

**Nataša Ilinčić**

portfolio





\*

I was born in former Yugoslavia, today's Serbia.

After studies, I lived and worked in Belgrade.

My background, in education and professional experience, spans across architecture and design practices, environmental activism for sustainable spatial development and collaborative and exhibition projects in art field.

I graduated in *Architecture at University of Belgrade*, and later set up my design studio *od-do arhitekti*, with colleague Yugoslava Kljakic. I

was engaged in promoting sustainable practices in the fields of architecture and design as a member of *NGO Expedito* and through my own design practice. Parallel to these activities, I had frequent collaborations in the areas of arts and photography.

From 2012, I am based in Milan where I started PhD research at *Politecnico di Milano*, with focus on somatic knowledge applied in design education.

Following upon that, I am developing my own art projects and my main interest is in field of art.

### **Contact**

+39 339 25 800 97

[ilincicnatasa@gmail.com](mailto:ilincicnatasa@gmail.com)

20133, Milano

Italy



education & skills



## **+ FORMAL EDUCATION**

### **+ Scientific High School (Liceo)\_Kraljevo, Serbia, YU**

With focus on Mathematics and Natural Sciences, school offered a broad knowledge in Literature, English language, Philosophy, History of Art and Art practices (as a part of High school educational system that involves preparatory training for university).

### **+ Faculty of Architecture\_University of Belgrade, Serbia, YU**

Studying Architecture included diverse knowledge of architectural practices: from Urban Planning, Architectural Structures, Mechanics and Material to Fine Arts, History of Architecture and History of Art, and developing Architectural Project each year. A selected content of my research in final years of study was in the field of Aesthetics and Symbolism in Architecture and Art. MA diploma project was focused on solar-energy based experimental glass structure design.

### **+ PhD research\_ Politecnico di Milano, Milan, IT**

Research was focused on the field of education in design and creation of Design knowledge. It was developed in IDEA department, leading by prof. F. Trabucco and tutor Lucia Rampino. The research explored the question how the form of self-knowledge grounded in somatic perceptive processes and practiced by designer, may contribute to creation of design knowledge. The whole research process included exams on different topics that reinforce research inquiry, publishing academic papers and visiting conferences relevant to research theme.



## **+ LANGUAGES**

### **English language**

C2 level, *IELTS certificate*, issued by British Council

### **Italian language**

B1.2-B2 level, *Italiano L2*, issued by Comune di Milano

### **Serbo-Croatian**

Mother Tongue

## **+ SKILLS**

### **Computer skills:**

Adobe Photoshop, Corel Draw, Auto Cad, Microsoft Office, Adobe Premier ...

### **Creative & Technical skills:**

Photography, Drawing, Graphic Design, Prototyping ...

### **Communication skills:**

Planning, Organizing and Coordinating projects, Research and Writing, Communication and Presentation, ...



# experiences

**0** ::: recent experiences; 2014-2018.

**I** ::: PhD research; Politecnico di Milano, IDEA department; 2012 - 2014.

**II** ::: Exhibition Projects and Collaborations in Art; 1998 -2010.

**III** ::: od-do architects; leading personal design practice; 2005 - 2013.

**IV** ::: NGO Expedito; collaborator in Center for sustainable spatial development; 2003 - 2011.





::: The period of exploration of somatic practices and artistic expressions, and going into direction of art ...





### ::: developing my own art works;

exploring performative and attentive bodily expressions and daily movements, either through self-portraiture or in performative act in connection to specific *genius loci*; works are documented through video and photography, and will be published soon on following platform:

[nat.earth](http://nat.earth)



### ::: taking part of Teatro delle Moire Lachesi

**laboratories;** attending diverse somatic practices and performing ...

[www.tetrodellemoire.it](http://www.tetrodellemoire.it)



### ::: assistant in Pietro Russo design studio;

responsible for international press and clients, graphic and written presentations, as well as assistance in projects developments.

[www.pietrorusso.com](http://www.pietrorusso.com)





Phd research in IDEA design department at Politecnico di Milano, in the field of education in design and how somatic perceptive processes can contribute to design knowledge.



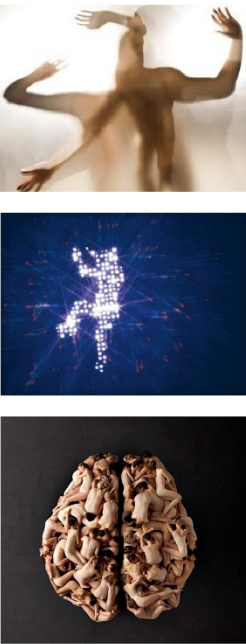
BRINGING SOMATIC KNOWING INTO DESIGN KNOWLEDGE

**Abstract**  
This paper discusses how the form of self-knowledge grounded in somatic\* perceptive processes can contribute to design knowledge. It presents the ongoing PhD research which explores approaches to knowledge creation based on somatic practices. The aim is to test the possibility of bringing bodily mindful practices into the first phase of design process. It is assumed that somatic sensory knowing and awareness can increase creative and critical potential of designer and therefore, can improve the quality of their designed outcome. This hypothesis is made on the fact that certain periods and cultures through history recognize the body consciousness as inseparable part in the process of gaining knowledge. Also, in the field of design research, the range of somatic practices started to be involved during last decade, in creating design concepts which include bodily activity.  
This research is focused on the initial, explorative stages of the design process, where important questions could be faced, and where embodied knowledge based on somatosensory self-experiences of designer can unveil new and more profound approaches to certain design issues.



**Approach to Knowledge - Overview on History Background**  
From its very beginning, East-Asian philosophy insisted on the bodily dimension of self-cultivation and self-knowledge. "True knowledge cannot be obtained simply by means of theoretical thinking, but only through bodily recognition or realization." (Yasuo, 1987) Comparing Hellenistic concept of "care of the self" through self-observation and somatic practices as a foundation of knowledge (subjective first-person perspective knowledge) and Cartesian objective third-person knowledge "about the self", Michael Foucault claimed that „one's own experience can be trusted as a primary form of knowledge". This approach is present in somaesthetic\*\* philosophy of Richard Shusterman who states that „any acutely attentive somatic self-consciousness will always be conscious of more than the body itself", and can improve our perception and engagement with outside world.

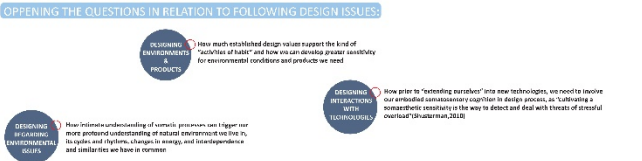
**Bodily Knowing - Trend in Design Research**  
Some design researches have brought somatic practices into different areas of design – from investigating embodied interaction in HCI field (Schipphorst, Yurtsever & Tasa), to awakening hidden and embodied knowledge in the design team work (Metadesigners) to designing a product as a result of "choreography of bodily interactions" (Klooster). This trend could be understood as a response to challenges of contemporary world as: overstimulation, alienation, environmental crisis, consumerism, alienated interaction with technologies and their rapid development, ... and the role of designer in coping with this processes.



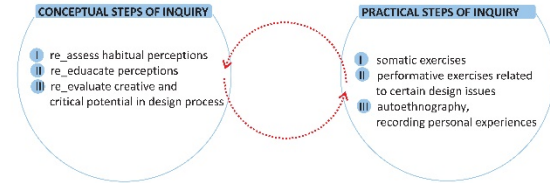
\*somatic practices, somatic – body based  
\*\*somaesthetics – Richard Shusterman  
philosophical concept and discipline that  
combines self-theory practices, interdisciplinary  
with a critical and evaluative role in the  
how we experience and use the body, body itself  
as a source of sensory perception and social self-  
forming



**Objectives**  
The main objective of research is to test whether bodily mindful practices can bring more intimate understanding of design problems, influence their tangible outcomes and "challenge the designer to reach for the core of design and her/his role as a designer" (Fuad-Luke, 2008). Through self-observation and somatic practices, designers "become laboratories unto their selves" and will be asked to respond to certain design issues, which author find most relevant for this process.



**Research process**  
The test and further exploration of suggested relations, will be done through 5-6 workshops organized by the author and assisted by a somatic practitioner. Designers (8-10 participants) will be engaged into somatic educational process and challenged to respond to certain tasks. Each workshops will consist of three stages of practical research, which aim is to re\_assess habitual perceptions, to re\_educate perceptions and to re\_evaluate creative and critical potential in design process, from self-knowledge grounded in somatics mindful practices.



Research in design knowledge creation

The research was focused on the initial, explorative stage of the design process, when crucial questions are asked and where embodied knowledge based on somatosensory self-experiences of designer can unveil and uncover new and more profound approaches to certain design issues. It was assumed that bodily mindful practices can bring more intimate understanding of design problems, their tangible outcomes and challenge the designer.

The research brought the question how the form of self-knowledge grounded in somatic perceptive processes and practiced by designer, may contribute to creation of design knowledge. Exploration started at origin of the concept of embodied knowledge, pointing out the Hellenistic concept of "know thyself" as a foundation of any knowledge construction as well as the philosophy of Eastern-Asia ancient cultures. This kind of knowledge included self-cultivation, self-observation and somatic practices where body was inseparable part of the inquiry, comparing to today still prevailed approach based on Cartesian objective third-person knowledge "about the self", that created estrangement, both in our perception of self and our environment. Facing the challenges of contemporary world as overstimulation, alienation, environmental crisis, consumerism, alienated interaction with technologies and their rapid development, does the role of designer in coping with these processes can be enhance through attentive somatic self-consciousness?

The research papers were presented at "Forum d'Avignon" in France, "Knowing by Designing" conference in Brussels, Belgium and STS in Milan, Italy.

2012 – 2014

university: Politecnico di Milano, IDEA department  
tutor: Lucia Rampino



Ariane Cognigni / Ariane Cognigni

Contenti editoriali / ariane.cognigni@polimi.it



Politecnico di Milano

Università / Politecnico di Milano

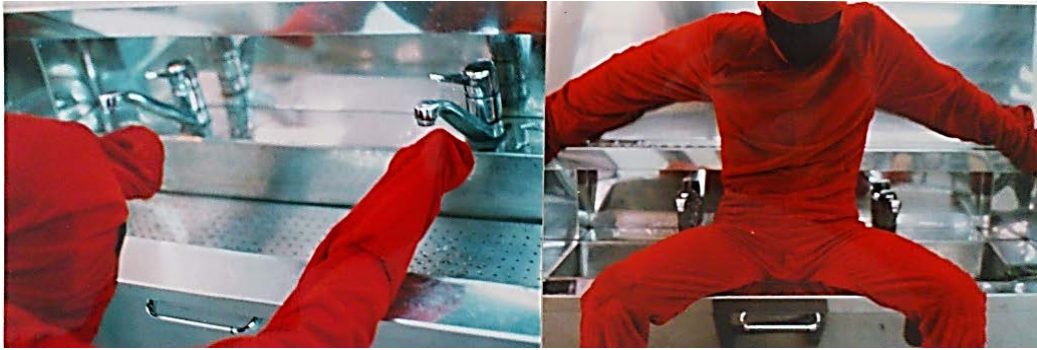
Dipartimento / INDACO / IDEA

Nome del corso di Dottorato /  
Dottorato di Ricerca in Design



## II

# exhibition projects & art collaborations



Initiating or taking part in diverse art collaborations, as a curator of design exhibition, working with artist in developing their exhibition strategy, creating set designs in theatre, or working as photographer since photography has been present as a medium of research and my expression through years.



Jovana Bogdanović



Antipod



Miho

Senja



Kako Ko

Poligon



Ana Kraš



## redesign your mind

As a part of od-do team, I initiated 3 year exhibition - project *Redesign your mind*, dedicated to the affirmation of environmentally conscious, poetic and DIY approach in design. It's first exhibition took place in 2007 during Belgrade design week and second and third were held in O3one gallery in Belgrade, in 2008 and 2009.

RYM project gathered designers and artists from different fields to create concepts and products questioning the environmental and social responsibilities of a design process.

The opening of exhibition was welcoming the singing and poems telling of "Horheskart", the artistic chorus project initiated by known art group Skart.

2007/2008/2009

Place: O3one gallery, Belgrade; <http://www.o3one.rs>

<http://www.o3one.rs/1799/redesign-your-mind-2-22-30-septembar-2008-otvaranje-u-19h/>

# Re **design** your mind





Sestres



od-do



Jovan Topalovic

O3one gallery exhibition set & openings by od-do



Re **design** your mind





artist Boris Sribar



## how to send a message

Taking part in two years educational and exhibition project guided by artist and professor Milica Tomić, dealing with a question “How to produce a contemporary art work and how to communicate it with public”. Thirty Swedish, Norwegian, Icelandic, Finnish and Serbian young artists, students and architects who participated in this project, confronted with the crucial problems of development of an idea, production, articulation of an art work as well as defining politics and strategies of exhibiting. The final result took a form of international exhibition “How to Send a Message” within 45th October art salon /”Continental Breakfast” in Belgrade, and was funded by NIFCA (Nordic Institute For Contemporary Art).

The collaboration between architects and artists resulted in finding a specific way of exhibiting each individual work: one work - one politic and strategy of presentation. Among 16 artist, Nataša Ilinčić was responsible for the exhibition concepts of four artists projects: Arbetsgruppen (Stockholm), Boris Šribar (Belgrade), Jasper Alvaer (Prague) and Dragan Đorđević (Belgrade). All works have been placed in different locations in Belgrade: in old Belgrade fortress, in the park, on the street, below the highway, in the gallery ...

2003-2004.

Event: 45<sup>th</sup> October Art Salon, Belgrade

<http://oktobarskialon.org>

Milica Tomic: <http://milicatonic.wordpress.com>



artist Arbetsgruppen





artist Dragan Djordjevic



artist Jasper Alvaear





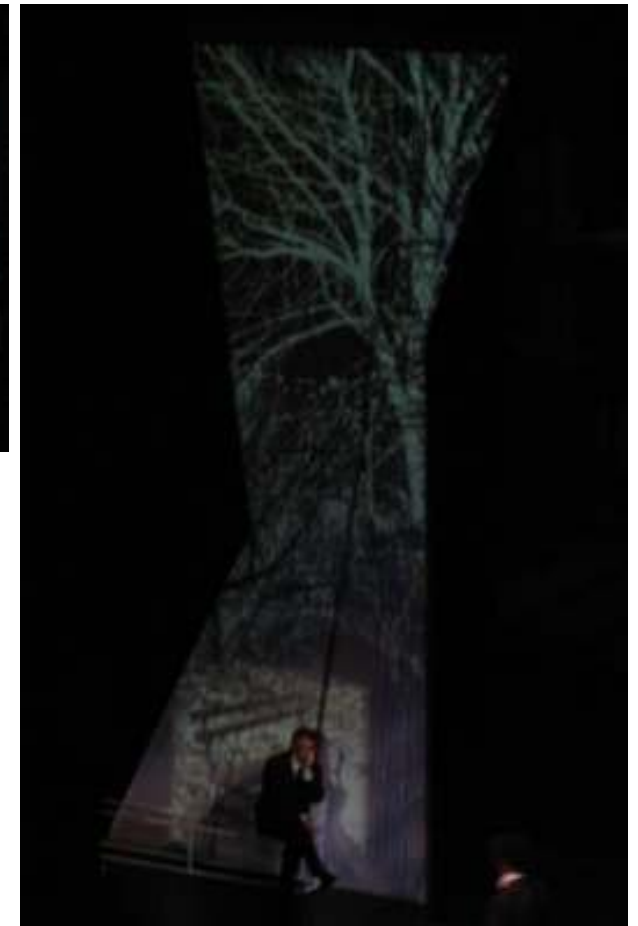
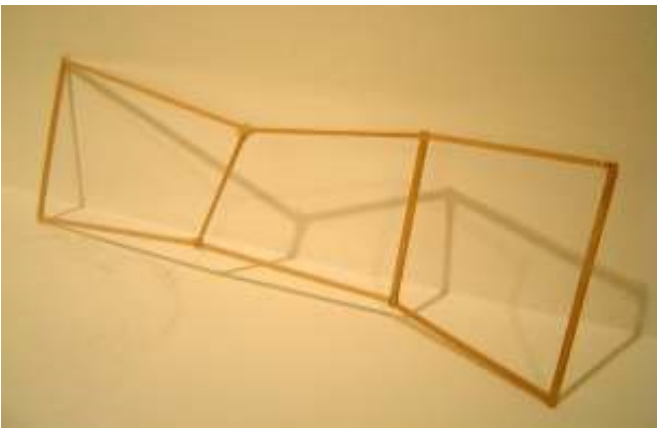
## violet fire opera\_set design

Set design for *Violet fire* opera, dedicated to 150 years Anniversary of Nikola Tesla's birthday. With my colleague of od-do team, I developed the project, from modeling the initial ideas through production in workshops until the final setting-up on the stage.

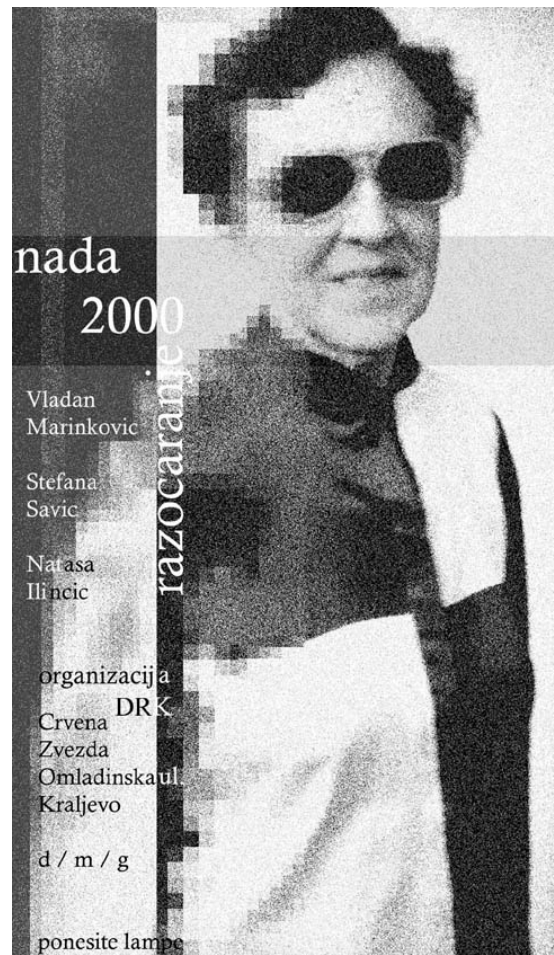
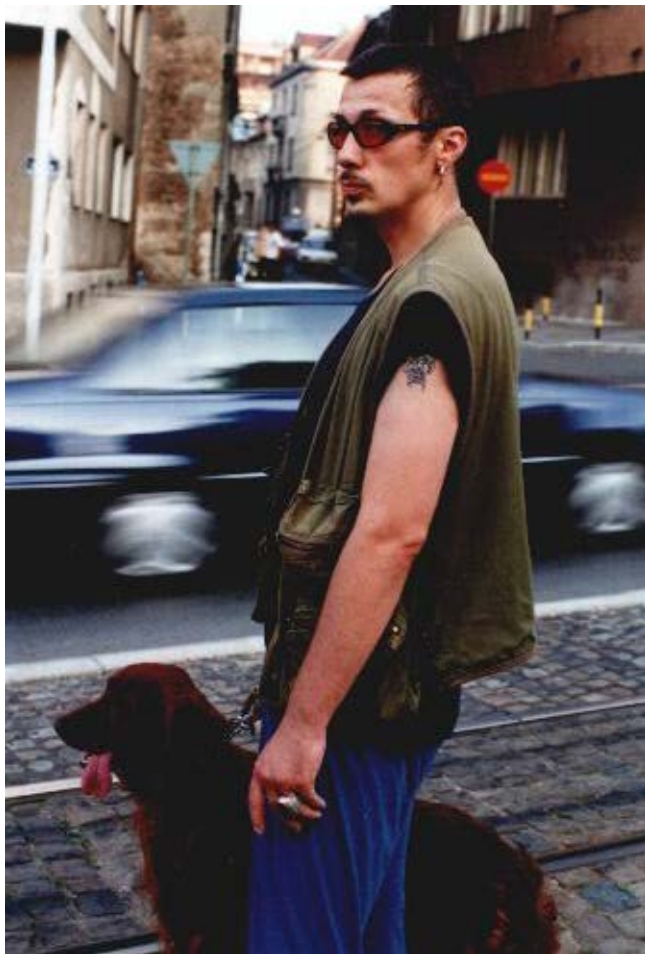
2006.

client: National Theatre/ Belgrade, Serbia

collaboration: Boris Caksiran and Terry O'Reilly, NY







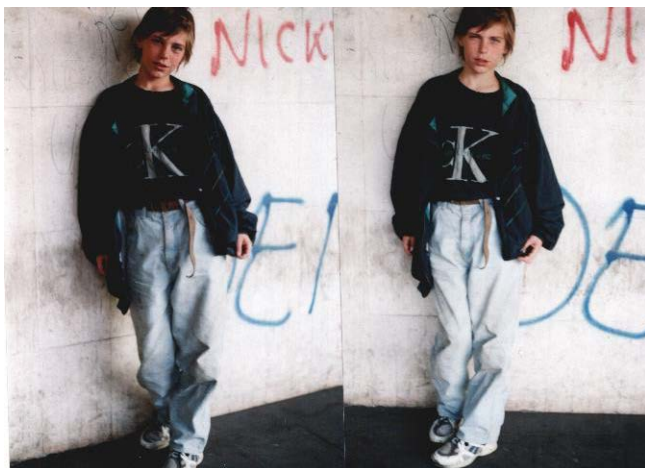
## face of the street

Collaborator in the project of the drama artist Dušica Knežević - "Face of the street" ("Lice Ulice") which was dedicated to the anniversary of birthday of Bertolt Brecht. I was involved in the project as a photographer, documenting the real scenes and people on the streets of Belgrade and setting the exhibition for the art festival.

1998.

event: BELEF, Belgrade Art Festival

place: Cultural Center of Belgrade, [www.kcb.org.rs](http://www.kcb.org.rs)







## photography & collaborations

**::: following as a photographer the artist Nenad Andric in his performance “Red line”**

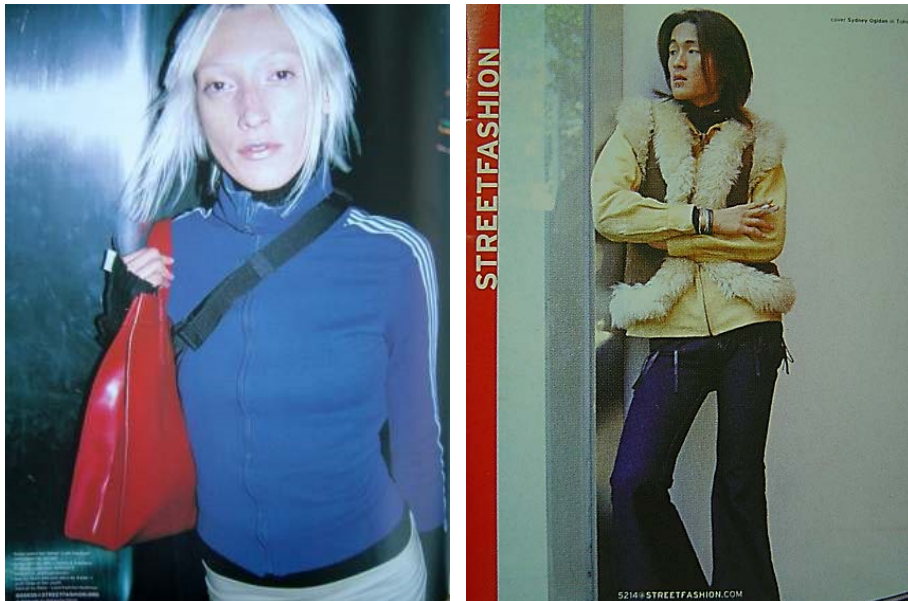
1998-1999.

collaboration: Student Cultural Center, Belgrade

**::: photographing Belgrade city slum as part of the project presented in “Ars Electronica Festival” in Linz, Austria**

1998.-1999.

collaboration: photographer and artist Vladimir Perić Talent



**::: photographer for the international “Street fashion magazine”, capturing the people on the Belgrade streets, their gesture, style, wardrobe ...**

2000-2001.

collaboration: Street Fashion Media GmbH / Vienna, Austria





Design team founded by Nataša Ilinčić and her design partner Jugoslava Kljakić, at the beginning of 2005, in Belgrade.

Our practice span across architectural concepts, interior and set design, to product design and collaborations in art fields. Influenced by architectural heritage of ex Yugoslavia, art scene in Belgrade developed in Nineties and design scene from West and Japan, our design was characterized by research of archetype forms, rawness of materials and unconventional approach in use. We often questioned habitual body postures and habits of living, and in our design we were looking to get closer to the nature of body and propose new ways of spending time. Significant part of our design process was experimenting with new materials and technologies, in search of response to environmental challenges.

[od-do.tumblr.com](http://od-do.tumblr.com)

<http://www.newitalianblood.com/showg.pl?id=3207>



product design





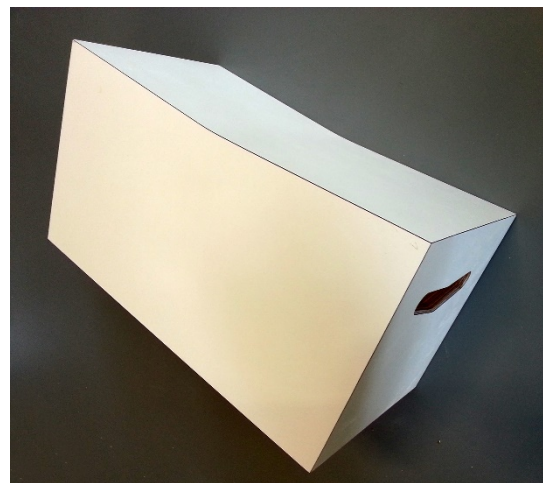
## deda ... little thing

This piece is inspired by following story: "Grandfather made a very small wooden chair to his grandson, before he was born. Now, grandson is 40 years old. A small chair still lives in grandmothers house : it keeps the door open, it serves as a stair to catch something that is placed on higher shelves in the kitchen, for sitting and taking shoes on in the hall, to climb when laundry has to be hanged on the terase, ... And meanwhile grate-grandson is sitting on it, when he visits now a great-grandmother. Little thing that „moves“ through house and pleases adults and children in various situations."

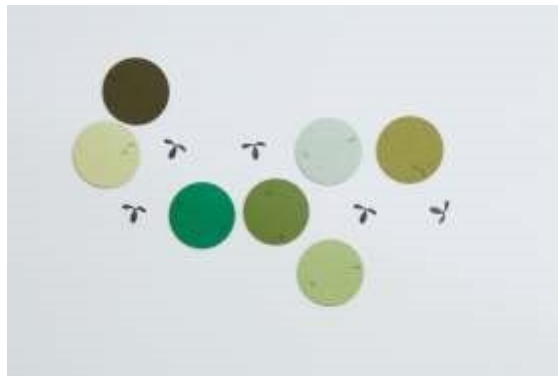
The new „deda box“ is inspired by this story, borrowing a part of its identity from this „little thing – nothing and everything“. Box and a sitting „thing“. Could be alone and goes well in the group, one above or beside another, facing up or down. Inside is a usual rectangular box, outside its curved sides make it comfortable for sitting or carrying. Its form hide traditional serbian man hat. It can be used in private homes and particularly in schools or kindergartens spaces. It is made of birch plywood and veneer.

2013.

exhibition: Salone del Mobile, Milan  
prototype: Ergomade, Serbia







## telenor calendar 2010

Design solution of the calendar intended to allow flexibility in creating each one's "visual story" for year 2010. Anyone can create his/her own calendar of the coming year by placing 12 green colour circles in form which one prefer. The message on every of circle / month, reminds us on the phenomena of nature - of the sun, the river, the forest, the air ... and that we are part of it all.

Calendar consists of 12 circles, in 12 variations of green colour for 12 months. Each circle has two sides - one with calendar of the certain month and the other in green colour with a "message". There are magnets in the center of every cardboard circle and there are 12 self-stick plates aside (in the shape of Telenor logo), which can be placed on any wall, glass, furniture surface. The user can flip the calendar side of the month which he/she wants to look at and leave the rest of the circles in variations of green colour.

2009.

client: Telenor Foundation / Norway & Serbia











## day-night

Day-Night is an interior lamp charged by solar energy during the day and therefore is an independent source of light during the night. Minimal design of the lamp, reduced to a symbol or a sign, emphasizes its basic function.

On one side of the disc are integrated DSS cells that are charged during the day and supply LED diodes, at the other side of the disc, that produce light during the night. The round disc can be manually rotated and placed in different position regarding the day or night time.

2008/9.

prototype : Amiga / Serbia & Schuco / Germany





## baba

Baba is a low chair, whose shape is supposed to remind us of a “grandmother’s warm hug”. It activates our senses, as the structure of the chair is upholstered with soft pillows and long “scarf” which can be wrapped around body.

Baba consists of two elements: metal frame and upholstered body. Metal frame is made of round profiled pipes and wire meshwork. Upholstery consists of wool or cotton pillow-like forms filled with buckwheat seeds, shells or feathers. Dimensions are 96 x 108 cm, height 65 cm.

2009.

production: Carbono Design / Sao Paulo, Brasil  
award: Mikser Design Expo Award, Belgrade.







## 75% - 25% chair

The chair has a function of a small stool with low and twisted back. It can be used for casual sitting in coffee shops, clubs, galleries... It is light, of minimal dimensions and adjustable to the different spontaneous body positions.

The materialisation of the chair refers to uncontrolled consumerism of natural resources and an increased waste in the environment. At the same time it questions an actual eco – dilemma in design production: wood or plastic. (*“Projected wood terrain of Serbia is 42 percent, while today it is less than 30 percent.”*)

Chair is a blend of wood /most represented natural material in production, whose sources are decreasing/ and recycled plastic /the most represented artificial material with increasing waste/. The sitting part is made of wood /~ 75%/ and twisted back is made of recycled plastic /~ 25 %/.

2008.

award: Sitting Green Award, 2009. / BDW







## plantpot +

Plantpot + is redesign of an archetype form of the plantpot with a kind of “growth” which has a function of a small table. This “growth” place imposes closer connection between plant and user, a “talk with ...” relation.

Plantpot + is made of fine ductal cement - ultra high performance cement with metal or organic fibre, very durable, strong and light, in variations of colours.

2008.

prototype: Ilcantiere / Pordenone, Italy



## hangerlamp

A floor lamp which consists of metal frame and movable hanging light source. A tall hanger stand enables the light source to be attached to the height which suites the user, , to hang the magazine one is reading, a favorite photograph or postcard. Lamp's height is 200 cm and its width is 60 cm.

The hanger stand is made of metal profiles plasticized in black and movable source of light that is made of metal and glass.

2008.

prototype: Vertigo Bird / Ljubljana, Slovenia

prototype owner: Victor Hunt collection / Brussels, Belgium







## landscape carpet

The 3D carpet simulates a soft earthly landscape. Opposite to conventional sofa, sitting-laying landscape carpet is a result of a need to be closer to the ground, to have a feeling of lying on the ground and be able to enjoy natural body postures.

Landscape carpet has 8 modular geometrical division and each module can support the pillow. This scheme allows changing the pillow's position, and therefore, accommodate the body's needs, at the moment.

It is made of waterproof material and filled with EPS granules.

2008.

prototype: CCI / Belgrade, Serbia





## buzz hanger

The contour of standard coat hanger is decomposed with a matrices of natural structures. Asymmetry in form hides the symmetry in function of hanging the wardrobe. Made of wood.

2006.

client: Delta Sport, Buzz shop / Belgrade, Serbia







## cutt off

Chest of drawers is designed as a monolith MDF cube with patchwork membrane, where each side seams like frontal one. Opening every drawer takes different move of the hands. Made of natural MDF with acryl varnish finishing and inserted pieces of dur aluminum and plexiglass.

2006.





# tesla

It is the concept of the lamp inspired by Nikola Tesla. Simple white bulb in “perpetual motion” enabled by curved steps of lamp’s legs. Made of steel.

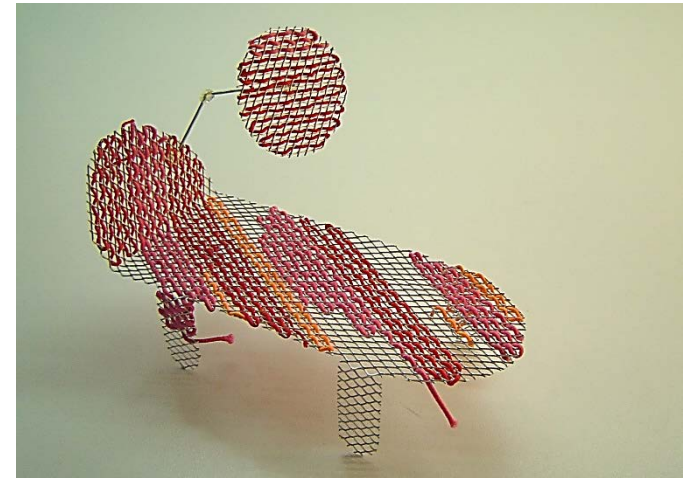
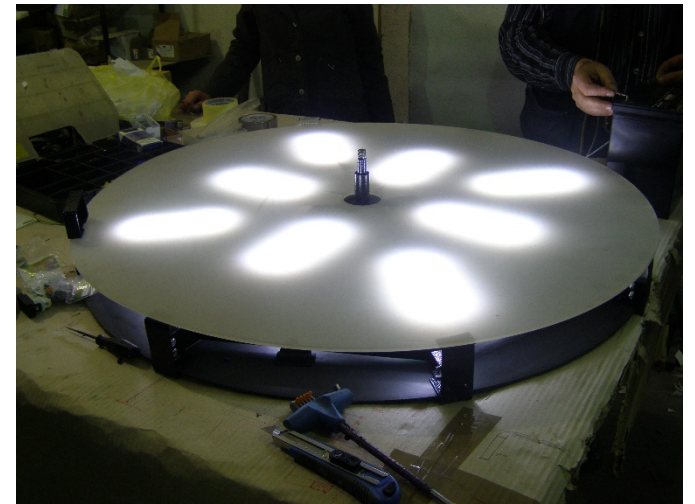
2006.





## research and production

Our design process always included research, experimenting, making models and following the production of prototypes on site.





architecture and urban projects





## zagora sustainable housing

Zagora sustainable housing is located up above Montenegro coast, near famous medieval town Kotor. The architectural concept of housing is based on archetype model of traditional stone house, interaction with urban matrix of existing old village Zagora and sustainable approach in using local materials, renewable energy sources, passive principles in construction, and responding to the local climate, flora and fauna.

2008.

client: Aushra / Belgrade





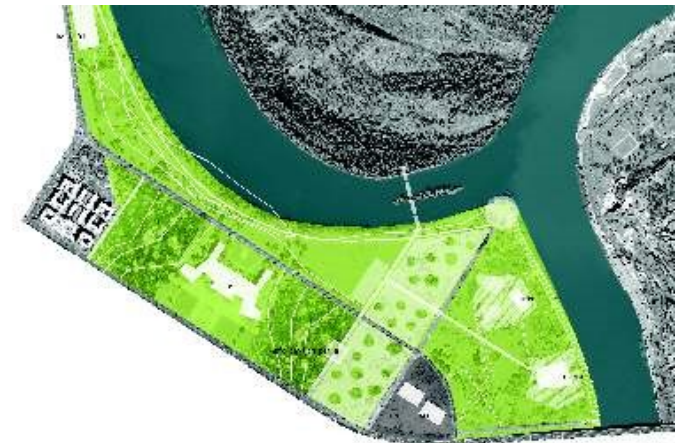


## belgrade city park

Redefining and redesigning of an existing Usce park at New Belgrade, located on Danube and Sava river banks and famous for its contents like Museum of Contemporary Arts, Park of International friendship and the building of ex Yugoslavian Parliament. The basic concept was to keep the valuable green and historic space and with light and soft interventions to provide the new spaces necessary today. The Park Usce is transformed through different theme zones, including recreational area, open art exhibition area, sports, entertainment, children area, historic route, concert area ...

2008.

competition : Redesign of Belgrade City Park  
/ Belgrade Architects Society  
Awarded project by BAS and City Architect





## new gate of belgrade

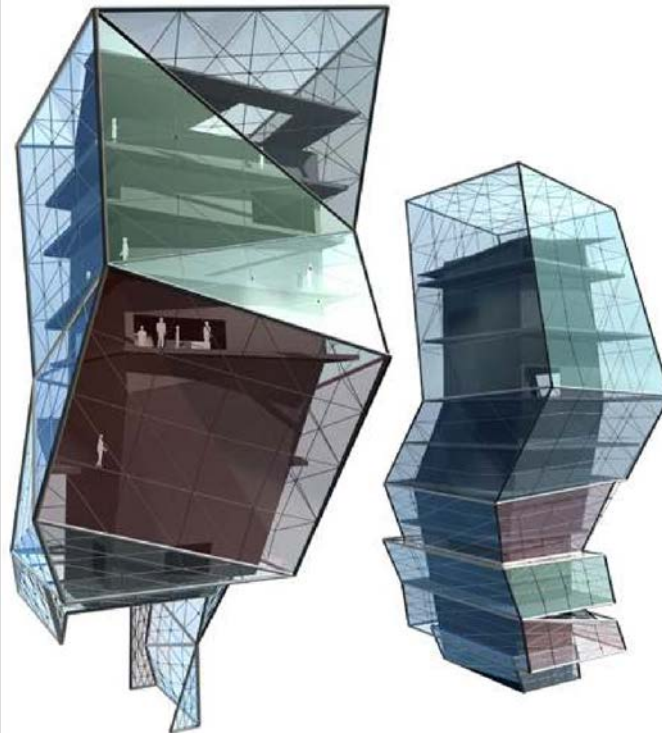
A location that was earlier a symbol of state and army institutions, and have been bombed in 1999, was getting a new identity. The two existing gates in Belgrade (West and East) are residential and business towers and the New Gate aimed to be a research and exhibition center in interaction of art, science and technology, dedicated to Nikola Tesla.

Tesla Centre - Centre for Arts, Science and Technology

Existing buildings on site, bombed locations and new structure are combined to establish new hybrid form. Different forms are treated equally to produce a new scheme of space. The new city gate aimed to be a 21<sup>st</sup> century symbol of the city – with its striking towers, light design and digital displays becomes a stage itself.

2005.

competition: New Gate of Belgrade  
/ Belgrade Architects Society & Italian Embassy





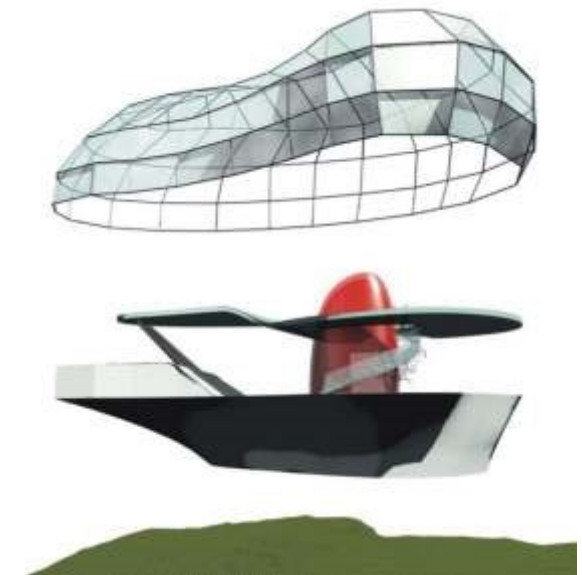
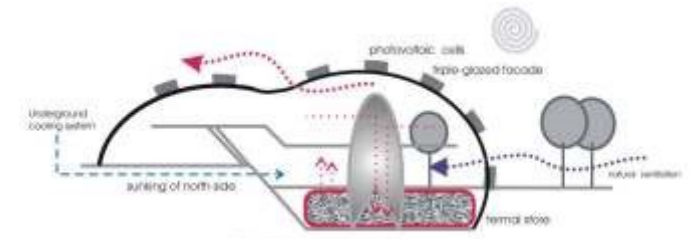


## glass house for 21st century

Function, structure and design have been treated as related factors, dictated by the principal of minimal surface equals minimal energy. All-glass external skin and absence of internal partitions provide a visual and spatial continuity of interior and exterior space. Aerodynamic shape of glass envelope consists of triple-glassed sealed units with performances of low heat transmission values, reflecting infrared radiation and has integrated photovoltaic cells to produce electricity and provide shading.

2007.

competition: Pilkington glass / Lancashire, North England  
cooperation: with Jana Lipovski / Stuttgart, Germany





set & interior design



## apartamnent and studio interiors

Fragments of Interior design:

- > XIX century building, Design Studio, Belgrade
- > Bulevar Apartment, Belgrade
- > Apartment, New Belgrade

2005/2006/2007.







## buzz experimental shops

Interior design for experimental multi brand shop in main pedestrian street “Knez Mihailova” in the center of Belgrade and Delta city center .

2006.-2007.

client: DELTA Sport/ Belgrade, Serbia

award: ULUPUDS award the best interior design in 2006











## buzz shop seasonal settings

Set design for New Year 2007 inspired by old Serbian movies and traditional folklore art; set design for spring 2007 inspired by nature, green ideas, sustainable design and used in purpose of first *Redesign your mind* exhibition.

2006./ 2007.

client: DELTA Sport/ Belgrade, Serbia  
collaboration: Boris Caksiran, Ana Ilincic







## elle decor\_ new year photo set

Set design for Elle Decor New Year 2009, special edition. Among numerous sets prepared for this special edition, the main one was done in Belgrade's forest during the night, presented below.

2008.

client: Elle Decor/ Belgrade, Serbia

photographer: Marko Todorovic





press & awards



## exhibitions



### Salone Satellite 09

Milano, Italy, 2009.



### I DECO

Istanbul, Turkey, 2009.



### Salone Satellite 08

Milano, Italy 2008.



### 100% EAST

London Design Festival, 2006.



### Belgrade design week

Belgrade, Serbia  
2006, 2007, 2008, 2009.

## awards & selections

### Sitting green award

2009.

75%-25% chair awarded by the USAID office in Serbia, Belgrade Design Week and international jury panel: Konstantin Grcic, Shin Azumi, Tony Chambers, Birgit Lohmann ...



### Mikser design expo & KVART award 2009.

Baba low-chair awarded at Mikser Design Expo held in Belgrade, during Belgrade Design Week.



### Young serban designers selection 2008.

Young Serbian designers Selection for Salone Satellite in Milan, 2009 - tree out of ten projects were od-do designs: 75%-25% chair, day-night lamp & baba armchair. Konstantin Grcic was chairman of the jury.



### Belgrade City park urban concept competition awarded project 2008.



### ULUPUDS award for the best interior design 2006/2007.

BUZZ shop Belgrade Saloon of Architecture





press\_publishing

2010.



2009.



2008.



2007.

by Virginio Briatore, INTERNI 2008.





My care for the environmental issues and education in architecture, follow the collaboration with NGO Expeditio (Center for sustainable spatial development, founded in 1997 in Kotor, Montenegro), where we addressed various issues of sustainable spatial development with focus on promotion of sustainable principles in architecture and design, protection of landscapes and historical heritage, development of safe public spaces for all. The main activities developed by Expeditio involved: developing studies and researches, organizing events (workshops, discussions, lectures, seminars, exhibitions ...), advocacy activities, campaigns, publishing, actions in public spaces etc. During our collaboration, I initiated and guided several projects, presented on the following pages.

[www.expedition.org](http://www.expedition.org)





## benefit living

Exploration of possible new models of contemporary, low energy and low cost houses which could respond with authenticity to characteristics of Montenegrin surroundings and moreover contain the accomplishments of contemporary architecture.

activities:

::: Benefit-Living web articles : research and writing articles on the subject of sustainable houses, theories and practices in sustainable planning and developing, cost benefit, theory of resilience ...

::: Organizing workshop in Kotor, Montenegro about “Benefit houses” models

2010-2011.

funded: European Union

[www.expeditio.org/benefit-living/](http://www.expeditio.org/benefit-living/)

eo2 -bilten



## EXPEDITIO

primljen

dobit

učeti od prirode >>>

zanimljivosti

1. najveća svetska solarna elektrana bice izgrađena u Nevadi, USA

2. U Srbiji & Crnoj Gori reciklira se svega 6% otpada!!!

Dragi prijatelji, naša organizacija pokreće seriju mesečnih biltena posvećenih temama vezanim za održiv razvoj, održivu arhitekturu i uopšte zaštitu životnog okruženja i promoviranje takvog načina mišljenja. U sklopu ovih aktivnosti, takođe, pratimo izradu prve zgrade Ujedinjenih nacija na svijetu građanu po principima ekološke gradnje. Objekat će biti podignut u Podgorici.

april 2009. / # 987

**EKO-DIZAJN ILI NO-DIZAJN**

Konstantin Grčić, u nedavnom intervjuu časopisu ORIS, na pitanje o aktuelnosti ekološkog dizajna danas, odgovara: "...ekologija spada u ličnu i moralnu odgovornost pojedinca; dobar dizajn je svest i ekološki, kakve u sebi sadrži i ekonomski koncept, tako i u ekonomskom ili distribucijskom o tim stvarima zapravo ne treba posebno ni govoriti, to se mora samo po sebi podrazumevati."

Stavovi mnogih čuvenih dizajnera danas, mlađe i starije generacije, od Konstantina Grčića, preko Osvalda Mosera i Ross Lovegrove-a, upućuju na ekološki aspekt dizajna danas. U 21. veku možda nema izbora - jedini moguć napredak u socijalnom i ekonomskom smislu je onaj kompatibilan sa prirodnim okruženjem. Kako je protekli vek sa svojom industrijskom revolucijom imao vrlo pogubni odnos prema prirodi - **design error** - tako današnja svest o postojanju ovakvog kolapsa ukazuje i na veliku odgovornost dizajnera i arhitekata.

U svetu je tema ekodizajna i njegove filozofije započela sa ljudima poput Buckminstera Fullera, Victora Papaneka i Gai Bonziepera, '60-tih i '70-ih godina prošlog veka. "Danas je industrijski dizajn ubistven u smislu masovne proizvodnje... Kreirajući potpuno nove vrste trajnog otpada koji su pretpale otvore pejzaže i birajući materijale i procese koji zagađuju vazduh koji udišemo, dizajneri su postali opasna vrsta" - govorio je Viktor Papanek u svojoj knjizi "Dizajn za stvarni svet".

Kritika koju je Viktor Papanek upućivao zapadnom društvu sedamdesetih itekako je primenljiva i aktuelna danas u našem okruženju. U društvu poput našeg, gde se trenutno jedini smisao gradnje traži u zaradi po jedinici površine, i gde ona postaje temeljni parametar kvaliteta, s ožem da se uloženo što brže i što uspešnije vrati, nepodno je što

## eo2 bilten

Writing the monthly web article-newsletter and designing the eo2 platform, about sustainable principles in building and design, with new examples from the world of architecture and design. Web articles were part of promotion campaign of construction of the first UN building and first office building in this region (UN building in Podgorica, Montenegro) built according to sustainable building principles.

2006-2007.

funded: UNDP

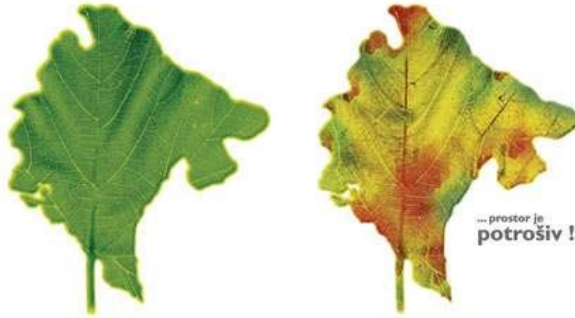


## WILD BEAUTY

## WILD BUILDING

DIVLJA LJEPOTA

DIVLJA GRADNJA



## think about the space

Pointing out the negative trends of devastation of illegal building in Montenegro, the main activity of the project was campaign named by well known slogan “wild beauty”, used in official promotion of Montenegro country and renamed into “wild building”.

2005-2006.

funded: European Agency for Reconstruction, Podgorica

## managing the space - eu standards

The project aimed to reach wide audience and promote European standards and good practices in the field of urban planning, sustainable development and cultural heritage. The activities included creating educative video animation “Relation to the space”, exchanging practice with Urban Planning Institutions in Slovenia and organizing meetings at universities and in local municipalities.

2005-2006.

funded: European Integration Fund, Belgrade



## ecological building

Web educational platform aimed to inform about different aspects of sustainable development in the field of ecological building, energy consumption and environmental protection.

2003-2004.

funded: Republic of Montenegro





**UPOZNAJ ! KOTOR**

**Dobrodošli !**  
Pisazimo se na ulazu u Starí grad Kotor.  
Usidrimo orno brod u tuci i vodimo vas u  
otkrivanje istorijskog grada ...

Pogledajte na Sat, kliknite i  
**krenimo !**

**naši vodiči su Ksenija i Božo !**

Website shows historical periods and geography of Boka Kotorska, important places and buildings of Kotor (churches, squares, piazzas ...), town stories and legends, important figures for the town history, etc. - all told as a dialogue between girl and boy from Kotor who lead the story, with lots of local expressions characteristically used in Boka Kotorska.

2011.  
funded: Government of Republic of Montenegro



fine

\*\*\* Autorizzo il trattamento dei miei dati personali ai sensi del Decreto Legislativo 30 giugno 2003, n. 196 "Codice in materia di protezione dei dati personali".

\*\*\*Most of the images here present the work created by Natasa Ilincic or work collaborations in which she took part. The images of other authors are signed by their name.