

WAYS OF BUILDING A RECIPROCAL RELATIONSHIP BETWEEN THE INTERVENTION AND ITS HOST STRUCTURE

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<https://doi.org/10.11118/978-80-7509-963-1-0393>

Abstract

The presented article deals with the observation of the reciprocal relationship at the level of architecture - landscape - recipient, in the environment of white spaces. The definition of reciprocity is commonly understood as mutual exchange and dependence. The term for the purposes of this paper describes the mutually beneficial two-way processes between the environment and intervention in the landscape. The unused space in the form of an urban void is perceived as a host structure that serves as a background and a territory for the intervention. As intervention benefits from what the environment can offer — landscape, location, greenery, views, axes, connections, openness, intimacy, operation, background, colour, materiality and many other attributes that deliver quality, then the white space, on the contrary, benefits from the new form, which draws attention to the location, attracts recipients who begin to use and occupy the place, provides connectivity to the site and the transit function turns into a residential function. The paper presents a situation of introducing an intervention — a wooden installation called "AMFI", into the white space environment. It is an anti-amphitheatre, or a house that cannot be entered, an object that cannot be inhabited. Using the example of this specific reciprocal relationship, the article further describes the individual aspects of the issue.

Keywords: architecture of reciprocity, intervention, recipient, host structure, landscape

Introduction

Research of the reciprocal relationships between architecture and landscape is a long-term process studied in time. On the other hand, every intervention in the environment requires a set of detailed spatial analyses, within which the composition of the site is investigated. In the design process, these mutual compositional relationships must be translated into the design. If this connection does not work in the initial steps of the design process, it is very likely that even the mutual symbiosis will not arise over time. The architecture of reciprocity takes an interest in the impact of its own existence. It creates space for reciprocal relations between recipients, in society, between people and nature, and forms them on its own (Melková & Cikán, 2020). From the point of view of landscape architecture, public space is mostly open and harmoniously integrates a certain work, an idea with the phenomenon of the place of origin. Therefore, the naturalness of the intervention is important for the space – host structure, where even a small design object can enhance the overall open-space quality. To ensure increased attention to such places and thus prevent ignoring their current state, it is necessary to think about alternative functions. Positively recognise the potential and pay attention to a constructive approach when looking for their new temporary use (Fornal-Pienak & Bihuňová, 2022). Sometimes an interesting small architectural element or a site furniture can revive non-functional open spaces and make users stop, think, relax, interact, and socialise (Tóth, 2022), (Prochnow & Čibík, 2022). Small-scale invasive short-term interventions are the opposite of ignoring the problem or perceiving only obstacles to potential solutions (Čibík, 2023).

Materials

The images presented in this article are of the ephemeral intervention designed by using research methods based on visual thinking. The wooden installation called "AMFI" is a free-standing space-creating object - an element of small-scale architecture that opens up to different interpretations. The name derives from the ancient Greek ἀμφιθέατρον (amphitheatron), where the ἀμφί (amphi), means "on both sides" or "around" and θέατρον (théatron), means "place for viewing". However, its primary function is not, as it appears, residential. It functions as a detail in the landscape and as an intermedial exhibition object that allows the installation of various works of art and the realisation of performative acts outdoors. Unlike a regular amphitheatre or tribune, the object does not serve the recipient to better observe art (place for viewing), but the art is the object itself.

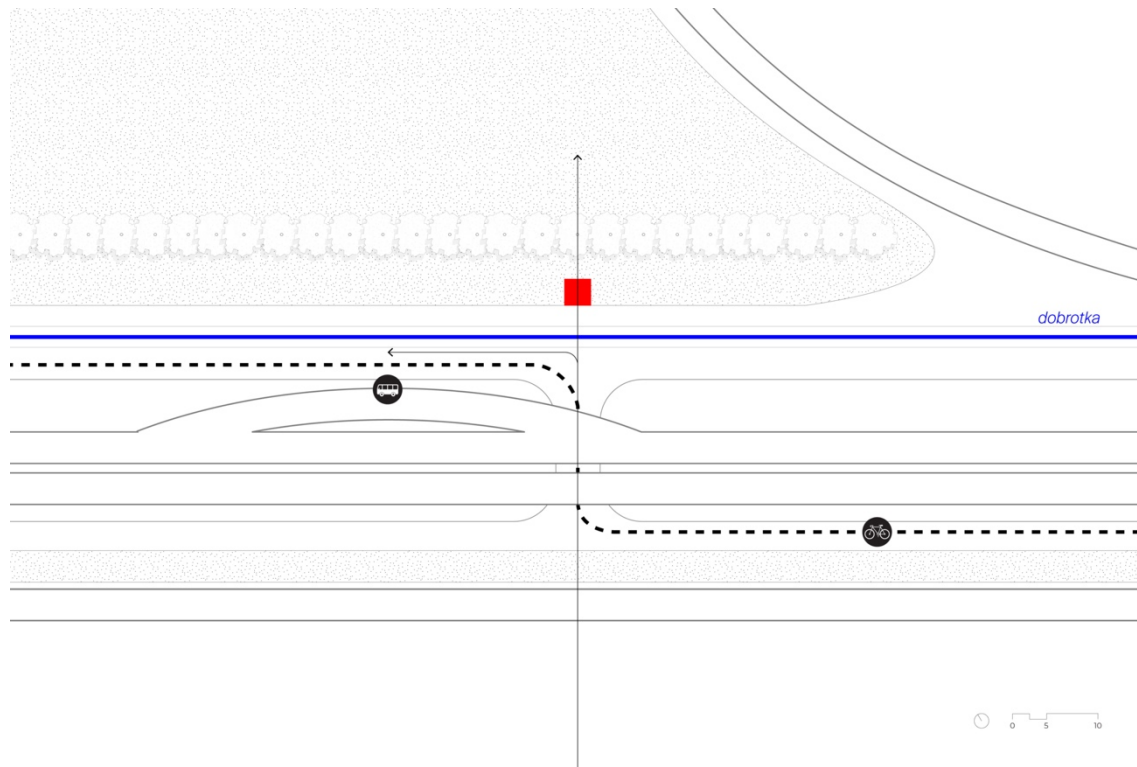


Fig. 1: The installation is located on the frequent cycle route from Nitra to Dražovce. It appears to cyclists and pedestrians after exiting the tunnel as a “jewel” located at the end of this axis. The meandering cycle path is accompanied by the local stream, which acts here as a physical (not optical) barrier to entering the immediate vicinity of the architecture. The result of which is the prevention of the residence function and the underlining of the viewing function. The installation is accessible from the opposite side and a relatively long route leads to it. Source: author

It is located on the border of the town residential area and the rural area of the regional capital Nitra, Slovakia in the city district Dražovce. In recent years, this territory is gradually being replaced by massive industrial production, which is slowly occupying even the last remnants of open land (Fig 1.). That is why the research in its initial stages focused on this peri-urban area, and the result is not only a well-thought-out and functioning architecture, but also a sensitive perception of the wider context. The intention of presented short-term installation is to invasively occupy the space of the lost land and offer an alternative solution for its future use.

Results

The presented intervention is just one element of an ongoing research project. The project deals with the possibilities of restoration and reintegration of forgotten and lost places through invasive small-scale interventions of a multimedia nature. Such undemanding impulses are an effective tool to reintegrate residual dysfunctional structures into the urban fabric. The term “invasive”, which the presented research introduces in connection with urban or peri-urban interventions, is perceived mostly negatively. Especially if a non-native species has an adverse impact on the native territory. This is not quite the case if such short-term invasive objects appear within urban or peri-urban structures. Then they are notably important and valuable for the city. Many times, they stimulate the activation of communities, warn, increase interest in the site and turn passers-by into observers and later into users. Despite the semantic meaning of the term, invasive interventions will not refer to events that result in the liquidation, reduction, or removal of urban matter, but on the contrary, its creation – formation of urban or peri-urban spaces, activities or impulses stimulating their beginning.

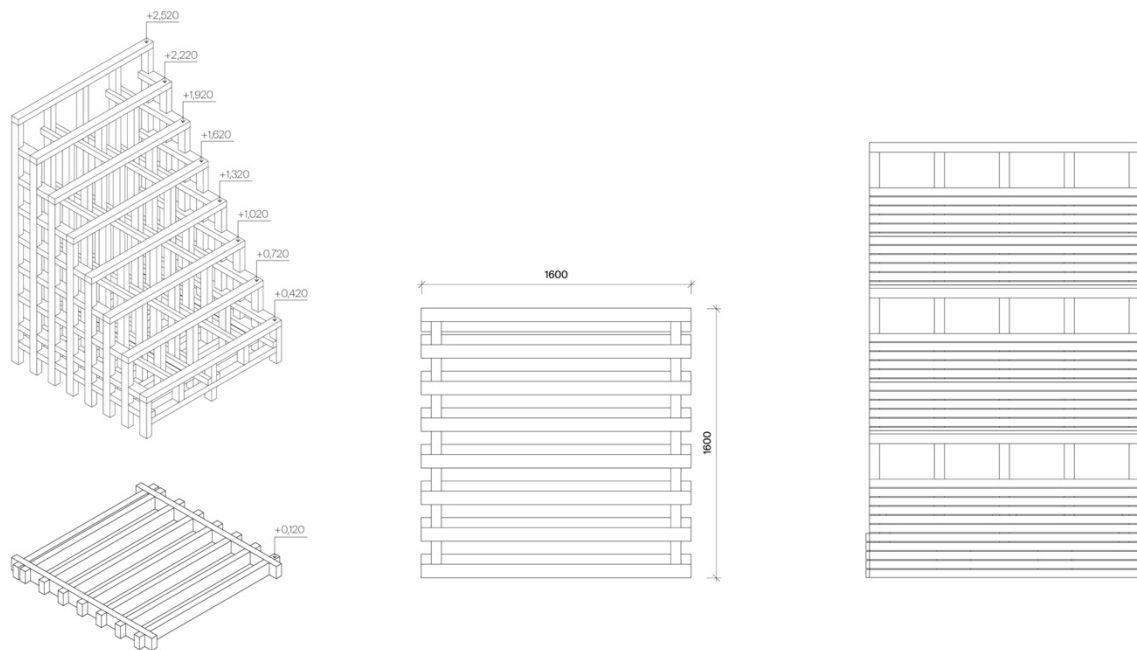


Fig. 2: AMFI consists of eight frames at different heights, which are intertwined with a relatively dense structure of support profiles. This secondary mass creates atypical "stairs" from the frames. Gaps in the cladding on the individual steps indicate that users should not sit on them. Source: author



Fig. 3: The object is not an amphitheatre, stage, or a grandstand. It is an exhibition area that interacts with the surrounding environment. It is a wonder that began to inhabit an empty space without a function. On the stream banks, aquatic plant communities (herbaceous vegetation) grow up to the height of the first level of the installation, which together with the background creates a pleasant gradient. The grass around the object is regularly mowed by the landowners. Source: Peter Bednár



Fig. 4: From the front view, the surface timbers create a wall - an exhibition area. This area is intended for the own interpretation of everyone who interacts with it. Source: Peter Bednár

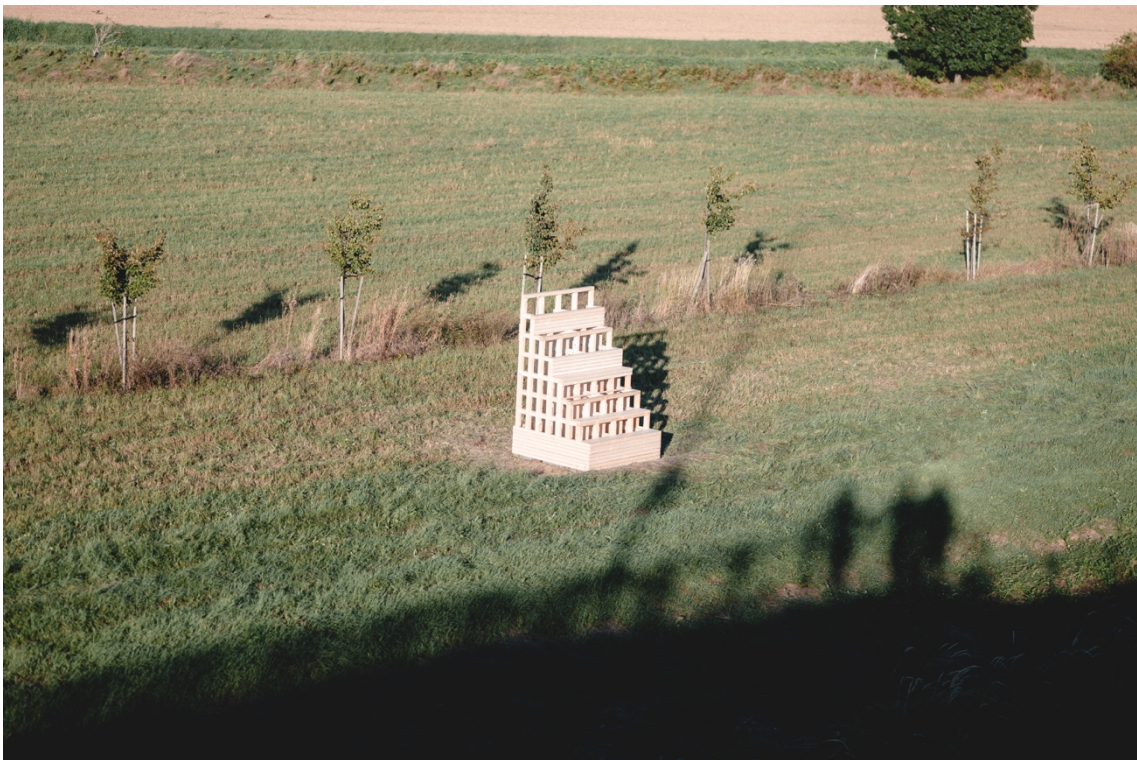


Fig. 5: The object creates a symbiosis with the surrounding greenery, which fulfils an important role in the space of the installation. The line of greenery formed by the alley of lime trees in the background acts as a scenery and at the same time borders the space visually and physically. Source: Peter Bednár



Fig. 6: The result after the first day of the construction. Axial connection to the tunnel for cyclists.
Source: Peter Bednár

Conclusion

The presented intervention into an open landscape is an example of a reciprocal relationship, where the object benefits from the attributes of the location (views, axes, connections, openness, intimacy, operation, background, colour, materiality) and, conversely, the environment benefits from the new installation as a new form. AMFI is a contextual contribution to the silent landscape. The unused place in the peripheral area received a new dimension, function, and character after the installation of the exhibition object.

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Acknowledgement

This paper is an outcome of the cultural and educational projects KEGA 038SPU-4/2024 U:INT - White spaces and ephemeral Urban INTERventions and KEGA 004SPU-4/2023 KR:EK:IN - Landscape Economy for an Innovative and Sustainable Interdisciplinary University Education in Slovakia. We would like to thank these projects for supporting our scientific, research and educational activities. Special thanks go to KEGA 038SPU-4/2024 for covering all conference expenses.

Souhrn

Předkládaný článek prezentuje reciproční vztah mezi intervencí a krajinou na příkladu dřevěné instalace s názvem AMFI. Objekt je umístěn na periférii města Nitra, v její industriální části v rámci průmyslového parku. Výběr lokality se stal v rámci této příměstské oblasti klíčovým, výsledkem čehož

je nejen promyšlená a fungující architektura, ale také citlivé vnímání širších souvislostí s ohledem na symbiózní vztah mezi intervencí a hostitelskou strukturou.

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