

Comparative analysis of Art-clusters – a new type of multi-functional buildings and their location in the city's structure.

Abstract

The article is devoted to the study of the role of Art-clusters in the urban environment, their functions, and main directions connected with their planning. Art-clusters are a modern type of objects that actively influence the transformation of the urban space. The article presents the examples of Art-clusters in different countries. The main urban planning features of placing Art-clusters in the urban environment and a specific set of functions are identified. Based on the analysis of the different Art-clusters, a list of the most characteristic functions has been determined.

Keywords: Art-cluster, city's space, gentrification, new functions

Introduction

Today traditional public objects such as cinemas, theatres, houses of culture and houses of creation are often perceived as unattractive. They do not fulfil all modern requirements concerning creative and cultural development. However, modern people, especially young, look for places that enable self-expression, and the development of the inner world.

So the necessity of individuality of city cultural environment initiated the creation of the new type of space in which visitors play an active role. One of the forms of "creative commercial building" or "creative space" are Art-clusters (or lofts), which were frequently transformed from unprofitable industrial territories of the cities. The main aims of the article are to formulate design principles of Art-clusters as well as compare and analyse the Art-clusters in Western Europe and Post-Soviet cities.

1. Art-clusters as the mean of the modern gentrification of city space

It is necessary to include the Art-clusters in a town-planning process as they are multifunction complexes which actively influence the transformation of the city space. Transformation (or revitalisation) of industrial areas into creative spaces is one of the innovative methods of modernisation of the city environment, that takes into account the change of necessities of the city residents. However, such revitalisation completely changes the function of the space.

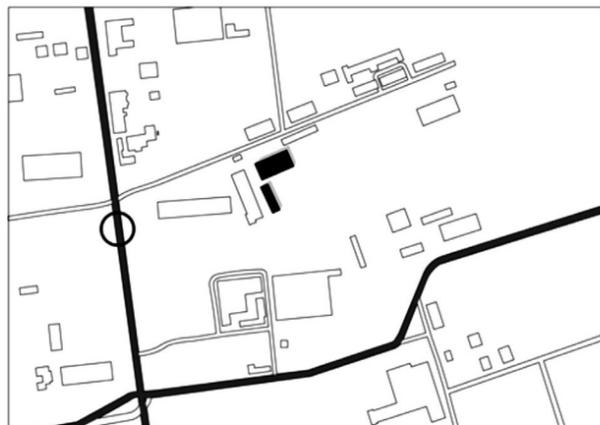
Art-clusters as city spaces of XXI century arise as the centres that combine different cultural, art and business functions. They spread across the whole city, in-

fluence the development of the infrastructure, new workplaces, creative activities in commercial projects. Art-clusters also increase the level of cultural potential of the inhabitants by modernising urban environment and introducing facilities that are aesthetically beautiful.

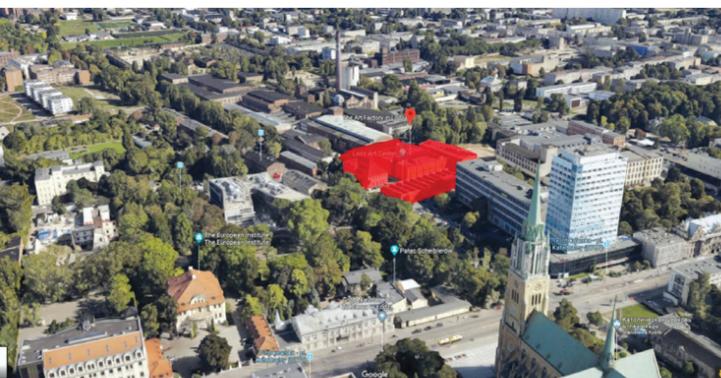
The necessary condition for the transformation of the not-operating industrial plant into an Art-cluster is the proper location of the site that can be easily accessed and well-developed tourist infrastructure.

The creation of Art-clusters requires spatial planning, as such objects actively influence the transformation of the city space. Consequently, a primary task is to organise the space within particular district or neighbourhood properly. Two main kinds of the development include the linear layout (the building is along the street) and a palace layout (buildings create a square with an internal court). There are two basic methods of incorporating the object into the surrounding space – to fit it into the existing environment or to oppose it by using a super graphics method, completion of volumes etc. If the building possesses qualities that are aesthetically beautiful, it is desirable to save its appearance in order not to destroy the existing housing environment. Consequently, building without any visually desirable features can obtain certain expressiveness through the intentional destruction of some of its parts or by using super graphic actions.

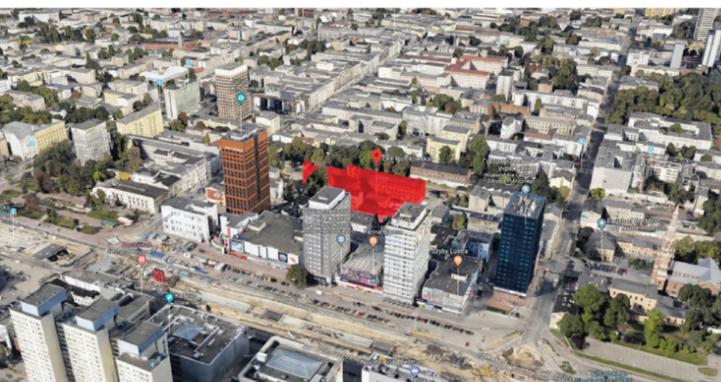
It should also be noted that some of the industrial buildings that could be transformed into Art-clu-



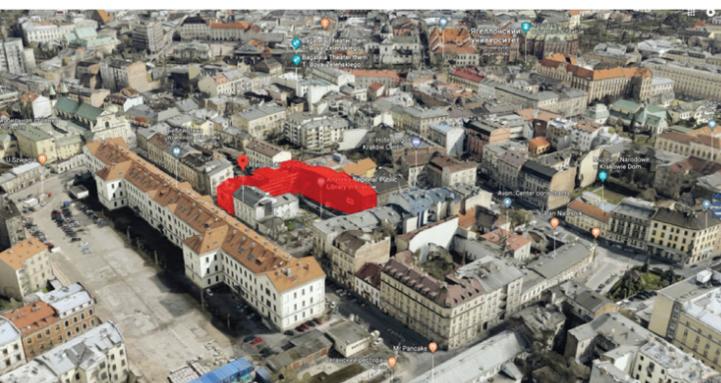
III. 1. The Art Factory / Art Incubator (Lodz)
III. 2. OFF Piotrkowska (Lodz)



III. 3 . The Art Factory / Art Incubator (Lodz)
<https://www.google.com/maps/> 8.09.2018



III. 4. OFF Piotrkowska (Lodz); <https://www.google.com/maps/> 8.09.2018



III. 5. Malopolski ogród sztuki (Krakow); <https://www.google.com/maps/> 8.09.2018



III. 6. OFF Piotrkowska (Lodz)

sters, may be registered as historical monuments. Hence their facades remain under the protection and cannot be subjected to many changes. Moreover, with a change in the function of the object, it is necessary to change the space around it, using, for instance, **large size graphics printed on the front wall of the building**, and to adjust the environment, traffic organisation and interior spaces.

The features of the Art-clusters have been predetermined by the type of space development (linear or with internal courtyard). Proper selection of the colour is important in the transformation of an unprofitable industrial object into the Art-cluster. When the historical façade of the building cannot undergo many alterations, it is possible to introduce colouristic accents in the form of entrance, modern installations or advertising in front of the building or at its sides. Colour, scale or detail, influence the visual aspects of the building.

2. Location of the Art-clusters: analysis of the site and their specifics

The location of the modern Art-clusters was analyzed on the example of the following objects: Fabryka Trzciny (Warszawa), The Art Factory/Art Incubator (Lodz), Lowenbraukunst (Zurich), Mains d'Oeuvres (Paris), OFF Piotrkowska (Lodz), Malopolski ogród sztuki (Krakow), Schiffbau (Zurich), Vinzavod (Moscow), Brotfabrik Wien (Wien), Mystecki Arsenal (Kyiv), Platforma (Kyiv), Flakon (Moscow) (ill.1, 2, 3, 4, 5).

The analysis took into account the following factors:

1. A location within the town (centre, historical district, outskirts, industrial district, sleeping district).
2. Transport availability (location on a highway or not far away from it, in the region or micro-region, near a stop, parking, etc.).
3. The visibility from the distance (is it possible to see the object entirely, partially observe it from separate points, is it impossible to notice it).

4. Influence of the building on the street, district, city (influences, does not influence, partly influences).

5. Alterations of the surrounding area (one or a few corps, functional filling, the presence of entrances, stands, parking's, alteration of erected and irregular spaces).

The analysis proved that the apartments in the Art-clusters of Western Europe are distributed randomly with the different functional setting. Ho-

Fig. 7. Malopolski Ogród Sztuki (Krakow)





Ill. 8. Vinzavod, Moscow, [http:// MyTravelbook.org](http://MyTravelbook.org)



Ill. 9. Mystecki arsenal, Kyiv. The project of "Ukrrestavratsiya" corporation. Drawing from the founds of "Ukrrestavratsiya" corporation

wever, in post-Soviet countries, we can observe clear functional zoning.

3. Specifics of functional zoning

The detailed analysis of 15 different Art-clusters proved that some of the selected objects are clusters because they consist of some of the characteristic components. However, they are not art-oriented as they lack or possess only a small art-related function (for example, Fabrika. Space, Bastion IV). Moreover, some of the analysed objects were not even clusters as they consisted of only one element (Philips Museum of Factory).

The most popular functions of art-clusters include museums, exhibitions, lecture halls, media-centres, workshops, showrooms, coworking spaces, shops, open spaces, or restaurants.

Conclusions

- 1) The location of Art-clusters in a city environment:
 - a) Art-clusters are mainly located in industrial districts, seldom – in housing or historical districts. Fabrika Trzciny

(Warsaw), Art Incubator (Lodz), Lowenbraukunst (Zurich), Schiffbau (Zurich), Vinzavod (Moscow), Brotfabrik Wien (Vienna), Art-factory Platform (Kyiv), Flakon (Moscow) are located in historical industrial districts. One Art-cluster that is Mains of d'oeuvres (Paris, France) was located in the housing district, and some in the historical centre of the city – OFF Piotrkowska (Lodz) (ill. 6), Malopolski Ogród Sztuki (Krakow) (ill. 7), Mystecki arsenal (Kyiv);

b) The analysis of every object showed that the Art-clusters are always connected with the transport network (highways, motorways, stops of public transport, railheads). Moreover, one of the main requirements for establishing an art-cluster is the availability of the transport network;

c) The visibility from a distance does not determine the formation of the Art-cluster, as they are situated in the historical location of the old industrial enterprise;

d) The influence on the city space –most art-clusters do not influence the surrounding buildings

(Fabrika Trzciny, Warsaw, Art Incubator, Lodz, Mains of d'oeuvres, Paris, OFF Piotrkowska, Lodz, Schiffbau, Zurich, Vinzavod, Moscow, Mystecki arsenal, Kyiv, Art-factory Platform, Kyiv). However, some of them did affect the nearest environment (Malopolski Ogród Sztuki, Krakov, Brotfabrik Wien, Vienna, Flakon, Moscow).

The analysis enables to formulate town-planning directions necessary for creating an art-cluster as an object in a city environment.

2. It is possible to create art-clusters with the following functions: 1) museum halls, exhibitions, amateur theatres, lecture halls, media centres, show-rooms; 2) workshops of artists, shops, galleries, art-café's, restaurants; 3) small theaters, galleries, art-spaces, holiday apartments, 4) co-working space, café's, small hotels, 5) offices and workshops for artists and media, design studios, creative courses, child's clubs, show-rooms, 6) coworking, open-spaces, pop-up directions.

3. It is possible to decompose an Art-cluster into separate components with specific functions. The analysis of the functions of Art-clusters allows selecting the determining features of the Art-cluster and the difference between the cluster, the house of creation, museum, theatre, or other buildings with a public purpose.

Comparative analysis of the functional filling of Art-

clusters on post-Soviet spaces (ill. 8, 9) and in the cities of Western Europe allows to point out a basic difference between them. In the post-Soviet countries, we can observe a clear division into zones of different functions. Apartments are situated in the separate, large-sized blocks. The Art-clusters in Western Europe consists of small cells and allow the free combination of apartments with the possibility of changing their function in the desired moment.

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