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"Treasure in a box, a box among treasures": promotion of cultural heritage and art outside of a museum facility. Case study of Old Town in Sulaymaniyah

Introduction

The issues discussed herein concern relations between enclosed space of a museum and open public space in the context of displaying art and material cultural heritage outside of a museum facility. The underlying assumption is to promote the values of local cultural heritage and to expose the historical assets of the built tissue. To attain this goal, it is necessary to furnish public space with temporary street furniture, whose modern attire and attractive form may encourage passers-by to spontaneously and intuitively explore "treasures" that might otherwise be passed by without being consciously acknowledged. The authors used a play on words, suggesting that "treasure" can imply artefacts of culture, art and local heritage displayed in enclosed space of a museum as well as public space which is able to properly expose historical or cultural resources. Pop-up architecture shall be understood as a method of designating or indicating specific elements of space, and attracting attention thereto in some volatile and changeable way, in a general or specific sense, incorporating historical artefacts or their modern interpretations, in the form of a single element or their combination. All that

to draw the attention of the viewer to a particular place, facility or semantic value of space, to provide the viewers with the venue where a space can be sensed, even momentarily, and to encourage them to further explore the hidden options. Pop-up architecture might be perceived as a specific form of a trailer or an advert inviting the visitors to enter the museum, at the same time, it will visually revive public space. Pop-up architecture[1] makes the most of tiny spaces for maximum aesthetic and visual impact. Temporary structures of pop-up architecture transgress the barriers of architecture, are light (in the physical sense), yet their semantic meaning might play a significant role in the promotion of vital contents.

The leading theme of the article is the identification of methods of promotion of local heritage, culture and art outside of a "box" (here: a museum facility). Such promotion is particularly important because public space is our common welfare [1], free, accessible and belonging to all citizens [2]. As such, it stands a good chance to become a vital data carrier on historical and cultural resources of a given town. The main idea was to expand the impact of the "treasure" beyond the enclosed space of a museum building to include streets, municipal squares, parks and other types of public space – understood as spaces facilitating indirect or direct interaction between individuals and social groups. The Latin word of public space means: public, belonging to the state, established, general. Public space is available to everybody and the only limitations concerning its use are imposed to maintain law and order [3]. The considerations take into account the role of

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[1] https://www.archdaily.com/

a museum in its contemporary meaning, i.e., when it is no longer an inaccessible temple of art but has transformed into a more inclusive space, open to visitors and the surroundings, and into a place serving new, utilitarian functions [4], [5].

The research is intended to redefine the role of a museum and its interrelations with public space in the context of local heritage promotion. "Can an open-air display become a way of allocating new meaning to public space?" was the main question of our research, which was conducted on a case study of the Old Town in Sulaymaniyah[2]. Sulaymaniyah has been selected for the studies due to its unique cultural values and local traditions but also for the reason of its spatial and functional problems that are representative of other Kurdish cities. The city is considered to have been a hub of the Kurdish culture since the 18th century. It is even called the "Paris of Iraq". A popular saying maintains that "culture drives Slemani"[3]. UNESCO has listed Sulaymaniyah as a "Creative city (City of literature)"[4]. The Kurdish Parliament called the city the "Capital of enlightenment of Kurdistan"[5]. The study also intended to research the problems the city had, i.e., poor accessibility to cultural resources, natural vibrancy of public space with no proper urban furniture and illumination and the Old Town area dominated by commercial and communication functions. What is more, Sulaymaniyah, as well as other Kurdish cities, absolutely lack any modern management of museums. Despite the fact that local museums offer extensive and highly attractive collections, they are not popular with visitors, including young people. This conclusion has become our prevailing objective to analyze this issue further herein.

The presented research has been limited to the spatial level. The applied methodology was intended to identify therein the existing potential and to provide guidelines as to the development direction (on the basis of a delimited system of interconnections) that might successfully increase the cultural offer and quality of space via the introduction of art works therein. The empirical survey was based on the physiognomic approach used in the urban study[6]. That method can be used to delimit space that offers opportunities for pop-up architecture in order to connect the past and the present and to highlight the unique values that are not always fully accessible or sufficiently exposed. The presented research was intended to map the borderlines of a system of cultural spaces that offer the best possibilities for installing thereon street furniture and pop-up architecture facilities, understood here as an urban intervention introduced to promote local material culture outside of a museum facility. Cultural venues are understood as a specific type of downtown public space, characterized with cultural heritage and modern cultural assets and with the existing or potential opportunities for cultural promotion. These may include: complexes of buildings, urban interiors (streets, squares) or green areas [23]. Such a system is envisaged to increase the impact of individual interventions.

The presented studies are intended as a starting point for further discussions on the necessity to re-define the role of museums in Kurdish towns and to identify proper tools to harness public space as the carrier of culture and local heritage. In this respect, the article fills in a certain gap in knowledge as this topic has never been analyzed from this perspective. It is the goal of this article to diagnose the problem and to start a scientific discussion thereon in the sense of broad research.

Within the framework of the adopted methodology of urban studies, the existing development potential has been identified and options of how this potential can be used and promoted have been proposed. The results of such research have been assumed to underlie the sequence of urban interventions to be made in the form of elements of pop-up architecture or street furniture following the proposed strategy. The presented results can easily become a starting point for further research in the area of ethnography, sociology and culture to identify in detail how the space shall be shaped in harmony with cultural identity and local needs but also in compliance with quality and attractiveness in their up-to-date sense. Only subsequent stages of the multi-faceted studies can fully answer the question how the presented urban research on[7] the creation of places in spatial context and allocating therein elements of pop-up architecture shall be implemented in practice.

Theoretical background

Re-definition of contemporary role and model of a museum

From the end of the 19th century, the role of a museum has undergone many transformations. It no longer focuses only on the protection of exhibits, but also on the manner of their exposure and educational opportunities, under an

[2] The name Sulaymaniyah is used in English, it, however, originates from an officially adopted Arabic name: السليمانية [https://gov.krd/boi-en/why-kurdistan/region/facts-figures/]. Nonetheless, the Kurdish name: سلێمانی) has many different translations: Slemani, Sulaimaniya, Sulaymaniah, Sulemania, Sulaimani, Sulaimania, sources: https://kissr.edu.iq/english/about-slemani/, http://bot.gov.krd/sulaimaniya-province/sulaimaniya, https://thekurdishproject.org/kurdistan-map/iraqi-kurdistan/sulaymaniyah-slemani/, https://mapcarta.com/Sulemania_Governorate, https://movemobility.nl/citylab-housing-conference-in-sulaimani/, Soane [6].

[3] https://www.youtube.com/watch?v=8v1U1UNoEfc

[4] Source: https://en.unesco.org/creative-cities/slemani

[5] https://www.parliament.krd/news

[6] The presented research methodology borders on "action research" and heuristics, methods focused on solving practical rather than basic problems. Their research tools include: description, explanation, interpretation, study of literary references, observations [7]. The research presented herein includes the diagnosis of the existing spatial status quo in reference to methods of physiognomic assessment used among others by Lynch [8], Trieb [9], Cullen [10], Ashihara [11], Szolginia [12], Doulliez [13], Wejchert [14], Simonds [15], and in reference to the research

focused on perception, in which aesthetic criteria represent significant guidelines underlying the way urban space is shaped (Granö [16], Lewicka [17], Norberg-Schulz [18], Łuczyńska-Bruzda, Środulska-Wielgus [19], Gehl [20], Arnheim [21], [22]).

[7] The article presents options of how the original method tested in Poland and intended to define the system of interconnections between cultural spaces in the downtown area can be applied [23].

assumption of a pro-social and cost-efficient orientation. Thus, museums encourage visitors to engage in self-education and enhance their feelings of dignity and pride. Conversion of museums into centers of local or regional development has furnished them with new functions, e.g., cultural promotion, active participation in the life of local communities, co-creation of future values on the basis of historical legacy, promotion of the internal cultural potential, etc. Traditional museums are becoming obsolete. We can observe the trend of replacing museum facilities with new, highly specialized centers, in particular in the area of history and technology and local heritage, mainly focused on the needs of local communities [4]. The key change in the manner of cultural heritage presentation is its interpretation. The new interpretation entails the educational activity intended to stimulate the feelings and to create associations via the application of original artifacts, illustrations and notes, replacing mere presentation of facts [4]. This new role of museums further focuses on active discovery of various layers of heritage by the visitors and users [24].

A contemporary museum should not only facilitate creation but also allow active reception of art and culture. It should become space fostering cultural education and, thus, the museum "templum" formula must give way to the "forum" formula, i.e., a place where artists, works and visitors can all meet together. Contemporary museums are perceived as active centers of cultural and educational promotion, hosting meetings and discussions to support the displays of exhibits and combine the usual museum functions with its educational role [25]. In its definition of a museum as an institution, the International Council of Museums (ICOM) stresses four main aspects of a new museum model in the service of society and its development. These include an emotive aspect (perception of exhibits entails relevant emotions, sensations and cognition), an aesthetic aspect (a museum satisfies the need for contact with beauty), a cognitive aspect (the presented exhibits are to contribute to quick and easy acquisition of knowledge) and finally, an educational aspect (acquisition of humanistic philosophy shall be superior to acquisition of knowledge only from words that spin just narratives, here an individual can actually sense the original things). A new meaning of the museum role refers to the need for inspiring, stimulating interests, shaping personality and identity in a sense of a certain continuum. This can give us all a feeling of safety in a continuously changing world and strengthen the feeling of group belonging and adherence to a given culture. ICOM recommends displaying exhibits for the purposes of research, education and entertainment [5].

Wide context, in which contemporary culture operates at present, requires a new approach to the works that are its parts. To become acknowledged in public space, they need to be created but, above all, they must be addressed to the public audience to foster interaction. The relationship between a work of art and the recipient, understood as a balancing system for the creator and work, is becoming more and more important. New perception of culture, through the prism of participation therein, is prevailing because new cultural undertakings are subjected to assess-

ment of the creative act itself as well as of the artistic or aesthetic value of the created works, including their capacity for performing relevant social functions [26]. This approach resembles pragmatist aesthetics [27], which highlights a new role of art, i.e contact with art and aesthetic emotions it evokes can enrich our social relations. John Dewey [28] was of the opinion that aesthetic emotions were not limited to the perception of high art because the aesthetic feeling might be triggered with anything that was able to properly capture people's attention and excite their emotional state [29]. In view of maintaining balance between an aesthetic feeling and life experience, art is deemed as a dynamic process that can add value to human life and progress [30].

Promotion of art and culture might also have impact on economy. As Krzysztof Broński [31] underlines, in terms of market economy, heritage related products must be financially measurable, whereas the potential of heritage assets is almost limitless from the perspective of creating innovative products in the field of heritage. Taking advantage of the financial potential, inherent in cultural heritage, is a must, accounting for the protection of the resources of the past, which may lay the foundations for working up an attractive tourist offer. The specifics of creating heritage products consists in balancing the needs of potential users and the existing cultural assets. This distinguishes heritage from any other market products. In no other industry sector, the relation product-consumer is a one-time, unique relation. Its subjective reception means that one and the same product seen, visited or listened to by various recipients/users/visitors/audience will each time carry different message content. Moreover, due to technological progress, the same resources can be exposed by a variety of means selected to satisfy individual tastes of the users as well as to meet relevant social and economic conditions [31, pp. 220, 221].

Pop-up architecture makes up a specific type of an intervention characterized with changeable functions and locations. Temporary pop-up installations play with the surprise element that enables them to break the limits of an architectural model of permanence and non-changeability. Here, all range of innovative solutions can be used, including new technologies and media customized to the current and particular needs of a given place. Pop-up solutions, in-built in the urban tissue, are to maintain the identifiability and local identity and, at the same time, create space that can be further modified and adapted [32]. This way, it is possible, without interference with or devastation of the existing tissue, to define anew the urban space models that will refrain from depriving traditional architecture of its role of a carrier of local identity [33]. It is important to note that pop-up architecture may also serve this data carrier role in a situation where the resources of the surrounding space are not but can be sufficiently exposed once new, attractive elements are installed therein. The idea behind pop-up installations is to reach the users already present in relevant vibrant places [32, p. 63] that are of poor visual quality, are provided with poor functional offer or are spatially unattractive. The concept of exhibiting artefacts in public space, outside of a museum

boundaries, is also connected with the idea of placemaking – *Hiesigkeit* [34]. It is based on local social, cultural and economic conditions arising from specifics of a given place – usually declining or dormant, daily life routines. Their activation is a real "journey" [35] that entails direct and numerous contacts between placemaking initiators, stakeholders and potential key players in the civic society to induce their need of integration [36].

In this sense, public space that serves the role of art and local heritage exposure and promotion may be perceived as a right setting, in which the users will be engaged into a predefined, urban choreography to play their daily life scenes on the temporary urban stage [37]. It is so as to stimulate them to actively participate in the cultural offer and social interaction [23, p. 14]. Piotr Lorens [38] coins the concept of theming so as to describe this phenomenon. Theming can be defined as conscious and intentional allocation of meaning to space through introduction therein of various architectural forms.

It is important to search for the new and innovative solutions to improve the level of public space attractiveness and bring back pride of local identity. The loss of a sense of belonging can have a negative impact both on cities and inhabitants [39, p. 18]. It is also important to inspire public participation in the preservation of local heritage through a holistically perceived image of the city or a place. That can effectively reinforce the sense of belonging [40].

Analyzing local heritage and cultural context of Kurdistan

Kurds are a 40 million nation, their homeland is called Kurdistan "land of Kurds" [41]. The Iraqi Kurds have their own independent region called the Kurdistan Region of Iraq with the population of 5–6 million.

Kurds have a rich culture that has developed through a variety of lifestyles, starting from the Nomadic lifestyle in the Zagros Mountains, followed by the period of agricultural settlers, who next, to a large extent, migrated to the cities for social and political reasons. It is also worth noting that despite living in a country where Islam prevails, Kurds also have other religions such as Zoroastrian, Baha'ism, Yazidi, etc. which they keep practicing even today [41]. This diversity combined with modern and global influences has rendered a set of unique features that distinguish the Kurdish culture.

Hierarchy and Kinship

As for a long part of their history, Kurds used to live a tribal life, the hierarchy in the family and the community has become a key element of the culture. It has been so deeply rooted therein that no modern lifestyle has managed to undermine this socially imposed hierarchy [42].

Privacy and gender separation

This aspect of culture has been strongly influenced by religion (the majority of Kurds are Muslims). Privacy has largely contributed to the culture as well as to the built environment. Nonetheless, it shall be noted that as compared to other Muslim nations, Kurdish women enjoy more freedom [42].

Hospitality

Kurdish people are very hospitable not only towards their relatives but also foreigners. This is another aspect that distinguishes the Kurdish culture.

Entertainment and celebrations

Kurds are very fond of all types of celebrations. Religious, national and seasonal festivities play an important role in the lives of the Kurdish people. Apart from these, there are also many family occasions celebrated at homes with relatives [42]. Major events are celebrated in public urban spaces (in the city centers or resorts popular for picnics). Religious celebrations are usually more gender separated than the national Banking Holidays such as "Nawroz" (the Kurdish/Iranian New Year).

Historical and cultural determinants of the Sulaymaniyah city

Apart from the above described specifics, the city of Sulaimanyah features its own culture that distinguishes it from any other Kurdish cities. As one of the biggest cities, it can pride itself on the richest culture and aspire to the name of the literary center of the Kurdistan Region. It was founded in 1784 by the Baban Principality [43] and throughout its history, Sulaymaniyah has housed great poets, writers and public figures of Kurdistan. This has created unique atmosphere in the city focused on literature, education and social activities that blends traditional, religious and modern approaches thereto.

The Old Town of Sulaymaniyah can be viewed as a hub of all these literary, educational and social activities. Public spaces can testify to many social gatherings, celebrations, and even revolutions. The city has always been a magnet for social life due to its convenient geographical location – close to Iran and near the borders with the Ottoman and Safavi Empires [44] – and also due to the fact that major Kurdish Islamic schools were founded there and attracted many renowned scholars. Moreover, the city has always been popular with visitors. These contacts have further facilitated the cross-cultural communication, trade and social activities within its public realm. However, today public spaces have lost their historical and cultural specifics. Certain spatial interventions undertaken with the intention of reviving the spirit of public places such as installation of sculptures have proven to disregard the historical and cultural context of the Old Town. They have failed to reach the goal because in Islamic culture, publicly displayed sculptures are not acceptable due to the rules of Islam [45]. There were also other reasons why the said interventions have failed to prove attractive to space users, which are indicated in the case study presented below.

Case study research based on the Old Town in Sulaymaniyah – propagation of culture and art outside of a museum facility within the framework of a system of cultural spaces

The conducted empirical survey that was based on the physiognomic approach has included the analysis of the current state of the research on the promotion of assets of material culture, local heritage and art in public space. The applied four strata of research methodology comprised the urban study and the visual landscape analysis in selected architectural interiors, and was used to identify relevant assets of developed downtown tissue to map the borderlines of a system of cultural spaces. The research goal was to map, work up the hierarchy structure and link downtown cultural spaces into a coherent system. Division into respective research strata depended on the results, i.e. results of the analyses made at an earlier stage provided the guidelines for the studies to be made at any subsequent stages. Such a division also stemmed from the adopted method to research the Old Town first, and next move on to the selected public spaces, to finally end it with the assessment of spaces designated within a system of cultural spaces as the best places for the installation of street furniture and pop-up architecture facilities. As a result, it has been possible to develop a relevant strategy of activities to be undertaken for the purpose of a planned urban intervention to combine local resources and new technologies and create a spatial interpretative narration about the place and its unique features. The strategy may be perceived as a way of recording a specific type of a display scenario, with the setting composed of the elements of the past in the background of contemporary urban landscape, enlivened by the town users, inspired to enhance their spatial experience.

The presented here research method is based on the stratified analysis, comprising four strata.

A. Stratum I – identification of the existing functional and spatial situation

This stratum included urban analyses of selected urban structural elements, the assessment of which has played an important role in defining the potential of the Old Town in Sulaymaniyah for the promotion of material heritage, art and culture in public space. The analyses concerned identification and evaluation of the existing functional and spatial status quo, i.e. land designation, value of material heritage, transport system, quality of public space (Fig. 1).

• Land designation

As of the end of the 1980s, as a result of the policy supporting the rural-out migration, the urban population has grown rapidly [44]. This has brought about many new problems. The land use studies conducted by the City Lab Sulaymaniyah in the period from 2018 to 2019 showed that about 20% of the Old Town area served the commercial function. Trade made up an important part of the local culture of the Kurdistan Region in Iraque and prospered. Diversity of arrangement of market stalls, their vibrancy and haggling street sellers represented an example of cultural traditions and non-material heritage (culture of trade). Within the Old Town, the area of Bazaar was characterized with the highest concentration of commercial and trade services. Domination of trade and its on-going development incorporated some other functions that were also essential in creating sustainable urban space [46]. Trade concentration also entailed access problems due to insufficient transport infrastructure. The majority of the inhabitants used their own means of transport because the city did not have any appropriate public transport system. This gave rise to a negative phenomenon of demolition of old structures to reclaim land for the purpose of car parks because the latter offered higher proceeds to land owners. In consequence, residential areas that often included historical buildings were irrevocably wiped out from the city map.

• Value of material architectural and cultural heritage

As there are no specific laws on the protection of historical sights, most of the Old Town buildings are in dilapidated condition. Less than 2% of real estates is protected. In effect, this culturally precious area with many interesting, historical buildings is the subject of total neglect and its architectural and cultural heritage may perish. Only the historical buildings that serve public functions fall within the scope of the municipal conservator's protection. The old city hall building, the Sera Square as well as the square at the Great Mosque constitute the most representative Old Town fabric that comprises many high value facilities, however, with no spatial or functional connections. Many visual barriers such as robust solid fence panels delimiting centers for cultural promotion hide the buildings and translate into their perception as uninviting places. There are no cultural and educational attractions that many buildings could otherwise have offered if they had not been inaccessible and closed. The space of historical buildings fails to interact with the public space.

• Transport system

The streets are dominated with the permitted in the Old Town area dense vehicle traffic, as a result car park space is a huge problem. Furthermore, most of the streets in the Old Town can be classified as non-walkable [47]. In the first quarter of 2019, the city authorities made a decision to change the direction of traffic movement in the Old Town, at present there are mostly one-way streets. This solution has, however, failed to solve the problem of dense vehicle traffic in the Old Town area but only caused new problems such as smaller traffic throughput, impediment to cycling and no zones exclusively used by pedestrians. For that reason, access of visitors walking around the historical area of the city to historical buildings is largely impeded by predominant cars that pose danger to pedestrians. Moreover, vehicle traffic visually undermines the aesthetic value of the Old Town.

• Quality of public space

Public space within the Old Town area is far from comfortable and not fully accessible to pedestrians. It is characterized by a high spatial potential but a low stan-
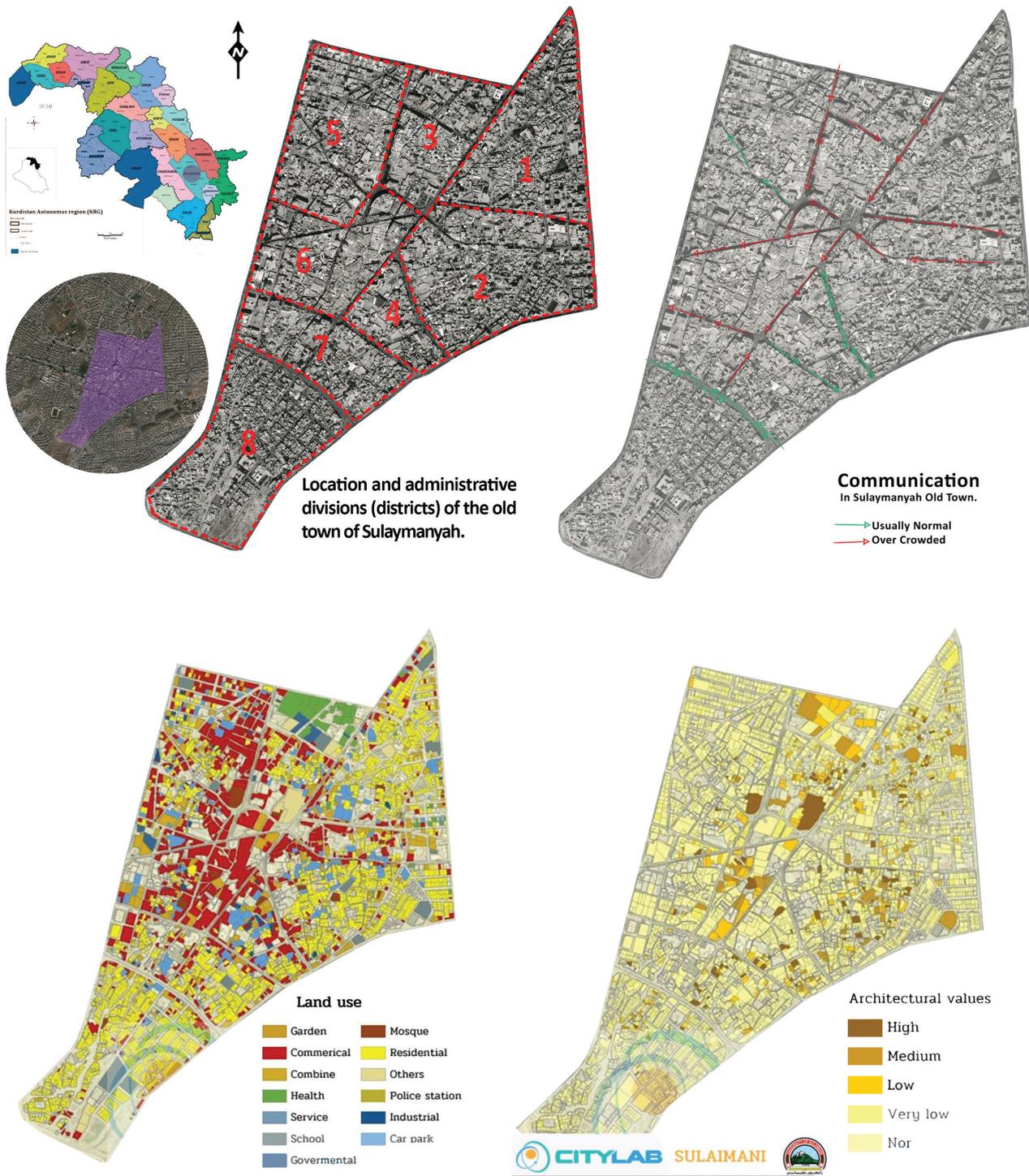
Fig. 1. Presentation of the existing functional and spatial status quo in the Old Town area in Sulaymaniyah, focused on: division into streets, transport scheme, land designation and architectural and cultural assets (source: CityLab Sulaimani[8])

Il. 1. Identyfikacja istniejącej sytuacji funkcjonalno-przestrzennej w obrębie Starego Miasta w As-Sulajmanija w zakresie: szkieletu komunikacyjnego, przeznaczenia terenów oraz wartości architektoniczno-kulturowych (źródło: CityLab Sulaimani[8])

dard of public utility infrastructure [48]. To put it shortly, it is culturally and socially inactive during the day, when the Old Town is dominated with vehicle traffic and trade.

Only at nights, when the stores are closed but small street food stalls and cafés remain open, parts of the Old Town area change its image into more socially interactive and accommodating. This is despite the lack of urban furniture, lighting and cultural interactions which is an obstacle to further activation of public spaces. Such a status quo requires a better integration of high value facilities or centers of culture with public space in order to increase

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8 CityLab documentation has been shared by Faculty of Engineering-Department of Civil Engineering, University of Sulaymaniyah, Sulaymaniyah, Kurdistan Region, http://www.viewpioneer.com/en/city-lab/
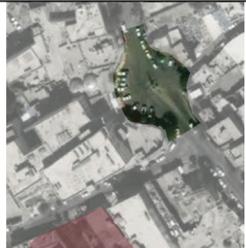
Location name	Map	Views
Sera Square Main Square, attached to the old Town hall (Sera Building)		
Great Masjid Square Attached to the Great masjid (mosque) of the old town.		
Farah Hotel (Old Municipality) Square Attached to the oldest hotel of old town that is a heritage museum now.		
Ashaba Spi Square surrounded with various Bazaars, connecting kawa and nali streets.		
Nali Square close to a Kurdish heritage museum that is not open to the public and most likely abandoned		
Khanaqa Square close to the masjid and old religious school of Khanaqa.		
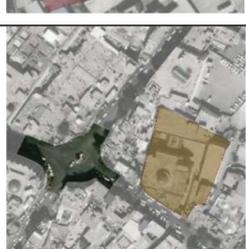
Fig. 2. Presentation of the existing functional and spatial status quo in the Old Town area in Sulaymaniyah
focused on the most important public spaces (elaborated by Shayan Al Zangana, source of the map: https://wego.here.com/)

Il. 2. Identyfikacja istniejącej sytuacji funkcjonalno-przestrzennej w obrębie Starego Miasta w As-Sulajmanijja
w zakresie najważniejszych przestrzeni publicznych (oprac. S. Al Zangana na podst. mapy https://wego.here.com/)

Table 1. Identification of the most important elements
of the developed tissue underlying the process of mapping
the borderlines of cultural spaces
(elaborated by authors)
Tabela 1. Identyfikacja najważniejszych elementów
tkanki zabudowanej stanowiących podstawę wyznaczenia
przestrzeni kulturowych
(oprac. autorzy)

Selected elements of the developed tissue		
Historical assets	Contemporary interpretation of value	Cultural functions
City hall	Creative city of literature (UNESCO)	Museums
The Great Mosque (Masjid-e)	Culture of street food and trade	Traditional cafés (ChaiKhana)
The Fara Hotel – the oldest hotel in the city	Old Town as a meeting place	Sales of books

Table 2. Identification of the selected elements of public spaces
underlying the process of mapping the borderlines of cultural spaces
(elaborated by authors)
Tabela 2. Wyznaczenie wybranych elementów przestrzeni publicznych
stanowiących podstawę wyznaczenia przestrzeni kulturowych
(oprac. autorzy)

Selected elements of public spaces	
Linear Street/avenue/boulevard	Square-shaped Square/park
Sera-Masjid-e street	Sera Square
The Courts street	The square at the Great Mosque
Sabunkaran street	The square at the Fara Hotel
Kawa street	Khanaka square
Piramerd street	Nali square
Nali street	Ashabaspi square

the quality and standard as regards functional and spatial as well as aesthetic and visual aspects thereof. Apart from the most important public spaces (Fig. 2), the analyses have identified also other spaces that could potentially serve new cultural functions, i.e. the area around the Mufti public bath and Sabunkaran street, Ashaba-Spi square, the cross-roads near Sabunkaran street and areas near Sirwan and Sleman streets.

B. Stratum II – mapping the borderlines of a system of cultural spaces

This stratum included research focused on the identification of selected elements of developed urban tissue featuring cultural assets or places potential for cultural promotion (Table 1), i.e.:

– identification of the existing cultural assets, comprising elements of local material heritage such as historical assets and assets of contemporary culture,

Table 3. Mapping the borderlines of the cultural spaces and their links
on the basis of the defined elements of the developed tissue
and selected elements of public space
(elaborated by authors)
Tabela 3. Wyznaczenie przestrzeni kulturowych oraz łączących je
powiązań na podstawie wskazanych elementów tkanki zabudowanej
i wybranych elementów przestrzeni publicznych
(oprac. autorzy)

Delimited cultural spaces (numbers) Delimited system connections	
Sera square (1)	From Sera square to the Great Mosque square (masjid-e) – between (1) and (2)
The square at the Great Mosque (2)	Mawlawi street – between (1) and (3)
The square at the Fara Hotel (3)	The Courts street – between (2) and (3)
Khanaka square (4)	Kawa street – between (1) and (4)

– identification of the existing functions of cultural promotion, such as museums, art galleries, etc.

Next, the system of interconnections between the so-identified components of the urban tissue comprising a system of public spaces, in this stimulating and restraining the movement of persons in public interiors (streets, avenues, boulevards, pedestrian zones versus squares or parks), was diagnosed (Table 2). Based thereon, the authors hereof have identified a system of cultural spaces composed of the most promising spaces and elements of public space that linked them in view of the potential for cultural promotion (Table 3, Fig. 3).

C. Stratum III – quality assessment of cultural spaces within the mapped system

Quality of the so mapped system of cultural spaces was evaluated in reference to four diagnosed problematic issues, namely domination of commercial services, lack of access to cultural assets or facilities promoting culture, domination of vehicle traffic and low quality of public space.

The listed, four quality assessment criteria of the so mapped system of cultural spaces included:

– quality of developed tissue elements connected with cultural values or cultural promotion,

– their inclusiveness,

– accessibility for pedestrians,

– visual and aesthetic quality.

An expert's opinion was drawn up on the basis of a 3 point scale assessing the presence of a given parameter under the research: high (assigned with 2 points), medium (assigned with 1 point) and low (assigned with 0 points). The highest quality was assumed to score from 6 to 8 points, yet such assessment was not allocated if any of the parameters scored the lowest number of points (Table 4). The score of 3–5 points was assumed to render medium quality, and 0–2 points – low quality. Thus, the overall assessment of the quality of cultural spaces was defined as high, medium or low (Table 5).

Fig. 3. Mapping the borderlines of a system of cultural spaces composed of the defined elements of the developed tissue and their links within the framework of public spaces in the area of the Old Town in Sulaymaniyah (elaborated by S. Al Zangana, source of the map: https://wego.here.com/)

Il. 3. Wyznaczenie przestrzeni kulturowych oraz łączących je powiązań na podstawie wskazanych elementów tkanki zabudowanej i wybranych elementów przestrzeni publicznych w obrębie Starego Miasta w As-Sulajmanijja (oprac. S. Al Zangana na podst. mapy: https://wego.here.com/)

1 **Sera Square.**
2 **Great Masjid Square**
3 **Farah Hotel Square**
● **Sera Buidling** (Old City Hall)
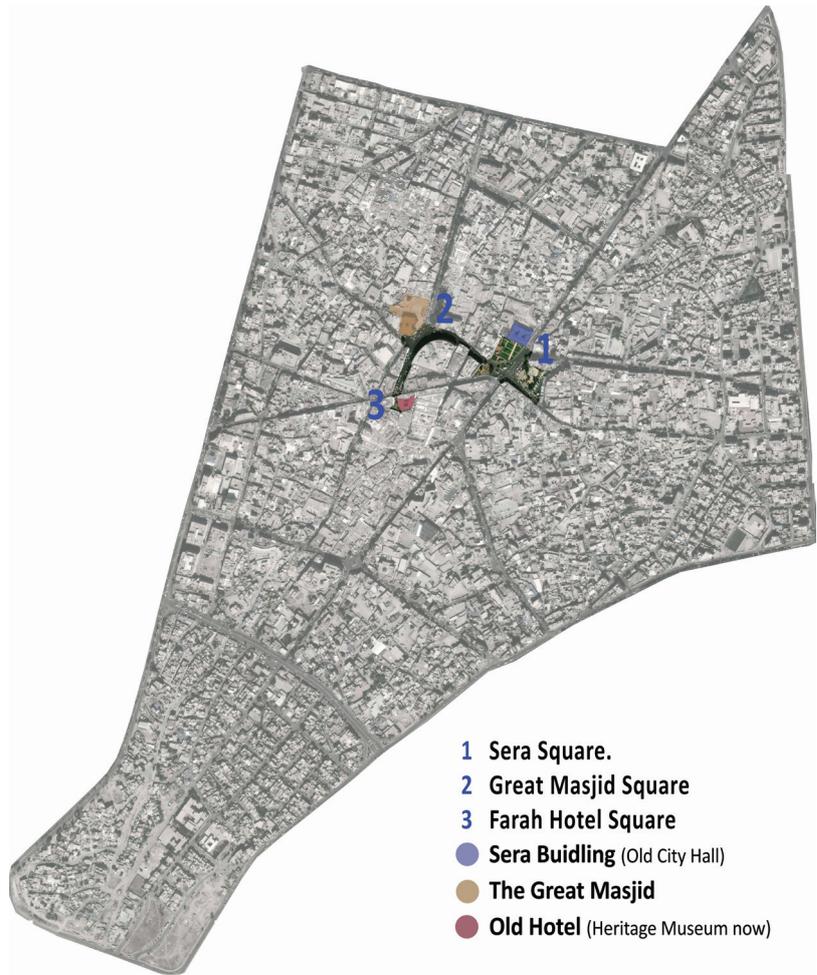● **The Great Masjid**
● **Old Hotel** (Heritage Museum now)

Table 4. Quality assessment of cultural spaces within the mapped system in reference to the four adopted criteria (elaborated by authors)
Tabela 4. Ocena jakości przestrzeni kulturowych w ramach wyznaczonego systemu w odniesieniu do przyjętych czterech parametrów (oprac. autorzy)

Cultural space qualityassessment high 2 medium 1 low 0	Cultural assets and cultural promotion	Inclusiveness of functions or the cultural offer	Accessibility for pedestrians	Visual and aesthetic quality	Σ
Sera Square	1	2	1	1	5
The square at the Great Mosque	2	1	0	1	4
The square at the Fara Hotel	1	0	2	2	5
Khanaka square	1	0	1	0	2

Table 5. Overall assessment of the quality of cultural spaces broken down into high, medium or low potential for expansion of museum functions to public space (elaborated by authors)
Tabela 5. Podsumowanie oceny jakości przestrzeni kulturowych z podziałem na: wysoki, średni i niski potencjał w zakresie rozszerzania oddziaływania funkcji muzealnej na przestrzeń publiczną (oprac. autorzy)

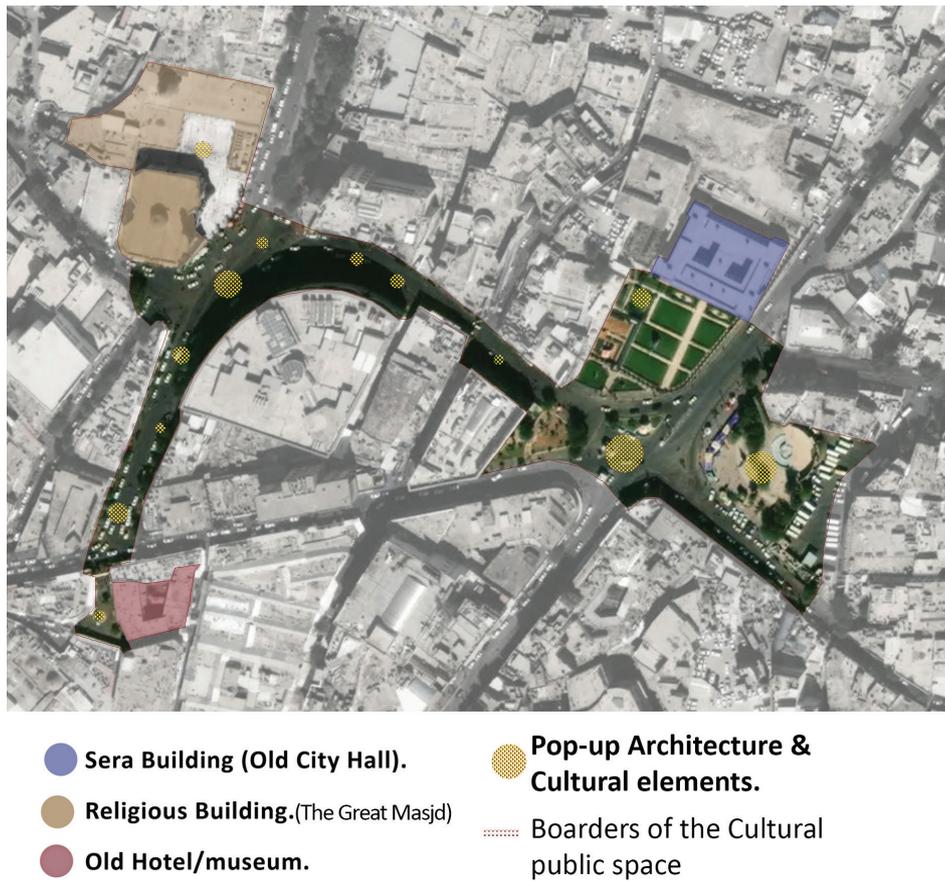| Potential for expansion of museum functions to public space	Sera square	The square at the Great Mosque	The square at the Fara Hotel	Khanaka square
High				
Medium	•	•	•	
Low				•

Fig. 4. The range of cultural spaces designated for the location of street furniture and pop-up architecture facilities to promote heritage in the area of the Old Town in Sulaymaniyah (elaborated by S. Al Zangana, source of the map: https://wego.here.com/)

Il. 4. Zasięg przestrzeni kulturowych wyznaczonych do lokalizacji elementów małej architektury i architektury pop-up służących promocji dziedzictwa w obrębie Starego Miasta w As-Sulajmanijja (oprac. S. Al Zangana na podst. mapy: https://wego.here.com/)

- 🔵 **Sera Building (Old City Hall).**
- 🟤 **Religious Building.**(The Great Masjd)
- 🔴 **Old Hotel/museum.**
- 🟡 **Pop-up Architecture & Cultural elements.**
- ⋮⋮ Boarders of the Cultural public space

The assessment translates directly into high, medium and low potential of cultural spaces designated for the expansion of museum functions to public space. The adopted triple quality assessment then constituted the basis for the determination of importance of links identified within the system of cultural spaces. The links were broken down by their importance in view of the expansion of museum functions to public space. The links between cultural spaces of the highest quality were deemed as the most important and those between cultural spaces of the lowest quality – as the least important.

D. Stratum IV – visual landscape analysis in selected architectural interiors designated for the installation of street furniture and pop-up architecture facilities

At this research stratum, the selected places of the system of cultural spaces (Fig. 4) were assessed in reference to the visual landscape values. The evaluation concerned the designated cultural spaces (Fig. 5) as well as the identified links (Fig. 6). After the overall process of studies, the authors hereof have proposed to locate street furniture and pop-up architecture facilities within the diagnosed system. Some alternative locations were also considered (Fig. 7).

Main findings

The applied research method was used to designate spatial and cultural resources in the area of the Old Town in Sulaymaniyah, which next served as the basis for the mapping of a system of cultural spaces. The underlying assumption was to incorporate the existing layout of public spaces as a carrier of aesthetic values and to attempt, via the implementation of elements of high potential for cultural promotion, to remedy the four, identified by the authors, problems of the area of the Old Town in Sulaymaniyah that to the largest extent undermined its quality and attractiveness. These were:

– lack of proper accessibility, inclusiveness and "treasure" (local heritage, material culture and art assets) display,

– lack of counter-balance of the dominant commercial function,

– relatively low aesthetic and visual quality of public space,

– vehicle traffic domination.

The following solutions thereto have been proposed:

– installation of street furniture and pop-up architecture facilities to promote material heritage, art and culture via open air exhibitions that could facilitate the process to taking the "treasure" out of the "box",

– educational nature of cultural spaces that could popularize local heritage and elevate the space of the Old Town area to a more prestigious rank – inclusive and of high visual and aesthetic value for the urban image,

– introduction of new elements into the public space in places identified as having the highest potential for cultural promotion within the framework of the designated system that could inspire the users. Their daily, almost random, co-participation in culture, will enhance their cultural experience and thus, strengthen the feeling of place belong-

Location name	Map	Views
Sera Square Main Square, attached to the old Town hall (Sera Building)		
Great Masjid Square Attached to the Great masjid (mosque) of the old town.		
Farah Hotel (Old Municipality) Square Attached to the oldest hotel of old town that is a heritage museum now.		

Fig. 5. Analysis of the visual landscape of cultural spaces designated for the location of street furniture and pop-up architecture facilities in the area of the Old Town in Sulaymaniyah (elaborated by S. Al Zangana, source of the map: https://wego.here.com/)

Il. 5. Analiza widoków i tła krajobrazowego przestrzeni kulturowych wskazanych do lokalizacji elementów architektury pop-up w obrębie Starego Miasta w As-Sulajmanijja (oprac. S. Al Zangana na podst. mapy: https://wego.here.com/)

ing. Henry Jenkins [49] defined "participatory culture" as the inclusive culture, which, owing to the use of new media, can remove barriers of artistic expression and contribute to the creation of links between all the participants. The definition sees "participation" as a resultant of all users' activities and opportunities offered by new technologies [50],

– introduction of visually attractive new public space fit-out elements that could contribute to attracting the users' attention to the existing, though not consciously acknowledged, architectural and cultural assets, e.g., historical development,

– creating places that may stop the flow of moving users to enjoy the relaxation offer created via pop-up architecture facilities and that may revitalize the space with little interference therewith. By preventing car park options on the pavements, such places may restore the balance between public space accessible to pedestrians and motorized users.

The system of cultural spaces, mapped as a result of the conducted research in the area of the Old Town in Sulaymaniyah, shall lay the foundations for the strategy of activities to be undertaken in the form of an urban intervention. Quality of the area depends on the existing cultural assets which make the basis for the new quality development options to expose the present values and the unique nature of the place. The setting designed for the system

of cultural spaces included street furniture and pop-up architecture facilities in the background of the urbanscape. Their proper location can revitalize the urban stage choreography by encouraging the users to explore space and to "randomly" enhance their sensory perception of art on a daily stroll through the Old Town. The strategy of activities to be undertaken in the form of an urban intervention has consisted in locating new elements in cultural spaces, first in those assessed as offering the best potential for cultural promotion (the highest quality spaces). Further interventions were envisaged to move in sequence to medium quality and low quality spaces. This principle has been consistently applied to all system elements, i.e. cultural spaces and links between them.

Discussion and conclusions

The studies presented herein are aimed to bring to light a separate research area that has not yet been satisfactorily analyzed in any accessible publications, namely the specifics of the Kurdish cities. The physiognomic analyses have enabled the authors to identify the existing potential of space and have further underlain the mapping of the system of cultural spaces. The system can be next used in the process of developing a strategy to promote the values of local culture and traditional, both outside and inside of

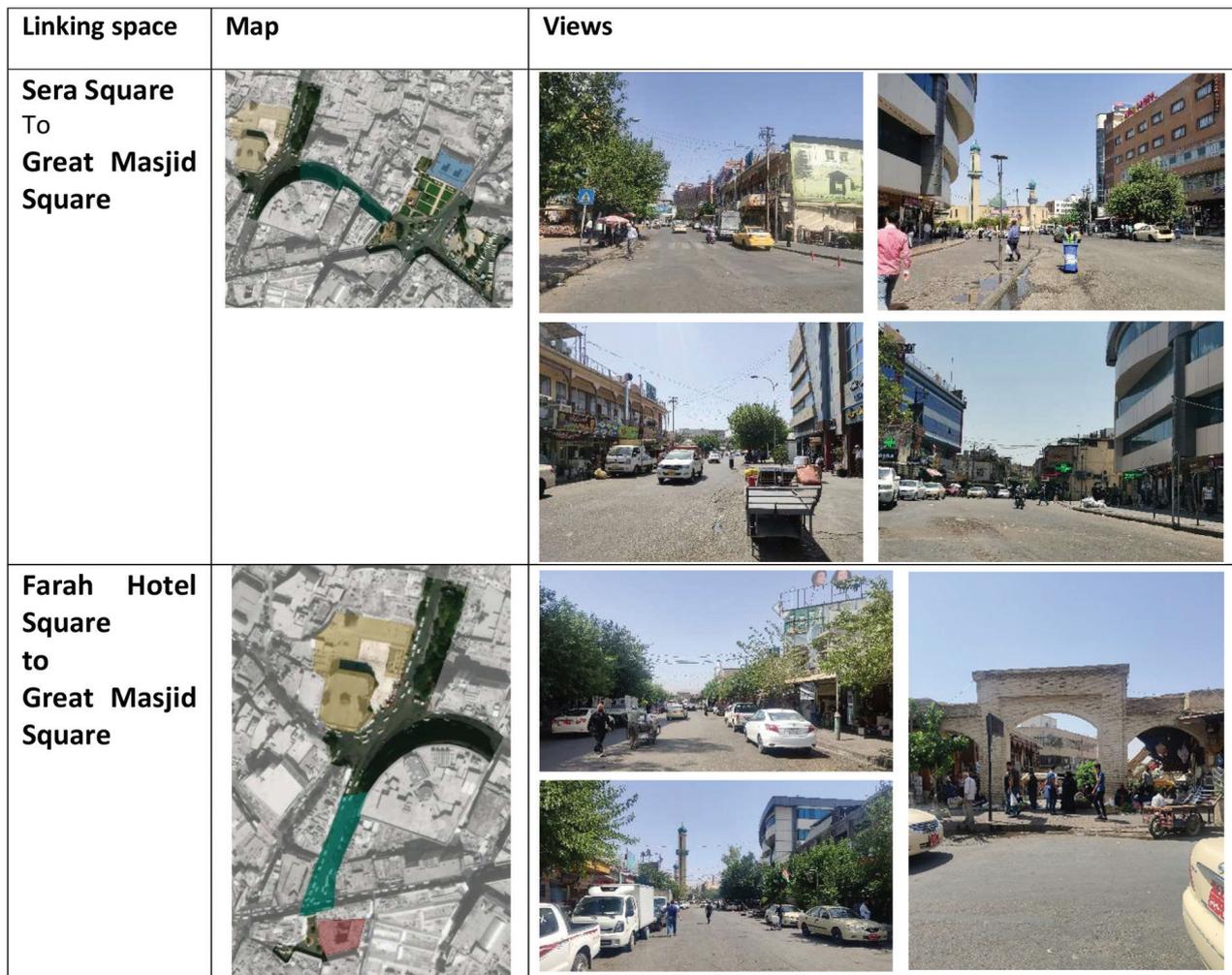| Linking space	Map	Views
Sera Square To **Great Masjid Square**		
Farah Hotel Square to Great Masjid Square		

Fig. 6. Analysis of the visual landscape of links between the cultural spaces designated for the location of street furniture and pop-up architecture facilities in the area of the Old Town in Sulaymaniyah (elaborated by S. Al Zangana, source of the map: https://wego.here.com/)

Il. 6. Analiza widoków i tła krajobrazowego powiązań przestrzeni kulturowych wskazanych do lokalizacji elementów architektury pop-up w obrębie Starego Miasta w As-Sulajmanijja (oprac. S. Al Zangana na podst. mapy: https://wego.here.com/)

the museum space, by means of proposed spatial interventions. The presented herein physiognomic approach is universal and can also be applied in other cities that meet the prerequisites of the mapping methodology. The functional and spatial problems, identified by the authors, show that further interdisciplinary research is needed to better address the social and cultural specifics of the places.

Our research used simplified assessment criteria. This method was worked up in the form of an expert's opinion with the intention of assessing the value of the existing resources. At this stage of the research, it is a subjective opinion, which may be further evaluated by way of public assessment or verified via extended research or acts undertaken by local architects, urban planners, museum curators, artists or cultural experts, e.g., in the formula of urban mentoring[9].

Locations of pop-architecture elements were indicated by the authors on the basis of their own method of map-

ping the cultural spaces, nonetheless, it shall be also noted that other locations might also be identified via social participation in the process or by using additional selection criteria. In this respect, it is necessary to carry out more in-depth studies on local conditions such as the uniqueness of Sulaymaniyah as a creative city, cultural specifics of the Old Town area, value and characteristic features of collections and exhibits displayed in local museums. In the opinion of the authors, forms of pop-up architecture shall be designed by local artists, preferably with the participation of local community members because the underlying goal of such structures is to attract the attention of possibly the widest audience to insufficient "exposure" of exhibits enclosed inside museums. The assumption is to stimulate the inhabitants, museum curators and artists to look at their own culture and traditions from a different perspective in order to come up with a method that can successfully promote the local values in a manner attractive for contemporary visitors.

Participation of the local community in the process is the preferred option as there is insufficient documentation of the urban and cultural heritage in Iraq and no public

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[9] See urban mentoring description by: Rembarz, Martyniuk-Pęczek [51], Pietrzykowski, Rembarz, Cenian [52].

Fig. 7. Diagnosing opportunities for the expansion of the designated system of cultural spaces with additional locations of street furniture and pop-up architecture facilities in the area of the Old Town in Sulaymaniyah (elaborated by S. Al Zangana, source of the map: https://wego.here.com/)

Il. 7. Wskazanie możliwości rozszerzenia wyznaczonego systemu przestrzeni kulturowych o dodatkowe miejsca lokalizacji elementów małej architektury i architektury pop-up w obrębie Starego Miasta w As-Sulajmanijja (oprac. S. Al Zangana na podst. mapy: https://wego.here.com/)
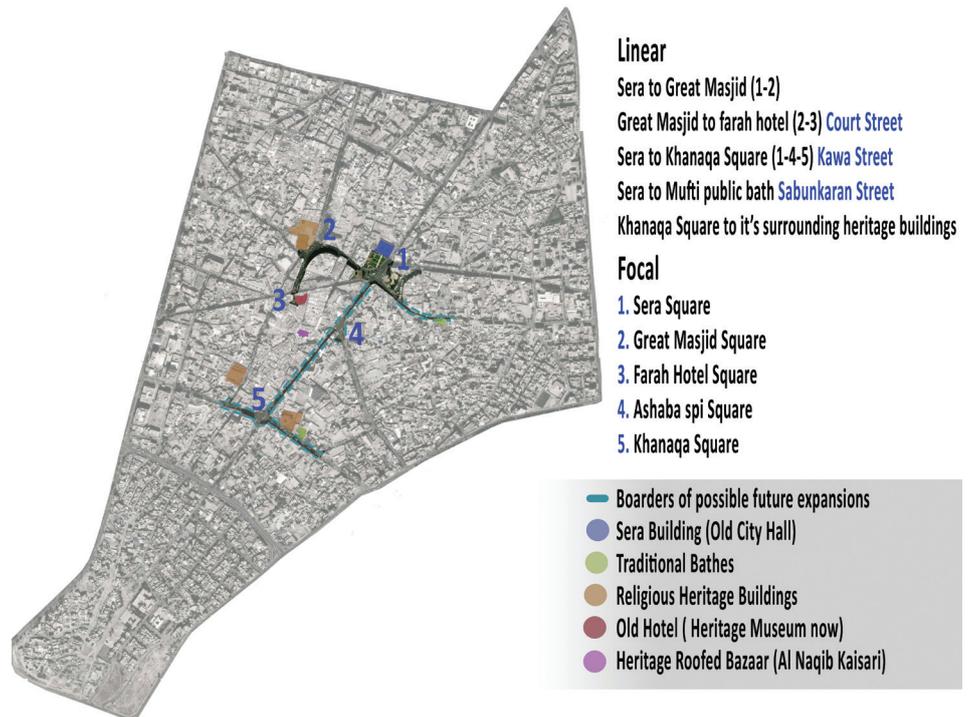
space related research has ever been done in Sulaymaniyah. The participatory method stands a chance to include in the research professionals, government officials and well as local inhabitants of the old town. Local heritage combined with current needs and proper urban planning are the key aspects that underlie the creation of vibrant public spaces. The participatory approach may have to pave its way to urban planning in the region, however, we may observe some good examples of the participatory approach in Lebanon. Thus, the process may take a long time, but it stands a good chance to positively influence the places of high cultural potential that have never before been the subject of any conscious planning policies [53].

Islamic culture takes a negative approach to sculptures, in particular to those presenting human figures, whereas almost all artistic installations in Sulaymaniyah Old Town were made in the form of statues. Bearing that in mind, elements of pop-up architecture offer a good alternative for urban art, definitely more appealing and functional. The idea of pop-up architecture is new to the city as the only forms of temporary structures so far erected in the city have been road side kiosks and old buses used as cafes but they have never attained the same status as, e.g., com-mercial pop-ups in Dubai, even if they have operated as successful businesses[10].

Using pop-up architecture for cultural promotion in combination with commercial functions can successfully facilitate the attainment of the goals set forth herein. Some of temporary indoor exhibitions/installations in the "Culture Factory" (a cigar factory that is at present being converted into a cultural venue) have already caught the attention of visitors[11]. Pop-up architecture may play an important role in the revival of cultural heritage of the city and in the re-interpretation of its culture of trade. Thus, it will translate into new spatial quality of the Old Town of Sulaymaniyah, much better responding to the contemporary needs of local inhabitants as well as local and foreign visitors.

Translated by
Barbara Wesołowska-Marszałek

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[10] The price of kiosks in the city has increased according to authors' findings.

[11] http://kurdology.univsul.edu.iq/addevent

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Abstract

"Treasure in a box, a box among treasures": promotion of cultural heritage and art outside of a museum facility. Case study of Old Town in Sulaymaniyah

This article presents issues inherent in relations between enclosed space of a museum and open public space in view of promotion of art and cultural heritage. A museum is herein perceived as a "treasure box", whereas public space as a venue, where the treasure can be displayed "outside of the box". The article also focuses on methods that might expand museum functions to public space and might erase the borderlines between a museum facility and its surroundings. The research intended to present an empirical study based on an physiognomic approach. It may prove a useful tool in promoting culture and art in a cultural venue defined by the authors as a specific type of public space. The research results have been presented on the basis of a selected case study, i.e., strategies of expansion of museum functions to include therein public space, implemented within the framework of a planned urban intervention.

Key words: museum, public space, cultural space, local heritage, urban intervention, pop-up architecture

Streszczenie

„Skarb w skrzyni, skrzynia pośród skarbów": promocja lokalnego dziedzictwa kulturowego i sztuki poza obiektem muzeum. Studium przypadku Starego Miasta w As-Sulajmanijja

W prezentowanym artykule podjęto zagadnienia dotyczące relacji pomiędzy zamkniętą przestrzenią muzeum a otwartą przestrzenią publiczną w kontekście promocji sztuki i dziedzictwa kulturowego. Muzeum traktowane jest w nim jako „skrzynia ze skarbem", a przestrzeń publiczna jako okazja do wyeksponowania skarbu „poza skrzynią". Autorzy skupili uwagę na sposobach rozszerzenia oddziaływania muzeum do przestrzeni publicznej i zatarcia granic między obiektem muzealnym a jego otoczeniem. Artykuł ma na celu przedstawienie badania empirycznego opartego na podejściu fizjonomicznym, które może okazać się użytecznym narzędziem promocji kultury i sztuki w miejscu kultury określonym przez autorów jako specyficzny typ przestrzeni publicznej. Wyniki badań przedstawiono na podstawie wybranego studium przypadku, czyli strategii rozszerzenia funkcji muzealnych o przestrzeń publiczną, realizowanych w ramach planowanej interwencji miejskiej.

Słowa kluczowe: muzeum, przestrzeń publiczna, przestrzeń kulturowa, lokalne dziedzictwo, interwencja urbanistyczna, architektura pop-up