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ORGANIZATION OF A SYSTEM OF OPEN PUBLIC SPACES IN THE HISTORIC CENTER OF ODESA AS A MEANS OF PRESERVING AND ACTUALIZING HISTORICAL AND CULTURAL HERITAGE

Abstract: Historical and cultural heritage is an integral part of the identity of any people and a key resource for the development of modern cities and villages. Historical settlements, formed over the centuries, retain valuable architectural, archaeological, urban planning and spiritual heritage. They act as a kind of "living museums" under the open sky, where the past harmoniously coexists with the present. The article reveals the essence of the historical and cultural heritage of a historical settlement, determines its significance, problems of preservation and prospects for use. The basis of the scientific research was the own experience of conducting research and design work, author's experimental and search developments and design of open public spaces. The specified methodology of this study allowed to identify and formulate the basic principles of organizing open public spaces. A feature of modern open public spaces is the complexity of their functional and meaningful characteristics, due to the multitude of forms of environmental components. The system of parameters of open public spaces should be considered simultaneously as a product of people's efforts aimed at reproducing society, and as a result of the reproducing activity of the specifics of people's needs fixed in culture [1]. The quality of open public spaces is determined not only by physical parameters, but also by the attitude of the population to them, the level of satisfaction of needs and the possibility of participation in their formation. Taking into account the historical, cultural and social specifics of each territory is a necessary condition for effective social planning Main results of the work. The author highlights the main trends in the formation of architectural and planning and volumetric and spatial structures of open public spaces. The work provides promising directions for the organization of open public spaces of historical cities.

Keywords: historical and cultural heritage; historical settlement; architectural and spatial environment; open public spaces; natural components; quality of spatial organization; landscaping system; archaeological sites; national identity; chaotic development; open-air museums.

Problem statement. The significance of the historical center of Odesa as a world cultural heritage site. Odesa is a vivid example of a city in which the historical maritime and industrial function is combined with the development of recreation, tourism and culture, unique in its architectural appearance, cultural heritage and dynamic transformations of open public spaces in recent decades. The priority of the historical center of the city in its modern development is emphasized in most leading UNESCO documents, in particular in the Vienna Memorandum: "Existing historical cities, especially those included in the World Cultural Heritage List, require a special urban planning and management policy, for which the preservation of cultural heritage is the main goal. In this process, the authenticity and integration of historical cities, which are determined by various factors, should not be at risk." [2] To ensure the goals of sustainable development, UNESCO proposes the preservation of historical districts, their spatial organization and connections, their natural features and conditions. Thus, in the city of Odesa, the greatest value of historical and cultural heritage and principles of organization of open spaces is possessed by the historical center - a UNESCO World Heritage Site, which occupies a central position. Therefore, open public spaces, as well as their semantic content, spatial organization and structure, are now considered as an object of cultural heritage, which play a major role in the formation of cultural identity and preservation of the authenticity of the city.

Analysis of recent research and publications. Based on the analysis and generalization of special literature and research works, scientific works were identified that directly influenced the research: - the general theoretical and methodological basis for the study of open public spaces is the work of scientists: N.S. Sosnova, M.S. Kolosh, M.M. Demin, V.R. Timokhin, N.Yu. Vatmanyuk and others; - issues of typology of urban planning objects: V.A. Nikolayenko, O.V. Rybchinsky, N.M. Shebek; - issues of design, color and perception of the architectural environment O.O. Zavarzin, Vukmirović M, Radić B., Gavrilović S., A. Jovanović, I. Kudryashova, A. Martinenko, O. Remizova [4]; - the task of preservation and regeneration of architectural and urban complexes of historical cities in the works of M.V. Bevza, Yu. Bilokon, N.Yu. Vatmanyuk.

The purpose of the publication is to organize a system of open public spaces in the historical center of Odessa as a means of preserving and updating historical and cultural heritage. Research objectives: - to investigate the theoretical and methodological foundations of the organization of public spaces; - to analyze the historical stages, modern trends, problems of theory and practice of forming open public spaces in the city of Odesa; - to investigate the current state of open public spaces in the historical center of Odessa, the combination of the historical environment with modern functional needs; - to reveal the essence of the historical and cultural

heritage of the historical settlement, determine its significance, problems of preservation and prospects for use.

Main part. The historical development of open public space in Odessa began with its foundation in 1794, and from the very beginning it was shaped according to European models, which determined its unique architectural style. Today, the area of the city reaches 162.42 km². Urban development and organization of open public spaces also have high historical and architectural value, however, from the point of view of visual-spatial and compositional relationships, they are subordinate in nature to the historical core. The features of the terrain serve as a natural factor that determines the enlarged divisions of the environment and the specificity of its perception depending on the location. Further division of the territory is determined by the spatial and planning structure of the historical center, by the nature of the development, the principles of formation and pattern of open public spaces, the presence of monuments and visual interactions.

In the 19th century. the city was actively developed with the participation of Italian, French, German and Russian architects, who combined classicism, baroque, eclecticism, modernism. The iconic elements of open public space that form the aesthetic identity of Odesa include: - Primorsky Boulevard - a space for contemplation, dialogue with the sea; - Courtyards, passages, stone facades with stucco - signs of the "micro-aesthetics" of open public space; - Potemkin Stairs - a symbol of progress and openness; - Opera House - a model of neo-baroque architecture. As part of the work, a comprehensive assessment of the open public spaces of the city of Odesa was carried out. Odesa architecture is a vivid example of the diversity of styles and eras that reflect the rich history and cultural influence of different peoples. It combines elements of classicism, empire, neo-baroque, neo-gothic, modern, neo-classicism, constructivism, as well as modern trends such as techno-architecture and postmodernism. The work identified approaches to the typology of open public spaces in the city of Odesa, namely according to the following characteristics: functional (leisure, trade, culture, transit); morphological (squares, streets, parks, boulevards, embankments); socio-communicative (event venues, local spaces for residents, tourist centers); landscape (green, water, mixed); historical and cultural (traditional spaces, revitalized industrial areas, newly created urban environments).

As a result of the study and analysis, the following typological groups of open public spaces in Odessa were identified: 1. Historical and representative spaces - Deribasovskaya Street, Prymorsky Boulevard, Potemkin Stairs, Cathedral Square - functions: tourist, spaces of city holidays, centers of cultural identity. Feature: combination of historical heritage with new usage scenarios. 2. Transit and communication spaces - transport areas (Privokzalnaya Square), key streets with pedestrian elements - functions: ensuring mobility, but often combined with functions

of short-term stay. 3. Recreational and landscape spaces - Shevchenko Park, Lanzheronivskyi Descent, Black Sea coast with beach areas - functions: recreation, sports, tourism. Feature: unique combination of seascape and urban environment. 4. Revitalized spaces of former industrial zones - the potential of Porto-Frankivsk and port areas - creative clusters, cultural events, new urban identity. 5. Local public spaces of microdistricts - squares in residential areas, children's and sports grounds in "sleeping" areas - functions: social integration, a place for residents to communicate. Feature: insufficient quality of landscaping and the need for modernization.

Features of Odesa architecture: - Regular building plan - Odesa was one of the few cities planned according to a clear regular plan; - Influence of natural conditions - porticos, loggias, covered galleries were built to protect against the heat; - Materials - shell rock was widely used, which determined the masonry of large blocks and the absence of small details.

Variety of styles: - Classicism - the first buildings were distinguished by rationalism and restrained decor; - Empire - flourished in the 1820s-1830s, when Odesa became an important economic and political center; - Modern - characterized by smoothness, plasticity, decorativeness, the use of sinusoidal lines and stylized flowers; - Neoclassicism - combined with modernism, emphasizing diversity and aesthetic uniqueness; - Constructivism - left a noticeable mark, although there is practically no international style or functionalism here; - In the architecture of religious buildings, Byzantine-Greek influence is traced, and in residential buildings you can find techniques characteristic of Italian and French architecture. Odesa continues to develop, absorbing new trends and styles. Odesa is a city where the past and the present are intertwined, creating a unique architectural image.

Analysis of spatial planning and compositional means of forming the environment of open public spaces in Odesa. Open public space is the most important component of urban culture[5]. Therefore, places for social, political and economic communication, that is, open public spaces of the city, do not fulfill their functions to the fullest extent and lose their role if the life of the city is not carefully thought out and organized. This process arises both from changing preferences in society and from a lack of attention to the public domain. Public spaces should be more than just the space left among buildings and structures, become an integral component of the urban environment that meets modern urban planning requirements. A functionally diverse environment is emotionally attractive, as it creates such a wealth of situations that allows for the implementation of many ways of individual and group behavior, satisfying different preferences and tastes.

Urban planning, social and aesthetic changes in open public spaces, which means that the change of squares, streets and other things occurs continuously and is one of the main processes in the urban environment. If earlier in urban ensembles and their

constituent urban complexes there was a clear differentiation of functions (palace squares, administrative squares, theater squares, train stations), now the change in rhythm and increased intensity of urban life have led to the integration of functions, which led to the emergence of hybrid spaces [6]. The experience of researching open public spaces shows that the social significance of each open public space increases with its functional and cultural value, but is a relative category. What was previously valuable sometimes becomes of little value, there is a degradation of space, which at the same time has a rich social potential. Thus, in Odesa, a number of open public spaces, due to changed social, economic, political and other conditions, have partially or completely lost their assigned role in the structure of public spaces of the city. It seems necessary to preserve the characteristic spaces of the city, which do not contain particularly significant historical elements, but are a reflection of the era (urban planning ensembles of Odesa of Stalinist neoclassicism). Increasing the artistic expressiveness of not only individual territories, but also the city as a whole, preserving the originality that has developed historically, can be achieved under the conditions of:

- use of traditions that have developed historically and have not lost their significance;
- maintaining the silhouette and panoramas characteristic of this city, taking into account the perception from both local points and open spaces;
- organic combination of architecture, monumental sculpture, landscaping and landscaping with other components of the urban environment;
- taking into account the urban planning role of each individual space of the city.

The listed conditions are also applicable to the transformation of the environment of public spaces of the city of Odesa within the framework of the concept of sustainable development. The task is to preserve the unity of the system, its value level. It is necessary to differentiate the public spaces of the city, which is determined not only by their different spatial and dimensional types, but also by their mutual location and interaction, which allow us to identify some spatial models that record environmental situations. The process of individualizing the image of the city, associated with the ecological and landscape reconstruction of urban areas, is gaining relevance, as a result of which there has been increased attention to the role of the urban environment and public spaces as an integral part of it in the life of society. A feature of modern open public spaces is the complexity of their functional and content characteristics, due to the multitude of forms of environmental components (buildings and structures, urban equipment, landscape inclusions), urban planning conditionality, the non-closure of fragments, dictating the composition of individual elements, the relative stability of the main types of activity. All these features of urban public spaces constitute two enlarged series: features associated with architectural and spatial characteristics (dimensions, structure, geometry and compositional structure), and non-architectural conditions and parameters (principles of operation, technology, natural-climatic and landscape factors,

multifunctionality). Both series of problems form their own systems of ideas and qualification requirements and have been solved for a long time by specialists of different professions, which has caused incoherence of actions, inefficiency of design solutions and, as a result, low comfort of the environment [7]. Given these negative features, there is a need to revise the approach to organizing design activities regarding open public spaces and to highlight a comprehensive design object that includes the entire spectrum of architectural, urban planning, socio-functional, environmental, landscape, and aesthetic components of the urban environment. This approach requires a factor-by-factor analysis of all the above aspects and, on the basis of this, a comprehensive assessment of the characteristics of the territory in order to develop a program for the further development and optimization of open public spaces. Features of the development of open public spaces in a post-industrial city: strengthening the tourist and recreational role of open spaces; emphasis on creative and cultural functions (festivals, fairs, street art events); revitalization of industrial areas and creation of creative hubs; orientation towards environmental friendliness and sustainability (greening, climate adaptation, integration with the natural environment); increasing the role of public space as a space of democracy (public gatherings, participation of residents in the development of the city). Odesa, as a post-industrial city, has a multi-layered structure of open public spaces - from historical squares and boulevards to recreational coastal areas and potential art clusters in former industrial areas. Typological diversity reflects the transformation of the city from an industrial and port center to a cultural, tourist and creative center of the Black Sea region.

Analysis of the development of urban public spaces in Odesa, conducted on the basis of field research, showed that local spaces and systems of local spaces are concomitant (to objects and structures). Their development is mainly formed by public buildings. Linear spaces are formed by residential development and mixed development. Disaggregated (dispersed) spaces are formed by mixed development. Analysis of the organization of linear open public spaces using the example of Odessa. A characteristic feature of linear formations is the configuration of open public space - these are streets, boulevards, avenues, and pedestrian routes. The space itself has the quality of dynamism, fluidity. The distance between the building of the traffic route can vary within very wide limits - from a narrow pedestrian street to a wide highway with multi-lane traffic, wide strips of tall greenery and sidewalks of a developed pedestrian zone. In the first case, the viewer perceives the perspective of the street as a single whole, to some extent even visually closed. In the second case, the visible picture of the highway loses the quality of a single whole, the space is visually divided into several parts, compartments located in parallel. Linear spaces are formed by a consecutive series of local spaces that have conditional closure. In this case, a local formation is a center of a linear structure formed by the force of gravity to the central

core of the ground floor. The organization and consolidation of centripetal forces are facilitated by dominants and accents in the fences[8]. A full-fledged artistic structure of linear space is formed if its length is composed of sections that have the properties of frontal and deep composition, and neutral, uncomposed segments can be located between them[3]. This is how the main regularity of the construction of linear formations arises - rhythmic organization. In the planning structure of the city of Odesa, according to field surveys, it is implemented in the following ways: 1) by constructing linear spaces by means of fences; 2) by constructing linear spaces by rhythmic division of the ground floor by conditional fences.

It should be noted that all of the above methods in a real situation appear in various combinations, with the predominance of one or another component. Thus, a linear or dismembered space can be organized by rhythmic alternations of fences with the participation of filling elements. In this case, the choice of methods for forming fragments of the environment depends on the scale and category of the linear system, its socio-cultural and functional significance [9]. The strict hierarchy of open public spaces of a modern city is very difficult to determine because the interpenetrating spaces of the street and square act as a whole, and this should contribute to their holistic transformation to a greater extent. The generally recognized typology of urban public spaces can also be used to systematize open public spaces in Odesa. Thus, in addition to the configuration and size, the basis of the refined typology regarding the spatial planning conditions of Odesa is the connection of a particular space (local or linear) with elements of the city's planning structure system - highways of various categories. In addition, a number of subtypes of the already existing conditional typology are distinguished. Local spaces make up the largest share (50%) of open public spaces in Odesa. In turn, local spaces are divided into the following subtypes: frontal, adjacent to a highway of urban or district significance; deep, adjacent to a highway of urban or district significance; spaces located between two highways; spaces located at the intersection of two highways; systems of local spaces, as a rule, divided by a highway of urban or district significance. Park systems consist of: frontal spaces; deep spaces; mixed spaces. All of these are multi-purpose areas with a huge predominance of administrative-business, cultural-entertainment, and trade functions [10].

The second type of spaces is linear, among which the following subtypes are distinguished: street residential; linear spaces intersected by a highway (or several) of urban or district significance; linear spaces with adjacent local spaces. Such spaces are formed by the sequential joining of objects of visual perception. These spaces are multifunctional and, depending on the rank of the elements included in their composition, most often belong to the territories of district significance. The third type is dispersed open public spaces organized by a set of local and linear elements. The components of these spaces are often separated by buildings. These systems belong to

the territories of city-wide significance. It is necessary to distinguish open public spaces according to their interaction with the natural landscape (spaces adjacent to the natural landscape). A full-fledged artistic structure of a linear system is formed if its length is composed of sections that have the properties of frontal and deep composition, and neutral, uncomposed segments can be located between them. This is how the main regularity of the construction of linear structures arises - rhythmic organization. It can be implemented in different ways - through the plastic processing of fences that move away from the viewer; through the symmetry of rhythmic alternations relative to the longitudinal axis of space; even through the rhythmic division of the parterre. This rhythmic series can be called "small" in contrast to the "large" step formed by huge modern objects alternating in the space of highways. A classic example of "small rhythm" is the plasticity of street fences in the central part of Odesa. Relatively small dimensions, a length of a little more than 200 m, a height of buildings of 21 m with the same width "allowed" to design the entire street with a single architectural motif of arches framed by paired half-columns placed on a rusticated base. This gave the space of the street an unusual integrity, combined with a majestic and at the same time very human scale. In modern cities, a larger step has to be imposed on the rhythm of frequent plastic divisions. There are two types of architectural organization of the rhythmic construction of linear space: regular and irregular. They are based on the laws of architectural composition and manifest themselves as repetition or alternation of elements or emphasized ignoring of these principles. In large linear systems, along with the "small" and "large" rhythm of divisions, the division of highways into separate parts by large spatial gaps - intersections, squares - is also formed. They allow you to create very long linear spaces (up to 3 km), while preserving the environment and the peculiar scale of street development shows the rhythmic organization of a large highway in Odesa. The larger the highway, the more rectilinear the longitudinal axis of its space. Since the reconstruction of Rome and Paris, urban planners have directly associated the solemnity of the main avenue of the capitals, which provided a clear compositional axis of the entire planning solution of the city [11]. However, in other cases, in order to avoid monotony, a special method of arranging linear systems is used - deformation of their direction by shifting the main axis in the area of certain square or by breaking the axis. In this case, the necessary effect of closure and a sense of development and direction of space are achieved [12]. In linear spaces, unlike local ones, there is another characteristic characteristic only of them - the perception of the environment in motion. This is where the factor of time as the "fourth dimension" of architecture arises. A person spends a certain amount of time perceiving the spatial environment of a linear system. Space in our perception is as if "stretched" or "compressed" depending on how much time we spend overcoming it. Taking into account the time spent overcoming space, architects of the past skillfully and purposefully influenced the perception of

space. Usually, the path leading to sacred places was artificially "lengthened": it "looped", it included sections with a difficult climb, the space was extremely saturated with a variety of elements, that is, the road seemed longer than it actually was.

In modern cities, one often has to solve the opposite problem: to make a huge, not large-scale space perceived by a person less large-scale. Thus, the physical dimensions of the linear spaces of the city, perceived by passengers of modern transport, appear smaller due to the decrease in the total perception time. The analysis of the typology of open public spaces in Odesa was carried out in order to identify the spatial and planning structure of these fragments of open public spaces and showed numerous problems of these territories, the main of which are: unstructuredness of individual elements of public spaces; the absence in a number of cases of a clearly expressed ranking and functional zoning of the territory; the isolation of urban public spaces from the natural landscape (only 15% of public spaces in Odessa interact with the natural environment in one way or another, and an orderly connection of open public spaces with the seaside territory exists only in the Central and partially in the Kyiv and Peresyp districts of the city). The study of open public spaces in Odesa is based on: analysis of external connections with the manifestation of the most established and preserved characteristics in the process of historical evolution; analysis of internal connections - typological and individual features; analysis of the remaining zones and their relationship to the historical core; within each environmental zone, a spatial analysis was conducted to determine the network of open public spaces for various purposes and the possibility of their use based on preservation and further development [13].

When perceiving the architectural environment in pedestrian or transport traffic, the appearance of the city of Odesa, its architectural style consists of a sequential series of visual frames - pictures that tell about objects and form the space perceived by the eye. Depending on the distance to the object, the picture perceived by a person changes from a planar image to a three-dimensional one. An even greater distance from the object reveals the depth of the perceived frame, in which the volume appears in the form of some form located in the spatial environment [14]. Thus, the pictures perceived during movement form the following constructions: frontal, three-dimensional, deep. the place of public space as an object in the structural and functional structure of the city of Odesa is determined. The expansion of the functions of open public space in the process of development is considered as the desire of the urban planning system to balance the uneven development of urban space. The increased attention of scientists and designers to this aspect of urban planning activity is explained by the key role of open public spaces in the formation of the planning structure and architectural and artistic image of the city. The development of the city is expressed not only in physical changes in space, but also through the production and change of symbols and images. Currently, changes are occurring at a rapid pace due to the processes of globalization

and informatization, which have led to the development of multiculturalism, which penetrates the urban space primarily through population migration and the development of means of communication, in particular the Internet. The historical core of the city of Odesa is a homogeneous environment in terms of landscape and spatial planning characteristics. Such an area stands out as a type of environment that has the greatest historical and cultural value, established and most characteristic of the face of the city principles of compositional construction and occupies the most advantageous position in terms of perception on the relief and in the functional and planning structure of the center. The study of the elements of open public spaces in Odesa was conducted on the basis of field surveys [15], based on the activities and functions of various urban spaces in order to develop directions for the development of an integrated urban environment. An attempt was made to systematize and analyze various elements of the environment of open public spaces in different urban situations. To analyze the elements of the improvement of the environment of public spaces in Odesa, the classification of urban interior components by location adopted in the study (see) is used. The elements of the equipment of open public spaces are divided into the following groups by function and origin: planar structures, urban equipment, details of architectural volumes, information media, works of monumental and decorative art.

Using the example of Odesa, the main groups of elements of the improvement of open public spaces can be distinguished: paving and planar structures; equipment, fixtures and decorations; technical equipment, which, in turn, are combined into subgroups; functional elements of urban equipment (paving, root and trunk fencing; retaining walls, strengthening of slopes; planar structures (stairs, ramps, ramps); walls, barriers, parapets, curbs; fences (fences, fences, columns)); decorative elements of the environment (fountains (jets, bowls, etc. water structures); architectural details (doors, entrances, panels on facades); urban sculpture); small architectural forms (pavilions; kiosks; canopies (umbrellas, awnings, awnings); gazebos); - elements of functional equipment of the environment (furniture (benches, benches, tables, summer furniture); gaming equipment; vending machines; bins (trash boxes, containers)); - elements of visual information (orientation means (road signs, pointers); information devices and installations, displays; signs, inscriptions, signboards; shop windows; billboards, pedestals).

The specificity of the formation of the material and spatial environment of the city is that various objective components fall into the sphere of design elements and become its elements - from small forms and objects of landscape architecture to objects of monumental and decorative art, engineering and technical equipment. When classifying the elements of improvement according to their belonging to city services, the following groups can be named: - equipment of communication and economic services (ordering, garbage collection, sewage, water supply, lighting); - equipment of

trade (kiosks, trade pavilions, canopies and trays, vending machines); communication equipment (mailboxes, pay phones); - transport equipment (canopies, pavilions at transport stops, road signs, traffic lights); - information and reference services equipment (kiosks, advertising, information stands, scoreboards).

Analysis of the components of open public spaces in Odesa allows us to formulate general problem situations regarding groups of elements of improvement: 1. Functional elements of municipal equipment. Widespread use of paving slabs. 2. Decorative elements of the environment. The use of various types of water devices (jet and sculptural fountains, decorative and splash pools, utilitarian water devices). 3. Small architectural forms. The location of kiosks, pavilions and small pavilions (summer cafes) is random. 4. Elements of functional equipment of the environment. Benches or seating - their presence and design clearly show the city's concern for the comfort of citizens, but the qualitative and aesthetic characteristics of the existing ones do not meet modern requirements for environmental improvement. 5. Elements of visual information. Visual information means and billboards are placed in key areas of public spaces. However, at the moment, in most cases, they have low aesthetic qualities. 6. Street art in Odesa comes in a variety of forms, including graffiti, posters, stencils, and installations. One of the attractions is the art gallery on the seafront, where reproductions of famous paintings are painted on the retaining wall. Street art can also be found on the streets of the city, in particular on Deribasovskaya (one of the central streets of the city, where you can find various examples of street art), Velyka Arnautska, Malaya Arnautska, Descent to the Sea (Trasa Zdorovya - here is a "picture gallery" with reproductions of famous paintings). Modern transformations of the aesthetic image of Odesa. Since the early 2000s, Odesa has been undergoing active reconstruction and commercialization of space, which significantly affects its aesthetics. The main trends indicate: - intensification of the development of the historical center: destruction of old buildings, additions of floors, use of modern materials that are dissonant with the original environment; - visual noise: chaotic advertising, signs, banners that worsen the visual quality of the urban landscape; - decline of historical heritage sites: insufficient level of restoration and protection of monuments; - infrastructural neglect: poorly arranged yards, streets, lack of high-quality landscaping. Thus, the analysis of the components of open public spaces in Odesa showed that the state of the elements of the city's improvement does not meet modern architectural, artistic and functional requirements. The quality of the urban environment has a specific historical character. The list of environmental qualities of urban public spaces, "suggested" by citizens during surveys [2], can be divided into two groups: 1) the qualities of the elements of the environment of open public spaces (i.e. architectural components); 2) the qualities of the visual and emotional impact of the environment on a person (relative to "non-architectural" components). Noticeably

more attention is paid to the first group of qualities, which includes the following sections: landscaping; recreational areas; landscaping; transport; seasonality of visits; availability of entertainment facilities; convenience and safety of pedestrian traffic; cleanliness. The second group of factors reflecting the emotional impact of the environment of urban public spaces includes the following sections: aesthetics; good physical condition; space; diversity; color; individuality; desire to come again and again; comfort. Analysis of the specifics of open public spaces, the requirements of society for them, various social groups makes it necessary to consider the attitude of culture to the environment and its quality. The system of parameters of open public spaces should be considered simultaneously as a product of people's efforts aimed at reproducing society, and as a result of the reproducing activity of the specifics of people's needs fixed in culture. The quality of open public spaces is determined not only by physical parameters, but also by the population's attitude to them, the level of satisfaction of needs and the possibility of participating in their formation. Taking into account the historical, cultural and social specifics of each territory is a necessary condition for effective social planning.

Conclusions. 1. The theoretical and methodological foundations of the organization of public spaces were investigated. 2. The article analyzes historical stages, current trends, problems of theory and practice of forming open public spaces of the city of Odesa. 3. The current state of open public spaces in the historical center of Odesa, the combination of the historical environment with modern functional needs is studied. The essence of the significance of the historical and cultural heritage of the historical settlement is revealed, the problems of its preservation and development prospects are identified. 4. The biggest problems of the development of open public spaces in the city of Odesa are: the conflict between historicity and modernization: the incompatibility of new buildings with the architectural landscape; the absence of a single visual style of the city; insufficient integration of residents into urban planning processes.

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Анотація

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Організація системи відкритих громадських просторів в історичному центрі Одеси як засіб збереження та актуалізації історико-культурної спадщини

Історико-культурна спадщина є невід'ємною частиною ідентичності будь-якого народу та ключовим ресурсом для розвитку сучасних міст і сіл. Історичні поселення, що формувалися протягом століть, зберігають цінну архітектурну, археологічну, містобудівну та духовну спадщину. Вони виступають своєрідними «живими музеями» під відкритим небом, де минуле гармонійно співіснує із сьогоденням. У статті розкривається сутність історико-культурної спадщини історичного поселення, визначається її значення, проблеми збереження та перспективи використання. Основою наукового дослідження став власний досвід проведення дослідницьких та проектних робіт, авторські експериментальні та пошукові розробки та проєктування відкритих громадських просторів. Зазначена методологія цього дослідження дозволила виявити та сформулювати основні принципи організації відкритих громадських просторів. Особливістю сучасних відкритих громадських просторів є складність їх функціонально-змістовних характеристик, зумовлена множинністю форм компонентів навколошнього середовища. Систему параметрів відкритих громадських просторів слід розглядати одночасно як продукт зусиль людей, спрямованих на відтворення суспільства, і як результат відтворюальної діяльності специфіки потреб людей, закріпленої в культурі. Якість відкритих громадських просторів визначається не лише фізичними параметрами, а й ставленням населення до них, рівнем задоволення потреб та можливістю участі в їх формуванні. Врахування історичної, культурної та соціальної специфіки

кожної території є необхідною умовою ефективного соціального планування. Основні результати роботи. Автор висвітлює основні тенденції формування архітектурно-планувальних та об'ємно-просторових структур відкритих громадських просторів. У роботі наведено перспективні напрямки організації відкритих громадських просторів історичних міст.

Ключові слова: історико-культурна спадщина; історичне поселення; архітектурно-просторове середовище; відкриті громадські простори; природні компоненти; якість просторової організації; система озеленення; археологічні пам'ятки; національна ідентичність; хаотична забудова; музеї під відкритим небом.