



PREDEO IGRE - KOŠUTNJAK
PRINCIPI ARHITEKTONSKOG PROJEKTOVANJA
U SVETLU KLIMATSKIH PROMENA

Urednik: docent dr Ana Nikezić, d.i.a.

PLAYING LANDSCAPE - KOSUTNJAK
PRINCIPLES OF ARCHITECTURAL DESIGN
IN THE CONTEXT OF CLIMATE CHANGE

Editor: Assistant Professor Ana Nikezić, PhD

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ISTRAŽIVAČKA
POLAZIŠTA
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LEARNING FROM THE LANDSCAPE

Doc. dr Ana Nikezić, dipl. inž. arh.

Nataša Janković, M. Arch.

1. INTRODUCTION

Natural landscape can become a resource of contemporary life in the city where leisure demands new sanctuaries over and over again. It is a lot more than just a site for architecture. Its complex phenomena, through topography, climate and vegetation, namely through its elements and rhythms become an inspiring part of the architectural discourse. During each architectural intervention in the natural landscape, it is necessary to reconsider the position, scope, program, and its measure in the context of contemporary city life, which will inevitably be viewed from the ratio of materiality of both, architecture and landscape. Human behaviour and actions influence the structure and function of landscape thus affecting the process of urban living. In that sense, nature does not stop at the physical, but also affects the process of urban living, through intersecting and intertwining architecture and nature, making a new "cultural landscape" (Longstreth, 2008).

Architecture and landscape present distinct, even antithetical phenomena. For that reason, architectural intervention requires acts of translation. When relating architecture and nature, several notions are being observed. First of all, the roles of the elements of design are being changed in relation to elements of nature, where architecture becomes a tool for enforcing nature. Second, the power of learning from nature changes material and sensual possibilities of architecture, broadening ways in which architectural intervention is conceptualized. And finally,

recovering landscape is seen through the scope of culture, shaping the cultural landscape through optimizing both architecture's intervention and our spatial imagination. In this way, designed landscape becomes a rug but not a picnic, a scene but not a spectacle, a memory but not a monument, a frame but not a scenery, a patchwork but not a scheme, a construct but not a structure.

2. LANDSCAPE AS A MENTOR

A quest for "alternatives" is not in its singular originality, but rather in searching for new methods for sensing relation between natural and artificial, where artefact becomes a bonding element operating directly within the full complexity of our environment (Nikezić, Janković, 2011).

The question is in which way and by which means landscape as a starting premise affects the process of architectural creation? What are the ways in which architect can direct development of sustainable natural environment as an integral part of urban landscape? What lessons can be learned from observing the landscape and how these lessons as fundamental can lead to the conception of artefacts? How both, nature and architecture can be used to their full potential without being detrimental or destructive to each other? (Nikezić, Janković, 2012).

2.1. Defining Landscape: Towards Designed Nature

The term landscape is defined in the book *The Room in Context*, Katherine F. Benzel, especially in chapter two: "The Room and the Landscape" (Benzel, 1996). In essence, landscape is seen as a product of a particular culture's longings and desires, part of a civilization's relationship with the natural world. Author explains



that noun “landscape” refers to an expanse of natural scenery taken in by the eye in a single view. The verb “to landscape” implies human intervention, to recreate the landscape in various ways, to change or remodel it as to make it more attractive for use or viewing. Connotations of landscape in which it is realized as a person’s, a society’s, or a culture’s attitude toward place and nature is important as a departure point. It is important to acknowledge that landscape forms have significance through content as well as through particular meaning which we should be able to decode and interpret, and that it should be tangible topographically but not spiritually.

Encouraged by the text “Vacancy and the Landscape: Cultural Context and Design Response”, Carla I. Corbin forest regeneration is seen as the recycling of brown-fields, abandoned and forgotten, alienated spaces with fragments of the strong and significant past (Corbin, 2003). Using common phrases like “There’s nothing there” she describes landscape that lacks scenic appeal or distinguishable features. Starting from this approach, examining cultural ideas of vacancy and landscape, in terms of how sites are described, perceived and valued, our discussions open up various theories of vacant places and compares strategies of awareness, revealing, openness and occupation.

As Van der Laan explains it is not just about a contact between our feet and the earth, but about a meeting of our being with the whole natural environment (Van der Laan, 2009). The harmony is not achieved through a piece of soft ground which “is being under our feet, but through a piece of living space” which is highlighted from the natural environment by the walls.

2.2. Between Landscape and Architecture: Towards Sustainable Architecture

By wondering what sustainability means in the architectural arena, F.J. Soria Lopez in *Architecture and nature at the end of the 20th century: towards a dialogical approach for sustainable design in architecture* argues that really sustainable and simply good must satisfy simultaneously all architectural dimensions: logical (scientific, technical, functional), ethical (security, low impact, protection, good use) and aesthetic (beauty, meaning, emotion) dimensions (Soria Lopez, 2006). In that way sustainability becomes a way, a means to achieve a better life quality for society as a whole, not a goal in itself, just for architecture or nature. This study also helped us in understanding the place through dialogue between man and nature, where natural settings can be registered through the interpretation and valuation of the experience and perception that the inhabitants have through the use of an architectural space. The role of the architect is to incorporate this dialogue into the project by listening-understanding-responding to the “voices of the natural and cultural context” and interlock it with the experience of the users of the real place.

As “sustainable” was too technological in its definition, we used Smart and Vital architecture as A. van Hal in his article “The keyword is quality not ecology” notes that most architects do not want their work to be associated with green terminology such as “sustainable or eco-architecture” (Van Hal, 2006), rather accepting terms like “smart architecture” or “vital architecture”. As van Hal suggests “Be smart” should be the message instead of “be green” (Van Hal, 2006). Being “smart” means thinking ahead, building an environment that adapts cleverly and works inter-

disciplinary, stressing out the quality of it, not ecology in itself. She explains that Vital architecture is a strategy intended to inject new élan into thinking about sustainable building, through various concepts from which the most important for us was that the care for the environment is regarded as an inherent architectural quality, where architecture must not only be environmentally sound, but resilient, dynamic and flexible in its relation between form, function and construction, at all scales and through time. Moreover she argues that a vital design is more than the sum of its parts; it challenges the architect to selectively integrate and compose all the elements while respecting the constraints of a sustainable context (Van Hal, 2006).

In short, architects should incorporate the natural in a fundamental manner into their project in order to affect mind and body as a way to improve and intensify our relationship with nature, through architecture - an experience that might increase society's awareness of the urgency to preserve and respect nature.

2.3. New Architectural Conditions: Towards Architecture in Accordance with Climate Change

Climate is the most notable item in a landscape, so it was inevitable for us to incorporate it into our research dialogue. In respect to the overall urgency of climate change and its connections to the practice of architecture that pressures next generation of architects, students faced the challenge of recognizing architectural tools and methods in accordance with it (Ypersele, 2010).

In searching for reflection to our statement that creating climate friendly architecture is all about choice of where, how and what it's made off are crucial as ground, water and air are the

main constituents of landscape, students best responded to the article "Developing design in balance with nature", in which A.J. Ansem explains that the first step towards achieving nature's integral design lies in understanding the natural environment (topography, terrain, management of climate and energy) entailing ecosystem with its actions and reactions that relates to building design (Ansem, 2006). Later he argues that designing with nature begins with an intimate understanding of place, like designing with existing topography pattern (landform should be carried along in the design concept), careful management of local climate condition and winds, orientation, sun reflections, all with the aim to integrate architecture and natural surroundings at its best (Ansem, 2006).

Following the typological determinates of materiality, through the article "Da li je materijalizacija arhitekture neophodno materijalna?" (Is the materialization of architecture necessarily material?) Ane Carapic we wanted to explore the potential and limit of the second category: "weak" material - water, air, light, sound, examining their position in the conceptualizing stage of creating architectural form and space in accordance with climate (Čarapić, 2008). Absence of the need to accumulate matter increases the sense of enjoyment, elevating the character of the architecture from the primary - material to the level of immaterial sensitive dimension. All aspects of metaphor of lightness are reflected in the ability of these weak substances to "take" on themselves the architectural form, emphasizing variety and diversity of states in which artefact defines itself in accordance with climate change.

Stimulated by the book *The Eyes of the Skin* by Juhani Pallasma, architectural intervention is seen as an interpretative potential of the sensual experience that accompanies the artificial through every form of human senses, at the very least the sight as predominant in the architectural practice and education (Pallasma, 1996). While our experience of the world is formulated by a combination of five senses, a lot of architecture is produced under consideration of only one – the sight. The suppression of the other sensory realms has led to an impoverishment of our environment, causing a feeling of detachment and alienation. Instead of creating mere objects of visual seduction, architecture relates, mediates and projects meanings. The ultimate significance of any building is beyond architecture; it directs our consciousness back to the world and towards our own sense of self and being.

If we rethink the static nature of architecture and re-imagine innumerable conditions between material and sensual, architectural intervention could restructure relations to the body, reframe relations to the context and might argument its diverse logics. If we redefine culture fusing historic references and contemporary technologies, cultural landscape is shaped through the lens of surreal materiality, where sound, smell, light and shade, touch and psychological interior of nature become leading elements of architectural intervention.

If we question a pure functional definition of the program and reframe typologies, re-envisioning expectations we have from the landscape, emotional experience of landscape could become a generator for creating a cultured form. At the end through a connection between sustainability of the landscape

and relationship between people and nature, the tendency is to give some indication of change in the architectural paradigms of the current process of sustainable urban development (with special reference to the acute process of climate change), as well as possible guidelines for actions in the architectural landscape of the contemporary city (Nikezić, Janković, 2011).

As previously described, the focus of this kind of approach is not to incorporate landscape as a part of architectural creation, but to observe and translate landscape as an appropriate tool for thinking about architecture. The main principle behind this kind of approach is that architecture can be guided by people's experience of landscape. We can be guided by observing places that are dominantly formed and evidently variable in relation to natural forces, such as sun, wind, rain and seasonal cycles, and also by flora and fauna. We can learn from landscape lessons about interconnectedness, growth, decay and stability, about continuous adaptability to climate change and of course about the subtle strength.

3. TOWARDS NEW PARADIGMS IN CONTEMPORARY ARCHITECTURAL EDUCATION

As a part of the first-year Master's program at the Faculty of Architecture, University of Belgrade, for a period of two academic years (spring semester 2010/2011 and autumn semester 2011/2012), a group of 15 students per year, through the Architectural Design Studio, under the supervision of assistant professor Ana Nikezić and Nataša Janković, PhD student, had a task to examine the position and scope of architectural intervention aimed at potential rehabilitation of the protected landscape of Košutnjak park-forest in Belgrade.

In order to permit various research patterns, the topic under the title Landscape as a Living system for the year 2010 and Landscape as a Learning system for the year 2011 were chosen. Students were supposed, according to the proposed reader, to investigate a position of landscape in the process of design, and later through researching complex place-based problems to design an approach that should translate its analogies through imaginative and particular architectural intervention extreme in its relation to the body and context (in the sense of its content, structure, materiality and sensitivity toward nature).

A reason to choose the protected urban park forest as a research polygon was two-folded: [1] Insufficient awareness of the importance of urban forests and of the relationship between natural qualities and protected cultural-historical values of the site; and [2] The distinct, even antithetical, relationship between architecture and landscape, in which architectural intervention requires acts of translation in order to offer a new, creative perspective for cultural landscape.

The students were expected to discover limitations and find new possibilities in networking nature and architecture. They re-considered the connection between the city and the landscape through a limited and inconspicuous architectural intervention, which would restructure nature without disturbance, and include all its attributes (rhythms, diurnal and seasonal changes, morphological features, the ecosystem, etc.) as positive stimulants. The result would be architecture created to emphasise and promote nature. The task was to determine the relationship between an architectural intervention, freed from content and program, and nature, in all its states and transitions.

Such a provocative and dynamic challenge produced a set of research topics, among which the most imposing were:

- positioning Košutnjak in contemporary urbanity (through rhythm, content, network, etc.);
- analysing the values, potentials, obstacles, and emphases of Košutnjak;
- discovering events and activities that Košutnjak could offer and complement;
- investigating how the forest could become vibrant and attractive in an urban setting;
- questioning the interpretative potential of architecture through small-scale design;
- opposing small-scale architecture to large-scale nature;
- networking Park Forest with the city through small architectural interventions.

The working process was developed in three stages: research, conceptualization, and design.

3.1. Research

The research was conducted with respect to two aspects: analysing the spatial and programmatic potential of the Košutnjak park-forest, and studying the proposed theoretical basis for establishing the relationship between architecture and nature (Figure 1). In order to adopt the final architectural approach, these two aspects were examined simultaneously as to emphasise the critical notions of a particular context.

The students conducted individual place-based research of the spatial polygon and discussed theoretical approaches. They were prompted to think beyond the visual and to explore the domain of tactile, auditory, visual and similar sensations related

Individual Problems and Place-based Investigation
<p>Characteristics of the Forest</p> <p>Permanent material features: morphology, infrastructure, boundaries, physical structures, places of heritage, vistas, etc.</p> <p>Changeable Material Features: seasonal cycles, vegetation, memory, colours, lights and shade, sound and resonance, winds, etc.</p>
<p>Theoretical Basis:</p> <p>Towards designed nature - references [1], [2] _definition of landscape, _relationship between nature and architecture, _topographically tangible and siritually intangible;</p> <p>Towards sustainable architecture - references [3], [4] _sustainability as better life quality for society, _"smart" and "vital" architecture, _dialogue between man's experience and nature;</p> <p>Towards comfortable place - references [3], [4] _intimate understanding of the place, _careful management of local climate conditions, _multi-sensory experience.</p>
Figure 1: Research Methodology

to the landscape of Košutnjak. They were also encouraged to appreciate the echoes and memories of its former uses, the remains of which were more or less evident in the forest.

3.2. Conceptualization

After the comprehensive research of Košutnjak, the process of exact intervention in the site was developed through conceptual models. This phase implied a series of working models through which the students examined various logicscte defined through the interaction between architecture and nature. The students were then asked to think of the future character of the place, and, using the physical model as a tool for presenting a previously perceived sensation or a vague icon, to materialise their aspiration towards the sense of the place respectively. Three different stages were proposed (Figure 4). Model of the event: Using a physical model as a tool and a means of presenting something that, until then, was only a sense or just a vague imagined icon, students were asked to think on the future character of the place, respectively to materialize their aspiration towards a sense of place.

Students were expected to define and show a change. Their proposed goal was to bring to the character of particular place. This was rather hard, as students were usually supposed to show this change through architecture, not before and without it. Instead of being a result, this change was set as a meaningful task for every individual concept. It meant being able to make an abstract model, being capable to divide desirable dynamics from mere fascinations, to determine basic features of the concept in terms of establishing characteristics of the relation between man and nature. These models were expected to act like acu-

Concept of the Architectural Intervention
<p>Model of the Event</p> <p>_character of the element, _relationship between man and nature, _aspiration towards a sance of place.</p>
<p>Model of the Spatial Experience</p> <p>_structural character of the place, _framing the extent of the interventin, _desired character of created structure.</p>
<p>Model of the Relationship Between Architecture and Nature</p> <p>_material and sensual character, _structure, texture, articulation, _concept content vs context.</p>
Figure 2: Concept of the Architectural Intervention

puncture, where their strength is not reflected either in size or in appearance, but in finding the way intervention is going to act upon nature. The process involved plenary decoding of test models in which students, over and over again, explained their intentions and tried to unwind confusions of diverse thoughts. Consequently they slowly made their specific goals through, clear as crystal, physically recognizable features.

A result was rationalized and materialized sense, a distinct characteristic, where architecture and nature have equal values; they unite. As a group, we were fascinated with a scope and versatility of feelings one can present through a model. Those constructs were dynamic in sound and texture and at the same time were visually attractive. One could notice something very interesting. The majority of models were some sort of a mechanism for recovery.

Model of the spatial experience: Only after a clearly defined goal and physically clear character of the place, students were presented with the task to spatially frame the extent of the intervention. As Košutnjak offers a variety of actions to be involved with, from small to large one, from hidden to accentuated, form lost to found, from structural to contextual, a spatial frame was determined from research phase and from the previous step - a desired character of created experience. At this stage, models were primarily discussed in terms of transparency, vulnerability, fullness or emptiness, on features recognizable through spatial dualities and a sense of spatial articulation, all with a purpose of giving a physical shape to the goals that were previously set.

This phase included numerous test models, where simple articulation of space elements (line, plane, volume in horizontal, vertical, diagonal disposition and their interconnection) with their structure and texture, and through articulation tried to reach relevant content and context elements of future intervention. While the first model had a goal to set a clear purpose and character of the space, the second aimed to define a way to achieve it, the purpose and character of architecture.

Model of the material and sensual relationship between architecture and nature: In this last conceptual stage, students were expected to define materiality, being on the edge between the natural and built. In designing the architectural intervention / structure, the time for the final resolution of the relationship between structure and nature occurred. At this stage, the students learned that the appearance of a structure might not be as important as its operability and its contribution to the relationship between man and context.

The result was a rationalised and materialised sensation, a distinct characteristic in which architecture and nature had equal values; they seemed to have united. Although architecture was vague, space impressions were clear in terms of colour, materiality, sound, or contrast of light and shade. In that sense, the students were challenged with the problem of how to use architecture as a meaningful tool.

3.3. Design

As the final objective of the research, this stage yielded the expected design product - naturalised architecture as a multi-sensory experience. By the mutual superimposition of the landscape and the city, this concept was intended to support both the natural elements (earth, water, sky, and vegetation, materialised through light and shadow, sound, softness and hardness) and the artificial elements (volumes defined through vertical and horizontal planes, borderlines and openings, articulated through rhythm, hierarchy and contrast). Architectural intervention fostered qualities of nature, regarding architecture as an infrastructure that allowed nature to take its place on the cultural map of Belgrade.

4.0. STUDENTS' WORK

In summarizing results of the research together with the students we have come to several general conclusions which were pertaining to the possible ways of establishing the connection between nature and architecture.

4.1. Cultured Landscape

Cultured landscape refers to interventions on the verge of being architecture, shaped through the transformation of the natural landscape itself. Elements of nature are translated into architectural language challenging their potential through its urban articulation and content positioning. It is all nature and nothing but nature exploring extreme values of architectural sensation by blurring the border line between them. Cultural landscape is optimized through its urban content and spatial logic borrowed from the logic of man-made history.

Each of the natural elements (earth, rock, sky, water, tree or plant) is transformed through intensifying movement, light or topography. Architectural intervention positions itself in natural surroundings, a piece of ground where earth, sky and plant is seen as a purpose, a goal. Recovering landscape is seen through its program, being in the nature, on the ground, under the sky and between plants, contextually connected to natural landscape. Emphasizing nature with the minimal use of architectural elements proposed designs successfully creates leisure spaces or intimate gardens – “pieces” of nature included in the contemporary urban life as its resting place – the pause.

Stressing the importance of being in balance with nature, these interventions show that it is possible to use nature as structural

element of creation, emphasizing a “smart” way. The focus was on reconciling comfort and ambient, reminiscence, as well as on ethical components of nature. With just a few newly built elements, in accordance with eco-system and climate change, principles of vitality in reshaping nature are achieved.

4.2. Landscape as a Playground

Landscape as a playground covers a large quantity of small interventions where elements of design intensify natural phenomena challenging the relation between body and nature; architecture becomes a tool for enforcing nature through which body explores its sensual limits.

Through determining typical or particular Košutnjak topography, using metaphor tools, activity patterns of artificial structure were conceptualized. Being inside, being on the verge and wondering through it highlighted particular human senses through basic architectural elements and their interlocking with natural environment. In this way, design project opens new paths through the forest in a way that we might avoid, by levitating above, inserting between and indenting through. Recovering landscape is seen through the action-reaction relation between man and architectural elements of column, bridge, stairs, lather, platform, by which the forest itself is emphasized.

Pushing body and nature to its limits, this design projects or more likely constructs emphasize the importance of everything that is found in nature, and what is even more important, it emphasizes the need to preserve it as such, in spite of all anthropogenic, but also natural factors, such as climate change. The focus was on experiential components of nature, on interrelatedness,



contradictions and limitations between nature and artificial structure. In this case architecture serves as a means for “rescuing” the properties of nature and our sense of it. Being “vital” lie in numerous possibilities of our body and soul to experience nature over and over again.

4.3. Landscape as a Metaphor

In interlocking nature and architecture through its concept, content, structure, meaning and identity artefacts compete for dominance in humouring both man and nature (in forceful or voluntary way). These projects have something in common; a need to take a break from the city, where Košutnjak, being a part of the contemporary urban landscape, is exactly such a place. Designs are based on structuring a mechanism for recovery (rehabilitation, dance, theatre, sensing space or alike). Various states are formed in response to the urban states, through their denial, supporting or enhancing.

In this case we can say that architecture serves as a framework for artificial processes close to nature, like a box that holds the natural living, as a reminder of the importance of incorporating nature into the urban landscape, as part of contemporary life. The focus was on increasing the understanding of the subjectivity of nature and awareness of the limitations of the world around us. It can serve as a message that our generation should regenerate nature, to make it resistant to the process of ubiquitous change, but at the same time and to reflect contemporary urban life.

4.4. Landscape as a Mentor

Architecture becomes a cultural generator, complementing natural landscape. Architecture challenges itself forcing context to become an urban life incubator. Projects quickly and successfully demonstrate what it is in the natural environment that often goes unnoticed. They create structure which emphasize various ways of perceiving nature. By pointing out ways in which someone can look at, track, investigate or explore nature (its particular parts, elements and characteristics), depending on the way we choose to take, diverse possibilities to “feel” the nature in a certain way are open up before us. Each passage, whose character can be partly enhanced, leads through the fragments of nature down to the real nature.

In this way architecture serves as the infrastructure for the nature, facilitating it in various ways. Sometimes fragments of nature are locked, enclosed or duplicated, but architecture does not take away from nature, but rather, paradoxically, supplements nature and increases it, making it a resource for what we can easily run out due to negligence and urban development. The main focus of this group of designs was on seeing the magnificent diversity of the particular place of Košutnjak, as a system inside a city worth preserving and managing in smart and vital way.

5.0. NATURALISED ARCHITECTURE

Opposite to the observation of nature as something that is outside the field of architecture, landscape is set as an integral part of architectural mechanism. Architectural “control” of natural substances creates new, technological nature, or vice versa, naturalized architecture. Natural and artificial mechanisms, however, are not in antagonism. They share “work” in disappear

ance and emergence of different forms of materiality. Where the first disappears, there is the other matter, a new, artificial nature. Equalization of these two fields of activity, natural and artificial, where both forces of activity are equally strong, alternative becomes a methodological tool in shaping vibrant and attractive urban nature. This article suggests three key areas that could lead to the new architectural paradigm establishing the relationship between architecture and nature: the roles of design elements, the power of learning from nature, and landscape revitalisation.

First, architecture becomes a tool for emphasising nature by turning design elements into elements of nature. Landscape is shaped through surreal materiality, where sound, smell, light and shade become the leading elements of architectural intervention. Under the influence of numerous conditions between the material and the sensual, the static logic of architecture undergoes transformation as to restructure its relationship to both man and context.

Second, the power of learning from nature affects the material and sensual understanding of architecture, broadening the range within which it is conceptualised. The pure definition of the program and the existing typologies has been challenged, offering an emotional experience that could become a generator for a cultural form.

Finally, landscape revitalisation is seen through a cultural dimension. In that respect the two entities, nature and architecture, which are seemingly different, are linked in a unique spatial system: Landscape as a Living System: The Cultural Landscape.

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REZIME: UČITI OD PREDELA

Docent dr Ana Nikezić

Nataša Janković, M. Arch.

Arhitektura i predeo predstavljaju izrazite, ponekad čak i suprotstavljene fenomene. Kako slobodno vreme neprestano traži nova utočišta, to prirodni predeo može postati resurs savremenog života u gradu. Kroz topografiju, klimu i vegetaciju, odnosno svojim elementima i ritmom ona postaje inspirativni deo arhitektonskog diskursa. Kada se posmatra odnos arhitekture i prirode, neophodno je preispitati položaj, obim, program i srazmeru ovog odnosa. U takvim uslovima, uočava se da arhitektura treba da artikuliše i često naglasi predeo, a da arhitektonska intervencija zahteva preobražaj.

Pre svega, razumevanje prirode proširuje materijalna i čulna svojstva arhitekture, šireći načine na koji se arhitektonska intervencija koncipira. Zatim, vraćanje prirodi moguće je samo u okviru savremenog poimanja kulture, društveno aktivno i odgovorno. Na kraju, oblikovanje predela kroz optimizaciju arhitektonske intervencije moguće je jedino u pravcu ostvarivanja nove urbane prirodnosti. Na ovaj način, predeo postaje mnogo više od fizičkog okruženja za arhitekturu, a projektovan predeo postaje ćilim, a ne piknik, scena, a ne spektakl, sećanje, a ne spomenik, prizor, a ne dekor, mreža, a ne shema, konstrukt, a ne struktura. Kao takav, kroz ljudsko ponašanje, projektovani predeo utiče i na proces urbanog života, formirajući novi „kulturni predeo“.

Fokus ovakve arhitektonske namere nije da uključi predeo kao jedan element arhitektonske kompozicije, već da posmatra i uvede predeo kao odgovarajući instrument razmišljanja o

arhitekturi. Osnovni princip koji stoji iza ovakvog pristupa je da arhitektura može biti vođena iskustvom ljudi u predelu. Arhitektura može biti vođena karakterom promenljivosti prirode, izazvana elementima kao što su sunce, vetar, kiša i sezonska cikličnost, ili pak vegetacija, ali može biti inspirisana i oblicima prirode koji su posledica geoloških promena. Od predela se mogu učiti lekcije o povezanosti, rastu, propadanju i stabilnosti, o kontinuiranom prilagođavanju na promene i, naravno, o suprotnoj snazi koju ona nosi.

Postavlja se pitanje na koji način i kojim sredstvima predeo kao polazna premisa utiče na proces stvaranja arhitekture? Koji su načini da arhitektura usmeri razvoj održive prirodne sredine kao sastavni deo urbanog pejzaža? Koje lekcije se mogu naučiti iz posmatranja predela i kako ove lekcije mogu postati osnov poimanja nekog artefakta? Na koji način oba entiteta, priroda i arhitektura, mogu iskoristiti svoj puni potencijal, a da pri tome ne budu kontraproduktivni jedni prema drugima?

U traganju za odgovorima na postavljena pitanja, kako u različitim teorijskim postavkama, tako i u konkretnom prostoru park-šume Košutnjak, a kako bi različiti oblici istraživanja bili omogućeni, izabrana je tema pod nazivom "Predeo kao sistem učenja". Namera je bila da studentski istraživački pristupi ispituju značaj i ulogu predela u procesu projektovanja, a kasnije, i da kroz analizu složenih problema vezanih za mesto osmisle pristup kojim bi trebalo da prevedu svoje analogije u maštovitu i konkretnu arhitektonsku intervenciju, ekstremnu u svom odnosu prema telu čoveka i prema kontekstu, odnosno u tom smislu njenog sadržaja, strukture, materijalnosti i senzibilnosti u odnosu na predeo. U tom smislu, polazno stanovište je da

potraga za alternativnim nije u pojedinačnoj originalnosti, već u trajanju novih metoda za uspostavljanje odnosa između prirodnog i stvorenog, gde artefakt postaje alatka koja razvija predeo u punoj složenosti njenog konteksta.

Kroz široki set tema, grupisanih prema karakteru predloženih arhitektonskih intervencija, istraživanje pokazuje da nije moguće posmatranje prirodnog predela izvan oblasti arhitekture, već se potvrđuje da je predeo izvorni deo arhitektonskog mehanizma. Ako se razmisli o statičnoj prirodi arhitekture i ponovo zamisle bezbrojni uslovi između materijalnog i senzualnog, arhitektonska intervencija mogla bi da dovede do restrukturiranja odnosa prema telu, preformuliše odnos prema kontekstu i možda argumentuje raznorodnost svojih logika.

Ako se redefiniše kultura kroz fuziju istorijskih referenci i savremene tehnologije, kulturni predeo može da se uobliči kroz prizmu efemerne materijalnosti, gde zvuk, miris, svetlo i senka, dodir, te unutrašnja stanja prirode postaju vodeći elementi arhitektonske intervencije. Ako se dovede u pitanje utilitarna dimenzija programa i preformulišu značenja arhitektonskih tipologija, emotivni doživljaj predela bi mogao da postane generator arhitektonskog stvaranja.

Arhitektonska "kontrola" prirodnih supstanci stvara novu, kultivisanu prirodu, odnosno, sa druge strane, naturalizovanu arhitekturu. Prirodni i veštački mehanizmi nisu u antagonizmu. Oni dele "posao" u nestanku i pojavi različitih oblika materijalnosti. Gde nestaje prva, tu nastaje druga, nova, artifičijalna priroda. Izjednačavanjem ova dva polja delovanja, prirodnog i artifičijalnog, gde su obe sile podjednako jake "alternativno" postaje alat u oblikovanju kulturno vibrantnog i urbano atraktivnog predela.





BIOGRAFIJE
BIOGRAPHIES





Docent dr Ana Nizekić

Ana Nikezić (1973) je, nakon završenih studija na Univerzitetu u Beogradu - Arhitektonskom fakultetu, magistrirala (2001) i doktorirala (2006) sa temom "Transformacija koncepta urbane kuće u uslovima regeneracije gradskog centra" na Univerzitetu u Beogradu - Arhitektonskom fakultetu.

Angažovana je na predmetima Master dizajn studio, Radionica na 1. godini Master akademskih studija, na Seminarima na 2. godini Master akademskih studija, kao i na izbornim predmetima na osnovnim, master i doktorskim studijama. U okviru dizajn studija ispituje granične mogućnosti delovanja arhitekture u složenom kontekstu postmodernog urbanog pejzaža. Kroz izborne predmete afirmiše savremenu svakodnevnicu i način života u gradu, kao i različite arhitektonske strategije regeneracije gradskog centra.

Aktivan je član tima istraživača angažovanih na naučno-istraživačkim projektima finansiranim od strane Ministarstva prosvete, nauke i tehnološkog razvoja Republike Srbije. Stručne i naučne radove publikuje u nacionalnim i internacionalnim stručnim zbornicima konferencija, monografijama i časopisima.

Assistant Professor Ana Nizekić, PhD

Ana Nikezić (1973), after finishing her studies at the University of Belgrade - Faculty of Architecture, obtained her MA (2001) and her Ph.D. (2006) with the "Transforming the concept of an urban house under the conditions of regenerating the city center" thesis at the University of Belgrade - Faculty of Architecture.

She covers the following subjects: Master design studio, Workshop on the 1st year of Master studies, the Seminars on the 2nd year of Master studies, as well as elective courses at the undergraduate, master and doctoral studies. As a part of the design studio she examines the effects and the limits of the abilities of architecture in the complex context of postmodern urban landscape. Through these electives she promotes contemporary everyday life and city lifestyle, as well as various architectural strategies of regenerating the city center.

She is an active member of the team of researchers engaged in scientific research projects funded by the Ministry of Education, Science and Technological Development of Republic of Serbia. Her professional and scientific papers were published in national and international professional corpus at the conferences, monographs and journals.

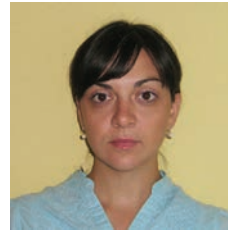


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Nataša je rođena u Kruševcu 1985. Postala je Master inženjer arhitekture 2009. godine, student doktorskih studija na Univerzitetu u Beogradu - Arhitektonskom fakultetu. Stipendista Ministarstva prosvete, nauke i tehnološkog razvoja Republike Srbije od 2010. do 2013. Trenutno angažovana kao istraživač-pripravnik i saradnik u nastavi na Arhitektonskom fakultetu. Nastava: saradnik na osnovnim i master studijama. Oblast istraživanja: savremeni grad i transformacije, dizajn i priroda, izgrađena sredina i kultura.

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Nataša was born in Kruševac in 1985. Became M.Arch 2009, PhD student at the University of Belgrade - Faculty of Architecture. Scholar of the Ministry of Education, Science and Technological Development of the Republic of Serbia from 2010th to 2013th. At the moment works as research assistant and teaching associate at Faculty of Architecture. Teaching: assistant at Bachelor and Master courses. Research: Contemporary city and urban transformations, design and nature, built environment and culture.



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Andrijana Tljanić, rođen 24.09.1982. godine u Kruševcu, gde je završila osnovnu i srednju školu - Gimnaziju. Završene osnovne studije na Šumarskom fakultetu 2008. godine, a potom Master studije na istom fakultetu na podmodulu za pejzažnu arhitekturu 2011. godine. Trenutno zaposlena kao nastavnik stručnih predmeta iz oblasti pejzažne arhitekture u srednjoj školi „Drvo art“ u Beogradu. Od 2011. godine na mestu sekretara Udruženja pejzažnih arhitekata Srbije. Učestvuje na raznim stručnim predavanjima i konferencijama u zemlji i inostranstvu.

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Andrijana Tljanic, was born on September 24th 1982 in Krusevac, where she attended elementary and high school – grammar school. She completed her undergraduate studies at the Faculty of Forestry in 2008, and then master studies at the same university on the sub-module of landscape architecture in 2011. She is currently employed as a teacher of vocational subjects in the field of landscape architecture in high school "Wood art" in Belgrade. Since 2011 she is a secretary of the Association of Landscape Architects of Serbia. She takes part in various lectures and conferences in her country and abroad.

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