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# Form follows experience. The revitalization of postindustrial sites by carnivalesque

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## Introduction

Recent decades are the times for intense socio-economic changes that have significantly influenced the forms of modern shaped public spaces. Freed brown-field sites, prior to transformation are spatial barriers by not integrated communication systems and are deprived of the existing functionality. This brings a risk of devastation and escalation of difficulties with the implementation of the new use. Over the years we have grown accustomed to the program that changes in the areas abandoned by the industry mainly due to the preferences and priorities of their managers and is a consequence of property rights. Models of revitalization strategy are based on the designation of the subject who rules, establishing core groups of beneficiaries to form planning regulations that are less strict than usual<sup>1</sup>. Significantly, this has a direct impact on the style of architectural intervention, the type of key investments and their functional program (Szewczyk 2013b).

1 I.e. changing the intensity ratios.

The commercial model aimed at obtaining outer investors, is based on investment incentives to build shopping malls, service and entertainment centers and the past is an inspiration to recreate its romantic vision, by using thematisation to create the missing public spaces (e.g. *The Old Brewery* in Pozna – Fig. 1a ). The public model applies if preserved industrial facilities have a high historical or artistic value. It seeks to use their attractiveness as a museum - monuments demonstrating the identity of the place and community. Thanks to the made conservation efforts, souvenirs of the former times are created. The formed public space serves to expose its sublimity and uniqueness (e.g. *The Guido Coal Mine* in Zabrze – Fig. 1b). Public-private model is based on the use of heritage in order to attract and retain residents in shrinking cities<sup>2</sup> under the banner of «morally responsible business». «Factories of culture» become the key investments, the space is enriched with designer attachments, and the whole is aestheticized to achieve a beautiful blend of history and modernity (such as *The Wilson Shaft Gallery* in Katowice – Fig.1c). Krivý (2012) notes that the obsolete space is considered problematic by both commercial and public investors (because each of them in their own way, are trying to improve it). This assessment contrasts transformations inspired by the culture associated circles, for which the de-industrialized sites are action inspiring, the environment that does not require a significant transformation. The raised case of Helsinki's *Suvilahti* is characterized by the use of this phenomenon as a policy of *cultural governmentality*<sup>3</sup>, boiling down to inspire actions in the range of culture rather than to make specific planning decisions.

2. The target group of these investment plans are representatives of the educated middle class. It is believed that satisfy the cultural aspirations of the «creative class» is required to generate economic profit of the modern city as highlighted e.g. Memphis Manifesto (Florida 2010: 391-392).
3. *Governmentality* is a term coined by M. Foucault describing how government is trying to influence the people, so that they perform the politically intended objectives, appealing to their moral responsibility [in:] Foucault (2000: 163-185).

All of these models are applicable under the assumption that objects or areas have some (unique?) aesthetic values, but are not necessarily perceived by all. They are exposed by undertaken interventions, and aesthetics in the strict sense is not a problem in these spaces. On the contrary, if history is employed then it serves as the image asset. If, however, the historical and aesthetic values are negatively evaluated, the objects are demolished. But is this always the case? Examples of recent years show the possibilities of developments based on the impunity of deformation of the past.

### 1. The concept of empowerment in top-down planning

The avant-garde art practices of the 60's and 70's enlightened the affordance of brownfield the sites, rendering them useful for identifying possibilities of modifying them. Thanks to the undertaken interventions, abandoned objects were included in the discourse of the common space. The analysis of Boltanski and Chiapello (2005) proved that a creative critique of consumerism in those years caused a change in the commercial strategy, which began to emphasize the symbolic elements, which are morally correct as constituting the value of the things. The created hyper-realistic, idealized spaces have been recognized by the Y Generation (as intended by Debord) as manifestations of commercial and oppressive practices in contrary to the right to truth, authenticity and freedom of the individual. Abandoned industrial complexes have earned interest on the one hand as places suitable for running commercial campaigns of «responsible business», on the other as attractive artifacts, which according to the *Actor-Network Theory* of Latour (2010), assist in edifying and maintaining social relationships - among others, about the criticism of the *beautification policy*. The paradigm of diligence and getting rich driving the consumption of goods, has given

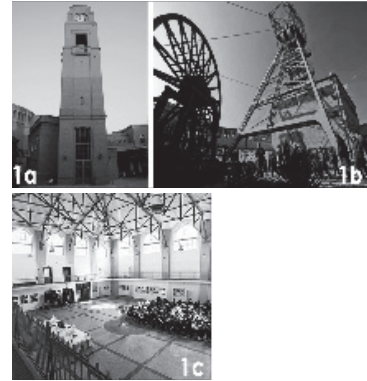


Fig. 1a Themed architecture depicting the «beauty» of postindustrial space, photo by *modernistyczny-poznan.blogspot.pl*, 2011; Fig. 1b Preserved architecture – «sublime» of postindustrial space, photo by *Dedek J.*, 2007; Fig. 1c Aestheticized architecture – picturesque of postindustrial space, photo by *emebel*, 2009.

way to the need for personal development, therefore the modern societies are diagnosed as an *experience society*<sup>4</sup>, and mentioned experiences are more valuable, the more clearly written in the memory. Spaces that are abandoned, neglected, turn out to be as the fertile ground for planning activities that reflect these trends - attracting investments based on the image of a creativity, justice and sustainability. In architecture an increasing interest in the process of shaping the social space is noted. The communities fighting for the right to influence the form and function are formed (participation, crowdfunding, etc.) and the process of building become attractive to the user<sup>5</sup>. However, the process of selecting those who have the right to decide, is still problematic.

Planning revitalization activities is closely linked with efforts to engage the assumed target groups in the decision making process, with the intention of improving its reception, that is the concept of empowerment. As relevant to the present-day understanding and the use of the idea, its transformation over the last decades, is worth mentioning of its implementations<sup>6</sup> such as the following are worth mentioning: *Enterprise Zones* and *Permanent Autonomous Zones*. In the first case, the ability to decide about the common space was given to strong entities by enabling wide-reaching freedom in what and how is going to be built in support by tax reliefs, what allowed for an additional power increase of the selected

4. More information about the diagnosis formulated by Gerhard Schulze [in:] Sieradzki (2011). The use of experiences has a tangible transposition on business as expanded [in:] Pine and Gilmore (1999).
5. As an example, a year before the opening, about half a million visitors bought tickets to see the work on the construction of the Eden Project in Cornwall (UK) - the revitalization of the kaolin mine (Pearman, Whalley 2003: 14).
6. The paper consciously focuses on the realization forms of empowerment, regardless of its manifestations, which stopped at the stage of planning. The idea of empowerment is based on passing on the right of making decisions to stakeholders, rather than consent to participate in this process, what distinguishes it from participation.

entities. The loss of public control over the changes, the privatization of public space, mono-functionality and the depopulation of the areas which were planned for revitalization was the result. A different example of the *empowerment* was an agreement to establish a *Permanent Autonomous Zones*<sup>7</sup>, but it does not meet the basic assumptions like the possibility of the aware creation of the common spaces. In this example, we can talk about the confirmed observation of Bacque and Biewener (2013), that most commonly (...) *empowerment* [meant that] poor [or problematic] *populations are expected to take responsibility for and to self-manage the issues they face, rather than fostering a democratization of power (...)*. *In effect, one of the essential aspects of empowerment, that of power, remains unaddressed*. Creating a space at their own expense led to stopping their development in the vernacular forms.

Recent years have witnessed the explosion of «revitalization through culture», which uses the concepts of empowerment in the form of supporting the temporary development, reaching significant in planning the *Tolerance Zones*<sup>8</sup>. Spaces become areas of the often subsidized «creative» activities - legitimized by the authorities for a shorter or longer but closed period of time, preceding the investments planned before. As noted by Boren and Young (2012), although critics of using creativity to «accessorize» *neoliberal urbanism* (Peck 2009) are common in the scientific community, there are insignificant changes in the attitudes of politicians. Temporary projects are used to implement, modify or intensify the

7. Such as Christiania, on post-military areas in Copenhagen.
8. The need for the formation of *Tolerance Zones* (a space for liberalized regulations on land development, enabling the dynamic redefining of its nature in the twenty-first-century city is pointed to by Bishop and Williams (2012: 218-219). An example of the top-down created and bottom-up conducted *Tolerance Zone* can be DOK Gent (BE). The popularity and importance of the place for the community suggests that the forecasted temporality (with the planning effect of its destruction) may become a source of conflict in the future.

usability of the area, verify its potential. Shortening the cycle of a building's usability and durability is part of an intended strategy of exploitation of the artists, while making them magnets that attract lucrative investors who will replace them.

## **2. The concept of empowerment in times of creativity**

It is worth noting that today's temporary projects are not utopian claims for the creation of an alternative world (Arlt 2006: 41), but more business ventures, aware of current trends. However, due to its distributed, bottom-up natures they are powerless in the face of external investors. Increasingly the act of the creation of places is less related to meeting the individual's spatial needs (as was in the case of squatters or artists) and more to building sites targeted towards a wide range of recipients, allowing for the promotion of values as part of responsible business<sup>9</sup>.

In light of these changes, using temporary, cultural projects, for branding neo-liberal plans, sometimes turns out to be a risky move for the authorities, as demonstrated by the case of a citizens' initiative *Mediaspree versenken* (*Sink Mediaspree*), under the banner of *Spreeufer für Alle!* (*Spree riverfront for all!*). The initiative of the Berlin citizens, has expressed a *creative policy gap*, that as has been mentioned before – a differently understood creativity by the authorities and residents (for whom creativity is connected with the quality of life, not bringing «creative industries»). This union of the community, in the name of defending the common space against top-down plans, can be presented as an example confirming research of

9. Understanding of the responsibility corresponds to the interpretation of the concept presented in the essay *Art and Responsibility* by M. Bachtin – responsibility as an imperative to combine art and the art of living in all the performed activities (Bachtin 1986: 19-20).

Elinor Ostrom<sup>10</sup>, which proves that communities can manage the resources which are important for them better than the authorities acting on their behalf. Ostrom (1990: 91-102) has formulated rules determining the effective *governing the commons* where the key is to develop informal methods of controlling of equitable access and distribution. Thanks to the development of social media it is possible to pressure and control - both political and intra- community - having a significant strength impact, substantially widening the circle of stakeholders and «law enforcement officers». This grassroots mobilization is an example of the influence of the empowerment policy on contemporary urbanity that (...) *focus not only on capital and the state (...), but on local cultural entrepreneurs who transform a taste for authenticity consuming material into products and spaces* (Zukin 2009: 551). This effect, although usually not intentional, manifests itself in strengthening the local communities in which they operate with other methods of pressure other than capital, but not less influential, so that they become the major players of the «right to the space.»

### 3. Authenticity and the deformation of space

Understanding that the aesthetic of space is not most important for authenticity but is, or may be, a way of force legitimacy lies at the base of revitalization of post-industrial, obsolete sites. Power coming from authenticity, resulting from «being what it is and being true to itself»<sup>11</sup> is highly indexed in the community experience. Bottom-up revitalized spaces can therefore be based - not on the beauty but on the «experience» that (...)

10. Ostrom's research stands in opposition to the theory of the «tragedy of the commons» formulated by Gareth Harrdin, proving that what might benefit the community will be destroyed sooner or later, because the equal distribution of profits increases the attractiveness of objection to it by an individual.

11. More on the assessment of the authenticity degree of revitalization ventures [in:] Szewczyk (2012).

*is autonomous only where rejects delighting the taste* (Adorno 1994: 25). Klingman (2007: 281) notes that *the more commodified architecture becomes, the less exclusive and uncommon it appears*, which enables us to conclude that it is worth rejecting consumer habits in order to emphasize the worth of authenticity (sometimes necessarily). Following on, there are examples where the creative deformation of the heritage has helped to create unique and authentic spaces. The specificity of the brownfield sites, often assessed as problematic, allows for greater flexibility in the choice of means of expression, reaching for experimental and controversial forms that change the image of originally neglected cultural topics (Szewczyk 2013a). Industrial areas are subjected to being remade which deforms their message and image, building an alternative narration. Reviving areas by deformation is particularly useful when the subjects of regeneration are destroyed, objectively difficult to recover (e.g. because of the need for high capital expenditure), with low aesthetic and historical values, etc. However, even such areas are quite often essential for building relationships, local identity and their presence is the result of creativity, gathered experience, specific skills (proficiency in crafts or artistic techniques) and competencies to facilitate cooperation. Ugliness is not an obstacle for taking action in social revitalization. Zukin notes that (...) *new creative places are more tolerant of certain kinds of difference, but they create their own, fairly exclusive narrative*. The choice of aesthetic means of expression allows the formation of an (...) *own taste community [which] drives out the less educated residents who do not share these values* (Zukin 2010: 862). Highlighting the accepted principles allows for an independent assessment of the value from the financial contribution to the transformation, valorize the intensity of these experiences, which can be axiologically differently prioritized). These actions can be interpreted as the result of aesthetic disillusionment which, despite aiming at improving the



quality of life, facing the reality brought counterproductive effect such as gentrification and the destruction of authenticity.

#### **4. Architectural carnivalesque and its features**

The convention that operates with deformation, using the grotesque can be called carnivalesque. The concept of carnivalesque was introduced to discourse by Mikhail Bakhtin, calling referring to the whole of the actions aimed at transposing carnival into literacy (Bakhtin 1975: 187-193). Carnivalesque narration, by definition, is characterized by polyphony, eccentricity, ambivalence and frivolous override of the reality. Stoff (2000) defining the axiomatic model of the carnival proves that it is a form of cultural activity proposing and implementing the lower (in the form of symbolic representation) instead of the higher and negative<sup>12</sup> rather than positive values, because the greater the scope for the convention, the higher the value of the disputed item in the hierarchy. Carnivalesque spreads to other, non-literary forms of culture (Belkot 2008: 51), this phenomenon can be also observed in architecture, especially in the areas bottom-up, socially revitalized places.

We can talk about it where the actual historical heritage or abandoned spaces and objects are obscured by deceptive (frivolous) interpretation. The use of the built environment is a prerequisite, since this convention always places itself against the values that it contests. The course of contestation aims at stimulating people - by diverting attention from what is ambient and creating narration which provides the new meaning. Drawing from various forms of culture (art, high and low) and

12. Defined as «against» - not as a negative assessment.

the constructing of surprising connections<sup>13</sup>, allows direct relationships activating the viewer, not distancing them with grandeur, to be built. Assumed interactivity is based on polyphony which is right to make any modification by users and on prototyping space (creation of a dynamic, experimental forms, enriched with the fourth dimension - time variability, but devoid of the traditional part, classic attributes such as durability and beauty). Interactivity is maintained by keeping a non-completion state (of «work in progress» because inconstancy is to stimulate writing and overwriting the visual forms in memory as well as building an emotional load), the lack of perfection, economic choice of building materials and functional utility meets the needs of the community (these places are often recreational or entertaining functions, but they are local service centers at the same time).

To summarize, we can conclude that the carnivalesque is an alternative - to the current standards, method of shaping space remaining, however, in connection with the current trends of social life and emotions associated with space and time. It can be specified as an intentional distortion of the post-productive architectural forms<sup>14</sup> in the spirit of relational aesthetics<sup>15</sup>. Through the use of ludic semiotics and heritage, it is a platform for joint action as an expression of the creative consumer identity, and its *the grotesque* [image] *shows the effect of the changes , not yet completed metamorphosis (...) what is old and what is new, (...) , and the beginning and the end* (Bachtin 1975: 84). The space is created by layering and adding elements to primitive forms, gradually blurring their original shape. Limits of architecture are

13. Escape from predictability is particularly important in the era of involving experiences exploration.

14. Postproductive forms often consist of low-cost and available semi-finished products (understood as materials and cultural forms previously created).

15. More about relational aesthetics [in:] Bourriaud (2012).

consciously exceeded to combine it with the activities, which have not yet been recognized as «architectural».

With the escalation of the phenomenon, attempts to aesthetic carnivalesqued places have occurred, resulting in a firm resistance of the communities involved in their creation. The adopted design manifested in otherness, wants to hinder its eventual takeover, by the external actors<sup>16</sup>. The selection of the convention is not a coincidental, but a conscious decision - which is confirmed, among others by the *Not in Our Name!* manifesto of activists of the *Gängeviertel* quarter in Hamburg - where the following words fall: (...) *we have always been on the look out for places that had temporarily fallen off the market - because we could be there freer, more autonomous, more independent. And we do not want to increase their value now. We do not want to discuss «how we want to live»* (NiON 2009). As a result of such occurrences, the attitude of the authorities have to change - *instead of simple acting as arbiters of taste and value, (...) are more likely to be involved in (...) development of cultural forms and cultural participation* (Pratt 2005: 18-19).

## 5. Types of the carnivalesque in the revitalization

Carnavalesque as an architectural aesthetic convention may take the form of: carnivalesque of the sense of the place, carnivalesque of intervention or carnivalesque staging.

**5.1. Carnavalesque of the place** lies in emphasizing the essence of non-essential, unattractive, neglected, chaotic or frivolous elements. In this type of

16. This stylistic is an example of the aforementioned «fairly exclusive narrative», diagnosed by Zukin (2000).

intervention efforts to organize are pointedly ignored and destruction is raised to an art form. The ruins, unfinished, abandoned and devastated objects are the subject of interest. Attention is focused on destruction rather than repair. Landscapes exploited with the operation, the spaces which we usually do not notice, are indicated as worthy of attention. Examples of an architectural implementation based on the carnivalesque of the space may be: the Polish *Alternatif Turistik* from Bytom (Fig. 2a ) or the French *Grand Randonee 13* in Marseille. Both projects involve the marking out of the cultural tourist routes – postindustrial routes. Their uniqueness is indicated by nodes that are not monuments of industry, as might have been expected but unattractive, unwanted consequences of industry – production residues, ruined factories, devastated buildings – «place of the ugliness», *unusual places (...) historical, but no one consider them this way [which] (...) life of their own, creating a truly magical reality (...) given to their fate and the slow destruction* (Doe, 2009: 39).

A more architectural (than urbanite, as previously described routes) example of a carnivalesque of the place is construction of the *Warten auf den Fluss* «bridge» (*Waiting for the River* – Fig. 2b) in the Emscher Valley, which *thanks to its zigzag shape, (...) creates a broad panorama [on the park, which] (...) actually becomes a reality in 2020. Until then pavilions will serve as a place for «productive waiting».* Architectural intervention is a metaphor in content and form, conceived as *a work of fantasy and reflection on the environment, and a building block for a community*<sup>17</sup>. The building erected in the open voids, functionally being a view point on the landscape which will be created in the future, is an attempt

17. All quotes are from the Observatorium studio project description presented on the website. Accessed: 30 October 2013. doi: emscherkunst.de / art / all-projects / observatoriumwaiting-for-the-river.html? L = 1

to materialize the atmosphere of absurdity, which is supposed to gather opinions of the visitors on the desirable directions of space development.

Through ephemeral interventions, a new meaning is assigned by a performative act. The appreciation of the place is followed, without direct interference in it.

5.2. Carnavalesque in revitalization may take on the form of the **carnavalesque of intervention**, which may rely on borrowing forms clearly associated with amusement, entertainment and other cultural contexts to make them symbols of revival. The carnivalesque of intervention may also be based on the implementation on the revitalized area of architectural objects made in the techniques of lower quality than those traditionally used. The characteristic activity for this variant of the convention is: the use of recycled materials, upcycling, handcraft items, parodying symbols and icons of pop culture.

As an example of the object of carnivalesque of intervention *Überlandboot* in Senftenberg can be presented (*Overland boat* designer by Raumlabor from Berlin). The lifeboat - «recovered ship» placed on 4-meter poles, serves as a viewpoint and playful symbol of the transformation of abandoned mining areas into the land of lakes (Fig. 3a). *Tiger & Turtle - Magic Mountain* in Duisburg designed by Heike Mutter and Ulrich Genth (Fig. 3b) is a consciously borrowed form of an amusement park rollercoaster. The use of an icon of hedonistic activity, as a symbolic reference to the rapid transformation of the region, is well rooted in the collective imagination, allowing a more optimistic look at the landscape in decline. A similar role of carnivalesque use is to «warm up» the image of the industrial structures, we can see on the example of *Werksschwimmbad* (*Workers' Swimming Pool*) in the Zollverein in Essen (Fig. 3c).



Fig. 2a *Alternatif Turistik, Silesia*, photo by Duda K., 2011; Fig. 2b *Warten auf den Fluss, Emscher Landschaftspark*, photo by Mensing R., 2010.

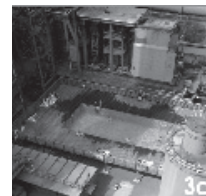
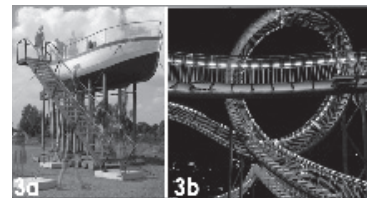


Fig. 3a *Überlandboot in Senftenberg*, photo by HLZFR, 2008; Fig. 3b «Walking rollercoaster» in Duisburg, photo by Szewczyk A., 2012; Fig. 3c. *Werksschwimmbad in Essen*, photo by: Duschner M., 2011.



Fig. 4a *Park Fiction* in Hamburg, photo by Szewczyk A., 2013; Fig 4b YAAM in Berlin, photo by Szewczyk A., 2013.

A model of the revitalized space, based on beyond-local cultural context is the *Park Fiction* in Hamburg (Fig. 4a) or YAAM in Berlin (Fig. 4b).

*Park Fiction* was created by anti-gentrification mobilization of the residents for the «collective production of dreams». Artists and architects obey the suggestions of the future users that have been literally translated into architectural forms, being the materialization of childhood memories (for example, by the construction of a fairytale «flying carpet»), expressing the exotic origins or adventures of the residents («tropical island» with palms). An example of a more aesthetically radical form of land use, referring to the roots and experiences of a multicultural, nomadic society is the YAAM (*Young African Art Market*) in Berlin. This place is very popular among Berliners, immigrants (mostly from Africa, the Caribbean, Brazil) as well as tourists. Located on the banks of the Spree River, the YAAM is a field for urban sports, music, and inexpensive restaurants built in «patchwork» style. Through the use of pieces of metal, wood, leaves, pet bottles, the space was a bottom-up creation and associated with the places where these materials are considered as usable in construction and have no clearly negative connotations<sup>18</sup>.

The most complete illustration of the carnivalesque of intervention - that which uses materials and technology of a lower quality than those commonly used - are pavilions built as part of *The World is Not a Fair* (Fig. 5) - an event that (...) *did not aim to show what's technically possible, it was not a show where the countries competed to prove their greatness: this was an event about a city that could accommodate ourselves to be done, now,*



Fig. 5 *The World is Not a Fair*, Berlin, photos: a by Fiore L, b by inhabitat, 2012.

18. Assuming that the carnival (next to sport) is «the most effective advertising» of the diverse identities (Edendor 2004: 113), it can be proved that the carnivalesqued spaces are a way of building of cultural diversity (Szewczyk 2013c).

*tomorrow, open it and fun for everyone* (Heilmeyer 2012). The exhibition which was critical reference to the World Expos, was held at the former *Tempelhof* airport in Berlin acting as a platform for the ideas exchange, not only about the *Tempelhof* land use but about the changes of increasing obsolete spaces.

It is worth noting, that this way of shaping is not reserved only for temporary projects. *Wagenhallen* in Stuttgart, an abandoned train depot has been transformed into a center of cultural activities filled with energy, by dividing it and filling it with structures made by discussed convention (Fig. 6).

5.3 Another example of revitalization by carnivalesque is a carnivalesque staging. The most complicated example of carnivalesque is leading to chaos and maximum diversity, using elements characteristic of the previously described types - the carnivalesque of the sense of the place, as well as, the carnivalesque of interventions and their multiplication . The prototype urban design, resulted from this convention is *NDSM Wharf* in Amsterdam, where the former shipyard grounds are transformed into the «maximum mix « both the aesthetic and functional (Fig. 7).

The area is called the *Selfmade city*<sup>19</sup> which reflects the bottom-up nature of the design and the lack of far-reaching restrictions on the construction, and its dynamic nature. The space consists of objects and buildings of different: qualities, capital investments, different levels of durability. The entire area is composed by improvisation, which, it is worth emphasizing, is not random by an effect of conscious decisions made in a dynamic process<sup>20</sup>.

19. The term appears, among others, on the *NDSM Wharf* website (Accessed: 2013 October 31. doi: <http://www.ndsm.nl/en/>).

20. About improvisation as a method of space composing [in:] Rumie (2013).



Fig. 6 *Wagenhallen, Stuttgart, photos by Szewczyk A., 2013.*



Fig. 7 *NDSM Wharf, Amsterdam, photos by Szewczyk A., 2013.*



Fig.8 Kater Holzig, Berlin, photos by Szewczyk A., 2013.

On a smaller scale, carnival staging enables the conscious creation of an atmosphere of disobedience manifested in simulation, or intended destruction, of the maintenance of the building substance (maintaining ruins, broken windows, «patches»), adding to the existing buildings of elements of interior décor (i.e. of furniture, chandeliers, fabrics), of disposable products, clothing, puppets and sculptures (the provocative statements, referring to the flesh and/or fear), lush vegetation (including exotic vegetations and weeds), a provocative manipulation with bright colors (murals, graffiti). *The Kater Holzig*<sup>21</sup> in Berlin can be pointed to (Fig. 8) as an example of the effect of this kind of space design, operating on all the senses.

### Conclusions

1. In spite of controversial aesthetics carnivalesque has many advantages: cultural, social and economic ones and they are connected with shaping and maintaining cultural diversity.

Cultural advantages include: escape from the homogenisation by universal aesthetization that destroys authenticity, support for the independence of culture and its experimental and vernacular forms. Carnavalesque can promote preservation (without their correction) of less impressive, but important for communities traces of history which are important for the local identity<sup>22</sup>. The spaces created in the carnivalesque convention

21. Remarkably, design aesthetic and ideals of this place have a significant impact, as a pre-revitalization project, on the design of creative development, that is the flagship project for IBA Berlin 2020 - Urban Quarter Holzmarkt, more about [in:] Szewczyk (2013c).

22. There are examples, such as the *Gängeviertel* Quarter where the objects intended to be demolished were turned into a piece of relational aesthetics art by carnivalesque what have allowed them as be recognized as listed heritage and be saved, more about this [in:] Kahn (2012).



promote cultural diversity and can be developed over time adapting themselves to the changing, social and economic conditions.

Social benefits arise from: the creation of new public spaces, implementing the ideas of open access. Solutions fit the scale of the place and its features (which affects not only their form but also their function). Deliberately chosen aesthetics is an attempt at object gentrification. The convention stimulates the growth of interest in planning by appealing to emotion and memory, activating previously voiceless members of the community. Thanks to the carnivalesque, social capital is being strengthened, by building compromises between business, governments and citizens.

The economic advantages such as: attraction of interest of the area among external investors, reduction of spending on regeneration - both public (i.e. the funds can be directed to projects that have been «tried in the field» and are supported by community) and private (e.g. the protection of land against vandalism, enabling the continuation of use despite the commitment of scarce resources) cannot be missed. As a consequence, an originally unattractive space can be creatively utilized, generating new jobs. The measurable value is also created also by building the «creative image» of the city/ space/ district by these types of investments.

2. The process of experimenting with space can serve as an interim phase between the obsolete and targeted state and can act as a pre-revitalization investment.

3. A distinctive feature of the carnivalesque practices is not ability to repair the space, but to change the perception of its value. Challenging the existing structures by adding elements of lower value may result in the

intensification of the original significance of forms<sup>23</sup>, resulting in interest in them, initiating the use of the obsolete space. The deformation of heritage image can be constitutive for its survival by building reciprocal actions around it.

4. Former industrial spaces, revitalized by grassroots initiatives, described as spaces of creativity or objection are aiming to inscribe the permanent memory rather than construct forms, spaces or signs. Their intention is to create unusual situations and surprising contexts. Their forms follow beauty and ugliness, forms follow experiences. Follow the experiences that people are looking for and which they have had.

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23. Such actions may result from a *desire to preserve the value, against which it points* (Stoff 2000: 85).

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