

Art in City Public Space – Chosen Aspects. Case Study Of Poznan in Poland

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Abstract: In the following paper there are presented the outline of research conducted at the Faculty of Architecture of the Poznań University of Technology. The research work concerns the questions of high quality public space creation with the use of art. The main aim is to identify and assess existing spaces with regard to the implementation of interactive pieces of urban furniture. The research concerns the influence of art on the creation of high quality public space within historic center of city of Poznań.

Keywords: art, public space, activation of downtown area.

INTRODUCTION

The research [1] presented in this paper concerns the downtown of Poznań and deals with the issues of art in the city. It touches upon the creation of high quality public space by complementing and extending the existing functional and spatial offer to include new elements connected with art. On the one hand, such activities contribute to highlighting the identity of the city related to the existing spatial layout, its composition and formation, as well as its visual and semantic qualities. On the other hand, by adding new, contemporary elements, that play more than a functional role, they enhance the visual attractiveness and aesthetic quality of the place. This way of promoting the functions and forms of cultural creativity, that enliven the downtown area, provides it with a new quality, both tangible and intangible.

The formulated research assumptions served to seek answers to the following questions: What is the ideal public space? How to create it? What characteristics make space meet these criteria? What elements do not allow for ensuring its quality and attractiveness? The research examines the attractiveness of public spaces with regard to three parameters - semantic layer, vitality of space and its aesthetic qualities. The subject of the research is the assessment of the quality of space in terms of the possibility of locating objects or elements of urban interiors of various scale and of a culture-forming character. The research pertains to the issues related to the activation of downtown public spaces, in spatial and social aspects. The most important research issue here is the relationship between the redevelopment of urban space and socially understood attractiveness, as well as the role of art as a tool for its revival.

The study example of Poznań is limited to downtown public spaces, which are the most important elements of urban structure, influencing the assessment of the whole city, since downtown is considered to be the heart and pride of the city. An attempt has been

made to evaluate the existing spatial resources in the scale of small architecture forms, with respect to the assigned research task, which is to provide and identify potential downtown art spaces, in the context of creative, innovative, artistic and cultural-forming functions.

Culture of place - quality and attractiveness of downtown public space

Culture is a collective system of meanings which, like individual consciousness, is cumulative. This means that it expands when individuals are confronted with some experience as a group and compare notes about their feelings [9]. The process of social creation of reality [3] entails the creation of collective meanings systems, when individuals reveal to one another their own individual ways of understanding the world around them. According to M. Golka [8], the term being in culture denotes possessing the ability to understand cultural patterns and the resulting behavior of people, as well as to understand products of culture and to possess the ability to produce and process them. These, in turn, can be attributed to the acquired cultural competence, which penetrates individual personality

and determines its contact with the world - with other people and culture. Participation in culture signifies, above all, all human contact with the products of culture and with other people. This contact involves the use of cultural products, their assimilation, processing and reproduction, making use of their value and subjugation to cultural patterns as well as creation of new products and behaviors. Participation in culture, on the one hand, creates man, and on the other hand, it enables the creation of culture itself, its transformation and consequently, its continuous existence through participating in it and experiencing it. One might say that it is also a form of social interaction because relations between people take place through symbolic social communication. Participation in culture is also a sum of perception, expression and transformation, i.e. the example of a full inner activity of man. It features an integrated mechanism which combines reception, interpretation, transmission, transformation and evaluation of symbolic messages, involving intellectual, emotional and mental components [8].

Each sensory perception passes through a variety of cultural filters and meanings, which denies the existence of pure perception. Subsequently, the difference between the meaning in its cognitive sense and the experience of meaning, namely, experimental meaning, should be emphasized. Analyzing the presence of meanings in perception, it is necessary to go beyond sensual perception and take into account the consciousness of meaning. The experienced meaning is complex, it covers the feelings and memories of the experiencer. Therefore, when speaking of aesthetics, it is necessary to go beyond beauty and recognize above all in this context the experience of the world around us. Aesthetic experience is therefore understood in the original sense as a sensory aspect, and also as an experience of meanings. Aesthetic experience can also be considered in terms of the perception of qualitative processes of the natural and social world. This means that aesthetics examines the relationships between those two worlds, especially in terms of the qualitative experience of forms in which space is expressed - in the perception of the rewarding natural or anthropogenic landscape [4].

These observations are close to the concept of mental maps by K. Lynch [15], where a man in urban space creates imagery maps. Lynch notices that city perception is not unbreakable but fragmentary and partial. A similar concept is represented by Amendola [21] who introduces the notion of urban mental landscape, which is a kind of urban culture landscape, and expresses the relation between physical landscape and its visual reception. According to R. Arnheim [2], visual perception does not imply passive recording of the material imparted by stimuli, but involves active mental activity.

Public spaces should be considered in spatial and social terms. They constitute the common good, intentionally shaped by man in accordance with accepted social rules and values. Public space is characterized by specific functional features, including the collective nature of its use. It is the place of transmission for a variety of products - material and non-material - that meet miscellaneous needs of users. From this perspective, it constitutes a value of strategic importance to local communities. Creating high quality and attractive downtown public spaces is an important element of urban space redevelopment, distinguished by the richness of spatial, historical and cultural attributes that require special attention with respect to urban landscape protection as well as active protection. Adequate management of public spaces helps towards building up a competitive advantage of the city. Public space can be considered as a factor of building a creative society, enhancing the quality of life, fostering an attractive image and creating a spatial offer appealing to users, also in marketing terms. As the ranking of cities' competitiveness by the European Cities Monitor reveals, the quality of life is one of the most important factors of investment attractiveness, which manifests itself in the quality of space and cultural city offer. The key task of urban space is the freedom and mobility of choice with regard to space, in order to find the most appropriate solution for both permanent and temporary users.

Cities need a diverse offer, vivacity and vitality, the universality of different types of space and public life, which responds to a variety of needs, tastes, expectations and aspirations. Creating an urban space in which a person feels good and where he or she can work is a very important task. Active, living cities are those in which social interactions that stimulate and inspire action can take place. The overriding condition of the revitalization of urban space is the search for the relationship between social environment and spatial environments, between the object represented by urban structure and the subject represented by people. Such spaces are attractive not only for users but also for business, since material and non-material products created by resourceful and talented people drive the economy. Downtown public spaces, characterized by a wealth of architectural, compositional, urban, historical and cultural values, provide excellent conditions for the development of culture-forming functions and the implementation of art-related elements. Providing adequate public space furnishing is an element of creating culture of place, which translates itself directly into the semantic value of space as well as the emotions and behavior of its users. Culture of place can be understood as the whole of material and non-material values that individualize space and define its identity. In

terms of meaning, material elements define the intangible effect - the interaction of space and its users.

Art in public space and its importance for placemaking and public space activation

In today's world, the issue of searching for the identity of urban space is extremely important. It is particularly important in the case of downtown, which is considered to be the heart of the city. In extreme terms, as M. Castells [5] states, "we no longer belong to any place, any culture." The researcher emphasizes, however, that the search for urban identity requires primarily the search and articulation of personalized, local codes that allow you to read the structure of values embedded in the space of values. From that perspective, cultural and psychological factors are very important determinants in the development of contemporary cities [5]. Culture is an expression of urban identity and, in this context, plays a significant role in activities aimed at activating and protecting active urban space. In modern times, culture and economics remain closely interrelated. Consumers tend to have increasingly individualized needs that cannot be satisfied by one public entity offering "one narrative" [14]. A modern city, an information city is no longer only a complex urban structure, but a process that is dominated by influences related to science, technology, culture and art or nature. It is worth emphasizing, however, that in the conditions of "digital urbanism", the need for direct interpersonal interactions does not disappear at all [6]. In this respect, there is a clear need to create a new quality of public space, capable of accommodating and fostering invigorating and culture-forming functions, equipped with spatial elements appealing to recipients, attractive, interesting and prompting interaction.

As early as in the 60s, Ch. Alexander [1] asked himself a question if it was possible to create a space tailored to people's needs, but at the same time allowing for the creation of an unlimited number of arrangements within it. Urban and architectural design with regard to flexibility of public spaces should serve to create places that are able to adapt to the changing needs of the moment. Temporary architecture, as well as mobile small architecture forms, can be a great complement to the built-up, permanent space. The attractiveness of the city can also be perceived by the criterion of multifaceted universal utility. There exists nowadays a wide range of solutions that serve to create and redevelop space, based on the use of modern materials and technologies which draw on cybernetics and media that, in turn, use motion, light, sound and image to create spatial compositions that are interactive and responsive to the user.

In public space, the type of user interaction with art is quite different from that of exhibiting spaces, with a clear presentation message conveyed in the works by contemporary or period artists. It is difficult to

look for the recipient of public space, rather it is necessary to talk about witnesses of an artistic event, who do not expect confrontation with a work of art and therefore are less aware of and prepared for it. A public recipient is an innocent, absolutely raw person, adjusting the work to his or her level of understanding the world. Perhaps the key to understanding the role of art in urban space is the observation that art nowadays is characterized by the fact that it does not fight in any way with the recipient, nor does it attempt to repair him/her or subject him/her to a therapy but instead, seeks his/her attention. Nowadays, art goes beyond the boundaries of galleries and museums, gaining a new value in social terms. It features not only in physical urban space but also in publicly accessible space, created by the media or digitally, which belongs to everyone. As public space, it can therefore be socially involved, sensitive and critical [13].

Downtown public spaces, distinguished by a wealth of historical assets, provide an excellent basis for the implementation of culture-forming and creative functions, forms and activities. Activities in the material and non-material sphere, based on the use of creative potential, stimulate local entrepreneurship and exert a beneficial influence on the broadly defined activation of the downtown. In broader terms, the execution of the idea of a creative city¹ may prove to be an important instrument in the process of redeveloping urban space. The concept of a creative city goes beyond the issues of revitalizing public space, as it primarily concerns activities in the economic sphere, more than social or spatial. However, the theoretical assumption that creativity can be one of the key driving forces of urban life is very close to the problem taken up herein, that is of art as an instrument for revitalizing urban space, and public space in particular. The greatest potential for the development of creative functions lies in the transformation of public spaces, which are real places of interaction and social contact. Public spaces provide a basis for the creation of synergistic links between the spheres of innovation, culture and business. The creative potential tends to focus on specific spaces that feature an added value, such as atmosphere, originality, uniqueness, authenticity and the spirit of place [7].

The concepts of space and place tend to gain new meanings today, going beyond their traditional definition. The digital era has given birth to a new period of urban development, related to new social, cultural, economic, media and virtual functions. Changes are also noticeable in the way public spaces are created, which is the result of the application of digital technology for building interactive forms of communication between the recipient and the

¹[qtd. in:] Landry, Ch. *The Creative City. A toolkit for Urban Innovators*, Earthscan, London 2008.

environment. Subsequently, the boundaries between space and its social, cultural and spatial context are blurred. The development of information technologies and their presence in public art entail the redefinition of urban space and the social role they play. The use of digital techniques for artistic activities is not just a kind of creative exploration or experiment but the result of changes taking place in modern world, which necessitate a redefinition of the old and giving a new meaning to public space [12].

The activity of the elements related to the creative sector is crucial for the city, not only with respect to building a competitive advantage based on knowledge and innovation capacity, but also for upgrading public spaces of particular importance for the city. The model of activation of some parts of the city based on the creation of a need to make certain places fashionable has been used in many cities of Europe and the world. The essence of the popularity of such places is the localization of culture-forming facilities and equipping public spaces with elements that give the opportunity to interact with the recipient of this space. The ability to participate creatively in shared spaces not only contributes to enhancing the value of those spaces but also triggers the need for users to share them. Such places quickly become important points on mental maps, recorded in the consciousness of inhabitants and are therefore, regularly frequented, which brings about economic activation of nearby quarters.

Interactive forms as instruments of spatial and social activation of the downtown area of Poznań - own research

The aim of the research presented herein was to identify and diagnose, by using selected urban planning tools, public spaces in the downtown area of Poznań. The analysis concerned the proportions of urban interiors, determining their character in the composition of the city. Another issue subject to examination was centre-forming functions: trade, public services, including those connected with culture, entertainment and recreation. On the basis of historical analysis and the current usage, spaces of sacred and profane nature have been indicated.

The research produced a classification of streets, squares, plazas and urban parks with regard to the ability to implement functions related to the creative industry in the form of clusters (business premises, workshops, exhibition spaces, broadly understood space for art), and interactive urban space furnishing, being a product of this industry. Based on existing cultural

institutions and free sites related to them, potential locations for creative industry clusters have been identified. A tool has also been developed to determine what types of form will interact with material and mental images of designated spaces. It is based on three elements characterizing the dominant feature of space:

- DESIGN as aesthetic values and comfort of use;
- INTERACTION as the opportunity to co-create a place, creative use of space;
- CONTENT as cognitive values and commemoration of important historical events.

The main research objective is to analyze the influence of art as well as creative and interactive elements of urban space furnishing on the creation of high quality public space in the area of historical layout and design of the downtown of Poznań. Presented research is intended to identify specific features of public spaces and to indicate potential opportunities for locating artifacts or elements of urban infrastructure of a unique and innovative character. The evaluation concerns material values - spatial, and non-material - semantic, of tested places. The study places a strong emphasis on issues related to linking urban space parameters to human-space relation and space-human relation in terms of creating and perceiving the environment through the application of technology enabling the user to enter into such relations with the downtown space. The undertaken research is an attempt to determine, according to the adopted typology, the predisposition of a given public space to perform specific creative activities, including the creation of architectural forms of various scale, most appropriate for a given space.

The research involves multi-stage physiognomic studies, covering two major trends: functional and spatial, as well as semantic. The functional and spatial trend concerns the analysis of networks of structurally related public spaces, while the semantic one concentrates on the nodes of this network. The analyses of the urban structure covering the functional and spatial layer concern the identification of the following elements of urban tissue: the function of ground floors, the furnishing of urban interiors, and the spatial and compositional typography of urban interiors. The outcome of the conducted research is the identification of the dominant function of urban interiors and elements of existing public space furnishing. The result of this stage of research provides material for comparative analysis of urban interior furnishing with regard to a dominant function with a specified semantic profile.



Fig-1: Identification of the focal points within city centre space of Poznan where obiektions can be implemented [author's own]

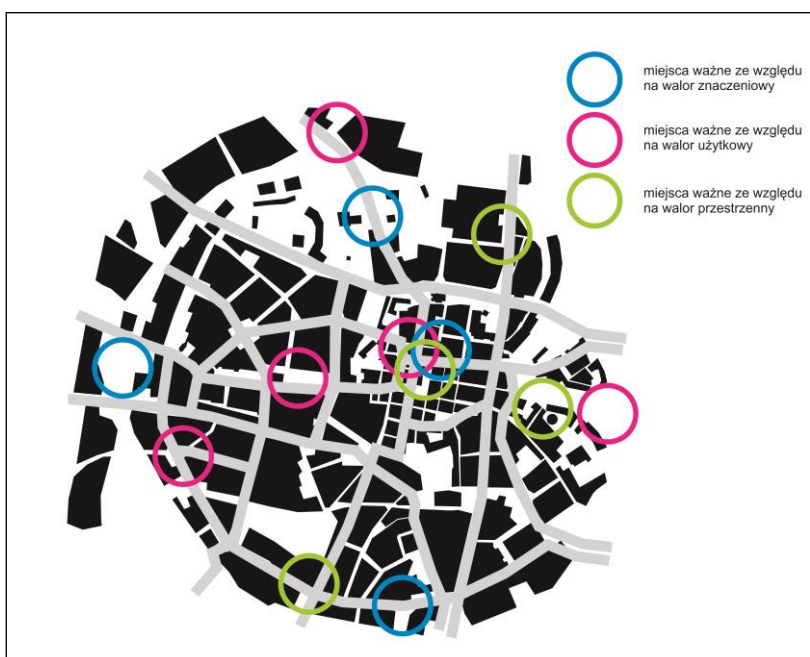


Fig-2: Identification of import ant ocal points of semantic, functional or spatial value within a city centre of Poznan [author's own]

The study of spatial and compositional typology of urban interiors aims at creating a spatial model of analyzed public spaces, which will later serve as a basis for further scientific research into the possibility of placing interactive solutions and spatial forms of different scale and importance. The subjective assessment, conducted on the basis of a questionnaire survey, of selected places performing the function of node points in the public space system of the Poznań

downtown, aims to determine the semantic profile of these places by means of a semantic differential. This analysis features the other trend of the undertaken research and has been constructed by means of three determinants: M-meaning, A-action and D-design, defining the dominant feature of an examined site.

The last stage of the research is to design a suitable semantic model for places with a specific

semantic profile, which leads to a formulation of the degree of conformity or noncompliance of the tested components, thus providing the definition of future developmental profile using creative and innovative interior design, in two possible models, compensation or reinforcement of the existing semantic profile.

The model is adopted on the basis of a comparative analysis of the complementarity of functions with interior furnishing and its semantic profile. The result of the compilation is either a model compensating for semantic deficiencies in the non-complementary interior or a model enhancing the existing semantic profile in the complementary interior.



Fig-4: St. Martin Obiekton Project WE ARE SHARING CULTURE against the background of the facade of the Imperial Castle in Poznań. [Author's own]

DISCUSSION – IMPLEMENTATION PROPOSAL

An example of the use of the artifact creation formula in the city space, activating the inhabitants in the context of historical stratification, is one of the St. Martin Obiektons^[2], entitled We are sharing culture^[3]. It is dedicated to special significance public space of Poznań, i.e. Św. Marcin (Saint Martin Street), which features irreconcilable cultural discourses such as: Germanization, the search for Polish national style, socialist realism or modernism. Each of the above mentioned trends/phenomena tried to stamp its mark on this part of the city, altering its structure and public space, using monuments and trying to introduce a new cultural/ideological code. The activities were commonly understood as actions reflecting the prevailing ideology. They comprised the construction of the Imperial Castle [7], the architectural and sculptural monument of the

Sacred Heart of Jesus - the vote of thanks for the regaining of independence [20], the building of the Voivodeship Committee of the Polish United Workers' Party [17], Adam Mickiewicz Monument [18] and Poznań Crosses [18].

The proposed artifact is an attempt to interactively apply the bridge building code using formal means, reflecting the current elements in the iconic area of the street and the aura of the space of Zamek (the Imperial Castle)^[4] and Adam Mickiewicz Square, by adding content which complementarily reinforces the reception and synergistically binds contrary/hostile past narratives into a new, positive message, which generates positive experience for various age groups. Europe Projection <proposal for the future> binds the figure of St. Martin - Roman Soldier - with the function of the creatively active St. Martin's coat and the collection of architectural quotations of Zamek, which takes on universal features of Latin culture through the contemporary, ideologically unbiased reception.

² *Obiektion* - the term refers to a special kind of urban interactive installation exemplifying the complexity of historical context and binding it with present day individual interpretation.

In 2014, two exhibitions titled *St. Martin Obiektions* were held at Zamek Culture Center. One of them was staged in the Imperial Apartments and presented projects of students of the Faculty of Architecture, major: Architecture and Artistic Education, under the academic supervision of Tomasz Matusiewicz, Ph.D. The other took place in the Contemporary Art Gallery Profil, and was attended by educators and sculptors: Robert Kaja from the Academy of Fine Arts in Gdańsk, Krzysztof Mazur from the Nicolaus Copernicus University in Toruń, Bogdan Wajberg from the Academy of Fine Arts in Łódź and Tomasz Matusiewicz from the Faculty of Architecture of the Poznań University of Technology.

³ Author: Tomasz Matusiewicz, 2014.

⁴ Today, Zamek Culture Centre.

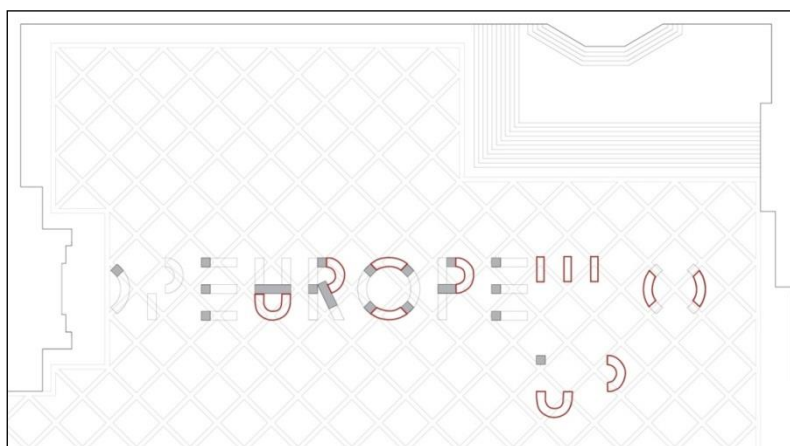


Fig-5: St. Martin Obiekton Project WE ARE SHARING CULTURE, courtyard of the Imperial Castle in Poznan, plan view.[author's own]

The proposal allows for an active participation based on the identification of the interpreted foundation of the Obiekton and the empowerment of the communicative Roman square capital writings based on the figures of a circle, a square and a triangle, that is geometry present in all architecture and particularly featured in the Neo-Romanesque castle. Obiekton is located in the southern courtyard of the Imperial Castle, which now serves as a parking lot. The design description says: "... The spatial layout of the artifact fixed in parallel and perpendicularly to the facade of the castle, placed on the stone floor of the courtyard, where the illuminated typographic projections: E, U, R, O, P E as well as vertical and horizontal fixed elements made of sandstone were placed, together with time elements made of the structure: straight and bent aluminum flat bars, screwed to the elements attached to the floor. St. Martin's coats have been laid and stretched on a cubic frame, made of fabric, illumination fixed in the floor. The project assumption of St. Martin Obiekton: WE ARE SHARING CULTURE, the creation of a friendly environment of Zamek, by principle consistent with the profile of the Zamek Culture Center, where art regularly features on its foreground and brings life to it, making it a good place to spend time before or after art classes and to create one's own projects bearing Zamek in mind. Interactive activities: activation aimed at enriching public space open to graffiti, creative expression, expression by color, sign and word. Preserving the memory of the Patron - Roman Soldier and Saint - through a new custom of painting St. Martin's Coat, cutting it up and distributing it among the procession participants on 11 November, as well as organizing a contest for the most artistic coat⁵."

CONCLUSION

⁵ St. Martin *Obiektons*, Kaja, R., Matusewicz, T., Mazur, K. and Wajberg, B. Editor: Contemporary Art Gallery Profi, Zamek Culture Center in Poznań, 2014.

The research concerning broadly understood creativity is conducted by specialists at different levels of interest and representing different understanding of the term. In this work, creativity is defined at a problem level: the city and its inhabitants-recipients, who can be creative in thinking, acting, using and activating the city. The issue here is therefore, the profile of the functioning of the creative sector and the offer of its products identified as material and non-material ones, which can become a driving force for creative thinking and the use of public space. This applies to the activity related to art which goes beyond the physical boundaries of objects in which it operates on a daily basis, and exerts a positive impact on the inhabitants, encouraging them to individual and collective exploration of an artistic offer. This offer is commonly understood as art and urban culture, while in a narrow aspect of the field connected with intermedia and public space furnishing, it is defined as all forms of revitalizing public space by means of interactive elements with diverse purposes, functionally flexible and possessing visual and formal qualities of artifacts. The issues addressed in this paper constitute only one of the elements which can support the city's functioning in terms of creativity.

The research presented herein concerns the assessment of the quality of the space in terms of the possibility of locating objects or elements of urban interior furnishing of cultural-forming character, involving interactive solutions, combining artistic values with technological novelties. The aim of the research is to deal with issues related to the activation of public spaces in the downtown area of Poznań, in spatial and social aspects. The most important research issue concerns the relationship between the redevelopment of urban space and socially understood attractiveness, as well as the search for spatial solutions in which art and technology coexist in the interest of the

redevelopment of valuable downtown areas. The results of the study serve as a recommendation on the potential use of public spaces in the downtown area of Poznań with regard to creative, innovative, artistic and cultural functions.

All undertakings to activate urban public spaces are costly and take time. Their effects however, are mutually beneficial. Poznań, as a city with significant innovative potential and a dynamically developing creative industry sector, is able to provide favorable conditions for the development of appropriately designed public spaces. Raising people's awareness with regard to the broadly understood issue of urban space is of paramount importance in this case, since positive results can only appear on condition that administrative actions are integrated with social and financial ones. One way to achieve that provides for creating platforms of agreement and cooperation to revitalize individual parts of the city, as is the case with the rescue of Saint Martin Street. Possibly, the presented research will contribute to popularizing and then implementing in full the idea of creative public space in the downtown area of Poznań.

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