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UNIVERSITY OF CALIFORNIA

Los Angeles

Impact of Cultural Hubs on Urban Development in

Lviv and Kyiv, Ukraine Post Euromaidan

A thesis submitted in partial satisfaction of the requirements for the

degree Master of Urban and Regional Planning

by

Christina Sophia Monzer

2022

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ABSTRACT OF THE THESIS

Impact of Cultural Hubs on Urban Development in
Lviv and Kyiv, Ukraine Post Euromaidan

by

Christina Sophia Monzer

Master of Urban and Regional Planning

University of California, Los Angeles, 2022

Professor Anastasia Loukaitou-Sideris, Chair

In this thesis, I explore how the growth of cultural spaces (or hubs) in Lviv and Kyiv has shaped neighborhoods and communities after the 2014 Euromaidan Revolution located in underutilized historic or post-industrial neighborhoods in buildings that have been neglected. I focus on how the cultural, economic and spatial strategies employed by these hubs impact their surrounding environment and shape the Ukrainian identity through community building, economic investment and urban restoration. Ultimately, this project identifies the ways in which grassroots initiatives that strive to bring more art, culture and music to the city can succeed in spite of the challenges of urban development in Lviv and Kyiv.

The thesis of Christina Sophia Monzer is approved.

Vinit Mukhija

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2022

I am extremely thankful to Anastasia Loukaitou-Sideris, for her indispensable support and input into this project and to Christopher Tilly and Vinit Mukhija for their interest in my research, their time, and thoughtful suggestions. I am grateful to everyone in Lviv and Kyiv that helped me with this project during the fieldwork and assisted in my research from across the world.

I dedicate this work to the people of Ukraine, who always persevere. Все Буде Україна!

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PREFACE

On February 23, 2022 Russia invaded Ukraine causing the escalation of the Russo-Ukrainian War, which had began in 2014 following the Euromaidan Revolution (or the Revolution of Dignity), when Russia annexed Crimea and Russian troops crossed the Ukrainian border in to the Donetsk republic. For the last 8 years, the war was contained in the Russia-occupied eastern Donbas (Donetsk and Luhansk regions), but with the 2022 invasion, there have been massive civilian and military casualties and destruction of cities across Ukraine. The war and its escalation are immensely complicated as are the incidents that lead to it. Ukraine is very much a different place today compared to the start of this research in 2020. The focus of this thesis is on the 8 years since Euromaidan and the local urban development changes that took place in the cities on Kyiv and Lviv; as such it and does not delve deeply into the relationship between Russia and Ukraine nor the ongoing war.¹

¹ Readers interested in this topic may examine the following books: “Ukraine and Russia: From Civilized Divorce to Uncivil War” by Paul D’Anieri (2019), “Ukraine: What Everyone Needs to Know” by Serhiy Yekelchuk (2020), “The Gates of Europe: A History of Ukraine” by Serhii Plokhy (2015) and “Red Famine: Stalin’s War on Ukraine” by Anne Applebaum (2017).

I. INTRODUCTION

November 2013 marked a major shift in Ukraine as protests began following the government's decision to back out of the Association Agreement with Eastern Europe.² Masses of citizens flooded Kyiv's central Maidan Square to show their strong desire for change and the removal of the pro-Russian government. By early 2014, tensions escalated as riot police dismantled tents and barricades set up by protesters, resulting in the death of approximately 100 protesters by snipers on February 20, 2014, now known as "The Heavenly Hundred". Concern grew across the country and internationally as the protests continued and Ukrainians mourned the devastating losses (Figure 1 & 2). By late February, then President Viktor Yanukovitch fled the country, and an interim government was formed by the parliament until elections could take place. (Yelchak 2015)



Figure 1. Lviv during Euromaidan, late Feb 2014, Photo: Christina Monzer

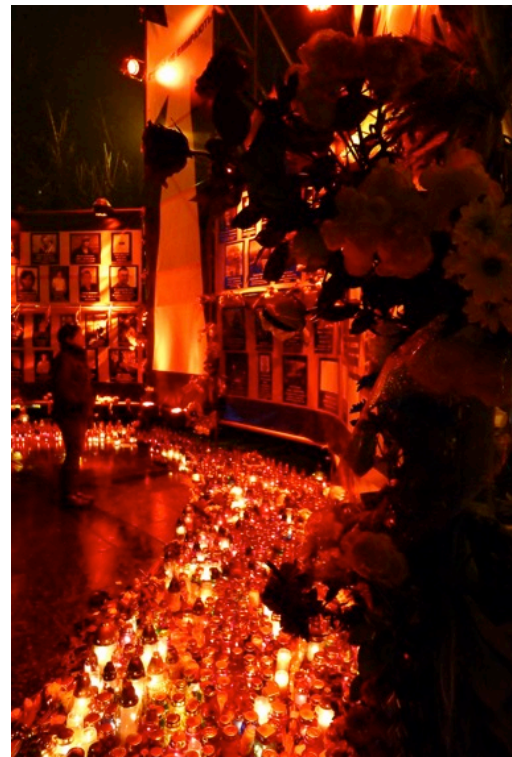


Figure 2. Lviv during Euromaidan, late Feb 2014, Photo: Christina Monzer

² The agreement sets guidelines for Ukraine to reforms that align its policies and standards to those of the European Union (EU) in the financial, economic and judicial sectors. In turn, the EU provides Ukraine with fiscal and political support, and easier trade with EU markets; it also facilitates Ukraine and the EU to work towards aligning their defense policies. (Council of the European Union – Agreement Details)

With this came a boycott of Russian products and a break in bilateral trade with Russia. There was significant loss of industrial assets with the annexation of Crimea and the war in the eastern Donbass, which had begun in mid-2014, resulting in huge economic losses for Ukraine. However, with Ukraine's post-crisis recovery plan, the country was able to recover half of its losses by 2018. (Inozemtev 2020) The economic shift in Ukraine in 2014 provided an opportunity for local entrepreneurs in technology, industrial and hospitality sectors. However, there was a high risk of full-scale invasion by Russia. Nevertheless, and despite the country's precarious economic situation, many business owners embraced the challenges and invested in Ukraine.

I moved to Ukraine in January 2014 and was able to witness these changes living in Lviv and later Kyiv. Anecdotally, I witnessed how Ukrainians started new businesses, opened restaurants and cafes and looked for ways to collaborate with foreign investors. Lviv saw a boom in the technology sphere, and a number of IT companies from abroad opened local offices. According to research conducted by IT Cluster Lviv, the value of the IT industry grew from \$217 million in 2013 to \$261 million in 2014.³

During the same period, a number of grassroots organizations and civic groups across Ukraine also appeared. Many of them focused on relief efforts in Eastern Ukraine, while other groups directed their attention to political issues such as the widespread corruption of lawmakers. A third type of grassroots mobilization, representing the groups that I focus on more closely in this thesis, are those that concentrated their efforts on more local issues and local governance. As Christopher G. Collison states in his thesis, "Ukraine's Two Maidans: How Competition between

³ Project IT Sector Research Lviv conducted by Lviv IT Cluster. (2015)

the Grassroots and the Political Opposition curing the Euromaidan Revolution Paved the Way for a New Civic Culture,” these smaller scale projects grew out of civic activism that followed the Euromaidan revolution and consisted of “urban activists” who had come together in “Ukraine’s major cities to address issues such as building codes, smart city planning, and historic preservation.” (Collison 2017)

In 2014, I began to see a slow transition from the post-Soviet mentality in these two cities, to a focus on civic life. There was a desire by many activists to make their cities more hospitable not only to investment and tourism from the west but also to create spaces they, as local residents, could enjoy and take ownership of. After the May 2014 elections, there was a push toward government reform and efforts to distance from the Russian influence, and especially to reduce corruption at the local and national level. Activists saw possibility for change and innovation but many also witnessed bureaucratic obstacles that needed to be traversed in order for these groups to accomplish larger projects. At the same time, European organizations worked on numerous projects in Ukraine that focused on issues such as sustainable infrastructure, social development, governance and democracy. One such organization is Deutsche Gesellschaft für Internationale Zusammenarbeit (German Corporation for International Cooperation GmbH or GIZ), a German development agency. GIZ supported these local, grassroots organizations working to address city-planning issues.

The events of 2014 fostered a change in Ukrainian national identity with a focus on independence, self-reliance and a desire for creativity and innovation. Groups that emerged out of Euromaidan wanted to create communities for communication, collaboration, spaces for

learning and creative expression. With this came the development of creative spaces, cultural centers, technology hubs as well as an eclectic restaurant industry in cities across Ukraine.



Figure 3. “Social Revolution,” Ukraine, 2014. Photo: Christina Monzer

What Ukraine has been experiencing is not uncommon. There is an active discussion and literature on the topic of cultural development of cities, which have taken steps to regenerate communities through revitalization of neglected neighborhoods. A variety of spatial strategies are used to accomplish this, including the reuse of abandoned buildings and materials, utilization of vacant open spaces to highlight their potential for community engagement and interaction, and bottom-up methods facilitated by small groups in order to develop spaces for themselves in the city when private and public entities do not. In my literature review, I highlight some works that discuss such strategies in cities like Istanbul, Shanghai and Berlin.

In this thesis, I explore the regeneration of urban spaces in Lviv and Kyiv during this period (2014-2022). I look at how these two cities have repurposed spaces to accommodate art, music and culture, pursuing both cultural and economic activities. Such developments include the reuse of old warehouses, factories and other abandoned spaces as well as reinvigorating formerly underutilized historic areas to be used for art events, music festivals and conferences. These spaces became temporary and sometimes permanent hubs in the community, causing the neighborhoods around them to grow and thrive.

This thesis is an exploration of narratives through case studies, and seeks to address the following questions:

- How did the development of urban hubs in Lviv and Kyiv shaped neighborhoods and the larger city economically, socially and physically?
- Which types of spatial and cultural strategies were employed and how were the resulting spaces visualized and developed?
- How did artists, musicians, architects and urban designers inform the urban landscape in these spaces?

These questions help us understand how these new spaces contributed to the spatial and cultural development of their communities after Euromaidan. They are all unique in that they fulfill different purposes in the city, and the people affiliated with each bring different visions of how to interact with their surroundings and bring about change. These spaces set the stage for their cities to embrace the growth of places that bring people together for collaboration, dialogue, and cultural activities, in accordance with the transformation of the Ukrainian society after 2014.

I find that while the development of spaces hosting cultural activities ranged from grassroots initiatives to initiatives by municipalities and private developers, they were all impacted to an extent by the fickle nature of the political situation in Ukraine. Since 2014, there has been a constant fear of full-scale invasion by Russia, which also impacted investment in the country. There has also been a noted influence of private developers on the urban development of cities; the control they maintained over land use has often resulted in changes in policies to benefit their construction projects. Some of the cultural spaces explored in this thesis were indeed at the whim of the constant development happening around them, putting them at a liminal stage between being shut down or further expanding.

Despite these challenges, I discovered the resilience of these two cities and their people, who made strides in bringing positive change to their communities. There is evidence that bottom-up development through DIY and grassroots initiatives have helped the flourishing of cultural centers and hubs in these cities. The people behind the spaces I explore originated successful strategies to attract government and private investment to build on their ideas and initial establishments. These cultural hubs brought local and international attention to their communities and led to the expansion of cultural tourism in Lviv and Kyiv.

II. METHODOLOGY

In the sections that follow, I analyze these spaces from a spatial lens but also utilize interviews to understand how cultural and spatial strategies have shaped the Ukrainian identity in Kyiv and Lviv. I also consider what design paradigms were employed for the materialization of each space.

I chose Lviv and Kyiv due to their diversity in size and built environment as well as their similarities in their vibrant cultural scene. Kyiv is the largest city in Ukraine with 2.7 million residents, while Lviv has about 715,000 residents. Both cities bring significant tourism to the county and are impacted by investment from abroad. These are also two cities I have lived in and am quite familiar with them.

The projects I chose as case studies were largely based on neighborhoods I was familiar with. Additionally, I wanted to include a variety of spaces – based on their size, the methods behind their inception, and their subsequent development and evolution. Thus, I chose locations as case studies to highlight different methods of collaboration and development, use of space, and interaction with their neighborhoods.

Between spring and summer 2020, and during the fall of 2021, I conducted interviews with four directors and organizers of cultural spaces in Lviv and three in Kyiv. In Lviv, I interviewed:

- Lyana Mytsko, Director of Lviv Municipal Art Center
- Viktoriya Olyshevskaya, Director of KIVSH Cultural and Business Center
- Roman Selyutin, Director of ReZavod, Cultural Center
- Mariia Shvets, Communication Manager of Jam Factory Art Center

In Kyiv, I interviewed:

- Anastasia Ponomaryova, Co-Founder of KARZ Urban Hub
- Ivanna Havliuk, Co-Founder of Closer Art and Music Center
- Valentyna Zotova, Director of CANactions School for Urban Studies

My interviews took between 60-90 minutes and included tours of the settings. I followed up by email with additional questions in January and February 2021, and visited again in September and October 2021. I filmed most of my interviews and my tours of these spaces and created a short video on the project in Fall 2020. I also used some online and archival materials about these spaces as well as social media articles to learn about past events they have hosted and marketing strategies followed.

In the following section, I initially present a literature review that draws on similar research in other countries, which I then use to draw in my analysis for Ukraine. I then lay out the institutional and historical context of the built environment in Lviv and Kyiv. In the findings section, I delve into the research I have conducted and how it connects to the themes I have set out to explore. Lastly, in my analysis, I address how my research responds to my research questions.

III. LITERATURE REVIEW

In this section, I analyze some of the scholarly articles focusing on other countries as they apply to my research in Ukraine. These articles discuss how inventive methods such as adaptive reuse of spaces can create dynamic centers for communities; which stakeholders are involved; and what strategies are used to develop these spaces. The themes explored in this literature review help me identify commonalities with my Ukrainian case studies, which helps me respond to my research questions. Throughout this thesis, I use the work of different authors to create a lens through which I can situate my own research but also turn to authors who write about Ukraine

from other perspectives and on topics that depart from my work, but give insight on the social, political and economic landscape in Ukraine.

Cultural Development and Sustainability

After the Euromaidan, a number of communities formed in Ukraine with the goal of revitalizing their cities, drawing tourism and investment, but also developing spaces where they can work, collaborate and explore their own culture. In order to better understand the need for sustainable, collaborative, cultural and innovative hubs and the interests by which they are shaped, I rely on two works: Lily Kong's 2009 essay, "Making Sustainable Creative/Cultural Space in Shanghai and Singapore" and Carl Grodach and Anastasia Loukaitou-Sideris's (2007) "Cultural Development Strategies and Urban Revitalization: A Survey of US Cities." Kong explores new spatial expressions of cultural and economic interests in Shanghai and Singapore, specifically looking at the cultural sustainability of two spaces in these cities. Her article presents the concept of cultural sustainability as a means to "forge a productive diversity for the human species" as well as to "nurture the sources of cohesion and commonality." (Kong, 2009). Grodach and Loukaitou-Sideris (2007) examine cultural strategies employed by US cities to promote economic development. They identify three type of strategies --- entrepreneurial strategies, creative class strategies, and progressive strategies. The initiatives I studied in Ukraine primarily represent the third model in this typology - progressive strategies - which are based on a grassroots and neighborhood-based approach.

In Ukraine, it is helpful to understand how spaces that began organically ultimately became recognizable and supported by the state. This was visible in the country as the political spectrum changed between 2014 and 2019 from the post-Euromaidan Petro Poroshenko administration (a

former oligarch known for his ownership of confectionery factories) to the election of the younger producer and well-known comedian, Volodymyr Zelensky. In Kong's essay, one of her case studies is the Moganshan Lu (Figure 4), located in Shanghai, one of the first mixed use industrial spaces in buildings that were built between the 1930s and 1970s. Originally a cluster of old buildings along the Suzhou River which housed engineering and textile factories, the Moganshan Lu now houses studios (arts, media, fashion and others), galleries and workshops. In the 2000s people set up their studios there because of affordable rent and these activities were the “result not of deliberate planning but natural evolution over time.” (Kong, 2009).



Figure 4. Moganshan Lu, Shanghai. Photo: Gary Stevens.

Loukaitou-Sideris and Grodach examine cultural strategies in urban development in the U.S. and how they are developed and implemented by local governments. They note that most existing research focuses on Western Europe and on the success of cultural projects in “urban regeneration.” They also note that the primary focus of many municipal governments in the U.S. has been on entertainment and business-oriented facilities. They outline cultural development strategies and categorize them as Entrepreneurial Strategies, Creative Class Strategies, and Progressive Strategies. The first two have a goal of economic growth, with Entrepreneurial “catalyzing private sector investments” and Creative Class “attracting new residents/employees in the ‘creative economy’.” (Loukaitou-Sideris and Grodach 2007). In contrast, Progressive strategies have a focus on community development, arts education access and local cultural production. This classification of strategies is useful for my own research as it helps me group the different cultural spaces and their intended uses by their founders or investors and the interplay with the local community groups that initiated them. While the Loukaitou-Sideris and Grodach article focuses on the US it helps me understand how municipal governments aim to benefit from cultural strategies in urban development. In my empirical work, I also explore how the public sector (the system of public government of territorial communities as well as municipal authorities (i.e. local councils)) in Ukraine gets involved in the creation of urban cultural spaces.

Another study by Loukaitou-Sideris and Soureli (2011) examines if cultural tourism is a good option for the economic development of underserved neighborhoods. Most cities concentrate their cultural activities in downtown areas or highlight flagship projects (Grodach and Loukaitou-Sideris 2007). On the other end of the spectrum, community-based initiatives that help reinvigorate neglected cultures and neighborhoods, often come from the desire to sustain

these cultures, and show that a road to cultural tourism is possible. Loukaitou-Sideris and Soureli point out that strategies such as “strengthening alliances with larger citywide networks and agencies and the mainstream tourism economy while at the same time keeping community-based profile and local emphasis” could be beneficial.

Do-It-Yourself Urbanism and Heritage Spaces

Megan Heim LaFrombois (2017) writes about do-it-yourself urbanism which “is defined as unauthorized, grassroots, and citizen-led urban planning interventions that are small scale, functional, temporary, creative, and place specific; are focused on reclaiming and re-purposing urban spaces; and take place outside formal urban planning structures and systems.” (Heim LaFrombois 2017, p421) Her essay, “Blind spots and pop-up spots: A feminist exploration into the discourses of do-it-yourself (DIY) urbanism” brings up concepts also encountered in Ukraine, where industrial and neglected historic spaces have been re-purposed by various groups, allowing for their planning to move away from the planning power that is typically in the hands of city authorities.

Heim LaFrombois (2017) highlights that DIY urbanism encompasses a wide range of activities including but not limited to pop-up shops, conversion of property into arts spaces, plazas, and spaces for pedestrian activities. An important discussion in her essay is about how DIY urbanism can facilitate economic restructuring, which can allow for cities to become more “creative and flexible,” while on the other hand “these urban political agendas reify social inequalities.” Related is the argument by LaFrombois that “the embracing of DIY urbanism by city planning entities has racialised, gendered, and classed implications in terms of what activities, as

performed by what groups of individuals and for what purposes, are celebrated.” (Heim LaFrombois 2017, p429).



Figure 5. Kunsthaus Tacheles, Berlin. Photo: berlin.de.

“Vernacular adaptation,” the reuse of buildings in informal ways and the study of how vernacular adaptive reuse comes from community initiatives is discussed in Bie Plevoets and Julia Sowińska-Heim (2018), "Community Initiatives as a Catalyst for Regeneration of Heritage Sites: Vernacular Transformation and its Influence on the Formal Adaptive Reuse Practice. Plevoets and Sowińska-Heim (2018) use a different type of example in their piece, one that parallels my case study on the Lviv Municipal Art Center: Kunsthaus Tacheles in Berlin (Figure 5), which was originally constructed as a shopping arcade in 1907, but over the years had been used by an electric company and occupied by the Nazis for offices. After the war, only part of

the building remained, and artists began to squat in it. The building's transformation represented a "continuous process" led by artists, which resulted in a movie theater, artists' studios and exhibition spaces. The authors also discuss how "likeminded people look for interesting and inexpensive places to organize social, cultural, or professional activities. Accordingly, these groups also reuse and adapt abandoned buildings or sites in pragmatic, user-led, and economical ways." (Plevoets and Sowińska-Heim 2018, p130) While squatting does occur in Ukraine, the examples I use for my research are all largely by communities finding inexpensive ways to utilize spaces.



Figure 6. NDSM Wharf, Amsterdam. Photo: Jan-Willem Groen.

Another example of adaptive reuse in Plevoets and Sowińska-Heim's (2018) work is Amsterdam's NDSM-werf (Figure 6), a former shipyard. It was closed in the 1980s, squatted in the 1990s-2000s, and eventually became a project managed by its users. This is a concept called *Broedplaatsen* (a Dutch word for breeding places), when squatters realized it made sense to work with the municipalities rather than fight with them. A public office was created, the

Bureau Broedplaatsen, which worked to organize agreements with tenants, while allowing them to utilize spaces for cultural activities on their own. In some cases in Ukraine, city municipalities act in a similar way, especially when it comes to historic buildings, renting them when they are vacant, for cultural initiatives.



Figure 7. SALT, Istanbul. Photo: Mustafa Hazneci

In "Spaces of Openness: Urban Citizenship and Cultural Infrastructures of Common Life in Istanbul," Gökçe and Van Hur (2018) discuss how activists' resistance to Istanbul's main cultural hub becoming a space only for high-end consumption, led to the emergence of new cultural spaces, which experiment with new citizenship practices and organizing public culture. Istanbul's Gezi Park protests had a significant impact on citizenship and public culture in Turkey. (Gökçe and Van Hur 2018). The authors look at two spaces in Istanbul, SALT (Figure 7) – one of the largest cultural centers in Istanbul, funded by a bank, and DEPO – a smaller cultural

center created by an NGO. Both of these spaces “emphasize their autonomy of their own institutions from their private funders, which is reflected in their respective wider curatorial approaches.” (Gökçe and Van Hur 2018, p808). They do not include their funders’ logos on any of their signage or materials, in contrast to other cultural spaces in Istanbul. The larger part of Gökçe and Van Hur’s research focuses on how these cultural centers provide space for co-existence among communities, are open to marginalized groups and foster local solidarity relationships. As the authors note: “Sustaining a space of openness in the face of the neoliberal and neoconservative transformation of Istanbul, through this intervention residents temporarily appropriated urban space and claimed their right to the city.” (Gökçe and Van Hur 2018, p811).

IV. THE CONTEXT

In this section I layout the pertinent details of the built environment in Lviv & Kyiv as well as the changes in civil society after the Euromaidan Revolution. I first introduce the cities to give an overview of their characteristics, similarities, and differences.

The Built Environment of Lviv and Kyiv

Lviv and Kyiv are dramatically different cities in terms of their history, planning, culture and development. Kyiv is the capital and the largest city of Ukraine with a population of 2.8 million. Its long history dates back to the Paleolithic period, and it was the capital of the Kievan Rus, the first East Slavic state. It is known for its many historic monuments, industry, cultural and academic institutions. The city lies at the Dnieper River and its regions span both sides of the river, typically described as the left and right banks. The city center is located on the right bank. The expansive metro system has largely concentrated transfer stops in the city center and radiates out to the suburbs. There is also an older tram system that runs through a few neighborhoods in

the older parts of the city, as well as a bus and microbus system that services the areas where the metro does not access.

My empirical research in Kyiv concentrated on two neighborhoods: the Podil neighborhood is one of the oldest neighborhoods in the city along the Dnieper River, but also a large industrial zone that has been slowly dying over the years. The “Golden Gate” neighborhood is a historic and largely residential neighborhood that is one of the major metro stops connecting the city center to the rest of Kyiv. Figure 8 indicates the locations of the cultural centers in Kyiv.

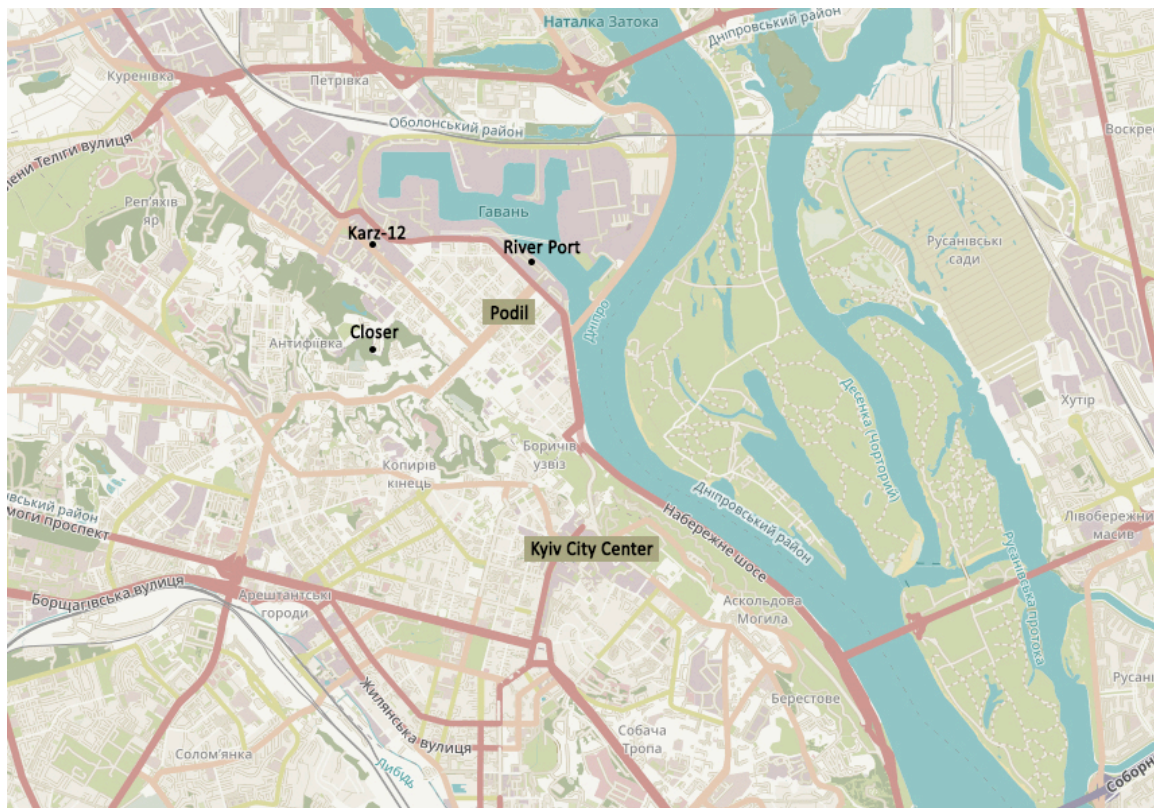


Figure 8, Kyiv Cultural Hubs Map

Lviv is the largest city in western Ukraine and considered one of the main cultural centers of the country. Its establishment dates back to 1256 as the capital of the Kingdom of Galicia–Volhynia. Lviv’s city center, with its historic buildings, churches and cobblestone streets is on the UNESCO World Heritage List. The city radiates out from the city center with suburban and industrial areas on the periphery. A city with a population of over 700,000, it feels small and compact, largely due to its compact city center. It is reasonably well connected through tram, bus and minibuses lines, which connect the city center to its peripheries of suburbs. Suburban neighborhoods range from communist era apartment blocks to smaller single-family home neighborhoods. Industry and large commercial centers are also located outside the central boundaries of the city.

The city largely relies on buses and minibuses for transportation but also has tram lines that run from the center and service some of the outer residential areas. Lviv has one of the oldest tram systems in Eastern Europe, which began running in 1894. Recently, a new tram line was built to connect Sykhiv, one of the newer and larger suburban areas.

The cultural spaces I explore in Lviv are found in the city center and in the older industrial area just outside the center named “Pidzamche” (or under the castle) as it is located under the historic fortress on the hill that overlook the whole of Lviv. Figure 9 indicates the locations of the cultural centers in Lviv.



Figure 9, Lviv Cultural Hubs Map

Urban Development and Spatial Planning in Ukraine

In this section I introduce the organizations in place that oversee the development of Ukraine and its cities. I also detail how civil society is involved with city development in both cities.

State Enterprise Y.Bilokon Ukrainian State Scientific-Research Institute of Urban Design

"DIPROMISTO", established in 1930, is the main central organization in Ukraine that deals with the planning and construction of the built environment. During the 1900s, the Institute worked on the regional planning of cities and communities and industrial regions, the development of

community facilities and housing, and also provided guidance and control on building construction.

During the socialist rule, the nationalization of land and abolition of private property allowed development of cities at a fast-paced rate, while facilitating the management of cities and communities. Urban development was to have a transformative role in societal structure through spatial organization in order to foster communist values and personal identities (Crowley & Reid 2002). During this era, urban development was centralized, structured according to hierarchies, and run by the State Committee for Construction (also known as Gosstroï, or Derzhbud). By the 1970s, however, large social housing projects would be transferred to the local levels. (Meuser 2015). Master plans were developed by central institutions in Moscow or Leningrad, or DIPROMISTO in Kyiv.

Today, DIPROMISTO's responsibilities in Ukraine are vast and include conducting research on urban and spatial planning, architecture and other relevant fields, participating in state policy implementation and producing project documentation. (DIPROMISTO).

Planning decisions and policy today largely take place at the local level in cities. In Kyiv, a number of municipal departments play a role in development, including the Architectural department, the Masterplan and the Monuments departments and the city council. (Van Assche 2005). Over the last decade, real estate developers, according to a number of my interviewees, have exerted a large influence on city planning in Kyiv. Even Kyivproject, the governmental organization, which was set up to carry out complex development projects, became a privatized joint-stock company in the 2000s. Much like Kyiv, Lviv also has a number of municipal

departments that oversee the urban development of the city with the Lviv City Council playing a large role and collaborating closely with international organizations, such as the Swiss Confederation and Ukrainian-German project Municipal Development and Rehabilitation of the Old City of Lviv (GIZ). Additionally in Lviv, the historic city center is a UNESCO World Heritage site, so there are more complex regulations associated with the preservation of historic buildings and new development within the limits of the UNESCO boundary.

After 2014, the interaction between local authorities and civil society became more pronounced. In 2017-2018 CEDOS (an independent think-tank working on social development in Ukraine) conducted a study on the interaction of local authorities and civil society in five cities in Ukraine including Lviv and Kyiv. The findings showed significant differences between the two cities. In Kyiv, there are 20 formal mechanisms that deal with citizen participation; these range from citizen appeals, requests for public information to public hearings about urban planning documents and public control over landscaping and beautification. The procedures of these mechanisms facilitate the necessity that government consider citizens' suggestions and provides responses. The CEDOS team that published a summary of the findings noted that these tools are often at the will of the city administration, and not always systematic; they run into issues of communication, consultation and decision making resulting in the public blaming the administration for indifference and inefficient work (Piragova, et al. 2019).

In Lviv, planning mechanisms are The Statute of the Territorial Community of Lviv (working with city residents and non-government organizations (NGOs)), the Department of Civil Partnerships, which is under the Lviv City Council (LCC) (responsible for public communication, and projects in collaboration with NGOs). Additionally, the Department of

Development, the Tourism Office, and the Department of Public Partnership also play a role. According to city officials, there are various methods for the public to take part in policy making relating to city development and have opportunities to voice their concerns about projects at an early stage. (Piragova, 2019). The CEDOS analysis shows that the executive government in Lviv is devoted to serving the community and “most of them understand that residents and NGO representatives are their allies in the issues of city development.” However, they found main issues – lack of trust in NGOs, poor management of funds and communication problems with a focus on the problems in collaboration with NGOs and city authorities (Piragova, 2019). CEDOS outlined solutions to the issues that these cities face, in particular in the relationship between local authorities and society. On the whole, CEDOS suggested the need for greater transparency and inclusivity when it comes to decision making at the local level as well as a more systematic and strategized approach to the forms of participation and dissemination of information (Piragova, 2019).

Transition of Ukrainian Civil Society and National Identity

The Euromaidan Revolution began with students and young patriots who highlighted problems of corruption, social inequality, power dynamics and showed support for a transition to a government more aligned to western democracies. The movement grew into a diverse and multicultural community, which included people of all ages and backgrounds. In “Euromaidan Values from a Comparative Perspective,” Sviatoslav Sviatnenko (2014) writes that Euromaidan fostered processes of nation building and “decolonization from the Soviet legacy.” Departing from previous revolutions in Ukraine, Euromaidan is described as more of a “values revolution,” rather than strictly a political one. His study shows that Ukrainians’ transition from state-reliance to self-reliance and self-direction, led to more activism among the population and economic

development (Sviatnenko 2104), which is relevant to the goals of the spaces I explored in Kyiv and Lviv, as they were formed by people with an activist mindset and desire to bring opportunity to their communities.

The changes brought about by Euromaidan can also be measured through the means by which the civil society was able to affect change. In “The Formality of Informal Civil Society: Ukraine’s EuroMaidan,” Svitlana Krasynska and Eric Martin (2017) detail their study of the distinctions between official, formal, and informal civil society organizations during Euromaidan. While on the whole, the revolution can be described as an informal gathering of Ukrainians who came out to protests, the mechanisms employed by different groups showed a self-established formality and organizing that defined roles of leadership, responsibilities and other structures of hierarchy, which showed the strengths of the Ukrainian civil society (Krasynska, Martin 2017). These changes symbolized a significant transformation for Ukraine, which lasted beyond Euromaidan.

Sviatnenko (2014) argues that the values and social foundation, which grew through Euromaidan, “could stimulate professional and personal growth of protesters in accordance to values of creativity, freedom, curiosity, and independence and, more importantly, might become a precondition for innovations and development of Ukrainian society towards most progressive European countries.” This is evident in the years that followed Euromaidan as Ukrainians took a proactive approach to the development of their cities and communities. My interviewees noted that the values that surrounded Euromaidan were a catalyst for progress and innovation. Many were influenced by the transition to a more active civil society and the departure from reliance on Russia. During Euromaidan, there was a focus on enhancing and engaging with Ukrainian art,

literature, music and folk traditions which contributed to the evolution of cultural spaces that wanted to showcase that Ukrainian traditions were valuable to study and appreciate.

V. EMPIRICAL FINDINGS

In this section, I discuss my empirical work in the Ukrainian case studies. I draw from my interviews to respond to my research questions. Following the themes gathered from my literature review, I explore how they are addressed in my case studies.

In the first section “Grassroots Cultural Development Strategies as a Means for Revitalization: Case Studies in Lviv and Kyiv,” I introduce all the case studies as I dive into their beginnings and the cultural development strategies they use for revitalization. I begin with Lviv, where I first began my research and interviews. Starting with a project within the historic Lviv city center, I interviewed Lyana Mytsko, Director of Lviv Municipal Art Center. I follow with my study of KIVSH Cultural and Business Center, located on the periphery of central Lviv, in the Shevchenkivskyi District, where I interviewed Director, Viktoriya Olyshevska. I then focus on two spaces in a historic post-industrial neighborhood in Lviv, with an interview of Roman Selyutin, Director of ReZavod, Cultural Center and Mariia Shvets, Communication Manager of Jam Factory Art Center.

In Kyiv, I began with two spaces in the post-industrial Podil neighborhood –KARZ Urban Hub, interviewing Anastasia Ponomaryova, Co-Founder and Ivanna Havliuk, Co-Founder of Closer Art and Music Center. My second case study in Kyiv is on CANactions School for Urban Studies, where I interviewed Valentyna Zotova, Director of the school. While the school is

located at a permanent location in Kyiv, I focus on the efforts of CANactions that bring temporary and fluid changes to different neighborhoods.

I then discuss the case studies in the context of their process of development and their funding structures, followed by an exploration of their spatial strategies – adaptive reuse and do-it-yourself urbanism.

Grassroots Cultural Development Strategies as a Means for Revitalization: Case Studies in Lviv and Kyiv

After Euromaidan, a number of communities had a desire to revitalize their cities and create places where they could meet, collaborate, and showcase their culture. Their strategies focused on cultural projects that enhance the communities they are developed in. These cultural development strategies are consistent to the grassroots and neighborhood-based approaches, which are characterized by Grodach and Loukaitou-Sideris (2007) as cultural “progressive strategies.” In this subsection, I draw from my empirical work to discuss how different actors in my case studies employed cultural development strategies as a means for revitalization of their neighborhoods, and to some extent, the larger city.

Lviv

In Lviv, the idea for the Lviv Municipal Art



Figure 10. Lviv Municipal Art Center. Photo: Christina Ohnovska

Center (Figure 10) began in 2014, but took about five years of planning to break ground. This center reflected its founders' desire to develop and design something unique in the city that highlights a new generation of Ukrainians. For my research, I interviewed director Lyana Mystsko, who is well known in the music and culture community in Lviv due to her long involvement with the underground music scene in the city. According to her, after Euromaidan in 2014, young people in Lviv began to see the importance of community and efforts to come together to create spaces for art, music, co-working and education. At the time, Lviv had very limited spaces that were accessible to artists. She noted that even though Lviv is known as a city of culture, there were no spaces that showcased contemporary art and music; the city only had historic museums and business centers that were selective about the art they displayed. While a small number of new cultural spaces for the modern Ukrainian identity began to develop, usually with private investment or from grassroots initiatives, these spaces were limited.

The development of the center was a bottom-up approach started by a few citizens; it stemmed from their desire that their own unique vision is realized rather than from any major influence from the local government. However, the Center's founders planned to look to the government down the line for funding support. The team, which included artists, designers and an architect, worked hard to put together a proposal and incorporate community desires. They were friends and activists in 2014, and together, they wanted to create a place where contemporary art and music could be showcased, and bring together communities to meet and collaborate. Their efforts were ultimately heard by the city council, which granted them space in a historic Neo-

Gothic building dating back to the 19th century at the periphery of the city center.



Figure 11. Lviv Municipal Art Center Lecture. Photo: Lviv Municipal Art Center Facebook.

The Lviv Municipal Art Center is an example of collaboration between motivated citizens and the local government. The idea grew out of a community that wanted to see a more inclusive cultural space that would allow more people from different backgrounds to showcase their work. The development of the Lviv Municipal Art Center, which focuses on community development, arts education access and local cultural production, aligns well with the description of “progressive strategies” by Grodach and Loukaitou-Sideris (2007).

The center opened in Fall 2020, and I was able to return in 2021 to visit it. It regularly hosts cultural events: lectures, music performances, educational events, and showcases contemporary

art. The gallery is free to the public as are most of the events (a lecture at the center can be seen in Figure 11). The café is in frequent use by the community and is a place for collaboration and dialogue. The center departs from the historic museums of the city that are geared towards tourists. Its mission is to bridge divides between people of different backgrounds.



Figure 12. KIVSH Rendering. Photo: KIVSH Website

Another case study in Lviv, KIVSH Cultural and Business Center (Figure 12), is currently described on its website as a creative space for work, sport, events and art. It was founded by a private developer and a small team of designers in Lviv with the aim to become a multifunctional creative space for business development, partnership, art & education. KIVSH is located in a part of Lviv that is largely commercial and does not have a strong community identity. It is adjacent to a large cemetery and a park, but there are no other public spaces in the vicinity that allow for community engagement. The property was previously occupied by military campuses and Soviet-era buildings devoted to an industrial factory that had gone bankrupt. While the buildings were not particularly interesting architecturally, the development team believed it was important to preserve them.

My next example of the grassroots approach to cultural development in Lviv is ReZavod (also known as Ganok), which is a creative and cultural hub. It is developed in the site of another former factory, just on the outskirts of the Lviv city center in the Pidzamche neighborhood (under the former Lviv high castle). The neighborhood is mostly industrial, so there was not much activity happening around the factory.



Figure 13, ArtZavod outdoor space. Photo: ArtZavod Facebook

The main instigator behind ReZavod was Roman Selyutin, an artist and investor. In my interview with him, he mentioned that he had moved to Lviv from Kyiv looking for interesting spaces to invest in. He and his small team were the first to rent two floors in the former factory, and the first set up photo studios and other creative spaces (Figure 14). To bring people to the area, they decided to organize some small parties in the outdoor open space of the factory (Figure 13). They named the venue ReZavod, and over time it became quite popular. By bringing people to

the factory, they got many proposals to create other uses of the factory. Eventually, they rented four floors of the building and slowly expanded into other outdoor spaces of the territory, which is quite large.



Figure 14. Art Studio at ArtZavod. Photo ArtZavod Facebook.

Lily Kong's (2007) essay explores the challenges around the sustainability of cultural spaces and indeed, ReZavod has always been under the threat of closure. According to Roman, even though there is always a possibility that the site will be sold and they will be pushed out; they plan to continue with their projects. According to him, "There will always be other factories, other

spaces.” He hopes that the attraction of this former factory as a creative/cultural space, which brings in 100 or more people daily, will spark a desire for additional investment and the continuous growth of creative spaces for young people.

Indeed, this has been happening in Lviv to an extent thank to these grassroots cultural development strategies– the community has been growing organically, and has been bringing in government officials, international journalists and various businesses and organizations that help Lviv grow. The aim is to transform the neighborhood of Pidzamche from an industrial area to a cultural hub for art, culture and innovation.

My last case study in Lviv, is the Jam Factory Art Center, which has been in development since 2015. Located in the Pizamche neighborhood, the neo-gothic building and several smaller buildings from later time periods were home to an alcohol factory owned by Moses Kronik, a Jewish resident from a nearby village in the late 19th century (1870s). A century later, in the 1970s, it became a vegetable processing plant, making vegetable preserves, jam and honey. The building was vacant from 2008 until 2015, when Harald Bilder, of Harald Bilder Cultural Enterprises, an Austrian historian and philanthropist, purchased the site with plans to turn it into an art center focusing on contemporary art. Harald Binder is also the founder of the Center for Urban History of Eastern Europe in Lviv. In Figure 15, the original structure of the property is seen and in Figure 16, a rendering of the envisioned center.



Figure 15. Jam Factory property today. Photo: Volodymyr Paliy.

The Pidzamche neighborhood is one of the oldest in Lviv, but it is slowly changing as contemporary apartment blocks are developed. Harald Bilder along with Bozhena Zakaliuzhna, an art curator who joined the team as the general director, wanted to maintain the historical elements of the neighborhood and restore the Jam Factory buildings. The building is about a 30-minute walk from the city center, and Zakaliuzhna hopes that the project will be inscribed on the Lviv map as a well-known place. (Sklokina 2019). In September 2021, I interviewed Mariia Shvets, Communication Manager who described the history and evolution of the project.

In the Jam Factory, there was government support for the project but no government funding. Rather, the financial vision included funding coming from different sources: from Harald Binder Cultural Enterprises, external grants, and revenues from the building itself through renting out

space. A progressive strategy example, the goal of Jam Factory is to become an institution that combines research, education and the creation of art with international and local cooperation. It would also function as an art cluster that would bring in different artists to work together.



Figure 16. Jam Factory Rendering. Photo: Jam Factory Website.

Kyiv

In Kyiv one of my case studies was KARZ-12 (Figure 17), which opened in 2018. KARZ-12 occupies a former car repair plant, which has turned into the home of organizations whose activities are related to the improvement of the city located in the industrial area of the Podil neighborhood. According to my interviewee, Anastasiya Ponomaryova, the co-founder of the NGO Urban Curators (an independent agency working on urbanism, architecture, and urban management), KARZ-12 is an “experiment” that focuses on a collaboration of NGOs with the developer of the factory, providing physical changes with little investment to show other groups that it is possible to create a cultural hub located in an industrial area like Podil.



Figure 17. KARZ outdoor space. Photo: KARZ Facebook.

KARZ-12 was started as a collaboration between four NGOs - Urban Curators, Agents of Change, (working to create accessible and useful public spaces), A+S (a transport engineering company), and Marichoz (an online platform describing urban activities). They all shared the idea of creating something special for the neighborhood and helping to revitalize it. The developer of the building agreed to share the space with them for free in order for them to bring people to the area and use it for various community and educational activities. The space, which is about 100 square meters, is used for lectures and events connected to urbanism and

architecture, as well as music, art and cultural events (Figure 18).



Figure 18. Lecture at KARZ. Photo: KARZ Facebook.

According to Anastasiya, her NGO, Urban Curators, has been working since 2014 on urban revitalization and community development projects around Ukraine. She said that the number of initiatives focusing on urbanism, community development and revitalization have been growing in Kyiv and many abandoned and unused spaces have become revitalized by NGO organizations and initiatives. However, there are no urban planning policies in place that can support these initiatives, which hinders their ability to develop them more efficiently. Bottom-up revitalization is very new in Ukraine and because of that, there is limited trust in the private sector by some grassroots organizers. According to Anastasiya, this represents a challenge; because the capacity of grassroots initiatives is limited; if there is no cooperation with the local government, they may not continue to grow.

As at ReZavod, there was also a real possibility at KARZ, that as soon as the developer would decide to redevelop the factory, they would be kicked out. Unfortunately, this was the case with this project, which had to close in mid-2021. This example shows that some spaces exist at the whim of private developers in an area. KARZ was able to stay open while the owner of the property was willing to accept low rent for the location, but as neighborhoods such as Podil become desirable to investors, they can quickly destroy small community spaces such as this one.



Figure 19. Closer Courtyard, Jazz Festival. Photo: Yuriy Gryaznov

A true example of a grassroots space that developed without government involvement was Art Club, “Closer,” in Kyiv (Figure 19). The idea behind Closer began in 2012 when a group of Ukrainian DJs came together to find a place where they can play music. Not long after the first

event, which took place at an abandoned restaurant, with no more than 80 people, the team found an old ribbon factory in the industrial area of the Podil neighborhood. Rent was cheap because the factory was bare, it did not have proper flooring, windows, or heating. Essentially, everything had to be built from the ground up.

I interviewed Ivanna Havluik, one of the project managers at Closer. She shared with me that the club really took off in 2014, as it became a space for people to unwind, meet friends, listen to music and take a break from the politics surrounding the Euromaidan Revolution. She described the Closer team as a family that has worked closely for many years to realize the vision of the club. Closer is self-funded by its internal team and the income made from festivals, shows and events. Over time, they were able to grow the club and expand its territory.



Figure 20. CANactions Architecture Festival. Photo: Andrey Mikhaylov.

In Kyiv, a series of cultural initiatives have been fostered by the CANactions School for Urban Studies which began in 2008 but has grown exponentially in the past five years. The CANactions School holds postgraduate educational programs for professionals in architecture and urban planning as well as representatives from city government administrations, NGOs, businesses and other academic backgrounds. CANactions also organizes a variety of architectural competitions in Ukraine. Additionally, they organize an international architecture festival that takes place in Kyiv every year (Figure 20).

According to my interviewee, Valentyna Zotova, the CANactions School Director, & partner in ZOTOV & Co. Architecture Bureau, there was a desire and opportunity to create an educational project in order to exchange ideas with specialists from all over the world in the field of architecture, to attract the best world experience to Ukraine –The School’s aim is to tackle crucial urban projects in Kyiv that have an impact on its residents.

Cultural Investment and Collaboration

One of the challenges in the development of grassroots cultural strategies involves the identification of funding sources. Gökçe and Van Hur (2018) discuss the funding sources of two cultural centers in Istanbul, and how they have impacted their activities and image. In my case studies, the support and funding for these centers came from their founders, from local government, NGOs, and private developers. Each case study was realized in different ways as a result, and funding influenced the image of each space in different ways.

In Lviv, KIVSH (Figure 21) came together through the leadership of private citizens but also their collaboration with the public sector and private developers. One individual who was

instrumental for the creation of KIVSH was Viktoria Olishevskaya, whom I interviewed in August 2020. Viktoria has a long background in cultural events and spaces in Lviv. She started out holding events for the city's IT company, where she worked, searching for interesting and unique spaces in the city to host these events. She moved on to work for the Lviv City Council and learned the ins and outs of collaborating with a diversity of industries in the city, working to help underrepresented communities. She knew that a challenge in the development of cultural hubs was the lack of profit. When she was approached by an investor who was looking to develop an old factory in a quiet commercial area outside of the city center, she understood that a combination of business, education and culture could contribute to the growth of this large space that the investor wanted to develop. According to Viktoria, it is important for this type of center to not be a space for consumerism but instead for creative output.



Figure 21. KIVSH Rendering. Photo: KIVSH Website.

When I met her in 2020, Viktoria and her team were working to establish relationships with the city government, businesses, and international organizations. She believed it was important to

highlight that it is possible to make some profit from cultural centers, while not sacrificing creativity. This was something she hoped would set a precedent in Ukraine, as many policymakers and developers were still skeptical of the possibility of artists being successful financially. In 2021, the KIVSH team partnered with the Lviv Tourism Office to bring attention to the surrounding neighborhood, leading excursions for visitors.

KIVSH welcomed artists and designers to share their visions of the space, and incorporated them into their marketing strategies. The way that KIVSH is presented in its social media and website caters to a new modern crop of young entrepreneurs and creative types.

While Victoria no longer works for KIVSH since 2021, I was able to follow the progress of the site through their social media and visit it in 2021. The buildings were restored in groups, and when ready, were advertised for renters in the creative sector, specifically IT-companies, film, design and music studios, showroom. During my first visit, in the summer of 2020, the site had functioning offices and co-working spaces but it was not until 2021 that KIVSH saw an influx of new businesses. Currently, KIVSH is home to Regus Co-Working Center, VTMN brand marketing and casting agency, Qubstudio, a digital product design agency, Smartass fitness center as well as a Cheese Bakery Café.

My initial perception of KIVSH was that it was a space that was going to enhance the character of the community, and it has done so. However, it feels more commercial than I thought it would be, catering largely to business and is perhaps out of reach for those that do not fit into its image. With developments such as these, there is potential for gentrification and with the growth of higher-end apartment complexes in the area, they can change the social fabric of the city. It will

take time for KIVSH to be fully-occupied, so we can see how it transforms and integrates into community once development is complete.



Figure 22 ReZavod Parklet Installation, Photo: ReZavod Facebook



Figure 23 ReZavod Parklet, Photo: ReZavod Facebook

ReZavod in Lviv, while self-funded by its owners and business, works on projects with various stakeholders. One recent project at the ReZavod site was sponsored by the Lviv City Council and a number of local and international NGOs, such as GIZ and City Institute. The businesses at ReZavod along with city council, created street furniture and parklets in front of the factory (Figure 22 & 23). In addition to creating an outdoor public space on the street for local residents, this was an effort to bring more attention to the old factory building and show how new cultural centers can better connect to their urban environment. In Lviv, adaptations such as parklets, need to be approved by city planning authorities, which is why communication and collaboration is necessary.

Jam Factory in Lviv was initiated by a private donor who purchased the territory, Harald Bilder, of Harald Bilder Cultural Enterprises. Its strategy is to build connections with local and international NGOs, which can support the project but to also have a portion of it be self-sustaining through the center’s activities.

While the architectural renovation was in process, the Jam Factory team conducted research, built a relationship with the community, and submitted grant proposals for funding. In 2017, they set up a temporary space, called “Air Space” for their offices and to hold events, called “Infopoint,” adjacent to the project site (Figure 24). The development team worked on acquiring funding to develop lecture and exhibition series and art fellowships for artists. They conducted cultural events, art exhibitions and rented out the space to other organizations.



Figure 24. Lecture at Jam Factory’s Air Space. Photo: Jam Factory Facebook.

What I found unique about this project is that it focused on a strategic integration with the community during its development process. More specifically, the Jam Factory team along with local students developed an oral history and mapping project in order to learn more about and highlight the history of the area.

In Kyiv, CANactions looked into other ways to collaborate with local government through involvement in their events, taking part in studies and conducting research through the school. An area along the Dnieper River in Kyiv is Telychka, which my interviewee, Valentyna Zotova, considers as one of the most resourceful areas in the city, but also very difficult to develop because of the lack of communication between the city, developers, business and the community. In order to bring attention to this area, the 2017 CANactions International Architecture Festival was held there, as well as a smaller workshop, which transformed a boat hanger into a public space.

Also in Kyiv, Closer is an example of adaptive reuse of an abandoned factory that was self-funded and has had no government involvement in its development. Its start was organic and came from a group of musicians, and it has remained in their hands over the years, with the Ukrainian and international music community facilitating its growth. However, there have been issues with local police. During an armed police raid in 2015, illegal substances were found on some of the guests, resulting in a court hearing that ruled that the club was enabling drug dealing and had to shut down for some time. (Williams 2020)

Spatial Strategies: Adaptive Reuse and Do-It-Yourself (DIY) Urbanism

Adaptive Reuse

An important aspect of the development of my case studies involved the spatial image these cultural places project. Plevoets & Sowinska-Heim (2018) discuss how groups use innovative ways to transform places for cultural, social or professional uses. They describe the reuse of buildings in informal ways as “vernacular adaptation.” This is what has happened in Lviv and Kyiv. Closer, KARZ, KIVSH and ReZavod have all used underutilized industrial buildings converting them into cultural centers, while the Jam Factory plans to do the same.

The Lviv Municipal Art Center wanted to utilize a space that was within the city center and in close proximity to the city’s major universities. The space where the gallery was to be located had been abandoned for some time and needed restoration. It was a perfect location, minutes away from the Ivan Franko National University. For the past three years, its director Lyana Mystsko has been working to oversee the development of this space, collaborating with the community and the residents who live in the building’s adjacent structure, which opens to the same courtyard.

During my first meeting with Lyana in August 2020, I was able to see the progress of this space as it was coming together. The 300-square meter center includes an art gallery, a media library, a space for working, lectures and a café. Lyana pointed out that they aimed to preserve some of the historic elements of the building, such as the etchings and fading artwork on the ceiling. Her team encouraged the city council to invest in updating the façade of the building and preserve all its historic elements.

The main entry to the building is through a passageway that opens to an apartment building, which is a part of the same structure. A café is located in the courtyard with a second entrance to the café. One important design feature is the ramp that allows access to people with disabilities (Figure 25), something that is very rare in Ukraine, especially in historic neighborhoods and buildings. Lyana noted that her team wanted to make this space accessible to all people including those who are deaf, blind or with limited mobility.



Figure 25. Accessible ramp at Lviv Municipal Art Center. Photo: Lviv Municipal Art Center Facebook.

Returning to Lviv in 2021, I was able to witness how the space was utilized. During the day, most of the center is open for people to work, as there are benches and tables located throughout. The café and open outdoor space were full during the three different times I visited them.

The street on which the center is located faces a small park and courtyard and a library, along with a few small businesses on the same side as the center. By 2021, the façade had been restored, and the entrance to the center was more visible to people passing by. While the

immediate block did not change after the opening of the center, a block away, a youth center with a focus on activism opened in 2021.

During my 2020 visit, KIVSH was predominantly under construction, with only one of the buildings at the entry to its site in use by the KIVSH offices. As indicated in the architectural renderings (Figure 12, 21 & 26), the site is being developed for various uses, which will include outdoor gathering spaces with ample seating, offices devoted to architecture, technology and other creative uses, as well as spaces devoted to educational programs, art, and events for the local community.



Figure 26. KIVSH Rendering. Photo: KIVSH Facebook.

The KIVSH team’s spatial strategies to incorporate the historic brick building with the large outdoor spaces, make it unique to the neighborhood, which is largely dominated by gray Soviet era residential and industrial buildings and limited open space. The large access point to the

street makes the territory welcoming to the community, which is intended to utilize the public outdoor courtyards.

The spatial development of KARZ utilized the industrial building along with the outdoor space to create an urban environment that allows for multifunctional uses. With limited financial resources the KARZ community was able to transform the space into a place that was welcoming to the community and provided a new space for local benefit gatherings. This type of collaboration and development of industrial buildings for new purposes later became common in this part of Podil, which is predominantly post-industrial. As artists and musicians became aware of the availability of neglected post-industrial spaces, music venues began to pop-up nearby.

Similarly, CANactions utilized innovative ways to restructure the areas they worked in through adaptive reuse and integration with its surrounding environment. This presented some new ways for these neglected areas to be visualized and has pushed the city government to think about how to develop these neighborhoods, according to Valentyna.

In 2015, Austrian and Ukrainian architectural firms won the competition to design the Jam Factory complex (the renderings are seen in Figure 16 & 27). I spoke with Mariia Shvets, Communication Manager of Jam Factory, about the steps that were taken over six years for the conception and spatial development of the Jam Factory. While the main building was purchased in 2015, there were adjacent buildings that needed to be purchased from different owners and consolidated. In 2019, The renovation began, with the designation of two of the buildings as historical monuments of significance. Additional structures were to be built to house a theater, exhibition and event hall, offices, a restaurant while incorporating the rest of the territory into

cohesive outdoor space connected by a basement. Once complete, all buildings and outdoor spaces will allow for flexibility in use and ease in movement throughout the project.



Figure 27. Jam Factory Rendering. Photo: Jam Factory Facebook.

DIY Urbanism

In addition to adaptive reuse, many of my case studies employ concepts of DIY Urbanism.

Megan Heim LaFrombois (2017) discusses DIY Urbanism, and how it can transform spaces through activities, including pop-ups, conversion of property into arts spaces and other small-scale, temporary and place-specific projects. DIY-urbanism is grassroots, unauthorized and citizen-led.

Ukraine's Euromaidan revolution promoted the occupations of spaces for protests and fostered a transition to citizen initiatives, which desired to create places for art and culture.

While the case studies I explored were not unauthorized by local government, many of them grew out of small-scale plans to transform spaces, and were not governed by traditional regulations of city planning in Lviv and Kyiv.

Specifically, the examples of Closer and ReZavod highlight these local community efforts that were successful in converting buildings and spaces into arts venues that were initially small scale. It grew from a few art studios into a four-story arts center in an industrial building and a courtyard, which was redeveloped to host events.

Closer evolved into more than just a music club over the years, and can be viewed as a cultural center for music and art. Today it houses an art gallery, a clothing shop, a tea garden, a furniture shop, a theater, a club room that also functions as a space for exhibitions, lectures, jazz and rock concerts. The territory includes a number of venues for DJs to perform, which can be transformed to match the vision of individual DJs. One of the main outdoor terraces is designed to be a center for gathering and experiencing the outdoors. It is also the first venue one enters, which connects to the rest of the main building. It is vibrant and colorful and has a staircase that looks over the space and leads to a forested area on the hillside of the club. The path winds through trees and foliage and connects to another outdoor terrace (Figure 28), which is attached to the live music venue with a stage. In 2021, a radio station was added which is located in a shipping container outside of the main building with an adjacent outdoor bar.



Figure 28. Closer Courtyard. Photo: Closer Facebook.

CANactions festivals also utilize DIY Urbanism to temporarily convert abandoned spaces into functional spaces for events. Doing so, they bring attention to these areas to locals and visitors from abroad, often sparking interest in development. One focus for CANactions has been

enhancing the access to the Dnieper River in Kyiv, which is very limited. One method that they have utilized to bring attention and access to the riverfront is by hosting their architectural festivals in locations that are unutilized by the public, typically industrial port areas (Figure 29). They have collaborated with the developers, and have been able to bring thousands of people to these areas, many of whom were from Kyiv and had no idea they existed. CANactions School has organized workshops on connecting the riverfront to the greater city with creative ideas and development of proposals, which are showcased at the festivals.



Figure 29. CANactions Architecture Festival at the river port in Podil. Photo: Christina Monzer

As a result of the 2019 architecture festival at the river port in Podil, the developer, who had originally planned to build an enclosed community in the space, was inspired to change his plans and instead develop the area so that is characterized by accessibility, inclusiveness and openness to the larger community of Kyiv.

Visiting ReZavod in 2021, I found that the space had been preserved and the small businesses had been able to maintain their leases. ReZavod is a space that is off the grid but welcoming to the

local environment. While the immediate neighborhood where the center is located has not

changed, and predominantly houses old industrial building, a few blocks away the neighborhood is changing with the addition of a new mall. ReZavod exemplifies a desire by a community to employ DIY and transform a space, making it accessible to those that may not have the financial means for traditional business spaces. With the building not in full use, it allowed the founders to start a new project and repurpose the existing site to fit their needs. Artists have been welcomed to decorate many of the walls on the territory (Figure 30).



Figure 30. ReZavod Murals. Photo: Tvoemisto.com

Lastly, in The Jam Factory in Lviv, Heim LaFrombois's (2017) concept of "DIY-urbanism" can be seen throughout the territory. Many materials from the former factory including metal and steel in the club are repurposed to build the bars, sitting areas and decks. Many of the spaces have moveable furniture allowing the areas to cater easily to the events.

Impacts

In this section, I discuss a variety of impacts – symbolic, physical, economic, and social – that my case studies have brought about to the surrounding neighborhoods or even the city at large.

Symbolic Impacts:

Euromaidan fostered a new Ukrainian identity that focused on self-reliance, preservation of culture and activism. With that came a desire to create spaces where like-minded people can gather, collaborate, create and showcase art. The development of the cultural spaces discussed here highlighted that identity through their DIY and bottom-up inceptions. These spaces came out of a need to rehabilitate their neighborhoods but also to create venues where people interested in art, music and culture can come together and build business, showcase their creativity and attract investment.

With spaces such as Closer and Art Zavod came a growth of Ukrainian music as well as an influx of interest from international musicians. Today, Ukraine is highlighted as a hub for music and music festivals. News articles over the last years have spotlighted this – “Ukrainian underground scene is blooming like never before, and not only in Kyiv” (Trommel, August 2019), “All Eyes on Ukraine, One of the Fastest-Growing Music Markets in Europe” (Insounder, December 2021), “Amped up: 10 electronic underground acts from Ukraine you need to hear right now” (Calvert Journal, August 2018), and “8 artists shaping Kyiv's creative scene” (Vice I-D, October 2021) are some examples of international coverage headlines.

An entrepreneurial identity also has grown in Lviv and Kyiv, and venues such as KIVSH have fostered a creative space for entrepreneurs that begins to attract modern Ukrainian businesses and innovators. There has also been interest in architecture and urban design, and CANactions has made these fields more accessible to the public, who wants to learn more about the spatial changes in their communities through the festivals they put on.

The desire to bring more contemporary art to cities is shown through the motivation behind Lviv Municipal Art Center and Jam Factory Art Center. The momentum behind their growth has strengthened the community of people who are interested in these topics.

Physical Impacts:

All of these projects show that physical revitalization of formerly neglected neighborhoods is possible as is the utilization of formerly neglected buildings. In both cities, after the fall of the Soviet Union, many factories ceased to exist and industrial neighborhoods became neglected.



Figure 31. Bohdana Khmel'nyts'koho Street, Photo: Зручне місто



Figure 32. Bohdana Khmel'nyts'koho Street, Photo: Зручне місто

These neighborhoods are adjacent to residential areas and often that results in limited investment in those communities, while the city center thrives. With projects like these, which come into neglected areas like Pidzamche in Lviv or Podil in Kyiv, creating usable hubs and venues for

cultural activities and community collaboration, the neighborhoods begin to see some positive infrastructural changes. The KIVSH case study shows that the success of the project pushed the city to repave and modernize the road in the area it is located. With an influx of people visiting Closer and KARZ in Podil came also interest in adjacent properties, for example, in the last two years a popular supermarket and bakery, a hotel and 3 other music venues have also opened.

The infrastructure in Pidzamche, Lviv is also changing. Bohdana Khmel'nyts'koho Street, which Jam Factory is located on, was been rebuilt in 2020-2021 to include a bike path, clearly marked pedestrian crossings, and accessible bus stops (Figure 31 & 32). This is one step that the Jam Factory team envisioned for the neighborhood in order to create better connections to the rest of the city.



Figure 33. REZavod Courtyard. Photo: Christina Monzer

While there have not been significant physical changes in the immediate area of ReZavod in Pidzamche, the addition of the parklet in front of the property has made the worn-down Soviet factory building more inviting and accessible to the community. With the addition of signage and posters, people are more likely to notice it and would be in for a pleasant surprise seeing the transformation of part of the property. Since the outdoor café and

music venue opened, a group of artists decided to transform another outdoor area on the territory into a communal space with seating and a grill for barbeque (Figure 33).

What the case studies show is that in Lviv and Kyiv, even with the vast influence that private real estate developers have on city development, there is the potential for small community groups and businesses to acquire properties and transform them into usable spaces. In some cases, collaborating with the developer brings more opportunity for the venue to expand, which is discussed in the next section.

Economic Impacts:

Since 2014, Kyiv and Lviv have witnessed the growth of initiatives that bring people into areas that were previously underutilized, making them lively and accessible. My interviewees emphasized that these types of initiatives are vital to the growth of both cities and can show other groups working on similar issues that change is possible.

All case studies bring attention to areas of neighborhoods that are either lacking economic investment, or are underutilized because of their post-industrial nature. Loukaitou-Sideris and Soureli (2012) explore whether cultural tourism positively impacts underserved neighborhoods, and reinvigorating the culture of these neighborhoods may include a path to cultural tourism. Examining my case studies, I found that many of them succeed in boosting cultural tourism, thus benefiting local neighborhoods and their businesses.

For example, CANAction’s architecture festival, which takes place every year in underserved areas across Kyiv, brings in hundreds of visitors from abroad who are able to experience the transformation of spaces that previously have not been in use. Visitors listen to lectures by Ukrainian architects, urban planners and designers and see the work presented by the students of the CANActions School.

Each year, Closer holds a three-day international electronic music festival called “Strichka,” the Ukrainian word for ribbon, which is what the factory used to make (Figure 34 & 35). Renowned DJs from all over the world come to perform, and during this part of the summer, Kyiv is filled with tourists. The attention that this festival has brought to Closer is enormous, and it injects visitors into a part of Podil that has previously been neglected. The streets that lead to Closer have more cafes, restaurants and bars that have opened in the last few years. It showcases



Figure 34. Strichka Festival at Closer. Photo: Christina Monzer



Figure 35. Strichka Festival at Closer. Photo: Christina Monzer

Ukrainian music and art, it also inserts visitors from abroad into industrial Podil, where they are able to see how a community has transformed an abandoned factory and turned it into a territory for multiple uses and events.

The growth of these festivals shows that cultural tourism is possible and welcomed by these spaces. Bringing large numbers of people to Kyiv boosts its economy while promoting Ukrainian culture.

There are, however, some negative impacts such as the threat of gentrification. As these neighborhoods become more desirable, real estate developers begin to invest in land or buildings to build high-end apartment complexes and business centers. This is most evident in Podil, which borders the Dniper River. While the riverbank in Podil is primarily industrial, there are already plans by developers and investors to turn part of it into a residential and commercial district. On a positive note, the cooperation of organizations such as CANactions with real estate developers has facilitated conversations to create public spaces in these districts and an open and accessible river front (Figure 36).



Figure 36. "New Podil" River Port Complex Rendering, Photo: Saga Development

Social Impacts:

Community cohesion has formed through the formation and establishment of these groups and has grown over time. All of my case studies have shown to considerably impact their neighborhoods through engagement and collaboration, creating new spaces for local gatherings and attracting visitors from other cities and abroad. Since opening its doors in Fall 2020, Lviv Municipal Art Center has held 24 art exhibits and hosts lectures, film screenings, excursions and music events multiple times a week. It has become a prominent institution for contemporary art culture not only in Lviv but in Ukraine. The center's activities draw people of all ages and backgrounds from different parts of Ukraine and abroad to experience what a big impact a small facility can have.

KIVSH Cultural and Business Center, while still in development, has attracted a community of young entrepreneurs and creatives to join as residents. Its community outreach programs have drawn local residents to learn and experience the space as well as participate in cultural events.

The growth of ReZavod Cultural Center started with a few art studios in an industrial building, but by providing affordable rent and a collaborative environment, it has united artists, photographers and musicians, who may not have otherwise worked together. Partnering with NGOs and Lviv City Councils, ReZavod has attracted international attention and has received support for projects and events. The community that surrounds ReZavod is unique to that area of Pidzamche District as its one of the only places where people can gather, both inside and outside of the property.

Even though the Jam Factory Art Center is only at its early stages of construction, its development team has been influential in promoting and advocating for underserved residents of Pidzamche. Their outreach to governmental and non-profit organizations over the last few years has peaked interest in the project and in the neighborhood facilitating infrastructural improvements. Strategically focusing on communication with the surrounding residents, the Jam Factory team has worked to gather what the neighborhood needs, thinking how it can benefit from the center. Opening an interim office and venue adjacent to the property has brought creative groups from outside of the neighborhood to engage with the Pidzamche District.

In Kyiv, Podil has seen tremendous changes through the growth of community, cultural and music venues such as KARZ Urban Hub and Closer Art and Music Center. Developing a thriving music scene in Podil has created a local and international community fostering a more

vibrant neighborhood through the establishment of other music venues. While KARZ has closed, it has had a significant impact on another area of Podil by providing free or inexpensive use of a community space and through the development of an outdoor gathering space for the neighborhood.

CANactions initiatives and festivals in conjunction with the work of their school of urban studies have grown from a small Ukrainian group of architects, planners and designers less than a decade ago to a burgeoning community interested in these topics from across Ukraine and abroad. CANactions has introduced people and institutions to new visions for underserved neighborhoods and the possibility of growth through their collaborative events and projects.

Symbolic, physical, economic and social impacts promote community revitalization and foster creativity and innovation through the expansion of cultural and educational events in Ukraine. These impacts cultivate creative ways of urban development and financing by pushing community groups and innovators to think outside the box when it comes to urban planning and urban design.

VI. CONCLUSION

The strategies implemented in these case study projects range from temporary reinvigoration of industrial spaces to the permanent development of industrial and unutilized historic urban spaces to create cultural hubs. These spaces promote art, culture, music and urban development. They highlight that there is a movement for the cultural growth of Lviv and Kyiv through cultural strategies of revitalization and urban regeneration. These initiatives have shown that it is possible to make strides in revitalizing spaces that are neglected and underutilized and developing the communities surrounding them. By bringing people into these spaces, they increase the development of the identity of the neighborhood, and spark interest among other organizations, businesses and developers to facilitate their growth.

I believe my case studies adequately help me respond to the research questions, which I posed at the start of this study. This work has also expanded my knowledge of other cultural centers and venues that have popped up in Lviv and Kyiv as well as other Ukrainian cities of the recent years, allowing me to witness some similarities in their strategies and progress.

The development of urban cultural hubs in Lviv and Kyiv have all had a significant impact in shaping their neighborhoods and the larger city at multiple levels. Through creative physical changes, and progressive and uniting symbolic and social changes, the neighborhoods began to prosper economically through an influx of local users, cultural tourism and further development of the adjacent areas. Some of these hubs and their activities brought people out to learn and explore, attracting them not just to the neighborhoods such as Podil and Pidzamche, but also the whole city. While I see most of these changes as positive, it is still important to consider some of the downsides of revitalization of neighborhoods such as gentrification. As a neighborhood

improves and attracts more people, it also becomes for attractive to investors and developers who build residential properties and commercial centers that are unaffordable to most and price out the current residents. Some developers, as described in the KARZ case study, had specific intentions to eventually redevelop but in the interim provide low rent to a community group and small businesses, which in turn brought people to a part of a neighborhood that was primarily industrial. Additionally, the investment in development of all of these cultural hub also came with risk of war and the possibility of not being able to survive economically or being shut down.

The spaces I focused on all utilized creative spatial strategies to visualize and advance their development goals such as the revitalization of formerly neglected territories and structures, adaptive reuse and DIY methods. Cultural strategies, which facilitated collaborative environments and avenues to exhibit art, design, tradition and music were employed in all these spaces, resulting in the blossoming of a unique infrastructure that considers and highlights the history of their buildings and brings in modern techniques and materials.

Artists, musicians, architects and urban designers shape and influence the urban landscape in these spaces and their surrounding areas by working with and being influenced by the local communities and employing diverse ideas and methods. The convergence of international influence that some of these hubs have brought to Ukraine, combined with local traditions and strategies, have resulted in the uniqueness of each space.

The changes in civil society in Ukraine over the last two decades, and especially after Euromaidan in 2014 facilitated the desire to develop a more collaborative and open national identity of Ukraine, which focuses on promoting positive changes in societies. Out of this grew

groups, which were motivated to transform their communities in order to showcase their art, music and culture in new spaces.

There are still limited municipal policies in place that promote these types of changes and bottom-up growth. However, it has been shown that once a project takes hold, there is a possibility of local government investment. What is more common is the collaboration with private investors as well as local and international NGOs, believing in the causes these organizations bring forth.

While there is still a long way to go, the growth of people, initiatives and organizations that aim to reinvigorate communities by bringing cultural spaces into them has increased since 2014. Podil in Kyiv and Pidzamche in Lviv have seen the changes over the years. My residence in both cities has allowed me to experience and explore these spaces and see them develop. I plan to continue to observe these changes over the coming decades.

VII. AFTERWORD

As I complete this research in August 2022, the war between Russia and Ukraine is not ceasing. There has been immense destruction of cities and over 11,000 casualties. While most of the war has been centered in Eastern Ukraine, Kyiv and Lviv have not been untouched with some missile strikes and shelling outside of the city centers. Luckily, the neighborhoods I concentrate on have been relatively safe. However, all of these spaces have been affected in some way. Some had to shut down their activities for some periods of time, while the Jam Factory Art Center's progress and development has come to a halt.

The war has united Ukrainians and across the country humanitarian and philanthropic activities have been taking place. A number of the centers I focus on have been involved with raising funds for soldiers, supporting refugees and bringing attention to the devastation of the country inflicted by Russia. Lviv Municipal Art Center became a shelter for people who had to escape their cities and come to Lviv, and has since been organizing exhibits and events highlighting the struggles and effects of the war. Closer in Kyiv has also been supporting refugees and putting on music events to raise money.

My research highlights how a revolution and war brought people together and fostered community through the development of these cultural spaces. Today, I see that these motivations exist despite the war. The people of Ukraine will rebuild and through the pain and suffering will come more spaces such as these that promote community, culture, and collaboration.

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