

INFLUENCE OF OPEN SPACES NEXT TO CULTURAL BUILDINGS IN NOVI SAD ON THE CITY IDENTITY

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Summary: *Built and unbuilt areas of the city are always in touch and emerge from each other. It is this contact of architectural and urban, that gives the opportunity of forming spaces that contribute to the identity of the built environment, with all the more powerful influence in cases where open space is located next to the culture facility. The analysis of cultural institutions in Novi Sad will give an insight into the current situation but also in the potential of these spaces. The aim is to determine the importance and scope of participation of open spaces next to the cultural institutions in Novi Sad on the image and identity of the city, seeing the potential of of this areas and to make classification of elements involved in the aspect of their memorability. Such an analytical review of the implementation of the above criteria in the urban open spaces make it possible to define the steps to increase the quality of spaces that are already defined in terms of morphology, but also to set new trends in the design of spaces of this character.*

Keywords: *Cultural facilities, open spaces, identity, perception, communication*

1. INTRODUCTION

"When we talk about the identity of an area, city, and even wider regions relating to the built environment, the emphasis is mainly on built structures of varying character, which are integrated into the urban structure in different ways. Open spaces are rarely mentioned as a whole that contain recognizable and memorable elements with which citizens can identify and relate to." [1] Although the architectural theory at our universities largely accepted equality of built and unbuilt space, Novi Sad practice shows different treatment usually dictated by economic aspects. In a country that introduced the economy savings measures, arranging of public spaces is not the primary problem and is disposed for better days² with the presence of only the necessary utility and communal maintenance that provides the simple basic functioning. What legal regulations currently propagate is the strict separation of public and private property with a very distressing bureaucratic process for those who plan interventions outside the regulation line. Although unlikely, the influence of private capital for intervention in the open spaces of

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² Interventions are not entirely absent, and the ongoing renovation of the Republic Square, which is located near the Museum of Vojvodina, although not in direct communication with it, is sincerely very commendable.

the city in this way is cut at the roots, putting arranging the given area under the patronage of the state.

This paper will cover two cultural institutions of national importance and different functional orientation: Serbian National Theatre and the Museum of Vojvodina, as well as open spaces that are placed next to them. It will be researched what kind of relationship with the environment these renowned institutions form, how much attention is paid to the arrangement of open spaces with which they are in contact and what are the potentials and the role of this spaces in forming the image of the city and its identity. The research was conducted with the analytical and synthetic method, which exceptionally corresponds to architectural profession, in which everything is viewed through the parts, unity and their relationship, with descriptive method, as well as induction and deduction. The aim is to determine the validity and scope of participation of open spaces along the cultural institutions in Novi Sad on the image and identity of the city, seeing the potential of of this areas and classification of elements involved in the aspect of their memorability.

2. CULTURAL FACILITIES AS SPATIAL CONSTANTS

Public buildings, and objects of culture among them, undoubtedly represent objects that predominantly take part in creating the image of the city. For residents of the city and its regular visitors, cultural facilities are undoubtedly on the daily movements map, and for those who will visit Novi Sad only a few times or even once in their lives, these institutions are definitely incorporated in the selected tourist program. "Without underestimating any architectural or urban program, contents or activities in the cities, it is however still considered that the responsibility of public buildings is the largest when it comes to the formation of the urbanity, urban values and social identity of cities." [2] Objects as separate entities are morphologically and functionally unsustainable, thus the equation of spatial design must incorporate open space. In the case of cultural facilities in our country, which are mostly institutions under the patronage of the state, we are talking about public open spaces, which are part of the city life. "Open spaces that have a defined program and are intended for the citizens, as well as spaces that emphasize certain buildings and thus contribute to the image of the city, are the points which form the overall identity of the environment with their individual identities." [3] Cultural facilities and open spaces that are connected to them are spacious constants by which users create individual mental maps of the city. This is one reason more for care of cultural objects and their surroundings in the best possible way, and assignment of function space in order to create a pleasant and positive impression should be an imperative.

3. CULTURE FACILITIES AND OPEN SPACES IN NOVI SAD - EXISTING STATE ANALYSIS

Serbian National Theatre is the building of culture of national importance. In the current form the building functions since 1981, as a purpose-designed facility. Theater Square in

front of the entrance of the building has the same date, since it is formed simultaneously with the building. "The importance of the Theater Square lies in the fact that it is the only square whose character is defined solely by public building of cultural significance." [4]



Figure 1, 2, 3. Theatre square, Entrance party, Back facade and open public space

Although one of the most famous landmarks of Novi Sad SNT building and public open space with which it is in contact is perceived in different ways by citizens - from placing in fore front the uniqueness and importance of the institution and square, to the negative aspects of its builders intolerance towards cultural heritage and extreme confinement of the facility. Nevertheless, there are interesting moments of communication between facility and the environment - it can be seen that the "form of the plan is completely closed ... except at only place in theater that should undoubtedly be kept away from the audience - at the actors wardrobe block." [4] At this point, pedestrians are able to perceive costumes and other props hung at the windows, as well as actors, singers and dancers as they prepare for the stage.

The building is free standing, but just Theater Square in front of the main entrance is treated as a public area of importance with certain memorable elements that are part of its identity - statues, memorial plaques, signs, billboards, parterre leveling, maintained lawns and facades that determine space of the square (including the facade of the SNT which is an epithet which other facades of the building can not take). The other three open spaces with which the object is in contact can not commend with such care, although they are all with excellent spatial and functional potential.

Museum of Vojvodina is an institution that consists of two separate buildings, completely different by style orientation, and relationship with open spaces.

The first building was constructed in 1896 as a court building in which the museum moved in in 1974. Part of the reason for the very severe impression which this building reveals not only by its architectonics, but also through the relationship with the open space, should be sought in this very functional divergence among two institutions (court and museum). Form of the building draws entrance section into the plot, leaving free open space in front of it. However, the characteristics of inherited condition are not used to its full potential because this open space is not integrated into the public space of the city. Emphasis of the entrance is just slight, and the free space is used as a green area to set up exhibits whose perception is made from sidewalk and through iron fence that only emphasizes the sense of distancing from the object of observation and the museum

building. This way, the only public open space in direct contact with the museum is the Danube Street sidewalk that functionally and formally provides no reason for retention and opportunity to remember the space in order to identify with it.



*Figure 4, 5. Entrance of old building of Museum of Vojvodina,
Open space in front of new building*

Second object of the museum is of more recent date (1959) and is designed as a museum building. This is evident in the treatment of open space, retreating of building into the interior of the block for formation of the pre-space to the entrance area and by placement of sculpture that is visible from Danube street sidewalk. The design and functional elements are there, but poor maintenance of the spaces gives it a certain note of untidiness. The real problem arises in the open space between the two buildings, as well as inner-block park space to which other facades are oriented. These spaces are characterized by sloppy-looking parking space, lack of final processing and spatial elements of design, but what defeats the most of all - by complete neglect. The fact that these areas are also available for users is forgotten, alongside the fact that they participate equally in forming the image of the institution and its environment, that they are a part of the cities public spaces, and that their positions along the benchmark facilities puts them at the forefront of perceiving and memorising the city.

4. RESULTS OF RESEARCH

The research has shown the following:

1. **unequal treatment of differently oriented public open spaces at freestanding facilities.** As a rule, in relation of Novi Sad cultural facilities and open spaces, there is the phenomenon of the obverse and reverse, even in cases when certain spaces are equally available to users. Freestanding building has four façades (faces), which is the fact that, regardless of the frequency of these different open spaces should not be forgotten.
2. **public spaces with direct contact of buildings and unbuilt areas have a character of stronger definition.** The reason should be sought within the impact that culture facility has at its immediate surroundings, in its participation in the formation of spatial and visual relationships at adjacent open space in the physical sense (involvement in forming of open space boundaries, the availability of the entrance and direct

communication with the space users), but also the nonphysical dimension through the direct presence of what the culture object represents and the programs that it offers.

3. **parterr levelings and spatial design elements create memorable structures and spaces of expressive identity.** The dynamics of space and individual design elements play an important role in the formation of mental borders of open spaces entering them into individual maps of the city.

4. **space on the street with active vehicular traffic does not provide enough space for the formation of nontransit character of space.** Sidewalk in front of the culture institution has transit character and represents the path to a certain destination. When this space even poses some memorable features, without further enlargement towards the object, its identity is not bonded to the adjacent cultural institution and is seldom in relation with it. Exceptions can be made at pedestrian streets and street routes that open visions towards the culture institutions, or other benchmark buildings (open spaces).

5. **it is necessary to create a space where people will retain.** Dwelling of people in an open public space is a basic imperative to create a place with identity, and the proximity of cultural institutions is a great reason to fulfill this requirement. The proximity of the culture building is something that should definitely be taken as an advantage in the proces of activation and popularization of open spaces of the city.

Elements which can form the identity of space are:

1. Composition of open space - morphology of space which is perceived as pleasant.
2. Object as the dominant - usually the culture or other benchmark building.
3. Function - a function related to facility or other programs that encourages socialization
4. Intervention on the parterre - leveling, flooring, green and water surfaces.
5. Spatial design elements - sculptures, fountains, obelisks, etc.
6. Street furniture - benches, lighting, fencing, etc.
7. Elements of visual communication - signs, billboards, boards with descriptions, ect.

In the described buildings and spaces their presence can be summarized as follows:

Building	Compozition	Dominant	Function	Parterr	Element	Furnishing	Visual com.
SNP	+	+	-	+	+	+	+
Mueum of Vojvodina I	-	-	+	-	+	-	-
Museum of Vojvodina II	-	-	-	+	+	-	-

Figure 6. Table of identity elements presence with analised open spaces

5. CONCLUSION

"Urban space is the stage on which most of its inhabitants activities are conducted." [5] Guided by this sentence, it is necessary to create and offer places and open spaces where people reside, and open public spaces besides the culture buildings with its position besides the benchmarks of the city affect not only the cultural life and image of the city, but the formation of his identity at all. In Novi Sad these spaces only partly fulfill this task, but it is evident that they are taken into account in the proces of design and construction of buildings, because their formal potential is huge. Cultural institutions, as

an urban benchmarks, the identities of the city and objects of significance, should be the weight on the scale of urban design that will pull the pan in the desired direction, at least for the public open spaces with which they are in direct (and indirect) contact. The specific position of these areas, not only the spatial and formal, makes them indispensable whole of vistas and impacts that benchmark objects provide and are put in the forefront of perceiving and experiencing the city. Identities will be formed in any case, the only question is - what kind?

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УТИЦАЈ ОТВОРЕНИХ ПРОСТОРА УЗ ОБЈЕКТЕ КУЛТУРЕ У НОВОМ САДУ НА ИДЕНТИТЕТ ГРАДА

Резиме: *Изграђени и неизграђени простори града су увек у контакту и извиру једни из других. Управо се на овом контакту архитектонског и урбаног, могу формирати простори који доприносе идентитету грађене средине, са још снажнијим утицајем у случајевима када се отворени простор налази уз објекат културе. Анализом новосадских културних институција даће се увид у постојеће стање, али и потенцијале ових простора. Циљ рада је утврђивање важности и обима учествовања отворених простора уз културне институције Новог Сада на слику и идентитет града, сагледавање потенцијала ових простора и класификација елемента који учествују на аспект памтљивости ових простора. Оваквим аналитичким приказом и имплементацијом наведених критеријума у урбанитет отворених простора могуће је дефинисати кораке за повећање квалитета простора који су већ оформљени у морфолошком смислу, али и поставити правце у пројектовању нових простора оваквог карактера.*

Кључне речи: *Објекти културе, отворени простори, идентитет, перцепција, комуникација*