



9th Annual International Conference on European Integration

THE EUROPE OF TOMORROW: CREATIVE, DIGITAL, INTEGRATED

Skopje, 2014



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THE EUROPE OF TOMORROW: CREATIVE, DIGITAL, INTEGRATED

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Urban Creativity Prospects

Skopje – European City of Tomorrow

Minas Bakalčev, Mitko Hadzi Pulja, Saša Tasić

Abstract

The question concerning the future of the European city is an important issue in the light of the less certain, heterogeneous, incoherent urban formations of the modern city. We are confronted with changes to the European historic city as an exclusive entity, with changes not only to the territory of the city and its new regional disposition but even more to the questioning of the actual paradigm of the city itself, and its physical composition. The former homogeneous entities have become inconsistent landscapes, once distinctive urban elements are now hybrid spatial phenomena. This research questions the way in which the new inconsistent base of the city can now be projected into its future. To achieve this, we will first start with the progressive prototype model of the future city promoted in the controversial book - manifesto "The City of Tomorrow" by Le Corbusier. Then we will explore the effects of modernization processes in the physical structure of Skopje. In the last part through a comparative review of selected European city-icons we are going to try to draw the new spatial reality of the European city through which we can base a hypothesis on the new inclusive, creative and integrated city of tomorrow.

Keywords: city of tomorrow, urban fragment, collective form, analog city, urban fragment, city pockets, urban transformation, Pan-European city, urban morphology.

Introduction

The city of tomorrow is the theme of modern architecture wanting to establish the universal emancipation of society from ancient dependencies through new spatial organization. Still the exclusive visions of Modern architecture, established from top to bottom, which were to overcome inadequate spatial, social and cultural conditions soon resulted in an inconsistent, conflicting and fragmentary condition of the modern town, which consisted of simultaneous positions of a historic, backdated future for the modern and the dynamic aggregation of the post-modern city. Can we talk about the new city of tomorrow based on such an incoherent foundation?

The change of the historic European city as an exclusive entity confronts us with change not only to the territory of the city and its new regional disposition but more towards questioning the paradigm of the city, its physical structure and the way we understand and perceive it. The former homogeneous entities become inconsistent landscapes, the former distinctive urban elements become new hybrid spatial phenomena. This research questions how we will project the future of the city based on its new inconsistent foundation.

The city of tomorrow cannot be either that historical pre-industrial European ideal, nor one of the exclusive modernist projects of the early twentieth century. What is the city of tomorrow, derived from fragmentary social, cultural spatial condition? Can the exact fragmentary nature of the modern city give an inclusive vision of tomorrow's cities in Europe? Hence the purpose of this research is, first to perceive the spatial reality of the modern city, and second to propose a new way of looking at the future of the city.

In the example of Skopje we will explore the spatial structure of the city that grew out of several cycles of modernization. Its position on the margins of the European flows, as well as the non-consolidated territory, making it a subject of intense and diverse changes, in its physical structure through which you can read historical stages of the modernization project and its present state. Through a comparative review of selected European city-icons, we will try to define the spatial structure of the modern European city as a resistant foundation for the new view of tomorrow.

Contrary to a number of new academic approaches trying to explain the form of the city and derive it solely from the dynamics of social processes, this research will start from the physical dimension of the city, we will view the city as a spatial phenomenon-built facility. This facility is a product of historical

and social processes that are performed through different systems of spatial symbolism of the material that has its consistency and resistance, therefore it is susceptible to the procedure of an autonomous description of spatial models. This research is based on the methodological approach that starts from the space as a central theoretical discipline and includes morphological and typological research as the physical structure of the city (Rossi, Rowe, Kottera, Peterson, Gandelsonas) and its historical transformation (Castex, Panerai).

The City of Tomorrow, 1924

The City of Tomorrow is considered to be a book - manifesto of modern architecture. It is the work of the key figure of the modern movement, Le Corbusier, and its polemical visions for the future of the city caused conflicting reactions. For many it meant the destruction of the traditional European city, for others the inspiring and creative vision of the new city. Basically we can consider the prototype of a new city as being established on the site of the old city. Derived from argumentation for the needs of the new city in the machine age, he gave a new spatial model of the multiplication of vertical structures, 60 floor skyscrapers, surrounded by open space or parks, which were accessible to mechanical transport. The plan demonstrates the view of the reconstruction proposed for the modern city. The result is frightening but at the same time logical -a diagram of new human needs taken into closer consideration.

Le Corbusier in his book *The City of Tomorrow* gave an evocative vision of the new city, as the juxtaposition of a new spatial order in the context of the existing city (Le Corbusier, 1971, pp. 276-289). In the plan "Voison" since 1925, in one scene two opposite images are shown, the district that should be demolished and what is suggested should be built in its place (Figure 1). In a dramatic way we have presented a simultaneous presence of the imaginary versus the existing. Actually both pictures demonstrate an extreme scenario for the same place, which can be seen in two ways and it could relate to two opposite realities. One that is historically rooted in the site, and another that transcends the historical model of the site and proposes a new spatial structure for the city of tomorrow.

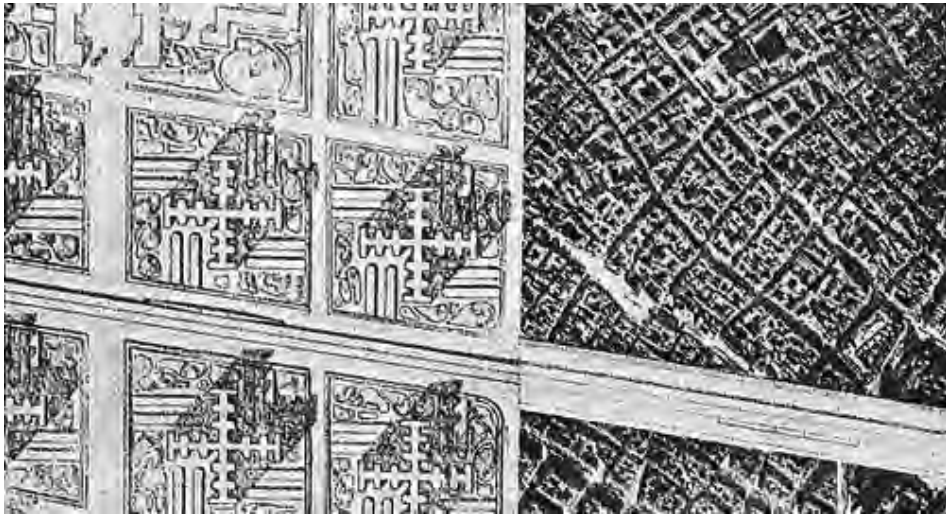


Figure 1: Le Corbusier in *The City of Tomorrow* gave two opposite images, on the left side, the proposed plan of the “Voison” Scheme, and on the right side, the existing urban fabric which should be demolished: “Here is the solution proposed by the ‘Voisin’ Scheme. Here are the districts which it is proposed to demolish and those which it is suggested should be built in their place. Both plans are to the same scale” (Le Corbusier, 1971, p. 289).

This way the Modern not only questions the historical relationship of the architecture and the place, in terms of its identity, historical and relational dimension, but also proposes a method for establishing new spatial orders (Auge, 1995, p. 52). The creation of the new foundation of the city as a *tabula rasa* also implies its erasure. The erasing of an existing texture and the superposition of a new one is a method that enables the re-composition of European cities.

But the real result of the project of the Modern is not only the repeal of the existing “backwardness” of the physical structure and setting versus the new spatial orders, the net result is exactly the fragmentation of existing spatial situations and the simultaneous presence of different fragments, and different spatial models as possible configurations in one place. Thus, the fragmentation of our cities can be understood not only as a result of an unfinished modern project but as the outcome of the essential re-conceptualization of the place, and a questioning of the relationship between spatial orders and their place.

From a Fragmented to an Analogous City, 2014

What do we see today in the city? How should we look at today's city? Today's city is everything but a unified physical fact. The view of the downtown Skopje area (2km x 2km) shows the heterogeneity, and diversity of its texture. On the satellite images of the surface of the city, we can feel the difference as being almost tactile. What is behind this inhomogeneous picture? That exactly was the reason for researching the city's morphology through a series of analytical drawings. So within a frame of one scene, we decomposed an array of thematic layers.



Figure 2: Skopje, a city of fragments / collection of various pieces: The central city area within the frame of 2km x 2km, integral view and exploded view showing different urban fragments (morphological units)

This way in the given scene, the city is explode in the city of fragments, as the product of a series of reflections, a spatial array of exclusive lines that once should have been established and should have shaped and re-shaped the city, and as a result has produced an incoherent picture of its texture (Bakalchev, 2004). As a city composed of cities, a city of possible worlds (Fig.2).

The historical cycles of the urban planning of Skopje resulted in the fragmentary basis of the modern city. A series of models for the modernization of the city generated a complex morphological and chronological stratification of the physical structure of the city. Taking the morphological approach we may recognize the different urban fragments (morphological units) in the texture of the city. To demonstrate the fragmentary character of the city, here is a sequence of the central city area (2km x 2km), in which is layered the main

morphological segments of the city. The selected area meets two criteria, firstly it has the highest density of urban differential models, and secondly the surface in the proposed framework (2km x 2km) was the reference surface for the reconstruction after the earthquake in the city, covered by the competition for the central city area (1964). This also concludes the cycle of reference projects for the modernization of the city in the twentieth century.

The morphological segmentation will unite the historical and the morphological line in the dismantling of the urban configurations. The process of dismantling the urban phenomenon can establish a parallel differentiation of the physiognomy of the city's recognizable themes in the concept of the "urban archipelago" of O. M. Ungers (1991, pp. 93-95; 1994, pp. 6-24), and in the analysis of the physical characteristics of urban creations through differential morphological regions based on the "plan units" of M. R. G. Conzen. In all morphological studies an essential topic is how to differentiate the urban form.

The morphological segmentation can be defined on the basis of two criteria, historical and morphological. The historical stratification gives the development of certain chronologically based conceptual themes. The morphological differentiation gives the total morphological divergence of different spatial configurations independent of a chronological thematic background.

The historical stratification refers to certain paradigmatic cycles of modernization: The general background is represented by persistent fragments of the historic traditional town (the traditional Balkan - city) of the late nineteenth century; the city's first wave of modernization introduced pioneer patterns of artistic principles of shaping the city derived from the plan by D. T. Leko (1914) The city of the period between the wars rationalized the late streamlined theory and practice of European cities through the urban plan of J. Mihajlovic (1929); the post-war reconstruction of the city promoted the paradigm of the functional concept as well as the concept of the linear city in the urban plan of L. Kubesh (1948). The city of the post-earthquake renewal resulted from a revision of the functional model and the matrices of the collective form supported by the plan of the central area of K. Tange (1964). The city of post-socialist transition, an unsystematic array stemming from an aggregation of individual construction activities served as a dynamic thickening of the existing texture (at the end of the twentieth and the beginning of the twenty-first century).

The selection of historical and thematic sequences (layers) can be summed up in the total map of morphological segmentation. Inside the principal historical stratification we can recognize different, yet simultaneous morphological threads that can single out sequences of different spatial patterns:

Organic patterns: The irregular spatial scheme of the traditional city, as the general basis of a series of transformations in the process of the modernization of the city. The traditional city does not disappear but persists in a sequence of cuts and gaps in the new urban area. While its formal structure is gradually changing the main structural features prevail, the irregular street plans, the successive spatial sequences, the irregular urban islands (blocks), the texture of full and empty space, derived from the unit of the block and the ration of full and empty, the built and the un-built, the house and the yard. The left bank of the Vardar River is the historical locus of the city, in which we recognize the zones of the traditional Balkan city (Old Bazaar, Dukjandzhik), but fragments of the traditional city and its variations prevail on the right bank too (Madzar Maalo, Novo Maalo) (Figure 3).



Figure 3: Organic patterns, Dukandzik, Skopje

Orthogonal grid: This refers to the territory on the right bank which was colonized after the successive Serbian-Turkish wars of the second half of the nineteenth century muhadzhiri settlers. This is the first planned extension of the city on the right bank and it is an example of an internal transition of the Balkan city to new spatial forms. The urban texture is a product of ambivalence between the orthogonal system and its filling between the geometric model

and the spatial forms of the traditional texture of residential blocks, which repeats the usual relation of built and un-built as traditional architectural typologies of houses (Figure 4).

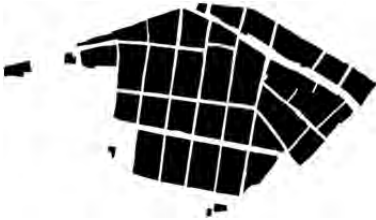


Figure 4: Orthogonal grid, Madzir Maalo, Skopje

Overlapping of different grids: The second statement on the modernization of the traditional texture is the introduction of street plans which are regulated, but layered in different directions, as a result of the different overlapping grids. The presence of different geometries and spatial systems, regulated street plans and the texture of traditional residential islands, provides the ambivalent experience of the urban fragments that still prevail, such as the residential pockets of the Novo Maalo (Figure 5).



Figure 5: Overlapping of different grids, Novo Maalo, Skopje

Enclosing: This originates from the urban theme of the city ring introduced in the first plan of Skopje in 1914, during the first wave of the modernization of the city. Usually the city rings were a consequence of the de-fortification of European cities. In the case of Skopje it was introduced as a unifying element of the compositional city of the right and left banks of the river Vardar. Yet in a paradoxical way by introducing the theme of the city wall in the city ring volume, it became the basis for a new physical and symbolic fortification of the city. The city ring is one of the key themes of the following

city earthquake reconstruction project derived from the downtown area project by Kenzo Tange (Figure 6).



Figure 6: Enclosing, City wall, Skopje

Free-standing objects: These originate from compositional strategies and the spatial syntax of the modern project. The application of free-standing objects in free space causes the dissolution of the complex creation of the city. Today pieces of the modern project are recognized as islands of free green space in the new post-socialist urban aggregations (Figure 7).

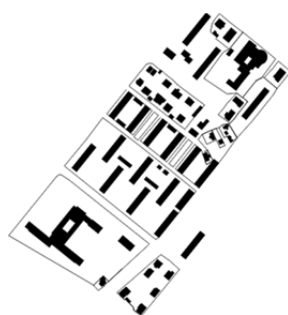


Figure 7: Free-standing objects, settlement Prolet, Skopje

Mega forms: Part of the project, following the restoration after the earthquake, expressed the idea of reviewing the modern project of the previous period with the introduction of complex sets of objects as a segment of the city, as *collective form*, in other words, “objects that have a reason to get together” (Maki, 1964, p. 52). With Mega forms in different versions and levels of completion, we recognize fragments of the city of Skopje, The City Wall, The university campus of “Ss. Cyril and Methodius”, the City Shopping Centre, and fragments of the Cultural Center (Figure 8).

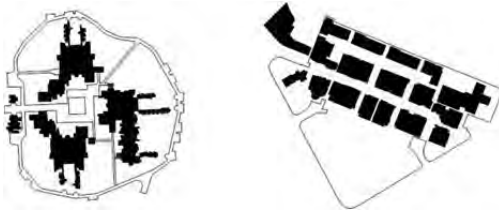


Figure 8: Mega forms, University campus of “Ss. Cyril and Methodius” and City Shopping Centre, Skopje

Gaps: or territories in a temporary condition, are a consequence of the devastating earthquake early in 1963 and are therefore the remaining parts of unfinished urban issues that have not been annexed into the urban matrix. Finding themselves in a transit period of the history of the city, these remaining areas have created their own separate spatial, visual and contextual identity in the downtown area. Still, in the new wave of post-socialist congestion they became the subject of intense building activity. (Figure 9)



Figure 9: Gaps, central area of the city of Skopje (2000)

The entire formation of the fragmentary city base can be related to the idea of the *analogous city* (Rossi, 1984, p. 166). The sequence of differential positions may be interpreted as analogies of certain spatial systems of trans-historical and trans-geographical planning. The analogous city stems from a compositional procedure through which certain urban artifacts represent a model around which other artifacts are constituted in an analogous system (Figure 10). In that sense every city is the accumulation of different ideas of the city, different spatial forms whose elements are pre-established and formally defined but whose meaning is performed at the end as an authentic, but unpredictable act. Thus the transition of different spatial models always regained a simultaneous analogue and authentic meaning.

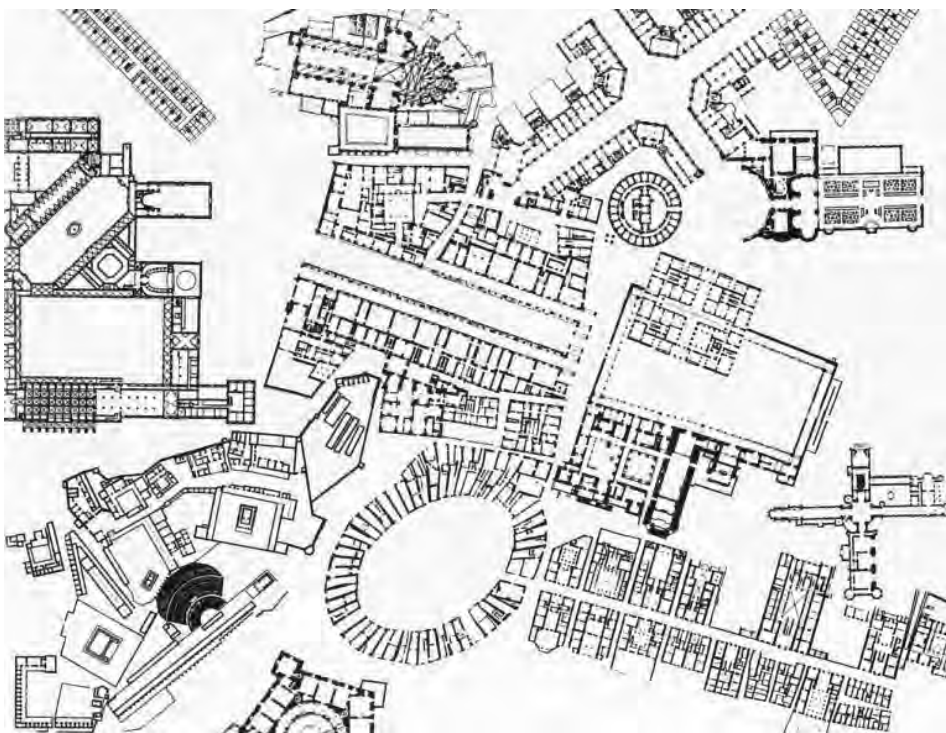


Figure 10: Hans Kollhoff, Project for the Analogous City, 1976 (Cepl, 2003, p. 39).

A Comparative Review: Towards the European Urban Landscape

The morphological fragmentation of the texture of Skopje, the product of the transformation of the city throughout the twentieth century, will be presented through chosen samples of the texture of the city. The samples are in frames in the distance of a 5 minute walk, 400m x400m, as an arbitrary module through which it could be assumed certain spatial aggregations were formed according to human scale. We will compare these samples with 9 analogous European cities (Amsterdam, Barcelona, Bari, Berlin, Florence, Paris, Roma, Venice and Vienna). These are cities which have a clear historical and spatial profile that has been created from a variety of historical, socio-cultural and geographical contexts, in different periods presenting a paradigm of the European city and today representing a pluralistic stage of European urban culture. All the samples are extruded from the limited territorial frame of the city, 1600m x1600m, the aim is to follow the morphological property inside one limited area, so as to be able to confirm similarities or differences in the morphology on the surface of the city (Figure 11).

The morphological approach necessitates a broad sample, in order to constitute the body of evidence for the similarities and differences of the morphology of European cities. The criteria for selecting the cities concerned is based upon the following: Firstly, the historical continuity of the physical structure which has appeared as a stratification of different urban layers according to different historical periods; secondly, the geographical position (cities from southern, central and northern Europe); and, thirdly, cities with a distinctive identity of their physical structure and socio-cultural background. So with the selection of these cities, Amsterdam, Barcelona, Bari, Berlin, Florence, Paris, Roma, Venice and Vienna, the urban morphology of Skopje can be compared and can participate in generating a wider collection of samples of the urban patterns of European cities.

The size of the samples in a 5 minute walking distance, (400m; ¼ mile) became a traditional part of the history of planning on the territory of the neighborhood. The diagram created by Clarence Perry (Neighborhood Unit of the 1920 New York Regional Plan) defined the inside of the neighbourhood within a five minute walking radius. The radius is measured from the centre, where cultural and educational activities are performed. In the case of the analysis of the morphology that we suggest, these morphological samples are based on spatial cut-outs 400m x 400m, that contain the 5 minute walking distance as an arbitrary module and as an

interval on the human scale allowing possible continuous spatial aggregations. (Sustainable Neighborhood Planning..., 2014) We will use the morphological footprints of the European cities from the review of Allan B. Jacobs (1993) in the chapter "Streets and City Patterns: Settings for Streets and Peoples." We will also use appropriate maps from Google Earth. Presented as a figure-ground relation, built and un-built area, it will represent the morphology of the structure of the samples. Regardless of the pattern being a product of rich and different socio-cultural and historical contexts, this research will be focused only on the figurative characteristics of the pattern giving us the possibility of comparing in an immediate way the qualities of various surfaces in different cities.

Different patterns of built and un-built area, streets and islands, we can differentiate from city to city, with regard to geometry and scale. The fine structure of the city centre in Florence is distinctly different from the scale of the orthogonal system in Berlin or repetitive blocks in Barcelona. But even inside a certain planimetry of the city we can acknowledge their differences. Most often this is with regard to the historic core of the city and its subsequent extension. This contrast is evident in the examples of the city patterns of the historical core of Barcelona and the subsequent extension of the plan by Alfonso Sereda, also in the scale of the axial and urban themes of Haussmann's plan for Paris and the inner texture of the city. In that regard we could position a trans-geographical similarity of the pre-industrial stratifications from ones in the later stages. Despite this historical stratifications and local modifications, we can recognize different regions of morphology in every spatial cut-out, even if we assume that it is about two different cities, or different episodes of one urban history.

Figure 11: Samples 400m x 400m, placed in a territorial frame of the central areas of European cities 1600m x 1600m, representing the difference of urban patterns within the given frame.



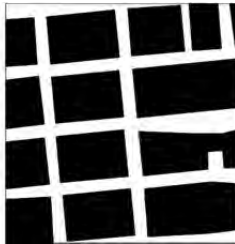
Skopje: 3 x (400 x 400m)



Amsterdam: 3 x (400 x 400m)



Barcelona: 3 x (400 x 400m)



Berlin: 3 x (400 x 400m)



Florence: 3 x (400 x 400m)

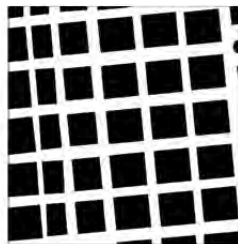
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Paris: 3 x (400 x 400m)



Bari: 3 x (400 x 400m)



Rome: 3 x (400 x 400m)



Venice: 3 x (400 x 400m)



Vienna: 3 x (400 x 400m)



This research is about the physical structure of the city, represented through the diagram of built and un-built areas, solids and voids, where the solid is a built area and represents the urban blocks, and the void is an un-built area, the open system, a continuity of the streets and squares. In this sense we considered the urban block as a basic element of the urban fabric, resulting from the pattern of streets and squares. According to the size of the urban blocks, we can measure the degree of the urbanity of spatial patterns as a frequency of streets and squares, and the number of urban blocks (Krier, 1984, pp. 43-49).

The quantification of the physical structure will refer to separate urban blocks, as a part of the selected samples. In this way we are referring to the scale of the urban system, and the physical parameters of the built urban elements, whilst at the same time addressing the walk-ability and permeability of the system and the social potential of the physical structures.

The granulation of the physical structure and the number of urban blocks of the chosen samples will be referred on two levels: the level of the individual city and a comparative mutual review. On the level of individual cities we will refer to three chosen samples (400m x 400m) which form one city cut-off (1600m x 1600m), where we can present the interval of granulation (number of urban blocks) for every city in particular. The difference in the number of urban blocks from these samples is in the following order: Venice 71, Skopje 42, Barcelona 36, Bari 33, Florence 22, Rome 18, Amsterdam 18, Vienna 13, Paris 12, Berlin 5. Based on a common value of the number of urban islands (400m x 400m) from the individual city cut-offs (1600m x 1600m) we have the following values: Venice 47, Bari 36, Rome 30, Skopje 30, Florence 29, Barcelona 27, Vienna 21, Amsterdam 20, Paris 19, Berlin 9 (Figure 12, Figure 13).

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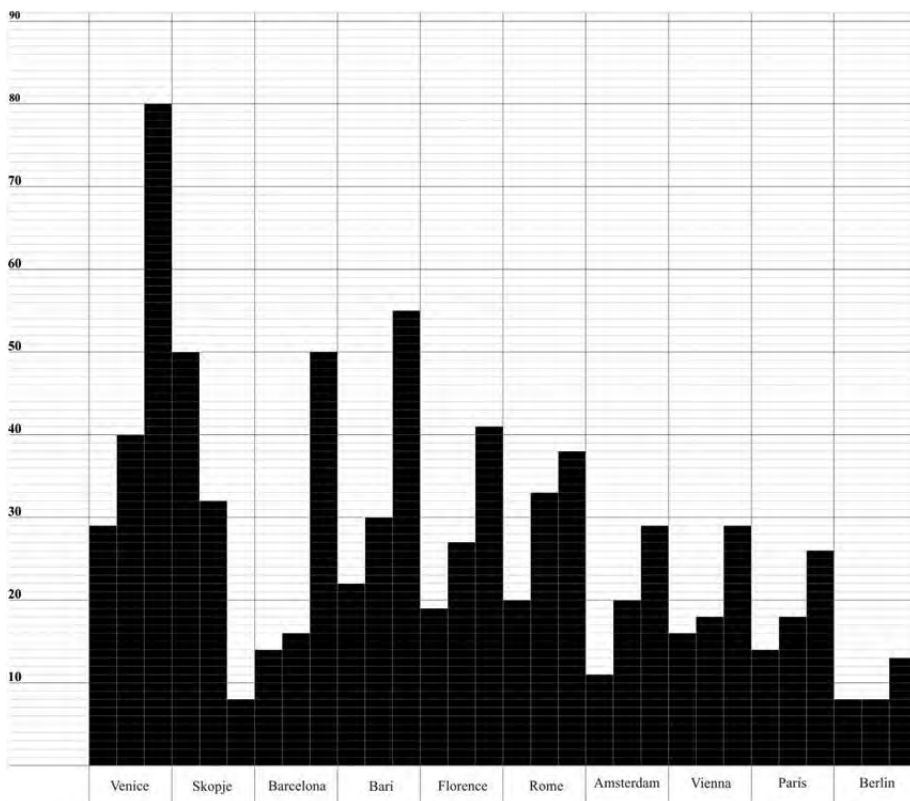


Figure 12: The number of urban blocks from the chosen samples (400m x 400m) on the level of individual cities (1600 x 1600m), on the horizontal axis, samples of different cities, on vertical axis, the number of urban blocks within the given sample.

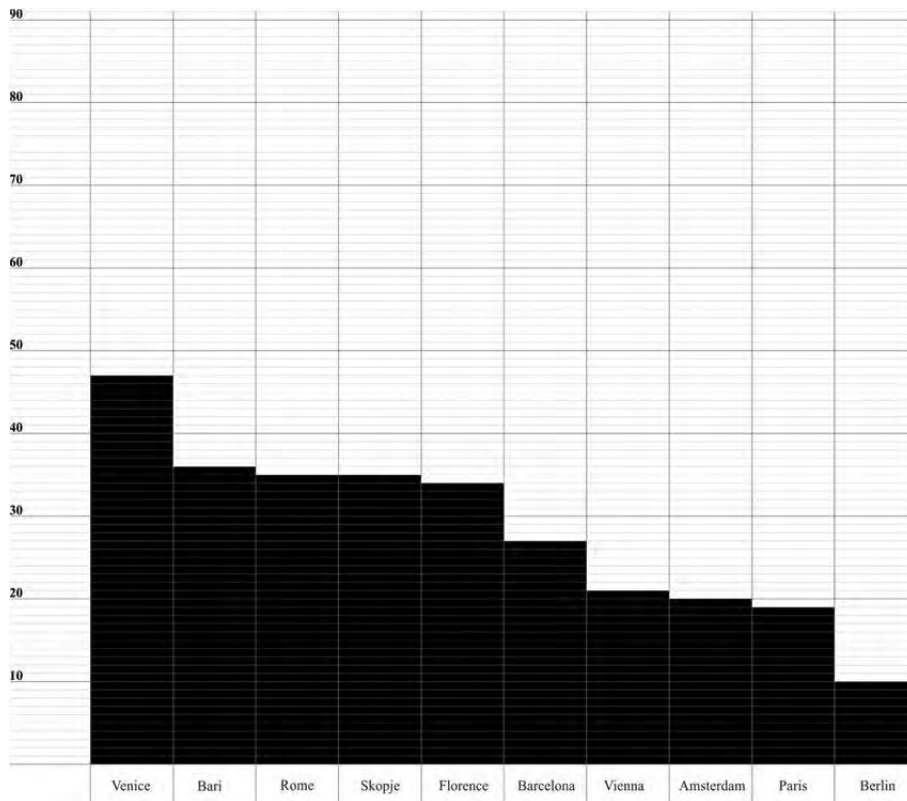


Figure 13: The common value of the number of urban blocks of the chosen samples (400m x 400m) on the level of individual cities (1600 x 1600m). On the horizontal axis, integrated samples from different cities, and on the vertical axis, the average number of urban blocks from urban samples within individual cities.

In the mutual comparative review of the samples from different cities we can now compare them through their different intervals of the number of urban blocks, from 0 to 10, from 11 to 20, from 21 to 30, from 31 to 40, and above 41 urban blocks; from 0 to 10: Berlin 8, Skopje 9; from 11 to 20: Vienna 16/18, Rome 20, Paris 14/18, Florence 19, Berlin 13, Barcelona 14/16, Amsterdam 11/20; from 21 to 30: Vienna 29, Venice 29, Paris 26, Florence 27, Skopje 28, Bari 22/30; from 31 to 40: Skopje 36, Rome 33/38, Venice 40; above 41: Florence 41, Barcelona 50, Bari 55, Venice 80 (Figure 14).

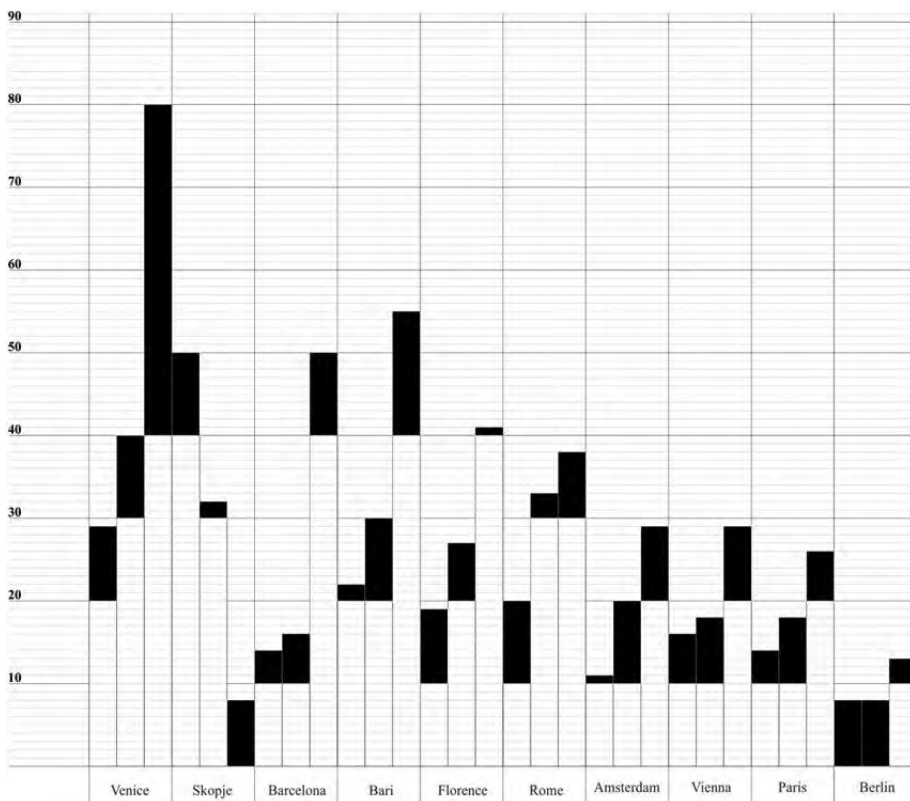


Figure 14: The comparable image of the chosen samples (400m x400m) of different cities (1600m x 1600m) according to the interval of the number of urban blocks

From these two reviews we can conclude that the biggest values of the interval of urban blocks on the level of individual cities, occurs as a result of the samples of the historical cores and their subsequent extensions, as in the examples provided by Venice 71, Barcelona 36, Bari 33, Skopje 27. Even in the cases of dominant textures we can conclude a certain level of variation in the numbers of urban blocks in relation to the chosen sample, Florence 22, Rome 18, Amsterdam 18.

In the cases of a mutual comparison in the frames of specific intervals of the number of urban blocks it is apparent that if we exclude the minimal value of 0 to 10 urban blocks (two cities), all the other intervals from various cities are based on similar sizes of the city blocks, from 11 to 20 seven cities, from 21 to 30 six cities, from 31 to 40 three cities, above 41 four cities. This shows the analogy of the composition in regards to the size of the urban blocks in different cities.

Samples from Skopje, Florence, Rome, Paris, Barcelona, Vienna, Amsterdam, Venice, Bari and Berlin, indicate that different morphological compositions can be separated in one city cut-off of 1600m x 1600m. Although the image of these cities is homogenous, in the socio-cultural and spatial relationship, their spatial identities are representative of a plural European urban culture. Analysis shows that in the central territory of these European cities we can recognize different morphological compositions. This now indicates that the deep structure of the city is in contradiction with the uniting artificial surface of the city. And while urban politics is always insisting on homogenization, to suppress and marginalize the differences, in the light of contemporary urban configurations this kind of perception of the unitary city should be examined, especially with regard to city formations which are still not dominantly consolidated under a certain dominant paradigm. This contemporary fragmented base of the city can be the basis for "the city of tomorrow", but not as a unitary, but rather as a plural system, in which the conflicting positions of the contrasting urban patterns can lead from a fragmented composition into a mosaic of a new plural system. What once was once a defect, a noise, antithetic, and incomplete, today should become an advantage, a plurality, and a diversity.

This analytical review of different city textures is based on a few presuppositions. If we acknowledge the diagram of solid and void relations as a base that can be extruded at a different level, then we can perceive European cities in terms of different height plans: low ground (up to 5 floors), medium height (5 to -8 floors), high (8 floors and above). In these different height plans we will separate two of them: low-rise up to 5 floors, as an ideal image of the preindustrial and pre-modern European city and extremely high-rise, more than 61 floors, as a suggestion of Le Corbusier in the first half of the twentieth century project "City of tomorrow". Both these height plans represent chosen samples as spatial bases of dynamic extrapolations. Two theoretical models of extreme scenarios, these examples present the dynamic possibility of the physical structure in the process of transformation. These different spatial patterns are not the subject of superiority in relation to a certain arbitrary model, nor of conservation or homogenization in relation to one dominant theme, but rather as having a pluralistic potential of various possibilities in the global process of transformation. In this aspect this pluralistic base of European cities, is the fundamental resistant level of one authentic identity in juxtaposition to the dynamic homogenization of new globalist processes.

This synthetic staging of different patterns in one united plan presents a hypothetical city of the plural urban figures of Europe. This city is composed of a

prime module 400m x 400m and in its frame there is an alteration of various samples, historical paradigms and anonymous cut-offs from the urban texture of the central regions of European cities. In it we have cut-off from Rome with Piazza Navona and the Pantheon, Venice with San Marco, Florence with the Piazza del Duomo, Paris with its key theme of the Arc de Triomphe, the repetitive orthogonal matrix of Barcelona, but also anonymous cut-offs from the tight knitting of the centre of Rome, the undifferentiated texture of Giudecca in Venice, and the inner blocks in Paris among representative urban themes. All these are parts of one repetitive system of uniqueness, the pan-European city of contradictory and specific parts, the theoretical model of a possible city of tomorrow as a model of unity and diversity, that is both permanent and transferable (Figure 15). But if this model represents an extreme scenario of the real physical structures of Europe, then it is an example of a new acknowledgment of every local situation in Europe.

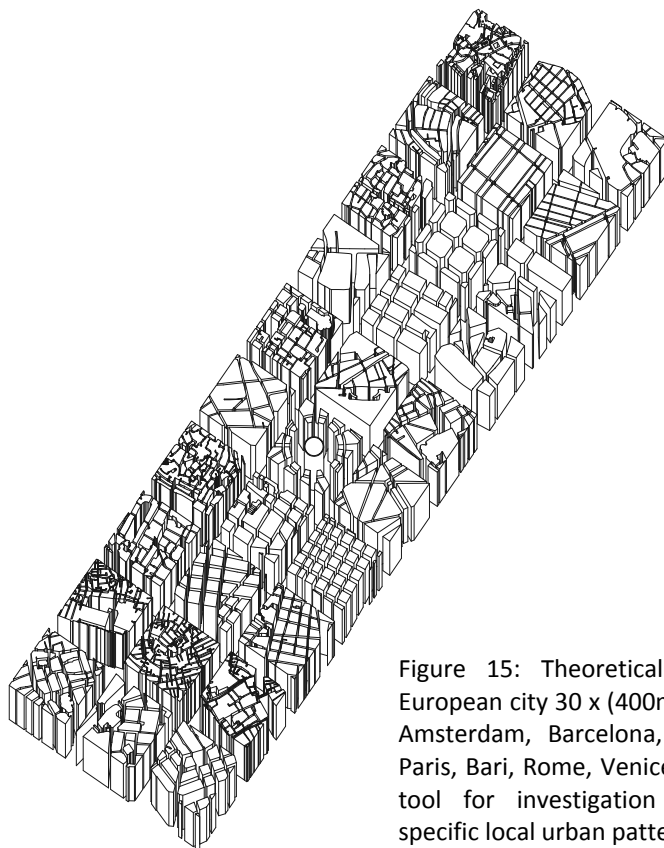


Figure 15: Theoretical model of Pan-European city 30 x (400m.x400m.), Skopje, Amsterdam, Barcelona, Berlin, Florence, Paris, Bari, Rome, Venice and Vienna, as a tool for investigation of potential of specific local urban patterns

Skopje, a City of Tomorrow

If we take the fragmentary basis of the modern city of Skopje as an example, we can see it as a city composed of different cities or pieces. What was once a single supervisory system, under which the entire living space was organized and dissected in various clippings, or fragments we are presented with different options. For those who still want to live in a Maalo type (small typical neighborhood) with colorful compositions, they can do so in the parts of Novo Maalo or Madzir Maalo, in houses with an authentic measure and proportion to their neighborhood yards. For those who want to live the former image of Vardar Skopje, then there are the bankside parts of the Madzir Maalo along the river Vardar. For those who want to enjoy modernist pieces of architecture and the park, they can choose the Prolet (Spring) neighborhood and its still authentic yard-gardens. For those who want to experience the structuralized concepts and experiments in a collective form as a mega-form, or mega structure, they can choose the layered composition of the city mall and the towers along the River Vardar or the concentric structure of The City Wall, to be in the area of mega-structural form of the university campus of Ss. Cyril and Methodius. For those who do not want to see architecture as an individual object, but rather want to see it as a dynamic relation with the mat as a kind of artificial topography, they may discover this in the Macedonian Opera and Ballet.

Indeed in the light of the idea of Europe as a city, as an infinite city made up of a variety of areas (Boeri, 2003, pp. 428-445), we must of course rethink the city as a poly-cultural and poly-archaic composition of different morphological forms and therefore of different socio-cultural forms, not as opposing and superior systems, but as a mosaic of systems that constantly builds and upgrades according to the needs and preferences of its residents.

Conclusion

The city of tomorrow, from the standpoint of 2014 stands against the modernistic city of tomorrow as seen from 1924. If the Modern assumes a superior model over the existing city, it is impossible to see the contemporary state of the city through an exclusive spatial system. In the example of Skopje we were able to follow the process of modernization which resulted in a disharmonious, heterogeneous and fragmented city. This diverse and unrelated composition of the city derived from the discontinuous urban

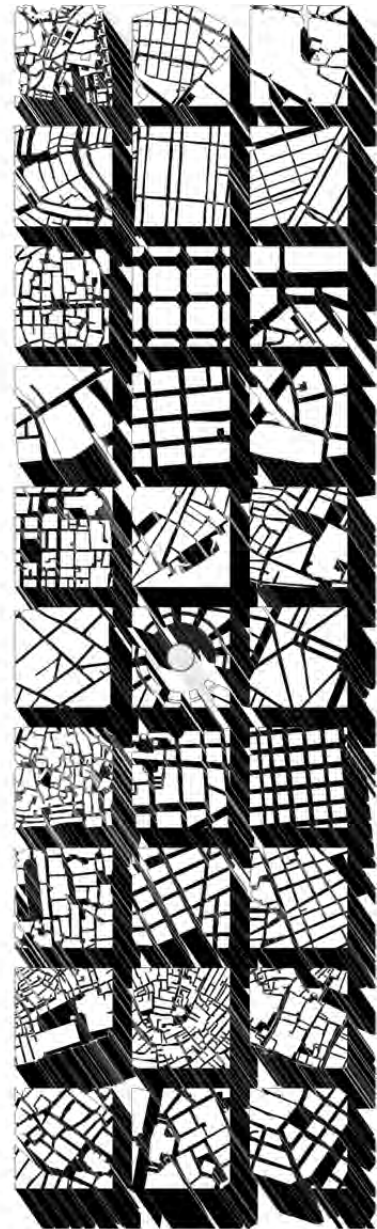
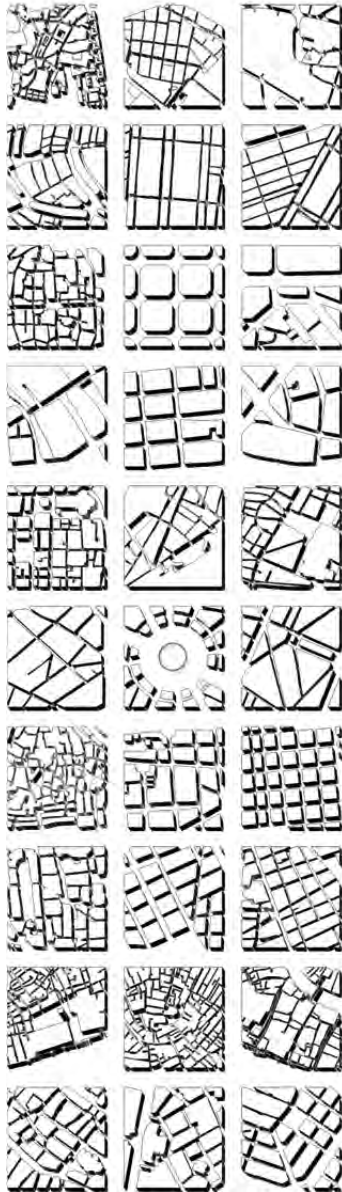
processes of Skopje, should not be seen as a flaw, or disadvantage, but rather as an opportunity, an accumulation of different ideas, different spatial forms, which get analogous and authentic meaning, at the same time, in a city which may be perceived as an *analogous* system.

The comparative review of European city-icons showed that even behind the paradigmatic examples of sovereign urban images of famous European cities we can recognize diverse and conflicting positions. By constructing a theoretical model of a hypothetical Pan-European city as a library of patterns (Figure 16), composed with samples from different urban textures of various European cities we can derive some conclusions:

1. The city of tomorrow should grow from specific urban situations, or patterns.
2. The city of tomorrow should be an open and inclusive system of different morphological and socio-cultural items of the city.
3. The city of tomorrow should transform the contemporary conflicting, and inconsistent complex system from a city of fragments to city mosaic.

In this way behind the paradigmatic model of a modernist city of tomorrow through fragmented and heterogeneous contemporary urban reality we can recognize an exciting opportunity to create and live in many different cities tomorrow.

Figure 16: Pan-European City – 5 floors (Pre-modern City) and 60 floors (Modern City of tomorrow), different levels of heights transferred to specific urban basis of selected European cities, in order to show their ability of transformation.



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How can investment in the cultural and creative sectors sustain development and social cohesion? How can ICTs contribute to a growth in productivity, jobs and competitiveness, whilst improving social inclusion and helping to reduce the negative impact on the environment? Can regional and cross-border co-operation foster better integration and good neighbourhood relations? This said, is Europe lurching out of an economic crisis into a new Cold War, given the wider implications of the Ukrainian crisis to European security? In the wake of the European financial crisis, how should we deal with the political and social dangers to European integration of a dramatic growth in youth unemployment and the rise of right wing extremism? How can we foster a European education? These are some of the questions addressed in this book which seeks to critically address the opportunities for building a stronger European Union - one that relies on creativity, innovation and digital technologies whilst strengthening its basic values of freedom and solidarity.