



# **THEORY AND PRACTICE OF URBANITY TOWARDS RADICAL REALISM**

the Right to the City



THEORY AND PRACTICE OF  
URBANITY TOWARDS  
RADICAL REALISM

INTENSIVE SUBJECT  
OKTOBER - NOVEMBER, 2024  
5 ECTS  
LIMITED # OF STUDENTS

## **LAST CALL //**

VLJUDNO VABIMO ŠTUDENTE EMŠA IN  
UŠU K VPISU PRI IZBIRNEM PREDMETU  
**TPU**. VAŠO PRIJAVO PROSIM

POSREDUJTE NA: //

EMŠA AND UŠU STUDENTS ARE KINDLY  
INVITED TO ENROLL THE ELECTIVE  
COURSE **TPU**. PLEASE SEND YOUR  
APPLICATION TO:

**tadej.glazar@fa.uni-lj.si**

Formalno se bo prijava k predmetu uredila  
individualno. // Formal application to the  
course will be processed individually.

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Izbirni predmet / Elective Subject:	Teorija in praksa urbanosti / Theory and practice in urbanity
Študijski program / Study program:	Univerzitetni študijski program urbanizem (UŠU) / First-Cycle University Study Programme Urbanism (UŠU)
Nocilec predmeta / Lecturer:	prof. dr. Tadej Glažar,
Izvajalca predmeta In cooperation with (course provider):	prof. dr. Darko Radović, prof. dr. Davisi Boontharm
Študijsko leto/ Study year:	2024/25
Izvajanje v obliki intenzivnega dela / Subjet as intensive study work:	Oktober, November 2024
Omejeno število študentov / Limited number of students:	8-30 študentov / Students
Št. Kreditnih točk / No. of credit points:	5 ECTS

PREDMET SE BO IZVAJAL V ANGLEŠKEM JEZIKU, IZBEREJO GA LAHKO  
TUDI ERASMUS ŠUDENTJE IN ŠTUDENTJE EMŠA KOT IZBIRNI PREDMET  
SKUPINE B (Z VLOGO NA KŠZ V POTRDITEV).

THE COURSE WILL BE TAUGHT IN ENGLISH AND CAN ALSO BE TAKEN BY  
ERASMUS AND ESL STUDENTS AS A GROUP B ELECTIVE (WITH AN  
APPLICATION TO THE KŠZ FOR APPROVAL).

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I.

TPU@ULAF2024 BUILDS UPON AN ORIGINAL METHODOLOGY ESTABLISHED WITHIN THEORY AND PRACTICE OF URBANITY FRAMEWORK, REFINED THROUGH IMPLEMENTATION SINCE LATE 1990S IN DIVERSE URBAN CONTEXTS (RANGING FROM MELBOURNE, TOKYO, SINGAPORE, MILANO TO FLORENCE). AN OVERARCHING AIM OF TPU IS TO IDENTIFY, CAPTURE AND DEFINE THE WAYS TO (RE)GENERATE URBAN AUTHENTICITY AND IDENTITY. IN ORDER TO REACH THAT AIM, TPU WORKSHOPS CREATE AN ATMOSPHERE OF CRITICAL + CREATIVE, ACTION-ORIENTATED THINKING + MAKING.

## THE AIM OF TPU IS TO:

**(1) ADVANCE BOTH THEORY AND PRACTICE IN URBANISM AND ARCHITECTURE BY INSISTING ON CRITICAL INTERROGATION OF GLOBALISATION;**

**(2) PLACE + TIME-SPECIFIC DISCUSSIONS + ACTION AT THE NEXUS BETWEEN ENVIRONMENTAL AND CULTURAL SUSTAINABILITY ACROSS SCALES +**

**(3) INSPIRATION + WORK IN RECOGNITION OF NON-EQUIVALENCE, (IM)POSSIBILITY OF TRANSLATION IN CROSS-CULTURAL URBANISM.**

TPU WORKSHOPS ARE STRUCTURED AS SIMULTANEOUSLY PRECISE AND FLEXIBLE. WHILE PRECISION OF THEIR FRAMEWORK ENSURES BASIC QUALITY OF OUTCOMES, THE FLEXIBILITY SEEKS, ENCOURAGES AND CHERISHES DISTRACTIONS, SURPRISING DISCOVERIES, CRITICAL MOMENTS OF INSIGHT, CREATIVITY AND INNOVATION. TPU IS DESIGNED IN HOPE THAT ITS OWN REPOSITIONING, RADICAL REDEFINITION OF ORIGINAL PLANS MAY EMERGE.

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## II.

DB+DR'S MULTIPLE ROLES IN ALL OF THAT ARE THOSE OF FACILITATORS, PROVOCATEURS, AN OF THE INFORMED "OTHER". THEIR PRIMARY AIM IS NOT TO TEACH, BUT TO HELP CREATE AN ATMOSPHERE OF SOCIO-CULTURAL SELF)DISCOVERY BY ALL PARTICIPANTS, TO ENCOURAGE RADICAL INTELLECTUAL EXCURSIONS THAT WEAVE THE FABRIC OF AN ACTUAL WORKSHOP. TPU FORMAT CONSIST OF CLASS, WORKSHOP AND FIELDWORK COMPONENTS, IN ALL OF WHICH DIVERSE METHODS OF INQUIRY AND ACTION (EX-CATHEDRA LECTURES, IMPROMPTU EXHIBITIONS, DISCUSSIONS, GUEST- AND AD HOC SNAP-LECTURES, FIELDWORK DÉRIVE EXERCISES, THINKING-MAKING WORKSHOPS, PEER-REVIEW SESSIONS, INDIVIDUAL AND SMALL GROUP PRESENTATIONS ETC.) INTERTWINE. OPENING TPU SESSIONS ARE INPUT-HEAVY AND INTENSIVE, DESIGNED TO BRING THEORY (TO PRACTITIONERS) AND PRACTICE (TO THEORISTS), AND TO PROVIDE FOR AN EFFICIENT, COMPREHENSIVE AND INSPIRATIONAL START ... GRADUALLY GIVING WAY TO OTHER VOICES WITHIN THE CLASS, THROUGH VARIOUSLY EXTENSIVE, CHOREOGRAPHED SESSIONS – AIMING TOWARDS THE CROWNING JAM-SESSION OF CREATIVITY. SYSTEMATIC FIELDWORK SESSIONS, WITH INDIVIDUAL AND GROUP CO-IMMERSIONS INTO SPACES AND PRACTICES OF THE OTHER (BOTH AFAR, AND IN IMMEDIATE, "FAMILIAR" SITUATIONS), AND FOLLOW-UP DISCUSSIONS ARE MANAGED TOWARDS RADICAL QUESTIONING AND, THE HOPE IS, SOME TRULY RADICAL REQUALIFICATIONS IN WHAT THE PARTICIPANTS (CO+RE ORGANISERS INCLUDED!) KNOW AND USUALLY DO.



III.

TPU FUNDAMENTALLY DEPENDS ON ACTIVE PARTICIPANTS, STARTING FROM THE VERY FIRST DISCUSSION/BRAINSTORMING SESSION, WHICH TABLES ALL ISSUES PROPOSED FOR INVESTIGATION. THAT IS THE FIRST STEP IN DIALECTISATION OF INTERESTS BROUGHT FORWARD BY THE PARTICIPANTS WITH DIVERSE KNOWLEDGES INTRODUCED THROUGH TPU LECTURES, IMPROMPTU EXHIBITIONS AND GUEST LECTURES. THIS ENSURES THAT THE CLASS ADDRESSES LOCALLY DEFINED ISSUES BUT DOES NOT REMAIN LIMITED TO THE THEMES DEFINED BY THE LOCAL EXPERTS AND INTERESTS ONLY. IDEALLY, THE PARTICIPANTS WILL BRING IN A BROAD A VARIETY OF TOPICS TO EXPLORE. THE (CREATIVE) DISSONANCE BETWEEN DIRECTNESS OF ISSUES AND A DELIBERATE OBLIQUENESS OF TPU DELIVERY (WHICH IS THE REASON OF INCLUSION OF, FOR INSTANCE, THE FAR EAST IN THE PROCESS) CREATES ÉCART, THAT CRITICAL GAP FROM WHICH USEFUL PROVOCATIONS, INSPIRATION AND FINDINGS MIGHT EMERGE. TPU PUTS CRITICAL EMPHASIS ON IMMERSION INTO REAL URBAN SITUATIONS. THAT IS WHY IN LJUBLJANA WE DEAL WITH LJUBLJANA, EVEN WHEN TALKING BANGKOK, FLORENCE, MILANO, MOSTAR, TOKYO. OUR TOOLS FOR OUTDOOR INQUIRY ARE BASED ON THE PRACTICES OF DÉRIVE AND DÉTOURNEMENT (INTERNATIONALE SITUATIONNISTE, DEBORD, 1959). THE REQUIREMENT FOR THE PARTICIPANTS IN THEIR DRIFTS IS TO NOT ONLY SEEK, BUT TO FIND THE BEST WAYS TO COMMUNICATE THEIR FINDINGS BACK TO TPU – WITHOUT REDUCTION. THAT POSES A SET OF QUESTIONS RELATED TO NOTATION AND (RE)PRESENTATION, AND INAUGURATES TPU DISCUSSION-THINKING-MAKING SESSIONS, WHERE THE PARTICIPANTS ENCOUNTER PROVOCATIVE (AND ENJOYABLE) INKING - THROUGH-MAKING EXERCISES, WHICH CREATE BRIDGES BETWEEN THEORETICAL INVESTIGATIONS AND THEIR PRACTICAL NEEDS. INTRODUCTORY EXERCISES ARE BASED ON PRACTICES OF MAPPING WHICH ARE, DESPITE OUR EMPHASIS ON INNOVATION, FAMILIAR TO THE PARTICIPANTS. TPU EQUALLY ENCOURAGE THE MOST SUBJECTIVE RESPONSES AND THE LATEST IN WHAT TECHNOLOGY CAN PROVIDE. THE FOLLOW-UP SETS OF EXERCISES AIM TO DESTABILIZE DISCIPLINARY SELF-CONFIDENCE BY SEEKING TRANSGRESSIONS INTO, FIRST, IDENTIFIED PHYSICAL REALITIES, AND THEN INTO THE FUTURE – THE REALM OF PLANNING AND DESIGN. THOSE NEED TO STAY “SECRET”, AS TPU WORKSHOPS COUNT ON SURPRISE.



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**HARAJUKU**  
URBANITY  
DAVISI BOONTHARM

Davis Boontharm is an architect and Assistant Professor at the Department of Architecture, National University of Singapore and Postdoctoral Fellow at the University of Tokyo

Harajuku - Urban Sage-Sec Q&A

Centre for Sustainable Urban Regeneration, University of Tokyo (2021)



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**DARKO RADOVIĆ, PROFESSOR EMERITUS AT KEIO UNIVERSITY, HAS TAUGHT, RESEARCHED AND PRACTISED ARCHITECTURE AND URBANISM IN EUROPE, AUSTRALIA AND ASIA. AT KEIO, DARKO HEADED AN ARCHITECTURE AND URBAN DESIGN RESEARCH LABORATORY CO+LABO FROM 2009 TO 2021. DARKO'S WORK FOCUSES AT THE NEXUS BETWEEN ENVIRONMENTAL AND CULTURAL SUSTAINABILITY AND SITUATIONS IN WHICH ARCHITECTURE AND URBAN DESIGN OVERLAP, WHERE SOCIAL STARTS TO ACQUIRE PHYSICAL FORM. HIS COORDINATED INVESTIGATIONS OF THE CONCEPTS OF URBANITY AND SUSTAINABLE DEVELOPMENT FOCUS ON CULTURALLY AND ENVIRONMENTALLY DIVERSE CONTEXTS WHICH EXPOSE DIFFERENCE AND OFFER ENCOUNTER WITH THE OTHER. HE ARGUES THAT NEITHER THE PATH OF ECOLOGICAL NOR THAT OF CULTURAL SUSTAINABILITY CAN BE UNDERTAKEN SEPARATELY, AND INDEED THAT THERE IS NO VIABLE FUTURE HARMONIOUS SYNTHESIS.**



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**DAVISI BOONTHARM IS AN ARCHITECT-URBANIST. HER ACADEMIC CAREERS STRETCH FROM FRANCE, VIA THAILAND, SINGAPORE AND AUSTRALIA, AND JAPAN. SHE IS NOW VISITING PROFESSOR AT POLITECNICO DI MILANO AND UNIVERSITY OF LJUBLJANA. DAVISI'S RESEARCH AND TEACHING FIELD IS INTERDISCIPLINARY AND CROSS-CULTURAL, WITH STRONG EMPHASIS ON ENVIRONMENTAL AND CULTURAL SUSTAINABILITY. HER RESEARCH INTERESTS FOCUS ON URBAN REQUALIFICATION AND THE TRANSFORMATION OF CREATIVE MILIEU. HER PASSION FOR CITIES ALSO FINDS ITS EXPRESSION IN CREATIVE WORK. DAVISI EXPLORES "SKETCH & SCRIPT" AS MEAN OF KNOWING AND THE PRODUCTION OF KNOWLEDGE AND ARGUES FOR THE IMPORTANCE OF ARTISTIC SENSIBILITY IN THE INVESTIGATION OF THE URBAN. SHE HAD HER SOLO EXHIBITIONS IN JAPAN, ITALY, CROATIA AND SLOVENIA.**



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