

**PCS**

**JK**

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**Positions in Practice**

Positions in Practice  
Skopje, North Macedonia

Chair of Methods and Analysis  
Graduation studio | Msc3  
Academic Year 2019

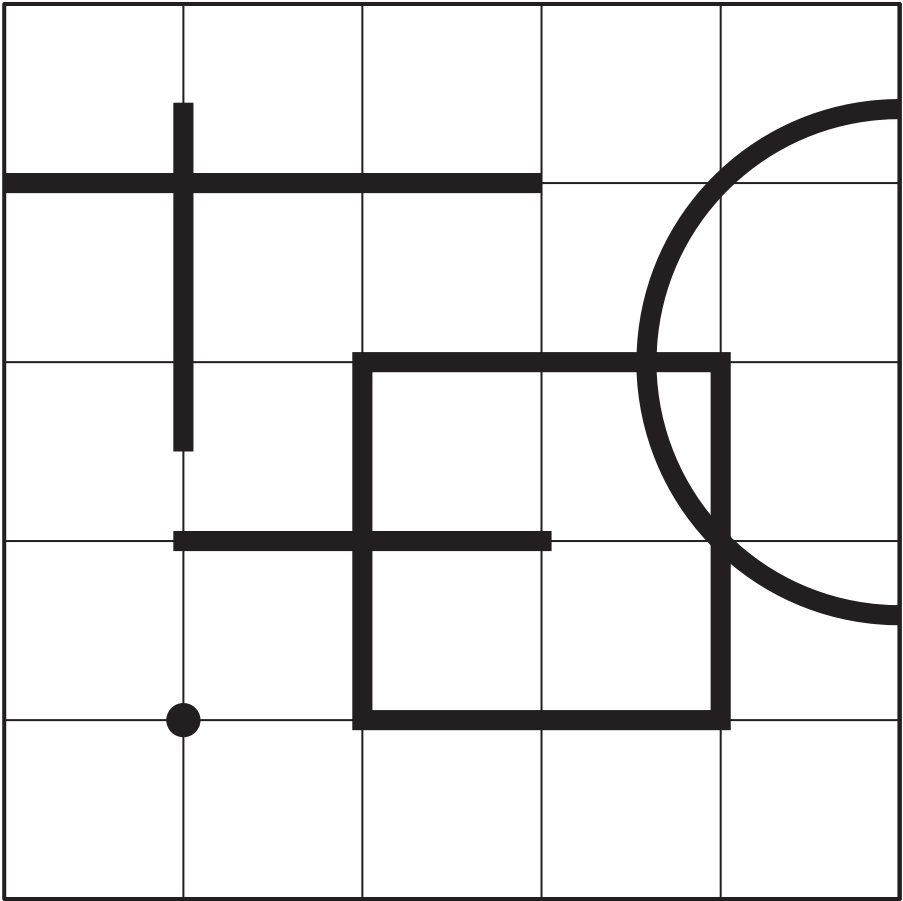
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Tutors:  
Aleksandar Staničić  
Jorge Mejía Hernández  
Klaske Havik  
Jana Culek



# INTRODUCTION

After 8 weeks of looking at the city through plans, street view and our own personal **fascinations**, we found ourselves in Skopje, the capital of the North-Macedonia. From our first analysis we saw this reality as a **layered city**, result of different ideologies over time. When we stepped in this complex environment we knew we had to try to understand its daily life. We researched the city by our **senses** and by the life of the **people**. At first, we touched materials and surfaces, stood still and listened to the rhythm of the city, followed our nose for the best food in town and curiously looked at every little detail. After we thought we sensed it all we wanted to know more about the stories of the city. We stalked inhabitants to find patterns of behaviours, asked for their daily routines and searched for small little traces, which could tell us more than the usual stories. In just two weeks' time we tried to grasp the patterns, routines and rhythms of the daily life of Skopje and the surfaces, crossings and routes where these take place. Our curiosities were the lenses through which we discovered the urban fabric. Within this booklet we abstracted our fascinations by graphically representing them as **geometrical elements**: the point, the line, the curve, the intersection and the grid. The **Point** marks a position in space. A point in the city is where things happen, people meet and coincidences occur. The **Line** is the connection between two points. The line in the city is the connection between buildings, humans and nature. The **Curve** is a line which gradually deviates from being straight. It does not follow the usual structure, but it expresses a certain freedom. The curve in the city is the spontaneity within the urban tissue. The **Intersection** is when two lines cross. The intersection in the city is where different entities meet, cross and interact. The **Grid** is a system of two or more intersecting sets of parallel lines. The grid in the city represents order. All these geometrical elements are the base for the framework through which we researched the city and relevant are the relations between the single concepts, which gave us a wider spectrum of understanding of the urban context of Skopje.



# CONNECTION

## Accumulative Cityscape

I am interested in the human cultural landscape, it connects to the long period interactions among people and people, as well as people and the environment.

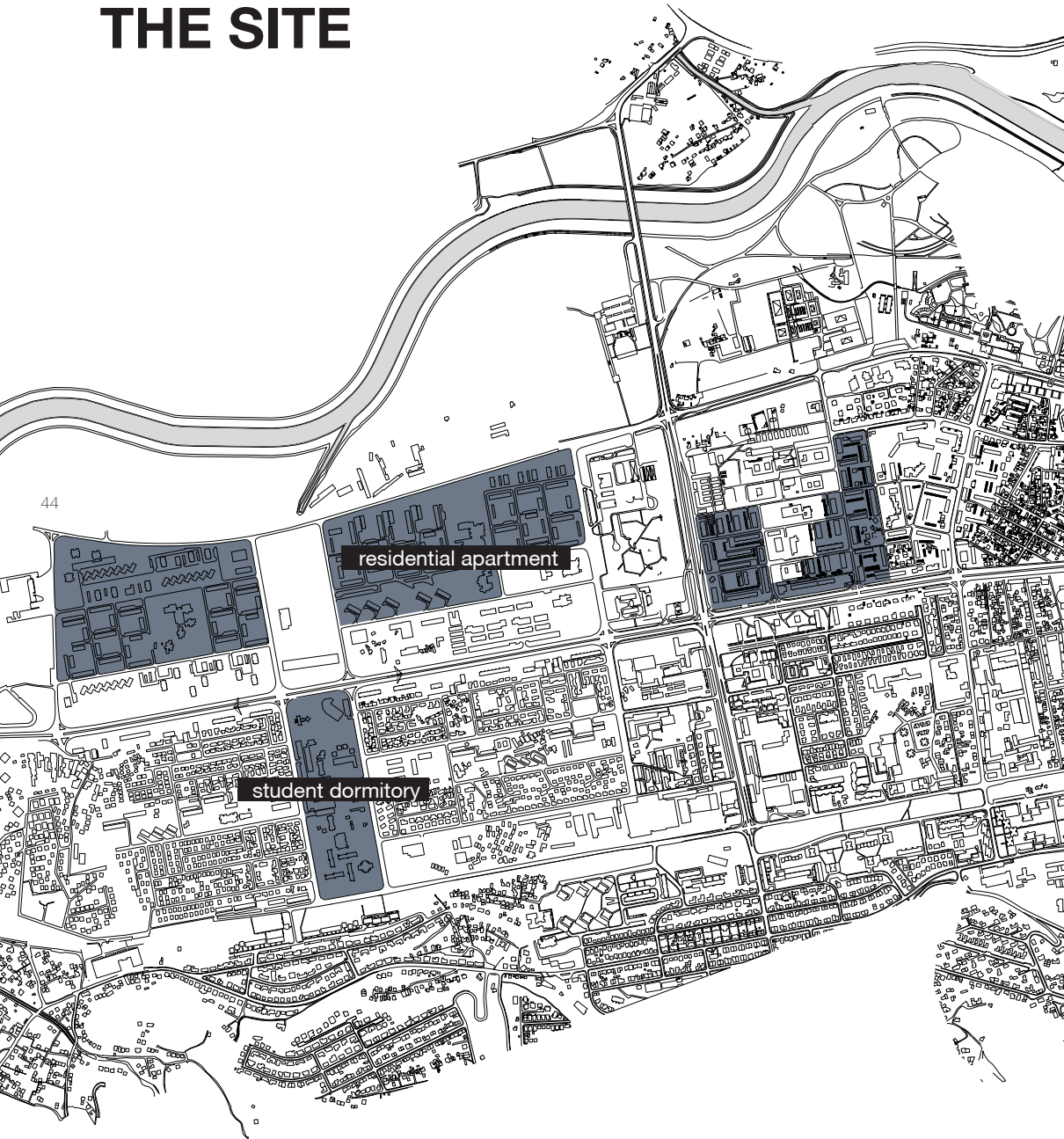
Especially in Skopje, it is a city where has various cityscapes and streetscapes which are constructed by architects, users, or both together. These physical spaces and tangible appearances reflect how the residents perform their living life on the stage which architects created, and alter it according to their needs later. It represents that architecture does influence human behaviors and, vice versa, human behaviors also affect our built environment, the cityscape.

Through analyzing the cityscape according to the repeated building behavior, it is revealed how certain of the observed typologies reflect the architects' intentions (top-down), users' intervenes (bottom-up), and interactive influence between both. The architectural practices represented the designers' imaginations to living, and the residents' autonomous modifications complement the inadequate. Cityscapes accumulated and filtered the past attempts to the context as references for future architectural intervening.



Ancient Theatre of Ohrid and Local Village  
Ohrid, Marcedonia  
2019

# IMPRESSIONS ON THE SITE





## 1 OLD BAZAAR



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Old Bazaar of Skopje, it is the second large Bazaar in the Balkans. The city was developed from here and become an important cultural asset for the country and shows the past image of Macedonia during the Ottoman Empire period because it preserves many traditional houses, religion building, restaurants, and old craft shops. Nowadays, this place becomes more and more popular and a touring place, many new shops came up and modern infrastructure installed, but some basic characters and good essences are still observed.

## 2 CONFLICTIVE CITY CENTER



Most of the commercial zones are located in the city center, so the ground floor of the building blocks is full of lots of restaurants and coffee shops. These stores have heavy service loading so lots of equipment were installed outside of the buildings.

### 3 MODERN STUDENT DORMITORY



Goce Delchev student dormitory is designed by local Macedonian architect, Georgi Konstantinovski and is a important project which presents the idea of brutalism. Konstantinovski integrated what he has learned and experienced, during studying abroad, into his practice. The openness of Yugoslavia combined with efforts to shake off traditional moral restraint developed a new pattern of interaction and living space to the city.

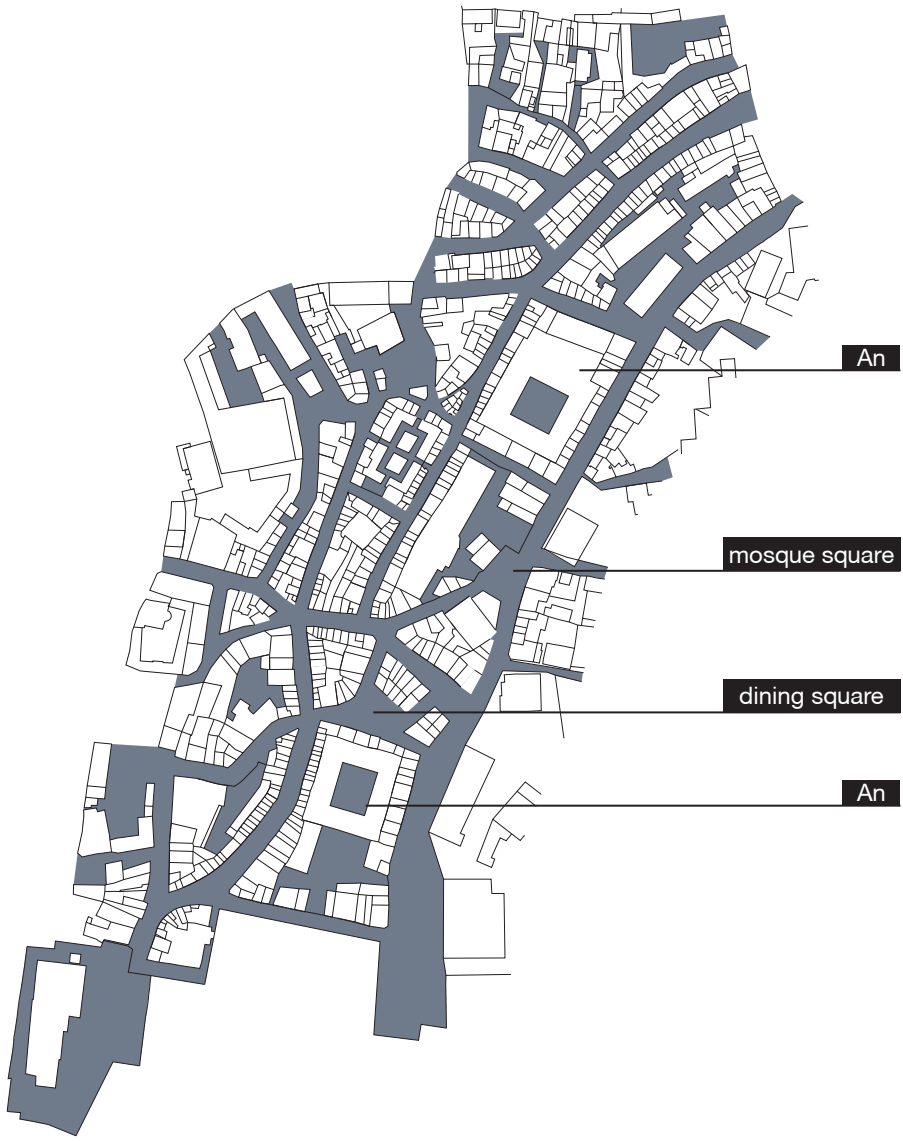
### 4 VIGOROUS APARTMENT EXTENSIONS



The residential area has many social housings which were designed by several prototypes, and its modern design once created a contemporary cityscape. However, during the past 60 years, the inhabitants have developed their language and creation on the extensions to handle their requirement. The scale of the extension has been bigger enough to change the streetscape, the city image controlled by architects transformed into the one created by the residents.

# 1 OLD BAZAAR

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mosque square



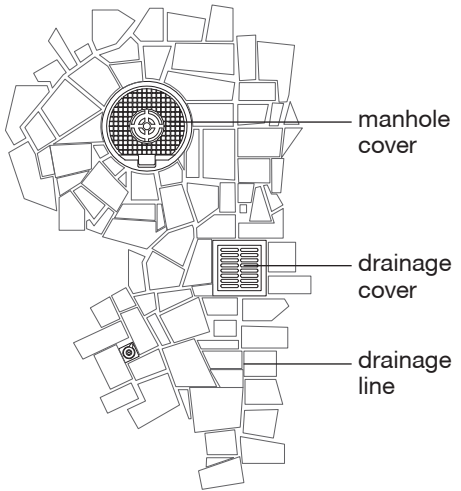
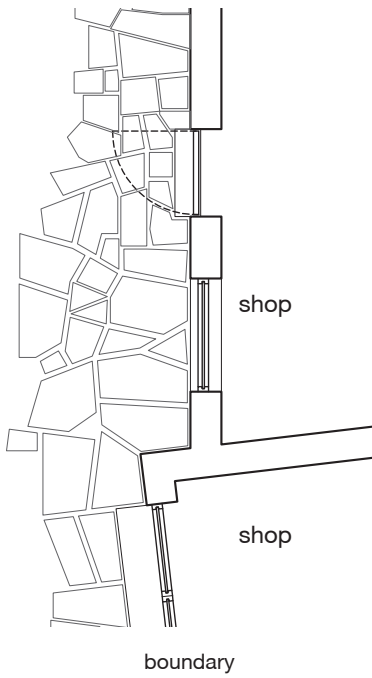
aerial view



cobblestone

## Pavement and material

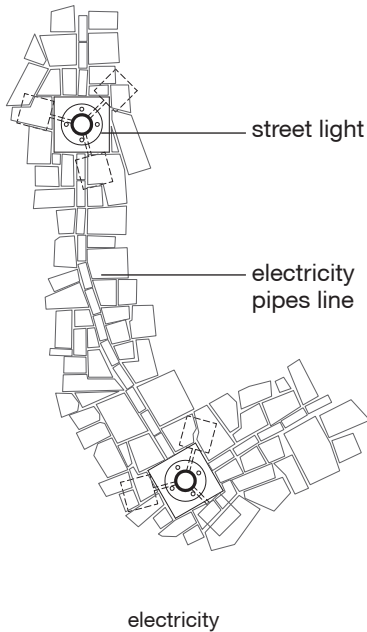
The old Bazaar is paved by Macedonian local and durable material, Cobblestone, so it is economical and convenient to acquire and replace. The pavement does not have a specific orientation and boundary due to the irregular shape of the stone, and it is easy to integrate various streets, plazas, and buildings as continuous and completed space. The Bazaar still keeps its historical streetscape as it was.



drainage and man hole cover

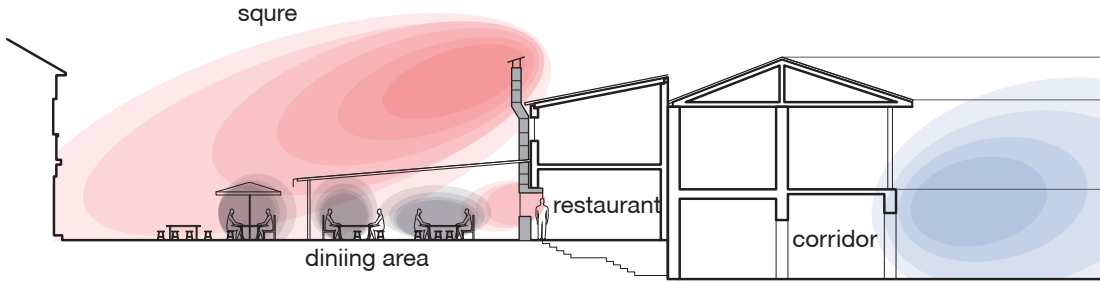


street view



## Pavement and infrastructures

The pavement does not only adapted to the irregular boundary of shops but also those facilities and element of modern infrastructures. And it uses the pattern of the stones' composition for setting water drainage and burying electricity pipes. These patterns create a hidden order for the street; for example, the advertisement boards and tables and chairs are placed along the electricity line.



dining square in Old Bazaar



grill machine

### Air flow

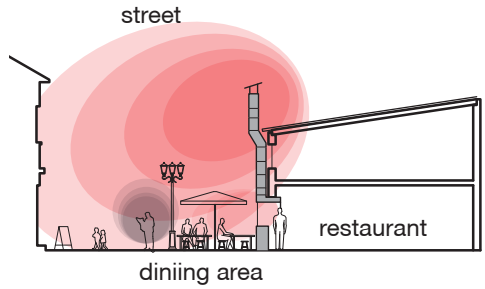
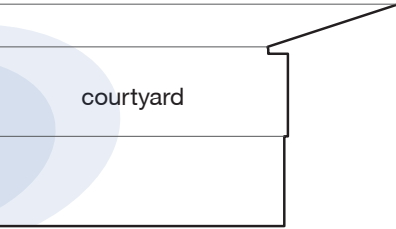
The chimnies of grilling machine are not high enough, so the wind can easily blow the smoke of grilling back to the street. On the other hand, the air flow in the courtyards is more stable because the inner courtyard on the back side, "An," has relatively closure space, and it causes that the chemical odor of printing course from the art school is much more noticeable than the smell from the restaurants.

### Eating, grilling and studying

Tourists follow the scent of grilling to find traditional Macedonia food. People eat in small alleys to enjoy the atmosphere of the period of Ottoman Empire, but others need to make a detour around the dining areas and vendors to move on. Working on grilling in the machine is a lively advertisement to attract tourists.

In "An", Students like to work in the semi-outdoor corridors to dissipate the chemical smell from printing assignments.

An



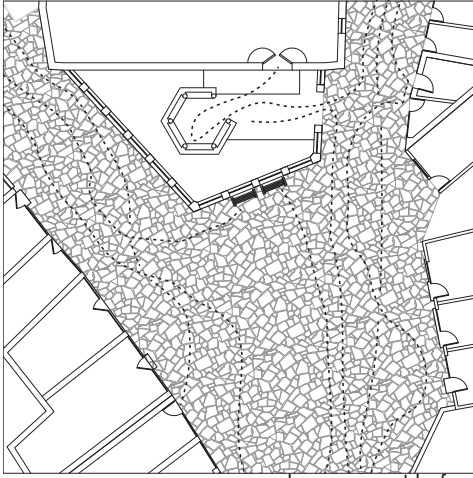
student working in the corridor



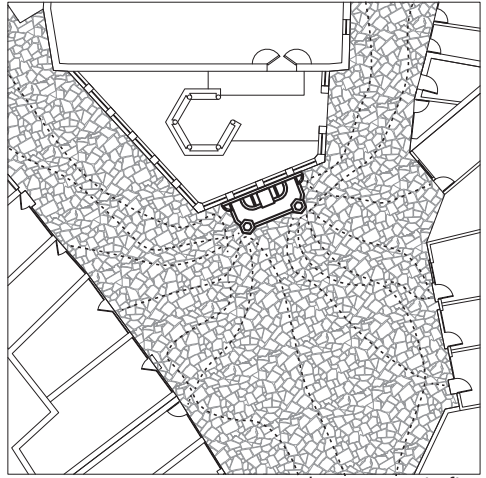
dining area in the street

## Extensions and additions

The grilling machines on the facade becomes an identity for the restaurants. And The canopies extending from the facade over the streets define the dining areas. Both above create a unique streetscape in the Old Bazaar.



people movement before  
(with benches)



people movement after  
(with fountains)

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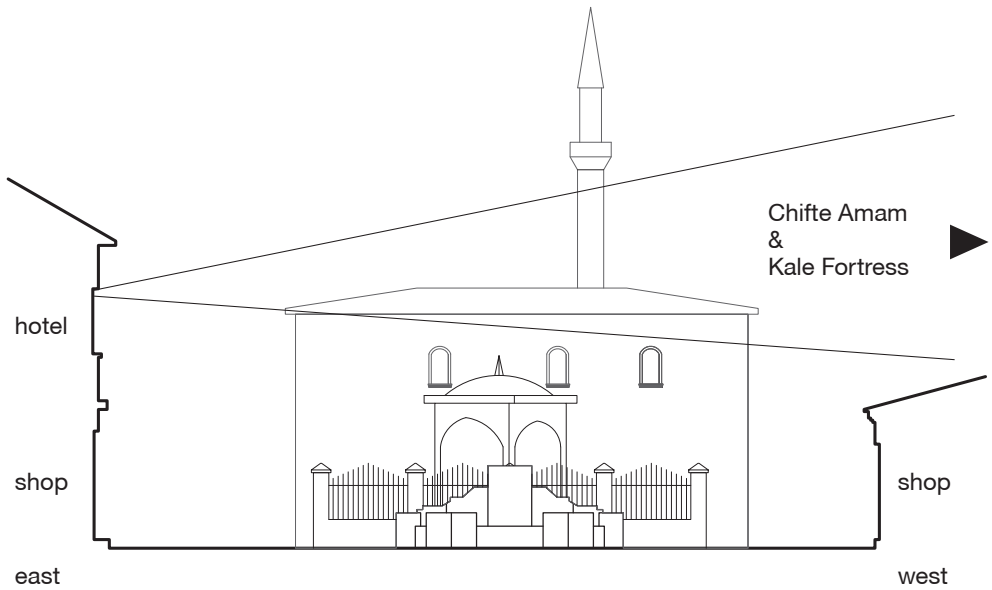
## People's movement

The square had only some benches in front of the mosque, so most of the tourists and residents merely passed through the plaza to their destination or focused their attention on the shops along two sides. And the relation between the temple and the square was disconnected due to the fence.



ablution before praying

After the fountain outside of the fence was built, pedestrians start interacting with the mosque because they share the same water resource, but prayers still maintain a certain degree of privacy. The focal point becomes the public fountain on the square, and according to that, people's movement changed.



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street view to the east side



view to the west

## Hierarchy and orientation

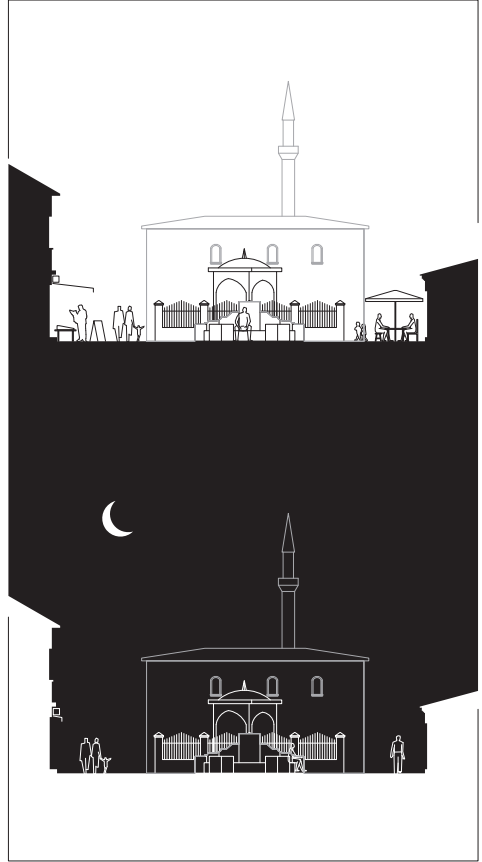
The section shows different heights and programs on two sides of the square, and the hotel located on the higher floor which has a better view of the area of the old city.



during the day



at night



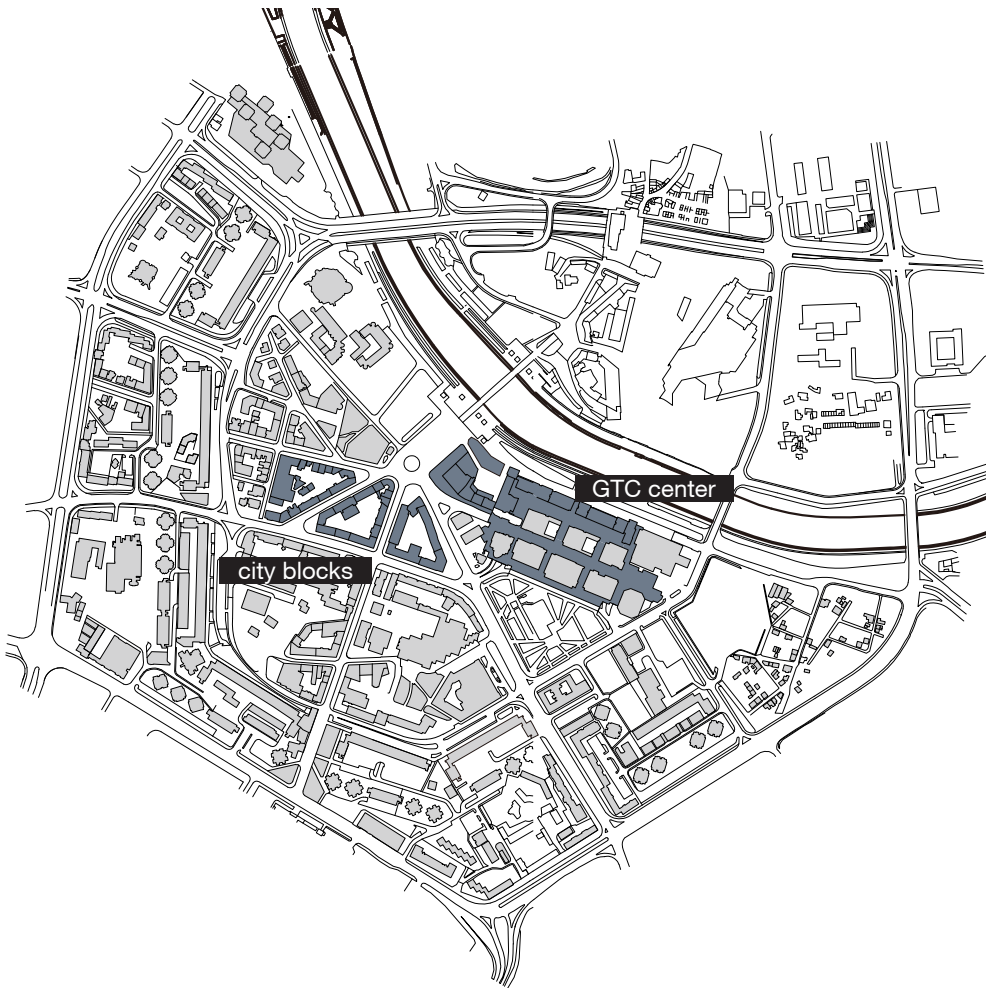
## Different times

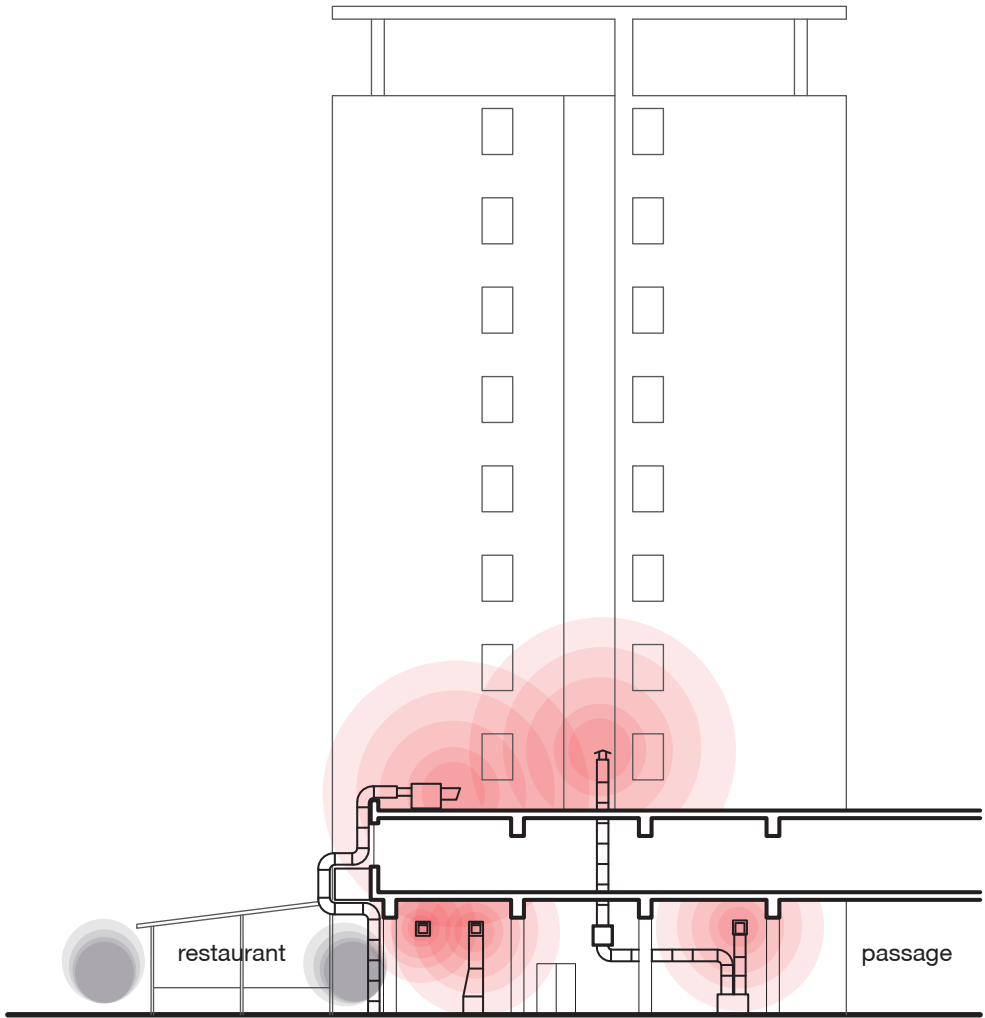
The street has different situations in a day. During day time, the shops' owners put commodities on the street to attract customers and occupy the public space, the extended business territory affects people's moving and

how people perceiving the space. But at night, most of the shops are closed, then the streets become passage purely. One can perceive the original dimension and scale of the street space.

# 2 CONFLICTIVE CITY CENTER

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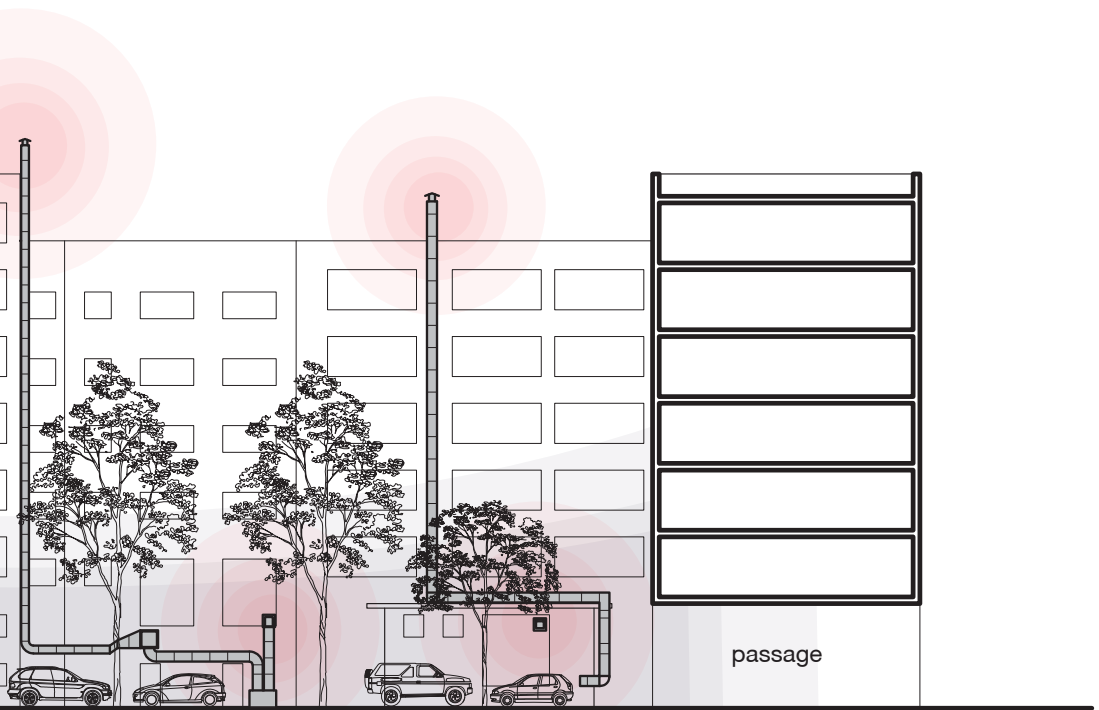
### Air flow and Additions

Both sides of the GTC center are shops so the restaurants hide their equipment in the tunnels. The tunnels accumulate a big amount of exhaust, and sometimes it overflows or being blown to the streets



## Air flow

The chimneys on the rooftop are high enough, so the waste gas flow away with the wind easily. But the exhaust from a lower level is difficult to escape because of the trees and the high buildings obstruct the natural air flow.



## Extensions and additions

The block building did not have space to accommodate the exhaust equipment, so chimneys are all added on the facade of the backside. Some tubes directly exhaust the gas from the restaurants to the ground floor, and some extend to the rooftop.

Most of the extended spaces, made by residents, are on the backside; exhibit inhabitants' ordinary life in the inner courtyards because it is more private and quiet than the front side which faces the main road.

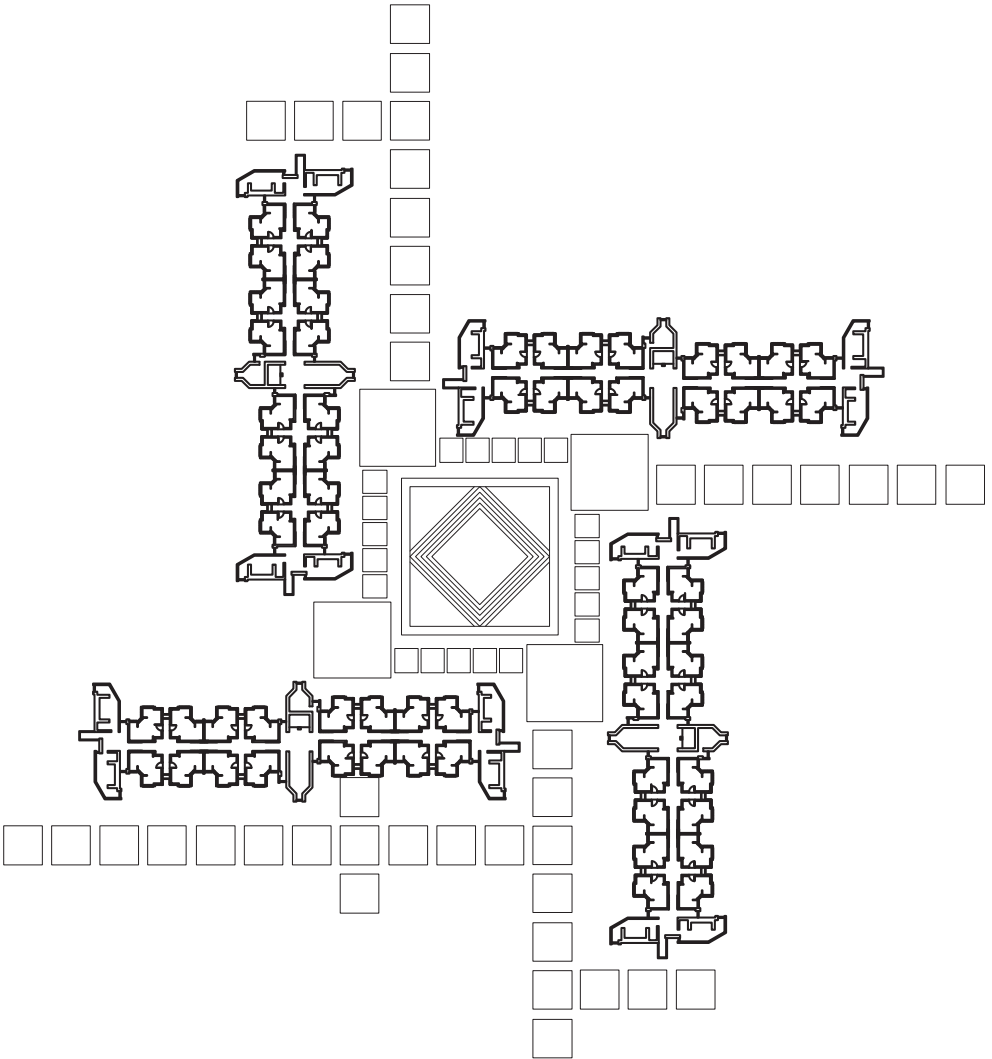


inner courtyard

# 3

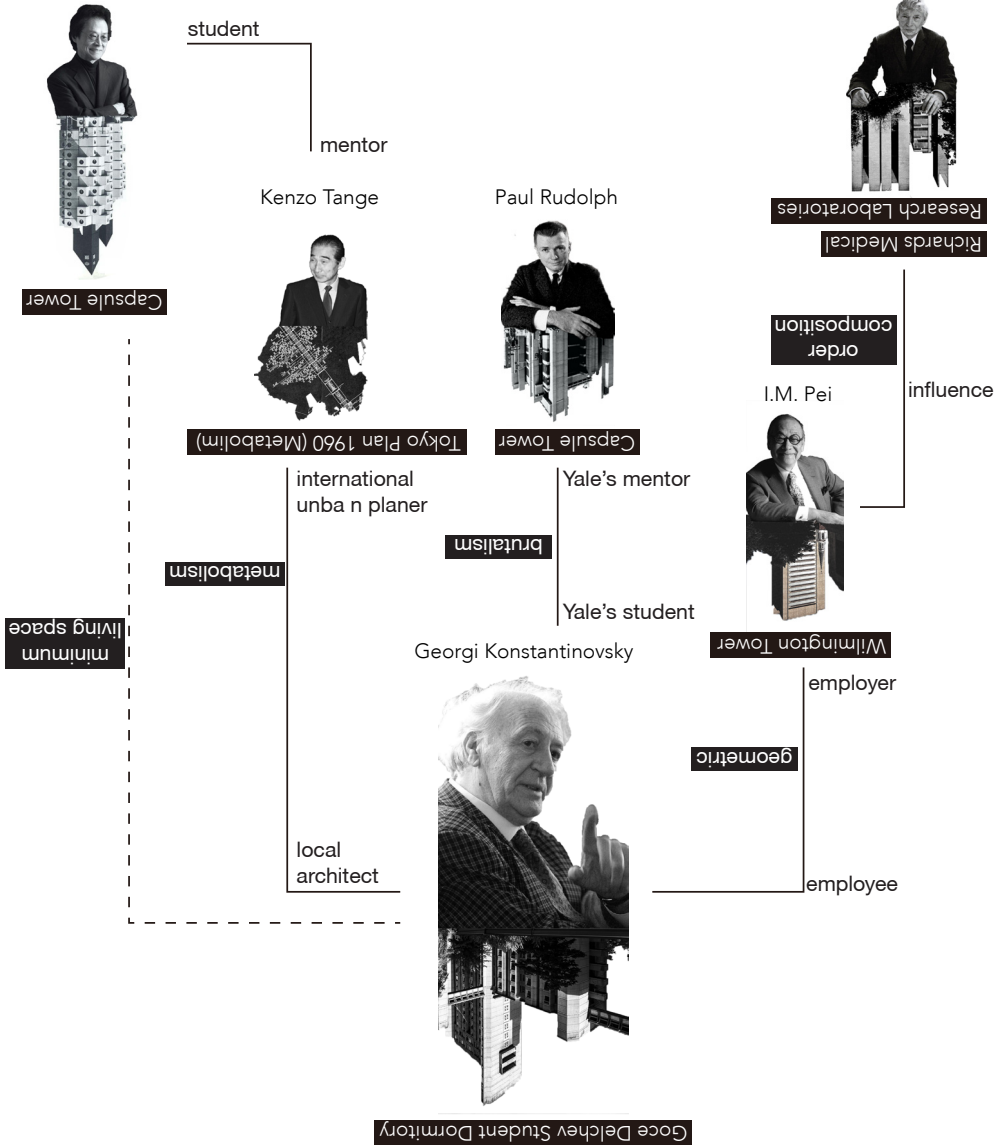
# MODERN STUDENT DORMITORY

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Kurokawa Kisho

Louis Kahn



### Architect / Pedigree

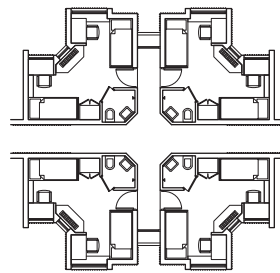
This Pedigree shows that the Macedonian architect, Georgi Konstantinovskiy, is influenced by several famous architects in history, and he has some direct or indirect relationship with them. Read this pedigree from

an upside down direction, you can see that some of their projects related to the student dormitory.

## Concept / Metabolism

Take the classic project, capsule tower, as an example and comparison to the dormitory, and we can find out that these two projects have different approaches on the notion of the metabolism, such as the material and construction. The differences were determined by the situation of their countries,

which had different technique levels, social and economic backgrounds during that time, but, accidentally, both of them have biological feature and repeated modules. These two buildings seem continuously extending and growing from the center core and making living spaces verticalized and release the ground floor area.

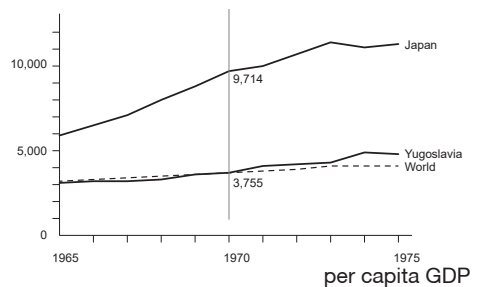


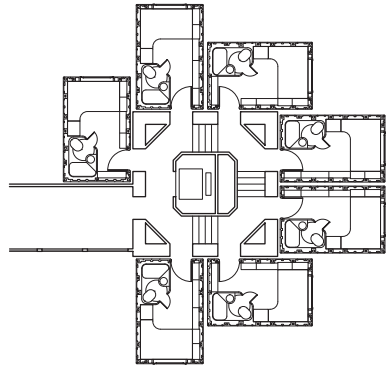
Goce Delcev Student Dormitory Type B

Completed : 1969  
Location : Skopje Marcedonia  
Architect : Georgi Konstantinovski  
Resident : 300  
Cost : 880,000 USD / Building type B  
2,933 USD per person

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The graphic shows that during a decade from 1965, the GDP of Japan was almost 2.5 times than Yugoslavia.

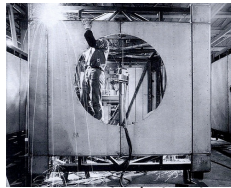




### Nakagin Capsule Tower

Completed : 1972  
Location : Tokyo Japan  
Architect : Kisho Kurokawa  
Amount : 140  
Sale Price : 13,000 USD per unit

The architect, Kurokawa, used steel structures and plastic interiors to assemble the living units, and they were all customized and prefabricated in the factory, transferred by trucks to the site, and then hang by a crane to designated position to install.



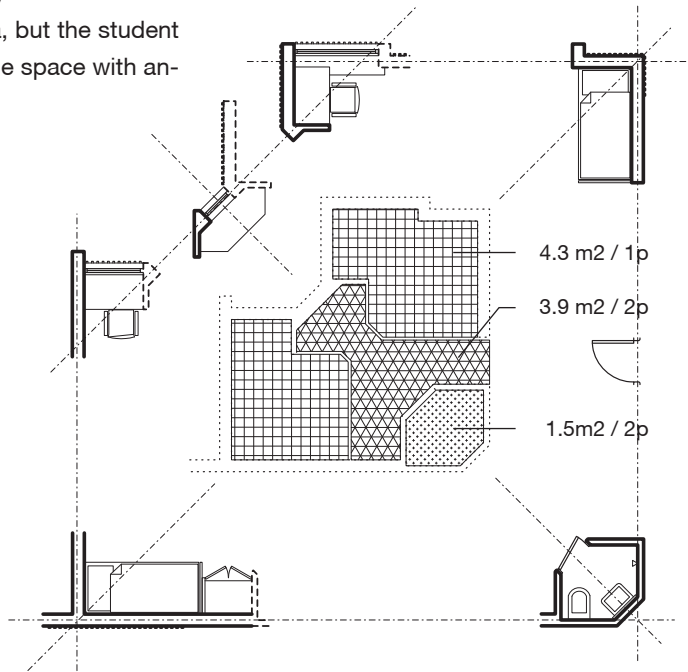
steel structure



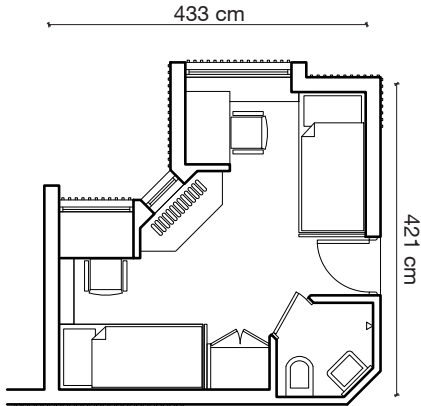
insied the cell

## Concept / Minimum Living Space

Both projects discuss the basic and minimum living space, and they have similar results on the size of the area, but the student dormitory has to share some space with another roommate.



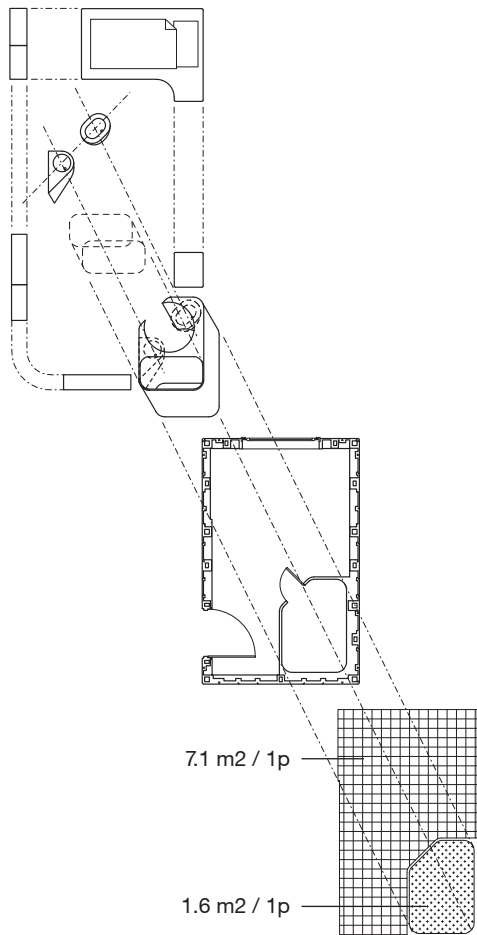
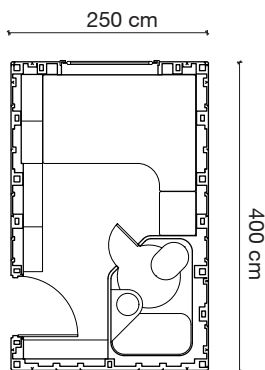
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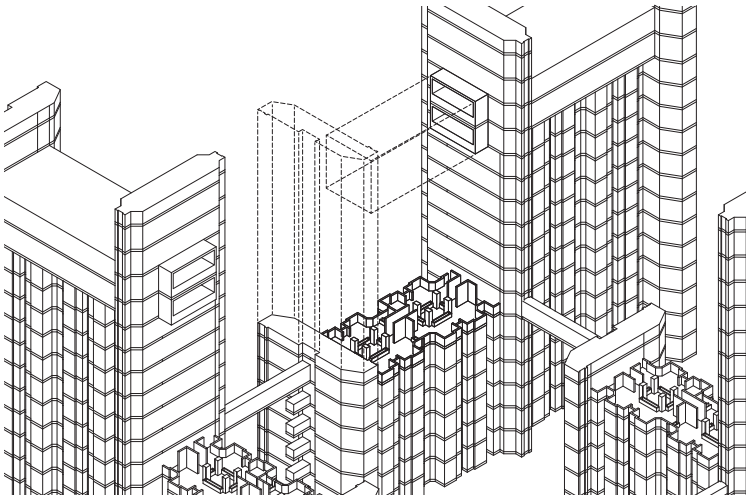
The furnitures highly related to the outline of the walls so the room's setting has been decided. But since these items are all simple shapes, they can be easily and separately replaced .

## Structure (Composition) / Corrolation

The relations of spatial compositions are different in these two living units. One is more related to the construction wall, and the other one is to the furniture.



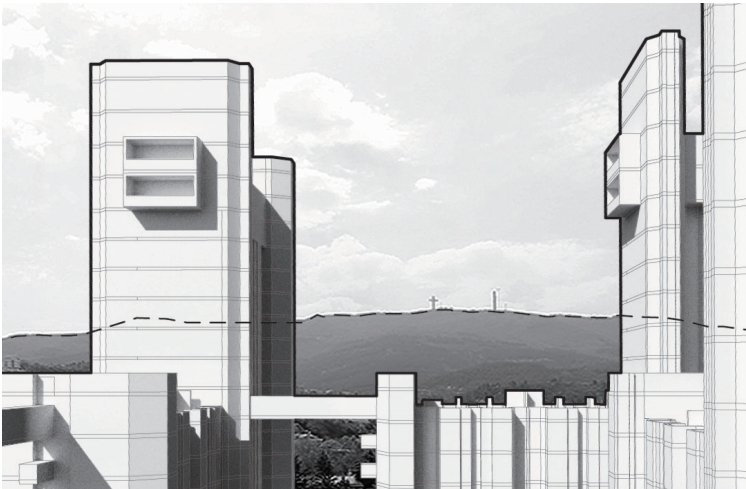
The structure provides a basic shape, and the space is defined by the built-in furniture. Each item highly correlates with other items.



### Concept / Landscape line (hidden intention)

The dormitory's rooftops and the bridges defined a horizontal line to highlight the landscape line of the rear mountain, and the building height was carefully considered to avoid other buildings. We can find similar intentions on other architects' projects in the same period, and they also emphasize the natural lines of nature.

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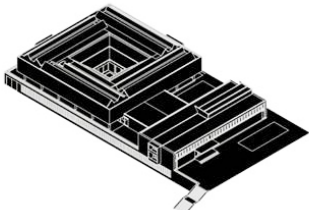


### Structure / Extensionality (hidden intention)

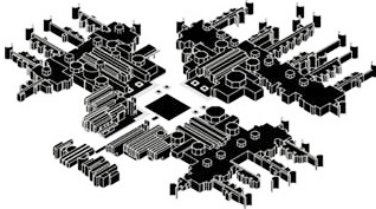
By observing the building on site, there are some elements of the student dormitory, which seem like unfinished structures, walls, or joints, imply that the building can be extended. And the same characteristic can be found in the other architect's project in the same period, as well.



hydrometeorological service building



contemporary art museum

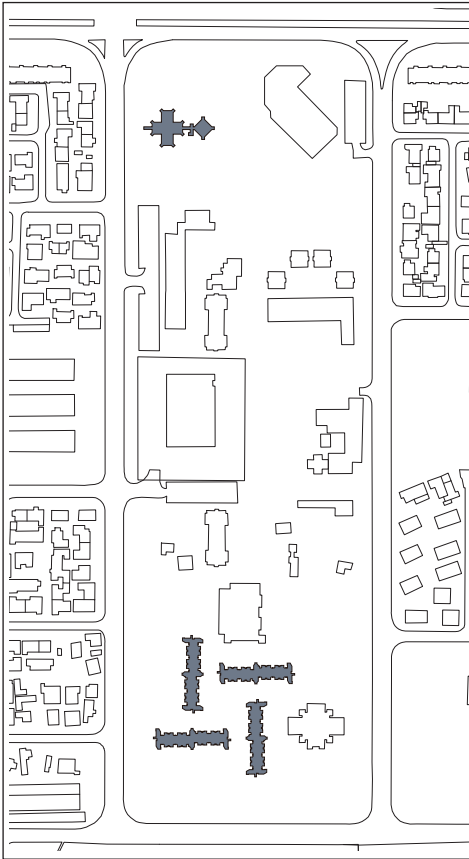


SS. Cyril and methodius university

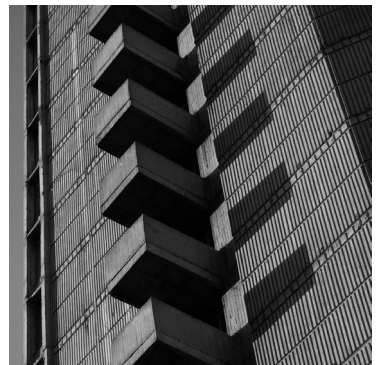
## Material / Brutalism

In the same block and a close distance, there is another building designed by the same architect, Gerogi Konstantinovski, and the facades and materials of both projects all follow the concept of Brutalism, try to exhibit the nature of the material. But it is still interesting to discover why the architect chooses different appearances on these two projects.

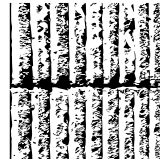
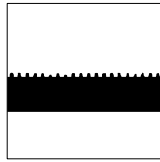
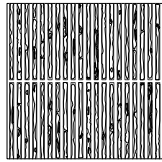
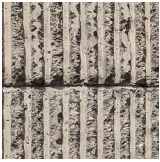
70



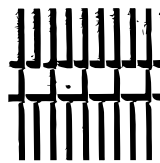
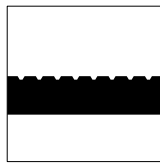
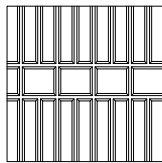
city archive



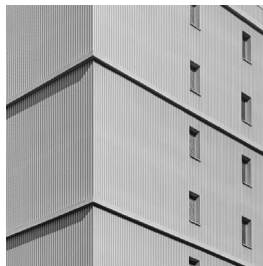
student dormitory



The archive uses the rough lines on the concrete wall to present the sense of handycraft, and it creates an arbitrary shadow on the wall in order to represent the heavy feeling of history, like those historical columns in the heritage.



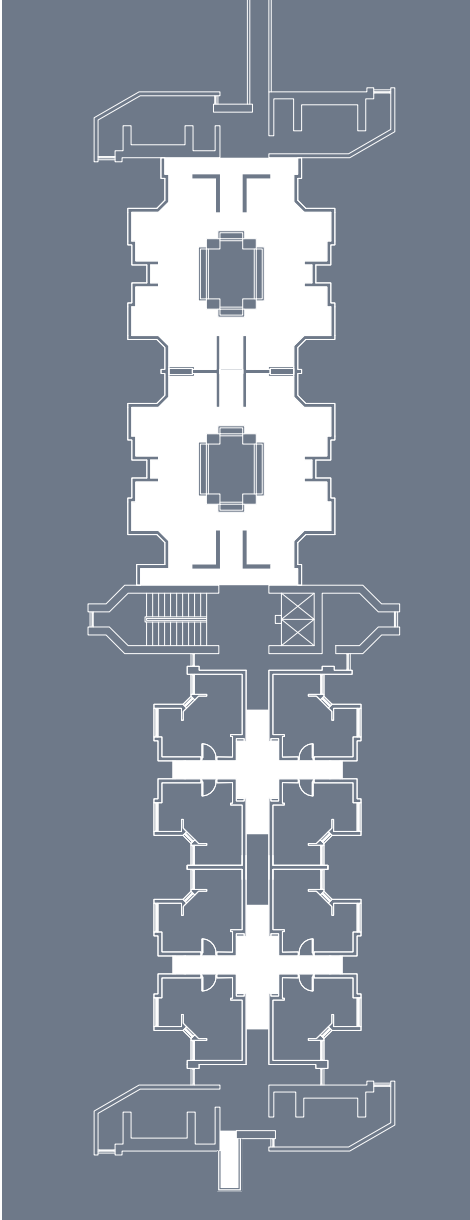
The dimension of the straight lines and division of the belt imply to the feature of industrial production. And the sharp edge causing an explicit shadow on the wall gives strong modernity.



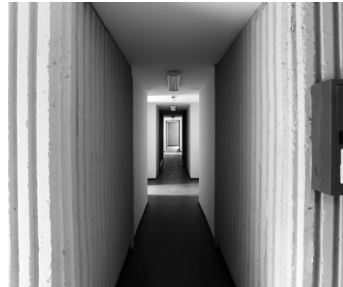
## Material / Activities (hidden intention)

Some features of the project imply that there are some places where the interaction and activities happened, such as the undecorated walls on the balcony and in the corridor, as well as those seem like unfinished structures on the rooftop.

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bar on the rooftop



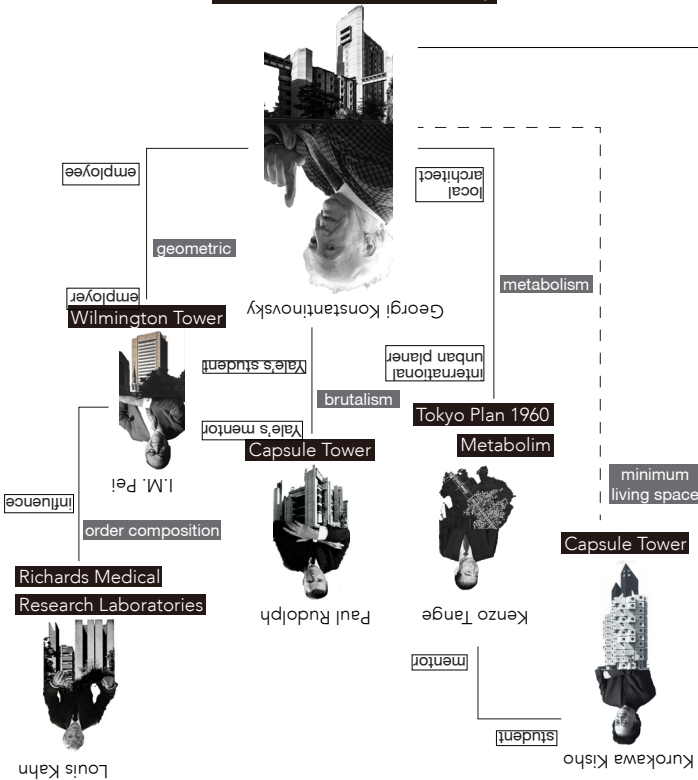
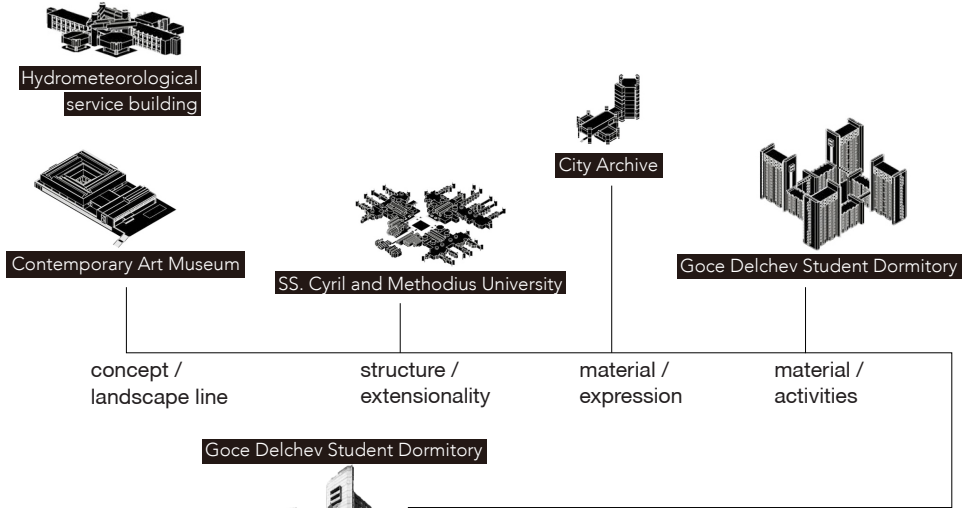
corridor



balcony

# Architect / Pedigree (hidden Intention)

Look at the pedigree again, we can combine the observation from the site and conclude a comprehensive understanding of the dormitory.



# 4

## VIGOROUS APARTMENT EXTENSIONS

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extensions on the facade

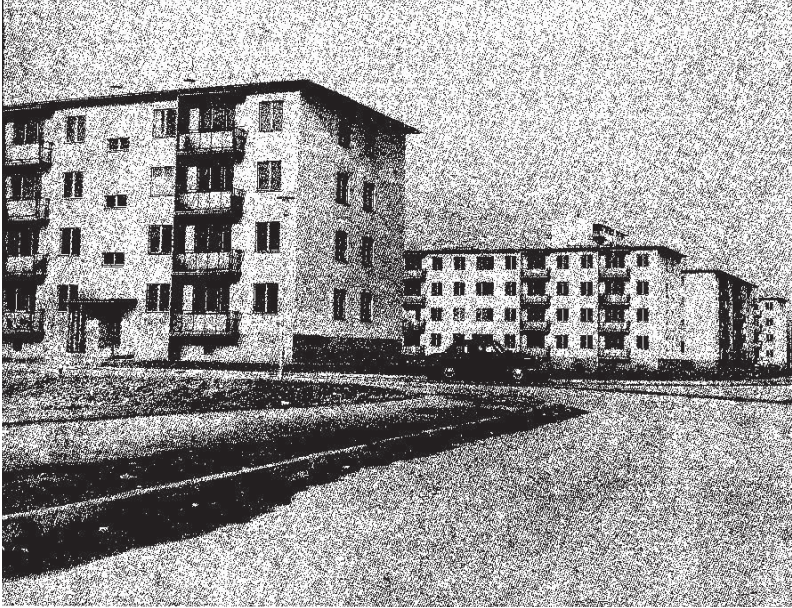
### Extensions

The residential buildings were designed and constructed around 1963 by modernism concept, being functional. But, through time, residents had more requirements so they altered their living spaces by adding the extensions, garages and stairs.



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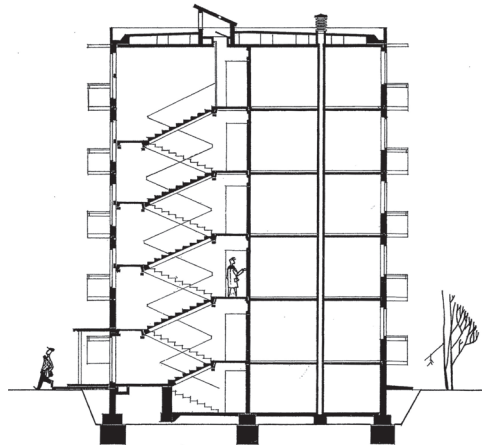


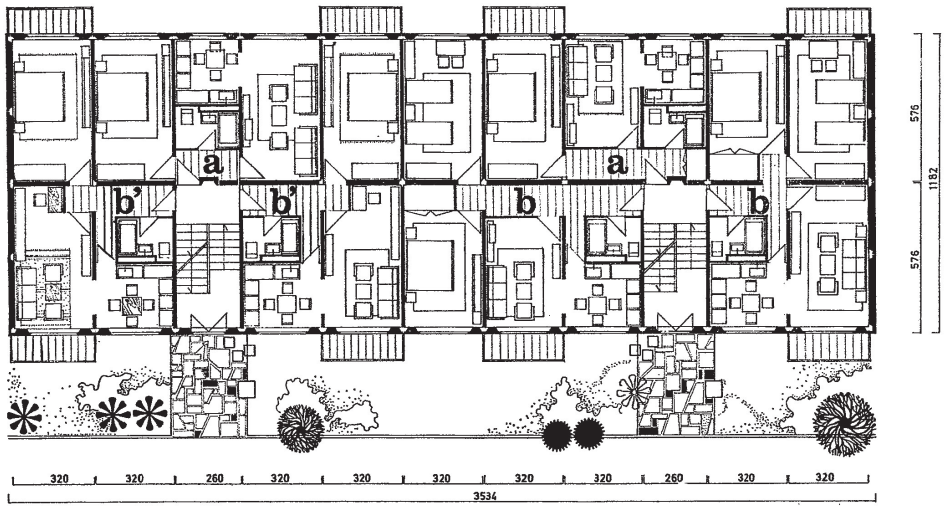


## Social housing

To deal with the growing population, massive social housings were been built in a short time to accommodate migrants who and came from the countryside of Macedonia and looked for works.

The structural system defined spatial quality, and the functions were divided by units.







balcony



living room

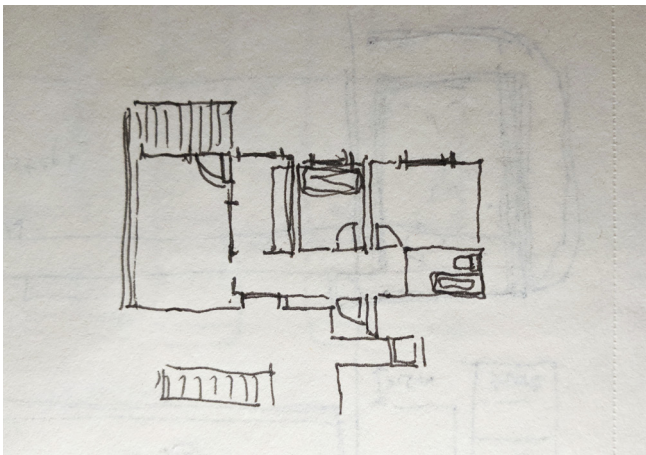


kitchen



gu

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plan



rest room



bedroom



bathroom

## Spatial quality

This example does not have any extension so, in a sense, it represents the original idea, such as the functional and efficient division. And all the room have a similar spatial character because of the room's dimension, the light resource, and the room's orientation.

# BEHAVIOROLOGY

Atelier Bow-Wow

## *Architectural Behavior*

*“The term “Behavior” could be central to a hypothesis for understanding the correlations between human life, nature, and the built environment. ... We can discern at least three main classifications relating explicitly to architecture and urban space. The first is the behavior of human beings. Next, is the behavior of the natural elements, such as light, heat, water and wind. Third, is **the behavior of buildings as observed in their larger context or environment.***

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## *Form which support building behavior*

***In places where certain attributes of a building repeat and accumulate, a streetscape order is produced.** For such an appearance to emerge, these places were not planned, nor were there original blueprint. Rather, their **forms seem to have stabilized after years.** Enduring repetition over time, both the **unique elements and the overall compositions of built form** could only **survive through a process of continuous trial and error.***

The cityscape is a valuable reference when we as an architect want to softly intervene into the built environment, because it is a result which has been filtered and tried out through a long period.

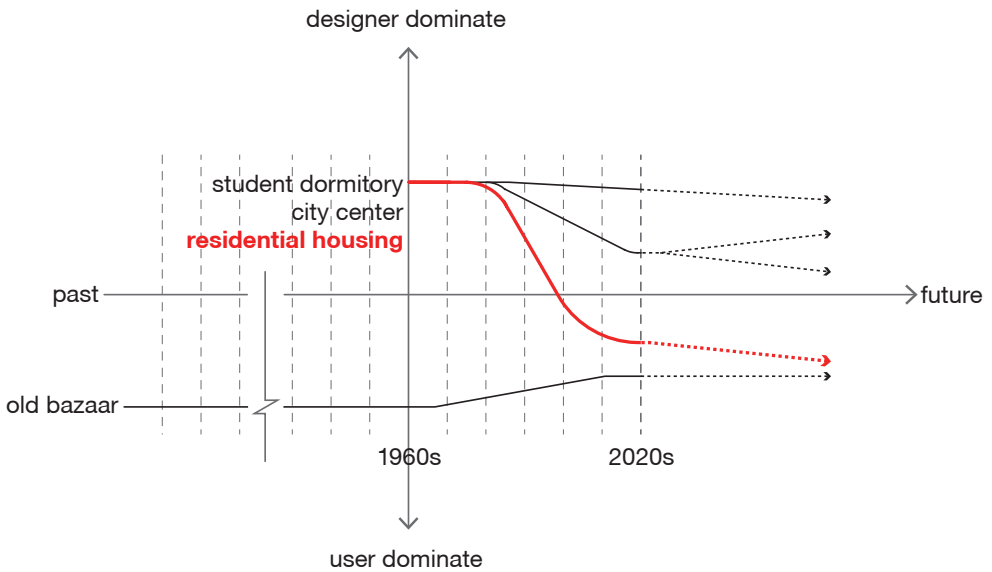


diagram of balance between architect and user

## Balance

Various cityscapes of Skopje I observed are created by both architects and users. The balance between their interventions defined current appearances and some of them have had stable forms. Especially the residential buildings, its form changed from architect dominating to users dominating.

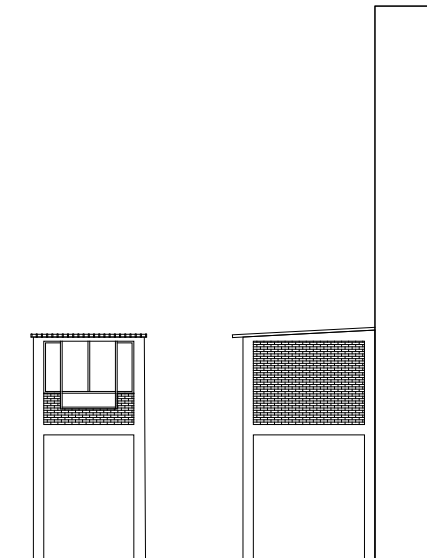
# TYOLOGY



82

## Extension typology / elevation

The extensions extend from the building facade and use concrete frame structure system to accommodate diverse conditions, closed, half-transparent, transparent and semi-outdoor. The concrete columns basically follow the order of the structure of the existing building but they still has some flexibility.

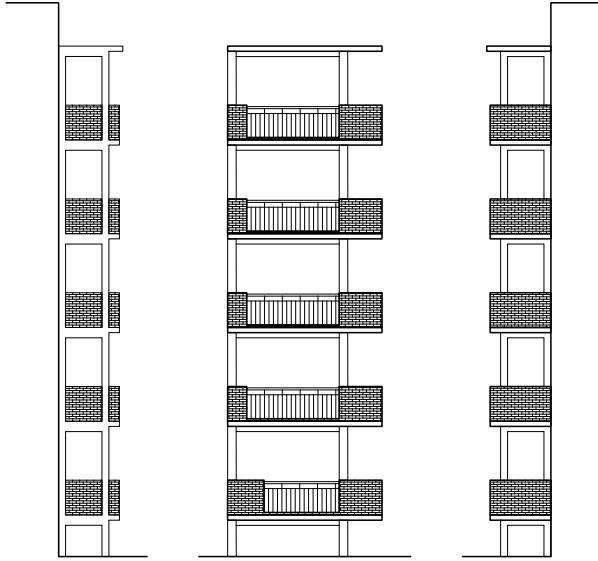




wall

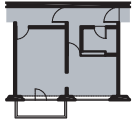
surface



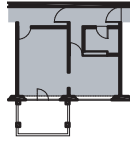




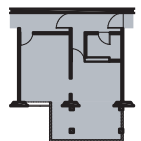
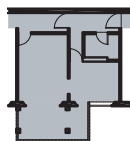
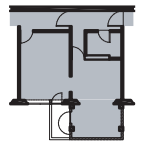
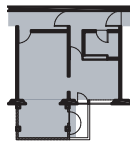
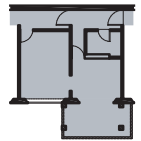
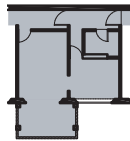
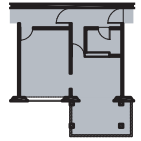
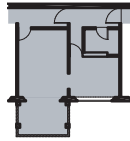
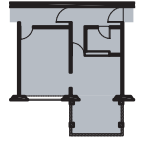
original



type1



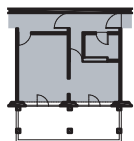
type2



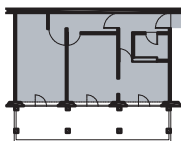
### Extension typology / plan

The extensions usually extend from the dining room or living room to replace the original balcony, and provide semi-outdoor spaces or purely enlarge the interior spaces. The range of extension starts from 1 room to multiples units.

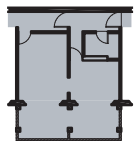
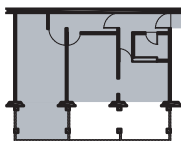
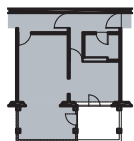
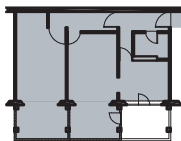
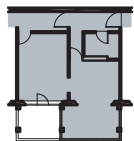
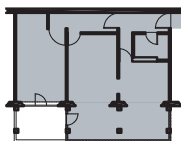
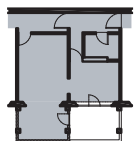
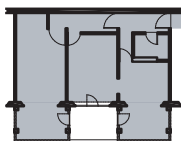
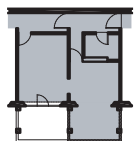
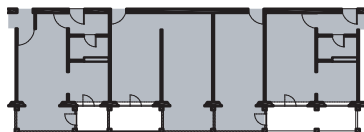
type3



type4

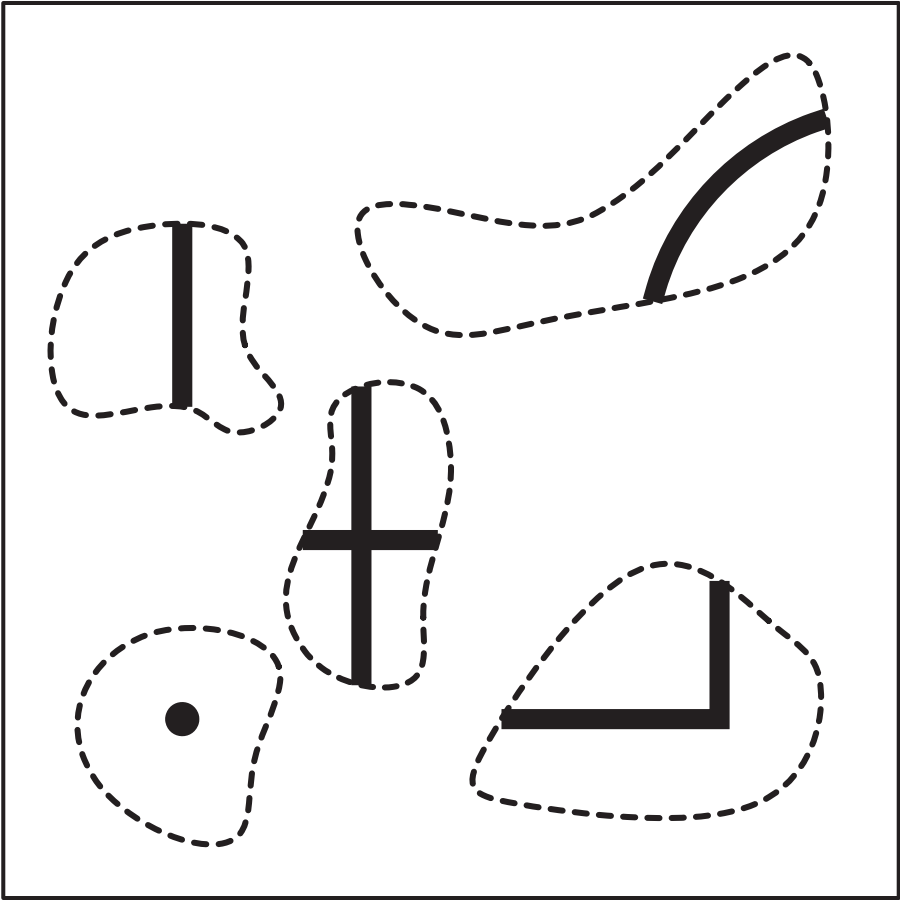


type5



# CONCLUSION

The city has revealed itself under multiple layers that individually tell us something specific, but combined paint a more complete picture of Skopje. By looking into **the Points** where public life is rich and vital traces of appropriation and transgression have been found. These have revealed a lack of basic and the presence of unforeseen affordances within public spaces. These observations suggest that the city is not tailored to the small-scaled personal experience of its tenants. While searching for **the Line**, what was found was something that has been lost: a connection between the people, the built environment and nature. The current urban situation demands an architecture that argues for a stronger connection between the entities that constitute this built reality. **The Curves** that resemble freedom and spontaneity seem to be absent while in some cases forced. The concept of the border that restricts freedom can in some cases cause a kind of spontaneity that is not perceived as free. If some of these restrictions could be overcome however there is the potential of enabling valuable networks that are genuinely “curved” and generate this idea of freedom and spontaneity. The urban fabric of Skopje suggests multiple **Intersections** between its constituent layers, which allow for interactions to take place. While in some of these places a constructive relation between the layers is highly present, there are instances where this interaction is lacking. The identification of fragmented inactive spaces offers the possibility for creating new places in which different entities can intersect therefore interact. **The Grid** that has been rolled out onto the urban fabric has initially created a set of rules along which its residents were expected to live. What has been discovered, however, is that changes made to the built environment suggest the invention of a new grid that instills a new order in which “disorder or change” is taken into account. The Points, the Lines, the Curves, the Intersections, and the Grid have revealed that the city is in search of **new modes of operation**, which are sensitive to the human scale and perceptions; connect people, the built environment and nature; embed a sense of freedom and spontaneity; promote spaces for social interactions; and can adapt to changing needs. The awareness of these issues introduces points of departure that can lead to potential improvements of the built environment of Skopje.



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