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Editor of series: *Ljiljana Rašković*, e-mail: ral@kalca.junis.ni.ac.yu

Address: Univerzitetski trg 2, 18000 Niš, YU, Tel. +381 18 547-095, Fax: +381 18 547-950

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ECOLOGICAL SENSE OF THE CITY GROUND FLOOR *

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Nikola Cekić

Faculty of Civil Engineering, YU - 18000 Niš, Beogradska 14/117

e-mail: cekic@grafak.grafak.ni.ac.yu

Abstract. *This work contains critical analysis of the current state of the ground floor facade in the urban continuum.*

The author is pleading for reconsideration of ideas and contents, present particularly in urban agglomerations, which are defining identity of these structures. Relations between newly designed artefactual structures and existing architecture are refined, at which the interpolation of natural structures in the existing dimensions can considerably contribute to the correction of the ambient entirety.

Many components important for ecological and artistic contrivance of the ground floor frames are conceived by synthesis, organic links, metabolic procedures. De facto, it is necessary to be taken steps for return to the place for an urban reidentification in order to be stopped the current flood in which the trash of articulations is the most frequently prevailing.

"All those buildings must be built with taking care of strength, purpose and beauty. About the strength is taken care at the foundation excavating up to the hard base, and the building material is selected carefully and without miserliness, about the purpose is question when a place has no failings and obstructions in use, and the arrangement, suitable for the area, is good and corresponds to the particular type of the building; about the beauty, when the building form is attractive and beautiful, and the size of parts is in the required proportional relations."

(Marcus Vitruvius Pollio:

Ten books about architecture - Book one, 16-13 B.C.)

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Entering into the theme: "A BELL FOR LIFE ON THE EARTH" I accepted with great caution and dilemma: is there, in general, any sense in this moment to talk about ecological urban-architectonic design of the buildings in our urban agglomerations, when in planetary dimensions is everyday developed real, severe, great drama of amazingly complicated mechanism and when by uncontrolled work of usurpious "builders" (read it: destroyers) have been destroying important civilizational, material achievements, From that scene in which is prevailing violent, private folklore, in essence, primitive creative consciousness, are coming not at all encouraging signs, not at all optimistic intentions which hardly anyone screams to stop. This I understand as a shot towards ecology, the shot towards urban architecture, as inexplicable scattering of urbogenetic and ecological powers in a literally vulgar form and in a very unclear optics.

But, certainly, it is following a basic question of ecological sense of URBS, about harmonized living with the nature and above all about balance between artifacts and natural forms, which can be rather defined as chaositation - nonsense, placed in the frames with designation: non consulto.

In search of the reality analysis of ecological design of public buildings in the city ground floor and realizing artistic components, as well as key structural entries, clearly are noticed critical state of the city with numerous, different microambients in the tissue. Their interconnections and space relations are defining urban, cultural and ecological mileues of a city, and their everyday unimaginative iconography. The crisis I am reading the first of all in abundance of paradoxical situations where newly composed structures, the most frequently with the trash-articulation, are bringing material, design and tone discontinuities as well as a quasi-urban matrix, with the best, already used areas, chiefly in the central area. Because the center is magnet for urban life. Here the urban logos is acting the most frequently, here the life is pulsating with stronger rhythms, here logic of comfort is in a function of the city life intensification, here the power of external, imported features is with the most powerful meanings. Et the end, here is a key for the understanding of the eco-urban revolution which has taken place in the edges of our cities with naive views and strange senses for the area organization. Many city quarters are completely uncontrolled and very primitively designed with ideograph which framework resulted from "wild tough", something like neoutopia in a scope of practicality, with enormous "boom" rate of growth for our conditions: two to three housing units per day! In the city edge has happened sudden development which besides hermetization has defined permanent communication borders and their flow. This established some kind of formalized ritual of the city ground floor parcelisation and territory marking.

This resulted in contraindicated effects of the complete artifact devaluation. In the design plan it has happened the city fall, its terrible devaluation which is civilizationally inconceivable act in which the content integrity had ironical, nearly vulgar messages.

The architecture without architects - a great, historically great mistake, green light, many supporters in both superficial and destructive views of the world. It is established a concept for urbanity with quasi factography, chaosized building system in which sensational nonsense is that it is "adopted to human size", which has "brought" new ecologic and urbanologic significations: settlements up to around thirty thousand illegally built houses, illegal structures! City, Non-city, All-city, City of destructions has entered by fantastic speed in some position of Anti-city, contraposition with the worst possible ecologic-building and creative simplifications: to have instead to understand!

What is to be said further? In a such option, each individual had own right for a city, right of aesthetic design, ecological contrivance of own territory, right of aesthetic contrivance of own house, fence, gate, right of color, smell and taste, right of some own bell and own view of the world... In creating such an urban collage, an individual has been voluntary creating own statement, own artistic vision, genius loci, own omen. Obviously, it was wrong way. Public buildings in a such situation of privatistic development of the city territories had similar, arbitrary character. Their drama is reflected also in senseless, hurried and obstinate abuse of the city areas, in imposing the process of continual confusion.

Constantinos Doxiadis believes that everyday we are more and more losing ability of synthetized confronting to the problems of human settlements, and he adds:

"We are all committing crimes in the architecture. As the criminal, the first what we must do it to confess our acts. Personally, I had happiness since in my youth I had learnt to identify these crimes. from my father and mother I have learnt the meaning of the term "human", and from my teacher Pikionis I have learnt what is "human architecture". Thanks to these learnings I have been truing not to commit the crimes in the architecture and to fight against the criminals. The criminals, however, exists. Their number is increasing with high speed. At the same time is increasing also severity of their crimes. Since I have been living in the same world, in the same cities I treat myself as one of them, and as such one, in this place I confess following:

1. **We are committing severe crimes in the architecture.**
2. **We are not pulling efforts to stop this. We are even not trying to confess these crimes.**
3. **We are not investigating causes of these crimes.**
4. **We are not opposing to alarming rate of their growth.**

Our obligation is to define our crimes, to investigate their causes, to learn how to oppose to the problems caused by them an to move in direction of the transformation of present criminal actings."

The city drama is still existing, with the new elements of the balance disturbing, new deformations, and quick changes. The life is always quicker, "always right", said Corbusier, to lead the city towards more complex, more stirred flows, towards differently formulated inscenations and happenings, it seems to the actual conflict of architectonic volumes with urban planning with ecological dimensions, up to the borders where the city is going out of our physical, mental and moral surroundings.

Simply, urban humas are today estimated as units per square meter and the most frequently are presented as statistical data. This is defeating circumstance.

The architecture, and in its context also ecology, is more and more massive confection, the product from the industrial line, less and less recognized artifact in a relation man-polis-cosmos. Its concept is canonized, metaschemical and elementary. It can be said few crumbs with deeply hidden fabulisation in the enormous urban mist.

The constructed entity is with rhythm of conducted, prefabricated, thousand times duplicated building components, with the machine rhythms, sterile language, without the sense of housing and so much required balance with natural structures. There are not ecological valences and both concrete and asphalt are some kind of banal symbolism, the constant neglected by the engineers. The city ground floor is in orthogonal shells, in rigid

geometrized fields, in polarities and tensions, in block grids, with organization of the areas which are seriously restricting the users in an area. Moving of the humans is the most frequently of the commanding character. Alternative is: left or right side of the street with a corridor between wall and motorcar. Collimation lines are frequently blocked with structures or portals of very different size and design, with jardinières which are acting as creatively uncontrolled material, unloaded everywhere and in every place. Than marks, tables, vitrines, benches, calendars and especially stands, as if these are picturing our mentality and our understanding of more puzzling, more vulnerable and more difficultly understandable city. It is an inconceivable whirlpool in which ecology did not fight for its proper place,

It is sufficiently sound reason for planetary alarm, reason to start a bell for the stable development and undisturbed life on the earth.

It is reason, says Rob Krier, to accept opinion that the city builders in this continent, in following years, must be more engaged in reconstruction and adaptation of the existing city structures. Also, I believe that we must look for way how to correct our inhuman cities without their obligatory demolishing. In 1974. in London, I carried out with students an exercise how New city Gumber-nauld in Scotland to alter in a new intact city structure taking in consideration all previous requirements. Similar studies should be undertaken in nearly all cities. This can be a worthy task for all University departments for the city building.

I believe that our task will be to approach, as much as possible, to present city areas, to try intercellular fields among buildings to harmonize by entering vegetation and natural factors, to establish some kind of material balance, new way of redesigning present contents. I am pleading for syntesis, organic linking of forms, for metabolics as it was said by famous Japan architect Kišio Kurokava. The architecture, especially in the city ground floor, is required not only because of utilitarian reasons, but to the people to be enabled development, knowledge, culture, filled spiritual gaps, ennobled sense of living, strengthen everyday optimism.

There are many entanglements in the ground floor compositions of our cities. There are many unclear, capricious ecological and planning ideographic conceptualizations, ineffective solutions with brutal trends. Individual contents have subtropical features, character of repressive arrangement in which it can be seen disturbance between public and private participation in an area. Absurdities at which the urbanity is read, first of all, in the building material accumulation, unselected factures, in crude ecological expressions which have a seal of the intra muros uniformity.

The city urban equipment in its ground floor must not be factor of disintegration but the regulator of all ambiental relations. The equipment can and ought to help to everybody to find artistic sense of own city, it can has effects on the place familiarity, on contacts among humans, as well as to serve for better integration among humans. I think that with the equipment introduction in the city exterior, carefully studied relations, skillfully defined factures and forms, refined "handwriting", it could be considerably corrected its symbological values, returned so much required individuality, dinamized the street, square, park areas.

"Orders" by principle of including, everywhere and in every place, forms ranging from the stands, calendars, to portals and inscriptions should be left urgently, in order to escape falling in the same trap of universal mechanomorphic designings.

Therefore, today is necessarily required the reconsideration of ecourbanistic ideas, all design mechanisms by which it can be corrected many particular entireties of a city, aesthetized those with more artistic sense, entered more order, more human sensitivity. We must provide maximum good conditions for living of humans in open areas of a city, in microambiental units where the place concept will have primary function. But it means its complete contrivance on the base of art, science and humanity syntheses. Thus, a step toward redefining urban places for public buildings is a move toward establishing ecologic identity.

Pether Smithson said: "A feeling that you are somebody, who lives somewhere..." or to be prepared areas for innovated activities in the urban reidentification, which have, in final sense, to crystallize the feeling for smaller degradation of the city ground floor.

In this business, I am absolutely sure that sense of stable ecologic development has invaluable meaning.

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EKOLOŠKI SMISAO PARTERA GRADA

Nikola Cekić

Ovaj rad sadrži kritičku analizu za sadašnje stanje u parternoj fasadi ruralnog kontinuma. Autor se zalaže za preispitivanje svih ideja i sadržaja, prisutnih posebno u urbanim aglomeracijama, koji u velikoj meri određuju identite tih struktura. Izoštrena je relacija između novoprojektovanih artefaktnih objekata i postojeće arhitekture, pri čemu interpolacija prirodnih struktura u postojeće gabarite može i te kako doneti popravku za ambijentalne celine. Sagledane su mnoge komponente od značaja za ekološko i umetničko osmišljavanje parternih okvira, sintezom, organskim povezivanjem, metaboličkim postupcima. De facto, potrebno je učiniti korake za povratak mestu, za urbanu reidentifikaciju, kako bi sadašnja bujica, u kojoj preovladava najčešće kič artikulacija, bila zaustavljena.