

DISPLAY OF COMMERCIAL ACTIVITY IN ARCHITECTURE OF INDUSTRIAL BUILDINGS



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Summary

Relationship between the commerciality and industry production arising from stright linkage production – sale have determinated their localization. The site of present megalomaniac commercial investment are coming in on the subtopia and are becoming the neighbourhood of technologic parks, wherewith it's relationship have obtained a concrete outlines. Urban-architectural resolution of present industrial areas requires an extraordinary attention, which importance have been grew with directly proportional investment volumes and with system complexity.

Keywords: Commercial activity, architecture of industrial building, sophisticated production, modern management

1 Introduction

When analyzing the concept of large commercial activities, we have to legitimately look for the connection with sectors that produce everything, without which trade would not exist. The continuous flow of finished products (merchandise) logically determines how close the link is between production and trade. If the value of the job is subordinate to commerce focused on quick profits, this can also cause excessive simplification of architecture in terms of its form. A more favorable situation in all of society (and thus also in architecture) occurs when investors, owners and company managers travel the path of continually expanding themselves and a reasonable increase in profits over the entire production and trade line: intention, production, logistics and sale. The influence of commerce, if not managed, damages distinctness and identity by steamrolling what is at first glance less attractive, though of permanent value, by making it glitter. In the carousel of products it is necessary also to remember several economic concepts that are, without doubt, among the theoretical tools in the modern design of industrial complexes.

2 Influence of commerce – definition of the problem

We have also obtained a commercial model by stirring the market mechanism with forcible advertising that regulates sales while it forms customer opinion and esthetic feeling. Here we proceed from economics to aesthetics. The question is whether commerce can essentially influence the architectural design of a product that is standing at the beginning of the economic chain. The answer is affirmative – production on one hand and good business on the other are two sides of the same coin, a system into which other elements, such as logo, packaging, the product's shape, color, etc, fall into place. The finished product, as the subject of commercial activity, passes from its genesis (raw material) through technological transformation to the customer by using various resources and at a range of locations that are externally presented by architectural semantics and design. Another question is to what extent the parallel processes of commerce and the permanent sustainability of the architecture can subsist. Commerce in today's frequently one-sided understanding soon has an ephemeral nature, since it is necessary to find a sound degree of activity that would also ensure movement toward permanent sustainability in this area.



Fig. 1 Regular industrial grid, KIA Slovakia



Fig. 2 Rational solution of the zone, Nestle

2.1 Plane of influence

The problem of transforming **commercial** to individual segments of the system we can break down into individual levels by product contact (production) with definite resources (land, technological process and architecture).

a) Land – the connection with the involvement of commercial elements is in the expression of the firm's perspective and by its claim to a sufficient area for possible further development (development potential). Appropriate configuration of the terrain for putting in a building, the ability to easily connect with public utility networks, direct transportation links, the bond with the head office as a source for the labor force and the relation with interlocking activities are critical factors when choosing new space for industrial units. Last, but not least, the proximity to raw material sources and the regional tradition of manufacturing that should be a guarantee of quality being met is critical, while at the same time it is a component of permanent sustainability (**Fig. 1, 2**).

b) Operating design – commerce opens up a response in the virtue of an operation that satisfies non-clashing, steady and modern technological procedures. Moreover, each meter brings higher costs for technological equipping, demands for energy, transportation

and also is related to the purity and logic of the architectural expression. What architectural type of production is chosen depends on the specifications given by the market and pursues the objective of good sales. This is influenced by demand for quality products.

c) Architectural expression – the influence of commerce here forms a level of constructive design, architectural packaging and detail. The nature of commerce is represented as the highest profit possible to which all steps are dependent. From a glance at the architecture, a quick profit from the sale of products can be classified as a negative value, while a positive value seems in this context to be the gradual building of an image and quality with architectural expression and presentation.

Negative value of architecture – quick construction, rapid production, fast sale and profit, all of this can swiftly end. Architecture cannot therefore be about a permanent work, but rather an almost staple temporary arrangement and yet less than temporary architecture (**Fig. 3**). From the point of view of the quality of the environment, some structures regrettably never have a temporary look. This is caused by high volumes and inappropriate choice of material. Here it should be recalled the most problematic negative values in commerce: **shark effect** in the non-regulated need for new land, **megalomania – loss of scale, loss of identity, no respect for history**. When making an evaluation, we should be more tolerant toward smaller industrial businesses that are generally more able to supervise only the purpose of the structure. Nowadays, architectural delicacies can be expected, in particular, for the larger, already established businesses with management being run at the required level [1].

The positive value of architecture (in respect of commerce) is influenced by the intensity of the architecture's relationship with the typological type of production (light industry, sophisticated production, etc), (**Fig. 4**).



Fig. 3 Quick construction, rapid production



Fig. 4 Positive value of hall architecture

3 Modern economic ideas and architecture

Restructured production **management** steers toward a steady increase in economic and quality manufacturing indicators. It is assumed this is only possible through a mutual reconciliation of individual degrees of the production cycle and the elements related to it, which also includes, for example, the employees' quality working environment. Management's intention needs to be herein understood as a top philosophy, since this is a matter of full-area improvement and effectiveness, where it never gets round to an

architecturally planned business design. An explanation of dry economic concepts and economic instruments for managing firms proves that many find the response in the philosophy of the architectural design. Prestigious firms are striving to increase their competitiveness and with a new method of self-evaluation and comparison with the rest and the best (benchmarking) they are heading toward a purposeful exercising of **goodwill**, i.e. a favorable impression of the firms' activities, which is decisively among the most important points in their further development. It is necessary to observe that the concept of image has a similar significance, which is based, however, more on visualization and the feelings of the public than on any targeted endeavor by the business. A new quality in the working environment that stimulates maximum output underlies these concepts. And finally there is space for urban planners, architects and designers. Their wide field of operations includes humanization of the working environment in the exterior as well as the interior and does not circumvent any design in the resources used. In the spirit of goodwill, a strong sale and return on investment is also assumed. The abovementioned steps is called **the philanthropic approach** in the creation of industrial architecture, where in spite of efforts of commerce the main **measure** is the **person** articulating production [2], (**Fig. 5**).

A further concept that covers the architectural creation of commercial activities is **corporate identity**. The immediate identification of a good firm is of overriding interest. For established businesses, elements of corporate identity are based on the tradition of a persistent, reputable brand – a *logo*. An advertisement may also utilize the logo's elements – its shape and color - and may deduce the nature of production. These phenomena have many times determined the designer's philosophical intention for an industrial building's architecture and this moment is then a connecting bridge to the design of the building to be sold (**Fig. 6**). Known firms take stock in their non-anonymity, though this many times gives rise to a repetitive architectural design without accepting any specifics for the environment (importing the cloned expression of commercial chains, warehouse centers, fuel pumping stations everywhere in the world). On the other hand, there is an effort toward a distinct identity for industrial companies [3].



Fig. 5 The philanthropic approach, KIA, Zilina, Slovakia



Fig. 6 The Connection of production and sale, Hodonín CZ

The marketing departments of businesses generating communication for the firm and market are building relationships with the public – **public relations**. They do not subsist just on an economic plane, but also touch on the architectural concept when spaces are designed for contact with the public, with customers – business outlets and showrooms that are able to receive people on excursions. Unlike in the past, today there are modern

concepts based on openness and transparency in architecture with the intention to address the customer. Likewise, space through its architectural value, justified extravagance and resourcefulness may make product quality rebound and restore the firm's reputation (Fig. 9).

4 Instructions from the practice

Advanced Western Europe offers many positive examples of architecture in manufacturing and commercial chains. The link between production and commerce proves its worth, in particular, in the case of the automotive sector – large auto-shows constitute mega-advertising for automobile manufacturers and their logistics centers are among the most luxurious architecture of its type. Currently, the immense logistics centers border the corridors to the cities. Articles can be read about the chains mentioned above with clear relevance to a particular brand. We can encounter other characteristics of interleaving production, sales and consumption in the food sector (in the broader meaning). Every person is curious enough to take a peek at the secrets of producing specialties, taste and then immediately buy them and the concept in the creators' design can conform to this. The best example can be found in chocolate factories, wineries and breweries... (Fig. 7, 8)



Fig. 7 Architecture or advertisement, Toronto



Fig. 8 Architectural beauty by S. Calatrava, Spain



Fig. 9 Research and commercial centre BMW, Munchen. Extravagance in architecture under the mark Coop Himmelblau – the documenting of client power

Architectural beauties are the R. Moneo and S. Calatrava wineries in Spain. An invisible thread from production to sale was created by Loxia a.s. designers T. Amort and M. Veselý when they produced the Opavia – Opava wafers and sweets. They designed the “wafer factory” – a horizontally superimposed bulk broken by colored cranking that eliminates the monotony [4] .

5 Conclusions

The selected modern finance and control instruments for creating have been directed toward the main objective from the view of the firm’s management – toward goodwill, while from the point of view of staff they are aimed at a quality working environment and a good feeling from the drafted work. From the view of the architecture, the goal is to create interesting and quality architectural work with lasting value. These help to depart from an anonymous row of factories and are also molded with a positive commercial intention where overall production quality is emphasized first and not excessive profit. To distinguish a manufacturer from the beginning of a chain to the sale plays in the firm’s success an important role both in the market and in these times of extensive competition.

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