

Explosive Valencia – futuristic imagination and the power of tradition in creating the image of urban spaces. Competition and conflict, or coexistence and praise of diversity?

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Elżbieta Kaczmarek

kaczmarekelzbieta@poczta.onet.pl |  Orcid 0000-0002-4271-8462

Faculty of Architecture and Fine Arts, Andrzej Frycz Modrzewski Krakow University

Abstract

Selected districts of Valencia and the gradual transformation of their image are presented in this article. The formulation of an appropriate strategy of action and the effect of an example that were initiated by the construction of the City of Arts and Sciences have broken through the stagnation in thinking about space. Revitalisation efforts have been initiated in many of the city's districts, as well as in its suburban zone. The great explosion of ideas and emotions also carried over to enhancing the historical traditions of the city and the holistic, multi-directional approach to the subject matter of renewal, providing the city with economic stimulation. The author's own analyses presented in the article pertain to: Ciudad de las Artes y las Ciencias (City of Arts and Sciences), the new development of the Poblets Maritims coastal district, the Ciutat Fallera district and the Orba district of the town of Alfafar, located in Valencia's metropolitan area. Various proposals for transforming the spatial structure of these districts point to the possibility of conducting an experimental hybrid policy intended to reconcile economic rescaling, entrepreneurship and cultural regionalism in the planned landscape.

Keywords: space, coexistence, city, inner city, suburban zone, revitalisation, diversity, futuristic architecture

1. Introduction

This article presents an outlook of the city and its metropolitan area through the prism of spaces that stand out in terms of their individualised identity. Each of these has their own problems, but when one looks at the entirety of the city and its metropolitan area, they form a striking mosaic. This can be an asset to Valencia, provided that an appropriate, individualised transformation of these spaces takes place. Areas that, at first glance, have few things in common and that have grown from local traditions and place-specific history, are the result of various stages of the transformation of the space of the city. Therefore, their diversity and hybrid nature are characteristics of Valencia that should be used to achieve success. Adopting a holistic perspective of the space of Valencia, we should note that the placement of the metropolitan spaces discussed here (the vicinity of the historical centre, the port and recreational districts, the periphery of the city) becomes an additional benefit towards the transformation of the whole. The districts indicated below¹, when transformed in a well-thought-out manner, are likely to become assets to the space and have the potential to become models of exemplary transformation for urban areas of a similar character.

Valencia – Spain’s third-largest city² – is located at the centre of a fertile farming valley and has much to offer, such as:

- ▶ historical traditions and unique heritage sites, the greatest concentration of which is located in the Old Town area;



Fig. 1. Valencia – the structure of the city and key elements of its space. Depiction of areas analysed in the article: 1. Ciudad de las Artes y las Ciencias; 2. Poblats Marítims district; 3. Ciutat Fallera district; 4. Orba district of the town of Alfafar in the metropolitan area of Valencia (original work based on Google Maps 2018)

¹ It is necessary to analyse mistakes in the contemporary shaping of Valencia’s space that have often been stressed in the literature. However, this is not the only approach to formulating conclusions concerning the image of a space. This article thus primarily focuses on highlighting the assets of the spaces discussed here – those that can be successfully used in shaping the entirety of the metropolitan area.

² The city’s population amounts to 798,538. The number of residents of Comunidad Valenciana is 4,974,475 (Comunidad Valenciana, 2018).

- ▶ good connections with the entire east coast of Spain in a north-south layout (Barcelona–Valencia–Alicante);
- ▶ comfortable and high-speed connections between Valencia and Madrid, as well as between Valencia and its suburban zone, including small towns and suburban complexes in the peripheral zone of the metropolitan area;
- ▶ an up-to-date, creative approach by the Generalitat Valenciana (the Government of the Autonomous Region of Valencia) to the city’s development, currently combining the practical application of many fields of knowledge associated with the shaping of space, such as architecture, civil engineering, urban design, spatial planning and all the branches of the arts, along with public communication and management.

The projects along the valley of the old riverbed of the Turia River are the most inspiring and are also generally known, albeit vaguely. In its entirety, this area is treated as a zone of recreational greenery that crosses the city and branches out in multiple directions towards differently developed areas belonging to both its immediate vicinity and its general surroundings. The complex assigned for cultural, artistic and academic functions that is located in this area is particularly attractive and impressive. The coastal districts of the eastern part of the city have a different character. Renewal processes have produced individual icons of architecture here, which stand out in the panorama of Valencia’s marina. Work has also been initiated on transforming the area’s port warehouses and the existing intimate residential buildings into the district’s recreational and hotel zone. The Ciutat Fallera district, located in the north-western outer zone of the city, cultivates the tradition of Las Fallas – Valencia’s celebrations associated with burning effigies and shooting fireworks. Therefore, the term “explosive Valencia” brings other, literal associations in this context. The agglomeration’s suburban zone has significant spatial problems. The necessity of rehabilitating block housing buildings from the second half of the previous century and the humanisation of places for the area’s aging population are the most significant issues.

An attempt was made to sequence the various forms of development and functioning that have been leaving their mark in space in terms of the degree of completion of the whole and their visual attractiveness, which was necessary when selecting a site and assessing it in the conclusion of this study³.

2. Ciudad de las Artes y las Ciencias (City of Arts and Sciences, 1995–2009)

This is a complex of recreational, entertainment and museum buildings. The buildings that comprise this complex and their architecture are key elements of the activities that take place here. The Ciudad de las Artes y las Ciencias is located in the former Turia River valley. It is composed of gigantic futuristic structures. The architects of the Ciudad de las Artes y las Ciencias complex are all exceptional designers – Santiago Calatrava (b. 1951, he was selected to design the complex in 1991), who was born and resides in Valencia, as well as Felix Candela (b. 1910/ d. 1997, the Oceanogràfic building). The Àgora, briefly accessible in the years 2005–2009 and designed as a multi-functional building meant for organising various events, is still having construction work performed on it.

The bold imagination and talent of the designers created an unquestioned hallmark with the architecture of the third millennium. The Museo de las Ciencias Príncipe Felipe (Science Museum Príncipe Felipe, 1995–2000) brings to mind

³ In this article, the author investigated selected areas of the transformation of space associated with the city’s existing tissue. One interesting example of searching for ways to depart from the country-city dichotomy is a project located in the southern outskirts of Valencia, in the La Torre district. The project is called Sociópolis and is an attempt at reconciling two opposing concepts – that of the city and that of a rural area. This project has been created in order to study the possibilities of creating a “common settlement” for them, and has been only a partially successful search for the possibilities of developing the city in the natural environment. This article did not analyse this subject. However, the author makes note of it, as she treats this subject as having potential for future, more in-depth studies of new forms of housing zones that are not limited to the Mediterranean.

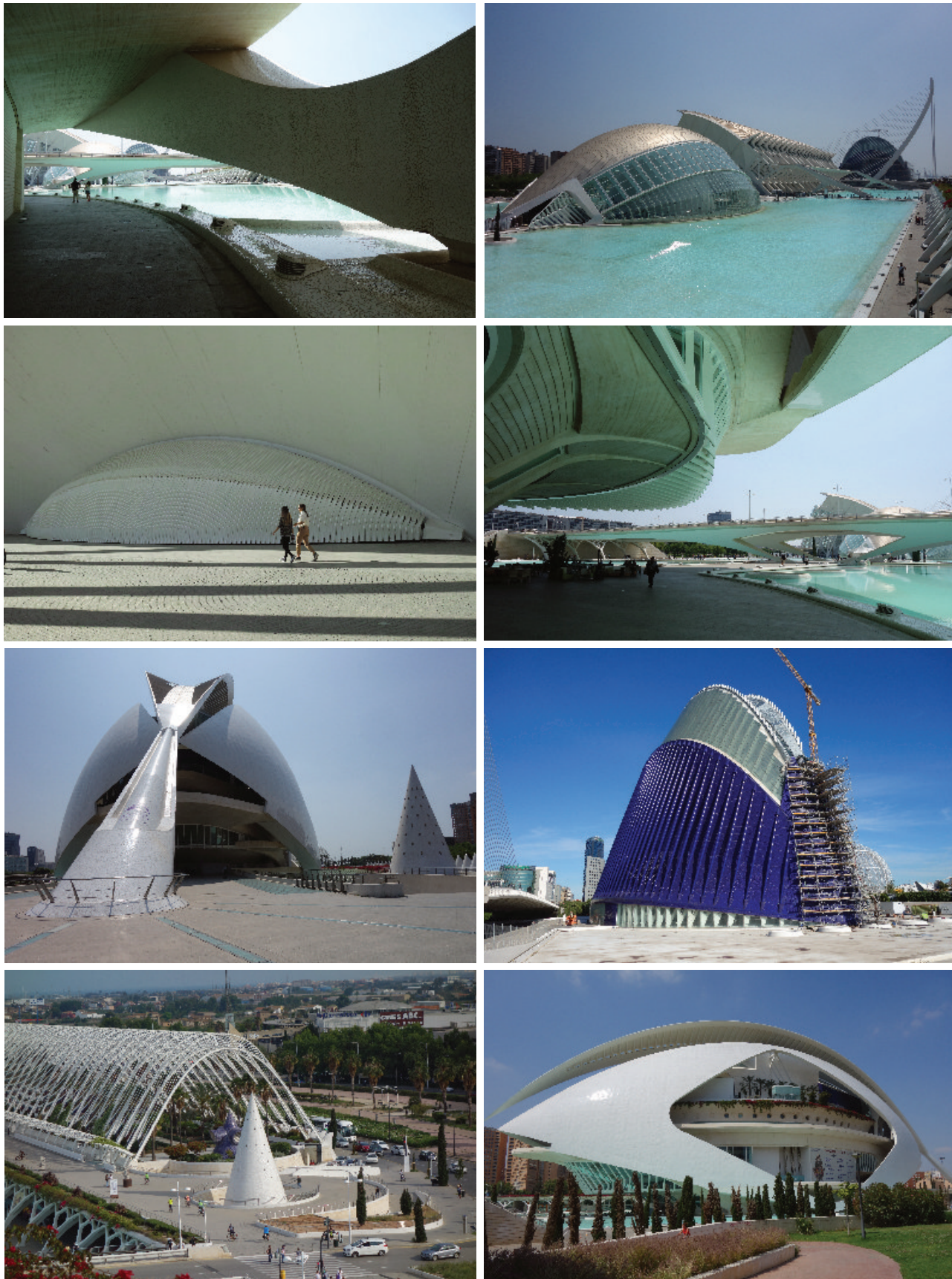


Fig. 2. Ciudad de las Artes y las Ciencias. Millennial architecture in the old riverbed of the Turia River. Out-of-this-world works designed by Santiago Calatrava (photos by author, 2018)

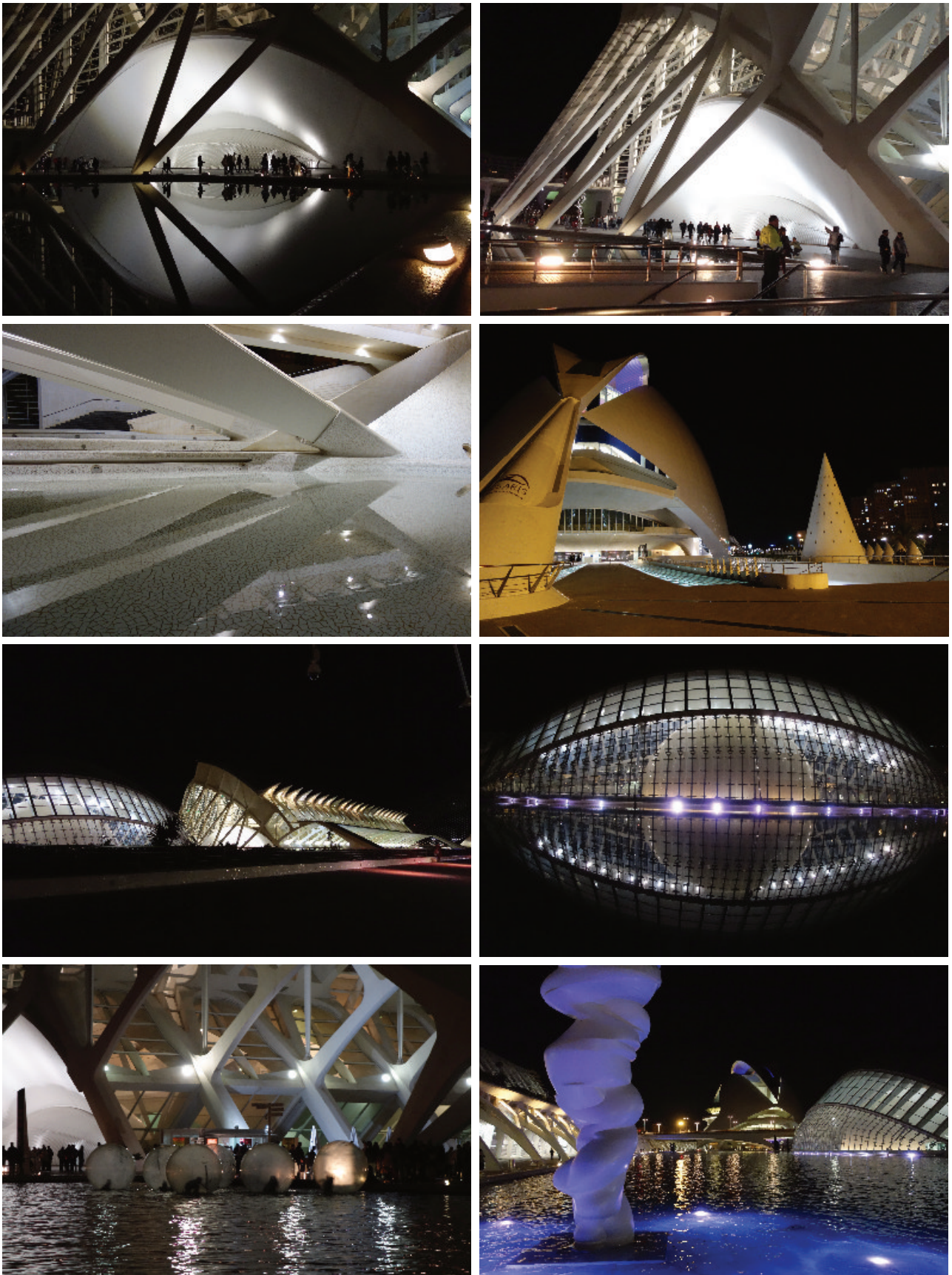


Fig. 3. Ciudad de las Artes y las Ciencias by night. The illumination highlights the power of architecture (photos by author, 2018)

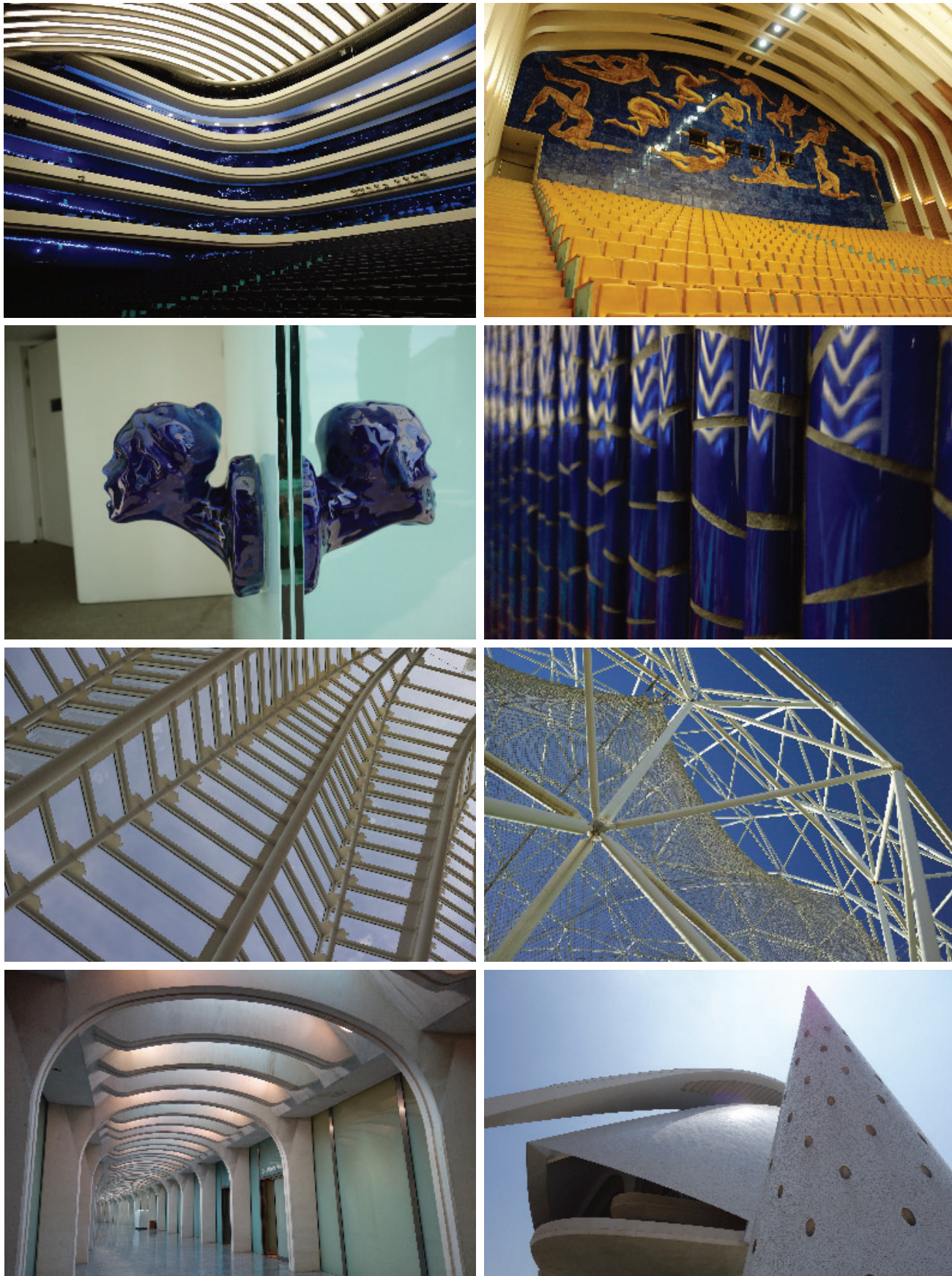


Fig. 4. Ciudad de las Artes y las Ciencias. Interiors and details (photos by author, 2018)

the skeleton of a gigantic dinosaur. The Hemisfèric building (1995–1998) has the shape of an eye, the Oceanogràfic building's (1998–2003) shape resembles a nenuphar, and the Umbracle (1997–2000), the Palau de les Arts Reina Sofia (Queen Sofia Palace of the Arts, 1996–2006), and the Àgora (2006–2009) also have atypical, fanciful shapes⁴. The Pont L'Assut de L'Or (2005–2008), also called the Serrería Bridge, as named by Calatrava (Santiago Calatrava, 2019), is a bridge with a single, distinct curved pylon.

In terms of visual reception, the aforementioned structures are monumental objects that bring to mind the prehistory of life, a piercing gaze, the secret of knowledge or the beauty and grace of a flower. Comparisons may vary, even being completely different and stemming from the personality of the observer and user of this atmosphere. They are functionally assigned to be used as buildings dedicated to the arts and science, hosting theatrical and opera shows as well as conferences and the promotion of knowledge about the world among users of all ages. It is difficult to overstate the didactic value of the manner of promotion in such an attractive form and such a sophisticated environment. The area is a place of public services, located in close proximity to the south-eastern zone of the Old Town area. On the urban scale, it is a continuation and supplementation of historical substance and one of the elements of a linear city park. However, the qualities of the structures and their accompanying spaces clearly point to a new beginning in conceptual thinking of the turn of the millennium and the avant-garde form and scale of the buildings. The non-standard structural systems of the buildings, their modern materials and frequent references to techniques employed by Valencian artists from the golden fifteenth century, their skilful use in ceramics and artistic forging, as well as the perfect workmanship of these details⁵, have created an exceptional complex of interesting buildings. Combined with the interesting spatial arrangement of the entire area, a complex of remarkably attractive power has been built, which facilitates both rest and physical activity. Promenades, pedestrian walkways, water zorbing and the possibility of boating in pools, in which some structures have also been placed, make it possible to choose a suitable option for enjoying free time.

Considering the significant success of the project, one should also keep in mind the long road to the formulation of the change in the model of the city's unrestricted development (according to a plan from 1966) and the necessity to adapt the mode of conduct from the middle of the previous century to a new social reality and a more conscious approach to caring for the environment. In 1991, the design of creating a city devoted to science was reinitiated and amended. However, despite the more or less good intentions that stood behind the design's preparation, in practice, it was nearly a complete continuation of the previous plan and ultimately gave in to economic arguments for the city's development through increasing accessibility. This took the form of the construction of new bridges above the old riverbed, numerous tunnels, roundabouts and roads for private traffic (limiting public transport), and the spread of big-box stores. The objective was to develop the city so that it could compete with Madrid, Barcelona, Bilbao and Seville in the role of a metropolis. These measures can be treated as a marketing operation in which good infrastructure, modern services and a new image attract foreign investment and mass tourism. Valencia has been equipped

⁴ The architect was given complete freedom to fulfil his fantasies, regardless of the building's purpose. In the case of Palau de les Arts Reina Sofia, this led to seats without a view of the stage, outrageously expensive structural elements, the consistent exceeding of planned costs and no actual public supervision of the works. The precedent for this type of action has been called "The Calatrava Model". This is an example of poor management and wastefulness, becoming the paradigm of all great events and infrastructures that were devised in Valencia at the time (Moix, 2016; Rius-Ulldemolins, Gisbert, 2019).

⁵ Santiago Calatrava has designed permanent artistic installations in the form of, among other things, wall compositions made using ceramic techniques, for the Palau de les Arts Reina Sofia. However, it should be noted that the considerable slashing of the budget during the construction of the Ciudad de las Artes y las Ciencias complex affected both the design and the quality of construction (poor workmanship in the construction of the building's structure and numerous cases of its installations going out of order during use were reported).

with powerful cultural infrastructure (Ciudad de las Artes y las Ciencias), which has proven itself as a tourist attraction (¿Cómo se gestó..., 2015).

The Ciudad de las Artes y las Ciencias complex is widely known, photographed and promoted – predominantly in tourism-related publications. It is a source of inspiration that is not confined to the world of professions associated with architecture, art and science. It is one of the main reasons for tourist trips to Valencia and is responsible for giving high profits to this sector of the city's life⁶.

In the context of the facts presented above, the significantly lower use of the assets of this space by Valencia's community is indeed thought-provoking. During evening hours, most of the buildings of the Ciudad de las Artes y las Ciencias complex are closed and the spaces between them are completely empty. Can this intriguing urban and architectural creation be thought of as intimidating to the local community? Or has this explosion of modern forms of architecture been too premature to become an everyday reality? Perhaps the excessive amassment of diverse building forms is only an icon for architects and requires time, general mental acceptance and adaptation to new forms of spending free time. The new image of Valencia as a city of futuristic forms and great events has not been a complete success, however. It was criticised by residents and urban activist movements for social and environmental reasons (del Romero Renau, Trudelle, 2011).

3. The new development in the coastal district

2007 saw the construction of the pavilion called *Veles e Vents* ("of sails and winds" in English), designed by the British architect, David Chipperfield (b. 1953), in cooperation with the Spaniard, Fermín Vázquez (b. 1961), on the northern edge of the port. The building was designed at the intersection of the canal and a historical pier, on a characterful site, where it is visible from every side and at the same time becomes a vantage point from which we can see the expansive areas that surround it. The structure was built on the occasion of the 32nd edition of the America's Cup (2007) – the prestigious sailing competition, said to be the oldest in the world – although it was temporarily opened in May 2006 to celebrate the prerogative (*Veles e Vents...*, 2016). Construction problems, similar to those mentioned above, also occurred here. Poor quality finishes, high maintenance costs and the need to redo many elements after the end of construction were criticised. The structure is composed of five above-grade storeys that appear to be suspended in the air, along with large terraces linked with a system of external stairs and a car park⁷. The exceptional lightness of the four horizontal surfaces that are shifted relative to each other and appear to be floating in the air makes this structure a symbol of the place. It is elegant, white and devoid of ornamentation; it stands out in the panorama of the development surrounding the Royal Marina (Marina Reial Joan Carles I). The skilful combination of minimalism with monumentality quickly resulted in acknowledgement in the form of the prestigious European architectural LEAF Award (2006). At present, the building houses a hotel management school, restaurant spaces and a space intended to promote contemporary culture and support artistic endeavours.

Over the last decade, the marina has been enhanced with new structures and objects, including sculptural pieces⁸, and outdoor furniture. The former industrial

⁶ According to data provided by the Instituto Nacional de Estadísticas (The National Statistics Institute), the number of foreign and local tourists rose significantly in 2017 by a total of 6.6%. Statistical studies have shown that the structures that attract tourists the most are the Oceanogràfic and the Museo de las Ciencias Príncipe Felipe buildings. It also appears that the Ciudad de las Artes y las Ciencias complex is the greatest attraction in the context of incoming tourism. The author of the article was not able to find a holistic monographic assessment of this complex or of other areas of Valencia's metropolis in specialist publications, with the exception of the Old Town.

⁷ The pavilion occupies an area of 11,000 square metres and includes 800 parking spaces.

⁸ A characteristic sculpture by Manolo Valdés, an artist from Valencia, draws the attention of passersby on the promenade ("La Pamela", 436x730x650, aluminium, 2016).



Fig. 5. The Veles e Vents pavilion by David Chipperfield, the beaches of Poblat Marítims and attempts at revitalising the fishing village (photos by author, 2018)

port has turned into a modern marina for recreational sailing. The visual effect and practical benefits are enhanced by the amassment of buildings and objects on a relatively small area. The building that acts as a symbol of the place and the restored traditional buildings of the historical marina (e.g. the marine station building) supplement each other.

In reference to those buildings of Valencia's marina that are under construction, a renewal of the dilapidated northern zone of the Poblats Marítims district is currently being prepared. It is currently marked by the renovation of individual residential and post-industrial buildings, with visible elements of their industrial-era past⁹.

The future of this area and its transformation, not only in the functional and visual sense but also in the socio-economic and cultural sense, appears to have already been decided, in light of, for example, the areas of the spatially ordered district of Alboraya from the north, the academic complex of the Polytechnic University of Valencia from the north-west, and the coastal district to the east, with its hotel and apartment buildings as well as its extensive Mediterranean beaches.

In the former fishing district, one can still find buildings and places with names such as: Cofradia de Pescadores, Antigua sede (Fishermen's Association, old headquarters), Calle de los Astilleros (Shipyard Street), Plaza de los Hombres del Mar (Seamen's Square).

4. The Ciutat Fallera district (City of Fallas)¹⁰

The Ciutat Fallera area, located in the north-western part of the city in the Benicalap district, upholds the traditions of "explosive Valencia" that are associated with the Fallas festival¹¹. The organisation of the event and its visual effects engage the local communities of each district, as well as professional artists. The Ciutat Fallera district and its residents play a particular role here. Local artists handle the entire process of the production of wooden dolls (ninots) that are burned as a part of the festivities; professional artists supervise the visual and satirical side of the exhibits. Celebrating Fallas links the many generations of the district, which cultivates woodworking traditions. Ciudad del Artista Fallero (Fallero Artist City), or Ciutat Fallera for short, is the first thematic city in Spain, established in 1962 with the goal of gathering all professionals associated with the Fallas artist profession. As a result, a considerable number of Fallas artists and workshops have appeared here. The headquarters of the Gremio Artesano de Artistas Falleros de Valencia (Guild of Fallero Artists) is the heart of this creative district, along with el Museo del artista Fallero (Fallero Artists' Museum), which was established in 1993. Its collection, which introduces visitors into the history and details of Fallas production, is based on Fallas sketches and mock-ups, original ninots and works by artists from the district within other visual disciplines, such as decorations and public sculptures.

The life of the district of five-storey apartment blocks is associated with work in halls that form the grid of streets in the north-eastern part of Ciutat Fallera. The

⁹ The city's authorities did not enter into talks with the local population. The majority of this population reside in buildings that are in a poor technical and visual condition. It is possible that they occupy them illegally, as the appearance of a person equipped with a photographic camera and attempts at taking photographs with a smartphone were met with protest bordering on open hostility.

¹⁰ Ciutat Fallera (headword in the local language), Ciutat de l'Artista Fallero (full name in the local language), Ciudad del Artista Fallero (full name in Spanish, City of Fallas Artists).

¹¹ The name of the celebration is derived from burning timber waste – fallas. Over time, instead of timber structures, effigies decorated with strips of material, called ninots, were burned. At present, the effigies are humorously depicted figures made with an eye for satire. Every year one of the ninots is not burned, instead it is "pardoned" and stored at the Museo Fallero (Fallas Museum). The events are accompanied by a fireworks display. The power of the fireworks resembles a cannon salvo and suggests an "explosive, volatile party". In modern times, celebrating the custom, which is dated to the Middle Ages and is associated with the carpenters' guild, has transformed into an impressive spectacle celebrated during the onset of spring. In 2016, it was entered onto the UNESCO Intangible Cultural Heritage List.



Fig. 6. The district of Benicalap, Ciutat Fallera. Housing blocks, the workshop halls of artisans and artists who produce the Fallas. Street art which is a projection of social anxiety about the future of the district (“is the Fallas city dead?”). One of the ninots (San Miguel Okuda “Melting Head Venus”, 2018) at the Museo del Artista Fallero. Street art – an enthusiastic vision – a mural on one of the workshop hall buildings (photos by author, 2018)

architecture of these buildings resembles the typical industrial halls of Spain from the 1960s. The buildings are simple, featuring embellishments that sometimes appear on their frontal facades, e.g. in the form of painted ceramic elements with the name of the artist whose workshop is located inside. Figures associated with the Fallas, as well as scenography and thematic commissions, including film set elements and sculptures, are made in such buildings¹². The streets between the halls are often an extension of the workshop. Several procedures associated with making ninots are performed there, e.g. applying paper, painting and drying; the mobility of the figures is also checked here before they are moved around the centre of Valencia. This space is also witness to the celebrations of the Guild of Fallero Artists, particularly San José Artesano day (Saint Joseph the Artisan day), which takes place in May, as well as la Nit de la Punxà de la Flor (during the Gran Fira de València) and La Fiesta del PI (on Christmas Day).

One of the greatest values of this area is the intergenerational transmission of knowledge, techniques and practices associated with the process of producing the Fallas and the manufacture of other visual objects that are made there. This transmission has been present in the master – apprentice relationship, and the one between the father (the master) and his children or members of the immediate family (the apprentices). There are numerous families who have been practicing this craft for as many as five generations. They are highly recognisable in Valencia. The artisan workshops and the Museo del Artista Fallero are the main conveyors of culture and tradition of Ciutat Fallera. The possibility of this tradition surviving in its current form – with the help of work and living space in Ciutat Fallera – is the cause of both an in-depth reflection of the authorities of the city of Valencia (selecting the district for discussion as a part of the GrowGreen project), and the fears of its residents¹³.

5. Revitalisation of the Orba district

In the southern zone of the agglomeration, in the town of Alfafar, work is underway on the rehabilitation of the Orba district. Built in the 1960s, this typical modernist neighbourhood is currently mostly inhabited by seniors, persons with low income and the unemployed. It does not provide housing comfort and requires decisive action to be taken in order to improve its residents' living conditions. The carrying out of the renewal process was preceded by studies concerning the extant state of the district in its spatial and social aspect (Aimeur, 2017a). It should be highlighted that the revitalisation project focuses on detailed scales, including:

- ▶ streets as places where the local community meets,
- ▶ parking spaces,
- ▶ preserving ecological corridors,
- ▶ the assessment covered the amount and price of abandoned buildings, the lack of lifts in buildings, the condition of their facades, and
- ▶ job listings in traditional professions.

The social assessment reported an overall low level of education among residents. However, knowledge concerning agriculture, construction, the furniture industry and woodworking, which are traditional professions in this area of Valencia, were reported to be the population's assets. The results of the study clearly indicate that, in the case of the Orba district, social activation directing local energy towards making use of traditional skills and carried over

¹² The workshop halls occupy an area of around 200–400 m² and are divided into smaller spaces based on function – fulfilling the role of offices, storage space, painting space, polishing space, woodworking space, an attic, washrooms, etc.

¹³ The anxiety of the residents is reflected in a work of street art that the author saw on one of the walls in the district. The text *Is the Fallas city dead?* in English and *Què està passant ams la ciutat, la meua ciutat, la vostra ciutat?* in the local language (What is happening with the city, my city, your city?) along with schematically drawn figures in black. The GrowGreen urban project is a part of a European interdisciplinary project that is being carried out in Europe (Valencia, Manchester, Wrocław) and China (Wuhan).



Fig. 7. Alfara – Valencia's suburban zone and its Orba district, inhabited by seniors and persons with low income. The area of the metropolis in which a proper revitalisation process is necessary (photos by author, 2018)

to the nearby open areas could be a positive force for change. It appears that taking action could bring positive results, as indicated during conversations with residents and the author's own assessment of the Orba district.

6. Conclusions

The transition of the twentieth to the twenty-first century in Valencia is characterised by a new opening in many fields of the city's life and its visual reception. After a period of stagnation in the construction sector, comprehensive designs regarding the use of available land and the revitalisation of dilapidated areas of the city have defined a new period in its development. The construction boom was initiated by the City of Arts and Sciences project. The prestigious service functions of this district, indicating future priorities, the phenomenal architecture of its buildings and the sophisticated surroundings, have become an explosion in the cultural life of the city. It has also had a significant impact on its economic and social development, as well as the development of tourism. Well-thought out strategies of change have extended renewal programmes to more and more districts, including the coastal zone, the Fallas districts and the dilapidated areas in the suburban zone (the Orba district). With a new, avant-garde approach to architecture and defining high standards for projects for the new millennium, the revitalisation efforts of other presented areas have focused on indicating: a structure that would become a symbol of the place and crystallise the spatial layout of the area, the tradition of local construction, the continuation of function and local professions, as well as the exposure of the local colour.

The overarching goal of the revitalisation of the districts was the humanisation of the places of residence of low-income seniors (Orba). Such an approach to shaping "places for people" enables the preservation of the diversity of space and its peculiar aura, posing no threat to extant values and cultural assets concentrated in the Old Town area and the neglected districts that are subject to renewal. Their traditions, the extant building tissue, essential services, meeting places and local customs are associated with behaviours from the past, e.g. resting on a bench, observing the surroundings and walking together have been preserved. Neighbourly activity and cooperation is developing.

The entirety of the measures presented in this article, as well as their effects within space, indicate: skilfulness in formulating transformation strategies, a favourable attitude of the authorities to the execution of planned projects, the effective use of European Union funds to humanise living conditions, and building coexisting diversities within the space of the city. Of note is also the fact that outstanding figures from the world of architecture were invited to perform innovative projects, which currently marks planned endeavours for success.

The budget allocated for realising bold ideas was lacking in terms of the execution of the development projects, with there also possibly being a lack of proper promotion for there to be a "Valencia effect" which could be enjoyed by other metropolises.

The performing of development projects should be treated as a testing ground for the renewal of space in many different fields, although considerable successes have often been accompanied by numerous mistakes here. It is also a lesson in the cooperation between the government of the Generalitat Valenciana and Valencia's city hall, in the geographic, economic and social context of the region and the city at the transition from the second to the third millennium.

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Wybuchowa Walencja. Futurystyczna wyobraźnia i siła tradycji w kreowaniu obrazu przestrzeni miejskich. Konkurencja i konflikt czy współistnienie i pochwała różnorodności?

Streszczenie

W artykule zaprezentowano wybrane dzielnice Walencji i stopniową przemianę ich obrazu. Budowa właściwej strategii działań i efekt przykładowo zapoczątkowane przez realizację Miasta Sztuki i Nauki przełamały marazm w myśleniu o przestrzeni. Podjęto prace rewitalizacyjne w wielu dzielnicach miasta i jego strefie podmiejskiej. Wielki wybuch pomysłów i emocji przełożył się również na utrwalenie historycznych tradycji miasta i całościowe wielokierunkowe podejście do problematyki odnowy, co przyniosło miastu ożywienie gospodarcze. Własne analizy przedstawione w artykule dotyczyły kolejno: Ciudad de las Artes y las Ciencias (Miasta Sztuki i Nauki), nowej zabudowy dzielnicy nadmorskiej Poblets Maritims, dzielnicy Ciutat Fallera oraz dzielnicy Orba miasteczka Alfafar położonego w strefie metropolitarnej Walencji. Różnorodne pomysły przekształcenia struktury przestrzennej wymienionych dzielnic wskazują na możliwość prowadzenia eksperymentalnej hybrydowej polityki w celu pogodzenia przeskalowania gospodarczego, przedsiębiorczości i regionalizmu kulturowego w planowanym krajobrazie i przez niego.

Słowa kluczowe: przestrzeń, współistnienie, miasto, śródmieście, strefa podmiejska, rewitalizacja, różnorodność, futurystyczna architektura