REDEFINING SPACE OF THE CONTEMPORARY CONTEXT OF THE CITY: MOVEMENT AND PERCEPTION AS ASPECTS OF ACCESSIBILITY

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Abstract. *The aim of this paper is research of the potential and redefining of space of the contemporary urban context, by recognizing movement and senses as principles of accessibility and affirmation of the neglected values of the city in regard to design aspects. A global context of networking transforms a modern city into processes of busy lifestyle, which neglect diversity and senses. Flows and networking, as the carriers of this context, despite their goal to create a connection between the global and the local and establish equality of all users, generate local separation and segregation, eliminating specific local traits and individual needs, thus neglecting individual units of space, social groups and subjects. The consequences of the city developing in this way are spatial fragments not connected to a network and not defined, and on the other hand neglected in a way that leads to specific environmental and sensory values, which under contemporary conditions propagate subjectivity, different impressions and effects. This spatial potential becomes recognized, distinguished and accessible through design methods and principles of inclusive design. The paper uses the methodology of the subject Access to All, a part of the Master studies programme at the Faculty of Architecture, as well as students' research on the topic of inclusion and equal accessibility of the city's potential through projects and design.*

Key words: *flow, senses, inclusion, accessibility*

1. THE PHENOMENON OF FLOW IN CONTEMPORARY URBAN CONTEXT AND THE POSITION OF MOVEMENT WITHIN ACCESSIBILITY OF PUBLIC CITY SPACE

In the contemporary context of global networking and the information age, the city becomes a complex system of flows and transfers within the networks composed of architectural and social spaces, where the permanency of change leads to a change in the material foundation of our everyday experience. The new topics of transforming aesthetical

values of the city's contemporary culture raise the questions of perception and creation of architecture in contemporary context, where the values are defined by mobility, accessibility, dynamics and speed.

The contemporary concept of being connected to the network on every level, informational, communicational and spatial, transforms the city into a process of constant flows and dynamics, dematerialization of values and elements of its structure into new qualities of fluid, flowing, alternating character. Manuel Castells says that "the global city is not a place but a process" (Castells 1996, 417) where the points of production and local societies are connected to the global network, in the context of consumerism and neoliberal capitalism. Castells' observations, post-structuralist at their core, introduce difference and changeability as constants which transform spatial structure into a process which is, as he says: "characterized by the structural domination of the space of flows" (Castells 1996, 429). The meaning of the concept of flows in Castells' theory refers to: "purposeful, repetitive, programmable sequences of exchange and interaction between physically disjointed positions held by social actors in the economic, political and symbolic structures of society" (Castells 1996, 442).

In this paper, the concept of flow refers to dynamic processes in architecture which subsume movement, i.e. continual change and dynamics. Architecture and the space of flows, according to this, represent shaping and organization of the movement space, as well as its constituent elements of architectural structure, enabling its kinaesthetic values, the understanding and reading of architecture through movement and accomplishing the unity of static and dynamic components, material and immaterial spatial values.

In Castells' theory of urbanism, in the age of information technological and cultural changes run parallel with problems of increased transportation of population under the influence of increased everyday activity and "time compression" as a consequence of new spatial networks which influence the escalation of the flow and physical mobility of people in cities (Castells 1996, 426). These phenomena belong to the sphere of functional networking and lead to specific social and cultural fragmentation within fluid networks of exchange on the global and local level. The new relations between local and global are manifested in, as Castells says: "the separation between symbolic meaning, location of functions, and the social appropriation of space" (Castells 1996, 433). Function, meaning and form become the three basic axes of manifestation of contemporary transformation in the city. In accordance with this, the relationship of technology, culture and aesthetics establishes the starting point and recognizes the necessity for architectural exploration of formal and empirical changes in the city space where the function was reduced or undefined by the specific content.

In this paper, the public city spaces, neglected or their purpose undefined, are being explored as the main connectors of aesthetic experience and social aspects. Since the functioning of the modern society is constructed around flows – "flows of capital, flows of information, flows of technology, flows of organizational interaction, flows of images, sounds, and symbols" (Castells 1996, 442), thus these flows become representation of the processes which dominate within the relationship of economy, politics, society, communications and new meanings through their spatial manifestations.

In socio-technical comprehension of contemporary changes in the urban surroundings Stephen Graham and Simon Marvin explore how globalization, technological development and infrastructural networking influence the contemporary changes in the city structure, architecture and culture. By developing, using and building technological infrastructure, the contemporary city is being transformed into "complex and dynamic socio-technical process", and "cities and urban regions become, in a sense, staging posts in the perpetual flux of

infrastructure-mediated flow, movement and exchange" (Graham и Marvin 2001, 8). This definition of the contemporary city opens up possibilities of questioning urban and architectural space in regard to its structure and modern usage.

Graham and Marvin establish the problems of segregation, separation of the city space transformed by infrastructural development into places which lose their function unless they are connected to the network of the constant dynamic system of flows and communication. The city structure changes with the dominant occurrence of infrastructural landscapes which become new structures of mediation between nature, culture and, in Lefebvre's words, "the production of the city". In this way we point to the emerging of the new system of values in architecture where "technologies and infrastructures simply and deterministically shape both the forms and worlds of the city, and wider constructions of society and history" (Graham и Marvin 2001, 9). The infrastructural landscapes and the socio-technical processes which follow them build the contemporary experience of culture and the city and the structure of the modern urban life impression. Mobility, infrastructural networking and flows become high points of the dominant trends in the contemporary architectural theory and practice, where the accessibility and unimpeded movement become basic needs and values.

Ignaci de Sola-Morales Rubiao says that the contemporary architecture lacks a clear system of values with wide and widely-accepted legitimacy serving as the basis for practical activity – such as art and architecture – which manifest ideas dominant in the society (de Solà-Morales 1997, 108). According to his words "post-structuralism recomposed the whole history of architecture based on phantasmagorical positioning of subject in front of the all overwhelming historical burdens" (Ibid, p. 110). Subjectivity, as opposed to the historically founded signifiers or the stylistic and formal definitions of architecture, opens up possibilities for the new means of activating and using the abandoned or undefined city space. A busy lifestyle and withering away of senses in the city of constant dynamics, turns the attention and perception of the contemporary man to gestures, flows, movements and events. Architecture thus becomes direct, instant, "perceived through a synthetic experiment of a user" (de Solà-Morales 1997, 114).

The indirect relationship of Auge's non place and the subject of the contemporary city accentuates the transiency and accumulation of pictures and information in the mind's eye at the speed so high that conscious attention is paid only to the useful information needed at the moment. Auge talks about the non places as "the measure of our time" (Augé 1995, 76). This measure he expresses as a set of all aerial, motor and railways, all mobile habitats, transportation vehicles, terminals, airports, stations and all cable or wireless networks of installations and communications. The signposts at the stations, markings at the airports, advertisements, screens, boards became integral and dominant part of our living environment, and "the infrastructure increasingly takes over the contemporary urban landscapes" (Augé 1995, 93). The non places are embodied in the constant dynamics of high intensity, where the aspect of movement is conjoined by the aspect of speed, necessary for perceiving, using and inhabiting Auge's non place, for making it accessible and functional.

The reduction of the functional needs of the public urban space which introduces flows of movement as a value and function of its form is recognized in this paper as the architectural potential of creating new ways of accessibility and inclusion of all social groups. De Sola-Morales' phrase *terrain vague* subsumes space, a territory characterized by vacation or the absence of function and it semiologically alludes to "movement, oscillation, instability and fluctuation, something free and unengaged" (de Solà-Morales 1995, 119). His theory, at its core highly post-structuralist, refers to the phenomena of displacement, alienation, flux and speed, which connect dynamics and flow, as the values of difference and repetition, to the

phenomena of reducing the existing functions in the public urban space and the absence of programme which turns the space into place and habitat. In this way the contemporary city questions the architecture which is "always siding with the form, with the visual and figurative [...], while an individual in the contemporary city seeks the action instead of the form"(De Solà-Morales 1995, p. 123), and thus highlights the scope of effects, dynamic experience and relation to subject within the modern architecture's system of values.

2. SENSES AND PERCEPTION AS THE SPATIAL POTENTIAL AND THE PRICIPLES OF THE INCLUSIVE DESIGN

The global context of networking transforms the contemporary city into processes of busy lifestyle, which neglect diversity and senses. The result of these transformations is neglect of individual space and social groups. Fragments of space not connected to the network represent functionally undefined parts of the urban tissue, which fall through the cracks of modern flows, but as such contain the sensory and perceptive potential in accordance to their character of not fitting in their surroundings that makes them unique and different. In this way they acquire the potential of the heightened sensory and perceptive experience unusual for the surroundings, and stimulate a creative reaction. Certain theoreticians see this spatial-functional lack of definition or completeness reflected in the phenomenal world as an extraordinary potential of returning to senses amid the busy modern life of Simmel's blasé effect (Georg Simmel 1948, 329). Thus neglected they are the unconquered spaces ready to accept other opinions and reactions – the spaces for experimentation. Sola-Morales sees their value in the freedom of space not occupied by people (de Solà-Morales, ibid). According to Edensor, those are the places of criticism of contemporary life and surroundings, with the tendency of being transformed into new public content by the modern, creative ways of usage (parks, galleries, music centres, etc.) (Tim Edensor 2007, 217-232). This content incites the gathering of various social groups and socialization through programmes familiar to completely different affinities. On the other hand, senses and perception are also the forms of environment accessibility and experience of space, especially important to some users with reduced motor or perceptive abilities. Therefore, the value of this space is recognized as the potential for creative activities with the aim of accomplishing accessibility to all social groups, socialization and connecting.

Based on the aforementioned, local separation and segregation as a result of the global context of networking, as well as the sensory and environmental potential of the spatial fragments left disregarded and undefined, can be coordinated by means of creative project activity. Problems recognized in inconsistent spatial-social treatment open up the possibilities to the exact project and designer approaches which are based on the universal values and respect differences, such as inclusive design. The inclusive design as a term and a methodological frame of designing, was intensively developed during the last several years, and it established some of the basic norms of designing public spaces and their elements. The term belongs to a group of terms/concepts (comprising universal design – design for everyone, which takes into account differences or concepts based on the principles of respect for people), which share similar foundation and goals based on the fact that the urbanized environment can exempt, exclude or discriminate against certain social groups in a certain moment (Diskriminacija u vezi sa pružanjem usluga i korišćenjem objekata i površina, "Official Gazette of RS" 33/06.). The basic criteria for improvement are equal use (accessibility of the project to all user groups), flexibility of use (adaptability of

the design to a wide scope of individual needs), simple and intuitive use (use that is easy to understand), conspicuous information (efficient transfer of information regardless of sensory capabilities and environmental conditions), and tolerance for mistakes (reduction of risks, dangers and errors). These principles, based on the shaping of space and comprised elements, aim to enable and accentuate spatial values to the extent of equal possibility of use, which improves social inclusion. Integration (regarding the education of children) – spatial, social and functional integration – implies a certain way of assimilating disabled people into regular institutions in their surroundings (spatial, social) in a way that leaves them unchanged. As opposed to integration, defined as the assimilation of disabled people in existing surroundings, inclusion means adjusting the surroundings (spatial, social, functional) in regard to the rights and needs of disabled people and the continuous process of changing the society and context. Inclusion sees disability as a socially constructed, external problem of a community and its surroundings.

Spatial programmes and the principles of inclusive design share two basic "topologies of movement" (topology of eye and topology of body) of Kenneth Warriner, in relation to which are formed the perception and experience of space which dominate between the terms of two alternatives: observation, knowing the order of places (pictures, maps), as a method of organizing space, and movement (spatializing action, spatialization), as a method of organizing movement (Kenneth Warriner 1996, 178–184). The hypotheses of the constitutive process of creating space (perception, as the understanding of the concept of space, and experience, as a direct contact, the sensory character of the impression of space) are: the hypothesis of the body dynamics as the basic constituent element of space (space-making actions, not spatializing actions), i.e. what we understand as *space in the making* (space in the process of coming into existence, understanding through movement) and the hypothesis of the eye dynamics as opposed to the body, where we talk about *ready made space* and adjoined order/position of places in that space (picture – simultaneity of place in the space of the eye) (*Design in Movement: The Prospects of Interdisciplinary Design*).

By analysing the rhythms (biological, psychological and sociological) Lefebvre shows interrelations between the understanding of space and time and the everyday life. The questions of time and space are important here in regard to Lefebvre's attitude that they should be considered together rather than separately. Moreover, he gives a representation of a way in which the nonlinear concepts of time and history hold in balance (make stable) his already known musings on the topic of space. Lefebvre is working on discussions on music, commodities (goods, items), dimensions, media, political discipline and city. At the same time he is drafting a text on metaphysical questions and details of everyday life, he is writing a political book (text) and a contribution to the studies of culture. Lefebvre studies the concept of rhythm and strives for its relocation to the field of science, a new scientific field (the analysis of rhythms, with practical consequences) (Elements de Rythmanalyse: Introduction a la connaissance des rythmes 1992, 11). For Lefebvre (the question of rhythm) the rhythm is inseparable from the understanding of time, more precisely, from repetition. It can be found in the city mechanisms, urban life and moving through space. Through the interlacing of natural biological and social time scales, rhythms of body and society, the analysis of rhythms assures privileged insight into the question of everyday life.

3. Access to All – Methodology and a Case Study of Student Papers at the Faculty of Architecture in Belgrade

The work on the concept and elaboration of the elective course Access to All strives to establish an analytical approach to presenting, observing and evaluating the work of art in the field of architecture and the methodology of research through architectural designing. The introduction of the innovative research methodology through architectural-designer project – which is the basis for working within the frame of the curriculum reform in higher education at Master's Programme, in the field of art in architecture and urbanism – it contributes by relevantly establishing the relationship between the education process and the research paper. The topic of the elective course which comprises project tasks should be the field of inclusive design. The primary goal of the lectures is to comprehend the architectural and designer projects in the wider context of the contemporary social models. The additional goal is exploring the relations between an architecture project and the theory of culture, while in a more specific sense, working on architectural solutions means overcoming the barriers in the existing, newly designed structures and the city public space. The collaboration of the various Serbian institutions on the British Council's project Access to All started by the end of 2007, after the law on suppressing discrimination of people with disabilities was accepted during the same year. It was preceded by the act on the necessity of inclusion of people with disabilities in all social spheres. The project Access to All was intended to improve the inclusion of disabled people and include them in the work and programmes of the public institutions in Serbia. Activities organized within the frame of this project tended to promote and develop a new social model or social policy that would lead to a different perspective and the understanding of the needs of disabled people, i.e. to change perceiving these people as passive, dependent on the social support, towards the image of active participants who have the right to their own choice, equality and work. The Ministry of Culture of the Republic of Serbia, the Ministry for Labour and Social Policy and the Universities of Belgrade and Novi Sad were involved in the project. The involvement of Belgrade University officially started on the 21st of November, 2007, when the project got the approval of BU rector dr. Branko Kovacevic. The beginning of the cooperation and the initial document which marked the beginning of the project was the Qualitative Synthetic Analysis of Data on the Position of People with Disabilities in Serbia, conducted by the Centre for Monitoring and Evaluation in January, 2008. The cooperation with the University aimed to raise the awareness, help improve the staff and give general support to the University in developing inclusive education policy in order for the academic community and the future professionals to include the question of inclusion in their everyday professional lives, and at the same time provide equal standards to all the students in their education. The cooperation continued with a study trip to London organized by the British Council and with the visits to the following institutions: Alliance for Inclusive Education, Shape Arts, House of Lords, the architecture bureau David Bonnett Architects, Skill – the National Bureau for Students with Disabilities, Department for Work and Pensions, Equality and Human Rights Commission, the museums Tate Modern, National Portrait Gallery, Victoria and Albert's Museum. After this started the collaboration of the Faculty of Architecture, Belgrade University and its inclusion in this project by organizing the elective course of the same name as a part of master studies. The elective course addresses, first and foremost, the question of architectural (spatial, physical) accessibility to all the categories of population, as well as the design of urban street furniture adapted to all. The research preceding the process of design assumed the students getting informed on the basic problems of inclusive society, the history of inclusion and the integration of people with disabilities, as well as taking a stance on this problem. The

reception of people with disabilities has gone a long way during the last two centuries (more precisely: from 19th to 21st century) from treating these people as welfare dependents and patients (those who need help due to incapability), to respecting their human and civil rights and freedoms. The medical model was based on the concept of normative authority and constructed rules of "normality". In line with this, regarding the earlier medical model and more recent social one, every discussion on the problems of people with disabilities oscillated between the two terms: integration and inclusion, which were often used as synonyms and lacked precision as such. Integration (regarding education of children) is defined as spatial, social and functional integration. All the forms of integration take into account some kind of assimilation of people with disabilities into regular institutions which largely remain unchanged. Inclusion, on the other hand, is associated with the rights of a disabled person to be a part of a local community they are attracted to and to be respected on the whole as they are. The necessary condition for inclusion is the commitment of the whole community (thus: access to all and all for access) and this is the lasting process of the social change. Therefore, integration is a state, and inclusion is a process. Looming above the dilemma of integration vs. inclusion is another one: inclusion vs. exclusion. So the question is not only how much the society "advances towards inclusion", but what the society (we) does to "upset the centre from which exclusion (exclusivity) originates". A fine example of means that led to the process of integration is certainly Braille signalization, which – although revolutionary at that time (the first half of 19th century) – today does more to highlight the blindness itself than to help blind people, since only a very small percent of near-sighted people know how to use it. That signalization points to itself, i.e. it exists as a gesture of diversity tolerance, and the designers, although well-intentioned, are often unaware how the Braille alphabet is used and how many people are using it. The thing is that we who can "see" are often blind to those who cannot; in other words, the important thing is for these problems to become "visible" and for us to cease comprehending them as polarities and binaries such as blindness vs. sight. The heroic example of the first blind and deaf woman who graduated is Helen Keller. She became a lecturer and an author of several books, and in the end a political activist in a fight for the rights of the people with disabilities, the near-sighted, and the people with hearing impairments or other types of physical disabilities. MODUL M8 – elective course 3, 3 ESPB 3. semester of Master studies, 2008/09 research paper for elective course "Access to All" in a wider sense deals with problems of inclusive space and design within the frame of different spatial unities of the contemporary city. The diverse influence on the topic of the inclusion is considered in a wider sense, within the frame of the contemporary social models. Architectural concepts are used to analyse and examine the conditions, which are the result of user demands, space, facilities, objects or surfaces being used, in order to establish the possibilities and restrictions of realizing the certain quality of use. In a more narrow sense, the papers examine the questions of architectural barriers as places which interfere with the integration of all the categories of population on the locations of central city area of Belgrade, namely – a part of Kralja Aleksandra Boulevard from the Church of St. Mark to Vuk Karadzic monument. The experience gained from guest lecturers and the study trip to London was implemented to the research paper, and afterwards the results of the research were interpreted and included in conceptual hypotheses and elaborations of inclusive design solutions. Designer solutions and the conceptualization by means of the research paper were presented at Imperial College, Metropolitan University (London, March 2009), and exhibitions Access to All (Ozone Gallery, Belgrade, April 2009), the Night of Museums (Studentski Square, Belgrade, May 2009), Belgrade Design Week (Cluz, Belgrade, May 2009), Access to All (Music Pavilion, Petra Kocica Park, Banja Luka, September 2009.).

садржај наставе

Изборни предмет 3 је део секундарног теоријског модула наставе на Мастер студијама. Циљ наставе је стицање првенствено теоријских и пројектантских знања.

циљеви и приступ настави

Циљ предмета је да се студенти упознају са условима и принципима пројектовања инклузивног дизајна у архитектури, након анализа потребе особа са умањеним телесним способностима и могућности њихове интеграције у друштво.

метод извођења наставе

Настава се одвија кроз комбинацију више разноврсних облика рада: предавања ex-катедра, интерактивни облици наставе, анализа случајева, истраживачки пројекти, презентације, индивидуални пројекти и групни рад на припреми и реализацији изложбе.

teaching contents

Elective subject 3 is a part of a secondary theory module at Master studies. The aim of teaching is gaining of primarily theoretical knowledge and designing skills.

teaching aims and approach

The aim of the subject is to introduce students with the conditions and principles of universal design in architecture, after the analysis of demands of people with disabilities and the possibility of their social integration.

teaching method

The teaching occurs through the combination of diverse teaching-forms: ex-catedra lectures, interactive teacher/student work, case studies, research projects, presentations, individual and group projects, and preparation and realization of the exhibition.

тематске јединице	предавања
01 архитектонске баријере	Увод у елементе
02 доступност	Доступност у јавним градским просторима
03	Доступност у постојећим објектима
04	Доступност у новопројектованим објектима др Драгана Васиљевић Томић, ванредни професор; др Мариела Цветић, ванредни професор; Татјана Карабеговић, асистент; Милош Прибић, апс. арх. Архитектонски факултет Универзитет у Београду
05 universal design	Примена стандарда гостујући предавач: Александар Богдановић, директор EIDD (European Institute for Design and Disability)
06	Примена стандарда у галеријским просторима гостујући предавач: Marcus Dickey Horley, BA (Hons) Visitor Services Menager, Curator of Access Projects Tate Modern, London
07 култура једнакости	Open Space конференција: Унапређење инклузије особа са инвалидитетом у рад и програме јавних установа у Србији. 08-10. октобар 2008, Сава Центар, Београд организија: Британски Савет , Београд
08	презентација радионице мр Бранко Павић, редовни професор Душан Рајић, апс. арх. Архитектонски факултет Универзитет у Београду
09-14 практични рад	рад на пројекту

unit theme	lectures
01 architectural barriers	Introduction to elements
02 accessibility	Accessibility in public urban spaces
03	Accessibility in existing buildings
04	Accessibility in new buildings Dragana Vasiljević Tomić PhD, Associate professor; Mariela Cvetić PhD, Associate professor; Tatjana Karabegović, teaching assistant; Miloš Pribić, graduate student; Faculty of Architecture, University of Belgrade.
05 universal design	Application of standards guest lecturer: Aleksandar Bogdanović, EIDD Country Manager (European Institute for Design and Disability)
06	Application of standards in exhibition spaces guest lecturer: Marcus Dickey Horley, BA (Hons) Visitor Services Menager, Curator of Access Projects Tate Modern, London
07 culture of equality	Open Space conference: Improvement of inclusion of people with disabilities in work and programs of public institutions in Serbia 08-10. October 2008, Sava Centar, Belgrade Organized by British Council, Belgrade
08	workshop presentation Branko Pavić MA, fulltime professor Dušan Rajić, graduate student; Faculty of Architecture, University of Belgrade
09-14 practical work	project development

обавезна литература

Access for disabled people to arts premises / W. Noble and G. Lord : Elsevier, Amsterdam, 2004.

Access for the handicapped / P. Hopf, J. Reaber : Van NostrandReinhold Company, New York, 1984.

Building without barriers for the disabled / S. P. Harkness and J. N. Groom : Whitnez Library of design, New York, 1976.

Designing for the disabled / Selwyn Goldsmith : RIBA, London, 1984.

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compulsory literature

Access for disabled people to arts premises / W. Noble and G. Lord : Elsevier, Amsterdam, 2004.

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Просторна организација игре физички оштећене деце у условима савременог становања / Андреја Марић : ИАУС, Београд, 1979.

Fig. 1 Subject curriculum *Access to All*, Master Studies at the Faculty of Architecture, Belgrade University

The final part of the research is based on the analysis of student papers from the course Access to All, Master Studies at the Faculty of Architecture, Belgrade University, by examining the designing principles of establishing accessibility and inclusion founded on the potential for movement and perception. The student papers were based on three basic user groups – the people with movement impairment, the visually impaired and the hearing impaired. In accordance with the established problems, the papers were striving to answer the question of spatial inclusion creatively, using the aforementioned aspects of inclusive design. The paper categories were formed in regard to the dominant principle underlining the perceived problem, although it was characteristic for the papers to try to consolidate all three user groups.

The group of projects regarding the people with movement impairment deals with the solutions for access paths and passages, i.e. accessibility and connecting the space by enabling the uninhibited flows of movement and perception. The designer methods are based on the networking and consolidating of spatial areas by grade separation, materialization and colour. The purpose of this project is contained in connecting and stimulating socialization and associating, which is reflected in the projects based on terrain mobility, uninhibited and continuous movement achieved by creating ramps and street furniture designed with the multifunctionality of space, interaction with surroundings and adapting to individual needs in mind. The use of different adequate materials and colours in this group of projects has a role of enabling the clear understanding of the movement space and the recognizing of different areas.
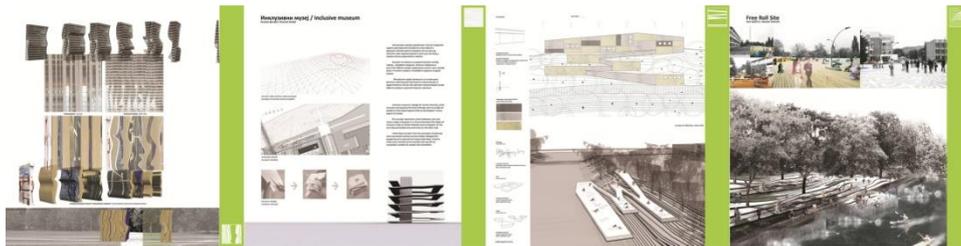
Fig. 2 The representation of the student projects regarding the people
with movement impairment at the course *Access to All*

The group of projects regarding the visually impaired is based on the creation of space and environment which stimulate senses and enable simpler perception and recognition. The bottom line of the projects for visually impaired is materialization and texturizing of surfaces

Fig. 3 The representation of the student papers regarding the visually
and hearing impaired at the course *Access to All*

in order to increase the stimulation of other senses. Some projects use colours which intensify the perception and stimulate the sense of sight. The third group of projects, with the hearing impaired in mind is based on the stimulation of this sense by translating sound into vibration, tactile and visual stimuli, with the aim of gathering and collective use. This idea was put into practice by designing modular and multifunctional street furniture in public spaces.

5. Conclusion

The main idea of this paper was to examine the potential of inclusive design and designer methods and the techniques which can enable the accessibility of disregarded and undefined public spaces in the urban tissue. The contemporary transformations of the urban context on global level transform the urban environment into the processes of the busy lifestyle, networking and intense everyday dynamics. The flows and networking, as the carriers of this context, despite the goal of setting up the connection between global and local and establishing the equality of all the users, also create local separations and segregations, eliminating local specific traits, individual needs and thus neglecting some spaces, social groups and subjects. The consequence of this urban development are the spatial fragments which are undefined and not connected to the network, however, their neglecting carries the specific environmental and sensory values, which in the contemporary context affirm subjectivity, varied experience and effects. In accordance with the recognized phenomenon of flows in the contemporary urban context, the public city space, derelict or its purpose undefined, is being explored as the main connector of the aesthetic experience and socialization. The phenomenon of flows is positioned in the context of representation of processes which dominate in the relationship between economy, politics, society, communications and the new definitions via its spatial manifestations. Movement and senses are recognized as the basic methodological tools of accomplishing accessibility and affirmation of the neglected urban values through the designer aspects of inclusive design. The spatial fragments which are not connected to the network represent functionally undefined parts of the urban tissue, which fall through the cracks of contemporary flows, but as such possess sensory and perceptive potential in accordance with their character of not fitting in the surroundings, which makes them special and different. Thus they gain the potential of heightened sensory and perceptive experience which they further on by moving through space. The examination of methodology and student projects was conducted on the case analysis of the course Access to All at Master studies of the Faculty of Architecture, Belgrade University. Numerous and diverse influences on the topic of inclusion are considered in a wider sense, within the contemporary social models. The architectural concepts analyse and question the conditions, which are the result of user demand, space, facilities, objects or surfaces being used, in order to establish the possibilities and restrictions of accomplishing a certain quality of use. The bottom line of the project is the connection and stimulation of socialization and association, which is reflected in the projects based on terrain mobility, with the goal of enabling unimpeded and continuous flows of movement joined by the multifunctionality of space, the interaction with the surroundings and the adapting to individual needs. Having the affirmation of senses in mind the designer techniques comprised materialization and texturing of surfaces, sound and light effects in order to intensify the sensory stimulation. The analysed designer principles, based on the reshaping of space and the elements it comprises, had the goal of capacitating and

highlighting the spatial values to the level of equal use by all the social groups, in order to stress out the importance and improve the social inclusion by means of the architectural interventions in the city.

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REDEFINISANJE PROSTORA SAVREMENOG KONTEKSTA GRADA: KRETANJE I PERCEPCIJA KAO VIDOVI DOSTUPNOSTI

Cilj rada je istraživanje potencijala i redefinisanje prostora savremenog urbanog konteksta, prepoznajući kretanje i čulnost kao principe dostupnosti i afirmacije zapostavljenih vrednosti grada kroz projektantske aspekte. Globalni kontekst umreženosti savremeni grad transformiše u procese ubrzanog načina života, kojima se zapostavljaju raznovrsnost i čulnost. Tokovi i umrežavanje, kao nosioci takvog konteksta, nasuprot cilju da ostvare vezu globalnog i lokalnog i uspostave jednakost svih korisnika, sa druge strane stvaraju lokalne separacije i segregacije, eliminišući lokalne specifičnosti, pojedinačne potrebe i tako zapostavljajući pojedine prostore, društvene grupe i subjekte. Posledica ovakvog razvoja grada su neumreženi i nedefinisani prostorni fragmenti, čija je zapostavljenost sa druge strane nosilac specifičnih ambijentalnih i čulnih vrednosti, koje u savremenim okolnostima afirmišu subjektivnost, drugačije doživljaje i efekte. Ovi prostorni potencijali postaju prepoznati, naglašeni i dostupni putem projektantskih metoda i principa inkluzivnog dizajna. Rad se oslanja na metodologiju predmeta Dostupnost za sve na programu Master studija Arhitektonskog fakulteta, kao i na studentska istraživanja na temu inkluzije i jednake dostupnosti potencijala grada kroz projektovanje i dizajn.

Ključne reči: *tok, čulnost, inkluzija, dostupnost*