

**CHALLENGES IN
ARCHITECTURE,
URBAN DESIGN
AND ART**

BOOK OF ABSTRACTS

CHAPTER #1 MODELING THE FUTURE

**– MODELING OF THE FUTURE ARCHITECTURE AND DESIGN
WITH IMPLICATIONS FOR ENVIRONMENT AND SOCIETY**

CHAPTER #2 GOING DIGITAL

– INNOVATIONS IN THE CONTEMPORARY LIFE

CHAPTER #3 ARCHITECTURE AND/OR ART

– INSPIRATION FOR CREATING

**CHAPTER #4 NEW IDEA OR PROJECT REALIZATION
IN ARCHITECTURE, URBAN DESIGN OR ART**



ON ARCHITECTURE

CHALLENGES IN ARCHITECTURE, URBAN DESIGN AND ART

BOOK OF ABSTRACTS

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**ON ARCHITECTURE
CHALLENGES IN ARCHITECTURE, URBAN DESIGN AND ART**

Conference will discuss complexity and various meanings of architecture, urban design and art. Interdisciplinary approach is a milestone in defining thematic blocks:

- Modeling the Future - modeling of the future architecture and design with implications for environment and society,
- Going Digital - innovation in contemporary life in digital era,
- Playing City - gamification in urban design and town planning,
- Urban Design Projects - small scale design thinking and town planning as an inspiration for integrative planning,
- Architecture and/or Art - inspiration for creating
- New Methodology - learning through new resilient, smart and innovative methodology researches,
- Showcase Presentations - new idea or project realization in Architecture, Urban Design or Art.

The substance will be discussed regarding various points, processes and trends that contribute to new aesthetic and functionalism: globalization, new approaches to design, innovative technologies, projects, and materials.

The Call for Submissions is addressed to researchers and professionals in the fields of architecture, interior design, town planning, history, technology, art, photography.

Editor



**CHAPTER #1 MODELING THE FUTURE
– MODELING OF THE FUTURE ARCHITECTURE AND DESIGN
WITH IMPLICATIONS FOR ENVIRONMENT AND SOCIETY**

Milos Jovanovic¹

CRYPTOGEOMETRY: FROM TWEETS TO HASH FUNCTIONS IN REPORTING THE CONSTRUCTION PROGRESS

Cryptogeometry is a digital tool for prefabricated building element tracking that enables project progress overview throughout the whole supply chain in an interactive web-based 3D environment. This paper will address some of the common challenges in contemporary construction, particularly concerning effective communication of building construction progress and show how those were addressed in the design of the application itself.

Key identified challenges will be presented within the context of steel spaceframe and façade construction on a major project in Singapore, as well as how were the challenges partially or completely resolved in author's capacity as computational design specialist on the job.

In the aftermath of project completion and the author's engagement with the specialist contractor company, lessons learned have thereafter served as a basis for the development of Cryptogeometry as an independent cloud application. In that respect, the objective of this paper is to demonstrate how the gap is closed between the observed problems and their possible solutions, embodied in the form of a digital tool in construction technology space.

Milos Jovanovic is a Founder and Design Technology Director at Geometrid Asia, Singapore based digital design and technology practice for architecture, engineering and construction. Completed bachelor studies in 2013 at the University Union Nikola Tesla, Faculty of Building Construction Management, Department for Architecture and Urban Planning in Belgrade. Joined MERO-TSK International in 2015, a specialist space frame and façade design, engineering, manufacturing and construction company based in Germany, at its Construction Systems office, team for geometry development and computational design in Würzburg. Later that year moved to Singapore to join a regional branch MERO Asia Pacific as a computational design specialist on the project Jewel at Changi Airport (2015 – 2018). Meantime completed Bukit Jalil National Stadium project at Kuala Lumpur Sport City in Malaysia (2016 – 2017). Currently at Geometrid leading project development from design to fabrication, as well as product development of digital tools and applications for building construction industry clients.

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DIGITAL BUILDING MODEL: TYPOLOGY AND LIFECYCLE MANAGEMENT

Lately, there is increasing worldwide pressure that data on buildings be stored in the form of digital models. On the market there exist a large number of applications that enable creation of digital building models either in the form of advanced geometry modeling applications, algorithmic modeling applications or BIM applications. Each of these applications creates a model using its proprietary data format. As it is expected that in the future digital model supports the entire lifetime of the building, this approach raises the question of the sustainability of such digital models. The modern computer industry, at least once a year, launches a new version of the existing application that introduces new functionalities into the program and makes data from previous versions of the application obsolete. One of the suggested solutions for this problem is the IFC data model. This format today becomes more and more important because of its openness and independence from commercial formats which guarantees that projects saved in this format will be permanently usable.

The paper gives an overview of the existing BIM project management software that tackles the problem of managing a large amount of different file formats that appears during a lifecycle of digital building model. The paper examines the problem of the possibility of connecting all types of digital models that include geometric and BIM models as well as the results of building simulation behavior (structural analysis, energy efficiency, lighting, etc.), models generated by generative algorithms, fabrication models, etc. The issue of introducing new information into existing digital formats, such as the standard IFC interoperability format, will also be considered. This analysis examines the perspectives and principles for the development of a future digital model that would fully cover the entire life cycle of the building. The assumed model does not imply a monolithic data structure but a distributed aggregation of different digital formats.

Keywords: digital building model, BIM, design process, model lifecycle management

Igor Svetel, PhD, graduated from the Faculty of Architecture at the University of Belgrade. During the studies he started his interested in applying computers in architectural design. In 1987 he was one of the team members who developed the GIMS Expert, a computer system for designing prefabricated buildings. During the 90's, he has developed numerous experimental programs for computer assisted architectural design with the emphasis on modelling the design process. From the middle of 2000, he focused his attention on BIM technology and led two technological development projects with the topic of using BIM technologies in architectural design. He is the author of numerous papers in domestic and foreign publications.

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**CHAPTER #2 GOING DIGITAL
– INNOVATIONS IN THE CONTEMPORARY LIFE**

Dragana Ćirić³

**COSMOSCOPIC AND COSMOPOLITICAL PRINCIPLES:
EXTRA-SPACE/STATE-CRAFT AND EXCLUSIVE TERRITORIES**

The theoretical framework of the proposed research continues the architectural line of thought known as *geoarchitecture* and *geographic project of architectural theory* (Gissen, 2008) by extending it from geoscopic towards a cosmoscopic perspective. Assimilating the domain of the first notion, the latter regards architecture, landscape, environmental, territorial and urban planning - their concepts, design processes and spatial strategies - as not only embedded in geospatial, physical and geopolitical facts and concerns but more broadly outlined by *cosmospatial*, *cosmopolitical* and *cosmopolitan* attributes. Such directions have been exposed to critical observation under the claim of being the inevitable formative background for the analysed spatial situations and processes together with the legal, economic and governing networks, therefore, constituted, embodying and advocating presented ideas and values, and spatially enforcing their aims relying on international and supranational modes of regulation.

The central part of the research focuses on the concept of *exclusiveness*, particularly spaces/places, networks and territories of exclusive status and the ways these specific situations enable or provide, justify and enforce exemptions and exclusive rights for certain spatial behaviour following some natural and/or socially constructed criteria. Paralleled with the type of exclusiveness legally assigned to them (*the zone*), an insight into the key governing directions regarding their current status, use and future development as natural, cultural, architectural, strategic, economic or technological good, is addressed additionally. Since these spaces operate beyond the conventional regulations, spatial control and *ordering*, the concept of *extrastatecraft* (Easterling, 2014) is introduced to supplement the explanation and to bridge the overall *cosmopolitical* framework with the chosen *states* and *conditions of exception*.

The established theoretical platform is going to be supported by distinctive cases demonstrating or applying the argued conceptual convergence, pointing to the territorial and architectural consequences and design properties emerging from its precepts. *Extrastate* and conflicting or overlapping state interests and activities through the *strategy of exclusion* are traced across the spatial areas (outer space, airspace, Earth surface and interior) in order to be, finally, recognised as design concepts and strategies of *free space and island conditions*.

Keywords: cosmopolitics, exclusiveness, exclusive spaces and territories, *free space*, *island conditions*, supranational authorities

—

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Dragana Ćirić³

EXCLUSIVE TERRITORIES: FREE SPACE AND ISLAND CONDITIONS

This paper employs previously suggested theoretical platform of conceptually converged *cosmopolitical* and *cosmoscopic* perspectives, issues of *exclusive territories* and *extrastate activities* (conflicting or overlapping State and State or State and non-State interests - governmental, intergovernmental, non-governmental, and commercial or even individual intents) to inquire different spatial situations and practices. Studying legal, political, economic, cultural and strategic assets that provide prolific ground for exceptional spatial performances, it presents argued ideas across the scale of spatial conditions including areas of outer space, airspace, Earth surface and interior, claiming them to demonstrate and apply their principles.

Two philosophical concepts of *free space* and *island conditions* are further exemplified as spatial modalities, logics, structures, strategic moves and set of legal and other instructions or incentives considering the parameters of the platform – the first scrutinised within the legal concerns about the use and ownership of cosmic territories and overall cosmospatial and geospatial environment (present in all cases of *exception* by providing *freedom* and *immunity* over certain aspects of objects in question), and the second as the perfect metaphor and concrete spatial *condition of exception* at almost each of the mentioned spatial scales, but particularly examined in regard to lands and waters. Free space is present as all-pervading entity, still not completely subjected to human control, and *island conditions* as its smaller scale fragments, displaced, differentiated or newly created identities in regard to the surrounding environment.

The notions are guided towards the parameters operative and influential in design thinking and practice within the aim of eventually constituting a strategic principle of *exclusiveness allocation* for the purposes of concrete spatial intervention, critical problem-solving and decision-making in space.

Keywords: cosmopolitics, exclusiveness, exclusive spaces and territories, *free space*, *island conditions*, supranational authorities

Dr Dragana Ćirić, Doctor of Sciences, Architect, Researcher oriented towards advanced experimentation, innovative approaches and cross-disciplinarity in architecture, converging the fields of theoretical, scientific and artistic lines of investigation. Currently focused on the research in *diagrammatics*, design intelligence science and methodology; mapping, cartography, and border studies within the extended research of geographic project of architecture, spatial scripts and codes, world construction in representational practices (*cosmopoietics* and *cosmographics*); invisible layers of architecture and system dynamics; digitality and information architecture.

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Jelena Kićanović⁴, Sanja Dubljević⁵

RISK MANAGEMENT IN CONSTRUCTION WITH USAGE OF BIM TECHNOLOGIES

The scope of this research is the role of the BIM technology in various phases of projecting the architectural objects, which is used in order to lower the risk in construction, with creating at the same time optimal projecting solutions that would potentially reduce time as process of projecting itself, also the constructing as well.

With so far analyses and the overview of research and practical experience, it is clear that necessity for implementation of BIM technology, as a generic tool that creates preventive solutions in complex development phases- projecting phase, construction phase, planning of occupational safety and health, evaluation on influence technology on cost risk, also in exploitation phase, respectively managing of the existing objects. Namely, to generate one extensive system of working, it is necessary to implement in a process all of its participants, whose interaction plays the key role in functioning this type of methodology form.

On the other hand, performativity as great constructive feature of BIM technology, predicts the process flow in simulation phases, therefore accelerates the dynamic plan, does the control of exploitation of time and material, hands down the cost analyses, which only partially giving us a clue about BIMs potential in the manner of lowering possible bad consequences from economical, technical, ecological, social, legal and cultural aspect.

As a result, it is of a higher importance to approach analytical in generating models, with which all the necessities starting from early phases to once at the end of defining the ultimate architectural solution, as well as with potentially further requirements for its purpose or sustainability. Evolutionary process of development of BIM, imposed a different attitude with which it consequently develops the novel intellectual and cooperative system, that uses BIM technology as a digital tool, respectively methodological approach in solving of systematic functions.

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DIGITAL CITY: SIMULATION OF A CITY MASTER PLAN IN REAL TIME THROUGH THE CAPITAL CITIES OF WORLD OF WARCRAFT

Facing a global crisis of over-population in cities, architects and urban planners worldwide have been working on master plans for cities created completely anew. While these master plans are skilled and well thought-out, they lack direct contact between the possible inhabitants and the built environment. The city of Masdar, although well thought out in theory, today remains a ghost town, poorly populated. There is an overall need for testing the quality of master plans ahead of building them.

The digitalization of the new era opens the possibility of exploring cities through the digital world, giving valuable insight into their structure and functionality. Checking the functionality of the city can be achieved through real-time simulation of a city in a game. The game analysed is World of Warcraft - one of the oldest, largest and widely-known game in the industry. While the overall narrative and lore of the digital world provides hours and hours of entertainment, a large portion of the community strives on the possibility of socialization and exploration as the game runs on real-time (concerning character speed, transport speed, distance between cities etc.). To be able to easily stray from the main storyline allows the players to recreate and readapt their surroundings to their own needs and use all the cities facilities. For instance, unplanned (and non-designed) social hubs and points of gathering have been known to show up on the map.

This paper analyses the capital cities in World of Warcraft through the urban plan, as well as the satisfaction of the players with the city's layout based on in-game performance in terms of social gatherings and events. It compares the master plan of a newly built city and the way it functions in reality, to the functionality and general position of the master plan of World of Warcraft's specially designed digital city. The analysis provides insight into whether the digital city provides a higher quality city plan and if it is possible to digitally simulate master plans in order to test their quality.

Keywords: digitalization; digital city; town planning; simulation of a city; World of Warcraft

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Olivera Stanković⁹, Milena Grbić¹⁰

CROWDSORCING METHOD: ONE SCENARIO OF SPACE IMPROVEMENT

The purpose of the paper is to emphasize the fact that the Crowdsourcing method can improve the quality of scientific research by accelerating data collection, as well as their simultaneous checking, and additionally collecting stakeholder views and improves individuals' knowledge. The work is based on the idea of placing and developing a new set of skills or greater intellectual and creative power that would contribute to a more qualitative approach to urban and architectural design. The theoretical background of the paper is the crowdsourcing method, i.e. the operationalization of the strategic approach and design as well as the promotion of a higher level of interaction between architecture, city planning, future users and city institutions. The paper will present concrete theses explaining that in this distribution of roles public space is not placed between authors and passive users, but space consumers are active information providers and a part of the production of space. Further development of the work will demonstrate that this approach can indirectly influence an increase in public awareness, creating a sense of belonging to different groups and individuals, and creating specific image of the community.

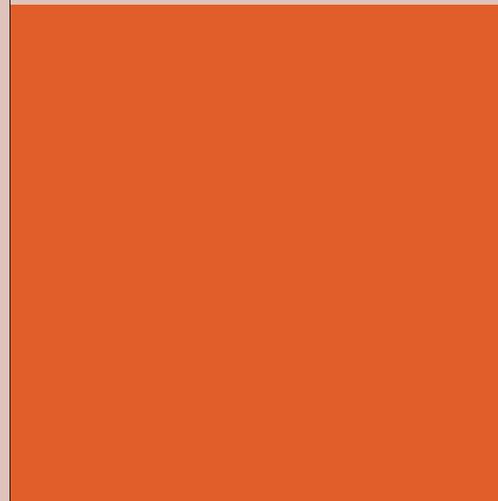
The contribution of this paper is seen in the presentation of a concept that has the power to generate the potential that is contained in the collective intelligence and that changes the way in which space is created or produced. In a wider sense, its contribution is to illuminate another line of possibility of interdisciplinary thinking about the public space.

Keywords: Innovative Methodology, Public Space, Creative Power

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**CHAPTER #3 ARCHITECTURE AND/OR ART
– INSPIRATION FOR CREATING**



Leonidas Koutsoumpos ¹¹

CHALLENGING ETHICS IN THE URBAN SPHERE

“The city is not its own master.”
Richard Sennett, *The Open City*

This paper shall challenge the sustainability of urban sphere through a case of moral geography in the urban environment of Athens, Greece. It will focus on a particular anomaly that exist in the street pattern of a small area in the city's downtown, in the wider neighbourhood of Exarcheia. If Athens has been associated as the capital of economic depression, the neighbourhood of Exarcheia is well known as the core of resistance and activism in the city. At the same time, though, Exarcheia, even before the crisis, has always been infamous for political riots, drugs and social misbehave.

The paper will make a historical overview of the urban development of the area and will present two different notions of ethics that manifest themselves in the urban development of the area: The first is the outcome of a designing actor, through a top down approach that takes place through a deliberate design that results in a 'drawboard' way of development of the city. The second is a spontaneous way of developing the city, impromptu, without a pre-existing plan and for this it follows a bottom down approach. The argument is that these two concepts of ethics are in constant confrontation and the result of which can become visible in the urban fabric. These two notions of ethics will present a case study where it becomes obvious that the city is the place of friction, conflict and confrontation that takes place in the public realm.

Leonidas Koutsoumpos is Assistant Professor of Theory in Architectural Design at the School of Architecture at the National Technical University of Athens, Greece, teaching design studio and theoretical courses. He has also taught in Patras, Greece and Edinburgh, Scotland. He graduated in Athens, where he also accomplished a postgraduate degree in theory and philosophy of architecture. Being awarded a fellowship by the Greek State Scholarships Foundation he accomplished his Doctoral Degree in Architecture at the University of Edinburgh. His PhD was awarded the RIBA (Royal Institute of British Architects) Presidents' Award for Research, *Outstanding PhD Thesis 2009*. His research has been exploring theoretical and practical aspects of architectural design through philosophical and ethnomethodological studies. He is a registered architect in Greece and he is actively practicing architecture.

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Vladimir Milenković ¹²

ONE THEORY OF BROKEN ARCHITECTURE

Broken architecture is fulfilling the aesthetical gap made by its intention to envelope life and intention to be enveloped by the same. The theory of curtain state can reach boundaries far beyond physical appearance touching fields of narratives, immaterial and surreal. It's altered (problematic, questionable) reflection to the rest of the world is the fountainhead of its designing values. Despite being contradict to its own reality, architecture of this characteristics cannot exist without clear conceptual constellation to the future of that world. Therefore this theoretical approach casts light on the practice which is being alive only by the continuity of the memories on its pre-shape aesthetical conditions.

By recalling the mannerist liberation from the rational plan we can still operate within ideas of Paladio's stylistic layering of the architectural plasticity (Villa Foscari) going further into the Tschumi's notion of the state of deconstruction (Villa Savoya) we are facing nowadays pure necessity to live the broken as a new form of architectural resistance.

Vladimir Milenković, PhD Arch, architect and music pedagogue, educated in Belgrade (Faculty of Architecture and Faculty of Music Arts), associate professor at the Department of Architecture UBFA (courses: Design Methodology, Methodical Practicum, Design Studio, Master Project, Conceptual Architecture). His field of academic interest includes theory of form, methodology of design and he is also active in practice. He is the author of books *Architectural Form and Multi-Function* (Belgrade 2004: Andrejević Endowment) and *Form Follows Theme* (Belgrade 2015: Museum of Applied Arts & UBFA), floor installation *wohlich* (Pavilion of the Republic of Serbia, Venice Biennale 2008), as well as academic exhibitions *All Inclusive H2O Volos* (MMCA Thessaloniki 2012, CCS Paris 2012) and *Almost Transparent Blue* (MDW Fort St. Elmo, La Valletta, Malta 2014). Awarded on many architectural competitions as well as for built work (Textil Commercial Building, Užice, Mies van der Rohe Award 2009 nominee & Villa Pavlovic, Zlatibor, Mies van der Rohe Award 2019 nominee), currently working on RTS Memorial Sixteen with the kinetic structure, Tašmajdan Park, Belgrade. Co-founder of the studio NEOARHITEKTI.

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Stahl Stenslie¹³

ARCHITECTURES OF THE EMERGENT REAL ARCHITECTURES BETWEEN HEAVEN AND HELL

Future fantasies from a blurry past are starting to emerge, leaking into our everyday lives in ways different from what we might want. It comes to little surprise that the impacts of digital technologies are starting to have real life consequences. Yet, our digital, next future is emerging as an Event Horizon from which there might be no escape.

So what are their impacts really about? How will they affect our lives, urban lifestyles, our homes, mobility patterns and society at large? Which societal processes will shape our new aesthetics, architectural tendencies and next functionalism? Which realities are emerging? Which consequences will they have? What are the emergencies in this Emergent Real?

These questions are pressing as the world tend to develop in ways unforeseen, even in ways impossible to foresee. For the digital paradigm shift in our everyday lives comes not alone, but in a great combo mixed in with with global warming, faltering ecologies, depleted resources, mass conflicts and mass migration. To mention a few of many dystopian parameters. But also the utopian aspects are massive.

Situated at the crossroads between speculative architectural psychology, somaesthetics and mentalism, the paper looks into how the new generation of Millennials produce their very own perception of space. They construct their lives increasingly in the virtual space of online, social media. These are representational spaces, but, put in the formula of Lefebvre, simultaneously lived and real spaces. This emergent real provides material to build new responsive and interactive architectures, heaven to some, hell to others.

Dr. Stahl Stenslie, artist, curator and researcher specializing in experimental and interactive spaces, embodied and disruptive technologies. He has a PhD from The Oslo School of Architecture and Design. Keywords of his practice are emerging architectures, somaesthetics, unstable media and transgressive aesthetics. He has been exhibiting and lecturing at major international events (ISEA, DEAF, Ars Electronica, SIGGRAPH) and moderated symposiums like Ars Electronica (Next Sex), ArcArt and Oslo Lux.

For nearly two decades Stahl has worked as professor of arts (Academy of Media Arts Cologne, Oslo National Academy of the Arts, Aalborg University). Currently he heads the R&D department at Arts for Young Audiences Norway. Stahl has published widely on topics related to architecture, interactive spaces, arts and perception, co-founded The Journal of Somaesthetics (somaesthetics.aau.dk) and is the editor of EE – Experimental Emerging Art magazine (www.eejournal.no).

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Tony Maslić¹⁴

ARTIFICIAL CONSCIOUSNESS IN POSTMEDIA ART

The quest to decrypt consciousness has increasingly getting a lot of attention in numerous scientific fields. Many are facing the hard problem of consciousness, in which most theories do not agree among each other. From within physics different theories are posed that are consistently in conflict with theories from other fields like biology, psychology, phenomenology, cognitive neuroscience, metaphysics, quantum mechanics and so on. Even the existence of consciousness itself is actually uncertain. The importance of not just getting an insight of what it might be, but rather getting a deeper understanding of what it really is, is becoming more urgent in a world where AI and Machine Learning are rapidly changing the way technology is infusing everyone's daily life. Are we opening the box of pandora by developing these technologies, as increasingly has been warned by prominent figures of the tech industry, or could this technology solve the bigger problems humanity is facing with, like climate change. What if we accidentally develop technology which manifests signs of consciousness, and how to deal with this. These and a plethora of other questions are becoming so urgent to address that a neutral zone of research and experimentation is required, free from commercial incentives and unbiased within science. Within the territories of Postmedia art this could take place. This paper will explore and present a new study the author proposed to commence at the City University of Hong Kong at the SCM starting in September this year.

Tony Maslić has been working in a multitude of various media, predominantly in cross disciplinary installations. Throughout his work he has explored the relationship of space with politics, social economics, psychology, urbanism, pre- and post war social conflicts, violence, propaganda & populism, cultural identity, group behavior, consumerism, effects of Capitalism, social and cultural displacements and the dichotomy between the digital virtual realm and the physical material world.

He will start a PhD to research Artificial Consciousness in Postmedia Art at the City University of Hong Kong, at the School for Creative Media.

He curated and produced 9 international art events. He participated in shows: TiLT platform, Loutraki, Greece; MuseumsQuartier, Vienna, Austria; the Cyprus Pavilion at the Venice Biennale for Architecture, Italy, as official exhibitor; Remake Festival, Brno, Czech Republic; Skuč Gallery, Slovenia, Ljubljana; Observatoire 4, Montreal, Canada; Yugoslav Biennial for Young Artists, Vršac, Serbia; A-Space Gallery, Toronto, Canada; Escrubir the Europe, Morellia, Mexico; Gallery Michelin Szwejcer, Antwerp, Belgium; Artos Foundation, Nicosia, Cyprus; Neme, Limassol, Cyprus; Las Palmas, Rotterdam, the Netherlands

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Uroš Krčadinac¹⁵

THE PRACTICE OF SMALL DATA: POETIC TOPOGRAPHIES OF EVERYDAY DIGITAL LIFE

Within the context of contemporary technology-mediated societies, practices of data gathering, mining, analysis, and execution elevate themselves into practices of government by information systems. We argue, however, that data should not only be viewed as an instrument of power but also as a medium of creating personal and critical relationships with the world, a medium of creative inquiry, reflection, artistic experimentation, and poetic subversion. In contrast to the Big Data hype, we offer several examples of so-called “small data” practices, which emphasize personal and human relationship with data. Ranging from mapping personal geographic movement during long periods of time to organizing physical installations and collective performances that mimic database creation without any digital technology, these practices present us with a different, perhaps a poetic, topography of our everyday digital life.

Uroš Krčadinac, multimedia artist, was born in 1984 in Pančevo. In his work, he seeks to link his experiences from the fields of computer science, visual arts, literature, animation and interactive design. As a lecturer at the Department of Digital Arts at the Faculty of Media and Communications in Belgrade, he is responsible for the courses Programming for Artists and Designers and Interactive Design. At the moment he is finishing his PhD studies at the University of Belgrade (FON - Laboratory for Applied Artificial Intelligence), where he graduated as the best student of his generation. He is the co-author, co-publisher, designer and illustrator of the book *Bantustan*, an infographic travelogue-novel about a three-month trip through Africa. He also works as an associate of the Design Seminar at Reserach Center Petnica. Uroš's work has been recognized by international art festivals and scientific conferences such as American International Digital Media and Arts Association, as well as scientific journals such as IEEE Transactions on Affective Computing and IEEE Transaction on Human-Machine Systems.

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Manuela Valtchanova¹⁶, Roger Paez

THE CITY OF THE OTHER. AESTHETICS OF COLLISION IN ARCHITECTURE OF THE ACTION.

Modern architecture was identified as the creation of built spaces in terms of materialised representations of ideologies, establishment of contemporary supremacies and applied social practices of power. But nowadays we inhabit cities of exacerbated differences and constant accidents and imperfections, where accelerated time brings people to an epileptic state of consciousness. This reality of conflict, division and instability demands rethinking our cities through the aesthetics of the accident, where difference and plurality may model new universes to live in the present instead of building new ideologies for the future.

In this sense, it's urgent to raise the question of how architecture can respond to the entropic processes of transgression, impermanence and ephemeral mobilities. Considering the fact, that we are facing the urgent need to revise the modern architectural paradigm, this paper suggests reviewing architecture through non-representational practices, where actions and events, instead of codes and symbols, build spaces for dissent, intersubjectivity and relation. The act of intervening in the social interstice and creating places for subjectivation and mechanisms for singularization of situations initiates a new architectural strategy, that will be studied under the concept of architecture of action.

As Senett states, order means lack of contact, so this paper suggests to open a discussion about the aesthetics of the accident in contemporary artistic practices, where antagonism, dialogue and action build heterotopias and relational spaces. According to the relational aesthetics of Bourriaud, art is a state of encounter and the contemporary artist is a semionaut, inventing trajectories between signs and creating transactions with the subjectivity of others. We propose to explore the possibility to rethink spatiotemporal disruptive practices as a manner of contemporary city-making, where architecture does not frame places, but opens opportunities for radical imagination and the right to dissent. The paper will study a new transversal architecture of action, which fosters strategies to create places and psychologically activated environments, based on the revision of contemporary artistic endeavours to perform events of human interaction.

Manuela Mihailova Valtchanova, Architect (TUM, Munich/ UACEG, Sofia, 2015), PhD researcher at the University of Barcelona and ELISAVA Research and associated professor at the Master of Ephemeral Architecture and Temporary Spaces, ELISAVA. Currently working at the Barcelona based studio Queralt Suau. Exploring the transversal design practices centred on the interaction of space, time and narrative. Academic experience as a teacher assistant at several university workshop formats and innovation labs.

Roger Paez, PhD architect, professor and researcher. Architect (ETSAB 1998, Hons.), MS AAD (Columbia University 2000, Honor Award for Excellence in Design), PhD (UPC 2015, Excellent Cum Laude). Professional experience in the studios of Alison and Peter Smithson and Enric Miralles. Founder of A i B (www.aib.cat) and designer of award-winning projects including Mas d'Enric Penitentiary. Architectural design professor at ETSALS, research leader and director of MEATS at ELISAVA, guest professor at universities worldwide. Author of Critical Prison Design (Actar, 2014) and Operative Mapping (Actar, 2019).

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Ivana Pavlović¹⁷

THE DISCOURSE OF TECTONICS AND THE INTERPOLATION OF OBJECTS IN THE CREATION OF INTEGRATIVE URBAN PLANNING

Through the work, tectonic quality is being comparatively analyzed, from the structural element which is the main carrier, since the tectonics relies on the construction in its form, through the architectural object to the object of the urban structure and their integrity. The purpose is to show the correlation of the micro and macro in the creation and design of the space, and in this way, emphasize the importance of the bond between the design of elements in architecture, the design of objects, and their integration into urban structure through the prism of tectonic design.

The study was done on the example of the revitalization project of the industrial building of the Arsenal spatial complex in Kragujevac. The applied principle of interpolation is based on a strong shape and material contrast as a pendant of the process of emphasizing technology, industrialization and engineering that are in direct proportions with tectonics and construction. The existing spatial specificity and genius loci are retained by semiotic bonds which reflect the tectonic character of the spatial composition from micro to macro.

Keywords: tectonics, urban interpolation, integrative planning, from micro to macro, the revitalisation of the industrial object

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Miloš Kostić¹⁸

FUNCTIONAL EXCESS: ORNAMENTATION IN THE POST-FORDIST PRODUCTION AND PROJECTION OF ARCHITECTURE

The paper examines the changing notion of detail in architecture regarding broader socio-economic context, by researching the aesthetic and theoretical thought on the ornament and its presence or absence from architectural design. The paper analyses how the alteration on the macro level could affect the production, thinking and consumption of architecture on the micro level and vice versa. Namely, following the ongoing philosophical and cultural paradigms, demand for complexity and diversity have emerged as the new design strategies in the age of massive production of information, images, and architecture. Not only did the absence and reappearance of embellishment in the tectonics indicated the change in thematization of detail, but it also reflected the difference in the social and economic realm, especially between the actors in the production hierarchy. However, in the light of the emerging digital tools, the role of manual labor, scale, order, and ornamental design in architecture have shifted, destabilizing the very basis of the mastery and the meaning of architectural detail. As a research method, the series of drawings are used to provide new insights into the emerging conceptions of architectural detail and their possible implementation in the field of digital tectonics.

Keywords: architectural detail, ornamentation, production of architecture, postmodernism, digital tectonics

Miloš Kostić (1990) is a teaching assistant at the University of Belgrade – Faculty of Architecture, currently involved in the field of Contemporary architecture and architectural design. He is a Ph.D. student at the same University since 2014, with the focus of the research on the methodology of architectural design, tectonics, and cultural studies. Throughout his research, he inquires complexity and contradictions within different approaches to architectural detail and ornament in architectural theory and practice. Aside from academia, he has been actively involved in design practice since 2011 and has participated and been awarded in numerous national and international competitions and exhibitions.

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Aleksandra Perić¹⁹

APPLICATION OF ANDREI TARKOVSKY'S DIRECTING PRINCIPLES IN ARCHITECTURAL DESIGN

This paper aims at explaining the concept of creating and correlation between architecture and film. It is necessary to problematize the lack of poetics in today's architecture and propose the application of directing poetics in architecture. Recognition of the parallel of the process of filmmaking and architectural design, provides possibilities for their intertwining. Scene design as an archetypal connection between architecture and film will not be subject of the paper. This paper advocates the usage of directing poetics in development of new concepts in architectural poetics and design process. The diverse structure of phenomena connecting architecture and film is seen through the opus of Andrei Tarkovsky. Through comparative-contrastive analysis, his film language is layered on symbolic, conceptual and aesthetic directing elements. The elements of his filmography are interpreted as sociological, physical and spatial values, which become tools in architecture. Starting from the film structure, the author sets the film frame and the architectural event in the parallel relation, transmitting one medium to the other, therefore opening the topic about recollection positioning in the spatial framework of the film, i.e. architecture. Reflection as the main tool of subjectivity of film's spatial aspects has a new possibility of usage in the spatial narrative in architectural design. This paper confirms the unambiguous connection between architecture and film and their role in the cultural narrative. The task of this concept is to recognize and visualize the emotional conditions through the atmosphere and spatial composition which are set as new challenges for an architectural project.

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Miloš Mišović²⁰

THE VISIBILITY OF RITUALS OR WHAT GOES ON IN OUR CITIES WHILE WE SLEEP

Each city is defined by two polarized groups of elements - the physical ones, being the morphological structure and the elements of urban design, and the ephemeral, considering various notions such as the mentality of a place, its idiosyncrasies and the unique set of actions that occur in certain periods of times. These two groups tend to assimilate sometimes, as we perceive forms and places, not only as solid or void volumes, but as objects and spaces of certain meaning. Such meaning has a tendency of change, along with the global technological development and with the ongoing change in mentality. While we manage to perceive some of these changes, especially the technological ones that are most visible, it is quite often the case that some changes go 'under the radar' and are only recognized by certain social groups, or in best case scenario, by collective memory. We fall into the trap of pseudo-contemporaneity of urban spaces just by accepting the mesmerizing superficial signs we first bump into, but fail to understand the actual change in rituals of one place that occurs right in front of us, as if not being able to communicate it in the right way.

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Filip Prica ²¹, Vladimir Jovanović ²², Vladimir Milenković ¹²

BLUE MOON: INVESTIGATING FUTURE MEMORIES IN ARCHITECTURE

Interactivity is understood as the principle openness of architecture to the formal variability and program mobility in favor of the visibility of its vitality. The life of architecture is examined in relation to the projected circumstances, and the spatial framework in which an architecture with elements of sensation or spectacle is designed. Designing architectural sequence in which the idea of changeability and mobility appears in the category of its formal-functional and/or philosophical and/or aesthetic thematisation - a relationship that implies a mix of various, sometimes opposing space-time categories: culture, astronomy, spectacle.

The following Blue Moon Projects formulate a synopsis with architectural means of a controlled experience, which justifies the values of the concept of interactivity on a line that implies equal mobility of actors and ambient, in accordance with the ever-new projection that is facing the future of the phenomenon in title.

Case 1, Lost & Found is considering a model inside of a model or a model that is able to contain itself. It conveys the difference between reality and its representation. It becomes the very territory that it is based upon while the origin simultaneously loses meaning. A state more real than the real is attained because there is no reality left that has not been processed.

Case 2, Almost Nothing New questions materiality of everything that went missing. Not that which has irretrievably disappeared, but that which is in a state of own disappearance. Being not only related to a question of recollection, but also to forgetfulness, we are investigating an image of the architecture of the memory: can it really be completely lost?

Accordingly, the investigation becomes a question of recollection, whether it be from memory or something even less tactile. Becoming new in architecture is what we see nowadays as nothing more than a hairline of memory retracing its new-found future.

Keywords: Blue Moon, Future memories, New territories, Seductive images

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Kleopatra Chatzigiosi ²³

“HYPERCUBE CHESS PIECES”

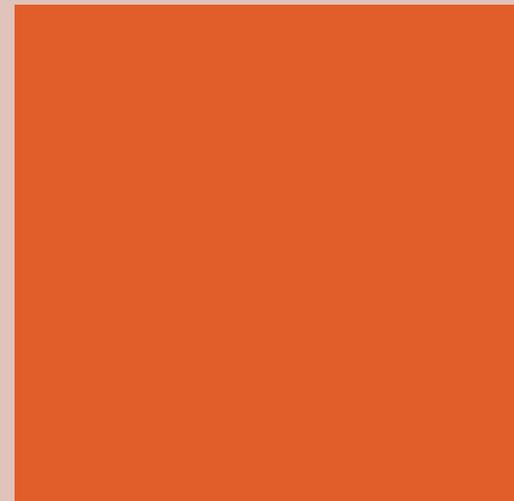
One of the hallmarks of contemporary Liberalism is an embrace of multiculturalism. The ideal symbol of such a community could be the “heavenly” description of the city of Jerusalem in the Bible, which was built harmonically by the measure of the angels”. That ancient city is described as a cube made of 12 precious stones that correspond to 12 different tribes. However, according to this divine measure of Harmony, many ancient monuments were built in antiquity. We cannot do better here than give the definition of Harmony by Vitruvius, the Roman architect (1st century BC): “Harmony resides in the correlation by measurement between the various elements of the plan and the whole. As in the human body”. In Pythagorean and in Plato’s Philosophy “Harmony is also conceived as a preexisting system of proportions ruled by a dynamic symmetry corresponding in space to musical eurhythm in time”.

The proposed artwork will constitute *hypercube chess pieces* consisting of several smaller cubes (cube is the only regular polyhedron that fits with itself).

Hypercube represents the ideal symbol of Jerusalem as a harmonic model of multicultural collective consciousness. The chessboard is also called *abacus* and means in the ancient Greek language a total measurement or a mosaic made from the assembling of smaller mosaic cubes - *tessera*.

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**CHAPTER #4 NEW IDEA OR PROJECT REALIZATION
IN ARCHITECTURE, URBAN DESIGN OR ART**



Ivan Filipović²⁴

EXTRATERRITORIALITY IN SITU: NECESSITY FOR RE-CONCEPTUALIZATION OF EMBASSY BUILDING PROCESSES IN SERBIA

Construction processes of embassy buildings and diplomatic-consular outpost, although comparatively rarely built, have almost exclusively used the right of extraterritoriality. Base assumption is that the privilege granted to diplomats and plots of land for official usage exempts them from the jurisdiction of the state in which they reside. This often leads to discontinuity and, in some cases, the destruction of the urban tissue and city matrixes.

What happens when a country waives those privileges in order to implement a transparent construction process, following laws and regulations of host country? One such example occurred during construction of the new Japanese embassy in Belgrade, Serbia (completed in March 2015). Usual privileges of diplomatic missions were waived and transparent construction process was implemented instead, utilizing standard construction procedure, upholding Serbian laws and regulations.

As a country with immense soft power, rooted in the mythos of its uniqueness, it is presumed that the Japanese Government elected to use this specific construction process as a tool of public diplomacy and reaffirmation of positive image it has in Serbia.

Ultimately, a number of issues have occurred, since laws and regulations concerning this particular construction process assume that extraterritoriality will be claimed, alongside with all subsequent privileges. The legal system currently in place is not equipped to deal with this kind of situation.

This paper will examine current state of Serbian construction and urban planning laws, examining the underlining issue of severe lack of synchronization between different facets of construction process for embassy building typology. Proposal for resolving these issues in the future will be discussed, as well as an overall commentary on the required hand-on approach to avoid or mitigate negative effects that these typologies might incur on cities.

Keywords: embassy, construction laws, diplomacy, Japan, Serbia

Ivan Filipović (b. 1987), architect. Holding a degree of Master of Engineering from the Faculty of Architecture, University of Belgrade (2011). Employed as a graduate teaching assistant in the studio of professor Dragana Vasiljević Tomić, PhD (2011-2013). Employed at the Embassy of Japan in the Republic of Serbia (January 2013 – April 2015) as coordinator for construction and maintenance of the new Japanese embassy building in Belgrade. Holder of MEXT Scholarship for postgraduate studies, awarded by the Japanese Government (2016 – present). PhD candidate at Keio University, Faculty of Science and Engineering, Department of System Design Engineering (2017 - present). Employed as a graduate teaching assistant at Keio University (April – September 2018). Winner of the first prize for old Pančevo Square Competition (2011) in team with S. Burovac, A. Ginić. Freelance architect employed by the Association of Serbian Architects (2014 - present). Speaks English, French, Japanese. Lives and works in Tokyo, Japan.

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Meryem Alagöz²⁵, Figen Beyhan²⁶

A METHOD RECOMMENDATION FOR OPTIMUM BUILDING ENVELOPE DESIGN BASED ON THE PERFORMANCE RELATED TO SOLAR DATA

Turkey has dependence on foreign sources and high energy consumption in the developing construction sector. By the reason of Turkey can not increase its energy production at the same rate in response to increased energy consumption, it has raised an important problem as an energy deficit. And, solar energy is one of the most widely used energy sources in Turkey. This paper aims to present optimum building envelope designing methods and designate the pros and cons in built environments while managing the solar parameters using the modern software that enables digital, performance-based designing. And thus, it is provided highlighting the importance of using computer in neglected designing period and gaining energy in construction sector and thus great contribution to the economy of the country. The alternative forms were detected for preventing excessive heat gains in summer while providing the maximum benefit from the solar rays in winter is the purpose of this study. Thus, models that could serve as input for the study that was formed considering the solar rays were selected. Analysis was performed to determine the designing methods and to specify the phases while the optimum conclusion was found.

SWOT analysis of the current building envelope designing methods was performed and the cases where these methods were insufficient for designing were determined. Method 3 was found to be the most appropriate method for ensuring the optimum solution. Using each method in a built environment was not sufficient for obtaining the proper data, which was regarded as an obstacle in SWOT analysis. To solve this issue, a new method for detecting the limits of building envelope was proposed. According to this method, solar rays method, which was found to be the most ideal method, and solar envelope method are used together, thus making it possible to find the limits of optimum building envelope.

Keywords: New Methodology, Solar energy, building envelope

Meryem ALAGÖZ After graduated from Department of Architecture, Süleyman Demirel University in Isparta, she received her master's degree in 2009 from Selçuk University in Konya. And the title of her master thesis is "Planning problems of industry structures and solution methods, examples about middle industry structures that have producing functions on III. Organized Industry zone in Konya". She is a research assistant in Architecture Department of Necmettin Erbakan University from 2014 to up to now after have experiences about architectural projects, interior designs and construction at the private companies about 5 years. At the same time, she is a Ph.D. student in the Gazi University in Ankara. Then, she continues her studies at West Pomeranian University of Technology in Szczecin (ZUT) in Poland in 2018-2019 academic year. So far, one chapter in the book, 9 publications in national or international journals and 24 published papers in national or international conferences or symposiums have been carried out. Her research field includes; energy efficiency in building design, sustainable architecture, parametric design and biomimetic architecture.

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Gökhan Genç²⁷, Figen Beyhan²⁶

NEW DESIGNS IN HISTORIC CONTEXT: EXAMPLES OF CONTEMPORARY APPROACHES

In order to keep up with today's living conditions in historical buildings, the necessity of various interventions as functional, physical or economic reasons arises. Although the framework of the interventions in historical buildings is determined by the national laws in each country based on international conventions and regulations on protection, different practices are observed according to the approaches of the designers. It is possible to mention two basic approaches in the new additions applied in historical textures. These are contrast approaches and compatible approaches to historical texture. In the examples where the relationship between the historical texture and the context are established with material, color, scale and architectural elements are used in a way similar to the historical structures. In these types of examples, a harmonious relationship is clearly established in a manner similar to historical structure without bending. In the instances where the relationship between historical texture and context is established with contrast, an adaptation relationship can be established indirectly and an attitude that rejects all kinds of harmony can be exhibited. Today, there are many historical buildings in which both approaches are designed. Within the scope of this paper, the studies on the subject at the international level will be analyzed and the evaluation criteria used in the context of new additions in historical buildings will be determined. In the light of these evaluation criteria, the historical structures selected at international level will be analyzed in tables and their conformity to historical textures will be analyzed in terms of ensuring historical sustainability.

Gökhan GENÇ (born in Turkey, in 1988) is a Turkish Architect. In 2013 he graduated from the Faculty of Architecture, University of Erciyes in Turkey. As teaching fellow he worked at private Akropol Architecture company in İstanbul as architect. In 2015 Gökhan GENÇ started to work as a research assistant in university of Korkut Ata University. And then in 2016 he started to work in Gazi University in Ankara as a research assistant and continue now.

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Miroslava Petrović Balubdžić²⁸

THE POTENTIAL OF INDUSTRIAL HERITAGE ON THE BELGRADE WATERFRONT

The regeneration of waterfronts, of current interest in developed countries, in its very essence, is connected to the repurposing and renewal of abandoned industrial complexes in which, through the transformation of individual architectural objects, entire portions of the city are elevated to a new and higher level, thereby generating development in contact zones.

In our country, the process of renewing industrial objects has progressed significantly more slowly, and is still underdeveloped. The first repurposing and reconstruction efforts began only in the beginning of the 21st century. Waterfront industrial complexes are most often abandoned, and as such, present isolated enclosures which have become obstacles to the development of various territories in the city. Restructuring these complexes would in turn activate a novel process of the integrated preservation of our cultural heritage. The changes that took place at the end of the 20th century influenced revisions in land policy, and in this way, resulted in changes in both architecture and in approaches to urban planning. The interests of private capital are increasingly placed ahead of public interest. Urban planning in the period of the neoliberal economy is no longer a reflection of a move towards the highest achievements in the field of architecture, but rather, is in the interest of potential private capital. Under these conditions, new mechanisms influence the initiation of architectural competitions as well as the investigation of the potential of a specific area, and in this region, no longer assume a commitment to the realization of projects. This sort of practice will leave far-reaching consequences on the architecture and urban planning of waterfront zones.

Case studies will point out the appearance of sporadic architectural competitions for the Belgrade Waterfront. The revitalization of industrial heritage in developed countries reveal very different approaches, which, as a rule, result in high architectural achievements. The power of the state in conjunction with the authority of experts ensures that innovative concepts are included in addition to considering the interests of private capital.

Miroslava Petrović Balubdžić received her doctorate from the Academy of Architecture in Belgrade. She mostly creates projects and deals with theoretical research. Additionally, She holds the status of freelance architect. Over the years, she has received 30 awards from architectural competitions, 12 of which for first place. She is the author of ten realized architectural objects. She has received a variety of awards and other forms of recognition, including three awards from the Salon of Architecture in Belgrade. Her opus encompasses buildings, plans for urban reconstruction, interiors, and the revitalization of industrial heritage. She is also the author of a specialist monograph.

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Milena Kordić²⁹, Svetlana Batarilo³⁰, Ranka Gajić³¹

THE CONCEPT OF CONTINUITY IN URBAN MORPHOLOGY – AN EXAMPLE OF THREE CENTRAL SQUARES IN BELGRADE

The paper deals with the question of growing intensity of activities in spatially limited frameworks of inherited city cores. It also examines the possibilities for their further development in a contemporary context. This question is researched through the concept of continuity, within the concept design for the Three Central Squares in Belgrade, made for an urbanistic and architectural competition held in Belgrade in 2015, that won the 2nd prize.

The main characteristic of the researched area is a long historical development of the morphology of open urban spaces along with the traffic network. The result of this development is the general fragmentation of urban tissue, which also means the discontinuity of the reference central points of the city, users disorientation, and the programme segregation. Through the presented design proposal, we were investigating the possibility of establishing new connections, in the physical, programmatic and psychological sense, and therefore achieving continuity.

The proposed concept represents changes in the morphology and programme of each of three squares, which enable forming of new activities significant for profiling of the programmatic character of squares, and also implementing new programs that are heterogeneous, but still related. The desired continuity in the functioning of three squares is achieved through their programmatic and morphological intertwining. Design of green areas is used as an important tool for achieving the continuity, reassuring the sustainability of the proposed project, as well. In this way suggested green layer unifies completely different open spaces in form and content, forming the new morphological continuum.

Keywords: urban morphology, continuity, central city square, open public spaces

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Marija Mano Velevska³², Slobodan Veleviski³³, Goran Mickovski³⁴

DOMESTICATING GARDENS EXCAVATING NEW PATTERNS OF GROWTH FOR THE CITY

Urban growth is a generic condition inherited in contemporary metropolitan reality, embracing various programmatic constraints: from housing and the very idea of domestic space to the public realm and urbanity as a practice of collective experience. In the prevailing ongoing discussions around urban growth, space is generally perceived through its built structure, whereas the empty (un-built) space is rather neglected or misused as mere building asset.

Acknowledging the urban consequences and the spatial effects that urbanization and globalization have on the public space and life in the contemporary city, we call for a critical reassessment of city's unbuilt resources and potential. Therefore the task of this paper is to reveal the hidden dimension and potential of gardens as resource for urbanity, juxtaposing the notion of architecture and dwelling with cultivated landscapes, both being seen as interwoven experiences that create the beauty of living. In order to challenge the perpetually accelerated building activity on the territory of the city of Skopje, we examine the relationship between the built and the un-built space by exploring new narratives that emerge in re-appropriation of the concept of a garden as urban entity and the potential of the productive landscape as a collective endeavour.

Marija Mano Velevska, PhD in Architecture and Urbanism, works as Associate Professor at Institute for Architecture Design at Ss Cyril and Methodius University – Faculty of Architecture in Skopje. Besides teaching a course in Architectural design, she co-leads master studio in architectural-urbanism entitled Patterns of Growth. With active participation in numerous workshops, seminars and conferences, concerning both the academia and the practice in architecture, the focus of her work refers on teaching/learning architecture by combining design practice and architecture theory.

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Jovana Milić Simović³⁵

PROJECT OF THE MEMORIAL COMPLEX CER

“... Architecture directly spaces spatial manifestations of our lives, while its durability ensures its direct influence on the generations to come... Furthermore, what is required is the national, either formal or informal, aspiration towards better architecture, and provision of quality assurance of design, not only in a technical, but also in an architectural and even aesthetic sense...”
(Architect Milena Zindović, 41th Salon of Architecture Catalogue “On the Edge”, 2019)

The Author was inspired to develop the project for urban and architectural solution for Memorial Complex Cer, the Competition for which was announced by Ministry of Construction, Transport and Infrastructure of the Republic of Serbia and Corporate Society Memorial Complex for preserving cultural and historical values and sustainable development Cer – Memorial complex Cer d.o.o. Šabac (Conductor of the Competition Association of Architects of Serbia), in October 2018, by the interweaving of the natural environment and the Complex facilities and their joint response to the wider location of Cer Mountain. The Complex becomes an important dominant spatial element.

The location study led the Author to a reform that minimizes the boundaries between the natural environment and the building structure. Instead of designing buildings, the landscape was redesigned to a minimum extent so that it coexists with the Museum’s building.

The Author experienced the creation of space, both inside and outside, as a natural projection of the soul, paying special attention to natural materials, primarily stone. Architecture is perceived as petrified music, and this thought led the author throughout the entire Project work.

The project of the Memorial complex depicts and sends a strong symbolic significance of the Battle of Cer and Serbian identity, human suffering and the important historical event played in August 1914.

Jovana Milić Simović was born in Belgrade, graduated on the University of Belgrade, at the Faculty of Architecture also in Belgrade. During the twelve years long professional engagement she gained experience in large companies, in the design and execution of several residential and business objects in Belgrade. She worked in companies NEIMAR V, ART PROJEKT, ARHI PRO. Since 2016 she has been working in the family firm SIMCORE GROUP, as an independent designer. She participated in several domestic and international competitions and is a member of several domestic associations - Serbian Chamber of Engineers, Association of Architects of Belgrade, Women’s Architectural Society.

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Goran Mickovski³⁴, Slobodan Veleviski³³, Marija Mano Velevska³²

OLD LOCATIONS FOR NEW ECONOMIES CASE STUDY OF CITY OF SKOPJE

Rapid urbanization and forced industrialization during socialism, lead to enormous extension of urban territory and unrestricted and irrational utilization of locations for industrial production. The end of socialist system caused multiple processes of transformation in the city, where one of the most expressed was the deindustrialization. It produced vast areas and numerous locations to be permanently abandoned or insufficiently utilized.

This paper examines and presents the opportunities for reuse of abandoned or unused industrial locations and buildings within the urban territory of the city of Skopje. The industrial locations and buildings had become valuable and attractive urban assets with potential for reuse. In addition, both represent important part of city history, where the process of industrialization contributed tremendously to social, economic and cultural development of Skopje. Their prospect use shall create link with social-economic background, culture and architecture of certain era and continuity with the past.

We represent the standing that abandoned industrial locations and buildings in Skopje should be used by creative and non-material production industries. The creative economy as generator of growth can be treated as crucial sector for innovation, knowledge transfer, economic diversification, pool of highly skilled educated employees necessary to achieve sustainable development goals for the city of future.

Keywords: industrial location, deindustrialization, creative industry, non-material production industry

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RELATIONSHIP OF URBAN PLANNING AND DECISION MAKING AND THE IMPACT ON THE QUALITY OF PROPOSALS

Raising the quality of life in the city as well as the protection of the public interest and sustainable urban living goals, in the broadest possible sense supposed to be in the focus of all participants in the planning and designing process. In contemporary urban planning practice in Serbia, it became rare when the sphere of politics completely believes and overhangs to the professionals and experts to provide adequately solutions, without interfering and imposing of own interest. Also, there are common examples of the absence of the public support to the planned changes in the urban area. Even when economic interest is not in the foreground, but plan primarily concerns the shaping of public space and supplement with adequate facilities, there may be differences in the perception of the site characteristics and its potentials. Despite the formal respect of statutory procedures, if the goal is implementation of in advance determined decisions, the role of the planning is denied and negated, and participation is tantamount to formalism. The Authors give an insight to the personal experience, the parallel work on several urban plans, similar to the characteristics of the site and dominant engagement of the public interest, noting the large differences in the freedom of the professional team to provide their complete vision of space. This leads to the conclusion that it is far better if the sphere of politics recognizes only the basic programme and key needs in the space and have no other ideas, especially those of the revolutionary and megaloman manner, that sometimes have only purpose to symbolize "their" era.

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A RESEARCH ON PERFORMANCE-BASED FIRE SAFETY DESIGN

A large volume of huge and complex buildings are being constructed in many cities, especially in the Turkey. The conventional regulatory control of building design on the basis of prescriptive building and fire safety codes and regulations may not facilitate the building designers to compile an innovative design. In particular, fire safety codes and regulations are noted to be rigid and have significant influence on the design of building layout and structures. The significant advantage of prescriptive building and fire codes is that they are easy to implement for building designers, engineers and constructors and applicable for most regular buildings. However, with the rapid development in new designs, old prescriptive rules cannot keep pace with the advanced building technology. To cope with the new architecture design features, more and more countries are moving towards the implementation of performance based fire safety design regulations. As a fire performance –based design contains different steps, one of these is fire modelling. Worldwide several fire model programs exist, dealing with such as fire and smoke spread, human behavior, structural stability etc. The complexity of these fire models varies from simple empirical models, zone models to advanced computational fluid Dynamics (CFD) models. In this paper, performance based fire design study is limited to computer simulation programs. Fire simulation model Pyrosim is introduced and its implementation in the design of performance based fire safety is explored.

Keywords: Performance Based Design, Simulation, Fire Safety, Pyrosim

Prof. Dr. Figen BEYHAN graduated from Department of Architecture, Karadeniz Technical University (KTU). She received her master's degree in 1994 and PhD in 2000 from KTU. She was an assistant lecturer in the Faculty of Engineering and Architecture of KTU between 1995 and 2000. Then, continued her academic life as a Senior Lecturer in Department of Interior Architecture in KTU between 2001 and 2002 and an Assistant Professor in Architecture Department between 2003 and 2008. She was a visiting academician at the Faculty of Building Environment, University of New South Wales in Sydney, Australia for 6 months. She carried out the tasks of being the chair of Building Science Department between 2008 and 2011 and vice head of the Department of Architecture in 2009. She promoted to Associate Professor in January of 2009. She was a visiting professor at the Department of Architecture, Osmangazi University in Eskişehir between September 2010 and February 2011 within Farabi Mobility Program. She has been working as a professor in the Department of Architecture at the Gazi University since January 2015. Her research field includes; architectural and interior design, building physics, fire safety in buildings, energy efficiency in building design, sustainable architecture and energy issues in architecture. She has giving undergraduate/graduate courses, conducting master's and doctorate thesis and has a great number of papers, research projects, books and dissertations in these areas.

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Mennatullah Hendawy⁴⁰

URBAN PLANNING IN A MEDIATIZED WORLD CASE OF EGYPT

In this digital and information age, there is a rising assumption that planning will change dramatically. At the same time, there is a witnessed increase of the potential role of media in urban research and practice, and there are many demands for democratic and communicative planning practices. In Egypt, urban planning is still centralized, large scale, top-down and known by its entrepreneurial nature despite the trials to implement strategic planning for more than 25 years aiming for decentralized planning participatory processes. This led to dispatched planning processes inducing gated communities and mega-projects that are highly proclaimed and praised by all kinds of media platforms and channels reaching its pick in this information and technology revolution era: the 21st Century.

Media refers to the medium or tools of communication that are used to deliver a certain message. "The concept of mediatized worlds points to the fact that the articulation of meaning in an everyday life-world is unquestionably interwoven with the processes of media communication. Within mediatized worlds the moulding forces of media are a constitutive part of their social construction. However, this cannot be equated with the idea that in 'mediatized world' everything is communicated by technical media" (Hepp, n.d., p. 41). This frames the connection between media and everyday life-world, and subsequently their role in and connection with urban planning, which is the scope of this paper. As a place making field, urban planning needs to respond to the changes in media and the corresponding chances and challenges among not only urban planners but also authorities, investors and community members.

This paper deals with forms of digital planning in the present and their consequences in shaping planning decisions. Particularly, two main research questions are addressed: How media 'structures' the way planning is communicated, and How the way planning is communicated via media is reflected in planning decisions. This is investigated through a qualitative research involving interviews with urban planning students. In addition to visual analysis of samples of urban projects that involved both manual and digital tools in its development. A workshop involving planners and media/visualizations experts' is conducted for this analysis.

Keywords: Meda, Urban Planning, Mediatized World, Visual Communication, Egypt

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"SUSTAINABLE, RESILIENT, INCLUSIVE AND SAFE CITIES" EXHIBITION OF STUDENT WORKS

In order to celebrate the World Cities Day on 31st of October and World Town Planning Day on 8th of November 2018 Faculty of Architecture – Department of Urbanism (University of Belgrade) has organized two events that highlighted the reflexive role and significance of this academic institution in raising environmental awareness and adjusting the education of architects and urban planners to the contemporary urban challenges. One of the events was in the format of exhibition of students projects from bachelor, master, specialist and doctoral studies, entitled "Sustainable, Resilient, Inclusive And Safe Cities" that had the role to highlight four key topics - Dealing with climate change, Improving informal settlements, Economic and social resilience and Urban governance.

Exhibition narrative was focused on illustrating international urban development policies (e.g. New Urban Agenda, Sustainable Development Agenda by 2030, the Climate Change Agreement from Paris and Sendai Risk Reduction Framework) and their influence on the educational processes on the faculty. Through student projects several issues were highlighted as the main framework of sustainable urban development, which should involve all stakeholders in efforts to ensure the improvement of the quality of urban life, both on global and local level.

Facing the consequences of global challenges and local specificities, especially manifested in urban(ized) environment, students are encouraged to extend, exchange and test theoretical knowledge through the innovative application of contemporary development concepts (sustainability, resilience, energy transition). Within this agenda, the Department of Urbanism is focused on cities, their built environment and society, introducing global trends related to urban development - from major challenges, to the emerging methods and tools of planning and urban design.

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FORELSKET – REDEFINING PUBLIC URBAN SPACES

The digitalization we face today is resulting in a reduction of face-to-face interactions, implying that public spaces take a similar path, however, in the times of great sociological change their need is greater than ever. The presentation investigates the relationship between the existing layout of cities and the zones of abandonment despite a clear urban sprawl; the current growing need for innovative renovation and adaptation to the existing built environment. Redefining the public spaces as organizational manifestations of institutional design for collaboration. A need for flexibility and form that encourages start-up businesses and is based on the principles of circular economy. The concept behind the project presented, unlike the familiar linear principles of public space design, extends across all three dimensions, creating a unique experience. It is translated into form so that through its amorphous, fluid structure and richly concentrated content, it provides the ideal environment for a positive lifestyle and smart community, encouraging a healthier life and pedestrians, while playing a significant role at taking a step towards a more sustainable settlement and the city itself. By introducing a new ground level zero, biodiversity and the dense volume of vegetation are doubled. The coiling structure interlinking the content constantly focuses on the goal of rethinking urban design, that we can create a prospect that encourages creativity and through flexibility of design constantly provide the opportunity for interpretation, a perspective to answer arising modern requirements.

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NOSTALGIA THORUGH HOSPITALITY IN POST-SOCIALIST CITIES OF CENTRAL AND EASTERN EUROPE

After initial euphoria and the period of 'de-communicization' in the early 1990s after falling of socialism regime in Central and Eastern Europe, people start to realize that existing reality did not match their early expectations. The political transition turned to be the difficult and exhausting process which brought uncertainty, fear, and desperation of many in post-socialist countries and post-socialist cities.

Suddenly a sense of security and safety of old times under socialism regime started to be more appreciated. Those were the times when everybody had a job, and when the basic costs of life were inexpensive and affordable for big majority of people versus nowadays when there is big unemployment, and where there are no guarantees for anything. New freedom has brought some good things, but at the same time it unexpectedly wiped out many other good things which were there in the era of socialism.

The nostalgic feeling for 'socialism' times has appeared in a strong manner that even younger generations started to feel it, just by listening to elders. The result of this nostalgic feeling in post-socialist cities through all Central and Eastern Europe is the best visible in the cities where a number of new chic and thematic restaurants and hotels.

This paper offers a new framework of understanding post-socialist city from a hospitality perspective and through a lens of urban nostalgia.

Keywords: post-socialist city, nostalgia, hospitality

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AMNESTY FOR NEW BELGRADE

*“Nije pitanje zašto nije savršen,
nego zašto nije završen”
(It’s no question why it’s not perfect, but why it’s not complete)
Ž. Kara-Pešić*

Master Plan points to a commitment to the growth of the compact city, and the assessment of the realization is summarized as follows: “The city of Belgrade has become bigger, and the city is less and less.” The rating relies on the urbanism theory related to spatial growth of the city by building new parts that have to emerge as part of the whole town. The Master Plan and especially the realization of New Belgrade revealed several mistakes crucial for quality assessment: breaking up the new one with the old town, abolishing the appropriate urban structure (physical and functional) at the Sava riverfront, interrupting the positioning of the central functions on the development axis of Belgrade - New Belgrade - Zemun and the interruption caused by the replacement of the traditional urban form with functionalist.

The identified mistakes, in our opinion, can not be remedied by “repairing” the city in a way that the functionalist forms would be replaced with alternative forms. The functionalist city model “architecture in nature” is characterized by the dominance of the open space over the elements of the fullness. It was only a matter of time when the dominant emptiness would be recognized as a real estate resource and the “repair” of the city as an instrument of implementation. By completing the initiation of a part of the New Belgrade “devet kvadrata” (“nine squares”) the functionalist concept would amnesty. Amnesty does not mean to point out the “advantages” of the functionalist city, but merely a commitment to its completion. It is a missed opportunity to complete entirety of the ideal city as a witness of a time and a certain urban planning practice.

Keywords: Novi Beograd, New Belgrade, functionalist city, urban planning practice, real estate resource

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NEW LIFE OF FREEDOM SQUARE IN THE CITY POŽEGA

The narrative on urban squares in Serbia is very specific, given that as a society we were alienated from the concept by the 19th century. The place of social life in Oriental culture, which we have been exposed in the context of historical circumstances in urban areas, did not know agora / forum as a place for free and progressive thought available to every individual. In 1832, Lazar Zuban developed the first urban plan for Požega, defining a city square that has not changed its regulation and size to date, but it was a place of manifestation of various ideologies and societies that shaped these ideologies. In the modern theory of urban planning, the city square can not be separated from the processes and actors involved with it, and this is another interesting research question for the author - in which way one should design such a significant space for users who did not collectively form the space, or at least have had a sufficiently long period of historical continuity of the system to compose with it. Essentially, it is a question of the conflict of the creation and consumption of space, and the changing of this relationship between 1832 and 2012. In 2012, the Freedom Square went through the biggest morphological change in its history, and this Paper seeks to show that the process of designing the reconstruction of the city square has brought out its new life and cultural framework - meanings, goals, identities, memories and aspirations, balancing the individual author’s expression of the architect through urban design and the collective expression of the community that is the city square. Part of the professional public has skeptically assessed the idea of the Square with piazzetta’s, unlike the citizens of Požega who accepted it, intensified life and various events in the square (cultural, manifestation, entertainment, educational, etc.).

Keywords: city square, identity, culture of space, urban design, design process, Požega

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