

ARCHITECTURE OF CREATIVE SPACES FOR COMMUNITY RESILIENCE

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"Creativity! Only it can save us from suffering and make life easier" – this statement by Friedrich Nietzsche strongly emphasizes the essence and significance of a creative person. From this perspective, the importance of creative spaces in wartime and post-war urban recovery stems from the simultaneous necessity of addressing physical and psychological revitalization, social reconstruction, and economic growth of both individuals and communities. In conditions shaped by traumatic experiences, it is crucial to create spaces that activate and support creative activities and social interactions, simultaneously stimulating local economies through innovative and creative solutions [1].

The architecture of creative spaces is represented by a broad range of formats, from small workshops and coworking spaces to large-scale cultural and museum complexes, promoting collaboration among artists, entrepreneurs, local authorities, and community members. Their primary goal is to provide physical conditions conducive to creativity, communication, and cultural and educational events, thereby contributing to people's spiritual enrichment and sense of life purpose. These spaces effectively integrate into urban contexts, forming clusters — creative environments attracting residents, tourists, and investors alike [2].

Creative spaces can become catalysts for change by fostering an atmosphere of collective support, thus enabling communities to unite around shared goals. Through cultural and educational initiatives, cities regain not only their functionality but also their vitality, rebuilding their identity and enhancing community cohesion [3].

Community resilience in post-war recovery is manifested in the community's ability to adapt, collaborate, and initiate new projects. Creative spaces serve as platforms for dialogue, project discussions, and collective decision-making, particularly vital when restoring historical buildings, neglected areas, or neighborhoods. Community engagement fosters shared responsibility for reconstruction outcomes, strengthens social trust, and promotes active citizen participation in urban regeneration.

Participatory creative methodologies, such as urban forums, design charrettes, and hackathons, significantly facilitate this process by engaging diverse stakeholders. For instance, initiatives like UREHERIT and Panorama Ukraine illustrate the effectiveness of democratic approaches where architectural and urban planning decisions are shaped "bottom-up," with active involvement from local residents. Consequently, communities transition from passive observers to

proactive participants, transforming collaborative processes into instruments of unity and social healing.

Typologically, creative spaces in post-war conditions encompass cultural and artistic centers revitalizing public life, innovation hubs, and coworking spaces supporting entrepreneurship and economic development [4]. Makerspaces engage residents in practical experimentation and concrete problem-solving, while historical landmarks adapted for artistic and educational purposes preserve cultural memory and become contemporary cultural hubs. Public spaces activated through cultural events contribute to the strengthening of social bonds and stimulate the creative economy.

Analysis of Ukrainian and international experiences demonstrates the effectiveness and universal applicability of this approach. Projects in Mosul (Iraq) and Sarajevo (Balkans) exemplify how culture and art serve as therapeutic tools in community psychological recovery. Similarly, Ukrainian cities showcase how adapting creative spaces to local contexts helps preserve historical heritage while actively engaging the community.

Special attention must be given to accessibility and adaptability of creative spaces, enabling rapid responses to changing urban situations. Utilizing mobile constructions, flexible furnishings, and modern technologies ensures that such spaces remain accessible to diverse population groups, including children, youth, and individuals requiring social rehabilitation after the war. Thus, creative spaces evolve into dynamic social activity centers, quickly adjustable to community needs.

Future research will focus on architectural models of creative spaces, taking into account local contexts, with the objective of strengthening social resilience and community consolidation.

References:

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