

Community Portrait for Local Development: Kitchkarivka, Lutsk

Author: Ivan Kulish

Advisor: Pavlo Bilyk

Institution: Kyiv School of EconomicsDepartment: Social Sciences

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Abstract:

This thesis compiles a multi-dimensional community portrait of the Kichkarivka district in Lutsk, Ukraine, in order to inform the adaptive reuse of the upcoming "Pako House" civic and cultural project. Operating within a Community-Based Participatory Research (CBPR) paradigm, the study deploys an integrated convergent mixed-methods design. Quantitative and qualitative findings reveal a deep structural friction between the district's self-produced, topophilic identity as a low-density "village within a city" and the encroaching pressures of real estate, commercial development prioritizing exchange-value. Strategically, the paper outlines possible implications for the policy blueprint advocating for a Minimalist Design Approach at the Pako House site.

Key words: social cohesion, community, lived space, adaptive reuse.

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Introduction	3
Methods	4
Literature review	5
Mental and physical	6
Space and comfort	6
Capital and city	7
Table 1: use-value VS exchange-value	8
Empirical evidence	8
A missing piece	9
Definitions of social cohesion	9
Positive aspects	10
Negative aspects	10
Conclusion	11
Dimensions of social cohesion	11
Table 2: different aspects of social cohesion	11
Table 3: synthesis of social cohesion dimensions	13
Public space and social cohesion	14
Table 4: types of public spaces	15
Ukrainian context	15
Methodology	17
Design	17
Variables	17
Sample	17
Survey	18
Field observations	18
In-depth interviews	19
Picture 1: in-depth interview analysis process	20
Ethics	20
Participatory workshop	20
Activities	20
Picture 2: temporal map template	22
Kitchkarivka – study area	23
Picture 3: boundaries of study area	23
Kitchkarivka and social cohesion	24
Picture 4: Map of urban development periods, source	24
Mapping of public spaces in Kitchkarivka	24
Picture 5: map of public space according to the typology presented in Table 4	25
Commercialized Third Places	25
Bureaucratized Public Facilities	26
Pre-story of a reborn community center	26
Quantitative research	28
Limitations	28
1. The sociodemographic section	28
Chart 1: the distribution of respondents	29
2. Cultural practices	29

3. Perception of the neighborhood	30
Mobility	31
4. Cultural leisure needs	32
Conclusion	33
Field observation	33
Georeferenced photographs	34
In-depth interviews	35
Interviewee profile	35
Results	35
Conclusion	38
Workshop	38
Participant Profile & Engagement	39
Results	39
Picture 6: the SWOT analysis co-created during the workshop	40
Picture 7: the typology matrix	41
Picture 8: event project charter presentation	41
Conclusion	41
Emotions map	42
Conclusions	44
Discussion	45
Limitations and further research	45
Bibliography	47

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community-based participatory research

Introduction

This research project started in Lutsk, with the initiative of the local NGO “Algorithm Diy” and was conducted as a part of the Urban Vision Lutsk program, in collaboration with students from the Kyiv School of Economics’ and the Kharkiv School of Architecture, with the involvement of local communities and experts. The impetus for the study was “the House of Pako” project — a residential and exhibition public space, which also is envisioned to serve as a public events indoor and outdoor space, being revitalized by the NGO “Literary Platform ‘Frontera’” in the home of writer Yurko Pokalchuk’s family which is located in Kitchkarivka district.

The stakeholders wished to keep the balance between attracting residents of other parts of Lutsk to visit Kitchkarivka and the needs of local communities. This underlying tension governing the House of Pako project dictated a research design structured around compiling a community portrait. This community portrait should depict the neighborhood’s social practices and spatial needs in order to prevent the upcoming development from becoming an isolated cultural enclave.

To respond to the research request and prepare for preventing potential underlying socio-spatial frictions, this study answers three interconnected research questions:

- a. How do the local residents perceive their district and where do they draw the subjective boundaries of their neighborhood identity?
- b. What are the potential threats of the local development projects that concern local residents?
- c. What needs of the local communities are not met?

To conduct a thorough analysis, the team identified the following objectives:

1. To describe the history of Kitchkarivka and the modern state of the district
 - a. historical overview
 - b. preliminary spatial analysis
 - c. social analysis (part of which is a social profile of the district)
2. To assess the situation with public spaces in the district
 - a. spatial — a map of public spaces and their designated functions
 - b. social — local residents’ needs regarding public space

3. To conduct an open event regarding the public space proposed by the initiator to develop a holistic view on its future use based on various stakeholders' opinion

Methods

Desk research. In order to understand the history of Kitchkarivka and its modern state, a desk research has been conducted.

Field Observations. Two visits to the study area during Summer 2025 were made. These observations allowed us to identify specific features of the district in real-time. The process became essential for refining the scripts for semi-structured interviews and understanding of social practices of the district.

Semi-Structured In-Depth Interviews. To capture a comprehensive perception of the district from diverse viewpoints — including experts and residents across various age groups — 15 in-depth interviews were planned to be conducted.

Mapping. The mapping phase consisted of two distinct approaches:

- Existing Infrastructure: current public spaces to determine available types and their accessibility for local residents.
- Perceptual Mapping: a second type of map produced during a participatory workshop, where participants identified and commented on different coordinates within the study area boundaries.

Survey. To provide a broader quantitative lens, a survey based on Google Forms platform featuring a mix of closed and open-ended questions was implemented. This data was expected to deepen our understanding of the district's cultural life and needs. Minimum of 100 responses was aimed to be received.

Workshop. Using a community-based participatory research approach, a workshop was hosted where the local community shared the perspective on the site and proposed the use of the public space described in this research.

Literature review

Local development project implementation needs to be set in the social and spatial context of the area. Existing research on community-based and context-sensitive urban development suggests that neglecting local social and spatial conditions may reinforce exclusion and weaken the relevance of planning interventions. The relationship between local development, community life and the spatial organisation of urban areas has been widely discussed across urban studies, planning theory, human geography and critical urban theory.

Foundational contributions by Jane Jacobs, Yi-Fu Tuan, Henri Lefebvre, Michel de Certeau, David Harvey and Edward Soja have shown that urban space cannot be understood merely as a physical container, but should be approached as a lived, perceived, socially produced and politically contested environment. Later works by scholars such as Jane Jenson, Doreen Massey, Nigel Thrift, Setha Low, Loretta Lees and Sherry Arnstein further emphasised the importance of everyday practices, social networks, place attachment, spatial justice, participation and the unequal effects of urban development.

Within this body of literature, community studies and community portraits can be understood as tools that help bridge the gap between city planners' blueprints and lived realities of the residents. It allows the urban planners to mitigate risks of social and spatial exclusion ([Shults & Lysak \(2022\)](#)). Without a comprehensive understanding of the community, top-down urban development risks propagating inequalities.

Additionally, intercultural competence is required to navigate through the complex needs of diverse communities. A community portrait identifies how different sociodemographic groups perceive the built environment ([Qi et al., 2024](#)). Depending on this profile, developers can make an informed decision on the approach they should use for a particular project. Whether to apply a programmatic approach, which structures overlapping activities to facilitate intercultural encounters or a minimalist approach, that leaves the space as an open canvas for spontaneous community appropriation ([Dr Patricia Aelbrecht, 2021](#)).

Finally, local development operates best when it is open for input from the local residents ([CDD toolkit, 2020](#)). A community portrait identifies existing social networks and community needs. By making these aspects visible, research helps developers to integrate genuine community participation into the planning process. This ensures that local development plans are not only socially inclusive but also reflect the community's spatial priorities.

In order to capture a comprehensive "community portrait" of a recently urbanized district such as Kitchkarivka, the research must bridge physical aspects with subjective human experiences. As geographer Yi-Fu Tuan notes, "What begins as undifferentiated space becomes a place as we get to know it better and endow it with

value.” (Yi Fu Tuan, 1977). Urban spaces do not exist as inert geometric containers. They are continuously co-produced by everyday human habits, economic pressures and institutional regulations. Therefore, this study integrates three complementary theoretical paradigms: the cognitive-structural lens of Kevin Lynch, the phenomenological-triadic production of space by Henri Lefebvre, and the critical political economy of David Harvey.

Mental and physical

The structural baseline of neighborhood mapping is rooted in behavioral psychology discovery, made by the students of Edward C. Tolman who first coined the term "cognitive map" in his foundational paper, ["Cognitive Maps in Rats and Men" \(1948\)](#). Through spatial maze experiments, Tolman demonstrated that rats do not navigate simply through blind, reflexive reactions to immediate physical stimuli. Instead, they construct a mental representation of the environmental layout. The experiment described in the article allowed Tolman to build a hypothesis that human beings build mental maps navigating complex social and physical landscapes.

Kevin Lynch in his book “The Image of the City” (1960) expanded this laboratory-scale psychological paradigm to the scale of a metropolis. Studying the urban fabric of Boston, Los Angeles, and Jersey City, Lynch recognized that the modern metropolis obliges its resident to organize and store spatial data. He advanced cognitive theory by identifying two distinct scales of spatial imagery. The first category is highly subjective and individual, while the second is a co-produced "public image" — an overlapping, generalized mental picture of the environment shared by a majority of city's inhabitants.

Space and comfort

Lynch introduces the concept of legibility. Arguing that a highly legible environment, rich in distinct paths, edges, districts, nodes, and landmarks, of a city must be easily recognized which allows its residents to build a coherent mental map that is able to foster a sense of safety and place attachment. As well as the previous concept, this morphologically centered paradigm omits social and political aspects that govern the spatial reality. Visually legible environments do not automatically translate into democratic utility or social comfort. A public space can be highly legible and recognizable as a landmark (Tiananmen Square, Tour Eiffel), yet remain socially hostile or exclusive. In order to bridge this analytical gap, it is necessary to take into account the theory of phenomenological-triadic production of space by Henri Lefebvre.

While Lynch explicitly acknowledges a bidirectional process between an observer and a physical environment, Lefebvre deepens this observation by conceptualizing space not as an inert container but as an ideological social product.

Lefebvre systematically links spatial configuration to underlying economic, social and political power dynamics.

It is precisely at this intersection that a pursuit of urban legibility becomes methodological hazard. This tension can be found in Lynch's own analysis of historical urban forms. He was fascinated by the spatial complexity of Florence, acknowledging that a city requires elements of mystery and "blank spots" to give the human imagination room to expand. That "...we need an environment that is not simply well organized, but poetic and symbolic as well" (Lynch, 1960). However, even when Lynch advocates for spatial complexity, the underlying tool which is used to generate these imaginative gaps remains highly authoritative. The "blank spot" is treated as an aesthetic commodity curated top-down by an elite designer for the psychological pleasure of separated, individual observers. This perspective strips citizens of their agency. It reduces urban engagement to isolated, passive perceptual practices, omitting political and social aspects of the built environment and stalling the possibility of communal, co-creation.

The triadic model of spatial production paradigm of Henri Lefebvre introduces "Perceived Space" (the everyday material routines and spatial practices of the working populace) and "Lived Space" (the representational realm of imagination, art, and subversive community reappropriation). By synthesising the analytical lens of Lynch mental image and Lefebvre's active social production, the research can evaluate public space not only by how easily it is recognized by an observer, but by how effectively its functional programming allows a community to collectively claim its right to the city.

Capital and city

While Kevin Lynch focuses his study on psychological and cognitive perceptions, and Henri Lefebvre uncovers the power dynamics governing urban space, David Harvey shifts the analytical scale to the macro-dynamics of political economy and capital accumulation. This lens is beneficial for constructing a comprehensive community portrait as it provides a structural diagnostic framework to explain the underlying mechanisms that drive urban polarization and spatial exclusion

In his critical contributions to urban political economy manifested in "The Limits to Capital" ([Harvey, 1982](#)), Harvey introduces the theory of Spatial Fix, which explains why capitalism is fundamentally dependent on real estate and urban development. This dependence is rooted in the system that is suffering from a recurring internal crisis caused by overaccumulation. The system naturally produces a surplus of capital, meaning that there is too much money looking for profit and a surplus of labor. It creates a gap between the resources and profitable avenues in the traditional marketplace that could absorb them. To prevent a systemic crash, capitalism must find a way to absorb these resources, and Harvey explains the mechanism. The system handles the crisis by moving capital through distinct circuits. During the Primary Circuit (Industrial Manufacturing) capital investment goes into

producing everyday goods. When the point of oversaturation is reached and profits drop, capital moves to the Secondary Circuit (The Built Environment). On this level the capital is diverted into long-term physical infrastructure such as highways, luxury housing grids and commercial districts where the profits are higher and the scale is bigger.

The result of an excessive capital's intervention into the built environment fundamentally alters the balance between communal territory and private property, which leads to a spatial imbalance. To expose the root causes of spatial exclusion, Harvey builds upon Marx's classical economic distinction between use-value and exchange-value, applying it directly to the contemporary city (table 1).

	USE-VALUE	EXCHANGE-VALUE
Driven by Space as Prioritizes	the community a site of living culture, leisure and social cohesion	the market a commodity rent extraction, speculation, and profit

Table 1: use-value VS exchange-value

This distinction allows the research to identify the type of use a municipal government or private market privileges within a specific district. If the exchange-value is a priority, the neighborhood stops being treated as a social ecosystem leading to commodification of public assets. The spaces that do not generate active revenue (like informal neighborhood gathering points, unmonetized parks or community centers) are targeted for redevelopment.

The byproduct of prioritizing exchange-value is the systematic pricing-out of non-monetized demographics, such as elderly pensioners, lower-income families and youth subcultures. They are physically, economically or socially "designed out" because their presence does not benefit the extraction of profit.

Empirical evidence

The conflict between use and exchange values is directly validated by contemporary empirical urban research. In a systematic review which examines the role of cultural spaces in urban regeneration, ([Zeng et al., 2025](#)) the authors explicitly document a recurring global "tension between artistic and commercial purposes" within arts-led development projects.

While community-driven art places initially emerge to fulfill use-values, they are frequently co-opted by top-down forces. Because visually attractive, culturally rich environments inadvertently enhance the imageability and prestige of a district, they

attract secondary market investments. Consequently, as the research notes, without conscious policy interventions and protective community programming, arts places tend to function as an unintended starting point for gentrification. By driving up property values, these redeveloped spaces inadvertently accelerate the process of “dispossession”, pricing out the very long-term, non-monetized community members they were intended to empower.

Therefore, synthesizing Harvey's political economy with contemporary cultural planning metrics allows this research to critically evaluate whether projects like the House of Pako serves as a genuine asset for local social cohesion or as instruments of speculative urban displacement.

A missing piece

Despite the analytical power of the discussed above theories, evaluating a neighborhood purely through morphology, ideology and capital leaves an essential gap in the community portrait: the socio-relational layer of social capital and social cohesion. Urban space can be partially perceived through the individual, psychological-cognitive lens of Lynch. The image can be complemented by the macroeconomic vectors of Harvey. However, a true portrait is dependent on the underlying social fabric of a specific community. Integrating a relational dimension prevents the research from treating the neighborhood as a passive canvas vulnerable to market shocks or urban planners' top-down perspective.

By adding the concept of social cohesion, this study can evaluate how horizontal community networks influence local urban development processes. Ultimately, understanding this relational layer reveals how civic engagement and local empowerment can be leveraged to steer the programming of arts places away from commercial commodification and bureaucratization, ensuring long-term urban sustainability and community-wide social cohesion.

Definitions of social cohesion

Social cohesion remains a contested concept, with definitions varying across disciplinary and institutional contexts. In some cases, it is stated as an achievable quality. For example – interdependence between members of society, shared loyalties and solidarity ([Émile Durkheim \(1893\)](#)) or the strength of relationships among different groups and between citizens and institutions ([CDD toolkit, social-cohesion-in-ukraine eng 2024](#)). While there are benefits of having such definitions for the purpose of tracking social cohesion as an index, it introduces some flaws. When we perceive social cohesion as an achievement it narrows our focus to specific activities, rather than sets of interconnected processes.

A different approach suggests understanding social cohesion as a set of processes ([DELEVOYE Jean-Paul 1997](#), [Fonseca et al. \(2019\)](#)). It allows us to keep in mind that the social cohesion is dynamic and there is no point in which it simply reaches a desirable destination.

Positive aspects

In some cases even the definition of a social cohesion has a positive connotation ([Braaten 1991](#), [Council of Europe 2008](#), [OECD 2011](#)). In the literature we find many arguments about its positive impact on various dimensions of urban development and social life in general. It is crucial for effective housing policies, allowing us to approach them in a broader and more complex way ([Hulse](#)). Healthcare, in terms of achieving further advancement in population health for developed countries, ([Chuang, 2013](#)) and education ([LKMco \(2016\)](#)). Some research prove that social trust and institutional quality may be substitutes in the determination of productivity growth ([Bjørnskov \(2022\)](#)), especially in the case of Ukraine¹.

These findings prove that our society needs to grow towards a high level of social cohesion. It will benefit not only from the perspective of social wellbeing but also from the perspective of economic development.

Negative aspects

However, high levels of social cohesion inside of a particular group may have a negative effect on the community, creating exclusiveness ([1998 Jane Jenson, p36](#)). We notice it in small villages where there are many bonding communities which are not welcoming towards newcomers. The list of examples can be longer, from small class groups at schools to local authorities.

Some researchers state that an in-group cohesion may lead to social polarization and self-segregation ([Qi et al. \(2024\)](#)). High level of social cohesion sometimes demands a degree of cultural or value homogeneity, which inadvertently positions diversity or "the stranger" as a threat to social order ([Chuang, 2013](#), [1998 Jane Jenson](#)). This risk might be mitigated by a level of tolerance and pluralism of a society, meaning that city policies need to reflect this connection.

Some projects which were designed to improve social cohesion by creating new art and public spaces for the community, lead to gentrification and ultimately displacing the vulnerable local residents they were intended to support, thereby fracturing existing social networks ([Dr Patricia Aelbrecht \(2021\)](#), [Zeng et al. \(2025\)](#)).

¹ The research states that quality of regulations less than X can be substitutes. Ukraine ranks only 4.58 (150)# in terms of Regulations in 2023 (source: https://www.fraserinstitute.org/sites/default/files/2025-09/economic-freedom-of-the-world-2025-annual-report_1.pdf)

Conclusion

Therefore, social cohesion is necessary for a healthy and thriving community, but this feature must not be narrowed to one group. Otherwise, it leads to creation of many separated bonding communities which can cause tension between each other or the newcomers.

Creating a physical space without proper policies which take into account social dimensions of the locality, will not be effective in terms of urban and socio-economic development. One of the approaches to mitigate the risk is to allow local communities to define functional content of a designed space.

Dimensions of social cohesion

On a more detailed level, there are various dimensions of social cohesion. Jane Jenson describes them as belonging, inclusion, participation and recognition. The [CDD Toolkit](#) groups it into six dimensions: trust, collective action norms, belonging, identity, attitudes toward out-groups, and civic engagement. Those different approaches are represented in Table 1.

Jane Jenson (1998)	CDD	Bernard's integrated model	Forrest, Ray; Kearns, Ade . (2001)
• Belonging, • Inclusion, • Participation • recognition	• Belonging, • Trust, • collective action norms, • Identity, • attitudes toward out-groups, • civic engagement	• liberty, • equality, • solidarity	• Common values and a civic culture • Social order and social control • Social solidarity and reductions in wealth disparities • Social networks and social capital • Place attachment and identity

Table 2: different aspects of social cohesion

In the context of functional content of a public space each of these dimensions is relevant. For example, “Social solidarity and reductions in wealth disparities” may be influenced by functional content in terms of paid entrance, becoming a tool for social exclusion (Sharon Zukin (2010)). Attitudes toward out-groups can be changed by defining activities which those groups perform. Once you ban skaters from a public space, this group will not be represented leading to their marginalization.

To move beyond a fragmented understanding of these effects, we suggest synthesizing all of the mentioned dimensions into four pillars which will be the most relevant for the purpose of our research.

Pillar	Dimensions Included	Key Theoretical Contributors	Focus
1. The Relational (Psychosocial)	Belonging, Identity, Place attachment, Solidarity, Attitudes toward out-groups	Jenson, CDD, Forrest & Kearns, Bernard	The "glue": How people feel connected to their neighbors and their land.
2. The Structural (Economic/Material)	Inclusion, Equality, Reduction in wealth disparities, Social solidarity	Bernard, Jenson, Forrest & Kearns	The "floor": The material conditions and fairness that prevent social fragmentation.
3. The Civic (Political/Institutional)	Participation, Recognition, Liberty, Civic engagement, Common values	Jenson, Bernard, CDD, Forrest & Kearns	The "voice": The rights and agency of individuals to influence their community.
4. The Associational (Social Capital)	Trust, Collective action norms, Social networks, Social order, Social control	CDD, Forrest & Kearns	The "engine": The functional ability of a group to work together and follow shared rules.

Table 3: synthesis of social cohesion dimensions

While mapping the direct causality between a functional content and a social outcome is inherently complex, this four-pillar framework provides a systematic approach. It prevents us from focusing solely on "belonging" (Relational) while ignoring the "wealth disparities" (Structural) that might be occurring simultaneously. By applying this lens,

we can move from observing what people do in a space to understanding how the functional content reinforces or disrupts the social fabric of the city.

Public space and social cohesion

While the term “public space” is well defined in the existing body of literature ([Qi et al. \(2024\)](#)) and may be narrowed to “publicly accessible places where people go for group or individual activities” as defined by Carr (1992), it is beneficial for the research to differentiate the types of public spaces that we address in the research.

Title	Definition	Example	Author
public open spaces	Publicly owned and accessible outdoor areas intended for active or passive recreation and social gathering.	public squares, parks, outdoor creation spaces, etc.	UN-Habitat (2015); Charter of Public Space
public commercial services (third places)	Semi-public (quasi-public) spaces that are privately owned but conditionally open to the public, facilitating social interaction through commerce.	cafés, shops, etc.	Ray Oldenburg (1989); UN-Habitat (2015)
public facilities	Publicly owned or managed indoor locations provided to serve the collective interests and needs of the community.	libraries, community centres, etc.	UN-Habitat (2015)
fourth places	Informal public spaces characterized by "in-betweenness" (transit/liminal areas) that provide unplanned opportunities for social encounter.	street corners, underground tunnels, informal public spaces, etc.	Patricia Aelbrecht (2016)

Table 4: types of public spaces

In the literature we find various arguments on the influence on social cohesion caused by different dimensions of social life. The mini-report by a social enterprise LKMco states that schools are uniquely placed to develop social cohesion – but co-operation from many other stakeholders is equally important. The paper claims that poverty undermines cohesion ([LKMco \(2016\)](#)).

The built environment is also a critical factor. The research of Dr. Patricia Aelbrecht, focused on multicultural, low-income areas experiencing gentrification, proves that there is a direct link between the design of an open public space and social cohesion ([Dr Patricia Aelbrecht \(2021\)](#)). Aelbrecht identifies three distinct public space design approaches: Symbolic, Programmatic, and Minimalist. She notes that some designs benefit all dimensions of social cohesion while others pay less attention to it. For example, highly programmatic designs often succeed in addressing multiple dimensions such as belonging, inclusion, and participation by creating overlapping activities, whereas purely symbolic designs may focus heavily on cultural representation but fail to provide the community with meaningful participation or control over the space

There is also an influence of various community arts places, such as public murals or pop-up festivals. They foster cohesion by bringing residents together to collaboratively design and create, these arts initiatives generate new routines for personal relationship-building and empower marginalized communities ([Zeng et al. \(2025\)](#))

While there is a focus on approaches to the education process, types of public spaces and their designs, very little is known about the influence of participation practices in the context of functional content of a public space such as libraries or community centers. In most of the described cases the activities are programmed either by the space itself or by a small group of people which may not represent the whole community.

Ukrainian context

The Ukrainian research community is aware of the challenges that urban development faces due to the lack of social cohesion which results in social ([I.V. Khovrak \(2020\)](#)) and spatial exclusion ([SHULTS, S., & LYSIAK, N. \(2022\)](#)). While offering steps to improve the current state as changes to the legislation ([SHULTS, S., & LYSIAK, N. \(2022\)](#)) and deeper research of European practices ([I.V. Khovrak \(2020\)](#)), these approaches do not zoom in to local communities. From our perspective, the question of the functional content of public spaces may contribute to the discussion.

For most of the projects the legislation promoting social cohesion has already been implemented, however the changes are still limited. For example, the public hearings are obligatory in many urban development documents such as

Comprehensive plan (КППР), General plan (генплан) and Detailed plan (ДПТ)². However, those projects demand a high level of expertise and in many cases fail to achieve a fast and visible result, which the invited members could interpret as a success of their participation. The functional content is a way easier to define and implement, contributing to higher levels of participation such as delegation and partnership.

According to UNDP research ([source](#)), the Ukrainian community demonstrates continued commitment to common good. In the same report, community cooperation is called “moderate but stable”, having 5.2 (out of 10) points in 2024. This point corresponds with the views of Ukrainian academics as well, adding that this cooperation is mirrored in the levels of support and trust towards volunteer organizations ([Кухарук, О. \(2024\)](#), [Рейтинг \(2023-2024\)](#)). Among the highest scores is “Sense of belonging to the country” — 8.7. The lowest is “Authorities care” — 3.0. It represents the degree to which one feels that Ukrainian authorities represent their concerns and views, equally care about all parts of Ukraine and are ready to listen. This point is debatable as the perception of “Authorities care” is heavily conditioned by localized socio-economic factors; individuals with higher incomes report significantly higher scores, and populations in western regions generally perceive a greater degree of state care compared to those living closer to the frontlines in the east. This suggests that the low overall score is heavily exacerbated by localized economic insecurity, perceived corruption, and physical proximity to the conflict rather than representing an absolute, nationwide collapse in institutional trust

² According to “Постанова КМУ №555 (2011) «Про затвердження Порядку проведення громадських слухань щодо проектів містобудівної документації»”. The new changes implemented by “Про регулювання містобудівної діяльності || від 17.02.2011р. - № 3038-VI(редакція 19.12.2025р.)” do not cancel the necessity of public hearings

Methodology

Design

The research is based on a mixed methods approach combining qualitative and quantitative methods in order to achieve the data triangulation, comparing and integrating the findings about the perception of the district and needs of the local community. The expected outcome is a detailed community portrait of the district described by the local residents.

The quantitative component is represented by the survey which allows us to collect the data about cultural practices and perception of the district. The qualitative component consists of In-depth interviews, field observations, participatory workshop (which includes mapping of the study area). Those methods are used in order to provide the "thick description" necessary to explain the social mechanisms underlying the numbers provided by the survey.

Variables

To evaluate the socio-spatial dynamics of the Kitchkarivka district, the research operationalizes both quantitative variables and qualitative dimensions:

- **Dependent/Outcome Variable:** Level of Neighborhood Satisfaction. This metric captures whether the functional programming of public and semi-public (social) spaces meets the actual cultural and social needs of the local populace.
- **Independent Spatial Variable:** Typology and Degree of Urbanization. This examines how the physical layout—specifically the contrast between the organic, historical cores containing informal "passages" and the newly developed, rigid housing grids in the north-east—affects social interactions.
- **Control/Demographic Variables:** Population Density and Composition. Tracking the concentration and spatial distribution of residents to identify structural inequalities and pockets of spatial exclusion.

Sample

To ensure data relevance, all respondents must be residents of Lutsk, with primary priority given to those residing within the micro-district of Kitchkarivka. To capture a 360-degree view of the community's relational and civic pillars, the sample is stratified into three distinct stakeholder cohorts across both surveys and interviews:

Input value of different social groups into the research:

1. Elderly Local Residents - Preservers of historical memory, local identity, and informal social order
2. Youth & Young Adults - Primary drivers of emerging cultural demands, tactical urbanism, and spatial appropriation
3. Expert Cohort - NGO representatives and cultural managers holding institutional insights

This list describes the main focus of the sample but does not limit it to ensure that the research captures the tension between the historical "village identity" protected by older generations and the flexible, modern programmatic desires (e.g., jam sessions, recreational facilities) voiced by the youth.

Survey

The quantitative survey instrument combines closed-ended questions for statistical baseline mapping and open-ended qualitative questions to capture descriptive insights. The questionnaire is divided into four thematic blocks:

1. The sociodemographic section—to identify the respondents' key characteristics, including their age, place of residence, and household composition.
2. Cultural practices — to find out how and where local residents spend their free time on weekdays and weekends.
3. Perception of the neighborhood — to capture the feelings the neighborhood evokes in respondents and identify the most recognizable locations.
4. Cultural leisure needs — to assess the need for new cultural spaces and events, as well as identify the key requests of survey participants.

The procedure of data collection is represented by a digital survey built using Google Forms. To mitigate the risk of disproportionate exclusion of elderly cohorts and lower-income demographics, we will collect the data in-person as well, the handwritten copies will be digitized adding up to the number of all responses.

Field observations

The study incorporates structured non-participant, direct spatial observation of the study area as a part of the qualitative component. They will be conducted during Summer 2025. These observations will allow us to identify specific features of the district in real-time. The results will be essential for refining the semi-structured interview protocol and understanding of social practices of the district.

The observation will be documented through systematic, non-invasive digital photography focused on tracking physical access nodes, barriers and other features. To transform these static visual assets into evaluative spatial data, all photographic records are georeferenced via Google Maps ([link](#)), using geographic metadata. It will create a spatial catalog of the district's physical assets.

This approach also allows us to achieve a robust data triangulation, by overlaying these objective physical markers with the emotion map generated during the participatory workshop and the qualitative themes extracted from the in-depth interviews.

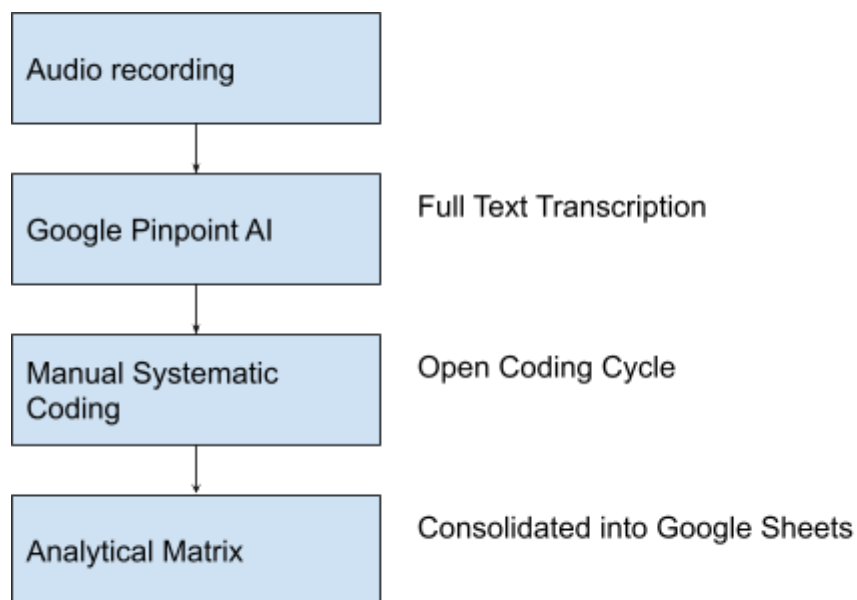
In-depth interviews

We need to conduct at least ($N \geq 15$) in-depth interviews, 5 in each of three categories which were described in the previous section. Networking with local NGO has already been beneficial for the research in terms of getting contact information of the potential interviewees. We suggest combining Purposive and Snowball Sampling asking interviewees to recommend others. At the conclusion of each interview, participants are asked to recommend interviewees from their social group who are local residents of Kitchkarivka. This dual approach facilitates access to deep, uncoded neighborhood networks while keeping the sample aligned with the research objectives.

The semi-structured interview protocol must contain but is not limited to the following sections:

- Section I: Resident Profile and Subjective Environmental Well-Being
- Section II: Socio-Spatial Practices
- Section III: Spatial Perceptions and Cognitive Neighborhood Mapping
- Section IV: Opportunities for Creative Placemaking
- Section V: Participation and local activism

The interviews will be audio recorded with the explicit informed consent of the participants. The results are processed using Google Pinpoint (journaliststudio.google.com), which will assist in the codification of the interviews using built-in AI functions. The codes will be created manually and added to Google Spreadsheet. (Picture 1)



Picture 1: in-depth interview analysis process

Ethics

In accordance with international research ethics and GDPR compliance, all qualitative data will undergo rigorous pseudo-anonymization. Structural identifiers that could compromise the privacy of local participants will be stripped. Interview logs will be coded using standard demographic identifiers rather than personal names, preserving only data essential for cross-analysis:

Participant Coding Matrix Example: [ID: R-04] | [Age: 18-24] | [Gender: M] | [Role: Retired / Long-term Resident]

This protocol protects participants while retaining the critical socioeconomic data needed to contribute to the community portrait of the district.

Participatory workshop

Moving away from a top-down urban planning paradigm, this session is adding a new role for local residents keeping the balance between collecting the data needed for the research and activation of local agents in defining the functional programming of the study area in general and the House of Pako in particular.

Target Sample and Recruitment. The workshop targets a diverse group of different ages ($N \geq 20$) consisting of local residents alongside representatives from active NGOs. Recruitment is facilitated through existing civil society networks.

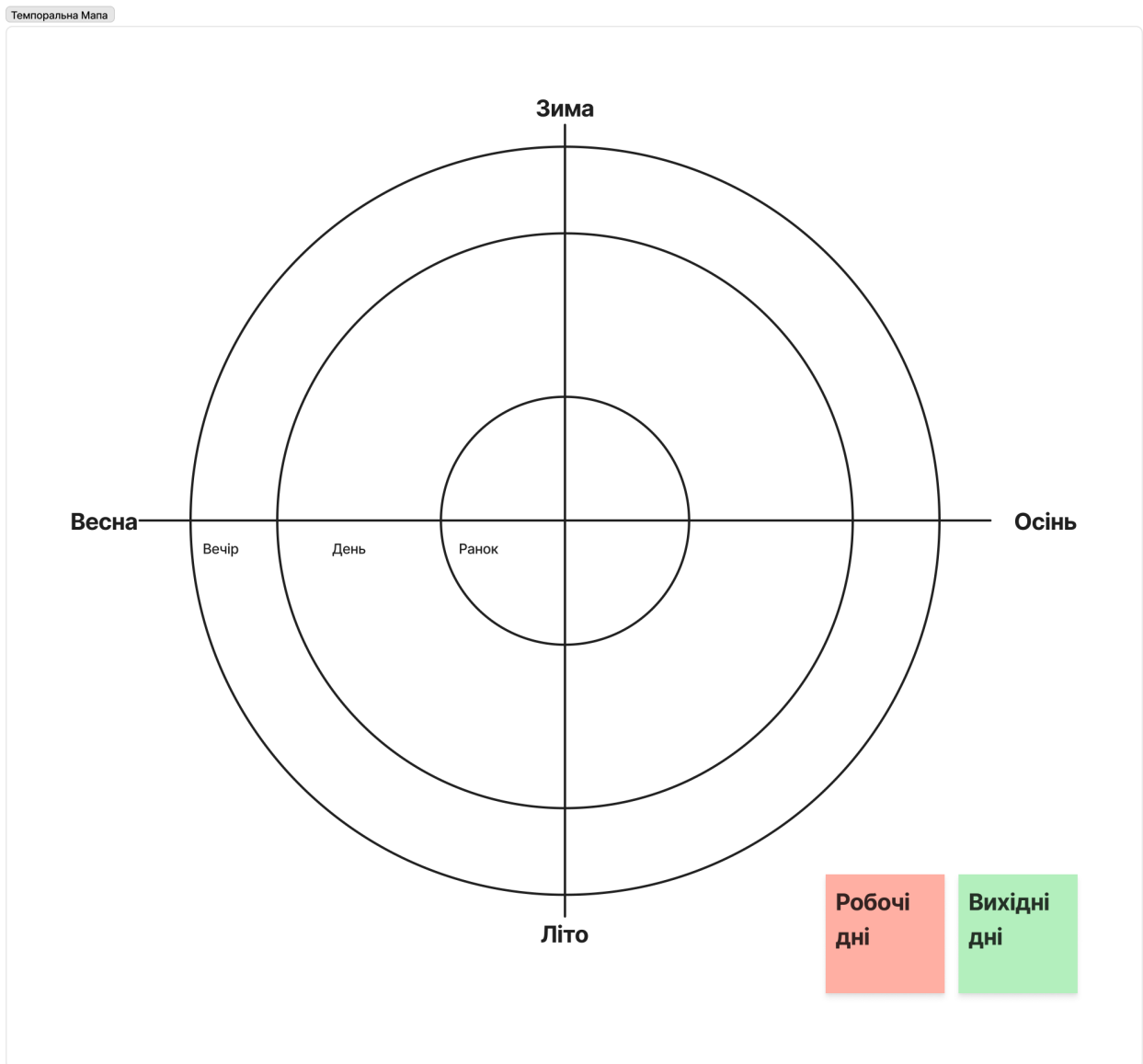
Activities

The workshop consists of four activities designed to extract qualitative data and provoke a co-creation of functional programming. The first activity is the SWOT

analysis, during which the participants collectively define the internal strengths and weaknesses, alongside external opportunities and threats, characterizing the Kitchkarivka district. The process will help us to evaluate collective spatial literacy. It captures whether the residents have a unified perception of their district or if some representatives express conflicting priorities regarding threats or opportunities.

The typology matrix is represented by a two-dimensional grid. Participants map the activities which they write themselves along two cross-cutting thematic axes: acoustic impact (Loud vs. Quiet) and social composition (Group vs. Individual). This matrix provides empirical clarity on the neighborhood's tolerance for varying programmes of local public spaces utilizing a particular example of the House of Pako. For instance, a high concentration of community indicators clustered within the "Quiet-Individual" quadrant could signal a collective desire for third places (Oldenburg, 1989), meanwhile clusters in the "Loud-Group" quadrant justify the introduction of higher-intensity, interactive functional content like neighborhood theatrical performances or musical jam sessions.

Temporal map. Participants are presented with a structured temporal matrix designed as a large-scale chronological grid schedule for the public space (the House of Pako). This template allows the participants to distribute their proposed neighborhood activities across a cross-tabulated schedule featuring seasonal shifts (Warm versus Cold periods), day typologies (Weekdays versus Weekends), and four distinct diurnal quadrants: Morning, Afternoon, Evening, and Night (picture 1). This exercise shifts the analysis of public space from a static physical layout to a dynamic environment, allowing us to map out localized rhythm patterns and forecast intense usage peaks of the public space, the House of Pako.

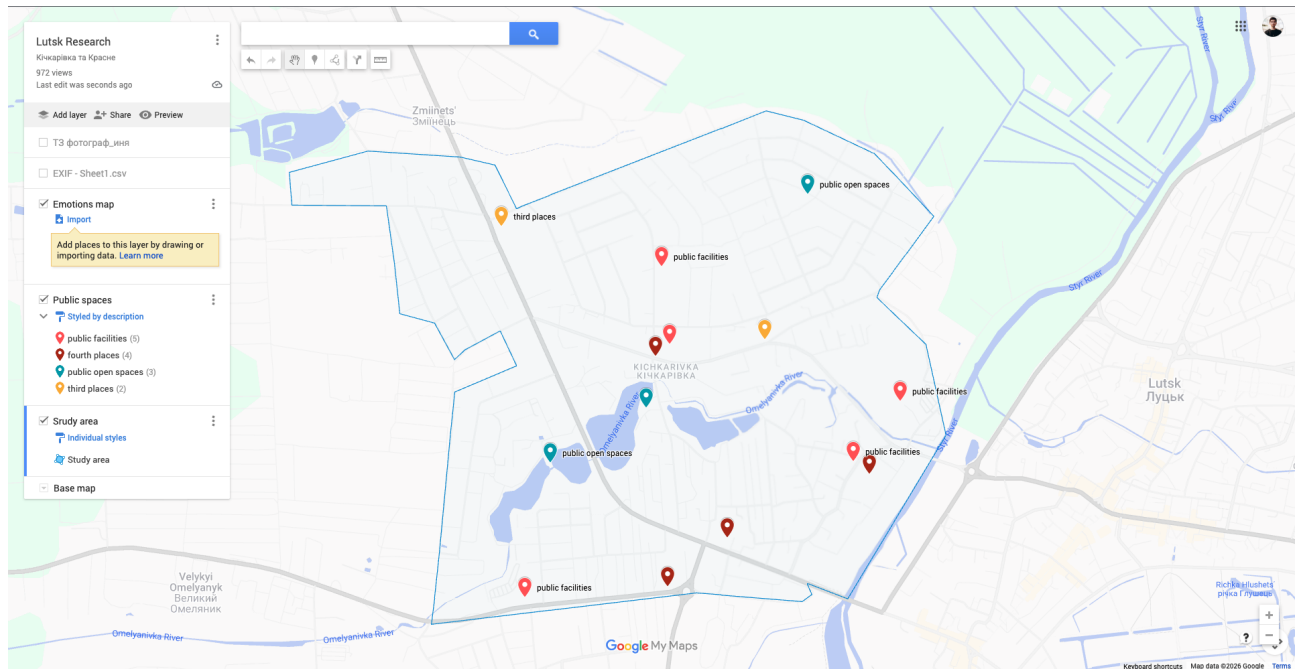


Picture 2: temporal map template

Emotions map. The visitors will be presented with a printed map of the district (Asset 1 - **6 - Друк**) and numbered pin points of three colors, each representing three distinct emotional states: Green - positive, yellow - neutral and red - negative. Participants place pins on specific spatial nodes and leave a qualitative, shorthand comment detailing the reasons behind their colour selection. Once completed, the paper map is photographed and these physical nodes are digitized and georeferenced using Google Maps ([Link](#)). The resulting layers overlay emotional perceptions directly onto the physical environment, visualizing the spatial layout of neighborhood trust, safety and perceptions. Drawing directly from phenomenological place theory ([Yi Fu Tuan \(1977\)](#)), this method translates subjective psychological comfort into legible geographic data. This maps out possible latent local friction points.

Kitchkarivka – study area

In this research we focus on an urbanized district of Lutsk called Kitchkarivka. According to Ukrainian legislation³ the city of Lutsk does not have an administrative division of districts. While there are ongoing debates about the borders we suggest a studying area (picture 3).



Picture 3: boundaries of study area

It is primarily a residential area characterized by private, single family housing, supplemented by a few retail and service establishments, as well as some modern residential buildings with commercial spaces. Business activity is concentrated along the main roads, while the inner streets remain predominantly residential and are used less intensively. At the same time, open and green spaces play a significant role in the district's structure; residents often use them informally — for walks, relaxation, or casual gatherings — despite the limited number of developed public spaces. The existing infrastructure partially meets basic needs, but access to a wider range of services and recreational opportunities remains limited, forcing residents to seek them in other parts of the city. This structure creates a relatively peaceful and comfortable living environment, but at the same time highlights the area's mono-functionality and the presence of untapped potential for the development of public spaces and local services. The character of calm, suburban life within the context of the city is one of its greatest advantages.

³ Paste in the law ref

History

The district of Kitchkarivka was developed in the context of two other major villages, Cherchitsi and Krasne.

According to the local media site volyntimes.com.ua, during the Middle Ages, the village of Krasne was a thriving center of craftsmanship, home to pottery and blacksmith workshops. In 1629, it belonged to the Lutsk Starosty and had 8 boyars; later, at various times, it belonged to the Tsytovych and Kolinka families. In the 19th century, the village of Krasne in the Lutsk County, Polonka Volost, had 425 residents and 126 houses. The district was becoming increasingly important to the life of the city.

A report by the Lutsk City Provisional Administration on the economic and cultural state of the city as of September 27, 1939, recorded two breweries with mechanical equipment (Pushkar, 2018). One of them was the Schneider Brewery, located in the Krasne district.

The village of Cherchitsy was one of the smallest suburbs of Lutsk. It was located near the ancient Transfiguration Monastery on Chernets Hill—where the Cherchitsy Cemetery stands today. As far back as the Middle Ages, a fortified settlement was located here amid the marshes, forming part of the fortification infrastructure of Lutsk.

The local media, pershyj.lutsk.ua informs that in July 1943, the village became the site of tragic events described in eyewitness accounts—during anti-partisan operations, Nazi occupation forces organized a punitive raid, as a result of which they burned the village and exterminated its inhabitants. Cherchitsy ceased to exist in 1959 when it was incorporated into the city. The area was named Chernyshevsky Street. A connection can be traced here with the toponym “Chernychi.” Today, the street bears the symbolic name of Statehood.

The Kitchkarivka village was small, and consisted of just 10 “grunts” (plots, each comprising 18 dessiatines of land) and an additional 50 “communal” dessiatines (pastures and meadows). The villagers were mainly engaged in agriculture and crafts.

In the second half of the 19th century, German colonists actively established settlements within the future city of Lutsk and formed separate communities. In 1875, seventy Germans settled on leased lands near Kichkarivka. At the beginning of the 20th century, 115 people lived in the Kichkarivka German colony. The village itself had 26 houses and 193 residents ([Shvorak, 2016](#)). This significantly influenced the structure of the local economy.

Kitchkarivka and social cohesion

In the context of social cohesion, the district of Kitchkarivka is divided into three major parts. This conclusion derives from an activity that was offered to informants during in-depth interviews. The informant was provided with a map of the district and asked to highlight the areas which they feel are different from one another. The

findings were synthesised into one map representing similar views on the district division.

There is a so-called “Golden village”, which seems to have the weakest links with the rest of the district. It was mentioned during the interviews as well. Further field observation has reinforced this finding. While visiting the district we noticed some aspects of socio-spatial inequality between the old district of Kitchkarivka and Golden village. On the map we see that most of “Golden village” was developed after 2003.

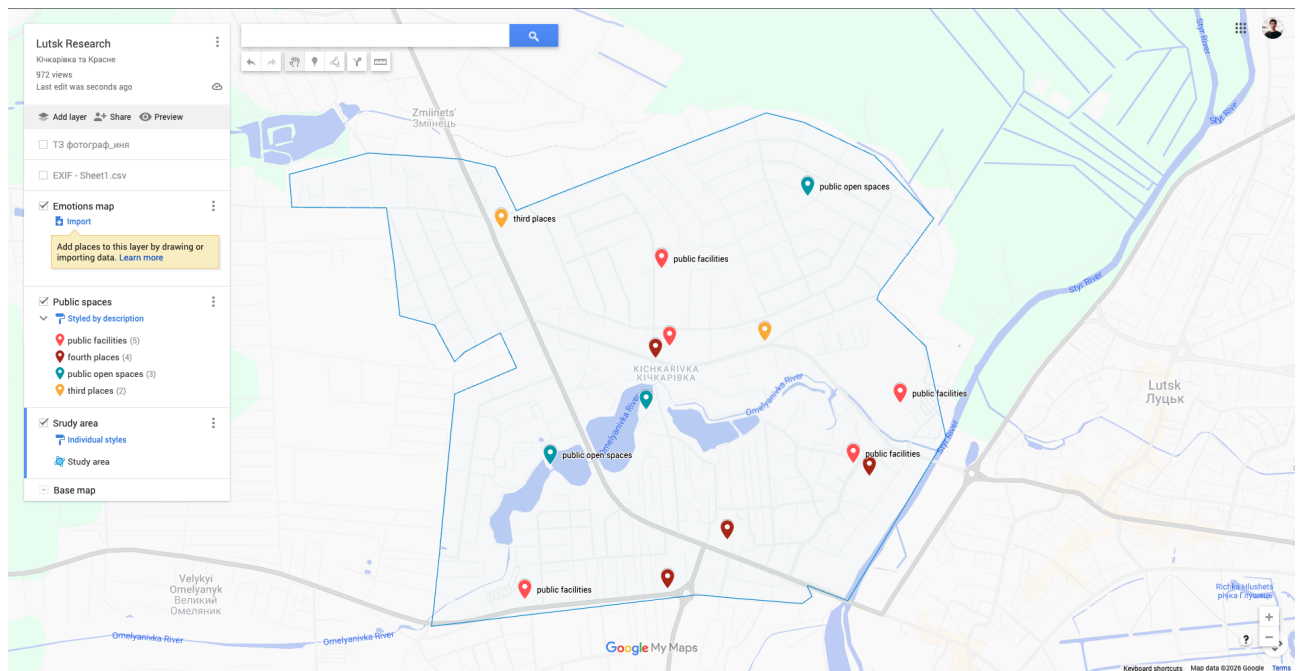


Picture 4: Map of urban development periods, source

Mapping of public spaces in Kitchkarivka

An evaluative mapping of Kitchkarivka’s built environment based on qualitative interviews reveals a highly constrained and fragmented infrastructure of public spaces. Applying the structural classifications of the public sphere established in urban literature (table 3: types of public spaces), the district exhibits a deficit of formalized and universally accessible communal nodes.

This infrastructure deficit is so severe that when residents map out their neighborhood orientation, they are structurally forced to recognize commercial convenience nodes and rigid state educational facilities to satisfy their demands for social interaction and place attachment. This structural scarcity erodes the material foundations necessary to support the neighborhood's family-oriented demographics.



Picture 5: map of public space according to the typology presented in Table 4

It creates a state where the district suffers from a structural gap of places of socialization. Once the process of urbanization create a denser built environment of residential area, the community deprived of

has either commercialized third places or Bureaucratized Public Facilities

Commercialized Third Places

The primary indoor and outdoor destination utilized by the local youth for casual, daily convergence is The "Simi" Minimarket Node. While it partially satisfies Ray Oldenburg's (1989) criteria for a Third Place, acting as an accessible, neutral ground that hosts regular social encounters, its civic utility is fundamentally undermined by market logic.

Operating within David Harvey's (1973) paradigm of exchange-value, access to this space can be granted only on the condition of financial profit. The wish to have a place for socialization is commodified; it is tolerated only as long as residents function as active consumers or at least, they do not occupy the space which could be monetized. This transactional barrier transforms the site into a pseudo-Third Place that offers only conditional inclusion, failing to generate the unmonetized bonding social capital.

Bureaucratized Public Facilities

The Volyn State College of Culture and Arts, Structurally categorized as a Public Facility, in theory should serve as the neighborhood's premier cultural sanctuary and civic node.

However, empirical qualitative testimony reveals that the college operates as a self-contained institutional enclave. Governed by an authoritative administrative

framework and a reporting culture. Its physical access points, inner courtyards, and event calendars are heavily policed and structurally segregated from the everyday routines of the neighborhood.

By failing to provide flexible open-door policies or neighborhood-oriented programming, the facility denies Recognition and Inclusion (Jenson, 1998), worsening the vertical institutional trust gap.

Pre-story of a reborn community center

The district used to have a community center, which is now in the process of renovation. The building is located at Kovelska, 131. It used to be a creative center called “Озерний Вітер”, where the locals were able to gather for literature evenings or lectures. It also was a place for a local theater performance.

Since the house was closed the residents were stripped of its primary platform for bottom-up initiatives, leading to a temporary erosion of the neighborhood’s “associational life”. This disruption highlights the site’s role not just as a building, but as a carrier of place identity.

With the start Now this place is renovated and the functional content needs to be defined. From one side, there are activities that are chosen by the NGO which is renovating the place. There will be:

- an international residency for writers, translators, musicians and cultural managers,
- an artist’s studio,
- a memory and exhibition zone,
- an open-air venue for cultural events.

While these institutional functions provide a prestigious framework for the site, they risk to break a balance between benefiting a narrow, specialized audience and the immediate neighbors. However, the multi-scalar nature of the renovation provides an opportunity for an intervention as certain zones within the center leave room for a more flexible, bottom-up perspective. This offers a critical opportunity to apply a participatory design approach, ensuring that the functional content of the remaining spaces is defined by the community.

By integrating flexible, bottom-up programming alongside the NGO’s fixed functions, the center can improve social cohesion balancing its role as an international cultural hub with its duty as a local third place for residents.

Quantitative research

Limitations

While the mixed-methods design of this study aided to capture a rich socio-spatial profile of the Kitchkarivka district, several structural limitations encountered during the fieldwork phase must be noted. The quantitative online survey encountered a distinct ceiling in data collection, ultimately yielding N=85 completed responses against an initial target of N=100. A critical factor driving this sample attrition was the extensive length and cognitive complexity of the data-collection instrument. The questionnaire consisted of a high-density 29-item matrix designed to map out detailed cultural needs and social capital parameters, a part of which were open-ended.

To counter the anticipated digital bias of the online survey, the research team attempted to deploy a paper-based analog survey. However, this analog data-collection effort resulted in a clear fieldwork failure, yielding a statistically negligible n=2 completed paper instruments.

Paper surveys are perceived as tools of top-down municipal surveillance or bureaucratic checklists rather than genuine avenues for local empowerment. This systemic distrust caused residents to boycott the analog forms, forcing the research team to rely on informal networks and face-to-face qualitative workshops to open up safe communication channels with local stakeholders.

Additionally, in the context of contemporary Ukraine's stressed socio-economic environment, where personal and economic security require significant cognitive energy from regular citizens, time and attention are scarce resources. Requesting deep engagement with an extensive, uncompensated survey instrument without material incentives generated natural respondent fatigue and resistance.

1. The sociodemographic section

A total of 85 respondents participated in the online survey. Of these, 54% are permanent residents of the Kitchkarivka district, 14% live there temporarily (in rented housing), and 24% live in other districts of Lutsk.

The gender distribution of the sample is uneven: 62% of respondents are women. The least represented age group is 55–64 years old (4%); people aged 65 and older did not participate in the survey at all. 36% of the respondents claimed that they lived in Kitchkarivka for more than 10 years.

Reflexivity note: The absolute absence of elderly respondents highlights a stark digital divide and online sampling bias. This limitation underscores the necessity of the study's mixed-methods triangulation where the survey is complemented by qualitative in-depth interviews and community mapping exercises.

Analysis of the responses from Kitchkarivka residents (those who live in the district permanently or rent housing) indicates that this is a family-oriented district. The data shows that most residents live with their relatives. It is precisely this “family-oriented” character of the district that defines the active segment of the local community. Only 5% of the respondents mentioned that they have the status of IDP.

1.5 Де Ви проживаєте?

85 responses



Chart 1: the distribution of respondents

In the context of labor groups most of the respondents are employed (42%), the second largest group is freelance workers (28%). The third group — Military (14%)

1.4 Ваша основна зайнятість:

85 responses



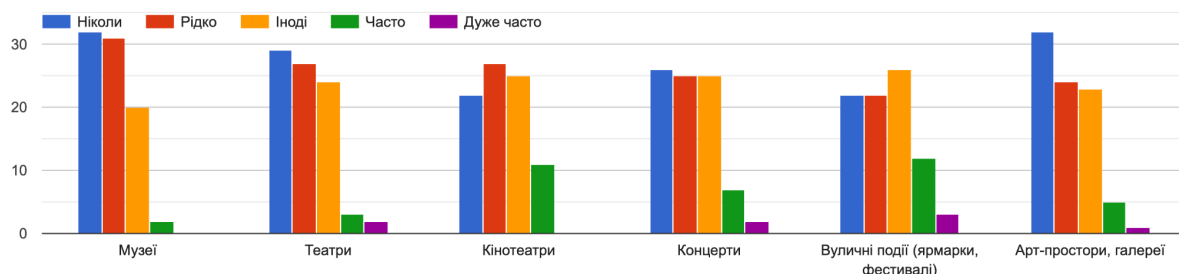
2. Cultural practices

On weekdays, residents' leisure activities (those who live in the district permanently or rent housing) are characterized mostly as local: taking walks, staying at home, and engaging in sports outdoors or in gyms. On the other hand, on weekends, most people spend their time outside of Kitchkarivka.

This trend indicates unmet demand among residents for cultural events and spaces for active recreation directly within the neighborhood. These needs are largely met in the central parts of the city, which simultaneously places additional strain on the transportation infrastructure.

Participants' engagement with formal cultural institutions (museums, theaters, movie theaters, art spaces) is low. A significant part of them note that they visit such locations rarely or never. For example, nearly three-quarters of Kitchkarivka residents rarely or never visit museums: 40% of respondents selected "never," and another 34% go there extremely rarely. This low level of engagement can be attributed to prioritization of bureaucratic needs of the establishment rather than target on use-value.

2.5 Як часто Ви відвідуєте такі місця у Луцьку або саме в Кічкарівці? (Оберіть одне значення шкали для кожного твердження)



At the same time, access to cultural events is important to most survey participants: for 46%, it is "very important," and for another 22%, it is "important." These responses are socially appropriate and predictable.

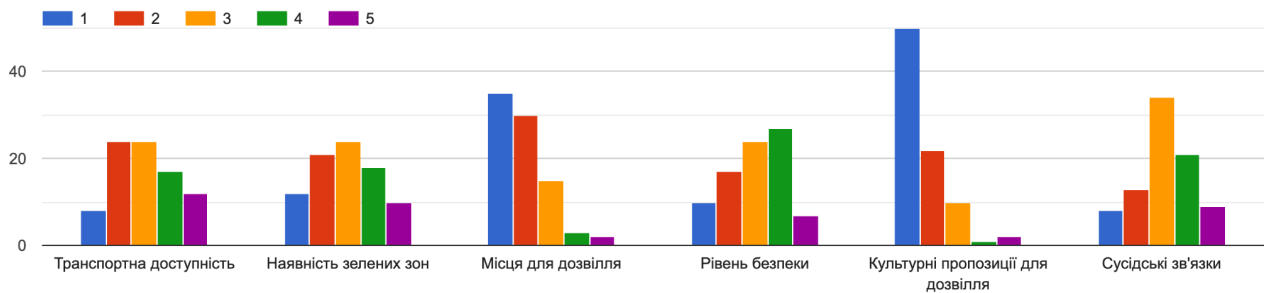
The preliminary findings indicate a significant deficit in Social Capital (Forrest & Kearns); specifically, a lack of "third places" or organized events where residents can convert passive residency into active Social Networks. Some public facilities are presented in the district, however they do not satisfy the needs of the local residents. This statement appeared in the in-depth interview section as well.

3. Perception of the neighborhood

The survey results show that Kitchkarivka is generally perceived as a safe, peaceful, and naturally attractive neighborhood. The area's natural resources such as ponds, green spaces and landscapes, are highly valued. They create neighborly ties that form the foundation of local, community-wide social cohesion.

At the same time, the quality of the spatial, transportation, and cultural infrastructure is often viewed critically, creating a mixed picture of the neighborhood: it is comfortable to live in but not well-suited for active leisure and self-fulfillment.

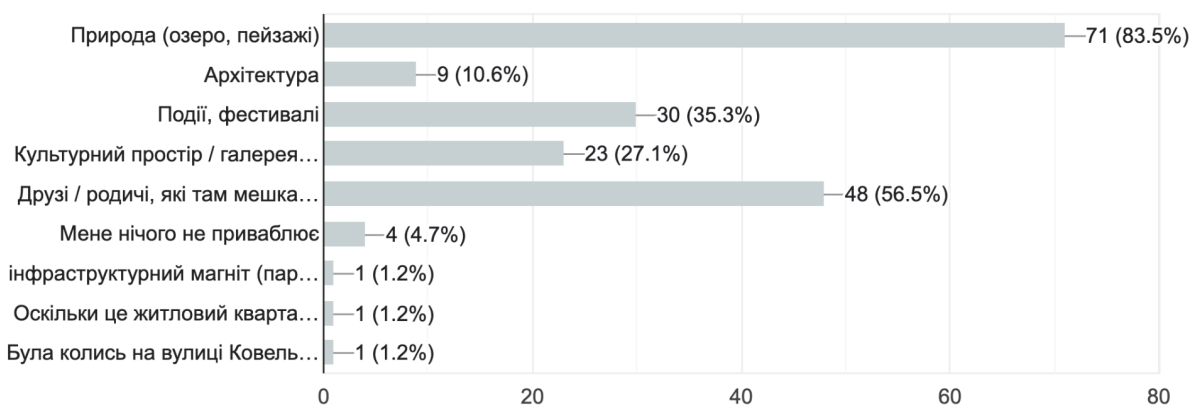
3.1 Наскільки Ви задоволені наступними аспектами життя у Кічкарівці? (шкала: 1 повністю незадоволений(а), 2 часткового незадоволений(а), 3 нейтрально, 4 задоволений(а), 5 повністю задоволений(а))



The greenery of the neighborhood is seen as the strongest side. The respondents choose this option. The second most important reason to visit the district is Family and friends (48 responses)

3.9 Що, на Вашу думку, могло б зацікавити у відвідуванні району Кічкарівка? (можна вибрати кілька варіантів)

85 responses

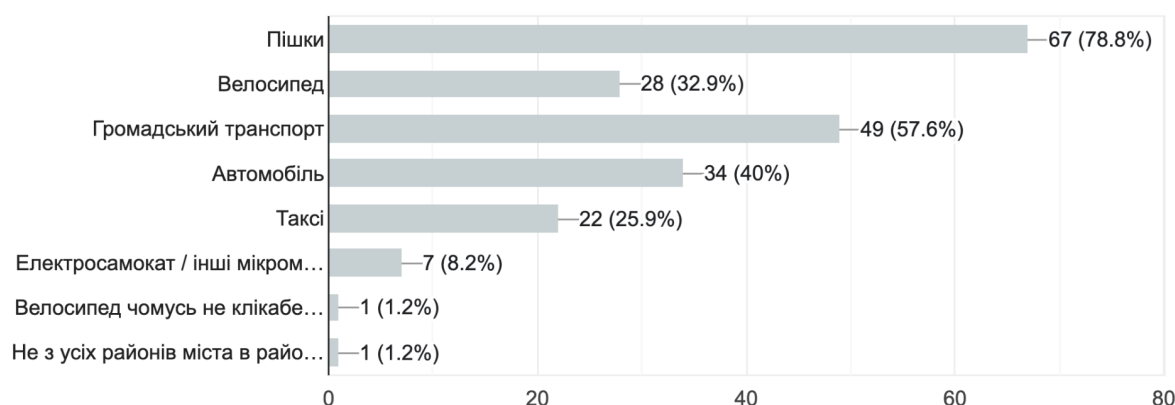


Mobility

The neighborhood is characterized by a mixed mode of mobility, though the majority of respondents (about 65%) get around on foot. This reflects the community's local way of life. At the same time, in the open ended questions, residents complain about poor infrastructure. The neighborhood's main problems are broken sidewalks, dark streets, and a complete lack of accessibility. Public transportation is used by 58% of respondents, who cite the limited number of routes, irregular service, and lack of evening service as the main problems.

3.3 Які засоби пересування Ви зазвичай використовуєте у районі? (можна обрати декілька варіантів)

85 responses



Private car use is average, while bicycle mobility shows a potential. 33% of survey participants choose this mode of transportation, indicating the potential for developing a bicycle network. At the same time, 40% of respondents travel by private car.

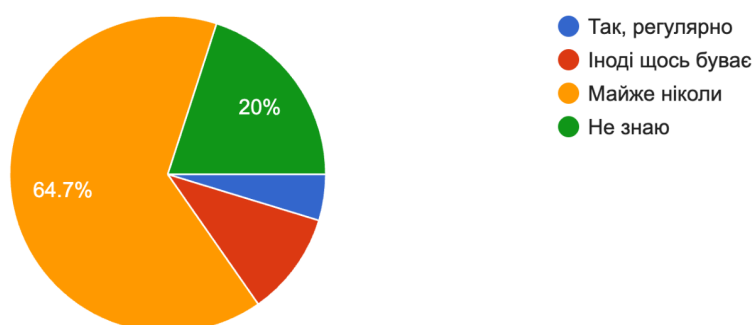
4. Cultural leisure needs

The majority of survey participants (65%) respond that the socializing events are almost absent in the district, while 20% choose the option “Don’t know”. This overwhelming consensus provides empirical proof of a structural misalignment between current municipal spatial provisions and the requirements of the population. Existing spaces fail to function as dynamic fields of interaction, leaving the neighborhood in a programmatic vacuum.

This finding confirms a fracture within the Associational pillar of social cohesion (CDD Toolkit, 2020); without accessible local third places to anchor daily mobility, a significant segment of the population remains detached.

3.8 Чи є в районі події, де люди можуть знайомитись і спілкуватись?

85 responses

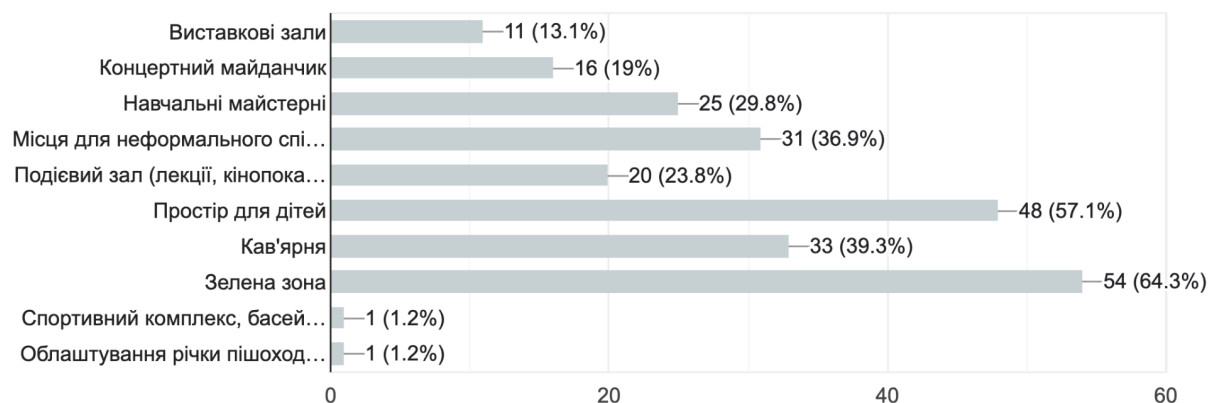


The intensive demands for Green Zones (54 choices) and Child-Friendly spaces (48 choices) directly align with the district's family-oriented demographic core and its unique urban identity. Viewed through the phenomenological lens of Yi-Fu Tuan (1977), these requests show a collective desire to protect and enrich the neighborhood's natural spaces.

At the same time, formal urban typologies experience absolute statistical marginalization, with exposition centers receiving only 11 responses and a formal sports complex tracking a single response (1). Following David Harvey's political economy (1973, 1982), residents recognize that grand-scale institutional structures often prioritize exchange-value and corporate prestige. They are not demanding rigid, monetized facilities that act as enclaves for external elite visitors. Instead, the data reveals a community mandate for open, flexible, and un-commodified spaces focused on quiet relaxation, biodiversity, and family-centered spaces.

4.2 Якщо на Вашу думку район Кічкарівка потребує нового культурного простору, то які функції в такому просторі були б для Вас цікавими? (можна обрати до 3 варіантів)

84 responses



Conclusion

This quantitative distribution provides definitive programmatic parameters for projects like the House of Pako. To remain socially sustainable, these interventions must completely reject the rigid, metric-driven models characteristic of standard bureaucratic spaces. The data confirms that the community needs will not be met by sterile spaces focused on administrative reports rather than community unity. Therefore, these prospective recovery hubs must implement a Minimalist Design Approach (Aelbrecht, 2021).

Field observation

The first visit did not include any participation. The observation was conducted on 7th of July 2025, from 16:00 to 20:00 in order to understand the social life of the

district in the evening. During the photoshooting on the bridge, a young local resident proudly asked a rhetorical question if we like what we see, as our response did not matter he provided us with a concluding statement “That’s my *village*”. This unintentional interaction proves that some residents not only feel but also express the sense of belonging to Kitchkarivka.

During the second observation, which happened on 10th of August 2025 in the first part of the day. The passages described by informants are present in many parts of the district. However, as the grid of housing is developed differently in the north-east part of the study area, such passages are rare in that location. Notably, this part is still under development which happens relatively slowly and the local authorities do not seem to interfere. Some houses are either for sale or abandoned which contrasts a lot with developed mansions also represented in the district.

While the "Village" anecdote confirms that the Relational Pillar (Belonging) remains strong among long-term residents, the physical environment suggests that the Structural Pillar (Equality) is eroding. The visible contrast between high-end mansions and abandoned properties indicates a risk of Socio-Spatial Fragmentation. If the "wealthy" parts of the district continue to develop without integrating the social norms of the older "village," Kitchkarivka may fracture into a series of disconnected enclaves. This suggests that city policies must address not just the both Structural and Civic pillars to ensure that the district's transformation does not lead to the marginalization of its original residents and the gentrification the risk of which is uprising.

Georeferenced photographs

To bridge the gap between abstract municipal maps and the physical landscape, this study incorporates visual ethnography as an additional qualitative tool. On August 10, 2025, the research team executed a targeted photographic documentation campaign across the study area. The primary material traces captured during this field session were georeferenced by embedding coordinate metadata into a centralized digital cartographic index via Google Maps. This process maps physical realities directly onto geographic space.

While temporal and resource constraints precluded a complete list of every architectural element within the neighborhood, this visual profiling was beneficial for the research. By documenting the district's features, unpaved property paths and spatial barriers before beginning closer community interactions, the team established an objective baseline of the area's physical issues.

Reflexivity note: the researcher’s cognitive model of Kitchkarivka’s geography evolved during the process of data collection. At first, the researcher’s gaze was fixed on the neighborhood’s physical forms, evaluating the space through an external lens of material layout. However, once the community's qualitative insights were integrated, these static environments were re-coded as deeply meaningful places filled with shared history and topophilic attachment. The transformation was caused by the

qualitative data generated during the in-depth interviews and the collaborative cartography sessions (emotion mapping workshop).

This shift reveals a limitation of single-wave field observations. In order to correct this vulnerability, this study recommends that future participatory urban research adopt a two-wave field walkthrough design. Under this framework, researchers would conduct an initial observation campaign to shape their interview protocols, followed by a second, highly documented field immersion after completing all qualitative interviews and workshops.

The post-interventional walkthrough allows the researcher to re-examine the environment through the community's narratives. By overlaying the neighborhood's emotional attachment directly onto its physical layout, researchers can evaluate the articulated local needs.

In-depth interviews

Interviewee profile

As part of the research, we conducted 16 in-depth semi-structured interviews. The data obtained complements the results of survey, workshop and observation. The analysis provides a deeper understanding of the mechanisms shaping the neighborhood's image, its zoning, and social interactions.

1. Experts: 4
2. Residents (45+): 4
3. Residents (18–45): 5
4. Media: 2
5. Representative of local authorities: 1

Results

The codification of the qualitative interviews material reveals a highly pronounced positive affection among the residents of Kitchkarivka. When prompted to define the subjective atmosphere of the district, respondents consistently deployed a unified register of semantic codes, prioritizing descriptors such as "calm" and "green".

This narrative robustly triangulates with the quantitative survey data. The satisfaction scores regarding subjective environmental well-being in the survey, which were viewed as socially acceptable responses, are now backed-up with the qualitative data of in-depth interviews.

One of the most conceptually significant spatial constructs, which emerged from the informants' recurring characterization of Kitchkarivka, is a "village within a city". This hybrid classification was mentioned separately from negative connotations; it was associated more with a marker of exceptional social value, rather than with developmental backwardness or marginality.

“Якщо для мене Луцьк — це про якийсь комфорт і спокій, то Кічкарівка — це така екзистенція цього спокою. Тому що в жодному іншому районі ти настільки багато цього не зустрічаєш.”

“Оце Серце Кічкарівки, ось це село, село. Панське село його називали реально. Це якщо будеш їхати там в годині 9:00, ти там людей не бачиш на вулиці просто, тому що що вже всі сплять або ще щось.”

[ID: R-03] | [Age: 25-34] | [Gender: M] | [Role: Local expert]

There are certain markers of bonding communities in the district which show a high level of participation which results in informal spatial consensus. The ability of residents to resolve disputes regarding property boundaries and passages, exemplified by neighbors voluntarily receding fences to facilitate public access, indicates a high degree of horizontal solidarity. This suggests that "Social Order" is maintained through informal negotiation rather than legalistic enforcement.

“Один і другий сусід по півметра відступив в сторону, поставили паркани так, щоб швидше проходити можна було, від зупинки зручніше.”

[ID: R-03] | [Age: 25-34] | [Gender: M] | [Role: Local expert]

Residents demonstrate significant Place Attachment through self-organized, small-scale interventions. Cleaning riverside zones and refurbishing street furniture are acts of "civic engagement" that bypass formal municipal channels. This empowerment shows high use-value of the space.

“В нас, небайдужі люди замінили лавочки, пофарбували, самі розібрали, зібрали, зробили гарні нові лавочки. Загалом це обговорюється. Можуть сформуватись активні групи для таких локальних якихось ініціатив.”

[ID: R-04] | [Age: 18-24] | [Gender: F] | [Role: Student]

The functional content of existing public and semi-public spaces does not meet the needs of the residents. In many cases the activities are designed for specific groups, excluding the others. This might be a sign of social order being shaped by the authorities which take care of those localities rather than their visitors. Additionally the “reporting culture” of such institutions makes them perform as a bureaucratic machine rather than a community-oriented service. This erodes The Civic (Political/Institutional) pillar of social cohesion ignoring recognition and civic engagement of the community.

These spaces are cut off from local residents depriving them of use-value. At the same time it does not benefit the community economically, meaning that the space is not perceived through the lens of exchange-value neither

“Будинок культури “Красне”, районний будинок культури. Там є бібліотека, там є концертний зал. І там є колективи, які займаються, і час від часу вони звітуються. Деколи прикольно, я теж що тут. Вони напевні зрозуміли, що треба трошки реформуватись і виставки виносять за межі будинку культури. Але будемо чесними туди дуже мало хто заходить”

[ID: R-02] | [Age: 18-24] | [Gender: F] | [Role: Local resident]

“Але враховуючи те, що це формат звіту, коли колективів, які там навчаються і це все діти, ніхто не дуже хоче туди ходити”

[ID: R-02] | [Age: 18-24] | [Gender: F] | [Role: Local resident]

The Volyn State College of Culture and Arts which could become a place for social interactions and gatherings is in fact separated from the district in which it is located. The residents are represented only as a service staff. In the context of the Structural Pillar, this represents a failure of Inclusion. The college acts as a site of employment rather than a site of empowerment, reinforcing existing class boundaries rather than bridging them.

“В нас є студенти з цього мікрорайону, я навіть такого не можу згадати. В нас дуже багато технічного персоналу, які проживають тут”

[ID: R-03] | [Age: 45+] | [Gender: M] | [Role: Local expert]

Another aspect of such institutions is prioritizing vertical accountability (to the state) over horizontal engagement (to the community).

“Я порівняю, є бюджетні органи організації, ми в тому числі, а є організації приватні або громадські. То вони більш мають суспільний запит... Ми бюджетники, ми для бюджетників.”

[ID: R-03] | [Age: 45+] | [Gender: M] | [Role: Local expert]

The college serves as a "Public Facility" (Table 3), yet it lacks the Functional Fluidity required to become a "Third Place." Because the functional content is defined from a top-down perspective, mirroring the "Krasne" house of culture problem identified earlier — a site of "reporting" rather than "belonging." Unlike the NGO-led renovation at Kovelska 131, which seeks to integrate "bottom-up" initiatives, the College remains a rigid anchor of the "old" social order. It maintains Social Order through exclusion and formal boundaries rather than through shared civic culture and participation.

Talking about potential threats of local development, informants mention a process of increasing density of the district, as some real estate projects already prioritize high floor development.

“Ну, точно, якщо мова йде про якусь зміну житла людей. Тобто це вже скандали, адже люди там живуть споконвік. І їм це буде дуже некомфортно. Люди, які звикли до власного власної хати, навряд чи погодяться на життя в квартирі, бо це зовсім інші відчуття простору.”

[ID: R-10] | [Age: 25-34] | [Gender: F] | [Role: Media expert]

Privileging vertical high-density housing networks over single-family structures threatens the stability of Relational and Structural pillars of social cohesion. The phrase “people have lived there from time immemorial” shows a deep sense of historical continuity and topophilic meaning (Tuan, 1977).

When corporate developers enter a neighborhood to clear single-family plots and build high-density multi-family structures, they do not merely construct housing; they accelerate a predatory process of accumulation by dispossession (Harvey, 1982). This transition drives real estate speculation, spikes property taxes, and prices out lower-income families, elderly pensioners, and local remote workers who lack the resources to participate in the high-cost housing market.

This process causes deep spatial exclusion (Shults & Lysiak, 2022). It severs local relationship networks and uproots the historical community fabric, transforming Kitchkarivka from a cozy, welcoming neighborhood into an anonymous, highly segregated urban landscape.

Conclusion

There is evidence that allows us to state that the neighbourhood is characterised by a decent level of social cohesion; however, it has not yet reached a community-wide level. There are several approaches which might be beneficial. One of them is reforming institutional programming of functional content. Shifting culture houses such as Krasne from "reporting centers" to "flexible third places" which are not excluding economically vulnerable groups will contribute to the satisfaction of the needs of local residents. Additionally, formalizing informal governance by creating legal and financial frameworks (e.g., participatory budgeting or OSBB support) that recognize and amplify the residents' existing stewardship will create contribute to bridging the gap between local residents and municipal authorities to improve the "Vertical Trust" essential for long-term urban stability.

Workshop

1. SWOT Analysis: Identifying localized perceptions of the study area.

2. Temporal Map: Understanding the rhythmic use of space across different times of day/seasons.
3. Typology Matrix: Categorizing activities along the axes of acoustic impact (Loud vs. Quiet) and social structure (Individual vs. Group).
4. Emotion map: Gathering input from the participants on

Participant Profile & Engagement

The workshop engaged over 38 participants, including representatives from local NGOs, various age groups, and members of the Plast scouting organization. It was held at the Pokalchuk residence, at Kovelska Street 131. While the engagement demonstrated strong horizontal solidarity, certain stakeholder groups, as children, local authorities, and artists were underrepresented.

Outreach was conducted via direct invitations through established stakeholders, supplemented by targeted social media campaigns on Instagram and local media. The absence of local authorities mirrors the "Authorities Care" (3.0) trust gap identified in broader national trends ([reSCORE 2024](#)), suggesting a need for more robust vertical integration in future research.

Results

The SWOT analysis proves that the community is aware of positive and negative aspects of the site location, it also revealed a sophisticated level of spatial literacy within the community. The result presented in Picture 1 contain one of the stickers saying "*Ілпому зростада (cycidu)*" that highlights a latent tension between "visitors" and "residents." In the context of Forrest & Kearns (2001), this represents a conflict between Place Attachment and Social Order, where local residents may perceive high-intensity functional content as a threat to their private domain.

This risk could be mitigated through the openness of the public space and awareness of its use-value. The commercialization of the House of Pako can harm the social cohesion of the community.



Picture 6: the SWOT analysis co-created during the workshop

During the workshop members of the local community demonstrated a visible level of participation and belonging. We could notice various interactions during the session. Conversely, the Typology Matrix (Picture 6) demonstrated a high capacity for Inclusion (Jenson, 1998). The results showed a "smooth distribution" of activities, ranging from contemplative uses (fishing) to high-energy communal events (raves and theatre). This suggests that while there is friction regarding "who" uses the space, there is a broad community consensus on the need for functional diversity.



Picture 7: the typology matrix

An additional activity, Event Project Charter has shown some of the abilities of the participants to create and map the ideas for their events. This approach showed that in collaboration with experts the local residents are able not only to suggest but also to plan on a minimal level the events they see as fitting to their community needs.



Picture 8: event project charter presentation

Conclusion

The conducted workshop demonstrates that the process of determining a functional content of a public space from a bottom-up perspective provides valuable

insights which are usually ignored by local authorities or other stakeholders. While this approach benefits the Relational, Civic and Associational pillars, the Structural dimension is more difficult to address in terms of Reduction in wealth disparities.

Emotions map

The participatory emotion mapping part of the workshop yielded a highly affective topography of the Kitchkarivka district. It gathered 58 responses. Collective data visualization revealed a mixed perception of the local landscape, characterized by a slight predominance of positive spatial affect (40%). Viewed through phenomenological place theory ([Tuan, 1977](#)), this affirmative baseline indicates that despite the infrastructural flaws and unmet needs of the community, the neighborhood retains distinct clusters of topophilia — localized environments that evoke a strong sense of comfort, domestic coziness, and psychological security among inhabitants.

Mapping these positive spatial anchors was critical for the community portrait, as they represent the raw material of the community's shared cultural heritage and localized identity.

A significant number of negative evaluations underscores the presence of severe zones of spatial friction. Qualitative text analysis of the commentary cards attached to these negative pins reveals that community distress is not abstract. It is directly caused by degradations in the material environment, institutional infrastructure failures, and absent landscaping or public maintenance.

Ex:

Негативні	36	відсутність тротуарів і адекватного покриття (стан)
Негативні	37	відсутність доступу і проходу навколо озера
Негативні	38	міні-сквер, рівер поставив ворота як приватна територія
Негативні	39	ні вело, ні пішохідного нормальної реконструкції

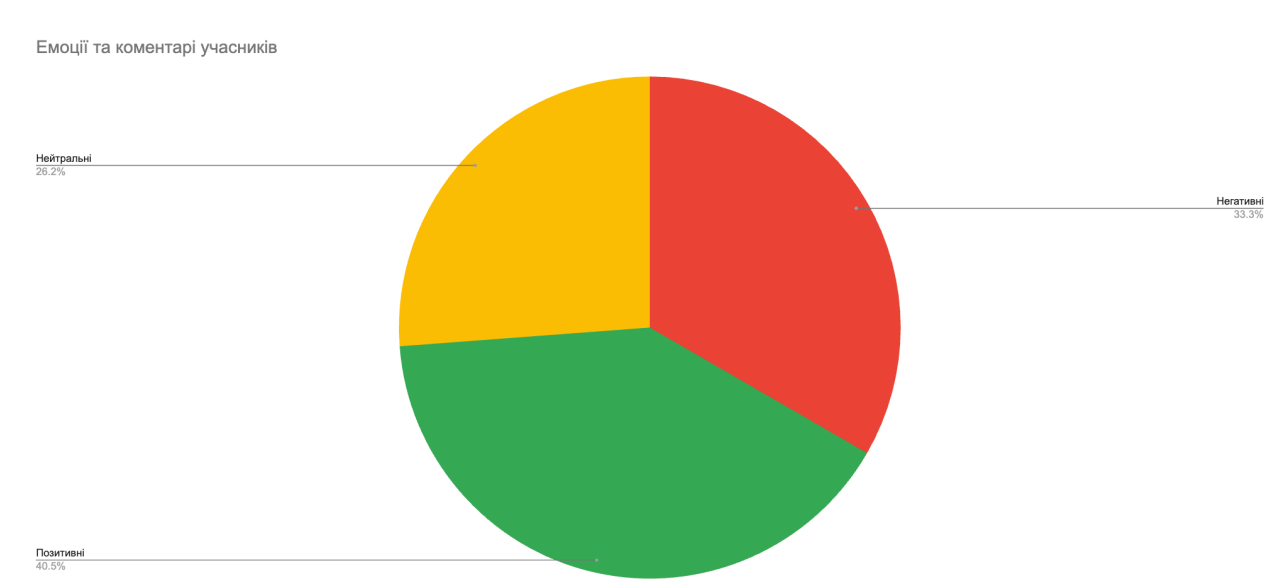
In some cases, these negative clusters act as diagnostic indicators of what David Harvey termed spatial exclusion. They mark physical thresholds where the municipal planning layout or its absence actively fails the lived routines of the residents.

The distribution of neutral ratings across the grid provides unique insights into Kitchkarivka's secondary spatial network. These neutral zones primarily map onto potentially pleasant and underutilized localities. Currently, these areas exist in a state of liminal spatiality—they fail to evoke intensive psychological comfort, yet they avoid toxic topophobic reactions.

Within contemporary cultural planning, these neutral transit zones should not be dismissed as dead spaces; instead, they represent high-potential nodes for adaptive reuse and structural revitalization. Because these areas are free from predefined

spatial meanings, they represent the exact open canvases needed for what Patricia Aelbrecht (2021) calls a Minimalist Design Approach.

However, leaving these spaces physically under-programmed is not enough. Municipal authorities should allow the spontaneous, grassroots community appropriation validated by existing bodies of literature, and in some cases, this appropriation could be guided by local NGOs. In this case the absence of regulation could become an essential tool for local empowerment and civic resilience.



Reflexivity note:the failure to attach information on age profiles of the participants executing the physical emotion mapping exercise created a data gap that disrupted the analytical narrative, as it prevented the cross-tabulation of affective spatial perceptions against generational cohorts. It could explain the difference in responses. For example, at a single spatial coordinate, two contrasting evaluations were pinned: Point 7 (Negative) and Point 13 (Positive). Because the qualitative comment cards associated with these pins target a separate dimension of the physical layout, they confirm that the built environment is split by a deep phenomenological conflict.

Негативні	7	загаджено, непрохідне
Позитивні	13	плаваючий острів, білі пташки, чайки? мартини? унікальна екосистема

Conclusions

Empirical field investigations confirm that contemporary Ukrainian public facilities frequently function as exclusive enclaves rather than democratic third places. The functional programming of these municipal spaces is traditionally dictated by administrative authorities from a rigid, top-down perspective. This approach forces an artificial social order onto local neighborhoods.

Viewed through Henri Lefebvre's spatial triad, this operational layout privileges Representations of Space. This dynamic triggers a dual crisis of alienation that harms both users and managers. To break this institutional stasis, municipal administrations could deploy decentralized operational frameworks. Such models should empower local residents and daily visitors to directly co-create the functional content of public spaces. When a multi-layered balance of diverse neighborhood stakeholders is structurally guaranteed, co-designed facilities directly reinforce the Civic and Relational pillars of social cohesion (Jenson, 1998). Shifting local management from performance-driven compliance to community ownership transforms public facilities from empty administrative shells into active hubs of neighborhood solidarity and horizontal resilience.

To foster equitable urban resilience, municipal policy must maintain the equilibrium between use-value and exchange-value within the city-wide planning grid. As David Harvey's (1973, 1982) critical political economy demonstrates, overemphasizing either dimension creates spatial and structural imbalances. Treating urban land purely as a commodity to maximize real estate tax yields and secondary market investments accelerates accumulation by dispossession. This process drives rapid gentrification, increases housing density (or height), and prices out non-monetized demographics. At the same time, focusing exclusively on un-commodified use-values without securing diverse capital inputs or sustainable revenue can constrain municipal budgets. This path risks capital flight and infrastructure decay, leaving communities physically isolated but very united.

Therefore, projects like the House of Pako should function as operational prototypes for this hybrid equilibrium. By combining un-commodified community uses (such as child-friendly green spaces and exhibition spaces) with flexible, hybrid economic activity nodes (such as low-cost digital freelancer workspaces or residential areas for writers). This strategic approach satisfies the community's demand for quiet use-value while providing the municipality with a sustainable model for long-term neighborhood well-being.

Ultimately, municipal authorities should move beyond abstract, high-level zoning maps and institutionalize community portraits as standard diagnostic instruments for equitable neighborhood development. This method allows cities to address the root causes of spatial inequality and mitigate the threats of gentrification before deploying physical infrastructure plans (Khovrak, 2020; Qi et al., 2024).

By collecting and analyzing granular socio-demographic indicators, these diagnostic portraits reveal the latent informal networks, vulnerability patterns and neighborhood resources that top-down templates traditionally ignore.

Discussion

The application of mixed-methods approach has benefited the research. The results show that the community portrait is a comprehensive tool that is able to highlight the potential vulnerabilities of the local development projects, spatial frictions and needs of the residents. This approach should be refined in order to get even more comprehensive results.

The study reveals that the physical boundaries of Kitchkarivka remain vague and legally ambiguous. Because the territory was historically formed as an independent agrarian village before its incorporation into Lutsk's urban periphery, its street grid and spatial layout show a pattern of rural continuity.

The perception of the district varies between different cohorts of respondents. However, without generalization, it is possible to claim that for the researched sample the common knowledge in the community is that Kitchkarivka is a family district, with a calm rhythm of life. Its main strong side is greenery and biodiversity.

The threats are hidden in unmanaged urban development processes which could increase the density of the district's real estate. Additionally, some residents are worried about the programming of new public spaces as they want to preserve the calmness of the district.

The research revealed not only obvious physical needs of local communities such as improvements of infrastructure, pavements, lighting and public transportation. It also has shown that despite having a number of public places, they fail to contribute to the community wide, social cohesion of the district. These spaces do not embody the use-value, but rather benefit the financial situation of the district and in some cases fail to aid any of the groups, taking forms of bureaucratic enclaves whose goal is to report rather than unite.

Limitations and further research

In order to maintain high academic reflexivity (Creswell & Creswell, 2018), it is important to outline the boundaries of this study. Due to severe temporal, institutional, and resource constraints during fieldwork, this community portrait should be treated as a provisional baseline rather than an exhaustive census of the Kitchkarivka district.

The online nature of the quantitative survey created a digital sampling bias, inadvertently omitting the voices of elderly cohorts aged 65 and older and the goal for number of responses was not met. While this limitation was mediated by using in-depth interviews to capture missing perspectives, the findings represent a snapshot of a community in transition rather than a static conclusion.

Rather than weakening the study, these limitations highlight clear improvements. This baseline study shows that future research would benefit from implementing a two-wave, multi-temporal field walkthrough design. Additionally, the research team uncovered a need for budgeting of high-density questionnaires in order to get more precise results and attract various stakeholders, including economically vulnerable groups.

Appendices

Links

1. [Google maps](#) - emotions map, public spaces and study area boundaries
2. [Google sheet](#) - Codified answers
3. [Pinpoint](#) - Interview scripts
4. [Google sheet](#) - Survey results
5. [PDF](#) - Google form questionnaire

ПРИМІТКИ ДЛЯ МОДЕРАТОРА/-КИ

- Подякувати за участь.
- Пояснити мету розмови.
- Підкреслити конфіденційність: все, що буде сказано, може бути використано лише у знеособленому вигляді.
- Попередити, що наше обговорення буде записуватися на диктофон. Цей запис потрібен виключно для того, щоб не випустити з уваги жодної з висловлюваних сьогодні думок. Гарантуємо Вам, що ми ("ми" тут - як команда, яка над цим працює) будемо використовувати запис виключно у цілях нашого дослідження для уточнення відповідей на питання та фіксування всіх обговорених думок.

ІНТЕРВ'Ю 1: Мешканці району

Мета: Зібрати думки, потреби і очікування мешканців щодо району, щоденних практик, спільноти та потреб у культурному дозвіллі.

Доброго дня! Дуже дякую, що погодилися на цю розмову. Ми проводимо дослідження про життя в районі Кічкарівка, щоби краще зрозуміти, як мешканці бачать свій район, що для них важливо, чого бракує, і що могло б покращити життя тут.

Інтерв'ю не має правильних чи неправильних відповідей — нас цікавить саме Ваш досвід, думки, спостереження. Все, чим Ви поділитесь, залишиться конфіденційним — ми не будемо вказувати ваше ім'я чи особисту інформацію (може вказуватись стать, вік, зайнятість). Якщо Вам буде некомфортно відповідати на якесь запитання, це абсолютно нормально — Ви можете пропустити або змінити тему.

Маю сказати, що зазвичай подібні розмовні інтерв'ю мають записуватись на диктофон, але тільки для того, щоб потім не загубити важливі моменти. Цей запис потрібен виключно для того, щоб не випустити з уваги жодної з висловлюваних сьогодні думок. Гарантуємо Вам, що ми ("ми" тут - як команда, яка над цим працює) будемо використовувати запис виключно у цілях нашого дослідження для уточнення відповідей на питання та фіксування всіх обговорених думок. Чи Ви не проти цього?

Якщо готові — можемо починати. Наша розмова триватиме приблизно 40–60 хвилин.

БЛОК 1. Портрет мешканця

1. Розкажіть трохи про себе. Скільки Вам років, чим займаєтесь, як давно мешкаєте в Кічкарівці?
2. Як виглядає Ваше повсякденне життя у районі? З ким Ви живете? Як почуваетесь у цьому середовищі?

БЛОК 2. Культурні практики

1. Як Ви зазвичай проводите вільний час у будні? А на вихідних? Чи проводите його в районі? Чому так / ні?

2. Чи відвідуєте культурні події в Луцьку? А в самому районі? Які саме?
3. Що для Вас є «культурним дозвіллям»? Які формати Вам ближчі – камерні події, великі фестивалі, неформальні зустрічі?
4. Чи є місця у районі, де Вам хочеться бути? Де Ви зустрічаєтесь з друзями / родиною / знайомитеся з новими людьми?

БЛОК 3. Сприйняття району

1. Як би Ви описали район Кічкарівка – своїми словами, неформально? Яка атмосфера тут панує?
2. З якими словами чи образами асоціюється Вам Кічкарівка?
3. Як би Ви пояснили знайомому з іншого міста, що таке Кічкарівка? Які орієнтири, локації, назви використовуєте?
4. Які сильні сторони Ви бачите у районі? А які проблеми найбільше відчуються?
5. Наскільки зручно Вам пересуватись районом? Які маршрути для Вас найважливіші – і як виглядає Ваша «карта» Кічкарівки? Запропонувати позначити на мапі
6. Зробимо невеличку вправу. Перед Вами є аркуш з мапою Кічкарівки. Я попрошу Вас обвести зони, на які можна було б розділити цей район. Зазвичай, такі зони об'єднані спільним характером, що впізнається; зони району з певними рисами. Або, можливо, вам цей район сприймається як цільний і всередині нього неможливо виділити певні ділянки, об'єднані чимось спільним або ж територіально означуваними по сприйняттю. Важливо зосередитись на Вашому індивідуальному досвіді “проживання” району.

БЛОК 4. Потреби та ідеї

1. Як, на Вашу думку, район змінився за останні роки?
2. Чого бракує у районі? Чи є щось, чого категорично не вистачає особисто Вам?
3. Чи є місця, де можна було б задовольнити потреби у культурному дозвіллі в цьому районі? Чи Ви зазвичай їдете в інше місце за цим?
4. Уявімо ситуацію, коли є можливість створення нового культурного простору. В якій частині району це було б доцільним?
5. Як Ви ставитесь до ідеї створення нового культурного простору в Кічкарівці? Чи потрібно це в районі?
6. Який культурний простір був би цікавий саме Вам? Що б Ви там робили? Які функції чи атмосфера були б важливі?
7. Які події або активності могли б об'єднувати людей у районі?

БЛОК 5. Участь і спільнота

1. Чи брали Ви участь у громадських або соціальних ініціативах у районі? Чому (не) брали?
2. Наскільки Вам знайомі ваші сусіди? Чи є середовище для спілкування між мешканцями?
3. Зараз Ви можете запропонувати щось, що зробить район кращим. Що б це було?

ЗАВЕРШЕННЯ

1. Є щось, про що вам хотілося б додати? Можливо, не було нагоди сказати раніше?
2. Чи хотіли б ви бути дотичними до подальших змін у районі? Якщо так, у якій формі?
3. (Опіційно) З ким ми ще могли б поговорити?

Дуже дякую Вам за те, що поділилися своїм досвідом. Це справді цінно — і допомагає нам глибше зрозуміти реальність життя в Кічкарівці.

Якщо є ще щось, що Ви хотіли б додати, розповісти — я з радістю послухаю. Також, якщо з'являться нові думки після інтерв'ю — Ви завжди можете з нами зв'язатися.

Дякую Вам за щирість, за час і довіру. Якщо буде цікаво, ми зможемо повідомити Вас про результати дослідження — просто скажіть, яким способом з Вами можна тримати зв'язок.

ІНТЕРВ'Ю 2: Представники Озерного вітру

(колишній власник культурного простору, який не спрацював в цьому районі)

Мета: Зрозуміти мотивацію створення культурного простору, умови його функціонування, труднощі та причини припинення діяльності, а також оцінку потенціалу району Кічкарівка для культурних ініціатив у майбутньому.

Доброго дня, дуже дякую, що погодилися на цю розмову. Ми зараз працюємо над дослідженням Кічкарівки як району, де потенційно може з'явитися новий культурний простір.

Однією з наших цілей є зрозуміти, які ініціативи вже відбувалися тут, що спрацювало, а що — ні, і чому. Тому для нас дуже цінно поговорити з тими, хто вже мав досвід створення культурного простору в цьому районі.

Розмова абсолютно конфіденційна. Нам не важливо давати оцінки, навпаки — ми хочемо почути щиро про Ваш досвід, складнощі, прийняті рішення та рефлексії. Якщо якісь теми будуть Вам некомфортні — просто скажіть, і ми їх пропустимо.

Якщо не заперечуєте, я записуватиму розмову — тільки для того, щоб нічого не втратити в подальшому аналізі. Чи це буде для Вас окей?

Тривалість інтерв'ю — орієнтовно до години. Якщо готові — можемо починати.

БЛОК 1. Досвід проєкту

1. Розкажіть, будь ласка, як виникла ідея створення культурного простору в Кічкарівці? Що було рушієм?
2. Яку основну мету Ви ставили перед собою, відкриваючи цей простір?
3. Як виглядав простір – яка його локація, площа, що саме в ньому відбувалося? *(це якщо власник не знає про співпрацю з Фронтерою)*

БЛОК 2. Аудиторія і життя простору

1. Хто був Вашою основною аудиторією? Хто реально приходив?
2. Як часто відбувалися події чи активності? Які формати виявились найбільш (не)успішними?
3. Яким був зв'язок із місцевими мешканцями? Чи вони долучались? Як дізнавались про події?
4. Які канали комунікації працювали найкраще? А що не спрацювало?

БЛОК 3. Труднощі

1. Чи були якісь основні труднощі, з якими Ви стикалися у щоденному функціонуванні простору? Які вони?
2. Що, на Вашу думку, стало ключовим фактором, який призвів до закриття?
3. Як місцева спільнота реагувала на простір у різні моменти його існування?
4. Чи була підтримка (фінансова, інституційна, інформаційна) від міста, інших організацій, партнерів?

БЛОК 4. Район

1. Як би Ви описали Кічкарівку як середовище для культурних ініціатив? Які його особливості – як плюси, так і виклики?

2. Як змінились Ваші уявлення про район до і після реалізації простору?
3. Чи вважаєте Ви, що район потребує культурного простору? Якщо так – якого формату / з якою функцією?

БЛОК 5. Потенціал

1. Що б Ви зробили інакше, якби починали знову?
2. Які три поради Ви б дали людям, які зараз хотіли б відкрити культурний простір у Кічкарівці?
3. Як, на Вашу думку, зміни у районі (інфраструктура, безпека, населення, довіра) можуть вплинути на успішність культурних ініціатив?

ЗАВЕРШЕННЯ

1. Чи Ви готові (чи хотіли б) повертатись до подібних ініціатив у майбутньому?
2. Є щось, чим би Ви хотіли поділитись з іншими ініціаторами або з дослідниками, що цікавляться розвитком району?

Дякую Вам за Вашу відкритість і готовність поділитися не лише фактами, а й досвідом і думками. Те, що Ви розповіли, дуже важливо для розуміння культурного ландшафту Кічкарівки — і для того, щоб майбутні ініціативи були більш реалістичними і вкоріненими.

Якщо з'явиться бажання додати щось пізніше або Ви згадаєте важливу деталь — ми будемо дуже раді, якщо Ви напишете в соціальним мережах, на пошту або ж зателефонуєте. Також, якщо Вам буде цікаво — ми можемо пізніше поділитися з Вами висновками чи публікаціями за результатами дослідження.

Ще раз дякую за час, щирість.

ІНТЕРВ'Ю 3: Представники Фронтери

Мета: З'ясувати мотивацію і бачення видавництва щодо відкриття культурного простору в Кічкарівці, уявлення про район, цільову аудиторію, очікувані функції простору та рівень готовності до роботи з локальним контекстом.

Доброго дня! Дякую Вам, що погодилися на цю розмову. Ми зараз досліджуємо район Кічкарівка в Луцьку — як простір, де може з'явитися новий культурний центр. Дуже цінно почути саме Ваш голос як ініціаторів організації культурного простору, а також бажаючих долучитись до розвитку району своїм внеском.

Наша мета — краще зрозуміти, яким Ви бачите цей простір, які у Вас очікування, бачення, мотивації. Також нас цікавить, як Ви сприймаєте район, його потенціал і контекст.

Розмова — неофіційна й без будь-яких оцінок. Нам важлива саме щирість і роздуми. Якщо якісь питання будуть не на часі або потребуватимуть паузи — це абсолютно нормально.

Усе, що Ви скажете, буде використано лише у знеособленому вигляді. Якщо не заперечуєте, я запишу розмову, щоб не втратити деталі. Це буде лише для подальшого аналізу, не для публічного використання.

Розмова триватиме близько 45–60 хвилин. Якщо ви готові — давайте починати.

БЛОК 1. Про видавництво і ініціативу

1. Розкажіть, будь ласка, коротко про видавництво: які Ваші основні напрямки роботи, місія, з ким працюєте?
2. Чому саме зараз Ви зацікавились створенням культурного простору?
3. Як Ви зазвичай проводите фестиваль? З якими складнощами стикаєтесь та хто приходить на нього? Чи жителі Кічкарівки відвідують такі події?

БЛОК 2. Цілі та бачення

1. Якою Ви бачите головну мету цього простору – для кого він, навіщо?
2. Які формати подій, активностей або програм для Вас є пріоритетними?
3. Яким має бути цей простір з точки зору атмосфери, фізичної організації, доступності?

БЛОК 3. Контекст району

1. Що Вам відомо про район Кічкарівка? Які у вас асоціації з цією частиною Луцька?
2. Якою Ви бачите взаємодію простору з місцевими мешканцями? Як би хотіли будувати діалог?
3. Чи маєте Ви досвід роботи з місцевими громадами, і які принципи для Вас важливі в цій роботі?

БЛОК 4. Очікування і ризики

1. Яких результатів Ви очікуєте від відкриття простору (у коротко- і довгостроковій перспективі)?
2. Що для Вас буде критерієм успіху проєкту?
3. Які ризики Ви бачите в реалізації проєкту в цьому районі? Як плануєте з ними працювати?

БЛОК 5. Участь, партнерства

1. Як Ви бачите фінансову модель простору: комерційна, змішана, донорська? Яку участь бере видавництво?
2. Чи шукаєте партнерів? Якщо так, яких (міські інституції, НГО, митці, громада)?

ЗАВЕРШЕННЯ

1. Чим цей проєкт особисто важливий для Вас / Вашої команди?
2. Чого Ви хочете навчитися / досягти в процесі реалізації цього простору?
3. Що б Ви хотіли, аби запам'яталось людям про цей простір у Кічкарівці?
4. Чи плануєте залучення до команди когось з місцевих? Як уявляєте співтворення?

Дуже дякую за відверту розмову. Було цікаво і важливо почути, що саме стоїть за Вашою ініціативою — і як Ви уявляєте культурний простір у такому районі, як Кічкарівка.

Ваші відповіді допоможуть нам сформуванню більш глибоке уявлення про майбутній простір — як про живу, контекстну ініціативу, що може бути справді вкоріненою у район.

Якщо з'являться додаткові думки або Ви захочете доповнити щось — будемо дуже вдячні, якщо напишете нам. Також можемо пізніше поділитись результатами дослідження або включити Вас до кола обговорень, якщо буде цікаво.

Ще раз дякую за Вашу відкритість, увагу до контексту і бажання працювати зі складною, але цікавою територією.

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