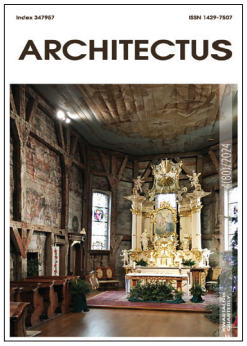


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**Dominika Pazder***

# *Designation of creative syntax as a tool for revitalizing downtown area in spatial and socio-economic aspects*

***Abstract***

The research addresses issues related to the role of creativity in revitalizing downtown areas. The author attempts to identify the relationship between creativity and spatial and social development. The key element of the work is the study of the importance of designated creative syntax areas with the use of the author's original adopted method. The analysis is conducted in order to identify their role in the context of stimulating social activity, revitalizing the downtown space, as well as providing a basis for developing the innovative idea of the experience economy. The research focuses on the spatial and semantic layer of creating high-quality and attractive downtown public spaces. The research used a multi-criteria, author's research method, capturing the addressed issues in spatial-compositional, semantic-perceptual, as well as socio-economic aspects.

**Key words:** creativity, socio-spatial attractiveness, downtown, public space

## *Introduction*

The article presents studies focused on identifying relationships between spatial activities at the stage of developing and designing downtown space (engineering hardware) and attainable social effects (software) in the context of its revitalization. For that purpose, the author has made an attempt to define *creative syntax* using her own, original method of identification, assessment and promotion of downtown creative capacity. In spatial terms, creative capacity demonstrated via concentration of creative businesses is a potential to harness opportunities, which can increase attractiveness of the downtown space by furnishing it with various cultural and artistic functions. "Creativity" was defined, following the concept propagated by Charles Landry (Landry 2013; Green 2013), as a process of changing concepts and perceptions of the environment. Adhering to that view, it is important to ensure that the downtown space is open for new and revitalizing components. This can be achieved by designing solutions of defined useful life for specific places, to activate and engage local communities[1]. The proposed herein concept of creative syntax refers to the space syntax theory proposed among others by Jean Doulliez (1983, 198–218), who compared the built environment creation to the formation of a specific architectural and urban planning spatial syntax, governed by specific rules and principles of integration of a network of units into one coherent whole. *Space syntax* can be defined as a set of interconnected principles organizing interrelated units, relationships and processes into a relevant spatial arrangement, reflecting the morphic language syntax (Hillier et al. 1976; Space Syntax… 2024). Mahshid Shokouhi (2003) similarly perceives space syntax in his research. He proves that space syntax in urban practice will render more enhanced and recognizable spatial patterns. Space syntax facilitates syntactic hierarchy of spatial layouts by ordering units of lev-

* ORCID: 0000-0002-0071-3540. Faculty of Architecture, Poznan University of Technology, Poland, e-mail: dominika.pazder@put.poznan.pl

[1] The concept incorporates selected assumptions of design intervention, intended to individuate spaces in the space-time function – the changing space users have different needs and perceptions, thus, morphic units of space should be able respectively respond thereto in the defined time span and scope.

els on a scale of importance or subordination and thus, by rendering a harmonious composition.

### *Identification of the research problem*

The research aims to study the relationships between downtown areas with creative capacity and social and economic effects of spatial activities undertaken to enhance spatial attractiveness by making it inspiring, inclusive and revitalizing. The concept of creative space is connected with another term, i.e., "the experience economy", first used by the economists Joseph Pine and James Gilmore (1998), who noticed that customers were willing to pay more if a sales transaction became a memorable experience for them (or in order to have extraordinary experiences).

This work adheres to the creative economy model as proposed by John Howkins (2013), based on intangible capitals, people's use of their talents, imagination, skills, knowledge and creativity. This perception of economy is shared by Michael Hutter (2011), who notes that in the sector of culture, economy plays no major role, however, combination of culture and the experience economy renders new opportunities. Economy of goods is profit driven, while creative economy is based on the potential of creative assets. The model of experience economy proposed by Hutter is demand driven but in an interactive way (Narodowy Instytut Kultury…). Demand for creativity is viewed as sparking the consumer interest and supply – as an offer of intangible capitals; at the same time profit attains other than financial dimension, since it additionally allows people to use their creative potential and satisfy social needs in the downtown space. In this sense, vibrancy and vitality play a key role. Owing to relevant activities, resources can be applied towards cultural development (stimulation of creativity of the inhabitants), spatial transformation (development and design of public spaces) and towards harnessing the semantic potential (enhancement of the local character and genius loci) to shape to a large extent the unique nature of downtown.

Architectural scenery and spatial offer create specific conditions for orchestrating the urban stage open to human creativity. The work shall focus on the study of the role of designated – by means of the author's original method – creative syntax areas to identify their importance in stimulating social activity and revitalizing the downtown space. It shall, moreover, provide reasons justifying the use of the experience economy model (Waitt, Gibson 2009; Hutter 2011), in order to obtain measurable economic benefits for the city.

### *Researched topics*

The studies concern three topics:

1. Identification and designation of *creative syntax* in downtown areas of the analysed cities according to the adopted by the author criteria of creativity. Creative syntax areas will then enable us to delineate a sequential system of road offer.

2. Comparative analysis of the designated *creative syntax* and its relationships to assess and benchmark the three analysed cities (case studies).

3. Delineating – within the *creative syntax* – a sequential system of road offer in the three case studies, to be followed by a rating in view of spatial and emotional values in reference to the adopted indicators of visual composition and user/visitor experiences and by rating the road attractiveness in view of quality assessment categories such as instrumental, sensual and semantic quality referred to as AIDAS quality components (*attention*, *interest*, *desire*, *action*, *satisfaction*) (Steinecke 1999, 58).

### *Territorial and time scope of the research*

The research focuses on downtown areas in three cities – Poznan, Cracow and Wrocław, which have been selected based on a rating of the European Commission "Cultural and Creative Cities Monitor" (2024) (Pazder 2018; 2019). These cities obtained the highest "C3-Index", which means the highest Cultural Vibrancy and Creative Economy rating in the group of cities populated by at least 500,000.00 up to 1,000,000.00 inhabitants. The research included a comparative analysis of designated downtown creative syntax intended to identify similarities and differences of cultural and economic scores allocated to the ratios of creativity to quality of the downtown space. The research was conducted in the period from 2016 to 2018. The results were published in a scientific monograph (Pazder 2018).

### *Purpose of the research*

The research aims to highlight the importance of creating places revitalizing social life within the downtown public space, and thus, to promote urban planning as a tool facilitating spatial development of social structures, going beyond the role of mere art of spatial and functional urban arrangement. In view of the foregoing, two basic goals can be proposed for the research:

1. Identification of current tendencies and criteria underlying the role of creativity in shaping, stimulating and revitalizing the downtown space.

2. Development of the author's original research method for the following purposes:

– identification of topology of the existing functional and spatial downtown resources to be used and qualified as capable of designating creative syntax and relevant spatial connectivity,

– identification of the sequential system of road offer and its multi-criteria assessment, taking into account creative public spaces of high quality and attractiveness and delineation of focal points of spatio-social activity within the functional and spatial deficit places.

### *Research hypotheses*

The following research hypotheses have been proposed by the author on the basis of a thorough analysis of the field specific literary references, observations of Polish and European practices and her own experience:

– spatial deficits stimulate development of creativity and may contribute to vibrancy and vitality of downtown areas,

– formation of creative syntax may facilitate social accessibility to creative activities (from elitist to egalitarian),

– creative public spaces and focal points of spatio-social activity marked within creative syntax induce creative activities, foster a friendly environment for development of creative functions and facilitate social interactions and contacts,

– accumulated creative capacity of space and aggregation of creative functions underlie a synergy of social activities within creative syntax, which may in effect increase visual and business attractiveness of downtown.

## *Case study – Poznan downtown*

The study employs a multi-criteria, original research method which enables the analysis of the following aspects: spatio-compositional, semantic-perceptive, and socio-economic. Creative syntax areas are defined by the author as composed of trump and deficit spaces. Trump spaces represent those areas in public space, which are connected with creative functions, and which are conductive to cultural activities and a creative business sector. Deficit spaces are defined as degraded buildings or building complexes, which can potentially serve new functions related to culture and creativity or as undeveloped spaces visually perceived as urban voids in the otherwise compact downtown fabric, whether privately or publicly owned.

### *Identification of creative milieu*

In accordance with the adopted for this research methodology, the case study of the city of Poznan started with identification of creative milieu within the area of downtown designated in the "Study of Land Use Conditions and Directions of Spatial Development of the city of Poznan". The area of Poznan downtown is 1,672 ha, which represents 6.4% of the entire surface area of the city (26,200.00 ha). Relevant graphic markings (points) were made on the map of the downtown area to show spatial distribution of creative businesses. 4,623.00 businesses registered in the creative sector have been identified within 812 ha, i.e., within 46.6% of the entire downtown area. Distribution of businesses shows that areas within the boundary of central and north-western part of downtown (Fig. 1) demonstrate the highest creative capacity.

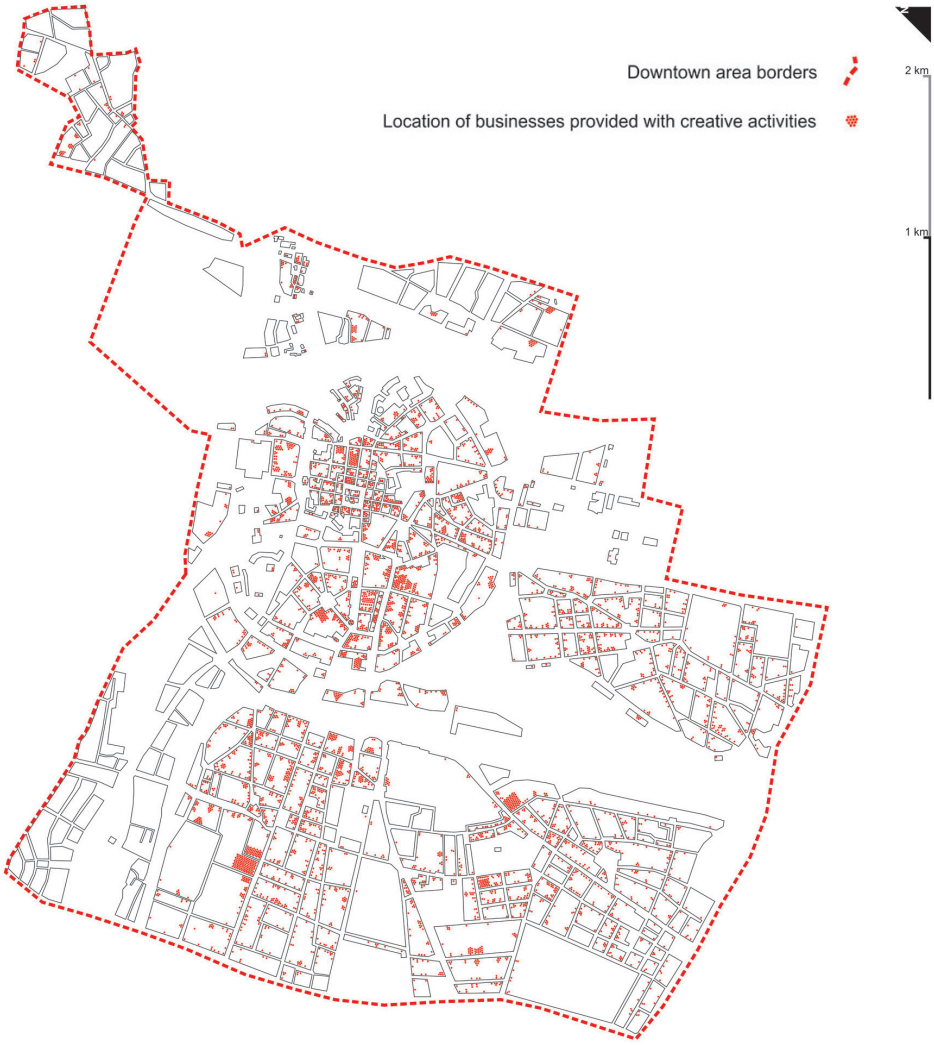



Fig. 1. Identification of creative capacity understood as creative milieu, conductive to development of creative functions in the downtown of Poznan (elaborated by D. Pazder based on Google Maps)

Il. 1. Identyfikacja potencjału kreatywnego rozumianego jako milieu sprzyjające rozwojowi funkcji kreatywnych w śródmieściu Poznania (oprac. D. Pazder na podstawie Google Maps)

### *Delineation of spatial concentration of creative capacity*

Spatial concentration of creative capacity (Fig. 2) was represented by a modular grid (100 ×100 m). The grid allowed for the visualization of intensity of creative businesses via marking their number per 1 hectare surface area. Six was assumed to represent the average value of concentration of creative businesses per 1 ha. It has been calculated in accordance with the formula: $i/p \sim 5{,}79$, where $I$ – is the total number of marked points, $p$ – area of identified creative capacity in the downtown area (calculated in ha).

Next, based on the number of points scored per 1 hectare of area, creative capacity was classified according to intensity of concentration:

– 0 points – no creative capacity,
– 1–5 points – low intensity of creative capacity,
– 6–10 points – moderate intensity of creative capacity,
– over 11 points – high intensity of creative capacity.

In effect of identification of concentration of creative capacity, downtown area in Poznan was found to comprise:

– 98 ha of high intensity creative capacity (over 11 points per 1 ha),
– 319 ha of moderate intensity creative capacity (6–10 points per 1 ha),
– 395 ha of low intensity creative capacity (1–5 points per 1 ha).

The aforementioned identification of concentration of creative capacity underlay delineation of creative syntax boundaries in areas characterized with over average (moderate 6–10 points) and very high (over 11 points – almost twice the average score) intensity.

### *Designation of creative syntax*

Current spatial status quo was analysed in terms of trump and deficit spaces in order to delineate creative syntax (Fig. 3). Trump areas were defined to contain developed land (facilities serving various creative functions, such as institutions of culture, museums, theatres, cinemas, auditorium rooms) and undeveloped land (open spaces located nearby facilities serving creative functions) connected with creative functions. On the other hand, impoverished parts of developed and undeveloped urban fabric were classified as deficit spaces. The study also found a system of connectivity (relationships) between trump and deficit spaces within creative syntax demonstrated via nodes (squares or parks) that retain the social flow and linear spaces (streets, avenues) that linearly lead the social flow.

Four areas of creative syntax were designated in the downtown area of Poznan (Fig. 4). Areas I, II and IV of creative syntax were found to be located within close vicinity

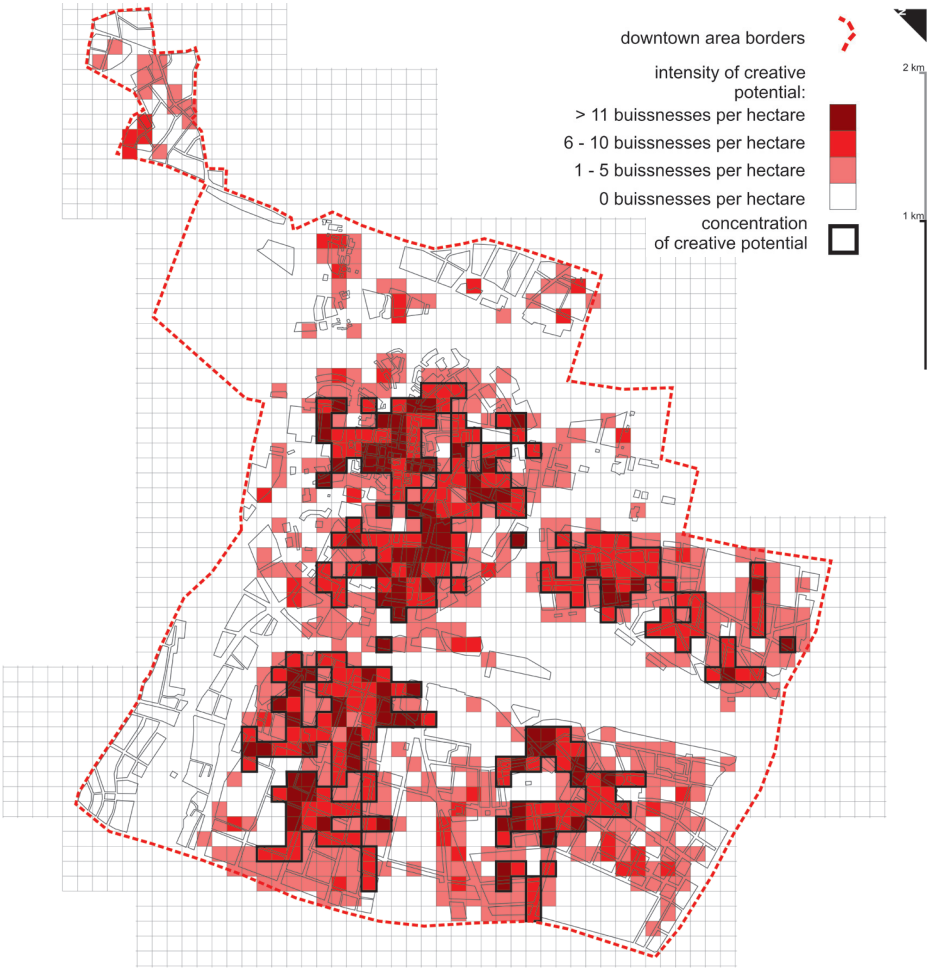



Fig. 2. Delineation of the spatial concentration of creative capacity on a modular grid (100 × 100 m) (elaborated by D. Pazder based on Google Maps)

Il. 2. Wyznaczenie przestrzennej koncentracji potencjału kreatywnego na siatce modularnej 100 × 100 m w śródmieściu Poznania (oprac. D. Pazder na podstawie Google Maps)

of the Old Town and to form a legible and well-connected system. Area III showed the lowest connectivity with Area I. Creative syntax I, which encompasses the Old Market Square, best facilitates the creative functions. High numbers of trump and deficit areas were identified within its boundary, thus, according to the adopted methodology, this area offers the best opportunities for the development of creativity. Areas II and III contained fewer trump areas but showed a higher development potential for temporary use of spaces due to identified deficit spaces. In Area IV, only deficit spaces were identified, which poses a chance for development of creativity. Particular recommendations were formulated in the course of the research on the selected sequential system of road offer.

### *Delineation of the sequential system of road offer within creative syntax areas in the analysed cities*

In the process of designation of creative syntax areas and in effect of identification of a connectivity system between them, we selected a relevant sequential system of road offer. The system is demonstrated by an arrangement of nodes and linear spaces that optimally connect creative syntax areas, taking into account walking distances. The ultimate visual experience of a walking pedestrian increases the appreciation of space and enhances the interactive experience quality. A sequential system of road offer, composed of a linear east-west oriented layout (approx. 3,000.00 m long) was selected within the designated creative syntax in Poznan downtown. It was next subjected to thorough analyses (Fig. 4).

### *Analysis of scenic sequential continuity*

To assess attractiveness of a selected fragment of the sequential system of road offer, it was first analysed in view of scenic sequential continuity and major indicators underlying perception of the quality of spatial relationships (Fig. 5).

The analysis of the selected sequential system of road offer concerned accentuation and rhythm of a continuity (dominants, accentuated elements, directions), rhythm of a sequence (urban interiors in the form of nodes and linear spaces), perceptual continuity and functional continuity. The results of our research on a scenic sequential continuity rendered the following perceptual indicators affecting the quality of experienced spatial relations: four

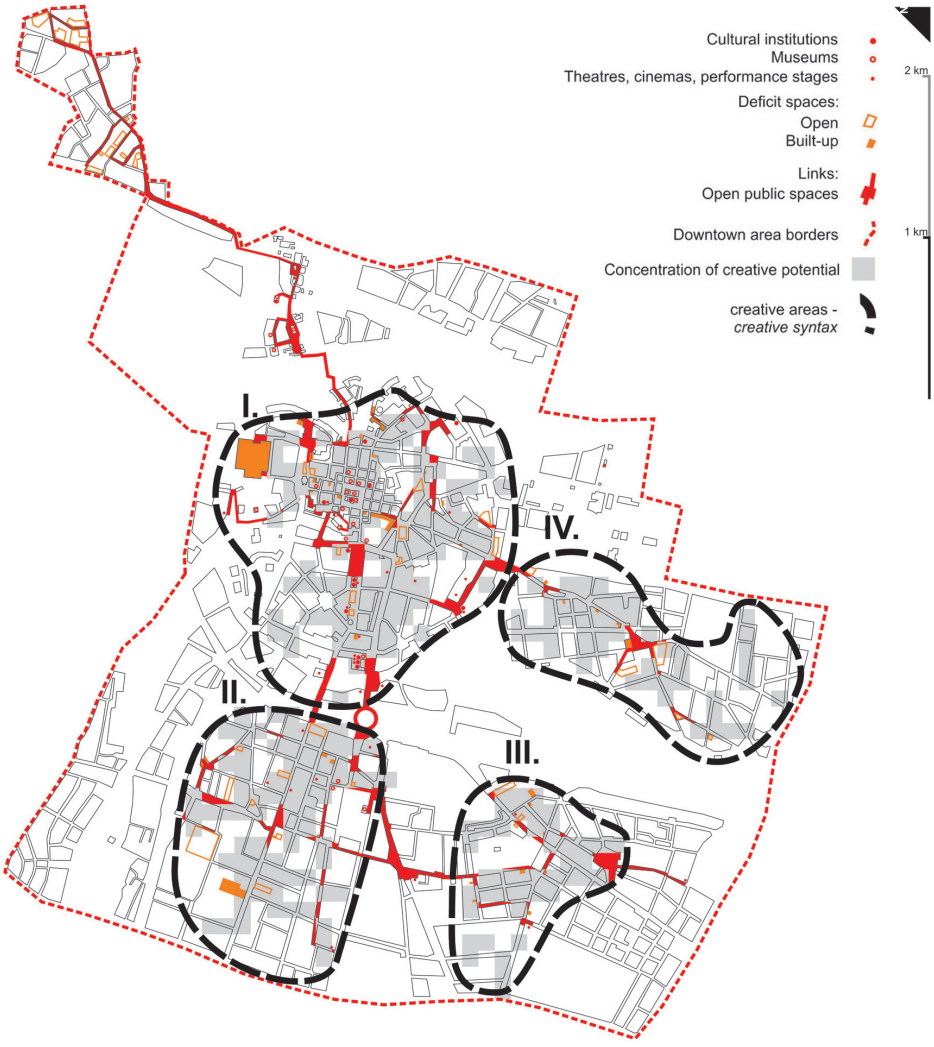



Fig. 3. Designation of creative syntax in reference to spatial concentration of moderate and high creative capacity in Poznan downtown (elaborated by D. Pazder based on Google Maps)

Il. 3. Wyznaczenie obszarów kreatywności w odniesieniu do przestrzennej koncentracji średniego i wysokiego potencjału kreatywnego w śródmieściu Poznania (oprac. D. Pazder na podstawie Google Maps)

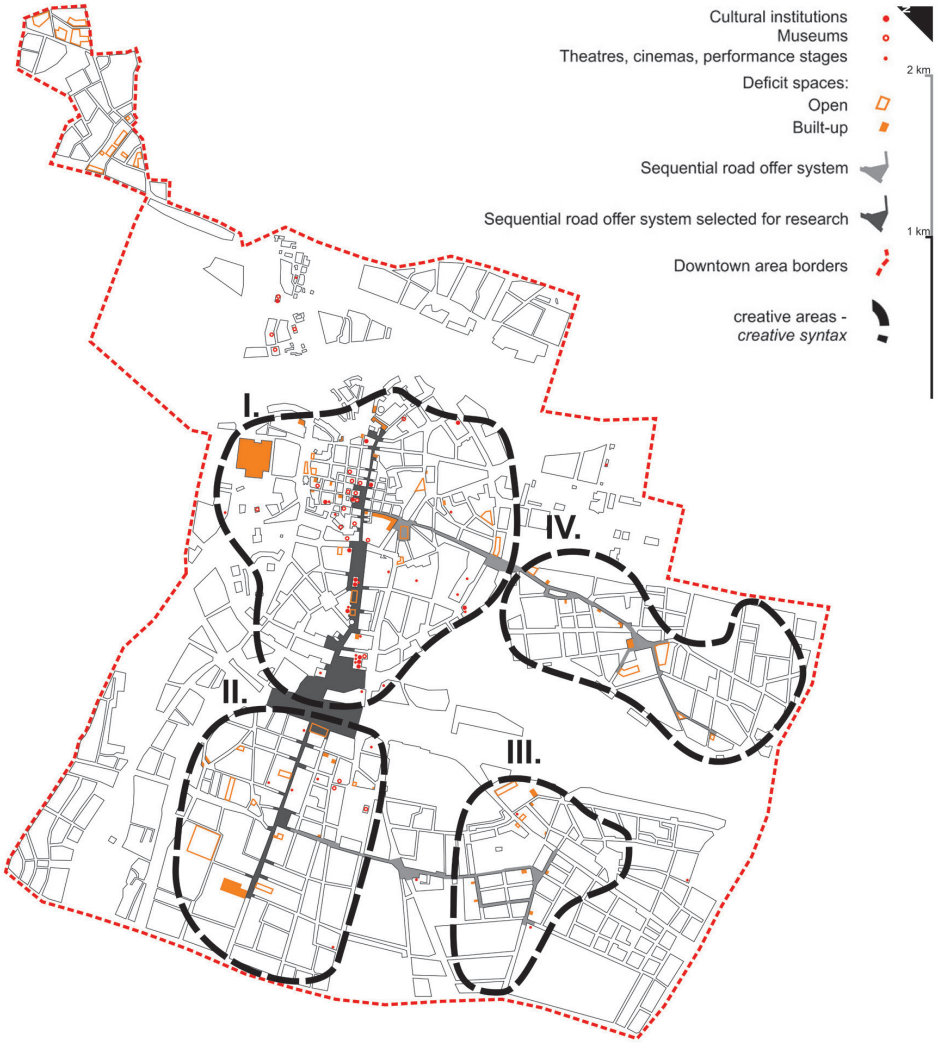



Fig. 4. Delineation of the sequential system of road offer within marked creative syntax in Poznan downtown (elaborated by D. Pazder based on Google Maps)

Il. 4. Wyznaczenie sekwencyjnego systemu oferty drogi w obrębie wyznaczonych obszarów kreatywności w śródmieściu Poznania (oprac. D. Pazder na podstawie Google Maps)

dominants and two accentuated elements. For the reason that visual attractiveness and legibility of spatial layout in some sections differed depending on the direction of the social flow, the analysis was carried out for two opposing directions. Perceptual continuity refers to a rhythmic arrangement of internal sequences (square-street). This rhythm is best observed at the points of connection between sequences.

### *Assessment of spatial value indicators*

The research next moved on to assess the space quality indicators following the adopted scheme of orientation/experience/memorization with the use of the semantic differential (SD) method. The selected sequential system of road offer was rated for quality in the following three categories: instrumental quality (orientation), sensual quality (experience) and semantic quality (memorization) in reference to AIDAS assessment components (attention, interest, desire, action, satisfaction)[2]. Indicators of spatial value were analysed for each point from A to L, marked on the selected sequential system of road offer, in two opposite directions, following the adopted scheme of orientation/experience/memorization with the use of the semantic differential (SD) method referenced to components of AIDAS marketing tool, which method represents an emotional model of generating demand for creativity and supply of creativity (Fig. 6).

Marketing assessment with the use of AIDAS is composed of valuation of attractiveness factors during the customer purchase process: gaining attention, holding interest, arousing desire, eliciting action and ensuring satisfaction. In this article, assessment components of AIDAS marketing tool have been transposed to evaluation of indicators affecting spatial quality perception in such categories as instrumental quality (orientation)/sensual quality (experience)/semantic quality (memorization) of space. The level of orientation assessed for spatial quality, ranged from intuitive to non-intuitive, has been correlated with the first level of AIDAS marketing tool – gaining attention. The three mid-levels of AIDAS: holding interest, arousing desire and eliciting action have been referenced to the experience of space rated as stimulating or suppressing. The highest level of customer satisfaction has been assumed to correspond to the memorization level, evaluated either positively or negatively. Correlated levels have been

[2] AIDAS: "A" – gain attention, "I" – hold interest, "D" – arouse desire, "A" – elicit action and "S" – ensure satisfaction.

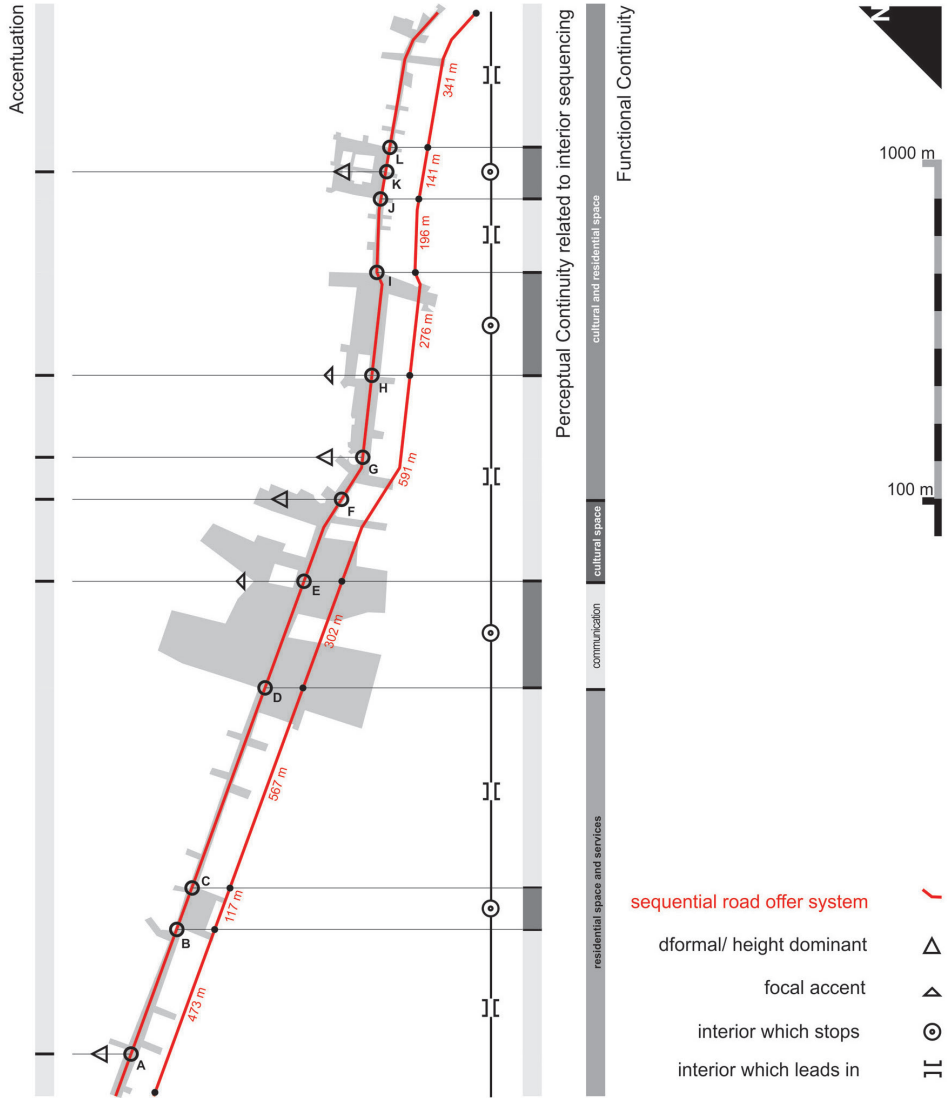



Fig. 5. The study of scenic sequential continuity and identification of major perceptual indicators affecting the quality of experienced spatial relationships on the example of the selected fragment of the sequential system of road offer in Poznan downtown (elaborated by D. Pazder based on Google Maps)

Il. 5. Badanie ciągłości sekwencji malowniczych i identyfikacja głównych wyróżników wrażeń wpływających na jakość związków przestrzennych na przykładzie wybranego fragmentu sekwencyjnego systemu oferty drogi w śródmieściu Poznania (oprac. D. Pazder na podstawie Google Maps)

additionally referenced to the levels of social interaction – the lowest is connected with indicators of orientation and attention, the highest – with memorization and satisfaction in relations with space and other users.

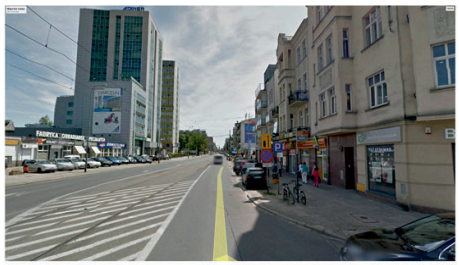
Detailed analysis was carried out in the seven adopted semantic differentials in reference to quality in the following categories: instrumental quality (orientation)/sensual quality (experience)/semantic quality (memorization) of space[3]. In effect of expert's evaluation of spatial value indicators, orientation was assigned with intuitive or non-intuitive value. As regards spatial value indicators of perceptual quality measuring the sensual experience of a walking pedestrian, such indicators were rated as stimulating or suppressing. Semantic indicators related to memorization of space were assessed as positive or negative (Fig. 7).

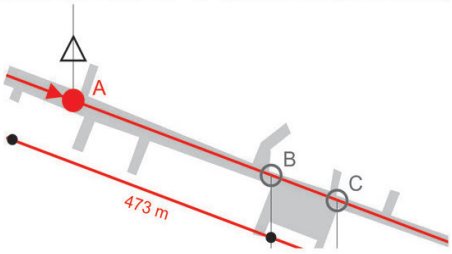

Fig. 6. A chart presenting relationships between categories of spatial value assessment of indicators according to the scheme of orientation/experience/memorization and components assessed with AIDAS marketing tool (elaborated by D. Pazder)

Il. 6. Schemat graficzny ilustrujący zależności między elementami oceny wyznaczników wartości przestrzennych według schematu orientacja/doświadczanie/zapamiętywanie a komponentami narzędzia oceny marketingowej AIDAS (oprac. D. Pazder)

[3] In the tables presenting the research conducted with the semantic differential method (Fig. 7), the three quality categories were marked with different colours: black marked the instrumental quality, red – the perceptual quality, blue – the semantic quality. (The aforementioned colour markings were consistently used in further research, in the summarising charts prepared to graphically represent connectivity between individual components at the different stages of our studies).

**VIEW A IN SEQUENTIAL DRAFT / ROAD DIRECTION FROM LEFT TO RIGHT**



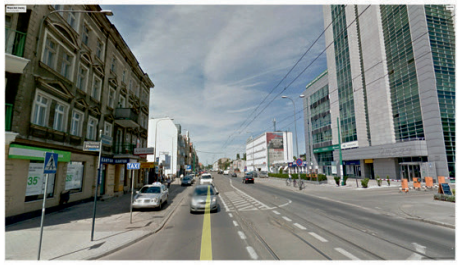


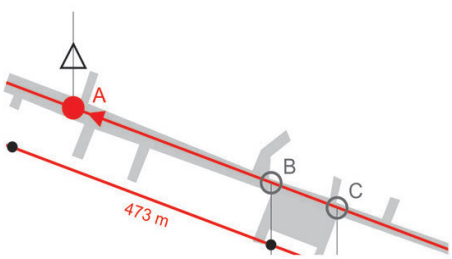

| INSTRUMENTAL DETERMINANTS OF SPATIAL VALUES | | |
|---|---|---|
| ORIENTATION | | |
| ORDERLY | DISORDERLY | |
| PLANNED | UNPLANNED | |
| STABLE | UNSTABLE | |
| COMPACT | DISPERSED | |
| HOMOGENIC | HETEROGENIC | |
| CLEAR | UNCLEAR | |
| REGULAR | IRREGULAR | |
| SUMMARY OF SEMANTIC DIFFERENTIAL | | |
| **INTUITIVE** | **ENFORCED** | |
| 3 | 4 | |

| SENSORY DETERMINANTS OF SPATIAL VALUES | | |
|---|---|---|
| EXPERIENCING | | |
| VARIED | MONOTONOUS | |
| CHANGING | CONSTANT | |
| DECLARATIVE | WITH NO AFFORDANCE | |
| EMOTIONAL | RELAXING | |
| ACTIVE | PASSIVE | |
| HIERARCHICAL | EQUAL | |
| DYNAMIC | STATIC | |
| SUMMARY OF SEMANTIC DIFFERENTIAL | | |
| **STIMULATING** | **APPEASING** | |
| 5 | 2 | |

| SEMANTIC DETERMINANTS OF SPATIAL VALUES | | |
|---|---|---|
| REMEMBERING | | |
| CHARACTERISTIC | UNCHARACTERISTIC | |
| COMFORTABLE | UNCOMFORTABLE | |
| ATTRACTIVE | REPELLING | |
| INTERESTING | UNINTERESTING | |
| FRIENDLY | UNFRIENDLY | |
| ENCOURAGING | DISCOURAGING | |
| SATISFACTORY | DISSAPOINTING | |
| SUMMARY OF SEMANTIC DIFFERENTIAL | | |
| **POSITIVE** | **NEGATIVE** | |
| 1 | 6 | |

**VIEW A IN SEQUENTIAL DRAFT / ROAD DIRECTION FROM RIGHT TO LEFT**






| INSTRUMENTAL DETERMINANTS OF SPATIAL VALUES | | |
|---|---|---|
| ORIENTATION | | |
| ORDERLY | DISORDERLY | |
| PLANNED | UNPLANNED | |
| STABLE | UNSTABLE | |
| COMPACT | DISPERSED | |
| HOMOGENIC | HETEROGENIC | |
| CLEAR | UNCLEAR | |
| REGULAR | IRREGULAR | |
| SUMMARY OF SEMANTIC DIFFERENTIAL | | |
| **INTUITIVE** | **ENFORCED** | |
| 5 | 2 | |

| SENSORY DETERMINANTS OF SPATIAL VALUES | | |
|---|---|---|
| EXPERIENCING | | |
| VARIED | MONOTONOUS | |
| CHANGING | CONSTANT | |
| DECLARATIVE | WITH NO AFFORDANCE | |
| EMOTIONAL | RELAXING | |
| ACTIVE | PASSIVE | |
| HIERARCHICAL | EQUAL | |
| DYNAMIC | STATIC | |
| SUMMARY OF SEMANTIC DIFFERENTIAL | | |
| **STIMULATING** | **APPEASING** | |
| 4 | 3 | |

| SEMANTIC DETERMINANTS OF SPATIAL VALUES | | |
|---|---|---|
| REMEMBERING | | |
| CHARACTERISTIC | UNCHARACTERISTIC | |
| COMFORTBLE | UNCOMFORTABLE | |
| ATTRACTIVE | REPELLING | |
| INTERESTING | UNINTERESTING | |
| FRIENDLY | UNFRIENDLY | |
| ENCOURAGING | DISCOURAGING | |
| SATISFACTORY | DISSAPOINTING | |
| SUMMARY OF SEMANTIC DIFFERENTIAL | | |
| **POSITIVE** | **NEGATIVE** | |
| 0 | 7 | |

Fig. 7. An exemplary table presenting detailed analysis carried out in seven adopted semantic differentials in reference to quality: instrumental quality (orientation), sensual quality (experience) and semantic quality (memorization); A view of a sequential continuity (elaborated by D. Pazder based on Google Maps and Google Earth Pro)

Il. 7. Przykład tabeli badania szczegółowego w siedmiu zakresach dyferencjału semantycznego w odniesieniu do jakości: instrumentalnej (orientacja), doznaniowej (doświadczanie) i semantycznej (zapamiętywanie); widok w ciągu sekwencyjnym (oprac. D. Pazder na podstawie Google Maps i Google Earth Pro)

### *Research summary*

The summary of the research focused on the assessment of indicators of spatial values in respective points marked on the selected sequential system of road offer has been made in the form of charts presenting the results obtained in the road evaluation from point A to point L, and next in the opposite direction, from point L to point A. The research has facilitated the assessment of quality at relevant sections of the road, broken down by indicators of instrumental quality (orientation – intuitive and non-intuitive), sensual quality (experience – stimulating/suppressing) and semantic quality (memorization – positive/negative). Based thereon, spatial quality indicators of the sequential system of road offer were evaluated in the researched points (A–L) in the three quality categories: instrumental, sensual and semantic for the opposite categories of the semantic differentials. Following the same rules of assessment for all the analysed areas, upper points on the graph represented the following results obtained in respective categories: instrumental quality – intuitive, sensual quality – stimulating and semantic quality – positive. Lower points on the graph represented the opposite rating in the said categories: instrumental quality – non-intuitive, sensual quality – suppressing and semantic quality – negative. The summary chart (Fig. 8) represents a synthetic graphic presentation of the results of detailed analyses carried out for the selected sequential system of road offer, i.e., from point A to point L and in the reverse direction, from point L to point A. Creative syntax areas and focal points of spatio-social activity were designated within the selected sequential system of road offer in the downtown area of Poznan on the basis of the highest and lowest rated spaces: above the average (over 5–7 points in the assessment with the semantic differential method), rated as intuitive/stimulating/positive and those below the average (5–7 points in the assessment with the semantic differential method), rated as non-intuitive/suppressing/negative. The author aimed to observe opposing features of space, rather than to describe the aforementioned assessment ranges in the context of evaluation. The purpose was to identify the key feature for the research, i.e., stimulating potential. In compliance with such an assumption, stimulating spaces, which scored the highest rating, and the spaces which scored the lowest result in a relevant category, i.e., those which were evaluated as non-intuitive, suppressing and negative, were selected for further research. The selection of opposites stemmed from the conception proposed herein that deficit spaces stimulate creativity and show the highest development potential.

The results were synthesized to designate creative syntax areas and focal points of spatio-social activity. The results of the assessment have enabled the author to designate the most attractive sections of the sequential system of road offer in view of the research purpose. The map with marked trump and deficit spaces located nearby the analysed road fragment was overlaid with areas that scored the

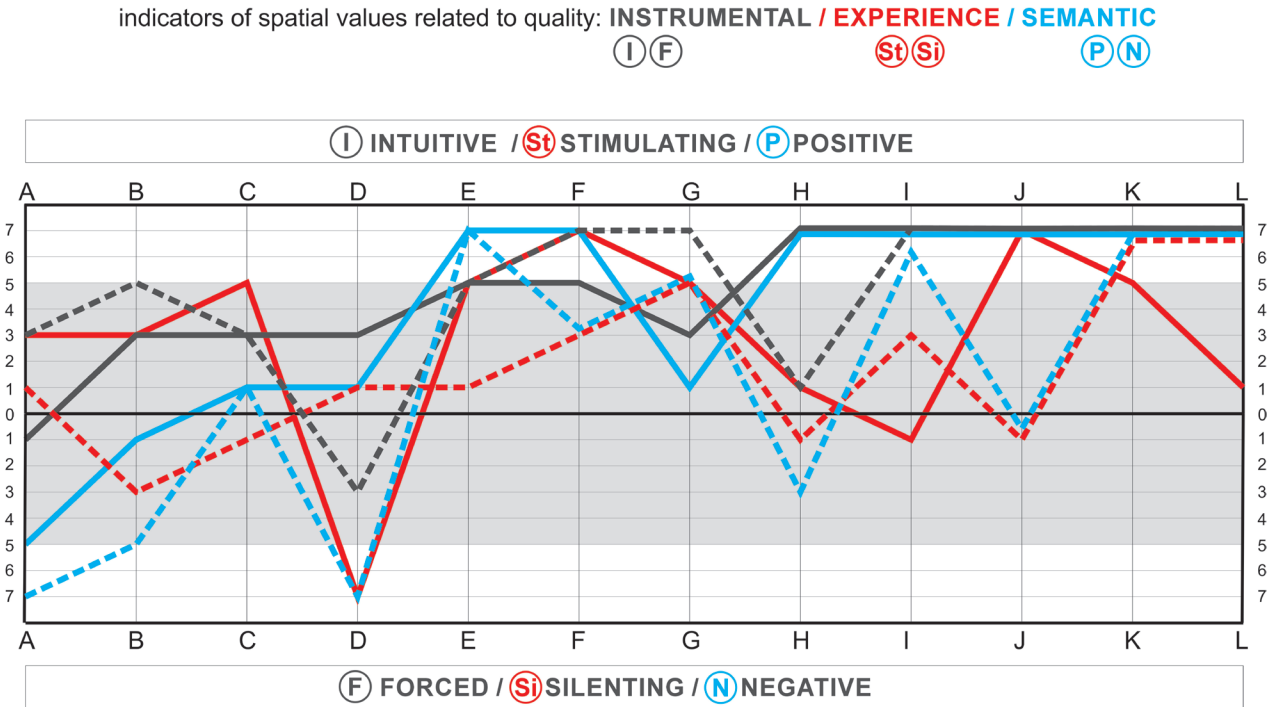



Fig. 8. Summary of the detailed road analysis from point A to point L (results represented by a continuous line) and from point L to point A (results represented by a broken line) with designated white squares at the top and bottom of the chart, (the highest and lowest scores), i.e., over 5 points in the opposite categories of the semantic differentials (elaborated by D. Pazder)

Il. 8. Podsumowanie badania szczegółowego dla drogi od A do L (wyniki oceny linia ciągła) i od L do A (wyniki oceny linia przerywana) z zaznaczeniem białymi polami u góry i u dołu wykresu przestrzeni, które uzyskały skrajne oceny, czyli powyżej 5 punktów w przeciwstawnych kategoriach dyferencjału semantycznego (oprac. D. Pazder)

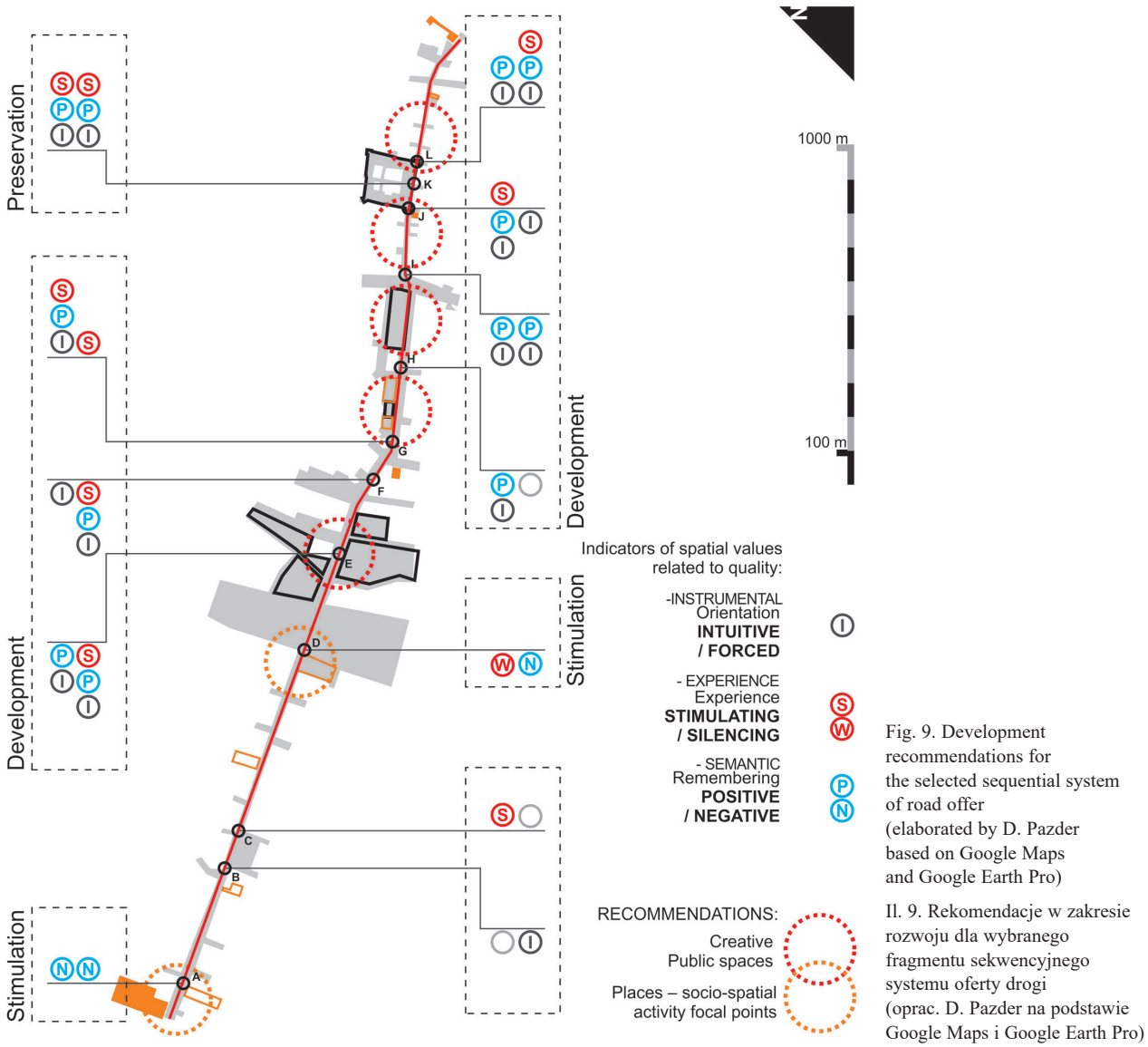



Fig. 9. Development recommendations for the selected sequential system of road offer (elaborated by D. Pazder based on Google Maps and Google Earth Pro)

Il. 9. Rekomendacje w zakresie rozwoju dla wybranego fragmentu sekwencyjnego systemu oferty drogi (oprac. D. Pazder na podstawie Google Maps i Google Earth Pro)

extreme results in the assessment of spatial value indicators in the categories: orientation (intuitive and non-intuitive), experience (stimulating/suppressing) and semantic (memorization – positive/negative) (Fig. 9).

## *Conclusions and recommendations*

Concluding the research, it is vital to present recommendations for activities that can facilitate development of creativity in the selected spaces of the highest development potential in view of opportunities posed for development of creative syntax areas and focal points of spatio-social activity, crucial for the revival of the downtown area in Poznan. The proposed activities shall address the issues of preservation, development and stimulation of local values (Fig. 9). The selected trump spaces were allocated towards the preservation or development of the said values (marked with black outline on Fig. 9). The most highly rated spaces within the quality categories: instrumental, sensual and semantic were qualified for preservation. This means they were evaluated as follows: orientation – intuitive, experience – stimulating, memorization – positive. On the other hand, trump spaces that encompassed the identified deficit areas in one of the aforementioned three categories of quality were qualified for development. It is recommended to introduce new interior design elements into public spaces in those areas that show connectivity with the existing creative functions. By their artistic and creative value, such new elements may contribute to the arousal of new stimuli increasing the level of spatial activation. They may further ensure positive experiences of the space, which will be permanently memorized. Deficit spaces were qualified for stimulation (marked with orange outline on Figure 9 in the case of spatial voids and with orange coloured geometric forms in the case of developed areas) if they scored the lowest rating in the quality categories: instrumental (orientation)/sensual (experience)/ semantic (memorization). These spaces were also evaluat-

ed as posing the highest creativity development potential. It is recommended to create community activating places within their boundaries in the context of functions and fit out.

The degree of creativity development potential within the analysed downtown is the resultant of identification and evaluation of trump and deficit spaces (key components of development opportunities). In accordance with the adopted research methodology, the more deficit spaces there are, which pose opportunities for implementation of desired development processes and activities, the higher the creativity development potential is. The following rule governed the selection process: spaces were qualified for detailed analyses, provided that only deficit spaces were identified therein or provided that they encompassed both trump and deficit areas. Areas that contained no trump and no deficit spaces or that contained only trump spaces were disqualified (Fig. 10).

The performed multi-criteria assessment has enabled the author hereof to select deficit spaces for temporary creative use in accordance with the needs of the inhabitants; in the opinion of the author, this is an important aspect of social life revival. Furthermore, certain desired development directions were formulated in the context of utilization of trump spaces for the purpose of creative syntax stimulating the revitalization of public spaces via creativity, culture and art. Designated deficit spaces may be temporarily arranged and used for the satisfaction of needs of local communities before they are reclaimed for the purposes of investment projects, the commencement of which may take several or even several dozen years, on the condition that proper organizational and financial support is granted by the city or non-governmental organizations (NGOs). Spaces characterized by the highest creativity development potential may – if the space is appropriately used – improve the quality of spatial offer and affect social and economic revitalization of downtown.

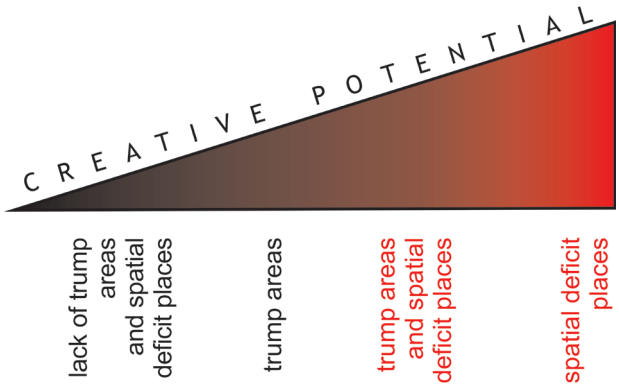



Fig. 10. The scheme, which represents relationships between the existence of trump and deficit spaces and creativity development opportunities in the analysed downtown areas of the researched cities (elaborated by D. Pazder)

Il. 10. Schemat ilustrujący zależność między występowaniem przestrzeni atutowych i deficytowych a możliwościami rozwojowymi w zakresie kreatywności analizowanych przestrzeni w obrębie śródmieść badanych miast (oprac. D. Pazder)

According to the adopted methodology, homeostasis, understood as the state of internal balance of social, cultural and economic driving forces, is a material aspect of the desired development direction. In this sense, development and protection shall be respectively balanced and shall underlie stimulating and inspiring characteristics derived from deficits.

*Translated by*
*Barbara Marszałek Words24*

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## *Streszczenie*

***Wyznaczanie obszarów kreatywności* – creative syntax – *jako narzędzie ożywiania przestrzeni śródmiejskiej w aspekcie przestrzennym i społeczno-ekonomicznym***

W artykule poruszone zostały zagadnienia związane z rolą kreatywności w ożywianiu obszarów śródmiejskich. Autorka podjęła próbę zidentyfikowania związków między rozwojem kreatywności a zachodzącymi w śródmieściu zmianami przestrzenno-społecznymi. Kluczowym elementem pracy jest badanie wyznaczonych przestrzennie za pomocą przyjętej autorskiej metody obszarów kreatywności (*creative syntax*) w celu zidentyfikowania ich roli w kontekście pobudzenia aktywności społecznej, ożywiania przestrzeni śródmiejskiej, a także zapewnienia podstaw do rozwijania innowacyjnej idei ekonomii doznań i gospodarki przeżyć. W badaniach skoncentrowano się na warstwie przestrzennej i znaczeniowej kreacji wysokiej jakości i atrakcyjności przestrzeni publicznych śródmieścia. Zastosowano wielokryterialną autorską metodę badawczą ujmującą poruszaną problematykę w aspektach: przestrzenno-kompozycyjnym, semantyczno-percepcyjnym oraz społeczno-ekonomicznym.


**Słowa kluczowe:** kreatywność, atrakcyjność społeczno-przestrzenna, śródmieście, przestrzeń publiczna