

U potrazi za gradom In Pursuit of The City

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dipl. ing. arch.

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Sažetak Pronađena razlika u konceptualizaciji i materijalizaciji arhitekture iz perspektive tri kontinenta i kulture proizlazi iz razlike u ideji grada, koja kao generativni kontekst uvjetuje svu arhitektonsku produkciju, i kao intelektualni konstrukt i kao manifestnu stvarnost. Takvo ustanovljenje se zasniva na premisi da je grad kontinuirani objekt — "urbani artefakt" — uzročno razvijajući odnos između konstitutivnih dijelova koji proizvodi stanje integralnog (arhitektonskog) totaliteta. To podrazumijeva ideju arhitekture kao instrumenta istraživanja mogućnosti grada (a time i mogućnosti arhitekture), gdje se grad ne shvaća kao fundamentalno dat i neupitan uvjet koji treba ispuniti, već kao konstrukt koji se razvija i traži, i čiji se uvjeti postojanja ustanovljavaju.

Odabrani urbanistički projekti poduzeti u Kansas City Design Centru nude uvid u takvu potragu za gradom i primjere metodologije za analizu i razmišljanje o gradu s namjerom da se otkriju mogućnosti za aktuelniju definiciju ideje projektovanja shodno trenutku kada stvarni predmet profesije prevazilazi tradicionalne i normativne okvire discipline, i gdje se vandisciplinarno znanje, potrebe i stvarnost opiru nominalnoj praksi, a zahtjev za društvenom odgovornošću i pravljnjem promjene je akutniji nego ikada. Predstavljeni projekti su argument za širenje granica pedagogije, primijenjenu relevantnost akademskog rada i eventualno produbljujuću perspektivu za kritičko razmišljanje o aktualnosti urbanističkog projektovanja.

Ključne riječi grad; arhitektura; mediji.

Abstract The identified difference in the conceptualization and materialization of architecture from the perspective of three continents and cultures stems from a difference in the idea of the city, which, as a generative context, circumscribes all architectural production as both an intellectual construct and manifest reality. Such a finding is rooted in the premise of the city as a continuous object — an "urban artifact" — a causally unfolding relationship of constituent parts that generate the state of an integral (architectural) totality. This implies an idea of architecture as an instrument of inquiry into the possibility of the city (and thus the possibility of architecture) where the city is understood not as a fundamentally given and unquestionable condition to be complied with, but an evolving construct to be both sought and arrived to terms with.

Select urban design projects undertaken at the Kansas City Design Center will offer a window into such a quest for the city, and the methodologies for analyzing and thinking the city in order to discover the possibilities for a design response at the point where the actual subject matter is no longer aligned with traditional and normative disciplinary subjects; where extra-disciplinary knowledge, needs and reality stand defiant of nominal practices (and the forms of things), and where the demand for social accountability and making a difference is higher than ever. The presented projects will make a case for expanding the boundaries of pedagogy, the applied relevance of academic work, and eventually a broader perspective for urban design thinking.

Keywords city; architecture; media.

1 Uvod

Poziv da napišem prilog za AAeU došao je u vrijeme kada sam već počeo razmišljati o svom dosadašnjem radu, odlučivši se povući iz aktivnog sudjelovanja u akademiji, ali sa željom da nastavim doprinositi polju arhitekture i urbanog dizajna. U tom smislu, neizbježno je da će ovaj tekst u određenoj mjeri utjeloviti introspektivno razmatranje aktuelnih pitanja, tema i uvjerenja koji su informirali, uokvirili i održali moj rad, i još uvijek razvijajuće ishode, za koje se nadam da mogu biti (re)konstruisani ovom prilikom u koherentan argument za promovisanje ideje dizajna.

Nalazimo se u promjenjivoj sadašnjosti gdje je mnogo toga što je poznato i shvaćeno, u smislu normativnog utemeljenja, potisnuto u područje

1 Uvod

The invitation to write a contribution for AAeU came at a time when I had already started to reflect on my past work — having decided to step away from being actively involved in academia, while not yet surrendering the desire and drive to continue to contribute to the field of architecture and urban design. Thus, inevitably, this text will to a degree embody an introspective consideration of the leading issues, themes, and beliefs that have informed, framed, and sustained my work, and the still unfolding outcomes which I hope can be (re)constructed in this instance into a coherent argument for urban design advocacy.

Finding ourselves in an ever-shifting present — where much of what is known and understood in a normative

neizvjesnosti i podložno sve bržem tempu tehnoloških inovacija, promjena u načinu prisustva stvari i njihovih značenja, postojanje društvenih i kulturnih diskursa koji namjerno potkopavaju bilo kakve vanjske referente za objektivizaciju stvarnosti, eskalacija nekontrolisanih kapitalističkih mehanizama za izvlačenje maksimalnog profita, reducirajući sve na svom putu u potrošačke objekte i instrument za izvlačenje viška vrijednosti, kao i progresija amnezičkog stanja naše kolektivne percepcije mjerena u prolaznosti trajanja 'udarnih vijesti'. Mi ne možemo pobjeći kritičkom pitanju: šta je to što stvarno nastavlja da postoji i sadržava stvarnost?

2 Prijedlog

Moglo bi se tvrditi da arhitektura u svojoj najkritičnijoj konceptualnoj inkarnaciji, kao sredstvo za proizvodnju materijalne stvarnosti, i grad kao mjesto u kojem se takve stvarnosti ispituju, osporavaju i na kraju aktualiziraju, ostaju centralni za suočavanje s ovim pitanjem — ili da arhitektura kao takva ne može izbjeći ovo pitanje. Proučavanje načela ovog argumenta i njegovih uvjeta ostali su centralna tema za većinu mog akademskog rada, kako u nastavi tako i u naučnom istraživanju. Oni su postepeno došli u fokus dok sam živio, studirao, predavao i radio na tri različita kontinenta, u tri različite kulture i postao zaokupljen pitanjem fizičke transformacije urbane forme, koja proizlazi iz promjena u domenu kulturne i tehnološke proizvodnje. Tri referentna grada korištena za stvaranje argumenta ovog rada su Sarajevo, Tokio i Kansas City. Oni su predstavljeni hronološkim redoslijedom kojim sam se s njima susreo, čineći tok argumenta donekle zaobilaznim.

2.1 Sarajevo

Prvobitna referentna tačka koja je inspirisala moj istraživački interes bila je ukorijenjena u osjećaju kulturne pripadnosti, prvoj svijesti o gradu koja je proizašla iz mjesta (Sarajevo)

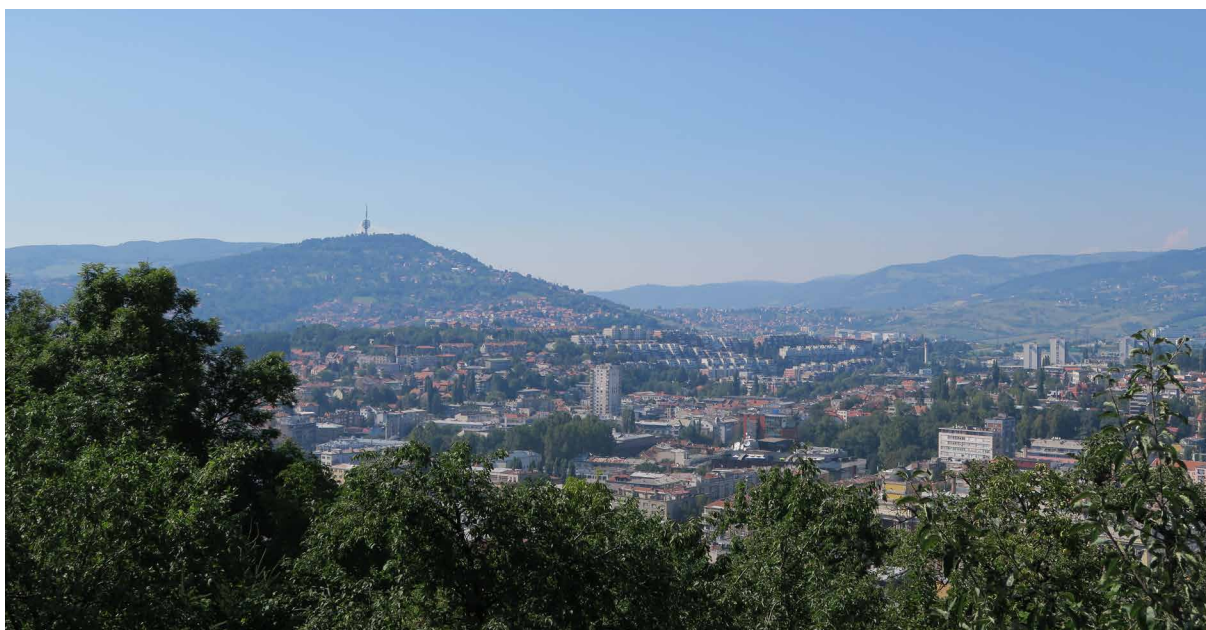
grounding sense is relegated to the realm of uncertainty, itself subject to the ever-accelerating pace of technological innovation; where the mode of the presence of things and their meanings is changing; where social and cultural discourses are unmoored, subverting any external referents for the objectivization of reality; where unchecked capitalist mechanisms seek to extract maximum profit, reducing everything to vacuous commodities and instruments of surplus value; and where the progression of the amnesic state of our collective perception is measured in the fleeting increments of the duration of 'breaking news' — we cannot escape the critical question: what holds?

2 The Proposition

It could be argued that in its most critical incarnation, the conceptual utility of architecture, as a means of the production of material reality, and the city as the site in which such realities are examined, contested, and eventually actualized, remain central to confronting this question — or that architecture as such cannot escape this question. The study of the tenets of this argument and its related conditions have remained central to much of my academic work, both in teaching and scholarly endeavors. They were gradually brought into focus as I lived, studied, and worked on three different continents, in three different cultures and cities, and have become preoccupied with the physical transformation of urban form stemming from shifts in the cultural and technological universe. The three reference cities used to frame the argument of this paper are Sarajevo, Tokyo, and Kansas City. They are presented in the order in which I encountered them making the path of the argument somewhat circuitous.

2.1 Sarajevo

The original reference point that inspired the quest was rooted in a sense of cultural belonging, the first awareness of the city stemming from a place (Sarajevo), and the school of



Ilustracija 1 Dominacija geografske 'teme'. Izvor: Ibrica Jašarević, 2022.

Figure 1 The dominance of the geography 'theme'. Source: Ibrica Jašarević, 2022.

i škole regionalne urbane misli s kojom sam se susreo u mom dodiplomskom obrazovanju. Agregatna premisa ove reference je ideja grada zasnovana na Albertijevoj izreci o inverznim (i organski povezanim) analogima zgrade i grada i njegove savremenije inkarnacije utjelovljene u Aldo Rossijevoj seminalnoj i još uvijek relevantnoj knjizi *Grad kao Arhitektura* (1985). Rossijeva anatomska (strukturnalistička) disekcija (evropskog) grada u kojoj su materija, misao i istrajnost zamišljeni kao sinonimi u definiranju konstitutivnih urbanih elemenata (urbanih artefakata) (Ibid., str. 22), gdje taksonomija dijelova i njihovih generativnih značenja (primarni elementi, spomenici, stanovanje) (Ibid., str. 57-101) nude drugačiji pojam sintakse koja proizvodi cjelinu, i gdje u krajnjem ishodu geografija (*genius loci*) i žive i nežive agencije (grad kao kolektivno umjetničko djelo/grad kao stečena svijest) (Ibid., str. 33-35) dočaravaju alternativnu i sistematičniju ideju grada kao arhitektonskog amalgama, koji se ne može odvojiti od ideje sintaktičke uzročnosti njegovih dijelova (koji postoje i razvijaju se/evoluiraju u vremenu). Na mnogo načina Sarajevo je (bilo) takav grad bez obzira na njegove brojne kulturne inkarnacije gdje su "određene teme", prema Rossiju, izdržale i održale suštinu njegove ideje — najočiglednije dominaciju geografije i njen uticaj na urbanu arhitektonsku svijest, što je kulminiralo djelima Juraja Neidhardta i posljedičnim uticajem njegove ostavštine.

2.2 Tokio

Tokio predstavlja suprotnu poziciju takvoj koncepciji grada. Oličenje postindustrijskog urbanog stanja koje, iako proizvod specifične historijske geneze svojstvene Japanu, označava, predviđa i rađa ideju (savremenog) grada koji nije vezan ograničenjima fizičke stvarnosti, ili bilo kojeg drugog oblika referentne stvarnosti. Potraga za razumijevanjem generativnih parametara takve ideje o gradu, koja je u to vrijeme bila relativno neistražena, postala je fokus mog postdiplomskog studija u Japanu, redefinirajući moj cjelokupni naučni pogled.

Za razliku od Rossijevog analognog modela grada, suprotna struktura (savremenog) Tokija rođena je iz čina raspada ideje grada i posljedičnog brisanja referentnog značenja plana koji ga je održavao — Meiji revolucija (Krstić, 1992, str. 24-27) koji je, bez zamjene alternativnom urbanom vizijom, rezultirao prazninom, i u fizičkom i u konceptualnom smislu, u neistraženi *laissez-faire* domen oslobođene moći kapitala koji se natječe za prisvajanje zemlje i izvlačenje

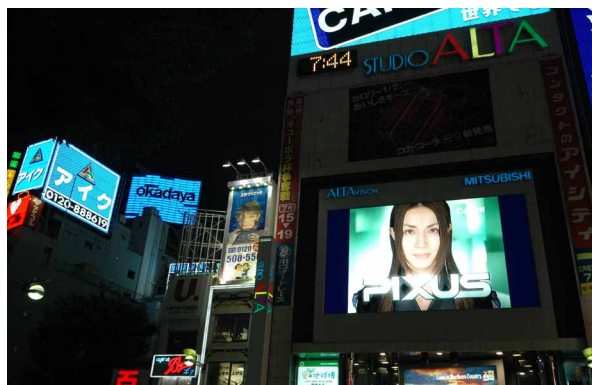
regional urban thought encountered in my undergraduate education. The aggregate premise of this reference is an idea of the city circumscribed by Alberti's dictum of the inverse (and organically connected) analogs of the building and the city, and its more contemporary and advanced incarnation embodied in Aldo Rossi's seminal and still relevant treatise *The Architecture of the City* (1985). His is a probing anatomical (structuralist) dissection of the (European) city: where matter, thought and persistence are conceived as synonymous in defining the constituting elements (urban artifacts) (Ibid., p. 22); where the taxonomy of parts and their generative meanings (primary elements, monuments, housing) (Ibid., pp. 57-101) offer a different notion of syntax that gathers the whole; and where, ultimately, geography (*genius loci*) and animate and inanimate agencies (the city as a collective work of art/ the city as an acquired conscience) (Ibid., pp. 33-35) conjure an alternative and more systematic idea of the city as an architectural amalgam that cannot be separated from the idea of the syntactic causality of its parts (that exist and unfold/evolve in time). In many ways Sarajevo is (or was) such a city regardless of its many cultural incarnations, where "certain themes", as per Rossi, have endured and sustained the essence of its idea — most obviously the dominance of geography and its impact on urban architectural consciousness, culminating in the works of Juraj Neidhardt and the ensuing influence of his legacy.

2.2 Tokyo

Tokyo stands as a counter position to such a conception of the city. The epitome of a postindustrial urban condition that, though a product of the specific historic genesis germane to Japan, signifies, foretells, and engenders an idea of the (contemporary) city unbound by the constraints of physical reality, or, for that matter, any other form of referential reality. The quest to understand the generative parameters of such an idea of the city that was relatively unexplored at the time became the focus of my graduate studies in Japan and redefined my entire scholarly outlook.

As opposed to Rossi's analogous city model, the antithetical structure of (contemporary) Tokyo was born out of an act of the dissolution of an idea of the city and the consequential obliteration of the referential meaning of the plan that was sustaining it — the Meiji Revolution (Krstić, 1992, pp. 24-27) — which, without being supplanted by an alternative urban vision, has turned the resulting vacancy, both in a physical and conceptual sense, into an uncharted *laissez-faire* domain of the unleashed powers of capital competing for land appropriation and the extraction of surplus value while bereft of any awareness of the city abandoning its incarnation to the residual effects of such a process. The resulting and unprecedentedly dynamic condition of the disordering urbanity that defines Tokyo in the present inverts the roles of architecture and the city, where the former is no longer a part of the whole since the whole (in a conceptual sense) no longer exists and hence has no referential hold of what architecture should/ can be. Rather, it is architecture that through its internal mechanisms must, in its every act, critically (re)construct an idea of the city as a conceptual referent against which it tries to seek its possibility, meaning, and relevance.

I have elsewhere elaborated on this subject (Krstić, 1997, pp. 38-39), but for the purpose of this particular text it



Ilustracija 2 Elektronsko urbano tkivo. Izvor: Krstić, 2017.

Figure 2 Electronic urban fabric. Source: Krstić, 2017

viška vrijednosti, odsutan od bilo kakve svijesti o gradu koji prepušta svoju inkarnaciju rezidualnim posljedicama takvog procesa. Rezultirajući i neviđeno dinamično stanje haotične urbanosti koja definira Tokio danas preokreće uloge arhitekture i grada, gdje grad više ne predstavlja i ne definira cjelinu, jer cjelina [u konceptualnom smislu] više ne postoji i, stoga, nema referentni uticaj na ono što bi arhitektura trebala/mogla biti. Umjesto toga, arhitektura je ta koja svojim unutrašnjim mehanizmima mora, u svakom svom činu, kritički rekonstruisati ideju grada kao konceptualnog referenta naspram kojeg pokušava tražiti svoju mogućnost, značenje i relevantnost.

Ova pitanja su detaljnije elaborirana u mojim prijašnjim radovima (Krstić, 1997, str. 38-39), ali za potrebe ovog konkretnog teksta dovoljno je naglasiti da nestankom referentne ideje grada, i prateće eliminacije zvaničnog diskursa o produkciji njegove (materijalne) stvarnosti, grad na kraju postaje transformiran u domen transparentnosti i mjesto bez antipoda, gdje se konkurentske stvarnosti pojavljuju i prožimaju po volji i bez uzročnih posljedica razmjenjujući analognu dimenziju stvarnosti s bestjelesnom dimenzijom (elektronske) fikcije. U takvoj sredini materijalna konstrukcija i elektronska simulacija (forme, prostora i vremena) služe kao istoznačna sredstva za proizvodnju stanja urbanosti, pri čemu su proživljeno iskustvo i simulativne medijske projekcije koje operišu u istom mjerilu nerazlučive — stanje u kojem prema Baudrillardu poruka više ne postoji — "to je medij koji se nameće u svojoj čistoj cirkulaciji" (Baudrillard, 1983, str. 126-133) kao materijal grada — ispisujući ono što je Paul Virillio (1984, str. 442-550) nazvao "krizom dimenzije" stvarnosti, ili njenim genetskim prepisivanjem, koje zahtijeva ponovno promišljanje materijalnih i konceptualnih elemenata arhitekture, kako bi mogla sačuvati svoju relevantnost u ispitivanju i preobražavanju neizvjesnosti grada koji Tokio predstavlja i u tome prihvatiti pitanje vlastitog *raison d'être* kao potencijalno konstitutivnog dijela takve cjeline.

2.3 Kansas City

Središnju tačku između ove dvije suprotstavljene koncepcije grada i srodnih urbanih stvarnosti zauzima američki grad. Preciznije, model grada Srednjeg zapada koji je izrastao iz geometrijske apstrakcije organizacionog sistema ortogonalne mreže postavljene preko teritorije prije stvarnog prikaza njegove geografije, kako bi se stvorio definisani (ekonomski) entitet otvoren za spekulativnu manipulaciju i korištenje. Budući da je tako zamišljeni grad dio i derivat takvog organizacionog sistema koji djeluje na transregionalnoj skali, važnost njegove fizičke koherencije i trajnosti je smatran kao relativno minoran stvarajući drugačiju vrstu urbane DNA naklonjenu promjeni i nestalnosti.

Ova sklonost je jednako ukorijenjena u određenoj kapitalističkoj (američkoj) ideji grada zasnovanog, prema Manfredu Tafuriju, na "pomirenju stabilnosti principa s promjenljivosti vrijednosti". Drugim riječima, stabilnost i trajni poredak kartezijanskog geometrijskog plana koji organizira grad u funkcionalnom, dvodimenzionalnom smislu usredotočenom na iskoristivost zemljišta kao matricu za manipulaciju nekretninama (parcele), i promjenjivost vrijednosti shvaćenih prvenstveno kao tržišno uvjetovane

suffices to make the point that, with the disappearance of a referent idea of the city — and with that the elimination of an established discourse of what constitutes its (material) reality — the city was ultimately transformed into a permeable locus with no antipodes, where competing realities appear and intersect at will, and with no causal consequences exchanging the analogous modes of the real with those of disembodied (electronic) fiction. In it, material construction and electronic simulation (of form, space, and time) serve as synonymous means of the production of the state of urbanity, whereby lived experience and simulative media projections that operate at the same scale are all but indistinguishable — a state in which, according to Baudrillard, the message no longer exists; "it is the medium that imposes itself in its pure circulation" (Baudrillard, 1983, pp. 126-133) as the stuff of the city — inscribing what Paul Virillio (1984, pp. 442-550) has termed a "crisis of the dimension" of reality, or its genetic rewriting that requires rethinking the material and conceptual bearings of architecture to be able to engage with the perpetually unfolding and morphing uncertainty of the city that Tokyo represents, and, in that, remain open to probing its *raison d'être* as a potentially constituting part.

2.3 Kansas City

A midpoint between these two opposed conceptions of the city and related urban realities is occupied by the American city. More specifically, the Midwestern city model that grew out of the abstraction of the ordering system of the grid — laid over the land in advance of an actual account of its geography — in order to convert it into a definable (economic) entity open to speculative manipulation and use. Since the so-conceived city is a sub-part and derivative of an ordering system that operates on the trans-regional scale, the importance of its artifactual veracity and permanence has remained tenuous, inscribing a different urban DNA biased towards the propensity for change.

This propensity is equally rooted in a particular capitalist (American) idea of the city, based, according to Manfredo Tafuri, on the "reconciliation of the stability of principles with the mobility of values." In other words, the stability and enduring order of the grid that organizes the city in a functional, planar sense — centering on land-use utility as a matrix for real estate manipulation (parcels) — and the mobility of values, understood primarily as market-driven economic values embodied in the suprastructures that create the fabric of the city. Since such structures



Ilustracija 3 Morfologija kosog urbanog prostora. Izvor: Krstić, 2025.

Figure 3 Oblique urban space morphology. Source: Krstić, 2025



ekonomske vrijednosti sadržane u arhitektonskim strukturama koje stvaraju tkivo grada. Budući da su takve strukture prvenstveno poimane finansijskim pojmovima, a ne fizičkim (arhitektonskim/kulturnim) atributima, vrijednost njihovog materijalnog prisustva i trajanja se mjeri kao ekonomska kategorija. Posljedično ne postoji nikakvo oklijevanje da se ukloni zgrada koja se više ne smatra ekonomski relevantnom s obzirom na to da se njeno uklanjanje ne doživljava kao narušavanje kohezije grada, već kao povratak na njegov nominalni i trajni "princip" ustanovljen u organizacionoj funkciji dvodimenzionalnog plana — grad postoji dok plan postoji.

Tafari dalje tvrdi da su u američkom gradu "urbanističko planiranje i arhitektura konačno razdvojeni" jer je "apsolutna sloboda dodijeljena jedinstvenom arhitektonskom fragmentu, ali ovaj fragment je smješten u kontekstu koji formalno ne uvjetuje. Sekundarnim elementima se daje maksimalna artikulacija, dok se zakoni koji upravljaju cjelinom rigidno održavaju" (Tafari, 1988, str. 38). U američkom gradu plan i presjek su konceptualno diskontinuirani i, dok je arhitekturi omogućena maksimalna sloboda u presjeku, ona je uvijek uključena u plan na predodređen način koji se ne može osporiti ili promijeniti — arhitektura ne proističe iz plana i ne stvara plan, arhitektura postoji kao diskretni objekt postavljen u polje — objekt i prostor nisu nužno koegzistentni i uzajamno kauzalni kao u evropskom (Rossijevom) gradu.

Razdvajanje plana i arhitekture, ili prostora i objekta, proizvodi urbanu matricu koja dopušta stalnu promjenu (objekata) i transformaciju, ali ne i evoluciju, jer grad ostaje fiksiran i ne može prekoračiti parametre uređenja (principe) pravougaonog kartezijanskog plana. Posljedično, bilo koja spontana trodimenzionalna konfiguracija/inkarnacija urbanog prostora se ne smatra garantovanom i trajnom (čak i ako postoji decenijama), i bez obzira na pozitivne prostorne i formalne attribute, uvijek se poima i svodi na nominalnost plana kao polaznu tačku za bilo kakav novi čin urbanog/arhitektonskog dizajna koji uzima nominalnu apstraktnost plana kao preduvjet za slobodu formalne inovacije (objekta). Ovo uzrokuje eliminaciju mogućnosti proizvodnje urbane sintakse i evoluciju uzročnosti urbanih elemenata ka stvaranju arhitekture grada, kako to Rossi vidi. Ipak, sama nepotpunost i otvorenost urbane morfologije američkog grada sa svojim latentnim višestrukim i paralelnim dimenzijama nosi najviše potencijala za inovativno razmatranje mogućnosti za urbanu arhitekturu. Te mogućnosti postoje unutar ograničenja kartezijanskog pravougaonog plana, ali traže drugačije čitanje i uvid.

Iako, u poređenju s Rossijem, ne postoje ekvivalentne analitičko-morfološke studije američkog grada, kratka publikacija Stevena Halla *Unutar grada: Fenomeni odnosa* (1988) predstavlja jedan od više prosvjetljujućih pokušaja drugačijeg čitanja, tumačenja i razumijevanja njegove urbane morfologije. On predlaže ideju "paralakse" kao načina postojanja urbanog prostora zasnovanog na dinamici percepcije. U skladu s tim, nedosljedna distribucija zgrada unutar morfologije plana (singularnost objekata u polju) i ekstremne varijacije njihovih visina rađaju se njihovim spontanim odnosima impliciranog urbanog prostora čija geometrija, topografija, dubina i granice ostaju promjenjive, uvjetovane pomakom u vertikalnoj poziciji ili tačkama posmatranja (slično analogiji slučajnog kubističkog prostora) i dimenzionalno suprotstavljena kartezijanskoj organizaciji

are primarily seen in such financially utilitarian terms rather than through their physical (architectural/cultural) attributes, the value of their material presence and duration is measured accordingly. There is little reluctance to remove a building no longer considered economically viable given that its destruction is not perceived as lessening the cohesion of the city (its fabric), but the return to its nominal and enduring "principle" embedded in the plan — that is, that the city holds as long as the plan endures.

Tafari further argues that, in the American city, "urban planning and architecture are finally separated" since "absolute liberty is granted to the singular architectural fragment, but this fragment is situated in a context that it does not condition formally: the secondary elements are given maximum articulation, while the laws governing the whole are rigidly maintained" (1998, p.38). In the American city, plan and section are conceptually discontinuous, and while a building is afforded maximum freedom in the section it is always subsumed in the plan in a preordained manner which it cannot challenge or change; one is not an extrusion of the other but a discrete object placed in the field — and object and space are not necessarily coexistent, reciprocal and inverse of each other like in the European (Russian) city.

The decoupling of the plan and the section, or the space and the object produce an urban matrix that allows for perpetual change (of objects) and transfiguration, but not evolution as the city stays confined to — and cannot transgress — the ordering parameters (principles) of the grid. Consequently, any found configuration/incarnation of the city is not considered as a given and permanent (even if having endured for decades), nor related to as such in all of its spatial and formal attributes, but is always referred back to the "zero degrees" of the grid — a starting point for any subsequent urban/architectural design response which accepts the condition of perpetual open-endedness in its formal iteration. This short-circuits the possibility of an urban syntax and the evolving causality of parts towards an architecture of the city as Rossi sees it; in the American city, architecture can never be more than what the order of the grid allows for. Nevertheless, it is the very incompleteness and open-endedness of the urban morphology of the American city, with its latent multiple and parallel dimensions, that carry the most potential for the innovative consideration of the possibilities for urban architecture. They eventually exist within the confines of the grid but ask for different a reading and insight.

While in comparison to Rossi, there are no equivalent analytical studies of the American city, Steven Hall's (1988) brief publication *Within the City: Phenomena of Relations* represents one of the more poignant attempts at a different reading, interpretation, and understanding of its urban morphology. He proposes the idea of "parallax", a mode of urban space existence based on the dynamics of perception. Accordingly, the inconsistent distribution of the buildings within the morphology of the grid (the singularity of the objects in the field) and the extreme variation in their heights engender, through their sectional relationships, an implied urban space whose geometry, topography, depth, and boundaries remain tenuous — subject to shifts in elevation or observation points (not unlike accidental cubist space) — and dimensionally nonconforming with the Cartesian order of the grid. Yet,



plana. Prepoznavanje i istraživanje ove kontradikcije ostaje fundamentalno za oslobađanje arhitekture od tipoloških veza i ograničenja koje joj plan nameće i preispituje njenu generativnu urbanu relevantnost.

3 Argument

Argument koji bi se ovdje mogao izvući na osnovu istaknutih različitih ideja grada i konstitutivnih koncepcija urbane arhitekture koje one utjelovljuju je da arhitektura sama po sebi ne predstavlja autonomnu, nezavisnu stvarnost izvan granica određenog stanja urbanosti kojim je uvjetovana. Parametri generativnog procesa kojim nastaje nametnuti su izvana kao stvar relacijske agencije unutar veće uvjetujuće cjeline odakle prima, odnosno u kojoj traži relevantnost i značenje. Shodno tome, to je pitanje angažiranja grada, ne nužno samo u smislu prihvatanja i odgovaranja na ono što je kontekstualno dato. To je više ispitivanje u ograničavajućim uvjetima ili konceptualnim neizvjesnostima same ideje urbanosti svojstvene mjestu kako bi se došlo do referentne pozicije koja utemeljuje mogućnost arhitekture i, zauzvrat, posljedično, otkriva hipotetsku dimenziju grada koja je postala uvjerljiva unutar medija arhitektonske intervencije.

Ovo je posebno kritično danas kada naše ekonomske, tehnološke i kulturne prakse poimaju arhitekturu i grad na utilitarni način — kao sredstvo za postizanje cilja, a ne kao cilj sam po sebi, suprotno Rossijevoj analognoj ideji grada — što problematizira našu kolektivnu sposobnost da znamo, razumijemo i angažiramo naš predmetni okoliš, uključujući istinitost, materijalno prisustvo i značenje stvari. Totalizirajući, postindustrijski (i postmoderni) kulturni fenomen u kojem, da parafraziramo Rosalindu Krauss (Krauss, 1983), više ne razumijemo stvari u afirmativnom smislu znanja šta one jesu, već u obrnuto različitom smislu znanja šta one nisu, bez mogućnosti da se u potpunosti identificiramo s njima (gradom i arhitekturom).

Takva situacija nije ograničena samo na urbane ekstreme Tokija i formalno umjerenije, ali jednako amblematične, američke urbane primjere kao što je Kansas City. Njeni tragovi se mogu podjednako naći i u tekućim zbunjujućim, morfološkim transformacijama Sarajeva, koje se čine gotovo nepovezanim s ukorijenjenošću na njegovom mjestu, *genius loci*, koji je dugo uvjetovao njegov analogni identitet ukrštajući geografiju, istinitost arhitekture i organsko jedinstvo njenih konstitutivnih dijelova. Sada se mijenja površnim i dezorijentirajućim iteracijama autoreferencijalnih objekata koji izgledaju kao da potiču iz nekih drugih dijelova i dimenzija, ne noseći nikakvu obavezu da "upisuju i opisuju ono što je stvarno" i uspostavljaju svoje topološko pripadanje.

Stoga je moj rad, posebno u domenu akademskih studijskih istraživanja urbanističkog dizajna, bio zasnovan na razumijevanju i argumentiranju djelovanja arhitekture kao instrumenta istraživanja mogućnosti grada (a time i recipročne mogućnosti arhitekture), pri čemu se grad ne treba smatrati fundamentalno datim i neupitnim uvjetom kojeg treba ispuniti, već evoluirajućim konstruktom koji treba prihvatiti u njegovoj datosti i kritičkom analizom i angažiranjem otkriti kao mogućnost nastajanja.

trying to engage in this contradiction stays fundamental to liberating architecture from the typological bonds imposed on it by the grid and to rethinking its generative urban relevance.

3 The Argument

The argument that could be drawn here, based on the outlined differing city ideas and the constituting conceptions of urban architecture they embody, is that architecture, itself, does not possess an autonomous, meaning-generating reality (or definition) outside the confines of the particular condition of urbanity it is circumscribed by. The parameters of the generative process, by way of which it comes into being, are imposed from without as a matter of the relational agency within the larger conditioning whole from where it receives — and wherein it seeks — relevance and meaning. Consequently, it is the question of engaging the city, not necessarily only in terms of accepting and responding to what is contextually given, but more so probing into the limiting conditions or conceptual uncertainties of the very idea of urbanity inherent in the place in order to arrive at a referential hold that grounds the possibility of architecture, and, in return, as a corollary uncovers a hypothetical dimension of the city made plausible through the architecture's intervening medium.

This is particularly critical today where our economic, technological, and cultural practices conceive of both architecture and the city as a utility — as means to an end rather than an end in itself, counter to Rossi's analogous city idea, eclipsed by such processes — which problematizes our collective ability to know, understand and engage with either, including the veracity of their material presence and meaning. This reflects a totalizing, postindustrial (and postmodern) cultural phenomenon where, to paraphrase Rosalind Krauss (1983), we no longer understand things in the affirmative sense of knowing what they are, but in an inversely differential sense of knowing what they are not without being able to fully identify ourselves with them (the city and architecture).

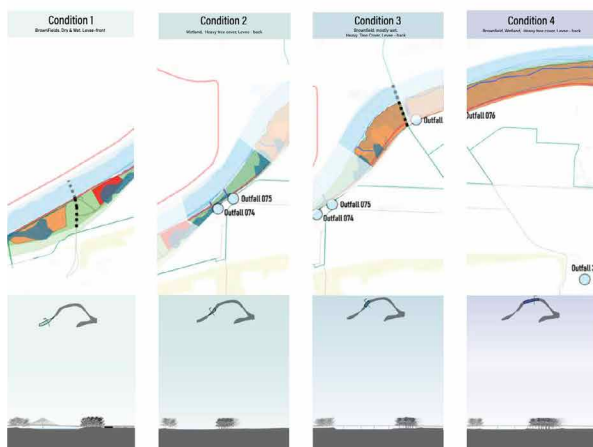
Such a situation is not only confined to the urban extremes of Tokyo and more formally sedate — but equally emblematic — American urban specimens like Kansas City; its traces can be equally found in the ongoing befuddling morphological transformations of Sarajevo which seem to be all but disconnected from the rootedness of its place — the *genius loci* — that for such a long time has governed its analogical identity by intersecting the geography, veracity of architecture and the organic unity of its constituting parts. These have now been exchanged for the superficial and disoriented iterations of self-referential objects that seem to be hauling from some other parts and dimensions, bearing no obligation "to inscribe and describe what is real" and lay down their topological claim.

Hence, my work — particularly in the domain of academic urban design studio investigations — was based on an understanding of and arguing for the agency of architecture as an instrument of inquiry into the possibility of the city (and thus the reciprocal possibility of architecture), whereby the city was to be considered not as a fundamentally given and unquestionable condition to be complied with, but an evolving construct to be arrived to terms with through critical analysis and engaged accordingly.



4 KCDC

Imao sam priliku dalje se fokusirati i detaljnije istraživati ove ideje tokom posljednjih petnaest godina moje nastavničke karijere, vodeći Kansas City Design Center [KCDC] na Kansas State University College of Architecture Planning and Design. KCDC je uspostavljen kao eksperimentalna laboratorija za urbani dizajn utemeljena na osnovi akademskog servisa i angažmana s urbanom zajednicom Kansas Cityja, gdje je grad sam po sebi služio kao stalni studijski primjer. Svrha programa je bila da djeluje kao most i međusobno povezujuća katalitička agencija između struke, građanske zajednice i akademske zajednice, a s ciljem da se razvijaju kapaciteti za dizajn vizije koja bi uključila nova pitanja urbanog dizajna izvan granica disciplina i stvorila informiranu platformu za njihovo eventualno obraćanje i konstruktivni dizajnerski odgovor. Inherentna misija programa bila je težnja da se proširi doseg profesionalnog obrazovanja i,



Ilustracija 4 Uzorak analitičke studije. Izvor: KCDC, 2019.

4 KCDC

I had the chance to further focus and more systematically explore these ideas during the last fifteen years of my teaching career directing the Kansas City Design Center (KCDC) at Kansas State University's College of Architecture Planning and Design. KCDC was set up as an experimental urban design laboratory, grounded in service learning and community-outreach teaching missions, specific to Kansas City as its perpetual case study domain. Its purpose was to act as a bridge and an interconnecting catalytic agency between profession, civic community, and academia. Indeed, its aim was to develop the capacity to envision designs that engage with emergent urban design issues beyond the confines of disciplinary boundaries, and to create an informed platform for their eventual consideration and constructive design responses. Inherent in the mission of the program was striving to expand professional education outreach and, while not emulating architectural practice models, to

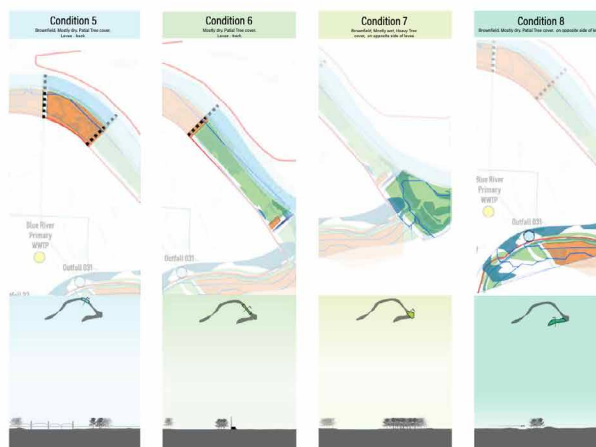


Figure 4 Analytical inquiry study sample. Source: KCDC, 2019

iako ne oponašajući modele arhitektonske prakse, istraže i pronadu operativni načini nastave, gdje bi proces učenja mogao postati transformativni izvor primjenjivog znanja koje poboljšava primjenjive ishode dizajna i osnažuje zajednicu sudionika i njihovo posjedovanje rezultata kroz participativni proces u projektovanju.¹

Temelj svih projekata KCDC-a i cjelokupne pedagogije urbanog dizajna programa bio je kontinuirani napor da se razvije i njeguje analitički pristup dizajnu. Pronalazak rigoroznih i prilagodljivih metoda za razlikovanje, seciranje, ispitivanje i spekulativno istraživanje kritičkih, opipljivih i nematerijalnih informacija i fenomena, te stvaranje sredstava za njihovo konstruktivno predstavljanje, bilo je ključno za mogućnost uspostavljanja sveobuhvatnog istraživačkog okvira dizajna.

Ekstremni polovi takvog pristupa obuhvataju na jednom kraju eksponencijalno rastući spektar vandisciplinarnog

explore and find operational modes of teaching where the learning process could become a transformative source of applicable knowledge — improving implementable design outcomes and empowering the stakeholder community to take ownership through a participatory design process.¹

Fundamental to all KCDC projects, and the overall urban design pedagogy of the program, was the sustained effort to develop and cultivate an analytical design approach. The invention of rigorous and adaptable methods for discriminating, dissecting, examining, and speculatively exploring critical, tangible, and intangible information and phenomena, and creating the means for their constructive representation was critical for being able to set up a comprehensive framework for design investigations.

The extreme poles of such an approach encompass, on one end, the exponentially growing spectrum of extra-disciplinary, data-based knowledge with a critical bearing

¹ Svaki KCDC projektat je kulminirao u sveobuhvatnoj publikaciji knjige projektata s dvostrukom svrhom da doprinese polju znanja o urbanom dizajnu i služi kao nacrt za sljedeće korake u provođenju i implementaciji predloženih poboljšanja urbanog dizajna. Za daljnje reference pogledati (posebno do 2023.): kcdesigncenter.org/kcdcstudio

¹ Each KCDC project culminated in a comprehensive project book publication with the twofold purpose of contributing to the field of urban design knowledge, and serving as a blueprint for the next steps in pursuing and implementing proposed urban design improvements. For further reference see (particularly up to 2023): kcdesigncenter.org/kcdcstudio

znanja zasnovanog na podacima, s kritičkim utjecajem na razmatranja dizajna, koji treba asimilirati i dovesti u operativni fokus. S druge strane je zahtjev za izgradnjom bliskih forenzičkih vještina viđenja, obdukcije i izdvajanja posebnosti fizičkih uvjeta pronađenog urbanog okruženja u drugačiji, više povezan oblik razumijevanja u odnosu na specifičnu agendu istraživanja dizajna van njegovog normativnog čitanja. Krajnji cilj analitičkog procesa bio je stvaranje referentnog sistema različitih načina kontekstualnog/mjesnog/studijskog područja znanja koji su, kroz potragu za uobičajenim (analognim) denominacijskim sredstvima reprezentacije, istovremeno prisutni i povezani (čak i ako su fenomenski disonantni, npr. brzina vjetra u odnosu na infrastrukturu za proizvodnju prostora, itd.), olakšavajući sveobuhvatnije mogućnosti istraživanja dizajna i inovativne rezultate.

Paralelno s pristupom analitičkom dizajnu, integracija procesa participativnog dizajna bila je jednako temeljna za metodologiju KCDC studija urbanog dizajna. Otrežnjujuća perspektiva koju je donijela ekonomska kriza u Americi 2010. godine probudila je preispitivanje etičkih stavova u arhitektonskoj praksi donoseći povećanu svijest i potražnju za društvenom odgovornošću i povezanim ishodima koji proizvode razlike. Jedan od njegovih aspekata je stalni pomak u projektantskoj praksi, posebno u slučaju javnih projekata prema ponovnom uvođenju doprinosa zajednice i strategijama angažmana dionika kao ključnom dijelu generativnog procesa dizajna, kao i promociji osjećaja kolektivnog vlasništva nad tako generiranim idejama, vrijednostima i izgrađenim artefaktima. Koliko god bio važan i obrazovno relevantan, takav pristup je bilo teško rekonstruisati kao heuristički alat unutar akademskih granica tradicionalnog dizajnerskog studija. KCDC, na osnovu svoje pozicije grada i zajednice i eksperimentalne misije laboratorije za urbani dizajn, i sredstvima održivog angažmana na seriji međusobno povezanih projekata koji se bave kritičnim urbanim pitanjima povezanim sa stvarnim zajednicama dionika, bio je bolje prilagođen i sposoban da integrira proces participativnog dizajna u svoju operativnu metodologiju i koristi ga kao katalitički alat za pristup i uključivanje perspektiva dionika i izgradnju pokretačke potrage za projektantskim konsenzusom — ne kao najniži zajednički nazivnik, već kao aspiracijska i izazovna perspektiva.

Kumulativno, ovo je proizvelo dva značajna rezultata: prvo, izgradnju trajnog povjerenja s opsluženim zajednicama zasnovanim na zajedničkom vlasništvu kolektivno generirane vizije za bolji grad koji će nastaviti informirati i voditi stvarne procese implementacije — zadana inkarnacija kolektivne ideje stvaranja grada. I drugo, kritički trenutak učenja i izlaganje pomaku u percepciji uloge arhitekta od unajmljenog pružaoca projektantskih usluga do učesnika u procesu angažmana zajednice koji djeluje na nivou nastanka projekta, gdje se artikuliraju sva kritična pitanja i vizijske odluke o potrebama, namjerama i svrhama koje će informirati potragu za dizajnom, i gdje je zacrtana mogućnost za stvarnu promjenu, dajući istinsku agenciju za profesionalnu primjenu projektantskog znanja.

Kao derivat analitičkog i participativnog pristupa dizajnu, zajedno s premisom da je arhitektura shvaćena i korištena kao instrument ispitivanja mogućnosti (stanja) grada koji pretpostavlja ideju o njegovoj nepotpunosti i

on design considerations that need to be assimilated and brought into operational focus; and, on the other, the demand for the build-up of near-forensic skills of seeing, autopsying and extracting particularities from the physical conditions of a found urban environment — translating them into a different, more germane form of understanding relative to a specific design inquiry agenda, beyond its normative reading. The ultimate goal of the analytical process was to create a referential system of different modes of contextual/site/study area knowledge which, through the pursuit of the common (analogous) denomination means of representation, were made simultaneously present and relatable (even if phenomenally dissonant, i.e. wind velocity vs space producing infrastructures, etc.) facilitating more comprehensive design investigation possibilities and innovative outcomes.

In parallel with the analytical design approach, participatory design process integration was equally foundational for KCDC's urban design studio methodology. The sobering perspective brought about by the 2010 economic crisis in America awakened the reconsideration of ethical bearings in architectural practice, bringing forth heightened awareness of and demand for social accountability, as well as related difference-producing outcomes. One of its aspects is the ongoing shift in design practice, particularly in the case of public projects towards recentering on community input and stakeholder engagement strategies as a core part of the generative design process, as well as the promotion of a sense of collective ownership over the so-generated ideas, values and built artifacts. However important and educationally relevant, such an approach was difficult to (re) construct as a heuristic tool within the academic confines of a traditional design studio. KCDC by virtue of its city — and community — embedded position and experimental urban design laboratory mission, and through the means of sustained engagement on a series of interrelated projects addressing critical urban issues connected to actual stakeholder communities, was better suited and able to integrate a participatory design process into its operational methodology. This approach functioned as a catalytic tool to access and engage stakeholders' perspectives and build a driving design quest consensus, not as a lowest common denominator, but as an aspirational and challenging perspective.

Cumulatively, this has produced two significant results. Firstly, it has built lasting trust with the served communities, based on shared ownership of the collectively generated vision for a better city — one that will continue to inform and guide the actual implementation processes, a default incarnation of the collective city making idea. Secondly, it fostered a critical learning moment and exposure to the shift in the perception of the role of the architect from a hired design service provider to a participant in the community engagement process, operating at the project origination level where all critical questions and visioning decisions about the needs, intentions, and purposes that will inform the design quest are articulated, and where the possibility for real change is charted, giving true agency to professional design knowledge application.

As a derivative of the analytical and participatory design approach, coupled with the premise of architecture being understood and employed as an instrument of inquiry into the possibility (condition) of the city — which assumes an idea of its incompleteness and open-endedness — the actual design output of the KCDC urban design studio has

otvorenosti, stvarni projektantski učinak KCDC studija za urbanističko projektovanje rezultirao je prijedlozima koji nisu u skladu s normativnim tipologijama dizajna/arhitekture. Hibridnost iteracija dizajna bila je utemeljena na otkrivanju pronađenih urbanih/kontekstualnih uvjeta, njihovom analitičkom presjeku i konstruktivnom unakrsnom upućivanju, i naknadnom otkrivanju mogućnosti i/ili zahtjeva za ono što je trebalo slijediti kao neophodan i istinski subjekt dizajna, bez preduvjeta ili predrasuda. Posljedično, ovo je rezultiralo potencijalno neanalognim konstruktima, uključujući disonantne, ali konceptualno i funkcionalno međuzavisne i nesubtraktivne dijelove bitne za ukupnost dizajnirane cjeline (oblik 'arhitektonskog' izuma), ali iznad svega bezuvjetno ukorijenjene u mjestu i okolnostima koji potvrđuju i daju autentičnu (iskustvenu) dimenziju gradu i njegovoj ideji. Iako teže da budu fizički stvarne, iteracije dizajna su jednako prijedlozi za metodologiju "razmišljanja" o gradu, razumijevanje višedimenzionalnosti njegove nepotpunosti i pronalaženje načina da se u njega učitaju druge mogućnosti koje su latentno prisutne i jednako istinite kao utjelovljena potraga. Sljedeći projekti su reprezentativni slučajevi takvih projektantskih istraživanja.

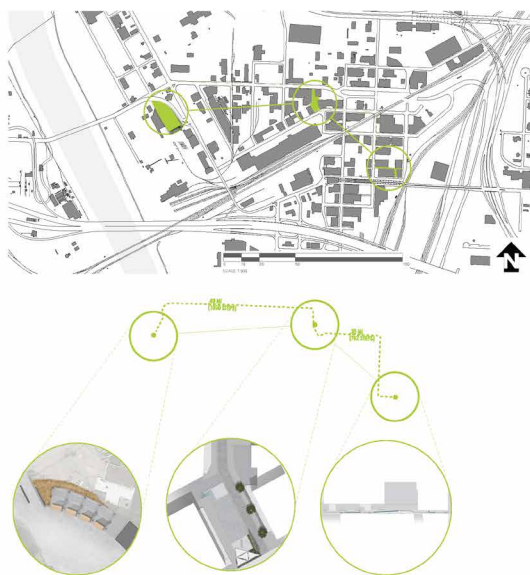
4.1 The West Bottoms Reborn

Projekat je zasnovan na istraživanju dizajna o mogućnostima da se stvori javni prostor — sistem javnih prostora u prethodno napuštenom industrijskom dijelu Kansas Cityja. Studija je bila motivirana željom da se suprotstavi predstojećim i eventualnim gentrifikacijskim promjenama područja, te da se elementi originalne urbane teritorije drže zajednički kao javna sfera u koju se učitavaju mogućnosti za kritičke intervencije dizajna i gdje bi bilo koji inovativni ishodi ostali neraskidivo vezani istim genetičkim korijenima mjesta. Gradeći na pronađenim kvalitetama pojedinačnih/odabranih lokacija, namjera je bila suprotstaviti se normativnim paradigmatama korištenja i razmotriti javni prostor kao radnu infrastrukturu utemeljenu na imperativima ekološke učinkovitosti koja je potrebna za mjesto. Shodno tome, dizajn je bio fokusiran na otkrivanje kritičnih funkcionalnih

resulted in proposals that do not comply with normative design/architectural typologies. The hybridity of the design iterations was grounded in the uncovering of the found urban/contextual conditions, their analytical intersection and constructive cross-referencing, and the subsequent discovery of the opportunities and/or the demands for that which was to be pursued as the necessary and true design subject with no preconception or prejudice. Consequently, this has resulted in potentially non-analogous constructs, including dissonant but conceptually and functionally interdependent and non-subtractive parts essential to the totality of the designed whole (a form of 'architectural' invention), but, above all, unconditionally rooted in the place and circumstances, affirming and giving an authentic (experiential) dimension to the city and its idea. Though they aspire to be physically real, the design iterations are equally proposals for the methodology of "thinking" the city: understanding the multidimensionality of its incompleteness and finding ways to read into it other possibilities that are latently present and equally true as an incarnating pursuit. The following projects extractions are representative cases of such design investigations.

4.1 The West Bottoms Reborn

This project was based on a design investigation into the possibility of the creation of a public realm — a system of public spaces in a previously abandoned industrial part of Kansas City. The study was motivated by the desire to counter the impending and eventually gentrifying change of the area, to stake out the elements of the original urban territory to be held in common as a public realm, and read into it the possibilities for critical design interventions, where any innovative outcomes would remain inextricably bound by the same genetic roots of the place. Drawing from and building on the found qualities of the individual/select sites, the intent was to counter normative use paradigms and consider public space as working infrastructure grounded in place-necessitated environmental performance imperatives. Consequently, the design was focused on discovering critical functional and operational aspects of the necessary



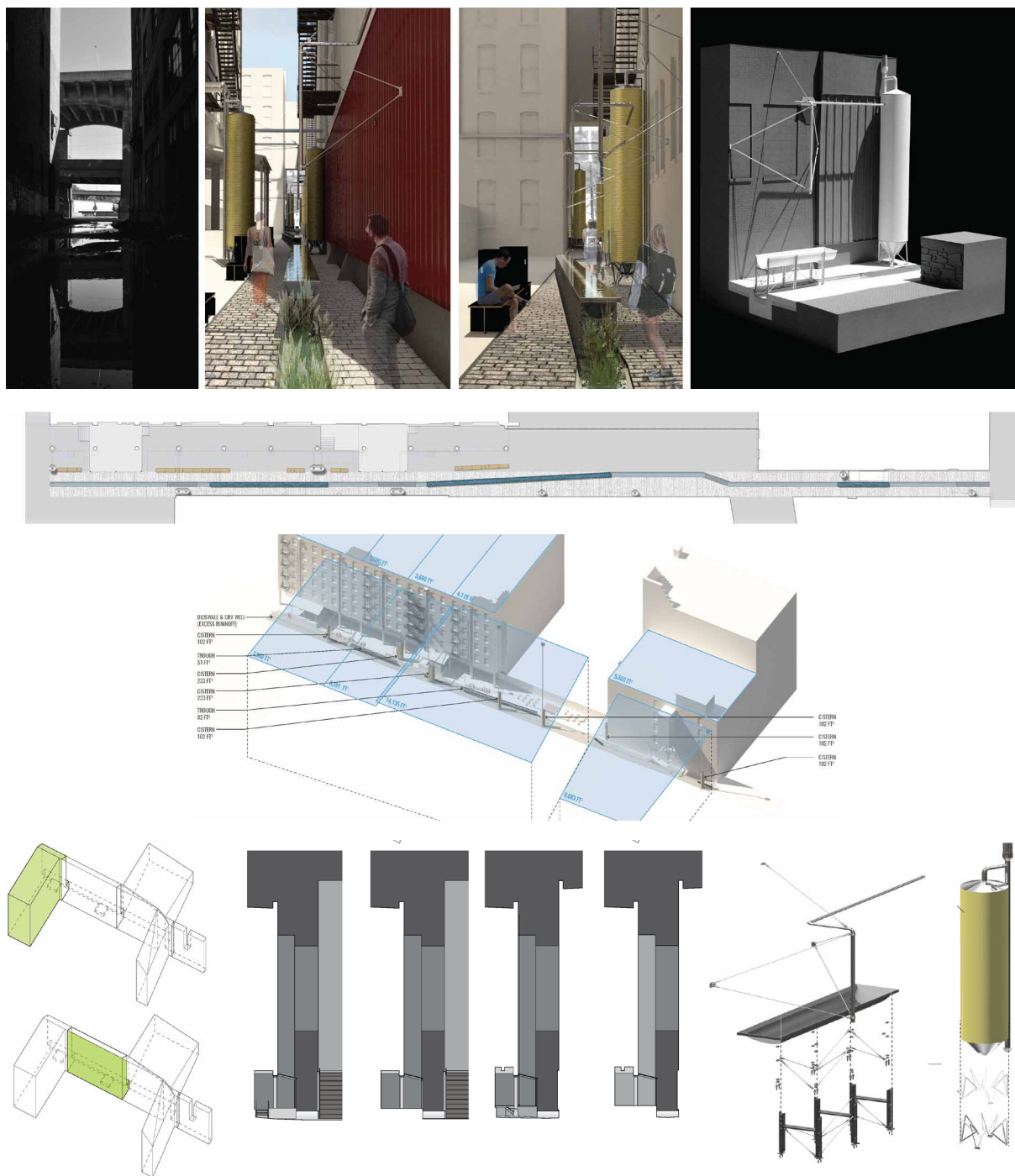
Ilustracija 5 Strategija odabira lokacija, West Bottoms Reborn. Izvor: KCDC, 2018.



Figure 5 Site selection strategy, West Bottoms Reborn. Source: KCDC, 2018.

i operativnih aspekata neophodne infrastrukture koji bi se mogli prevesti u simultane mogućnosti da se pronade i olakša angažiranje iskustava na datim lokacijama ostavljajući stvarnu skriptu korištenja javnog prostora i programiranja spontanom otkriću i kolektivnoj agenciji zajednice. U tom smislu, svaka projektovana infrastruktura/(prostor) nije imala normativni ekvivalent — bila je originalna za svoje mjesto i kriterije izvedbe — program i uzročno-posljedičnu vezu njegovih konstitutivnih dijelova/funkcija, kao što su upravljanje i obrada oticanja vode, pružanje zaštite okoliša od elemenata specifičnih za lokaciju, skupljanje samoodržive količine obnovljive energije itd.

infrastructure(s) that could be translated into simultaneous opportunities for the invention and facilitation of engaging experiences at the given locations — leaving the actual scripting of the public space's use and programming to spontaneous discovery and collective community agency. To that extent, each designed (infra)structure/space did not have a normative equivalent — it was original to its place, to the performance criteria/program, and the causal relation of its constituting parts/functions i.e., managing and processing water runoff, providing environmental shelter from site-specific elements, harvesting self-sustaining amounts of renewable energy, etc.



Ilustracija 6 kolaž Iteracija dizajna 'skrivenog' javnog prostora, West Bottoms Reborn. Izvor: KCDC, 2018.

Figure 6 collage "Hidden" public space site design iteration, West Bottoms Reborn. Source: KCDC, 2018.

4.2 The East Bottoms Vision Studija

Ovaj projekat je bio pokušaj da se istraži i generira alternativna ideja urbanosti u industrijskom dijelu grada. Goruća dilema s kojom se suočava Kansas City, kao i mnogi drugi gradovi na Srednjem zapadu uz rijeku, jest pretjerano industrijsko zadržavanje zemljišta unutar nekad zabranjenih teritorija podložnih prirodnoj slučajnosti. Naglašena je hitna potreba za održivošću i ublažavanjem nestabilnosti vodne agencije koja prijeti povijesnim poplavnim područjima, pojačana rastućim urbanim zadiranjem, te želja da se preispitaju mogućnosti povrata javnog dobra unutar cijelog područja i pristupi nekim od najneprepoznatijih prirodnih i geografskih dobara grada uz obalu rijeke Missouri. Temeljno za ovu dilemu bilo je shvaćanje, i posljedični strateški stav, da se nijedno održivo dizajnersko razmatranje ne može pronaći izvan shvaćanja infrastrukturnih potreba održivog upravljanja vodama. Važna je i strategija otpornog razmišljanja, gdje se inženjerski investicijski kapital morao istovremeno shvatiti kao kapital od javne koristi koji proizvodi pogodnosti za javnu upotrebu. Posljedica takve realizacije bilo je i pitanje mogućnosti da se počne urbani dizajn orijentiran na ljudsko mjerilo nasuprot *laissez-faire*, predimenzioniranom i prijetećem industrijskom urbanom pejzažu lišenom bilo kakvog prepoznatljivog osjećaja reda i zasićenog razarajućim intenzitetom svakodnevne trgovine koja ga održava. Suočavajući nepomirljive ekstreme date urbane situacije, namjera je bila usmjerena ka mogućnosti drugačije urbane paradigme, tražeći uvjete i mogućnosti za koegzistenciju suprotnosti i sjecišta i ponovnog povezivanja postojećeg s novim elementima

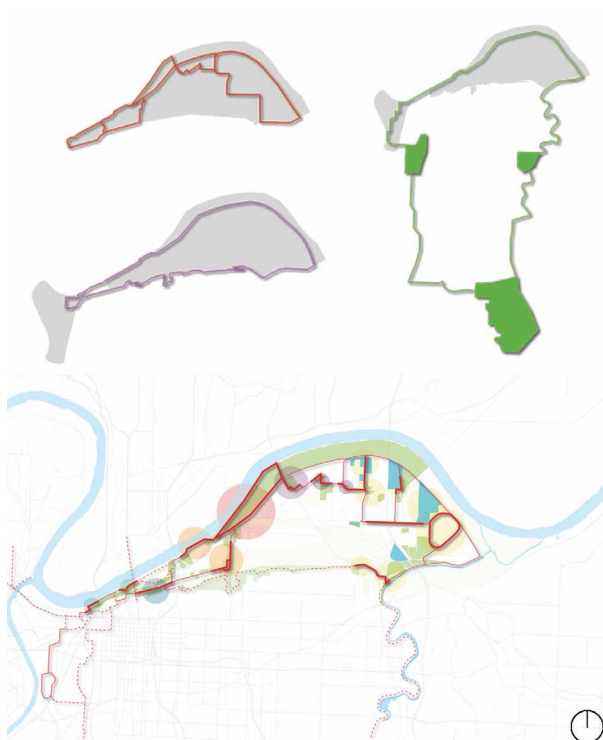
4.2 The East Bottoms Vision Study

This project was an attempt to explore and generate an alternative idea of urbanity in an industrial "no men's land" part of the city. The pressing dilemma facing Kansas City, like many other river-bound Midwestern cities, is the excessive industrial hold on land within the formerly prohibiting territories subject to nature's randomness, the pressing need to sustainability mitigate the volatility of the water threatening the historic floodplains — amplified by growing urban encroachment — and the desire to rethink the possibility of reclaiming the public domain within the entire area, including access to some of the city's most unrecognized natural and geographic assets along the Missouri Riverfront. Fundamental to this dilemma was the realization — and the subsequent strategic position — that no viable design consideration could be found outside of grasping the infrastructural needs of sustainable water management, as well as resilient thinking strategies where engineering investment capital had to be simultaneously understood as public benefit capital, producing public use amenities. The corollary of such a realization was also the question of the possibility of the insertion of human-scale oriented urban design against a *laissez-faire*, oversized, and forbidding industrial urban landscape — one devoid of any recognizable sense of order and pregnant with the crushing intensity of the daily commerce that sustains it. Facing the irreconcilable extremes of the given urban situation, attention turned to the possibility of a different urban paradigm — one that could seek the terms and opportunities for the coexistence of opposites and the intersection and the reconnection of the existing with new ordering elements.



Ilustracija 7 Master plan, The East Bottoms Vizija. Izvor: KCDC, 2019.

Figure 7 Master plan, The East Bottoms Vision. Source: KCDC, 2019.



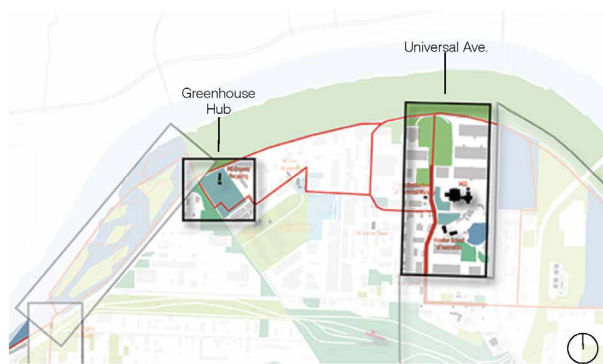
Ilustracija 8 kolaž Odabrane iteracije dizajna lokacija, The East Bottoms Vizija. Izvor: KCDC, 2019.

uređenja. Ovi elementi su zamišljeni kao katalitičko sredstvo programske i iskustvene reorganizacije ukupnosti urbanog okruženja u povezanu cjelinu, dok su tražili dublje korijene sa samim geografskim položajem i stvarali održive infrastrukture neophodne za njegovu podršku. Krajnji ishod je bio formiranje alternativne strategije za



Figure 8 collage Selected site design iterations, The East Bottoms Vision. Source: KCDC, 2019.

These elements were conceived as a catalytic means for the programmatic and experiential reorganization of the totality of the urban environment into a related whole, while seeking deeper roots with the very geographic location, and creating sustainable infrastructures necessary to support it. The ultimate outcome was the formation of an alternative



Ilustracija 9 kolaž Odabrane iteracije dizajna lokacija, The East Bottoms Vizija. Izvor: KCDC, 2019.

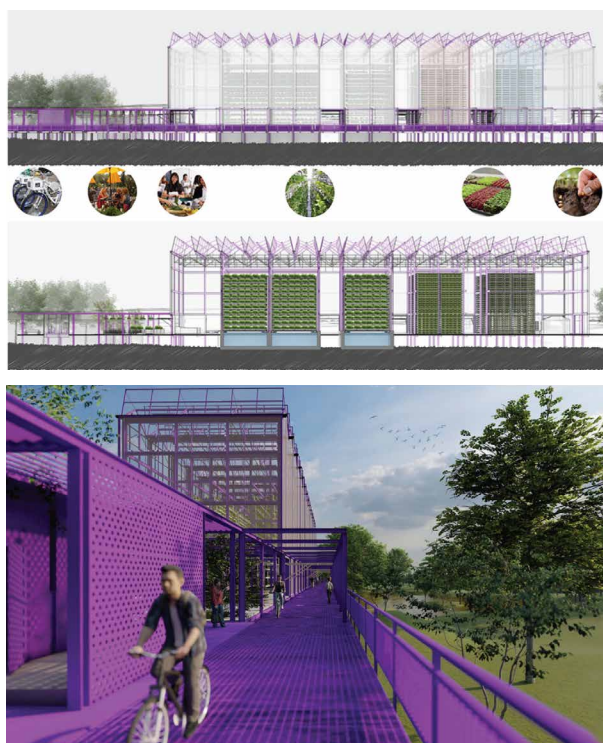


Figure 9 collage Selected site design iterations, The East Bottoms Vision. Source: KCDC, 2019.

ponovno promišljanje i vraćanje industrijskog urbanog pejzaža kao integralnog i nastanjivog dijela gradske javne sfere, kao i razmatranje mogućnosti drugačijeg gradskog poretka, gdje su njegove različite "prirode" strateški presijecane i suprotstavljene (umjesto da se smatraju međusobno isključivima) prema stvaranju neslućenog urbanog kvaliteta i povezane ideje urbanosti.

strategy for rethinking and reclaiming the industrial urban landscape as an integral and inhabitable part of the city's public realm. It also opened up the possibility of considering a different city order – one where its different 'natures' are strategically intersected and juxtaposed (rather than considered mutually exclusive) towards the creation of an unexpected urban quality and related idea of urbanity.



Ilustracija 10 kolaž Odabrane iteracije dizajna lokacija, The East Bottoms Vizija. Izvor: KCDC, 2019.

Figure 10 collage Selected site design iterations, The East Bottoms Vision. Source: KCDC, 2019.

5 Zaključak

Predviđanja Victora Huga — "*ceci tuera cela / ovo će ubiti ono*" — o propasti arhitekture pred nezaustavljivim razvojem tehnologije masovne komunikacije i dalje odjekuju, iako je štamparska mašina zamijenjena globalnim sistemima digitalnih mreža koje prijete da zamijene i posljednje ostatke fizičke stvarnosti. Robert Venturi je bio taj koji je šezdesetih godina prošlog stoljeća prigrlio tu propast kao populističko spasenje, proglašavajući kraj modernističke opsjednutosti prostorom i nudeći umjesto toga komunikaciju (oglašavanje i označavanje) kao novi arhitektonski medij — "komunikacija umjesto prostora." (Venturi, 1988, str. 8). Bez obzira na pronicljivost tog proročanstva, nekritičko (iako predstavljeno kao oslobađajuće) sveopće prihvaćanje neizbježno svedenog pretvaranja arhitekture u alat oglašavanja — ovoga puta do tačke poništenja njene objektnosti — nije uspjelo u potpunosti sagledati negativan uticaj na budućnost grada. Ono što danas živimo i doživljavamo kao grad nije obećana raskoš i formalno ludilo Las Vegasa koje slavi arhitektonsku *laissez-faire* slobodu od značenja (kako ju je hvalio Venturi). Sasvim suprotno, mi obitavamo u urbanoj stvarnosti dubokoj koliko i njen vanjski sloj, koju arhitektura prikazuje kao simulakrum svoje nekadašnje stvarne biti, držeći i projicirajući našu kolektivnu i zatupljujuće

5 Conclusion

Victor Hugo's "*ceci tuera cela / this will kill that*", a forewarning about architecture's doom in the face of the unstoppable development of mass communication technology, endures — albeit exchanging the printing press for the global digital network systems threatening to supplant the remaining vestiges of physical reality. It was Robert Venturi who in the nineteen-sixties embraced this doom as a populist salvation, proclaiming the end of the modernist fixation with space and offering in its stead communication (advertising and signifying) as a new architectural medium — "communication over space" (1998, p.8). Notwithstanding the blunt insight of the prophecy, the uncritical (masked as liberating) wholesale acceptance of the inevitability of the reductive morphing of architecture into an advertising tool, but this time to the point of the annihilation of its objecthood, fails to fully take account of the negative impact on the future of the city. What we are living and experiencing today as the city is not the promised exuberance and formal madness of Las Vegas, which celebrates the divorce of architectural *laissez-faire* freedom from meaning (as extolled by Venturi). Quite the opposite, we inhabit a veneer-deep urban realm rendered present by architecture as a simulacra of its former real self, which holds and projects our collective and numbingly agreeable preconception of what the city is expected to

udobnu predodžbu o tome kako grad treba izgledati. Istovremeno, stvarni javni prostor — prostor političke, društvene i kulturne razmjene i dijaloga, fizička razina na kojoj se okupljamo kako bismo potvrdili ili osporili svoju kolektivnost — potisnut je u nematerijalnost digitalne domene i relativnu nevidljivost naše kolektivne prisutnosti. Dihotomija fizičkog i digitalnog u građanskom prostoru po svojoj naravi, ako ne i namjeri, dovodi do potkopavanja grada i njegove transformacije u teritorij isključenosti — praznu, inertnu scenu koja služi kao okvir za očekivano, a lišena je bilo kakve moći da bude instrument promjene i transformacije. Ta je moć sada suštinski delegirana u mrežno područje elektroničke proizvodnje, bez mogućnosti povratka ili analognog uzvrat. Međutim, ono što formalni sloj skriva jest složena urbana podloga — unutarnji mehanizmi grada oslobođeni ideoloških i formalnih predrasuda, gdje je sve ogoljeno u svojoj operativnoj i činjeničnoj golotinji, bez suglasja dijelova s cjelinom i bez poznate urbane taksonomije, poput zelene infrastrukture s njenim rastućim teritorijalnim zahtjevima i prisutnosti. Na sjecištu tih proturječnih sfera nalazi se pravo pitanje grada i njegovih mogućnosti — i tu arhitektura ne može biti svedena na manipulaciju površinom. Ona mora biti ponovno shvaćena kao katalitički instrument ukorijenjen u mjestu, koji izrasta iz mjesta, ali i iz šireg konteksta i uvjetujućih okolnosti, otkrivajući i dajući oblik, značenje i integraciju onome što je latentno prisutno i konceptualno transformativno, ili još nepoznato kao njen nominalni subjekt — čime sama sebe aktualizira kao agens promjene. Rad KCDC studija urbanog dizajna, kao i moj vlastiti rad, proizlazi iz ove pretpostavke, u konačnici pokušavajući podići pitanje na sistemsku razinu metodologije urbanog dizajna i strategije razmišljanja. One su spremne suočiti se s većom cjelinom, izvan atomiziranih praksi usmjerenih na pojedinačne lokacije, gdje ideja grada i dalje opstaje kao fragmentarna vizija lišena želje da izazove samu pretpostavku prava na privatno vlasništvo. Moja nada jest da cjelokupan niz KCDC projekata koji su nastali tijekom mog petnaestogodišnjeg mandata, kao i rezultati naših partnerskih zajednica koje njima upravljaju, predstavljaju održivu perspektivu za konstruktivniji pristup promišljanju i djelovanju u urbanom dizajnu — čak i ako su zamišljeni i provedeni u akademskom okruženju — te da će moji bivši studenti nastaviti prenositi to znanje i graditi na njemu u svojoj profesionalnoj praksi, vjerujući u mogućnost boljeg grada.

look like. Simultaneously, the actual public realm, the realm of political, social, and cultural exchange and dialogue, the physical ground at which we come together to confirm and contest our collectivity, has been relegated to the intangibility of the digital domain and relative invisibility of our collective presence. The dichotomy of the physical and the digital as it plays out in the civic domain stands to, by default, if not by design, subvert the city into a territory of disengagement — a vacuous inert stage-set that acts as a framing device for the expected while absent of any agency to be an instrument of change and transformation, which has been substantively delegated into the networking realm of electronic production with no recourse or reverse analog. However, what the formal veneer deflects from view is the complex urban underbody — the inner workings of the city free from ideological and formal preconceptions — where everything is laid bare in its operational and factual nakedness, with no congruity of the parts towards the whole, and no previously known urban taxonomy, like green infrastructure with its growing territorial demands and presence. It is at the intersection of these contradictory realms where the true question of the city and its possibility resides, and where architecture cannot be reduced to a veneer manipulation exercise. It is obliged to be reconsidered as a catalytic instrument rooted in place, and growing out of place, as well as in larger contextual and conditioning circumstances, discovering and giving form, meaning and integration to that which is latently present and conceptually transformative — or unknown as its nominal subject — and, in doing so, actualizing itself as an agent of change. The work of the KCDC urban design studio, as much as my own work, was drawn from this premise, ultimately attempting to elevate the question to a more systemic level of urban design methodology, and thinking strategies willing to address a larger whole beyond atomized practices of focusing on individual sites where the idea of the city continues to reside as a fragmentary vision, absent of the desire to challenge the premise of the right to private ownership. My hope is that, cumulatively, the series of KCDC projects produced during the fifteen years of my directorial tenure, and the continuing stewardship of their outcomes by our community partners, present a viable perspective for a more constructive approach to urban design thinking and acting, even if conceived and executed on the academic level; and that my former students will continue to carry forward that knowledge, and continue to build on it in their professional practice — believing in the possibility of a better city.

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