

REPURPOSING THE MONUMENTS OF INDUSTRIAL ARCHITECTURE INTO MODERN PUBLIC SPACES OF ART DIRECTION

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Abstract

The article is devoted to the problems of repurposing historical industrial facilities for new functions. The main issues of such measures and the necessary conditions for their feasibility are identified. The existing experience of preserving industrial facilities with a change of function is analyzed and how it can be used in the post-war reconstruction of Ukraine. The main requirements are the location in the center of large cities with good transport accessibility and residential areas nearby. Examples are given of how new centers of public attraction with an artistic function arise on the site of industrial sites with the preservation of historical industrial buildings.

Keywords: Repurposing; Industrial architecture monument; Modern public space; Artistic direction

Introduction

The war in Ukraine has exacerbated the problem of cultural heritage sites. Daily shelling increases the number of damaged and destroyed architectural monuments. According to the Ministry of Culture and Strategic Communications of Ukraine, as of December 2024, 1,255 cultural heritage sites were damaged because of full-scale Russian aggression, 33 of which were in December [1]. Cities in the east and south of Ukraine, especially those close to the combat zone, are suffering the most from shelling. In total, cultural sites in 18 regions and Kyiv were damaged, in particular in the Kharkiv region–324, Kherson–180, Donetsk–164, Odesa–137, Zaporizhzhia–57, Mykolaiv–44, Dnipropetrovsk–49 [1].

There are already proposals being made about how Ukraine's reconstruction should proceed, given the economic problems and the lack of human resources [2, 3]. There is also an ongoing debate about whether it is advisable to rebuild completely destroyed cities if the residents do not return.

The war has fundamentally changed Ukraine's demographics and settlement patterns. In addition to about 6 million residents having left for other countries [4], there has been a strong wave of internal migration, with people from dangerous regions in the east and south moving to the center or west of Ukraine [5].

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According to forecasts, after the end of the active phase of the war, the main centers of population attraction will be Kyiv, Lviv and Odesa. Accordingly, this will lead to a sharp increase in the population, the emergence of many new jobs and the densification of urban development due to the construction of new residential quarters (which is already actively observed in Kyiv and Lviv). And here a problem immediately arises, which is especially noticeable in Kyiv. There are limited free plots in the city to construct residential quarters. Accordingly, this stimulates the processes of demolition of historical objects and re-profiling of former industrial areas (Fig. 1).



Fig. 1. The plot of the former bread factory in Kyiv, planned for residential development.

Industrial areas are most often completely cleared of development. Although most industrial facilities in Kyiv date back to the Soviet era, there are also isolated examples of historic factories that are in a state of disrepair (Fig. 2).

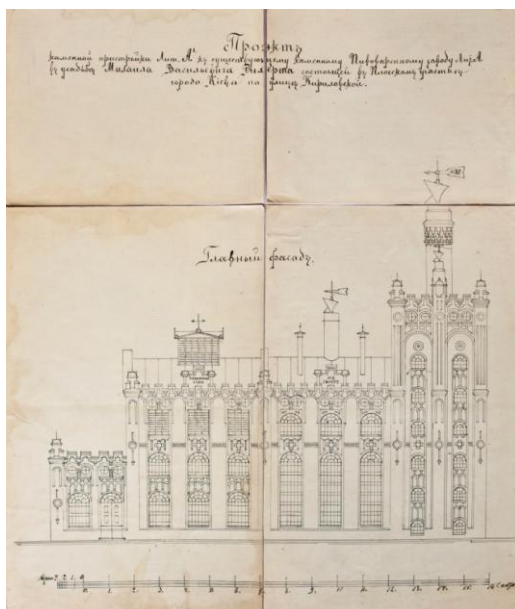


Fig. 2. Archival drawings of the former Richert brewery in Kyiv (now in a state of disrepair).

The article aims to analyze the existing foreign experience of preserving and repurposing such facilities for the functions of public spaces and to determine whether it will be relevant for the post-war reconstruction of Ukraine.

The objectives of the study are as follows:

- to identify possible directions for repurposing industrial facilities;
- to establish the main factors that determine the conditions and forms of the degree of effectiveness of the placement of art formations based on industrial facilities in the functional planning and transport planning structures of urban planning systems.

Sources were processed in the following areas:

- sources devoted to the impact of the war on urban structure and architectural objects [6-14];
- publications that determine the nature of the interaction between a historical object and the surrounding space [15-19];
- evidence of repurposing for a new function [20-26];
- the latest restoration techniques tested on objects [27-31];
- the artistic component of restoration activities [32-37];
- the use of modern art forms [38-42];
- features of museum and exhibition activities during the Russian-Ukrainian war [43-48];
- professional training of restorers and art critics [49-50].

Materials and Methods

The purpose of the article necessitated the use of general scientific research methods. Thus, the statistical analysis method was used to count the studied objects and their operating options, the comparative analysis method to compare the methods of repurposing industrial architecture monuments with each other, the analytical method to identify problems that arise during repurposing, the forecasting method to assess the effectiveness of such measures for the post-war reconstruction of Ukraine and the prospects for the fate of industrial objects, the graph-analytical method for design proposals and the photo fixation method to create an evidence base for conclusions and proposals.

Results and Discussion

Problems of revitalization of industrial territories with a change in function

The trends of industrialization and urbanization have over time given rise to many problems related to industrial areas that have lost their original functions and purpose and, as a result of urban development, have found themselves among the central areas of development. The problem of the revitalization of unprofitable industrial enterprises that occupy large areas in the central areas of cities has acquired an international character. It has intensified the accumulation of successful experience in repurposing such institutions for public, commercial, business and residential functions in different countries. It should be noted the peculiarity of implementing such measures when an industrial building or a complex of buildings is an architectural monument, since as a result, additional restrictions are imposed on the preservation of the authentic appearance and in some cases, the interior.

Unlike London, Lille or Lodz, in Kyiv, as in other Ukrainian cities, there are almost no monuments of industrial architecture. Industrial facilities in Ukraine were built mainly according to standard projects and not all of them are of historical and architectural value. Therefore, for example, in Kyiv, the revitalization process is carried out more simply, since the task of preserving the authentic appearance of a plant or factory is not set. In the revitalization process, load-bearing structures and parts of the buildings are preserved, while new facades and modern layouts are arranged for new functions (Motorcycle Plant, I. Lepse Plant, Gearbox

Plant, Bolshevik Plant). Thus, the development of the former industrial area is preserved, but its purpose is changed to commercial, office, commercial and entertainment functions.

Unfortunately, the most common practice in Kyiv is the complete demolition of existing buildings on the site without considering the historical value of industrial facilities, especially those built before 1917 according to individual projects. Це різко контрастує з позитивним закордонним досвідом ревіталізації подібних об'єктів. This contrasts sharply with the positive foreign experience of revitalizing such facilities. One of the revitalization directions is repurposing for office, cultural, educational and commercial functions and in some cases even for housing. At the same time, it is worth considering the structural scheme of such institutions, as well as the construction material. Thus, the factories of Lodz were built of clinker bricks mainly in the second half of the 19th century; their facades are designed in the style of historicism-eclecticism. In contrast, most of the factories of Ukraine of the Soviet era were built of monolithic and prefabricated reinforced concrete according to standard designs.

In some cases, an industrial building cannot be fully revitalized and then it can be transformed into a work of art. In his monograph “Architektura a sztuka” [51], *T. Kozłowski* [51] gives two examples of industrial objects that, as a result of revitalization, have become something between a work of architecture and an art installation.

The first of these is the F60 Mine, located in the former Lusatia coal mining region in Germany between Berlin and Dresden, which became uneconomical to operate after 1990. To save the F60 Mine from demolition, in 2003 this impressive structure, 502 meters long and 74 meters high, was transformed into a non-functional work of art. Designed by Hans Peter Kuhn, this industrial structure has become an artistic element of the Bergheider See Lake and at night it is illuminated with multi-colored lights.

The second example is the revitalization of the former coke oven in Lauchhammer, Germany, where coke production continued from 1952 to the 1990s. The industrial facility is left with 22-meter coke towers, which have an interesting exterior but are practically not amenable to redevelopment inside. Given the “medieval Romanesque” appearance of the towers from the outside, it was turned into a kind of theatrical scenery, with lighting at night. This facility has been open to visitors from the outside since 2008 and has received the romantic name “Castel del Monte of Lusitania.”

The above examples illustrate the transformation of architecture into an act of performance, which is also mentioned by *P. Sztabińska* in her work [48]. In cases where an artistic component is added to the architecture, it partially or completely acquires the features of a work of art. In the case of Lodz, the presence of a powerful artistic component (Lodz is one of the most powerful contemporary art centers in Poland) also leaves an imprint on the nature of the industrial facilities’ revitalization, some of which are transformed into art centers.

Arranging creative spaces is relevant in revitalizing industrial areas, as *S. Zapototskyi and O. Levytska* [53] emphasized, citing the example of Ivano-Frankivsk. They analyzed the meaning of the term “revitalization” and its positive properties as a phenomenon and identified the main problems of revitalization using the example of Ivano-Frankivsk, including the lack of understanding by the authorities and society of industrial architecture objects as a heritage that requires preservation, significant capital investments required to repurpose these objects and the neglected state of industrial buildings. The authors supported their theses with specific examples of revitalized industrial facilities, such as a brewery, the Promprilad plant and the former Positron plant and proposed ways to revitalize these enterprises and formulated principles for the revitalization of old industrial enterprises in the city [53]. They consider the location of industrial facilities in the center of a large or medium-sized city, the presence of developed transport connections, developed infrastructure and a large number of people who consume services as priority factors for implementing such measures. Among the most promising areas of reprofiling, the authors indicated reprofiling as a pub, brewery, brewing museum and educational function.

Assessing the relevance of the raised problem of the emergence of new creative public spaces based on idle industrial enterprises, we note that the authors of the publication [53] did not foresee the possibility of creating an “art” component among the proposed new functions.

As a non-standard Kyiv example of repurposing an industrial facility for a cultural and public function, it is worth mentioning the conceptual project for the revitalization of an elevator at 10 Naberezhno-Khreshchatytska Street in the Podilskyi district of Kyiv, developed in 2020 (authors S. Reshetnyk, J. Vig, Y. Ivashko).

Traditionally, idle industrial enterprises in large cities are repurposed for art education, but there are also examples of half-destroyed buildings of other purposes being transformed into art spaces and then the atmosphere of destruction, the complete destruction of stereotypes, becomes the calling card of such an art object. As a typical example of an art object of this direction, it is worth mentioning the creative object “Szimpla” in Budapest, surveyed by O. Ivashko, where the structure of the institution includes event spaces, bars and cafes, showrooms, exhibition spaces and shops.

Recently, theories have emerged that consider art and architecture as a kind of performance unfolding in time and space. In particular, this aspect has been studied by *P. Sztabińska* [48]. According to her views, there is a certain performative concept of architecture that takes into account not only the completed building but also the process of its formation, the gradual changes that its concept underwent at the architectural design stage, as well as the subsequent stages of changes that occurred during implementation and modifications made after completion, associated, for example, with a change in function, partial destruction and reconstruction etc. [48]. In contrast to the old concept of an architectural work, when a certain state of the building was considered canonical and changes were the result of random events that violated the architect’s idea, she puts forward the thesis that the existence of a building is a kind of performance that takes place in time, where each stage demonstrates a certain phase of “representation.”

Experience in repurposing historical industrial facilities for new functions

In the former industrial complex of the textile industry, “Fabryka Sztuki” (Art Incubator) (Inkubator Sztuki/Kultury) (from the former cotton factory on Księży Młyn), at 3 Księdza Biskupa Wincentego Tymienieckiego Street in Lodz, after revitalization measures, a theater, event space, catering (cafe), an art incubator for creative industries and a gallery and exhibition space were located.

The Inkubator Sztuki/Kultury project is aimed at expanding the infrastructure and revitalizing post-industrial buildings located on the territory of the former Karol Scheibler industrial complex to prepare them for the tasks of cultural activity. The anchor is the “Art-incubator,” in which many components are connected by a common infrastructure, but there are no permanent production links in it, which could allow it to be classified as a cluster. Art objects are located separately and, in most cases, zoned in separate buildings.

An art incubator is a specific type of institution according to its focus, which has become widespread in many developed countries of the world, usually at universities or near them, supporting graduates in starting their careers (the model for the institution in Lodz was the art incubators at the Yale Institute of Entrepreneurship, the StARTup incubator founded by the University of Edinboro, Pennsylvania, the high-tech incubator for small businesses at Burlington County College, the business incubator at Falmouth University College and the Center for Fashion Entrepreneurship at the University of the Arts London. Separately, the so-called “art incubators” are distinguished, aimed mainly at graduates – designers, fashion designers and artists – as a rule, located either on the territory of specialized higher educational institutions or near them (Brooklyn Art Incubator). Art incubators aim to support young beginners – artists, sculptors and designers.

An example of the revitalization of the steel industry facility at 217 Piotrkowska in Lodz was analyzed, where there is a gallery and exhibition space, an event space, catering, trade,

office premises, a roller rink and separately allocated groups related to public catering, exhibition and gallery type, office type and event areas. All the objects that make up the complex are located separately, functionally unrelated and do not have production or infrastructure connections. An analysis of the presence and fate of the art component proved that the bulk is made up of public catering and entertainment establishments; the art component is insignificant and is not the main one.

The former cotton fabric factory of Franciszek Ramisz was transformed into the public complex “OFF Piotrkowska” at 138/140 Piotrkowska Street, Lodz. The analysis of the functional content allowed us to identify a gallery and exhibition space, an event space, a creative trade in works of art, catering and office space.

Based on the former Schiffbau shipyard in Zurich, after the revitalization, a theater, catering and event facilities were located. There are signs of an art function.

The former Löwenbräukunst brewery in Zurich has also been revitalized as a gallery/exhibition space/museum for events. There are signs of an art function here.

The building of the former auto parts factory “Mains d’Oeuvres Saint-Quen” (Paris) housed a theatre, restaurants, event space, gallery/exhibition space/museum, dance halls, educational space, music spaces and business space.

“Fabrika.space” at 1 Blahovishchenska Street in Kharkiv was established based on a seed sorting factory and represents an event-oriented, catering and business space.

Having analyzed examples of 23 revitalized industrial facilities for the expressiveness of the art function, it was found that in most facilities that position themselves as art formations or as creative spaces, the art component is expressed in the form of an exhibition function, event orientation and educational function (in the case of their art orientation), rarely in the form of a theatrical, musical or dance function. The art function in half of the cases is supplemented by additional and related functions, which often occupy a more significant place than the art component – business function, trade and catering (cafes, restaurants, breweries).

Among the analyzed list of objects that position themselves as creative entities, the following groups were identified:

- i) art formations with an art component (“OFF Piotrkowska” in Lodz, “Mala Warszawa” in Warsaw, Art Factory “Platforma” in Kyiv, “Dumbo” in New York);
- ii) art formations with an art component, separate internal connections between exhibitors (“Kultuurikatel” in Tallinn, “Färgfabriken” in Stockholm);
- iii) art formations with an art component (“Anker Brotfabrik Wien” in Vienna, “Fabryka Sztuki” in Lodz, “ReZavod” in Lviv and “Kunst-Werke” in Berlin).

Having studied 23 selected revitalized industrial facilities and complexes in Western Europe and the post-Soviet space and using Berys Gaut’s theory of art as a cluster as a basis [54], it can be determined that most facilities that position themselves as art formations or as creative spaces have an exhibition function, event orientation and educational function, rarely theatrical, musical and dance functions. The art function is supplemented in half the cases by a business function, trade and catering (cafes, restaurants, breweries).

Discussions

A study of existing foreign and domestic experience in repurposing industrial facilities into modern public spaces has shown that it is most difficult to create cost-effective artistic spaces based on such facilities. Using the example of the famous Lodz complex “Off Piotrkowska,” which O. Ivashko studied in its development from 2017 to 2024, it is proven that the trade function and the service sector gradually supplanted the artistic function. Similarly, a study of another historical industrial complex in Lodz, “Manufaktura,” during 2017–2024 proved the economic efficiency of repurposing it into a trade and entertainment function and the service sector: it houses a gallery, shops, restaurants and cafes, the elite hotel “Andel” (Fig. 3)

and an entertainment zone with attractions in the open space (Fig. 4). At the same time, this ensured an influx of visitors to art institutions – the Museum of the City of Lodz in the Poznański Palace nearby (Fig. 5) and the Museum of Contemporary Art next to the gallery.

O. Ivashko identified the principles that should be followed when repurposing monuments of industrial architecture into modern public spaces for their profitability (Fig. 6).



Fig. 3. Hotel "Andel" in the former historical industrial building.

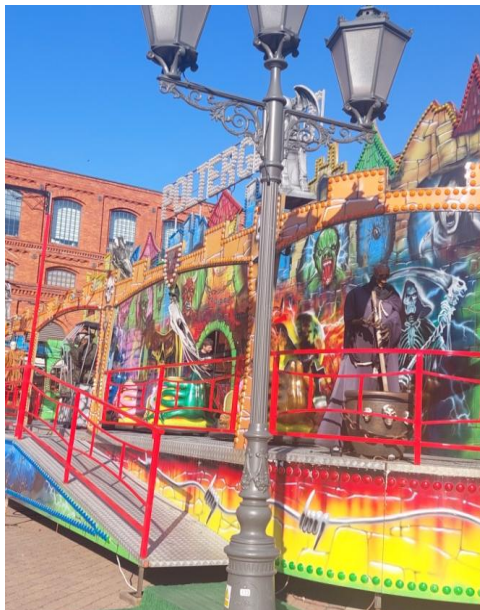


Fig. 4. Entertainment area on the "Manufaktura" territory.



Fig. 5. Exhibition space in the Poznanski Palace.



Fig. 6. Design proposals for the Richert Brewery revitalization into a modern public space.

The first of these is the *principle of urban planning identification and spatial localization* (location in the city structure with identification of centers of gravity), that is, location in the central or middle zone of the city, attraction to transport highways and ensuring transport accessibility.

The second principle is the *principle of design solutions' standardization* following existing design standards, with a specific list of functional blocks and the required list of premises and areas in their composition. It involves the use of the following methods for calculating the required functional zones and premises with certain areas: typical design of spectacular buildings following regulatory documents and design from the development of a list of required functional blocks, based on which premises are developed in the blocks with the appropriate areas and functional connections, based on which the need for additional premises is determined and specific building plans are developed.

The third principle is *preserving and adapting a historical building* to a new function with the preservation of elements subject to protection and the use of techniques for transforming spaces with modern artistic means. The following techniques are used: double use of the plane, creating the effect of depth of space due to the arrangement of elements and color scheme, creating the effect of moving space using font composition, a certain "cinematic look," variability of perception from different angles and the transformation of elite art in museums into mass art by replication in a different technique (aerosol paints) and on a different scale, as a result of which classical art receives a different context, nature of artistic expression and, therefore, content.

Thus, the application of revitalization based on these formulated principles and techniques provides an environmental, rather than an object-based, approach to design, since industrial enterprises are most often a building or a complex of buildings with a territory, allows us to predict the effect of reprofiling measures concerning the location of the facility in the urban structure (central zone, middle zone) and with transport networks, to structure and systematize the components of the complex and to solve the problem of preserving a historical industrial facility while simultaneously using modern artistic means, in particular street art and muralism.

The foreign experience allowed us to predict the directions of historical industrial enterprises' revitalization during the post-war reconstruction of Ukraine.

Considering the realities of the war, O. Ivashko adjusted his developments regarding the revitalization of industrial enterprises. Such measures will likely be most profitable in the first years in Kyiv, Lviv and Odesa. Given the trends of urban development in Kyiv, a part of the

historical industrial territories will be lost and built up with residential quarters and community centers (for example, there is a project to develop a high-rise quarter of the former old bread factory on Chornovola Street, which has been closed since 2013 and various companies rent its buildings; a modern shopping center with a cinema is planned to be built on the empty site of a demolished tobacco factory; a new quarter is planned on part of the site of the former sausage factory on Pavlivska Street) (Fig. 7).



Fig. 7. Fragment of Soviet-era mosaics on the facade of the bread factory building, which could become an interesting art object.

However, some old industrial enterprises can be preserved. The effectiveness of such measures can be predicted when such factories become part of a modern residential area and are a certain architectural feature, when modern elite residential buildings slightly resemble the style of industrial architecture (as an example, Browar Lubicz Cracow) (Figs. 8 and 9). At the same time, it is necessary to take into account the stylistics and authentic polychromy of the historical object [55].



Fig. 8. Pseudo-factory style of the elite quarter Browar Lubicz, Cracow.



Fig. 9. Authentic chimney as an artifact that sets the architectural style of the quarter.

For Ukraine, the equipment of air raid shelters for the population during a large-scale invasion has become relevant. However, it can be predicted that in any variant of the end of the Russian-Ukrainian war (or its hot phase), such a need will persist for the foreseeable future. Considering that in the Soviet period, all significant industrial enterprises were equipped with bomb shelters, after revitalization, the former industrial enterprise will become not only a place of concentration of public activity but also a place that provides shelter for employees and visitors of institutions located in revitalized former enterprises and for residents of nearby territories.

Conclusions

The revitalization of former industrial facilities into public spaces has proven most economically viable when repurposed for commercial, service, and entertainment functions, as seen in successful cases like Off Piotrkowska and Manufaktura in Łódź. The research emphasizes the importance of urban integration, standardized functional design, and adaptive reuse through artistic means, ensuring both the preservation of historical identity and the creation of multifunctional, attractive urban areas.

In the context of Ukraine's post-war reconstruction, these revitalized spaces gain additional relevance: many Soviet-era industrial sites are already equipped with bomb shelters, allowing them to serve not only as cultural and economic hubs but also as safe havens during air raids. This dual purpose increases their long-term worth and durability, establishing them as vital assets in the sustainable development of cities such as Kyiv, Lviv, and Odesa.

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