



INCLUSIVE / EXCLUSIVE CITIES

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(Eds.)





SINERGI Project

Social Integration through Urban Growth Strategies

The SINERGI Project (Social Integration through Urban Growth Strategies) is a network of twinned cities that provides exchange of knowledge, experience and good practices of partner cities, Universities, civic organizations and social groups enabling better social integration through joint development of urban growth strategies. The project has enriched the sense of identity and mutual understanding between European citizens by bringing upfront problems and issues of urban life that are shared among them, but also by sharing common values, history and culture in an open dialog.

The network organized two seminars as a platform for creative and open debate between local authorities, academics, experts, civil activists and citizens from local communities about the problem of social integration in ever-growing cities. The SINERGI Book One: “The Projects for an Inclusive City” is the result of these two seminars. The purpose of this book is to provoke decision-makers and citizens to challenge their perception of the city and, through critical understanding of mutual interests and shared values, to create a sustainable and lasting network of cities and active citizens.



CITTA' DI TORINO



LISBOA
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Inclusive Exclusive Cities

Edited by
Ognen Marina
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Inclusive/Exclusive Cities

Cities are complex systems of elaborated spatial and social relations. The challenges of the contemporary urban transformation have surpassed its economic aspect and emerge as a social, environmental, spatial and identity crisis sometimes having devastating effect on the social fabric of local communities and cities. The pressure of the financial crisis and outdated concepts and strategies of urban growth have caused the policies and politics of the urban growth and cities management to become exclusively matter of city administration, decision-makers and politicians. The questions of democracy and broader social inclusion in the scope of urban growth is mainly discussed and raised in the domain of the urban activism, within the academic debate or in marginalized and excluded groups of civic society. However, it reveals not only different ideas and tools how to provide the urban growth but also the tremendous difference in vision of the future of cities and urban imaginaries.

This condition has a direct implications on the process of cities development but also of governance and confinements of democratic potentialities in designing urban space that are only released with the broader inclusivity. Consequently, the emerging resistance to imposed spatial order made apparent the role of social and spatial inclusion in democratization processes and social relations in a society framed by its differences. Completely opposite to inclusive, transparent, participative planning for diversity, the process of creation of exclusive projects and spaces in cities encourages divisive tendencies and damages future prospects for open, connected and socially sustainable cities and societies. In spite of everything, these trends across the world provoked reawakening of public sphere and demonstrated that urban space is central to democratization processes. We can recognize strongest reactions in emerging every-day spatial practices with increased movement across newly marked social and cultural barriers and switching the border zone into contact zone. In this dazzling blend of financial crisis, challenged concepts of urbanity, dysfunctional policies and citizenship in crisis we can go through the social and economic contradictions and failures of the cities by innovating the urban policies and practices, aiming to enable a more inclusive, effective and socially responsible approach.

In order to understand the potential for joint effort for construction of better cities this book aims to develop a platform of knowledge and promote an informative debate about concepts, approaches and tools that are coherent with the complex nature of the cities and societies, but comprehensible and simple enough to be useful for institutions and citizens that are affected by the processes that are shaping cities. The questions that could be addressed and topics are: 1. Where and how could we identify and analyse the issues of social inclusion/exclusion in a transformation troubled cities and what can we learn from good and bad practices of social inclusion and/or exclusion? 2. Is there a new complexity of the relationship between cities and society, uncertainties, and questions to be addressed? What are the new approaches, tools and practices that will enhance democratization of urban development through better inclusiveness? 3. To what extent could urban disciplines be engaged with urban progress in terms of theory,

practice and education in an era with new social networks, new political policies, new digital tools and new forms of art and culture? 4. How cities can encourage urban inclusion at a time of intense social and cultural transformations, especially through design and urban planning? Moreover, to what extent are urban plans able to facilitate communication between citizens and institutions, society and the form of the cities?

The contributions to this volume show different perspectives and positions about inclusiveness, both in spatial urban practices and in the strategies of city governance. Thus, the answers to the previous questions cannot be reduced to a coherent set of statements. Nevertheless, some addresses seems to emerge from the debate.

Regarding the first and primary question – the issue of inclusion/exclusion– the main contradiction is to conceal the “right to the city” and the inclusiveness of the process with the effectiveness of the plan (Cabral). On the one hand the inclusive strategies lead in many cases to read the city as a fragmented entity and promote local development actions (as in the case of the “mosaic structure” in Bakalcev et al., whether the “micro-urbanism in Velevska et al.). On the other hand, the need to propose collective frames for urban space development and for unifying consensus should ask for a more institutional and general *top-down* discipline, which cannot avoid various forms of exclusion (Frassoldati). This kind of contradiction could reflect somehow different approaches, according to what François Lyotard called the two opposite models of society as a “functional whole” or “divided in two” (*The Postmodern Condition*, 1979). In the first approach, the balance within the urban system should start from the bottom, at the local level: since the equilibrium is possible, its composition will be incremental – but then it will unlikely extend to the entire system, being the effects stuck at a very small scale. Instead, the second approach considers conflict as an inevitable factor, thus it admits that the institutional conditions can limit conflicts, also through top-down interventions and accepting some forms of exclusion (from benefits, from decision-making involvement, etc.).

The second question is about the “new complexity” of the European (and world) cities: the structural conditions of urban systems (real estate market, connectivity, economic balance, political orders...) continue to change rapidly in the last years. This complexity can whether reflect dramatically into a parallel transformation of physical space (as evidently in Skopje as in Guangzhou) or it can be almost indifferent to the material urban development, which falls into a sleepy decline (such as in Turin, Zagreb and partly in Lisbon). The processes of exchange affecting the urban collective life – both the symbolic exchanges and the technical, economic, bureaucratic ones – acquired new topologies, becoming more dynamic and dislocated. The scholars are trying to describe and map this phenomenon: the new urban complexity produces innovation and opportunities for democratic development, but it also generates unpredicted forms of opacity. The real estate market gains power in combining information at the global level, while the planning instruments and the urban policies are stuck into a local perspective, being subjected to unrestrained conditions. The institutional

plans regulating land use, density, infrastructures into long-term actions and public contracts still reflect a set of urban paradigms, which are going to disappear rapidly. In the meanwhile, the cities continue to transform even without the help of public plans. In this divergence between the institutional capacity of regulation and the autonomous raising of unexpected forces, the innovation in planning instruments is urgent. Some experiences of local negotiation (as in Lisbon) or some proposals for re-thinking the planning process as a “rhizomatic nesting” or as a predictive and diverting tree have been presented and discussed during the SINERGI project, finding here some punctual proposal (Mantziaras, Frassoldati, Pensa et al.).

The third question is an interdisciplinary topic. Urban studies and technical knowledge about architecture, infrastructure, planning have never in many decades been so openly challenged as much as today. The social dimension of reality, mainly in its aspect of a global network, shows more and more its power on the material space of cities: the “total mobilization” (as the philosopher Maurizio Ferraris recently called it) affects habits, collective values, fluxes, borders, capital assets and geopolitical orders. The scale of the city becomes the sphere where new intersections among disciplines are experimented and where the challenges of humanities, engineering, economics are tackled and natural sciences can build new forms of alliance – as Panos Mantziaras recalls in his article, quoting Bernardo Secchi. Academics, professionals, public administrators have to renegotiate the limits of their competences: designers with planners, urban sociologists with economists, management engineers with political scientists, etc. The disciplines traditionally in charge of the technical aspects of urban transformation should rewrite their skills and move them into the socio-political dimension of the process, and vice versa. The disciplines focused on the development of the XXI century city can turn into a network of *sociotechnical* sciences.

The fourth and last question is about the discipline of architecture, in its most general sense: the architecture of the city in its spatial and temporal extension, from design to planning. It is the question regarding the possibility of achieving a new kind of urban projects, for both our present and future cities. A project of the city, taken as a public action of governance, can integrate many different dimensions of urban transformation: social interaction and public debate about values, symbols, etc., the technical and bureaucratic management, the economic and financial aspects of the process. The innovation of urban projects should move from the traditional tools towards a more flexible and self-generative set of instruments, preserving their value of public and institutional objects. To this extent, urban plans can promote social inclusion by broadening the implications of a process, and by developing their capacity of predicting deviations in the future. Design and urban planning can enlarge our societies, but only by integrating good promises with measurable effects. In other words, it is necessary for designers and planners to accept and consider plans and projects both as means for imagining a better future, and as instruments of power.

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Implementation of Creative Cities concept for greater inclusion: Case study Belgrade

ABSTRACT:

We are witnessing the transition from managerial toward entrepreneurial activities in cities, with the goal of finding new forms of competitive capitalism (Harvey 1989). As a consequence of economies of a globalized world, competitiveness of cities has a huge importance for realizing a better position of cities in the region and in the global network of cities. One possible and successful development scenario under mentioned circumstances is the implementation of a city development strategy based on knowledge and creativity. In accordance with the nature of the profession, the process of architectural and urban design is always under the influence of current economic, political, social and cultural events. Creative city could be defined as a place of diverse and inclusive arts and culture, as well as the place of economic innovation, creative talents and creative industries. Although such a concept could produce an exclusive place for living, it involves the application of inclusive design of a city, based on economic, social, environmental and cultural sensitive policies that allow everyone to improve economically.

In the spirit of thus listed process characteristics, the development concept of the creative city becomes a very useful instrument. This paper presents a review of research done at the Faculty of Architecture, University in Belgrade (in the period from 2008 to 2015). The research task pertained to establishing spatial and functional potentials of various sites within the territory of Belgrade.

KEYWORDS: *Creative city, City branding, Inclusive city, Creative cluster, Creative points network, Belgrade*

1 INTRODUCTION

There are many contemporary urban concepts for development of the cities which combine factors for achieving “successful city” that could be competitive in a globalized world and develop a better position in the regional network of cities. Smart city (Komnios, 2008; Townsend, 2013), Digital city (Mitchell, 2000), Resilient city (Vale & Campanella, 2005), Cognitive city (Novak, 1997; Tusnovics, 2007), Happy city (Montgomery, 2013) as well as Inclusive, Creative (Landry, 2000), Sustainable (Jenks & Jones, 2009), Eco (Roseland, 1997) and Entrepreneurial city (Hall & Hubbard, 1998) concepts have similar aims in their strategies – to achieve better conditions for living, through more jobs opportunities, leisure activities, healthier environment, culture promotion, social security and incisiveness of their citizens in the city strategies and everyday life.

According to the Final Report to Core Cities Working group about competitiveness of European cities (Parkinson at. all, 2003), European cities have substantial economic, social and cultural potentials and advantages. The city still has the strong influence on the factors which attract investment and people to particular places - the quality of labour, education and training, the cultural, residential and physical environment, the planning and fiscal regimes, the communication and transportation infrastructure. On the other hand, modern concepts of the site marketing process are directed toward the creation of a positive image of a site, in the mind of the onlooker, but above all in the mind of the local population. Accordingly, marketing experts are setting up new analogies, viewing the city not as a product, but as an enterprise. In this manner, the implementation of the very techniques of place marketing are not based exclusively on a marketing mix, but rather on a whole series of other, much more important, but abstract characteristics pertaining to identity, image, performance, etc. These changes have resulted applying the branding process to cities. In addition to the above, the focus of branding (if we have in mind the implementation of the concepts of the corporate brand) moves from the product to people, i.e. users, in this case the inhabitants of a place and its visitors. Under such circumstances the concept of the creative city, with all its formations can form a good basis for creating a new brand or upgrading the existing (Djukic, Vukmirovic, 2011).

This paper deals with presenting the concepts of the creative and the inclusive city. The question we address in the paper is what role creative city concept can play in making cities more inclusive, are they become more exclusive by implementation of that concept and what kind of tools can be used to stimulate inclusiveness.. Accordingly, various forms of applying the concept of creative and inclusive city on the polygon of the city of Belgrade will be presented: creative city, creative cluster and network of creative points, with their strategies for inclusive neighbourhoods and communities. The paper contains three sections. Section one deals with creative city concepts. Section two presents approaches to creating a creative city, and presents results of six years of research implemented at the University in Belgrade - Faculty of Architecture. The final section is formed as general recommendations, which can be applied to other sites.

In recent decades, activities in the field of culture, as well as art, play an important role in processes of urban planning, while urban creative clusters are becoming new and efficient tools for developing creative cities and encouraging development in the direction of creativity. Most frequently, the formation of these clusters is a consequence of political decisions and planning priorities. In addition, the forming of creative cultural clusters is also linked with the policy to develop tourism, i.e. with efforts of certain cities to improve their position within the urban tourism hierarchy. Creative cultural clusters can differ by form, topic or spatial characteristics (Mommas 2004). They often become competitive boundaries of numerous cities on the road to their better positioning within the hierarchy of global cities, representing the beginning of planning and implementation of the branding strategy.

2 CREATIVE CITIES VS. INCLUSIVE CITIES

The concept of Creative city has been developing since 1990`s. Richard Florida (2002, 2005, 2008) and Charles Landry (1995, 2000, 2006) are the most important authors who developed the idea of creative class and creative cities and have significant influence on academic debate and political actions in cities and Municipalities. Creative city is a dynamic concept, focusing on creativity, community development and for achieving a vibrant, lively and comfortable city, attractive for its citizens, visitors and tourists. According to Landry creative city is defined as a place with dominant qualities such as: will and leadership, human diversity and access to varied talent, personal qualities, organizational culture, local identity, high quality urban spaces and facilities, networking dynamics (Landry, 2000). All the mentioned indicators are important for development of creativity, somehow the essential are political will and appropriate organizational culture. However, this means that both governmental and stakeholders should recognize the need for creative city, as well to have knowledge on its concept and its preconditions (Mrdjenovic, Ralevic, Djukic, 2015). Furthermore, the important aspect is identity - developing unique and meaningful places within the city, with sense of local cultural history and memory (Varbanova, 2007). Creative cities most frequently imply cities with a successful combination of "culture and economics, or art and commerce as a relationship which has been central to a number of recent developments in social theory and other academic areas" (Hesmondhalgh & Pratt, 2005, p.2). Considering the context of urban regeneration, Pratt (2009, p.3) identified two dimensions that could be recognised in the broader literature: the first concerns the construction of mainly high culture facilities to make a city 'attractive' or simply 'well known' and the second concerns what has been termed the 'experience economy' where visitors and investors are drawn into unique place-based experiences either of heritage or retail variety. Initiators of their creative development are most frequently creative clusters, with an intensive trend of creation in recent years, and visible in cities throughout the world (Djukic, Vukmirovic, 2011). Creativity and creative city are further implemented from supranational institutions, such as the European Commission, UNESCO (United Nations Educational, Scientific and Cultural

Organization), OECD (Organization for Economic Cooperation and Development) (Costa et al, 2007: 122-3).

Many urban theoreticians and authors, such as Jane Jacobs, Patrick Geddes, Lewis Mumford, Bill Hillier, Sharon Zukin and Jan Gehl were focused not only to a physical characteristics of cities but were also emphasized the importance of improving the conditions and environment of cities and people`s lived experience of cities. From the perspective of the creative city concept, these kinds of improved urban environments “could be seen as a ‘honey pots’ that attract mobile labor, in particular educated mobile labor that will be attractive to high-tech industries” (Pratt, 2009, p.4) which coincides with the Florida’s concept of creative class.

Inclusive city concept is defined by UN habitat as a city that promotes growth with equity. “It is a place where everyone, regardless of their economic means, gender, race, ethnicity or religion, is enabled and empowered to fully participate in the social, economic and political opportunities that cities have to offer” (UN habitat, 2001, p.3). According to this definition social equity is seen as one of the main and vital element of sustainability. However, the participatory planning and decision-making which should be the instruments for achieving the goals. Furthermore, inclusive urban governance can reduces inequality and social tension; incorporates the knowledge, productivity, social and physical capital of the poor and disadvantaged in city development (UN-Habitat, 2001, p.3).

In this segment, creative and inclusive city concept stress that the human capital is the core for city development. Both concepts insist on incorporation of knowledge productivity, and citizens as the milestone and leader of development, and both need constant feedback for its citizens. On the other hand, Goltsman and Iacofano (2007) argue that inclusive city planning is based on economic, social, environmental and culturally policies that allow everyone to improve economically as the area improves and provide equal possibilities for involvement in the development process of their environment and community. It is very important that the most vulnerable groups in society are involved in participative processes. Furthermore, it means that inclusive city concept relays on whole society as the driver of city development, including the people with lack of skills, knowledge and information, while the creative city concept is more focused on creative class.

In order to achieve successful inclusive design for planners, elected officials and community members, define an inclusive policy framework that contains seven focus points was propose:

1. Economic development: participation in the economy of the city, with access to a variety of quality jobs;
2. Housing and neighbourhoods: secure and safe, healthy neighbourhoods with a range of housing types and price levels:
3. Education: full access to quality education for all residents:

4. Access and mobility: multimodal and interconnected public transit systems that are friendly and inclusive of everyone:
5. Habitat protection and a safe public realm: providing connected, safe, healthy, functional and green connections with pedestrian- and bike-friendly streets;
6. Community facilities and gathering spaces: designing well-maintained and liveable open spaces;
7. Cultural meaning: designing and creating social and cultural rituals and symbols that have meaning for all residents - retain a distinctive sense of place and neighbourhood (Goltsman and Iacofano, 2007, pp. 10-12).

The aim of inclusive design for sustainable cities is to create synergy between spatial, environmental, social and cultural qualities, especially providing job opportunities and stimulate competitiveness. Successful inclusive design projects support physical, social, cultural and economic needs with clear philosophies, strategies and tactics. These projects aim for inclusiveness in all phases and push the boundaries of creativity and innovation, energizing and regenerating a community. They result in functional, high-quality and aesthetically pleasing environments that manage impacts and add value to cities, providing residents with opportunities and choices to thrive and reach their full potential (de Vries et al., 2012).

If we speak about inclusive and creative city, one concept favours the notion of equality among different groups, while the other puts the spotlight on one group (members of the creative class) and the changing nature of city economy and the shift over time to a workforce that requires more creative skill than has been previously demanded. Keeping this in mind it is necessary to deal with the other occupational groups that also live in creative cities.

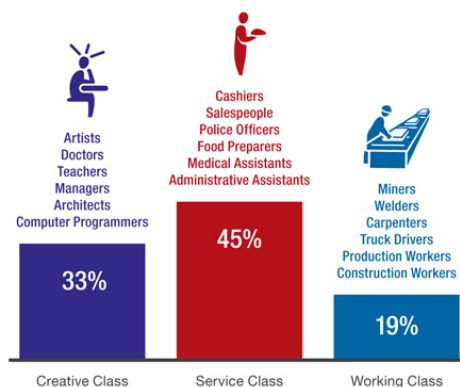


Figure 1. Creative, service and working class. Source: Martin Prosperity Institute, <http://martinprosperity.org/tag/service-class/>, accessed on March, 8th, 2016

Research indicates the existence of three groups - classes of "the new postmodern, post-industrial economic order": creative, service and working (Figure 1). If viewed in relation to the specificity of their work, "creative jobs have high levels of cognitive and social engagement skills, while service work is based on more routine-oriented physical skills" (Florida and Mellander, 2013, p. 311). But, Florida and Mellander (2014) argues that adding a cognitive and social engagement skills to service work leads to higher wages.. If the situation is considered in this way, an upgrade of the spatial and physical settings of the particular area in an appropriate manner could support and extend creativity to greater group of occupations, classes and workers.

3 METHOD AND MATERIAL

In regard to the nature of the creative city and the needs of its inhabitants, with respect to specificity of spatial interventions, can be concluded, "that the size of the polygon does not matter. What is important is the power of idea on which that spatial intervention is based" (Vukmirovic and Vanista Lazarevic, 2014, p. 208). Given the above, we can distinguish five types of final products – urban interventions that are the result of different design processes and disciplines and the character of the intervention is compatible with the size of the area in which the intervention take place. They include:

1. Creative point as product of industrial design or/and architectural design
2. Creative place as product of architectural design or/and urban design
3. Creative points/places network as product of industrial, architectural or/and urban design
4. Creative district as product of architectural and urban design and
5. Creative city as product of architectural and urban design, urban planning, development scenarios (Vukmirovic and Vanista Lazarevic, 2014, p. 208)

The research pertained to establish spatial and functional potentials in the territory of the City of Belgrade and creating a scenario prompting development, as well as transformation of sites, as a function of creating creative clusters, creative points, and a creative "city" i.e. urban entity. Research encompassed sites in the territory of the city of Belgrade, which differed according to: area, position within the city matrix, level of construction development, infrastructural equipment, and planning determinants (valid higher level planning documents). In regards to the distinguished types of final products and the character of the selected location, different approaches were used for different locations:

- Creative city – in the territory of Ovca, Borča, Krnjača – the "Third Belgrade" project and in the territory of Sremcica;

- Creative cluster – in the territory of Ada Huja, Višnjički boulevard and Sava's Amphitheatre and
- Network of creative points – at Belgrade Underground stations (under construction).

4 CREATIVE BELGRADE DEVELOPMENT SCENARIOS

Depending on site characteristics, research results have different types of the final products in the implementation of the creative city development concept.

4.1 Creative city - the "Third Belgrade" project

The research task pertained to the possibility of transforming Belgrade suburbs of Borča, Ovca and Krnjača (Figure 2) built without a plan into a new city centre, which would, thus transformed, have all the attributes of a creative city (implying creative culture + creative industries). In addition to central and historic part of Belgrade, Novi Beograd and Zemun, these spontaneously built suburbs would over time become a Third Belgrade (creative city).

The new city would be able to function fully independently (mixed functions, maximum infrastructural equipment, reconstruction of existing tissue and addition of new), and would become a new Belgrade brand.



Figure 2. Territory of Ovca, Borča and Krnjača in Belgrade. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, school year 2012/2013. Chair of the course Assoc. Prof. Dr Aleksandra Djukic

Researched issues pertained to shaping of structure and of public city spaces that should satisfy criteria of vitality, attractiveness, flow ability, pleasantness, and potential to inspire; providing population heterogeneity – retaining existing and attracting new population, and establishing mechanisms which would enable the realization of the plan.

The investigation of the potential of the territory consisted of several phases. Every phase was present in the next phase, as a sort of database

for forming a potential development scenario for this area. The first phase encompassed analyses that resulted in a selection of the adequate creative city concept used to base the defining of primary contents and environmental entities, communication with the population and field research in the territory focusing on the specificity of the site. The second phase is the establishing of a hybrid concept and program: creative city and its contents, population and physical structure. The third and final phase is at the same time the design solution phase, which encompasses the defining of a strategy and phases for site development.

The development scenario – project, encompassed a presentation of the possible new urban matrix (Figure 3), the forming of the main destinations of the new city, a network of roads and traffic hubs, distribution of contents with a focus on contents of the creative city, and a suggestion for the physical structure.

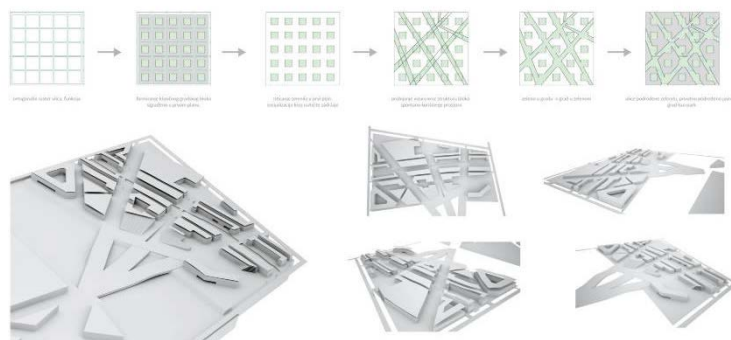


Figure 3. Defining the new urban matrix. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, school year 2012/2013. Chair of the course Assoc. Prof. Dr Aleksandra Djukic

Parallel to defining of the scenario for the development of the territory, phases of implementation were also defined. The result of this section of research was the forming of a flexible framework for the future creative city as one of the possible development layers for this territory. The contribution of this research is reflected also in the fact that the reinvestigated potentials of this territory were represented in the form of one of the possible ways to activate this territory.

4.2 Creative city - Sremčica: City within the city

Sremčica is a suburban settlement of Belgrade, located at its south part and has a population around 20,000 people (Figure 4). It is developed as a typical road settlement stretched along the central street with many side streets. The central part of this suburban area is situated about 20 km from the centre of Belgrade.

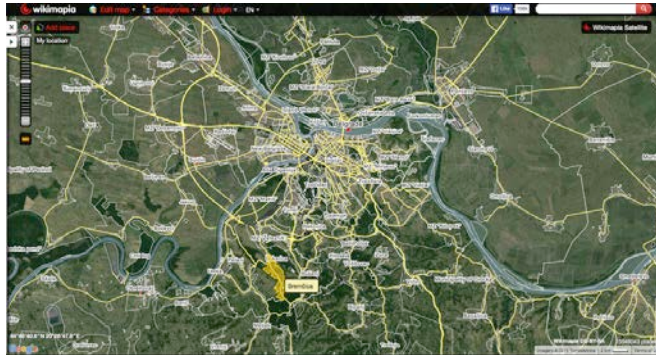


Figure 3. Location of Sremčica. Source: Wikimapia, 2015

The main research task for this area was to define the future development scenario in relation to the question does Sremčica would continue to develop itself as independent area or it will be develop as a part of the City of Belgrade. Because of its geographical position within the territory of the defined by the administrative border of the City of Belgrade Metropolitan area, the development scenario for this part of the city was “City within the city”. It could function independently, but to be formed as an authentic area of the City of Belgrade.



Figure 5. Sremčica - Four new centers along the existing corridor. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, school year 2014/2015. Chair of the course Assoc. Prof. Dr Aleksandra Djukic, assistant Dr Milena Vukmirovic

In accordance with that, the concept of creative city was carefully applied in order not to undermined existing habits and lifestyle of inhabitants, but at the same time to create an attractive environment that would be interesting and inviting for the members of the creative class. One of the scenarios was offered the formation of four new centres along the current corridor (Figure 5) and the special attention was given to the natural characteristics of the area and opportunities for introduction innovation in agricultural activities and production.

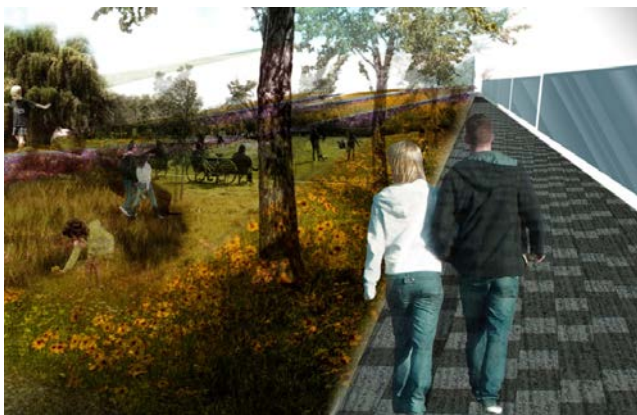


Figure 6. Creative, urban environment with nature, creative urban farms and agricultural areas. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, academic year 2014/2015. Chair of the course Assoc. Prof. Dr Aleksandra Djukic, assistant Dr Milena Vukmirovic

In this way would create a creative, urban environment with the penetrations of nature, creative urban farms and agricultural areas (Figure 6).

4.3 Creative cluster - Višnjički Bulevard

The research task pertained to investigating the possibility to transform Višnjički Boulevard, which runs parallel to the Danube river in the municipality of Palilula, into a vibrating creative cluster which would represent a link between the old urban tissue of Karaburma and the Danube bank, as well as the new planned business centre on Ada Huja. The boulevard, which is the border/barrier in the morphological sense, was to be transformed into connective tissue between different entities.

Researched issues pertained to attract a creative class to the new planned cluster; make attitude toward industrial heritage; to form relationship between the constructed and the unconstructed, to influence of the new planned structure on the environment, and to solve problems related to the elitism of planning solutions suggested by the city.

Like previously presented research, this research also had three key phases: analytical phase, concept and program defining phase, and designing phase. One of the research results was the forming of creative epicentres, which would influence the rest of the territory. Depending on their distribution and characteristics related to creative contents, this influence would vary pertaining to the development of the territory in its immediate vicinity.



Figure 4. Urban block matrix and diversity of contents. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, academic year 2013/2014. Chair of the course Assoc. Prof. Dr Aleksandra Djukic

The suggested development scenario for this territory does not pertain solely to the course of Višnjički boulevard, but also to its broader zone spreading to the bank of the Danube. The suggestion for the distribution of creative epicentres also entailed the defining of the potential urban matrix (Figure 7). This led to the formation of blocks. Each block should acquire its own identity, both relevant to the dominant content, and relevant to the physical structure.

The contribution of this research is reflected in the reinvestigation of potentials of the given territory and the establishing of the possible development scenario.

4.4 Creative cluster/districts - Sava's Amphitheatre

Sava Amphitheatre's location is one of Belgrade's strategic development areas. It is situated on the left and right banks of Sava River, in the extended central area of the city. Having in mind the importance of this area to the city as whole, the main task of the research was in finding the ways to integrate it into the existing urban fabric, but in the same time to give it a new, authentic character.

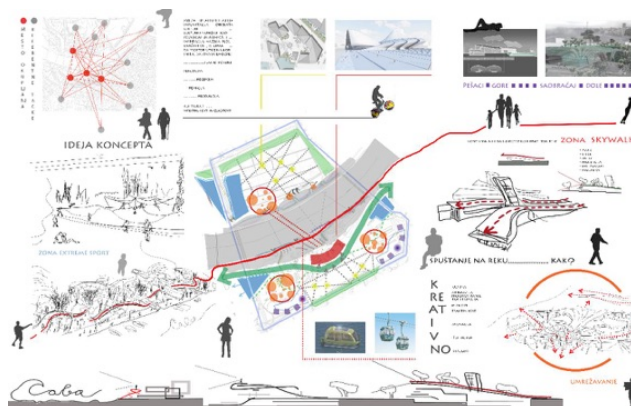


Figure 5. Likelihood - the cluster with open possibilities for all. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, school year 2011/2012. Chair of the course Assoc. Prof. Dr Aleksandra Djukic

One of the scenarios has defined the solution in the form of network of creative places evenly distributed over the entire territory. Each area has been designed in that way to have its own specific character, the dominant purpose and target groups. This principle has enabled the formation of the mix of different creative spaces, richness of contents and opportunities for various groups of users and visitors (Figure 8).

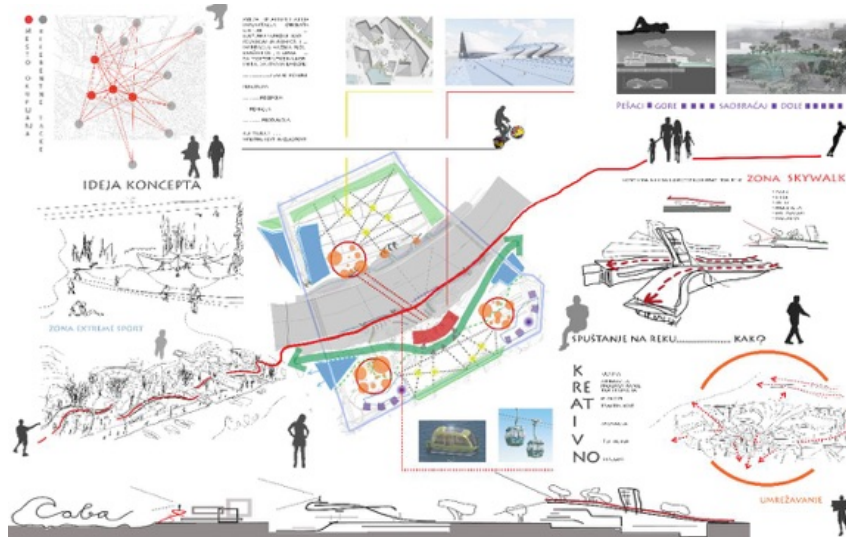


Figure 6. Likelihood - the cluster with open possibilities for all. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, academic year 2011/2012. Chair of the course Assoc. Prof. Dr Aleksandra Djukic

4.5 Network of creative points –Belgrade`s underground stations

The research task pertained to establishing a model of fashionable metro stations, as points or linear creative systems, which would simultaneously be engines of development of cultural creative points. Over time, these points would become creative clusters, and could subsequently also becomes a creative city.

With the goal of setting up a creative route, the focus of this research was on individual points – stations of the Belgrade Underground, which has a clearly established line (Figure 9). The observed line starts in Zemun (Tvornička station), and ends on Zvezdara (Ustanička station). The task encompassed five locations, with different urban characteristics. In accordance with the specific context of the location, each station had to be processed in detail and taken through all three phases of the research process. In addition, the whole, i.e. the suggestion for the creative route, had to be considered at all times.



Figure 7. Creative points. Source: University of Belgrade – Faculty of Architecture, Bachelor course “Studio project - Urbanism”, academic year 2010/2011. Chair of the course Assoc. Prof. Dr Aleksandra Djukic, assistant Dr Milena Vukmirovic

In accordance with its specificities pertaining to micro location, for each destination, a possible thematic framework was established, on which the potential development scenario was based. In addition to the metro station itself, research encompassed the broader location. The development scenario encompassed the defining of dominant and secondary contents, movement flows, and suggestion for the future physical structure or renewal of the existing constructed fund.

The contribution of this section of research is reflected in investigating the potentials and possibilities of individual locations (micro locations) to become creative points, and in defining their space of influence, as creative epicentres, with the goal of forming a creative route along the given metro line. In addition, the contribution is reflected also in an insight into various scenarios of influence of newly planned points on the broader urban zone.

5 CONCLUSIONS

Among other things, creative cities emphasize the importance of a specific constructed environment and quality of open spaces, different possibilities for relaxation, entertainment and individual development, which contribute to individual creativity, as well as adequate traffic infrastructure. According to Landry (2000), creative cities/sites should be viewed as ecosystems in which cultural and symbolic values act as catalysts speeding up the overall development.

This paper presents three possible concepts of creating a creative city – through creative city as a whole, creative cluster/district, and network of creative points. Application and testing of these concepts in various territorial polygons of the city of Belgrade, established that each of them could have an effect both on an individual location, and on the city as a whole. This effect can be seen in the stimulation exerted by the local environment on development, but also as one of the possible platforms that can be used to create a positive image of a city.

According to the survey, several points for creating the creative inclusive city are:

- Plan new creative cluster and district as the connections between city and suburban area;
- Regeneration of the devastated historical areas towards creative districts;
- Develop the network of creative points as initial mile-stones for further development of the city;
- Promote a healthy, active and involved civic society;
- Developing a kind of social network where each person can re-create identity;
- Design the city where everyone is engaged in activities that are best in;
- Use all available technologies for faster efficient and effective development;
- Build on and create a city environment that promotes participation in, and the expression of the city's various cultures and
- Create a city environment where the community feels safe and comfortable and that stimulates cultural activity and vibrancy.

These recommendations would also contribute to the development of the creative city, because they represent the foundations of the quality environment that would stimulate the creative ones to choose them as their future places for living and working in.

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