

CONFERENCE  
PROCEEDINGS

**3<sup>RD</sup> INTERNATIONAL  
ACADEMIC CONFERENCE ON  
PLACES AND TECHNOLOGIES**

EDITORS  
EVA VANIŠTA LAZAREVIĆ  
MILENA VUKMIROVIĆ  
ALEKSANDRA KRSTIĆ-FURUNDŽIĆ  
AND ALEKSANDRA ĐUKIĆ

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**PLACES AND TECHNOLOGIES 2016**

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Eva VaništaLazarević, Milena Vukmirović, Aleksandra Krstić-Furundžić, Aleksandra Đukić

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## **PLACES AND TECHNOLOGIES 2016**

KEEPING UP WITH TECHNOLOGIES TO CREATE COGNITIVE CITY  
BY HIGHLIGHTING ITS SAFETY, SUSTAINABILITY, EFFICIENCY,  
IMAGEABILITY AND LIVEABILITY

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## **URBAN DESIGN EDUCATION FOR PLACEMAKING: BETWEEN COGNITION AND EMOTION**

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### **ABSTRACT**

The paper explores possibilities for linking knowledge and emotions in urban design education for placemaking.

The concept of placemaking emphasises the need for strengthening connections between people and the places they share. These connections are based not only on knowing but also on experiencing and loving particular places. Besides that, place making refers to a collaborative process of shaping public realm in order to maximize shared value. In this process, urban designers are just one of the actors involved. Therefore, placemaking, as a new paradigm in urban design, asks for reconsidering and strengthening links between aesthetic, social, and technical dimensions of urban design process.

All of this implies not only changes in professional domain, but in the education for urban design as well. The research is based on experiences of two urban design projects from the elective course "Art in Urban Public Spaces – PaPs" at the University of Belgrade - Faculty of Architecture. We analyse various paths of educational urban design process that have been conducted in collaboration with local communities in Belgrade and Negotin, and discuss different possibilities of linking cognitive and emotional aspects in urban design process for placemaking.

**Keywords:** urban design, placemaking, education, cognition, emotion

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## INTRODUCTION

In order to reverse the process of urban space production from producing non-places to creation of feelings of belonging and authenticity of space, the concept of placemaking became a new paradigm for urban design and planning. This approach aims on strengthening the connections between people and the places they share so as to form the basis for sustainable urban development (Healey, 1997). Since these connections are established through knowing but also through experiencing particular places - emotional, affective dimensions of urbanism are recognised as important for urban sustainability (Kyle & Chick, 2007)

This adds a new dimension to traditional approaches to urban design, where emphasis was made on the urban design *project* and professional *cognition* and *knowledge* of space. Placemaking approach refers to a collaborative *process* of shaping public realm in order to maximize shared value (PPS, 2012). This process is deeply linked to lay knowledge and *emotions* of people, and in this process, urban designers are just one of the actors involved. In that sense, the concept of placemaking asks for reconsidering relations between emotions and cognition/knowledge, as well as the relations between aesthetic, social, and technical dimensions of urban design - in order to strengthen links between all actors involved and places they make through process of urban design.

All of this leads to necessary changes in urban design professional practice, but also to changes in urban design education. In that context, this paper explores how may urban design education for placemaking be conceptualised, and more precisely, how to educate future generation of urban design professionals so that they are able to integrate emotions with knowledge in the process of placemaking?

In order to answer this question two experimental urban design educational projects for placemaking will be presented, in which possibilities and forms to link cognitive and emotional aspects of urban design process will be explored. The paper is organised in two parts. In the first part we present the concept of placemaking as a new paradigm in urban space development and implications that it has for the discipline of urban design. In the second, after presenting an overview of forms of urban design education, we explore different paths of educational urban design process, based on experiences of the elective course "Art in Urban Public Spaces – PaPs" at the University of Belgrade - Faculty of Architecture.

## PLACEMAKING AS A FRAMEWORK FOR URBAN DESIGN

### Placemaking and urban design

Placemaking is a people-centered, multi-faceted approach to the planning, design and management of public spaces. It is based on a local community's assets, inspiration, and potential and uses them in order to create good public spaces that invite greater interaction between people and foster healthier, more social, and economically viable communities. It is both a process and philosophy of acting in human environment (PPS, 2012) and a "*hands-on tool for improving a neighbourhood, city or region*" (Project for Public Spaces + Metropolitan Planning Council, 2008). It can be used to improve different spaces that comprise the gathering places within a community such as: streets, sidewalks, parks, buildings, etc. Since personal and cultural identities are related to places, the role of urban design as artistic, technical and socio-cultural process become crucial to place-making (Madanipour, 1996).

Urban design is the process and product of designing and shaping built environment: cities, towns and villages. It is focused on making connections between people and places, movement and urban form, nature and the built fabric. In order to do this, urban designers need to address technical, social and expressive concerns, through visual and verbal means of communication (Madanipour, 1996). Although urban design operates from the macro scale of the urban structure

(planning, zoning, transport and infrastructure networks) to the micro scale (street furniture and lighting) - much of urban design is concerned with the design and management of public spaces and the way they are used and experienced.

Urban design involves placemaking as creation of a setting that imparts a sense of place to an area. This can be done through establishing identifiable neighbourhoods and aesthetically pleasing public places, unique architecture and identifiable landmarks, and through a human element established by compatible scales of development and on-going public stewardship" (The Center for Design Excellence, 2013).

But placemaking is more than just creating better design of public spaces, since the possibilities for making places solely through physical design are limited (Seamon, 1993). It facilitates creative patterns of activities and connections (cultural, economic, social, and ecological) that define a place and support its on-going evolution. In that sense, "*placemaking is how we collectively shape our public realm to maximize shared value*" (PPS, 2012). An effective placemaking process capitalizes on a local community's potential for creating good public spaces that promote people's happiness, health and feelings of well being, and that have meaning and value for different people (Djukanović & Živković, 2015).

### **Cognitive and emotional aspects of urban design: traditional and placemaking approach**

In the placemaking theoretical framework the emphasis is made on the urban design process that generates valuable relations between people and places. These relations are cognitive but emotional, as well. Maximizing *shared value* is deeply linked with *emotions* of various people included in this process – citizens, visitors, government representatives and urban designers, as well. But this dimension is not well developed in traditional approaches to urban design.

Traditional (technical and artistic) approaches to urban design take into account emotions towards space, but reduced to the emotions of the author of the project, and conceptualised more as a result than as a part of urban design process. In technical (problem-solving) approach to urban design, projects are based on *information, cognition and* knowing of spaces. In the artistic approach to urban design, design projects are based on aesthetic norms, knowledge and emotions towards (real or imagined) spaces, but are linked solely to urban designer - the author of the project. In both cases, emotions of local people towards spaces are seen as a consequence of the project, not as its part.

Placemaking framework reminds us that knowledge and feelings are separate domains, but both important for quality of place and its sustainability. Contemporary approaches to urban planning and design work on integrating emotions in development process. One of the best known is the use of ICT (cognitive and smart city solutions) for marking individual citizen's emotions towards space for various purposes. In this case, citizens' emotions are conceptualised as impersonal information. This contributes to the placemaking by enabling the identification of important places and citizens attitudes towards them.

But we argue that cognition and emotions can be linked in various forms in urban design process and that this is important for achieving creativity in placemaking process. Testing possible relations can be done by innovative urban design practice, but also through initiating experimental educational urban design projects, that at the same time prepare students for future placemaking practice.

## LINKING COGNITION AND EMOTION IN URBAN DESIGN EDUCATION FOR PLACEMAKING

### Forms and approaches to urban design education

The Urban design is a discipline oriented towards practice and production of urban space. Therefore, the concept of "learning by doing"<sup>2</sup> is widely recognised and practiced in various forms as a teaching perspective in urban design education (Scot Brown, 1990; Đukanović & Živković, 2015).

Though learning about theories of urban design is usually achieved through seminars, basic unit in most bachelor and master urban design academic programs is urban design studio. Work in an urban design studio enables students to connect theoretical knowledge and urban design methods and technics while working in specific urban context (Milovanović- Rodic, D. et al., 2013). Besides that, smaller, elective courses can be organised, based on *problem-based learning approach* (PBL) that teaches not only the information but also the thinking strategies concerned. It involves students to problem solving, therefore increasing their interest levels in the subject. Besides transferring information, this approach makes knowledge more memorable (Altomonte, 2012).

The orientation towards placemaking (as a basis for sustainability) implies broadening the basis and creating synergies in making sustainable urban places. This means that communication and collaboration of all interest groups and individuals is prerequisite for sustainable placemaking. In this way learning by doing in urban design education means not only learning theoretical concepts and developing artistic and technical skills, but also *learning how to communicate and collaborate* with various stakeholders, professionals and broad public in process of placemaking. And this can be done properly and effectively only in natural setting of working together on real-life urban problems. Therefore many contemporary urban design curriculums are developed to work in partnership with local authorities and citizens in testing solutions for real problems through students design projects. In this way students learn about diversity and conflictual nature of urban development values and approaches (Archeworks, 2011).

Possible ways of linking cognition and emotion in urban design process will further be explored on two experimental urban design educational projects for placemaking.

### Case studies

#### Educational Project 1 – Step to the River, Belgrade

##### *a) Project description*

The aim of the project "Step to the River" was to bring people from the city center to the riverbanks by using temporary spatial interventions. The idea was to sprinkle pedestrian pathways with the magnetic "art dust": small-scale but numerous temporary design interventions and events, which will lure people into taking these shortcuts between the existing public spaces. The purpose was not to speed up the walk but to make it more enjoyable, thus increasing the intensity of the urban experience.

The experimental project „Step To the River“, was conceived as a simultaneous presentation of the results of 13 workshops that were conducted by interdisciplinary teams of students that worked with the team of mentors, local community and officials. In making or supporting project 3 Academic institutions, 7 national public institutions, 15 local public institutions, 2 institutions of

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<sup>2</sup> "Learning by doing" means learning from experiences resulting directly from one's own actions. Actions do not only follow thinking – they induce thinking. The thinking generated from action is relative to the action and this recursive practice is the essence of experiential learning (Đukanović & Živković, 2015)

civic sector and 22 private sector participants were included. The project was structured in 3 phases: initiation, concept design, and realisation - each having its own spatial and media results that were presented to the public, thus generating support for the next phase. Each of these stages had material results which were presented to public institutions and local citizens with an idea to gain their active support (Figure 1)

- Phase 1 – initiation: Defining goals, objectives and fields of action. Identification of public spaces and analysis of their potentials for public art, done by students of Faculty of Architecture. Result: Catalogue of public spaces in central core
- Phase 2 – conceptualization and design: 13 workshops were organized as interdisciplinary teams of students who worked together with interdisciplinary team of mentors on developing design solutions for chosen sites. Result: Catalogue of projects - digital simulation of public art interventions in space.
- Phase 3 – realization: Design projects were modified due to chosen path to the river and budget. Different forms of public art were presented to broad public. Result: one-day event on 10 locations forming a path to the river

The one-day event „Step to the River, organised as a series of public events on the chosen pedestrian paths, took place on the 12th of July 2003 and was opened by the city mayor. More than 2,500 people attended the event, and after decades of living in oblivion, the old Sava port belonged to the people again, at least for a day. By increasing density of events the intensity of urban experience and recognition of the place increased, too (Živković&Đukanović, 2010) .

*b) Linking cognitive and emotional aspects in process of urban design for placemaking*

In the first phase of the project, knowledge on citizen's emotions towards urban space was indirectly recognised through study of literature and art that expressed emotional response of the authors. This knowledge was included in the "Catalogue of public spaces in central urban core" as a description of the central and marginal urban spaces, and helped find locally valuable public spaces.

Second phase of the project mainly took place *in situ*. The basement of the Museum of the applied arts became "classroom" and a meeting point. This enabled students to actually live on the location for almost two months. In that way, they become intimately connected to the space and got to know local people as well. They proposed projects as "Catalogue of digital simulation of spatial interventions in space" based on their visions, emotions and knowledge of people and their emotional relations to space.

For some groups, work with local community was even more intense. In the third phase – realisation of the "Step to the river" event – they actually worked together, sharing space, time, feelings and ownership of the project.



**Figure 1: Step to the river project, PaPs archive**



Educational Project 2 – VINO-GRAD: The Art of Wine, Negotin

*a) Project description*

The aim of the project “The Art of Wine” was to shed a light to a wine region of Negotin and to help activating its spatial and cultural potentials through students’ projects of small spatial interventions and cultural programs. On conceptualising and designing the projects, students worked with the mentors, wine experts, local community and officials of the City of Negotin.

Work on the project was organised in three phases: initial, exploration and design phase. In initial phase, students were introduced to wine culture through serial of lectures and workshops and individual literature research. Second phase started with getting to know the Negotin region, cultural landscapes, people and the city. Through communication with local authorities and citizens, students gain knowledge about the space and culture. Based on direct experience of place, and knowledge gained through communication, research and lectures, students proposed design solutions to small but essential interventions that were supposed to re-establish the identity and promote the specific place.

Third phase included exhibition and promotion of students work in several spaces, thus informing local people and showcasing spatial and cultural potentials of the place. The semester works were finished in spring 2012, and after three successfully exhibitions held the same year, the Municipality of Negotin decided to realize the project named: “Rogljevo wine and jazz festival” (Đukanović & Živković, 2015.b).

*b) Linking cognitive and emotional aspects in process of urban design for placemaking*

In the first phase, students’ emotional response was induced through direct contact with elements of wine culture. Though connection with the place (Negotin) was not established, these steps enabled widening views and preparing students for more open attitude towards people and places they would be able to experience in the second project phase.

The second phase brought both direct experience of place and people by visiting and getting to know Negotin region. At the same time, connection to the local community was established in short, but intense workshops and discussions that informed design projects but also started constructing relations between local officials and inhabitants and young designers (Figure 2).

The third phase enabled students and local representatives to work together on presenting the results in chosen locations. The exhibition and presentation was very successful on many levels. Although co-working and sharing values didn’t happen between students-designers and citizens, positive emotional response happened. In this case, local government appreciated student’s efforts and provided support for realisation of one of the projects.



**Figure 2: VINO-GRAD: The Art of Wine, PaPs archive**

**DISCUSSION**

In presented projects at least three new positions of linking people’s emotions with knowledge in urban design process, can be identified.

The first one stresses designers (as well as decision-makers) knowledge on emotions of citizens towards certain spaces. When these emotions are sensed, identified and marked they can be used to identify and compare urban spaces that people value the most, or that are in a need for intervention. In the broadest sense, this forms a part of cognitive city, considering cognition as the ability of a system to learn from previous experiences and adapt its behaviour based on them (Mostashari et al., 2011). For urban design education, this relates to the information basis for project planning and design.

The second position relates to gaining emotions (of students) through better knowing of certain urban space. This means not only knowing physical attributes of space (traditional approach), but also relates to knowing local people and all living things that inhabit the space. Though emotional respond can be linked to specific formal and aesthetic features as well as to the history of space, intensity and durability of feelings can be linked to the time spent on location and to possibilities of knowing it in a more complex ways. For urban design education this is linked to place-based learning approach (Nikezić, 2013) as part of process of placemaking.

Finally, the third possible link between cognitive and emotional aspects in urban design, considers working together on urban design project through emotions of both designers and citizens. For this to happen, personal openness, time spent together, quality of communication and small, but visible results, are necessary preconditions for success in process of placemaking.

## CONCLUSIONS

The concept of placemaking asks for reconsidering relations between knowledge and emotions in process of urban design. Therefore, in this paper we presented and analysed two paths of educational urban design process that have been conducted in collaboration with local communities in Belgrade and Negotin, and identified different possibilities of linking cognitive and emotional aspects in urban design process for placemaking.

The research results showed that besides traditional (technical and artistic) approaches to urban design, in which knowledge and emotions of the author/urban designer about the physical space can be integrated into urban design project, at least three more positions of linking people's emotions with knowledge in process of urban design can be identified: a) knowledge on emotions, b) gaining emotions through better knowledge on space and c) working together on design projects through emotions, sharing values and knowledge, and thus contributing to placemaking.

Acknowledging that cognition and emotions can be linked in various forms in urban design process is important for conceptualising education for placemaking. In that sense, urban design education for placemaking should not be developed as a prescription of a new educational model. It may and should encompass various approaches to urban design that, throughout academic curriculum, enables students to develop their artistic, technical and communication skills as well as sensitivity towards real-life situations, thus helping them to become informed, creative, collaborative and pro-active partners in placemaking processes.

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