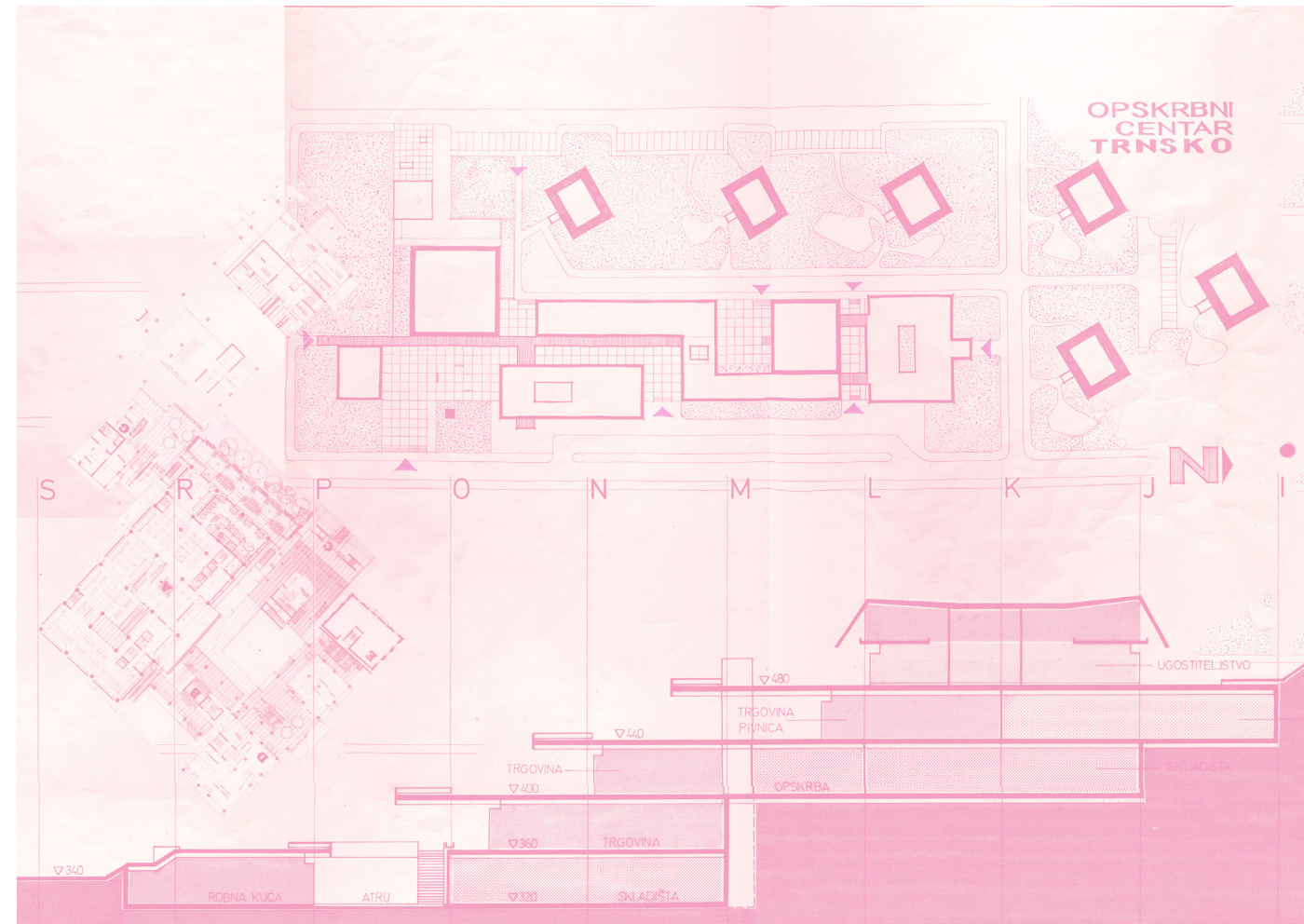


# OPEN AGORA / TRŽNICA

*breaking open a public landscape.*



Tutors:

Tom Avermaete

Armina Pilav

Hubert van der Meel

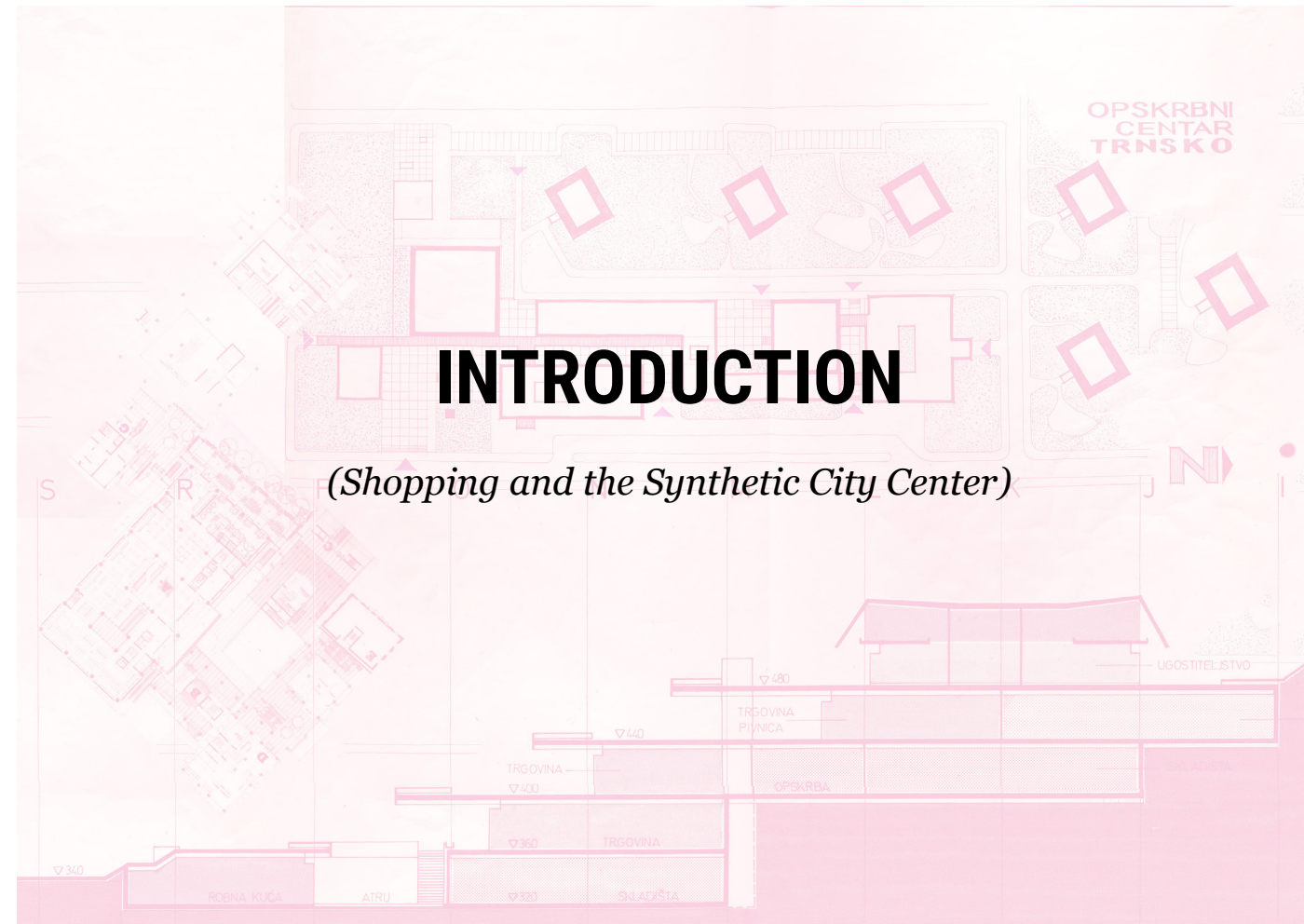
Roel van de Pas

- 1) INTRODUCTION  
Shopping and the Synthetic City Center.
- 2) RESEARCH  
Constructing a Context.  
Shopping Typologies.
- 3) SITE ANALYSIS  
The Origin of Koteks.  
What we find at Koteks.
- 4) DESIGN  
Building and the Complex.
- 5) SCENES  
Elements in the Building.



# INTRODUCTION

*(Shopping and the Synthetic City Center)*



## INTRODUCTION

*Shopping and the Synthetic City Center.*

The classical archetype of the ('ideal') public, was the Greek Agora; perhaps the first in the lineage of public spaces.

“Politics, commerce, and spectacle were juxtaposed and intermingled in the public space of the **agora.**” -Mitchell, *the Right to the City*, New York (2003). p131



The Athenian Agora, gravure by G.Rehlender, 1915. Image Credit: unknown

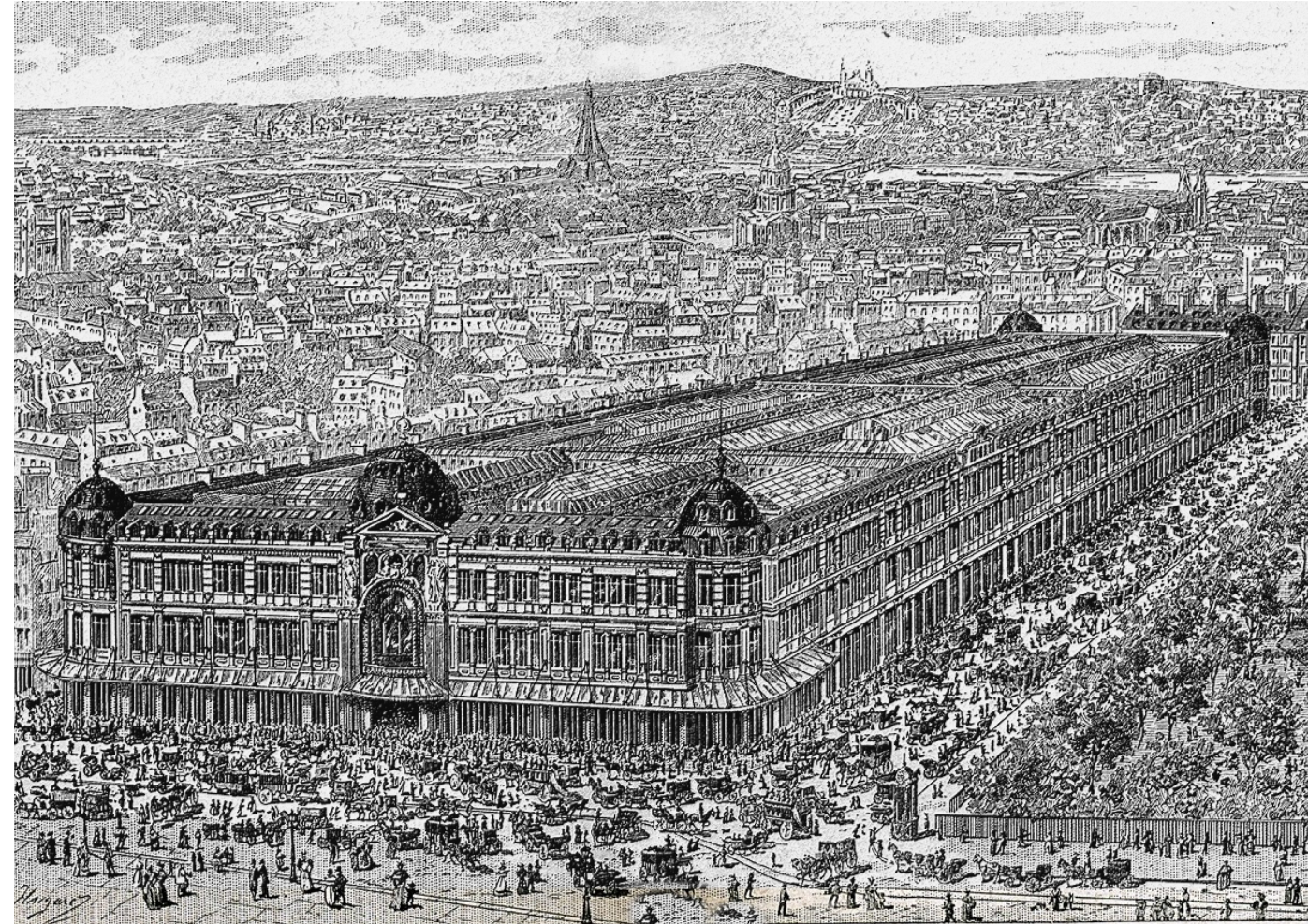


## INTRODUCTION

*Shopping and the Synthetic City Center.*

The mechanisms of the grand-magasins, department stores, that came with Industrial Capitalism in the 19th century, shifted the **active** position of the people in the public realm.

“Boucicault’s fixed-price system lowered the risk of not playing a role. His notion of free entrance made **passivity** into a norm.” -Sennett in: *Fall of Public Man*, New York (1976). p 142



Au Bon Marché in Paris, 1887. Image Credit: fonds Boucicaut, via Wikimedia Commons



## INTRODUCTION

*Shopping and the Synthetic City Center.*

The shopping center was meant as the **synthetic** replacement of the historic city center, in the absence thereof: due to rapid growth or war.

“By affording opportunities for social life and recreation in a protected pedestrian environment, by incorporating civic and educational facilities, shopping centers can fill an existing void.” -Gruen & Smith in: *Shopping Towns USA*, New York (1960). p23-24



Southdale Center in USA, 1956. Photo Credit: Minnesota Historical Society



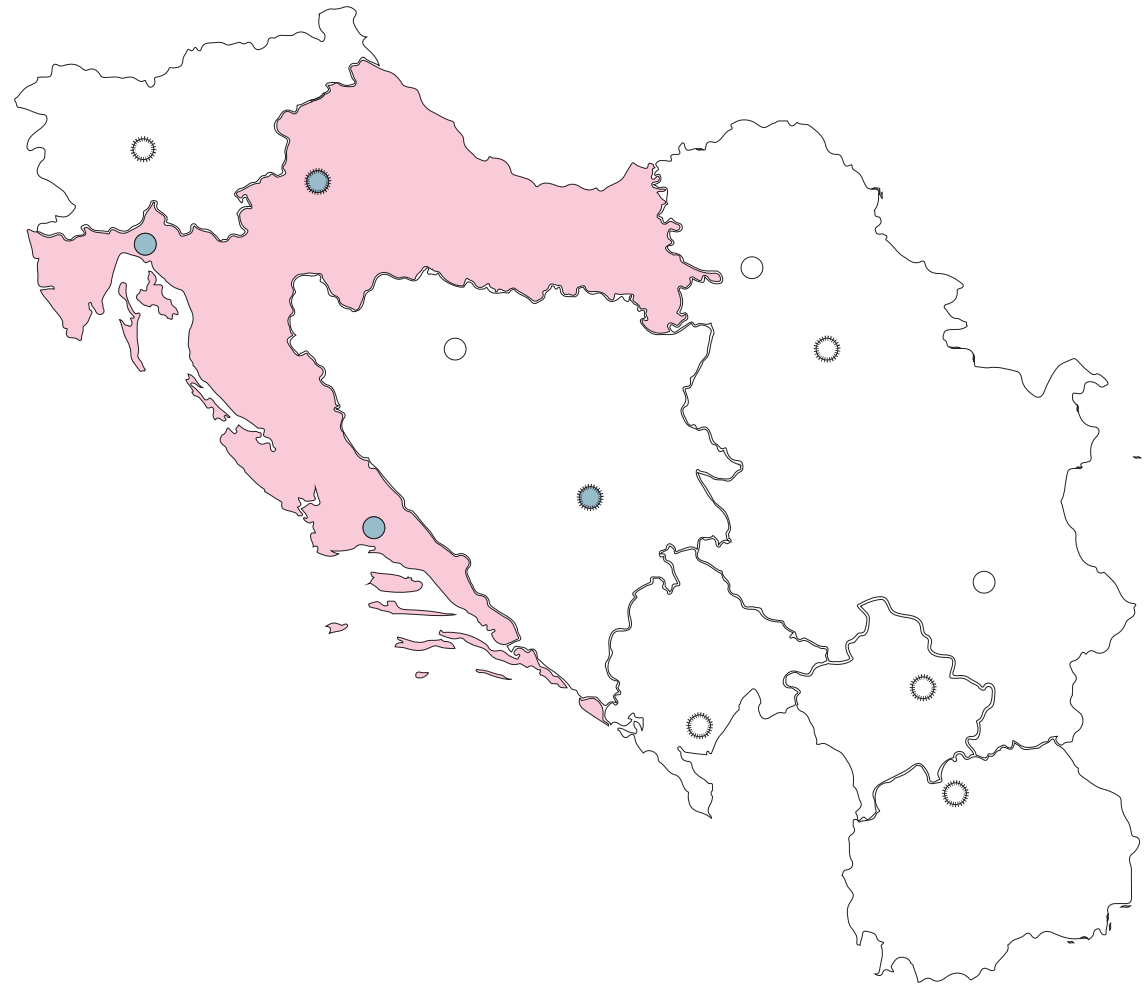


## RESEARCH

*Constructing a Context.*

Socialist Yugoslavia: a federation positioned right **in between**, both literally as figuratively, the two main camps of the Cold War.

“... One country with two alphabets, three languages, four religions, five nationalities six constituent republics, and seven neighbors.” -Kulic & Mrduljas in: *Modernism in-Between*, Berlin (2012). p22



Map of Socialist Yugoslavia, Croatian cities in pink.







RESEARCH

Shopping Typologies.

Three exemplary projects were investigated, each in the next decade; responding to socio-economic and political context of that time.

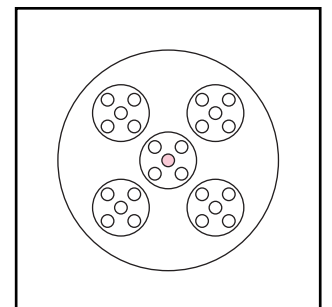
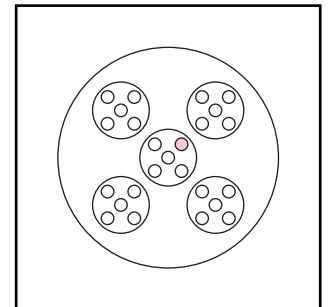
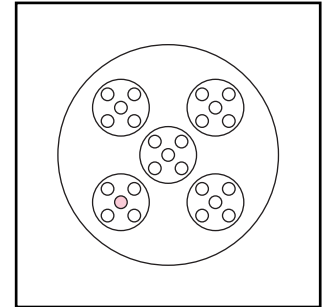
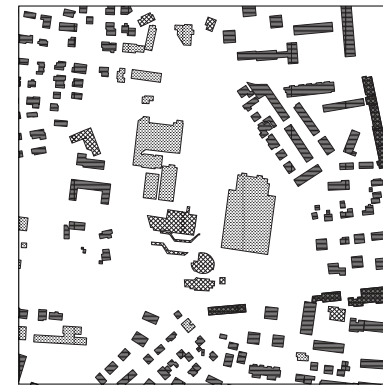


the three typologies in Trnsko, Zagreb; Rijeka; and Split.

## RESEARCH

### *Shopping Typologies.*

The investigation into shopping in Socialist Yugoslav Croatia identifies three types, each growing in size, corresponding to a certain moment in time. They consist of: the neighborhood departmentstore; the inner-city departmentstore and the shopping center. Each growing in size, they each had their own position in the city, creating centrality, or plugging into existing urban fabric.



the diagrams used for urban developments in Croatia also illustrate the different positions of the typologies.



RESEARCH

*Shopping Typologies.*

These portico or arcade-like fronts attempt to blur the line between interior and exterior but they do scale with the entire volume. Although the shopping center typology is largest in size, the arcades are smaller, but continued on the various levels.



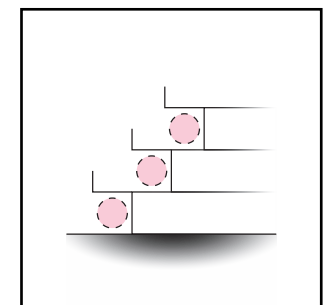
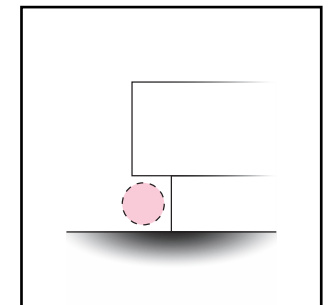
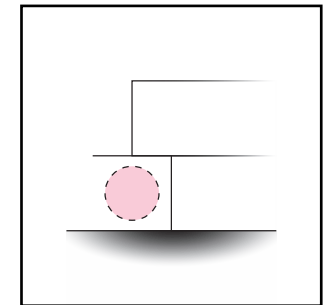
the neighborhood dep.



the inner-city dep.



the shopping center.



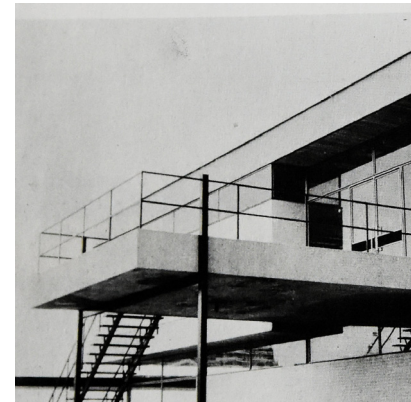
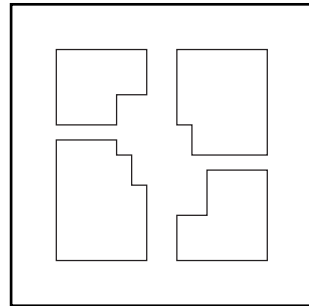
Arcades throughout all types.



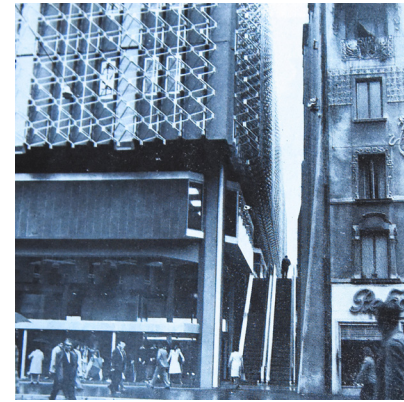
**RESEARCH**

*Shopping Typologies.*

The three typologies each display their own manner of continuing the public on different levels, increasingly becoming more complex, from a simple (external) stairs or ramp in the neighborhood, to external escalators and walkways, to underground passages, and entire squares on different levels.



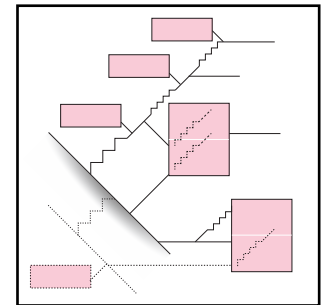
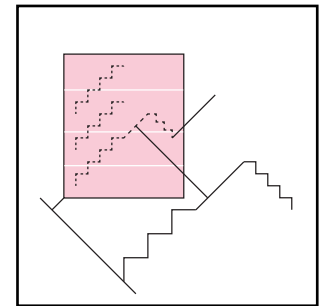
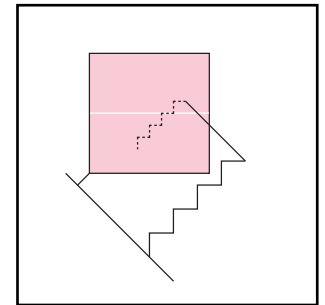
the neighborhood dep.



the inner-city dep.



the shopping center.

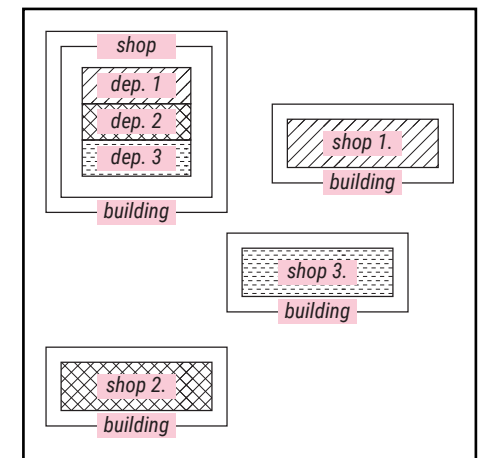
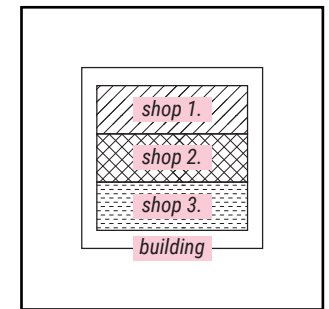
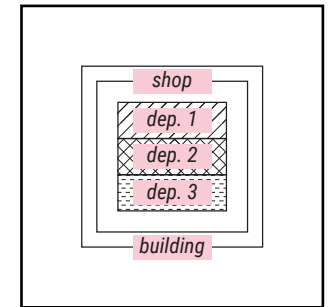
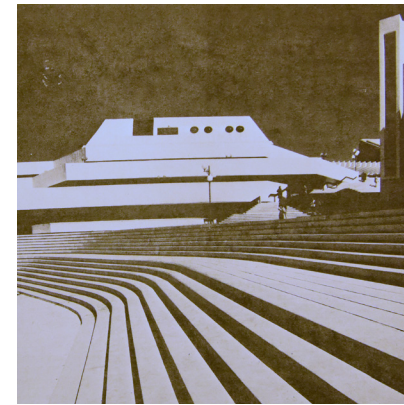
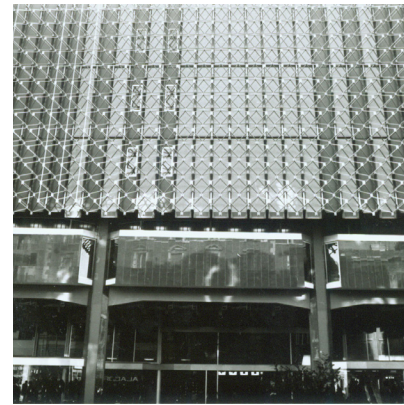
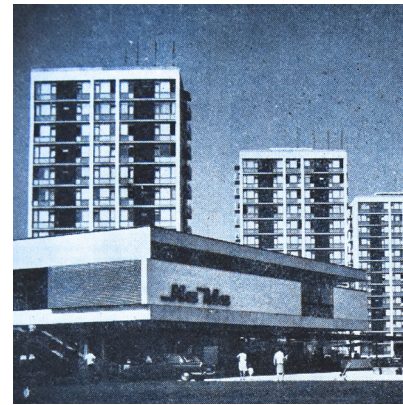


Permeability and Levels and the Public. Various authors

RESEARCH

Shopping Typologies.

Of the department stores, most of these were broken up into some sort of mini-malls, housing various shops in one building. Similarly on the level of the entire complex, the shopping center now has various owners too. The self-management organization may have had an impact on this splintering due to the shift from socialism to capitalism.



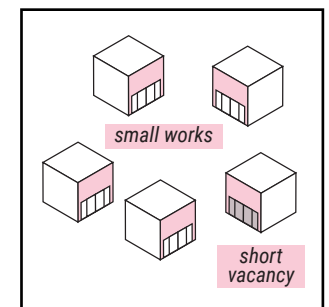
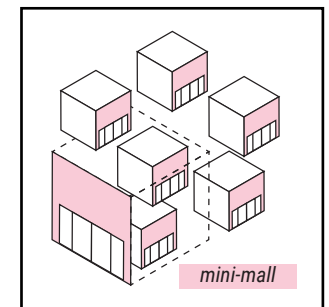
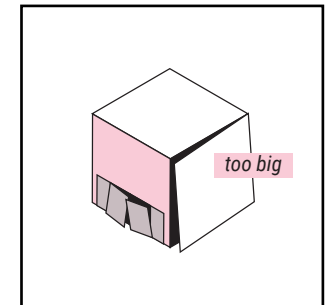
the internal organizational structure of the typologies have since been split up. Various authors.



## RESEARCH

### *Shopping Typologies.*

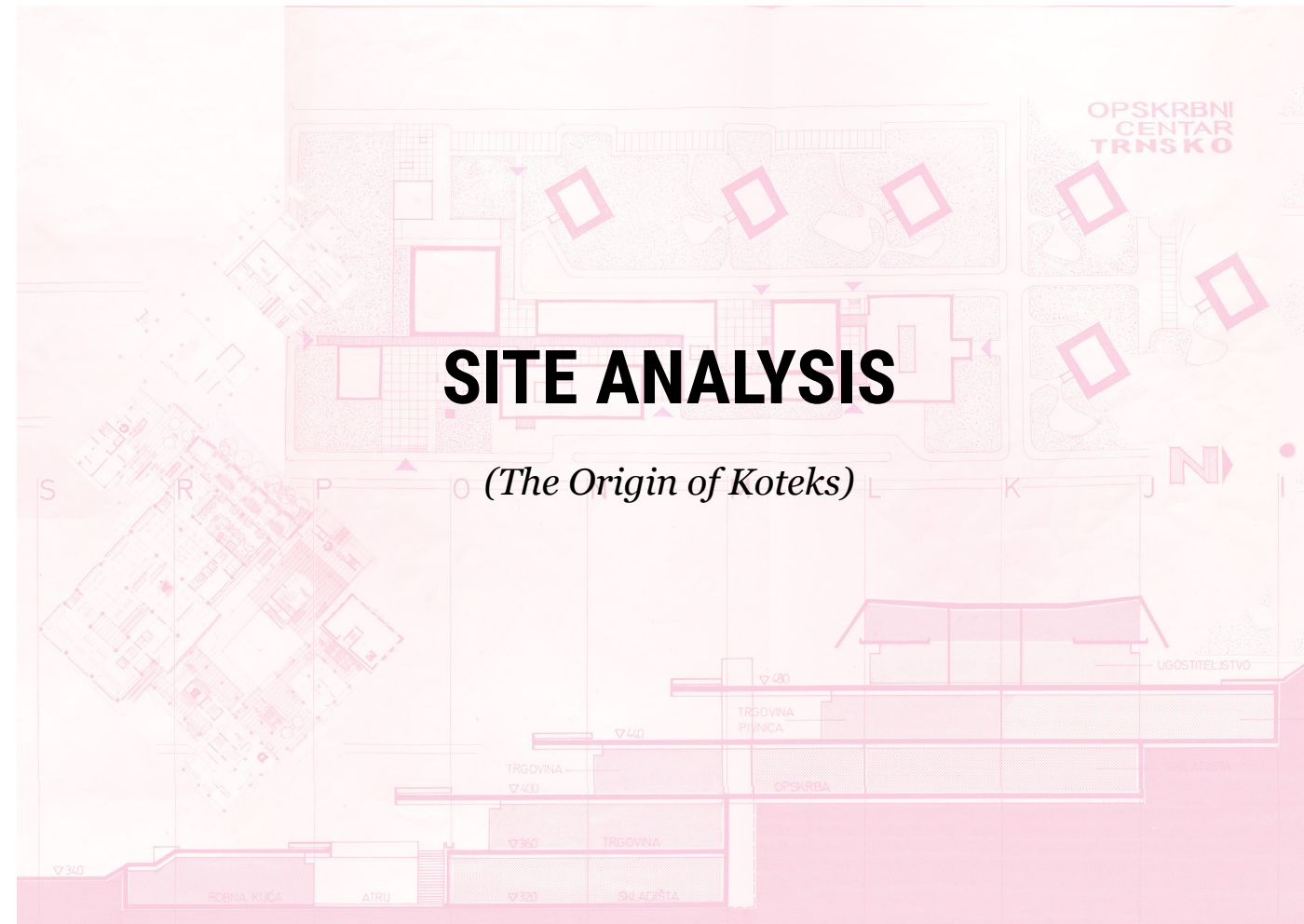
Often we see a market(hall) in or around the neighborhood centers, surrounded by smaller shops. Seeing how the smaller projects seem to have survived economic hardship, but also the larger projects that were either willing to adapt, or able to offer a wide(r) variety of program to the public, it leads us to believe that **smaller** shops work **better**.



the market in Novi Zagreb and the small units at Skenderija, Sarajevo

# SITE ANALYSIS

*(The Origin of Koteks)*

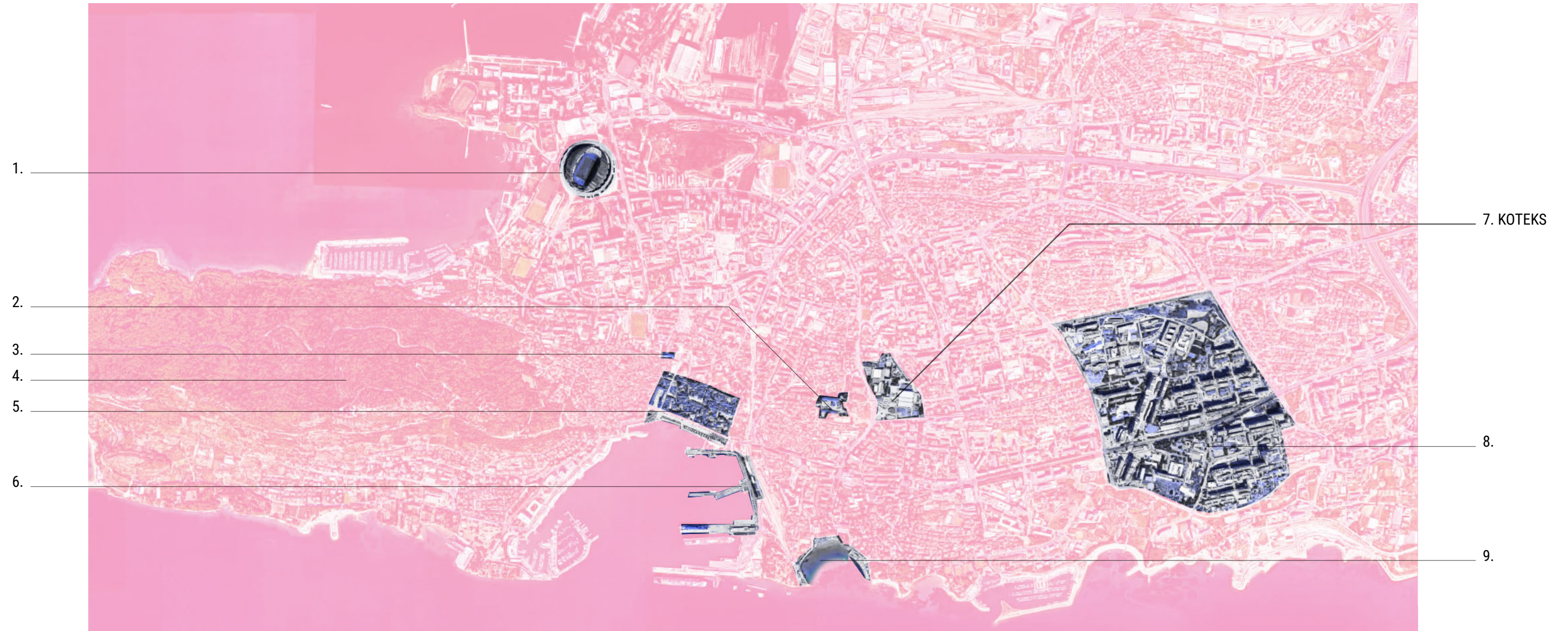




## SITE ANALYSIS

*The Origin of Koteks.*

1. Poljud stadium; 2. Fortress Gripe; 3. Croatian National Theatre in Split; 4. Marjan hill and park; 5. Diocletian Palace and Riva waterside; 6. Ferry port, Busstation and Trainstation; 7. Koteks & Gripe Sports and Shopping Center; 8. Split 3 and University Campus; 9. Bacvice Beach.





## SITE ANALYSIS

*The Origin of Koteks.*

1. Poljud swimming pool; 2. Poljud Stadium (new Hajduk stadium); 3. Poljud auxiliary football courts; 4. Ringroad; 5. Stari Plac (old Hajduk stadium); 6. renewed Ferry terminals; 7. Park Mladosti (Youth park); 8. RSD Split stadium; 9. Cultural Center and Radio Television Center; 10. Koteks & Gripe Sports and Shopping Center; 11. Firule Tennis Courts.







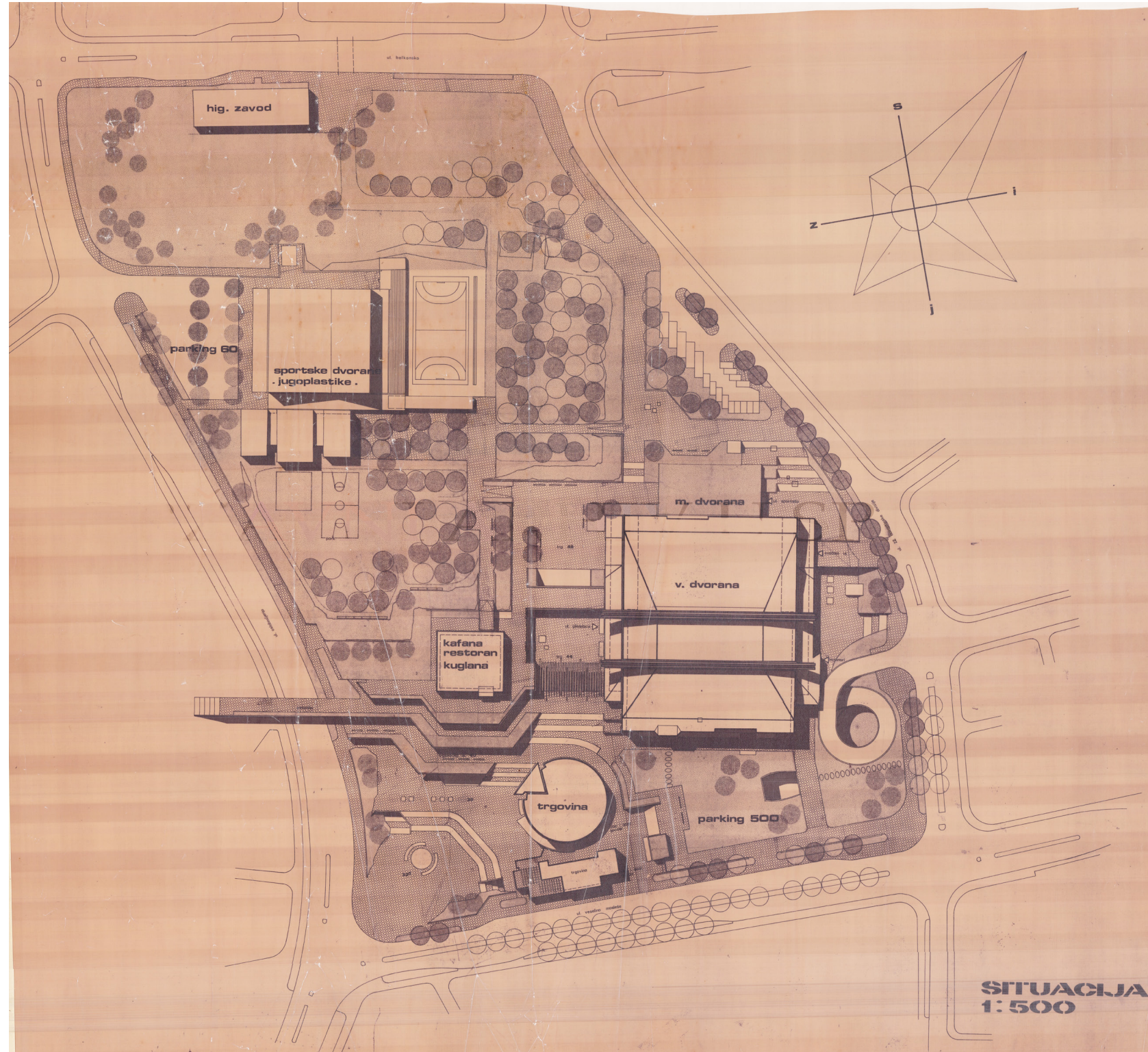
# SITE ANALYSIS

*(What we find at Koteks)*

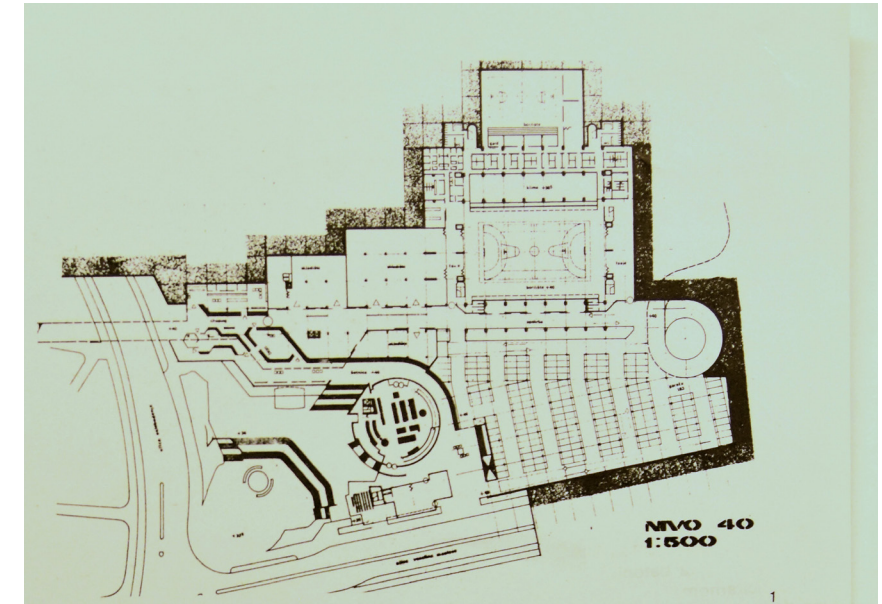


## SITE ANALYSIS

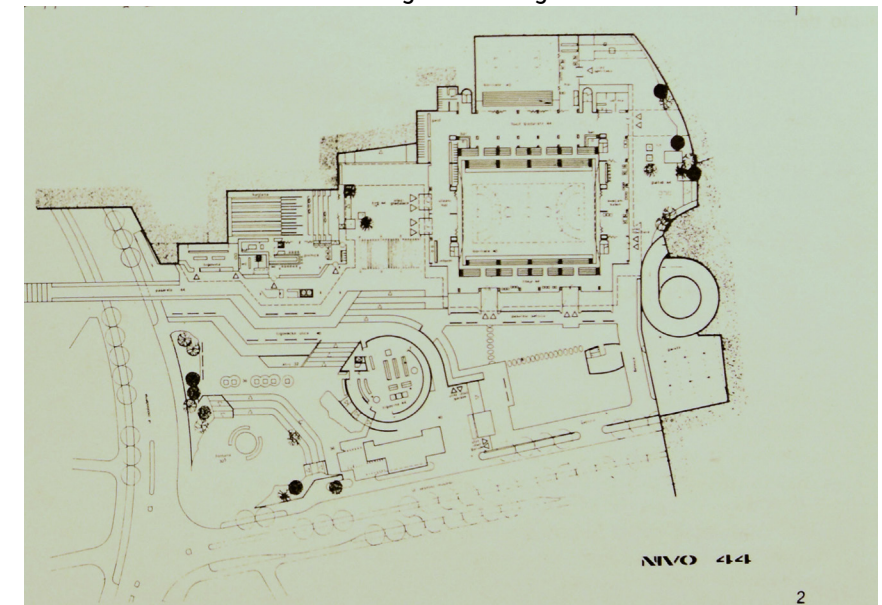
What we find at Koteks.



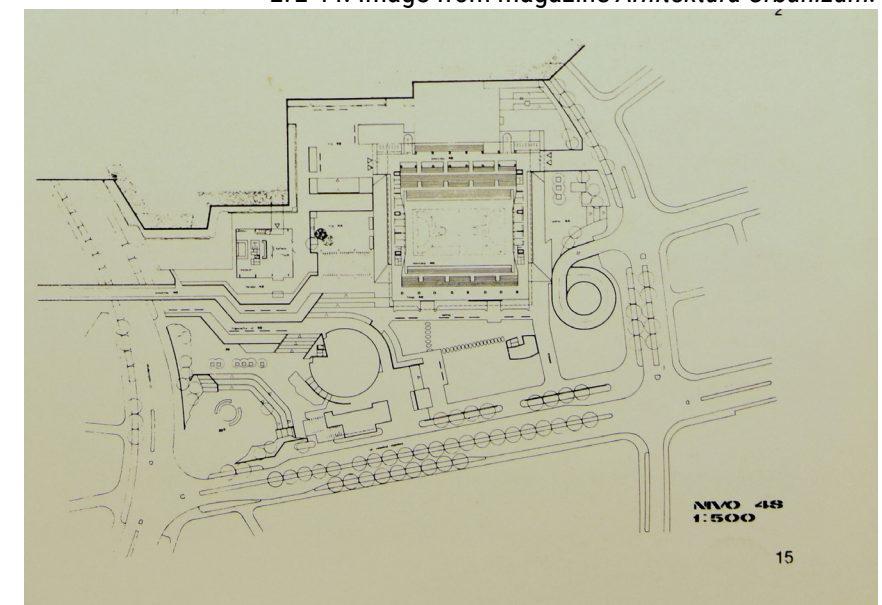
Site plan; Koteks & Gripe. Image Courtesy of: Drzjavni Arhiv Split.



LvL 40. Image from magazine *Arhitektura Urbanizam*.



LvL 44. Image from magazine *Arhitektura Urbanizam*.

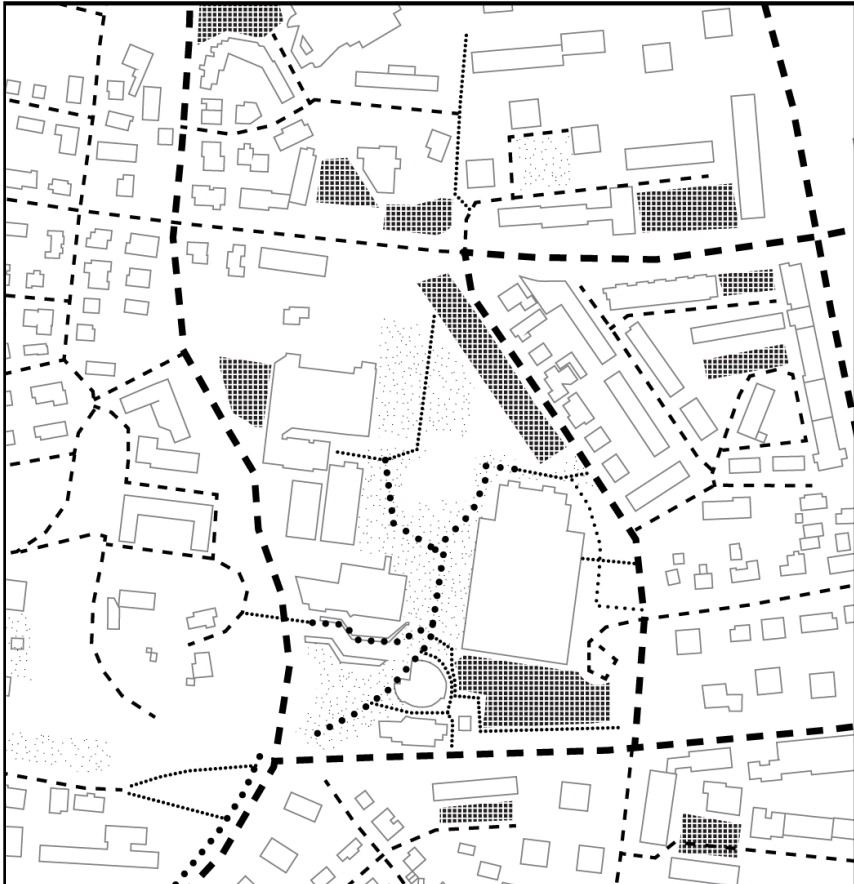
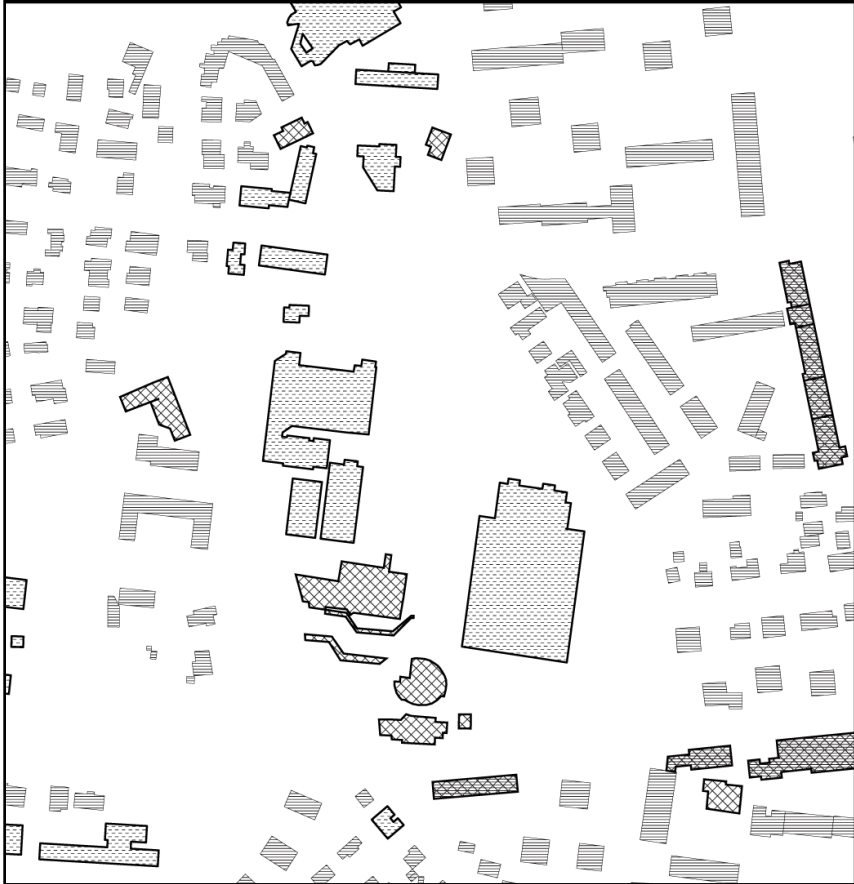


LvL 48. Image from magazine *Arhitektura Urbanizam*.



**SITE ANALYSIS**

*What we find at Koteks.*





# SITE ANALYSIS

What we find at Koteks.



1.



2.



3.



4.



5.



6.



# SITE ANALYSIS

What we find at Koteks.



1.



2.



3.



4.



5.



6.



# SITE ANALYSIS

What we find at Koteks.



1.



2.



3.



4.



5.



6.



# SITE ANALYSIS

What we find at Koteks.



1.



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# SITE ANALYSIS

What we find at Koteks.



1.



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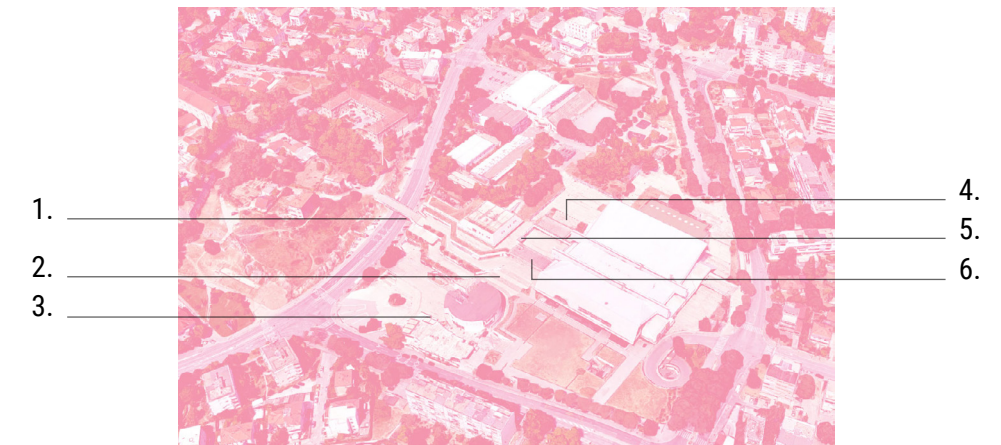


6.



# SITE ANALYSIS

What we find at Koteks.



1.



2.



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4.



5.

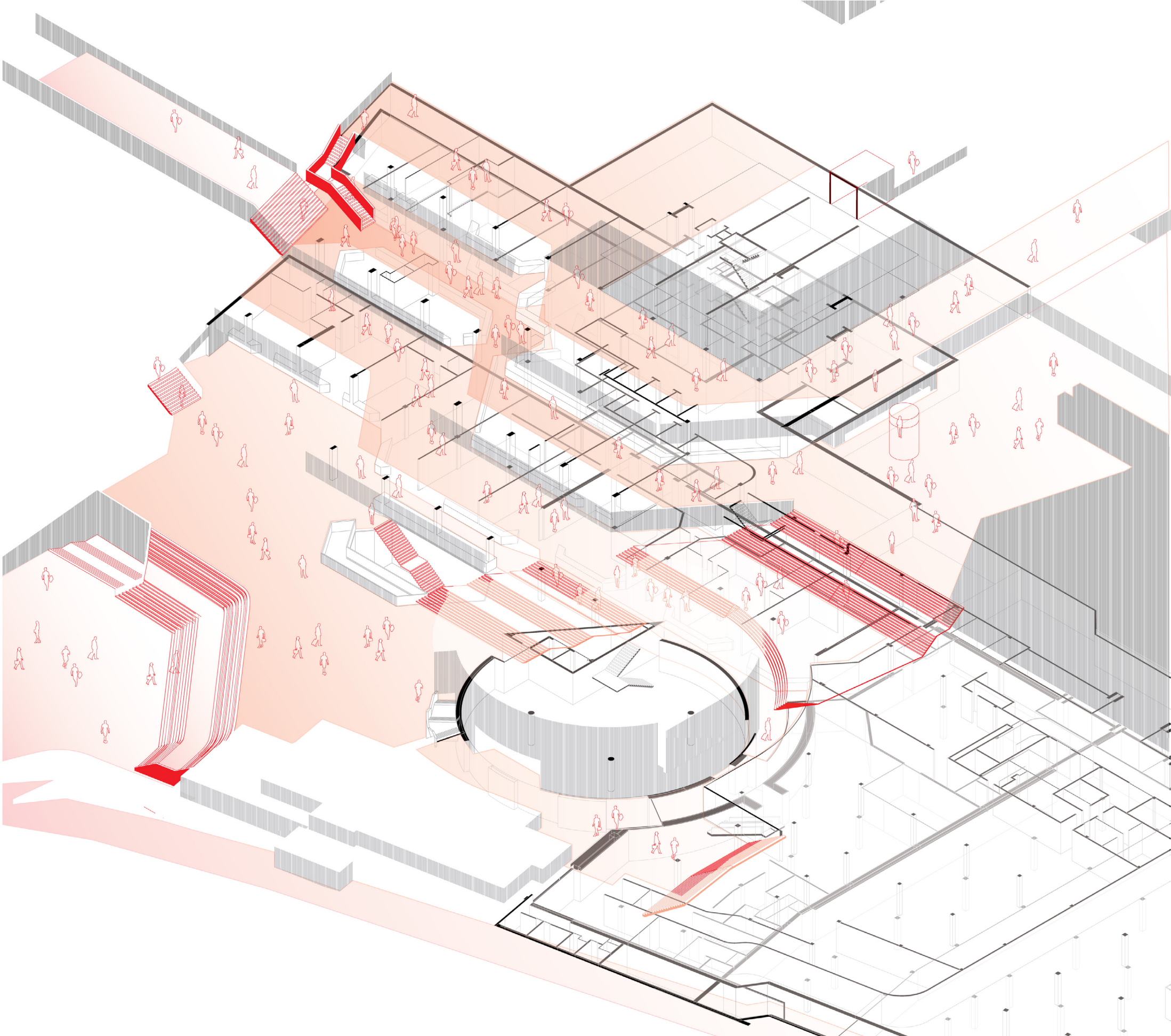


6.



**SITE ANALYSIS**

*What we find at Koteks.*

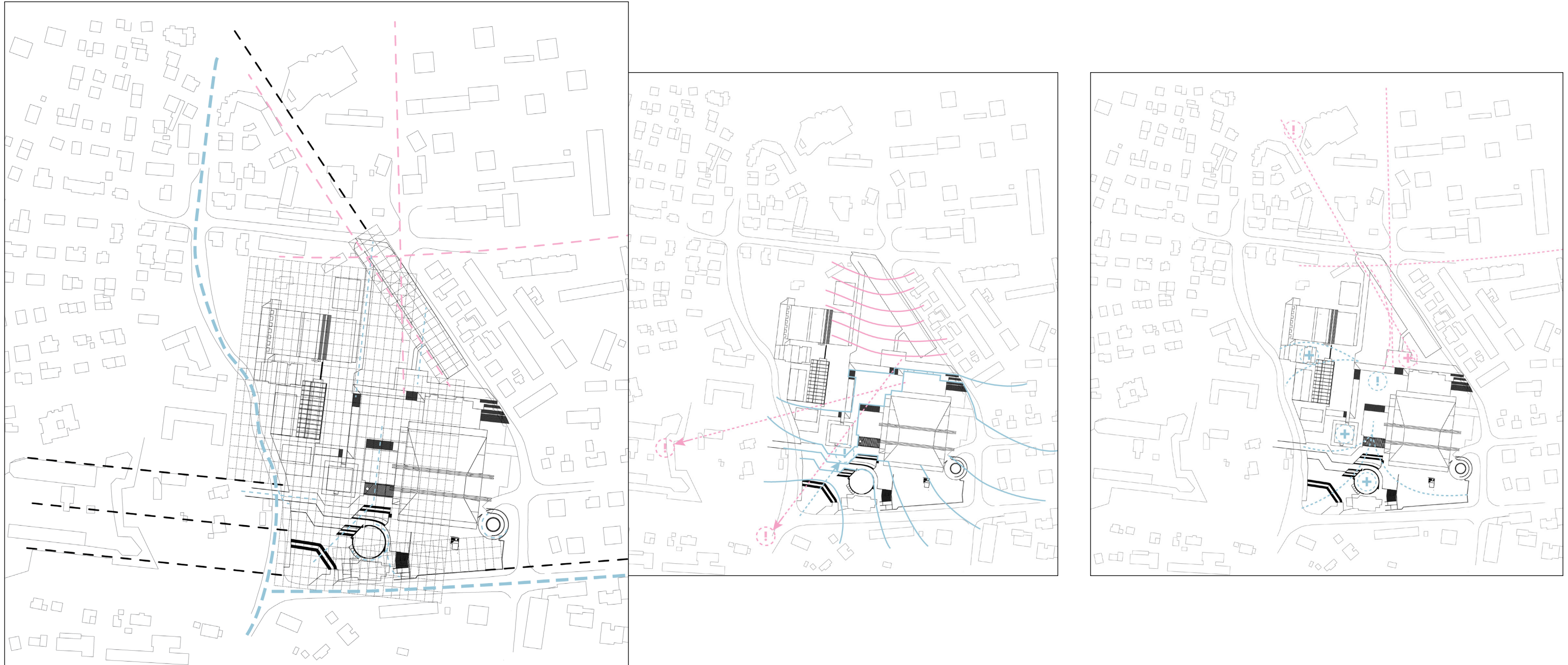




## SITE ANALYSIS

*What we find at Koteks.*

The site of Koteks offers some interesting design tools. In Blue: existing characteristics that make the project more valuable. In Pink: opportunities that have been used less so in the design.



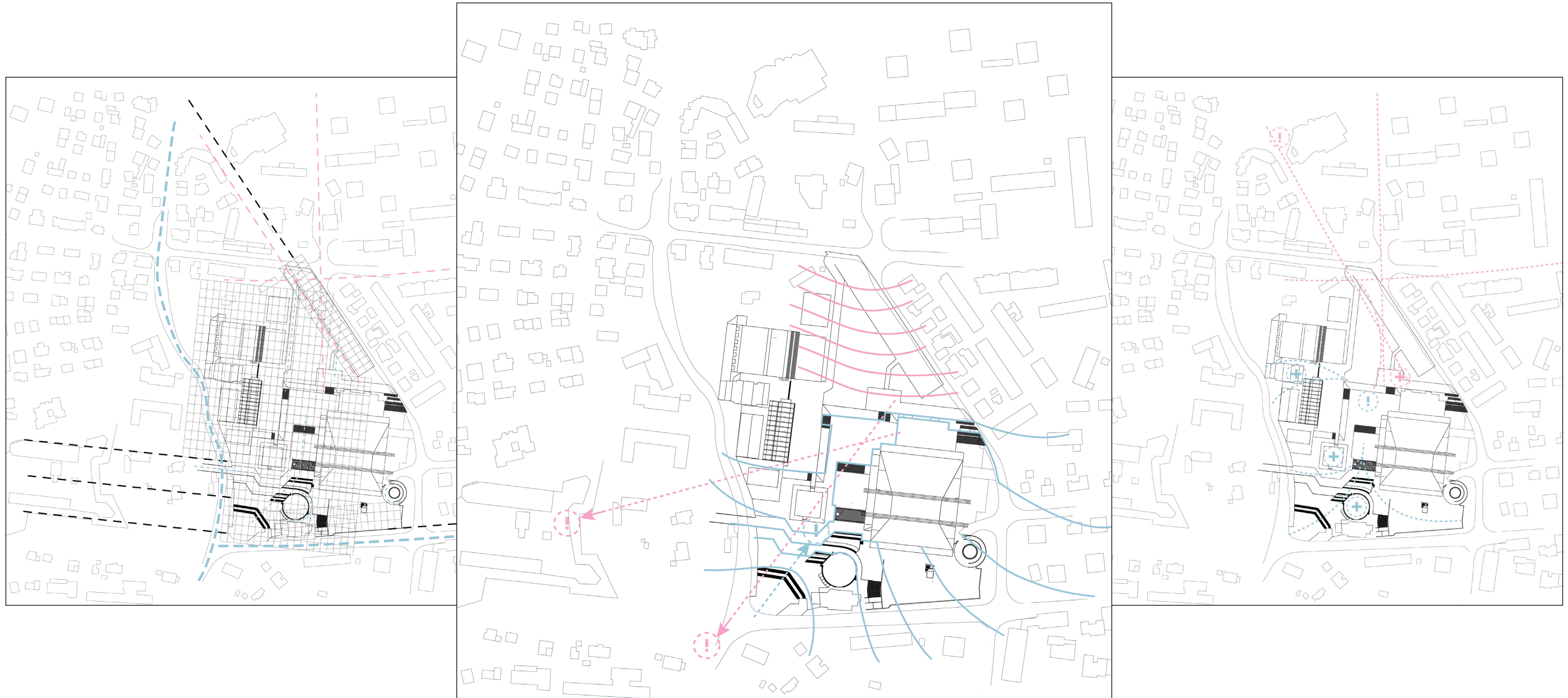
site orientation: the grid follows the fort in the west, rotates the grid on edges



## SITE ANALYSIS

*What we find at Koteks.*

The site of Koteks offers some interesting design tools. In Blue: existing characteristics that make the project more valuable. In Pink: opportunities that have been used less so in the design.



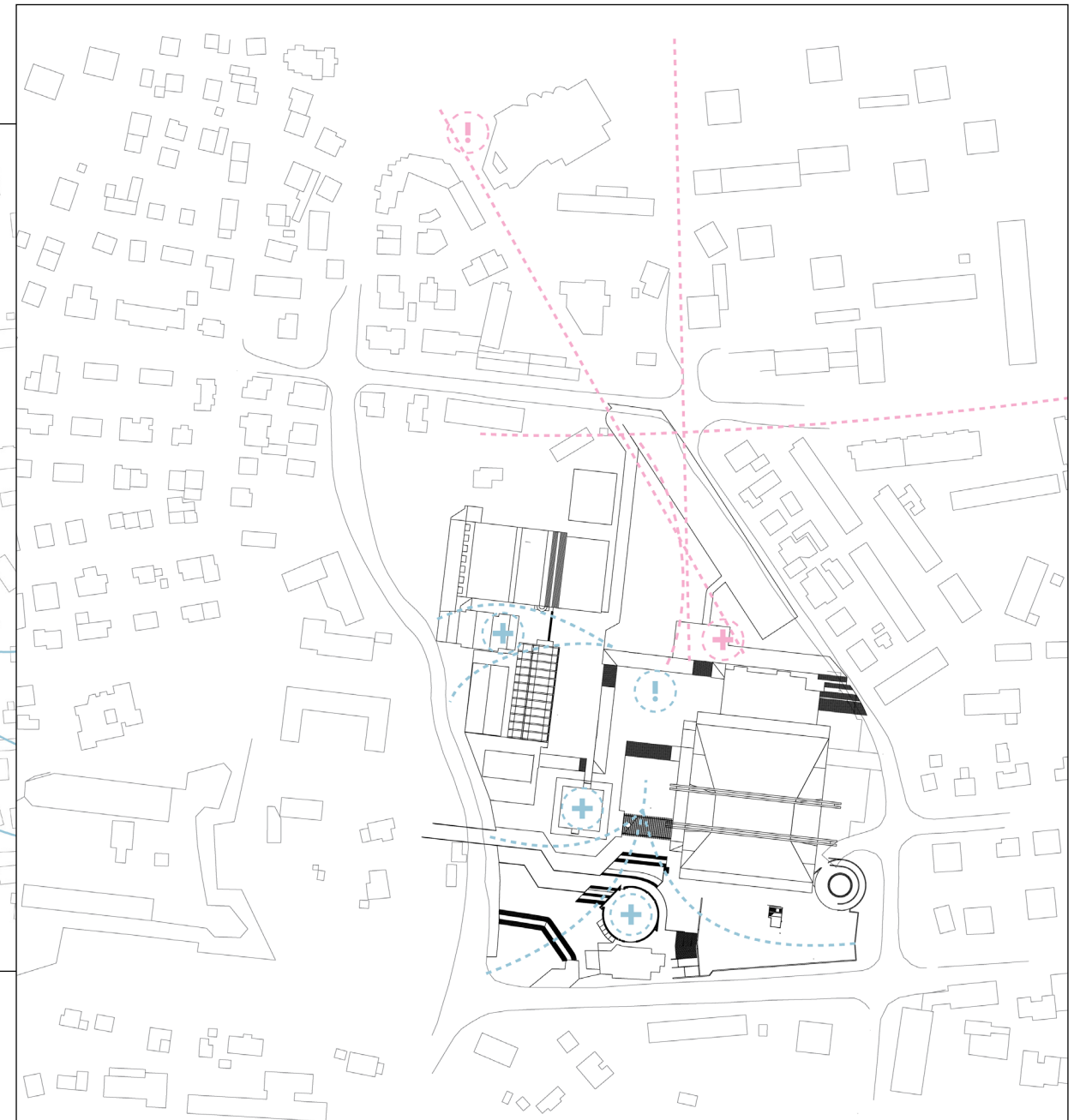
site valuables: slopes and vistas



## SITE ANALYSIS

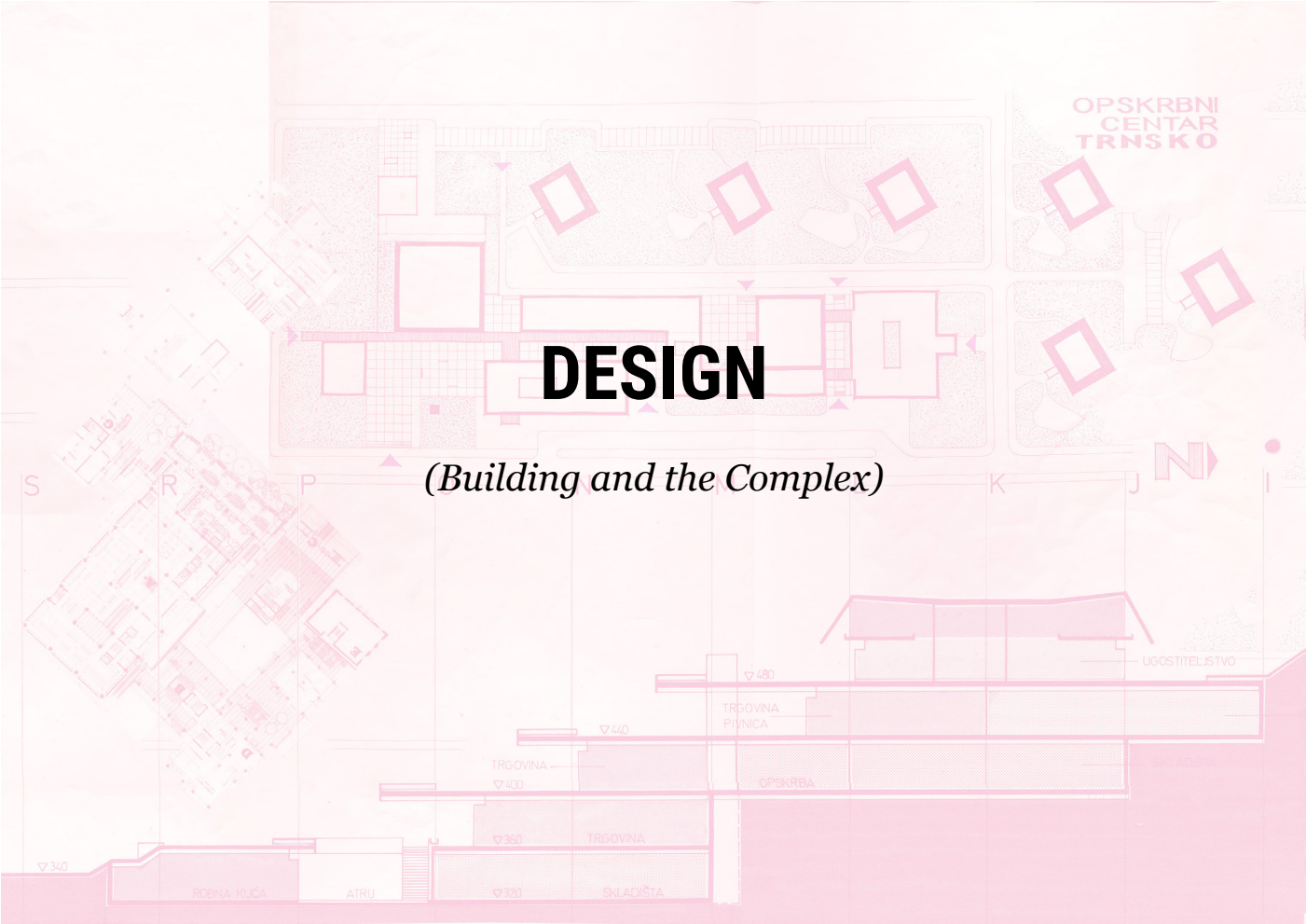
*What we find at Koteks.*

The site of Koteks offers some interesting design tools. In Blue: existing characteristics that make the project more valuable. In Pink: opportunities that have been used less so in the design.



site navigation: strong from the south(west), less controlled from north





# DESIGN

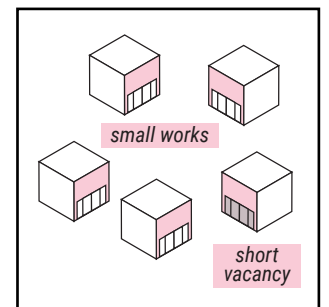
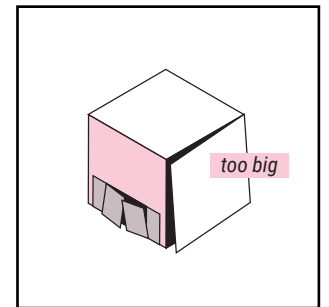
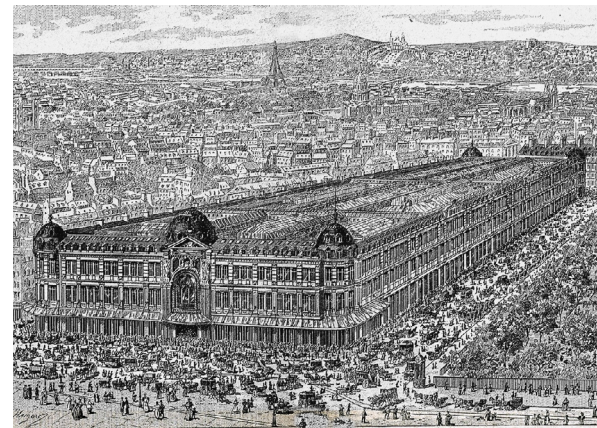
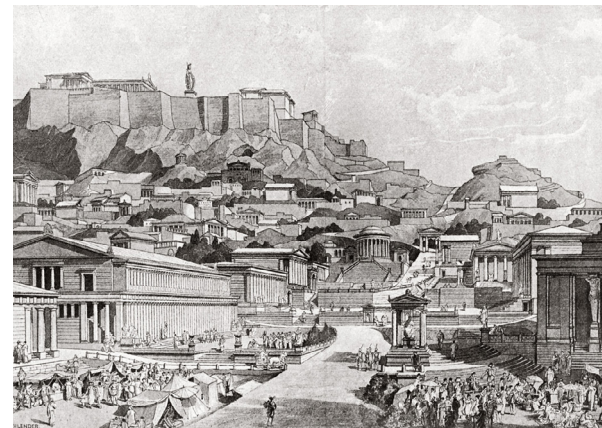
*(Building and the Complex)*



DESIGN

*Building and the Complex.*

Between the architectural landscape, which i aim to preserve mostly; and the characteristics of the (classical) public space versus the passive role fo the people, creates a **field of tension**, in which the design operates.



a markethall.



## SITE ANALYSIS

*The Origin of Koteks.*

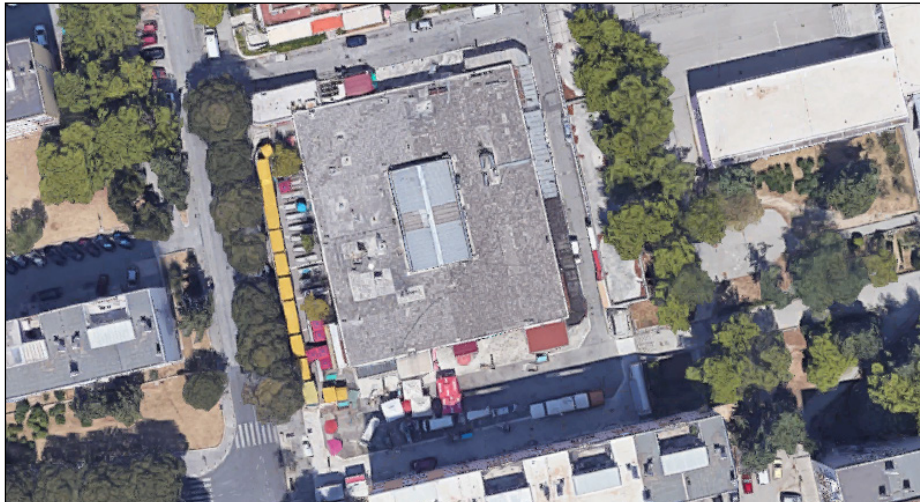
1. tržnica Skalice; 2. tržnica Matoševa; 3. Ribarnica Peskarija (touristic); 4. Pazar Split (touristic); 5. Gradska tržnica stari pazar (touristic); 6. tržnica Sucidar (market hall); 7. Koteks & Gripe Sports and Shopping Center; 8. tržnica Split Tri (disputed).





**DESIGN**

*Building and the Complex.*

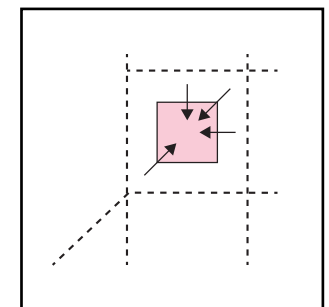
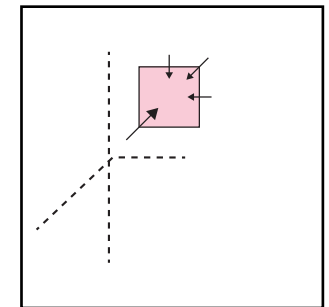
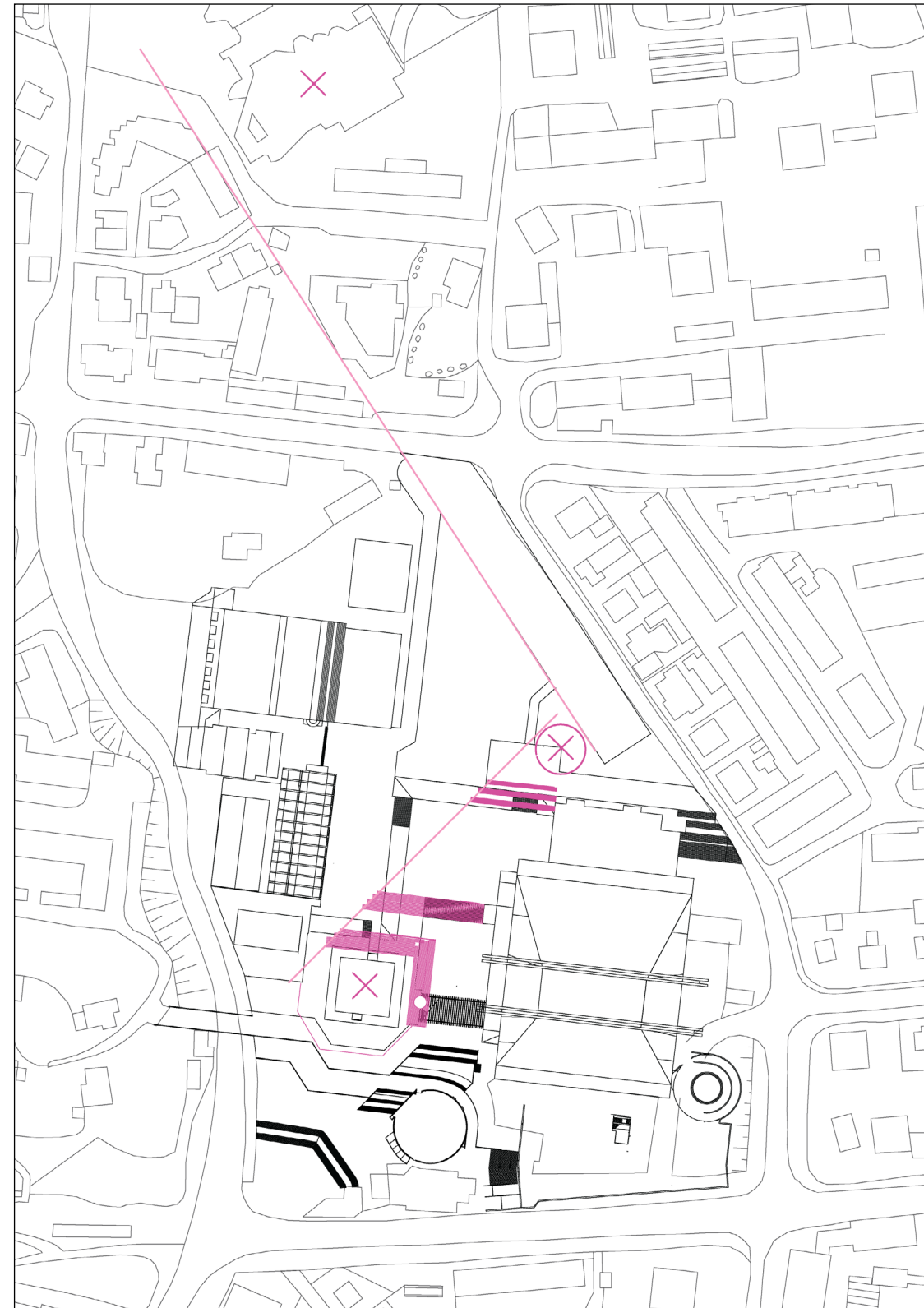


comparison (from top clockwise): Koteks, disputed market Split Tri; Peskarija Fishmarket; Sucidar market hall.



**DESIGN**

*Building and the Complex.*

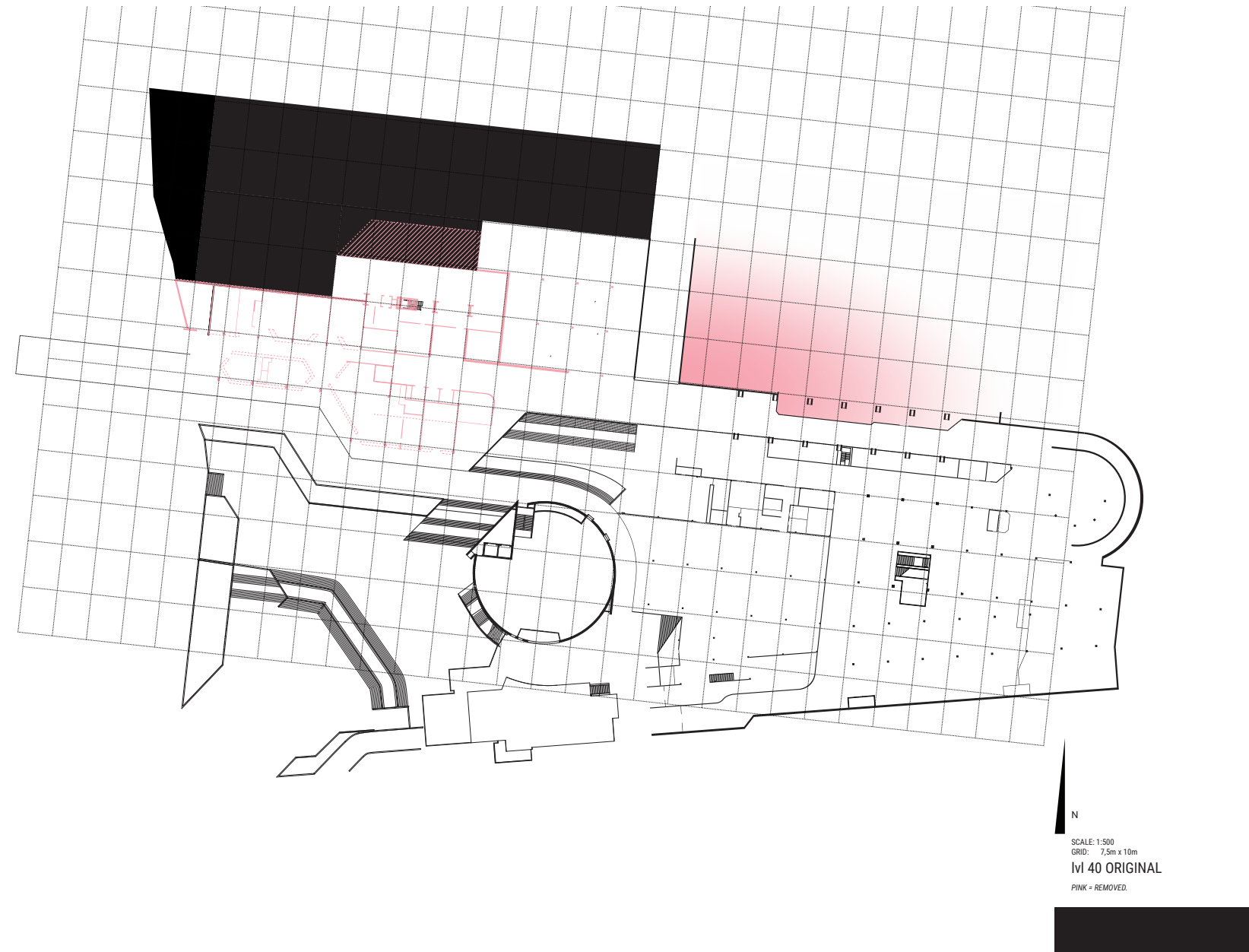


**SKETCH:** the building opens directly to the back, working through the grid, towards a pivotal point in the center of the plot.



**DESIGN**

*Building and the Complex.*

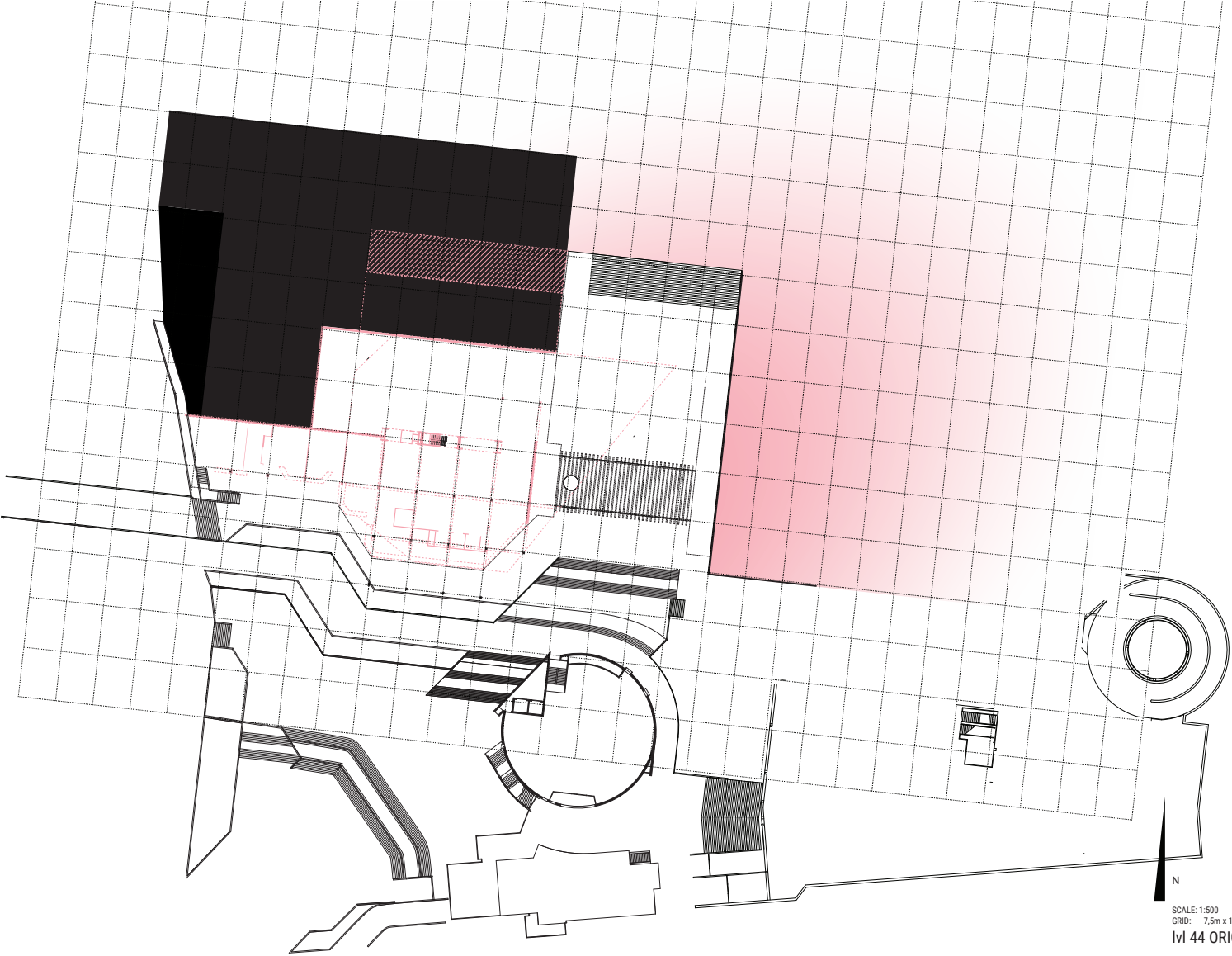


The original plans (alterations in Pink), show that nearly 2 complete floors are removed, including a part of the earth, which slopes right down into the lowest level (Pink hatch).



**DESIGN**

*Building and the Complex.*



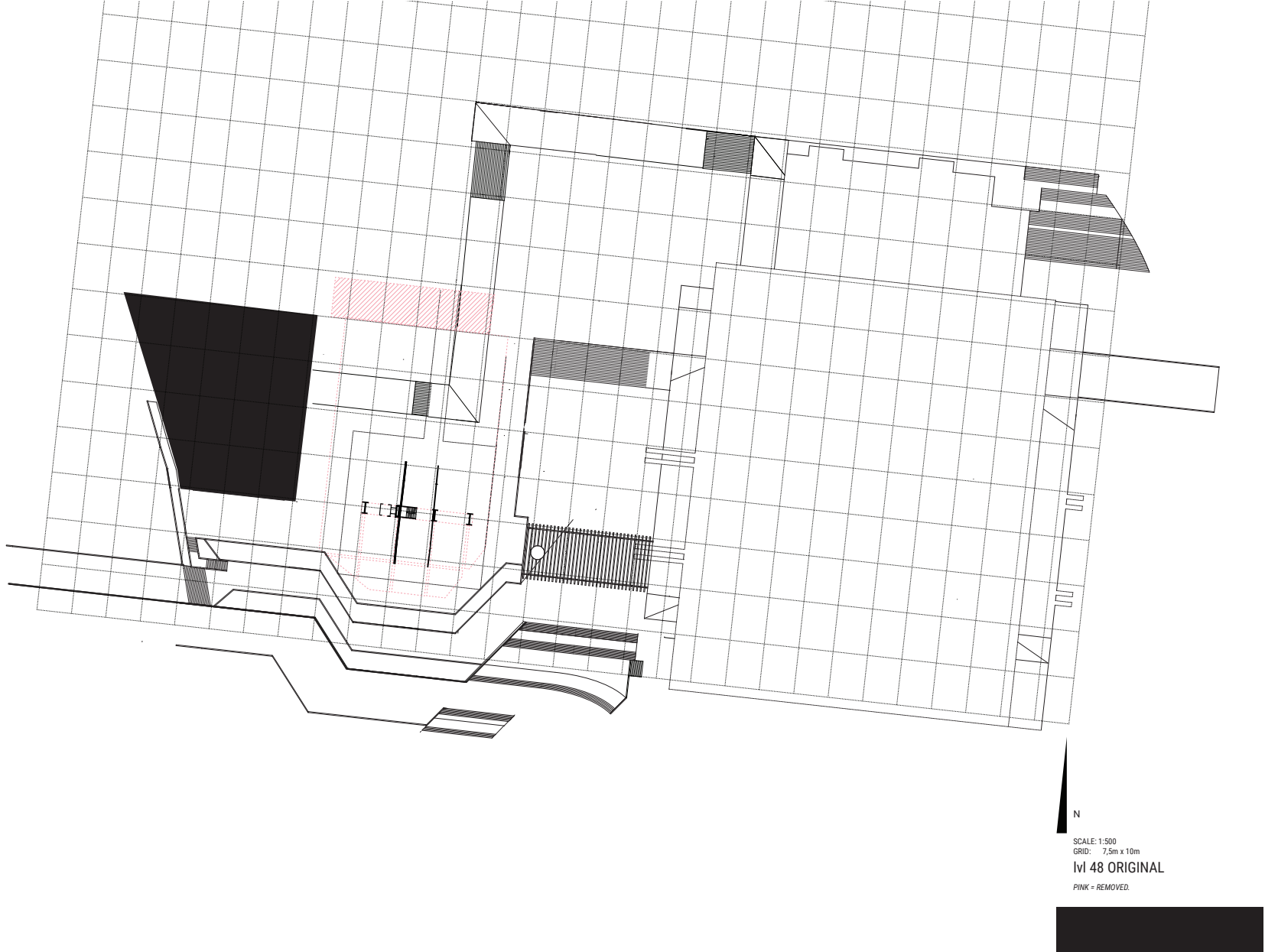
SCALE: 1:500  
GRID: 7,5m x 10m  
VI 44 ORIGINAL  
PINK = REMOVED

The original plans (alterations in Pink), show that nearly 2 complete floors are removed, including a part of the earth, which slopes right down into the lowest level (Pink hatch).



**DESIGN**

*Building and the Complex.*

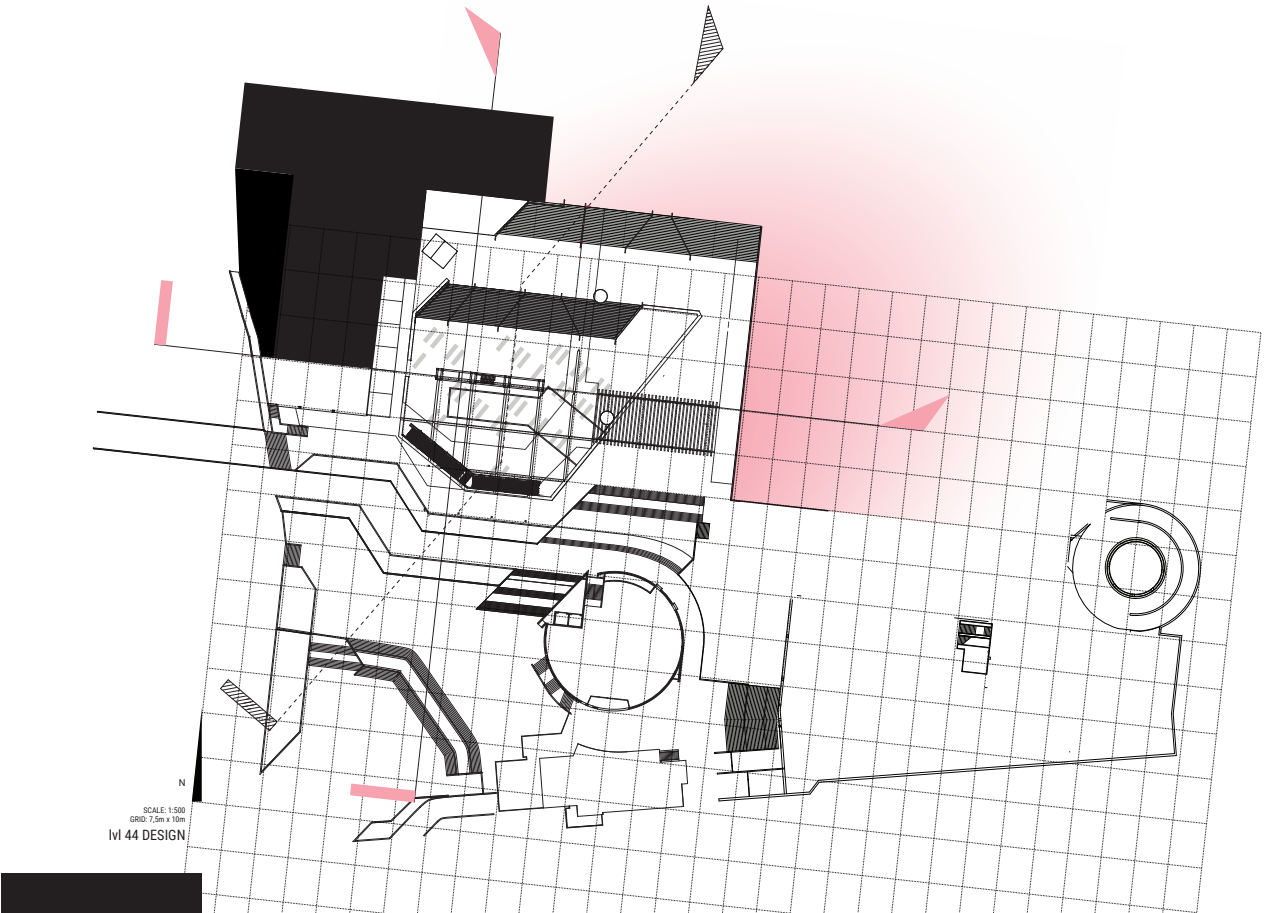
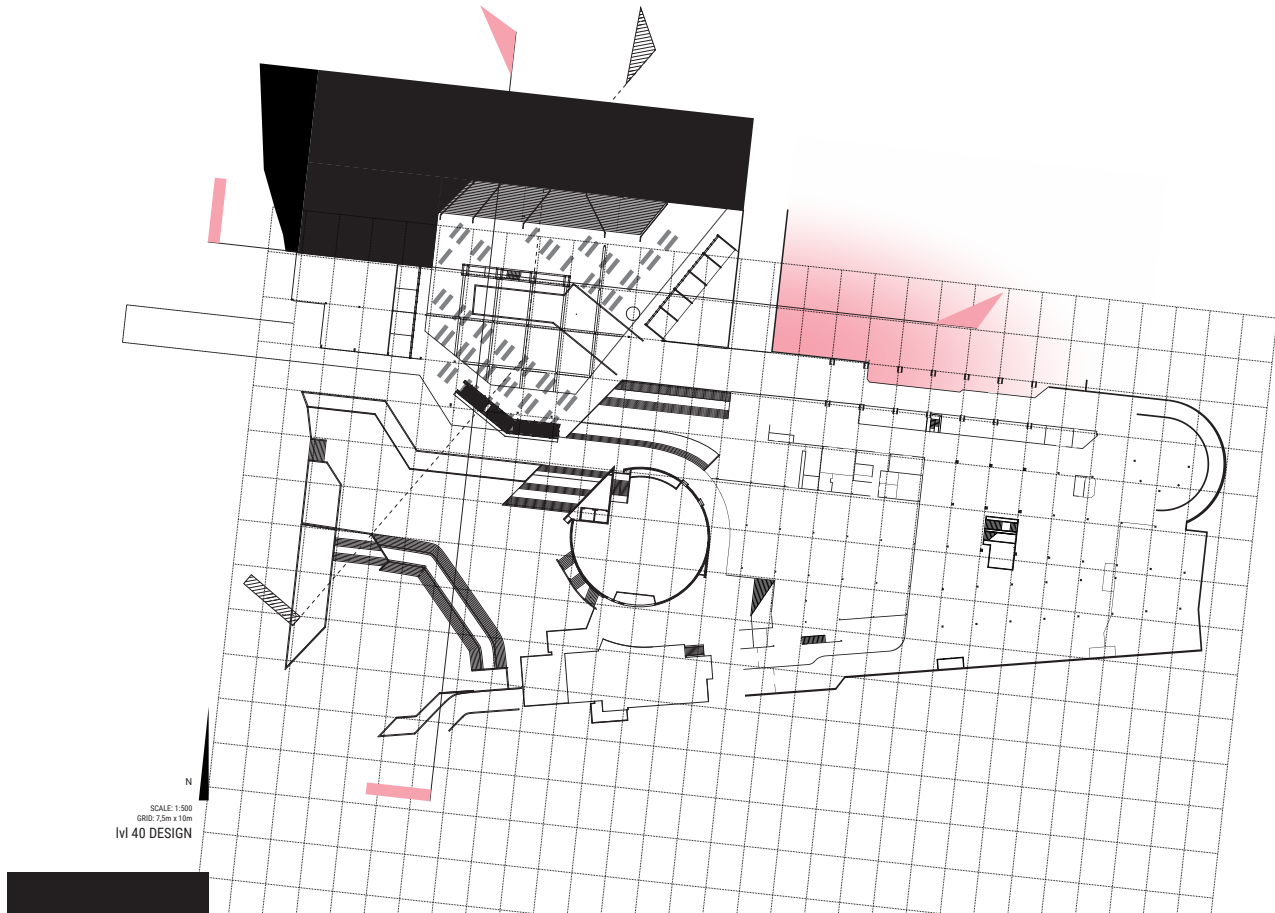


The original plans (alterations in Pink), show that nearly 2 complete floors are removed, including a part of the earth, which slopes right down into the lowest level (Pink hatch).



**DESIGN**

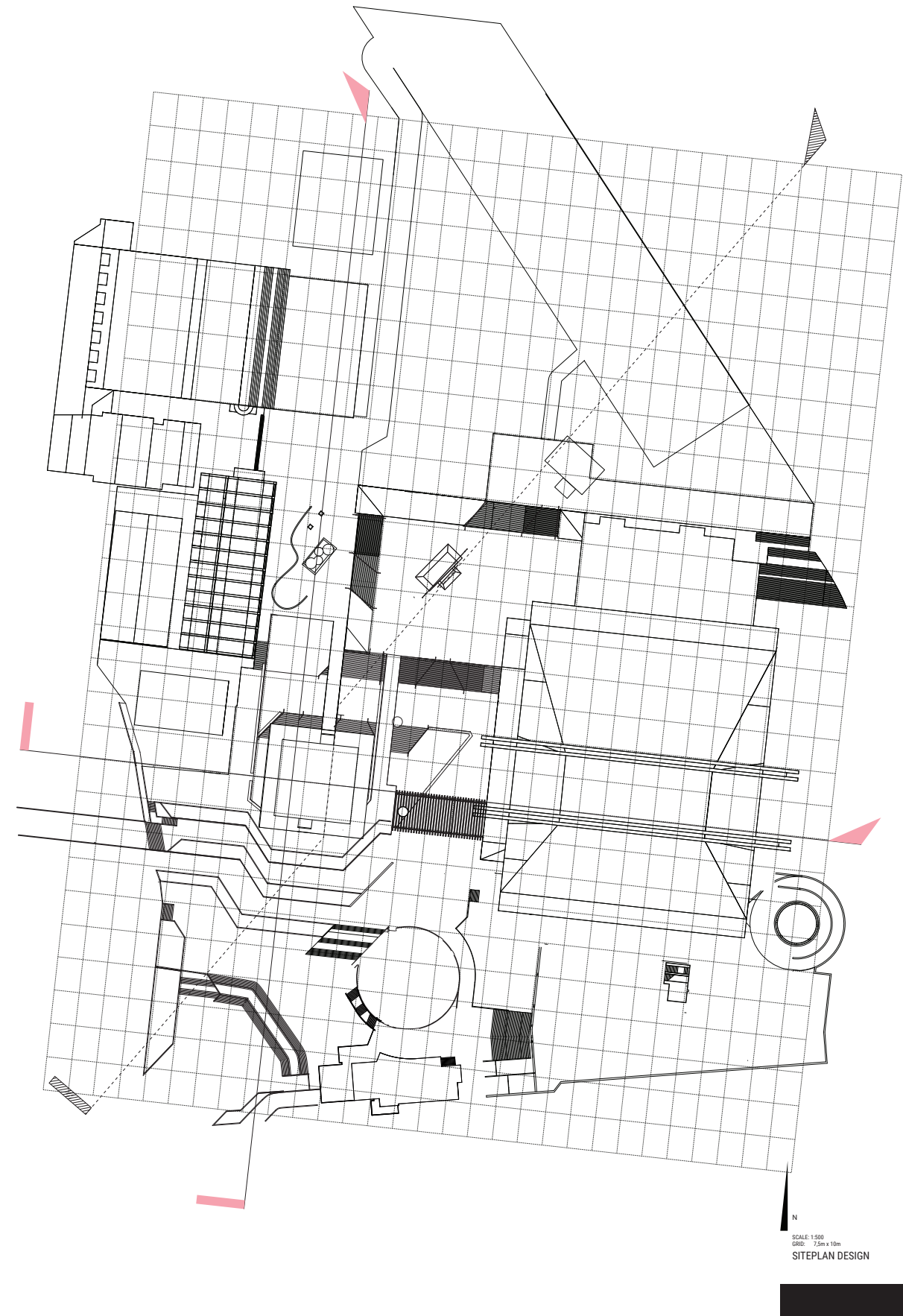
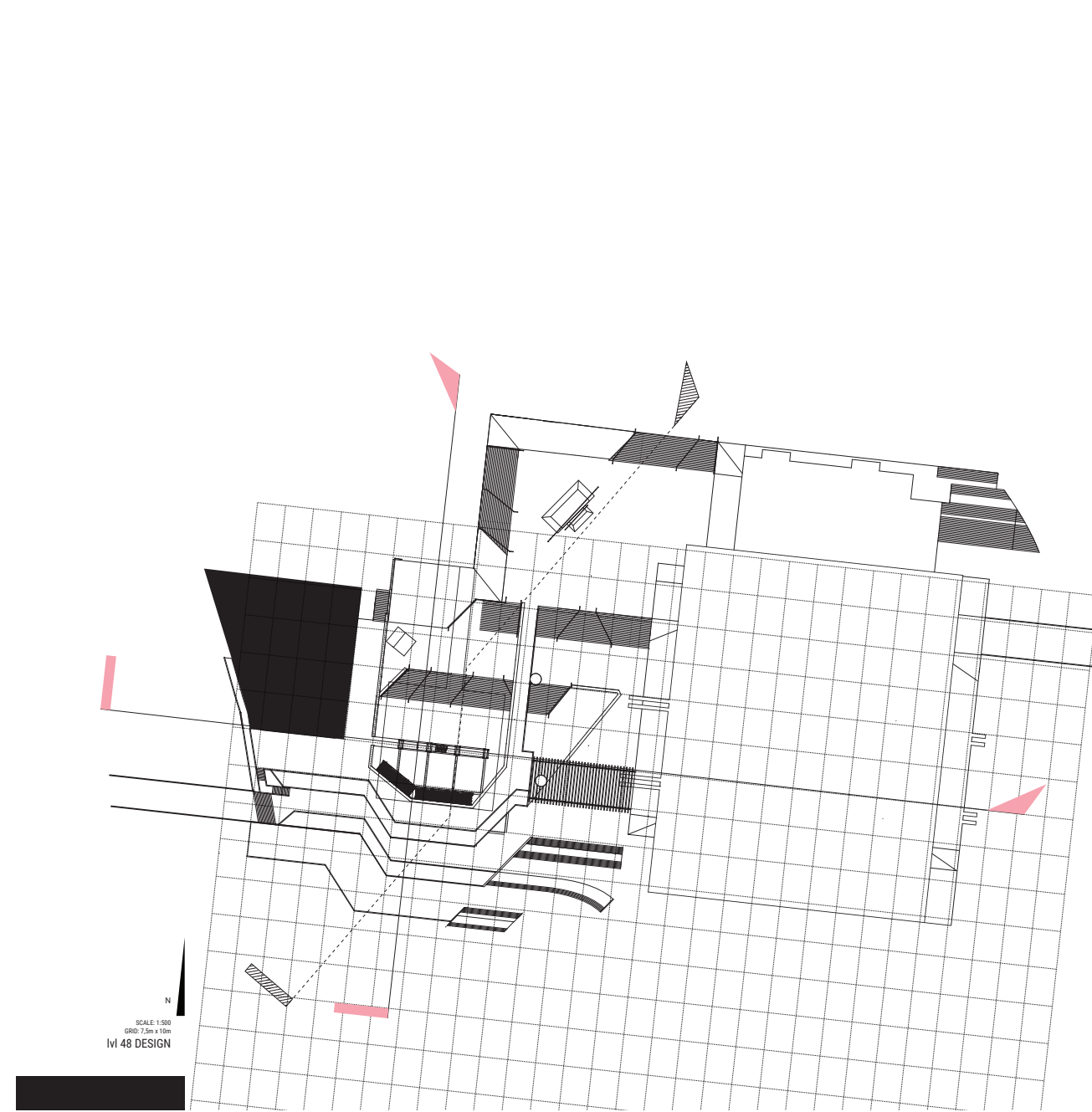
*Building and the Complex.*





**DESIGN**

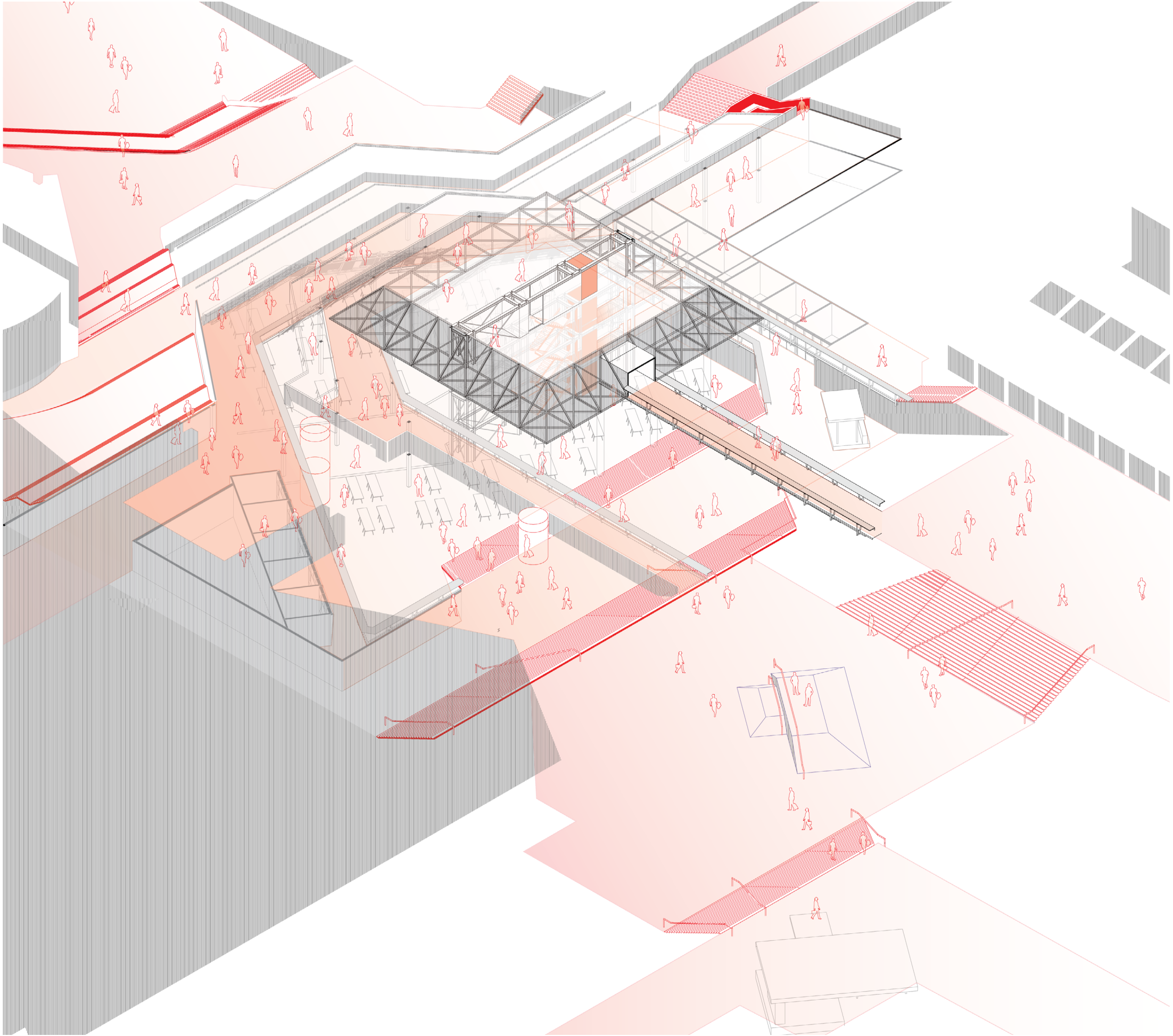
*Building and the Complex.*





**DESIGN**

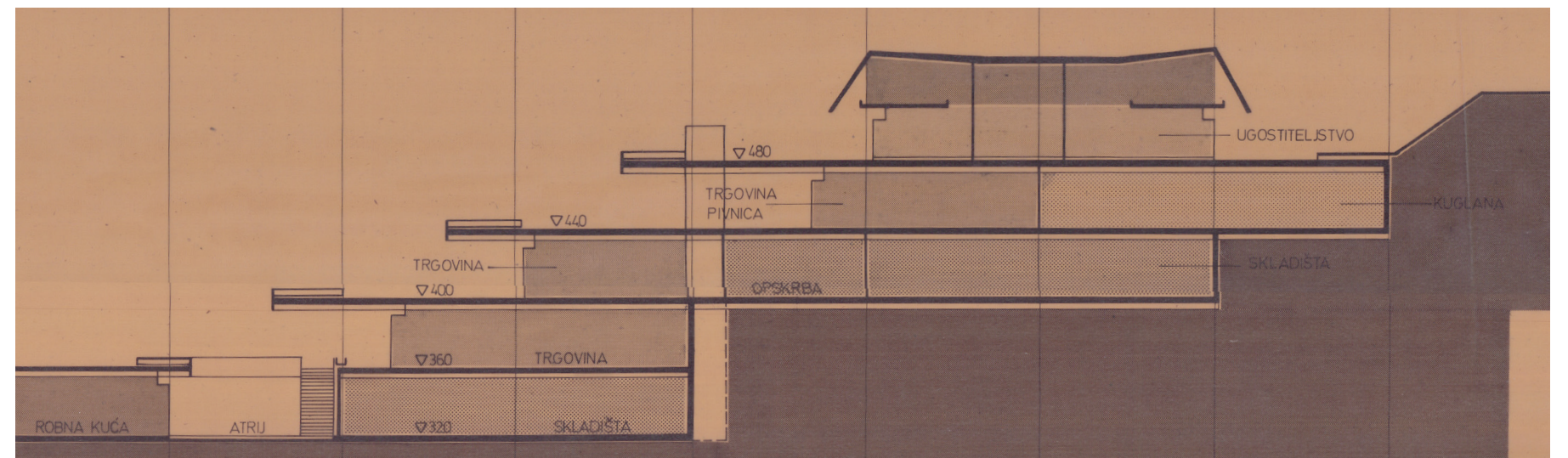
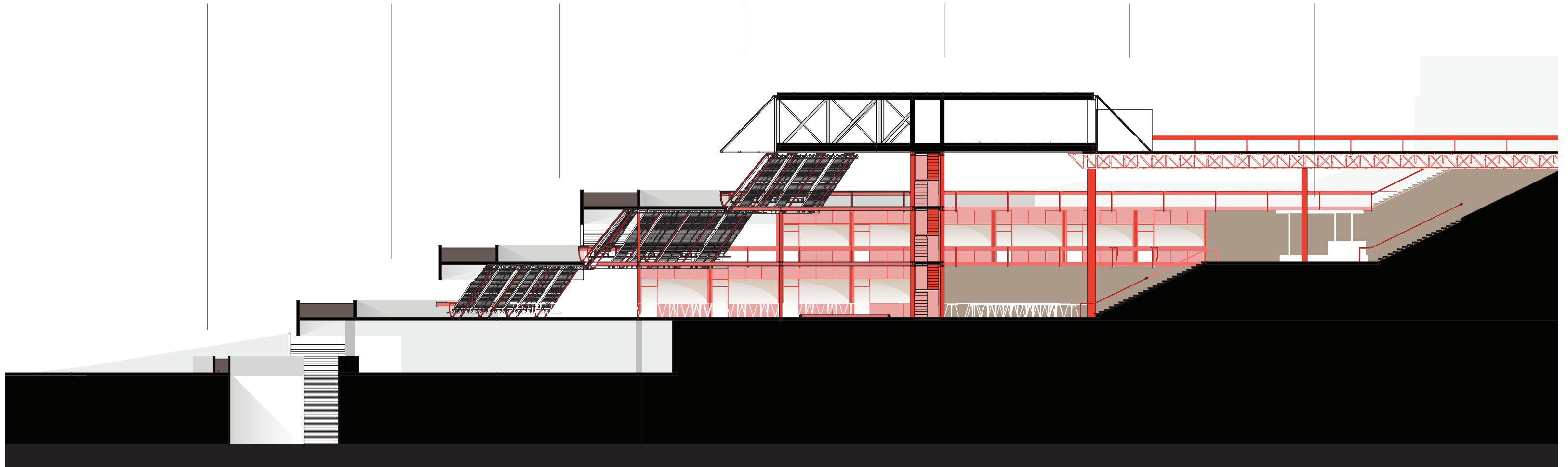
*Building and the Complex.*





DESIGN

*Building and the Complex.*

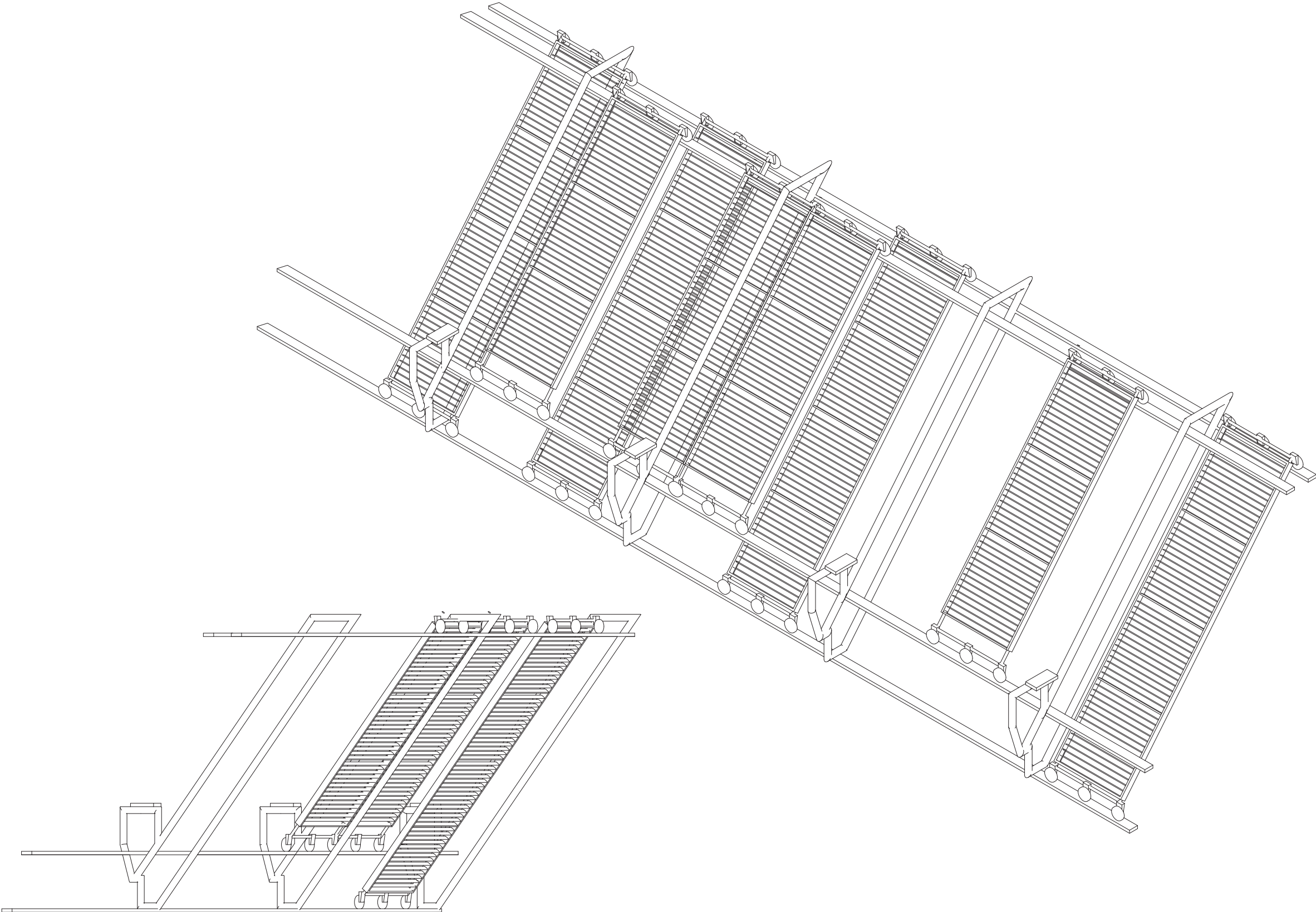


Section; Koteks & Gripe. note: section does not seem to correspond with other plans. Image Courtesy of: Drzjavni Arhiv Split.



**DESIGN**

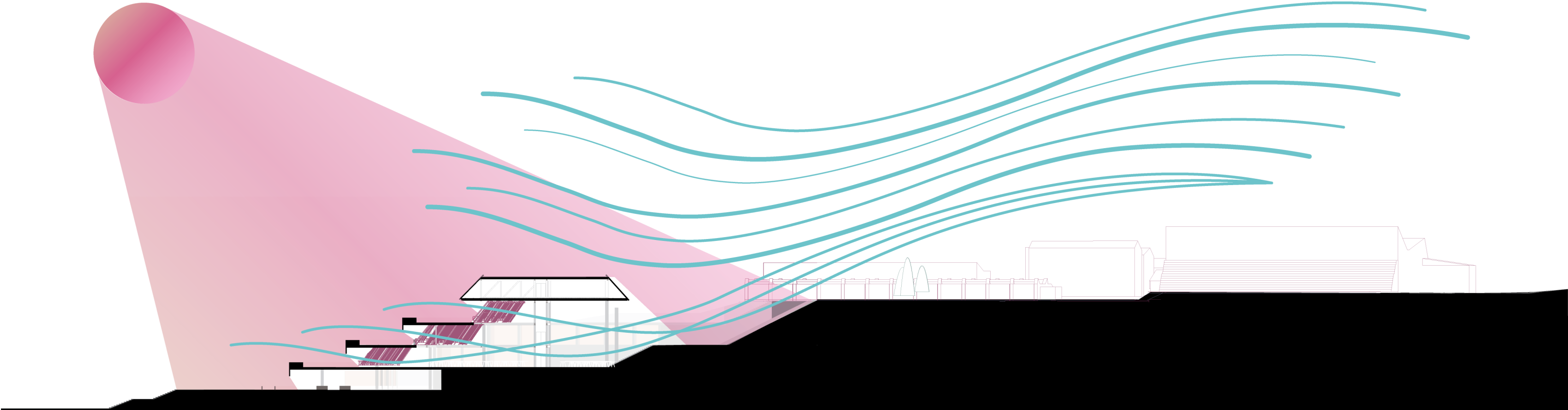
*Building and the Complex.*



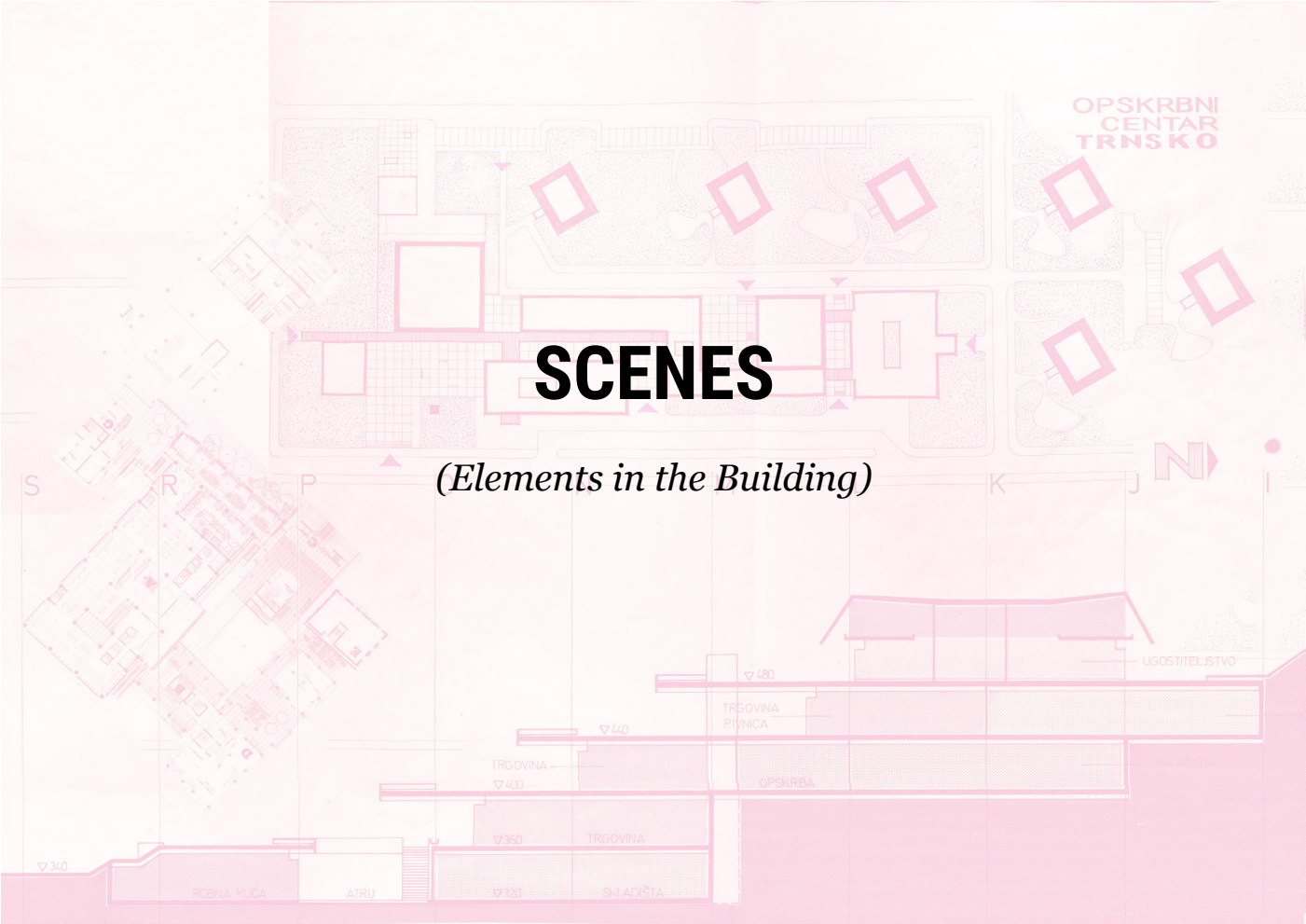


**DESIGN**

*Building and the Complex.*







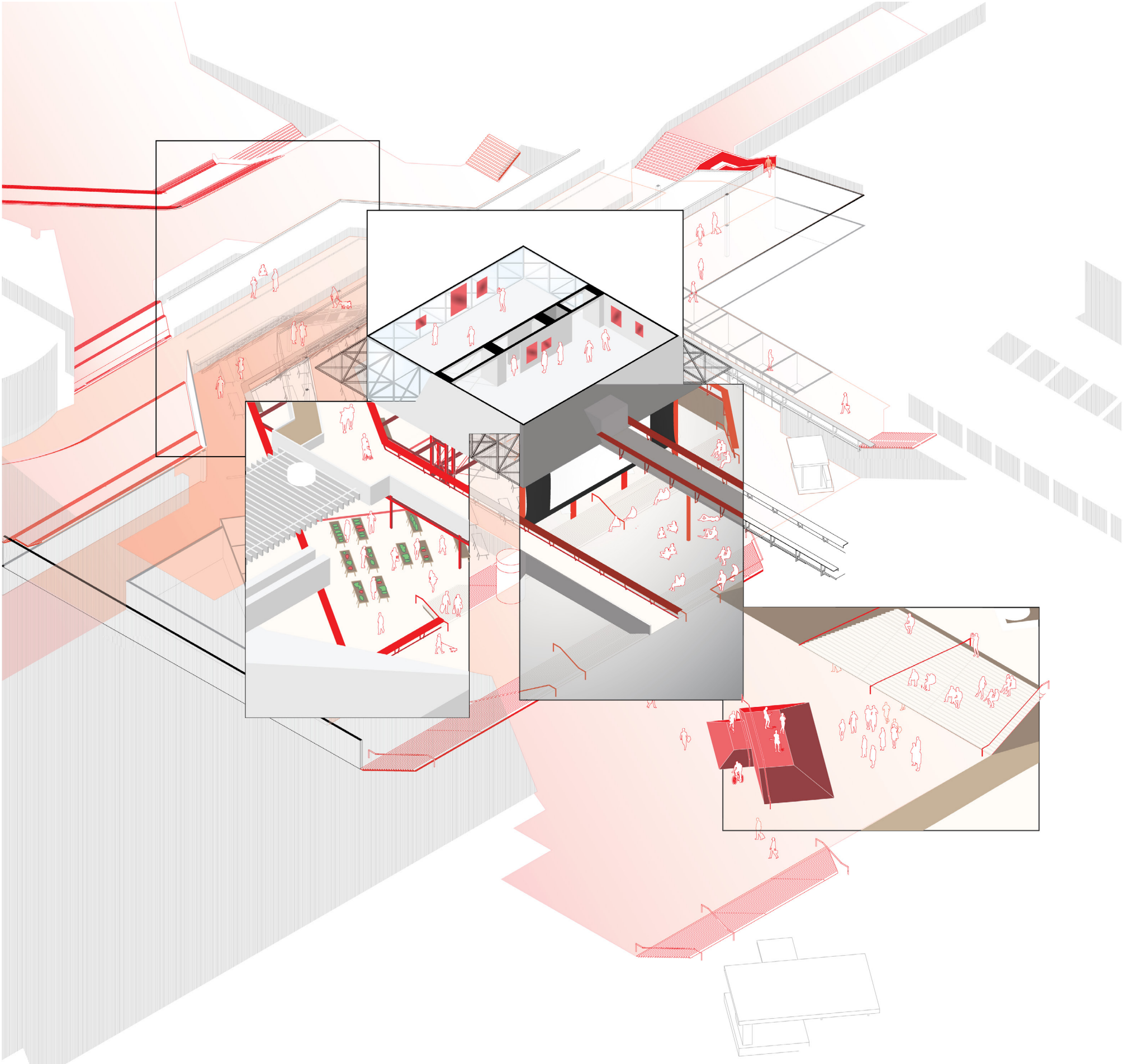
# SCENES

*(Elements in the Building)*



**SCENES**

*Elements in the Building.*

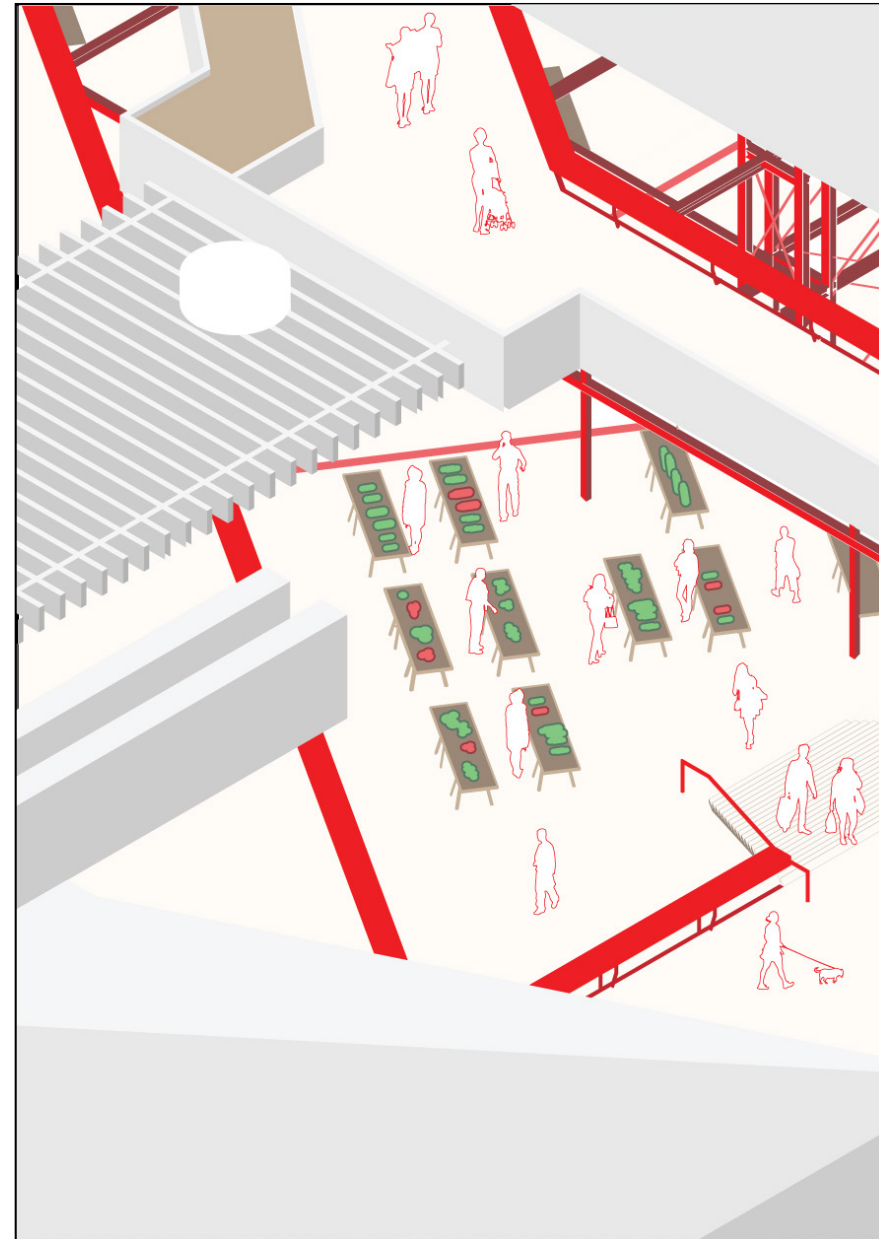


the intervention does not aim to be just a space for a market, but to offer opportunity for encounter.



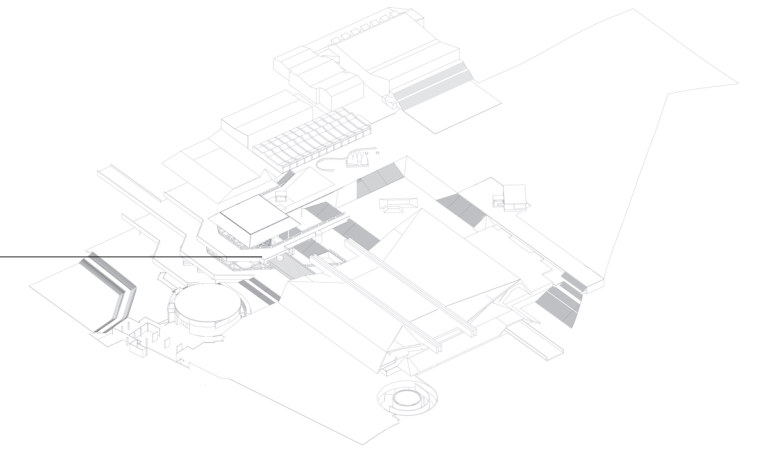
**SCENES**

*Elements in the Building.*



the covered markethall.

MARKET.

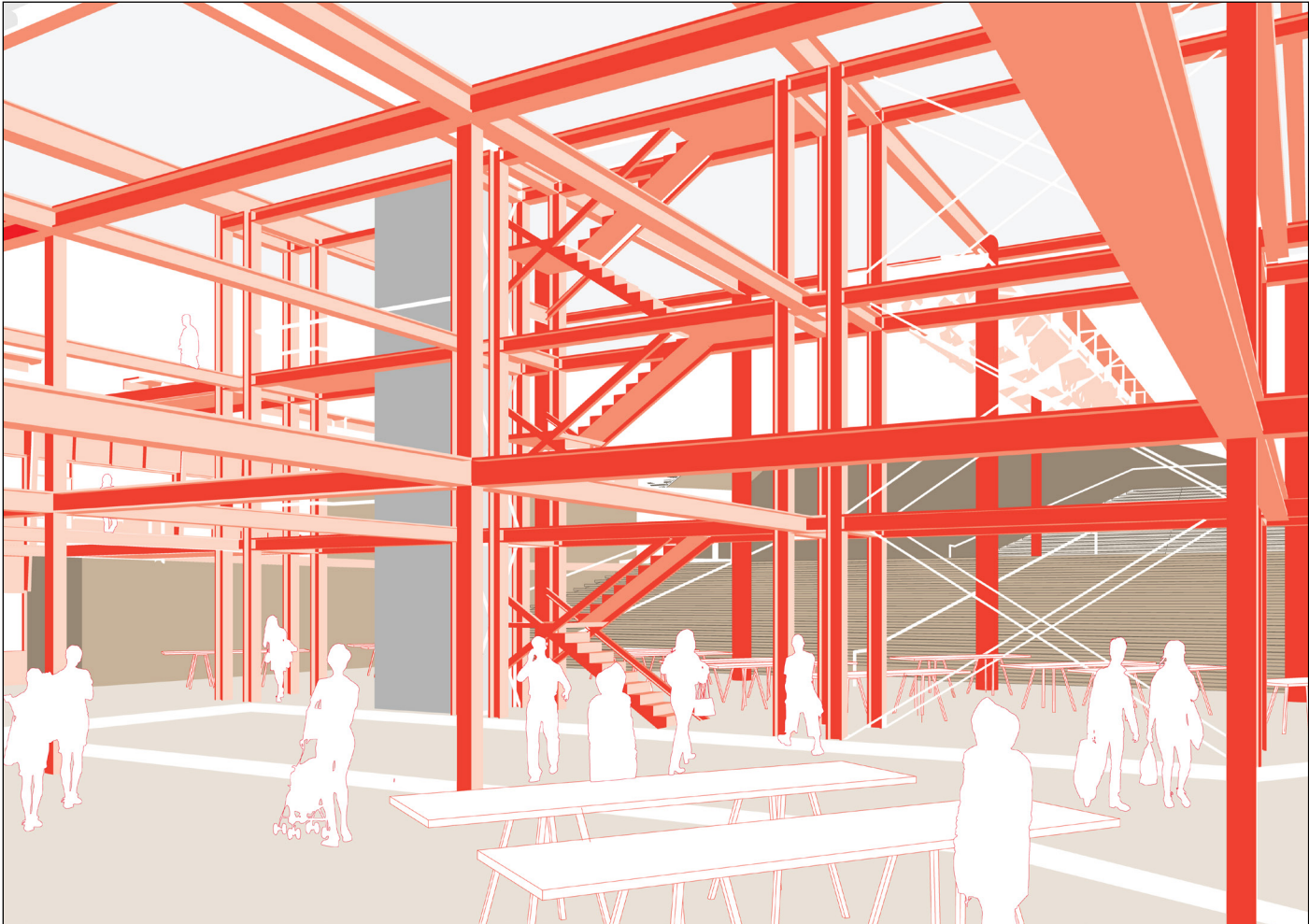


covered marketspaces in Sarajevo (top) and Zagreb (bottom).



**SCENES**

*Elements in the Building.*

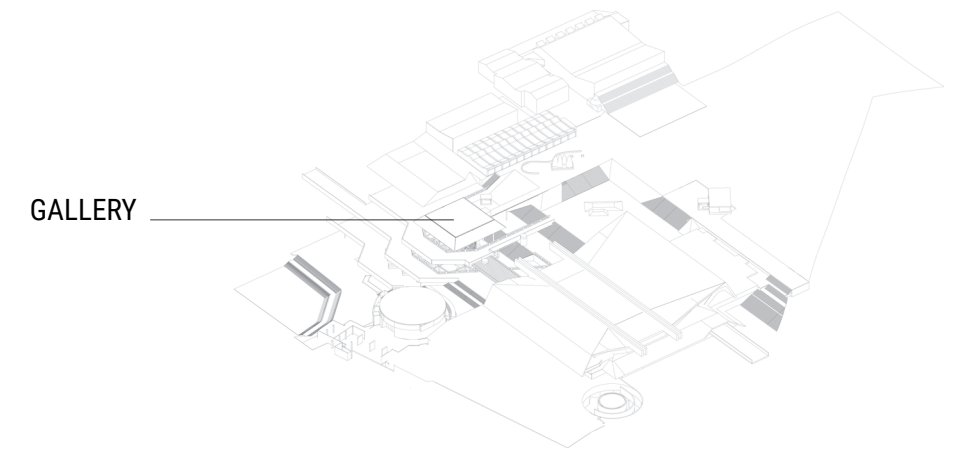


the market is sheltered by the new construction.

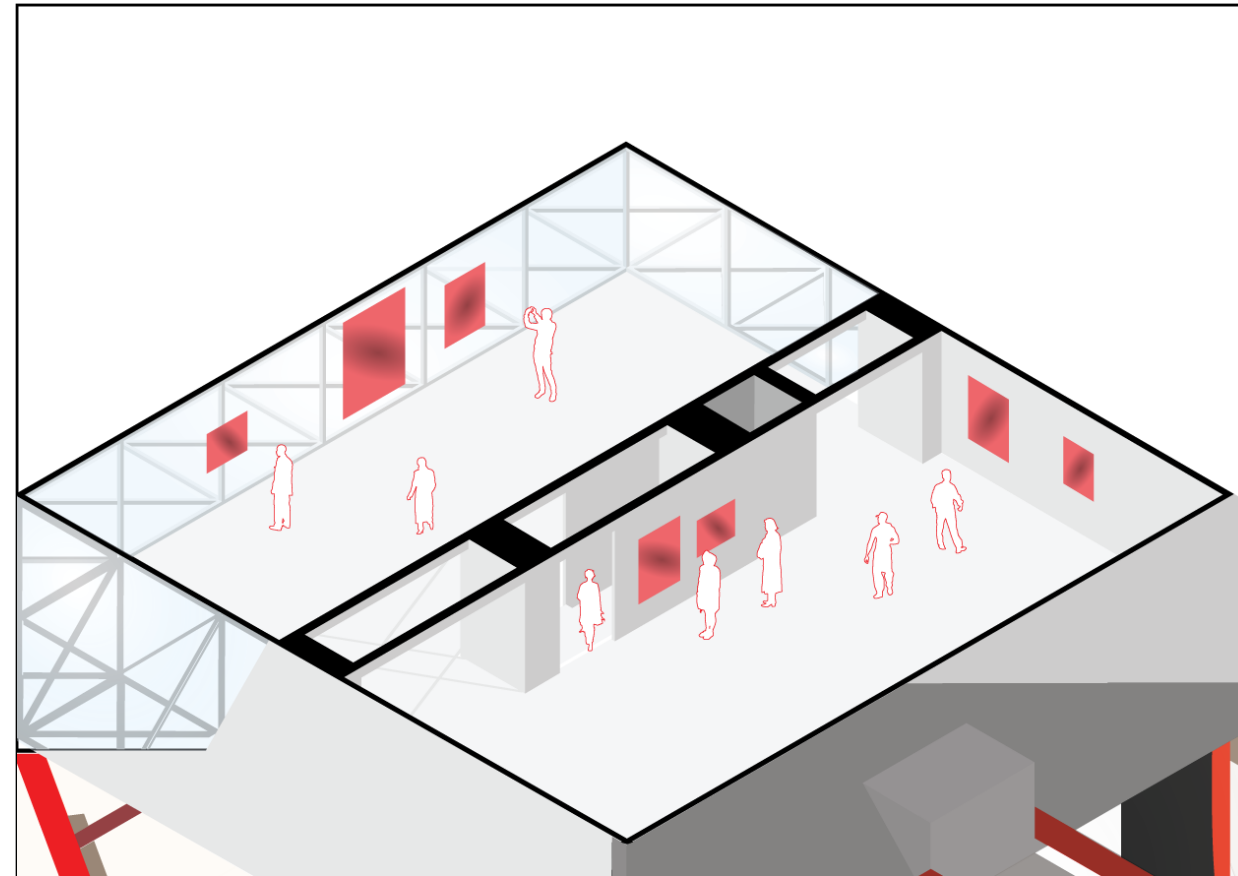


SCENES

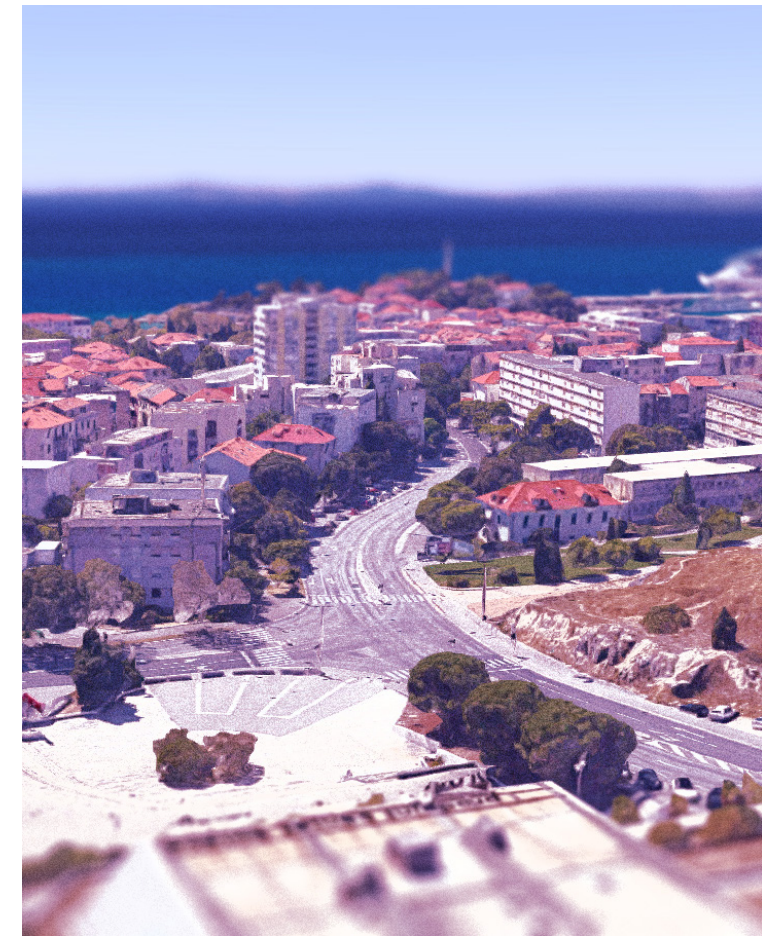
*Elements in the Building.*



the views from the higher levels.



the roof returns in the reinterpretation, in order to maintain the architectural decorum

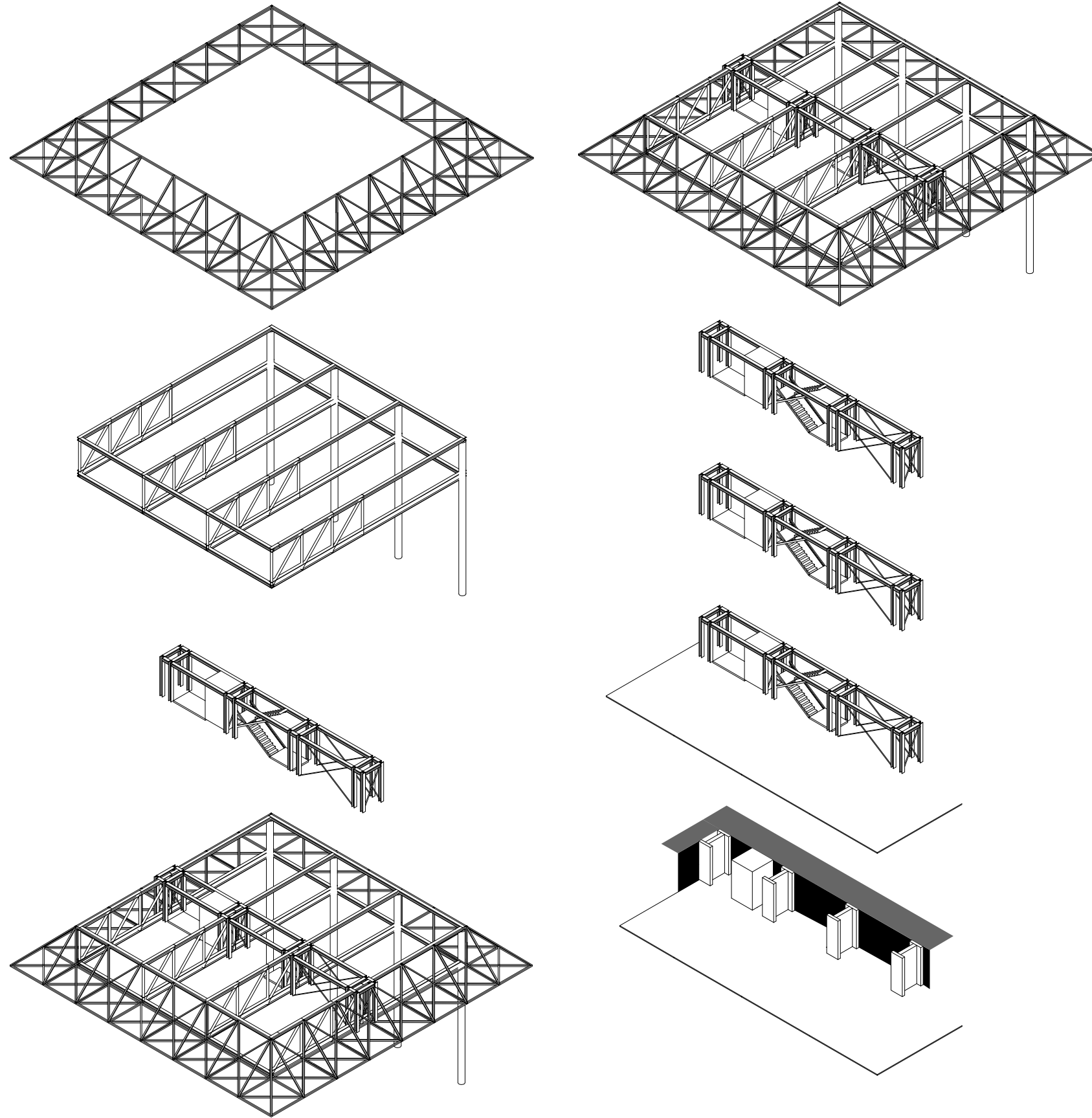


the views from the higher levels.



**DESIGN**

*Building in the Complex.*



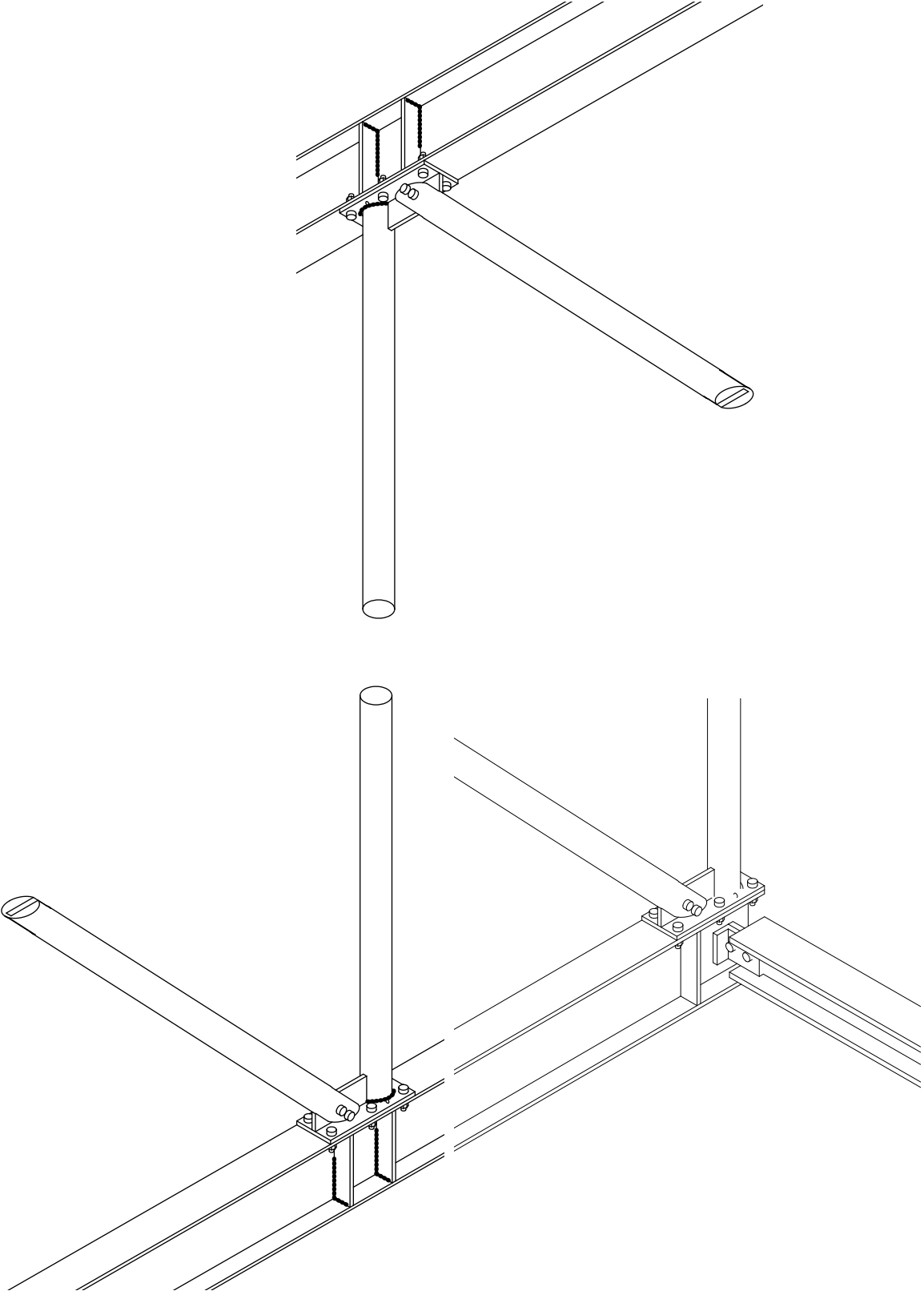
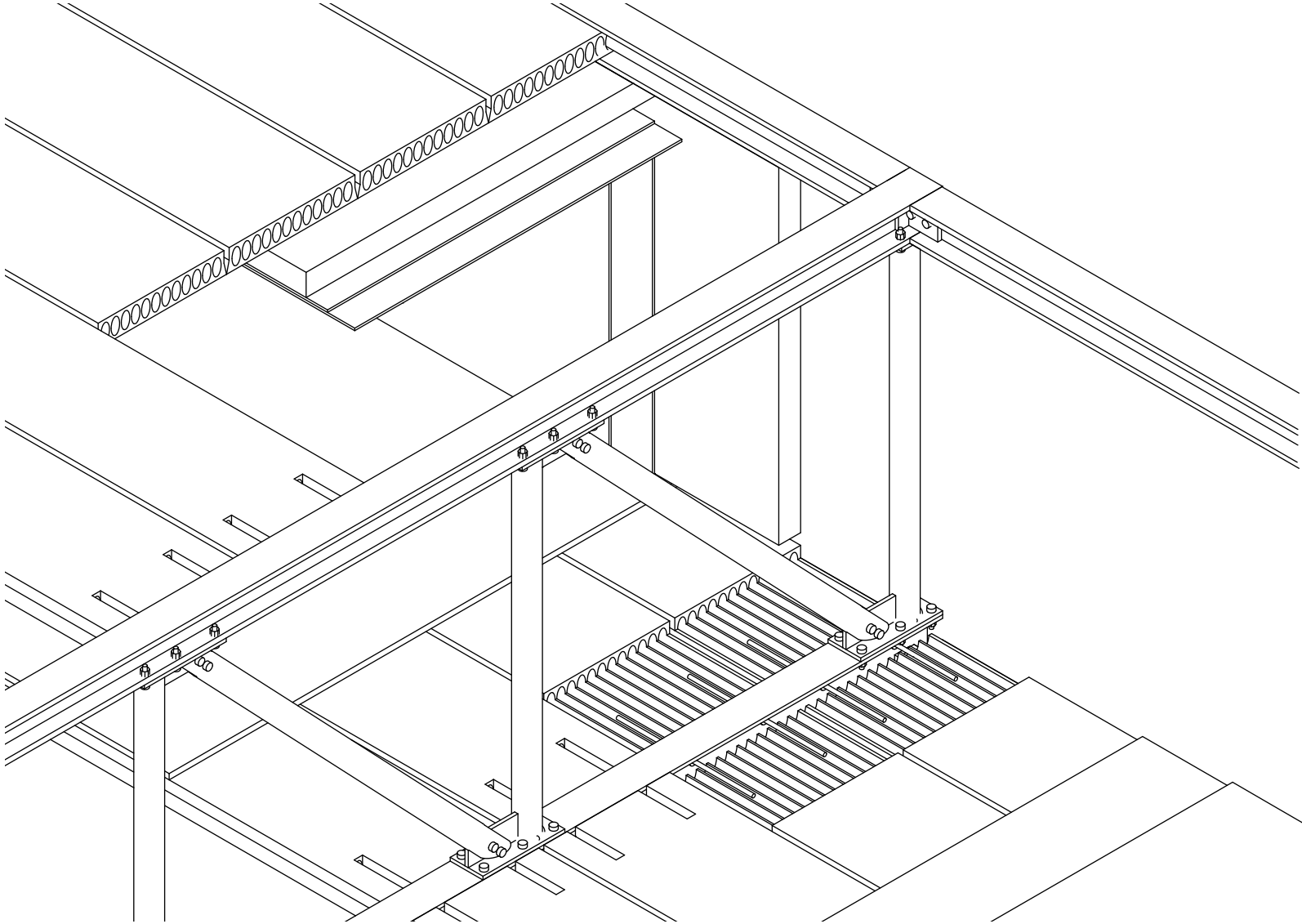
(re-)constructing the roof, starts with the construction core, then the cantilever, with finally the construction for the sloped roof.

The original foundations and dimensions of the complex are reused in a steel construction, conform the necessary size for the height.



SCENES

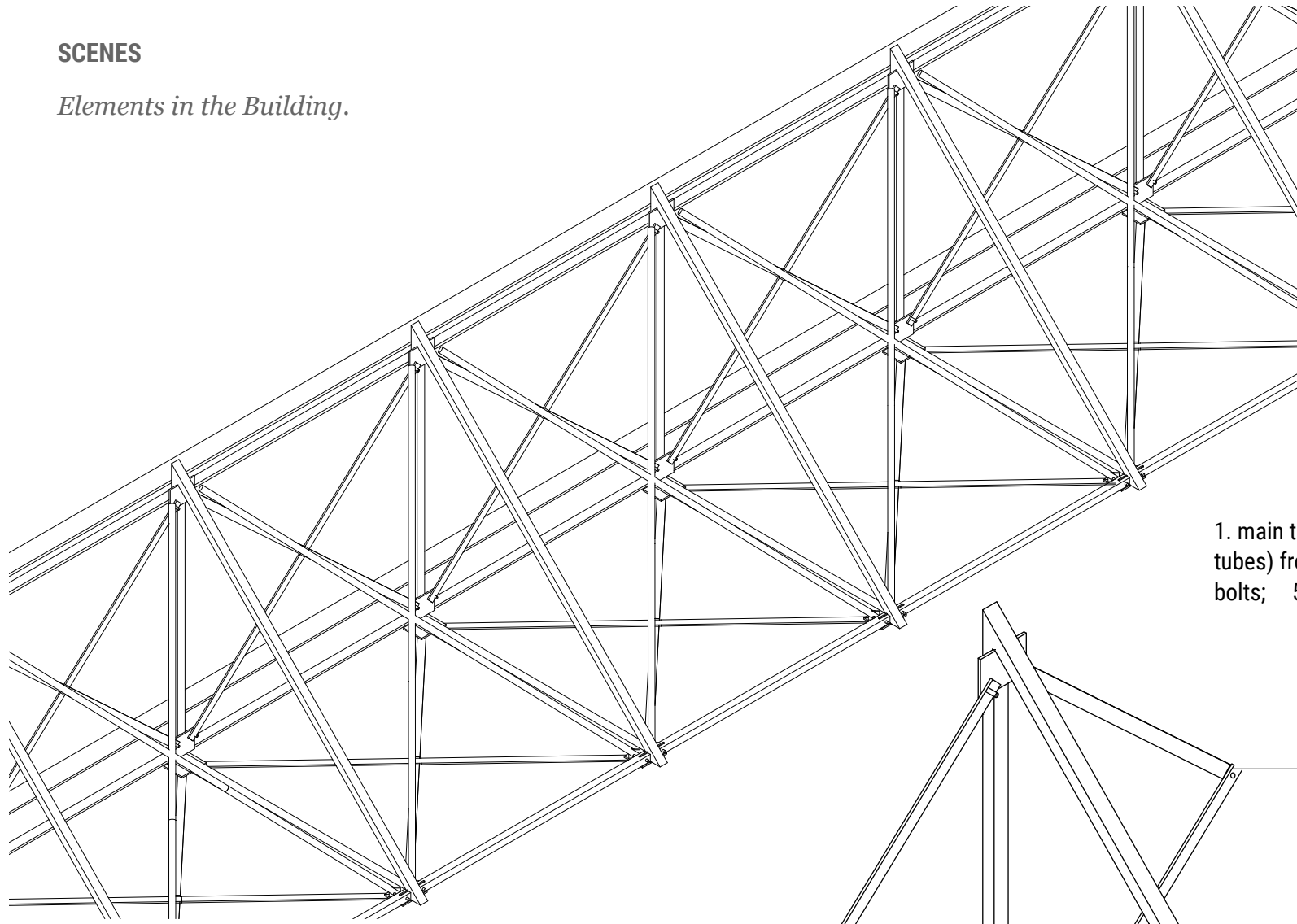
*Elements in the Building.*





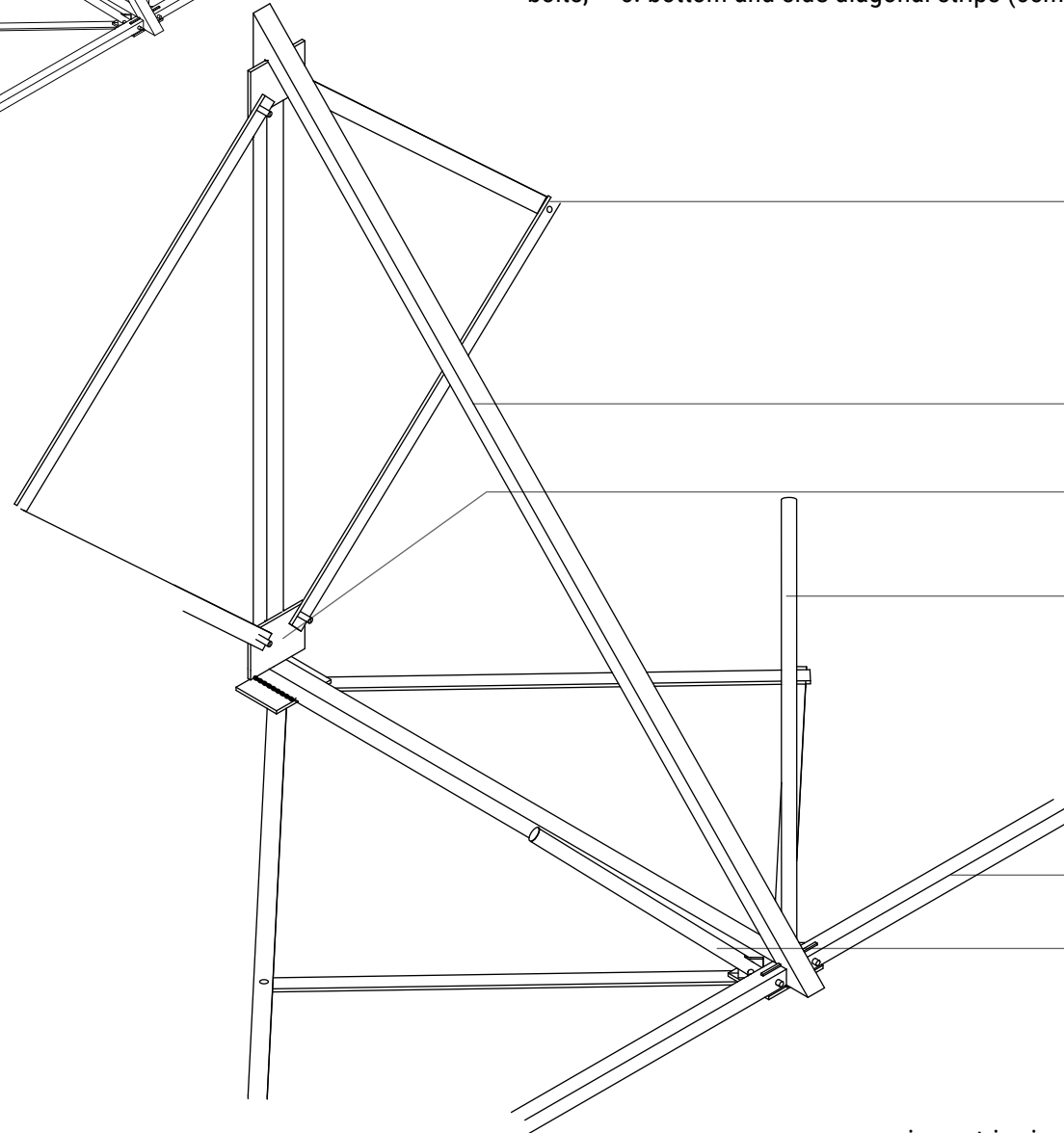
**SCENES**

*Elements in the Building.*

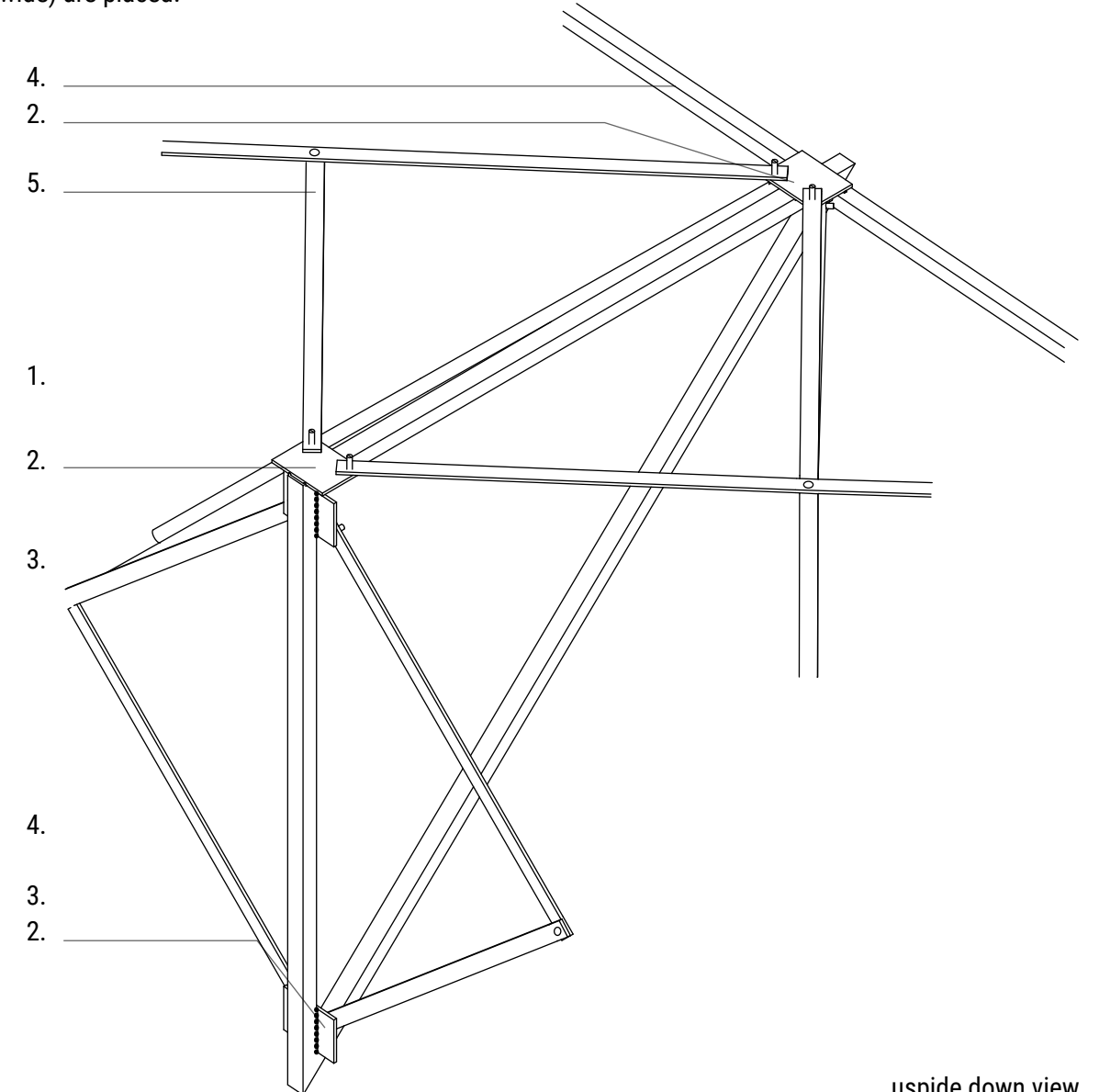


the entire structure is bolted on the main construction, by a secondary profile for fitting.

1. main triangular profiles (pre-welded 10x10cm); 2. plates with screwholes welded to profile; 3. diagonals (8cm tubes) from top beam to outer perimeter are placed; 4. outer perimeter square tubes (10cm) are connected by bolts; 5. bottom and side diagonal strips (5cm wide) are placed.



isometric view



upside down view

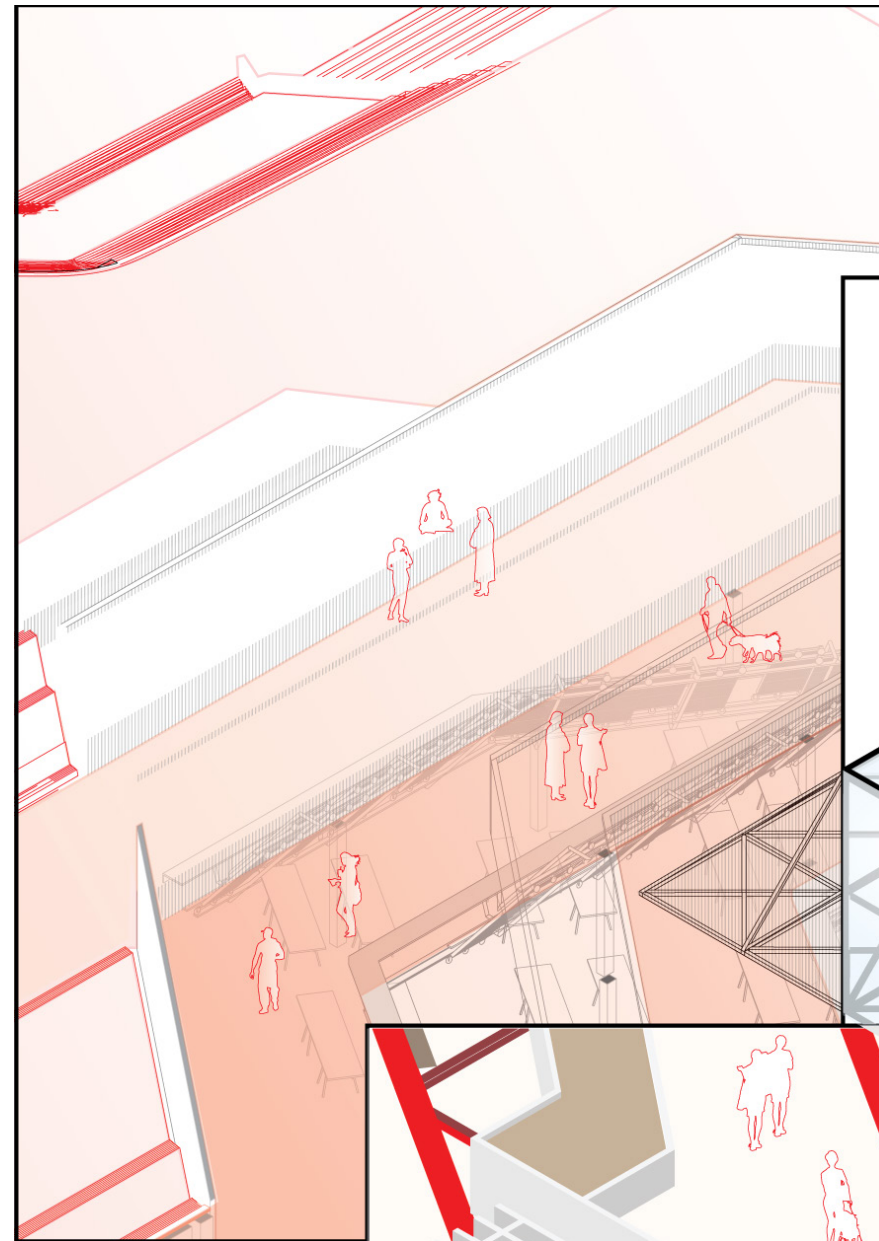


**SCENES**

*Elements in the Building.*

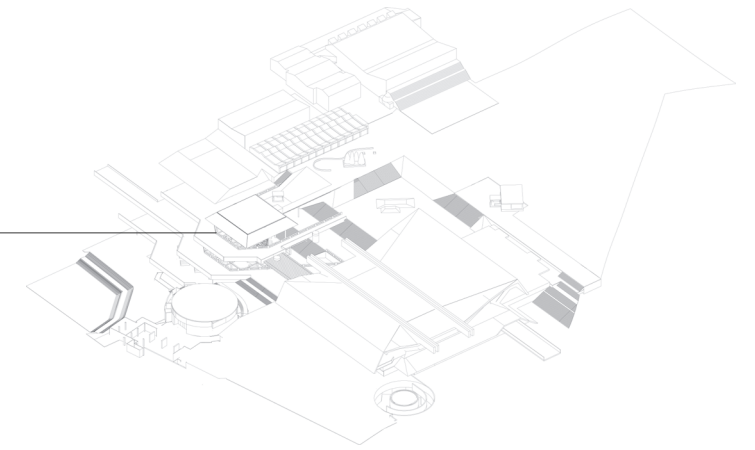


The wide balusters open up a dialogue with the planters.



the planters and balluster together now create a place for meeting.

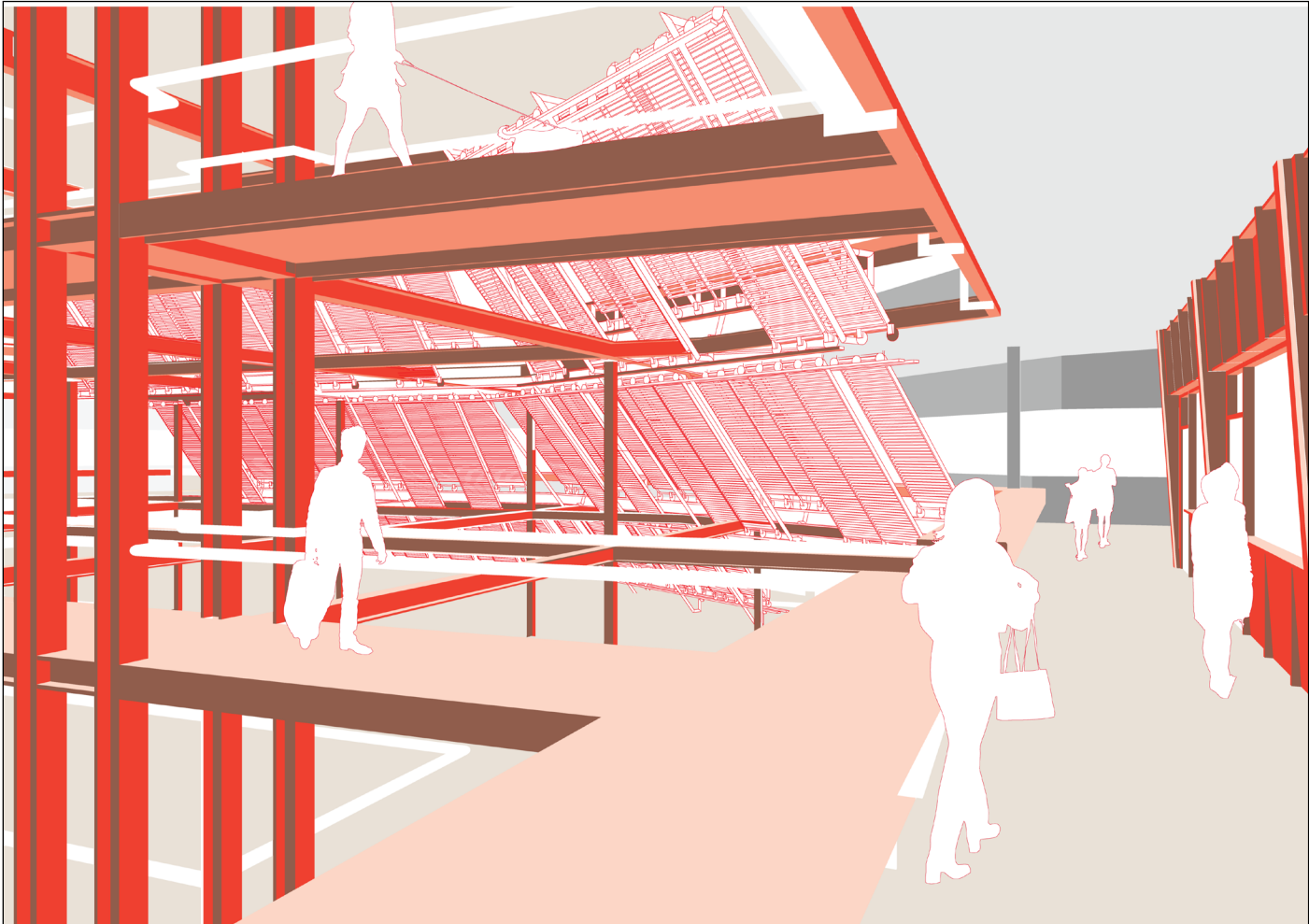
BALUSTER.





**SCENES**

*Elements in the Building.*



the baluster offers a view on the markethall below.



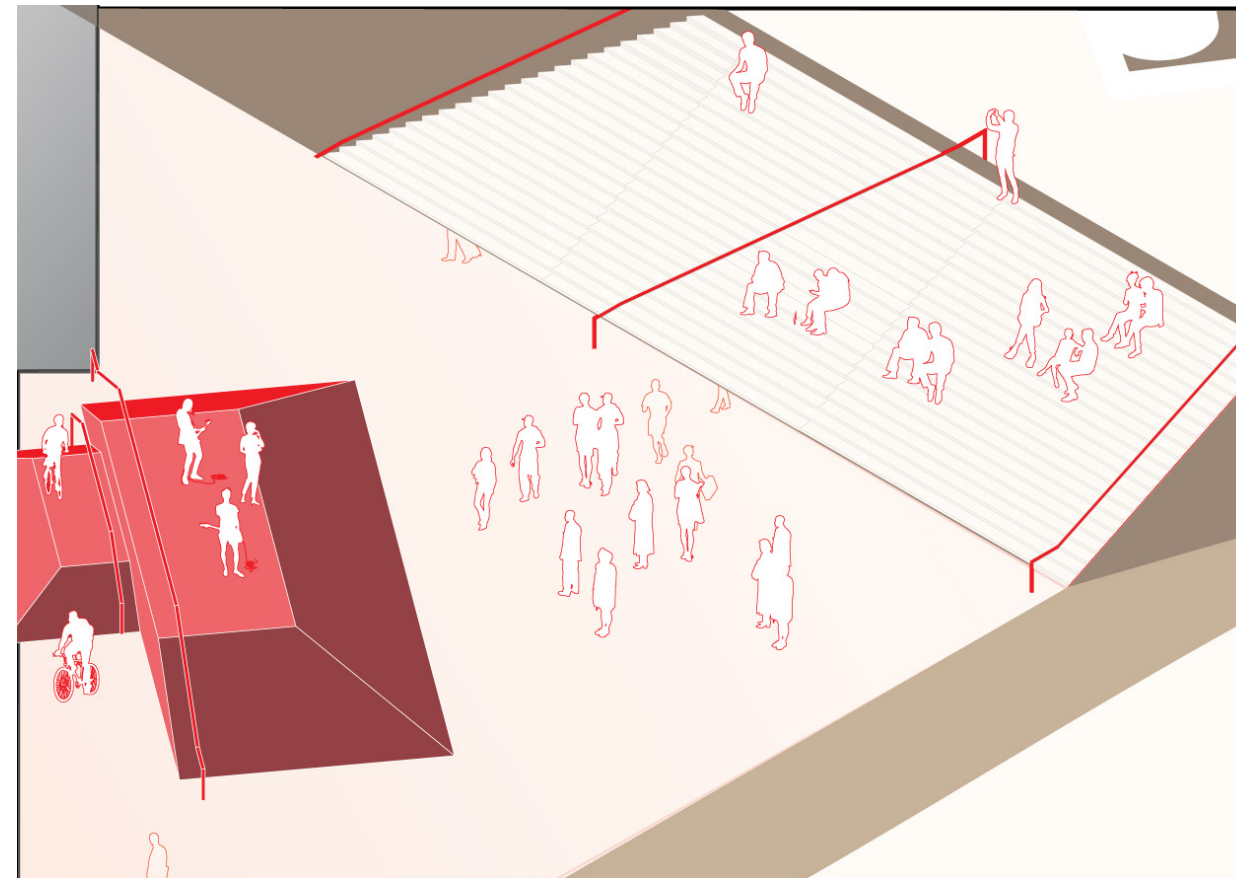
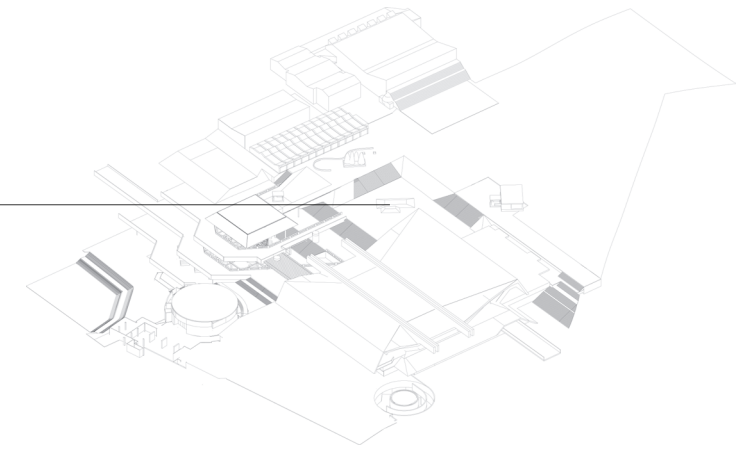
**SCENES**

*Elements in the Building.*



an artist and a skater in Berlin. via Flickr

PODIUM.

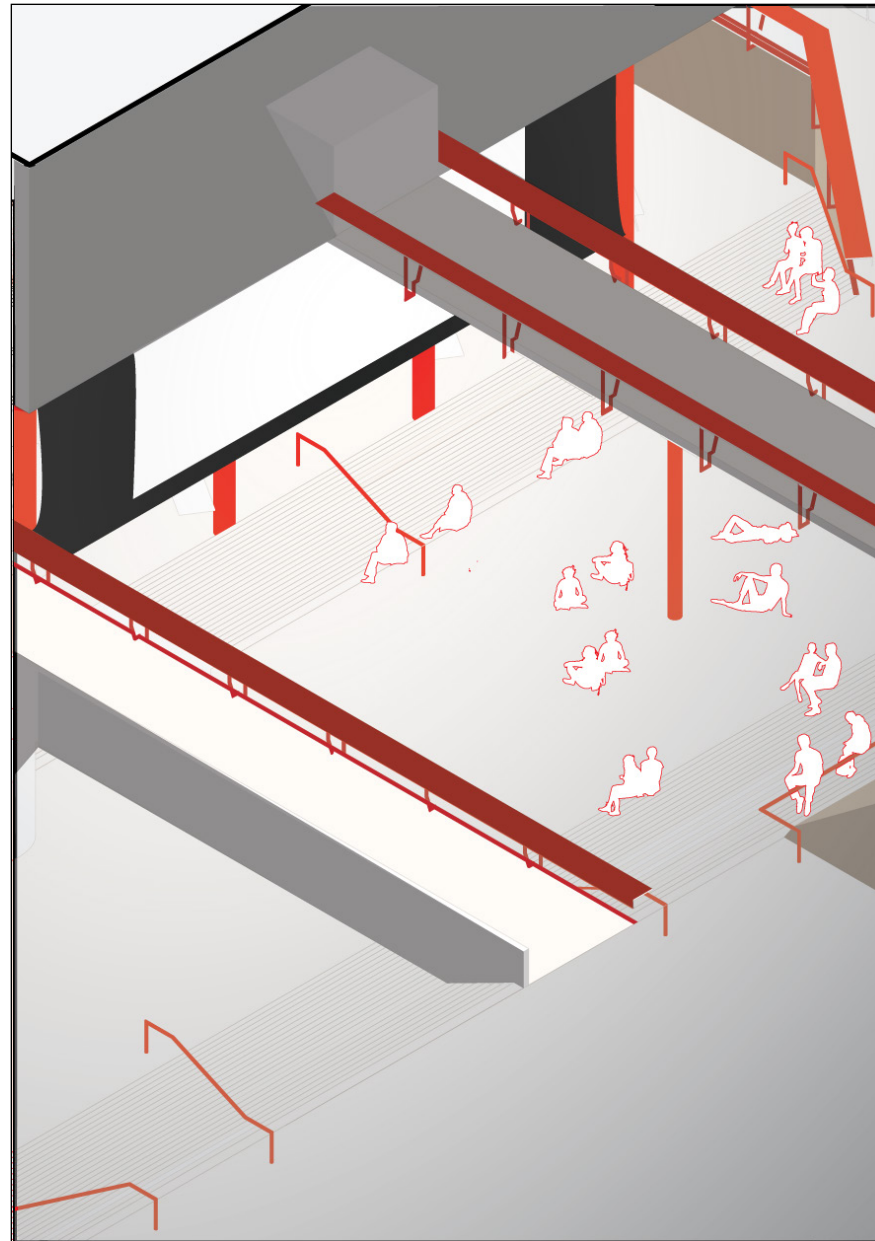


the object can be interpreted as podium, but also as skateramp, or a place to sit.



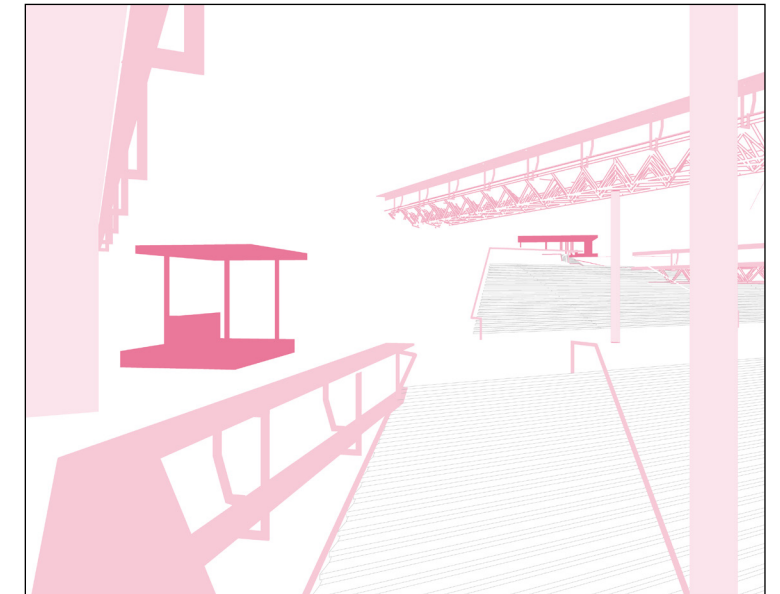
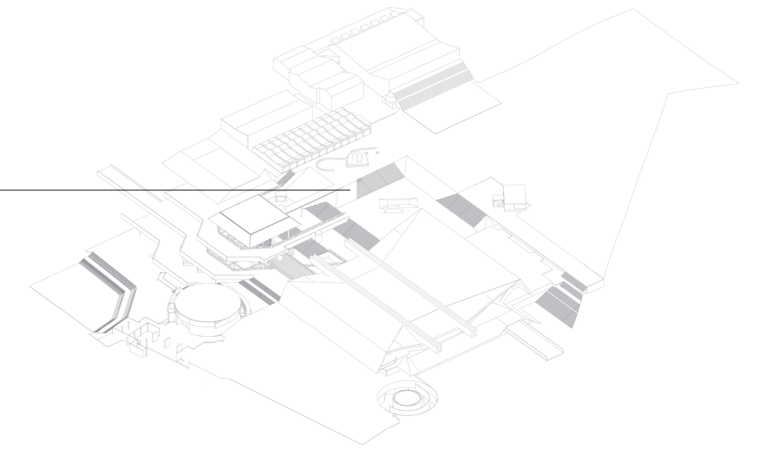
**SCENES**

*Elements in the Building.*



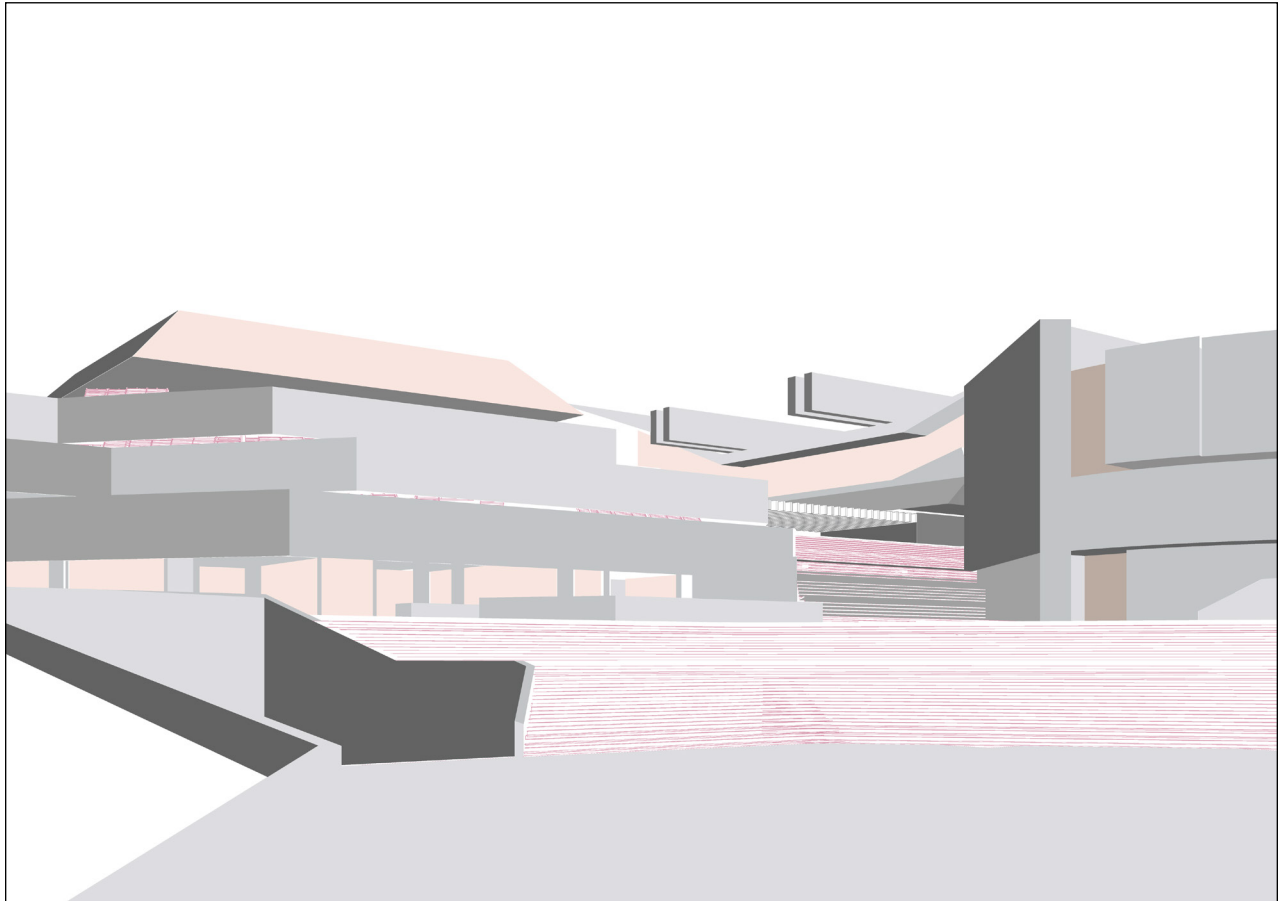
The stepped landscape of the complex offer a structure for sitting by itself, for movie screenings e.g.

PUBLIC CINEMA

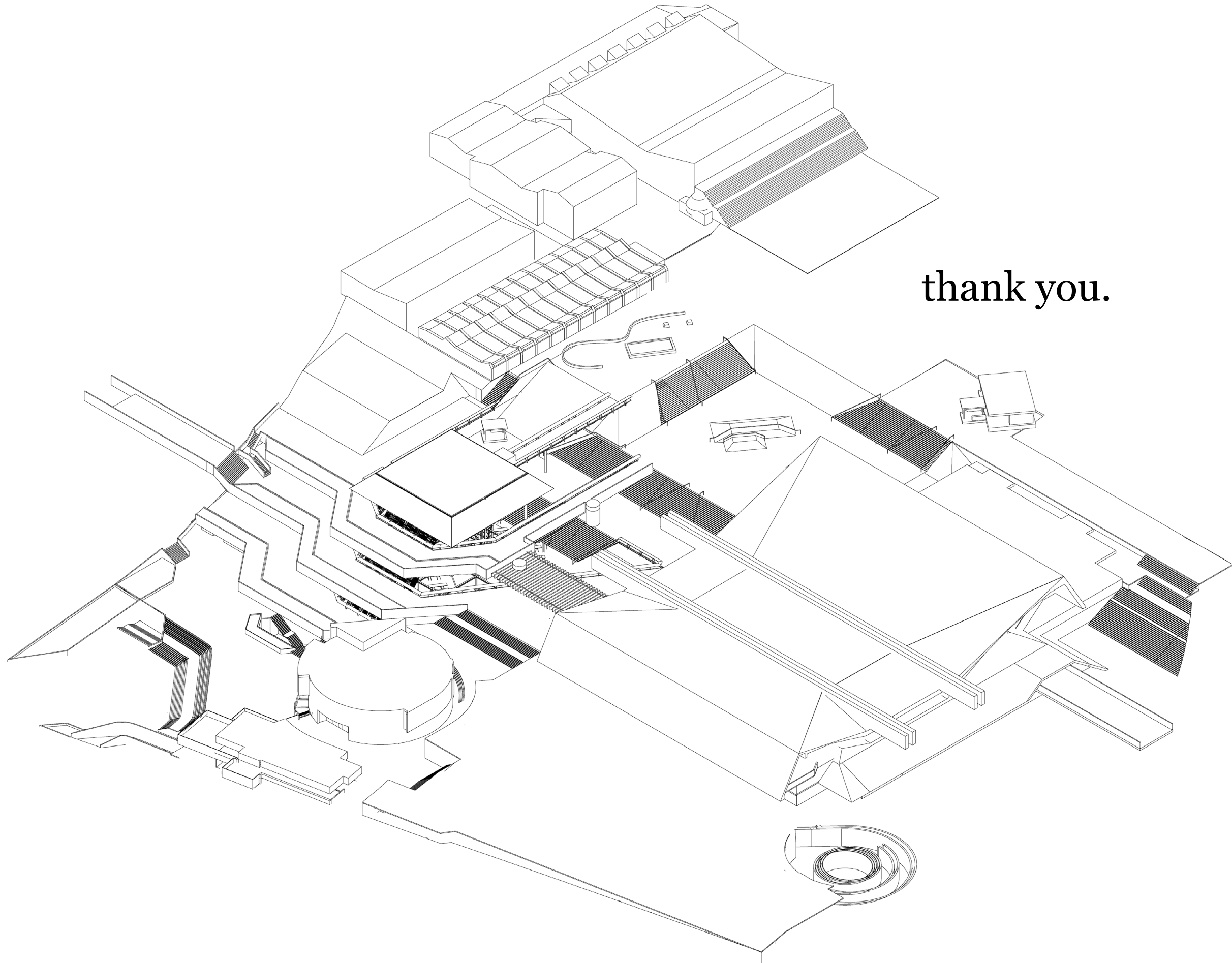


small stands can offer drinks and snacks.









thank you.