversation with the green men of the planet Venus took place in the Mojave. In a landscape where officially, nothing exists (otherwise it would not be a “desert”), everything is possible and therefore everything can happen.⁶

With these words, Banham describes the Mojave Desert, an environment where isolation, exceptionality, aridity, and distance give life to an extreme landscape that has represented, paradoxically, an incredibly fertile field of architectural experimentation, recording the proliferation of projects characterized by a constant oscillation between utopia-dystopia, reality-fiction, nature-artifice.

It is within this context that on January 11, 1951 the United States Department of Energy established the



Figure 1 Landing in the Mojave Desert, July 2019. Source: Mariacristina D’Oria.

Figure 2 The crater-scarred landscape of the Nevada Test Site. Source: Photo courtesy of Nevada National Security Site.

Nevada Proving Grounds (currently called the Nevada National Security Site), subtracting 3500 km² of desert landscape and converting it into a huge laboratory for testing nuclear weapons.

Thus, a natural landscape that is already inaccessible and inviolable in itself is transformed into a threatening artificial landscape, contaminated and radioactive. 'Ironically the land that was denounced as a wilderness in which white people's culture could prosper, became cultivated by the invaders' bloody battles and desires'⁷ [figs. 1, 2]. The subtraction activated by the US government involves not only the physical dimension, corrupting irretrievably the desert natural landscape, but provokes heavy cultural disappearance, demonstrating a blind indifference to the Native American communities who had rooted here secular cultures. The issue of colonialism and the violent erasure of native community requires an extremely broad treatment, not possible here.⁸

Chosen precisely because of its characteristics of isolation and emptiness, this environment has large, constant altimetric surfaces particularly suitable for atomic testing and is marked by an even more relevant aspect: photogenic. This last quality determined the inauguration of a new, dystopian, photographic current whose main focus was the contaminated landscape, described by Peter Goin, one of its major exponents, 'une expérience du sublime infiltrée par les radiations'.⁹

The NNSS is located within the Nye County, in Nevada, just over 100 km from Las Vegas, a proximity that has been crucial for the creation of a symbiotic relationship from which the city cynically draw further material to establish itself more and more as 'the sensational spectacle of all time'.¹⁰ The history of the NNSS can be divided into two distinct phases, each characterized by a different strategy of entertainment and fascination of the masses. The first, called the 'Nevada nuclear testing era'¹¹ was inaugurated on

January 27, 1951 with the atmospheric blast of the bomb *Able* and ended on September 23, 1992, with the detonation of an underground nuclear test, *Divider*. In this period 1021 nuclear devices were tested, 100 of which atmospheric and 921 underground, labelling the site as 'the most bombed place on earth'.¹² In particular the atmospheric tests — concentrated mainly in four areas: Frenchman Flat, Yucca Flat, Rainier Mesa and Pahute Mesa — attracted the attention of the city of Las Vegas. Many tourists began to besiege the terraces of the city's casinos to witness the spectacular formation of atomic mushrooms. Thus, the process of territorial devastation caused by atomic tests decrees the inauguration of a real tourist boom in the city: the destruction is capitalized and converted into a show with which to entertain an increasing number of visitors. Casinos started to throw dawn parties where gamblers caroused until a flash signalled the explosion of the atomic bomb in the Test Site. Tourism boosters promoted *atomic cocktail* (a mix of vodka, brandy, champagne and a dash of sherry) and pinups such as *Miss Atomic Blast* (1952), who radiated 'loveliness instead of atomic particles'.¹³ *Miss-A-Bomb* (1953) and *Miss Atomic Bomb* (1957), whose images have been absorbed into the American Pop Culture lexicon.

In a process of progressive alienation, where the radioactive danger of the site is increasingly underestimated, the city promoted the blasts as a unique Las Vegas attraction by giving out calendar advertising detonations and the indication of the best spots to watch the explosions, hotels began hawking their roofs as the perfect places to see the mushroom clouds and the city soon received the nickname of *Atomic City* [fig. 3].

The mediatic infrastructure has been a relevant presence even within the NNSS itself: the government employed a crew of 250 cameramen, producers and directors to chronicle the tests, assigning them special spaces from which to film the



Figure 3 View of downtown Las Vegas showing a mushroom cloud in the background. Scenes such as this were typical during the 1950. Source: Photo courtesy of Nevada National Security Site.

Figure 4 Comparing Explosions, on the left: the final explosion scene, frame of the movie *Zabriskie Point*. Source: M. Antonioni, *Zabriskie Point*, MCA Records, 1970. <https://www.youtube.com/watch?v=xBm_Fifo9L0&list=PLiIWxgZ5r2DrXI9B_N_X0XrWCY8uDFMRW> Last accessed: February 10, 2020. On the right: Priscilla test detonation, conducted June 24, 1957. Source: Photo courtesy of Nevada National Security Site.

explosions. One of these media spots was the News Nobb, 'established as a good point for photographers and cameraman to watch and film the airdrop and detonation of Charlie, a 31-kiloton atmospheric test at Yucca Flat'¹⁴ in 1952 and subsequently used to testify other succeeding tests. Within a short time, the site became 'one of the most photographed and heavily-reported areas in the world.'¹⁵ The collective imagination was heavily marked by the high media coverage of these explosive shows, as proved by the National Atomic Testing Museum, hosted in Las Vegas, that exposes a considerable amount of objects marketed by exploiting the masses' fascination for the nuclear tests. A further episode, denoting the extremely cynical thrust sustained by the atomic event capitalization, dates back to March 17, 1953, the *Annie* test was conducted. A nuclear device was detonated on a small settlement built *ad hoc* for the occasion, composed of two colonial houses and equipped with all the elements effectively findable within the typical American suburb: passenger cars, gas and oil station, distribution roads and mannequins with clothing that were kindly given J.C.Penney Co. Only two weeks after the test, the same mannequins subjected to atomic radiation were displayed in the storefronts of J.C.Penney Co. on Fremont Street in Las Vegas, attracting a large audience. An episode that was critically evoked in some scenes of Michelangelo Antonioni movie *Zabriskie Point* (1970), in which the *Sunnydays Company* promotes the construction of a new village in the desert with a commercial spot where the inhabitants are nothing but mannequins. The final scene of the same movie, an explosion in the desert, represents another strong criticism that the director makes of American post-capitalism [fig. 4].

The second phase of the NNSS began in 1992 when all the nuclear tests (both atmospheric and underground) stopped thanks to the Comprehensive Nuclear Test-Ban Treaty. This event gave a new input to a different type of nuclear

tourism no longer developed outside the area, but that started venturing within its borders. Visitors, forced to book their guided and strictly controlled tours a year in advance, are brought with buses inside the site, to discover bombed villages, cars, and military vehicles cemeteries, large craters generated by explosions and dilapidated infrastructure. The tour provides some key stops including the Japanese Village ruins (1955), a visit to Survival Town (1955) with a short stop to visit the two houses survivors of the nuclear tests, the Apple-2 Houses — a wooden two-story house and a brick two-story house, the photo-op with the Sedan Crater, formed in 1962 using a 104-kiloton device, and finally passing through the nuclear waste dump.

While waiting for the resolution of the debate on the fate of the Yucca Mountain, selected as the nation's High-Level Nuclear Waste Repository, this enormous transitional space remains a considerable tourist destination for all the curious, researchers and scholars interested in visiting and experiencing the dystopian landscape, made up of craters and ruins, originated from nuclear experimentation during the Cold War.

Emir Kusturica villages: reconstructing an imaginary past

If in the NNSS the rhetoric aimed at promoting the spectacularization of conflict spaces is applied explicitly in a context lacerated by the destructive power of nuclear devices, in the second case study, focused on the post-war stage, this operation is much more camouflaged under the additive physical layer of reconstruction.

Located within the complex geographical, political and social system of the Yugosphere¹⁶ an interesting process of reconstruction is directed, surprisingly, not by a planner or an architect, but by a filmmaker, Emir Kusturica. Combining in a typical process of film editing, the urgency of reconstructing an ideal future with an intermittent poetic license, he created



Figure 5 Küstendorf and Andricgrad: two villages within the Yugosphere, 2019. Source: Mariacristina D’Oria.

Figure 6 White Writer, Drvengrad, CC licensing, 2010. Photo: Google open source images.

two villages: Küstendorf (Serbia) and Andricgrad (Bosnia and Herzegovina) [fig. 5]. These cases are particularly interesting both for how they are built, operating a selective reconstruction of memory, and for their final results.

Kusturica's design experience started in 2004 when, to shoot the film *Life is a Miracle* (2004), he established Küstendorf — also known as Drvengrad — a wooden village built according to traditional construction techniques [fig. 6]. Located in Serbia, adjacent to the village of Mokra Gora, Küstendorf is equipped with all the typical elements of a small urban settlement: the central square, which overlooks the Church of St. Sava, the library Meša Selimović, Stanley Kubrick cinema, and Diego Maradona square with the sports center. Named based on the filmmaker's imagination, who also dedicated its streets to artists and historical figures dear to him, these urban elements give life to a center that, instead of reconstructing and strengthening the identity of the past, invents a whole new memory.

After the war as a means of making cinema with the American landing in Mogadishu, after the cinema as a means of making war with the film *Apocalypse Now*, after architecture as a means of making war with the work of the architect Zaha Hadid, here is finally cinema as a means of making architecture for Emir Kusturica with the village of Küstendorf. [...] The filmmaker builder forces poetry into people's everyday lives.¹⁷

The mix of reality and fiction, a fundamental feature of this settlement, is also emphasized by the organization, since 2008, of the Küstendorf Film and Music Festival that transforms each year the village into an open-air stage. Masked by this manifestly poetic reconstruction, the process triggered by Kusturica is based on a profound paradox, that emerges from the

same words of the artist: 'I dream of an open place with cultural diversity which sets up against globalization'¹⁸ admitting later that his new village will not be completely open but that 'some people will be able to come from time to time'¹⁹ and that everybody is welcome but under the payment of a ticket. Kusturica repeated this operation in 2011 with the construction of Andricgrad, a stone village in Bosnia and Herzegovina that registered a further degree of distortion: he elected the mayor, getting the power to decide who can enter and how. The meaning of this process is very different from what was done in Serbia. Andricgrad, a triangular urban minerality, is not built in a natural landscape without previous settlements but stands right in front of Visegrad, the city that hosts the Ottoman bridge dear to the writer Andric, to which the village is dedicated.

Andricgrad is designed to celebrate Serbian national identity and this operation is carried out through a real assembly of different architectural styles: from Middle Eastern to Byzantine, from Renaissance to Neoclassical, in a process of condensation of symbols and references, which is not completely new but can be traced in numerous projects representing a nostalgic revival of Serbian Golden Age. Kusturica justifies his operation of reinventing memory by stating that 'the Ottomans and Austro-Hungarians left no sign of their times',²⁰ continuing to explain how his effort was to 'complete what those two empires should have done. [...] The architectural form of the place I built restores a sense of universal history, it is my relationship with traditions and culture, the only means of survival'.²¹

Furthermore, if, as we have seen before, both Kusturica villages subtend operations of distortion and reinvention of reality, in the case of Andricgrad this phenomenon is accentuated by the same building materials that partially compose it. It would seem that the stone used for the construction of his personal homage

to Ivo Andric has been removed from the ruins of an Austrian building in Trebinje, in south-east Bosnia, in a rather unusual operation in which real historical memory is deconstructed and reassembled to give life to an imaginary memory, a rewriting of the recent history of this complex Balkan region.

Conclusion

If the relation between war and architecture has always been characterised by a strong ambiguous oscillation, the analysed case studies allow us to detect some paradoxes that architecture has used to inhabit the spaces produced by conflict, in a progressive process of mixing entertainment space and war dystopian scenario. In the case of the NNSS, the mushroom clouds produced by testing bombs were exploited and converted into shows, taking advantage of war imaginary fascination and becoming quickly the main Las Vegas tourist attraction of the 1950s. Here the stars of the show are the atomic mushrooms converted, paradoxically, from a symbol of slaughter to a fireworks

display, translating the phases of territory destruction and erosion into extremely profitable moments of entertainment. Instead, the villages of Kusturica operate in a diametrically opposite way, exploiting the potentialities of the post-war *tabula rasa* to start a phase of reconstruction in which to interweave memory and fiction, show and daily life. The logic of the spectacle, besides constantly crossing these centres thanks to the multiple cinematographic events that Kusturica organizes, is intertwined with the same constructive logics, to build an invented memory capable of replacing a past that is too painful and recent.

If in Antiquity the figure of the architect machinator²² was characterised by 'astonishing capacity to give weak an advantage over the strong'²³, even to make the gods appear on the theatre stage — *deus ex machina*, these case studies show how it is possible to construct paradoxical narratives and rhetoric by capitalising the same war events and the territories lacerated by conflict, converting these spatial wounds into successful shows to fascinate the masses.

Notes

- 1 It is not a coincidence that Vitruvius in his *De Architectura* acknowledges the importance of military design, by dedicating the entire *Book X* to war machines, highlighting the theoretical and technological interconnection between architectural theory and military design. It is Vitruvius himself who explains how, thanks to the design of the missile launchers he managed to define an extremely operating theory of proportions which he then transposed into the architectural discipline.
- 2 Bernard Cache, "Vitruvius Machinator Terminator", in *Projectiles: Architecture Words 6* (Architectural Association London, 2011), 120.
- 3 Paul Virilio, *L'Horizon négatif: essai de dromoscopie* (Paris: Galilée, 1984), 60.
- 4 *Ibid.*, 60.
- 5 Underlining the deep connection between quantum-physics and militarisation, Karen Barad analyses the complex meaning of time and temporality within war spaces, focusing in particular on those lacerated from atomic bombs, and involving relevant topics as colonialism, memory and spacetime entanglements. See: Karen Barad, "Troubling time/s and ecologies of nothingness: re-turning, re-membering, and facing the incalculable", in *New Formations: a Journal of Culture/Theory/Politics*, Volume 92, *Posthuman Temporalities*, (2017): 56-86; 59.
- 6 Reyner Banham, *Scenes in America Deserta* (Thames and Hudson, 1982), 39.
- 7 Kyoko Hayashi, *From Trinity to Trinity*, (Barrytown / Station Hill Pr, 2010), 24.
- 8 Daniel R. Wildcat focuses on these erasure operations of the indigenous culture. He underlines, in particular, the critical difference between Western and indigenous notions of time: while the first one is shaped by progress and capitalisation,

- the second is modelled by place. 'It has become obvious that indigenous cultures operate on assumptions, paradigms, and a unique sense of history and time that contradicts the Western notions.' See: Daniel Wildcat, 'Indigenising the future: why we must think spatially in the Twenty-first Century', published as a special joint issue with *American Studies*, Volume 46, No. 3/4, Fall 2005, 433.
- 9 Bénédicte Ramade, 'Archéologie du future. Préface', in *Desert Testing*, Ponte, Alessandra, *éditions B2*, n.63, May 2017.
- 10 Michon, Mackedon, *Literature of Nuclear Nevada*, (2011), www.onlinenevada.org, Last accessed: September 26, 2019.
- 11 Ibid.
- 12 Matt Blitz, *Miss Atomic Bomb and the Nuclear Glitz of 1950s Las Vegas*, (2016), www.popularmechanics.com, Last accessed: September 12, 2019.
- 13 Ibid.
- 14 Nevada Test Guide, *National Nuclear Security Administration*, Nevada Site Office, March 2005, 35.
- 15 Ibid., 36.
- 16 Tim Judah focuses on the concept of 'Yugosphere' describing the area of the former Yugoslavia as a whole sphere of common culture and influence. See: Tim Judah, 'Good News from the Western Balkans: Yugoslavia is dead – Long live the Yugosphere', published in *The Economist* in 2009.
- 17 Award speech given on October 21, 2005 at the Fondation pour l'Architecture of Brussels by Rudy Ricciotti, jury member of the *Prix Européen d'Architecture Philippe Rotthier*. Emir Kusturica won the prize for the construction of Küstendorf in 2005.
- 18 Lejla Dizdarevic, *Drvengrad - Küstendorf - traditionally surreal and surreally traditional*, (2017). www.itinari.com, Last accessed: May 9, 2019.
- 19 Ibid.
- 20 Federico Geremei, 'Andricgrad, la città di Kusturica dedicata alla nostalgia della Serbia', (2016), www.espresso.repubblica.it, Last accessed: May 9, 2019.
- 21 Ibid.
- 22 Bernard Cache, 'Vitruvius Machinator Terminator', in *Projectiles: Architecture Words 6* (Architectural Association London, 2011).
- 23 Ibid., 123.

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