

## **TYPIFYING THE SUBTLE: ARCHITECTURAL DESIGN FRAMEWORK FOR ACHIEVING QUALITIES OF PLACE IN BANJA LUKA'S OPEN PUBLIC SPACES**

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**Ognjen Šukalo, Diana Stupar, Milica Malešević**

University of Banja Luka, Faculty of Architecture, Civil Engineering and Geodesy

**Abstract.** *'Place' stands as one of the most fundamental categories of thought and existence, far surpassing the mere location and spatial volume of events, memories and future projections. In the field of architecture - in cities, in landscapes, in dwelling settings - 'place' has come to denote a specific set of qualities, not always and not easily acquired, especially with the advent of abstract concept of 'space' forwarded and favoured by Modernism. 'Place', with all its multidimensional aspects and many generative forces is not easy to intentionally arrive at through design. This paper explores and proposes an initial typology of potential 'places' among open public spaces of Banja Luka, aiming to systematize the most prevalent lines of place-building. This systematization should provide future architectural designs within these (mostly incomplete) local contexts with a framework of guidelines and notes capable of illustrating the possibilities of (ambiental) completion. Through typological criteria that speak about "modes of spatial definition", "position within city structure" and "programmatic designations" seven (out of total twelve possible) types are recognized and their respective cases individually examined.*

**Key words:** *sense of place, typology, Banja Luka, open public spaces, design framework*

### 1. INTRODUCTION

Cognition is tied to classification and simplification while domains of experiential rely on loosely differentiated totality. To *know* a city and its architecture seems almost impossible without classification of its individual spaces and parts into broad conceptual groups – with more or less precisely defined properties and more or less overlapping between groups. Simply put, cities (and complex environments in general) are beyond our reach without many actively working and constantly adjusting – internal – *typologies*.

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**Corresponding author:** Ognjen Šukalo

University of Banja Luka, Faculty of Architecture, Civil Engineering and Geodesy,

77 Vojvode Stepe Stepanovića Blvd. 78 000 Banja Luka, Bosnia and Herzegovina

E-mail: ognjen.sukalo@agf.unibl.org

Simultaneously, to live the city's life – and to build within its symbolic-laden environments – means precisely to evade and transcend analytical understanding.

This paper represents the first phase of initializing a basic typological, morphological and topological framework for architectural (and urban) design within contexts of open public spaces of Banja Luka. It should not – and could not, ever – model the design process itself, but should keep the field of basic relevant themes open and well charted. It is firmly focused on architectural (and spatial) qualities, not quantifiable data, and on design possibilities, not only existent arrangements. Also, this research does not approach all the complexity of *use of public* spaces – an array of legal, administrative and cultural processes – but points to the immediate architectural (and spatial) phenomena and sometimes even just to an image of 'place'.

It is the context itself that sets this framework as a typology of possibilities. The central areas of Banja Luka are rich in open spaces but these spaces for various reasons mostly remain as not-quite-defined. Their fate of truly public spaces – possibly as *places?* - is yet to begin.

Besides offering design pathways for addressing just as set of issues of particular local morphology (Banja Luka), this paper furthers a narrative of making complex architectural concepts operational. It is a narrative of (hierarchy) of *key/strong* parameters that do not cover the whole of the phenomena but are influential enough to *narrow the error margin*.

The overall framework will be constructed through several different phases. First, the concept of *place* needs to be if not defined than clarified and made usefully operational. Then the context of research (open public spaces of Banja Luka) will undergo a pre-typological assessment in order to set level of distinctiveness of the typological criteria, i.e. to set any criteria's capability to describe real differences inside a specific context. Third part will include the discussion on the ways the properties of place can be assessed through small enough number of typological criteria. Forth part will combine criteria into a solid typology and apply this typology to open public spaces of Banja Luka. Further research (beyond this paper) will analyze spatial and architectural details and possible design paths (as well as transient typological designations) of each and every type-case.

## 2. PLACE AS A DESIGN GOAL

The notion (and a single term) of place remains exceptionally hard to work with conceptually - precisely because it has (and has by now inherited through theory) two distinct positions. On one side *place* is possibly an integral part of language. Events – and thinking - always 'take place' and Malpas even suggests a topographical character to thinking itself [1]. This is place as a positioning anchor in both horizontal (position) and vertical (character, 'meaning', relations, depth) structure of thought, memory, experience, language. This *hemisphere* of place theory is only of indirect interest to us – maybe only as a speculation that a place (whether in houses, in cities or in language) is something that we *structurally* cannot do away with.

On the other side, 'place' is set in theory as an architectural *problem*. This problem arises out of aforementioned complexity of the notion/concept of place and simultaneous use of the term to refer to spatial situations. In architectural theory of late modernity (including some of its 'post' parts) place has come to denote an ensemble of qualities that not all built *space* has, but one that has to be somehow achieved. Christian Norberg-Schulz, drawing mostly on Heidegger and Merleau-Ponty states that with the word 'place' we mean:

[...] something more than abstract location. We mean a totality made up of concrete things having material substance, shape, texture and colour. Together these things determine an “environmental character”, which is the essence of place. In general a place is given as such a character or “atmosphere”. A place is therefore a qualitative, “total” phenomenon, which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight [2].

Space remains as one of the key concepts of Norberg-Schulz’s theory. He keeps defining it through an array of concepts and categories such as “dwelling” (out of Heidegger’s *wohnen*), “orientation”, “identification”, “diversity”, “unity”, “continuity” etc. [2] [3].

Aldo Rossi, draws a parable relating his concept of ‘locus’ and medieval Catholic worldview which understands places of pilgrimage as those that possess and emanate stronger presence of sacred [4]. Place, in the context of cities, thus becomes a space which is able to more essentially express qualities of urban realm in general – precisely in line with Norberg-Schulz assertion that place makes general visible in local [2]. Rossi’s analogy to medieval world-view adds another layer to the problem of place: this quality is often out of reach for (singular) design, requires a succession of designs and often entails certain – shall we say – *providence* of the context.

Such views obviously deem places higher (in value and order of experienced reality) than non-places. Malpas offers a critique of Norberg-Schulz’s view (questioning even his derivations of Heidegger) and qualifies such concept of place as overly deterministic and backward-looking. Malpas further advances the question whether such an approach to place might lead those (*dwellers*) that derive their identity from it to exclude others in order to affirm that identity [5]. We find that this critique conflates politics of place (when and if such a concept is socially accepted and declared to be instrumental in further building of specific public spaces) with phenomenological recognition that there might exist an array of key properties that makes a space a ‘place’. The existence of quality of place, if we extrapolate from Norberg-Schulz’s view, might thus be an element of *reality*, a reality that might not be there if we – as a matter of politics – opt to exclude other identities or if we level all influences for space to be ‘inclusive’. This (presumed) reality might also be there despite being at odds with our politics of space and identity (that is despite being ‘exclusionary’).

It is by now clear that on a level of a basic discursive reference of architecture, place has come to somewhat oppose (modernist) reliance on space, though unifying views often set them as complimentary. Yi-Fu Tuan contends that “if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place” [6]. David Relph even includes “placelessness” in his unitary view and opts “[...]to think of place and placelessness arranged along a continuum and existing in a state of tension” [7]. Distinction between place and space will be further exploited later; for the moment we can settle with Malpas’s basic descriptive discernment: “[...]‘place’, which retains a broader meaning connected with ideas of ‘locale’, ‘situation’, ‘country’, ‘land’, and even ‘home’, and ‘space’, which has [been] restricted to notions of physical extendedness” [1].

Though aged – and the one of the oldest to refer to in this research – Norberg-Schulz’s theory of place sets the axis of this research in that it firmly focuses on architectural qualities and many other aspects of place seen as thoroughly influenced by this ‘ambience’ created by

architecture. More recent literature (such as writings of Relph or Malpas) brings in many other layers to the problem of place, but this research, as stated in introduction, remains focused on hierarchy of 'strong' parameters – beginning with parameters of architectural image and architectural space.

### 3. RANGE, SCOPE AND CONTEXT

#### 3.1. Pre-typological demarcations

In existing context, rare are examples of complete spatial encirclement of city squares. Accordingly, some authors treat several open spaces in proximity as a greater system of squares. For example in Kragujevac – in context quite similar to that of Banja Luka - Vladan Đokić views a complex and large agglomeration of squares as just one square [8]. This approach indeed seems reasonable for a research that is strongly inclined to morphology and where one can only recognize those spatial limits that physically do "exist". In case of research here presented where specific locations are treated as distinct (possible) *tópoi* it was necessary to clearly separate them – thus possibly even devising a key to organizing overly open and overly dispersed cityscape of Banja Luka through defining limits and gathering foci.

#### 3.2. Context: landscape

Topological rootedness of a town, square, street or a house can be significantly determined by specific links to surrounding landscape. Certain parts of Banja Luka, on a threshold between steep river valley and the flatlands, presence and proximity of surrounding hills are markedly pronounced (Case 08). Thus a mimetic or a frame-setting association between architecture and nearby hills presents itself as strong typo-topological criterion, but was omitted from this typology due to its uneven distribution throughout the city.

#### 3.3. Context: culture

Religious buildings maintain a specific stance towards open public space – not only in Banja Luka but throughout most of central Balkans. In his research of town squares of Serbia (excluding Vojvodina and Kosovo and Metohija) Đokić reports of finding only one case of omission of church courtyard, that is: a single case of immediate integration of religious building and remaining urban public space (it is a church in Smederevo, [8]). In Banja Luka this dissociation also represents a norm, but not in a way that would exclude neither qualities of *public* nor that of *place*. Thus without modeling a 'church square' only on traditions of Southern or Central Europe (and their strong integration into the urban matrix), courtyards of several religious buildings were fully included in this typology.

#### 3.4. Context: traffic

Vehicle traffic is yet another aspect of the urban space which should not be underestimated. Though it is patently true that the automobile is exactly the litmus paper onto which some theories of place (such as the one by Norberg-Schulz and his notion of 'loss of human space' to automobile [3]) can be judged as being 'nostalgic', the opposite view – of full acceptance and integration of automobile into human space – falls equally short in addressing the real place-traffic issues (See for example Roland Barthes' - perhaps

ironic, perhaps not – opinion that “[...] cars today are almost the exact equivalent of the great Gothic cathedrals” [9].

In instances where a strong and permanent traffic street stands as a proposition of square boundary such boundary is accepted; if the automobile traffic is present in a more ephemeral form (as a parking or an infrequent mobile traffic) it is ignored (i.e. a possibility of transformation is assumed). High intensity traffic cuts through otherwise unified space were not observed in this study.

#### 4. PROPOSED TYPOLOGY

##### 4.1. Horizontal or vertical typological structuring

A typology which aims at dealing with a specific quality (with a positive value ascribed to that quality) should be comprised in a way that aptly illustrates greater or lesser presence of such quality. This can be named as ‘vertical’ or ‘stratification’. Contrary (and complimentary) to previous, a typology can aspire to identify different modalities of expression of explored phenomenon/quality – without ascribing value to individual modalities. This might be called ‘horizontal’ or ‘differentiation’. Both of the said approaches can also be combined into one.

Criteria of the typology (the basic *language* of any typology) can refer to value directly or indirectly. The directly referring criteria are mostly set through a binary opposition – as in assessing the presence/absence of an architectural form, presence of certain urban structure or the complex phenomenological quality itself. The indirectly referring criteria assign value only in combination with other criteria and within the context itself. For example in Đokić’s research, the criterion of ‘presence or absence of privileged elements in the city square’ does not directly ascribe value but when combined with the following criterion (‘presence or absence of protective elements’) it starts to accumulate on value of morphological differentiation. In Đokić’s pre- and post- typological analysis this differentiation appears to attract even more desirable characteristics of a square thus further amplifying the value oriented character of this typology (set through non-vertical parameters) [8]. It is interesting though to also observe the reverse pattern within the same typology: criterion set as ‘vertical’ being ‘horizontal’ in effect. Đokić aims for his third criterion to measure „to *which degree* (emphasis added) the city square makes the constitutive part of the entire city texture“, but options presented for this criterion remain as three equal modalities: orthogonal, linear and radial [8].

Within research here presented ‘quality of place’ does get a value ascription: it is deemed positive and worth aiming for in design. Thus a typology would be desirable that if not measures than indicates a level at which some space is, is not or could be a *place*. On the other hand, a *place is* in many different ways; the said quality is defined through location, scale, use and finally architecture of its boundaries. Further a place is always a specific place, i.e. “a square”, “a street” [3], or even more specific: “market place”, “station square”, “arcades street”, “colonnade street” [3]. Rossi also insists – naturally – on relation between “locus” (that is: place) and location [4]. So a typology of place-possibilities of Banja Luka ought also to provide adequate horizontal differentiation and thus to anticipate various modalities of place. Overall, our typology will be defined through combination of direct-value criteria, indirect-value criteria and non-value criteria.

#### 4.2. Range of appropriate criteria

By ‘appropriate’ we here mean: those criteria that basically assess (potential) qualities of place but not in a deterministic way. The criteria should not presuppose any final ‘place’ but enable design process to delve autonomously into these questions. Actually, when we deal with elements of architecture, urban form or even space in general we are only partially on the track to acquiring a sense of place. Malpas lists many key concepts related to place: sentience, loss, histories, singularity, media, sensory composition, formulation, atmosphere and finally connection, limit, edge *and* architectural space [1]. It should be also noted that some authors deny even the possibility of direct operationalization of the concept of place [10] or possibility of designing a sense of place [7].

As four distinct groups we will discuss criteria of: landscape, morphology, use and architecture (in a narrower sense of boundary architecture and its symbolic communication).

1) **Landscape**: Besides obvious possibilities of (natural?) landscape itself acquiring high qualities of place, it is one other possibility that is far more interesting for this kind of research: Architectural and (built) urban settings can become a place – among many other ways – by relating themselves to local landscape. In Norberg-Schulz’s words: [A study of man-made place] should take the relationship to the natural environment as its point of departure” [2]. When Malpas asks whether “place [is] something that allows us to access that which lies beyond boundaries” he precisely describes the perspective on landscape taken by this research [1]; a landscape is not viewed as part of morphology, ambient or scenery. Instead it is recognized that (architectural) morphology of ‘place’ necessarily contains the layer of relation to landscape.

Specific landscape criteria are:

- Existence of - complex and nuanced - **mimetic** (μίμησις; *mīmēsis*) elements in architecture (in its relation to landscape);
- Existence of **framing** settings: where elements of built open space are positioned in such a way as to make visual frame for parts of natural surroundings;
- Existence of formal architectural elements that act as ‘**gathering**’ spatial foci in a space/landscape that lacks differentiated morphology (for example, in cities on flat terrain)

#### 2) General morphology;

- Level of **spatial definition** and:
- Ways in which spatial definition is achieved. Two basic ways (and opposites) are spatial **enclosure** and spatial **concentration** [2];
- **Formal rootedness**; How much does an open space appear to be “a specific *here*” [3] as opposed to functioning as a mere spatial/traffic nod? This formal rootedness of an *open* space is also somewhat akin to Relph’s depiction of place as something that can be grasped “in a single view” [7].

#### 3) Use;

- **Position** within a network of city’s functions and processes; how much is a specific place exposed within active public life of the city? How much does it appear to be a *place of use*?
- **Availability** of a space as public (as a *weak* option of this criteria);
- **Referentiability** to/of specific space as public (as a strong option of this criteria); Notion of ‘public’ here comes closer to the notion of ‘general’, whereas ‘general’ is only possible within realm of ‘public’ [2].

4) **Architecture.** A group of criteria related to architecture (proper) is arguably one of the most complex and probably able to independently build broad typologies of place. Some of the possible criteria that are basic (i.e. non-deterministic) enough are:

- **Diversity** of architecture (of boundary or focus buildings); it enables – among other phenomena of life and processes of society – an “encounter” and a “choice” of which place seems to be so fond of [3];
- **Figural quality** of architecture; This might be the most prominent aspect of Norberg-Schulz’s theory of place being overly exclusionary, deterministic and “backward-looking” (Malpas). Though we still find this aspect to be of some importance (especially in perception of place outside of architectural profession) we will try to make it more open by defining it merely as: level of absence of abstract architectural spaces/elements and also: level of presence of precisely defined focal forms against the less differentiated background [3].
- **Added symbolic value** – mostly in form of historical buildings which accentuate continuity or through sacral buildings and their formal symbolism *stricto sensu*.

#### 4.3. Other routes

Typology presented herein will not and cannot be sufficient for complete apprehension of researched phenomena; it is only intended as a design framework. There are two main ways to construct typology that can possibly cover major aspects of place: First possibility is a broad typology with more criteria and more possibilities within criteria. It can result in too many “types” and it can thus become useless. Also, it requires more cases than is available in this research.

Second possibility is an *ad hoc* typology based on distinct local and specific elements. It is not burdened with possible combinations of criteria (which remain latent) but is also less able to accept new cases.

#### 4.4. Criteria defined

According to previously defined division into criteria groups and in line with aims and restrictions of typology, selected criteria are as follows:

##### **Criterion 1 – Dominant mode of spatial definition**

Options:

- 1 enclosure
- 2 concentration
- 3 enclosure and concentration

An omission among logical options is obvious: “without either enclosure or concentration”. This was addressed earlier in pre-typological exclusions and even through expositions on place theory.

This criterion combines morphological aspects with architectural/symbolical ones – with key term being “dominant”. It is not a mere physical enclosure that is reckoned with; what is needed is an assessment of *strong* elements that are able to unify a space. Besides with their dimensions, these strong defining elements enhance their presence with specific programme or architectural expression/style.

Options of this criterion are not themselves equal in assignment of value. While options 1 and 2 remain only horizontally differentiated it is the 3<sup>rd</sup> option that nominally approaches closer to a proper *place* by containing both of modalities of spatial definition.

#### **Criterion 2 – Position within city structure**

Options:

- 1 Isolated
- 2 Exposed/integrated

A rather broad notion of city structure can here relate to several phenomena, processes and concepts: traffic networks, zones of use, psychological images of the city etc. Proposed options of “isolated” and “exposed/integrated” are transient and can interplay with options of other criteria such as *availability* (of space as public).

Although integration does have some advantage over isolation this criteria does not really assign value; there are places fully integrated in everyday (city) life and there are also those that are only occasionally visited, with intention.

With this criterion topological aspect of the research (*topos*, place), besides quality, aims also to include its other key components: structure and position/location.

#### **Criterion 3 – Diversity of programmatic designations**

Options:

- 1 Mono-signifying programme
- 2 Poly-signifying programme

Similar to previous criterion both vertical stratification and horizontal differentiation are present herein. Greater diversity of expressions of civic life remains one of the most important elements in attaining completeness, unity and autonomy of a space (that is: *a place*). In such perspective programmatic poly-signification stand clearly superior to a programme dominated and characterized by one particular intended use, yet rare are those places of the city which are able to fully display this grand vision of existential unity-on-location. They are, as such, often complemented with spaces that express only specific aspects of urban dwelling (for example trade, religious life, micro-local). “Poly-” and “mono-” stand hierarchically one to another but are nonetheless complete in themselves.

This criterion is also somewhat transient; besides program it spreads easily and naturally to cover elements of architectural style or even morphological patterns (at least second-order ones). The term used (“signifying”) should also cover more than mere presence of many functions. What counts as important is a dominant character that (one or many) functions inscribe in space they inhabit.

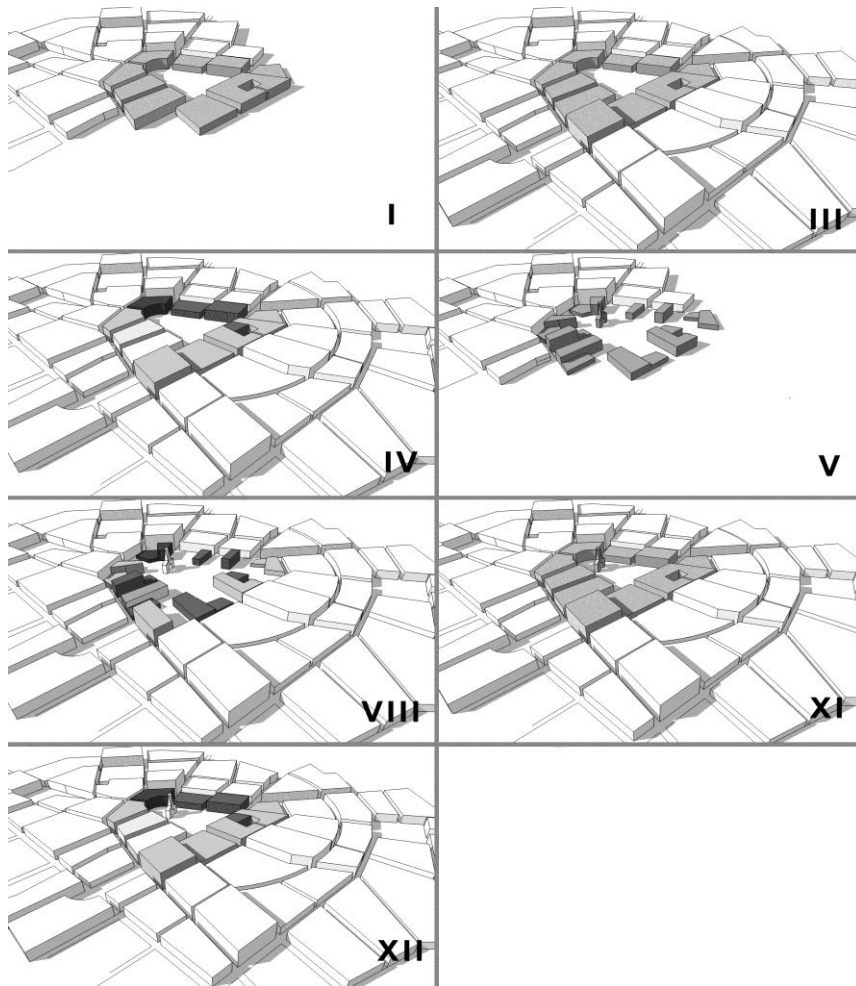
### **4.5. Types, their distribution and representation**

Through combinations of three criteria of which one has three options and two display two options, a total of twelve possible types are derived. Within selected and typologically pre-treated area (that is: a pool of 21 specific locations), out of possible Twelve seven types were assigned. Among those seven, locations are distributed in relatively equal proportions: types IV(1-2-2) and XII (3-2-2) both include five locations; types I (1-1-1) and III (1-2-1) include both three; types V (2-1-1) and XI (3-2-1) both two; type VIII (2-2-2) includes one location. Types II (1-1-2), VI (2-1-2), VII (2-2-1), IX (3-1-1) and X (3-1-2) are not recognized among investigated cases. (Numbers in brackets represent options of the three criteria.)



**Table 1** Seven types recognized within pool of 21 cases

Type I (1-1-1)	Type III (1-2-1)	Type IV (1-2-2)
Enclosure	Enclosure	Enclosure
Isolated	Exposed/integrated	Exposed/integrated
Mono-	Mono-	Poly-
Type V (2-1-1)	Type VIII (2-2-2)	Type XI (3-2-1)
Concentration	Concentration	Enclosure and concentration
Isolated	Exposed/integrated	Exposed/integrated
Mono-	Poly-	Mono-
Type XII (3-2-2)		
Enclosure and concentration		
Exposed/integrated		
Poly-		



**Fig. 1** Graphic models of the seven types recognized within pool of 21 cases [11]

## Type I:

- Square inside First University Campus (case 14);
- Square at the main railway station (case 20);
- Park-square at the corner of Cara Dušana and Jovana Dučića streets (case 21);



**Fig. 2** Type I graphic model and research cases [12]

## Type III:

- Square in front of the Museum of Modern Art (case 2)
- Park-square behind National Theatre of the Republic of Srpska (case 3)
- Square in front of National Assembly of the Republic of Srpska (case 5)



**Fig. 3** Type III graphic model and research cases

## Type IV:

- Square in front of the National Theatre of the Republic of Srpska (case 04)
- The Krajina Square (northern end, towards Gospodska street) (case 07)
- Open space behind the Museum of Modern Art (case 11)
- Piazza in St. Sava Alley (across the Borik Sports Hall) (case 13)
- Piazzeta in front of the Obilićevo Sports Hall (case 18)



**Fig. 4** Type IV graphic model and research cases

Type V:

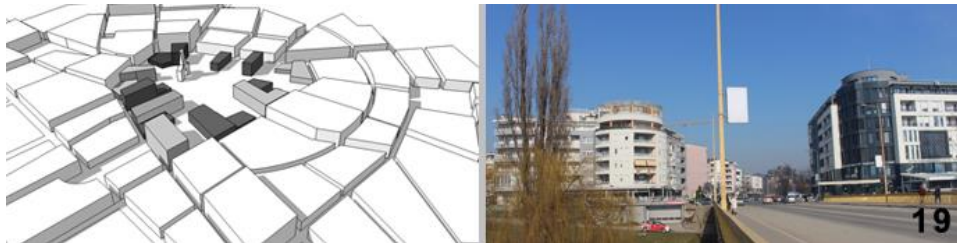
- Churchyard of the St. Bonaventura Cathedral (case 15)
- Churchyard of the Holy Trinity Church (case 16)



**Fig. 5** Type V graphic model and research cases

Type VIII:

- Riverbank plateau at the KAB Bridge (case 19)



**Fig. 6** Type VIII graphic model and the only recognized case

Type XI:

- Square and architectural ensemble of the government, ministries and agencies (The Republika Srpska Square) (case 06)
- Marketplace stairs (case 09)



**Fig. 7** Type XI graphic model and research cases

## Type XII:

- Square within the former banovina administration ensemble (case 01)
- The Krajina Square (southern end, towards Marketplace) (case 08)
- The Petar Kočić Park (case 10)
- Yard of the Ferhat Pasha Mosque and its surroundings (case 17)
- The Fallen Soldiers Square (adjacent to the hotel *Bosnia*) (case 12)



**Fig. 8** Type XII graphic model and research cases [13]

### 5. POST-APPLICATION ASSESSMENT OF THE CRITERIA

Option 1 (enclosure) of Criterion 1 (dominant mode of spatial definition) proved stable but very basic. It simply affirmed the existence of formal framework without offering any clues about a distinct spatial identity. Option 2 (concentration) demonstrated almost opposite properties. Despite being unstable and hard to define (many morphologically different settings were recognized as determined by a focus) this way of spatial definition almost imminently provided traces of a spatial character. Option 3 (enclosure and concentration) described the most complete basis for achieving a sense of place without ever claiming it imminent (only three out of seven cases with this option was closely approaching this elusive quality). Morphological diversity of focus made sure that – in reality – these cases do not look like a mere addition and accumulation of the ‘concentration’ over ‘enclosure’.

Option 2 (exposed/integrated) of Criterion 2 (Position within city structure) in several cases appeared to stratify into: exposed-integrated and exposed-not integrated. To complicate matters further two cases (both churchyards) sought to purify their identity by evading integration. Though in this instance appearing imprecise, the typology actually benefited by uniting questions of (urban) structure and questions of the dynamics of life pouring into this structure.

Binary options of Criterion 3 (‘mono-‘ or ‘poly-‘) were of course not apt in covering all possibilities – especially the one with no significant activities oriented from buildings to their open spaces (and no architecture to tell the story of use). Still such cases (03 and 08) were rightly included because of sizeable overflow or transit from other places.

This typology didn’t venture into impossible task of typifying (secondary) architectural expressions that are able to facilitate the complex process of place building. As if speaking directly about reach of this typology, Christian Norberg-Schulz states:

This asks the question whether it is possible to establish a typology of urban spaces. Classifications would be mostly based on functional and formal aspects or on their combination. One could thus speak about “domestic”,

“commercial” or “memorial spaces” assuming some differences in topology and geometry. Such research would present us with only a small advance in understanding of typologies that determine urban ‘figure’. The figure is recognized as such if it possesses distinct qualities: a strong *Gestalt* in a concrete sense of the word [3].

Without resorting to this “either-or” stance – and without necessarily accepting “figure” as a sole arbiter - let us look at how this typology can inform the design process towards an *architecture of a place*.

First, on levels of urban planning and design, a typological approach enables an operative organizing of greater number of cases, thus building consistency in efforts to constitute a legible identity of larger tracts of urban space. Type appears here, in John Lang’s words, as “a construct of products and processes that serve as a *generic model of a way of thinking*” (emphasis added [14]).

## 6. CONCLUSION

Typologies simplify, it is their essence, and yet typology remains one of the most fundamental processes of thought itself. In a world as complex as it is one cannot act without equally complex system of types, species and categories. A *place*, as numerous theories about it state, is an emissary of the world (and of innumerable local worlds). To be able to act within open spaces of human cohabitation - spaces that inevitably strive to accumulate ever more of the people-world relationship - architecture needs to simplify the general patterns of place-becoming. This simplification *will* act against some of finer aspects of place, but will also liberate place-building from mere accumulation of memory and fondness for historical forms.

Banja Luka is not a city woven with strongly defined and “iconic” places. Its central areas are morphologically highly incomplete. Yet for this kind of research – aiming at design *possibilities*, not spatial, psychological or cultural facts - it stands more as an advantage than a meaningful lack. Investigating place-types in cities with fully complete matrix of enclosed squares, defined city blocks and historical landmarks would probably amount to a mere formal exercise.

Criteria of typology were selected to encompass a phenomenon of open public space as coherently as possible. Those criteria relate to structure, location and use and are organized in a way possibly implying other important aspects such as: intentionality of (pedestrian) traffic, legibility of a programme etc. Though being defined against a background of local context, similar criteria would apply to many other cities (or towns with rich enough pool of cases).

This typology can be read as a measurement of acquired quality of place, as a suggestion for a hierarchy (and spatial distribution) of main and secondary open spaces of Banja Luka, as well as a map of possible *characters* distributed across urban matrix and embodied in local open places. It still remains though, as intended, a framework aiding the design of future interventions (not in a few cases these interventions would be new buildings) as to complete and express what these locations already have to offer.

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**TIPOVI SUPTILNOG:  
PROJEKTANTSKI OKVIR ZA POSTIZANJE KVALITETA  
MJESTA U OTVORENIM PROSTORIMA BANJE LUKE**

*'Mjesto' predstavlja jednu od najtemeljnijih kategorija mišljenja i postojanja, takvu koja daleko prevazilazi određenja proste lokacije ili prostornog opsega događaja, pamćenja ili projekcija u predstojeće. U polju arhitekture – u gradovima, pejzažima i prostorima stanovanja – 'mjesto' često označava poseban skup svojstava, ne uvijek i ne lako ostvarenih. Takvo viđenje 'mjesto' često je suprostavljeno apstraktnim konceptima 'prostora', omiljenim i promovisanim kroz Modernizam. Sa svim svojim slojevitim aspektima i mnogim generativnim silama, 'mjesto' se često opire svjesnim procesima projektovanja. Ovaj tekst istražuje mogućnosti za uspostavljanje tipologije potencijalnih 'mijesta' među otvorenim javnim prostorima Banje Luke, sa ciljem da prepozna dominantne načine na koje mjesta uopšte nastaju. Za buduće projektantske procese u ovom (većinom protorno nedovršenom) kontekstu, ovakva sistematizacija bi trebala da ponudi okvir sastavljen od vodilja i napomena sposobnih da ilustruju mogućnosti za ostvarenje (ambijentalne) dovršenosti prostorā. Kroz tipološke kriterijume koji govore o "načinima prostornog određivanja", "poziciji unutar gradske strukture" te o "programskoj označenosti", prepoznato je sedam (od mogućih dvanaest) tipova, te su pojedinačni slučajevi u okviru tih tipova posebno ispitivani.*

**Ključne reči:** *osjećaj mjesta, tipologija, Banja Luka, otvoreni javni prostori, projektantski okvir*