KOSOVA WAR MUSEUM AND MEMORIAL

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KOSOVA WAR MUSEUM AND MEMORIAL
Bachelor Degree

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1. Me and You

Quiet night, you came and broke the flow of the river. The only hope that we had.
2. Man or Art?

Who is the first?
In the ancient caves that never saw the light, with clumsy hand the first line was pulled.
So the story starts.
3. Forgotten Library

It has a central position, whereas in reality ignored and forgotten, it reflects our reality. Even if we try to avoid them, our problems will follow us.
4. Lonely TREES

There is unrest in the forest,
There is trouble with the trees,
For the maples want more sunlight
And the oaks ignore their pleas.
5. Brief History on Museums

Types of museums vary, from large institutions, covering many of the categories below, to very small institutions focusing on a specific subject, location, or a notable person. Categories include: fine arts, applied arts, craft, archaeology, anthropology and ethnology, history, cultural history, science, technology, children's museums, natural history, botanical and zoological gardens. Within these categories many museums specialize further, e.g. museums of modern art, folk art, local history, military history, aviation history, philately, agriculture or geology. Another type of museum is an encyclopedic museum. Commonly referred to as a universal museum, encyclopedic museums have collections representative of the world and typically include art, science, history, and cultural history. The type and size of a museum is reflected in its collection. A museum normally houses a core collection of important selected objects in its field.

Military museums specialize in military histories; they are often organized from a national point of view, where a museum in a particular country will have displays organized around conflicts in which that country has taken part. They typically include displays of weapons and other military equipment, uniforms, wartime propaganda and exhibits on civilian life during wartime, and decorations, among others. A military museum may be dedicated to a particular or area, such as the Imperial War Museum Duxford for military aircraft, Deutsches Panzermuseum for tanks or the International Spy Museum for espionage, The National World War I Museum for World War I or more generalist, such as the Canadian War Museum or the Musée de l'Armée.
6. Prishtina - MY CITY

It doesn’t show its antiquity even if it has it, Prishtina, my city. We can’t see its character or its face, but we can only imagine it as we like. Are residents, objects and streets my city’s face? We don’t know it either. There is something in this city that attracts everybody, everybody loves it.
7. ABSTRACT

Museums are the cathedrals of the twenty-first century, in that they have filled the void left by the conventional churches as a site in which mixed populations of different faiths or no faith at all, of different origins and beliefs, confront and meditate on sacred themes – sacrifice, death, mourning, evil, brotherhood, dignity, transcendence. War not only belongs in museums; war dominates museum space in much of the public representation of history and will continue to do so. That being so, it is the task of war museums to persuade visitors to pose the question: how can war be represented? While there is no adequate answer to this question, museum professionals must try to answer it anyway with a large dose of humility. By avoiding the didactic mode, that is, that they know the answer and will present it to the visitors, they can perform a major public service. By admitting the magnitude of the problems inherent in trying to represent war, and through it, trying to represent the pain of others, museum directors and designers fulfill a critical social task. Knowing about war is the business of an informed citizenship, and museums are those sites where moral questions are posed, questions inevitably raised about war, questions about sacrifice, suffering, brotherhood, courage, love, recovery, transcendence. Museums enable visitors to pose these enduring questions, by converting war time into museum space.
8. Museums and Memorials

Museums are built for various reasons. Few of them have to do with art. They are built to provide a cultural destination for a provincial city with a dull reputation or to refresh the warning art credentials of a capital needing to keep the tourists pouring in, or to enhance the reputation of a seat of learning, or to satisfy the ego of a private collector.

With the design of the Kosovo war Memorial Museum I propose to merge two existing typologies: the memorial and the museum. This new combination allows the building to both honor the fallen heroes while simultaneously creating a place which focuses on the true legacy the last war.

The War Memorial Museum will host not only exhibition areas but also education/training areas, history lessons and administration offices.

The site, though located in the city center, is a part of an “urban nature sequence” – a series of green open areas made of natural and man-made gardens, which form habitat for hundreds of species of plants and animals.

The urban goal of the project was to act as a connector between the people and the history that this nation experienced.

The object sits on the land near the orthodox church and the faculty of education. Its shape is a reminiscent of a “fortress” indicating the bravery of all men who gave their lives in the last war.

It has one main entrance which leads directly to the ramp which leads visitors to the exhibition, memorial and sculpture areas.

The museum’s green roof is designed as a ground plane that was “peeled up” from the grove and put on top of the building. In that way, visitors walking in the park would find themselves on top of the museum without realizing where the park ended and the museum began. This is one of the features that blur boundaries between museum and nature, private and public, man-made and natural.

The museum’s roof is divided into two bands. One is an open public linear garden, which is both recreational and educational. As people walk on it, take part and can explore parts of the museum’s extroverted themes. It is the public interface of the museum and a place for play and rest.

Memorial

Historic usage

For most of human history war memorials were erected to commemorate great victories. Remembering the dead was a secondary concern. Indeed in Napoleon's day the dead were shoveled into mass, unmarked graves. The Arc de Triomphe in Paris or Nelson’s Column in London contain no names of those killed. By the end of the nineteenth century it was common for regiments in the British Army to erect monuments to their comrades who had died in small Imperial Wars and these memorials would list their names. The Franco-Prussian War of 1870-1871 was the first war in Europe in which rank-and-file soldiers were commemorated in war memorials.\(^{[1]}\) Every soldier was granted a permanent resting-place as part of the terms of the Treaty of Frankfurt (1871). By the early twentieth century some towns and cities in the United Kingdom raised the funds to commemorate the men from their communities who had fought and died in the Second Anglo-Boer War. However it was after the great losses of the First World
War that commemoration took center stage and most communities erected a war memorial listing those men and women who had gone to war and not returned.

Modern usage

In modern times the main intent of war memorials is not to glorify war, but to honor those who have died. Sometimes, they may also serve as focal points of increasing understanding between previous enemies.
The Kosovo War was an armed conflict in Kosovo that lasted from 28 February 1998 until 11 June 1999. It was fought by the forces of the Federal Republic of Yugoslavia, the Kosovo Albanian rebel group known as the Kosovo Liberation Army (KLA) and NATO.

The KLA, formed in 1991, initiated its first campaign in 1995 when it launched attacks targeting Serbian law enforcement in Kosovo, and in June 1996 the group claimed responsibility for acts of sabotage targeting Kosovo police stations. In 1997, the organization acquired a large amount of arms through weapons smuggling from Albania, following a rebellion which saw large numbers of weapons looted from the country's police and army posts. It was regarded by the United States, the United Kingdom and France as a terrorist group until 1998, when it was de-listed without explanation. In 1998, KLA attacks targeting Yugoslav authorities in Kosovo resulted in an increased presence of Serb paramilitaries and regular forces whom subsequently began pursuing a campaign of retribution targeting KLA sympathizers and political opponents in a drive which left 1,500 to 2,000 combatants and civilians dead and led to the plight of hundreds of thousands of refugees. After attempts at a diplomatic solution failed, NATO intervened billing the campaign in Kosovo as a "humanitarian war", while Yugoslav forces continued to commit atrocities during the two month-long aerial bombardment of Yugoslavia. Despite initial western claims of hundreds of thousands of Kosovo Albanians killed or missing, subsequent investigations have recovered the remains of several thousand victims and in 2001 a United Nations court found that although there had been a "a systematic campaign of terror, including murders, rapes, arsons and severe maltreatments", Serb troops had not committed genocide in the region, because the intent was to remove rather than eradicate the Albanian population.

The war ended in the Kumanovo Treaty, with Yugoslav forces agreeing to withdraw from Kosovo to make way for an international presence. The Kosovo Liberation Army disbanded soon after this, with some of its members going on to fight for the UÇPMB in the Preševo Valley and others joining the National Liberation Army (NLA) and Albanian National Army (ANA) during the armed ethnic conflict in Macedonia, while others went on to form the Kosovo Police. The conflict was at the centre of news headlines for months, and gained major coverage and attention from the international community and media.
10. Inspiration

The Inspiration came from the historical fortress of Kruja in Albania where brave men gave their lives in defending their country.
11. The Project

11.1 PROJECT BRIEFING

The building is divided into four units:

A. General (public) area,
B. Office space,
C. Recreational area,
D. Educational area

A. General area is situated from ground floor to the rooftop where all the exhibition areas are located (exhibition, sculpture)

B. Office space:

Offices are organized in the basement where acceptance and registration of exhibitions, equipment warehouse, working area, curators offices, archive room, security room, maintenance room, technical room, staff toilets, printer room

C. Recreational area is located in the basement, which includes: restaurant and sculpture court. Restaurant is accessible from the groundfloor via escalator.

During the walk through restaurant there is a large sculpture area and a museum shop located in the heart of the museum.

D. Educational area is located in the groundfloor and is accessible from the basement escalator. There a big museum theater is located whose main purpose is to show people the history of our country, but it can also be used for other reasons depending on the topic.
11.2 AREAS:

**General areas: 2146 m²**
Museum hall = 60 m²
Exhibition, sculpture areas = 1418 m²
ROOFTOP = sculpture court + greenroof = 668 m²

**Office areas : 433 m²**
Aministration entrance = 31 m²
Administration hall = 50 m²
Acceptance and registration of exhibits = 50 m²
Equipment warehouse = 58 m²
Security room = 6 m²
Maintenance room = 6 m²
Curators office including printer room and depot = 120 m²
Archive room = 40 m²
Staff toilets = 32 m²
Technical area = 40 m²

**Recreational area, = 1033 m²**
Sculpture court = 188 m²
Restaurant area = 374 m²
Museum garden = 427 m²
Passage area = 84 m²
Museum shop = 44 m²

Educational area = 325 m²
Comunication areas = 222 m²
Public toilets = 55 m²

**Total project area = 4214 m²**
11.3 Concept

transparency of the environment, natural lighting, vegetation potential
privacy position itself at the center of the city, and microclimate of the site:

**Environmental transparency**
+ **natural lighting**
“incomplete formative glass-like element” volumes

**Vegetation**
grass, tree (trunk, branch and leaf and wood
applied in the construction of space)

**Free communication lines**
revitalization of existing communications
creation of new ones
The object is shaped as a result of consideration of many parameters which at one time shape and form a living space reality in this case a war museum.
11.4 Location

The location is in the triangle between faculty of education, orthodox church and faculty of economics.
The general location is surrounded by the 3 most important arteries of this city (Nene Tereza str, Eqrem Qabej str and Agim Ramadani str).
These roads form a big trapeze oasis of pedestrians with dominant university content.
In the north location is surrounded by the faculty of economics.
In the south it is surrounded by the faculty of education.
In the west it is surrounded by the orthodox church wherea in the east it is located by the Agim Ramadani street.
11.5 Content

- The object is a war museum and its primary function is the exhibition of war exhibits

- This museum is maxiflexible and used for different varieties (painting, sculpture, performance, installation, happening, files) and various forms.

11.6 Facilities

yard exhibitor: depending on location around the facility the exhibition, performance will be provided. This yard will create patterns of urban connectivity and transmission circle of artists information. In terms of architectural knowhow the object and the court yard will carry information which will transform the museum into an exhibition pano.

Economilac acces – will will enable loading and unloading of exhibits into the object more precisely into the acceptance and registration of exhibits.

Main public hall - it integrates object space with the external environment and the connection with exhibition areas. Enables internal links between different public functions. Through the main hall it is easy to reach the theater through the basement escalator and exhibition areas through the ramp.

Public toilets - it is dimensioned when at the gallery at the moment are 500 people, based on the rate (IBC) for the gallery have:

- Male: 4 toilets 5 urinals and three sinks
- Female: 4 toilets and three sinks

Exhibition areas - Architectural design will have a concept that will integrate a flexible space for exhibition reasons of around 100-150 works. Its concept is based on being flexible and when needed it can be divided into smaller cells to serve for attraction and diversity.

Staff entrance - the entrance is towards economic yard, and controlled by security.
Loading and unloading of exhibits - towards economic yard, and controlled by security.

Security - access control space of the staff, loading unloading, as well as all the parts of the facility with camera. There are links to alarm the police.

Space for maintenance facility
All materials are stored here, hygienic tools needed for maintenance

Workshop (metal, wood, glass)
For the preparation of the exhibition.

The museum warehouse equipment - the materials are stored in this space for the preparation of the exhibition, lighting etc.

Periodic Depot
In this room all the works of different artists are deposited before and after exposure.

Service room – Technical room, generator, ventilation and HVAC
11.7 Embodiment of the idea - Structure

With the design of the Kosovo war Memorial Museum i propose to merge two existing typologies: the memorial and the museum.
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All the related materials that form the object, subject to the deliberate ideas.

The object has a longitudinal extension of 71 m and maximum width of 29 m. The object is in a ramp. It is composed of reinforced concrete.

Structure of the building has reinforced concrete walls, concrete slabs in one direction and concrete beams. In the other part of the ramp construction is of reinforced concrete slab with steel reinforcement.

Foundations - in the whole object they are of reinforced concrete strip foundations or continued under the constructive elements.

Walls (constructive) - all walls are of reinforced concrete, type of concrete is aggregate light concrete. Aggregate concrete with a slight gain by mixing Portland cement and aggregate easier porous natural origin (diatomiti, Eighth volcanic dust) and the one produced in artificial thermal processing, whereby reduced self weight of the concrete. Are concrete walls and exterior walls of the building and for thermal reasons, take constructive and architectural dimension 40cm.

Dividing walls - are of concrete blocks with dimensions 39/19/19.

Floor slabs - in all parts of the building we have concrete slab. Ramps of the object are from reinforced concrete and reinforced with steel construction.

Glass facade – to the north facade the space is fully glazed. The view is total, but transfigured by use of coloured glass. The aim was to achieve a distinct contrast of shade and light rather than uniformity sunlit enviroment. This glazed facade offers totally uninterupted views of the cityscape.
The facade has been created using bow-shaped tension trusses to hold the horizontal forces on the glazed area.

Roof: the object has a usable flat roof. The museums roof is divided into two bands. One is an open public linear garden, which is both recreational and educational. As people walk on it, take part and can explore parts of the museum’s extroverted themes. It is the public interface of the museum and a place for play and rest.
Floors - in most areas of the object we have epoxy flooring.

Ceilings – we have a combination of suspended ceilings and main construction. In the administration, restaurant and some parts of the exhibition areas the are suspended ceilings with adequate construction.

Lighting – is a combination of artificial and natural lighting glass which is used in the natural lighting is a laminated glass with min. Reflection and high mechanical resistance.

Among the many systems with which modern offices are equipped (for heating, lighting, ventilation, etc), lighting, whether natural or artificial, has probably had the most influence on building typology and the most impact as an architectural element, and this since the beginnings research. The following pages trace the history of the impact of the study of the effects of lighting in office buildings.

Builders have always tried to bring light, this natural resource that surrounds us, into their structures and to „domesticate“ it. Light has always played a role in human architecture, in all cultures and religions, as though it were a gift from a higher power.

The organization of knowledge about natural lighting in building has a very long history in Europe. The Romans were pioneers in this area. Vitruvius addresses the subject in Book IV of his „De Architectura“, noting that „On the side from which the light should obtain, let a line be stretched from the top of the wall that seems to obstruct the light to the point at which it ought to be introduced, and if a considerable space of open sky can be seen when one looks up above the line, there will be no obstruction to the light in that situation“. Vitruvius emphasizes careful orientation of the window above all other considerations.

Surviving Roman structures, such as the Pantheon and houses excavated in Pompeii, illustrate the strategies of the era for using natural light. Techniques differed according to the context, but always aimed to provide good lighting without excessive solar gains in summer.

Before artificial lighting became easily available, careful provision for natural lighting was particularly vital. The shortage of daylight in Northern Europe, particularly in winter, led to the use of rather large windows as soon as glass became affordable, and designs allowing light to penetrate thanks to open structures and high ceilings. Inhabitants of the Mediterranean countries, on the other hand, had to find ways to avoid overheating in summer while allowing sufficient light to enter in winter, giving rise to a very different conception of plans and windows. Buildings with patios are a response to this dual requirement: natural light is reflected rather than direct. In this system the patio is often covered with vegetation. Natural lighting and a building's thermal behavior are thereby integrated into the design. Many innovations such as the patio and Venetian blinds originated in Southern Europe.

In this context, the invention of glass facilitated a vital breakthrough in window design. Glass provided a view of the outside and allowed natural
light to enter while keeping out the cold. This innovation was particularly important in the cool climate of Northern countries.

The Romans, however, were the first to experiment with thermal management using glass. The Romans, again, instituted legal protection for access to light in existing properties, anticipating the complex planning necessary today to preserve access to light and sun in contemporary urban developments.

HVAC - One of the main topics in the thesis project and yet one of the most significant I consider being is the way HVAC works. I have combined secondary HVAC systems in a way that if treated together as one system, one could say that it can work to create a thermal comfort in the building. I have combined cold ceilings (from the company VEKTRON), perimeter floor heating (from the company CARRIER), and raised floor heating (a new product from the company BUTECH) to act as one primary heating/cooling system. All these combined heating and cooling system are controlled and monitored by the BMS (building management system), therefore providing a good energy saving system.
Outlook and Conclusion

War museums face a stark choice: either they aim at an interrogation as to how can war be represented or they continue to deepen lies and illusions about it. The most serious pitfall in this cultural domain is what might be termed pseudo-realism, the false claim of those who write about war or design museums about it that they can bring the visitor into something approximating the experience of combat. All such claims are false, and sometimes dangerously so. There are many good reasons for skepticism. The first is that there has never been a single entity or events, appropriately entitled the experience of war; the word experience is best understood not as a physically embodied memory but as a set of memories drawn from a subject-position, that of a participant in war, which has myriad variations. It is not only that war itself is too protean to be reduced to clichés, but that experience is something we all have, and which always changes over time. As our lives change, so do our memories, and with them our notion of what being there, what war was really like, changes too. War experience is not in your belly, unless you were wounded there; for everyone else it is in your mind and in your memories, and they never remain fixed. They are collages of retrieved and recombined traces of the past, which we put together to make sense of our lives. As our lives change, so do the stories we tell about who we are and how we got here. As Joan Scott has argued, experience is dynamic, and never fixed (Scott 1991: 773-97). The lager-hurling critic of the Historial de la grande guerre is one of those who is under the delusion that you can get near to the thrill of battle, whatever that is, by getting near to the weaponry of war. The stuff of killing, the real core of war: these are the fantasies of stunted imaginations.

It is the business of war museums to resist the temptation to appeal to this kind of stylized fascination with combat and to offer a series of alternative ways of approaching the terror of the battlefield. One way to do so is to ensure that for every weapon on display there is an image or an object pointing to the injury or mayhem that weapon causes to the human body. All armies have had surgeons in tow, and the stuff of military medicine and the trappings of physical and psychological rehabilitation are readily available in both material and digital form. Photographs and films now open up possibilities to make weapons real in the sense of showing what they do to arms and legs and the rest of us.

In conclusion, war museums are sites of contestation and interrogation. They can be vital and essential parts of our cultural environment if they enable visitors to ask questions about the limits of representation of violent events which cause human suffering on an unfathomable scale.

And if they point elsewhere, if they lead people to link what they see in a museum with sites of memory which are all around us and which museum visitors should be invited to see. There are war memorials, battle sites, cemeteries, destroyed and reconstructed synagogues within walking distance of our meeting today. The violence of the two world wars and later conflicts produced a shower of such sites; our job as museum professionals is to map them, and thereby to show young and old alike that the colors and shapes we see in the contemporary world are shaded and shaped by the staggering consequences of war.
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THIRD FLOOR
01. Reinforced concrete 20 cm
02. Vapour barrier
03. Thermal insulation 10 cm
04. Separating layer
05. concrete layer for flattening 10 cm
06. Flexible polyolefine PP/
07. Sand 4 cm
08. Terrazo tiles 60/60/2.5 cm
09. hot air welding
10. Metallic membrane reinforcement
11. rubber tape
12. Autoadhesive Flexible polyolefine PP/
13. Metal Covering