Features of the socio-spatial organization of creative spaces of a modern city

I N Eterevskaya, M P Nazarova

Institute of Architecture and Construction, Volgograd State Technical University, 1, Akademicheskaya Street, Volgograd 400074, Russia

E-mail: eterevskaya_irina@mail.ru

Abstract. Urban public spaces in the context of the sociology of architecture are considered, the definition of the urban creative space is given, the creative spaces’ role in the transformation processes of the formation of a modern urban environment is analyzed, the specifics of their organization forms and methods are considered in the article. It is proposed to use the existing public spaces adjoined to the houses of culture that often have their own unique history, identity and “memory of the place” as the platforms for the development of the city’s creative potential. The organization principles and methods of creative spaces in the context of Volgograd regional features based on the scenario approach that provides the development of the types: "scenography", "activity", "information", "arrangement scenarios" are formulated. The conclusion about the need to preserve the specific city spaces containing outstanding historical elements and about the creative spaces’ formation on the basis of the historical succession principle built on a combination of historical objects and new environmental components is made.

1. Introduction

Open public spaces that accumulate the most diverse spheres of the city’s life: society, the environment, the economy, the institutional system elements are gaining the particular significance in cities, taking into account the innovatively-creative vector of the society development and of the transformation processes. The modern city is successfully developing only due to the self-regulation mechanisms’ diversity and flexibility, the ability to correspond to the changing social activity of modern human [1]. The transformation processes’ consideration of the public spaces from the standpoint of their social development features and systematic approach allows to consider them as the constantly changing socio-spatial systems’ complex [2,3]. That is why the tendencies comprehension of the city public spaces development is needed for their renovation possibility [4], the consideration not only at the level of urban planning practices, but also in the context of the architecture sociology, where social subjects implement themselves through the architectural communicative offers using the built up “living space” [5-7].

The analysis of the urban public spaces’ functioning experience shows that they reflect in a concentrated form the social processes, have a significant potential integration effect. Due to the public spaces’ presence the city neutralizes social differences between people, alienation of the residents from each other, develops a sense of belonging to a given place and community, thereby forming an urban identity. And the sociability becomes the main public space’s property – the manifestation of social life’s various forms, multiple unplanned informal interactions between individuals and groups [8,9]. The urban public spaces transformations are able to form new social
practices, and so lead to the emergence of the new urban life forms [10]. It can be affirmed that the city’s socio-economic well-being and its competitiveness for the long term, considering the transformation processes of the modern cities’ public spaces, depends on creating a successful brand and its implementation in the architectural space [11]. There are a number of positive examples when due to the correctly chosen urban planning doctrine in just a few decades were aroused new, expressive public spaces [12] and, as a result, the city’s social attractiveness and success as a whole had been increased. Herewith, the mindless copying of even the most successful model is impossible since the public spaces are created for people in the context of specific environmental characteristics, sociocultural attitudes that are relevant in this situation. However, the review and the research of the positive experience allows to identify the most successful development technologies on purpose of the regional models elaboration.

The public spaces changeover aimed at revealing their creative potential (organizing the venues for the festivals and folk art fairs and traditional crafts, workshops, seasonal cinemas, open-air concert and exhibition venues, the developing of the event tourism) is becoming a new approach that allows providing the local communities’ active participation in the citywide strategies developing. Existing public spaces, that often have a unique history, identity, “memory of a place”, but that have lost their relevance at the moment, can be used as the platforms for the creative development.

2. The concept of the creative space

In recent decades, it has become increasingly obvious that the creative component in the development of the public spaces and the city as a whole has an enormous potential, in addition to information and knowledge, in the modern world creativity is a key factor in the society development [13]. The lack of attachment to a particular place of work, the ability to escape from the monotonous work, to meet people of other activity fields – all this develops the ability to think creatively and find creative solutions to the problems. The creative spaces have a great potential in the cities’ developing and the maintaining the creative class.

Creative spaces are understood as multifunctional open and/or closed city areas, permanently transforming adequately to the needs and demands of the society, focused on the organizing the targeted creative and scientific-technical activities, recreation and entertainment of the various age and social groups, on the innovative ideas’ exchange between the creative people, self-expression, demonstrating the results of their creative activities, transforming previously unprofitable areas into the active centers [14]. These spaces are oriented both to people of creative professions and to ordinary city residents, who in their free time are engaged in the creativity in the format of leisure activities. Creative spaces can make a significant contribution to the social and economic spheres of the urban life and are defined as a “well-designed environment that encourages people to create something new, to be sociable and full of inspiration” [15].

Analyzing the experience of the creative spaces’ organizing in a modern city, several options can be distinguished: 1) art spaces – generally are vast in area former industrial zones; 2) loft – exhibition, shopping and entertainment areas that arose during the reconstruction from the objects of other functional purpose (former warehouses, production manufactories); 3) coworking – a type of workflow organization that involves placing several different types of activities in one workspace; 4) art centers – technically equipped spaces that provide space for the exhibitions and training courses.

Admitting the formation uniqueness of each individual creative space under the historic-cultural influence, social, functional, natural-climatic factors, the main approaches to their organization can be formulated [16]:

1. "do not destroy the traces of the past" – the traditional environment modernization, following the conservative theme of preserving the existing historical objects;
2. "a combination of old and new" – the experimental art centers creation using innovative technologies based on the old recognizable buildings;
3. "turning weak sides into strong ones" – the revival of socially and environmentally non prosperous territories.
In the creative space organization it is often involved the adjacent territory, which allows to provide the visual and semantic connection between the object and the landscape environment, increasing the effect of the process that take place in the building, along with the architectural object. The territory can accommodate art objects with a variable exposition, thematic trade-exhibition and festival venues, passive recreation and contemplation zones.

3. Territories of the houses of culture as a potential reserve for the development of the creative spaces in a modern city

Among the techniques for organizing the creative spaces it is possible to note objects that radically changed the initial function to a more popular and demanded ones in the modern city during the transformation process. However, the city planning structure contains a certain reserve of objects that are potentially suitable for the placement the new creative spaces on their basis without significant changes in the existing functional zoning. As such objects it seems possible to use the existing houses and palaces of culture and the territories adjoined to them.

Houses of culture are a phenomenon that has been widely developed in the raising the cultural level course of Soviet citizens from the first years of Soviet authority to the 80s of the past century. Analyzing these objects in Volgograd, it can be noted that at all design and construction stages increased attention was paid to their architectural-artistic and compositional-spatial solutions, to the features of placement in the city planning structure. So, in accordance with the urban planning plan for the reconstruction of Stalingrad in 1931, the city was conceived as a complex socialist cities’ system, in the territory of each of them cultural-mass zones were envisaged, including a house (Palace) of culture. What made them in combination with the adjoining recreational zone (avan-square, park, square) the compositional and semantic dominant of the adjoining residential area and for many decades the social and cultural life centers, a venue for carrying out the thematic holidays, the activities sections’ centers, amateur creativity, which essentially fits into the creative space’s modern interpretation. The next distinctive feature of the houses of culture was a serious attitude to the development of space-planning solutions, the unified urban planning ensembles formation, the building unique appearance; a significant part of the houses and palaces of culture in Volgograd was built according to the individual projects, and currently about 47% of them are cultural heritage objects of regional significance [17], that also creates the unique opportunities for the creation a unique environment look with an imprint of authenticity.

However, at the end of the 20th century with a change in the political system social attitudes have also changed. There is a rejection not only from communist ideology, but also from traditional cultural values. At the same time, state funding for cultural institutions is sharply reduced, and a single policy in the cultural field is being replaced by private entrepreneurship. As a result of this, the houses of culture remain overboard the people’s social life. Many of them are leased, sold, located in promising urban areas are demolished for the new construction, and the rest are in decline without planned measures to maintain the proper condition. Currently, this problem is receiving increasing attention at the state level. A “Strategy of State Cultural Policy for the Period until 2030” and other federal documents have been developed, for which the priority is “solving the problem of preserving the cultural values and traditions of the peoples of the Russian Federation, the tangible and intangible heritage of Russian culture and using it as a resource for spiritual and economic development ” [18].

That is why the possibility of returning the houses of culture to the city’s active social life is an urgent task. For this, it is necessary to investigate their condition, to assess the possibilities of the use in conjunction with the adjoining territory in the city’s modern development context, taking into account the subsequent formation possibility of the creative spaces’ system.

As the part of the study, an analysis of the existing houses (Palaces) of culture in Volgograd was carried out according to the following factors’ group: features of the placement in the city planning structure and administrative regions, in the compositional and spatial organization and communication with the adjoining territory; the periods and the constructing style; the presence (absence) of the cultural heritage object status; functional saturation and features of the object’s modern use. A high
concentration of cultural houses in the city’s central part, which has a relatively small area, was revealed. For peripheral districts, the number of two or three objects per district is preserved. The following methods of the spaces’ organization were identified: local, formed by the cultural object and the adjoining accumulative area (located in a dense historical building and a more sparse peripheral); frontal, including objects oriented to the main highways with the main facade, perceived mainly frontally and occupying the entire area, the accumulative area is often absent; deep, located far from the main city highways that form the complex "building + park zone or square".

Most of the objects examined in Volgograd continue to fulfill the originally laid down cultural and educational functions: amateur sections and art studios, stage venues, museum-exhibition areas, supplemented by unusual features of tenants, which does not contribute the increase of the aesthetic level and interest of the citizens to these territories.

The historical-cultural value analysis of the houses of culture in Volgograd established the main building periods: objects erected in the 30-40s of the 20th century (in the style of Soviet constructivism); objects erected in the 50-60 years of the 20th century (in the style of the Stalinist Empire); objects erected in the 70-80 years of the 20th century (concise design decisions, often typical).

The social role of houses of culture in the modern urban community has been reduced compared to previous decades, at present they cover the small part of the citizens’ interests, mainly schoolchildren and the elderly, and are not adapted to hold large-scale spectacular city events that can interest a wide range of residents.

This way, despite the unique urban development and sociocultural potential, the territories of the houses of culture in Volgograd are not used efficiently enough and it is necessary to search for the new social and spatial transformation methods.

4. Principles and methods of modeling the creative spaces of a modern city

Based on the analysis taking into account the territories of the houses of culture social significance and their creative potential, it is identified the basic principles of the creative spaces’ formation in the regional features of Volgograd context:

1. the proposed transformations’ adequacy to the character of the object’s location in the city planning structure, the stylistic and semantic features of the space;
2. the material-spatial environment correspondence offered to the consumer with a social order (needs in the spaces with socially significant content to all social groups);
3. the lack of an unambiguous fixation of the functional zones’ boundaries of the space and the possibility of their transformation into each other and into adjoining elements of urban fabric, if necessary;
4. the open and closed spaces’ multifunctionality;
5. the concept eccentricity of the space formation, the richness of forms and style decisions of the volumetric-spatial compositions of the space objects, the environmental elements’ constant addition and renovation;
6. the elements’ exclusivity of the spaces organization: buildings, structures, small architectural forms, art objects, elements of the beautification;
7. permanent change in the space perception character due to a change in natural and artificial lighting, weather conditions, time of the day and season;
8. performance - the active consumer’s participation in the space formation and transformation, the interaction of the artist and the audience while creating.

Based on an interdisciplinary and integrated approach, the methods of the creative spaces formation are plastic and adaptive to the changes in the social layers of creative citizens. The urban creative spaces development should be based on the use of the scenario modeling, which allows the spaces’ mobile organization taking into account the changing requirements. The scenario approach provides for the episodes’ chain creation of the environmental behavior, following one after another and united by a movement route based on the various social practices [19,20]. Based on this, the following types
of scenarios can be distinguished in the design of the city creative spaces: "scenography", "activity", "information", "arrangement scenarios".

“Scenography” scenario type provides for the design of a space by analogy with a theatrical performance, show by creating a visual-plastic image in theatrical time and space, where the “experience” occurs as the viewer moves along a route in which the urban environment serves as a gigantic theatrical decoration, provoking the creation of an environment of communication and social contacts. In this case, space modeling tools are: light of different levels of brightness and emotional impact, color, acoustic and spatial special effects, projections, spatial lengths, that organize the directions and nature of the movements of people, transforming, mobile decoration and equipment elements, art objects, draperies, "costumed" elements of the environment.

Creative spaces as the common areas with the highest degree of the social development are characterized by polifunctionality, the presence of a significant number of the attraction points, the intersection of the pedestrian routes become important topological objects that affect the environment, which makes the relevance of “activity” scenarios of their development. "Active" scenarios include the scenario of "attraction points", implemented through the use of expressive forms in space, semantic accents and informational dominants. The scenario of "holidays" and "everyday life" provides for the accents placement, the information support, the transforming equipment and elements' presence, has functional varieties: art and crafts, multimedia, training, entertainment sphere, art cafe. The “day” and “night” scenarios are designed due to the dynamic transformation of “mise-en-scenes”, “attraction points” in the light and dark time of the day. A “functional scenario” is associated with the complex technological processes that permanently or constantly arise in the urban environment interior: a stable scenario of movement in a pedestrian zone or a permanent scenario - a city concert, event tourism in the form of traditional short-term excursions, military-historical and game programs (quests). The “communication scenario” provides the connection between the space’s individual elements: it includes architectural means (entrance groups, awnings, temporary light structures), development of the earth’s surface with the allocation of transit and passive free zones, light elements of the communicative connections.

The group of the “information scenarios” provides for the placement and concentration in space of the “reference points” and “access points”, fixed by the constructive, coloristic, architectural and decorative techniques, means of the decorative and applied art and informational design elements (plates, signs, information boards).

A separate group of scenarios for designing the creative spaces should include “scenarios for arranging”, providing for a sufficient share of improvisation: the organization of a zone for the master classes and crafts involves the standard pavilions installation, lightweight awnings designed by tenants in a freely chosen style (art salons, creative workshops, cafes), and mobile structures on weekends and holidays allow holding fairs, concerts, festivals of the street food.

In the basis of the given designing system of scenarios for the city creative spaces the directing is laid, and the main environment-forming components are special equipment and visual-communication technologies of the organization and the designing.

5. Conclusion

In this way, the formation of the creative spaces on the basis of the existing houses of culture and the territories adjoined to them will allow to revitalize the fading urban areas, giving a new long-term vector for their development. In the city planning structure, the creative spaces of various degrees of cultural and historical value, the character of the spatial organization and functioning are distinguished based on the characteristics and the period of foundation, which requires flexible approach to the elaboration of the techniques for their organization. And the principle of the historical succession, which provides for the identification and preservation of a historically formed environment, the revival of the regional “memorable places” becomes one of the socio-spatial transformation principles. At the same time, the socio-spatial organization of the creative spaces does not imply the immersion into the past through stylization and copying, but provides for the creation of the development scenarios taking
into account the individualization and aesthetization of their appearance, the formation of the sustainable links between the past and the present through the search for a harmonious combination of the historical objects and the surrounding space.

References

[1] Jacobs J 2011 *The Death and Life of Great American Cities* (Moscow: Novoe Izdatelstvo trans. Motyilev L)

[2] Lebedeva A V 2016 Transformation of public space in post - soviet cities *Sotsiologiya* 4 107–115

[3] Eterevskaya I N, Yastrebova N A and Stetsenko S E 2020 Features of the Transformation of Urban Public Spaces Based on Their Socio-Cultural Potential *IOP Conference Series: Materials Science and Engineering* Vol. 753 (Rusky Island, Russian Federation: International science and technology conference "FarEastCon-2019") Chapter 2 p 7

[4] Ali Madanipour, Sabine Knierbein and Aglaee Degros (eds) 2014 *Public space and the challenges of urban transformation in Europe* (New York and London: Routledge) p 217

[5] Fischer Joachim and Delitz Heike (Hg.) 2009 *Die Architektur der Gesellschaft. Theorien für die Architektursozialologie* (Bielefeld) p 312

[6] Nazarova M P, Eterevskaya I N, Yanin K D 2017 Renovation of urban public spaces taking into account their social and cultural potential *Sociology of City* 3 22–31

[7] Nazarova M P 2011 Architecture sociology and its role in formation of new city architectural space *Sociology of City* 3 10–14

[8] Sennet R 2002 *The fall of public man* (Moscow)

[9] Goggman E 2002 *The presentation self in every day life* (Moscow)

[10] Harvey D 2008 *The Right to the City* Logos 3 80–94

[11] Ptichnikova G A and Antyufeev A V 2015 Image of a modern city and his architectural image *Sociology of City* 3 5–21

[12] Eterevskaya I N 2017 Landscape and town-planning aspects of the formation of the urban public spaces, foreign experience: problems and solutions *Modern architecture of the world* (Moscow, Saint Petersburg) 9 91–110

[13] Florida R 2005 *Creative class: people who change the future*, eng. trans (Moscow: Classics-XXI) p 35

[14] Landry Charles 2006 *Creative city* (Moscow: Classics-XXI) p 399

[15] Lloyd P 2009 *Creative space* (UK: Capstone) p 214–226

[16] Bystrova T U 2014 Emscher Park: principles and techniques for the rehabilitation of the industrial areas *Academic Bulletin UralSR|project RAABS* 2 p 9

[17] Information from the Unified State Register of Cultural Heritage Sites (Monuments of History and Culture) of the Peoples of the Russian Federation. https://opendata.mkrf.ru/opendata/7705851331-egrkn/

[18] Order of the Government of the Russian Federation from February 29, 2016 N 326-r (edited from March 30, 2018) "On the approval of the Strategy of the state cultural policy for the period until 2030"

[19] Krasheninnikov A V 2017 Scenario design of the urban environment *Architecture and Modern Information Technologies* 4(41) 242–256. http://marhi.ru/AMIT/2017/4kvart17/18_krasheninnikov/

[20] David Grahame Shane 2005 *Recombinant Urbanism: Conceptual Modeling in Architecture, Urban Design and City Theory* (Wiley) p344