

CONFERENCE  
PROCEEDINGS

**5th INTERNATIONAL  
ACADEMIC CONFERENCE ON  
PLACES AND TECHNOLOGIES**

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# PLACES AND TECHNOLOGIES 2018

## THE 5<sup>TH</sup> INTERNATIONAL ACADEMIC CONFERENCE ON PLACES AND TECHNOLOGIES

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# PLACES AND TECHNOLOGIES 2018

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FUTURE CHALLENGES

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## ADAPTIVE REUSE THROUGH CREATIVE INDUSTRY TOOLS: CASE OF URALMASH, YEKATERINBURG, RUSSIA

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### ABSTRACT:

Uralmash, a cult neighbourhood of Yekaterinburg, Russia, is famous for its heavy industry, high furnaces, military equipment and the production of famous tanks, located within the purist modern architecture from the late 1930s.

Today, however, the Uralmash district represents an interesting ground for young alternatives, which are attracted by the former purpose; stack up on the power of collectivization and the creative industry's methods. The Biennale of Arts is housed, for example, in a former factory halls where visitors can look at works made by workers / secret artists - who instinctively depicted realistic landscapes on their storages-cabinets, to cheer up a little bit their "mornings of steel". Significance of communion places, a dwelling where people can meet their co-workers or neighbours - set up by Le Corbusier on flat roofs of his "dwelling machine" residential house in Marseille a few decades later; here in Uralmash are visible as an original product. Women were gathering out here on purpose, from 1930s onwards: studying the household, creating art objects, and getting acquainted with women rights guidelines. The essence of these "utility hubs", which we are aware today as globally missed in housing development, are born here; in the industrial pool of Ural district. Which method of creative industry we could possibly implement more in order to upgrade and gentrification this quarter with a lack of its primary purpose will be a focus of this paper.

**Keywords:** Adaptive reuse, creative industries, modernist urbanism, Yekaterinburg, Uralmash

### Introduction

Yekaterinburg, Russia, is elected as a case study as the topic of this paper about Urban regeneration and adaptive reuse through creative industries - due to the authors if this paper: corresponding author is an expert in the field being in Yekaterinburg to be introduced the general situation, second one is a Main Architect of Yekaterinburg and the third one is a Professor at Ural University dealing with urbanism. Yekaterinburg or Ekaterinburg - is famous for a lot of different and unique characteristics, but prime rely for its unique boarder geographical position as a crossroad and entrance from Europe to Siberia and Asia. Moreover, Uralmash - its industrial core is known for its heavy industry, high furnaces, military equipment and the production of famous tanks, located within the purist modern architecture from the late 1930s. For Russia, it seemed like a pioneer attempt to build the main industrial facilities of the whole country, in

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1 Corresponding author

that particular party of the huge territory of Russia due to the natural resources of gas, gold, steel and copper. Today, however, the Uralmash district represents an interesting ground for young alternatives, which are attracted by the former purpose; stack up on the power of collectivization and the creative industry's methods. The Biennale of Arts is housed, for example, in a former factory halls where visitors can look at works made by workers / secret artists - who instinctively depicted realistic landscapes on their storages-cabinets, to cheer up a little bit their "mornings of steel". Significance of communion places, as a second main characteristic - a dwelling where people can meet their co-workers or neighbours - set up by Le Corbusier on flat roofs of his "dwelling machine" residential house in Marseille a few decades later; here in Uralmash are visible as an original product. Women were gathering out here on purpose, from 1930s onwards: studying the household, creating art objects, and getting acquainted with women rights guidelines. The essence of these "utility hubs", which we are aware today as globally missed in housing development, are born here; in the industrial pool of Ural district. Which method of creative industry we could possibly implement moreover in order to upgrade and gentrification this quarter, with a lack of its original purpose, will be a focus of this paper.

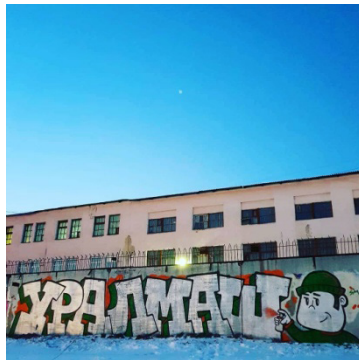


Figure 1: City of Yekaterinburg (source: <https://its.ekburg.ru>); Figure 2: "Uralmash" factory (source: [https://instarix.com/p/1732251716247868717\\_6885154942](https://instarix.com/p/1732251716247868717_6885154942)).

Most painful issues today under the scope of social life consists of lack of humanity and communal sense, alienation, jobless people, lack of money in general thus lack of possibility for consumerism and in that sense general switch to all sorts of creativity as a solution. Social stratification is essential; low come Urban areas will need more empirical policy evaluation



and help then some rare cases of rich neighbourhoods. We will compare significantly different approaches in two other case studies: area in need - Savamala in Belgrade, and today's rich Greenwich Village in New York – (both quarters went through gentrification process and ghettoization was taking place); which are relying on adaptive reuse through creative industries and results can be seen after revitalization process.

### Defining the Case Study: Background Research - Yekaterinburg

Yekaterinburg is the largest and easternmost city in Russia on the overland border between two continents, Europe and Asia. Traffic crossword recognized as a “window” to Asia, it is, after statistics, a most consolidated million plus city in Russia, selected in 2002, by UNESCO as one of the 12 ideal cities of the world. A climate is rough, with very cold during winters. From the period of Ancient Greeks, a territory is considered special - as a place having a mysterious power, where live magical mythological creatures. From the end of 19<sup>th</sup> and 20<sup>th</sup> century a town became a high-levelled globally recognized industrial centre. Metal produced at Yekaterinburg's plants was used in construction of the most famous architectural structures and buildings around the world. The very first English industrial machines were made of iron produced in the Urals. In 1820, roofing iron made in Yekaterinburg was used to cover the roof of the English Parliament in London. Ural steel was used in construction of the Eiffel Tower in Paris, and Ural copper was used in construction of the Statue of Liberty in New York. Yekaterinburg, is known also as a “gold city”, with 559 tons of alluvial gold and 145 tons of solid gold (about a third of the overall amount produced in Russia) excavated in last 200 years. For nearly two centuries the entire population of the vast country every day used coins produced in the Urals. From the first bicycle, a prototype of modern models, which was invented in 1801 (in Europe only in 1839) to the world's first jet engine aircraft BI-2 which was tested in Yekaterinburg, a city shows an innovative and industrial spirit based upon natural resources of copper, steel, gold and other materials. Rich city of metals resources had a huge advantage to become the third most important city in Russia, after Moscow and St. Petersburg.



Figures 3 and 4: Yekaterinburg today (source: <http://its.ekburg.ru/en/ekaterinburg/facts>)

Yekaterinburg, or Sverdlovsk during communist era, became the first city in the Soviet Union outside the two capitals to build a subway from its own resources. From broadcasting center in II World's war, to activate like movie industry, theatre festivities till first nuclear-powered submarine K-84 named “Yekaterinburg” and built in 1984 – this city is full of different activities and specifics. Due to its natural resources and economically wealthy environment, for several years in a row Yekaterinburg has been leading in the national rating of cities “most attractive for business”. Yekaterinburg, as a place of different innovative attempts, as well as the rest of the Urals, is directly related to the beginning of the space era. The first transmitter for receiving satellite signals from space was invented here as well. So, innovation and cultural affection

(theatre and movies) are certainly the potentials, which should be used for new branding.

## 2.1. Industrial Quarter of Uralmash and its potentials for branding

Up to the mid 1920s of the previous century, the Uralmash territory had been covered with forests. In place of current wide avenues and streets bearing revolutionary names there had been openings and footpaths. Destiny of the territory drastically changed on July 3, 1927, i.e. when decision was made to construct the Urals machine-building plant (Uralmash). The Uralmash builders lived in wooden houses built for a temporary accommodation. The plan was to build such houses until 1933 and further pull them down to build an ideal garden borough. Then, bad economical times came, which led to the necessity to continue using old wooden houses and build new ones. After 1937, when it became clear that temporary houses would remain in use for a long time, the decision came to split them into rooms, thus, turning them into a certain similarity of hostels with common corridors. However, some houses are still in use and people still live in them. Construction of the first better quality houses and housing blocks in constructivism style started initially for the plant administration. Later, after the administration had moved to Stalin-era buildings, the workers became their dwellers. Communal sense of these first dwellings, made due to the several preconditions like political and economical circumstances and strengths for unifications had become a first mutual guideline to future communal organizations in communism.

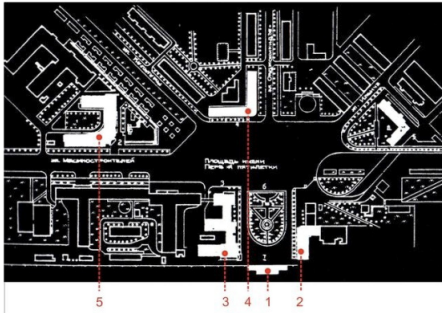
Alongside with unskilled-labor workers, the qualified and educated employees, including engineers and architects, were involved in construction of the plant. Their contract specified a good catering. Where from to get it? The problem was solved by setting up an own subsidiary farm - agricultural commune 'Intensive Labor'. Construction of kindergartens, hospitals, schools, houses of culture (recreation centers) and cinema took place simultaneously with those of houses. In 1930, an outpatient's clinic was opened, which caused construction of a house for doctors in the vicinity. In 1931, School No. 22 and Machine-Building College were opened. In 1932, the city's first sound movie theater 'Temp' started its shows. Although seems as randomly erased, without a special strategy, instinctively; those facilities as follow-ups of housing development resulted as well organized quarter, with all needed elements to good structured life full of solidarity.

In Culture Boulevard a huge building was constructed for use as a large-scale catering facility, which included huge workshops for cooking soups, frying, making local soft-drink 'kwas', cutting a game, etc. For the purpose, German equipment was purchased. The government believed that socialist people should be together to live and to eat, and women would be exempted from household 'slavery'. On the grounds of such ideology, kitchens were built very tiny, and the cookers had no more than two burners. However, it soon became clear that movement of workers to/from lunch caused huge waste of time. Therefore, catering facilities became organized at each workshop, and the huge building was turned into a house of culture.

Today, Uralmash is not only a museum of architecture of the first soviet periods of five-year plans. It is also an area of unusual community, which is different and differentiates itself from other residents of Yekaterinburg. Roots of such isolation should be found in the history of the place construction. In early 30-ies, hundreds of people seeking a new life from all corners of the new country were recruited. Thus, desperate, adventurous people, those believing in bright future were deployed in construction. In general, they were peasants seeking to get out of collective farms, young specialists and those who aimed to build up a new world. Uralmash is considered an internal America in Yekaterinburg.

It was planned that tens of thousands of people would work at the Uralmash in three working shifts. All of them would come to the plant at the same time and leave from it at the same time. The plan of a socialist town ('sotsgorod') represented the scheme of the shortest routes for daily movement of the workers, i.e. five beams dispersing from the plant's main gate and the

rectangular grid turned at 45 degrees to the main axis. By that reason, the structure of the sots-gorod contains many triangular housing blocks, which is hard to be taken in by other residents of rectangular Yekaterinburg. Today, car drivers even more than pedestrians have to wander around looking for a way in the Uralmash district. In addition, there are at least two intersections made of five streets in the area. Some of them are of one-way traffic. An important feature of the district is that it was initially planned as a town, i.e. all necessary and highly developed infrastructures were laid at once.



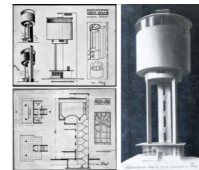
План площади: 1 — проходная, 2 — лаборатория, 3 — заводоуправление, 4 — дом профтехучебы, 5 — гостиница «Мадрид»



Figures 5 & 6: a plan and School from 1930s (source: <https://mag.uralmash-zchymas.rf>)

The area has a lot of interesting buildings from the point of view of architecture. One of them is Madrid Hotel being an example of the enriched constructivism — the active volumetric composition is 'covered' with stucco-molded décor being in fashion at the end of the 30-ies. The legend says that the hotel received its name because of the civil war in Spain. It was one of not-declared wars, in which the USSR armed forces took part informally. The Soviet Union sheltered refugees. Some of them, according to the legend, were placed in the just built hotel building. Apparently, Spanish hostel in the center of the Uralmash district looked very vividly. The present Uralmash is a reserve of contemporary architecture representing five-floor houses and grandiose public spaces buried in verdure. It is the only districts in Yekaterinburg, where some public transport (trams and trolleybuses) have routes that do not run outside the area. A loud and negative glory of the area acquired by it in the 90-ies is a subject of mythologization and even romanticization here and there now.

Never the less, Uralmash has good potentials for further regeneration, primarily to annul the negative connotation of the quarter with tough gangs actions during controversial 90ies in Eastern Europe and Russia. Also a need to create new brands from the old specifics, for example from the primordial communal sense (hubs) in housing developments and follows up facilities between its ultra modern architecture from 30ies - should be highly potentiated.



Figures 7, 8 and 9: Hospital, Uralmash Institute and Water Tower by Moises Reuter, Yekaterinburg (source: <https://mag.uralmash-zchymas>)

## 2.2. General Problems and Issues

1. Social structure – low social structure will create unsafety and will end after the Urban regeneration with a ghettoisation,
2. Political circumstances – “up-s and down-s” of the quarter which can not be predicted in any way,
3. General economic situation – creating new financial frame for Urban regeneration, and
4. Branding – depends on potentials and of methods which will be implemented in.

### Creative Industries Methods

After John Newbigin<sup>2</sup>, the term ‘creative industries’ is young “... started only twenty years ago with all range of activities, some of which are already known and some are state of the art – the elements of digital technology. Many of these activities had strong cultural roots and the term ‘cultural industries’ was already in use to describe theatre, dance, music, film, the visual arts and the heritage sector, although this term was itself controversial as many artists felt it demeaning to think of what they did as being, in any way, an ‘industry’.” The globe was somehow “amazed” overlooking the results of general economic upgraded situation and numerous new jobs created in an unconventional ways. The results put those methods on the first place on the list for regeneration of places. “...Except USA, for almost a hundred years, had protected and fostered for example its film industry to make the influence around the world; other countries did not notice the importance of creative industries. From advertising to tourism, the so-called “creative sector” was beginning to impact on other areas of the economy, especially in the use of digital technologies. Creative Industries – Mapping Document 1998 listed 13 areas of activity – advertising, architecture, the arts and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, performing arts, publishing, software, television and radio – which had in common the fact that they “... have their origin in individual creativity, skill and talent and ... have a potential for wealth creation through the generation of intellectual property”.

John Newbigin, a Special Advisor to the Minister for Culture in UK back to 90ies, was closely involved in developing the UK government’s first policies for the creative industries. He made a fantastic note about Chinese focus in his research – their motto: “Move from *made in China* to *designed in China!*” – a classic exposition of the understanding that generating intellectual property is more valuable in the 21st century economy than manufacturing products. Also, in Britain, a “SIC” code has been created “Standard Industrial Classifications” to investigate the effects of creative clusters. Newbigin mentioned: “...in a time of rapid globalization, many countries recognize that the combination of culture and commerce between so called creative industries represents a powerful way of providing a distinctive image of a country or a city or a quarter, helping them to stand out from their competitors. The value of widely recognized cultural ‘icons’, such as the Eiffel Tower in France, or the Sydney Opera House or Guggenheim Museum in Bilbao, Spain; has given way to whole cultural districts that combine arts and commercial activity, from the Shore ditch district of London with its design studios, tech businesses, cafes and clubs to huge prestige projects such as the West Kowloon cultural district in Hong Kong or the cultural hub on Sadiyaat Island in Abu Dhabi that represent billions of dollars of investment.”<sup>3</sup>

In fact, making brands or branding something: a city, a quarter or even one building is a process which use unique and specific, interesting characteristics already existing *in situ* or by creating a brand new. It needs educated actors: “know-how”, a skill and successful row models. It

2 <https://creativeindustries.britishcouncil.org>

3 <https://creativeindustries.britishcouncil.org>

consists very often of making iconic buildings or using existing ones hoping it would upgrade the whole neighborhood, but also using potentials like tangible or non-tangible cultural or even social heritage.

### **Some Possible Raw Models of Adaptive Reuse**

Culture led regeneration is narrowly linked with branding and depends on all sort of political, social and other circumstances we mentioned before in 2.2 and is conceived of several layers. But, in generally we could roughly distinguish 2 main types or branches:

1. UNPLANNED - Urban renewal & regeneration through culture (culture led regeneration) which is taken place instinctively and intuitively, “step by step”, often made by private sector or inhabitants it selves, and depended on political circumstances (Cases: Berlin, Savamala - Belgrade and London Docklands First Phase for example).
2. PLANNED - Planned Urban renewal & regeneration through culture (culture led regeneration); planned in detail by planners and Urban designers in Urban regeneration Agencies, well structured and upgraded as a branded process, time framed, with clear structure and financed by state and the city, or sometimes by PPP (private public partnerships) (Cases like Greenwich village - New York, Rotterdam, Hamburg - Hefen City or London Docklands - 2. phases, for example)

In this comparison we will distinguish Savamala Belgrade and Greenwich Village cases as the row models 1 and 2. Potentially useful for Yekaterinburg, so after a brief sum it will be prepared a table of guidelines.

#### **4.1. Savamala, Belgrade, Serbia**

Savamala - Belgrade is an often-mentioned Urban renewal case in Serbia, which is almost all the time elaborated in student’s researches. “Born” as a modest fish port place on the river Sava, after that as a main delivery point for different goods coming from the riverside - it became in last years of 19<sup>th</sup> century a distinguished, mainly housing quarter of rich merchants, with several very beautifully ornamented buildings in the academician style, (neo baroque or neo classic style) housing development of 6 storeys. Savamala passed through different political and economical declines; and by the beginning of 21. Century it was mainly ruined and destroyed (Image 10: so called “Spanish house”) while some individuals and enthusiasts became to invest money for cultural purposes through creative industries.

Processes of physical devastation depended mainly on political and economical circumstances; as a crossroad in 18<sup>th</sup> Century and as a port Savamala represented at that time an important focal point for the whole city. While goods started, decades after, to be transferred also by other vehicles like trunks, a quarter was slowing down, stopped to represent a main trading point but after a while became a housing development quarter. During socialism and transition period (1945 – 2000) a quarter became again very poor and modest, even we could call it a real slum, unsafe, a place where were settlers were the poorest social structure of inhabitants. After cultural insertion of the elements of creative industries, a first cultural creative hub was designed: a “Mikser” house (Image 11), and after a big success of that particular place, a lot of other owners of other facilities, invented same or similar purposes and followed the idea. It was very modest from the beginning, with alternative or avanguardia flavour, housed in between the same ruined spaces. Nothing was really reconstructed, just upgraded for plain living and/or spending time. That, so-called “Berlin Syndrome” (which became a cultural hub - after 9.11. in New York, when artists came back to Europe, mostly to Berlin) shows “step by step” approach. It consisted of small investments by private, small investors. As mentioned in Chapter 3., every single element of creative industries were implemented in Berlin after 1989; and Savamala quarter showed up as a pretty similar case. A lot of communal canterers were also organized.

Idealism ruled. “Silicon Valley syndrome” was spread out all over: software “magicians” from all over the world moved permanently to Belgrade and started to enjoy a lot of possibilities: easy life, enjoying affordable living and nice climate & of course considering possibilities to enter and work 24/7 days in comfortable co-working places in Savamala. That fact upgraded the environment; people were renting their apartments in Savamala, trying to make a better image. The economic circle was moving up, and everybody was happy. Several creative industries elements were implemented in: from cultural hubs, design hubs, community canters to guerrilla urban gardens, guerrilla kitchens on open air, even social circus – street entertainments for everybody... Social housing was also planned, but unfortunately political circumstances changed in the meanwhile.



Images 10, 11 and 12: Savamala quarter, Mikser house, new promenade (sources: <https://stillinbelgrade.com>; <https://myguidebelgrade.com>).

Never the less, when alternative creative industries became a mainstream, it is the end of the arty enthusiasm and start of pure capitalism took it from there. A State of Serbia and a City of Belgrade decided to start a new mega project “Belgrade on water”; in the closest neighbourhood of Savamala. It consists of the new planned quarter with fancy housing development, business buildings and shopping malls. Alternative creative Savamala lost from that moment its character and a lot of small shops and cultural hubs closed their door forever. Local people and tourists stopped to seek for entertainment or creative workshops. In the proximity to mega project of state priority, once buildings repaired, “new facades” brought better clientele (higher class) in this quarter, several new nice hotels were created and again a flavour of urbanistic order got back to Savamala “controversial” quarter. Ghettoization started. Idea and effects of creative industries just disappeared. Never the less, a Government of Serbia indeed started to be occupied with the facts of success of creative industries tools and created a new State Agency which will deal with creativity.

#### 4.2.Greenwich Village, New York, USA

Greenwich Village in New York represents a planned urban renewal & regeneration process through involving culture purposes (culture led regeneration); planned by the book and in detail by planners and urban designers in Urban Regeneration Agencies (URA), well structured and upgraded as a branded process, time framed, with clear structure and financed by state and the city, or sometimes by PPP (private public partnerships). With its new price of properties of 23,000 dollars per a square meter, which sometimes shows in the most significant way the result of urban regeneration, Village shows the first type of a serious, strategic and planned approach of revitalization of one quarter. Like famous writer Jane Jacobs’s visionary insisted in the middle of last Century, Village was finally revitalized from 2010 till now (in the last decade) in a most appropriate way towards architectural legacy. No matter that the architectural heritage was not enough culturally marvelled - it was protected even as a quarter of the modest unified row houses. But, no new skyscrapers or high rising buildings were allowed, nothing has been changed or modified and remodelled, everything worth of any building quality was preserved and discretely upgraded. Urbanistic profit was not on the list of the priorities while

the Urban renewal was structured.

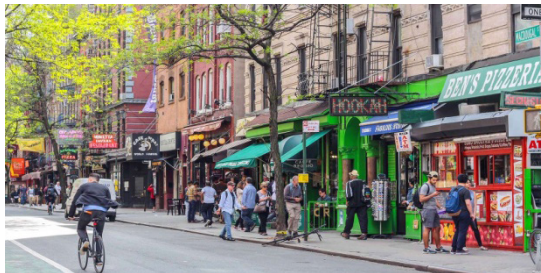


Figure 13: Branding by “Sex and the City” movie (source: <https://therealdeal.com/2016/06/01/sarah-jessica-parker-got-a-nearly-10m-discount-on-her-greenwich-village-townhouses/>);

Figure 14: Urban regeneration in old way, without new inserted architecture (source: <https://www.untoldhistorytour.com/Greenwich-village-historic-gay-district-new-york/>)

The aim was bigger: Village has to remain the symbol of the originally Dutch old quarter famous for its non tangible legacy as openly shown liberties: off Broadway theatres, cabarets and music scenes where their starts had famous stars like Bob Dylan, Barbra Streisand, Simon and Garfunkel, Liza Minelli or Joan Baez. Hippie atmosphere and environment where also the energy of jazz music unified black and white people - Afro-American style due to its nightclubs, where Nat King Cole, Ella Fitzgerald and Billie Holiday performed at that time performed the cultural and social diversity. Although the modesty of those buildings the strategy of Urban renewal sought to preserve in the way it was in the midst of the Century. Also, first gay communities showed freely in this quarter, so the spirit of informal way of living was the one worth of preserving.

As for a brand a liberty and openness stayed a main potential for young yuppies living in Greenwich; the houses in a row were preserved as they looked in 60ies, and no new architecture is allowed, neither any change on the rather modest facades. The spirit of the past had to remain the same: as a quarter of openness and diversity, full of cultural facilities like small museums, designed clothes stores, jazz bars same as it were in time of their glory, gay's clubs, inhabited by mixed, afro-America citizens, in a word a NY's brand shown in a small scale: cultural and social diversity fully implemented.

## Conclusions – Guidelines

By observing and through a method of comparison we could implement in Yekaterinburg case the best guidelines from both of the row models; Savamala and Greenwich. The final aim is to attract the tourism in order to upgrade the economic situation; to upgrade the cultural diversity, to increase the tax revenue and to utilise the sites 24 hours all seasons. All these could happen

through implementing creative industries tools, through adaptive re-use, and through branding the quarter.

1. "Step by step" intuitive urban revitalization for quarters in need (Savamala, Belgrade case) have mutual specifics for Yekaterinburg and Savamala, Belgrade:

- Both: quarters in need/ low social structure;
- Savamala – historically evaluated buildings 19/20 century, ruined; Uralmash - Modern architecture 30ies, ruined;
- Both cases: political circumstances of long-term devastation and lack of maintenance;
- Affordable revitalization, led by individual private sector on: designing cultural hubs, design hubs, guerrilla gardens, social housing by using local materials, guerrilla kitchens, performances, cultural events, expositions which were presented in Savamala could be used but also to focus to cultural characteristics which Uralmash already has, like idealism as a term, culture benefits (movies and theatres) and with brand of communal kitchens including powerful women's rights from far 30ies of last century;
- Final counting and summarize before and after in numbers shown in standardized evaluation, showing economical growth and creating new jobs.

2. Planned urban revitalization for quarters in need (Greenwich Village case)

- Using the local specifics (Village – pioneer stuff like first off off theatres, avanguard arts, jazz clubs, performances and expositions etc.); Yekaterinburg could use its first communal houses where women learned about their rights, learn how to maintain their houses, how to cook, to spend time together – those pioneer communal center's could be standardized and upgraded thus put as a brand; the same as in case 1;
- Planned Urban renewal will clearly set up the most appropriate approach – meaning to preserve the original architecture, not to insert some new lucrative urbanistic changes;
- Social equality – in communism / socialism in Yekaterinburg a sense of solidarity was really adopted; in Greenwich, there was also that sense of liberty, far from capitalistic way of life so in total disproportion from other quarters or parts of the USA. In Yekaterinburg, also, capitalism from B. Jelcin time entered fully in Russia so - this specific of quarter of Uralmash, with its own old rules like bigger solidarity and communal, mutual spending time has to be preserved as a model. We are aware that inhumanity and alliance remain the biggest issues in cities of today.

Finally, surely this topic just started some comparison and will require more specific analyses and observing of the results in numeric sense, before and after culture led regeneration. But, still it can help with some guidelines, which could be practically useful for City Government of Yekaterinburg. A lot of specific characteristics of Uralmash quarter could be used in order to obtain better image and successful brand or added value to the whole city.



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