



BELGRADE

**CA²RE / CA²RE+
BELGRADE:
DISPOSITIONS
7-9 November, 2024**

DISPOSITIONS

Disposition is the way in which something is placed or arranged, especially in relation to other things, prospects or phenomena. It implies developing, arguing or stating relational entanglements within the approach. Equally, the dis-positioning is concerned with processes of search, questioning and position change through o-position, composition, trans-position, juxta-position, decom-position.

Reasoning on disposition in the architectural and artistic design-driven research comprise learning and mindful engagement. As an argument and as a process, disposition and dispositioning play essential role in the dwelling of critical knowledge and ethical stand in the present-day creative practices. While the exhibited artefacts of the design-driven research could be considered as a distinct dispositive (Haarmann, 2022, p.63), the specific dispositions in artistic and architectural research are meaning much more than representing and organizing, they “add, alter and produce an idea of the real” (Bogalheiro, 2022, p.37).

This edition of CA²RE suggests collective rethinking and a debate on dispositions in the most open and diverse ways. The aim is to unfold various natures of the design-driven approach and to tackle its roles and impacts on today’s societies. The event welcomes examples of multi- and trans-disciplinary thinking and doing. Through lectures and sessions, it looks at examples of original and unpublished contributions related to ongoing and completed works, from academic and non-academic backgrounds. The target groups are researchers, professors, students, practitioners in architecture, design, and art, policymakers and industry representatives.

Chairs: Anđelka Bnin-Bninski and Ana Nikezić

References:

Anke Haarmann, “Reflections on Practices”, *In Edite Rosa with Matthias Ballestrem, Fabrizia Berlingieri, Tadeja Zupančič, Manuel Bogalheiro and Joaquim Almeida. CA2RE/CA2RE+ Community for Artistic and Architectural Research: Evaluation of the design-driven research, 2022, pp. 57-64.* https://ca2re.eu/wp-content/uploads/2022/09/ca2re-02_09_22_duplo_compressed.pdf

Manuel Bogalheiro, “When research meets art: from art-based research to design-driven doctoral research”, *In Edite Rosa with Matthias Ballestrem, Fabrizia Berlingieri, Tadeja Zupančič, Manuel Bogalheiro and Joaquim Almeida. CA2RE/CA2RE+ Community for Artistic and Architectural Research: Evaluation of the design-driven research, 2022, pp. 33-38.* https://ca2re.eu/wp-content/uploads/2022/09/ca2re-02_09_22_duplo_compressed.pdf

BOOK OF ABSTRACTS

AUTHORS

Francesco Airoidi

«Before, during, and after disasters»

Ex-ante approaches in co-design strategies for architecture in at-risk contexts

Nina Bačun

Cinematic Space as Architecture of Disposition:
The Architecture of Fragments and Figments

Beatrice Basile

[DIS]POSITION Actions about the Railway.

The infrastructure edge as key to understanding the architectural relationship with the territory

Chiara Caravello

Invisible Landscapes.

Positioning Underground Quarries by Drawing

Michela Vanda Caserini

Hidden orders.

How the other - more than a half- lives

Ana Catarina da Silva Antunes

TAPADAS (royal forests and hunting reserves)
of portuguese royal palaces: resilience spaces.
For a spatial and architectural requalification

Nathan De Feyter

How can I help you?

Navigating Architect's Roles in DD-PAR

Silvia Di Mauro

For a tactical recycling.

Il ruolo architettonico di trasformazione dell'ordinario nella bassa provincia di Bergamo

Andrea Foppiani

Transitional Landscapes of Logistics.

An Atlas of Shifting Ecologies

Erik Frydenlund Hofsbro

Place analysis in Norwegian municipal planning:

A possible tool towards a sustainable place development?

Anastasiia Gerasimova

Distillation: MARCH Architecture School

Aileen Iverson-Radtke

Artefact: the DISPOSITION of Cybermodeling

Sarah Javed Shah

Reflection:
Disposition in Design Research

Miloš Kostić

Architectural detail between discursive images and networks

Ivana Tutek, Bernarda Lukač

DISPOSITION 2020 - 2024 _dialogue diagram

Hristina Meseldžija

Juxtaposing hybrid models of contemporary architectural drawing: THE 8TH KILOMETRE experiment

Miljana Nikovic

Belgrade on screens in Belgrade:
DIS/CONTINUOUS DIS/POSITIONS

Ans Nys

Drawing as a mourning love letter

Ottavio Pedretti

Pioneering Infrastructure: Architectural Design Strategies to Explore Urban Air Mobility in Italy

Tim Simon-Meyer

The Potential of a Tectonic Approach for the Experiential Qualities of Architecture

Miloš Stojković Minić

Disposition of water in Architecture: Design method of Aquatecture

Rasmus Strange Thue Tobiasen

die;cut
The resurrection of the plan(e)

Mari Synnøve Gjertsen

THE ATLAS OF TIME
Creating new fictions of sustainability through aesthetic mapping

Maja Zander Fisker

ARTEFACT: Modes of Polyphony

Konstantinos Zves

Trying to build

Sitian Zeng

Digital Age: Painting Immanent Subjectivity

Sarah Javed Shah

PhD candidate

Sarah Javed Shah is a PhD candidate in Architectural, Urban and Interior Design at the Department of Architecture and Urban Studies [DAStU], Politecnico di Milano, Italy, where she works as a PhD tutor. Sarah received her Master's [2013] and Bachelor's [2008] degrees in Architecture from UET Lahore. She is also affiliated as an Assistant Professor [on study leave] at the Department of Architecture, UET Lahore. With over fifteen years of professional practice and teaching experience, she has designed architectural and interior projects, taught courses, and supervised thesis and design projects. She has authored publications in peer-reviewed academic journals, reviewed international journals, edited and co-authored books, and presented at international conferences.

CA²RE / CA²RE+ BELGRADE: DISPOSITIONS

7–9 NOVEMBER, 2024

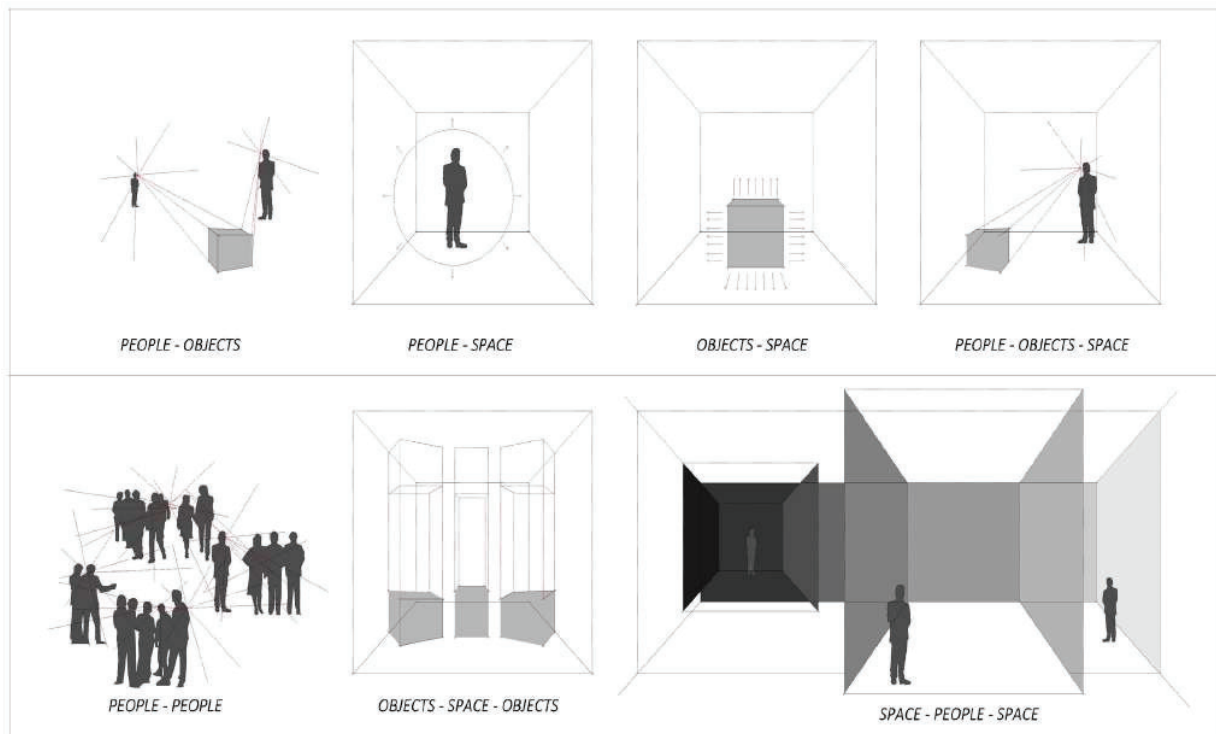
AUTHOR: Sarah Javed Shah, DASTU, Politecnico di Milano, Final-Stage PhD Research

REFLECTION

DISPOSITION IN DESIGN RESEARCH

Emerging design-driven (exploratory) research methodologies focus on drawing comparative relationships between identified elements, aspects, or phenomena. In this context, ‘dispositioning’ is an effective process for searching, questioning, and developing a nuanced understanding of relational complexities. This doctoral research moves in a symmetrical direction and ‘positions’ into the distinct paradigm of the conjunction of urban and interior realms. However, it does not set upon differences and contrasts but instead identifies similarities—overcoming polarities, developing relations, establishing connections, and fostering continuities. The research proposition “urban interiority as spatial continuum” transcends the conventional oppositions of space: inside/outside, urban/interior, and public/private.

Design research profoundly relies on the visualization and representation of hypothesized concepts, with designers and design researchers bringing their own perceptions to interpret visual information. While subjectivity influences outcomes, it can be neutralized if every observer reads the space through specific lenses or spectacles. Therefore, this research constructs a set of lenses to explore urban interiority’s spatial formations beyond conventional understandings of space and recognize the intertwined nature of urban and interior conditions. The methodology includes the ‘dis(-)position’ of the ‘pro(-)position’ in a structured and strategic manner through ‘o(-)positioning’ in the contemporary architectural field of urban-interior. Subsequently, it relies on the ‘com(-)position’ of a (visual) design taxonomy to elaborate the lenses. It involves organizing and categorizing data to enhance understanding of the theoretical framework by identifying recurring patterns of spatial practices. This categorization allows for a comprehensive and structured presentation of visual narratives by developing people-centric drawings to illustrate the interaction between people, objects, and space.



Urban Interiority As Spatial Continuum: Interaction Between People, Objects, And Space

EXTENDED ABSTRACT

Keywords: Disposition; Design Taxonomy; Urban Interiority; Collective Space; Threshold

DIS(-)POSITION OF PRO(-)POSITION: URBAN INTERIORITY AS SPATIAL CONTINUUM

This doctoral research positions in the contemporary design field of the conjunction of urban and interior realms. It interprets (collective) space as a continuity of urban and interior conditions, not as an alternative, but as a potential of one another. Urban and interior do not stand in stark opposition in their experiential definitions; instead, they exhibit parallels. They are the counterparts of space and cannot be separated, as their experience relies typically on their mutual presence and influence of one upon the other. With an expansion in the range of perception, the interior becomes an extension of a larger urban space, while interior experience is often considered a microcosm of urban experience. This relational paradigm can be traced back to the ichnographic map of Rome, drawn by Giambattista Nolli (1748), who represented the interiors of public buildings in the same way as the urban squares and streets. Subsequently, an often-cited example in the discourse is Camillo Sitte's (1889) argument for approaching cities as a series of continuous, furnished, and decorated spatial enclosures. Thus, making relations between interior and urban is not new; however, the question is still pertinent today, but the conditions are different (Attiwill et al. 2015, 2). Contemporary notions of (collective) space rely on redefinitions of private and public, spatial and temporal relations, and socio-cultural practices transformed by globalization, commercialization, and the adoption of neo-liberal models of cities.

This research develops a holistic framework through the proposition, "urban interiority as spatial continuum", encompassing spatial attributes, social constructs, perceptions, and experiences of collective space. It attempts to transcend the spatial polarities of inside/outside, urban/interior, and public/private. Conventionally, urban entails the public or collective realm, while interiority refers to the individual (subjectivity) and conditions of the interior— privacy, intimacy, and retreat. Stepping out of the confinement of interior space, the notion of interiority repositions into the urban context, emerging as "urban interiority" beyond the fixed boundaries of interior and urban (or exterior) (Shah 2022, 311). The proposition might seem like a provocation a few decades ago; however, the contemporary city has profoundly "(...) transformed a dichotomous and hierarchical relationship between public and private into a close and mutually implicating association (...)" (Di Palma et al. 2008, 1). It reveals coherence in apparently opposing conditions more than often, which is evident through the contemporary practices of urban interiors and the propagation of theories of interior urbanism.

The spatial continuum of urban and interior is perceived to be configured with several sub-spaces with attributes of interiority, exteriority, and in-betweenness. It refers to the continuous flow and connection of spaces, an organized spatial hierarchy ranging from large-scale urban spaces like streets, squares and plazas to interior spaces like atriums, lobbies, or alcoves. This hierarchy establishes a sense of order and movement, enabling smooth transition with varying degrees of publicness (public, semi-public, private). A certain degree of ambivalence is found in the nature and character of certain (in-between) sub-spaces, such as thresholds. In-between spaces might be physically present in urban space but represent conditions of interiority, or these might contain the elements of urban environments while physically bounded by enclosures. These spaces encourage creative exploration beyond binary thinking (Shah and Zhu 2024).

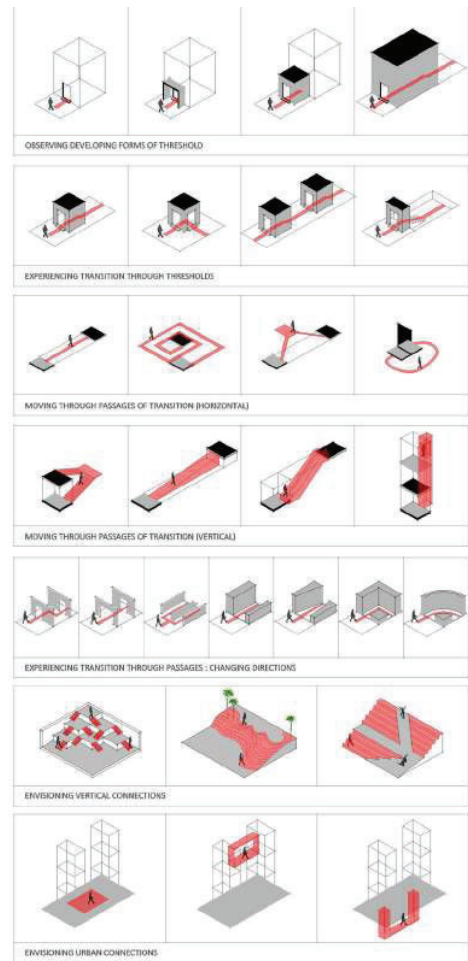
The notion of urban interiority offers a novel approach and is emerging as a productive lens to understand and analyze space, trying to avoid certain commonplaces (Shah and Muro 2023, 196). This research attempts to validate the proposition by defining a set of interconnected lenses to read, observe, and analyze collective space, allowing multiple potential narratives. The interconnectedness of these lenses aims for a holistic experience of space, where many instances and conditions overlap. This research translates these lenses into a visual design taxonomy, using drawing as a tool to pursue a design-driven iterative research process. The emphasis lies in how various design components and ideas are structured and composed to communicate a cohesive narrative of the experience of space. The taxonomy serves as a groundwork for analyses and is expanded upon in each case study within the broader scope of the doctoral research project. It will also serve as a pedagogical resource for discussing, understanding, and refining design proposals in a systematic way.

1. Spatial Liminality: Thresholds and Transition

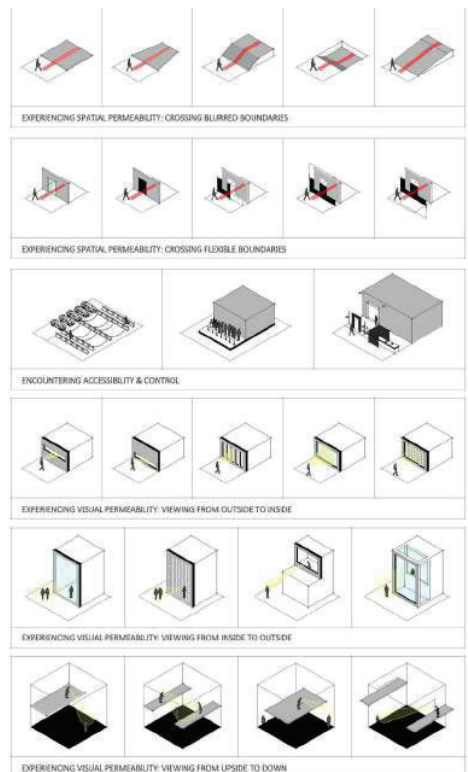
Jonathan Hill (1998) relates space to the concept of “liminality” and defines it as the conceptual, transitory relationships between people and spatial environments, often associating with the intermediate passage between alternative conditions. This notion of intermediary experience is linked with ambiguity in both ways, between here and there, inside and outside, suggesting neutrality or in-betweenness. The root word “limen” is derived from the Latin word for threshold and literally means being on a threshold, more explicitly understood as a transgressive space, a point of entry into another zone. The term is used to designate any number of limits, representing an end, the outer boundary, or the mark of an enclosure. However, in contrast to the enclosed space, defined by its perceived boundaries, the liminal space embodies a sense of “opening, unfolding, or becoming” (Tally Jr. 2016). Thresholds, as well as passages of transition, are associated with intermediate experience and perception of spatial in-betweenness. The experience of liminality occurs instantaneously at thresholds and continuously while traversing through the passages of transition.

2. Permeability: Boundaries and Blurring

Permeability, as a metaphor in design, refers to entrenched spatial conditions that appear at various levels, from the external interface to the internal spatial layout. It addresses the interior and exterior tension, significantly impacting spatial continuity. In everyday spatial settings, there are diverse degrees of inside-ness and outside-ness, as well as the spatial permeability of the boundaries and various forms of traversing boundaries (Atmodiwirjo et al. 2015). Two significant parameters include (physical) accessibility and visibility (or visual accessibility). Accessibility refers to the capacity of space to allow the flow of people, which is a time-movement interpretation, forming an experiential layer over the spatial layer. Visibility is a time-space interpretation that alters the flow and forms another layer of spatial experience. Collective spaces have a hierarchy from public to semi-public to private spaces; these zones are permeable to each other at different levels. The nature of this hierarchy is primarily determined by the configuration of boundaries and their blurring.



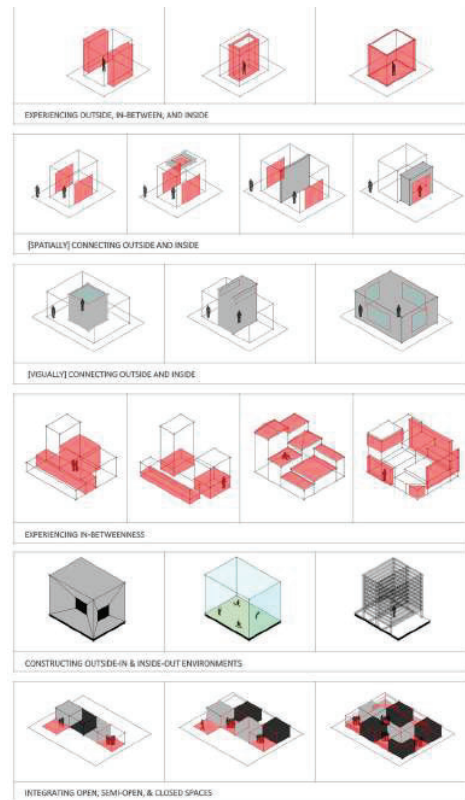
Spatial Liminality: Thresholds and Transition



Permeability: Boundaries and Blurring

3. Intermingling of Inside and Outside

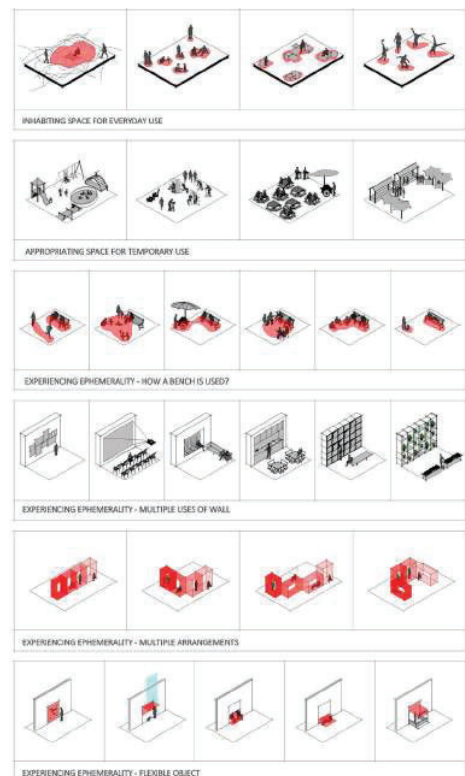
Gaston Bachelard (1964, 217) explored poetic images of space and expressed outside-inside dualism; he stated, “(...) outside and inside are both intimate, they are always ready to be reversed”. Intermingling refers to the rhetorical use of tangible or intangible elements of an environment to bring the meanings of outside-in or inside-out. For instance, bringing the natural elements of the outside environment to the inside creates a remembrance of being outside. Interpretation generated by inside is the spatial, psychological or environmental interiority created by inside, such as creating a sub-enclosure within the interior or wrapping walls around an inner courtyard. Viewing inside and outside as complementary necessitates a deeper exploration of the nature of their interaction, the intermingling of conditions and boundaries delineating them. “Several characteristics have been suggested to illustrate the nature of such interaction: as interweaving relationship, contiguous, porous, and interpenetrating” (Atmodiwirjo et al. 2015, 78). With these characteristics, boundaries between inside and outside become neither fixed nor limiting; instead, inside and outside become entities that can be traversed (Grosz 2001, 65).



Intermingling of Inside and Outside

4. Ephemerality and Appropriation

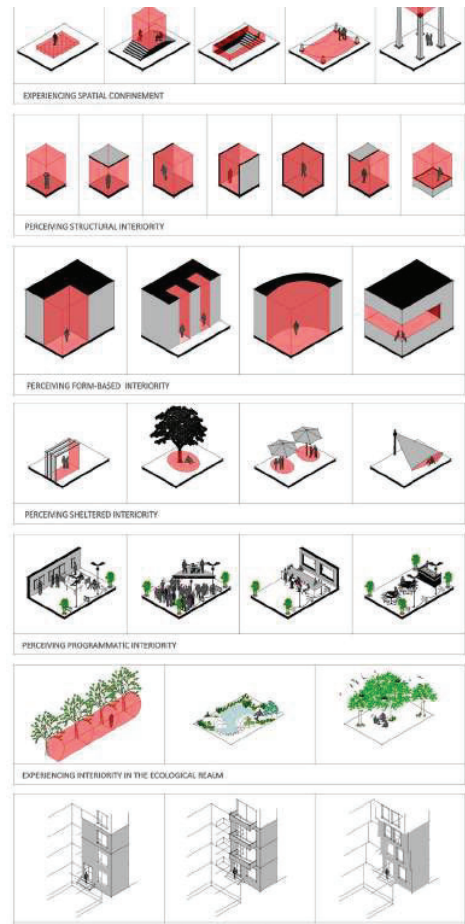
Ephemerality refers to the quality of being transient, fleeting, or temporary. Everyday space of collective use may transform over time, experiencing shifts in design, function, and usage patterns, as it often serves as venues for temporary activities, interim gatherings, or provisional installations. It has the character of ephemerality, fostered by the acts of spatial inhabitations and appropriations. For instance, the temporal practice of street vendors with moving carts fosters a flexible relationship between people and space (Shah and Muro 2023). This approach opens avenues for understanding how individuals inhabit and interact within collective spaces, fostering a more nuanced understanding of human experiences in the built environment. It implies that urban interiority also arises from spatial and micro-spatial practices, characterizing a spatial continuum by the events that occur through inhabitations and appropriations. As Treadwell (2005, 222) states, “Patterns of practice as much as spatial inhabitation might be said to construct interiority”.



Ephemerality and Appropriation

5. Complex Conditions of Interiority

In contemporary discourse, there are attempts to define interiority and its multiple interpretations (Shah 2022), including, but not limited to, subjectivity and individuality (Sennett 2016), spatial and temporal conditions (Attiwill 2011), beyond the traditional dualities of interior-exterior (Poot et al. 2019), placemaking (PPS 2007), qualitative attributes (Power, 2014), and simply an all-inclusive public interiority (Teston 2020). Hence, the conditions of interiority can be experienced within interiors and in urban environments through the placement of objects defining a space, a precinct, a territory, or a place within a place. Sennett (2016) proposed that interiority is not necessarily linked to merely a private interior space but instead allocated to an exterior public space. Collective spaces provide settings for multiple interpretations of space and place. Interiority is a conditional relationship that does not “depend on a restrictive architectural definition” (McCarthy 2005, 112). Various interiorities, such as spatial, form-based, programmatic, and psychological, can be experienced in the organization, formation, functionality, and characteristics of collective spaces.



Complex Conditions of Interiority

REFERENCES

- Atmodiwirjo, Paramita, Andry Y. Yatmo, and V. A. Ujung. 2015. "Outside Interior: Traversed Boundaries in a Jakarta Urban Neighbourhood." *Idea Journal* 15 (1): 78–101.
- Attiwill, Suzie. 2011. "Urban and Interior: Techniques for an Urban Interiorist." In *Urban Interior: Informal Explorations, Interventions and Occupations*, 11–24. Spurbuchverlag.
- Attiwill, Suzie, Elena Enrica Giunta, Davide Fassi, Luciano Crespi, and Belén Hermida. 2015. "Urban+ Interior." *Idea Journal* 15 (1): 2-11.
- Bachelard, G. (1964). *The Poetics of Space*. (M. Jolas, Trans). New York: The Orion Press.
- Di Palma, V., Periton, D., & Lathouri, M. (Eds.). (2008). *Intimate metropolis: urban subjects in the modern city*. Routledge.
- cock, Tarryn. 2012. "Transgressing Boundaries: Skin in the Construction of Bodily Interior." In *Proceedings of 2012 IDEA Symposium*, 1–8.
- Hill, Jonathan, ed. 1998. *Occupying Architecture: Between the Architect and the User*. London: Routledge.
- McCarthy, Christine. 2005. "Toward a Definition of Interiority." *Space and Culture* 8(2): 112-125.
- Nolli, Giambattista. 1748. *Nuova Pianta di Roma: Data in Luce da Giambattista Nolli l'Anno MDCCXLVIII*. Rome.
- Poot, Tine, Els De Vos, and Maarten Van Acker. 2018. "Thinking Beyond Dualities in Public Space: The Unfolding of Urban Interiority as a Set of Interdisciplinary Lenses." *Interiors* 9(3): 324-345.
- Power, Jacqueline. 2014. "Interior Space: Representation, Occupation, Well-Being and Interiority." *Elisava Temes de Disseny* 30: 11-19.
- PPS (Project for Public Spaces). 2000. *How to Turn a Place Around: A Handbook for Creating Successful Public Spaces*, 2nd ed., illustrated, reprint. Project for Public Spaces. [Originally published by the University of Michigan].
- Sennett, Richard. 2016. "Interiors and Interiority." *Symposium on Architecture: Interior Matters*. Harvard Graduate School of Design. Accessed April 23, 2021. <https://www.youtube.com/watch?v=hVPjQhfJfKo>.
- Shah, Sarah Javed. 2022. "The Interpretation of 'Interiority' through Research in Design Context of Public Space Exploring the Continuity of Interior into Urban (or Exterior) and Vice Versa." In *Proceedings of CA²RE/CA²RE+ LJUBLJANA: REFORMULATION* (September 24-28, 2021). University of Ljubljana, Slovenia.
- Shah, Sarah Javed, and Carles Muro. 2023. "Manifestations of Urban Interiority in Delhi Gate Bazaar of Lahore." *Interiority* 6 (2): 177–200.
- Shah, Sarah Javed, and Liheng Zhu. 2024. "The [Socio-Cultural] Production of Space: Doorstep: Exploring Threshold in Non-Western Contexts." In *European Research on Architecture and Urbanism International Conference: In-Presence / The Body and the Space*, June 19-22. Politecnico di Milano, Milan, Italy.
- Sitte, Camillo. 1889. "City Planning According to Artistic Principles." In *Camillo Sitte: The Birth of Modern City Planning*, 129–332.
- Tally, Robert T. Jr. 2016. "A Utopia of the In-Between, or, Limning the Liminal." In *Landscapes of Liminality: Between Space and Place*, 1–15. Lanham, MD: Rowman & Littlefield.
- Teston, Liz. 2020. "On the Nature of Public Interiority." *Interiority* 3(1): 61-82.
- Treadwell, Sarah. 2005. "The Motel: An Image of Elsewhere." *Space and Culture* 8: 214-224.