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# INTEGRALNI MODEL URBANISTIČKOGA PROJEKTIRANJA JAVNIH GRADSKIH PROSTORA U PREOBRAZBI GRADA

DOKTORSKA DISERTACIJA [SAŽETAK]

## INTEGRATED MODEL OF DESIGNING PUBLIC URBAN SPACE IN A TRANSFORMING CITY

DOCTORAL DISSERTATION [SUMMARY]

The central theme of the dissertation is designing public urban space in conditions arising from a transforming city, market economy, commercialisation of public space, and generic design that negates local qualities. The starting point of the research question is how to design a quality public space in the city that would give residents a sense of belonging and identification, and, furthermore, why does specific modern urban space stop short of achieving this quality and instead encounters resistance and resentment among users?

To answer the research question, it was necessary to explore the transformation at two scales: the scale of the city, and the scale of public space. To grasp these processes, a chronological study is made of the change in the life of the city through the four stages of the modernist period and the millennium paradigm shift at the end of the 20th century. The timing of the different periods was linked to a change in three factors: economic and political, technological, and cultural. Studying the urban planning model, and the way public space is designed across the four stages of modernism, allows to identify two basic principles – the instrumental principle – based on functionality, rationality and purpose; and the expressive (formative) principle – based on subjectivity, personal experience and aesthetics. After the millennium paradigm shift, there are two equally opposing models: the “place” model, which encompasses contextually and locally-embedded public space; and the non-place model, contextually disembedded generic space.

Architecture addresses the organization and articulation of physical space, but it is also necessary to include the non-physical aspect of space – its social reflection (addressed by urban sociology), its phenomenological aspect (philosophy), and meaning (semiology). In order to understand differences between “space” and “place”, various ideas and concepts are considered: “production of space” at Lefebvre; phenomenology, ontological grounding and contextuality of the place – through the work of Norberg-Schulz and Frampton; and evaluating the place using Bourdieu’s concepts of habitus, cultural, social and symbolic capital. These ideas have been further expounded in the most recent

theories: the place as an assemblage of different “types” of space – physical, social, symbolic, ecological – in the wake of Deleuze, Guattari and DeLanda’s writing; the ecological aesthetics and the Böhme’s theory of atmosphere, which was architecturally materialised by Pallasmaa and Zumtor. These ideas and concepts, derived from different disciplines, have been transferred back to the field of architecture and urbanism to define new conceptual planning and design tools.

In order to establish an integrated model of designing public urban space, three criteria were first identified for evaluating space as an anthropological and ecological place: identity and authenticity; relation to context; and atmosphere and affordance. Based on these three criteria, the following conceptual tools have been developed: the place-context diagram and a diagram of affordance and constraints. These two conceptual tools form the basis of an integrated model of designing public urban space. The model establishes an analytical apparatus that enables designing through an understanding of the complexity and interdependence of the various elements of the assemblage. It has three steps: the analytical part, through the creation of a diagram of the place-context assemblage; mapping relationships through a diagram of affordance and constraints; and the last step – the creation of new public space through organization and articulation of the place as an ecological assemblage.

In conclusion, the dissertation defines contemporary public urban space as an irreducible assemblage of physical space, its events, social relations, identity systems and the symbolic meaning attached to it. As such, it is conceivable as an ecological system with three registers: natural (biology, geology, climate); social (customs, habits, value systems, identities); and psychological (meaning, atmospheres). For this reason, the transfer of knowledge from other disciplines – social sciences and humanities, as well as natural sciences – ecology – is necessary in order to address public urban space in a more complete manner, as demonstrated in the dissertation.

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■ Disertacija definira suvremeni javni gradski prostor kao sklop fizičkog prostora, događanja u njemu, društvenih relacija, identitetskih sustava i simboličnog značenja, promatran kao ekološki sustav s tri registra: prirodni (biološki, geološki, klimatski); društveni (običaji, navike, sustavi vrijednosti, identiteti) i psihološki (značenje, atmosfera). To implicira nuzan transfer znanja iz drugih disciplina – društvenih, humanističkih i prirodnih znanosti – na osnovu kojeg je postavljen Integralni model projektiranja javnih urbanih prostora. Polazište modela čini razumijevanje zatečenih identiteta prostora, atmosfere i habitusa stanovnika, te konteksta u svim svojim modalitetima (fizičkom – antropogenom i prirodnom; relacijskom – društvenom i simboličkom). Model uspostavlja analitički aparat za projektiranje javnog prostora koji počiva na balansu između kontinuiteta i transformacije svih modaliteta konteksta.