CITY AS EVENT.
Urban Study on Cultural Functions

INTRODUCTION:
POSTINDUSTRIAL FOG CONSTRUCTIONS:
THE CITY, CULTURE, AND SOCIETY

We live in a post-industrial world. The city, culture, and society are locked in post-industrial fog constructions. These environments do not belong to the realm of nature anymore: they are, rather, the result of humans and a thousand years of human activity. They seem to be principally composed of two things: territories and culture. Territories that are more or less urbanized have become our living, working and recovering environment, and cultures have evolved into a matrix of new political, economic and social processes. There is a great deal of uncertainty in the fact that the city, as well as culture, does not have a single definition. Yet, in the world of art, science and daily life, their multiplicity of definitions have become a vital part in an immense number of contradictory theories and definitions. Another reason might be that the concepts of city and culture are more related and intertwined with each other than they have ever been before. Therefore, it is very hard and perhaps impossible to give "city" or "culture" an unambiguous and universal definition that would fit into a Lithuanian context. In this book we will be using three concepts of the city and culture. The first and most general meaning is an entity, something that is *taken for granted*. The second meaning is narrower and defines the city as *a unique form of space* that gained the characteristics of an event since the mid 1960s. In this case, culture means a *supersystem* that may liberate or enslave the reproductive capabilities of society. Finally, the third concept is rather specific: The initial image of the city and culture is inevitably based on the subjective experience of the author's life in Vilnius and Klaipeda.

Humans have been exploring the city and culture for a long time. They comprise the main systemic components of this book. The expression of *city as event* in an urban environment can be explained by employing the concept of cultural functions. Cultural functions is a complex of places, objects and phenomena determining the reproductive powers of an urban environment. Additionally, there is another important aspect: in 2007 the number of people living in cities grew over 50 per cent, which means that the largest portion of humanity has found itself in a whirlpool of urban revolution. The implications of this expansion has had a profound impact on both local and large scale definitions, and additionally the city and culture in Lithuania have assumed and prescribed to a new system of economics: a dramatic shift in *quantity*, *quality* and in *history*, which is cultivated by the adoption of transnational capital, whose driving force is the consumption ideology of neo-liberalism. This power is a global manifestation, leaving very few possibilities for escape. Cultural functions that are the object of this book also suffer from this manifestation.

The concept of cultural functions is based on the idea that culture is an all-embracing chain of social relations. In a post-industrial city, the symbolical norms, values, and social aspects, as well as social status, role attributes, including the elements of individual behaviour and biological needs, all belong to a singular system. Cultural functions is an attempt to develop an idea of the "high", "mass" or "underground" cultures as one and the same urban culture. It spreads in relatively small, but informationally spacious capacities, making considerable changes to the concept of contemporary urban structure, and can be traced as early back as the 19th century.

The notion of cultural functions emerged in the process of reconsidering the modernist CIAM (*Congrès International d'Architecture Moderne*) directive and its perspective after the fall of the planned economy in the communist world. Despite the fact that the fundamental modernist directive of dividing the city into differentiated functional spheres did not prove its value, we can still witness its consequences in our bedroom suburbs. The "bedroom" of these areas has little to do with quiet sleep, and their relationship with full-rate urban culture is also hard to find. Another functionalism lesson is to see the city as a source of constant shifts. The total project of its volumetric and spatial forms, as well as its social flows, is not the architect's mission anymore. On the contrary, there is a vital need for a humane and environment-friendly architectural language that, first of all, should take aim at morally and physically dilapidated residential territories. This is in order to make them the new kernels of urban living surroundings. Therefore, in this book, we appeal to the heterogeneous, polymorphic and interdisciplinary worldview that introduces us to the realm of the place, object and phenomenon – the main characters of the book. In other words, we set the instrumental, bureaucratic and territorial interpretation of the city and culture against the essential, communal, and spatial definitions.

In speaking about the increasing meaning of cultural functions, we should mention several things that are interrelated. At the end of 20th century, cities once again, overtook the significant levers of geopolitical power. This gave way to shaping new spaces for economic competition and cooperation – aimed not just for easier access routes to local cultural resources, but an increase in their utilization possibilities on both regional and global scales. What was the role of culture in the process? It was culture that conditioned the market-dominating companies of innovative technologies to rethink their strategy. They exchanged cheaper labour and lower prices for real estate in the periphery of the more expensive and culturally rich environments of urban centres. The cities – and sometimes whole regions – that failed to provide the new social class with an appropriate variety of services, entertainment, and comfort, suffered tremendously, while the attractive centres for creative and talented people flourished. Therefore, culture became the main condition for accumulating capital, especially financial capital. This process had its clear reflection in the policy of those cities that were able to attract promising companies. They also ensured the kind of institutional environment quality that post-industrial society is impossible to imagine without. The institutional environment, in its own turn, determined the quality of both social and physical environments, whose development became the main purpose of cultural policy in post-industrial cities. Therefore, on the level of strategic cultural policy planning and management, western societies maintained that the solution for urban problems was to invoke cultural functions that unify three links in urban spatial structure: the physical, social and institutional. A usual practice that emerged in

culture planning was to sustain the older parts of the city or develop traditional cultural institutions. Besides that, there was a large investment in developing the cultural infrastructure, preserving and maintaining cafés, art galleries, pedestrian paths, parks and squares, as well as creating and supporting new cultural niches for economic activity. All effort was aimed at developing a system dedicated to an urban structure whose result became an urban realm. This realm was intended to fulfil the physical and spiritual needs of the new urban population.

Beside their modernist functional backbone, one might also interpret cultural functions as a postmodern narrative. For as long as four decades, many urban planners and researchers in cultural studies have been analysing the new urban development conditions that Fredric Jameson named a "cultural turn". The phenomenon of "cultural turn" is related to both physical changes in urban structure and changing concepts of culture. The cultural turn space is a place where the cultural and ideological contrast between the West and the East is striking, but there are a growing number of those who claim that the human race has reached the end of its historical memory. Meanwhile, there are other important things emerging in the process. In the forty years period, the rural and urban communities that had little to do with each other were replaced by an urbanized network and information society whose basic activity was not agriculture, industry or entertainment, but copyright-based creative and intellectual work. There is a good reason why this kind of work relates itself to urban development processes. The regeneration of cities that started around the 1960s gave careful attention to shaping public spaces, building creative industries, as well as intensive preservation and use of recreational resources and cultural heritage. Nevertheless, the USA, the individual European countries, and post-Soviet countries each have quite different experiences in this sphere.

In the USA, cultural functions started to matter as late as in the 1980s, when the Keynes economy crashed and the state faced a barrage of urban problems. City centres became empty. Their attraction ceased. Social isolation, poverty and criminality affected both strong and distinctive urban cultural centres – Boston, Chicago, New York, San Francisco – and the metropolises that had been notorious with their dehumanized urban surroundings: Atlanta, Detroit, Houston, Phoenix. Therefore, urban planning documents soon established and employed the concepts of cultural district, cultural resources, and cultural planning.

In Western Europe, a regeneration wave continued during the earlier post-war reconstruction works that marked the new self-awareness of urban society. The wave rose along with the movements of the Green parties, monument preservation, as well as various social movements of young people and minorities. It aimed at preservation of cultural heritage by adjusting in order to meet new requirements. Industrial cities, suffering greatly from the industrial crisis of the 1970s, started to solve the issue of a stable income source. Nevertheless, this kind of transformation was just the tip of the iceberg that, most probably, did not reflect the deeper European urban development processes. Different countries had different dominating sectors that had been strong and nourished for hundreds of years: in Germany it was music, in the UK it was art, in the Netherlands it was design, while in France it was social sciences and philosophy. Those factors built the background for the birth of the contemporary European cultural planning tradition.

Post-Soviet space displays a different kind of situation. The cultural layer of urban structure that we have today is the result of a normative formation of territories, which means that in most Eastern European cities we can still find

a community centre, a library, a theatre, a museum. In better situations, we can also find cities that preserved their historical old towns or parts of them, or cities built in a unique natural or urban environment. The cities that have strong industrial companies nurturing their own distinctive community culture are amongst the more vibrant ones.

We can rate the post-Soviet experience as an inevitable identity of the urban culture in Lithuania. This kind of trinomial construction has inherited the classical urban structure of regular planning, took the open plan principles from the Soviet urban planning that grew from the international modernism school, and offered its own "improvements" for the spontaneous models of creating spaces that are characteristic of later capitalism. In this work we look for a common denominator by not just orienting to the Western urban tradition, but also, to search for thestarting points in the earlier system. The primary goal of this study is an attempt *to evaluate the meaning of cultural functions in urban structure and urban development processes*. Therefore, post-Soviet experience created a demand to observe the new conditions for urban development. By going deeper into the complicated cultural processes of today, we bring up the familiar question of form and content. We try to find out what makes up the cultural potential of a city, what kind of sectors dominate the map of cultural functions, and what are the volumes of this potential. The author also seeks to explore the most characteristic forms for expression of cultural functions by analyzing development examples in countries other than Lithuania. This is to provide certain models that Lithuania could also apply in its urban practice. Finally, the last goal is to determine the principles for cultural function development in urban structures, and to formulate a plan for a cultural framework of the city.

The book explores the physical, institutional and social urban environment. They have spatial characteristics and display themselves as a totality of urban structures with a cultural encoding that includes both the human-formed and the human-transformed natural landscape. In particular, the object of analysis embraces the cultural functions of cities in Lithuania and other countries, as well as the ways they work and demonstrate themselves in an urban structure. This book examines urban spatial structures or their individual elements that managed to preserve their primary characteristics, elements of urban spatial structure that may serve as a basis for recovering the totality of microstructure (historical suburb, urban complex, etc.), those that emerged as power symbols for certain historical (period, style) or social (religious or ethnical communities, etc.), phenomena that have or remained as representations of those systems. We will also look at elements or their systems that are in some way related to the third basic sphere of social time, including creative work, recreation and, partially, entertainment.

I　　　UNDERSTANDING CULTURAL FUNCTIONS

If we focus on the topic of cultural functions, it becomes obvious that the Lithuanian school of town planning and urban design considers the city as being dissociated from political and economic processes. Therefore, the first part of this book explains the dominant position of culture within the scope of late capitalism relations. It explores three scenarios of the city and culture: context, construction, and concept.

1.
CULTURAL
BOOM,
THE
CREATIVITY
DOCTRINE

In the second half of the 20th century, the city and culture have become the major dominants of contemporary civilization – their field of domination is global geography, something which the usual theoretical instruments are not equipped to describe. The book proposes to have a closer look at cultural functions through political, economic and social contexts. On one hand, the context should be subject to analysis as a phenomenon of cultural boom. This boom is linked to the rise of a creative or knowledge economy, as well as a network or information society. The new world development model is impossible to explain by just the increase in the population of the planet, continuing urban migration, or the new competition of cities in the world market. The study relies on Manuel Castells theory of network society, where he also offers a convincing concept of culture domination. His concept interprets the postmodern period as a register of the relationship between contemporary language and reality. It refers to the conditions for capital society development. The analysis shapes the second direction in exploration of the *city* and *culture* in the frames of creative doctrine. The study regards this phenomenon through the glasses of culture critics of the second part of the 20th century, and relies on theories and considerations by Theodor W. Adorno, Henri Lefebvre, Guy Debord, Jean Baudrillard and Jean-François Lyotard.

2.
REPLASCAPE
AND
DAILY
LIFE

This study gives close attention to information technologies that many consider the driving force of contemporary civilization. Significant technologies in the 20th century (the radio, the television, the telephone, the fax, and the internet) made their own influence on both social mutations and urban space. Knowledge or information society became the main inhabitant of the city, while the essential factor for its development has become the exponent consumption society. There was a huge expansion, not just in territory, but also in density and height. Moreover, there were considerable changes in the type of architecture, the principles of city planning and outlines of urban theory. All those changes are related to the main starting points in post-industrial reality: replascape and daily life. The replascape might be a kind of newly designed reality, whose most prominent examples are entertainment centres and shopping malls, as well as mega-structures. On the other hand, those newly issued actualities are the authors of a historically new phenomenon: entropy in an urban structure is marked by a crumbling urban morphology and an overgrowth of elements from the regular plan. The replascape also relates to the phenomenon of daily life and its strongest representation: shopping.

3.
CULTURAL
FUNCTIONS
DOT
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In speaking about contemporary Lithuanian urban culture, virtually all scientific works emphasize the breaking point in 1989–1990 that coincides with radical changes in the country's political and economic life. However, this book approaches the topic from a different point of view. Despite the profound changes in the conditions for the political, economic and social development of the cities, for most of us, the residential zones, working zones and recreation zones remained the same. The bulk of urban structure was planned under industrial urbanization conditions and implemented from 1940 through 1990. The twenty years of independence brought about mostly minor changes in the density of residential zones. While the industrial territories thinned out, the largest part of recreational potential regressed and the commercial sector developed intensely. The most radical changes took place in the kernel of cultural functions that had been planned in the Soviet period: public developments. They destroyed an essential part of public objects, while a large part

of publically significant objects became the property of the private sector with no careful consideration. The urban public spaces also underwent dramatic changes. On the other hand, the inadequate perspective of Lithuanian city planning, one that did not have a historical tradition, received many new contemplations in the field of cultural studies and works by urban theorists.

CONSTRUCTION

4. GEOGRAPHY OF HETERO-GENUOUS ENVIRON-MENTS

The rise of the *city as event* relates to the later capitalist system. It is based on the logics of re-dividing space and human resources, as well as the interests of its various social players – the state, business and society. It was the huge financial flows that the "electronic herd" accumulates in any given node of post-industrial space that contributed to the European concept of urban structure, a structure that did not naturalize with the new liberalism political reform. The classical city by Rob Krier, Aldo Rossi, or Oswald M. Ungers, with its organic plan and expressive composition of block structures, was replaced by the architectural scenarios of Bernard Tschumi, Günter Z. Kelp, and Rem Koolhaas. The urban structure, homogeneous by nature, started to gain new characteristics, which, in its own turn, has influenced the predominating balance of social powers. Therefore, the functionally homogeneous urban territories, in the period of cultural turn, lost their functional, spatial, political and economic independence. In other words, the homogeneous urban planning of spaces gave way to the geography of heterogeneous environments.

5. FUNCTIONS: MATHE-MATICAL, URBAN, AND UNIVERSAL

The function is always a *variable*: mathematical language defines it as a dependent, variable quantity that changes with a corresponding changing quantity. In city or urban planning, and in urban geography, a space has its particular mathematical expression. Topographical, hydrographical and other natural data shape the coordinates for urban space. We would attribute them to the first informational net of an urban structure. The second would include the anthropogenous environment: the elements of a developed and restricted space that comprise the substance of a given urban structure. The physical space of the city consists of three-dimensional volumes of buildings. They fill up the inside of separate sections and the whole morphologic structure. However, this book focuses on the fact that the post-industrial space has many new models for space production. A shift from producing physical entities to making immaterial products – services and information – forms the preconditions in which we can interpret those functions as universal.

6. URBAN MONADOLOGY. URBAN-TECTONICAL FRACTURES

This book analyses the physical, social and institutional environment of the city as a field of interaction between cultural functions and urban structure. It relies on the idea of the natural, anthropogenized and urbanized environment as an autonomous medium, but also on the assumption that the urban developing process consists of rather independent development cycles. The assumption is based on two principles of cultural functions and urban structure subordination. The first principle regards urban development from the perspective of urban monadology. The second one interprets the spatial substance of the city (its morphologic structure, public spaces, or the spatial relations between separate systems or elements of the urban structure) by employing the principle of urbantectonical fractures.

7. THE PLACE.

The urban monadology and urbantectonical fractures set out the preconditions to substantiate the concept of cultural functions on the complexity principle. The first component of this complex is the place. The place, as a word, can mean a position in

society (in sociology), as a net (in communication theory), and finally, as a certain point on the surface of the ground (in geography). The meaning that would be the closest to the concept of cultural functions comes from Castells' network society study. He analyzes and develops various models for *sites space* and uses it to define a certain territory whose form, function and meaning are restricted by the limits of physical adjacency.

8. THE OBJECTS. HOT SPOTS OF THE CITY

The second component in the concept of cultural functions is the object. This study interprets this element as a unit of economy or production, i.e. cultural activity of a human being or society. In this way, the book marks the hot spots of the urban structure, or the spots consisting of the material environment (buildings, monuments, parks, or squares) and the immaterial environment determined by the material environment (spectacles, performances, and events). This kind of heterogeneous environment decides the hierarchy of cultural functions where objects are considered to be of lower rank than a "place" in a group of objects. Objects are important in the aspect of shaping institutional environments.

9. THE PHENOMENON. THE REPETITION OF NARRATIVES

A phenomenon means a remarkable or extraordinary fact or event. It can also include meanings that go beyond the limits of the material environment of cultural functions – the environment based on the volumetric and spatial forms of the urban structure. The third component of the cultural functions consists of immaterial environment elements. At the same time, it embodies the bulk of urban and cultural phenomena that is spread beyond the physically perceptible world: the collective memory and all that belongs to the field of collective intuition or the subconscious. In the spatial hierarchy of cultural functions, a phenomenon has a special position: it connects the material environment with the immaterial one. In other words, a phenomenon guarantees the coherency between historically bound cultural spots and objects, at the same time, it completes new structural reconstructions.

II   THE CULTURAL POTENTIAL OF THE CITY

The second part of the book presents the image of their inner structure or contents. In speaking about the cultural potential of the city, this study aims at focusing attention on the economic and social aspects that shape the city. There is an agreement that culture is the driving power of urbanized networks, or is one of the major sources of competition between cities and regions. A significant fact for post-industrial city development is that information technology principles, as well as social relationships and norms of the creative class, become predominant for economic relations within society. The production of goods, services and human interaction, along with the whole physical and virtual space of the city, forms itself and is built upon the basis of the Western post-materialist world-view. In other words, the 21st century, paradoxically, starts to achieve a utopian ideal of the communist époque: the way of living of a certain part of the human race is related to entertainment rather than making a living – people work for their own pleasure rather than for survival. The major task in the second part of the book is exactly to find out what makes up the core of this kind of pleasure. Therefore, the study reveals what kind of system of values we can use in order to lay down the fundamental principles of correlation between the urban structure and cultural functions (section "arrangement"). The text goes deeper into the organization of the cultural potential of the city (section "contents"), whose structure is based on the analysis of the cultural potential in Vilnius (section analysis).

**10.
INITIAL
SOURCE:
THE
CULTURAL
IDENTITIES
OF
THE
PLACE**

Many scientists exploring the powers of social networking mark identity as the major source of the essence and experience for the human race. In postmodern culture, any identity is, at the same time, shifting and heterogeneous. Identities are no longer associated with an individual's entire social expression and its models, but rather, represent particular cultural meanings of individualized choice. There are many factors that influence those meanings: various social and cultural contexts, living areas, trading relations, mass media and so on.

We can perceive identity in both an essentialist way and relatively. In speaking about the post-industrial city and its urban structure, we would like to emphasize the sensual meaning of identity. That meaning is related to the emotional evaluation of physical environment – evaluation based on the individual experience of city-dwellers and visitors that is often influenced from mass media along with the strategic city planning directives. In the post-industrial world, the sensual attitude excludes the universal models of experience. A relativist attitude is not good also, because of its reference to the experience of perception and comparison. The core of this attitude is the individual's personal and subjective daily experience. In the age of information, the sensual meaning of identity becomes the predominating model of self-perception and the evaluation of space.

**11.
SEX
AND
THE
CITY:
PECULIARITY,
EXCLUSIVE-
NESS,
ATTRACTION**

The rise of the post-industrial city is related to another culture turn phenomenon, namely, the sexual revolution. Since the 1960s, the city along with its urban and social structure, have become objects of analysis concerning desire and sexuality. Contemporary cultural theory shows an interest in the sexual life of city-dwellers, as well as in the city itself as an "organism" that has developed certain sexual capabilities, or what is known as the "desire machine" (Deleuze / Guattari). The dynamics of later capitalism also determined the city's sexuality to become a part of scientific and artistic contexts along with the phenomenon of mass culture. Therefore, the panoramic picture of cultural functions has included the cradles of sexual revolution and sexual minorities' culture, sex tourism centres, and globalized areas of producing and spreading pornography. All of these are related to both the cultural functions and the cultural potential of the city. However, the erotic aspects of social or communicative relations that became predominant in the physical environment of the city are the external product of the sensual identities mentioned above. The inner logics of the city as event are impossible to distinguish from sexual capabilities – or the values that are related to the reproduction of urban structure. Therefore, the book also explores the aspect of desire by employing the meanings of peculiarity, exclusiveness, and attraction.

**12.
THE
SPIRIT
AND
THE
LOGICS
OF
ECONOMICS:
COOPERATION
AND
COMPETITION**

The book connects the third element of nominal value to the economic sphere, but gives undivided attention to the spirit and logics of the neo-liberal economic system rather than financial flows or urban economic policy. While in the industrial period, public, social and productive relations relied on the clear distinction between cultural and economic spheres. Post-modern capitalism replaced it with a natural or artificial "coalescence" of all the spheres. The paradigm of this "coalescence" determined the birth of various interdisciplinary cultural and educational programs, and gave stimulus to the rise of the discourse of multiculturalism, tolerance and democratic pluralism. This economic support front has a purely cultural character, while its major purpose is "mutual help" in the sphere of values to secure the setting and following of common rules: creativity beside profit; community approval beside

the yearning for customers; a reflection of culture (in the wide sense) beside mass market tendencies; cooperation beside business. It is cooperation that, in the post-industrial age, imposes the essential preconditions for competition to rise and become the principle driving force for city development.

The last element in the system of nominal values links to reproduction and continuity. The choice is based on the cyclical model of city culture. While the first three values are representations of psychological, aesthetical, social and economic factors, the last of the values includes the vital powers of cultural potential, which means the power expression of urban structure. In exploring the idea of an open cycle, we should highlight the most prominent characteristics of cultural functions: values of local cultural identity, along with values of peculiarity, exclusiveness, and attraction, competitiveness and cooperation become urban powers. This is due to the interaction between global economic capital and localized institutional and social environments, but only if productivity turns into reproduction. In other words, the kernels of singular social and economic potential that function in the urban structure can guarantee the rise of a qualitatively new space along with a socially engaged cultural micro-climate.

Immovable cultural heritage is a terminal for cultural potential that stores thousands-years-old cultural forms, which still generate ideas for many generations of humans. The paradox of this foundation is the fact that the terminals of silence remain the last starting point, whose loss will make the human race free from the environment that it has created and adapted for its own needs. In the perspective of city as an event, we should also speak about the visible present of the contemporary city, where the idea of the past still maintains the creative energy at full power, forming a strong emotional and psychological field. In realizing the present changes in urban environment, it is essential to understand that immobile cultural heritage is not a distinctive historical and cultural relic, providing a basis for the distinctiveness of the present times and separation from both historical processes and the development of its subjects. The terminals of silence give us an opportunity to employ preserved creative potential along with the opening a perspective for integral space and time. On the other hand, it is only in the face of the past that the destructive power of civilization gains its full scope. Therefore, both the historical periods of "barbaric" culture and the modernism project of the 20th century, including both of the World Wars, are a constituent part of cultural heritage formations.

The second sector of cultural potential includes the recreational structure of the city, embracing the "live" material of the city, and securing the principle access to the main sources for recreating society's physical and spiritual energy. This structure is distinctive for being based on cultural links determining relations to the natural or urbanized natural environment. Therefore, we perceive cultural heritage as the core of urban structure, while the recreative potential as a medium to secure the distribution of cultural potential in the whole structure of the city, region or country. Moreover, we should consider the recreational structure of the city, first of all, as part of the larger system of the natural framework, along with its structural components. On the other hand, an important characteristic of the bulk of urban structures is that the central parts of the city contain a lot of significant recreational potential whose meaning is more symbolic than real, while a larger part of the green structure elements, with functions of biomigration and geo-ecology, are dislocated outside of the core. In a post-industrial

city, the recreational potential is inseparable from the phenomenon of cultural tourism. Cultural tourism is categorized as peoples' migration from their usual place of residence towards cultural attractions – the goal being to gain new information. Therefore, this book devotes close attention to the newly arising needs of human beings: the creative class regains its power by walking in parks, using bicycle tracks, or going to entertainment centres.

Almost each of the activities in the post-industrial society today relates to technologies that have become probably the most significant representation of the interaction between creativity and industrial production. We should consider technologies as the major reason for the tangle of the artistic world and the commercial world. However, technologies are not just intellectual rights that the analysts of creative industries consider to be of highest import, but the function of turning ideas into services and goods. Many of the technologies are also a result of collective creativity. In the late capitalism relations space, with the view of vanishing natural resources, we turn to renewable energy resources. These resources also include human ability to find creative solutions for problems: how to turn rich, how to spend time, or how to survive. The new stimulus also connects to urbanization processes. The urban space is distinctive for its unusual concentration of physical, social and institutional formations that seem to embody the idea of the uniqueness of the creative act. However, in post-industrial society, a creative act is but a primary source to unlock and realize financial capital potential. Therefore, it is quite natural that the creative industries, even giving priority to copyright technologies, along with the flexible forms of organizing people, work and time, in the economical sense, are fully oriented to copy and mass produce. They are just another gear of social and economic control.

In the most general sense, the public space of the city is a place where any citizen of any sex, race, nationality, ethnicity, age or social status can enjoy being together with others, as well as represent a collective or common interest. In urban territories, public space often means one of the major components in the urban structure, embracing the urban spaces that are undeveloped or open, limited by buildings or closed, and green or changing. In the post-modern urban geography, with the predominant complex models for space production, other definitions of public spaces also gain particular importance. In the historical parts of the city, with a status of immovable cultural value, the space above the buildings whose height is subject to regulations, also gains distinctive meaning. This space forms the foundation for cityscapes and panoramic views that create a visual identity of the city. Thus, a piece of sky above a private territory is also a public space, even though tangled up with contemporary technologies, but still fulfilling the function of giving background to human metaphysical experience. Another aspect has a relation with a less visible urban space: backyards. By planning public spaces, urban planners and architects often focus on the busiest and most open parts of the city. Therefore, urban discourse uses but a small part of urban public space potential, sometimes forgetting the inner face of the city with its unique cultural diversity.

The sixth section of the book presents a natural analysis of cultural potential in the city of Vilnius. The object of the analysis is the physical, institutional and social environment that shapes its cultural potential. The area of analysis is the city of Vilnius in its de jure boundaries. The priority location of the analysis is the central part of the city. We have

A NATURAL ANALYSIS OF CULTURAL POTENTIAL

classified the data from the analysis in accordance with the administrative structure of the city and the principles of arrangement of its cultural potential. The natural analysis focuses on cultural potential, whose size corresponds to elementary physiometric parameters: a church, a square, a subject of creative industries or enterprise, and so on. This method has allowed us to measure, almost precisely, the size of cultural potential in each of the housing departments, and to value the spatial specific features of cultural potential in the city.

19. SPATIAL AND VOLUMETRIC... THE PHYSICAL ENVIRONMENT OF THE CITY

The physical level of the cultural potential in Vilnius has the following predominating sectors: immovable cultural heritage, recreational potential and urban public spaces. The first sector includes immovable cultural heritage objects (612) and the four groups of elements significant for the urban cultural heritage of Vilnius: churches (72), monasteries and convents (5 active, 24 abandoned), cemeteries (35 active, 16 abandoned, 5 eliminated) and manor houses (8). According to natural analysis, the second sector only includes basic resources: water reservoirs and the softscape along with the specific element of natural reservations. The capital has a water basin of 15 rivers and streams, 16 lakes and 50 ponds. We have also recorded 137 softscapes or groups of softscapes and 31 reservations. Vilnius has a relatively small arsenal of public spaces: 12 plazas, 71 squares, 8 parks and 37 public space complexes. The list continues with 46 monuments, excluding the cemetery monuments, 12 fountains and 19 scenic viewpoints.

20. ACTIVE JUNCTIONS. THE INSTITUTIONAL ENVIRONMENT OF THE CITY

Institutional environment is an equally important field of cultural potential, the embodiment of the forms of target public organization, and the legitimization of its activities. It is also a prominent active junction between the separate elements of physical and social plans and is characterized by a flexible structure that is able to fulfil the tasks of both the commercial sector (creative industries) and the public sector (cultural industries). This chapter concentrates on the cultural and institutional environment of Vilnius, including its character and composition. The first level of institutional environment covers the creative industries sector, containing architecture (157), crafts (134), publishing (103), advertising and public relations (63), design (62), music (57), cinema and video (50), performing arts (35), radio and television (33). There are other separate elements of the cultural sector, which make up an equally important part of the institutional environment. Our natural analysis regards those elements as independent subsectors comprising the core of traditional culture. The analysis uses the generalized physiometric data to make the following map of Vilnius's cultural industries: cultural institutions (77), museums (61), libraries (67), and educational institutions of the highest rank (90).

21. TRUNITIES? THE SOCIAL ENVIRONMENT OF THE CITY

The social environment of a city is the subject of sociological research, so this book contains an analysis of several elements – an analysis that is meaningful in the aspect of shaping urban cultural potential. The arrangement of the social environment of cultural potential is especially complicated due to a large number of creatively active people who, especially in small countries, often engage in more than one or two activities. However, formally, the third level of cultural potential dissolves into two sectors. The public sector comprises people who work on the level of the state, region and municipality, active public organizations, scientists and students, as well as the social potential that is based on informal relations. Meanwhile, the private sector consists of the contingent connected to labour law, which makes for a better reflection of capitalism dynamics. It includes those who work in private enterprises for creative industries. Both of these sectors have an identical hierarchy of social structure and consist of communities made of people's collectives or groups and the leaders who structure their work. In Vilnius's case, there

are eight types of communities: local (housing departments), professional unions for culture, creative industries, scientific, religious, ethnical, social, and subcultural communities.

III   CULTURAL FUNCTIONS:
THE MODELS AND FORMS OF EXPRESSION

The third part of the study covers the subject of the form of cultural functions. It explores the forms and models of expression of cultural functions by employing three structural levels of interpretation. The first interpretation (section "Paradigm") refers to classical examples of Western urban culture that, in the book, gain a form of basic models. An enclave, a cultural centre, and a habitat, all repeat the components of the cultural functions concept (the place, the object and the phenomenon) and are subject to interpretation as the major link between cultural potential and urban structure. The second interpretation (section "Planning") analyses the tendencies in urban planning in the 20th century, relying on the principle of compressing space and time, and offers a complex of applied models. This interpretation consists of six formations of cultural functions: kernels, zones, flagships, communes, regenerated territories, and clusters. Finally, the third interpretation (section "Perspective") generalizes the quest for cultural functions. They offer a model for a cultural framework of the city that is constructed as a cumulative field of interaction between the cultural potential (the contents) and the models of cultural functions (the form) and determine significant transformations of city-form and the birth of city-event.

22.
THE MEETING PLACE REMAINS THE SAME. THE ENCLAVE.
The definition of enclave emphasizes the autonomy of places based on a particular method of economic, social and cultural organization. We should also understand the autonomy of a particular place in the city as not just a physical difference or a unit of legal and administrative level, employing the principle of self-government or a symbolical social agreement, but also as a particular kind of cultural environment consolidated by ruling social relations, and operating in a communicative field. In speaking about its relation with urban structure, we should note that the enclave has a monadological character: it is marked by a relatively integral form and a consolidated content. At the same time, however, this model works as a territory supporting a specific form of socialization and cultural sign. Its specific socialization relies upon the relationships between typical residents and their particular places – relationships growing from ethnical, religious or other differences, along with economic activities engaged by the residents. In the enclave, a cultural sign is inseparable from the identity of the place interfering with separate spaces of the urban economy: the added value system, the immovable property market and the cultural tourism sector. This may help explain why contemporary urban sociology explores enclaves as formations that are not just territorial: they analyse enclaves in the context of cultural functions as a concentrated, temporal cultural space under the influence of identities of artistic, ethnical and social origin.

23.
THE OBJECTIVE LENS OF REALITY:
Hot spots in the city also claim to be the foundation for basic modelling. In the sense of form, these nodes of urban structure consist of cultural centres engaged in artistic, scientific, educational and other public activities. The specific features of these expressive forms are related to the institutionalization of culture: the consolidation of culture forms and events in the social arrangement of society. In other words, the institutional environment of the city works as a construction for an "objective

PARADIGM

A PARADIGM OF CULTURAL CENTRE

lens of reality" to guarantee the "objectiveness" of the reality that surrounds us. Moreover, it shapes the official culture policy of the city, the region or the state and sets up preconditions for the formation and development of a powerful alternative – the irrational and subjective informal culture. However, not all cultural centres in the urban environment have a definite role, especially those that are aimed at intensification of the reproductive powers of the city. The basic model for "objective lens of reality" functions on the principle of centres of attraction, where a centre is interpreted as a form. A cultural centre may be a historical point of attraction (a church, an opera house or a cultural heritage object) as well as a cultural potential generator of the new generation (an art factory, a creative business incubator or just an internet cafe). In any case, we should analyse all these objects of cultural functions as another paradigm of urban structure.

24. A PHENOMENON AS A FORM OF EXPRESSION, OR THE HABITAT

A phenomenon is both a significant event and a semiotic system belonging to the substance of immaterial culture that, through the collective memory and the social and economic relations prevailing in society, becomes a specific information flow. The latter factor is responsible for the fact that, differently than a place or an object, in the age of mass means of information, a phenomenon interferes with the fabric of the city and brings essential changes to the geographical character of that space and urban structure. The result of this process is that, instead of residential areas, the urban structure has a habitat: a massive organization of private spaces characterized by the size of individualized space, the type of household, the level of comfort, and the place of dislocation in the urban structure. This kind of basic form for the expression of cultural functions represents people's way of living that, through urban habits, has developed itself in a particular neighbourhood. That is the reason why we should make a distinction between a habitat and an enclave – a cultural sign that depends on the place (having a need for autonomy) rather than a community (having an excess of autonomy). The paradox is that in the sense of planning, many of the contemporary habitats – especially those that are based on the modernist technology of mass construction – have a greater resemblance to autonomous works of art rather than integrated urban structures.

25. CULTURE PLANNING IN THE AGE OF CULTURE

While the basic models of cultural functions may be attributed to the direction of spontaneous development of cities, various culture planning initiatives are an alternative direction of city structure development. Representatives of this are forms of expression for cultural functions that grew from various practices of urban and culture planning of the 20th century. Culture planning, embracing physical (through immovable cultural heritage), institutional (through cultural centres) and social (through social and cultural infrastructure) programmes for environment improvement and the management of environment resources, is not something new in the urban context of Western culture. The new thing is the fact that all those models based on culture and creativity all became equal schemes for urban development in the post-industrial world. Robert Freestone and Chris Gibson, Australian scientists, relying on various historical reviews, have offered an integrated model for urban culture planning paradigms that involve the most prominent 20th century projects in the fields of urban planning: city as an artwork; cultural zoning; city renovation and flagship facilities; community culture; culture in the city development process, and creative cities.

26.
SPACE AND TIME COMPRESSION: APPLIED MODELS FOR CULTURAL FUNCTIONS

The forms of expression for cultural functions mentioned above do not cover all the variations of urban culture phenomena of the past century, but nevertheless, we can consider them the most notable examples of culture planning and urban development in the 20th century. The evolutionary model for culture planning paradigms that has been offered, repeats the principle of time as a sequence of things or phenomena by Gottfried Wilhelm Leibniz. Moreover, those forms of expression represent the panoramic view of the 20th century ideas for culture planning that also relate to changes in urban structure. Probably the most significant fact is that the global informationalism, displaying itself in the increasing attractive powers of cities, along with growing culture as a meaning of a programmed symbolical supersystem, makes all the six evolutions of cultural planning possible to be "here" and "now". This kind of synchronization of the cultural events in the city resonates with British social theorist and geographer David Harvey's theory of space and time compression, which is based on technology development analysis along with speed and space interactions. Therefore, this study proposes a superstructure for applied cultural functions and the six models to represent it: (I) the kernel model; (II) the zone model; (III) the flagship model; (IV) the commune model; (V) the regenerated territories model (VI) and the cluster model.

27.
THE CULTURAL FRAMEWORK OF THE CITY AND ITS BASIS

While the foundation of cultural functions included basic models, and the superstructure of applied models has been recognized as its continuation, the last and the most significant part of the cultural functions is the cultural framework of the city. This study keeps the provision that the essential condition for existence of the cultural framework of the city is the urban structure proper, presupposing the primary organization of cultural places, objects and phenomena. The analysis of cultural functions gave careful attention to the fact that – at least in Lithuania – the development of cultural infrastructure has been fragmentary, incoherent, with no regard to present cultural potential or other resources. This book relies on the natural analysis of the cultural potential in the city of Vilnius, along with the regeneration project for the central part of Klaipėda city. This is in order to offer a model for the cultural framework of the city and its independent spatial layers. The major assumption in the study is that the basis for the cultural framework of the city gains its shape from cultural places (terrains) – spacious territorial formations in the historical kernels of the cities, the new residential districts, or the significant recreational and public space zones. The cultural framework of the city develops from separate spatial layers consisting of places, objects and phenomena. For instance, the first spatial layer identifies two blocks of elements: urban territorial formations comprised of the core (A1), subcores (A2), the residential area domains (A3), and the natural cultural formations that include water basins (B1), recreation resources domains (B2), green buffer zones (B3) and visual panoramic channels (B4).

28.
THE JUNCTIONS AND NODES IN THE CULTURAL FRAMEWORK

If we continue to discuss the cultural framework of the city, we should also pay attention to smaller structural elements. The exploration of various examples of culture planning has shown that culture objects tend to become not just strategic centres for institutional environment, but important formants of urbantectonical fractures. In other words, they take over the logics of urban structure and interrelate to separate systems of its elements. Therefore, the study proposes to consider an object of cultural functions (a cultural centre, a museum or a library) as an important junction in the cultural framework of the city. The major principle in the self-formation of a cultural object system is its attractive ability – a capability to ensure a functional, compositional

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or other symbolical and notional relation between separate objects. In the case of Vilnius, we have distinguished three types of cultural object networks: a complex of cultural institutions, a system of public spaces, and a network of cult objects and memorials. A complex of cultural institutions consists of objects of public objects related to the most prominent events in the city's culture, history and social development, and the spatial junctions between them. A system of public spaces embraces the classical types of public spaces supporting the nominal attractive abilities of human flows: a park, a plaza, a square, and a quay, along with the new generation of public spaces: complexes of public spaces, semi-private public spaces, and virtualized junction points of urban space. Finally, the third network of cultural objects is quite specific. Not all the European cities can offer a large number of cult objects: Vilnius has a network of cult objects composed of as many as 72 objects. In the conditions of universal secularization, those urban formations serve as an important source for peculiarity and exclusiveness of the city.

29.
THE
IMMATERIAL
SUBSTANCE
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THE
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The last level of the cultural framework of the city includes the fourth-dimension (temporal) characteristics of urban structure. Those characteristics are important for both being an important junction in the informational and communicational discourse, and for extending the borders of geographical space. In the age of information, the communicational significance of urban formations is still growing, which proves that the perspective for city culture development is a purely eventological phenomenon. Urged by a repetition of narratives, the production of phenomena and stratification of events in particular nodes of urban structure once again confirms the importance of culture. In speaking about the preliminary structure of the third level (field) of cultural framework of the city, there are three notable configurations. The outside layer (I) consists of a nameless chronicle of daily life, embracing an endless flow of events with no closer connection to particular elements of urban structure. Basically, this is the virtual culture whose best representation is the firm position of new medias in the communication space. The inner layer (II) embraces a line-up of events, developing from the logics of financial and symbolic capital, in the space of the flows that connect separate nodes of urban network and relates them to cultural terrains. World events and messages, international projects and conferences, concerts and fairs make up the most important part of the event substance aimed at maintaining the vitality of urban structure. Finally, the core of the immaterial substance (III) is the most complex and the most difficult to determine. It includes the signs of collective memory and experience along with historical and social images, as well as other elements that belong, rather, to the field of subconscious.

30.
INTEGRATED
MODELS
FOR
THE
CULTURAL
FUNCTIONS
OF
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CITY

In moving further from the utopia ideals of modernism and the project of city as an authoritarian system, and moving closer towards the vagueness that is synchronous with contemporary existence, and, unfortunately, all-embracing, one can notice a seemingly simple thing. General plans, detailed projects for block planning, and especially, separate changes in the legal base for urban planning due to the large number of social players and their interests, have been fragmentary and ineffective. This leads us to a question: is overall continuous formation of urban environment possible in a late capitalism condition? And if so, to which extent is it possible? One may arrive at a conclusion that in the post-Soviet space, structural changes and expedient coordinated initiatives are impossible to avoid. In speaking about the cultural sphere, it is important to note that those initiatives have no other way out than the one based on *an entire scenario for cultural functions development*. The real action plan should include different levels (spatial layers) of the cultural framework of the city, but also, to rely on morphological types of sustainable development that would

make up a basis for integrated models of cultural functions. Thus, this study proposes three types of models for cultural functions: monocentric, polycentric, and mixed type – to consolidate the cultural potential of the city and become the major toolkit to provide the priority direction for developing cultural functions of a particular city.

INSTEAD OF A CONCLUSION: LITTLE MOON LAKES

The city can be subject to exploration independently from the system that it emerged from: political, economic, social and cultural systems. This approach was predominant in Western urban theory before the Woodstock revolution, while in Lithuania it took until the end of the millennium to develop. City as a form was a typical subject for analysis in this paradigm, and embodied the most authentic achievements of historical periods. At the same time, this technological device cost a lot of collective effort and served as a laboratory for experimental tests for modernization. The most sinister crimes of humanity – physically, institutionally, and in terms of social environment – run tangentially with dramatic developments of cities. The fear of losing collective identities, the breaking off of social relations, and finally, the disappearance of emotional community centres – the disappearances occur more rapidly now due to the development of new-media made populations, who rethink their relationship to their environment, roles, and values. In this way, cities became a terrain for neutralizing all kinds of tension, as well as a new metaphor for establishing a social medium based on security and success. Urbanized environments revealed some specific features that were never prominent before – the intersection of various races, religions and ethnicities gave birth to cultural potential with synergetic value that later built a basis for the formation of post-industrial society. But the most important thing is that cities became the most powerful source for social attraction because they overtook control over cultural narratives and turned into the dominating space for collective experience. In other words, cities have managed to refresh the drying streams of collective memory and communication.

It was exactly for the reasons mentioned above that the city became an epicentre for the urban way of life, a space to expose post-industrial fog constructions. At the same time, the new conditions for technological and informational replascape in the end of 20th century was determined by the supernational power centres (banks, international corporations and their serving institutions) that took over control of the urban structure from local governments. The only distinction that post-Soviet space has from Western countries is that, in spite of the establishment of corporate culture supported by an algorithm of turning all things into goods or resources, the national states have preserved their earlier cultural infrastructure based on quite a ponderous and inflexible potential of physical environment and cultural professionals. The cultural functions that were subject to analysis in this context may serve as the major variable in urban structure – a variable operating in the universal values of places, objects, and phenomena. On the other hand, we should consider them a new paradigm for cultural turn that would make a significant contribution to the classical concept of the city, expanding the spatial borders of an urban structure. At the same time, the proposal is to replace the public development and cultural infrastructure systems that played a secondary role in the phased economy with a construction of cultural functions.

The concept of cultural functions has one more important aspect. The trinomial concept (place, object and phenomenon) of cultural functions that this book offers, first of all, relies on the immaterial substance of society and its space for coexistence. It has four fields that also shape urban discourse. *Collective memory* in its many various shapes, is the fundamental expression of human vitality that also determines the development of the city's social body. The formation of collective memory is the major task for cultural functions, despite being a hard task because of the fact that contemporary urban societies dispose their painful collective experience and are the consequence of the 20th century modernization project. *Human rights* make up the most prominent axis of a newly shaping global discourse ("the new story"). In post-industrial society, human rights discourse develops on the basis of national agreement with various ideas for social cohesion. In the first case, we mean the "unwritten" principal rules for social and institutional spaces. In the second case, we are talking about social and institutional networks with their main tunes of setup. We should also interpret the grounding of *social tensions* as a vitally important component of a collective way of living, as well as an urban way of living. Here, the role of cultural functions reveals where the "subtle violence" schemes, previously used for forming collective memory (formal involvement into the government of a state, the mass consumption and the chain of capitalist relations; increasing employment by using social programs and legal and institutional tools; the suppression of collective imagination by mass technologies of information and consumption), are to be replaced by initiatives of "chosen consciousness" aimed at a responsible personal relation to one's physical, institutional and social environment. *Creativity* is impossible to imagine without collective memory, human rights and the stability of a social structure. Without symbolic capital or individual and collective capabilities generating economic value, a city with its social space cannot function. Creativity relies on the tradition of individual development: the tradition that nurtures urban culture. Therefore, we should consider it a principled position that determines the structure of society and has an influence on the political and economical system of our residential environment, and besides that, sets the borders of that system.

The immaterial substance of society and its space should be considered as a *field for functioning ideas* whose realization demands particular physical matter. The book names the cultural potential of metropolises, cities and towns as exactly this kind of matter – the major construction material for cultural functions. Cultural potential influences the structure of physical, institutional and social environments of the city, and at the same time it determines the spatial singularities of the city. The study offers a system of nominal values to mark these singularities: the system oriented to the urban development cycle consisting of four phases: *establishment* (the cultural identity of the place); *representation* (peculiarity, exclusiveness, attraction); *development* (cooperation, competitiveness) and *regeneration* (reproducibility, continuity).

The system of nominal values also connects to the inner structure of cultural potential. Even though the links between them have more of a symbolic character, they reveal systematic regularities. *Immovable cultural heritage terminals* should be linked to the establishment phase. On the other hand, this sector of cultural potential is significant in the aspect of cultural identities of the place. *Recreation and cultural tourism* are the main source of income in many cities and regions. Moreover, historical perspective sees this sector as significant due to its being the main representative potential of a city or region. *Creative industries* make up a part of contemporary urban economy and are the main source of talent consolidation to stimulate cooperation and competition. In their own turn, *urban public spaces* serve as the arsenal for *regeneration*

programmes. The urban reproduction motive that the book develops relates to public space policy, planning and management.

The cultural potential structure of any particular city should be analyzed with the view of physical, institutional and social singularities of the place and is, therefore, subject to change. In the case of Vilnius, cultural potential consists of 4 sectors (18 segments) and 4 subsectors (4 segments), while its territorial and spatial dispersion is characterized by both concentration with a definite compositional centre and discontinuous dispersion. In the compositional centre of the cultural potential of Vilnius, we can see a heterogeneous, bipolar structure of Old Town (Senamiestis) and the lower terrace of New Town (Naujamiestis). The predominating objects in the Old Town are the immovable cultural heritage objects, and partly, the objects of cultural tourism and public spaces, while the New Town has mostly objects of cultural industries and individual subsectors. The dispersion of cultural potential in the periphery of the city is a natural thing. However, in the case of Vilnius, we should highlight the recreational potential of Antakalnis and Verkiai, places that in the future might become alternatives for developing cultural functions. Another, quite new singularity of Vilnius cultural potential, is the showcase demonstrations of social power. This phenomenon marks absolutely all the entertainment centres and shopping malls whose concentration mainly is displayed in the territory of Ukmergė and Ozo streets – the territory that meets the central part of the city. The showcases for demonstration of social power do not have a great influence to the cultural potential structure, but still, we should consider them an important factor forming the public spaces of the city.

The immaterial substance of society and its coexistence space determines the concept of cultural functions; the physical matter of cultural functions forms the conditions for development of cultural potential in the city: these components only make up the *idea* and the *contents*. The problem of the form of cultural function is, however, a more complex thing, so the book is attempting to solve it by means of interpretation. First of all, the book speaks about the primary means for identifying cultural potential and the basic forms of expression for cultural functions. Later, the book covers the topic of culture planning and its applied models. Finally, it puts forward the idea of a cultural framework of the city and models for integrated cultural functions.

In speaking about basic models – the enclave, the cultural centre and the habitat – we should note that there has been little analysis of this arsenal of tools in urban studies. The reason is the fact that urban structure has not been an integral object for sociological studies, cultural studies or any other research. That is why the *enclaves* that the sources mention most often base their autonomy on just the social form without an urban morphotectonic definition. Vice versa, the older parts of the city – in most cases recognizable as urban enclaves – are not autonomous social formations. In any case, enclaves are unique formants of physical environment that are significant in the aspect of cultural identity of the place. *Cultural centres* have more obvious principles. This basic form for expression of cultural functions is a bastion of institutional environment, also characterized by most visual spots of physical and visual attraction. Finally, a *habitat* is probably the most important representation of social environment, with prominent features of monadology. The meaning of habitat depends on the industrial character of residential structures, and by information technologies that affect individualized spaces through cultural products and services, which become a medium for the formation of most mass phenomena.

Basic models should be seen more as a tradition of unplanned, spontaneous urban culture that, nevertheless, still preserves some principles. Applied models for cultural functions, in contrast, should be seen as the object of city and culture planning. Their basis consists of historical paradigms of culture planning that reflect the most characteristic culture concepts of their times. Around the 1960s, these paradigms became representative models for urban development in the Western tradition of urban planning practice. In the conditions of globalization, transnational capitalism and global infracultural transfer (of cultural codes, symbols, signs, and narratives), the 6 models make up an arsenal for urban culture planning and management strategy. *Kernel models* embodied the first artistic initiatives of city planners who interpreted a city as an organic, yet individualistic project. *Zone models* developed the topic of difference that led to unification of physical and social environment, and continued their quest for a perfect urban shape. *Flagship models* are probably the most characteristic examples of the 20th century technological progress and institutional development. *Commune models* relied on communities and marked new shifts in forming collective consciousness and social movements. *Regenerated territory* models, in light of economic crisis, solved problems of renovating cities and coincided with new waves of investment in technology that had a great influence on the culture sphere. Finally, cluster *models* are perhaps the outposts of a global economy: they illustrate the decay of the state as an institution and highlight the role of post-industrial society and creative economy.

Both basic and applied models are significant scenarios for city and culture planning that could make qualitative changes in the renovation of traditional spaces for cultural patterns in the city. At the same time, the underlying basis for development of cultural functions is the cultural framework of the city (CFC). We propose to consider this phrasing the most significant component in the urban structure – the component determining the physical composition and arrangement of the whole city (a place) or apart of it (an object), but also having an influence on the rise and spread of immaterial forms of culture (phenomena). The function of CFC is consequent and continuous culture planning to ensure flexible access to all the links in the city's social structure. CFC formation should become a priority task for the common culture policy of the state and the municipality agencies formed by the community. The concept and definition of cultural framework for a particular city should be the most important part of the strategic plan for cultural functions. It should rise from the major institutions in the state, region and city, as well as socially responsible business subjects, the most significant academic communities and communities of local people, through the correction or re-production of the valid normative documents for cities. This kind of strategy for urban culture planning would be meaningful in the case when it becomes a basis for a broader concept of culture, one based on collective agreement.

POST SCRIPTUM

The problem of cultural functions is not just the problem of the city: it is a reflection of the processes going on in different spheres of society, the economy, and, certainly, politics. Even if we all believe in the power of planning tools, we should acknowledge that the centralization of culture and its management by enforcing culture "from higher institutions" is vicious. But do we have an alternative?

"Little Moon Lakes" emerge from time to time on the margins of post-Soviet culture – in random streets of Vilnius – as a comment or note made in chalk on the edge of

the pavement by an unknown artist, perhaps the last free artist in Lithuania. We tend to see them as characteristic evidence of our times, telling about the unheard, painful, but embodied experience of collective oblivion and foreignness. These experiences tell us about the absence of supporting points in post-industrial society – the social fog constructions waver in the space of global, political, and economic verdicts, as if dissociated from real changes in the urban reality – the changes brought by local authorities and systemic directives that they are no longer responsible for. These experiences uncover the unconditional confidence in the machine of the state that considers culture – which means also the citizens who create that culture – its own property. These experiences also deny the attitude that is rooted deeply in the logics of late capitalism. It states that culture is just an object for planning and a field of economy responsible for localization of added value and other mechanisms for the increase of capital of the "favoured class". These experiences declare that, in spite of all institutionalization of culture, it still remains a universal communicative space, as well as the most significant terrain for *social self-construction* and *individual self-expression*, manifesting its own sovereignty. Therefore, individual experiences can also make a change to the concept of culture, which is quite a natural result. In his theory of space and time compression, Harvey states that at the expansion of material, space and time are shrinking. A whole turns into repetitions of dissolved elements, while the city becomes collections of buildings. All these processes resonate with the concept of monadology by Leibniz' who saw time as a sequence of things that was remembered and returned to social and urban planning sciences thanks to Castells' timeless time. An analysis of applied cultural functions has proved the idea of time as a sequence of things; timeless time reveals in social environment, in its inner arrangement and cultural activities of creative society. Urban monadology and urbantectonical fractions are also the hostage to those processes: we can find the monad principle in the social space of industrial constructions, while urbantectonical fraction territories mark the shrinking urban structures of regular planning. All these parallels are necessary to confirm the hypothesis that we put forward in the beginning of the book: the contemporary reality of the urbanized environment that surrounds us today rises from *city as an event* rather than *city as a form*. Our lives are involved in the epicentre of this process.