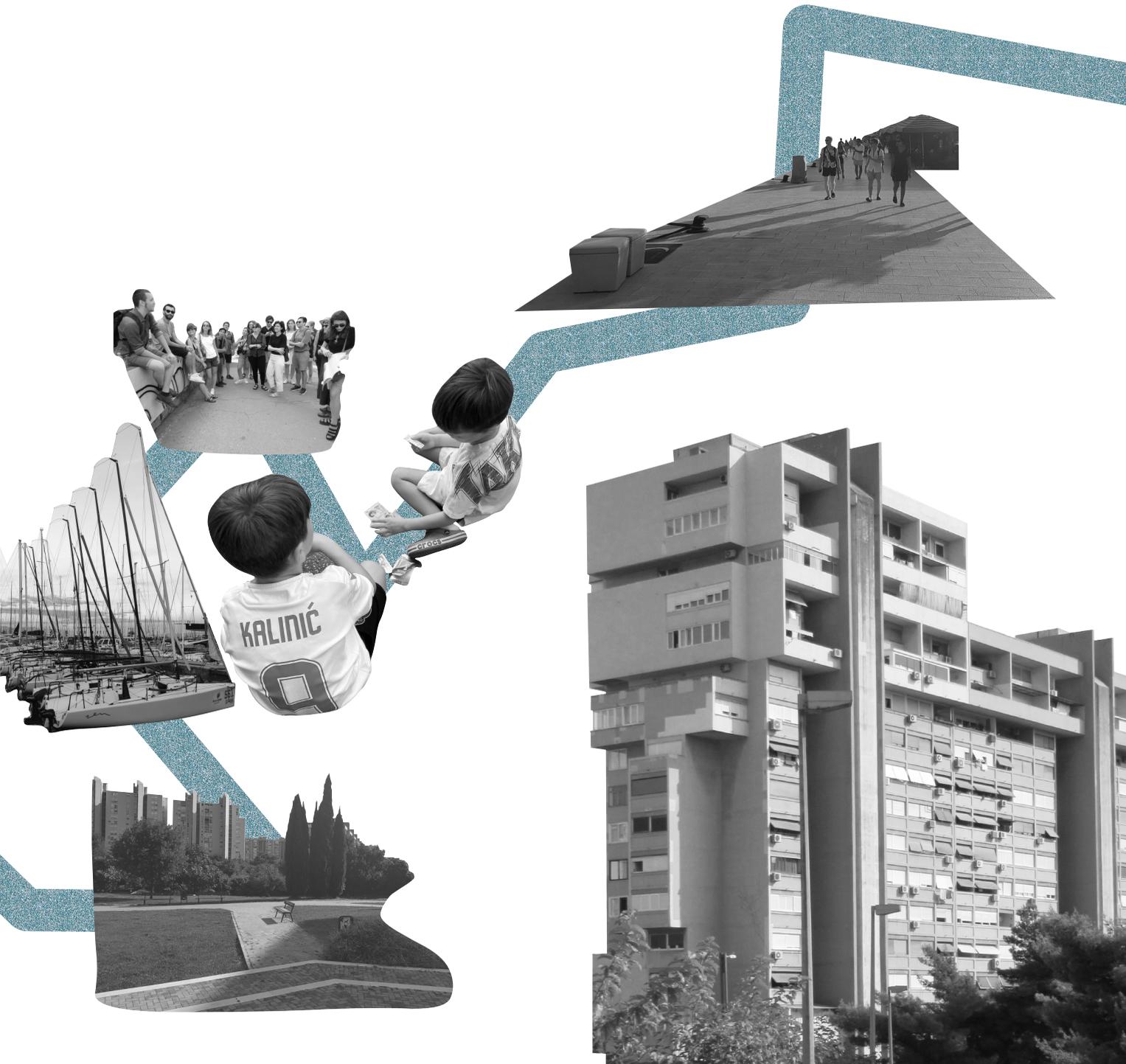


**SEE
CITY**

**INTROVERTED
EXTROVERTED
SPACES**



**SEE
CITY**

**INTROVERTED
EXTROVERTED
SPACES**

New pedagogical
approaches towards
house and city

Split HR



IMPRINT

Editors	Tihomir Viderman Karolina Hettchen Silke Weidner
Design and setting	Karolina Hettchen Jannik Kastrup Tihomir Viderman
Photo credits	Jelena Borota Karolina Hettchen Jannik Kastrup Tonči Kranjčević Batalić Jere Kuzmanić James Miller Stevens Tea Truta Tihomir Viderman Emilie Wöllauer
Visualisations (Lectures & Walks)	Karolina Hettchen Anton Johnson Tihomir Viderman

Publisher Chair of Urban Management
BTU Cottbus-Senftenberg



Cottbus, 2022

This publication has been made available under a Creative Commons Attribution CC BY.

This publication results from project "The House and the City: New Pedagogies. Croatia", which was funded by the German Federal Ministry of Education and Research within the framework "Sommerschulen im Ausland 2022". The sole responsibility of this publication lies with the authors.

Bibliographic information published by Deutsche Nationalbibliothek. Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data is available online at <http://dnb.d-nb.de>

ISBN: 978-3-9820203-6-5

SPONSORED BY THE



Oudai Amer
Sokol Arnaut
Nina Bačun
Maria Barović
Emily Bereskin
Erleta Berisha
Nataša Bodrožić
Jelena Borota
Mariana Bucat
José Cano Núñez
Andrea Čeko
Milica Ćočić
Miro Frei
Emina Hasanović
Granit Havolli
Karolina Hettchen
Jana Horvat
Monique Jüttner
Jannik Kastrup
Tonči Kranjčević Batalić
Ivana Krmpotić Romić
Višnja Kukoč
Jere Kuzmanić
Diana Magdić
James Miller Stevens
Rihab Oubaidah
Mathilde Passanha
Snježana Perojević
Danica Petrović
Relja Petrović
Tuan Phan
Bardhë Pireva
Dora Popić
Konstantina Potsou
Katharina Pöttsch
Branimir Rajčić
Joel Rodruigez Richardson
Nicole Schneider
Ana Šverko
Tea Truta
Milica Ugrinov
Tihomir Viderman
Silke Weidner
Emilie Wöllauer

CONTENTS

6 ACKNOWLEDGEMENTS

8 INTRO

12 PROGRAM

16 LECTURES & WALKS

Snježana Perojević

Ana Šverko

Tihomir Viderman, Karolina Hettchen

Emily Bereskin

Silke Weidner, James Miller Stevens

Monique Jüttner

Branimir Rajčić, Jana Horvat

Diana Magdić

Jere Kuzmanić, Tea Truta

Jelena Borota, Mariana Bucat, Višnja Kukoč

Nataša Bodrožić

62 DOING URBAN ETHNOGRAPHY

Brief

Loggia

Courtyard

Bosquet

Beach

Undercover

76 RESULTS

Loggia

Courtyard

Bosquet

Beach

Undercover

98 IMPRESSIONS

ACKNOWLEDGEMENTS



Thanks to the funding from German Federal Ministry of Education and Research (BMBF) and the German Academic Exchange Service (DAAD), the Chair of Urban Management and the Chair of Planning in Post-Industrial Landscapes at BTU Cottbus-Senftenberg have developed and organized two international summer schools to study and conceptualize the relationship between a house and a city. From 11 to 19 June 2022 in Cottbus DE, and from 27 August to 4 September 2022 in Split HR, international students in architecture, planning, urban studies and other fields explored how urban spaces are imagined, created, claimed, appro-

priated, lived and subjected to public critique across the binary introverted-extroverted.

This publication reports on the Summer school Split. Branimir Rajčić of Faculty of Architecture, University of Zagreb, and Nikša Jajac, Dean of Faculty of Civil Engineering, Architecture and Geodesy, University of Split, are warmly acknowledged for the institutional support and advice in organizing this summer school. Emily Bereskin, Karolina Hettchen, Jana Horvat, Monique Jüttner, Branimir Rajčić, James Miller Stevens, Tihomir Viderman and Silke Weidner supervised students' work during the summer school and supported the learning

process with lectures. Guest lectures by Snježana Perojević and Ana Šverko, as well as guided walks and field trips by Nataša Bodrožić, Jelena Borota, Mariana Bucat, Diana Magdić, Višnja Kukoč, Jere Kuzmanić and Tea Truta, contributed invaluable knowledge and enriched the discussions. The learning goals of this summer school would not have been achieved without precious contributions spanning local insights and expert knowledge that Dora Popić and Tonči Kranjčević Batalić provided during field research. A special thanks is extended to Jere Kuzmanić and Tea Truta for their extraordinary support in preparing the case studies, as well as Jannik Kastrup and Carmen Simmank for their competent and engaged assistance in organization and follow-up work. A particularly warm gratitude is owed to the people of Split, who included the participants of this summer school in urban life of

their city, gave access to some of their introverted spaces and opened up to share their thoughts and experiences. Contributions gathered in this publication summarize different learning formats, from lectures, over city walks, inputs on ethnographic methods in urban research, case studies, peer-to-peer discussions, to research results and conceptual work. The resulting compilation offers perspectives and insights from various domains of knowledge. It illustrates how visual methods of architecture and planning can be combined with an experimental methodology drawing on ethnography to inspire a discussion on kind of spaces that are – and can be made – visible, and spaces that are – and should remain – invisible. Many thanks to all the participants for making this endeavour meaningful through their inspiring and thought-provoking insights.

Editors

INTRO



What's the matter?

Modern urban planning has institutionalized a powerful visual representation of a distinction between the light shade of spaces, which can be publicly perceived, accessed, and scrutinized; and dark shaded blocks of private enclosed spaces, which are kept out of the public eye. This functionalist dichotomy lies at the heart of predominantly topological considerations of the relation between the house and the city and imbues both our perception of these spaces and lived experience with ambivalences. One such ambivalence manifests in the way we relate to the private space of home. Feminists argue

that home is interwoven in the city as a rationalized category of a mono-functional intimate and female domestic unit. Such a space is viewed as 'beneath' the faculties of thought and reason, which is why intimate struggles within domestic space often remain invisible. When it comes to struggles in everyday life, the transgression of the public-private boundary is one of the main preoccupations of the feminist thought and praxis, reminding that the studies of urban space through functional and spatial boundaries often also reproduce the modernist order of power relations and social hierarchies.

Why does it matter?

The functionalist public-private dichotomy has developed into a major principle of homogenizing urban fabric. It instituted a series of functional and spatial boundaries that have become a reference point of everyday life and (visual) representations of space. Everyday life unfolds in relation to these boundaries; topographical approaches reproduce them. This has become a major principle of commodification of both urban space and multiple domains of everyday life. Our aim is to critically reconsider the assumed rational objectivity of representation techniques in the study of urban space and reflect on architecture and planning (and thus our professional position) as part of systemic processes that shape places of everyday life.

What have we done?

During the summer schools we have taken a closer look at the construction of the functional and spatial relationship between a house and a city: how spaces are perceived, why they are perceived in a particular way, how they are constructed in everyday life and visual representations, and how individual experiences are intertwined with representations of space. In a selection of places, we have explored how urban space is constructed and appropriated, considering both practices of everyday life and (visual) representations. We argue that any challenge of reconceptualising the relationship between

the house and the city in the field of architecture and planning should start from a profound understanding of how (social) practices play out across spatial and functional boundaries and how these boundaries are negotiated and contested in everyday life.

What for?

Architecture and planning generally engage with topological notions of the instituted functional and spatial boundaries, identifying them as morphological elements building the house and the city. Together we will expand on such visual topographical approaches that privilege (representations of) physical space over lived experience, to grasp the boundaries as the spatial manifestations of political, social and economic contestations and daily negotiations. By challenging the internalized notions of public-private dichotomy and spatial boundaries through a deep understanding of the construction of space, we hope to build awareness of the effects of systemic processes and professional practices on the places of everyday life.

Why should I care?

The precondition for producing a meaningful change concerns the notions of own professional responsibility in the scientific production of abstractions of space. The boundaries we draw in our (visual) representations are powerful acts. They can be either habitual practices of the reproduction of any given power asymmetry or

meaningful practices which ethically engage in renegotiation of the properties of urban space. These summer schools emphasized the reflexive quality of approaching the field of research from the embodied “I” perspective. We argue for this perspective as a means of appropriating visual topographical approaches beyond their intended use as technocratic instruments, but rather as a lived space of altering potentials.

What have we aimed for?

The goal of the summer schools was to reflect on properties of urban space through a new conceptualization of the relationship between the house and the city. Drawing on an experimental methodology of urban ethnography we have explored plural dimensions of space through lived experience and (visual) representations. Extroverted spaces are those that are and can be made visible in lived experience and (visual) representations. Introverted spaces are and should remain invisible. How the spaces will be categorized and how the relationship between the two types of spaces will be conceptualized will depend on accessibility, openness to experience (insight), ethical considerations of subjects’ lived experiences, interna-

lized normative notions of justice, the capacity to transgress boundaries, or merely ability to translate lived experience into (visual) representations.

What have we learned?

To engage with properties of space beyond rather fixed topological definitions, we have combined visual methods of architecture and planning with an experimental methodology drawing on ethnography. Ethnographic methods including *derivé*, observation, mapping and interview have been used to carry out micro-studies at selected locations. This has provided us with not only insights into cultural space, but also an understanding how material dimensions of social configurations are intertwined with built space. The gained qualitative knowledge on morphological, political and social notions of urban space have been reflected on and translated into visual representations. Through the abstraction of the results of field research, we developed variations of the conceptual relation between the house and the city. The main qualitative contribution of this pedagogical approach lies in overcoming a general perception that the visible and presented dimensions constitute the city, while the invisible and unrepresented make the house.



PROGRAM



PROGRAM

SUNDAY

28-08-2022

- 09:00 Welcome
Weidner | Rajčić
- 10:00 Lecture: Split - The Palace and the City
Perojević
- 11:00 City Walk Historic Core
Magdić
- 13:00 Lunch Break
- 14:00 City Walk Split II
Kuzmanić | Truta
- 16:00 City Walk Split III
Borota | Bucat | Kukoč
- 18:00 Input: Postgraduate Studies at BTU
IRO BTU Cottbus-Senftenberg
- 18:30 Experience of Studying and Researching at Germany's Universities by a former DAAD scholarship holder
Viderman

MONDAY

29-08-2022

- 08:45 Meeting up
- 09:00 Lecture: Diocletian's Palace – Palace of Places
Šverko
- 10:00 Lecture: What Can Urban Ethnography Do?
Viderman | Hettchen
- 11:00 Lecture: Methods
Bereskin
- 13:00 Lunch break
- 14:00 Fieldwork
Informants: Borota, Kranjčević Batalić, Kuzmanić, Popić, Truta
- 19:00 Feedback at Locations

TUESDAY

30-08-2022

- 09:00 Fieldwork
- 13:00 Lunch Break
- 14:00-18:00 Fieldwork

WEDNESDAY

31-08-2022

- 08:45 Meeting up
- 09:00-16:00 Boat Tour: Waterfront, Trogir
Bodrožić | Loose Associations
- 19:30 Group Dinner

THURSDAY

01-09-2022

- 08:45 Meeting up
- 09:00 Lecture: Integrated Urban Development: Strategies, Policies and Practices
Weidner | Stevens
- 10:00 Lecture: Translation of Insights into Representations
Jüttner
- 11:00 Workshop
- 13:00 Lunch Break
- 14:00-18:00 Workshop, Consultations

FRIDAY

02-09-2022

- 08:45 Meeting up
- 09:00 Lecture: Designing Places of Everyday Life
Rajčić | Horvat
- 10:00 Workshop, Consultations
- 13:00 Lunch break
- 14:00-18:00 Workshop, Consultations

SATURDAY

03-09-2022

- 09:00 Presentation Preparation
- 11:30 Presentations Part 1
- 13:00 Lunch break
- 14:00 Presentations Part 2
- 15:00 Discussion, Wrap-up
- 17:00 Meštrović Gallery
- 20:00 Informal Gathering

LECTURES & WALKS





Snježana Perojević, D.Sc. is a docent at the Faculty of Civil Engineering, Architecture and Geodesy at University of Split in the fields of history of architecture and art, and the protection and restoration of architectural heritage. Her research focuses are ancient water and sanitation infrastructures.

This text introduces five milestones in Split's urban development. The first milestone was the decision of the Roman emperor Diocletian to retire in AD 305 to a residence built for him, near the then important ancient city on the eastern Adriatic coast, Salona. The palace of relatively modest dimensions, about 200 x 200 m, was built as a combination of ancient urban forms - *urbs quadrata*, *castrum* and *villa maritima* - including the characteristic Roman

orthogonal axes of *decumanus* and *cardo*. The central part, east and west of the *Peristyle*, was assigned to the *temenos*: the emperor's mausoleum, two official buildings and the temple-tomb. To the south of the *temenos*, the imperial residence covered the entire length of the waterfront side of the palace. Service spaces were located north of the *decumanus*.

The second milestone coincides with the large migrations at the beginning of the 7th century as the inhabitants of Salona sought refuge within the former imperial residence from the onslaught of Slavs and Avars. The residential complex was transformed into an early medieval

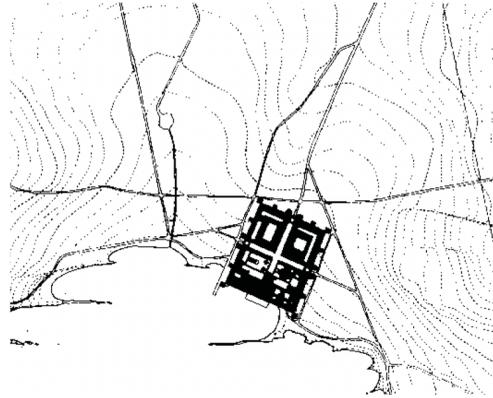
city, and by the 10th century the city already expanded outside of the walls of the former palace. The new medieval city developed west of the appropriated and adapted orthogonal matrix of the former palace in a typical irregular urban pattern. Both morphologies are still clearly visible in today's urban fabric. By the 15th century the city got defensive walls with merlons and towers, and a communal square in the contact zone of the two urban matrixes. At this time Split also fell under Venetian rule, which lasted until the end of the 18th century. The establishment of successful trade between the Venetians and the Ottomans in the 17th century put Split at the very centre of trade in the Mediterranean. A large complex of Lazaretto built by Venetians for trade generated large profits. As Split was on the border between the Venetian and Ottoman dominions, Venice also built a bastion ring around the city, and two forts on the surrounding hills. Military experts, however, claimed Split's geography was unsuitable for fortifications against artillery. While the imposing architecture protected the city, it also prevented its further expansion.

Albeit short-lived, French rule at the beginning of the 19th century significantly changed the city. Parts of the fortifications were demolished, creating a representative space in front of the city's sea-facing facade, which later has become the main city promenade. In place of demolished ramparts an orthogonal grid was laid out, which under

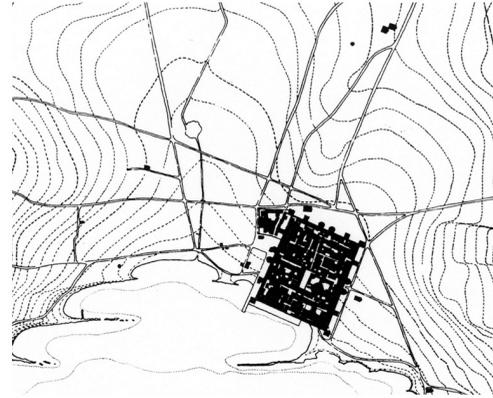
Austrian rule throughout the 19th century and until the World War I, was filled with representative buildings and improved urban infrastructures.

The 20th century was marked by different forms of the Yugoslav state. Split developed into a modern city with advanced industry and transport options. This was coupled with a significant influx of residents and the large-scale construction of residential districts. The urban expansion in the second half of the 20th century drew again on the ancient directions of palace's *cardo* and Salona's centuriation. While Split has expanded to cover the entire peninsula, its historic core has also transformed: extensive archaeological research, renovation and repurposing part of the housing stock for cultural and educational institutions. In 1979 Split's historical core was inscribed on the World Cultural Heritage List.

The last decade saw an enormous tourist expansion. While delivering economic benefits, uncritical and unplanned development of tourism resulted in the depopulation of the historic core and a significant decline in the quality of life for the remaining population - crowds, noise, pollution and communal disorder in high season, and the disappearance of most functions of everyday life during off-season. While it is still left to be seen what the recent domination of tourism and the reduction of the city to a backdrop for Instagram moments will bring about, Split's urban form remains a paradigmatic example of urbanism that is adaptable to any development.



305
Diocletians Palace



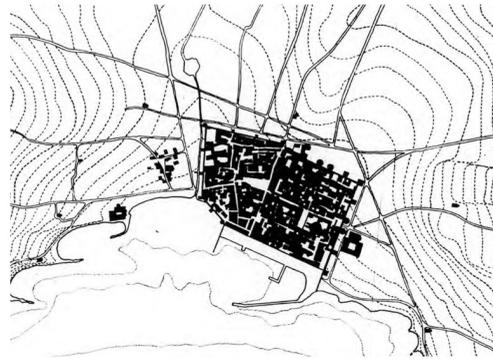
10th century



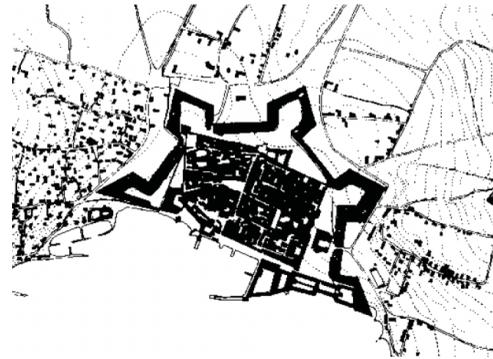
1892
Austrian government
(1803 - 1918)



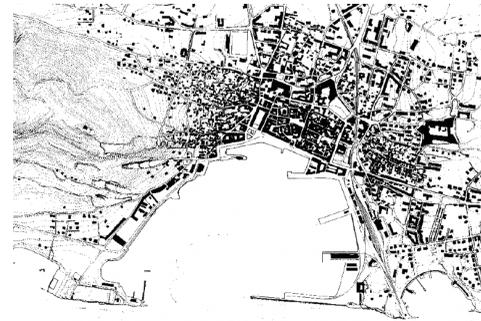
1914



14th century



End 18th century
Venetian government
(1420 - 1797)



1941
Yugoslavian kingdom
(1918 - 1941)



1985
socialist Yugoslavia
(1945 - 1991)

DIOCLETIAN'S PALACE – PALACE OF PLACES

Ana Šverko



Ana Šverko, Dr. is a senior researcher at the Institute for Art History "Cvito Fisković Centre" in Split and assistant professor at the Faculty of Civil Engineering, Architecture and Geodesy of University of Split. She was awarded the Charter of the Society of Croatian Art Historians for exceptional contribution and improvement of the profession in 2014, and the 2017 prize "Neven Šegvić" from the Croatian Architects' Association.

Diocletian's Palace is a complex whose architectural structure has, over the course of time, adjusted to urban needs by retaining its classical core – the eternal and the inherited – but without resisting what's always new and changing. In the early medieval period, within the ancient walls of this compact industrial-cum-residential structure, a city had developed. Over the course of time, the city spread outside the framework of its fortifications – first ancient, and then medieval and Baroque, today having reached its topographic limits. During the construction process the Palace underwent a change of purpose, and it is in this original incompleteness and adaptability that the root of its vita-

lity is to be sought. Later periods were to show that not a single moment was powerful enough to erase this adaptable ancient form, but would anatomize it into a number of places connected with different times within the same spatial framework. The appearance of the Palace's architecture today is witness to the many layers of past human activities, which is enabled by its potentials for transformation and adaptability to new contents. Due to a lack of clear distinction between interior and exterior, the transformation of buildings into a city, of architectural elements into urbanistic forms, has resulted in a series of playful and poetic solutions. Diocletian's Palace has retained both its residential and public character to this day, when, as dominant part of the historical core of Split, it remains isolated within the Baroque city walls, split off from the rest of the growing city. In its cramped framework the palace has been forced to yield to the pressures of tourism. Notwithstanding its positive effects – such as a remarkable increase in the standard of conservation of individual heritage buildings, and the upgrading

of museums of the town – tourism involves even more negative consequences: the reduction of the permanent population within the city's nucleus, the distortion of the balance of public, semi-public and private functions, and other similar consequences that derive from a necessary adjustment to the requirements of mass, short-term tourism.

Eternal form and changing function of the Palace were an inspiration throughout history, in both art and architecture: from Robert Adam to Aldo Rossi and Herman Hertzberger. Their thoughts about Diocletian's palace as an architectural and urban place for itself, and about specific places within it, are suitable for the reconceptualization of the relationship between the city and the house. The public space of Diocletian's Palace has a long history of domestication of public space, which has recently been threatened by the dictates of tourism. Considering the topic of this workshop, the focus of my presentation is on dual role of public space. Throughout centuries it also fulfills the role of the „living room“ of the local residents. The next focus is diverted attention: from famous places in the Palace, the monuments, to its anonymous „invisible“ parts, without which, according to Aldo Rossi, the urban whole does not exist.

One of the founders of neoclassical architecture, Robert Adam, came to Split in 1757 to study the late antique Diocletian's Palace. His study of the spatial and functional interrelationships within this living monument encouraged Adam to formulate an original architectural theory, which would have a considerable influence on residential architecture and urbanism on the threshold of the modern era. Arriving in Split, he found a multilayered, diverse, asymmetrical structure, a collage of ideal fragments experienced kinetically, as against the series of uniform rooms and dominant symmetry that prevailed in the private buildings of the time. His method of planning rooms which combined a rich variety of oval, circular and rectangular spaces within an overall simple box form was in fact prompted by the experience of moving through the space within the simple walls in the lavishness of the different spaces and their carefully studied interrelations.

In the 1960s, meanwhile, the architect Aldo Rossi analysed Diocletian's Palace, among other examples, through the relationship between the fixed and the changing. He recognized it as an example through which to consider the relationship between history and memory, an example of the adaptability of

powerful architectural forms to new functions and meanings – and the adaptability of architectural elements into urbanistic ones – which were still powerful enough that they didn't lose their primary character. Rossi drew attention to the relationship between „permanence and the sectors“ as the architectural conditions that allow for such lasting architectural forms. The characteristic of a city always was, as Rossi notes, in large part individual habitation. Even in cases in which the residential function is initially subordinate to other urban artefacts, the modification of the city's structures quickly occurs, which gives individual habitation its significance. The monument is the primary, lasting form, and habitation the primary function of the city.

Inspired by Jacob Bakema's text about Diocletian's Palace, Herman Hertzberger uses the Palace as an example of a kind of social „living room“; an architectural-urbanistic system that offers an ideal frame for contact among the local population. It possesses a sense of enclosure, a criterion between the architectural and the urbanistic, and it is subject to change, just like society itself, but without losing its identifying features in the process. To be aware of the temporal dimension of architecture means, according to Hertzberger, being aware of its (re) interpretative dimension.

Throughout its history, Diocletian's Palace allowed its residents to complete their everyday activities, and the change in their way of life over time, evidenced by the layers that are a result of continued life within the ancient walls. Treating the Palace primarily as an ancient monument, ignoring its layers, led in several phases to purification, among which a particularly sore spot is the purification of the south-eastern quadrant of the Palace in the mid-20th century, during which residential structures, largely from the Middle Ages, were demolished, and the attempt to reconstruct the ancient layer remained unclear and unfinished. The biggest side-effect of purification is doubtless the isolation of residents from parts of the Palace. Preserving the vitality of the Palace, both as a „house“, a neighbourhood and a city centre, is impossible without preserving and stimulating habitation as its primary function. Furthermore, what is on the inside is equally important to what is on the outside of the Palace walls. Indeed, the historical suburbs that surround the baroque walls of Split could be thought about as interacting closely with the historical centre, which would enrich its diversity and open up new freedoms of choice and expression.



WHAT CAN URBAN ETHNOGRAPHY DO?

Tihomir Viderman, Karolina Hettchen



Tihomir Viderman is research associate at the Chair of Urban Management at BTU Cottbus-Senftenberg, and a doctoral candidate at TU Wien, with research interest in the mutually formative relations between affect, spaces of everyday life and the praxis of urban design and planning.

Karolina Hettchen has been research associate at the Institute for New Industrial Culture (INIK) and subsequently a research associate at the Chair of Planning in Post-Industrial Landscapes at BTU Cottbus-Senftenberg, her research focuses on »robust housing«, heritage and the transformations in post-war modernist settlements in Poland and the former GDR.

Representation techniques in architecture and planning allow for viewing, understanding and discussing a design or urban site regardless of the temporal and physical distance from it. They translate complex socio-spatial fabric

into functionally structured elements and relations, which can further be reconfigured in another space and time. However, while such representation techniques allow for the most complex urban space to be reproduced in another medium, Dalibor Vesely warns that “we have come to accepting relatively isolated forms of representation as the sole criteria of truth and what is real”. From a critical perspective, representations as abstractions of embodied dimensions of space emphasize homogenizing technocratic operation while largely disregarding differentiated lived experiences. The assumed rational objectivity of their topological

projections glosses over power asymmetries inherent in often contentious production of urban space. This means that drawings, images, stories, texts, data, algorithms and performances are not merely neutral abstractions of past, present and future urban environments – they are deeply embedded in, and performative of, asymmetries in power relations.

Giambattista Nolli’s influential mid-18th-century plan of Rome is an example of power that visual representations have in instituting the modernist social hierarchies. A distinction between the light shade of spaces, which can be publicly perceived, accessed, and scrutinized; and dark shaded blocks of private enclosed spaces, which are kept out of the public eye, has become a reference point in negotiations of socio-spatial boundaries in lived material reality. Representations bring to light matters of public concern while allocating invisible and seemingly particular struggles to the dark shaded blocks, thus shaping spaces of everyday life and daily struggles of urban dwellers.

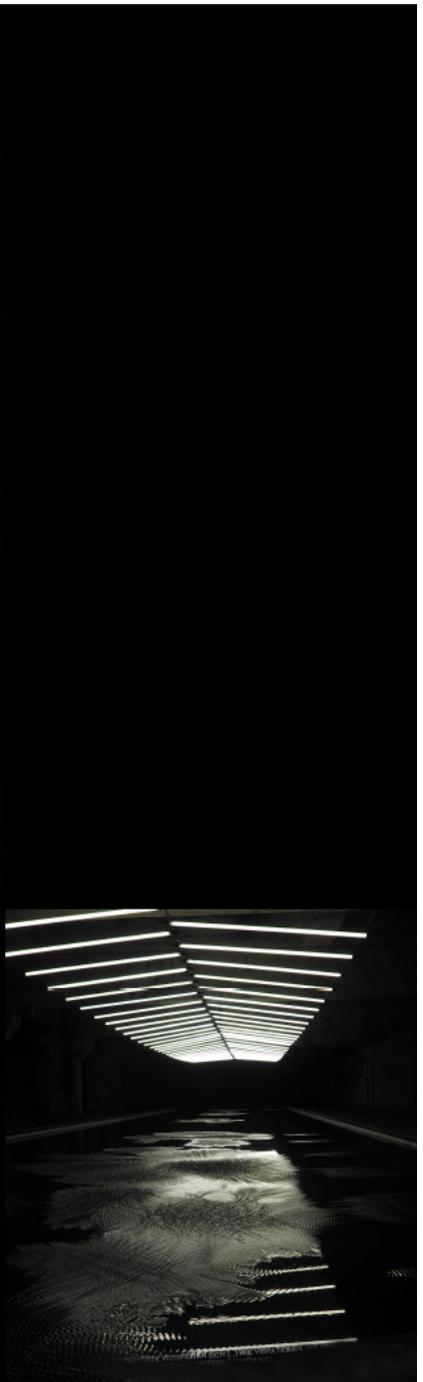
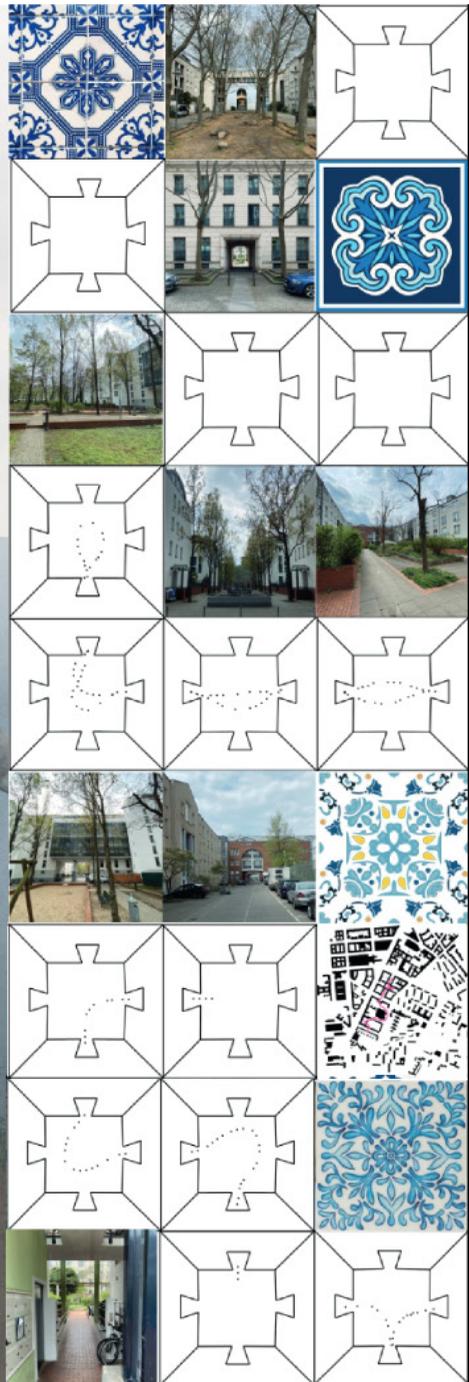
Taking Momoyo Kaijima, Laurent Stalder and Yu Iseki’s work as a point of departure, we introduce urban ethnography as a pedagogical exercise with a twofold goal.

First, methodology drawing on ethnographic research expands the scope of interest in urban morphologies beyond physical and institutional configurations, to encompass performed,

observed, narrated, sensed, unspoken, experienced and affective notions of spatial praxis and everyday life.

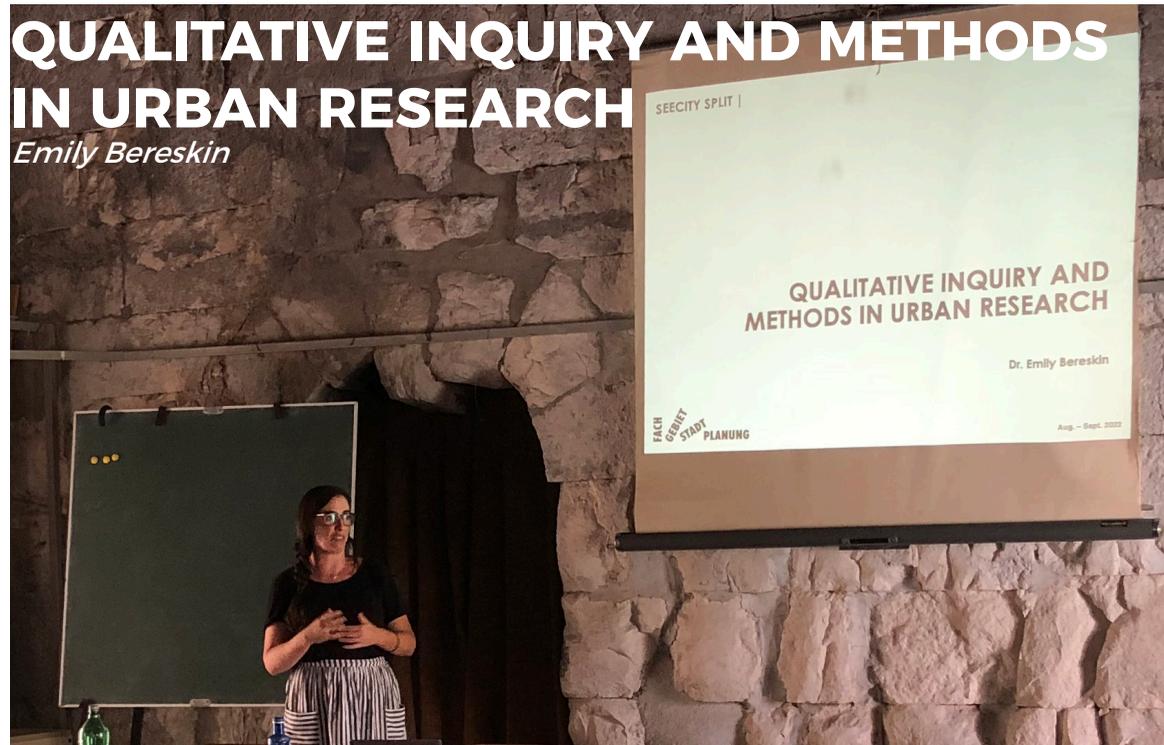
Second, beyond inquiry into social and cultural space, urban ethnography is a means of reflection on a mutually formative relationship between (visual) representations and urban fabric. Not all the experienced properties and contingencies of urban fabric can effectively be modulated into a (visual) representation. Simultaneously the internalized representations of socio-spatial configurations largely influence the understanding of urban fabric. Representations conceptually streamline and compartmentalize urban space, a dimension often deemed instrumental in preserving asymmetries in power relations. The way insights from ethnographic engagement with material space are documented, discussed and modulated into (visual) representations might challenge such internalized (normative) notions of space, while also inspire the use of representation techniques beyond their plain function to (re) present. Largely with reference to the post-structuralist thought we suggest to approach (visual) representations as a space of possibilities to explore, conceive and produce a plethora of structural configurations and relations.

We call for reconceptualising and appropriating representation techniques beyond their intended use as technocratic instruments, but rather as a lived space of nurturing altering potentials.



QUALITATIVE INQUIRY AND METHODS IN URBAN RESEARCH

Emily Bereskin



Emily Bereskin, PhD has been a researcher and lecturer at The Center for Metropolitan Studies at Technical University Berlin, Norwich University and Université Libre de Bruxelles. Since 2020, she is a Senior Researcher at the department of Urban Planning at BTU Cottbus-Senftenberg.

The purpose of the lecture was to introduce the theme of qualitative inquiry to students and scholars from an architecture background. Since the so-called qualitative turn in social sciences in the late 1980s, qualitative inquiry has become one of the preferred methods for exploring the social life of urban spaces. Even as smart city and big data trends grow within both scientific research and real-world practices, qualitative inquiry remains a valuable

approach when studying both urban form and the social life of cities.

Most architectural study programs do not include significant exposure to qualitative urban research, despite its relevance for design. This lecture was therefore intended to sensitize architects to some of the main concepts and methods found within qualitative inquiry as well as to give them a roadmap and practical advice on how to conduct their qualitative fieldwork while in Split.

The lecture began with a discussion of London's City Dashboard, prompting the students to think about how we "know," "read," and make decisions

about the city. This example of a "thin description" was then contrasted with an example of an ethnographic "thick descriptions,"¹ in order to show what qualitative inquiry adds to the study and representation of cities. The lecture was divided into four parts, the first about qualitative inquiry more generally, and then three sections on three specific methods the students would be employing for their projects in Split: interviewing, observation, and mapping.

Qualitative Inquiry: This part of the lecture defined qualitative inquiry, explaining its evolution within urban studies and giving an overview of how it is employed in a variety of disciplines. A large emphasis was placed on explaining what qualitative inquiry can and cannot tell us as researchers, and when it is appropriate to use depending on the research questions at hand. Also covered was a discussion on self-reflexivity as methodological practice and the role of the researcher in the creation of knowledge.

Interviews: Students were given a practical instruction in the method of conducting key informant interviews, as they were set to conduct such interviews later that afternoon. Newer methods of go-along interviews and material elicitation was also covered. An overview was given on coding and close-reading and how to analyse interview material.

Observation: Students were given an overview of both participant and non-participant observation. The methods importance in the history of ethnography was discussed, before reviewing techniques of observing, recording data, and analyzing fieldnotes.

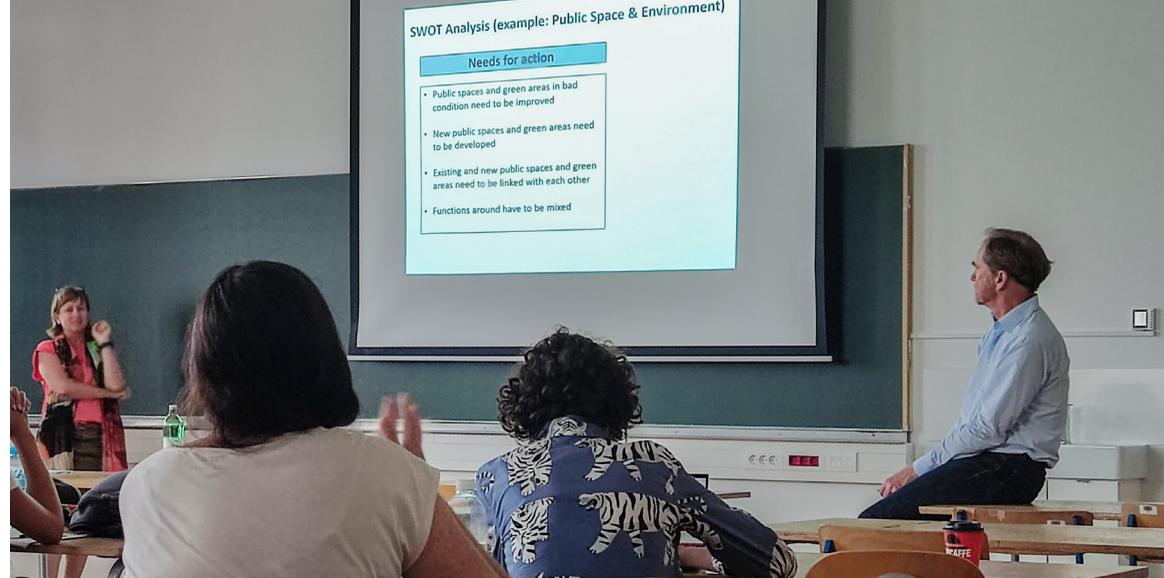
Mapping: In this section, students were given an overview of both traditional and more experimental methods of mapping as a means to capture, analyze, and represent data. Standard examples from architecture were presented alongside more contemporary examples of critical cartography.

¹ Geertz, Clifford (1977), *The Interpretation of Cultures*. First Edition, New York: Basic Books.



INTEGRATED URBAN DEVELOPMENT: STRATEGIES, POLICIES AND PRACTICES

Silke Weidner, James Miller Stevens



Silke Weidner, Prof. Dr.-Ing. has held the Chair of Urban Management at BTU Cottbus-Senftenberg since 2009. From 2013 to 2016, she was Vice-Dean of the Faculty of Architecture, Civil Engineering, Urban Planning at BTU Cottbus-Senftenberg, and she is currently serving her second term as a senator at the university. She has expertise in integrated urban and regional and regional development, urban planning and project development.

James Miller Stevens, Prof. has been a freelance planner since 1986, working for studio Daniel Libeskind among others. From 2012-2019 he held the position of Associate Professor and Chair at the Department of Urban Planning and Spatial Design. Since 2020 he is a Honorary Professor for Experimental Urban Development at BTU Cottbus-Senftenberg.

The presentation explained integrated urban development planning as an informal and widely used planning instrument. It is one of the working princi-

ples of the New Leipzig Charter on the transformative power of the cities for the common good. The consecutive work steps to create an integrated urban development concept, also often known as a framework plan with strong elements of participation, were delineated and exemplary representations were shown.

The planning is “integrated” in that it is developed in an interdisciplinary manner, including inputs not only from urban planning but also from related fields such as landscape planning, social infrastructure planning, traffic planning etc., depending on the particular situ-

ation of the area being examined and planned. Integrated urban development planning is therefore also comprehensive planning within the respective spatial scope.

Despite the informal nature of this planning instrument, it is at the same time according to German Planning Law (Baugesetzbuch) a prerequisite for funding of programs based on the broad subsidization program of urban renewal (Städtebauförderung in connection with Besonderes Städtebaurecht) or of EU Cohesion Policy.

The steps of the process to elaborate a common strategy on sustainable and integrated urban development were introduced and explained through examples from different cities and countries: SWOT-Analysis and needs for action, scenarios, visions and strategic objectives, (key) project focus areas and the formal steps at the end with city council decisions etc.

In terms of the representations within such a concept, it is important to note that a variety of images and plans are usually developed. These range from pictograms and diagrams, e.g. to represent subordinate topics such as demographics, social infrastructure, technical traffic and mobility etc., to site plans with both analytical and conceptual

contents. As a general rule of thumb it is important to use representations that are appropriate for the respective situation and scale of the planning area. Due to the fact that the process of creating an integrated development plan involves public participation throughout the entire planning process, the representations for communicating the contents of analyses as well as concepts should be directed toward a broad citizenry. In recent years efforts have been made to include groups such as a children and youth within the participatory planning.

Finally, it is important to note that especially due to the informal nature of such a concept or planning that it is essential to achieve an agreement and confirmation of the final concept by the respective local governing body (e.g. city council, municipal parliament etc.). This ensures the political and subsequently administrative support of the concept, particularly in the implementation of the measures and actions delineated within that concept.

Integrated urban development planning is applicable to areas of varying scales – from the neighborhood to the entire city – with the corresponding degree of complexity based on the size of the area.

V a R I T Y O F P U B L I C S P
a c & S I N C I T Y I N T E R M
S O F T H E I R S I Z E L O C
a T I O N a N D S P U R P O S
E a T T R A C T I V E a R E A S a
L O N G S I D E R I V E R B a
N K S C E N T R A L S Q U A R E

i N C O M P L E T E I M P L E M
E N T a T I O N O F M E a S U
R E S T O B O O S T E N
E N E R G Y & F F I C I E N C Y
I N B U I L D I N G S P L A N N
& P U B L I C S P a C E S P
O S I T I V E L Y a F F a C T I H E

P R O B L E M S I N P R E V E
N T I O N S E L E C T I O N a N
D T R E T M E N T O F W a
S T E L a C K O F a T T R
a C T I V E P U B L I C S P a C
& S O N T H E R I G H T B a N K
O F T H E R I V E R a N U M B E

h U G E M a T E R I a L a N D P
& R S O N N a L C O S T F O R M
a N T a N C E a N D R E N O V a
T I O N O F P U B L I C S P a C E
S F U R T H E R D E T E R a
T I O N O F P R E S E N T S i
T U a T I O N W O U L D E R O D

TRANSLATION OF INSIGHTS INTO REPRESENTATIONS

Monique Jüttner



Monique Jüttner, Prof. has worked as an architect in various offices in Switzerland the USA and Germany. She has been a research assistant in the Department of Industrial Succession Landscapes at BTU Cottbus-Senftenberg. Since 2022 she holds the Chair of Design, Building Construction and Material at HS Bremen.

The input lecture provided guidance and instructions how the ethnographic data collected during the first days of the workshop could be transferred into visual representations. Different kind of data that has been put down during the fieldwork into notes, sketches, text, photos, scribbles or video snippets have to be filtered and ordered.

As a first step this complex and heterogeneous data has to be assessed, dissected, systemized and filtered. With

this process the researcher aims to understand which data is relevant and meaningful to generate insights, what data is at the center of the research field, what are core facts and what are accompanying side facts. Running through the data, recurring themes, patterns or logics may be identified. Also data gaps may become apparent and it is a challenge to find ways of dealing with them. It may be necessary to interpolate or work with reasonable assumptions or eventually collect further data through additional interviews or observations, drawing from statistics or disciplinary reports and archive material.

Consequently, a second step involves a careful selection of relevant material and the disregard of other material that seems less relevant. Selecting relevant data sets and combining them meaningfully, leads towards the problem of representing them visually. The sampling, correlation or juxtaposition of different data offers a great variety of deriving meaning and insight from the collected data.

Several examples that combine or juxtapose different data sets are shown, exemplifying how space and time accompanied by further elements, actors, statements or quotes can derive insight. Which data is most readable in which kind of representation needs careful thought. The input shows various visual representations elaborating on cartography, mapping elements in a plan, as well as in isometric drawings.

Examples drawing on photography and diagrams are shown as well as more complex projects using a mix of text, photography, image sequences and drawings. It is discussed how an argument can be strengthened and given urgency by visual representations following specific strategies such as exaggeration or drama, drawing emphasis by abstraction or focus or building arguments through a narrative.

It furthermore is discussed how complexity can be made readable and which degree of abstraction is necessary to unravel major facts and skip unnecessary details. It is pointed out how graphics including colors, fonts, font sizes and the choice of the medium (film, photo, plan, drawing, text,...) are affecting cognition and thus the readability and reception of any visual representation.



DESIGNING PLACES OF EVERYDAY LIFE

Branimir Rajčić, Jana Horvat



Branimir Rajčić, Prof. has been teaching at the Faculty of Architecture at the University of Zagreb since 2003. From 2016-2020 he was associate dean at the Faculty of Architecture. He is currently a board member of the Croatian Chamber of Architects.

Jana Horvat is currently pursuing her doctorate and is employed as a university assistant. She is part of the team of authors of the Croatian contribution to the 17th International Architecture Exhibition - Venice Biennale.

Designing Places of Everyday Life is a two-part lecture series offering insight into three main themes: the complexity of designing in general, the notion of designing introverted and/or extroverted places, as well as the everyday lives of the objects or places we design. As an introduction the audience is confronted with theoretical approaches to the term place, as

opposed to space. This relation is further used to address a number of other dichotomies that are regularly used in architectural jargon, for instance: public vs. private, common vs. individual, design vs. use, urbanism vs. architecture. Those binaries are also frequently taught in architecture schools, as often complex themes are initially more easily explained through contrasting terms. In later practice, however, the scope needs to be broadened, and the perspective shifted. It is thus argued that rather than looking at these terms as conflicting binaries, they could be looked at as two halves of the same whole, with all the space in between them taken into account. For the purpose of the lecture, this

perspective is called the “& condition”, and it will further be discussed in the context of the perceived complexity of architectural and urban designing. In the lecture, designing is looked at as a process, as a practice and as a cycle. In examining the design process, various possible methodologies are introduced: some based on intuition and skill, some based on research and decision-making. The terms design by research and research by design are explained. The role of interpreting the design brief during the design process is stressed as crucial. It is further argued that regardless of scale, budget, or location – each project is complex. This complexity is deeply rooted in the design process, in the notion of placemaking – in the need for designing places, not just spaces – even if this is not explicitly stressed out in the design brief. The design process thus becomes inherently subversive. The architect’s place-making agenda is the first subversive moment. The second is his or her internal occupations, which are always present in the design process, and consequently reflected in the project. The sum of those occupations gradually become the main, recurring theme(s) of the architect’s work. According to the character of those themes, different types of design practices are discussed. To conclude this chapter of the lecture, the third design theme, the design cycle, is introduced. It always begins with an internal or external impulse, that starts a process, producing a result. However, it does not necessarily end with the result – the importance of reflecting upon the work and archiving it

is stressed out. The second major theme in the lecture is the notion of designing introverted and/or extroverted places. This is explained through a series of architectural and urban examples, questioning how a house or a (part of a) city or can be introverted or extroverted. In most cases, the assessment can be made by looking parameters such as scale, position, trajectories or orientation, in relation to the building’s context.

In contrast to the first four examples that show binary situations of introversion or extroversion, the spaces of the fifth and last example, Lina Bo Bardi’s Casa de Vidro, comprise a complex mix of both characteristics. In this relatively small single-family house, both very extroverted and very introverted rooms (places) can be found – depending on the needs of its users. Consequently, the house is a good example of the aforementioned “& condition” instead of defining a room or a house solely as either introverted or extroverted, the design is allowed a level of ambiguity – resulting in greater freedom of use for its inhabitants. The third and final theme of the lecture is the everyday life of the objects or places we design – the everyday life of a house or a city. This begins with the design meeting its user, thus ending the design cycle controlled by the architect, and starting its own, independent life cycle. Although this transition is, for the architect, a process of letting go, design and its use in everyday life should not be viewed as opposites but – again – as two parts of the same whole. Design and everyday life.

public **vs?** private
common **vs?** individual
appropriation **vs?** appreciation
design **vs?** use
urbanism **vs?** architecture

designing places of everyday life



CITY WALK AN UNCANNY RESEMBLANCE TO THE CITY

Diana Magdić



Diana Magdić sociologist, independent researcher, lecturer, mentor, activist working at the interface between urban planning, heritage protection and tourism. She is the author of a number of scientific and popular articles, curator of exhibitions on modernist heritage, currently engaged in the preparation of the Management plan for Split's city core.

Touristification is a process that not only surfaces conflicts between tourists and inhabitants over the certain part of the city space, but changes the way we read the cities in general. All theoretical approaches to defining what city is, have one thing in common: city is heterogeneous space. Massive change of various urban functions towards solely these which serve tourist industry, deprives the cities of its fundamental

characteristic – we are left with a sheer scenography which resembles the city, its structure and morphology, but lacks the layer of dynamics and interactions, and eventually all the spontaneity and joy of urban living. Can the given situation ever be transformed to a new, livable city structure? Split's city core has, at the moment, almost completely lost its permanent inhabitants, since it is both very expensive and very unpleasant to live in the middle of the restaurant/clubbing area in the summer, and an empty shell in the winter. The whole town of Split is affected by this and is poorly adjusted to its transformation from industrial and transitional center

of Dalmatia to the tourist territory. The core has sustained only few small oases that welcome the locals, and might hold the potential for the future city development. Since the tourism trends are constantly changing, and UNESCO protected Split City Core (mis)branded itself as a party zone, making its cultural and architectural layers since the Roman period almost completely insignificant for contemporary visitors and resulting in the great deal of communal problems, it is possible to speculate that, in time, it might lose its appeal for the current structure of guests and lose its current tourist practices. Or, some dystopian scenario, hinted in 2020 and 2021 during the Covid-19 epidemics, that would restrict and remodel the tourist traffic, might also dramatically and quickly change the actual usage of the city area. Keeping in mind that this wave of touristification has also brought the investments desperately needed to renovate the old buildings, preserving at least one part of the city identity, it might have also set a stage for different practices, these who might again diversify and develop a fresh version of the city.

If we perceive this period as transformative, rather than cry over the prerogatives it has already lost, uncanniness of today's perception motivates us to explore and inbuild these parts of urbanity that are still here in the new visions. People's needs of the city are predictable and rather simple: we search for the safe, clean environment in which we can progress individually and as a community, to exchange goods, knowledge and experiences, and to play. We find depriving of any of these aspects as a reduction of our quality of living, and we are likely to (want to) change the residence or to change the circumstances. Changing the circumstances necessarily means – politics.

Small-scale negotiations over the rather small portions of the Split City Core that are still public (read as: not commercialized, opened to general public), became a fundamental local political topic and the arena for defining what (good) city should be. Multiplying demands for changes and regulation are more and more structured and clearly point to the topics that should be urgently addressed, as well as to long term goals.



CITY WALK SPLIT II

WHAT WE DO IN THE SHADOWS

Jere Kuzmanić, Tea Truta



Jere Kuzmanić is a research associate at the Faculty of Civil Engineering, Architecture and Geodesy, University of Split, and a visiting lecturer and a doctorate student at Universidad Politècnica de Catalunya, ETSAB, Barcelona, Spain. His research focuses on the influence of anarchist ideas on urban planning history.

Tea Truta is an architect, whose work combines research, editing and writing about space, design and culture. She is a member of the cultural association Kućni kolektiv, a member of the presidency of the Split Association of Architects and its 'Working Body for Urban Planning'.

Start in front of the student restaurant Index in a comfortable shadow of Ivo Radić's housing development, with the historical urban fabric behind and modernist expansion of the city up front. We ask how socialist housing policies, post-war urban design and Mediterranean cultural

landscape blend into a peculiar everyday life scenery of this part of the city. A walk takes off towards north where the street meets a large car park. The priority for the post war administration was to construct new neighborhoods that would house the thousands that moved to the city in less than a decade. Leaving this void in the centre as a monument to failed ambitions. In between the leftovers of the historic small grained urban tissue the walk continues into Manderova ulica. Turn left, turn right, a bit uphill, then left and under the tree... A walk through a network of narrow Mediterranean streets provides an experience of former city's outskirts from the turn of the 20th century.

The path flows into the expanse of Gundulića street or as locals call it Standa square. The square was created as a seed of a future socialist city center where a working class family would have all needed functions at hand: commercial center, health and employment facilities, cultural centre, administrative offices. The area was one of the first assignments for the new central urban planning institution - Zavod za urbanizam, headed by Lovre Perković. Perković defended a functionalist, sober and technically perfected architectural model coped simultaneously with quality and quantity by directing creativity towards the technical realm.

On the other side, Vuko Bombardelli fought for a more radical role of architecture. The square is dominated by his highrise Pomgrad, the first highrise in the city built in 1962. Housing for working class should denounce norms and standards of pre-war apartments and be given a role in the socialist value system. Imagine a large iron red star on top, shared space on the rooftop and vast new city center in front.

In Gundulića street on the house number 52 the walk turns into the courtyard. Berislav Kalogjera's housing interpolation from 1955 stands for an approach of architects who established themselves before the WW2 and combined craftsmanship with highly elaborated and contextual design following the modernist paradigm of housing as the central epitome of citizenship. Open staircases and galleries filled with plants, finely crafted rails and





window frames, elevators and representative entrances was something that new time could not afford, more due to technical than ideological reasons.

On the other side of the block the street facade shows the architect's attempt to contextualize his work in curved line of the Mediterranean street. Stone pavement, beautifully maintained greenery and arcaded housing block entrances speak of another technical and spatial debate.

On the top of the street urban scale changes dramatically. At Mažuranićevo šetalište concrete and asphalt start to dominate, the dimension of the sidewalk is reduced and the green islands are filled with dry grass and agave. In 1956, units called URBS 1, 4 and 5 won a city wide competition for a standardized housing type that would become a seed of new urbanism. Solitary buildings designed as compact and simple volumes organized around central staircases would soon become a widely spread housing block type. With waiting lists for free, state-owned housing peaking from mid 60s to late 70s, this housing model allowed for large areas be developed and quickly filled with people. This was supported by Urbanistički zavod Dalmacije - a politically influential institution that was in charge of planning on largely nationalized land. Further up, on the next junction, Youth center - or simply the 'Home' was meant to play part in the lives of the Split's youth. Never finished, it was occupied in the 90s and turned into an assemblage of independent cultural and recreational spaces. Going deeper into one of the neighbour-

hoods, the noise of the streets stays in the background and modernist housing solitaires and linear housing estates float in the lavish Mediterranean greenery. The foundation for urban design is a simple and globally tested idea of 'crane urbanism'. The distances between the buildings are defined by the size of the crane that can serve four construction sites at the same time. It allows speed and rationality in times of expansion while leaving in between becomes habitable void. Beyond functional(ist) aspects, urban green has a strong temporal dimension. One generation plants, for, two generations later, life to unfold in the shades of the planted trees.

Even before the 15-minute city has become the vogue, normatives and standards provided each block with its center, where social infrastructure is provided and commercial functions gather.

Space in between the residential buildings is continuously negotiated and appropriated. The tenants in the ground floors sometimes take and fence off land to annex it as extensions of their fairly small flats. The single unit car garages are often turned into small workshops. Their roofs are appropriated by kids as playgrounds. Furniture such as tables, chairs, flower pots and even cabinets and couches dot spaces in deeper shades.

Not far from this arcadia, we part our ways. The new university campus and the big scale of housing blocks of Split 3 lie ahead. They behold a story and atmosphere of significantly different times and efforts.



CITY WALK SPLIT 3 & LES PROMENADES URBAINES

Jelena Borota, Mariana Bucat, Višnja Kukoč



Jelena Borota is a practicing architect and urban planner, curator and author based in Split. She studied Architecture of the city at the University of IUAV, Venice (Italy) and Urban Planning at the Institute for Geography and Urban Planning at the University Paris IV – La Sorbonne.

Mariana Bucat is an architect based in Split. She manages Arhitektonski kolektiv, an interdisciplinary collective for research and action, consisting of the permanent team and a number of regular collaborators of different professional profiles.

Višnja Kukoč, Dr. is Assistant Professor at Faculty of Civil Engineering, Architecture and Geodesy at University of Split, with a doctorate degree from University of Ljubljana. She has an extensive background as a practicing architect and urban planner, researcher and educator.

„Urbane promenade“ (urban walks) are Split’s adaptation of a long-lasting French tradition of exploring cities dating back to the 19th century (les

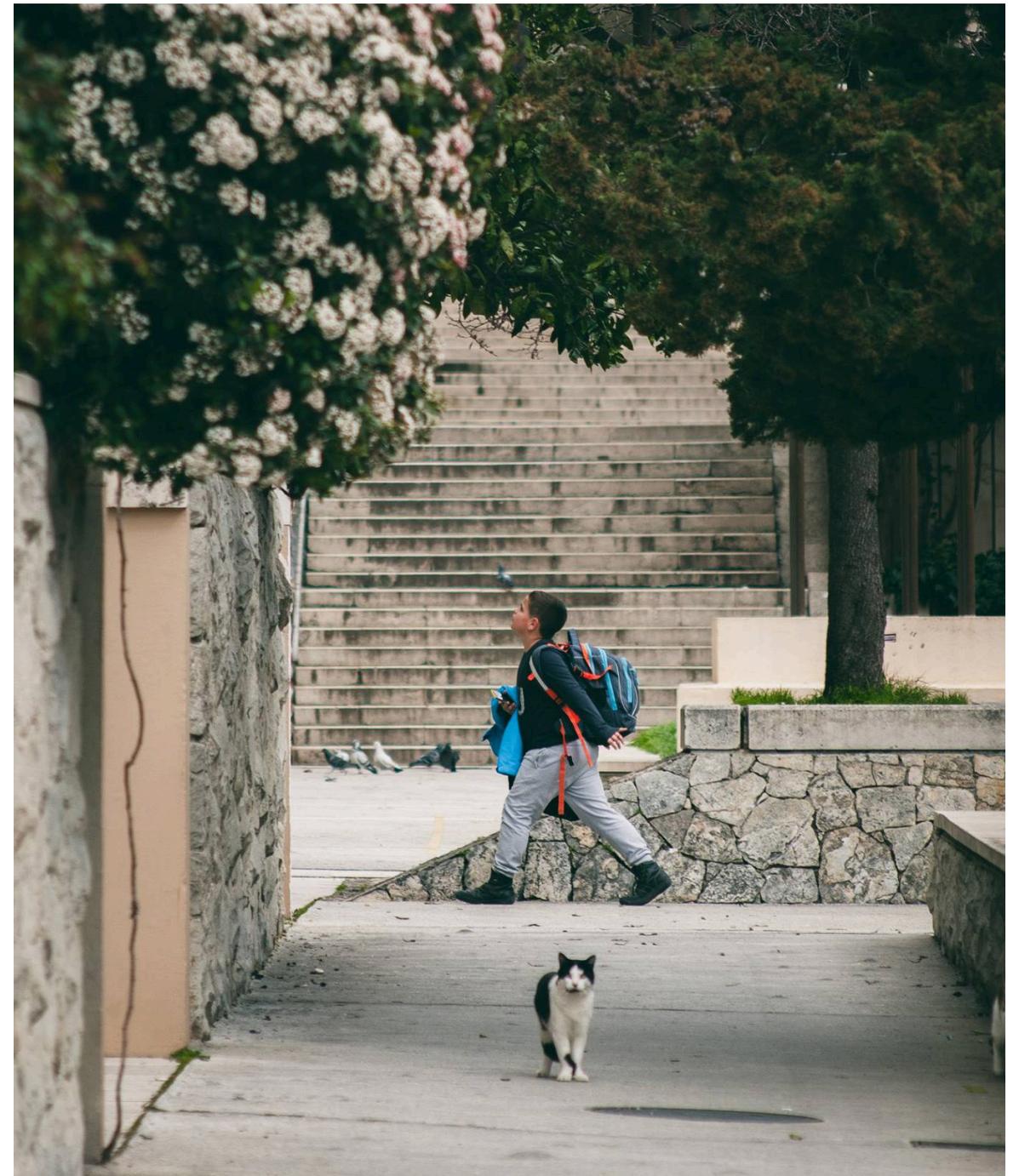
promenades urbaine). Since the 1980s urban walks have endorsed a method of studying and comprehending the city in situ. These walks also draw on the legacy of great Jane Jacobs, author and activist who visited Split 3 during its construction, and whose positive observations, brimming with optimism remain recorded in the Split 3 book of impressions. During that period Split 3 drew worldwide attention from architects, urbanists and wider public, the attention that has been rekindled in recent years at home and abroad. Split 3 is the third city rayon, a visionary idea of a new part of town designed for 50,000 inhabitants on 341 ha. The

area was developed based on the 1969 winning competition design by Marjan Bežan, Vladimir Braco Mušič and Nives Starc. Unfortunately, only one third of the area was built.

Quality of residential life in Split 3 is at an enviable level. Most of the apartments enjoy the sea view, plenty of sunshine and abundant communal and public spaces. Ample public facilities such as schools, kindergartens and health centres are available, all within a walking distance. Special focus is placed on pedestrian streets of different forms and functions, from intimate alleys aligned with greenery, direct and safe approach to schools and kindergartens, to a major diagonal shopping street, which, although never fully completed and having reached the seafront, grew into a secondary city centre. The project allocates space primarily to residents and pedestrians by restoring the Mediterranean street life, to which the authors have given a modern articulation. The vehicle traffic is separated from pedestrians, the urban furniture is well designed. The landscape design is based on native horticulture and well-

tended. The aim of the urban walks is to encourage the public to pay attention to their immediate urban environment, to get to know it, to reach conclusions on its positive and negative aspects and to provide it with enough insight to actively participate. Since 2018, when a monographic exhibition marked the 50th anniversary of the aforementioned competition, a group of local architects, urbanists, designers and photographers regularly organizes a manifestation titled Split 3 – streets, residents and neighbourhoods. In addition to urban walks, academic lectures, roundtables and other events of scientific nature intended for experts, popular events are also organized such as concerts, open-air cinema and pub quiz. All events are free of charge, with the aim to attract public interest in this urban accomplishment. The manifestation is supported by the organization for modern art KVART. Since its foundation in 2006 it has brought together contemporary artists residing in the neighbourhood where they completed a number of art installations in public spaces and founded a contemporary art gallery.

Split 3 makes me feel so optimistic. Thank you! I already look forward to returning for another look.
Oct. 22, 1981
Jane Jacobs



TROGIR OF THE 20TH CENTURY (AND ITS TRAUMATIC POINTS)

Nataša Bodrožić



Nataša Bodrožić is a curator and a culture worker. In 2009 she co-founded the organization "Loose Associations, contemporary art practices", and in 2013 initiated the MOTEL TROGIR public campaign for preservation of the mid 20th century architectural modernism in the post-Yugoslav realm.

The small towns where we grew up haunt us on many levels. First we run away from them head on, and then we emancipate ourselves, strengthen ourselves somewhere else, take another look and slowly return to them cautiously. We started the Motel Trogir project with a group of collaborators sometime in 2012 out of an obsession to do something about the city where I grew up and the disastrous state of

public space in it - the problems of devastation and wild construction, the decline of shipbuilding in the middle of the process of tertiarization, which (in)directly affects the space itself. In fact, my slow departure from the city of Trogir corresponded with a change in the socio-political paradigm at the beginning of the nineties, when the continuity with childhood, but also with the socialist social structure that shaped us was abruptly interrupted, and violently terminated. In a way, the re-establishment of continuity with the Yugoslav socialist past is an important point in the constitution of the Motel Trogir project. It is an attempt to NOT

perceive the socialist heritage as 'a Cultural Other', but to establish a relationship with it so that it can be evaluated (and even criticized) on a more rational basis.

Formally, the Motel Trogir project was launched in 2013 by Loose Associations (Slobodne veze), contemporary art practice and its associates as a civil campaign focused on the motel built in 1965, designed by Ivan Vitic, one of the most prominent Croatian architects of the 20th century. Vitic's motel is a rare example of exceptional modern architecture in Trogir, a mid-Dalmatian coastal town with 13,000 permanent inhabitants, of which approximately 1,000 live in its historical centre (inscribed on the UNESCO World Heritage List since 1997).

The project consists of many activities and has developed a specific methodology which can be described as a combination of civic activism and scientific, publishing and educational work, including curating and producing contemporary art projects. One of the main project goals was to ensure the motel's formal recognition and protection by the proper authorities, which was successfully achieved: the motel in Trogir was included in the List of Protected Cultural Goods of the Republic of Croatia in 2013, while in 2015 another motel, a variant of the same original design by Vitic in Rijeka, was added to the list. By insisting on the qualities of this architectural concept and its significance for the history of

tourism in Trogir and for the town's community life, the project seeks to oppose the dominant media narrative which views the motel area strictly in the light of its present, dilapidated state, thereby implicitly advocating the radical solutions conforming to the appetites of potential investors.

As the researcher and one of the project team members Lidija Butković Mićin said: "Researching the modern architecture of Trogir, especially the period of intensive construction from 1945 to 1990, was imposed on us as a logical continuation of the successfully implemented campaign for the protection of Vitić's Adriatic motels. We wanted to contextualize Vitić's creation within the entire architectural production of the Trogir area in the post-war decades, which led us to a rather extensive job of mapping and cataloging the realizations of numerous architects, some of which had been completely unprocessed until now. The collected material was systematized according to the purpose of the buildings - the field of social housing, educational buildings, spaces for public administration, culture, sports, entertainment, trade, health, tourism was covered, and the spatial development of shipyards, interpolations in the historical core were especially thematised. And, of course, the changes brought to Trogir by the completion of the Adriatic highway in 1965 and the increase of tourist capacities and transport infrastructure."



DOING URBAN ETHNOGRAPHY



BRIEF



The goal of doing urban ethnography is qualitative inquiry in plural mutually formative relations of urban form and everyday life. Due to its connection to the fields of planning and architecture, urban ethnography goes beyond mere notations of what is observed. It entails a time vector, which relates the material urban space to utopias and pragmatisms of the past, as well as the projections of (possible) future spatial configurations. In this understanding, urban space displays what societies have desired while also acting as a field of struggle and negotiations shaping or contesting urban futures. This means that urban ethnography is not only

a thick description of moments in/of urban social space, but also opens an interpretative and speculative time horizon. This time horizon enhances a non-linear and provisional nature of the relationship between urban space and (the production of) its representations, which is characteristic of design disciplines: depicted urban space might have existed, may exist, may exist in the future, or may never exist.

The projects are carried out in the format of case studies at selected locations. The case studies combine visual methods of architecture and planning with an experimental methodology

drawing on ethnography. The aim is to reflect on and explore spaces beyond their most evident features of urban form. The gained insights are meant to inspire a discussion on the kind of spaces that are accessible to professional practice and the kind of spaces that remain invisible or inaccessible. Drawing on the field studies, the projects convey methodical and conceptual considerations of introverted and extroverted dimensions of urban space. We ask how urban spaces are imagined, created, claimed, appropriated, lived and subjected to public critique across the binary introverted-extroverted.

Projects consist of the following steps:

1. Field research:

Drawing on ethnographic methods at a selected location. Ethnographic methodology and a set of methods are introduced and applied in an exploratory study of selected urban areas. Participants learn derive, observation, (participative) mapping with visualization, informal conversation and interview. Practical relevance and challenges of methodically neat work in the context of architecture and planning are discussed. Pedagogical formats: Lectures + Field Work + City Walks + Mentoring on site.

2. Translation of the gained insights into visual representations:

Exploration of what kind of knowledge about space can and cannot be trans-

lated into visual representations, and, in return, what different methods of visual representations can and cannot do: Text, diagrams, plans, models, cartography, isometry etc. Pedagogical formats: Workshop + Mentoring.

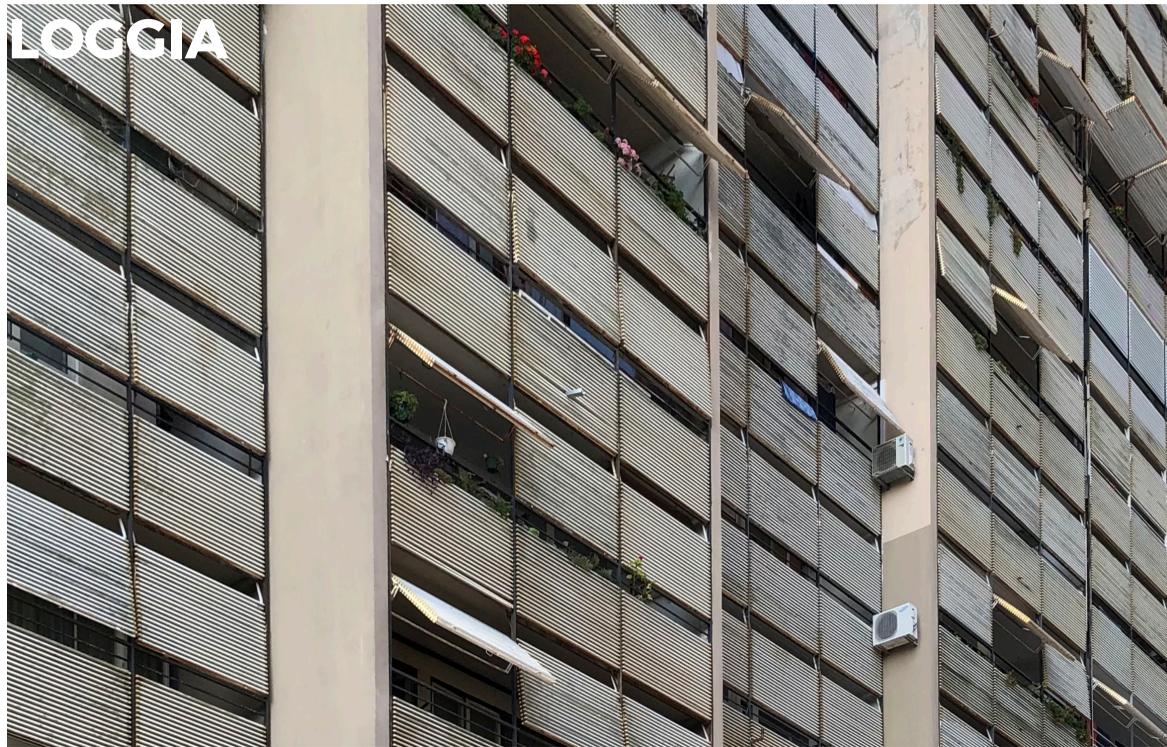
3. Abstraction:

The (visualized) research results are abstracted to conceptually revise the ambivalent relationship between the house and the city, between public and private space, or other binary pairs that usually guide urban development. Such an abstract concept uses the case study and the experienced city as a point of reference in theorizing or articulating practical perspectives on urban space. Abstract concept are developed using a statement, manifest, architectural or urban planning concept, storyboard, comic, text, and others. Pedagogical formats: Workshop + Mentoring.

4. Methodological integration of three domains of knowledge:

Insights from case studies + previous personal/lived experiences + professional norms and perspectives. The results of field research are structured, analyzed and evaluated. A particular attention is given to a reflection on the positionality in research field, considering both rational and emotional notions, as regards what was included and what was omitted. Pedagogical formats: Inputs + Workshop + Discussions + Mentoring.

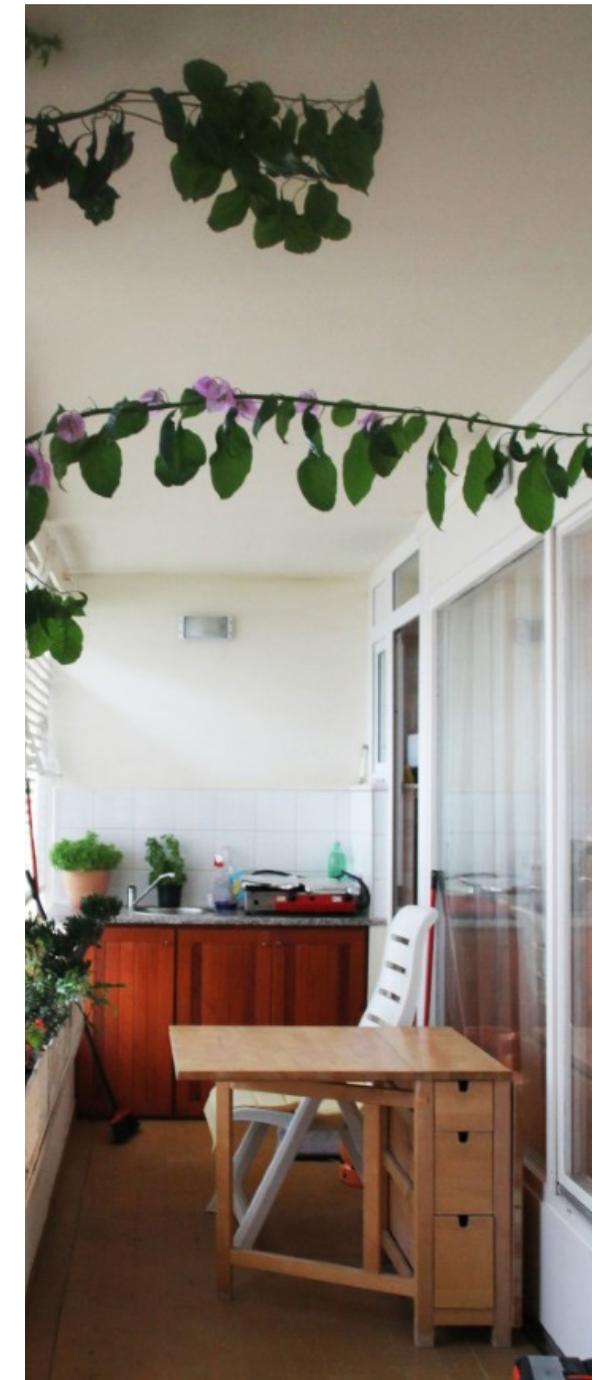
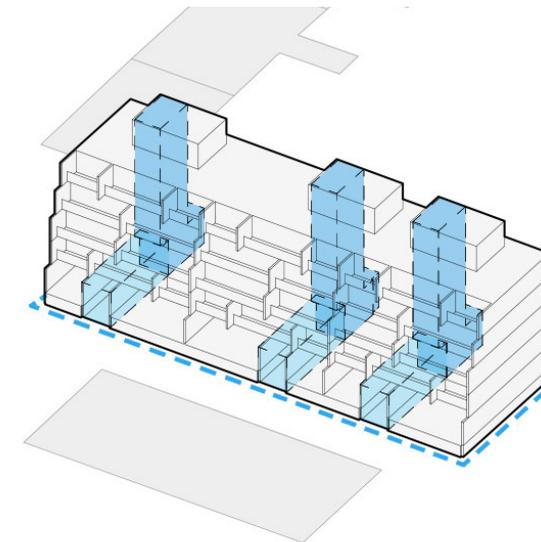
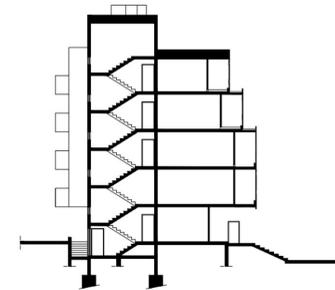
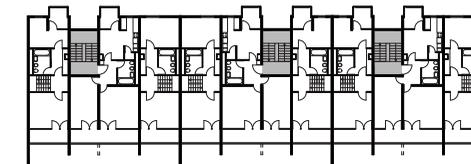
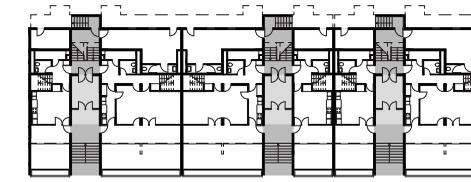
LOGGIA



The border between intimate and collective, between indoors and outdoors, and between introverted and extroverted, is especially tangible in one of the essential spaces of the Mediterranean home – the loggia. In Split, local architects of the late modernist era gave special attention to these type of spaces and reinterpreted them in their designs of large-scale socialist housing blocks. Ivo Radić's housing unit in Papandopulova street is an exemplification of an emerging synergy between vast physical structures and thousands of micro-universes self-created by their tenants. The loggia functions simultaneously as a stage, where lives of tenants

are presented on the outside, and as intimate spaces of home life. This case study aims to explore what happens in these vertical theatres of intimacy: How does something as private as home become the pride of the whole neighbourhood, the place of recognition and belonging to a community?

Year of construction: 1974-1979
Units: ca. 600
Inhabitants: ca. 1800
Architectural period: late modernism
Guide: Jelena Borota



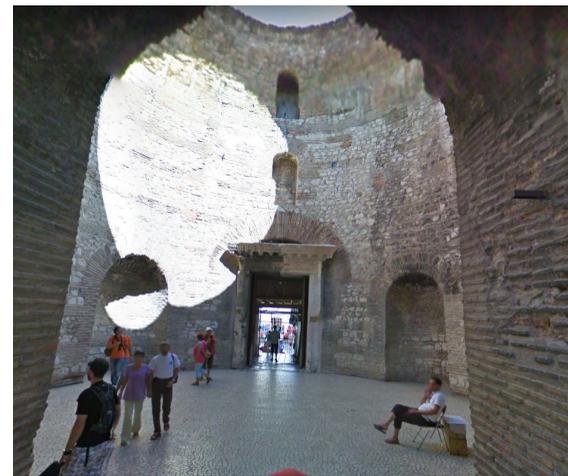
COURTYARD



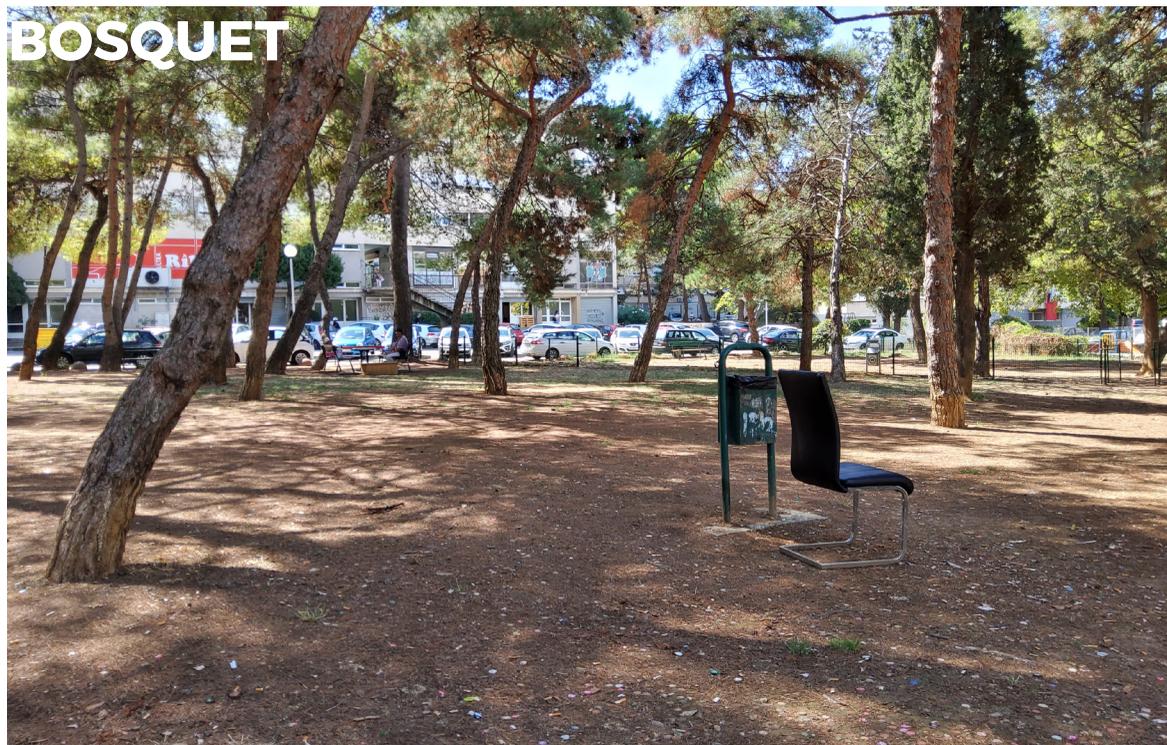
The play of the shadow and sun, representative and informal, open and enclosed, accessible and secluded, shapes the morphology of a typical Mediterranean urban space - the courtyard. As its name suggests it is space which is both intimate and shared. It serves the function of a home and a stage at the same time. Diocletian's palace is an assemblage of such spaces. While differing in genealogy from designed places to (informally) appropriated urban voids, they share the quality of a thin border between extroverted and introverted. This case study aims to read the social patterns

and understand how urban form and ethnography of everyday life are mutually moulded to create urban atmospheres. Exploration will include places such as an appropriated urban void in Dominisova street, Cararina square, and the place which was originally designed as a Roman classic representational space surviving two millennia of changes - the Vestibul.

Year of construction:	305 AD
Size:	215x180m, 3ha
Inhabitants:	peak of 20th century: ca. 1300, nowadays: 250 (all time lowest)
Architectural period:	Heterogeneous (Roman-Medieval-Reinassaince-Neoclassicism-Modernism)
Guide:	Dora Popić



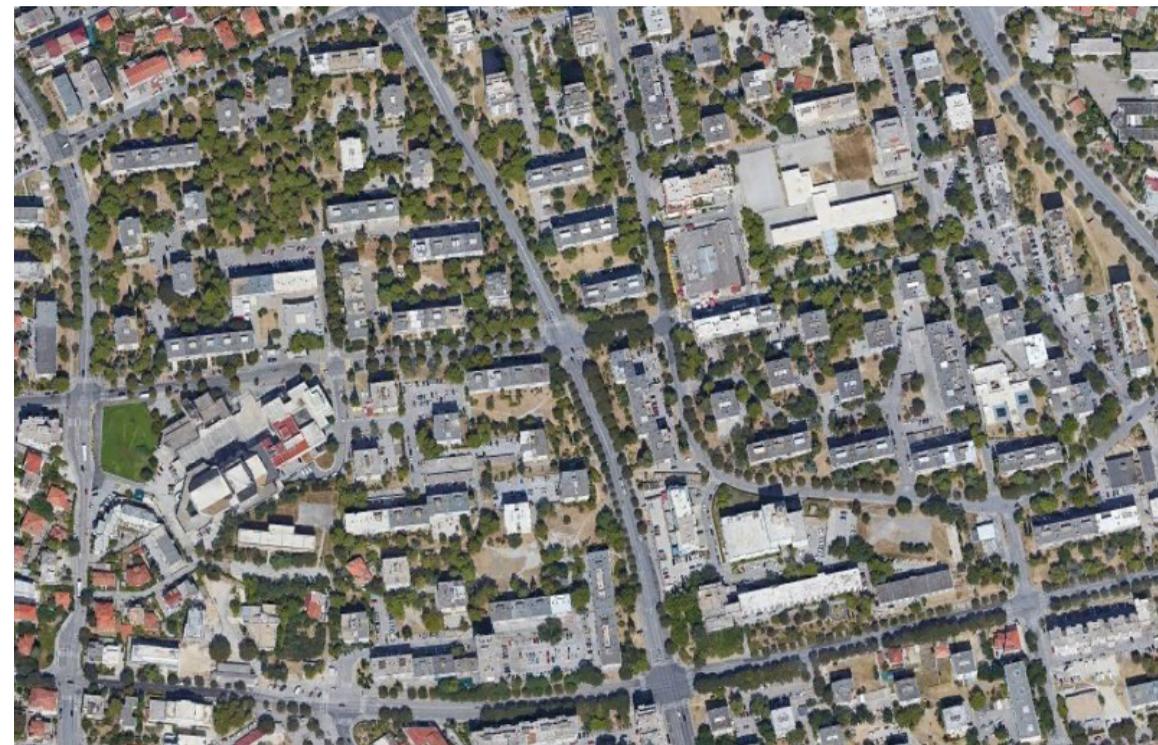
BOSQUET



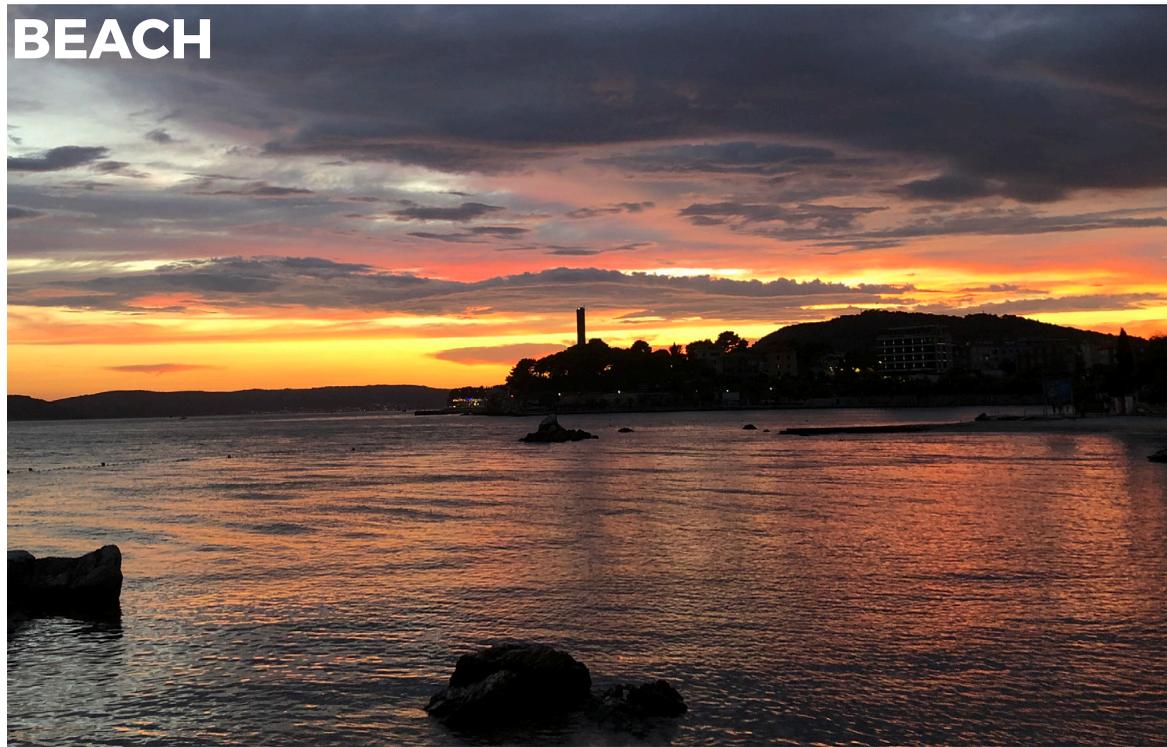
Beyond functional(ist) aspects as ecological neutralizers of urbanization and spatial aspects as places of relaxation, urban green has a strong temporal dimension. One generation plants for two generations later, life to unfold in the shades of the planted trees. Space in between the residential buildings of Split's post-WW2 expansion, called Split 2, is where parks and streets blend into the grounds for informal and self-organized appropriations of space. While these grounds maintain their planned function as a garden of many, they simultaneously also accommodate uses of a more introverted character. They are appropriated as an

extension of an apartment in which local games like trešeta, balote and chess are played, where one repairs machines and motorbikes, where old neighbour waters pine trees, where in the evening hottest and coldest parts of intimacy are exchanged. Here between the architectural works of Perković, Vesanović, Bombardeli and others, we seek for social fabric that sprouted from the Mediterranean planted wooden landscape.

Year of construction: 1960s-1970s
Size: 18ha
Inhabitants nowadays: ca. 15000
Architectural period: early modernism
Guide: Tea Truta



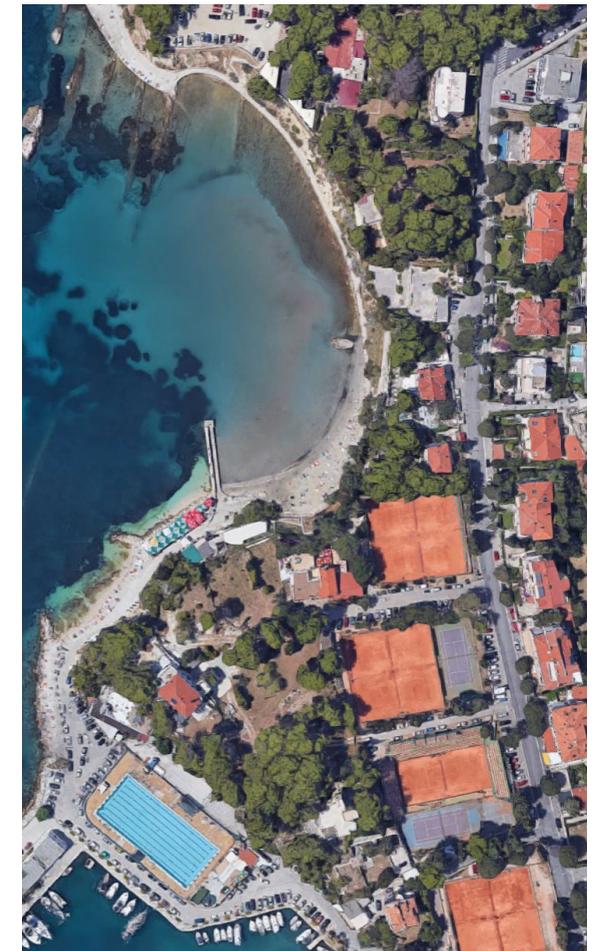
BEACH



The connection between people and the sea is inscribed in the DNA of the Mediterranean city. It is the source of all the essentials of individual wellbeing either as a background or part of everyday life, and, as such, one of the most shared feelings among locals and guests alike. Split has a number of 'urban' beaches, coastal strips with the attached strips of forests and green spaces, which for several generations have been commonly used as shared (communal) space. With the financialization of urban space and life as seemingly only remaining pillars of economic development, conflicts between private interests and common benefits have exacerbated.

What might not be obvious underneath the facade of increasingly commodified space, is the secret life of the waterfront: first beers and kisses, last swims of best summers, early morning long walks in shallow waters, best jumps from cliffs. These moments (memories or narratives) each have their time of the year, and day, each have their audience and atmosphere. Beaches like Firule, Ovčice, Trstenik, POŠK, in this sense, are the most intense and diverse locations to feel the intimacy of a city in a single drop of time.

Beaches: Bačvice, Ovčice, Firule, POŠK
Year: 1910s-1920s
Guide: Jere Kuzmanić



UNDERCOVER

The city's most intimate places are those that are relived in memories, emotions and routines of its citizens. This is where the thin line between the collective and personal is daily negotiated, by evoking and recreating spaces which are not visible to an outsider's eye. Split's streets, roofs, passages, walls, and paths are such places where everyday life happens not only on the level of the instantly perceived, but also on the level largely inaccessible to a visitor. This case study steps foot in such a

lived space, with the aim of tracing invisible dimensions of Split's urban space beyond the mainstream. The exploration will be directed by impulses from a prolonged time together with Tonči whose connection to the city goes deep and far. This exploration of the city will be impulsive, intuitive, spontaneous, yet also thought-through, deliberate and knowledgeable.

Guide: Tonči Kranjčević Batalić

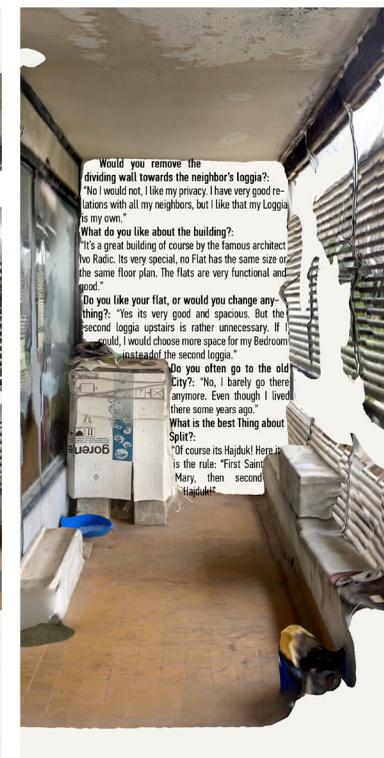
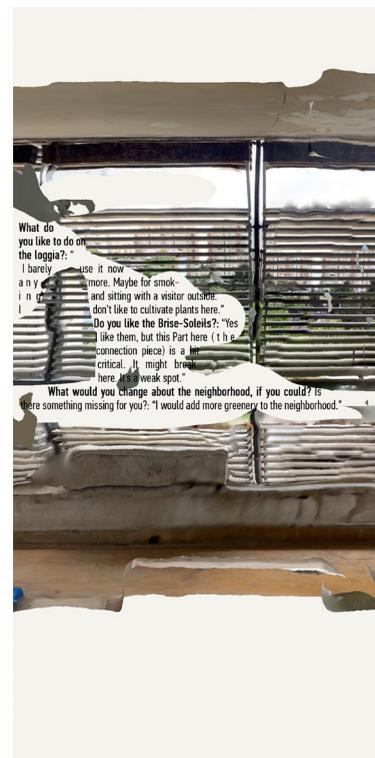
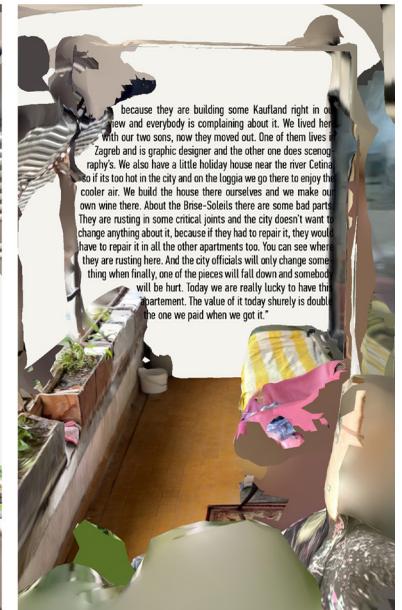
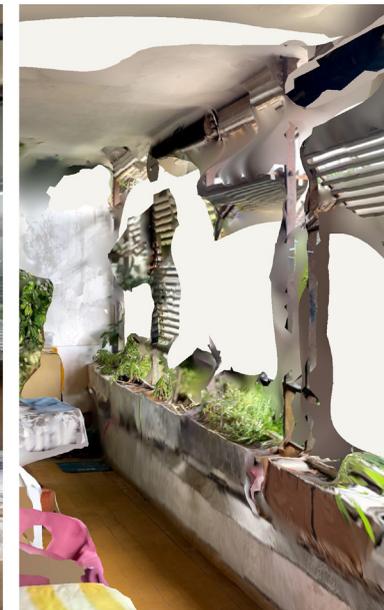
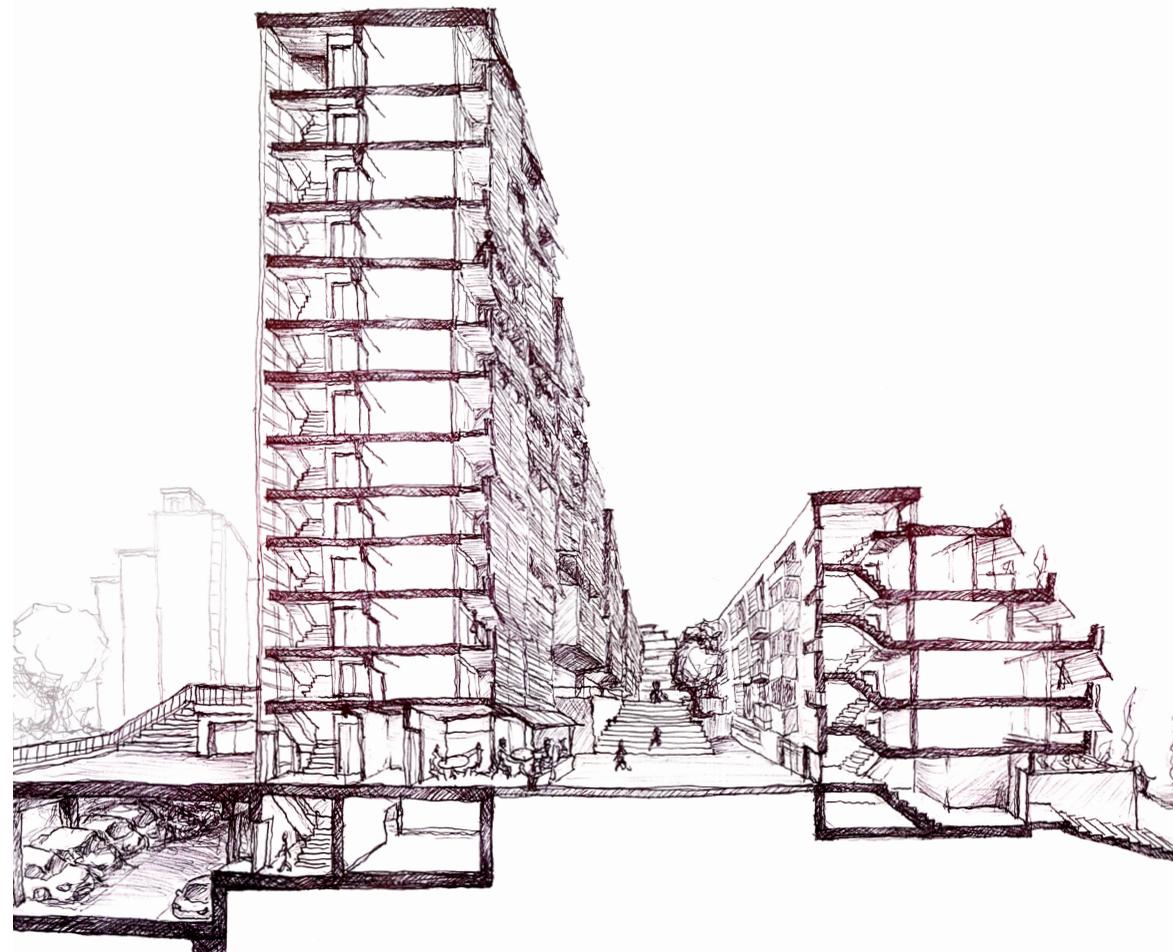


RESULTS



LOGGIA

Sokol Arnaut
Miro Frei
Danica Petrović
Bardhë Pireva
Konstantina Potsou





COURTYARD

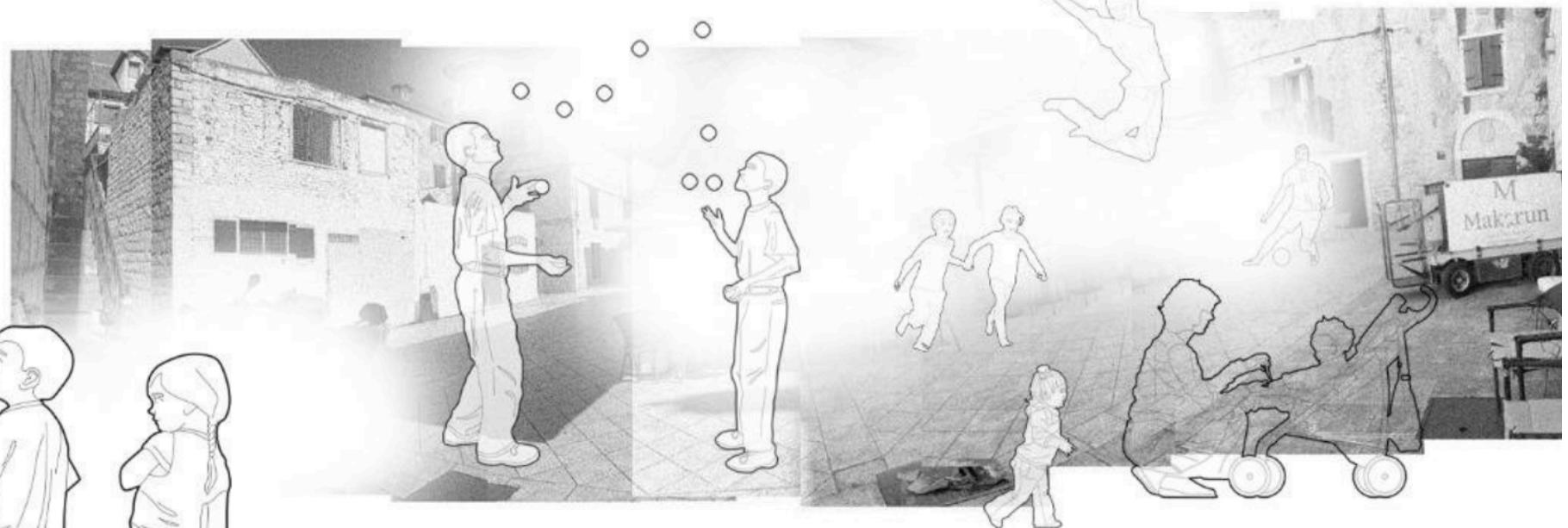
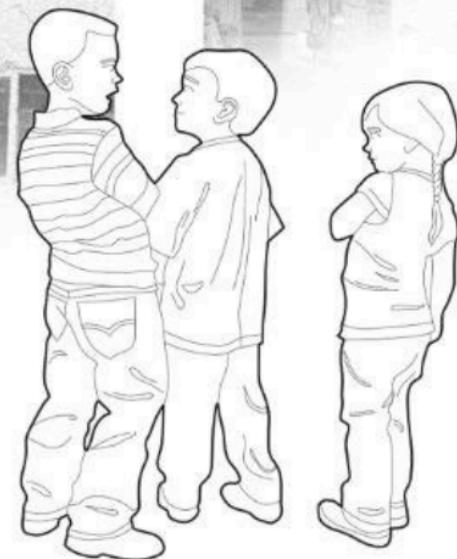
Nina Bačun

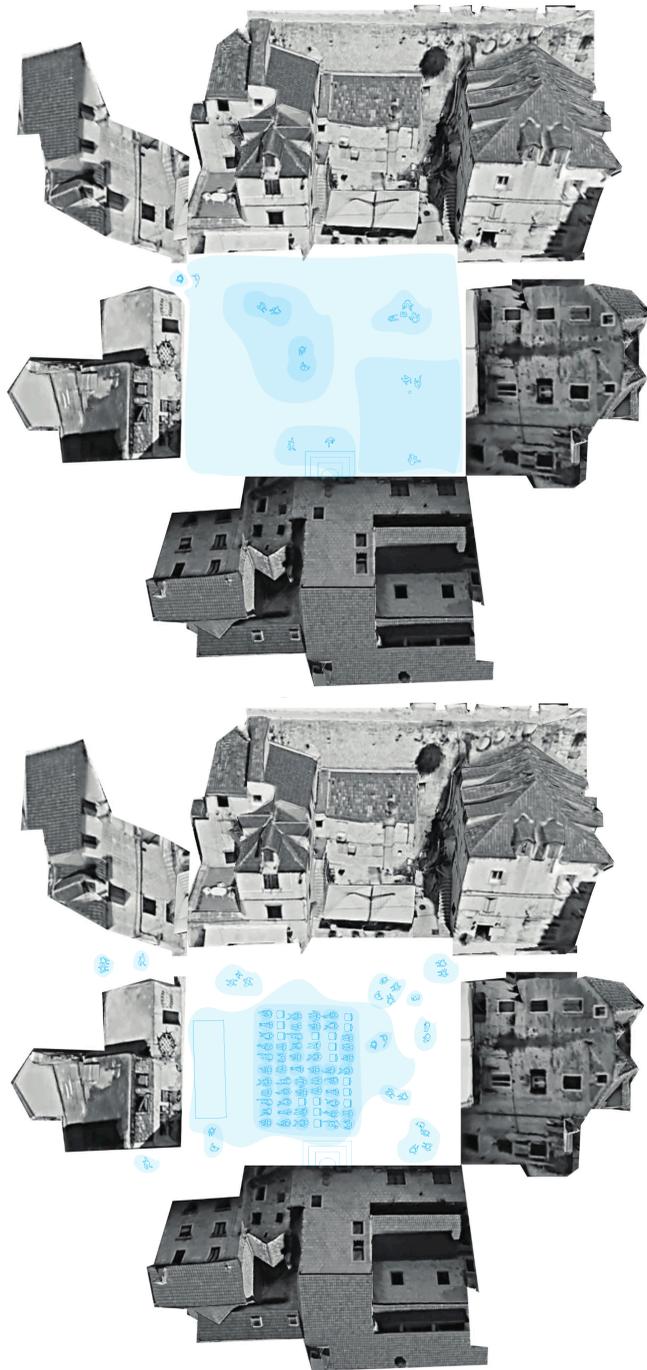
Rihab Oubaidah

Mathilde Passanha

Relja Petrović

Joel Rodruigez Richardson



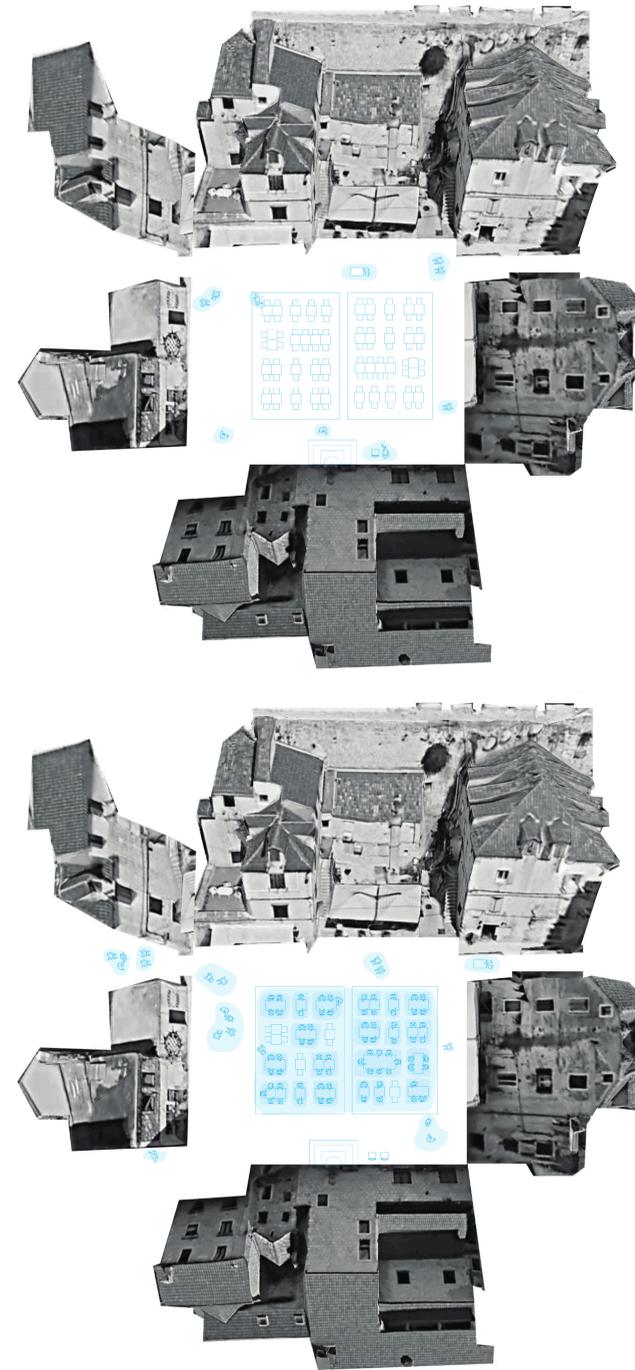


Moment 1 : Children playing

This moment takes us back to the 90s when the children were still roaming around the inner city of Split. The courtyard is a witness to the different activities that were happening where there was certain inclusiveness and restriction to the participants of the plays that were occurring each day by the kids of the inhabitants of the area surrounding the courtyard.

Moment 2 : The festival

There was a summer festival in the courtyard 10 years ago, where the locals took part in, while others were performing, many have joined to be part of the Split Summer Festival. The activities varied from theater performances to famous actors joining the performances.



Moment 3: Early morning

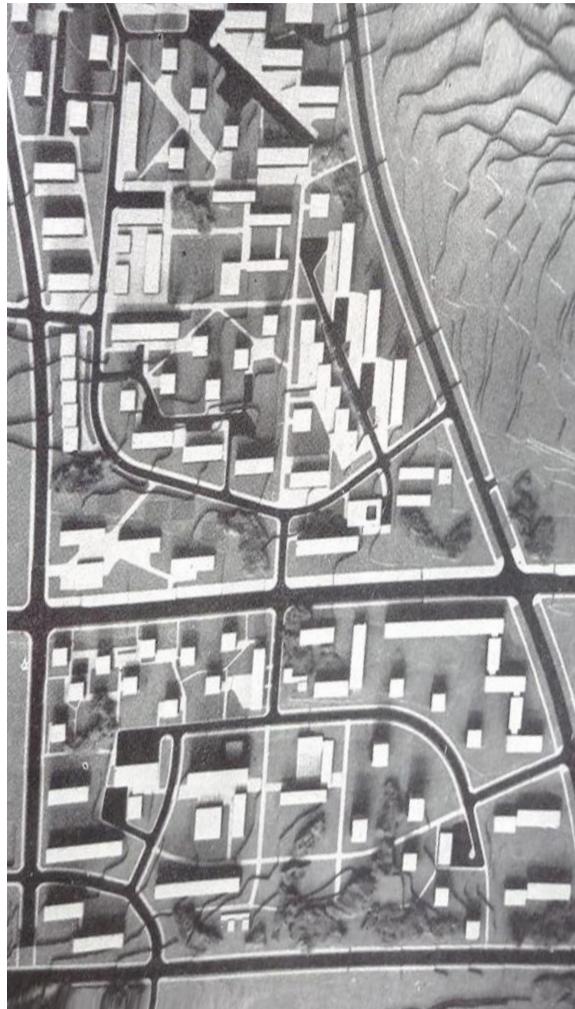
In the morning the courtyard is an open space for locals to enjoy. This space is categorized in this frame of time by the presence of the locals leaving for their jobs and enjoying their chatting space next to the fountain. This sight is almost missing during the rest of the day.

Moment 4 : Summer day

Once the restaurants are open, another story is told: the tourists fill all chairs and tables and occupy the courtyard.

BOSQUET

Oudai Amer
Erleta Berisha
Emina Hasanović
Ivana Krmpotić Romić
Tuan Phan





BEACH

Andrea Čeko
Milica Čočić
Jannik Kastrup
José Cano Núñez
Katharina Pötzsch

Faust Germen

MYTHical place



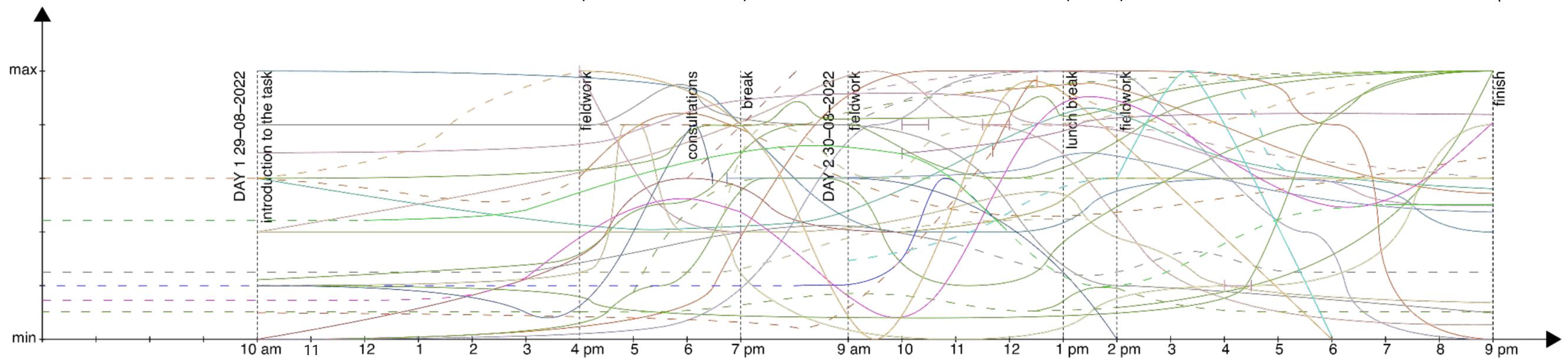
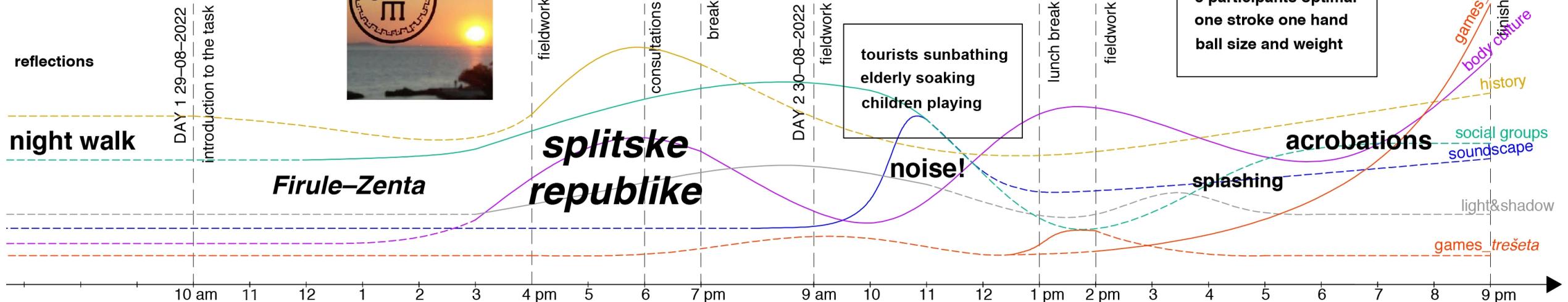
shallow water

importance of
doing nothing

dynamic space

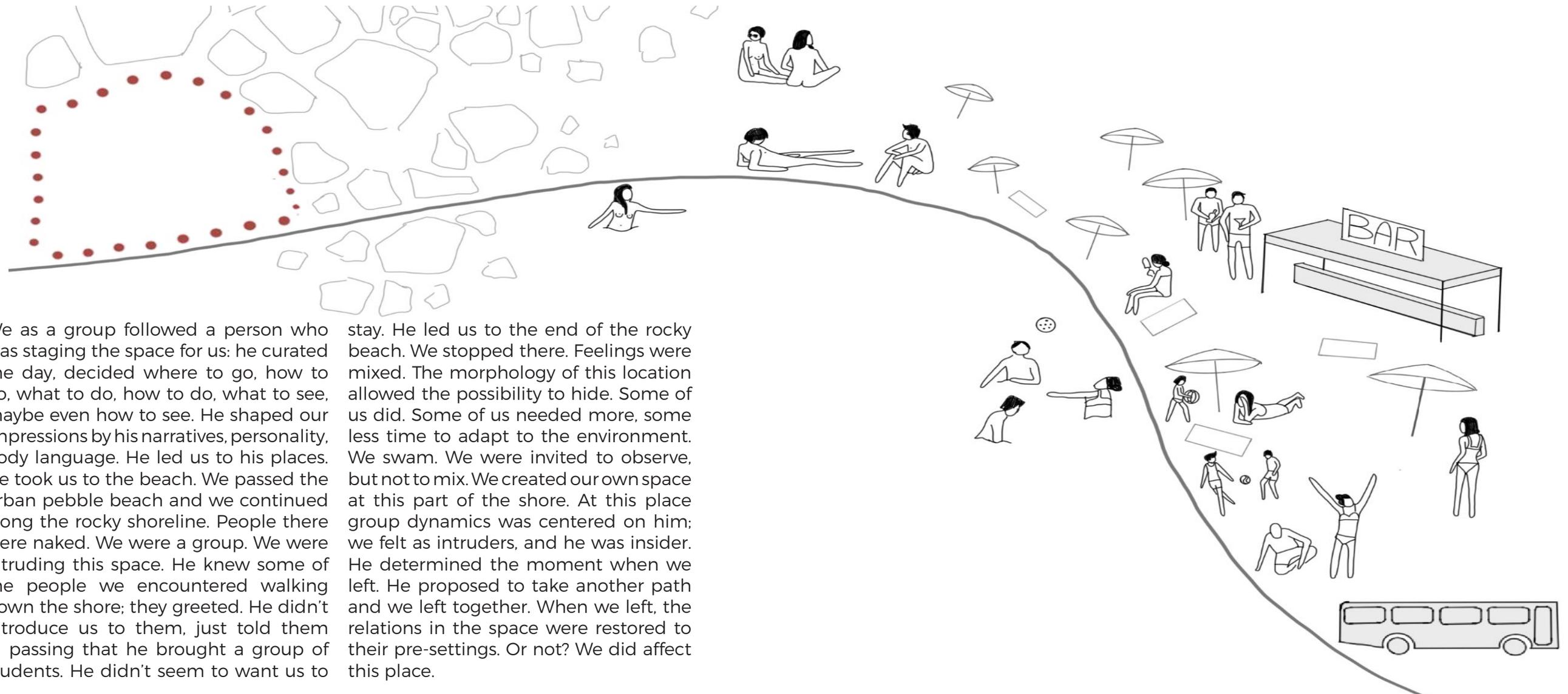
5 participants optimal
one stroke one hand
ball size and weight

tourists sunbathing
elderly soaking
children playing



UNDERCOVER

*Maria Barović
Granit Havolli
Nicole Schneider
Milica Ugrinov
Emilie Wöllauer*



We as a group followed a person who was staging the space for us: he curated the day, decided where to go, how to go, what to do, how to do, what to see, maybe even how to see. He shaped our impressions by his narratives, personality, body language. He led us to his places. He took us to the beach. We passed the urban pebble beach and we continued along the rocky shoreline. People there were naked. We were a group. We were intruding this space. He knew some of the people we encountered walking down the shore; they greeted. He didn't introduce us to them, just told them in passing that he brought a group of students. He didn't seem to want us to

stay. He led us to the end of the rocky beach. We stopped there. Feelings were mixed. The morphology of this location allowed the possibility to hide. Some of us did. Some of us needed more, some less time to adapt to the environment. We swam. We were invited to observe, but not to mix. We created our own space at this part of the shore. At this place group dynamics was centered on him; we felt as intruders, and he was insider. He determined the moment when we left. He proposed to take another path and we left together. When we left, the relations in the space were restored to their pre-settings. Or not? We did affect this place.

Even if someone wants to show you a space or situation it doesn't mean that you will be part of it. Although he had brought our group to his place, he didn't seem to want us to mix us with people who had already been at the beach. We participated by creating space within space for our group.

IMPRESSIONS

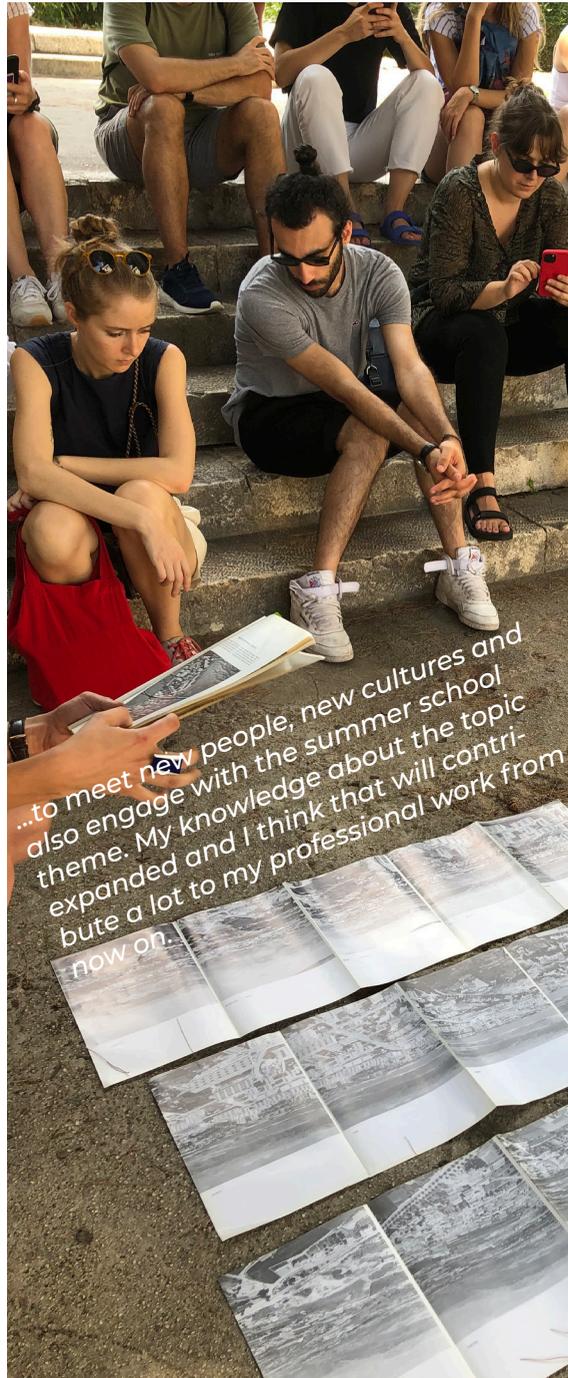


IMPRESSIONS

My personal highlight of the summer school was...



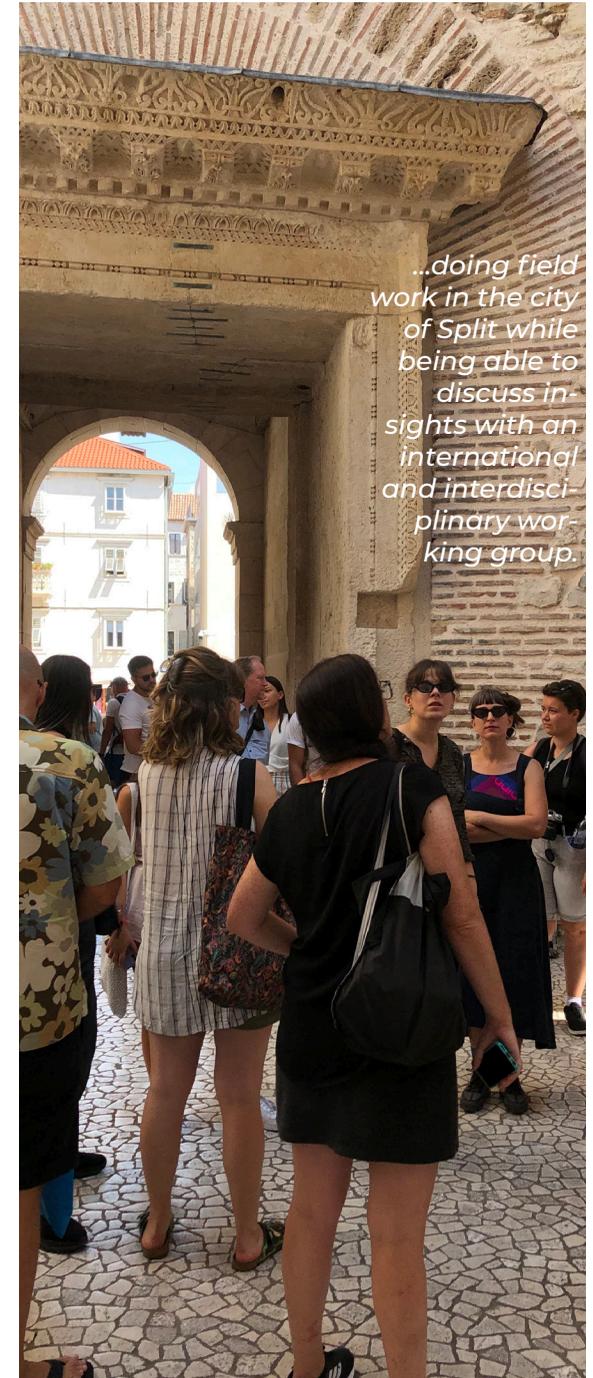
...how varied the locations were. we really enjoyed exploring places beyond the built environment, which was a concern I had when I learnt that the school was mainly aimed at architects.



...to meet new people, new cultures and also engage with the summer school theme. My knowledge about the topic expanded and I think that will contribute a lot to my professional work from now on.



...engaging with local activists and discuss atypical positions that you rarely experience as a tourist.



...doing field work in the city of Split while being able to discuss insights with an international and interdisciplinary working group.



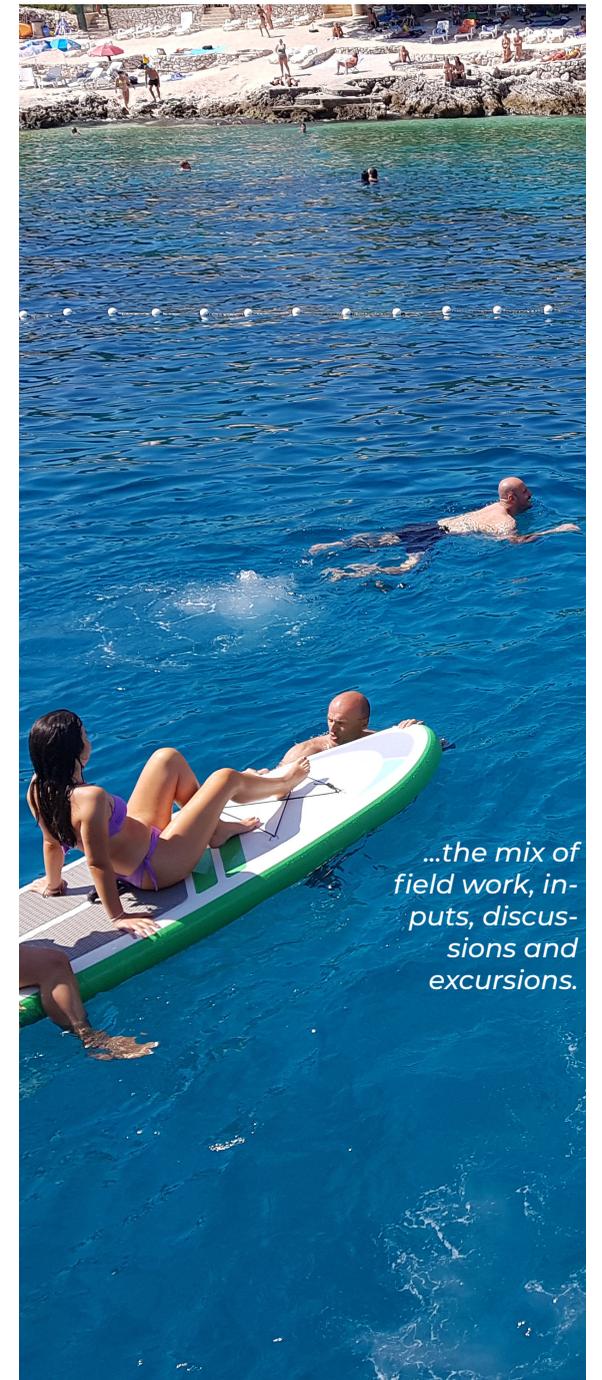
...exploring the city of Split with local guides and learning from their experience.



...exploring all parts of Split: Split 1, 2, 3. Interacting with all my colleagues.



...I have attended some summer schools before and I feel that seespace22 is the most interesting and professional. I would recommend other fellows in my university to attend the next summer schools.



...the mix of field work, inputs, discussions and excursions.



ISBN: 978-3-9820203-6-5

SEECITY SPLIT HR

Viderman | Hettchen | Weidner

