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Creative Places for Collaborative Cities

Strategies to enable the convergence of groups of people and organizations for a sustainable urban reactivation

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Strategies to enable the convergence of groups of people and organizations for a sustainable urban reactivation

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Abstract

Abstract

Observing the problems arising from a production-consumption system, prevalent since the second half of the XXth century, as well as its consequences at various levels – environmental, economic, cultural and social -, it becomes evident that the current economic model, in its present form, is an unsustainable one.

Concurrently, contemporary cities, specially big metropolises, are the arena where both the virtues and problems linked with that unsustainable model are most visible.

Against this backdrop it was key to search for emerging and promising signals that could point to alternative development pathways, mainly using a case studies methodology. This search resulted in the finding of emerging phenomena, such as Creative Places that, almost paradoxically, seem to show that it is in cities that alternative counter-movements or countertrends are flourishing.

The evaluation of the case studies was carried out taking into consideration the interactions between three main areas of activity:

. Culture, seen as one of the engines that propels economic growth, a more universal worldview and the democratic involvement of citizens.

. Knowledge based enterprises, which support a knowledge-based economy and have a key role in the attraction and retention of talent, fundamental for countries and cities competitiveness alike.

. Social initiatives, which play a major role in offsetting the emerging flaws in the traditional nation-state's welfare system.

The analysis was focused, mainly, in the interrelations between the actors involved (between local authorities and Creative Places and between all members of Creative Places), in an attempt to understand collaborative and social services generated by those interrelations, and in the cultural and entrepreneurial dynamics developed in those places.

The broader idea was to understand which aspects were innovative regarding social, cultural and economic dynamics in order to understand how this can be improved and reproduced through a strategic design approach and service design tools.

The main result of this research is a theoretical framework of knowledge on Creative Places and its role in the creation of a Collaborative City, from the perspective of Strategic Design and Service Design.

Another main result achieved is the presentation of a non-exhaustive set of strategic design guidelines to bridge local top-down initiatives with bottom-up ones, designing an interface capable of nurturing and sustaining social and economic innovation and stimulating an active citizenship, and providing tools for citizens to collaborate, create, and contribute in the process.

The research undertook was limited by the complexity involving Creative Places and innovative communities. The multiplicity of factors and actors interacting in real time within very complex systems makes it difficult to study all its multiple dimensions and dynamics.

Simultaneously, the up-to-dateness, fluidity and rapid pace of change that characterises those systems made trying to extract structuring principles and building an interpretative model rather elusive.

Considering this research as a snapshot of contemporaneity, its conclusions are directly intertwined and constrained by that fact, that is, the conclusions drawn are not definitive and closed, instead they are a work in progress that results from a serious effort to interpret and extract guiding principles from a reality in rapid mutation, and therefore open to further exploration and novel constructions.

It was concluded albeit, that design might act as a strategic instrument and as a Rosetta stone able to decode, combine and give sense to interdisciplinary knowledge, declining it into a coherent project language. Also the Service Design operative contribution towards a sustainable society is a strategic one, rooted in the need to have a holistic vision in the approach to problem-solving and decision-making processes.

It is important to underline that the contexts where innovative communities exist cannot be "designed", and that that was not the aim behind this research. The purpose of this research was to observe and understand its dynamics and to extrapolate ways of further enhancing them and allow for their replicability within different contexts, not to engage in what could be regarded as "social engineering".

Prologue

Prologue

0. Introduction

This thesis was anchored in three main conceptual nodes:

1. **Creativity in contemporary urban contexts and Social innovations for sustainability** - one of the concepts that has defined the research path was the concept of social innovations for sustainability in the contemporary urban context; this is an emerging phenomenon arising from different forms of creativity and aimed at tackling the challenges posed by the limits of the existing socio-economic model and its reflexions on social, cultural and environmental behaviours.

2. **Creative Places and Collaborative City** - it is in this urban context that Creative Places thrive, working as incubators of change, sustainable behaviours, bottom-up creativity and a culture of collaboration. In this framework, Creative Places shape a Collaborative City, which in turn fosters the appearance of Creative Places.

3. **Design's strategic role towards the transition to a more sustainable society** - the assumption of design as a strategic instrument to operate in complex systems involving complex networks of actors and able to decode, combine and make sense of multidisciplinary knowledge; and in so doing, able to decline it into a coherent projectual, flexible and open-ended language in order to promote the diffusion of sustainable social innovations and widen their reach and impact through the design of enabling solutions and enabling platforms and, in this sense, designing for sustainability and for radical systemic innovation.

First Node. Creativity in contemporary urban contexts and Social innovations for sustainability

The world is in a continuous and fastpaced change, whether we consider environmental, technological or economic transformations, or, even more significantly, whether we look at the social ones. The lack of policies adjusted to tackle those transformations and the need to adapt and develop systems able to structure the social, economic, and cultural fabric towards the transition to a more sustainable development model have given birth to a diffuse phenomenon of collaborative communities in which individuals collaborate between them to produce the outcomes that the traditional welfare state does not seem able to deliver.

Contemporary cities, specially big metropolises, are the arena where both the virtues and problems linked with the present model of economic development seem to be most visible. This made it all the more relevant to start the search for new possible solutions in the city; solutions intended at opening alternative pathways for social, cultural and economic innovation necessary in the transition towards sustainability, not at presenting an universal panacea. And emerging phenomena seemed to point that it was in the city that counter-movements or countertrends striving to associate new social sustainable behaviours to the existing model could also be found.

Seconde node. Creative Places and Collaborative City.

This research has focused the urban territory and its social, cultural and economic dynamics, and in particular in the different manifestations of creativity that can be found here, namely in spaces in which spontaneous and diffuse forms of social innovation and creativity are emerging, the Creative Places.

These places are very diverse but, at the same time, they have some strong common denominators, the most evident of which are: their being deeply rooted in their own city, but also open and cosmopolitan. And their being self-standing initiatives, but also highly connected and depending on a complex interplay of top-down, bottom up and peer-to-peer interactions.

We have defined **Creative Places** as new type of urban spaces where groups of people *collaboratively* promote and manage a *mix of creative initiatives* in the fields of art and culture, economy and production, social services and urban regeneration.

There are 3 main areas that play, and will continue to play in the coming future, a crucial role in the economic and social development of several countries, specially their cities.

↘ Culture, seen as one of the engines that propels economic growth, a more universal worldview and the democratic involvement of citizens.

↘ Knowledge based enterprises, which support a knowledge-based economy and have a key role in the attraction and retention of talent, fundamental for countries and cities competitiveness alike.

↘ Social initiatives, which play a major role in offsetting the emerging flaws in the traditional nation-state's welfare system.

Creative Places gather together these 3 phenomena that are steadily gaining momentum: artistic and cultural production (the sector of activity with more economic growth (Florida and Tinagli, 2004; Creative Economy Report 2008; The Economy of Culture in Europe Report 2006)), and whose labour force shows the lowest numbers of unemployment (Florida and Tinagli, 2004; Creative Economy Report 2008; The Economy of Culture in Europe Report 2006); knowledge-based enterprises (the shift from industrial to knowledge based society brings about new forms of value production); and social initiatives (the evident shortcomings of the welfare system motivate alternative ways of responding to needs and supplying services that used to be provided by the nation state).

The existence of these 3 phenomena, or areas, - Art & Culture, Knowledge-based Enterprises and Social Initiatives – do not, by itself, define a Creative Place. It is the simultaneous mix and confluence of those activities that is its defining characteristic. And by amassing these 3 areas Creative Places work as incubators of novel developments, as well as launchpads for what may be a more socially sustainable future.

Third node. Design's strategic role towards the transition to a more sustainable society.

It was also deemed key to interpret the research theme from design's disciplinary perspective and to identify its possible contributions in the processes of facilitation and implementation of Creative Places and in the reproducibility of best practices, so as to give rise to a more sustainable development model.

The approach to environmental subjects has been widely developed in the field of eco-design, aiming to minimise the environmental impact by merely redesigning existing products or designing new ones with recycled or eco-materials. However, trying to solve existing problems based on old methods can hardly lead to the implementation of an alternative successful strategy that can assure a truly new beginning. Instead it leads to the reinstatement of an old strategy, only complemented by a new constraint. What are needed are alternative strategies that imply new ways of knowledge and design thinking models, which are able to promote sustainable solutions for a new scenario building. However, the process to reach this aim is far from being simple and obvious, for it implies changes in the socio-economical models built up along the technical history of the post-modern man.

Considering that design has played an instrumental role in the creation of the current system of consumption, shouldn't it be promoting its re-invention, departing from more sustainable principles? That re-invention could be done namely through the empowerment of social innovations and the services created at grassroots level, or by the redesign of top-down initiatives that in its original form have failed to deliver the results needed.

Methodology.

The first phase of this research has consisted in the definition of the scope/area of intervention. As mentioned earlier, the research has focussed on the urban territory and its social, cultural and economic dynamics, and in particular in the different manifestations of creativity in this territory.

Simultaneously, the disciplinal area was also defined: strategic design for sustainability and service design for social innovations.

The second phase was the construction of the state-of-the-art, done through literature research on cities, creativity, social innovations, sustainability, collaboration and related topics.

This has, on one hand, highlighted the up-to-dateness of the research object, with several writings on the theme but no prevailing theoretical orientation consolidated; and on the other hand, the near absence of a design component in the interpretation of these phenomena, predominantly seen through the disciplinal lenses of architecture, urban planning, sociology and economy.

Yet, it was verified that there is an ongoing debate within the discipline of Design over social issues, and that design for social innovations is steadily gaining ground. It became evident, however, that there is a lack of connection between this concern and the question of cities' social dynamics and, in particular, social innovations emerging in specific places and deriving from various forms of creativity.

The observation and study of the problematic area permitted to identify and build two complementary hypothesis of work, further narrowing the focus of the studied phenomenon:

1. Creative Places are experiments for a sustainable city:
places where citizens can conceive and develop sustainable ways of living and producing, anticipating some aspects of what could be a sustainable society.

2. Design has a role in this emergent phenomenon:
through Strategic Design for Sustainability and Service Design acting as an interface between bottom-up and top-down initiatives, so as to potentiate their outcomes.

The main issues to be addressed in this research are based in the argument that Creative Places:
are incubators of new lifestyles and true experiments in a much needed shift towards sustainability;
and that facilitating the implementation and replication of such places through design discipline is a key factor in the development of the future city .

With this in mind, the essential question to answer is, therefore:
How to facilitate the implementation of Creative Places in the urban territory by means of design?

To address the research question, it was important to articulate an in-depth understanding of these places, how they work, the motivations and drivers behind their implementation, how they are organized, which kind of activities they develop and their impact in their surroundings, and crucially, how they can be replicated and diffused across the city.
Case studies were carried out, mainly through desk research. 13 cases were identified and between those, 4 were singled out to be analysed in-depth. For this in-depth analysis, field research (through ethnographic methods) was applied.
The reading of the four cases above was done taking into consideration the interactions between three main areas of activity mentioned above Culture, Knowledge based enterprises and Social initiatives.

The analysis was focused, mainly, in the interrelations between the actors involved (between local authorities and creative places and between all members of creative places), in an attempt to understand collaborative and social services generated by those interrelations, and in the cultural and entrepreneurial dynamics developed in those places. The broader idea was to understand which aspects were innovative regarding social, cultural and economic dynamics in order to understand how this can be improved and reproduced through strategic design approach and service design tools.

The main results of this research are:
_ A theoretical framework of knowledge on Creative places and its role in the creation of a collaborative city, from the perspective of Strategic Design and Service Design.
_ Presentation of strategic design guidelines to bridge local top-down initiatives with bottom-up ones, designing an interface capable of

nurturing and sustaining social and economic innovation and stimulating an active citizenship, and providing tools for citizens to collaborate, create, and contribute in the process.

Other achieved results:
_ A theoretical framework of knowledge on creativity, innovation and social, economic and cultural dynamics in the contemporary city, through a transversal approach which combined the inputs of experts from heterogeneous disciplinal fields.
_ Identification of opportunities for design within this framework, understanding it as Strategic Design for sustainability and Design for radical systemic innovation.

1.Aims of the research

This research has two main aims: to investigate the origins, role, societal impact and future prospects of Creative Places and their inclusion in a Collaborative City; to identify and define design's role in this emergent phenomenon.

In particular, it aims to understand their present nature and to orient their possible future evolution by:

1. **Understanding** Creative Places as expressions of newly emerging forms of culture, urban identity and active citizenship.
2. **Promoting** Creative Places as laboratories where this new active citizenship is generated and oriented towards the creation of a sustainable knowledge-based society.
3. **Defining** strategic design guidelines to improve the potential of Creative Places as a network of effective laboratories for a new, sustainable, urban identity and active citizenship.

More in general: to orient them towards being real experiments for the advancement of a Collaborative City through a holistic strategic design approach.

2.Overview of the thesis.

The thesis is divided into the Prologue, three major Moments and the Epilogue.
Within the **Prologue** there is the Introduction, Aims of the Research and the Overview of the Thesis.

The **first Moment** presents the theoretical premises for this research. It includes the state-of-the-art of the urban territory's demographic, cultural, economic, and social dynamics. Also includes the analysis of urban strategies in regards to creativity and culture, and its importance in a globalised world. In addition there is a narrative on wellbeing, social innovations and creativity, on how they come about and spread around, contextualizing it in terms of design and exploring its possible role.

The **second Moment** of the research refers to the process of data collection and cases' analysis. The definition of Creative Places is introduced, as it is a fundamental concept in the development of the thesis. The hypotheses of work are established and the research question enunciated, moving to the description, in-depth analysis and conclusions of selected case studies, as well as prior theoretical findings.

The **third Moment** marks the introduction of the Collaborative City conceptual framework, and its potential implications for an emerging design activity, closing with the outline of a set of Strategic Design Guidelines for the Collaborative City.

The **Epilogue** consists of the Conclusions, Limitations of the Research and discusses Future Developments.

In Annexes all the relevant supporting information is presented, including all of the case studies' light formats and the description of the data collection model.

I. From (un)meaningful city life to (un) sustainable behaviours

1.
Problematic area
area of Opportunities

I. From (un)meaningful citylife to (un)sustainable behaviours

1. Problematic area – area of Opportunities

Observing the (growing) problems arising from a production-consumption system, prevalent since the second half of the XXth century, and its consequences at various levels – environmental, economic, cultural and social -, it becomes evident that this economic model, in its present form, is an unsustainable one.

Contemporary cities, specially big metropolises, are the arena where both the virtues and problems linked with that economic model are most visible. This makes it all the more relevant to start the search for new possible solutions in the city; solutions intended at opening alternative pathways for social, cultural and economic innovation necessary in the transition towards sustainability, not at presenting an universal panacea.

Emerging phenomena, such as Creative Places, seem to show, almost paradoxically, that it is in the city that counter-movements or countertrends are flourishing. These are striving to associate new social sustainable behaviours to the existing model.

Throughout the information gathering phase, this problem area has appeared as an area of opportunities, reinforcing the motivation for its in-depth study and reinstating the need to contextualise design in view of the opportunities opened by these phenomena for its praxis.

Against this backdrop it is key to interpret the research theme from design's disciplinary perspective and to identify its possible contributions.

1.1.Context

The world is in a continuous and fast paced change, whether we consider environmental, technological or economic transformations, or, even more significantly, whether we look at the social ones.

The ongoing transformations highlight how unsustainable are the behaviours resulting from a system of production-consumption based upon the conception of planned obsolescence and throw-away products (Brown, 2000). The damages we inflict to the planet and the depredation of its natural resources are severe – for every tone of goods manufactured, 30 tones of waste are produced, and 98% of those are thrown away in 6 months (Datschefski, 2001). It is apparent that this system is not sustainable from an environmental, social, or, even, economic perspective, as we can see from the current unprecedented global crisis.

Sustainability

In 1989, the United Nations Brundtland Commission articulated what has now become a widely accepted definition of sustainability: "to meet the needs of the present without compromising the ability of future generations to meet their own needs." If sustainable development is to be successful, the attitudes of individuals as well as governments with regard to our current lifestyles and the impact they have on the environment will need to change.

http://www.un-documents.net/wced-ocf.htm

It is a long time that we have known that transition towards sustainability requires radical changes in the way we produce and consume and, more generally, in the way we live (Jansen, 1993; Braungart and McDonough, 1998). In fact, we need to learn how to *live better* and, at the same time, *reduce our ecological footprint* and *improve the quality of our social fabric*. (Sachs, 1999; Brezet and Hemel, 1998; Charter and Tischner, 2001; Pauli, 1997).

Given the nature and the dimension of this change, transition towards sustainability (and, in particular, towards sustainable ways of living) is a wide-reaching social learning process in which the most diversified forms of knowledge and organisational capabilities must be mobilized in the most open and flexible way (Manzini, 2008).

This is reinforced by the collapse of the Welfare state, the new realities arising from globalisation and the transition from the industrial age towards the age of knowledge, which are bringing about new social paradigms (Beck, 1999; Giddens, 2001; McLaughlin and Davidson, 1990), linked in many ways to the frustrations people feel towards traditional institutions' lack of capacity to respond efficiently to the demands of the new globalised society. This "systemic" flaw derives from the inability formal institutions have demontrated to cope with the pace of change and new challenges that must be met, which has rendered them obsolete in many respects (Giddens, 2001; Friedman, 2005; Beck, 2004; Bauman, 2006).

Yet, problems and potential solutions are often out in the community rather than inside formal institutions - these should be devices to help deliver the outcomes citizens want and need (Leadbeater, 2007), serving what should be governments' ultimate goal: to enhance their citizens quality of life and wellbeing.

In this framework the link between the environmental, cultural and social dimensions of this problem clearly appears, showing that *radical social innovation*[1] will be needed, in order to move from current unsustainable models to new sustainable ones (Manzini and Vezzoli, 2002; Manzini and Jegou 2003).

2.Wellbeing

This brings us to the faltering paradigm that commonly associates quality of life and wellbeing, even happiness, to wealth and the amount of objects possessed. If that can be accepted as true for the meeting of basic needs, according to Maslow's pyramid[2], after those

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[1] See page 18

[2] http://www.maslow.com/

are met, wealth and property do not accrue any additional gains in terms of life satisfaction or happiness, as the Happy Planet Index[3] illustrates.

The Global HPI incorporates three separate indicators: ecological footprint, life-satisfaction and life expectancy, and reflects the average years of happy life produced by a given society, nation or group of nations, per unit of planetary resources consumed. Put another way, it represents the efficiency with which countries convert the earth's finite resources into wellbeing experienced by their citizens.

In figure 1 we can see a world map with the Global HPI distribution
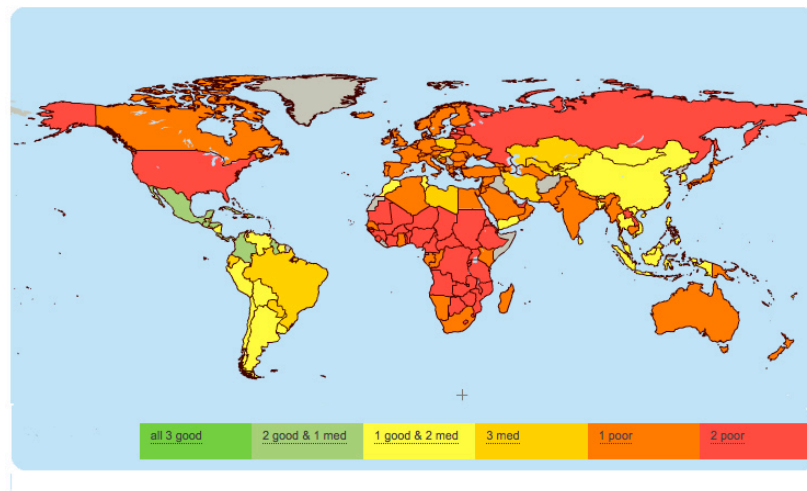
Figure 1. World Map coloured by HPI
Source: www.happyplanetindex.org

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[3] The Happy Planet Index (HPI) is a new measure that shows the ecological efficiency with which human wellbeing is delivered around the world. It is the first index to combine environmental impact with wellbeing to measure the environmental efficiency with which country by country, people live long and happy lives. The Index doesn't reveal the 'happiest' country in the world. It shows the relative efficiency with which nations convert the planet's natural resources into long and happy lives for their citizens. The nations that top the Index aren't the happiest places in the world, but the nations that score well show that achieving, long, happy lives without over-stretching the planet's resources is possible. The HPI shows that around the world, high levels of resource consumption do not reliably produce high levels of wellbeing (life-satisfaction), and that it is possible to produce high levels of wellbeing without excessive consumption of the Earth's resources. It also reveals that there are different routes to achieving comparable levels of wellbeing. The model followed by the West can provide widespread longevity and variable life satisfaction, but it does so only at a vast and ultimately counter-productive cost in terms of resource consumption. The Happy Planet Index (HPI) strips the view of the economy back to its absolute basics: what we put in (resources), and what comes out (human lives of different length and happiness). In: http://www.happyplanetindex.org

As we can see from the map, no country achieves an overall 'high' score on the Index. In terms of delivering quality of life within the Earth's finite resources, it appears that all nations could do better.

In addition to the HPI index, below we can see some GDP data and its interrelation with perceived life satisfaction /happiness.

In figure 2, we can see the relation between happiness and average income *per capita in the USA.*
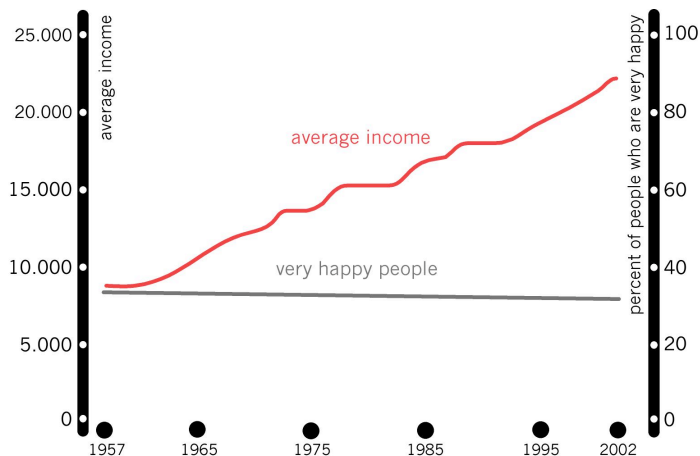
Figure 2. Relation between happiness and average income *in the USA* between 1957 and 2002
Source: Adapted from State of the World 2004

From the graphic above, we can see that even though Americans have doubled their income in 40 years, their levels of happiness have not increased, in turn they have slightly diminished.

Figures 3, 4 and 5 present the same trend, but for Great-Britain, Japan, and China - even if it could be assumed that in the Chinese case any increase in income would be reflected on higher satisfaction levels.
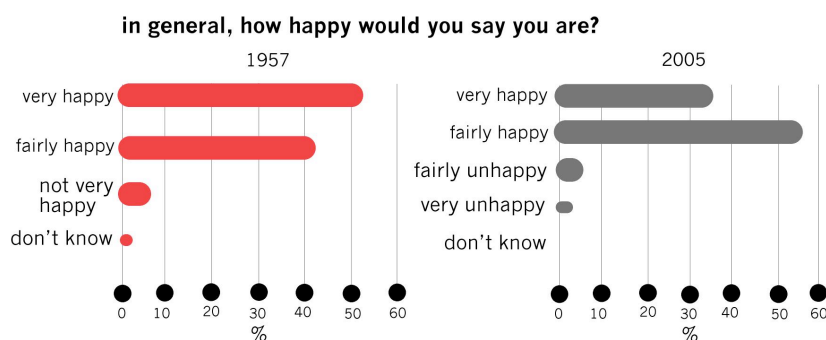
Brintain is less happy than in the 1950's - despite the fact that they are three times richer.

Figure 3. Happiness Index for Great-Britain between 1957 and 2005
Source: Adapted from www.bbc.co.uk

Creative Places for Collaborative Cities
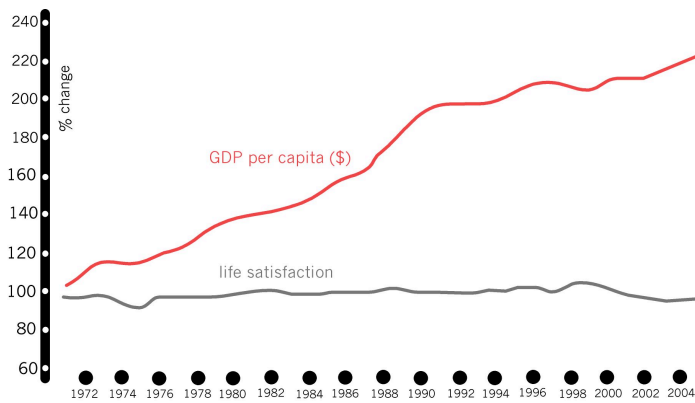
Figure 4. Relation between average income and life satisfaction in Japan between 1972 and 2004
Source: Adapted from http://www.neweconomics.org/gen/
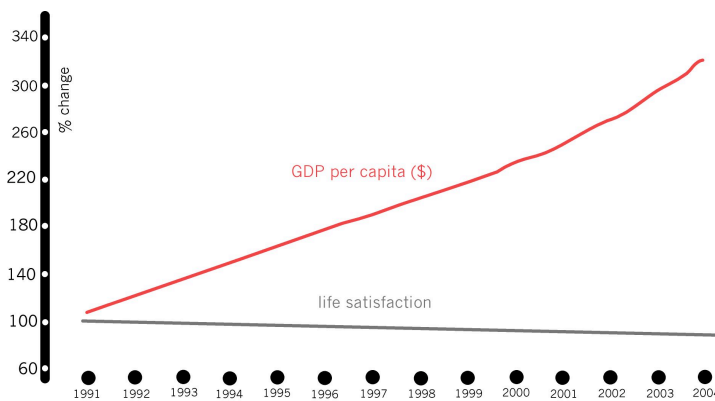
Figure 5. Relation between average income and life satisfaction in China between 1991 and 2004
Source: Adapted from http://www.neweconomics.org/gen/

From these data, and from the increasing general dissatisfaction with the modern lifestyle, it becomes apparent that life satisfaction, quality of life, fulfilment and happiness are not proportional to affluence.

Seemingly in accordance with this idea, groups of people and civil society movements that diverge from this norm are growing, and what they search are alternative ways of taking back ownership of their own lives and achieve quality of life in a broader and almost aspirational sense. Ray (2000) calls them cultural creatives, defining them as people who have changed the way they view the world and live according to that new vision and corresponding new set of values - ecological sustainability; globalism, feminism, women's issues, relationships, family; altruism, self-actualization, alternative health care, spirituality, and spiritual psychology; well-developed social

conscience and social optimism. In his book "The Cultural Creatives" he refers the existence of a staggering 50 millions of cultural creatives in America and around 90 millions in Europe.

One example of such a movement is the downshifting[4], in which people decide to embrace the idea that "less is better", downsizing their consumption habits and opting for a voluntary simplicity. Another example is the U.S./Canadian initiative "take back your time day (24th October)" (figure 6), which aims to challenge the epidemic of overwork, over-scheduling and time famine too common in our hectic societies, stressing that quality of life is more about what we make of the time we have for ourselves, our family and friends, and less about the disproportionate time we invest in our works in order to keep a certain standard of living that rarely equates to quality of living.

Mulgan (2007) argues that this mismatch between growing GDP, stagnant well being and declining real welfare according to some measures, requires new ways of thinking about public policy and civic action

Since the fall of the Berlin Wall and the subsequent expansion of more democratic forms of governance around the world, civil society, NGO's and citizen groups of all kinds have emerged in great number everywhere and have shown themselves to be a vital force in tackling some of the world's most pressing problems (Hill, 2006).

Figure 6. Advertising for the "take back your time day" event
Source: http://www.timeday.org/

3.Cities

It is where we can observe the most unsustainable behaviours that, paradoxically, we can find the most promising solutions to the problems they produce: cities. As Landry argues, cities have in people their one crucial resource, and as they became large and complex enough to present problems of urban management, so they became laboratories that developed the solutions – technological, conceptual and social – to the problems of growth (Landry, 2000).

Cities are the places where consumerism reaches its peak, visible namely through the cult of huge shopping malls, which Marc Augè calls *non-places* (Augè, 1995), and where the effects of population agglomerations themselves challenge the way water and air pollution, waste management, mobility, safety, and so forth, should be tackled. At the same time, they are full of dynamic, creative tensions arising from population density and spatial proximity (UNESCO, 1996), which makes them the places *par excellence* for the emergence of possible alternative solutions and the hotbed for innovative and sustainable

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[4] http://downshiftingpath.blogspot.com/

development strategies updated to cope with the far-reaching cultural, economic and technological shifts that are reshaping society (Creative Economy Report, 2008).

Cities are the main beneficiaries of globalization and the progressive integration of the world's economies. They incubate new businesses, connect people, ideas, money and markets and house most universities. In our increasingly diverse society they are the crucibles for connecting cultures and generating opportunity - people follow jobs, which follow investment and economic activities.

For these reasons there is a steady trend of migration from the countryside to cities, and in 2008, for the first time in history, more than half of human population, 3.3 billion people, were living in urban areas. By 2030 this is expected to swell to almost 5 billions (Figure 7), when cities of the developing world will make up 80 per cent of urban humanity (Martine, 2007).
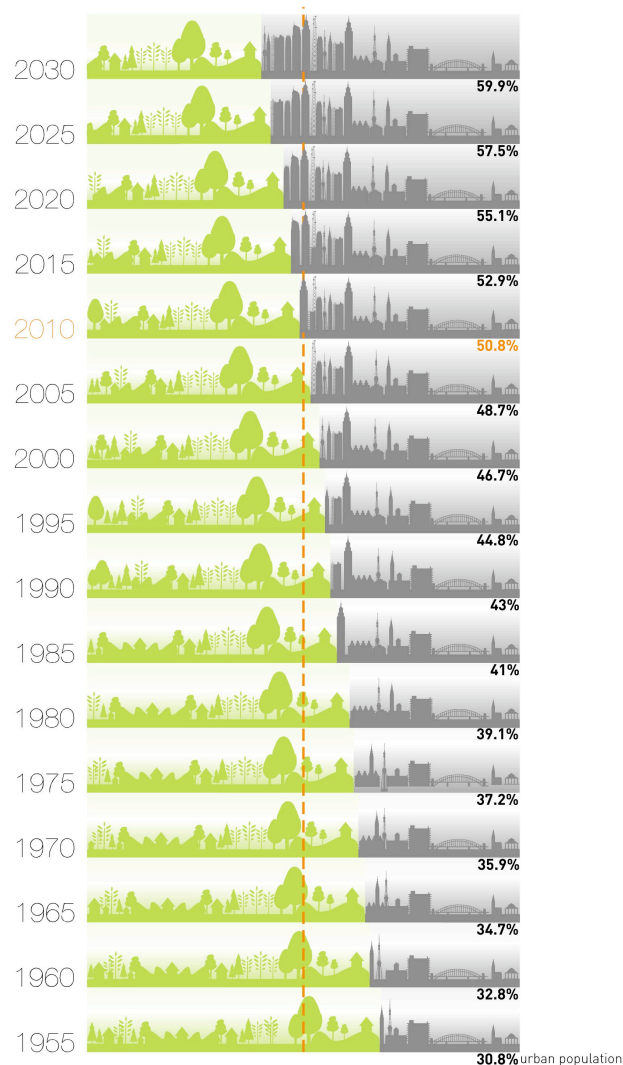
Figure 7. Urban and Rural Population Growth prospects (1955 – 2030)
Source: Adapted from United Nations, 2006

Many politicians and policy makers see this urbanization[5] as a nuisance that will aggravate cities' infrastructural problems, such as traffic jams, overcrowded public transports, air pollution, water supply, energy production and waste management, amongst others. Adding to these material problems, there is a set of "immaterial" or "soft" ones resulting from that growth and which concern the social organization itself, such as ethnic and religious confrontations, loss of identity, exclusion and ghettoisation, suburban sprawls, and so forth. Whatever the stance, the future of cities all depend very much on decisions made now in preparation for this growth (Martine, 2007), and how existing and foreseeable problems are tackled. And what seems undeniable is that this raft of problems cannot be solved relying on old methods.

As Leadbeater (2007) contends, cities are increasingly faced with what he calls "clock and cloud" problems, meaning that there are problems that are complicated and require technical expertise to solve them (clock problems), and then there are problems that are complex and diffuse and require a different approach (cloud problems). Cities' "clock" problems include, for example, collecting more trash for recycling and planning physical regeneration; examples of "cloud" problems include making a neighbourhood feel safe, creating a buzz in a newly regenerated area, and similar ones.

According to the author (Leadbeater, 2007) it is easier to focus on clock problems because the tools to address them are available - even if they are imperfect - as clock solutions focus on hardware and professional skills, measurable inputs and outputs. Cloud problems, in turn, are made up of uncountable non-measurable individual choices and outlooks, being necessary a new software to address them — cultural and behavioural change that amplify intangible benefits of greater trust, respect, tolerance and social capital.

Within this framework, the decisive challenges city policy makers have to meet require the combination of both hard and soft infrastructures[6]; require an all-inclusive understanding of problems and its tackling through cross-cutting institutional mechanisms and innovative multidisciplinary policies (Creative Economy Report, 2008).

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[5] Urbanization.The process of transition from a rural to a more urban society. Statistically, urbanization reflects an increasing proportion of the population living in settlements defined as urban, primarily through net rural to urban migration. The level of urbanization is the percentage of the total population living in towns and cities while the rate of urbanization is the rate at which it grows (United Nations Population Fund 2007).

[6] Landry (2000) defines Hard infrastructures: such as roads, monotonous housing developments or office buildings, etc. Soft infrastructures: includes paying attention to how people can meet, exchange ideas and network.

3.1.Cities & Culture

More and more cities are recognising the economic and social benefits of a creative economy, and are now implementing strategies to foster and promote creative and cultural activity.

Cities are important cultural centres where a great cultural diversity all mixed and concentrated in the same space can be found. In the case of many European cities, they have an increasingly multi-ethnic and multicultural character (Borja and Castells, 1997), due to both legal and illegal migration and the higher birth rate among populations of non-European descent. Like in American cities, this melting-pot also becomes a resources-pot, where cultural diversity provides opportunities for artistic, cultural, social, economic, organisational and political creativity and innovation, rooted in genuine local distinctiveness (Bianchini, 2004).

The cross-fertilisation that occurs when people of different cultural, social and ethnic backgrounds mix breeds innovative thinking and gives way to creative solutions to both old and new problems. Diversity, creativity and cultural activity increase cities' quality of place, supporting the revitalization of run-down areas, enabling more innovative problem-solving and thinking in all sectors. They also work as powerful channels for community development and engagement, providing opportunities for economic growth (Evans et al., 2006).

Though the presence of good physical infrastructures, cultural facilities and an interesting cityscape is important (for the quality of the built environment plays a significant role in a city's development), a city's real potential only gets unlocked when activated by the soft structures, when there is a shift in focus that encourages physical developments and urban design that foster communication between people (Landry, 2000).

Because the melting-pot that characterises the hiperdiverse city, which breeds innovation, creativity and economic growth, is also at the root of some its most pervading "soft" or "cloud" problems, to address those it is necessary to promote strategies to foster communication, participation and a shared sense of identity, active citizenship and social cohesion.

Knowledge and creativity play a key role in current economic production. They are essential inputs in goods and services that compete in the knowledge and experience economy. Moreover, knowledge intensive and creative production generates high economic value compared to the industrial production that is moving eastward. In this context, culture is increasingly seen as an economic asset instead of a money consuming, luxury activity affordable in times of

economic wealth. This awareness constitutes a major shift in the cultural and economic policy of European cities and regions (Rutten, 2006).

The development paradigm is undergoing a shift so as to link economy and culture, taking on economic, cultural, technological and social facets of development at both the macro and micro levels. Central to this new emerging paradigm is the acknowledgement that creativity, knowledge and access to information are key drivers of economic growth and development in a globalizing world. In this sense, the concept of the "creative economy" is gaining ground, with the understanding that economic development should be focusing on the interface between economics, culture and technology and centred on the predominance of services and creative content. (Creative Economy Report, 2008).

3.2.Cities & Knowledge Based Economy

What once shaped city development like transport, rivers, proximity of raw materials, is becoming less relevant with the disappearance of old industries and with value being accrued less through what we manufacture and more through the application of new knowledge to products, processes and services. (Landry and Bianchini, 1998).

The idea that cities are the dynamos of national economies has contributed to a growing interest in the contribution that cities can make to the national welfare – and to economic competitiveness in particular. Cities matter to business in the knowledge economy because they are the places that offer organisations access to highly skilled workers and the opportunity to innovate and exchange ideas. Human cleverness, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources (Landry, 2000).

In recent years creativity has been introduced in economic and urban policies as a key resource to compete in the global knowledge economy. Many creative city strategies have focused on providing the spaces - physical and social environments – to stimulate the production of creative contents and communities, the start up of value added economic activities and the regeneration of degraded urban areas (Creative London, 2005). On closer examination most of these city strategies have been actually concerned with strengthening the arts and cultural fabric and/or fostering the creative industries (Landry, 2005) which have the potential for wealth and job creation through the generation and exploitation of intellectual property (advertising, architecture, art, crafts, design, designer fashion,

television, radio, film and video, interactive leisure software, music, the performing arts, publishing and software creation).

Terms such as creative economy, creative city, creative class, creative industries, are becoming widespread because creativity is regarded as the key to business success in the XXI century. The underlying idea is that a country's or a city's success will be determined by its ability to mobilize, attract and retain human creative talent (Florida, 2002) for their potential to generate economic growth when the availability of natural resources plays a lesser role in wealth generation.

Richard Florida has gone further to identify "The rise of the creative class" (2002), a class of people who are highly mobile but also loyal to the places they choose, and whose choices of places to live and work will increasingly determine which cities succeed and fail; for them, those choices are not influenced merely by high pay, good career prospects or high status locations – they place more emphasis in living in a place which is diverse and embraces difference, which allows individuality but also fosters community ties and civic responsibility.

Not surprisingly, it appears that a new raft of cities is emerging propped up by this rising creative class. Cities that strive to connect issues of economic innovation with sustainability and community empowerment, alert to global benchmarking programmes to drive their urban development and secure their place in the globalised economy (Wood, 2006).

There are, at least, 60 cities worldwide self nominated "creative cities" (Landry, 2006) either because they have a huge concentration of creative professionals, or because they have a strong role as "art cities". And in these cities, most of the strategies and plans are in fact concerned with strengthening the cultural fabric, such as support for the artists and the institutional infrastructure to match as well as on fostering the creative industries, bearing in mind its potential for economic growth.

3.3.Competition between cities

Today's cities must speak to a world well beyond national government. They have been benchmarked against each other in terms of liveability and wellbeing, economic and cultural offer and according to the functional importance they have in various global networks (Young Foundation, 2008). They need to attract investment, inward-investing companies, property developers, the talented the world over. To survive well, cities must play on various stages – from the

immediately local, through the regional and national, to the widest global platform (Landry 2006).

For some time now we have witnessed the re-emergence of the city-state, tapping in the gap left open as nation-states lose some of their traditional powers. (Workpole, 1994). The city-state has become, by and large, an autonomous and overpowering actor in the world stage, and its rise is progressively changing the relationship with the countries they are in - faced with a particular set of problems and opportunities that need to be addressed and with central governments not being responsive enough, cities need (and desire) to take the lead.

So, what in the past was a competition between countries nowadays is a competition between cities. As countries before them have battled for technological supremacy, cities now strive to implement strategic plans that will grant them a place as financial and cultural powerhouses in the globalised world.

And this competition is continuously reinventing the way cities position and envision themselves. London had a plan to become a creative city, now it has commissioned a study on how to become a collaborative city regarding its public services. Toronto and Brisbane, amongst others, also follow in the creative trail, whilst Berlin has in its local agenda 21 strategies to foster not only creativity, but to become a sustainable, social and participatory city.

In seeking to identify niches for cities in regional and global contexts, Landry (2008) suggested following the set of criteria developed by "CEOs for Cities[7]", that is, cities designed for the future should be places with large talent pools, clusters of innovation-driven firms, research centres and a business and social climate conducive to innovating.

CEOs for Cities has defined the areas in most urgent need of fresh thinking in cities as:

1. The Talented City (Developing, maximizing, attracting and retaining talent);

2. The Innovative City (Fostering innovation and entrepreneurship);

3. The Connected City (Fostering connections that link people with ideas to talent, capital and markets; cities to regions; and regions to the global economy); and

4. The Distinctive City (Capitalizing on local differences to build local economic opportunity).

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[7] CEOs for Cities is a bipartisan, non-profit alliance of US mayors, corporate executives, university presidents and non-profit leaders, that works with local and national policy-makers to advance the economic competitiveness of cities.

According to CEOs for Cities, cities performing well on these dimensions are destined for success. These dimensions make cities more competitive, but these strategies have a strong economical dimension[8].

Characteristics such as innovation, diversity, connectivity, skilled human capital, quality of life and strategic decision-making capacity should be the constituent elements of any city.

There is an ongoing debate since the late 80's on creativity in cities, when the key terms discussed were culture, the arts, cultural planning, cultural resources and the cultural industries. In the mid-1990's came into common creativity as a broad-base attribute distinct from specialist (Landry, 2006). And in 1999 the publication of Ken Robinson "All our future: Creativity, Culture and Education" for the UK government put creativity on to the political agenda (Landry, 2006).

Later, people referred to creativity as essentially the cultural industries, which became the Creative industries and the Creative economy and the notion of the Creative class has emerged in 2002 with Richard Florida's book The rise of the Creative Class (Florida, 2002).

The recognition that the world was changing dramatically (Giddens, 2001; Beck, 2004; Bauman, 2006; Friedman, 2005), the industrial restructuring and globalization (Giddens, 2001; Drucker, 1993) has moved the focus from brawn to brain and added value being generated by ideas turned into innovations, inventations and copyrights (Landry 2006).

Landry (2006) refers that these processes left many countries and cities locked in the past, recognising that the old way of doing things did not work sufficiently well. This "new" world required changes in attitudes and in how organizations were run. Organization, management and leadership with a hierarchical focus did not provide the flexibility, adaptability and resilience to cope in the emerging changed world. Cities were seen as coming from the industrialized factory age where quality of design was viewed as add-on rather than as the core of what makes a city attractive and competitive. And creativity seemed like the answer to these problems (Landry 2006).

As Leadbeater states (2008:7) *"Cities are cradles for innovation because they are where knowledge, culture and self-governance come together. That is how the narrow and the broad circuits of creativity connect. Cities are experiments in how to live together creatively"*.

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[8] http://www.ceosforcities.org/about

4.Creativity

According to Csikszentmihalyi (1997), creativity is a systemic phenomenon, rather than an individual one, as creativity happens in the interaction between a person's thoughts and a socio-cultural context. For the author the question is not *what* is creativity, but *where* is it.

Creativity results from the interrelations of a system composed of three main parts: the domain, or culture and its constituent symbolic rules and procedures; the individual person who introduces a new idea or a new pattern into that symbolic domain; and the field, or symbolic domain's experts who recognize and validate the innovation. A Creative idea, product, or discovery happen only when those three elements are present (Csikszentmihalyi, 1997).

So creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. And the definition of a Creative person is: someone whose thoughts or actions change a domain, or establish a new domain. To the author it is important to remember that a domain cannot be changed without the explicit or implicit consent of a field responsible for it (Csikszentmihalyi, 1997: 28).

Landry (2006) also believes that the capacity to be creative is culturally determined and means different things in different cultures. What is creative for a Japanese, maybe is not for an European citizen. In addition, creativity is also context-driven, that is, what was creative in a period of history may not be creative now.

Most of the literature on creativity concerns the arts and sciences and for a long time creativity has been regarded as the preserve of artists, architects, designers, and the like (Howkins, 2001). During the XXth century it was believed that new ideas came from special people, working in special places, often wearing special clothes (the boffin, the artist, the zany inventor, and so on) (Leadbeater, 2008).

However, there has been a growing attention to the mass creativity phenomenon, in books such as "The wisdom of crowds" (Surowiecki, 2005), "The creative city" (Landry, 2000), "We-think" (Leadbeater, 2008), "Here comes everybody" (Shirky, 2008) or "The Rise of the creative class" (Florida, 2002) and in processes like crowdsourcing[9] (companies that invite the masses to contribute ideas, which can be worked up into fully fledged business propositions, with the creators being paid in royalty fees), and open source software).

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[9] For more information see http://www.cambrianhouse.com/

Most cities' strategies followed in the footsteps of Richard Florida's disciples and created a cultural quarter, for specially creative people, members of the creative class, to do special work (Landry, 2006). Most of the times, their policies do not apply creativity to the most important aspects of city life: how people live together, house themselves, move to and from work, educate themselves, look after the sick and poor, and so forth (Leadbeater, 2006).

As Leadbeater (2006) says, cities provide the social mix that propels creativity and creativity comes from mixing and mingling people and ideas.

Even though the emergent importance of creativity *in* and *for* this "new" world has generated a large literature in connection with cities, economy and culture, creativity as a social force has often been neglected.

4.1.Urban Creativity

Creativity deriving from the urban context has many manifestations, whether it arises from professional activities, as a response to everyday-life problems or as interventions from civic engaged groups, interested in participating in the construction of their city.

Besides the professional creativity dimension Florida extensively researched (2002), in cities we can also find a social creativity dimension.

Some recent researches have identified different types of creativity in urban contexts:

- "spontaneous and survival" creativity: identified by Mendoza (2008) as *primal creativity*[10], in which SOLOS (Self-Organized-Livelihood-Subjects) choose for positive although difficult ways to give solution to their needs by providing a solution/service/answer to others, when in struggling situations. Their self-arranged instruments give account of a self-organization and talks about a self-regulation capacity, which as a value spreads in the surroundings where they are based (Mendoza, 2008);

- "collective and intervention" creativity: identified by Toledano (2009), and which consists in urban design interventions made collaboratively, by the public, for the public without permission or commissions, such as *urban pioneers*[11], *urban guerrillas*[12] and *urban*

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[10] a creativity that human beings have given their very "human condition" (Mendoza, 2008)

[11] People who temporarily occupy an abandoned space to perform an intervention.

[12] For instances, the Guerrilla Gardening consists of activists taking over ("squatting") an abandoned piece of land which they do not own to grow crops

Flash Mob[13]. They can be considered a movement at the intersection of the latest genre of street art and the beginnings of open source urban design. While social attitudes have previously dismissed urban intervention as a form of vandalism, at the heart of the current wave of "guerrilla" design is in fact a deeply sophisticated movement with a dedicated attitude concerning their role in the life of the city.

- and "diffused" creativity: identified in the EMUDE[14] research (2006), that is, a dynamic new form of creativity put co-operatively into action by ''non-specialised'' people[15], which takes shape as a significant expression of contemporary society. EMUDE has observed the emergence in Europe of groups of active, enterprising people inventing and putting into practice original ways of dealing with everyday problems.

They can be seen as social entrepreneurs, which Bornstein (2004) defined as people who have powerful ideas to improve people's lives and implement them across cities, countries, and in some cases, the world.

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or plants. Some guerrilla gardeners carry out their actions at night, in relative secrecy, to sow and tend a new vegetable patch or flower garden. Others work more openly, seeking to engage with members of the local community.

[13] A flash mob is a large group of people who assemble suddenly in a public place, perform an unusual action for a brief time, then quickly disperse. The term flash mob is generally applied only to gatherings organized via social web networks. in http://www.flashmob.co.uk/

[14] EMUDE (2006), Emerging User Demands for Sustainable Solutions, 6th Framework Programme (priority 3-NMP), European Community

[15] Emude has called these groups of people Creative communities. Creative communities are very diverse in their nature and in the way they operate. But they have a very meaningful common denominator: they are always the expression of radical innovations of local systems, i.e. discontinuities with regard to a given context, in the sense that they challenge traditional ways of doing things and introduce a set of new, very different (and intrinsically more sustainable) ones: organising advanced systems of sharing space and equipment in places where individual use normally prevails; recovering the quality of healthy biological foods in areas where it is considered normal to ingest other types of produce; developing systems of participative services in localities where these services are usually furnished with absolute passivity on the part of users, etc. (Meroni, 2007).

5.Social Innovation

This diffused creativity that comes from common people who, for several diverse reasons, do (or have to) face their daily life with creative attitudes and capacities (Manzini, 2005) is expressed in many different forms (for example, new models of public health, open source software, organic food, fair trade, pedagogical models of childcare, microcredit and magazines for the homeless).

According to Andy Burnett of the Centre for Creativity at the Cranfield School of Management[16]: "Creativity is a divergent thought process that generates ideas, and is non-evaluative; whereas innovation is a convergent process concerned with the selection and implementation of ideas".

Creativity, in other words, is the process through which new ideas are produced, while innovation is the process through which they are implemented (Landry and Bianchini, 1998). When good ideas are implemented and pass the test of reality, they become innovations. Hence, the results of the aforementioned diffused creativity can be defined as social innovations.

The term innovation means a new way of doing something and it may refer to incremental, radical, and revolutionary changes in thinking, products, processes, or organizations. Young Foundation[17] has used a simple definition, amongst complex ones often found to define innovation: *new ideas that work*. This differentiates innovation from improvement, which implies only incremental change; and from creativity and invention, which are vital to innovation but miss out the hard work of implementation and diffusion that makes promising ideas useful (Mulgan, 2007:8).

In this research the relevance of innovation has to do with the applicability of new ideas regarding the social sphere. And this kind of innovation is defined as social innovation (Mulgan, 2007), i.e., *new ideas that work to meet pressing unmet needs and improve peoples' lives.*

Innovation is neither singular nor linear, but systemic. It arises from complex interactions between individuals, organizations and their operating environment. Social innovations advance systemic change as they shift behaviour patterns and perceptions.

Within this line of thought, Manzini (2005) defines Social innovations as changes in the way individuals or communities act to get a result (i.e. to solve a problem or to generate new opportunities). These

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[16] Quoted in (Landry and Bianchini, 1998:19-20)
[17] London based Centre for Social Innovation.

innovations are driven by changes in behaviours (more than by technology or market) and they emerge from bottom-up processes (more than from top-down ones). If the way to get a result is totally new (or if it is the same result to be totally new), then it can be referred to as a *radical social innovation.*

5.1.Social entrepreneurship

Leadbeater (1997) states that social entrepreneurs will be one of the most important sources of innovation as they innovate new welfare services and new ways of delivering existing services. As Bornstein puts it "what business entrepreneurs are to the economy, social entrepreneurs are to social change" (Bornstein, 2004:9).

The term "entrepreneur" was introduce two centuries ago by the French economist Jean-Baptiste Say to characterize a special economic actor – not someone who simply opens a business, but someone who "shifts economic resources out of an area of lower and into an area of higher productivity and great yield" (Drucker, 1993:21). Also Schumpeter (Bornstein, 2004) characterized the entrepreneur as the necessary source for major economic advances.

The idea or concept of social entrepreneurship may seem paradoxical, since at first glance they seem to have different, almost opposed, goals; whilst one seeks profits, the other social benefits and to meet social needs.

But in essence social entrepreneurship is not a new phenomenon itself; it is rather a new term for something that has existed throughout the ages - people from St. Francis of Assisi to Florence Nightingale have been social entrepreneurs, and it is safe to assume that behind most social innovations in our society (such as hospitals, schools, courts, ...) there has been a social entrepreneur.

What is different today is that social entrepreneurship is becoming established as a vocation and a mainstream area of inquiry, as stated by Bornstein (2004).

Penn (2007) refers that there is a considerable growth in the non-profit NGO's sector in the USA, as the so-called social entrepreneurs after spotting governments' inadequacy to solve some social problems have decided that their lives are not about how much money they can make but how much good they can do, and have decided to take action with the flexibility, innovation and discipline that characterises for-profit business ventures.

The designation "social entrepreneur" has gained popularity in recent years even if most of the attention focuses on how business and management skills can be applied to achieve social ends, for

example, how non-profits can operate for-profit ventures to generate revenues (Penn, 2007; Bornstein, 2004; Mulgan, 2007).

For the purposes of this research we see them as *transformative forces,* creative problem solvers. In the words of Bornstein: people with new ideas to address major problems who are relentless in the pursuit of their visions, people who simple will not take a "no" for an answer, who will not give up until they have spread their ideas as far as they possible can (2004:1).

As far as Leadbeater (1997) is concerned, social entrepreneurs will come from three main sources: a growing body of innovation within the public sector (often younger and motivated to find new ways of delivering welfare services); the part of the private sector showing interest in the social setting for business (which can result in the adoption of more business-like attitudes); the voluntary sector (which is developing an innovative leading edge).

It is from the conjunction of these three forces (set out in figure 8) that social innovation will emerge.
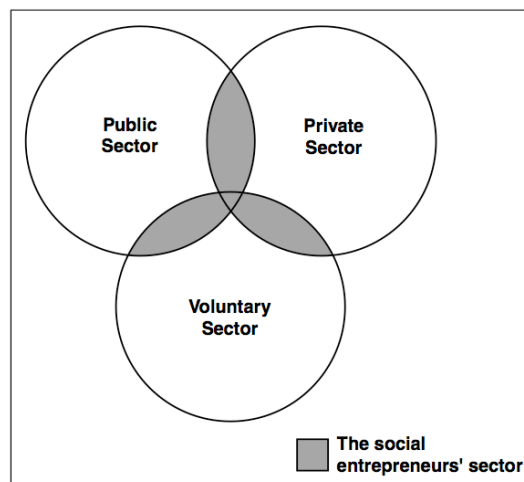
Figure 8 - Sources of social entrepreneurship
Source: Leadbeater, 1997: 10

We need to commit ourselves to a wave of social innovation, lasting years, to create new welfare services and new organisations to deliver them. We need both new ideas and policies, as well as new institutions that are voluntaristic, open and flexible yet professional, innovative and business-like. To create a new social welfare system we need a new breed of social entrepreneur (Leadbeater, 1997:17-18).

6.Desirable change

According to Mulgan (2007) innovation becomes an imperative when problems are getting worse, when systems are not working or when institutions reflect past rather than present problems.

As Saint-Simon[18] phrased it, history consists of a succession of social orders and the movement from one order to the next is triggered by the rise of a new class. Different ideas fit different periods of history. The first of the leading peculiarities of the present age is that it is an age of accelerated transition. Mankind has outgrown old institutions and old doctrines, and has not acquired new ones yet. What we are seeing is that society is trying to acquire new ones, and this is possible through the rise of new ways of doing things.

Observing contemporary society, cases of social innovation are continuously emerging in the form of new behaviours, new forms of organisation, new ways of living that indicate different and promising developments. Signals, still weak, but all the same stating clearly that another way of being and doing is possible[19] (Manzini, 2005).

According to Penn (2007), big changes are often operated by micro-trends that are not obvious and exuberant, that operate on a subliminal level and contain the seeds of unexpected changes. Because matter is made of billions of invisible atoms that determine its character and by changing the way they mix its characteristics will necessarily be affected. Following Democritus teachings, Penn (2007) makes an analogy between culture and matter, between atoms and societal atoms and argues that very slight changes in the mix of the cultural atoms will trigger profound changes in the character of our society.

A society that is undergoing massive change in often contradictory ways - as for every trend emerging a countertrend seems to arise-, that few are really appreciating or understanding. By focusing only on the major trends that reach a "tipping point", most observers are missing the fact that a successful trend with a vast potential impact on society no longer has to reach that point (Penn, 2007).

Both social entrepreneurs[20] and creative entrepreneurial communities

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[18] http://www.britannica.com/EBchecked/topic/518228/Henri-de-Saint-Simon
[19] Manzini refers to the results of research activities and, in particular, to the results of EMUDE-Emerging User Demands, a Specific Support Action that focuses on promising European cases of social innovation oriented towards sustainability.

[20] Social entrepreneurs are individuals with innovative solutions to society's most pressing social problems. They are ambitious and persistent, tackling

are operating at a micro-level and have the potential to impact on society and profoundly change its character. What they have in common is that they are ordinary people that invent new ways of overcoming everyday problems and of participating in public and social life in an active way. This activity, not so common in a society mostly characterized by passivity, arises from the will to promote change and not to seat back and wait for traditional institutions to solve all everyday problems.

Social innovations are very important because they advance behavioural changes, without which it is not possible to tackle the problems society as a whole faces. It is possible to find technological alternatives to minimise our carbon-foot print, for instances, but if peoples' behaviours are not changed, technology will eventually run out of options.

It can be acknowledged that the best way to manage change is not just through implementing new policies on whole populations but through testing and experiment on a small scale, often involving civil society and social entrepreneurs (Mulgan, 2007).

This can be a major opportunity for the intervention of the Design community that is interested in developing innovative sustainable solutions for everyday problems and that wishes to promote, diffuse and eventually replicate those innovative ideas.

7.Design

The difficulty to conciliate social well being, as it is understood today, and sustainability concerns converges more and more towards a consensus on the absolute need to implement new policies and strategies based on sustainable development premises, and design cannot be a bystander in the process.

The approach to environmental subjects has been widely developed in the field of eco-design, aiming to minimise the environmental impact by merely redesigning existing products or designing new ones with recycled or eco-materials. However, trying to solve existing problems based on old methods can hardly lead to the implementation of an alternative successful strategy that can assure a truly new beginning. Instead it leads to the reinstatement of an old strategy, only

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major social issues and offering new ideas for wide-scale change. Rather than leaving societal needs to the government or business sectors, social entrepreneurs find what is not working and solve the problem by changing the system, spreading the solution, and persuading entire societies to take new leaps (Bornstein, 2004).

complemented by a new constraint. What are needed are alternative strategies that imply new ways of knowledge and design thinking models, which are able to promote sustainable solutions for a new scenario building. However, the process to reach this aim is far from being simple and obvious, for it implies changes in the socio-economical models built up along the technical history of the post-modern man.

Considering that design has played an instrumental role in the creation of the current system of consumption, shouldn't it be promoting its re-invention, departing from more sustainable principles? That re-invention could be done namely through the empowerment of social innovations and the services created at grassroots level, or by the redesign of top-down initiatives that in its original form have failed to deliver the results needed.

In 1995, Morello (1995) has raised the question of designer's lack of capability to design services, suggesting that the role of the professional designer should be renewed to embrace the new reality and arguing that that renewal would entail a deep revisitation of design's conceptions.
New strategies able to introduce new ways of thinking in Design are needed, in order to promote sustainable solutions in the formulation of possible scenarios. This is one of the *statements* underlying the Design debate nowadays, and the role of design must be updated to achieve that goal. The truth is that if design fails to follow the changes happening in society and continues to build up on product conception serving a declining economy, it will be hopelessly unable to perform its tasks in the arising model of sustainable development.
According to the Design Council[21], Service design can be both tangible and intangible. It can involve artefacts and other things including communication, environment and behaviours. Whichever form it takes it must be consistent, easy to use and be strategically applied. By definition (ICSID[22]) design refers to the entire social sphere, but

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[21] http://www.designcouncil.org.uk

[22] Design is a creative activity whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange. Design seeks to discover and assess structural, organisational, functional, expressive and economic relationships, with the task of: 1. Enhancing global sustainability and environmental protection (global ethics); 2. Giving benefits and freedom to the entire human community, individual and collective; 3. Final users, producers and market protagonists (social ethics); 4. Supporting

Creative Places for Collaborative Cities

nowadays we are confronted with a highly fragmented social tissue, rendering present times into a deeply complex system (Pizzocaro, 2004). This is the arena where design evolves, thus it also renders its activity into a very complex one.

Strategies involving new forms of knowledge and thought in design with a more user centred approach, promoting sustainable solutions for the creation of new scenarios are required. The system of people, needs and artefacts is design's sphere. And the instance of being subject to judgments, to the client's satisfaction, and not to the scientific proof (Bonsiepe, 1995) makes it a discipline vulnerable to the changes in society, but also in a social agent whose responsibility is rather high.

The designer's capacity to understand (and foresee) what is new and to recognize the signals emitted by emerging ideas and behaviours, makes him a particularly well placed ally to help society in the creation of a new way of living and a new relation with the material culture. By observing those innovative and creative communities and promoting and spreading their ideas of social innovation, design should work simultaneously like a filter and a catalyst, building scenarios of potential futures, conceiving and developing systems of products, services and the information to improve their efficiency and accessibility. That is, in this social context, design must work as a strategic instrument, and designers as "solution providers".

A new role for the designer emerges from this new reality. A role that can emerge from social innovations and that can create interesting spin-offs of these ideas, promoting services or product-services systems' innovations. In this process, as referred by Manzini (2005), designers must consider themselves part of the community they are collaborating with; they need to be and act as experts participating peer-to-peer with the other members of the community in the generation of the promising cases they are working on. Designers

cultural diversity despite the globalisation of the world (cultural ethics); 5. Giving products, services and systems, those forms that are expressive of (semiology) and coherent with (aesthetics) their proper complexity. Design concerns products, services and systems conceived with tools, organisations and logic introduced by industrialisation - not just when produced by serial processes. The adjective "industrial" put to design must be related to the term industry or in its meaning of sector of production or in its ancient meaning of "industrious activity". Thus, design is an activity involving a wide spectrum of professions in which products, services, graphics, interiors and architecture all take part. Together, these activities should further enhance - in a choral way with other related professions - the value of life. Therefore, the term designer refers to an individual who practices an intellectual profession, and not simply a trade or a service for enterprises. In http://www.icsid.org/about/about/articles31.htm

must also be prepared to work with multiple stakeholders involved in the construction of those new scenarios, where they must work with a government, a non-profit organization, a local entity, a community or a social entrepreneur.

Design is an activity whose results are not verifiable through equations and formula, one in which it is not possible to create an axiom, because the variables are always unstable and diverse. If we focus on the design project directed to human relations in which users co-design with the designer, its field of action is composed by numerous micro-systems composed by numerous knots that build a huge network. Design therefore acts as a membrane and a filter through which it is possible to disseminate this type of micro-systems, making it possible to create a macro-system that is not a sum of the various parts, but a whole constituted by multiple systems and networks.

These issues will be further explored in subsequent chapters (see Chapter III).

primal creativity [SOLOS]

"intervention" creativity [flashmob]

[urban pioneers]

Source: Mendoza, 2008

Source: Toledano, 2009
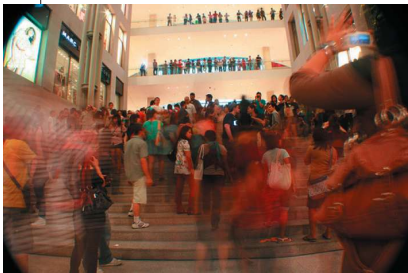
Source: Toledano, 2009
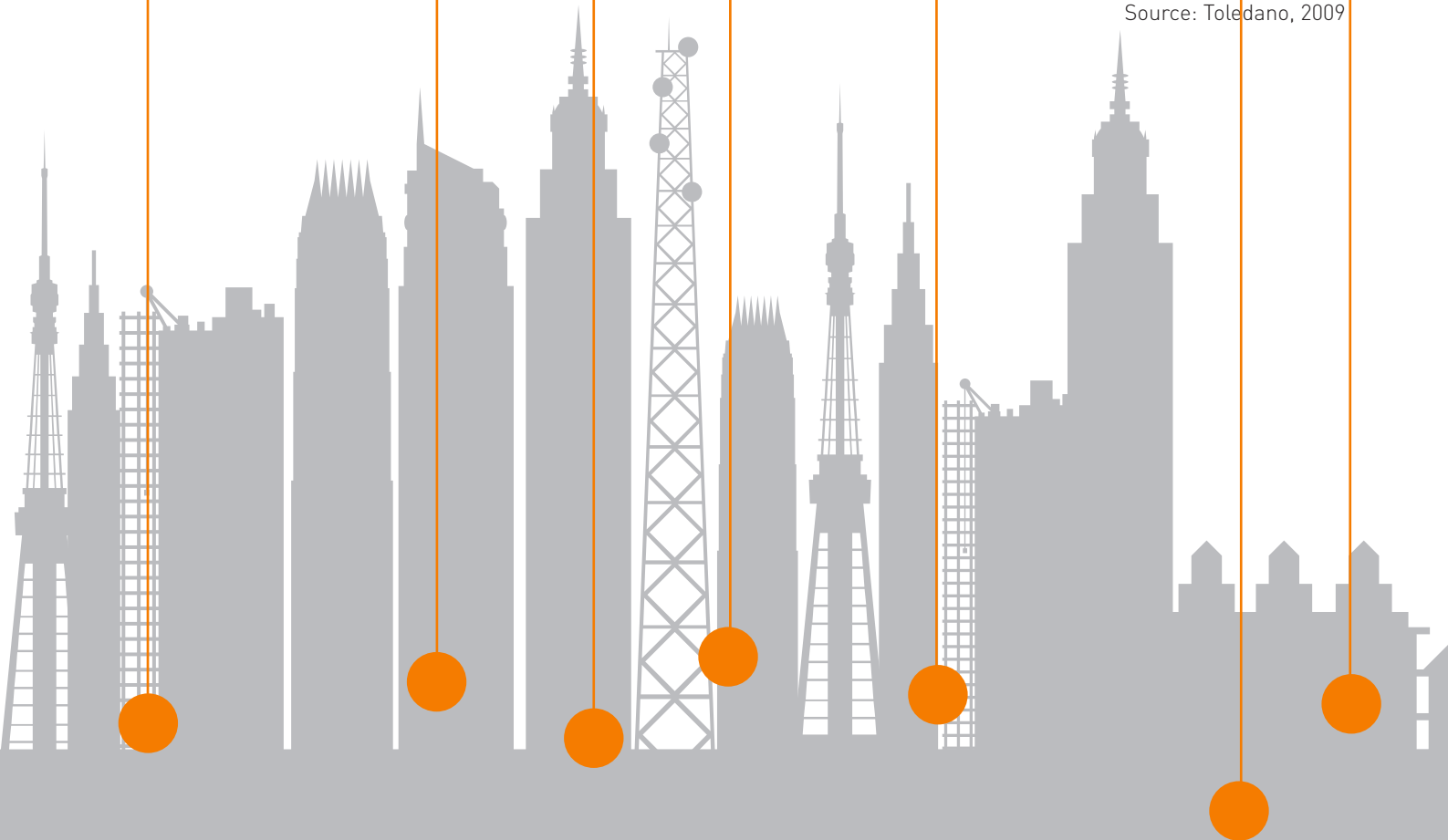
[urban guerrilla]

Source: Toledano, 2009

diffused creativity [creative communities]

Source: Meroni, 2007

urban creativity

II. From practice to theory

2.
Creative Places
an emerging phenomenon

Creative Places for Collaborative Cities

II. From practice to theory

1. Creative Places. An emerging phenomenon

"…if conditions are right ordinary people can make the extra-ordinary happen if given the chance." (Landry, 2005:14).

We have seen that a growing number of people, organisations and institutions behave in a creative way in the contemporary knowledge society (Giddens, 1990 and 1999; Ray, Anderson, 2000) and according to the Young Foundation Report (Mulgan, 2007), social innovations have been moving from the margins to the mainstream.

In fact, 2009 marks a breakthrough in the recognition of social innovations importance with the announcement of President Obama's new Office of Social Innovation and the European Commission is discussing how to support and accelerate social innovation.

We have also seen that from EMUDE research emerged that there are ordinary people making the extra-ordinary happen and that they express a dynamic new form of creativity: a diffused creativity put co- operatively into action by "non-specialised" people, which takes shape as a significant expression of contemporary society (Manzini, 2006).

This reality is all the more visible in the ICT and there is plenty of literature concerning the new social tools and the growth of virtual communities in which the sharing, participation and collaboration help in the democratic process of accessing information.

Knowledge is shared and diffused collaboratively, even though people don't know each other and are based in different locations. These virtual communities are delocalised and globalised, and the sharing and diffusion of information happens between elements of the same communities whom can be based in places as far and as different as New York or Seoul, Paris or S.Paulo, and so on. The platform which allows its creation and enables the sharing and exchange of information is technological, designated as Web 2.0.

Nonetheless, there is also an emerging phenomenon of groups of people sharing, participating and collaborating in the same physical place where this process is not virtual and its existence is materialised through a platform that is entirely different from the one enabled by Web.2.0. People socialize

with each other face-to-face, and the by-product of this socialization is physical, achieved through a network of interpersonal relations.

The value produced for and by this group of people in a specific place is extended to other people outside the community. Much like in Web 2.0 communities, where everybody has access via the internet to what is produced even without producing contents, in these places services and activities are also accessible through visits not to the website but to the physical site. Similarly to what happens in museums, cultural and social centres, etc., but where people can collaborate, thus becoming producers and users of the products.

Looking closely at cities it is possible to find these creative milieux. Places where groups of people put in practice urban regeneration through a focus on culture as a means of generating wealth, jobs, identity and active citizenship. These clusters are the result of a special urban creativity, deriving from the problems and potential of cities and the special response they require, where groups of people put in practice urban regeneration through a focus on culture as means of generating wealth, jobs, identity and active citizenship.

These clusters of urban creativity, characterized by specialisms and niches as well as an innovative mix of ideas, are the result of urban life itself in the sense that they result from a set of conditions only found in cities - optimal dimension or critical mass, cultural and ethnic diversity, universalism and large fluxes of exchange and interaction (Landry, 2000).

In tandem with this and with the creative city's debate, there is a discussion about old ex-industrial areas and their potential for sustainable urban development. Europe has a rich legacy of industrial archaeology, due to its heavily industrialised past followed by the relocation of heavy industries to other parts of the world. It now has to find new uses and solutions to these empty and abandoned places.

The passage from a period of industrial prosperity to a post-industrial one disfigured entire urban areas. It left behind not only abandoned industrial sites, but made many of the inhabitants jobless and transformed previously booming neighbourhoods in rundown ones. But this reality also opened unforeseen perspectives, as some of these abandoned places

were re-occupied, converted to new uses and gradually began a new life.

The "available" architectures of these buildings were able to adapt to the most unlikely projects, and welcomed change. Open-ended in their essence and with no predetermined role they welcomed new experiences and were open to various re-interpretations.

Together the mindsets, skills and values embodied in these re-interpretations help make places out of simple spaces. These renewed and converted places upgrade the urban environment of entire neighbourhoods. They encourage people to get involved in civic initiatives and to get together to back common causes; they provide emotional and intellectual outlets in creation and in doing so they help people to form a better relationship with their environment and their lives; they promote social cohesion and inclusion and become active agents of a participatory democracy. They form the backbone of what we consider, for the purposes of this research, Creative Places.

1.1 Creative places definition

Many cases of social innovation happen in some very special urban places, that here we will call: **Creative Places**. These places are very diverse but, at the same time, they have some strong common denominators, the most evident of which are: their being deeply rooted in their own city, but also open and cosmopolitan. And their being self-standing initiatives, but also highly connected and depending on a complex interplay of top-down, bottom up and peer-to-peer interactions.

We have defined Creative Places as:

> new type of urban spaces where groups of people *collaboratively* promote and manage a *mix of creative initiatives* in the fields of art and culture, economy and production, social services and urban regeneration.

There are 3 main areas that play, and will continue to play in the coming future, a crucial role in the economic and social development of several countries, specially their cities (Chapter 1).

↘ Culture, seen as one of the engines that propels economic growth, a more universal worldview and the democratic involvement of citizens.

↘ Knowledge based enterprises, which support a knowledge-based economy and have a key role in the attraction and retention of talent, fundamental for countries and cities competitiveness alike.

↘ And social initiatives, which play a major role in offsetting the emerging flaws in the traditional nation-state's welfare system.

Creative Places gather together these 3 phenomena that are steadily gaining momentum: artistic and cultural production (the sector of activity with more economic growth (Florida and Tinagli, 2004; Creative Economy Report 2008; The Economy of Culture in Europe Report 2006)), and whose labour force shows the lowest numbers of unemployment (Florida and Tinagli, 2004; Creative Economy Report 2008; The Economy of Culture in Europe Report 2006); knowledge-based enterprises (the shift from industrial to knowledge based society brings about new forms of value production); and social initiatives (the evident shortcomings of the welfare system motivate alternative ways of responding to needs and supplying services that used to be provided by the nation state).

The existence of these 3 phenomena, or areas, - Art & Culture, Knowledge-based Enterprises and Social Initiatives – do not, by itself, define a Creative Place. It is the simultaneous mix and confluence of those activities that is its defining characteristic. And by amassing these 3 areas Creative Places work as incubators of novel developments, as well as launchpads for what may be a more socially sustainable future.

Figure 9. Sectors of Activity within Creative Places

Art & Culture.

Refers to the artistic and cultural production sector, from theatre to music, media art, design, architecture, and so on.

Knowledge based enterprises.

Small or medium enterprises, in which the production of value is based in the capacity to generate, share and use knowledge. Whereas the traditional enterprises relied, and some still relying, on natural resources, labour and capital, the knowledge-based enterprises rely on creativity, information and data, intellectual capital and innovation.

Social initiatives.

Initiatives regarding the social services' sphere, traditionally offered by the state or, sometimes, by religious organizations: childcare, healthcare, education, care of marginalized groups, care of the elderly, and so on.

Where these main areas mix (or overlap), we can find Creative Places. It is important to understand some sub-areas of these activities, because the overlapping of any 2 of the areas described defines a specific sector of "production".
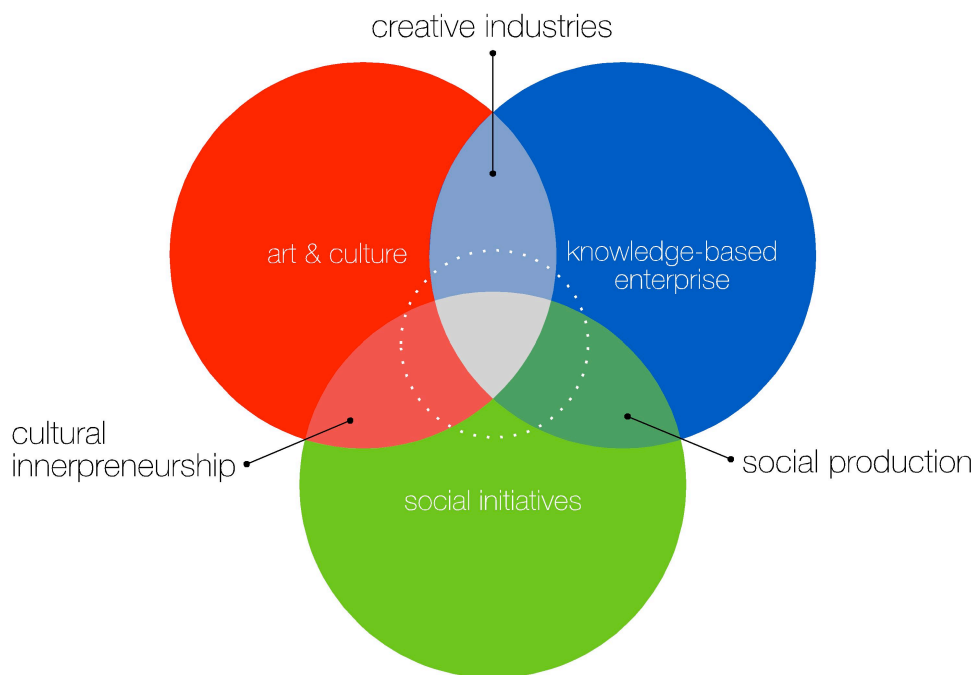
Figure 10. Sectors of "production"

Creative industries.

Artistic and Cultural production combined with Knowledge-Based Enterprises define an area that we designate as creative industries.

The concept of Creative Industries can be first found in 1997, when Tony Blair's Labour Government asked the Department for Culture, Media and Sport (DCMS) to set up the Creative Industries Task Force in order to increase awareness of the economic importance of creative industries. The UK Creative Industries Task Force[1] has defined at that time Creative Industries as "*those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.*"

Since then a wide variety of definitions have been presented, marking the raising awareness of creative industries' economic significance.

For instances, in 2005, Hartley (2005:5) refers that the idea of the creative industries seeks to describe the conceptual and practical convergence of the *creative arts* (individual talent) with the *cultural industries* (mass scale), in the context of new media technologies (ICTs) within a new *knowledge economy*, for the use of newly interactive citizen-consumers.

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[1] www.culture.gov.uk/PDF/ci_fact_file.pdf

Creative Places for Collaborative Cities

Also, the URBACT[2] ("Cultural activities & creative industries, a driving force for urban regeneration") network gives the following definition: "Creative industries are economic and cultural sectors that deliver goods and services to consumers and businesses that convey meaning using different languages (writing, speaking, sound, image, design). Symbolic value is turned into economic value. The goods and services of these industries result from individual or collective creativity, talent or skill. Citizens acquire them for the specific meanings they get and the experiences they provide when consumed. Within the creative industries the main domains are: Arts, crafts and cultural heritage; Media and entertainment industries; Creative business-to-business services."

In their essence they remain faithful to the tone the Uk Creative Industries Task Force set, as all of them recognize that the Creative Industries defining treit is the combination of creative arts with cultural industries. Examples of creative industries are design and architecture studios, theater, cinema, beaux-arts, computer games and software, and so on.

Cultural Innerpreneurship.

On the other hand, the Artistic and Cultural production combined with Social Initiatives define an area that we designate as cultural innerpreneurship.

We could identify this area as cultural industries[3], but they can be considered a subset of creative industries and as an engine for economic development, even if they are activities delivering other kinds of value, such as cultural and social wealth (O'Reagan, 2001; Cunningham, 2001). Given this was a particular creative industrie's category it was necessary to define this area with another concept as this area refers to all cultural activities with a social scope. From events like the LiveAid organized by Bob Geldof, to foundations promoting cultural independent initiatives that benefits society in a spirit of civic responsibility, among others.

As mentioned in Chapter I, cultural creatives are changing the

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[2] European Programme for Sustainable Urban Development. In
http://urbact.eu/no_cache/home.html

[3] According to UNESCO (http://portal.unesco.org/culture), cultural industries add value to contents and generate values for individuals and societies. They are knowledge and labour-intensive, create employment and wealth, nurture creativity - the "raw material" they are made from -, and foster innovation in production and commercialisation processes. At the same time, cultural industries are central in promoting and maintaining cultural diversity and in ensuring democratic access to culture.

world. Rent (2007) has identified this subculture in business as innerpreneurs. Both personally and socially conscious, innerpreneurs are the transformers whose plans to change their own lives end up changing ours. While entrepreneurs use their business for monetary gain, innerpreneurs use their business to find personal fulfilment (creatively, spiritually, emotionally) and create social change. Innerpreneurship it's about economics with social concerns.

Making an analogy with the cultural sector, we can define cultural innerpreneurs as cultural agents that produce social change through their demonstrations, i.e., through their cultural manifestations they aim to attain a social and humanitarian goal. We can, therefore say that Cultural innerpreneurship is about culture with social and humanitarian concerns.

Social Production.

Lastly, social initiatives combined with knowledge-based enterprises generate what we call social production.

According to the Habitat International Coallition[4], Social production is a people-centred process through several self-management modalities - ranging from spontaneous individual self-production, to collective production with high organizational levels and complexity of production, negotiation, broad participation and management. It often involves a joint venture between communities and local governments, sometimes also with the private sector. Its purposes are not lucrative, but practical problem solving and, thus, realize human rights consistent with principles of human dignity, state responsibility and fairness.

Benkler (2006: 92) has defined social production as "the feasibility of producing information, knowledge, and culture through social, rather than market and proprietary relations— through cooperative peer production and coordinated individual action—that creates the opportunities for greater autonomous action, a more critical culture, a more discursively engaged and better informed republic, and perhaps a more equitable global community".

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[4] Habitat International Coalition (HIC) is an independent, international, non-profit alliance of organizations and individuals working in the area of human settlements. http://www.hic-net.org

Even if this system of creating goods and services through freely donated labour can be considered a hybrid system, where paid workers and volunteers may labour together, the essential outcome are the social services generated by the system, problem solving in their nature and without an underlying lucrative purpose. However, what they produce has social as well as economic value.

This mix of activities echoes in other characteristics of these places, namely their creative bubblyness and talent effervescence, what makes them very promising from the viewpoint of sustainable economic growth, culturally driven urban regeneration and identity, and, above all, in the creation of a mature and sustainable knowledge based society.

Creative Places for Collaborative Cities

2. Hypothesis of work

This research assumes 2 main hypothesis of work:

1 Creative Places are experiments for a sustainable city: places where citizens can conceive and develop sustainable ways of living and producing anticipating some aspects of what could be a sustainable society.

2 Design has a role in this emergent phenomenon: through Strategic Design for Sustainability and Service Design as an interface between bottom-up and top-down initiatives potentiating their outcomes.

3. Framing the research question

Having the 2 hypothesis introduced above has basis, this thesis aims to make a contribution towards the implementation of a more sustainable society, more engaged in the creation of a liveable city through the activation of Creative Places.
With this in mind, the essential question to answer is, therefore:

How to facilitate the implementation of Creative Places in the urban territory by means of design?

The argument that creative places:
are incubators of new lifestyles and true experiments in a much needed shift towards sustainability;
and that facilitating the implementation and replication of such places through design discipline is a key factor in the development of the future city
are the main issues to be addressed in this research.

To address the research question, it is important to articulate an in-depth understanding of these places, how they work, the motivations and drivers behind their implementation, how they are organized, which kind of activities they develop and their impact in their surroundings, and crucially, how they can be replicated and diffused across the city.

4.Searching for Creative Places

In the initial moment of this research, based mainly on desk research, it was established that there are plenty of cases worldwide, many integrated in a network called ARTfactories[5]. There are probably as many cases without any connection to a larger network, which makes them harder to identify and study – in any case, this research does not aim to be an exhaustive catalogue of such cases.

4.1. An empirical basis from selected case studies
The first approach has allowed the empirical selection of quite a number of cases and, ulteriorly, it was found necessary to set selection criteria in order to define the cases that should be analysed more in depth. For that purpose a diagram with e 3 axes[6] (culture, economic and social services) was designed. This diagram was devised to help visualise some cases selected on the basis of a prior analysis, which has enabled to identify the most pertinent ones. This analysis was focussed, mainly, in collaborative and social services and dynamics developed in those places.
Complementarily, also the cultural and economic dimensions were analysed.
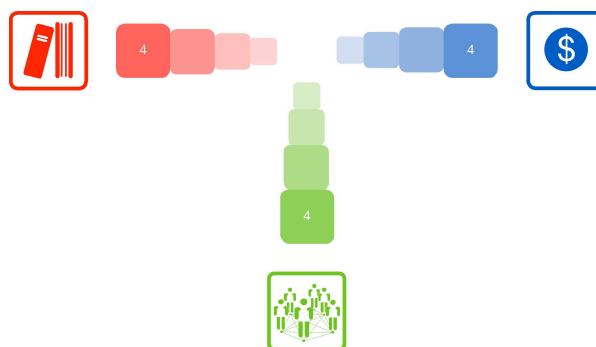
Figure 11. Diagram for cases analysis

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[5] International resource platform for art and culture centres stemming from citizen initiatives which aims are: to develop an international database of cultural places around the world, to develop substantial support for new-born cultural places, to organise meetings and seminars on contemporary issues linked art and social change, to be a representative for independent cultural centres towards institutions. www.artfactories.net

[6] For more detailed information see Case Analysis' Diagram in Annex A

With this diagram it was possible to classify the cases previously selected and further refine the selection, centring it in Europe for reasons of cultural proximity and also because there you can find cases in the forefront of this trend.

13 cases were analysed and the supporting data collection compiled through a Light Format form[7].

The elements used for this classification were: typology's diversity, location, organisational model, and services offered. With the application of this set of elements it was possible to select out of 13, 4 cases to study in more detail, through field visits and interviews with the participants.

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[7] For case studies Light Format, please find detailed information in Annex C.

Map of Creative Places In the World* (without Europe)

* integrated in the ARTfactories network
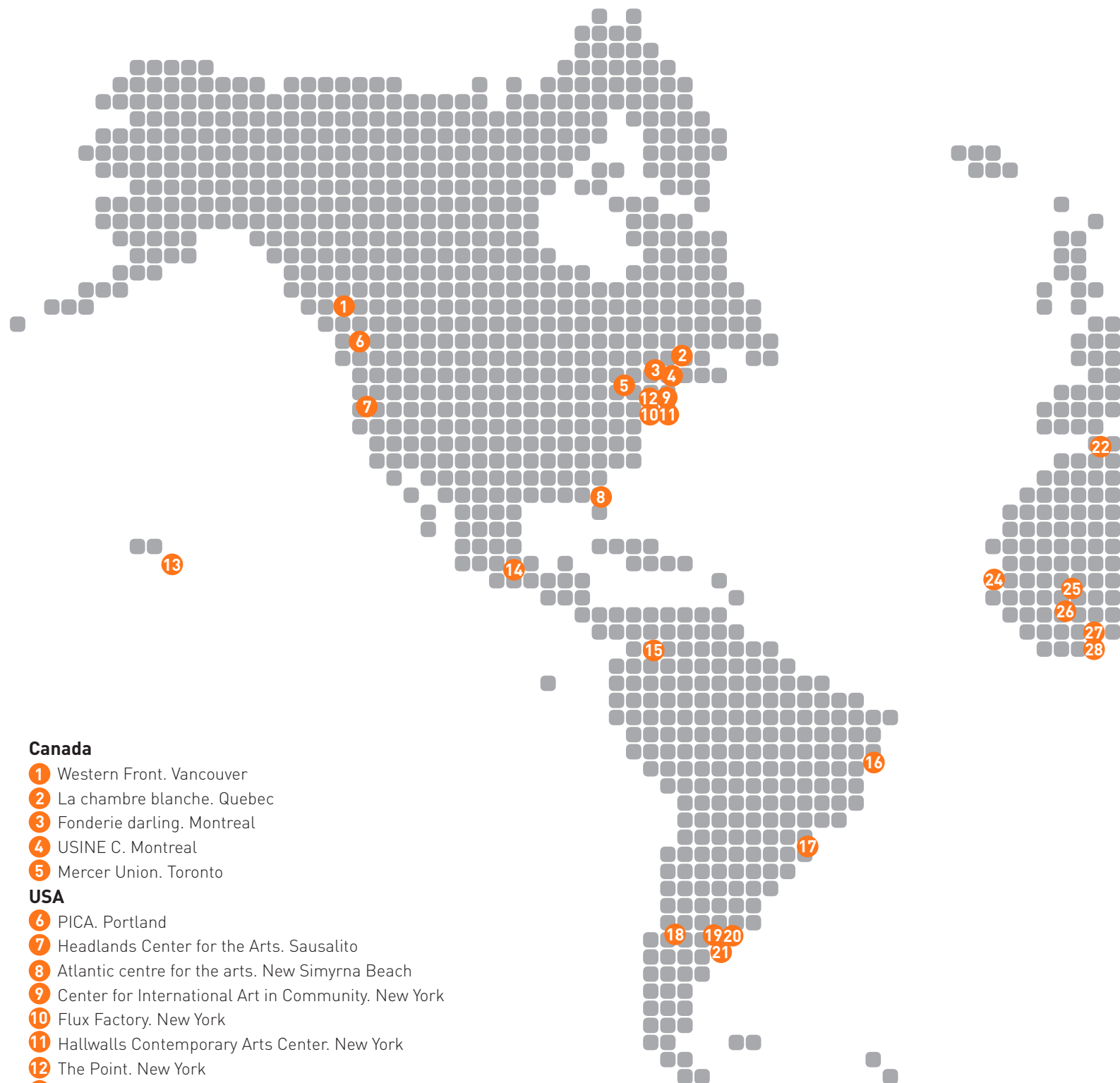
Canada
1 Western Front. Vancouver
2 La chambre blanche. Quebec
3 Fonderie darling. Montreal
4 USINE C. Montreal
5 Mercer Union. Toronto

USA
6 PICA. Portland
7 Headlands Center for the Arts. Sausalito
8 Atlantic centre for the arts. New Simyrna Beach
9 Center for International Art in Community. New York
10 Flux Factory. New York
11 Hallwalls Contemporary Arts Center. New York
12 The Point. New York
13 Kulana. Volcano. Hawaii

Mexico
14 Programa Art Center. Mexico city

Colombia
15 Espacio vacio. Bogotá

Brasil
16 Sacatar Foundation. Itaparica
17 Casa das caldeiras. São Paulo

Chile
18 Galería Metropolitana. Santiago

Argentina
19 La Fabrica. Buenos Aires
20 Maitena de Amorrortu. Buenos Aires
21 Residencia Corazón. Buenos aires

Algeria
22 Sante Sidi El Houari. Oran

Egypt
23 Townhouse Gallery. Cairo

Senegal
24 Kër Thiossane Villa for Art and Multimedia. Dakar

Burkina Faso
25 Benemnooma. Koudougou
26 Centre Djéliya International. Bobo-Dioulasso

Benin
27 La Médiathèque des Diasporas. Cotonou
28 L'Atelier Nomade. Cotonou

Cameroun
29 Doual'art. Douala

Central African Republic
30 Espace Linga Tere. Bangui

Kenya
31 The Godown Art Center. Nairobi

Democratic Republic of the Congo
32 Ecurie Maloba. Kinshasa

Malawi
33 The warehouse Cultural Centre. Blantyre

Zimbabwe
34 Surprise Art Centre. Shurugwi
35 Amakoshi Theatre. Bulawayo

South Africa
36 Afrika Cultural Centre. Johannesburg
37 The Bag Factory. Johannesburg
38 Arts and Media Access Centre. Cape Town

Turkey
39 Platform Garanti Contemporary Art Centre. Istanbul

Israel
40 The Free Dome. Binyamina

Palestine
41 Khalil Sakakini Cultural Centre. Ramallah

India
42 Global Arts Village. New Delhi
43 Kanoria centre for arts. Ahmedabad
44 Evam Project. Mumbaï
45 Open Circle. Mumbaï
46 Prithvi Theatre. Mumbaï
47 Sakeshi Art Gallery. Mumbaï
48 Saraî Média Lab - Delhi

Myanmar
49 NICA. Yangon

Thailand
50 Project 304. Bangkok

Philippines
51 Artists Compound. Quezon City

Singapore
52 Instinc. Singapore

Indonesia
53 Ruangrupa. Jakarta
54 Common Room. Bandung
55 Cemeti Art House. Yogyakarta

China
56 Lijiang Studio. Yunnan
57 Hart Center of Arts. Beijing
58 BizArt. Shanghaï
59 Vis-a-Vis artlab. Xiamen

Macao
60 Comuna de Pedra

Hong Kong
61 1aspace
62 Fringe Club
63 Para / Site

Taïwan
64 Bamboo Curtain Studio. Taipei
65 Huashang Arts Districts. Taipei

Japan
66 Maejima Art Center. Okinawa
67 CAP House. Kobe
68 BankART. Yokohama
69 Red Brick Warehouse. Yokohama
70 ST Spot. Yokohama
71 Command N. Tokyo

Korea
72 SSamzie Space. Seoul

Australia
73 Art space. Sydney
74 West Space Inc. Melbourne

New Zealand
75 High Street Project. Christchurch

Creative Places for Collaborative Cities

Map of
Creative Places
In the Europe*

* non-exhaustive list

Portugal
1 Lugar Comum. Barcarena
2 Zé dos Bois. Lisboa
3 A Moagem. Fundão
Spain
4 Hangar. Barcelona
5 La Mekanica. Barcelona
6 Ateneu Popular 9 Barris. Barcelona
France
7 Friche La belle de Mal. Marseille
8 3BisF. Aix-en-Provence
9 Confort Moderne. Poitiers
10 Main d'Oeuvres. Saint-Ouen
11 Le Garage. Nancy
12 Art Centre Passerelle. Brest
13 Collectif 12. Mantes-La-Jolie
14 Batofar. Paris
15 4-33. Paris
16 Point Ephémere. Paris
17 Villa Mais d'Ici. Paris
18 Usine Hollander. Paris
Ireland
19 CityArts. Dublin
20 Project Arts Centre. Dublin
21 The Beat Initiative. Belfast
Great-Britain
22 The Drum. Birmingham
23 GasWorks. London
24 The Creatives Online Centre. London
25 The Chocolate Factory. London
26 Rochelle School. London
27 The Junction. Cambridge
Norway
28 United sardine Factory. Bergen
29 Parktea Tret Scene. Oslo
Denmark
30 Huset. Arhus
31 Republikken. Copenhagen
Sweden
32 Mejerit. Lund
33 Epidemic of Art. Göteborg
34 Subtopia. Stockolm
Finland
35 Kaapeli. Helsinki

Russia
36 Society Free Culture. St. Petersburg
Estonia
37 Moks. Pölva
Latvia
38 Betanovuss. Riga
39 Rixc. Riga
40 K@2. Liepaja
Lithuania
41 Arts Printing House. Vilnius
Poland
42 Modelarnia WYSPA. Gdansk
43 Offcyna. Szczecin
44 Mozg. Bydgoszcz
45 Station Szamocin. Szamocin
Germany
46 Kunst-Stoffe. Berlin
47 Kesselhaus. Berlin
48 Raw-Tempel. Berlin
49 UfaFabrik. Berlin
50 Tacheles. Berlin
51 Theatrale. Halle
52 Moritzbastel. Leipzig
53 Kulturzentrum Schiachthof. Bremen
54 Stellwerk Zollverein. Essen
The Netherlands
55 De Effenaar. Eindhoven
56 013. Tilburg
57 Noordkaap. Dordrecht
58 Stichting Kaus Australis. Rotterdam
59 Grote Pyr. The Hague
60 P60. Amstelveen
61 Felix Meritis. Amsterdam
62 De Melkweg. Amsterdam
63 SMART Project Space. Amsterdam
64 NDSM. Amsterdam
Belgium
65 Voorlit. Gent
66 Les Bains. Bruxelles
67 Les Halles de Schaerbeek. Bruxelles
68 Sound Station. Liege
Czech Republic
69 M.E.C.C.A.. Terezin

Slovakia
70 IC Culture Train. Kosice
71 Stanica - Truc Sphérique. Zilina
72 Centre for Contemporary Art. Bratislava
73 A4Zero. Bratislava
Austria
74 Werkstätten-und Kulturhaus. Vienna
Hungary
75 Tuzrakter. Budapest
76 A38. Budapest
77 Trafo. Budapest
Serbia
78 Izba. Novi Sad
79 CZKD. Belgrade
80 REX. Belgrade
81 O3One. Belgrade
Romania
82 Toaca Cultural Foundation. Bucharest
83 Casa Galbena. Bucharest
Bulgaria
84 Pro Rodopi Art Centre. St. Bostina
Greece
85 Booze Coopertiva. Athens
Macedonia
86 Performing Art Centre Multimedia. Skopje
87 Lokomotiva. Skopje
Italy
88 ZO. Catania
89 Majazé. Catania
90 Brancaleone. Rome
91 Officina Zone Umane. Monteleone Sabino
92 La Cupa. Ancona
93 Città del Teatro. Cascina
94 Nosadella.due. Bologna
95 Stazione Frigorifera. Verona
96 Buenaventura. Castelfranco Veneto
97 Cittadellarte. Biella
98 Bloom. Milan
99 La Fabbrica del Vapore. Milan
Croatia
100 Lamparna. Labin
101 Attack!. Zabreb
102 Mochvara. Zagreb
Slovenia
103 Metelkova. Ljubljana
104 Pekarna Magdelenske Mreze. Maribor
Switzerland
105 Kulturzentrum Rote Fabrik. Zurich
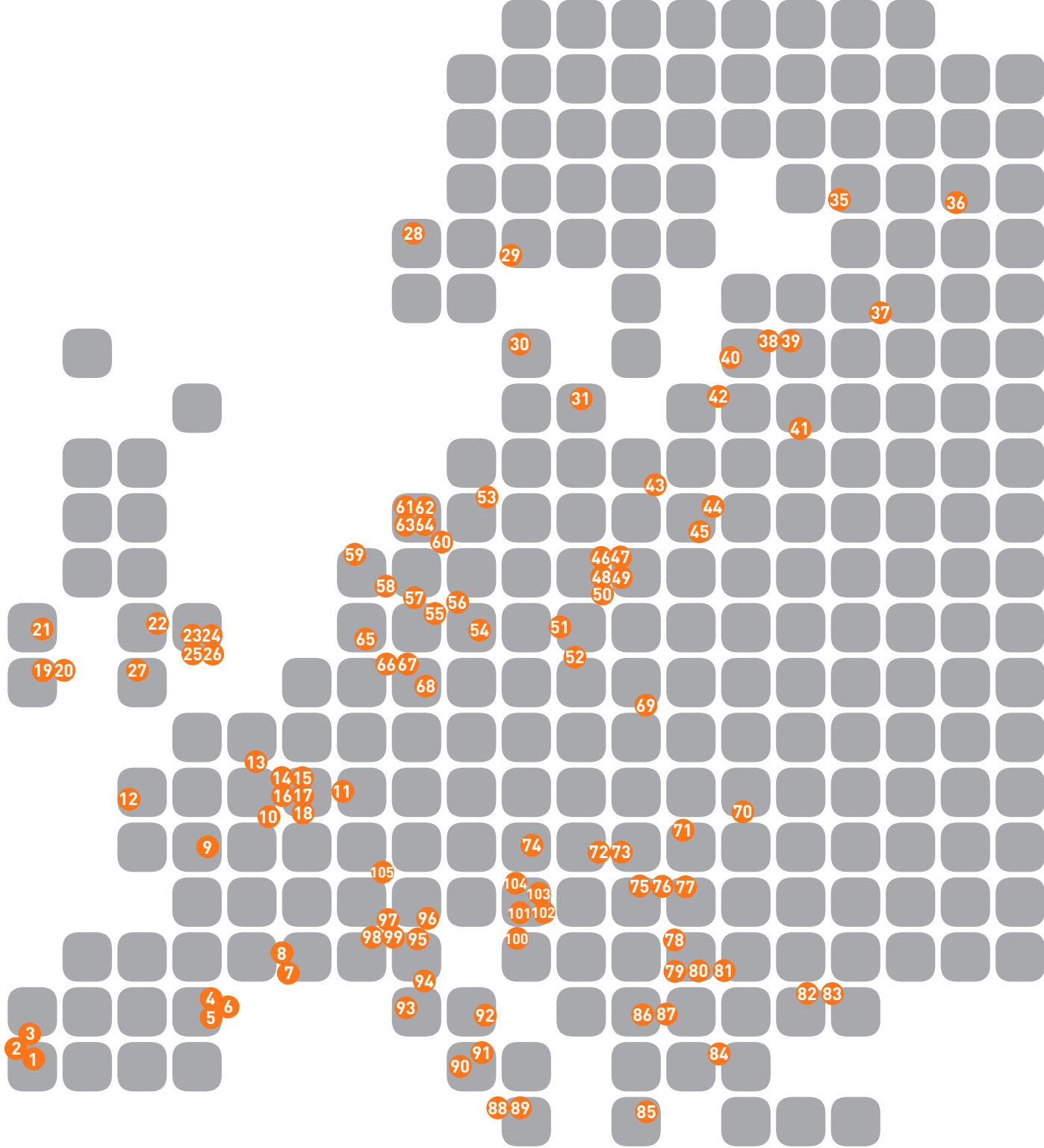
5.Criteria for the collection of data and the analysis of selected cases

Creative Places' economic, cultural and social role within contemporary cities has been explored, investigating how they actually manage to reconcile economic and cultural development with the urban regeneration of citizenship and identity.

In order to do so it has been necessary to analyse the areas defined in the scheme presented in Fig. 9 (see page 37).

A diagram of polarities has been developed for each of the defined areas, where it is possible to place each of the cases relating it to a specific area. To do so, different categories have been defined per activity area, to support the data collection when field visits took place, as well as the ulterior analysis and comparison of cases.

Art & Culture.

Concerning cultural and artistic production, the aim was to observe the perspective related both with the number of people involved and the specificities of the activities, i.e., if the production was *individual* or *collective*, and if it was made by *professionals* or *non-professionals*.
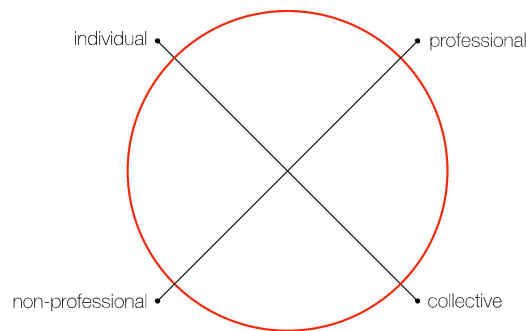
Figure 12. Art & Culture diagram of polarities

In the individual / professional quadrant we have *individual professionals.* Individual professionals are those who have specific knowledge. We can find here the most common creative professions (beaux-arts, theatre, design, architecture, music, etc).

In the individual / non-professional quadrant we have *individual talent.* Individual talent includes most people, that not having a specific knowledge but a natural inclination in the creative profession work in this sector (autodidacts).

In the collective / non-professional quadrant we have *spontaneous culture.*

Here we can find activities regarding spontaneous and temporary cultural expressions, like street art, flash mob[8], among others.

In the collective / professional quadrant we have *cultural centres*: Places where the professional work is shown or developed (museums, art galleries, theatres, etc).
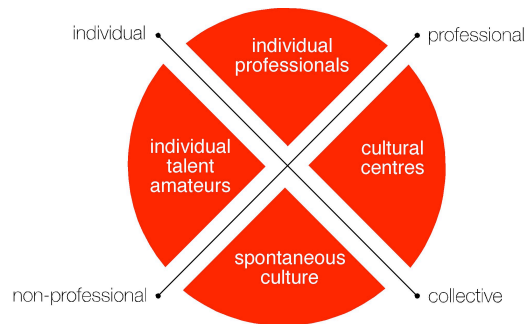
Figure 13. Categories within Art & Culture activity area

Knowledge-based Enterprises.

Within the area of knowledge based enterprises the goal was to observe if relations were *P2P*[9] (with a communication channel between 2 entities, with an emitter and a receiver, where the emitter is the producer and the receiver is the passive user) or *symbiotic* (interaction between members of a community and a larger external group, where every member can be at any given time producer and/or receiver, depending on its specific needs at that point); and if the activities developed were *for-profit* or *non-profit*.
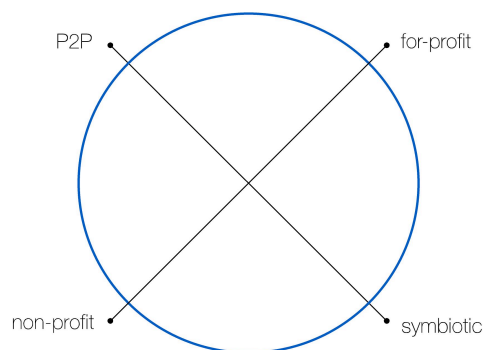
Figure 14. Knowledge Based Enterprises diagram of polarities

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[8] A flash mob is a large group of people who assemble suddenly in a public place, perform an unusual action for a brief time, then quickly disperse.

[9] Here, the expression "P2P" (person-to-person) assumes a different definition from the one given before regarding P2P (peer-to-peer) networks.

In the P2P / for-profit quadrant we have *entrepreneurs / individual enterprises:* People that generate an output that comes from their knowledge, and in doing so, they are working for the market (designers, architects, musicians, actors, etc).

In the symbiotic / for-profit quadrant we have *private enterprises / creative communities*. Cooperation between people generating an output that comes from their extended knowledge, that is, their skills and competences work together to produce a common value, and they work for the market (creative hubs, collective entrepreneurship, etc).

In the P2P / non-profit quadrant we have *web communities / creative communities.* Groups of individuals that produce value (individually or collectively) sharing it with others. The value generated by each one of the individuals or by the group is reproduced creating new values (wiki, cooperatives, etc), non-market based.

In the symbiotic / non-profit quadrant we have *NGO's / creative communities.* Groups of people that produce value as a group, and in doing so, offer that value to the rest of society (most of the time, very localised). That is to say, what they produce in their internal activities within the group is extended to the outside, maintaining the same model: what works in collaboration inside, works in collaboration between the inside and the outside. It's also non-market based.
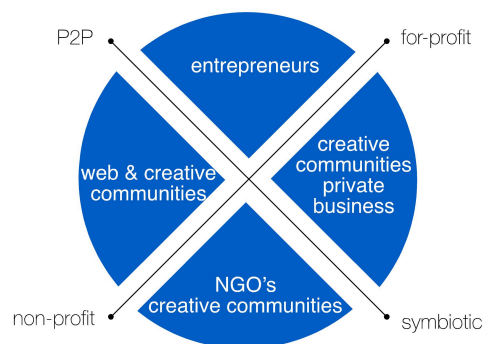
Figure 15. Categories within Knowledge Based Enterprises activity area

Social Initiatives.

In regards to social initiatives, observation focussed on the type of contribution and its initial typology, i.e, if the production of outputs was done through *collaboration* between all members or not, and if its origin was *bottom-up* or *top-down*.
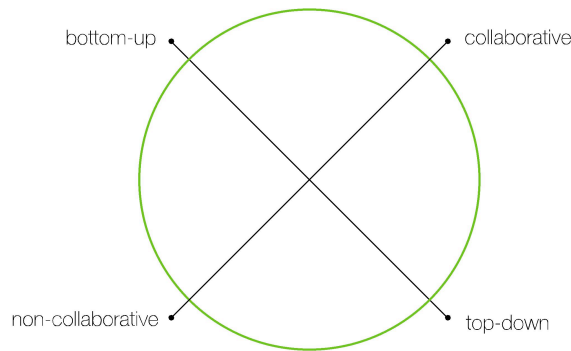
Figure 16. Social Initiatives diagram of polarities

In the top-down / non-collaborative quadrant we have *governmental organisations* (traditional services / welfare system, etc). Services provided by the state where citizens do not have an active role.

In the bottom-up / non-collaborative quadrant we have the *NGO's / social entrepreneurship:* New forms of organizations where the private sector offers services that used to be the government's obligation.

In the top-down / collaborative quadrant we have *participatory projects.* New forms of participatory project are, for instance, some services offered by governments or by the private sector, but that work as an open-system, that is, where people have an active role even if they are more users than producers.

In the bottom-up / collaborative quadrant we have *the NGO's / creative communities / social entrepreneurship*: Groups of people that produce value as a group, and in doing so, they offer that value to the rest of society (most of the time, very localised). That is to say, what they produce in their internal activities within the group is extended to the outside, maintaining the same model: what works in collaboration inside, works in collaboration between the inside and the outside.
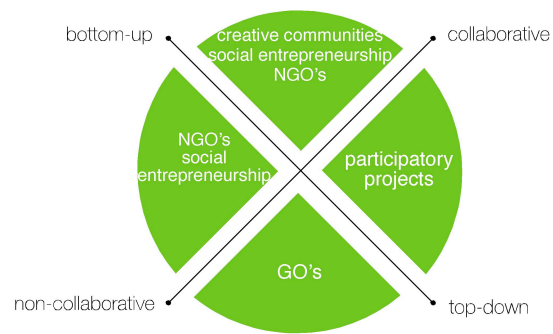
Figure 17. Categories within Social Initiatives activity area

Creative people and projects need to be physically based somewhere, and these organizations are rooted in a specific place. From this has arisen the need to explore other elements in the collection of data and for the analysis of cases, for instances in what type of space the activities are developed, which of those happen indoors and outdoors, what they share, which spaces are for common use, etc[10].

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[10] For more detailed information see In-Depth Format, in Annex D.

Creative Places for Collaborative Cities

6.

Case Studies

of Creative Places in Europe
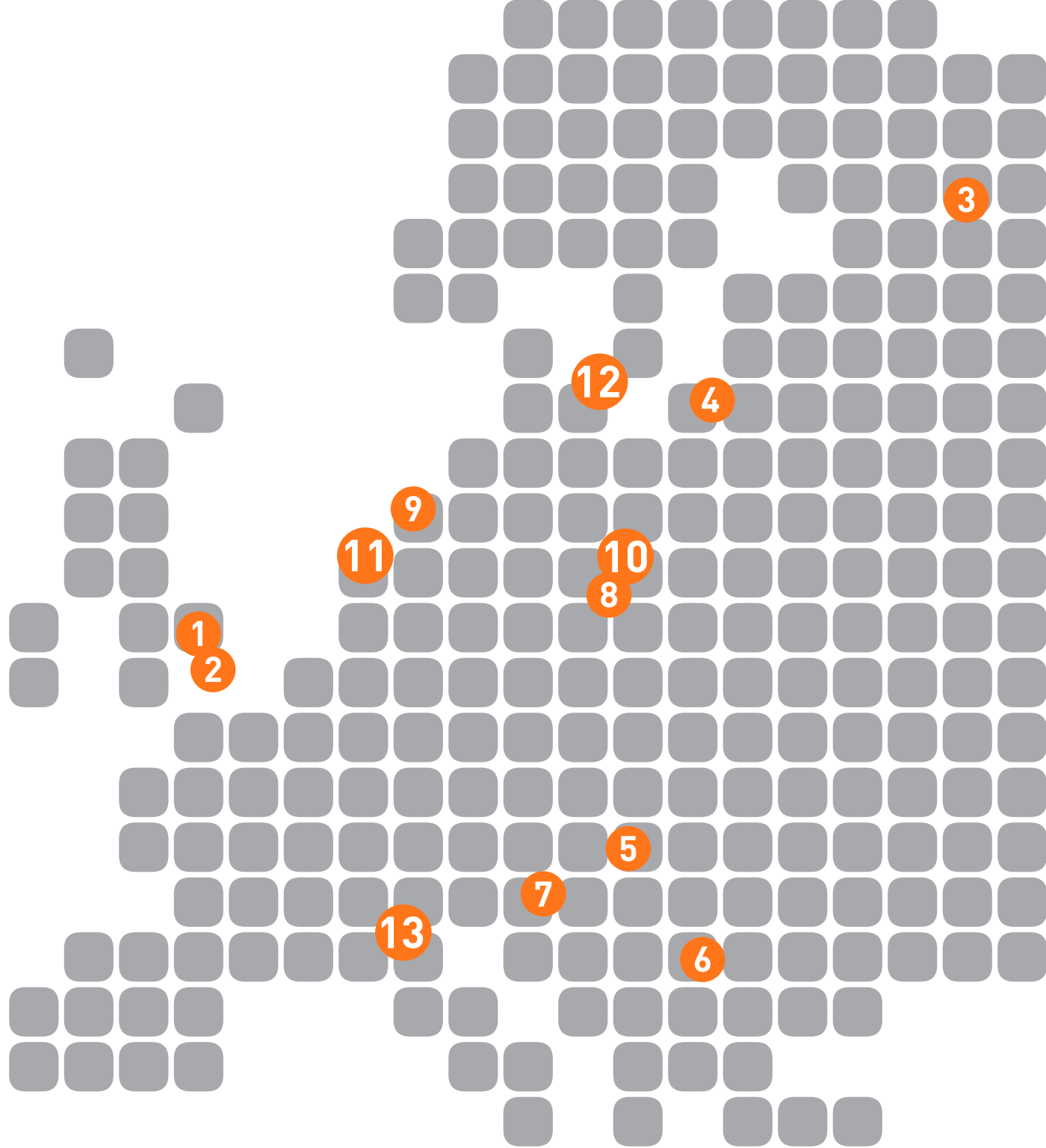
Great-Britain
1. GasWorks. London*
2. Rochelle School. London*

Russia
3. Society Free Culture. St. Petersburg*

Poland
4. Modelarnia WYSPA. Gdansk*

Slovakia
5. A4Zero. Bratislava*

Serbia
6. REX. Belgrade*

Slovenia
7. Metelkova. Ljubljana*

Germany
8. Tacheles. Berlin*

The Netherlands
9. Felix Meritis. Amsterdam*

Germany
10. UfaFabrik. Berlin**

The Netherlands
11. Grote Pyr. The Hague**

Denmark
12. Republikken. Copenhagen**

Italy
13. La Fabbrica del Vapore. Milan**

* Light Case Studies
** In-Depth Case Studies

6.1.
UfaFabrik
Data Collection

All cases were analysed from different points of view, considering the social dynamics, physical spaces, organisational models, environmental strategies and cultural production that characterise them in order to understand how they can be reproduced and improved.

UFAFABRIK

international centre for culture and ecology

Berlin   Germany

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website. www.ufafabrik.de

keywords

culture. creativity. community. urban life experiments. ecology. social work.

drivers

shaping a meaningful integration of living and working with culture, creativity and community

promoters & managers
UfaFabrik members

type of space

Former UFA Film Studio

initiative typology
Bottom-up with ulterior top-down support [Berlin City Hall]

source
Interview with Werner Wiartalla [UfaFabrik ecology and sustainable development]
www.ufafabrik.de   www.artfactories.net   www.eaue.de/winuwd/199.htm
Photos: Teresa Franqueira unless otherwise stated

Source: www.ufafabrik.de

UFAFABRIK

international centre for culture and ecology

Source: www.ufafabrik.de

Source: www.ufafabrik.de

history

In 1979, West Berlin was one of the priciest cities in Europe and affordable housing was not readly available. Consequently, some individuals, resorted to squatting - the practice of occupying and living in abandoned buildings. One building taken over in this way was the former Universal Studios film studio in Berlin. The studio, famous for many productions throughout the 30's and 40's, was abandoned after the Second World War. In 1979 a group of young artists moved into the dilapidated facility, shortly before the planned demolition of the buildings. This action was referred to as the "Big Post Robbery" as Universal Studios had sold the buildings to the local post office.

The grounds of the former UFA Film studios in Tempelhof are „peacefully re-activated" on the 9th of June. A large banner was placed at the entrance reading "Welcome" to invite all of those interested to take part and to interpret the plans of the activists for themselves: a place, where the wide range of social spheres can be brought together in a co-operative project.

45 people decided to live together in a residential community, shared their income and took the chance to build their own sustainable village in the metropolis Berlin. New ideas have been implemented at the ufaFabrik over the past 25 years, involving ecology and sustainable development, the testing of concepts for producing culture and approaches to social development and neighbourhood work.

Many lower income families living nearby were initially skeptical of the artists' intentions. But over time, the redevelopment process used the arts to engage, include and ultimately revitalise the entire community. Berlin's recent decades generated a broad range of experiments in the areas of culture, social work and urban ecology. The UFA-Fabrik has successfully implemented a considerable number of sustainable and integrated projects over the last several decades, and continues to pioneer demonstrations of new urban concepts. Today the activities of the 30 residents and over 160 co-workers continues to be informed by the vision of shaping a meaningful integration of living and working with culture, creativity and community - a space for creation and culture, for innovative ideas, a productive surrounding for the citizens of Berlin and for artists from all over the world.
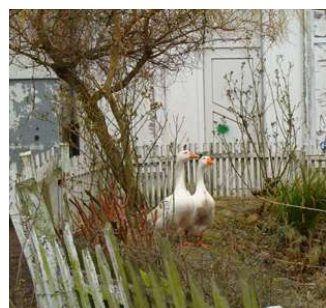
UFAFABRIK

international centre for
culture and ecology

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solution description

UfaFabrik is a cultural space for relaxation and conversation, for active recreational activities for kids, youth and adults, for civic and social engagement, for international encounters and artistic experiments, for festivals, conventions, world music, and multimedia events, for sustainable development and ecological demonstrations, for creative confections, gastronomy and hospitality.

At the UfaFabrik, new and uncommon ideas have been implemented over the past 28 years, involving ecology and sustainable development, the testing of concepts for producing culture and social and neighborhood work. What began in the 70's as a "squat" of the old Berlin Universal Studios led to the transformation of the buildings and extensive grounds into a local artistic, social service and ecological centre. The idealistic commune of the 1970s and 1980s transformed itself by the 1990s into a professional system of non-profit and for-profit organizations, with UFA members finding their particular areas of specialization. Each of the residents is in charge of a sector of activity. A key to success over the many years has been a unique combination of vision and flexibility, as UFA structures have grown and adapted to the changing political, economic and social conditions around them, evolving partnerships with many levels of government, with various networks, foundations and other institutions both local and international.

These are some of the main objectives at the UFA-Fabrik: Community-based development that integrates aspects of culture, ecology, economics and social concerns, and new forms of public-private partnerships; Managing a cultural centre that provides stages for local and international talents; Supporting the infrastructure necessary for about one thousand people each day to enjoy cultural offerings as well as to develop their own abilities and ideas; Managing a Neighborhood and Self-Help Center for the area; Demonstrating innovative environmental technologies.

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time frame

1976 - The "Factory for Culture, Sport and Handcrafts" has two floors in a factory building in the Kurfürstenstraße of Schöneberg. The rooms are open to everyone interested in recreational activities, doing sports, exchanging ideas, discussing and celebrating. It is here that the first food co-op as a predecessor of the ufa`s Natural Foods Store, "You are what you eat" comes into existence.

1979 - The grounds of the former UFA Film studios in Tempelhof are „peacefully re-activated" on the 9th of June. A large banner is placed at the entrance reading "Welcome" to invite all of those interested to take part and to interpret the plans of the activists for themselves: a place, where the wide range of social spheres can be brought together in a co-operative project. Through intensive public relations work it is possible within three weeks to gain permission to stay from the Berlin Senate, and in the fall comes the offer of the first lease agreement.

1979 to 1982 First co-generation system for electricity and heating at the ufafabrik

1987 - Founding of the Neighborhood and Self-help Center (NUSZ) in the ufaFabrik with the assistance of the Berlin Social Ministry within the framework of funding for self-help from the State. The guiding principles of NUSZ are the concept of self-help, the instigation of social change and personal development through individual initiative.

October 4th: opening of the new additions of the NUSZ with a Health Department to serve as a meeting place for pregnant women, mothers, fathers and babies; addition of the Children's Farm.

1988 - Development of a project for the support of single mothers, inspired by a self-help group. Tap and Swing (dance) Show with Benny Bailey, Buster Brown, Cornell Lyons and the step-dance group of the NUSZ.

---

current occupancy

30 residents. UfaFabrik gives work to 120 to 200 people, depending on the season, and hosts about 200.000 visitors per year

UFAFABRIK

international centre for culture and ecology

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activities

activities at UfaFabrik include:
An International Culture Centre that offers free space for performances; the Neighbourhood and Self-Help Centre, providing assistance with social, health and family matters (services include family care services, a day-care centre, ecology programmes for local school groups and a Medical Centre); The Children's Circus School committed to the development of talented young performers; A Children's Farm (open door for children, keeps animals seldom seen in the city: pigs, chicken, geese, ferret and ponies); A private school; In-house Organic Bakery , Natural Foods Store and Confectionery; a variety of Ecology Projects combining food production and alternative energy systems, being the largest solar installation in Berlin and 4,000 square meters of green roofs; The Café Olé. They also organize workshops ranging from parents dancing with their 2-year-old kids to senior citizens practising chinese qi-gong meditation, Aikido and Tai chi skills as well as classes for dance, afro-drumming and brazilian percussion, among others.

Artistic and social disciplines
-   Theatre: humorous productions, comedians, support of young companies, experiments
-   Circus: "New circus", Variété, children's circus school, festivals, support of young artists
- Music: world music: african, brazilian, asian music, Chanson, a-capella choirs
-   Dance: support of young companies or dancers : hip hop, breakdance, belly dance shows, streetdance
- Visual art: exhibitions of local artists
- Multimedia: netda@s Berlin, coordination office and yearly event
-   Children's specific cultural activities: Children's circus school and yearly Festival, various leisure classes - sports, music, dance, acrobatics, summer-school, children's animal farm
- Lectures: ecological, cultural, social or multi media issues

The workshops are promoted and animated by Ufa members, or outside guests. There are also spaces available for external people wanting to organize workshops; in both cases workshops are paid. Once a week the school farm organizes activities for all the family including pony rides (which are paid); all other days the use of the farm is free for the local community, but visits of children organized by schools pay a small fee.

In the common kitchen all the community members meet and take decisions by consensus. There are no rules, documents; it is family of minds, working towards self-sufficiency.

Source: www.ufafabrik.de

Source: www.ufafabrik.de

Source: www.ufafabrik.de

UFAFABRIK

international centre for
culture and ecology

spaces

The UFA is located in the (former West) Berlin District of Tempelhof-Schöneberg. The Teltow Canal borders the UFA to the south with its public paths, and to the north lies the Viktoriastrasse and typical densely built, older, Berlin four and five story walk-up apartment buildings. To the east and west are institutional and industrial structures, with many of the industries struggling. The surrounding District is characterized by a relatively young population about 1/3 immigrant, and more than 15% unemployment.

The UFA is at home in its own mixed-use urban village consisting of about a dozen buildings, connected by small pedestrian ways and a couple of larger open green spaces. What are now the grounds of the UFA-Fabrik were formerly ufa-film company studios, first built in 1917.

Grand Theatre: 300 seated or 400 standing,
concerts, theatre, dance, children's programme, comedy, parties
- Variété Salon: A former cinema renovated in a traditional style of the 20th, 200 seated
Chanson, variété, cabaret numbers, special events, lectures, workshops
- Wolfgang Neuss Salon : 99 seated
stage for small productions, newcomers, young artists,
- Open air stage : under a big top, during summer
500 seated, 700 standing concerts, well known artists, festivals, exhibitions, children's programme
- Several studios for music, movement, dance and martial arts
- Guesthouse : 10 rooms for artists
- Café Olé
Romantic summer garden
- Ecological exhibition / Seminars, lectures,conferences
- Bakery and shop (Organic whole grain bakery and health food store)
- Percussion school: focused on brazilian and african music
- Productions: Terra Brasilis Sambaband, and ufaCircusimage
- Agency: Promoting young artists and musicians
- Artist and residence programme: coproductions with international partners
- Neighbourhood centre: leisure classes for children, adults and senior citizens, selfhelp- and support groups, pregnancy care, child reading, health care, family education centre, partnership with local associations
- Information office for ecological issues: informations, lectures, round tables, exhibition, conferences, festivals

economy

Financial support from the Berlin City Hall till 2007.
The centre is economically self-sufficient, thanks to the financial resources generated by the promotion of workshops and other activities offered to the general public. The income generated is shared between all 30 UfaFabrik members.

For almost a decade, the UFA developed without public subsidies, and so UFA projects were greatly shaped by a reliance on self-initiative and a use of personal resources. They financed initial renovation and repair work through the proceeds from cultural events they organized, and donations, private loans and credit from the Berliner Netzwerk (a community co-op bank).

UFAFABRIK

30 units — housing

cultural & ecological centre

- International Culture Centre
- Neighbourhood and Self-Help Centre
- Children' Circus School
- Children' Farm
- Natural Foods Store
- Café Olé
- Workshops:
- Parents dancing with their kids
- Chinese Qi-Gong meditation
- Aikido and Tai Chi
- Music workshops
- Art workshops
- International Artists Residence

Common Spaces

Kitchen   Playground   Courtyard

Sharing System

$

Income

Figure 1. UfaFabrik's Physical structure

UFAFABRIK
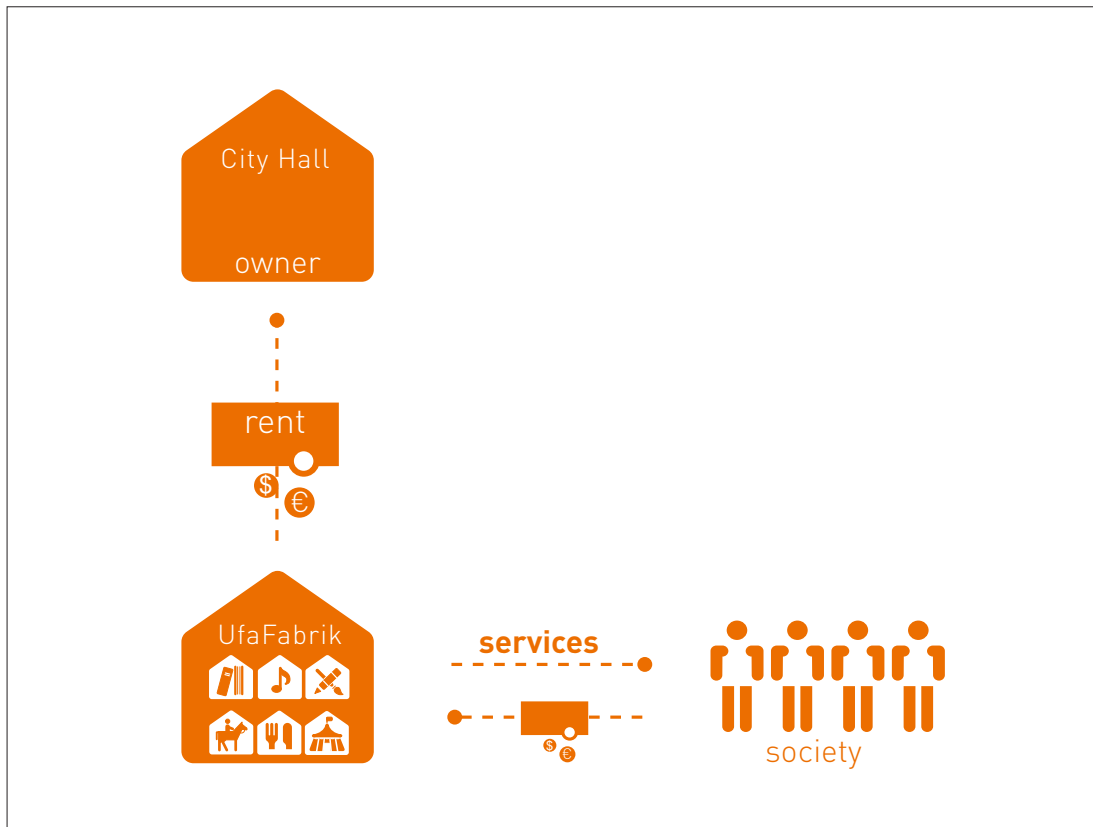
Figure 2. UfaFabrik's economic fluxes
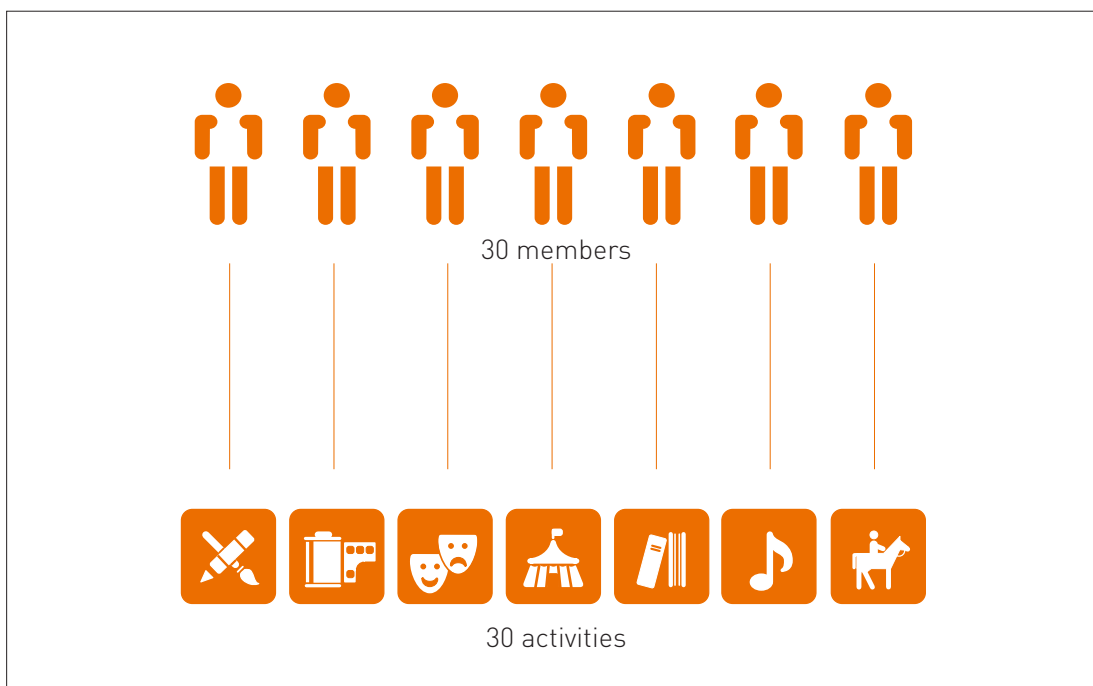
Figure 3. UfaFabrik's Organizational structure

6.1.1.
UfaFabrik

Analysis. Data Evaluation

UfaFabrik.

UfaFabrik can be considered, in many respects, one of the most interesting and successful projects in regards to locally integrated development. With an average of 1000 visitors/day, Ufafabrik members have decided not to allow entrance in the interior spaces, to prevent disruptions to the normal functioning. Even with that constraint it was possible to gather plenty of information and understand the dynamics of the place and the people involved.

Environmental strategies.

UfaFabrik was selected in 2004 by UN-Habitat to their shortlist of 40 projects worldwide, being recognised as "Best Practice in Improving the Living Environment".

UfaFabrik has an integrated and comprehensive local approach to sustainable development, pioneering a considerable number of sustainable projects. In fact, it is a green space in the middle of Berlin with co-generation systems and renewable energy production, including one of Berlin's largest solar energy systems, local re-use of rainwater and greenroofs. It also has a natural foods' store with fair-trade production and distribution, an organic bakery and the Solar Creperie.

It hosts a farmer school as well, an ecological space where children can learn about animals seldom seen in the city and gain awareness about environmental issues, also developing activities with social concerns, which will be explained below.

Cultural production.

Ufa is a space open to the public, where besides an offer of a wide variety of activities it is also offered the possibility to participate, engaging individuals both as users and producers in those activities. UfaFabrik has many creative demonstrations and initiatives with an emphasis on culture as a foundation for sustainable development. The activities promoted by Ufafabrik that range from workshops to concerts, theatre, circus school, etc., allow for the democratisation in the access to culture and cultural activities.

As a popular venue and artists' residence, the focus of Ufafabrik is to support the development of independent artist groups in theatre, music, dance, interdisciplinary performances and in the new circus arts. The policy of Ufafabrik for cultural programs and projects is to

promote original ideas and impulses to cultural, social and environmental change and to foster creative links of art and ecology.

Social dynamics.

NUSZ Neighbourhood Centre (neighbourhood self-help centre) reaches out to and involves families, youth, immigrants and disadvantaged people among others. In fact, this centre is a very important space in the Tempelhof-Schöneberg district, for it provides space, support, personal contacts and special aid for citizens who wish to improve the living conditions in their community. The Family Network offers information on personal contacts, on parents' education, self-help and support groups, and special aid is given for pregnancy care, child rearing, and for health care. Day Nurseries with Pre-school education, parents' hotel and social activities, before and After School Care Activities (ASC), as well as out of School care (OSC), are provided at various places in the district of Schöneberg – Tempelhof.

Additionally the farmer school promotes the meeting of different generations, as children can learn about animals and animal life rarely seen in the city (pigs, chicken, geese, ferret and ponies) in interaction with their grandparents, fostering the transmission of knowledge and the strengthening of family ties. The involvement and engagement of the wider community in the activities of Ufa and its everyday life is also evident, breaking with the initial distrust the occupation of that abandoned place had aroused. Through the years Ufa has managed to involve the local community in its Project of urban regeneration through culture, environmental concerns and social dynamics.

Organisational model.

In regards to organisation and management, Ufa is an excellent example of a participatory, grass-roots development process, as well as of collaboration and p2p production. Each one of the 30 resident members of the Ufa is responsible for one sector of activity, working as a collaborative network amongst peers. Ufa hás a decentralised organisational system, wothout hierarchies, and where decisions are taken on a consensus base by an assembly where every member is represented. UfaFabrik has creative and effective partnerships with the District and City Government, as well as with foundations and networks at local and international levels.

Economic model.

Collaboration is also present in the economics of Ufa, with the income generated being shared between all members.

Being a structure with 30 years its management system is well consolidated and functional and, thanks to the revenues coming from the activities promoted, Ufa is now self-sufficient and no longer has economic support from local or central governments - in part due to the monetary restrictions imposed by the difficult economic situation in Germany.

Physical spaces.

Besides all spaces described in the In-Depth Format for data collection, there is a space that deserves special attention because it plays a key role in Ufa's life: the Café Olé. This is a space for meeting and gathering, and that attracts many outsiders to the Ufa, making them aware of what it is and what it has to offer, thus stimulating the dialogue between the intra and extra communities and enriching the whole Ufa experience in the process.

Two diagrams (figures 18 and 19), of analysis and impact, with 3 axes (culture, economic and social services) were designed to assist in the selection of cases that should be analysed in-depth. This assessment was focused mainly in the collaborative and social services and dynamics developed in those places, and in their cultural and economic dimensions.

A diagram (figures 20) of polarities has been developed for each of the defined areas, where it is possible to position the case relating it to a specific area to give a global perspective of its positioning. To do so polarized categories have been defined per activity area:

Art & Culture – Individual / Collective; Professional / Non-Professional
Knowledge Based Enterprises – P2P / Symbiotic; For-Profit / Non-Profit
Social Initiatives: Bottom-up / Top-Down; Collaborative /Non-Collaborative.

[**UFAFABRIK**]
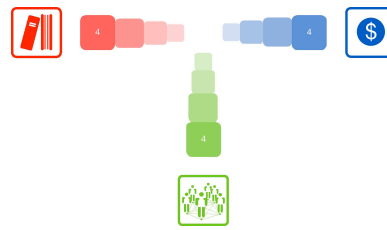
Figure 18. Diagram of case's **analysis**
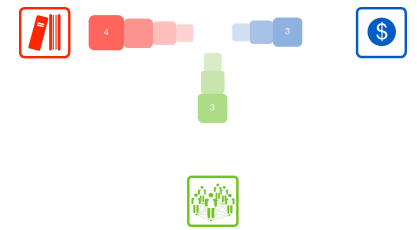
Figure 19. Diagram of case's **impact**

Figure 18 presents the diagram of analysis, and in it we can see that UfaFabrik has a vibrant social, economic activity and cultural production.

Figure 19 presents the diagram of impact, and its reading shows that UfaFabrik has major cultural impact and significant social-economic impact its neighbouring area.
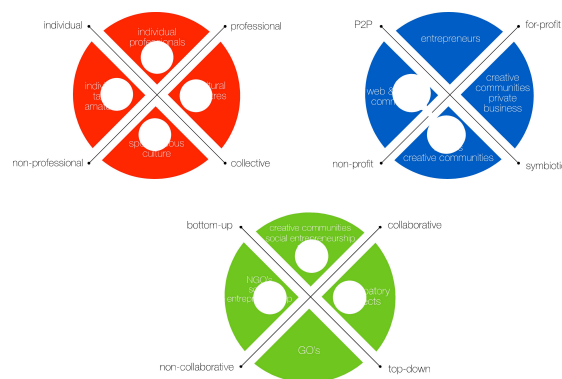
Figure 20. Visual representation of UfaFabrik's positioning in each area of activities

The activities developed in Ufa Fabrik were positioned in the diagram of polarities (figure 20). We can observe that Ufa Fabrik as intensive artistic and cultural production (collective and individual, as well as professional and non-professional). We can also see that they have a strong activity in the Social Initiatives (mainly bottom-up). Regarding the Knowledge Based Enterprise activity, Ufa Fabrik activities occur only in the non-profit sector.
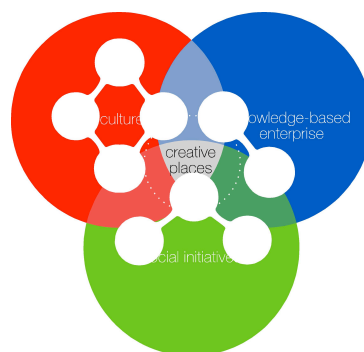
Figure 21. Overall visual representation of UfaFabrik activities' positioning

Through the juxtaposition of the sectors of activities' results (Figure 21) onto the three areas of activity defined, it is visible that the activities developed include the three areas.

6.2.
Grote Pyr
Data Collection

[GROTE PYR]

[housing & business

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tel. +31 (0)70 362 67 24
email. info@grotepyr.nl
website. www.grotepyr.nl

keywords

housing. community. business. culture

drivers

To live in community sharing services and utilities, with companies and services open to the outside.

promoters & managers

Foundation Grote Pyr [Residents & Companies]

type of space

School [National Monument]

initiative typology

bottom-up with top-down support [The Hague City Hall]

source

interview with residents and workers   www.grotepyr.nl
Photos: Teresa Franqueira unless otherwise stated

Source: www.grotepyr.nl

Source: www.grotepyr.nl

GROTE PYR

housing & business

Grote Pyr stands in an 1900 school that was abandoned for years. The Grote Pyr is the "offspring" from the Blauwe Aanslag, a former tax office squatted in 1980, which was (forcefully) evicted in October 2003. The City of Den Haag offered what is now the Grote Pyr to the former inhabitants of the Blauwe for a symbolic price. This offer was accepted by some of the Blauwe residents who applied for a loan with an ecological bank to purchase the building. However, the sale didn't go through due to complications in the process, and the Grote Pyr Foundation agreed with the City Hall the cession of lifelong leasehold rights in return for the payment of a symbolic life-annuity. Among the duties set out in the agreement with the City Hall is the façade maintenance and renovation according to the original design.

Since 2003, the inhabitants and user-groups have been busy with the renovation of this monumental school building into an ecological freespace. The majority of the classrooms and the enormous attic have been modified into living and working spaces.
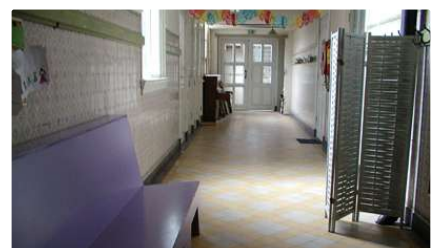
GROTE PYR

housing & business

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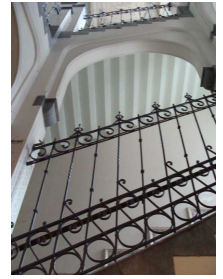
solution description

Grote Pyr is divided between housing and business, even though these two realities are prone to overlap each other on the day-to-day of those who live and work here.

Tenants in this condominium do not share an address; they share small and large pieces of life - here people cook and eat together, share working tools and domestic appliances, and help each other in everyday life, including with their children.

They meet together once a month to discuss practical problems, to divide tasks and to monitor the works in the school and the management of the garden, among others.

There are different activities in the Pyr, from cultural to economic ones, like a blacksmith's studio, a bicycles' shop, a company of biologic catering, a museum where children can play with materials and science, and also concession of spaces for young artists to display their work, for the organization of events and lessons, and a restaurant open to the public.

Admission's process

Many of those who visit Grote Pyr become interested in the space and in the philosophy of life of the people who live and work there, resulting in a large number of applicants and, thus, a considerable waiting list. The basic principle for admission is that the applicants have to be accepted by every one, especially by the ones with whom they will be sharing the floor. This means that they have to meet every one involved, so the Pyr residents organize an open day to showcase the space to the applicants, and to enable them to meet with each one of the residents and workers at once. It can be a very lengthy process and there are those who end up withdrawing their applications. Because of this the Pyr residents thought of simplifying the admission process, but after consideration realized that this was, in fact, a way of measuring the commitment to the Pyr's way of life and to ensure that the ones accepted really wanted to be part.

The admission process is similar for private residents and companies, with the difference that for the companies there are other criteria as well, as for them is key that there is diversity and complementarity among the companies' present in the Pyr, instead of competition. They also have to be already legally created and have their fiscal situation cleared.

The existence of companies in Grote Pyr gives the Pyr Foundation a preferential fiscal treatment, translated in the payment of lower taxes.

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time frame

2003. Grote Pyr Foundation

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current occupancy

business: 10 to 15 workers
residences: 20 adults and 20 children.

Source: www.speercatering.nl

85

GROTE PYR

housing & business

Source: www.grotepyr.nl

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activities

Activities

Activities can be classified in internal and external, and the internal ones involve all the residents, whether they are individuals or companies.

Management

All the Pyr members meet once a month, and a representative of the private residents, a representative of the companies and the management coordinator also meet once a month. The statutes of the foundation include a decision-making process for the general assembly based on a voting system, which was used for the first time when it was necessary to decide whether to have a car park.

Restoration and maintenance

Is based on the idea of collaboration between all residents, and unless it is necessary to hire specialized people (as in the case of the roof restoration works), everything is done in-house. Every member of the community has to work 8 hours a month for the Pyr, and if unable to do so, has to pay the corresponding amount, so management can ensure things get done.

Cooking and eating

Residents can choose between having their own kitchen and sharing the use of the kitchen with the other tenants in the same floor; for the most part they choose to share the use of the kitchen and to share the meals as well.

Babysitting

Residents babysit each others' children and also arrange to take them to school, whenever necessary.

External activities promoted by:

Children's Science Museum

Biological catering

Tea catering

Photography studio

Ballet studio

Theater studio

Art studio

They also have a sharing system, which revolves around the sharing of Vacuum cleaners, Washing machines and Working tools.

Source: www.grotepyr.nl

Source: www.grotepyr.nl
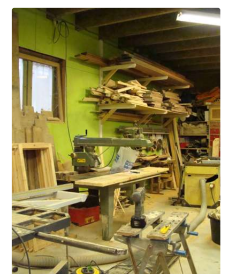
GROTE PYR

housing & business

spaces

Common spaces
Common spaces are everyone's responsibility, and when something needs repair, maintenance or cleaning there is always someone who does it using their 8 hours.

Garden
Kitchen (some residents share the kitchen)
Toilets
Bathroom (some residents share the bathroom)
Gymnasium
Courtyard
A classroom (meeting room)

The house units, companies studios and shops are in the old school classrooms.
Vegetarian restaurant (in the school hall)
Carpentry
Blacksmith workshop
Bicycle shop
Stove workshop
Children's Science Museum
Biological catering
Tea catering
Photography studio
Ballet studio
Theater studio
Art studio

economy

The Grote Pyr Foundation is self-sufficient: the rent to be paid annually to the City Hall is guaranteed with the rents paid by residents and companies. The Foundation also has an emergency fund for urgently required works. There are some residents in the Pyr who also work for the Foundation in restoration works, and instead of a getting a salary they get an equivalent rent reduction.

GROTE PYR

housing

20 adults
20 children

business

- Vegetarian restaurant
- Children's Science Musuem
- Biological catering
- Tea catering
- Photografy studio
- Ballet studio
- Theater studio
- Art studio
- Carpentry
- Blacksmith workshop
- Bicycle shop
- Stove workshop

Common Spaces

Kitchen Toilets Bathroom Gymnasium Playground Courtyard Classroom (meeting room)

Sharing System

Working Tools Vaccum Cleaner Washing Machine
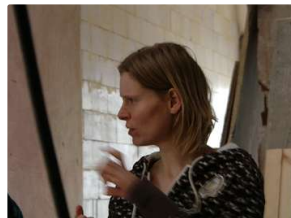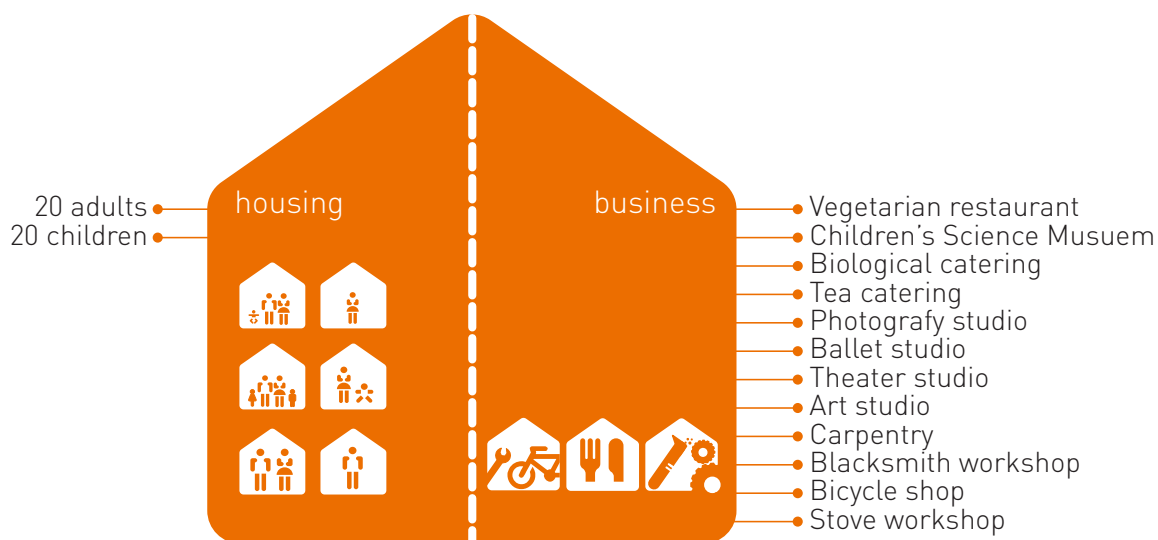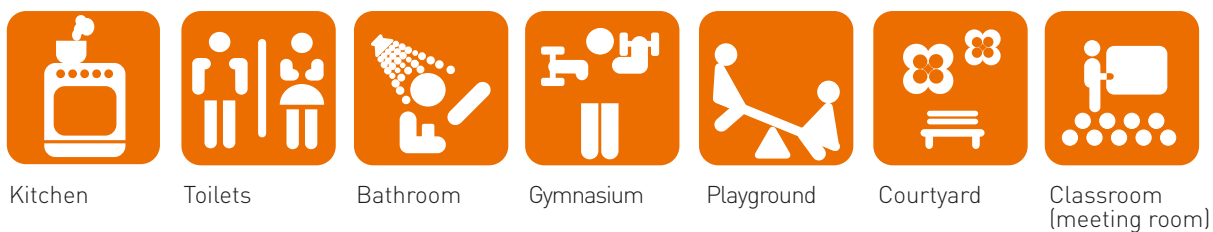
Figure 1. Grote Pyr's Physical structure

GROTE PYR
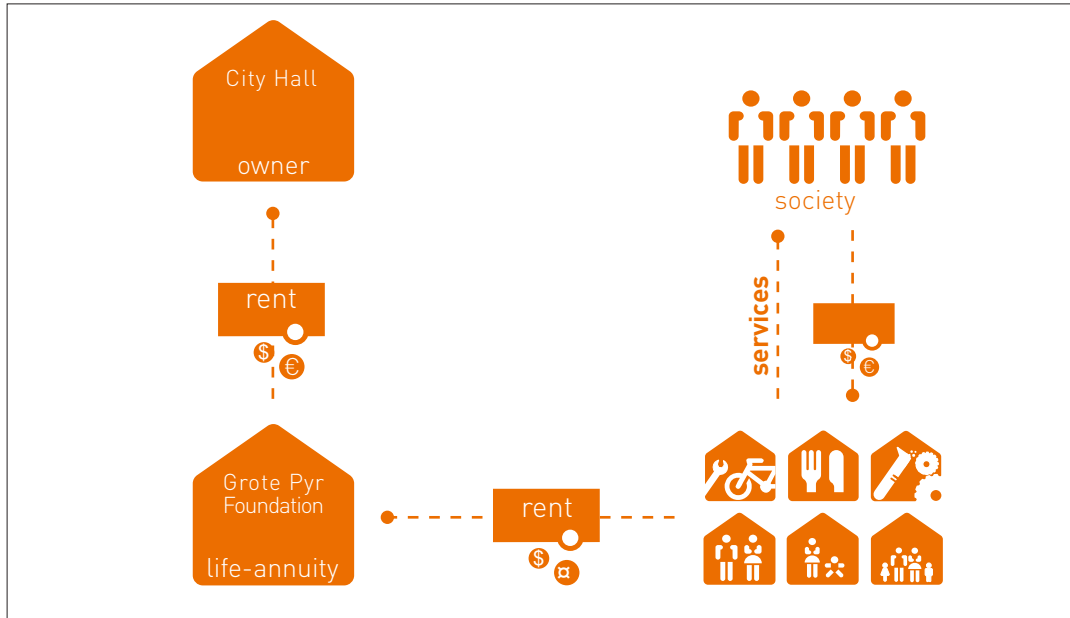
Figure 2. Grote Pyr's economic fluxes
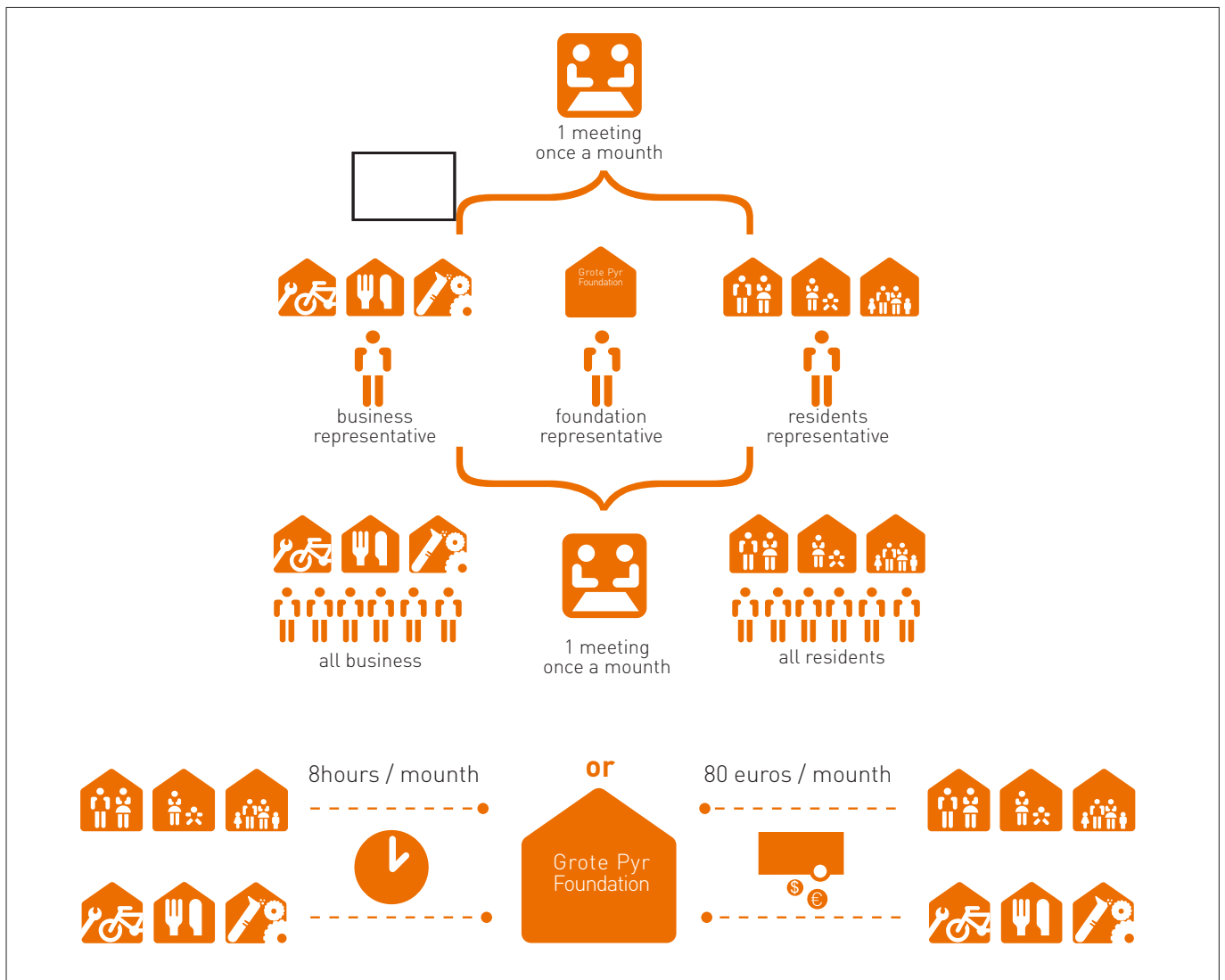
Figure 3. Grote Pyr's Organizational structure

6.2.1.
Grote Pyr

Analysis. Data Evaluation

Grote Pyr.

Grote Pyr is a Foundation, with non-profit purposes. This case can be considered a spin-off from the co-housing[1] model, with the introduction of innovative elements, namely the division of space for different functions (residential and business). After 5 years, Grote Pyr has managed to become a reference in the city of The Hague in terms of social, economic and environmental sustainability.

Environmental strategies.

The whole of the old school has been rebuilt with ecological criteria and environmental concerns are evident in all activities developed here.

When first come the option to buy the building from the City Hall, the Grote Pyr Foundation applied for a loan with the Triodos[2] Bank, with all the project being designed with ecological criteria. Even though the purchase did not follow through (See Grote Pyr Data Collection), the ecological standards were maintained: the heating is provided through ecological salamanders and with waste-wood given by local businesses; the majority of residents moves around by bicycle; the restaurant and the biological catering have strict ecological criteria, which export to the outside – one of the residents has 3 shops in The Hague of eco-friendly products.

Cultural production.

Even though Grote Pyr is not a culturally driven place in its essence, it concedes spaces (former classrooms) to young artist so they can showcase their work.

Also, many of the small enterprises chosen by the Foundation to be based there belong to the cultural and creative industries' category. These companies organise cultural events, many times in collaboration and open to the public.

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[1] Cohousing is a type of collaborative housing in which residents actively participate in the design and operation of their own neighborhoods. Cohousing residents are consciously committed to living as a community. The physical design encourages both social contact and individual space. Private homes contain all the features of conventional homes, but residents also have access to extensive common facilities such as open space, courtyards, a playground and a common house. http://www.cohousing.org

[2] Triodos Bank only lends to organisations which create real social, environmental and cultural value – charities, social businesses, community projects and environmental initiatives. Each one is a practical and well-grounded initiative dedicated to social aims which benefit the community, care for the environment, respect human freedom and develop individual talents and capacities. http://www.triodos.com

Social dynamics.

The Children's science museum is a space of strong social interaction working has a centre for social and cultural integration through its openness to and work with all schools in the city. The Hague is a multi-ethnic and multi-cultural city, and these becomes apparent in the groups of children who use the museum and are able to learn and play together.

The Pyr also promotes activities with the local community in cooperation with the City Hall. One example is the ongoing restoration works of one of the original classrooms with the help of inmates involved in a project of reintegration in society.

The social ties generated within the Pyr promote the idea of extended family and its virtues: babby-sitting and picking-up of each others children, help in sickness, cooking and eating together

Organisational model.

The school is owned by the city hall but managed by the Grote Pyr Foundation, with a contract that stipulates rights and obligations for both parties.

The Foundation has its own statutes, which define a non-hierarchical organisational model, based in collaboration, chores' and responsibilities' sharing. Despite being non-hierarchical in its essence, for the whole structure to function it is defined in the statutes the existence of 3 roles: a financial/general manager appointed by all members, a representative of residents and a representative of the companies, these two roles rotate between the 2 groups. However, all major decisions are taken collectively, in monthly assemblies (including new members' admission), and there is a large measure of latitude for people to organise themselves and the way they interact.

One of the main features of this model is that each person who lives or works in the Pyr has to contribute with 8-hours/month works towards maintenance/restoration tasks. In case it is not possible, they can trade in those 8 hours for a monetary fee of 80€/month - this possibility is available because even though 8 hours/month doesn't seem much, it is sometimes difficult to reconcile professional, family and community responsibilities. However this option is only used in extreme cases, as most members share the opinion that those hours are vital for the Pyr's functioning, in so

much as it represents the very spirit of community life that all members hold so dear.

Economic model.

The Grote Pyr nowadays is a self-sufficient foundation and no longer receives any aid from the City Hall or gets any sponsorship, and its income is generated through rents paid by residents and businesses, and is used to pay the rent to the city hall and for restoration and maintenance works.

By hosting businesses, the Foundation is entitled to taxes' reductions, but for that all companies present have to have their fiscal situation cleared.

Physical spaces.

As in the UfaFabrik case, besides all the spaces described in the In-Depth Format, there is a space that plays a key role in the Pyr: the restaurant. It is a vital point in the Pyr's dynamics, as it is the place where outsiders meet with the Pyr's inner life and its inhabitants, becoming familiar with the other services available there (as the bicycles repair shop, the carpentry shop, etc), and thus starting a closer relationship with the place.

Two diagrams (figures 22 and 23), of analysis and impact, with 3 axes (culture, economic and social services) were designed to assist in the selection of cases that should be analysed in-depth. This assessment was focused mainly in the collaborative and social services and dynamics developed in those places, and in their cultural and economic dimensions.

A diagram (figures 24) of polarities has been developed for each of the defined areas, where it is possible to position the case relating it to a specific area to give a global perspective of its positioning. To do so polarized categories have been defined per activity area:

Art & Culture – Individual / Collective; Professional / Non-Professional
Knowledge Based Enterprises – P2P / Symbiotic; For-Profit / Non-Profit
Social Initiatives: Bottom-up / Top-Down; Collaborative /Non-Collaborative.

[GROTE PYR]
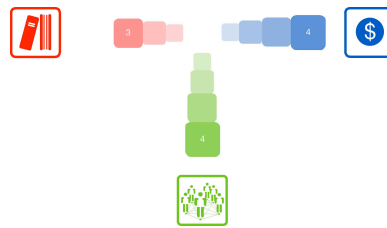
Figure 22. Diagram of case's **analysis**
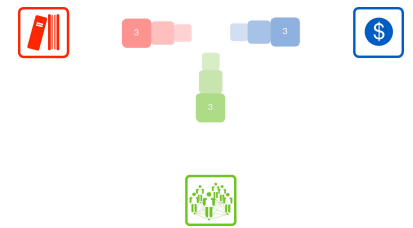
Figure 23. Diagram of case's **impact**

Fig. 22 presents the diagram of analysis, and in it we can see that Grote Pyr has vibrant social and economic activity and dynamic cultural production.

Fig. 23 presents the diagram of impact, and its reading shows that Grote Pyr has a significant social, cultural and economic impact in its neighbouring area.
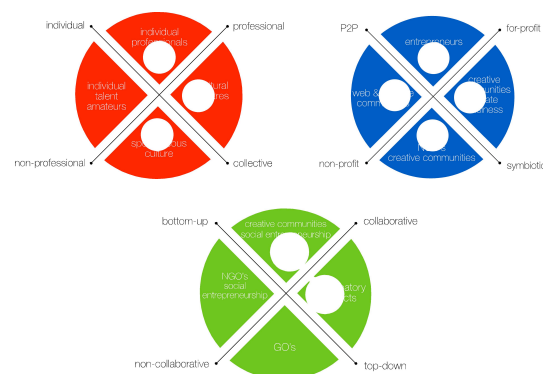
Figure 24. Visual representation of Grote Pyr's positioning in each area of activities

The activities developed in Grote Pyr were positioned in the diagram of polarities (Figure 24). We can observe that the Pyr has a significant artistic and cultural production (collective, professional and non-professional). We can also see that they have a significant activity in the Social Initiatives (mainly collaborative). Regarding the Knowledge Based Enterprises, Grote Pyr has a vibrant and diversified economic activity regarding all sectors (P2P/Symbiotic; For-Profit/Non-Profit).
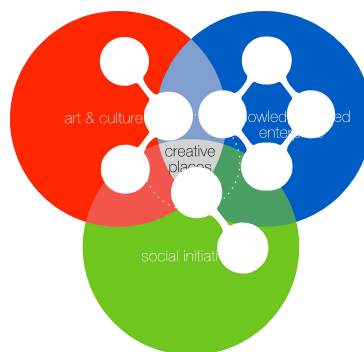
Figure 25. Overall visual representation of Grote Pyr activities' positioning

Through the juxtaposition of the sectors of activities' results (Figure 25) onto the three areas of activity defined, it is visible that the activities developed include the three areas.

6.3.

Republikken

Data Collection

[REPUBLIKKEN]

[creative industries hub]

[Copenhagen   Denmark]

[Vesterbrogade 24B, 2. Sal
telf. +45 88300122
email. info@republikken.net
website. www.republikken.net]

Source: Lau Gotthard Christensen

keywords

creativity. cooperation. teamwork

drivers

open office workplace where one can work independently and in cooperation with a multidisciplinary team

promoters & managers

Lau Gotthard Christensen; Emil Steglich-Petersen; Bo Pedersen; Kamille Thoregaard

type of space

office building

initiative typology

bottom-up (for profit)

source

interview with Lau Gotthard Christensen.   www.republikken.net
Photos: Teresa Franqueira unless otherwise stated

REPUBLIKKEN

creative industries hub

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history

Republikken was initiated to answer the labour movement toward self-employment and freelancing within the creative industries in early 00's. This resulted in creating a house with office spaces, meeting rooms and office equipment, but as important a network for this type of professionals in Copenhagen in August 2005.

To apply for a workstation and to be part of the network of Republikken, every 'inhabitant' is interviewed and turn in an application describing their previous work, how the applicant and the network could mutually benefit. At Republikken, each of the professionals has to organise a mounthly party, to promote conviviality between all the members.

REPUBLIKKEN

creative industries hub

solution description

Republikken is a living, breathing and fully functional dynamic workplace of the future – a platform for creative thinking people, whereby 70 freelancers, entrepreneurs and other independants work under the one roof. At Republikken is it possible to rent an work station in an creative open office environment - either full time or on a flex contract.

Republikken is the structure, both physical and otherwise, where one can work on their own, generate projects and build a useful network while existing as an individual. Republikken can be describe from four factors which are of central importance: Physical framework; Network; Professionalism; Social.

Physical framework: Republikken, as well as a working office and studio, is also comprised of meeting rooms, play rooms, and workshops, from which there is access to all the resources needed in the modern working life.

Network: Republikken is a creative power-house where one find sparring of teaching across professional, cultural and national barriers. Republikken aids the method of working where and individual is autonomous, but at the same time has the courage, the desire and skills to take part in new interdisciplinary projects and relations. The network is not limited to the physical location in Copenhagen – it also seeks to include other communities, freelancers, entrepreneurs, businesses and institutions locally, as well as globally.

Professionalism: The inhabitants in Republikken have been accepted based on their professional skills. The wish is to create the optimal composition, in which the individual work areas supplement each other, thus creating a network of professional diversity. The different areas of expertise form a whole that covers a wide spectrum of qualifications and competencies in the areas of architecture, film/TV, photography, graphics as well as ideas and concept development, industrial design, crafts, process and project management, counseling, writing, interactive media and economy.

Social: Social relations may lead to professional relations. With a starting point in a relaxed and inspiring work climate Republikken forms the framework for a house where the best, and most innovative, solutions and projects occur.

time frame

2005 -Republikken
2006 - Rummet

current occupancy

70 professionals

Source: Lau Gotthard Christensen

[REPUBLIKKEN]

[creative industries hub]

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activities

Internal activities
Management
Cooking and eating
Monthly parties
Events & Lectures

External activities
Social and professional events of which:
architecture, design, photography, media.....

Sharing system
besides sharing some spaces and activities, in Republikken they also share material resources:

DJ Desk
Copy machine
Printer
Scanner
Fax

Source: www.republikken.net

Source: www.republikken.net

Source: www.republikken.net

Source: www.republikken.net

Source: www.republikken.net

Source: www.republikken.net

REPUBLIKKEN

creative industries hub

spaces

Common Spaces:

Office space 1300 m2
Meeting rooms 300 m2 with projector
150 m2 workshop
Living-rooms
Kitchen
Playroom

economy

Republikken is a for profit enterprise. the financial support comes from the services provided and from the rented spaces.

[REPUBLIKKEN]

creative industries hub

- 70 professionals
- Architecture
- Film
- Photography
- Graphics
- Industrial Design
- Crafts
- Counceling
- Arts
- Music

Common Spaces

Kitchen   Playroom   Office space   Meeting room   Workshop   Living room

Sharing System

Printer   Copy machine   FAX machine   DJ desk   Wireless network
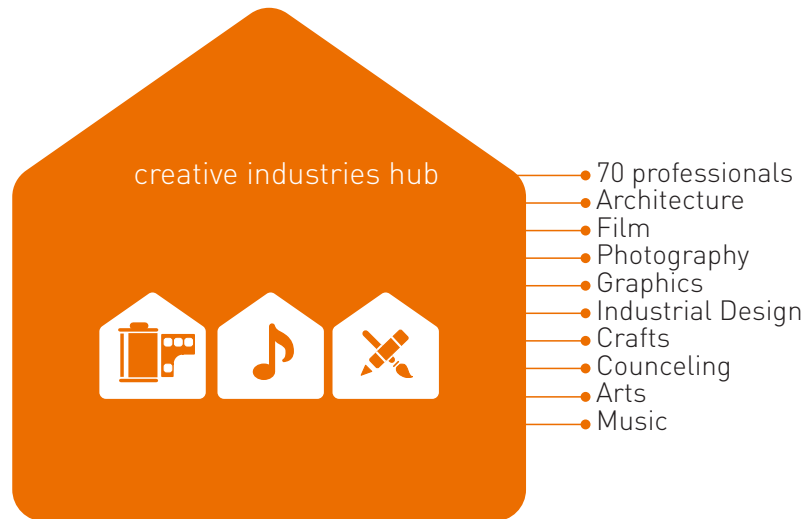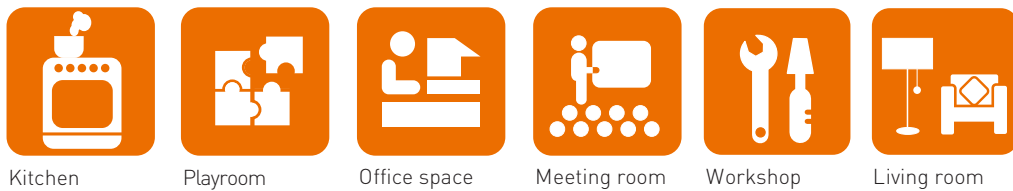
Figure 1. Republikken's Physical structure

REPUBLIKKEN
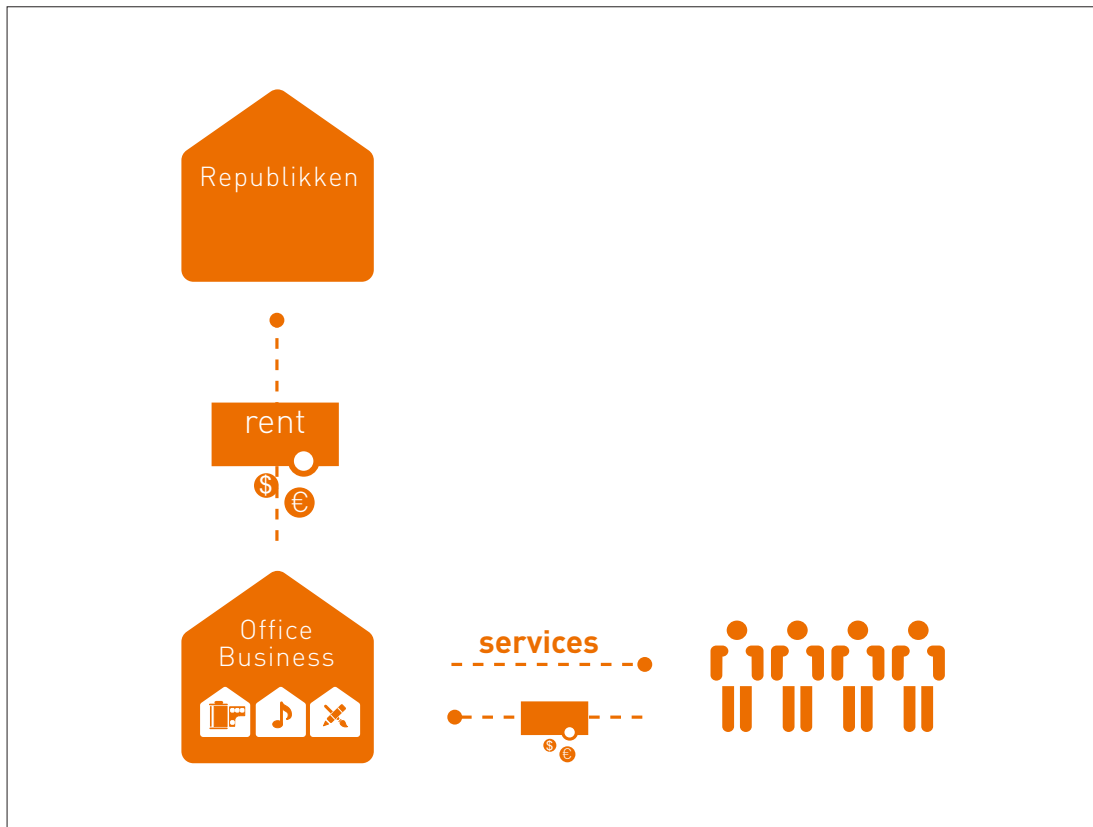
Figure 2. Republikken's economic fluxes

4 promoters / managers
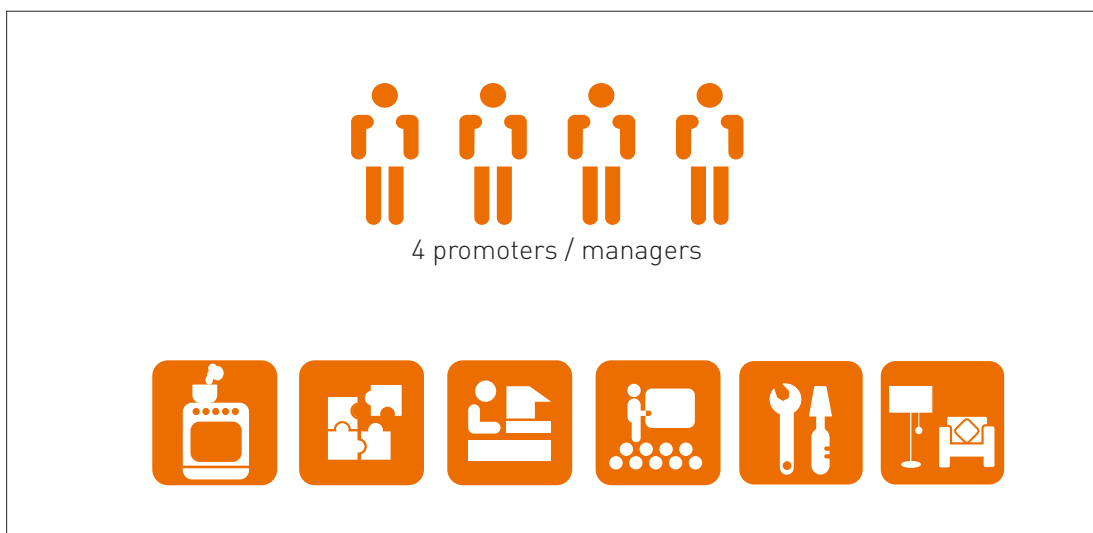
Figure 3. Republikken's Organizational structure

6.3.1.
Republikken

Analysis. Data Evaluation

Republikken.

Republikken is a privately owned company and its goal is to work as an incubator for creative companies.

Environmental strategies.

Republikken was created according to environmental standards and ecological criteria, especially in what regards recycling and resources' sharing – practically all spaces were equipped with reused furniture, and all companies share hardware equipments such as photocopying machine, fax, printers, data show, microwaves, etc.

Cultural production.

As this place is an incubator for creative enterprises there are many cultural activities, but they are developed for a specific client. However, on a monthly basis the Republikken organises events which are open to the public, such as workshops, conferences and artistic performances.

Social dynamics.

There aren't many activities that offer social services to the outside, even though all open events aim to raise awareness to modern social, economic and environmental problems and its possible alternative solutions.

Regarding the internal social dynamics, there is an obligation on the part of all members to throw and attend a monthly party, off business hours, to promote bonding and increase social interaction; and as practically everything is shared, including the kitchen and the meals that are cooked and paid by everybody, there are bonds that surpass the pure business making it more of a "family business".

Organisational model.

There is a hierarchy, with the 4 owners of the company in charge. However the spirit of collaboration and cooperation is fostered, always trying to maximize outputs by clustering similar creative activities and making the most out of individual competencies and skills.

Two diagrams (figures 26 and 27), of analysis and impact, with 3 axes (culture, economic and social services) were designed to assist in the selection of cases that should be analysed in-depth. This assessment was focused mainly in the collaborative and social services and dynamics developed in those places, and in their cultural and economic dimensions.

A diagram (figures 28) of polarities has been developed for each of the defined areas, where it is possible to position the case relating it to a specific area to give a global perspective of its positioning. To do so polarized categories have been defined per activity area:

Art & Culture – Individual / Collective; Professional / Non-Professional
Knowledge Based Enterprises – P2P / Symbiotic; For-Profit / Non-Profit
Social Initiatives: Bottom-up / Top-Down; Collaborative /Non-Collaborative

[REPUBLIKKEN]
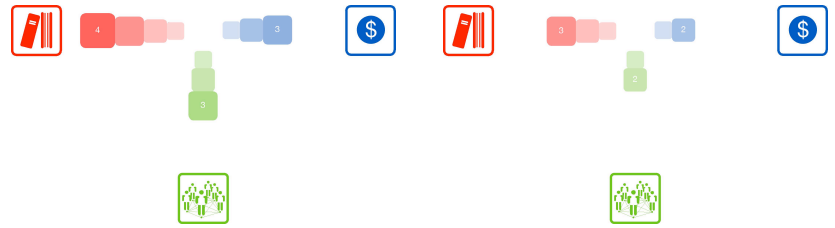
Figure 26. Diagram of case's **analysis**

Figure 27. Diagram of case's **impact**

Fig. 26 presents the diagram of analysis, and in it we can see that Republikken has vibrant cultural production and dynamic social and economic activity.

Fig. 27 presents the diagram of impact, and its reading shows that Republikken has a significant cultural impact, and minor economic and social impact in its neighbouring area.
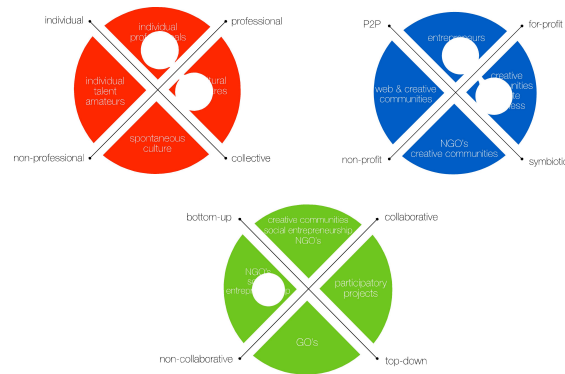
Figure 28. Visual representation of Republikken´s positioning in each area of activities

The activities developed in Republikken were positioned in the diagram of polarities (Figure 28). We can observe that Republikken has a significant artistic and cultural production (mainly professional). We can also see that they have residual Social Initiatives (bottom-up). Regarding the Knowledge Based Enterprises, Republikken has a strong economic activity (For-Profit)
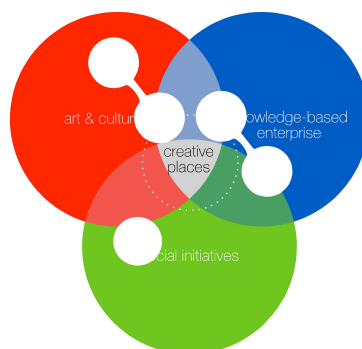
Figure 29. Overall visual representation of Republikken activities' positioning

Through the juxtaposition of the sectors of activities' results (Figure 29) onto the three areas of activity defined, it is visible that there is a strong preponderance of the business component in Creative Industries, found in the intersection between Art & Culture and Knowledge Based Enterprises.

6.4.
La Fabbrica del Vapore
Data Collection

LA FABBRICA DEL VAPORE

[creative & cultural hub]

[Milan   Italy]

Via Procaccini 4
tel. +39 3929965885
email. info@fabbricadelvapore.org
website. www.fabbricadelvapore.org

Source: www.lafabbricadelvapore.org

keywords

culture. creativity. youth' cultural production.

drivers

Gathering of multiple activities connected to the cultural and creative secto , in the same space

promoters & managers

Milan City Hall & Fabbrica del Vapore Association

type of space

Former train tracks factory Carminati, Toselli & C.

initiative typology

Top-down [Milan City Hall]

source

Interview with Paolo Rosa [President of Fabbrica del Vapore Association & Studio Azzurro Associated]
www.lafabbricadelvapore.org
Photos: Teresa Franqueira unless otherwise stated

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

LA FABBRICA DEL VAPORE

creative & cultural hub

history

La Fabbrica del Vapore stands in the ex-train tracks factory Carminati, Toselli & C. in the centre of Milan. In November 1985 the city council drew up an agreement with the company Procaccini, within a subdivision plan that provided for the transfer of the entire area to the City and the demolition of some of the buildings. Over the years ideas for the use of the area have taken various directions.

Following the study carried out to identify new spaces to be used for activities for young people, the city council decided to modify the original agreement by organising the area and original buildings in such a way as to safeguard the basic architectural appearance, believed to be a precious example of industrial technology and allow the creation of a large youth centre for artistic production.

In 2000, the Milan City Hall open a public call for the presentation of the projects regarding artistic, cultural or service activities to implement in La Fabbrica del Vapore.

A total of 302 proposals, of which118 associations, 66 individuals, 56 groups being set up, 58 companies and cooperatives and four one-person companies answered to the call for the presentation of the projects. Most of the projects, 74, refer to cinema/theatre/dance, 45 to visual arts/photography, 44 to design/graphic design, 28 to refreshment points, 20 to the new media, and 18 to music.

17 proposals were chosen to be implemented gradually, according to the works' rhythm.

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

LA FABBRICA DEL VAPORE

[creative & cultural hub]

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

solution description

The initiative hypothesises the presence of a variety of business operators from various sectors that would have the opportunity to meet with each other, to exchange information, to create projects through the interpretation of their respective professional skills in view of a separate or common purpose.
One of the purposes was to reclaim the abandoned industrial area situated in a central zone of the city, to create a centre for young people where they can test out their ideas and abilities in contact with business operators and experts from the various categories of cultural production.

La Fabbrica del Vapore is:
. a youth centre of cultural production that is a reference centre to organise and bring together cultural, artistic and production abilities;
. a large workshop of ideas and activities directed at experimenting, researching, developing and exploring new idioms, new knowledge and new techniques;
. a place where young people are the protagonists of cultural production and use events;
. a space that is open to the liveliest proposals of the city and of the national and international scene;
. an active, animated centre where one can go all year and during the entire day.

time frame

1985 - City Hall agreement with the company Procaccini
1998 - Starts the building works
2000 - Public notice for the presentation of the projects
2001 - Fabbrica del Vapore Association
2008 - Partial building works are finnished

current occupancy

17 studios

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

LA FABBRICA DEL VAPORE

creative & cultural hub

---

activities

The activities of La Fabbrica del Vapore should sit on the borderline between highly artistic-creative activities and the production world.

La Fabbrica del Vapore is oriented as a cultural centre for youth production as specified in the following activities:

Accademia del giocco dimenticato - Traditional games

AIACE - Cinema & Video

Ariella Vidach - AiEP - Choreography & Dance

Il Consorzio Careof - Viafarini - Research for Contemporary Arts

DOCVA - Documentation Centre for Visual Arts

Il Fischio produção e promoção de documentários para as industrias criativas

Laboratorio DAGAD - Documentatio Centre for Architecture and Design

MacchinazioniTeatrali - Performative arts

Mascherenere - Transcultural Theatre

Neon fdv - Artistic experimentation

OneOff - Experimental prototyping

Polifemo - Potography Association

Process 4 - Materials experiments in arts & crafts, design and technology

Ram Music Studio

Scuola Holden - Storytelling school

Show Biz - Visual Communications art / design media

Studio Azzurro - MediaArt / Interactive exhibitions

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

Source: www.lafabbricadelvapore.org

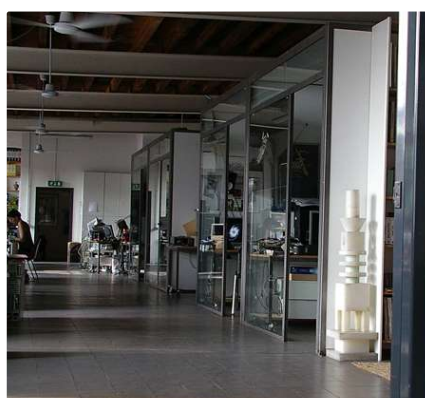# LA FABBRICA DEL VAPORE

creative & cultural hub

spaces

Spaces allocation for specific activities in the following macro-areas:

Music: Rehearsal rooms; Recording studios; Musical production; Meeting/workshop areas; Audiovisual production and post-production to make video clips

Design/Graphic design: Experimental and production labs; Meetings/workshops; Exhibition activities

Visual arts and photography: Experimental and production labs; Meetings/workshops; Exhibitions activities

New Media: Off and online experimental labs and production; Labs for digital production and post-production; Meetings/workshop; Exhibition activities

Theatre/Dance/Cinema: Rehearsal rooms; Production and post-production labs; Shows

Writing: Experimental and production labs; Shows

Interdisciplinary areas: Information; Archives; Specialist libraries; Residence for artists

The above-described areas are supported by an area of general services as assistance to the activity:

Catering: Refreshment areas (with special attention paid to the presence of different multi-ethnic groups)* to be created

Sales outlets: Sale of books, videocassettes, records, digital supports or other material strictly connected to the activity of the Fabbrica* to be created

Services: Infirmary; Ticket office; Custodial services; Cleaning; Guest quarters; Moving materials (to set up exhibitions, assemble stage scenery, etc.)

economy

All the activities of La Fabbrica del Vapore include a self-financing plan that is created according to different modalities:

Income derived from own business activities in La Fabbrica (services, events, leasing, workshops).

Ad hoc funding of specific projects, with particular reference to government incentives or EC financing.

Direct participation of sponsor companies, private groups interested in supporting the business activities. The activities of La Fabbrica del Vapore should sit on the borderline between highly artistic-creative activities and the production world.

LA FABBRICA
DEL VAPORE

creative & cultural hub

- 17 studios
- Cinema & Video
- Dance
- Photography
- Graphics
- Traditional games
- Crafts
- Media Art
- Transcultural theater
- Music
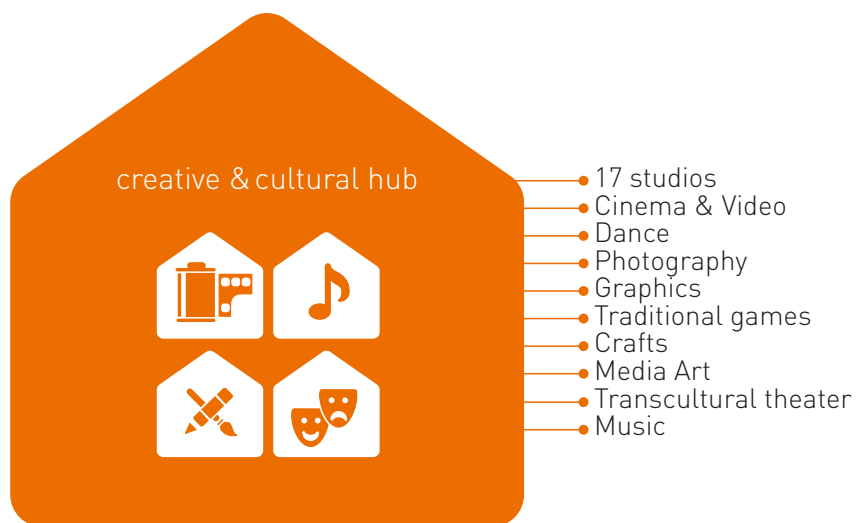
Figure 1. La Fabbrica del Vapore's Physical structure

LA FABBRICA DEL VAPORE
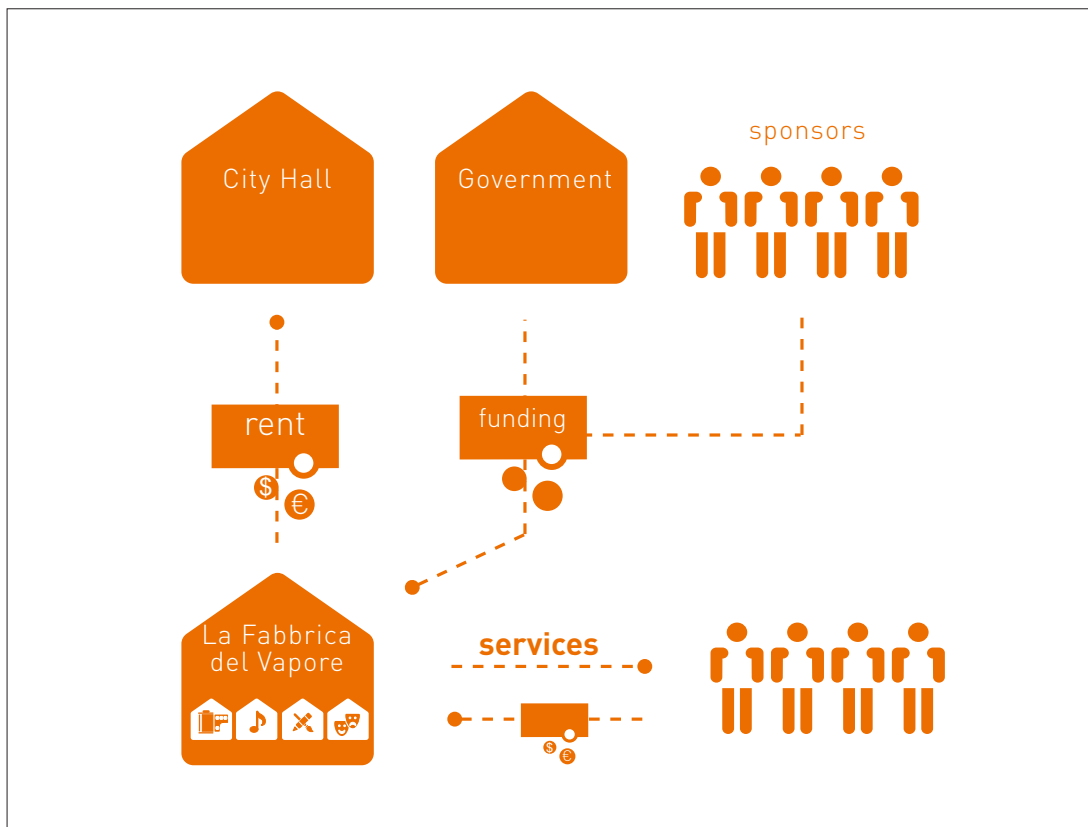
Figure 2. La Fabbrica del Vapore's economic fluxes
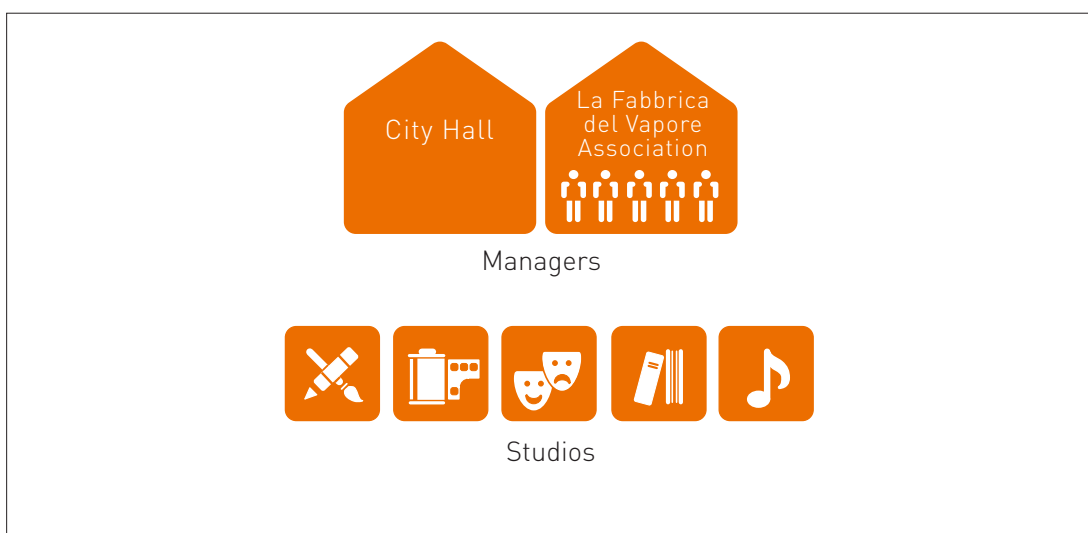
Figure 3. La Fabbrica del Vapore's Organizational structure

6.4.1.

La Fabbrica del Vapore

Analysis. Data Evaluation

Fabbrica del Vapore.

Environmental strategies.

The Fabbrica del Vapore does not base its principles on sustainable development criteria, but there are environmental concerns in the activities developed.

Cultural production.

Working as an incubator of creative companies, there are many cultural activities happening. It exists as well a contractual obligation with the City hall to organize an annual event open to all citizens in tandem with the Salone Internazionale del Mobile week, promoted by all companies present in the Fabbrica and co-financed by the Milanese city Hall.

Social dynamics.

There isn't a structure to give response to social issues, but there is an implicit concern with social themes in all activities developed by all members, whether they are workshops or conferences. The centre's very philosophy is to be a place where values such as social cohesion and inclusion are promoted, namely through the support given to several Milan's youth groups and through the acceptance of 20 interns a year.

Organisational model.

The Fabbrica is managed by the city Hall and by the Fabbrica del vapour Association, and there are 5 elected members who meet in assembly at least once a month.

Economic model.

Each one of the organisations/companies based in the building has to pay a rent to the city hall guaranteeing its the self-sufficiency, receiving financial support to organize the annual event.

In comparison with the preceding cases, the Fabbricca lacks a collective structure as well as a certain esprit de corps, or spirit of common purpose. The only time where there is actual cooperation and connection between members is when they have to organise the annual event.

Physical spaces.

There aren't common spaces or even a meeting place, and the initial idea of promoting synergies between the different actors present and stimulating the exchange of talent and skills suffers with that absence. The non-existence of a restaurant or bar open to the outside and serving the inside as well is highly counter producing, as this space works, in other cases, on one hand as a catalyst for the internal community and on the other hand as a bridge between the community and the outside. There are, however, plans for the construction of a bar, understood as a vital place in the revitalisation of the Fabbrica.

Two diagrams (figures 30 and 31), of analysis and impact, with 3 axes (culture, economic and social services) were designed to assist in the selection of cases that should be analysed in-depth. This assessment was focused mainly in the collaborative and social services and dynamics developed in those places, and in their cultural and economic dimensions.

A diagram (figures 32) of polarities has been developed for each of the defined areas, where it is possible to position the case relating it to a specific area to give a global perspective of its positioning. To do so polarized categories have been defined per activity area:

Art & Culture – Individual / Collective; Professional / Non-Professional
Knowledge Based Enterprises – P2P / Symbiotic; For-Profit / Non-Profit
Social Initiatives: Bottom-up / Top-Down; Collaborative /Non-Collaborative

[FABBRICA
DEL VAPORE]
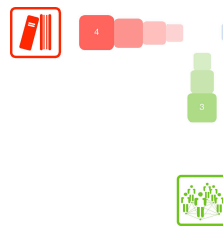
Figure 30. Diagram of case's **analysis**
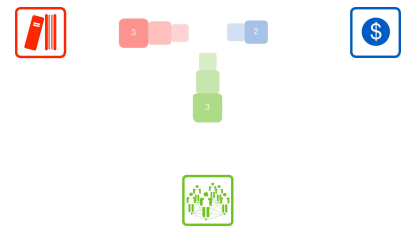
Figure 31. Diagram of case's **impact**

Fig. 30 presents the diagram of analysis, and in it we can see that Fabbrica del Vapore has vibrant cultural production, dynamic economic activity and minor social initiatives .

Fig. 31 presents the diagram of impact, and its reading shows that Fabbrica del Vapore has a significant cultural and economic impact, and minor social impact in its neighbouring area.
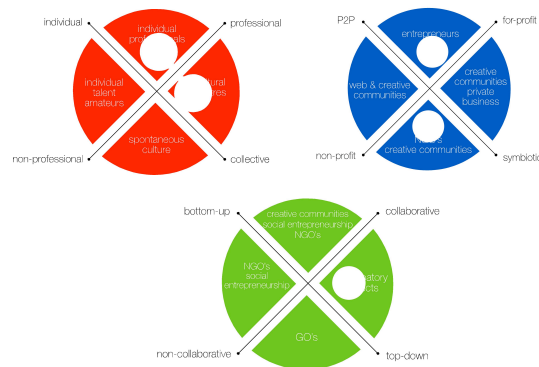
Figure 32. Visual representation of Fabbrica del Vapore 's positioning in each area of activities

The activities developed in Fabbrica del Vapore were positioned in the diagram of polarities (Figure 32). We can observe that Fabbrica del Vapore has a significant artistic and cultural production (mainly professional). We can also see that they have residual Social Initiatives (top-down). Regarding the Knowledge Based Enterprises, Fabbrica del Vapore has a mixed economic activity (For-Profit/Not-for-Profit)
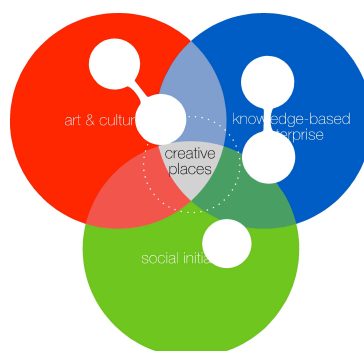
Figure 33. Overall visual representation of Fabbrica del Vapore activities' positioning

Through the juxtaposition of the sectors of activities' results (Figure 33)onto the three areas of activity defined, it is visible that there is a strong preponderance of the business component in Creative Industries, found in the intersection between Art & Culture and Knowledge Based Enterprises.

7.
Comparative Analysis

7. Comparative Analysis.
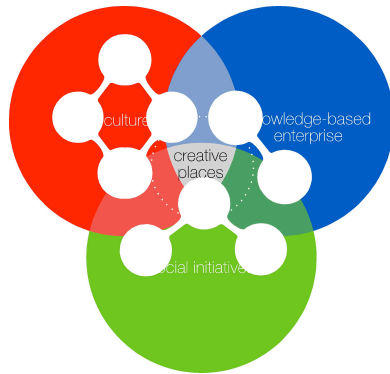
Figure 34. UfaFabrik
activities' positioning
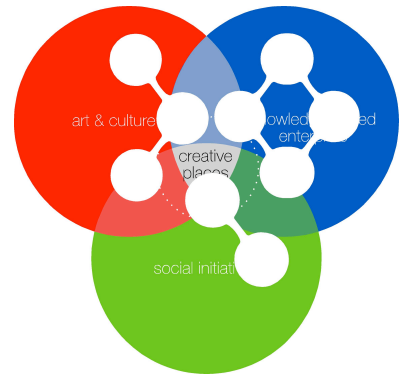
Figure 35. Grote Pyr
activities' positioning
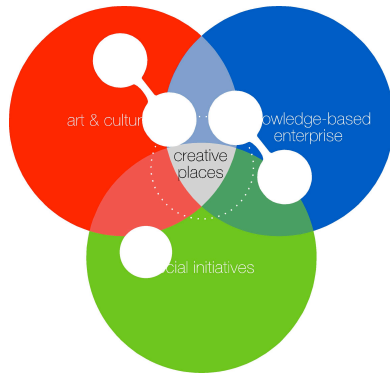
Figure 36. Republikken
activities' positioning
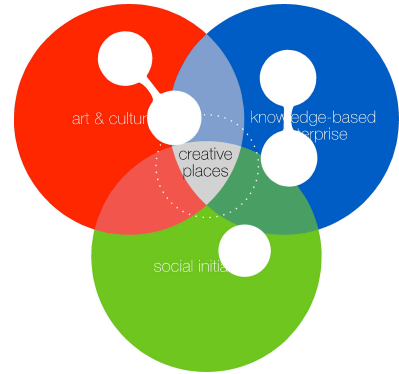
Figure 37. La Fabbrica del Vapore
activities' positioning

By placing the cases on this scheme (figures 34 to 37) it becomes apparent that the two first cases are very complete, covering all areas of activity defined. In the last two it is evident they have a strong business component in the creative industries' area and a less developed activity in the social initiatives' area. It is, therefore, possible to group the 4 cases in two different clusters – one that includes UfaFabrik and Grote Pyr, and the other that includes Republikken and La Fabbrica del Vapore.

1st cluster: Ufa and Grote are spin-offs of squatting[3] experiences turned into co-housings with cultural, social and economic production. It is very important to stress they have their origin in the squat of abandoned public places, in a time where this squatting activities was common[4], and even accepted) in northern European countries.

Ufa and Grote are communities where people work and live, with internal activities and production open to the outside world. In these places the distinction between what is private and what is public is sometimes blur. They are delivering services that usually are within the public institutions' scope of action (welfare - care of the elderly, baby-sitting, family planning and support, etc.; education - schools: music, theatre, arts, etc.; culture demonstrations - like museums, theatres, etc.).

The services proposed, which initially were a response to the specific needs of a determined group of individuals, become wider in their reach and accessible to local communities and, in some instances, to society at large. And these very services proposed at grassroots level become the lifeblood of the community they serve.

2nd cluster: Republikken and Fabrica del Vapore are hubs of creative industries, in which the residential component is totally absent. They are places of work and for work, where relationships are work related and promoted by the affinities resulting from working in the same place and in complementary fields of activity. This concentration allows significant synergies among different actors that would not happen if they weren't assembled together. In Republikken's case, cooperation and collaboration between all members was one of the basic principles behind its creation.

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[3] Squatting is the act of taking over an empty building. There are various kinds of squats ranging from volunteer community centres to private homes.

[4] In The Netherlands, if a building is abandoned for more than 12 mounts it can be legally squatted, and in Germany during the 80's, local authorities tried to eliminate squatting through a combination of repression and legalization.

8.

Conclusions

An outline of results
from case analysis

8. Conclusions. An Outline of Results from Case Analysis

Creative Places are places where contemporary *extended* and *diffuse* creativities converge and consolidate in specific creative networks of localised citizens. They generate (often as a kind of by-product) important social capital improvements. Weaving together different social, cultural and economic creative initiatives, and rooting them in a meaningful space, these places catalyze dispersed resources, generate new social and economic opportunities and promote participatory democracy, new civil society organisations and an active citizenship.

1. From the analysis of the cases an immediate conclusion can be reached: if they are to work, collaboration always has to be at their core; it is a necessary element, almost a prerequisite for their creation and without which they could not exist or function.

And even if they are very diverse regarding their business and organisational models, they have a common denominator: they work as **collaborative services** based on the efforts of a local network of creative users-producers. These users-producers of services within these *creative networks* are the real promoters and managers of Creative Places initiatives.

2. And this leads us to a second conclusion: **flexibility in organization and management.** The 2 first cases (Grote Pyr and Ufa Fabrik) work as open systems where hierarchies are not clearly defined and where everybody participates, cooperates, collaborates and shares responsibilities, having flexibility and autonomy to propose change.

In Republikken's there is a soft hierarchical structure, with the 4 owners having a managerial leading role, but with all other members making contributions and being co-involved in the production of inputs and outputs;

The Fabbrica del Vapore is a hybrid system between public and private management with lesser emphasis on collaboration and more hierarchical, which makes it less open and adaptative to change and innovation.

3. The third conclusion regards the **diversity of drivers and promoters** of Creative Places.

Most of them appear in response to the needs of their members, who decide to actively take matters into their own hands and solve problems with which they are confronted on a daily basis, and for which the institutionalized authorities lack answers. In general, we

can say that each one of them is driven by a dominant motivation (as, for instances: to develop the cultural economy, to promote contemporary arts, to address some social problems and needs).

The same can be said with regards to the main promoters (who can be very different actors, such as local authorities, professional associations, social enterprises, self-organised groups). In their evolving everyday existence, these differences with regard to main drivers and main promoters blur, and what appears are places that formulate their own original motivations and modes of action, integrating different kinds of cultural, economic and social initiatives.

This obviously encompasses a great deal of entrepreneurship, but by creating services that produce social value and are open in their access, they become, more than entrepreneurs, innerpreneurs.

4. The forth conclusion relates to **diffused skills and distributed competences**. In the observed cases the people involved have quite different professional backgrounds. They are not only the "creative class", that is, the "professional creatives" of the knowledge-based enterprises and cultural industries; but also the "non – specialist creative class", i.e., "creative ordinary people" who are driving, or also driving, this emerging phenomenon of grassroots social innovation in everyday life. The benefits brought from the interaction and co-existence of these two realities is evident in the cultural diversity and innovation of the services generated.

The individuals who make up these places are, to a large degree, pioneers of an alternative social order, in the forefront of the exploration of the human side of knowledge-based systems. It is there that the potential for innovation, agility and entrepreneurial intelligence lies with new ways of organizing, new management practices, new approaches to work and new ways of doing business.

5. A fifth conclusion regards the **cosmopolitan localism** characteristic these cases possess: they are rooted in their own neighbourhood or city but at the same time they are linked with a wider global network of similar places around the world. They are expressions of an emerging urban culture, identity and citizenship and, at the same time, they are social laboratories where these urban culture, identity and citizenship are actively and continuously produced and reproduced.

They work as beacons that attract people from and to the neighbourhood, who find there a meeting place; a place where they can have access to social and cultural activities, as well as to

additional education and training, different ways of thinking and doing, and alternative economic models.

By enriching city life, promoting an active citizenship, improving cultural diversity, and generating a system of relationships with the neighbourhood and the city, the places studied have enriched the area where they are situated, renewing it and revitalising its community, social and cultural life, widening local boundaries and connecting them to the rest of the city and the world.

6. The sixth conclusion relates to their **potential for urban regeneration.**

The reuse of abandoned spaces helps in sustainable urban regeneration and reinforces the sense of identity and belonging. Thus the transformation (upgrade) of abandoned spaces into Creative Places can be a key element in future urban regeneration strategies.

By renewing and reusing spaces that were abandoned after their initial purpose was made void and obsolete, they give new life and new meaning to the physical space and help to reinterpret history and collective memory, and thus work as catalysts of urban regeneration.

Many of the cases identified had the support of local authorities for the renewal of their premises, either through prior active support to find them a suitable empty space (e.g. Fabbrica del Vapore), or support given *a posteriori*, giving them special conditions for the renewal and reuse of an abandoned public space (e.g Grote Pyr, Ufa Fabrik).

This appears as a win-win situation to all stakeholders involved: local authorities don't have to pay for all the expenses involved with regeneration and at the same time encourages the emergence of social initiatives and qualitative local economic activities; citizens who are involved with the regeneration efforts have economic advantages (e.g. lower rents and preferential fiscal treatment) and a space where to develop their activities and make them available to a larger public, contributing for the construction of a more democratic and inclusive city; the city as a whole, with the prospects of renewal of its material (built environment) and immaterial (social fabric) legacy, as derelict buildings are restored and recycled instead of destroyed and replaced, thus preserving pieces of history, collective memory and urban identity.

Considering this, support from local and central governments to this type of initiatives could promote a sustainable and longlasting urban regeneration.

7. Lastly, a seventh conclusion: Creative Places are experiments for a more sustainable city - places where creative communities can conceive and develop sustainable ways of living and producing, re-assigning new meanings to physical spaces anticipating some aspects of what could be a sustainable society.

In these places people experiment or get in touch with different ways of living and working, new forms of cultural and artistic expression, alternative economic and social services' models. They are evidence that there are alternative models that can be adopted, outside the mainstream, and as a result they work as agents of change and producers of alternative lifestyles.

Summarising, Creative Places catalyze diffuse social, economic and cultural energies and generate a new fabric of social networks, providing fertile environments for the emergence of alternative knowledge-based economic, governance and management models; the formation of a new and more active citizenship; the construction of a more connected, creative, participated and participatory city - the Collaborative City.

9.
Theoretical findings

"Cities innovate when people mix and mingle, sharing and combining ideas from different vantage points and traditions. That mixing takes place on shared infrastructures and in shared spaces that bring people together". (Leadbeater, 2007: cover)

9.Theoretical findings

The essential theoretical findings extracted from the research conducted and from the in-depth analysis of the selected case studies characterise Creative Places as Agents of Change. They are agents of change because they are incubators of creativity; knowledge based initiatives; new organisational models; sustainable lifestyles and a new civil society, all of which are necessary elements towards sustainable growth.

9.1.Creativity incubators.

As seen previously, urban space allows for the emergence of different types of creativity arising from urban life itself. This creativity results from a set of conditions only found in cities - optimal dimension or critical mass, cultural and ethnic diversity, universalism and large fluxes of exchange and interaction (Landry, 2000).

The unprecedented forms of creativity that thus arise are one of the most powerful aspects of Creative Places, and one that makes them an expression of the most mature knowledge society, a society where creative behaviours become more and more diffused (Giddens, 1990 and 1999; Ray and Anderson, 2000).

9.1.1.Extended creativity. We have also seen that Creative Places mix different type of actors, with different professional backgrounds regarding different fields of action for human creative capabilities (economic, artistic and social) where the benefits of this co-existence is evident in the activities developed and services provided. Their solutions are the result of diffuse skills, distributed competencies and material assets generating positive results (for the involved partners, for society and for the environment).

Creative Places are thus characterised by a new kind of creativity that connects different fields of action. That is, an extended creativity that widens its domain from artistic, to economic and to social initiatives involving different citizens with different roles, different responsibilities and different degrees of involvement. They act as significant and concrete examples of convergence among mixed forms of creativity (professional / non-professional, diffused / extended).

Creative Places encourage interculturalism, co-operation between different actors, and crossovers between different cultural, social and economic forms, and the sharing of ideas. And, as Leadbeater (2008) also states, the more ideas are shared the more they evolve, spread and proliferate, and it's from this process that creativity, innovation and well-being arise.

9.1.2.Diffused creativity. Creative Places act as catalysts for different forms of creativity (extended creativity) but also for important forms of non-professional creativity: ordinary people who, for several diverse reasons, do (or have to) face their daily life with creative attitudes and capacities (see Chapter I), making them simultaneously an embodiment and a promoter of diffuse creativity. As a diffused capacity to problem solving, this form of creativity is an important resource for ordinary people to invent new ways of participating in public and social life in an active way.

9.1.3.Collaborative creativity. Creative Places have one fundamental characteristic: the fact that they work collaboratively. If they can be characterized by an extended and diffused creativity, their distinctiveness is their capacity to be collaboratively creative. Even though it may be argued (Leadbeater, 2008) that creativity has always been a highly collaborative, cumulative and social activity in which people with different skills, points of view and insight share and develop ideas together, this becomes even more tangible in places where people do it systematically in everyday life issues.

Ideas emerge from a mass of creative interaction among a wide range of people who combine different but potentially complementary insights, because people are good at different things and in different ways, and this is the at the root of collaborative creativity (Leadbeater, 2008).

9.2.Incubators of sustainable lifestyles

One of Creative Places' features is that they challenge traditional ways of thinking and doing and introduce more sustainable ones, proposing themselves as free spaces, where socio-technical experimentation is possible (Warnke and Luiten, 2008 in Jégou and Manzini, 2008).

They generate and put into practice ideas of wellbeing that are based on a set of "sustainable values" (related to the ideas of community, locality, common goods, care, slowness, etc.), where not only new artistic expression becomes possible, but where also more everyday life ways experiences can be tested and more sustainable ways of living can be experimentally invented and explored.

9.2.1.Socio-cultural sustainability. Creative Places, with their very nature, strengthen the social fabric and, in this way, contribute to the most general pre-condition for socially sustainable development.

But their (potential) role in the transition towards sustainability is more than that. We can observe that they generate and put into practice new ideas of wellbeing and active citizenship and it is mainly this deep socio-cultural implication that has to be taken into account when we consider them as laboratories for a sustainable society. The ideas of wellbeing that Creative Places propose often refer to a set of "sustainable values" such as: a positive attitude towards caring (for and about people, things and environments), the search for a slower pace in life, the value of collaborative actions, the notion of community and locality (Sachs, 1999) and a culturally driven urban regeneration. These values, considered as a whole, can be seen as the early signals of new ideas on wellbeing emerging in the contemporary society.

Considering EMUDE's research observations the need for "special spaces" has been identified; places where socio-technical experimenting and learning among users and developers of technologies could take place (Warnke and Luiten, 2008 in Jégou and Manzini, 2008). Creative Places could be one answer to that need - by involving networks of innovative users ready to try out new ways of doing things, Creative Places have a high potential to provide these needed "special spaces" where new types of product-service systems, new ways of using products and, more in general, new forms of achieving quality of life with immaterial factors can mature.

9.2.2.Environmental sustainability. We have seen that Creative Places reinforce the social fabric and have great potential to promote sustainable values and sustainable behaviours. We can also observe that some of their technical and organizational choices bring clear environmental advantages, for example use of renewable energy is frequent, as is the consumption of regional and seasonal organic food, and a generally sensitive use of local resources.

To achieve a real breakthrough towards sustainable economic growth, new patterns of production and consumption, as well as a new culture and new ideas of wellbeing, are required. This implies radical transformation involving both social and technological innovation and, as we have also pointed (see Chapter 1) for policy makers it is some times difficult to enter into this complex co-evolutionary process. One possible approach to leverage that transformation is to foster the emergence of "special spaces" where socio-technical experimenting and learning can take place. Creative Places, as they involve communities of innovative users ready to try out new ways of doing things, have a high potential to provide such spaces where new types of product-service systems, new forms of using products, and also new forms of achieving quality of life with immaterial factors, can mature. That is where not only new artistic expression becomes possible, but where also more everyday life experiences can be tested and more sustainable ways of living can be experimentally invented and explored.

9.3.Incubators of knowledge-based initiatives

A crucial precondition for the successful transition towards a knowledge intensive economy is the ability of all actors of the innovation system to learn and react to change. As innovation studies have long been pointing out, it is the quality of the whole system of innovation, and no longer the excellence of single elements, that determines success within a knowledge-based economy (Warnke and Luiten, 2008 in Jégou and Manzini, 2008). And for a knowledge economy to flourish it needs a wider knowledge society - knowledge-oriented companies need well-trained knowledge workers and dynamic, stimulating social contexts (Manzini, 2008).

The emergence of Creative Places is offering a potential to exploit this pathway towards sustainable knowledge-based competitiveness. They offer a favourable background for creative innovation and can become both the fertile ground for new knowledge-based enterprises to germinate and breeders of well-trained knowledge workers. In their almost "laboratorial"-like settings, Creative Places could become facilitators of that transition by acting as interfaces between innovators and users and enabling joint learning and customising of innovation; and at the same time they could help companies to orient their innovation activities towards future demands.

Not less importantly, the "social entrepreneurs" who are promoting and managing Creative Places' initiatives will themselves be engaged in a continuous learning process on how to leverage between diverse demands with people with a high diversity of backgrounds. In other words, Creative Places foster the competencies that are considered vital for knowledge workers.

As we can infer from the cases studied, the particular class of knowledge-based initiatives promoted in Creative Places have a strong role in social and cultural production - they are social initiatives that combined with knowledge-based enterprises generate social production which, in turn, often results in an alternative economic system.

Following Habitat International Coallition's[5] definition, social production is a people-centred process through several self-management modalities - ranging from spontaneous individual self-production, to collective production with high organizational levels and complexity of production, negotiation, broad participation and management. It often involves a joint venture between communities

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[5] Habitat International Coalition (HIC) is an independent, international, non-profit alliance of organizations and individuals working in the area of human settlements. http://www.hic-net.org

and local governments, sometimes also with the private sector. Its purposes are not lucrative, but practical problem solving and, thus, realize human rights consistent with principles of human dignity, state responsibility and fairness.

We have seen that the essential outcome in many of the cases studied are the social services generated by the system, problem solving in their nature and without an underlying lucrative purpose-however, the end results have social as well as economic value (Benkler, 2006).

Additionally, the mix of activities and knowledge typified in these places echoes in other characteristics, namely their creative bubblyness and talent effervescence, what makes them very promising from the viewpoint of sustainable economic growth, culturally driven urban regeneration and identity, and, above all, in the creation of a mature and sustainable knowledge based society.

9.4.Incubators of a new civil society

We have seen in Chapter 1 that the transition from the industrial age to the age of knowledge brought about diverse changes in the way we live, and the progressive meltdown of the welfare state and globalisation have created new problems and, thus, new needs (Beck, 1999; Giddens, 1999; McLaughlin and Davidson, 1985).

The initiatives promoted by these groups of citizens, congregated in specific places, are a response to everyday problems (like childcare, support of the elderly, healthy food, socialization, amongst others) and to the needs arisen by this new reality, working in a radically different system to the traditional one.

These citizens do things themselves, to help themselves. Unlike the mainstream vision of social services where the predominant figure is someone who provides things for others, the characterising aspect here is that everyone concerned is directly and actively involved in achieving the result that the enterprise itself sets out to reach (Manzini, 2008).

Creative Places seem to have a great aptitude to reconcile distinct but complementary objectives, like economic development, social inclusion and sustainability. Because they appear as communities capable "of producing information, knowledge, and culture through social, rather than market and proprietary relations—through cooperative peer production and coordinated individual action—that creates the opportunities for greater autonomous action, a more critical culture, a more discursively engaged and better informed republic, and perhaps a more equitable global community" (Benkler:2006:92).

For this reason they are to be considered as new civil society organisations that are supported by a particularly active kind of citizens. More precisely, a civil society organization where citizens organise themselves to achieve results of both personal and common interest, producing individual benefits and increasing social capital. In other words, Creative Places are civil society organizations that are able to regenerate the social fabric of which they are a part.

9.4.1.Active citizenship. Citizenship is usually interpreted as "a set of practices (cultural, symbolic and economic)" (Isin & Wood 1999). Adopting the current state-of-the art research on these issues it can be stated that "citizenship is practised as much through everyday life, leisure, critical consumption and popular entertainment as it is through debate and engagement with capital 'P' politics" (Burgess, et al, 2006) and that "citizenship" is practised in many domains, not

merely the formal political one. Individuals play a part as citizens in their local communities, their homes and workplaces, and through a very wide range of kinds of structure, from formal political parties to informal social and family groups" [ETGACE project, 2003]. Against this backdrop, citizenship appears closely linked to notions such as role and identity: citizenship practices occur, and gain their meaning, within group or collective contexts; together they establish or define an individual's membership of some kind of community. However, at the same time, it has been observed (Turner, 1990) that in the social, economic and cultural pressures of late modernity, more diverse practices, groupings and identities have become salient and an increasing risk of fragmentation or plurality of citizenship appears.

In this context, Creative Places can be regarded as social laboratories where a new more integrated citizenship can be forged, with the risk of fragmentation and pulverisation being reduced. These are places where diverse local communities contribute actively to the formation of a new and shared sense of citizenship, increasing participation to social life through everyday activities, while promoting local economic development and cultural production and consumption. Because collaboration is also about empowering people to shape their own lives and participate in the construction of the *res publica*.

9.4.2.Social cohesion and active welfare society. Creative Places can be seen as the seed of a new active welfare society. That is, an intelligent active state where public authority continues to play a key role but where citizens also participate in an active way, exercising their citizenship. In fact, in this perspective, Creative Places may offer an entry point into such a society as they signal a new kind of active and collaborative engagement of people. To counteract social exclusion means working to ensure that everybody is 'included' in the benefits of living in a well-organised society. It also means creating strong and cohesive communities which support people, and people contribute to. In this setting Creative Places may offer an alternative pathway for social inclusion beyond classical employment schemes and become core elements of an "active welfare society", i.e., a society better suited to address the enormous challenges to our welfare state system, that we know is ill-equipped to deal with many of the modern social problems it has to confront (Leadbeater, 1997).

9.5.Incubators of innovative organisational models

These places may be seen as new, open and flexible institutions operating in a world of fast paced change, partially assuming many of the functions traditionally assigned to the old, closed and rigid institutions of the industrial society (Giddens, 2001; Toefler, 1984; Beck, 2004).

9.5.1.Nonhierarchical organizations. Collaborative work implies an approach different to the one seen in the traditional hierarchical pyramid-based system, since all actors are involved in the co-design and co-management of the organization, sharing more or less the same degree of responsibility.

Simultaneously, they are the producers and the users of their services, creating also a different economic model based on a combination of self and mutual-help, of barter and gift, market and non-market economies (Manzini, 2008).

These different patterns of organisation, and management, flourish where there are diffused skills and distributed competencies able to put forward such organizational and management models, that is, different and new ways of doing things.

Organisational innovation will also be important to create new institutions capable of delivering a new form of welfare.

9.5.2.Culture of Trust. These organisations acknowledge that their distributed and collective know-how, creativity and ideas, collaborators and users are their most important resources and to rely on them and to work based on peer-to-peer collaboration calls for trust, without which there is no room for collaboration, nor creativity or innovation (Leadbeater,1997). What we have seen is that Creative Places generate large reservoirs of trust, without which the collaborative services produced would not take shape.

9.5.3.Size matters. The Web 2.0 phenomenon makes it possible for millions of people to belong to a community, collaborate and share the contents produced in its midst. In virtual communities size is not a problem, in turn it's an opportunity for ever increasing the wealth of contents and broaden its scope of influence and reach. In fact, one of the decisive factors for P2P networks to work is its size: the bigger they are, the bigger the contents produced and shared, and the bigger their attractiveness to a wider audience. This "mass-innovation", as Leadbeater (2008) puts it, is the characteristic of the XXI Century: more ideas being shared by more people than ever before, with the help of technology.

Regarding Creative Places, this relationship is not the same. In fact, most cases are small entities, with small-enterprises and small groups of people, even if they are connected with several similar places, thus creating a diffused knowledge. As they work based in physical peer-to-peer interaction and local collaborative relationships, the bigger they are, the more unmanageable they become as the number of links between people rises much faster than the number of people themselves.

Through the Birthday Paradox[6] engine, it is easy to see that the complexity of a group grows faster than its size:
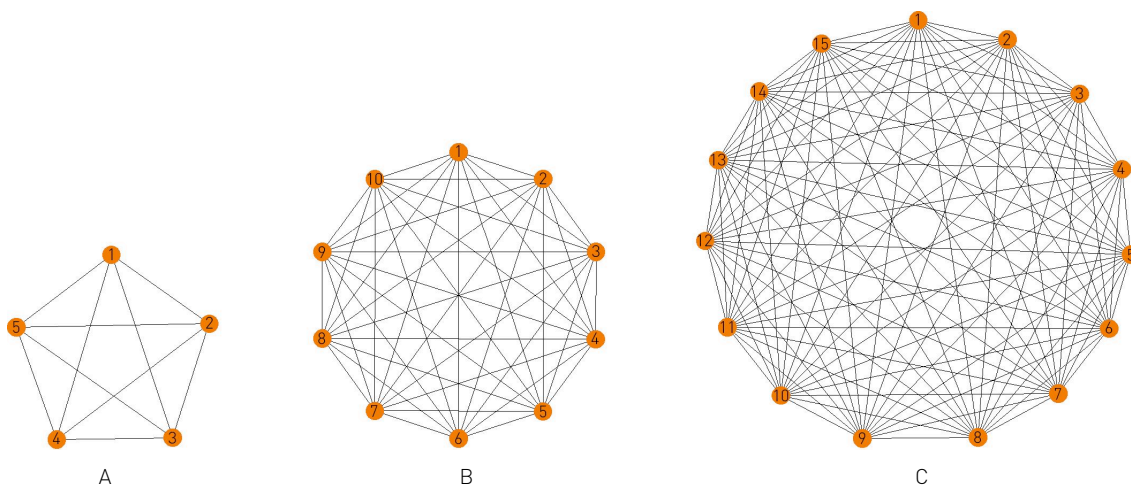
Figure 38. Three clusters A, B and C, with all connections drawn.
The cluster A has 5 members and 10 connections; the cluster B has 10 members and 45 connections; and the C has 15 and 105 connections.

So, as groups grow it becomes impossible for everyone to interact directly with everyone else. This problem can never be solved, only managed and in modern life the solution has been gathering people together into organizations (Shirky, 2008). But the typical organization is hierarchical with members answering to a manager that, in turn must answer to a higher manager and so on. This simplifies communication, by avoiding each member having to communicate with everyone else. And to do this, traditional management needs coordination and needs to simplify it; otherwise the costs of directing

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[6] The Birthday Paradox problem asks: What is the probability that at least two of N randomly selected people have the same birthday? The Birthday Paradox states that in a random gathering of 23 people, there is a 50% chance that two people will have the same birthday. These are not the odds of finding someone with the same birthday as YOU in a group of N people. These are the odds of finding ANY two people out of N who share a birthday. The engine of the Birthday Paradox is not a paradox in the sense of leading to a logical contradiction, but is called a paradox because the mathematical truth contradicts naïve intuition. http://www.efgh.com/math/birthday.htm

Creative Places for Collaborative Cities

the members can be higher than the potential gain from directing them. This is why Shirky (2008) refers that certain activities may have some value but not enough to make them worth pursuing in any organized way.

However, the emergence of new social tools is lowering the costs of coordinating group action. In his book, "Here comes everybody" (Shirky, 2008), he argues that we are living in a world where groups of people are coming together to share, work together and take some kind of public action, and that for the first time in history we have the tools that allow it; and that will change society. These tools are widespread in the Internet, and are mainly used there, but the concept of sharing, working together, collaborating and participating are happening in Creative Places as well, where they are reinvented and complemented by physical peer-to-peer interaction and local collaborative relationships, as mentioned above.

Working together takes time, effort and know-how, and balancing all these is the cornerstone of Creative places, as its effectiveness is largely conditioned by the relational qualities of each concrete initiative, which cannot be dissociated from their size.

9.5.4.Flexibility. Managing such type of organization requires flexibility. And being flexible means being open and adaptative. This implies a system with an openness quality, the capacity to welcome change and diversity, and implies an adaptative quality (or resilience), the capacity to absorb change, the ability to change and adjust to changes in the environment where they evolve.

Adapting to change, building creative capacity and establishing positive new directions requires a culture where people are encouraged to revolutionize approaches, reform processes and policies, rethink measures and outcomes.

Creative Places are incubators of these new types of organisation – open, flexible and adaptative - where new patterns of management that can be implemented at both corporate and government levels are trialled in order to respond to future (and present) demands.

9.6.Agents of change

Creative Places are drivers of change towards a *collaborative society* as diverse forms of non-hierarchical and network-based organizations (Castells, 1996; Cottam, Leadbeater, 2004a; 2004b; Tapscott and Williams, 2006). They illustrate a strategy for re-orienting behaviours and social demands towards more sustainable ways of living.

These are places where people lead sustainable lifestyles, and from where they are able to show to the remainder of society how traditional ways of living can be changed. Hence, they can work as showcase projects providing the city they are rooted in with an attractive image that points to another way culture and creativity can eventually create wider economic and social benefits.

These places and these groups of people can be found worldwide, and even though they are not mainstream they can operate major shifts and changes to society. As Penn (2007) refers, it takes only 1 percent of people making a dedicated choice – contrary to the mainstream's – to create a movement that can change the world.

Besides the fact that they are creative individuals with creative attitudes characterized by a diffused, extended and collaborative creativity, what makes them special, and consequently also the creative places they dynamise, is that they have the willingness to adapt *to* and invest *in* change; they persist and get things done, actively taking into their own hands the solution for several problems they are routinely faced with. They have common goals which are achieved by the active involvement of people directly interested. This activity, not so common in a society mostly characterized by passivity, arises from the will to promote change and not to seat back and wait for traditional institutions to solve all everyday problems.

We can contend that these groups of people form innovative communities rather than creative ones, as by putting their creative ideas into practice they have showed that they not only have good ideas, but they have *good ideas that work*. This could sound as a straightforward proposition, but it is not. A good idea if not implemented and put through the test of reality isn't but a good idea. The insight, *per se*, is not enough to make it real - it takes considerable energy to transform it into a viable project, accepted by the field (see page 15) it relates to and to implement it, thus introducing what will be regarded as innovation. Furthermore, it is important to highlight that these innovative communities work based in a collaboration system, inwardly and outwardly, where users become co-producers involving not only the members of the community itself, but also the local community, the citizens from their city and, sometimes, the local institutions.

The individuals who constitute Creative Places are innovative entrepreneurs and they can be seen as Schumpeter has define "agents of change that challenge the routine system" (Becker and Knudsen, 2002), developing a progressive culture that maximizes human capacity, values, novel ideas, and welcomes different viewpoints and perspectives.

To best grasp the concepts of radical innovation, entrepreneurship and systemic radical change it is deemed important to introduce some of Schumpeter's ideas (Anderson, 2006), namely concerning "creative destruction" and his conception of entrepreneur. Even though his theory was based in economic dynamics regarding capitalism, he attempted to extrapolate it to the remaining sectors of society (art, science, etc) arguing that success in any sector influences the social values in general, i.e., achievements in any sector of social activity will end up having a shaping effect across all sectors of social life, which appears as a valid stance (Anderson, 2006).

In his works, Schumpeter (Anderson, 2006) characterised the entrepreneur as the individual who not only perceives new combinations, but has both the insight and energy to introduce and implement innovation – he is not an inventor, but an innovator and it is in this sense that they are agents of change, for they not only think, but act upon those thoughts. The entrepreneur is able to perceive new combinations and introduce innovations conducive to a "creative destruction[7]" of the status quo, by introducing a radical innovation that destroys the existing balance.

Taking-off from this point, social entrepreneurs- the breed of people behind Creative Places – and its innovative communities can be considered as agents of change who introduce radical changes that, instead of conducing to a "creative destruction", conduce to the construction of an alternative status quo by incorporating features of the old one and introducing novel ideas.

Furthermore, Schumpeter advocated that combinatorial innovation is one of the important reasons why ideas appear in "swarms", or "clusters," as he calls them, congregating around "attractors": "As soon as the various kinds of social resistance to something that is fundamentally new and untried have been overcome, it is much easier not only to do the same thing again but also to do similar

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[7] The term "Creative Destruction" was introduced in 1942 by the economist Joseph Schumpeter and describes the process of transformation that accompanies radical innovation. Innovation by the entrepreneur, argued Schumpeter, leads to gales of "creative destruction" as innovations cause old inventories, ideas, technologies, skills, and equipment to become obsolete. In Schumpeter's vision of capitalism, innovative entry by entrepreneurs was the force that sustained long-term economic growth, even as it destroyed the value of established companies that enjoyed some degree of monopoly power. Source: http://www.econlib.org/library/Enc/bios/Schumpeter.html

things in different directions, so that a first success will always produce a cluster"[8]. Schumpeter emphasizes a "demand-side" explanation for such clustering of innovation, which is the result of the entrepreneurial activity of a vanguard disseminated afterwards through the whole of the economy, in the aforementioned process of "creative destruction"(Varian, H.; Farrell, J. and Shapiro, C.; 2004).

Given the right amount of promotion and diffusion, the same might hold true for well succeeded social innovations. And, in this framework, this should be the designer's sphere of action, in the sense that, as Bornstein (2004:9) says "What business entrepreneurs are to the economy, social entrepreneurs are to social change". That is, when a social innovation is put into practice by a social entrepreneur, who is afterwards followed by a myriad of others, the original social entrepreneur acts as an attractor in a complex dynamic system, building on the existing status quo to present alternative ones.

This presents designers with the opportunity to develop new approaches to the activity of design, namely, as an instrument that gives visibility and enhances the role of these social innovation "attractors", thus attracting others to emulate and extend these innovations. In this scenario, the opportunities for design to intervene are located at two levels: attractor's promotion and diffusion, and facilitation of the attractor's reproduction process.

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[8] Schumpeter, J. ,(1947) The Creative Response in Economic History, Journal of Economic History, Vol. VII (November 1947), pp. 149-159

Figure 39. Virtuous Cycle of Creative Places
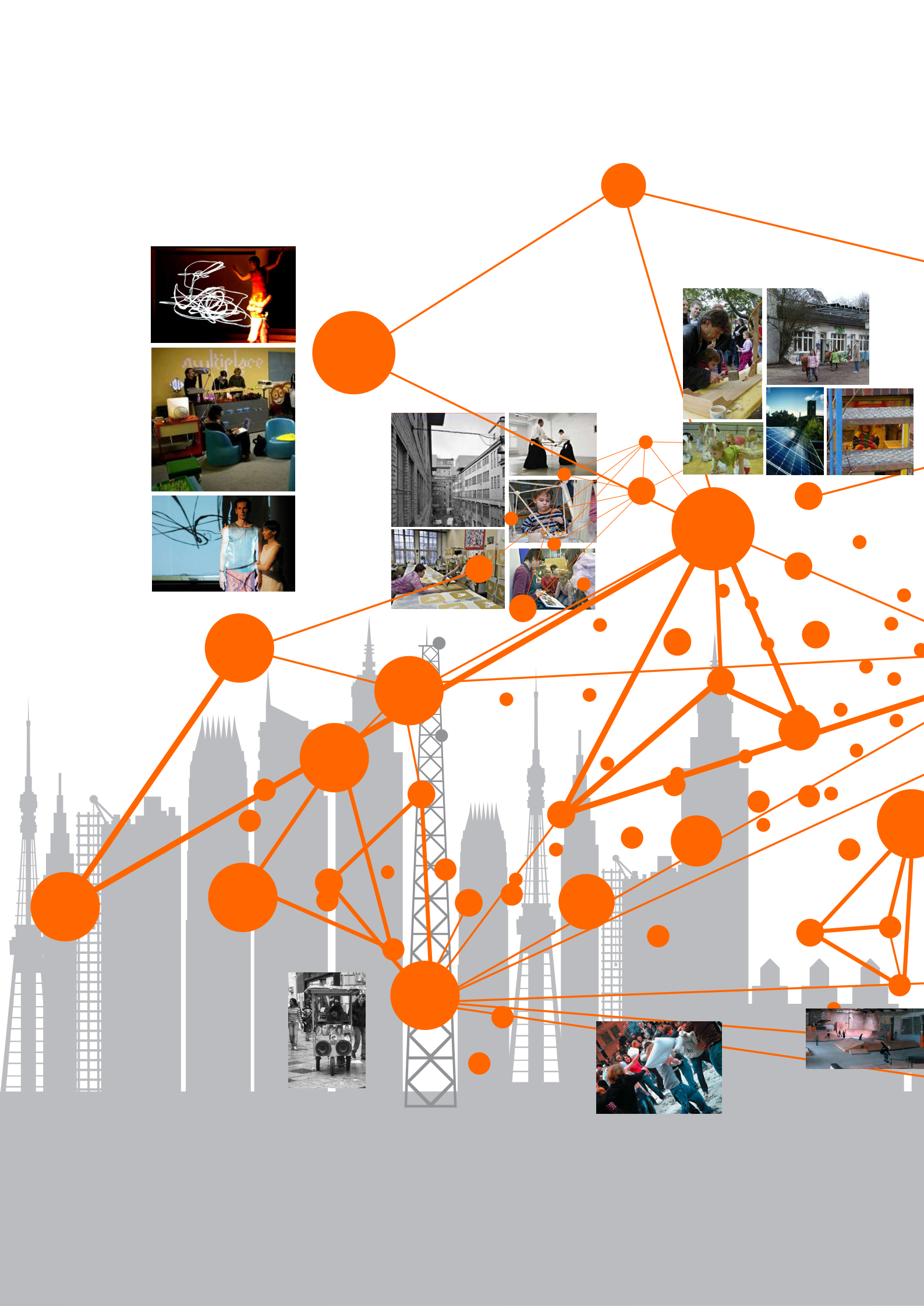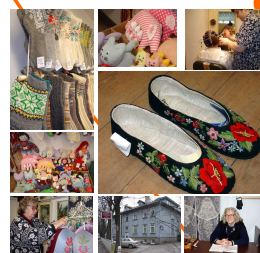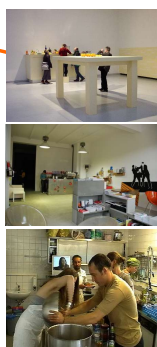
urban creativity

Creative Places for Collaborative Cities

III. From theory to practice

1.
The power of collaboration

Creative Places for Collaborative Cities

III. From theory to practice

1.The power of collaboration

Considering the outputs generated by social entrepreneurs - agents of change, as we have define them- and their Creative Places, and having seen that the place par excellence for their emergence is the urban territory, it seems desirable that the city system itself could enable the appearance of more of these places.

As Landry (2000) refers, cities need "platforms for delivery", as creative people and projects need to be based somewhere, where they can develop their entrepreneurial activity, but they need it at an affordable price. Places where people can test their ideas, pilot products and services reducing financial risk and therefore encourage experiment.

At the same time, the evolution of new governance dynamics, new planning and policy development paradigms and new organizational structures are also needed. Greater collaboration, cooperation and communication across and between governments, and public/private and non-profit jurisdictions are urgently required.

In order to do this, it is necessary to develop innovative governance tools targeted at facilitating the very existence of innovative communities, a cultural and legal framework capable of dealing with the demands arising from new ventures. (Sto, Strandbakken in Jégou and Manzini, 2008), and a culture of collaboration.

Having said that, it is important to understand what collaboration is and its possible impacts in the urban's complex structure of governance and in the governance dynamics system in general.

Collaboration means the act of working with another person or group of people to create or produce something. (Wehmeier, 2000)

This idea of working together to create something is extremely difficult to achieve when we have "heavy" institutions with bureaucratic hierarchy. A desirable outcome is a matrix of relatively independent service deliverers glued together by collaboratively developed policies and stronger kinds of horizontal coordination on the ground. According to Parker (Parker and Gallagher, 2007), the whole system should be redesigned to encourage collaboration, using service design techniques to see services as citizens do and driving innovation in the process.

Collaboration (or collaborative work) implies having a shared purpose, high-level of commitment, trust, flexibility, adaptation to change and clarity of objectives (Parker and Gallagher, 2007). It is the capacity to

solve problems or open new possibilities collaboratively among different actors.

These are the very characteristics of the actors that we have previously designated as agents of change, i.e, of those individuals or groups of individuals who are in the vanguard of a alternative social order. If governments cannot manage more innovative and collaborative approaches to social problems, we have seen that their citizens can. And this perception is to become central in shifting governance paradigms, in order to include those most affected by problems in its solution, as they are best positioned to understand the context within which their communities exist and the problems they face. In terms of the governance dynamics system in general, it means to change the extent of the principle of subsidiarity to include the citizens, meaning that decisions shouldn't be taken as closely as possible to the citizen, but involving the citizen to ensure that the decision taken and the solutions pursued are the best suited to address the problem at hand.

For, according to Landry (2000) some of the most forward-looking creative work occurs at the grassroots level, where ideas can flourish, experiments can take place, and creative activity is less constrained by institutional bureaucracy and market imperatives. And local organizations not only respond more effectively to local needs than larger, top-down structures, but can also better focus and connect community resources to enable latent collaborative talent.

2. Collaborative City Concept

As referred in Chapter I, the great demographic concentration in cities and the fast paced rhythm of technological change, together with the phenomenon of globalisation, have converted the city into the ultimate crossroad of cultures. It is no surprise, then, that the idea of Creative city is part of the current political agenda of many governments across the globe.

In the first chapter we verified that:

❥ Cities are the main beneficiaries of globalization and the progressive integration of the world's economies as they incubate new businesses connect people, ideas, money and markets and house most universities; in this sense, cities are the containers of the knowledge-based economy.

❥ Creativity and culture play a fundamental role in economic growth and in the shift from the present economic paradigm to a new one, more sustainable from a social, environmental and individual perspective.

❥ Civil society is more engaged than ever before in the search for solutions for social problems emerging from the melting pot that characterises the XXI century city.

The creative city can be visualised as follows:
Composed by Florida' *Creative Class*, by Howkins' *Creative Economy* and by Ray' *Cultural Creatives*.
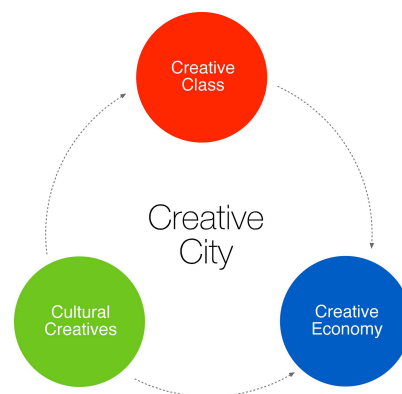
Figure 40. Creative Cycle in the "Creative City"

Howkins's (2001) definition of Creative Economy is based on the idea that new ideas and new ways of doing and thinking, more than money or production capacity, are the backbone of a successful economy and more satisfied individuals. New ideas depend primarily on individual talent or skill that creatively shapes old and new inputs in

novel ways, adding value sometimes through providing them with uniqueness sometimes with replicability (Howkins, 2001).

Ray (2000) divides cultural creatives into two subdivisions: the Core cultural creatives and the green cultural creatives. The first represents almost half of the CC's population and comprises the more educated, leading-edge thinkers, who combine a concern for personal satisfaction with a strong passion for social activism. The later comprises the more secular and extroverted wing of the cultural creatives, who follow the opinions of the Core group, with a more conventional religious outlook.

Florida's (2002) acception of creative class is mainly economic, i.e, it is a class composed by people who add economic value through their creativity.

Whatever the view, for a city to be creative its citizens have to be in the centre because they are its creative resource (Landry, 2000). For Landry (2000), cultural resources are the raw materials of the city and creativity the method of exploiting these resources and helping them grow. According to the author, the task of urban planners is to recognize, manage and exploit these resources responsibly. He argues that there is the need to involve those affected by a problem in implementing the solutions.

Collaboration.

And this leads us to another dimension besides creativity: collaboration.

In fact, if we add this dimension we can imagine that the areas mentioned earlier would experience an upgrade, in the sense that the creative class would become a collaborative class linking different professions and professionals; the creative economy, a collaborative economy in which different sectors closely collaborate; and the cultural creatives, cultural collaboratives integrated in an extensive network of different individuals continuously sharing and bouncing ideas off each other.

The main difference between these two dimensions is that the first (creativity) does not change *per se* the organising system of the city, but the second (collaboration) does, by transforming it in a more egalitarian system, where hierarchies cease to be vertical. This change is evident in virtual P2P communities based in the concept of linear networks diffuse or non-hierarchicals, where each peer can simultaneously be client and provide and where authority or influence comes from the level of participation and value added and not from any other criterion of valuation common in traditional organisations.

Collaborative City.

Transposing this concept to the city, it implies a bigger participation of citizens as elements who are active producers and users of the city's structure, and co-involved in the creation of a more sustainable and egalitarian society.

Having said that, in our working assumption a city with these dimensions is more of a Collaborative City, that is, a city with kernels of creativity and collaboration, which are constituted by: social services, cultural and economic activities. This collaborative city is a place where people interact and enact creating a symbiosis of activities that promote sustainable lifestyles, an active citizenship, social inclusion, cultural diversity and new economic models. It is a city where hierarchies are transversal instead of vertical, i.e, where local authorities (urban leaders) create opportunities for mass participation, bottom-up creativity and collaborative services. It is a creative, connected and collaborative city.

cooperation
among actors

Collaborative
City

bottom-up
creativity

citizen's
participation

Figure 41. Collaboration Cycle for the "Collaborative City"

And to be like this, a city should have a widespread leadership, being strategically principled and tactically flexible (Landry, 2000).

Open and adaptative.

A collaborative city is open, as opposed to the structure of other urban government typologies, usually closed. What we can observe in very many urban strategies is this shift from systems enclosed in themselves to open systems and a growing political will to involve citizens in the decision making process, to invest more in culture and intellectual capital.

For traditional institutions and organisations this means working differently, in collaboration with people who are not usual partners. It

also means that informal networks between organisations, based on personal peer-to-peer contacts rather than formal arrangements, will become increasingly important (Young Foundation, 2008). To do this they need to develop an adaptive capacity that enables them to change the way they do things.

As argued by Leadbeater (2006), innovation does not come down a pipeline but from the interaction of diverse actors. An orchestration with so different competencies requires open leadership.

There are some examples of cities that have done, or are trying to do, the shift from more closed to more open and democratic forms of leadership promoting the participation of their citizens in this process. Porto Alegre (Brazil) was the first city to employ the Participatory Budget in 1988. It is, in general terms, the shared administration between government and citizens where collective decisions are made on how the budget is to be formulated.

Since then, some 300 cities around the world employ the Participatory Budget. Cities using this process of participation are to be found in various parts of Latin America, as well as in France, Spain, Portugal, Italy, England and Belgium[1].

In its "Agenda 21", Berlin (Germany) has laid down the principles for citizens' participation, like developing the "Berlin Volunteer Pass" and volunteer agencies, and allowing civil society to use public buildings; encouraging and setting high standards for the participation of younger people, for example through "children and youth offices" and "youth parliaments"; supporting self-organized participation projects and extensively involving citizens and at early stages in planning and implementation measures; integrating participatory budgets into cities' district planning, to allow citizens to influence local spending policy; orienting administrative reform towards a meaningful participation and a significant sharing of responsibility with the citizenry; training government officials in methods and implementation of citizens participation.

According to Leadbeater (2006), top down leadership that stifles self-organisation fails to mobilise a wide range of people and resources. To the author, the trick is to provide leadership for a process through which people, together, find structured collaborative solutions. And cities like Curitiba (Brazil) are among the best examples of innovation as a mass, self-organising collaborative activity. Curitiba has applied creativity to the most important aspects of city life: housing, mobility to and from work, education, social welfare, and most tellingly in the

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[1] www.participatorybudgeting.org.uk

treatment of collective rubbish (Leadbeater, 2006).

In a time where competencies are distributed on all levels, the old style of management in which one person decides and others carry out is far from being the answer to new demands. In fact, since the fall of the Berlin Wall and the subsequent expansion of more democratic forms of governance around the world, civil society, NGO's and citizens groups of all kinds have emerged in great number everywhere and have shown themselves to be a vital force in tackling some of the world's most pressing problems (Hill, 2006). Whatever are the goals of these groups of people, the fact is that civil society has emerged as a key driver of progressive social, economic and political change, leading to new forms of leadership.

Leadbeater (2006) argues that open and distributed leadership allows most decisions to be taken away from the centre, thus creating more scope for the centre to do what it should do best: the strategic and system-wide issues that only it can deal with. The author states that the task of modern leaders is to create the conditions for effective self-organisation and nowhere is that more evident than in the way we organise ourselves in cities.

In a decentralised system where self-organisation is the norm and the centre is focussed mainly in its remit of thinking and acting strategically, it is possible to observe the more or less spontaneous emergence of places where groups of people organise themselves to collaboratively carry out activities, which provide solutions to their needs and aspirations. Collaboration allows the development of creativity hubs, social labs where new and alternative ways of doing and living more sustainably can be tried and essayed. In a nutshell, the collaborative city stimulates the participation of its citizens and the co-involvement of different actors, and in so doing fuels the emergence of creative milieux: Creative Places.

But, how does a collaborative city work regarding its citizens, authorities, and formal institutions?

In figure 42 we can see how the traditional hierarchic system works.
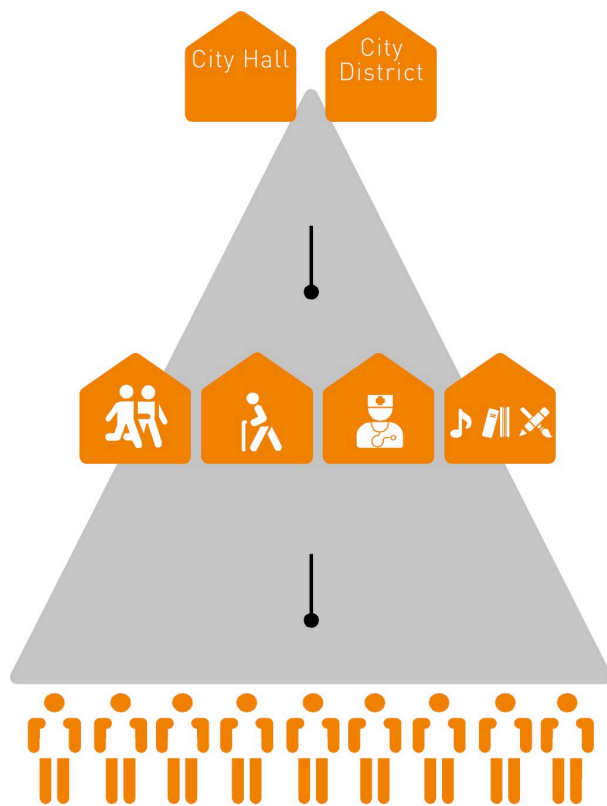
Figure 42 – Traditional pyramid-based hierarchy

On top of the pyramid we find decision-makers (urban leaders in the city hall and city districts); at the intermediate level we find formal institutions that deliver services to citizens (education, healthcare, culture, welfare, etc.); and in the bottom of the pyramid we can find citizens, the users and beneficiaries of the services delivered. Policy measures taken at the top are trickled down to the intermediate level, which cascades them to the lower level, in the form of services. Each of these levels is well defined, with intermediate layers that theoretically enable the communication and interaction between the different levels. However, citizens are often outsided and not given the chance to participate and voice their opinions and concerns, and the ones who are more active (agents of change), act to address existing flaws in the system.

Conversely, if we consider a system where collaboration is at the centre (figure 43), the pyramidal structure disappears, and so does (ideally) its hierarchic rigidity.

Figure 43 – Collaboration system

Barry Quirk (2007:57) argues that for collaboration to be possible, a three-dimensional approach at the local level is needed (figure 44):
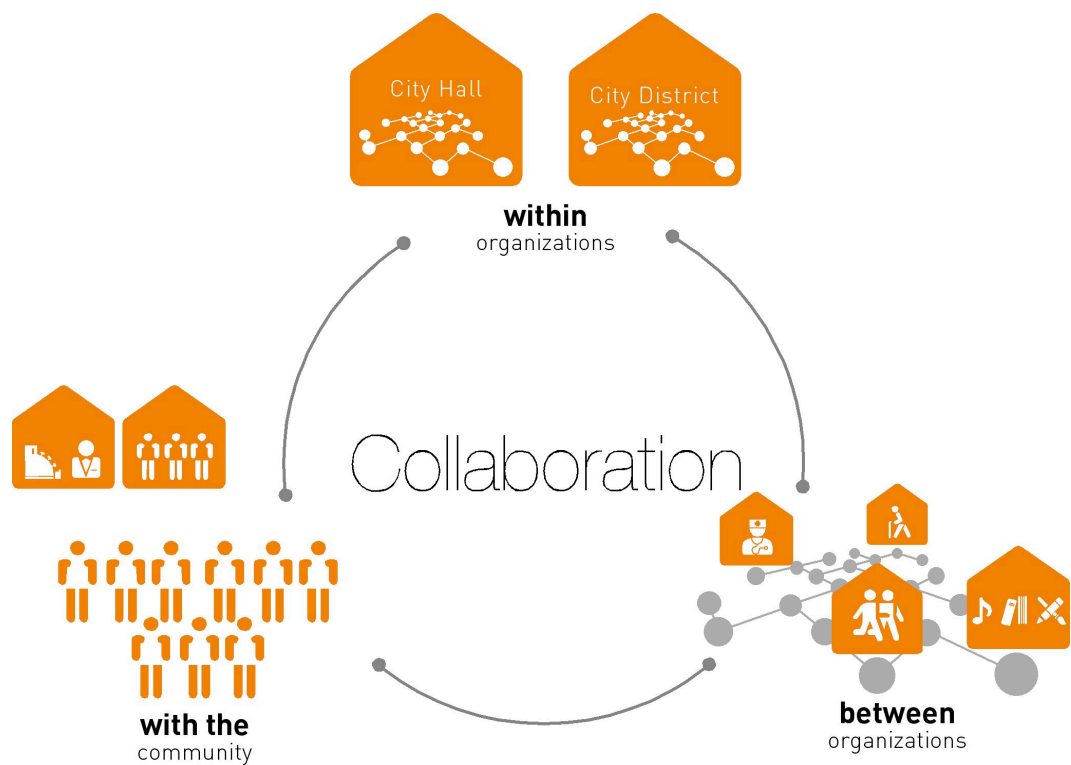
Figure 44 – Three-fold approach to collaboration at the local level

1. Collaborating **within** an organisation:
_collaborative working within any team focused on achieving any common objective;
_collaborative working across different functional teams to achieve any common objective.
2. Collaborating **between** organisations:
_collaborative operational working between like organisations in the same locality doing similar things but with slightly different capabilities;
_teams from two or more different public agencies operationally focused on achieving any common objective;
_strategic agreements between public agencies to align their goals, strategies and resources to achieve commonly agreed purposes.
3. Collaboration **with** the community:
_collaborative working between groups of citizens and local agencies to design and/or deliver local public services for community benefit;
_collaborative work between citizens or communities that generates public value and which improves public life in an area.

In this three-fold approach collaboration is less a management strategy and more a way of thinking and acting: if the local state was more collaborative by pursuing simply the first two dimensions, councils would focus more on achieving public objectives through better team working and through sharing goals, strategies, resources and priorities with others.

This calls for a reform of core institutions and services, for the support and promotion of behavioural change and mass participation, and for the provision of a platform to connect them together (Figure 45).
And if that implies a civic creativity, that is, imaginative problem-solving applied to public good objectives, involving the public sector being more entrepreneurial, though within the bounds of accountability, and the private sector being more aware of its responsibilities to the collective whole (Landry, 2006); it also involves the exploration of how new Social Technologies (i.e. technologies that can enable and support group interaction, such as collaborative or user-led digital mapping, mobile social software, Web 2.0 and P2P networking, ubiquitous and mixed reality technologies), can help foster active, sustainable citizenship. (British Council 2006).

providing an enabling platform to connect them

City Hall

City District

reform core institutions and servic

supporting behaviour change and mass participation
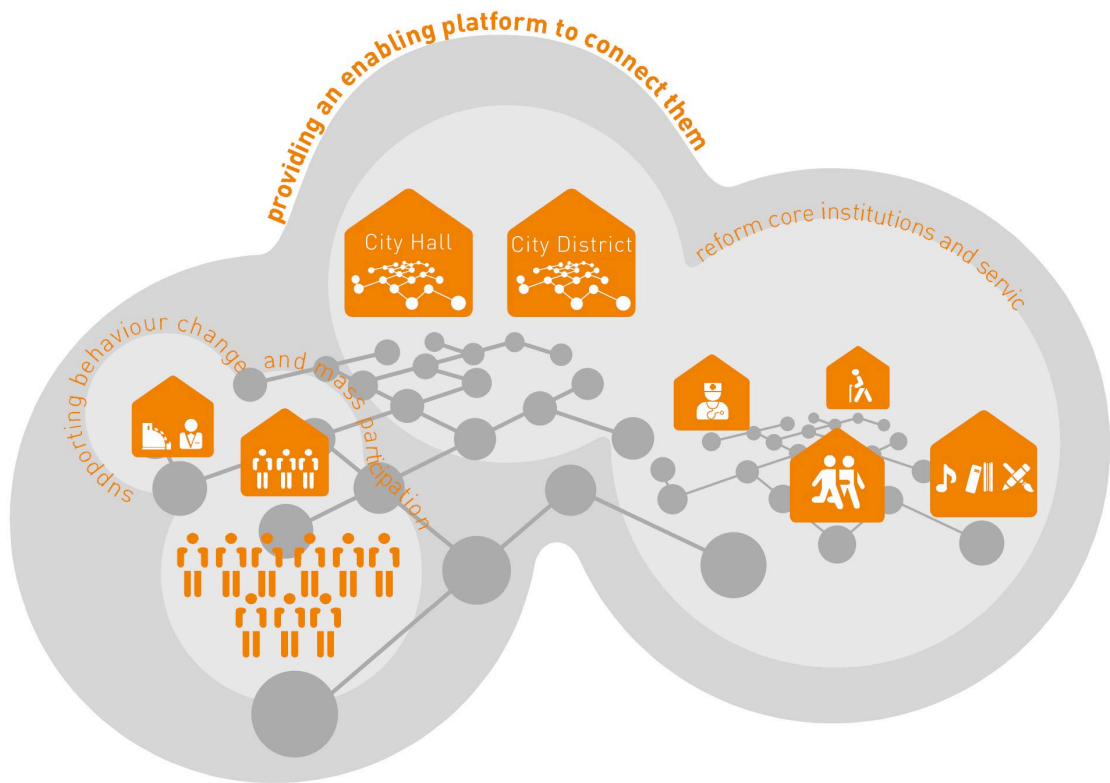
Figure 45. Visual representation of systemic collaboration

Enabling System

Drawing from the cases' observation, we can consider that communities and collaborative organisations are, to a large degree, bottom-up initiatives that give rise to promising cases of social innovations. But we have also seen that those initiatives are often supported and backed by information exchanges with other similar organisations and by different kinds of intervention by top-down institutions, and their implementation and subsistence depends very much on how successful is this set of interactions.

In order for this to happen it is necessary to create the appropriate enabling platform for interaction. This platform is to be composed of enabling solutions to support a variety of collaborative services, that is, a system of products, services, communication, and whatever else necessary, to improve the accessibility, effectiveness, attractability and replicability of a creative places - they are therefore activities and artefacts that support the service, both at its start up and in its day to day management, while raising the level of socialisation among

participants making them co-producers of the value generated by the service (Manzini, 2005).

And these enabling solutions and platforms should form the backbone of a wider enabling system, characterised by across-the-board tolerance and receptiveness towards spontaneous manifestations of creative collaboration, materialised in socio-cultural, political-administrative and economic explicit and implicit support to emerging innovative communities; and a set of instruments/tools that make that collaboration effectively possible.

In regards to the political/administrative framework, design can present suggestions drawn from observation of best practices deducted from existing cases and raise awareness to the specific needs of nascent creative initiatives, fostering a culture of tolerance and understanding towards those emerging phenomena amongst political and administrative authorities – bearing in mind an emerging creative community (and all the social, cultural and economic benefits it entails) may be destroyed by the general incomprehension and by political hostility, but it can also be killed by an administrative inability to accept the innovation put forward (Manzini, 2008). Possible suggestions could be: a change in the law that governs occupation and regeneration of abandoned spaces, as in The Netherlands for instances, where public buildings can be legally occupied if they are empty and unused for more than 12 months, a change in the model of public investment in social services provided or urban regeneration, by offering support to groups of citizens or locally organized communities willing to do undertake those activities.

As for the set of instruments necessary for it to work, it is necessary a new approach that will allow people to participate in creating solutions that are tailored to their lives. This needs to account for the fact that, in some areas, the necessary elements already exist and must be linked/enabled, whilst in other areas there may exist latent potential that needs to be unlocked (by means of designing its optimal fluxes and suggesting possible scenarios, for instances). What brings forward the need to design ways of interconnecting pockets of apparently unrelated social creative innovation (foster collaboration), in order to potentiate their synergies and most valuable elements. It should be noted that all of the preceding

should always be done resorting to organizations that are familiar with the specific needs of the neighbourhoods where the interventions happens, as it is often at grassroots level that the best problem setting and problem solving are done.

At this level, the designer's brief should also be aimed at promoting a new culture of participation, decentralising the decision-making process, involving regions, municipalities, city districts, associations and citizens in a proficuous dialogue, as it will be further explored next.

Creative Places for Collaborative Cities

3.
Implications
for design

Creative Places for Collaborative Cities

In an interview filmed for his 1969 Paris exhibition, "Qu'est-ce que le Design?" at the Musee des Arts Décoratifs in Paris, **Charles Eames** was asked:

"What are the boundaries of design?"

His response was:

"What are the boundaries of problems?"

3. Implications for design

Given the opportunities Creative Places offer and the potential for their diffusion in the urban territory of the Collaborative City, the designer should get involved in this dynamics and not to be a passive bystander.

Creative Places have the potential to be strong enablers of new and socio-culturally sustainable ways of being and doing, and the Collaborative City has the potential to foster the emergence and diffusion of Creative Places; i.e., Creative Places shape a Collaborative City, which in turn fosters the appearance of Creative Places. Having realised this, the designer should step in and contribute to make this cycle a virtuous one.

Cities are very complex systems; a Collaborative City, with open and non-hierarchical structures, where everybody can participate and collaborate, can become even more complex. To intervene in this complex fluidity demands a holistic approach, a level of systems thinking and the orchestration of a range of different design inputs.

The world we are living in is complex (Thackara, 2006) and everybody in it designs (Simon, 1996; Papaneck, 1972). This apparently simple proposition locks the elements articulating the debate on design's and designers' role in contemporaneity. If we consider that everybody designs and that issues are ever more complex and ambiguous, calling for holistic and all-embracing strategies for their tackling, this means that designers need to update their practices to actively participate in the mesh of designing networks that characterise contemporary society, feeding them with their specific *design knowledge*: design skills, capabilities and sensitivities (Manzini, 2008 in Jégou, Manzini, 2008).

In this context, a new idea of design activity is emerging.

For instances, RED (Design Council, 2006) is applying design in new contexts, using designers' core skills and the design process to transform the ways in which the public interacts with systems, services, organisations and policies.

Manzini (2008 in Jégou, Manzini, 2008) believes that a new design activity is emerging and to participate designers have to positively accept that they can no longer aspire to a monopoly on design, and if appropriately harnessed this change in the designer's place in society is not reducing their role but, on the contrary, it is increasing it, endowing it with the responsibility of being a key driver of social innovation. And Thackara (2006) argues that designers have to enhance the ability of all citizens to engage in meaningful dialogue about their environment and context, and foster new relationships between the people who make things and the people who use them, as design should be about delivering value to people.

What we see in this approach is that it places the individual at the heart of new solutions, and builds the capacity to innovate into organizations and institutions.
This new approach could be key to solving many of society's most complex problems, but its emergence is not without controversy. There are those who argue that it's not design because it doesn't look or feel much like design in the familiar sense of the word - its outputs aren't always tangible, and may be adapted and altered by people as they use them (Design Council, 2006).

So, lets explore the previous statement.
↘ The world we are living in is complex.
We have seen that the world we are living is complex and that actions/reactions are more likely to succeed in non-linear ways, where certain actions provoke unexpected reactions.
To design in a complex system entails a holistic approach to complex problem-solving. Designers should think strategically and act tactically in this system, deploying their sensitivity (Thackara, 2006), their ability to foresee (un)predictable reactions, that is, being proactive and collaborative.
This means **enabling (positive) change.**

. Proactive. The design culture has always introduced change in people lives, even if sometimes it produced negative unintended consequences in the way people relate with themselves through objects and to objects (Baudrillard, 1997). Thus, the quality of being proactive means, in this framework, to introduce a positive change through complex problem-solving, anticipating emerging problems.
Strategic design is proactive, as it identifies needs and problems, creates briefs to answer those same problems and then designs solutions to answer the brief.

Nonetheless, it would be naïve to say that designers can do all of this by themselves, as it is recognized that complex problems cannot be addressed from a single point of view. That calls for collaboration and the ability to be collaborative and to enable collaboration.

. Collaborative. Designers should be capable of being transdisciplinary to work with other professionals and with the people that will be part of a solution. As we have seen from the cases studied, besides people involved being part of the solution, they are the real resources that make the solution work. In other words, designers should act as interface between different actors, as facilitators of ideas and of interrelations, capable to mediate diverse points of view and make them intelligible, thus facilitating collaboration between diverse actors who are intuitively and spontaneously involved in the "diffuse design" that characterizes modernity.

↘ **Everybody designs.**
"…professionals in all sectors no longer have a monopoly over their practice. Just as teachers are no longer the only people who help you learn, and doctors no longer the only people who can make you well, it follows that designers are no longer the only people who design".
(Design Council, 2006:25)

The result is a society that appears as a mesh of *designing networks:* a complex system of interwoven design processes, involving individual people, enterprises, non-profit organizations, local and global institutions who imagine and put into practice solutions to a variety of individual and social problems (Manzini, 2008 in Jégou and Manzini, 2008; Tuomi, 2003; von Hippel, 2004).

If the statement that today everybody designs their life to some extent is to be taken seriously, then the professional designer should work together with these army of spontaneous and intuitive designers in order to structure and potentiate their creative, and often innovative, solutions. And this should result in a most fertile process, as the user has a more accurate idea of his needs, and the professional designer a more objective approach to problem-solving. Design should promote co-participatory, flexible and open-ended projects, inspiring participation, enabling possibilities and supporting relationships.

. Participatory design. So, designers should nurture participatory projects where it is possible to conceive and develop favourable contexts to participation, cooperation and collaboration between all the actors involved in a solution. This is not an easy task, as designers must be open to others' visions and opinions, able to transform and adapt them into the desirable outcomes - and merging people' needs and aspirations with the goals of local authorities and other institutional stakeholders is not a simple job, as most times they may appear to be opposite and disconnected.

But to counteract that apparent disconnectedness and opposition, design has its own "designerly" way: through scenario building, the capacity to make problems and ideas visible, creating frameworks to make visual sense of complex information, and share this work-in-progress with others even intangible concepts can be visualized creating a common platform for strategic discussion, building a shared, participated and collective vision.

. Flexible and open-ended. Design should create projects that are able to incorporate change and mutation, giving the users the tools that will enable them to adapt and innovate according to their usage needs.

At the same time they should leave a legacy of organisational capacity for ongoing innovation, or the ambition to proactively transform systems and organizations (Design Council, 2006).

By giving the users the tools and the capacity to adapt and innovate projects, by opening them to flexible interpretations ensuing from everyday practice, designers ensure that the project will continue to evolve, allowing the appearance of perfected spin-offs and promising off-shoots.

This will help induce much welcomed changes in systems and in people's roles and responsibilities, making them more inclusive and community-driven.

Given this emerging design activity (as Design Council, Manzini and Thackara frame it), we will explore some considerations about the opportunities and perspectives arising from this new standpoint and its implications in design's contributions for the construction of a Collaborative City, focusing in its potential role *in* and *for* Creative Places.

Strategic design for sustainability and radical systemic innovation

We have seen (Chapter I and II) how social innovations can change behaviours and shift attitudes in the transition towards sustainability; we have also seen that it is possible to promote the diffusion of sustainable social innovations and widen their reach and impact through the design of enabling solutions and enabling platforms. This means that designing for sustainability also implies designing for radical systemic innovation.

The tools to develop this design activity are, usually, the tools used in strategic design, in which the project's object is a broad system composed by products, services and communication defined as system-product, and the outcome is an integrated approach to the problem at hand. And talking about Design for Sustainability implies talking about designers who operate in complex systems involving complex networks of actors, and in a setting where there is no-obvious client (it can be an institution, an organization, a group of citizens). Operating in such complexity, to facilitate and support the ongoing diffuse design activity that happen in such systems (for everybody designs) the designer has to make use of the strategic design instruments available to him: generating ideas of possible solutions from the dialogue with different interlocutors, representing them visually, inscribing them in wide and articulated scenarios represented in visible, synthetic and participatory forms. So, we can talk about strategic design for sustainability (Manzini, 1999). And, as mentioned above, strategically designing for sustainability implies strategically designing for radical systemic innovation, what should entail to promote and facilitate the integration in the systemic process of change, fostering desirable discontinuities in the existing status quo, coherent with the fundamental sustainability criteria.

Creative Places for Collaborative Cities

4.
Strategic design guidelines

Creative Places for Collaborative Cities

4.Strategic design guidelines

As a preliminary note to this topic, it is important to underline that the contexts where innovative communities exist cannot be "designed", and that that is not the aim behind this research. The purpose of this research is to observe and understand its dynamics and to extrapolate ways of further enhancing them and allow for their replicability within different contexts, not to undertake (or promote) what could be regarded as "social engineering". In this approach it was not intended to intervene on other urban dynamics, as mobility, leisure, housing, but to focus in Creative Places and in how to favour the conditions for their appearance and diffusion.

If the contexts where innovative communities exist cannot be designed, some of their characterising elements can be conceived and realised. It is possible to identify and develop material and immaterial elements that work together in a given context to enhance its chances of becoming a fertile ground for creative, bottom-up initiatives. That is to say, it is possible to improve a context's capacity to support innovative communities, and to enable a large number of potentially innovative citizens to move in the same direction (Landry, 2000, 2006; Leadbeater 2006, Manzini 2008).

In order to do so it is necessary to actively promote a dialogue that will enable the convergence of groups of people and organizations, optimising and potentiating their resources, skills and ideas.

Namely by suggesting the tools which will facilitate/support stakeholders in the process of promoting radical innovation and providing a platform for collaboration, co-creation, and participation.

According to Tapscott (2006), open platforms are mass collaboration in action. In a world of co-creation and combinatorial innovation, an open platform allows for the building of a base of innovators that can make the system stronger, more dynamic and more expedient, facilitating the interaction between citizens and their governments. Government agencies are one of the largest sources of public data which, most of it, goes completely unutilized when it could provide a platform for countless new public services (Tapscott, 2006), as neighbourhood renewal initiatives, abandoned spaces reuse, community development, and so on.

In his book "Wikinomics", Tapscott (2006) gives a significant amount of examples of grassroots projects that highlight how platforms for participation that empower more people to become involved in identifying and resolving problems in their communities may foster new forms of participatory governance, more active citizenship and thus enrich democracy.

Given the possibilities for collaboration between multiple actors, as presented in figure 45 (see page 171), and assuming the premise that the optimal conditions for a Collaborative City to work are in place, design may have a role to play in the enhancement of the efficacy and efficiency of the system.

A draft of a possible system to assist in the convergence and sharing of ideas between citizens and urban authorities was designed (figure 46), followed by a possible set of strategic design guidelines with practical examples of the tools and skills needed to orchestrate the challenge of creating an enabling system that stimulates the appearance, preserves and replicates Creative Places. If the pre-required conditions for the system to work are available, then it becomes possible to promote a fruitful dialogue between different actors and deliver the outcomes envisaged by them. Always keeping in mind that helping to design a Collaborative City that fosters the appearance of Creative Places involves proactive, participatory, collaborative, flexible and open-ended outlooks on the part of the designer.
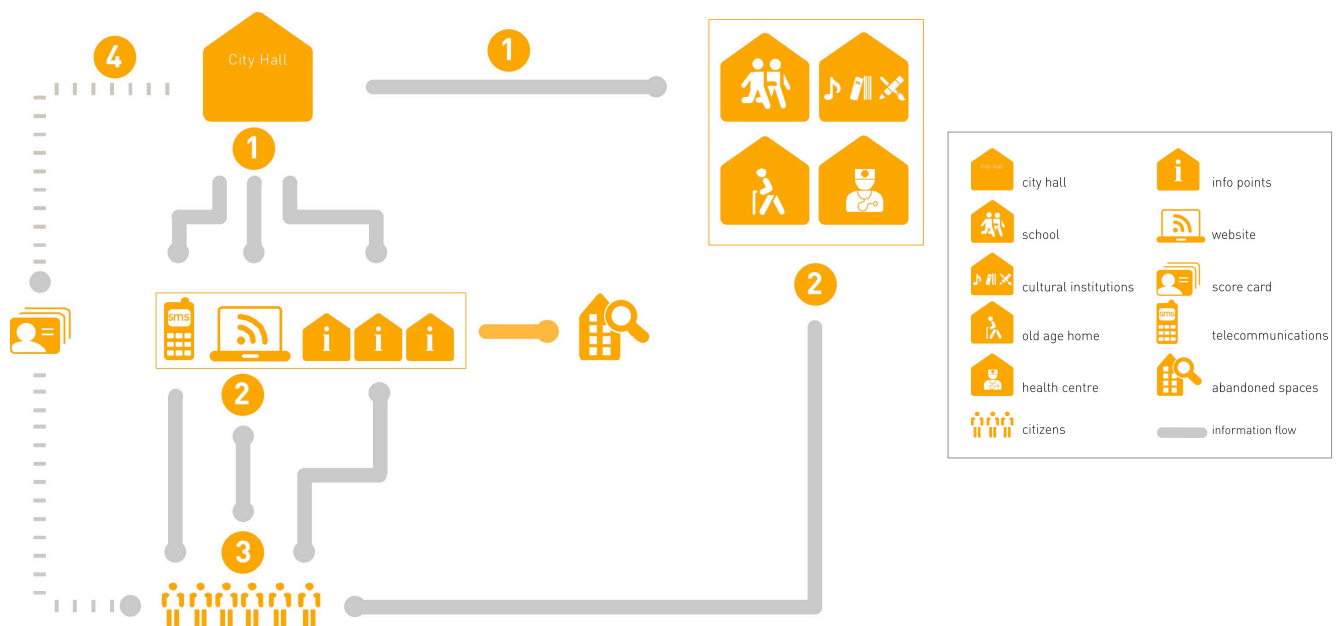
Figure 44. Actors and Interfaces' System Map

1 City Hall creates a communication channel between citizens and formal institutions (schools, hospitals, old age homes, museums, libraries, etc) through a system composed by a network of information points, a website and telecommunications (sms, email)

2 By accessing those services, citizens will get information on abandoned spaces for redevelopment in their cities, neighbourhoods and streets.

3 Through the information points and the website citizens are able to upload their ideas for the conversion of those spaces.

4 City Hall creates a "Collaborative Citizen ScoreCard", and citizens interested in participating in the conversion/regeneration of spaces subscribeto the service
This service (scorecard) will keep track of citizens' contribution, and will allow for its conversion into fiscal benefits, discounts in public services, and the like.

The system map presented above shows a possible configuration for a platform that enables communication between diverse actors interested in finding/reusing abandoned spaces.

It is a scenario that assumes that the strategic designer's proactiveness and sensitiveness enabled him to, through a design approach, observe and read the signals emerging in the urban context, to see beyond their short-term strengths and weakness and foresee their opportunities and threats, and thus propose possible scenarios for their development – by proposing to institutions mechanisms to foster emerging creative initiatives, like how to allocate/find spaces for those initiatives to take place, how to get people with common goals together and how to make them collaborate and communicate through diverse levels - in collaboration with experts in other fields.

Employing a design approach brings multiple benefits, such as mechanisms for placing the user at the heart of a solution and for experts to collaborate equally on complex issues; a rapid, iterative process that can adapt to changing circumstances; and a highly creative approach to problem-solving that leads to practical, everyday solutions. As such, this is a highly transferable process.

Phase 1.
Considering that a multidisciplinary group of experts, in which the designer is integrated:

observed the urban territory and the emergence of social innovations and creativity in diffuse and unconnected pockets;

acknowledged its potential for strengthening the socio-cultural and economic fabric of the city;

identified as essential the existence of places where spontaneous and "de-localised" creative initiatives (existing and future) can find space to develop innovative socio-technical experimentations;

recognised that the benefits of social innovations, which can be cascaded to the wider community given the right amount of support, can be potentiated if the Creative Places where they are developed and the social entrepreneurs behind them are backed by the right enabling system;

proposes to the relevant local authorities:

_the survey of all abandoned / available spaces which can be reused by groups of citizens to develop creative activities;
_to develop an effective communications channel to disseminate that information between the citizens and that welcomes and fosters their contributions and participation, i.e., to create opportunities for mass

participation;

_to engage in discussions with groups of citizens interested in promoting creative activities and regenerating specific spaces, neighbourhoods or areas, i.e., to foster bottom-up creativity and collaborative services;

_the study (for future adoption) of policy measures to enable the appearance and diffusion of Creative Places and for their connection into a citywide connected network, i.e., to promote the emergence of connected kernels of creativity and collaboration constituted by a mix of social services, cultural and economic activities, which constitute a Collaborative City.

Here the designer should help to design the interface of and for the interactions to take place and to propose policy-orienting scenarios targeted at facilitating political decisions. Besides endowing it with a holistic strategic vision, he could also design tools such as: concept sketches, representational diagrams, scenarios, storyboards, plans, visual frameworks and models, in order to promote meaningful dialogue between all stakeholders.

Phase 2.
In a second moment, through the use of communication skills that are in the field of his expertise, the designer should help to communicate the project to citizens, as well as to the administrative structure that will support its success. The key aim is to mobilise citizens and raise their awareness to the active role they can play in the construction of a more liveable, sustainable city, and at the same time foster the emergence of a socio-cultural, political-administrative ground favourable to creative initiatives.

In this phase it is important that information is widely accessible, and this should be made possible through the active involvement of local institutions/places citizens have more direct contact with (schools, healthcare centres, public libraries, local theatres, local businesses, etc). It is also important that the designer can highlight and communicate best practices and successful cases and their positive outcomes, so that they can act as attractors and thus stimulate interest in their reproduction and adaptation, always focusing on the importance of place and local impact.

Furthermore, and as in these cases creativity and technology play a crucial role and Web 2.0 technologies have made possible the convergence of communication, grassroots creativity and active citizenship, the designer should help with specific advice when new procedures and/or new technologies have to be integrated, involving

the relevant experts whenever required. The efforts to foster active citizenship and cities regeneration through innovative technological systems and to integrate e-participation into everyday political and civic life are not novel (British Council 2006). However, there is plenty of room for the exploration on how citizens can actively and locally exploit their roles as 'produsers' - producers and users of technologies, but also of content and services collectively generated (Bruns, 2007). New media can foster the 'ephemeral' practices of cultural citizenship to enhance social networking, community building and emplaced definitions of new sustainable solutions for everyday urban living.

Designers' inputs at this stage can be made tangible through the creation of various instruments (like the ones presented in the figures) such as: a Web platform; telecommunications; communication elements as flyers, posters, outdoors, advertisements; a citizen's scorecard, etc.
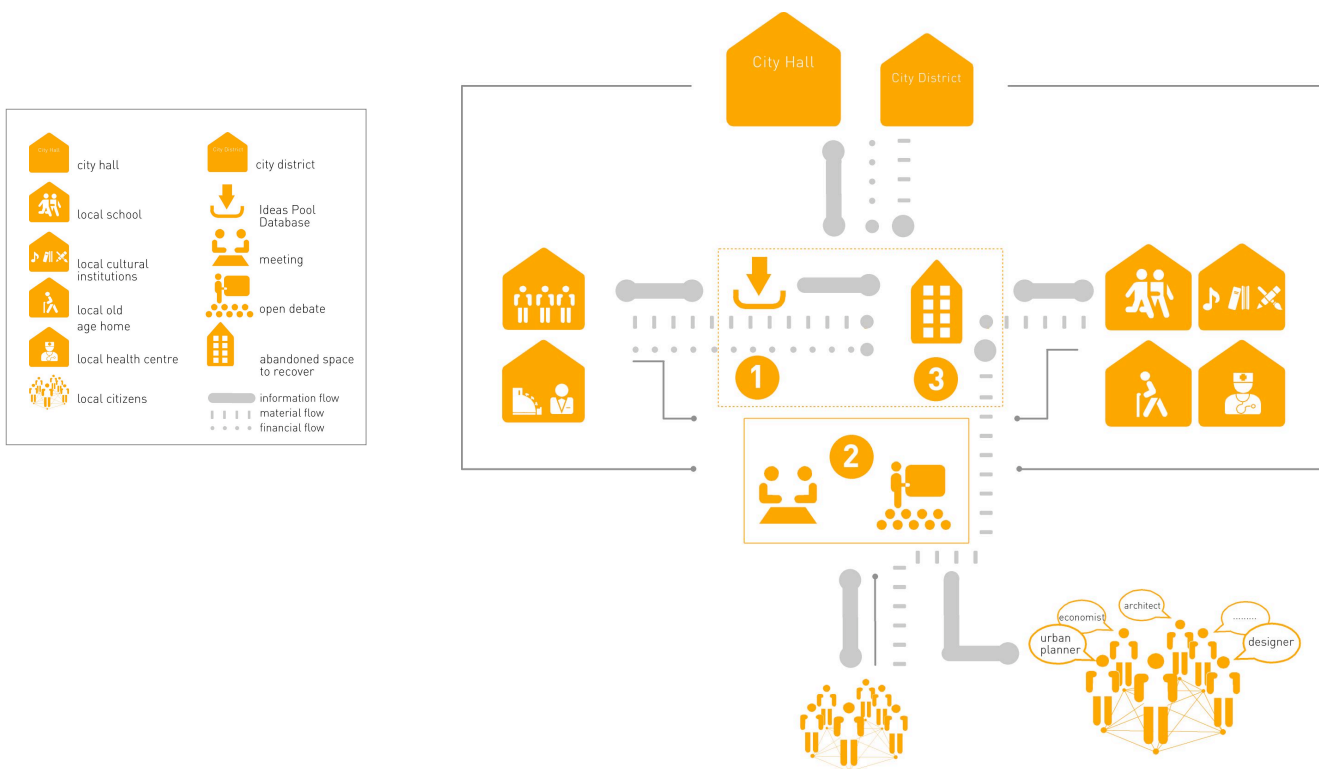
Figure 47. Actors and Interfaces' System Map for decision-making

1 Ideas Pool database with all the ideas previously uploaded by citizens for a specific abandoned space.

2 Open debate between all the system's actors (city hall, city district, local schools, local health centres, local cultural institutions, etc, associations, local companies, local shops and citizens' groups) to discuss possible options and reach consensual solution.

3 Once consensus is reached, each actor get involved in the way most appropriate to their nature and available resources (financial contributions, working time, materials, etc).

In this phase, the convergence between citizens with related interests has been achieved and the space in which they have shown interest in regenerating and dynamising identified.

To foster participation and collaboration and to discuss the ideas uploaded onto the ideas pool database (that functions much like a crowdsourcing process) so as to reach a common ground, an open debate should be organised between all stakeholders: citizens involved in the starting-up of the Creative Place, representatives of local authorities and organisations (such as schools, libraries, health centres, local businesses, relevant public offices, etc.) and a multidisciplinary team of experts to help them in the strategic design of the process (designers, urban planners, architects, sociologists, economists, etc).

Here, designer should act as an interface between these different actors, acting as a facilitator of others' ideas and of interrelations, capable to bridge diverse points of view and facilitate collaboration through his specific set of design skills and instruments - to help clarify and visualise different and comparable visions, propose possible alternatives or scenarios and illustrate potential results arising from best known practices.
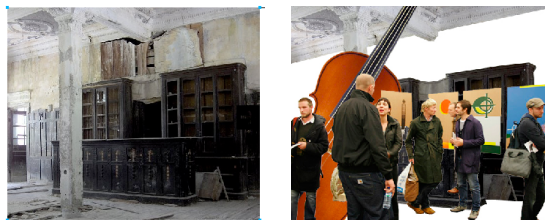
Figure 48. Scenario Building for strategic discussion

Figure 49. Storyboard.
Source: LOLA www.sustainable-everyday.net

His role is not to act as a conflicts mediator or negotiator (these roles should be played by experts in those fields), but to deliver tactical

outcomes – communications, tools, products, environments - through design orienting scenarios, conceived as tools to be used in the process of designing the creative place. This scenario building has to convey visions based on considerations that the scenario builder (designer) may share with, and ideally build with, the potential scenario users, proposing them as an integral part of the scenario itself (a collectively imagined scenario).

Another design tool that should be used at this stage are the activity cards for user participation, as they display a variety of powerful tools and techniques for successful user involvement, facilitating the choice of possible future activities; they are easy-to-use-tools to help in the discussion and brainstorming of ideas, orienting it with practical considerations and concerns.

Figure 50. Activity Cards.

Source: Design by Roberta Conditi

Phase 4.

Once citizens with similar goals have been matched, the space has been allocated, and a strategy for the setting-up of the creative place has been agreed upon with the stakeholders involved, the designer will have to collaborate with a variety of interlocutors, stepping forward as expert, i.e. as design specialists interacting with diverse actors who design without being designers, i.e. design amateurs, participating in the construction of shared visions and scenarios and combining existing products and services to support the creative community they are collaborating with (Manzini, 2008).

Figure 51. Collaboration for service ideas generation.

This phase is the unfolding of the preceding one, with the designer introducing enabling solutions, that is, activities and artefacts that support the service, both at its start up and in its day to day management, while raising the level of socialisation among participants making them produsers of the value generated by the service.

These enabling solutions consist of:
_communication tools to publicise the service (such as a website that enables even users outside the neighbourhood to be reached and involved, a leaflet about the opening celebrations, posters and leaflets that explain activities and invites participation, etc.);
_organisation and management tools (such as a chart showing the shift rota and timetable, and the database designed to link all involved users and co-related services together in a network, creating an on-line store, a forum for the discussion of ideas and suggestions, etc.);
_tools to foster a sense of identity and belonging (such as a membership card, a t-shirt, etc.);
_items that foster cost reduction and fidelity (such as cards giving access to discounts, etc.);
_ the outline of catalysing events (such as exhibitions, festivals and other cultural events, etc.).

Creative Places for Collaborative Cities

Figure 52. Examples of enabling solutions
Source: Conditi, R. 2008.

And they can be developed through the usage of plans, visual frameworks and models or physical mock-ups, and storyboards that show the interaction between the members and the system, introducing a timeline that will account for the unexpected evolutions in the service and in the system itself, since *Design should create projects that are able to incorporate change and mutation, giving the users the tools that will enable them to adapt and innovate according to their usage needs.*

Figure 53. Example of scenario building/storyboard
Source: Sustainable Everyday, 2003

The figures 46 and 47 illustrate the emergence of a platform for interaction, in which there is a transition in the relationship behaviours amongst the parties.

There is an evident shift from a system based on Centralism to another based on Devolution, thus fostering a Creative Organizational Culture that underpins a more innovative city. This shift in the relationship behaviours transforms traditional patterns of interaction, and where you used to have isolation you will have partnership; instead of leading and informing, formal institutions will focus on enabling and involving; where once there was a struggle for uniformity and conformity, you will find praise for diversity and creativity (Landry, 2000).

In this framework, design should act as an interface between two levels (top-down and bottom-up initiatives), for top-down initiatives are strategic whilst bottom-up ones are more tactical or operative. Having the ability to dematerialize, simplify and make sense out of very complex systems, designers plays a key role in the system's structuring, by identifying different actors, their possible interactions and the necessary interfaces for the whole process to work smoothly.

Creative Places for Collaborative Cities
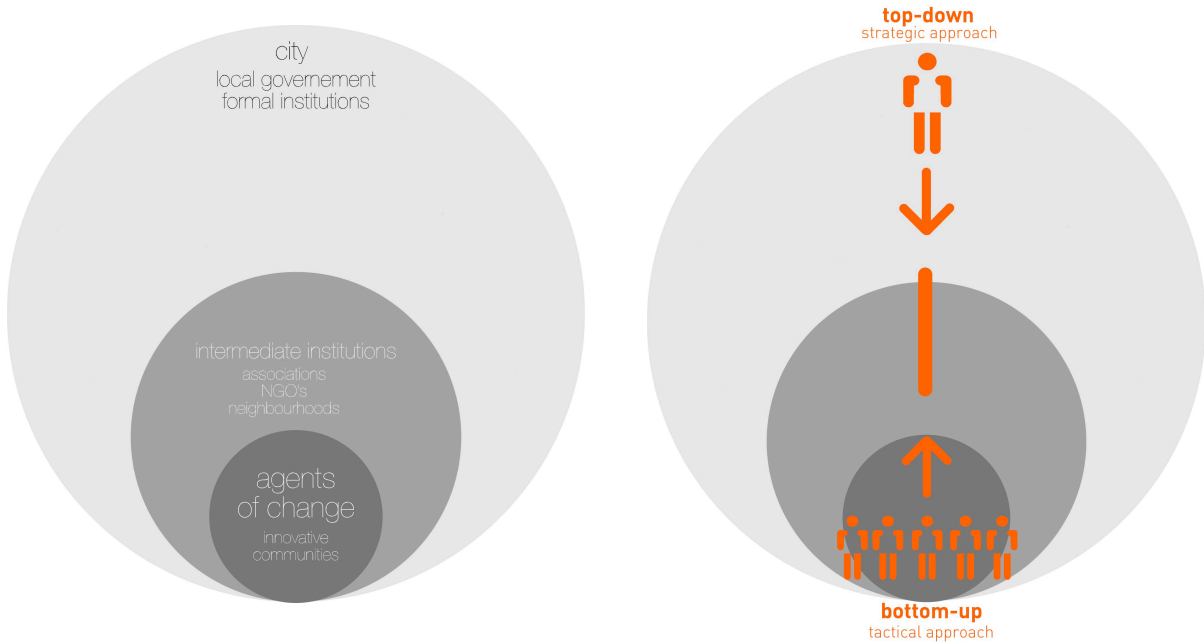
strategic approach

DESIGN

tactical approach

top down

strategic & tactical
overall approach

bottom up

urban leaders

DESIGN

citizens

top-to-experts-to-bottom

bottom-to-experts-to-top

**urban leaders
visions & strategies**

**DESIGN
visions
&
scenarios**

**citizens
visions & tactics**

Creative Places for Collaborative Cities

Epilogue

Creative Places for Collaborative Cities

Epilogue

0.Conclusions

The conclusions of this research are drawn from the analysis of observed phenomena, particularly Creative Places. These can be regarded as prototypes for experiences of new behaviours, new lifestyles and work models in the transition towards sustainability.

This research has been anchored in three main conceptual nodes which have allowed to extract conclusions regarding each of them:

Creativity in contemporary urban contexts & Social innovations for sustainability;

Creative Places for Collaborative Cities;

Strategic design for sustainability & design for radical systemic innovation
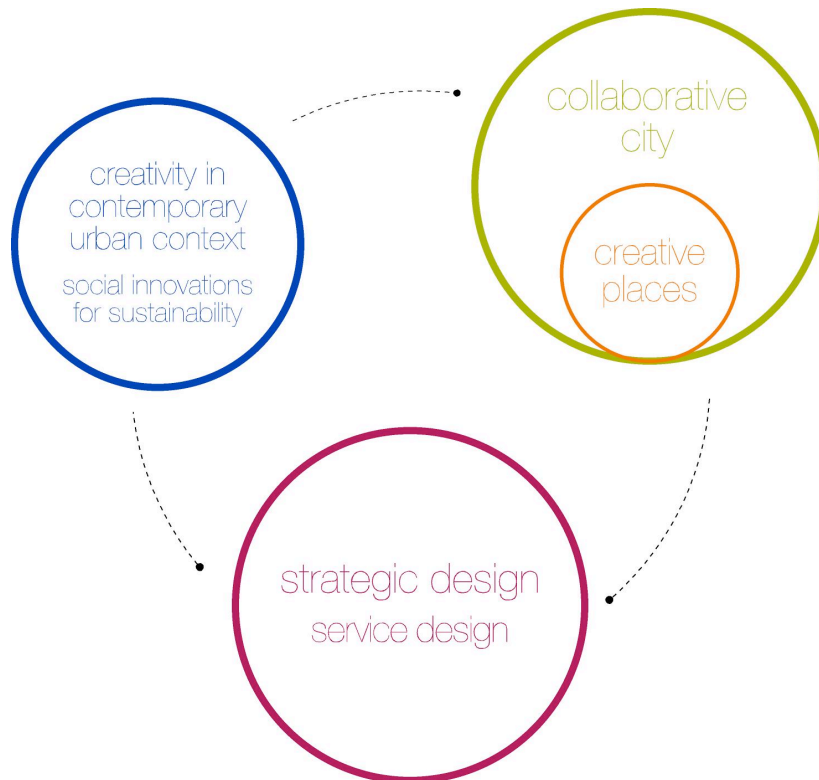
Figure 52. Conceptual Nodes

* Creativity in contemporary urban contexts & Social innovations for sustainability

Creativity fosters social innovations in the transition towards sustainability by introducing new ways of doing. This creativity results in active citizenship, social entrepreneurship, social cohesion, new forms of interactions between local and global networks, and is materialised in clusters around the city.

This is an emerging phenomenon arising from different forms of creativity (urban, extended, diffused and collaborative) and aimed at tackling the challenges posed by the limits of the existing socio-economic model and its reflections on social, cultural and environmental behaviours.

* Creative Places for Collaborative Cities

Creative Places are the result of these types of creativity (and, understanding the phenomenon as a virtuous cycle, also producers of), deriving from the problems and potential of cities and the special response they require.

They generate (often as a kind of by-product) important social capital improvements. Weaving together different social, cultural and economic creative initiatives, and rooting them in a meaningful space, these places catalyze dispersed resources, generate new social and economic opportunities and promote participatory democracy, new civil society organisations and an active citizenship.

As incubators of creativity, sustainable behaviours, new civil society, knowledge-based initiatives and of innovative organizational models, Creative Places act as mechanisms to stimulate social and entrepreneurial innovation, as they are *per se* enablers of a sustainable knowledge society.

They are the places where active and entrepreneurial groups of people put into practice social regeneration (more than urban regeneration) through an active citizenship focused on culture and entrepreneurship as means to reactivate a social and Collaborative City.

The 3 main areas that play, and are posed to continue to play in the coming future, a crucial role in the economic and social development of several "nation"-cities are "clusterized" in Creative Places: Culture, Knowledge based enterprises and social initiatives.
These clusters are the result of urban life itself in the sense that they

result from a set of conditions only found in cities - optimal dimension or critical mass, cultural and ethnic diversity, universalism and large fluxes of exchange and interaction (Landry, 2000).

Culture, seen as one of the engines that propels economic growth, a more universal worldview and the democratic involvement of citizens;

Knowledge based enterprises, which support a knowledge-based economy and have a key role in the attraction and retention of talent, fundamental for countries and cities competitiveness alike;

Social initiatives, which play a major role in offsetting the emerging flaws in the traditional nation-state's welfare system.

From the case studies we have concluded that collaboration changes the way people and enterprises organize themselves. The services they provide are based on the efforts of a local network of creative user-producers. These "produsers" of services within *creative networks* are the real promoters and managers of Creative Places initiatives.

There are several findings from the cases analysis that have contributed to reinstate the importance of these types of places within the city:

Collaborative services. From the analysis of the cases an immediate conclusion has been reached: if they are to work, collaboration always has to be at their core; it is a necessary element, almost a prerequisite, for their creation and without which they could not exist or function.

And even if they are very diverse regarding their business and organisational models, they have as a common denominator to develop collaborative services based on the efforts of a local network of creative users-producers.

Diversity of drivers and promoters of Creative Places.

Most of them appear in response to the needs of their members, who decide to actively take matters into their own hands and solve problems with which they are confronted on a daily basis, and for which the institutionalized authorities lack answers. In general, we can say that each one of them is driven by a dominant motivation (as, for instances: to develop the cultural economy, to promote contemporary arts, to address specific social problems and needs).

The same can be said with regards to the main promoters (who can be very different actors, such as local authorities, professional associations, social enterprises, self-organised groups). In their evolving everyday existence, these differences with regards to main

drivers and main promoters blur, and what appears are places that formulate their own original motivations and modes of action, integrating different kinds of cultural, economic and social initiatives.

Diffused skills and distributed competences. In the observed cases the people involved have quite different professional backgrounds. They are not only the "creative class", that is the "professional creatives" of the knowledge-based enterprises and cultural industries, but also the "non – specialist creative class", i.e., "creative ordinary people" who are driving, or also driving, this emerging phenomenon of grassroots social innovation in everyday life. The benefits brought from the interaction and co-existence of these two realities is evident in the cultural diversity and innovation of the services generated. The individuals who make up these places are, to a large degree, pioneers of an alternative social order, in the forefront of the exploration of the human side of knowledge-based systems. It is there that the potential for innovation, agility and entrepreneurial intelligence lies with new ways of organizing, new management practices, new approaches to work and new ways of doing business.

Cosmopolitan localism. Creative Places are rooted in their own neighbourhood or city but at the same time they are linked with a wider global network of similar places around the world. They are expressions of an emerging urban culture, identity and citizenship and, at the same time, they are social laboratories where these urban culture, identity and citizenship are actively and continuously produced and reproduced.
By enriching city life, promoting an active citizenship, improving cultural diversity, and generating a system of relationships with the neighbourhood and the city, the places studied have enriched the area where they are situated, renewing it and revitalising its community, social and cultural life, widening local boundaries and connecting them to the rest of the city and the world.

Potential for (social) urban regeneration. The reuse of abandoned spaces helps in sustainable urban regeneration and reinforces the sense of identity and belonging. Thus the transformation (or upgrade) of abandoned spaces into Creative Places can be a key element in future urban regeneration strategies. By renewing and reusing spaces that were abandoned after their initial purpose was made void and obsolete, they give new life and new meaning to the physical

space and help to reinterpret and reappropriate history and collective memory, and thus work as catalysts of urban regeneration.

Sustainable behaviours. Creative Places are experiments for a more sustainable city - places where creative communities can conceive and develop sustainable ways of living and producing, reassigning new meanings to physical spaces anticipating some aspects of what could be a sustainable society. They are evidence that there are alternative models that can be adopted, outside the mainstream, and as a result they work as agents of change and producers of alternative lifestyles.

From those findings a more general set of theoretical findings was drawn and extracted that has connoted Creative Places with the (perhaps) ambitious acception of Agents of Change. This acception was based upon diverse characterising elements that were consistently uncovered through the course of the analysis: they are incubators of creativity; of knowledge based initiatives; of new organisational models; of sustainable lifestyles and a new civil society - all of which are necessary elements towards sustainable economic and social development.

Creativity incubators.

The unprecedented forms of creativity that thus arise are one of the most powerful aspects of Creative Places, and one that makes them an expression of the most mature knowledge society, a society where creative behaviours become more and more diffused (Giddens, 1990 and 1999; Ray and Anderson, 2000).

In the course of this research, mixed types of creativity have been singled out and explored in more detail:

Extended creativity. Creative Places mix different type of actors, with different professional backgrounds regarding different fields of action for human creative capabilities (economic, artistic and social) where the benefits of this co-existence is evident in the activities developed and services provided. Their solutions are the result of diffuse skills, distributed competencies and material assets generating positive results (for the involved partners, for society and for the environment).

Creative Places encourage interculturalism, co-operation between different actors, and crossovers between different cultural, social and economic forms, and the sharing of ideas.

Diffused creativity. Creative Places act as catalysts for different forms of creativity (extended creativity) but also for important forms of non-professional creativity: ordinary people who, for several diverse reasons, do (or have to) face their daily life with creative attitudes and capacities, making them simultaneously an embodiment and a promoter of diffuse creativity. As a diffused capacity to problem solving, this form of creativity is an important resource for ordinary people to invent new ways of participating in public and social life in an active way.

Collaborative creativity. Creative Places have one fundamental characteristic: the fact that they work collaboratively. If they can be characterized by an extended and diffused creativity, their distinctiveness is their capacity to be collaboratively creative. Even though it may be argued (Leadbeater, 2008) that creativity has always been a highly collaborative, cumulative and social activity in which people with different skills, points of view and insight share and develop ideas together, this becomes even more tangible in places where people do it systematically in everyday life issues.

Ideas emerge from a mass of creative interaction among a wide range of people who combine different but potentially complementary insights, because people are good at different things and in different ways, and this is the at the root of collaborative creativity (Leadbeater, 2008).

From the analysis of those different forms of creativity (urban, diffused, extended and collaborative) it was possible to infer that creative solutions and therefore, innovations, can come from any source in society.

Incubators of sustainable lifestyles

One of Creative Places' features is that they challenge traditional ways of thinking and doing and introduce more sustainable ones, proposing themselves as free spaces, where socio-technical experimentation is possible (Warnke and Luiten, 2008 in Jégou and Manzini, 2008).

They generate and put into practice ideas of wellbeing that are based on a set of "sustainable values" (related to the ideas of community, locality, common goods, care, slowness, etc.), where not only new artistic expression becomes possible, but where also more everyday life ways experiences can be tested and more sustainable ways of living can be experimentally invented and explored.

Socio-cultural sustainability. Creative Places, with their very nature, strengthen the social fabric and, in this way, contribute to the most general pre-condition for socially sustainable development.

But their (potential) role in the transition towards sustainability is more than that. We can observe that they generate and put into practice new ideas of wellbeing and active citizenship and it is mainly this deep socio-cultural implication that has to be taken into account when we consider them as laboratories for a sustainable society. The ideas of wellbeing that Creative Places propose often refer to a set of "sustainable values" such as: a positive attitude towards caring (for and about people, things and environments), the search for a slower pace in life and quality of life, the value of collaborative actions, the notion of community and locality (Sachs, 1999) and a culturally driven urban regeneration. These values, considered as a whole, can be seen as the early signals of new ideas on wellbeing emerging in the contemporary society.

Environmental sustainability. Creative Places reinforce the social fabric and have great potential to promote sustainable values and sustainable behaviours. We have also observed that some of their technical and organizational choices brought with them clear environmental advantages, for example the frequent use of renewable energy, frequent consumption of regional and seasonal organic food, and a generally sensitive use of local resources.

Creative Places, as they involve communities of innovative users ready to try out new ways of doing things, have a high potential to provide the breeding grounds where new types of product-service systems, new forms of using products, and also new forms of achieving quality of life with immaterial factors, can mature. That is where not only new artistic expression becomes possible, but where also more everyday life experiences can be tested and more sustainable ways of living can be experimentally invented and explored.

Incubators of knowledge-based initiatives

A crucial precondition for the successful transition towards a knowledge intensive economy is the ability of all actors of the innovation system to learn and react to change. As innovation studies have long been pointing out, it is the quality of the whole system of innovation, and no longer the excellence of single elements, that determines success within a knowledge-based economy (Warnke and Luiten, 2008 in Jégou and Manzini, 2008). And for a knowledge economy to flourish it needs a wider knowledge society - knowledge-oriented companies need well-trained knowledge workers and dynamic, stimulating social contexts (Manzini, 2008).

The emergence of Creative Places is offering a potential to exploit this pathway towards sustainable knowledge-based competitiveness.

They offer a favourable background for creative innovation and can become both the fertile ground for new knowledge-based enterprises to germinate and breeders of well-trained knowledge workers. In their almost "laboratorial"-like settings, Creative Places could become facilitators of that transition by acting as interfaces between innovators and users and enabling joint learning and customising of innovation; and at the same time they could help companies to orient their innovation activities towards future demands.

Not less importantly, the "social entrepreneurs" who are promoting and managing Creative Places' initiatives will themselves be engaged in a continuous learning process on how to leverage between diverse demands with people with a high diversity of backgrounds. In other words, Creative Places foster the competencies that are considered vital for knowledge workers.

As we can infer from the cases studied, the particular class of knowledge-based initiatives promoted in Creative Places have a strong role in social and cultural production - they are social initiatives that combined with knowledge-based enterprises generate social production which, in turn, often results in an alternative economic system.

We have seen that the essential outcome in many of the cases studied are the social services generated by the system, problem solving in their nature and without an underlying lucrative purpose-however, the end results have social as well as economic value (Benkler, 2006).

Additionally, the mix of activities and knowledge typified in these places echoes in other characteristics, namely their creative bubblyness and talent effervescence, what makes them very promising from the viewpoint of sustainable economic growth, culturally driven urban regeneration and identity, and, above all, in the creation of a mature and sustainable knowledge based society.

Incubators of a new civil society

Creative Places seem to have a great aptitude to reconcile distinct but complementary objectives, like economic development, social inclusion and sustainability. Because they appear as communities capable "of producing information, knowledge, and culture through social, rather than market and proprietary relations—through cooperative peer production and coordinated individual action—that creates the opportunities for greater autonomous action, a more critical culture, a more discursively engaged and better informed republic, and perhaps a more equitable global community" (Benkler:2006:92).

For this reason they are to be considered as new civil society organisations that are supported by a particularly active kind of citizens. More precisely, a civil society organization where citizens organise themselves to achieve results of both personal and common interest, producing individual benefits and increasing social capital. In other words, Creative Places are civil society organizations that are able to regenerate the social fabric of which they are a part.

Active citizenship. Creative Places can be regarded as social laboratories where a new more integrated citizenship can be forged, with the risk of fragmentation and pulverisation being reduced. These are places where diverse local communities contribute actively to the formation of a new and shared sense of citizenship, increasing participation to social life through everyday activities, while promoting local economic development and cultural production and consumption. Because collaboration is also about empowering people to shape their own lives and participate in the construction of the res publica.

Social cohesion and active welfare society. Creative Places can be seen as the seed of a new active welfare society. That is, an intelligent active state where public authority continues to play a key role but where citizens also participate in an active way, exercising their citizenship. In fact, in this perspective, Creative Places may offer an entry point into such a society as they signal a new kind of active and collaborative engagement of people. To counteract social exclusion means working to ensure that everybody is 'included' in the benefits of living in a well-organised society. It also means creating strong and cohesive communities which support people, and people contribute to. In this setting Creative Places may offer an alternative pathway for social inclusion beyond classical employment schemes and become core elements of an "active welfare society", i.e., a society better suited to address the enormous challenges to our welfare state system, that we know is ill-equipped to deal with many of the modern social problems it has to confront (Leadbeater, 1997).

Incubators of innovative organisational models

These places may be seen as new, open and flexible institutions operating in a world of fast paced change, partially assuming many of the functions traditionally assigned to the old, closed and rigid institutions of the industrial society (Giddens, 2001; Toefler, 1984; Beck, 2004).

Nonhierarchical organizations. Collaborative work implies an approach different to the one seen in the traditional hierarchical pyramid-based system, since all actors are involved in the co-design

and co-management of the organization, sharing more or less the same degree of responsibility.

Simultaneously, they are the producers and the users of their services, creating also a different economic model based on a combination of self and mutual-help, of barter and gift, market and non-market economies (Manzini, 2008).

These different patterns of organisation, and management, flourish where there are diffused skills and distributed competencies able to put forward such organizational and management models, that is, different and new ways of doing things.

Organisational innovation will also be important to create new institutions capable of delivering a new form of welfare.

Culture of Trust. These organisations acknowledge that their distributed and collective know-how, creativity and ideas, collaborators and users are their most important resources and to rely on them and to work based on peer-to-peer collaboration calls for trust, without which there is no room for collaboration, nor creativity or innovation (Leadbeater,1997). What we have seen is that Creative Places generate large reservoirs of trust, without which the collaborative services produced would not take shape.

Flexibility. Managing such type of organization requires flexibility. And being flexible means being open and adaptative. This implies a system with an openness quality, the capacity to welcome change and diversity, and implies an adaptative quality (or resilience), the capacity to absorb change, the ability to change and adjust to changes in the environment where they evolve.

Adapting to change, building creative capacity and establishing positive new directions requires a culture where people are encouraged to revolutionize approaches, reform processes and policies, rethink measures and outcomes.

Creative Places are incubators of these new types of organisation – open, flexible and adaptative - where new patterns of management that can be implemented at both corporate and government levels are trialled in order to respond to future (and present) demands.

As diverse forms of non-hierarchical and network-based organizations (Castells, 1996; Cottam, Leadbeater, 2004a; 2004b; Tapscott and Williams, 2006), Creative Places are drivers of change towards a *collaborative society*. They illustrate a strategy for re-orienting behaviours and social demands towards more sustainable ways of living.

These are places where people lead sustainable lifestyles, and from where they are able to show to the remainder of society how

traditional ways of living can be changed. Hence, they can work as showcase projects providing the city they are rooted in with an attractive image that points to another way culture and creativity can eventually create wider economic and social benefits.

These places and these groups of people can be found worldwide, and even though they are not mainstream they can operate major shifts and changes to society. As Penn (2007) refers, it takes only 1 percent of people making a dedicated choice – contrary to the mainstream's – to create a movement that can change the world.

Besides the fact that they are creative individuals with creative attitudes characterized by a diffused, extended and collaborative creativity, what makes them special - and consequently also the creative places they dynamise - is that they have the willingness to adapt *to* and invest *in* change; they persist and get things done, actively taking into their own hands the solution for several problems they are routinely faced with. They have common goals which are achieved by the active involvement of people directly interested. This activity, not so common in a society mostly characterized by passivity, arises from the will to promote change and not to seat back and wait for traditional institutions to solve all everyday problems.

It might be contended that these groups of people form innovative communities rather than creative ones, as by putting their creative ideas into practice they have showed that they not only have good ideas, but they have *good ideas that work*. This could sound as a straightforward proposition, but it is not. A good idea if not implemented and put through the test of reality isn't but a good idea. The insight, *per se*, is not enough to make it real - it takes considerable energy to transform it into a viable project, accepted by the field it relates to and to implement it, thus introducing what will be regarded as innovation. Furthermore, it is important to highlight that these innovative communities work based in a collaboration system, inwardly and outwardly, where users become co-producers involving not only the members of the community itself, but also the local community, the citizens from their city and, sometimes, the local institutions.

After in-depth consideration and analysis it might be stated that the characterising elements detailed above uphold our working acception of Creative Places as Agents of Change, as well as seeds of possible alternative futures.

Seeds of possible alternative futures. Creative Places are very promising cases. This is true even if they are still (relatively) small entities, operating outside the mainstream. In fact, considered as a whole, they are the expression of two major drivers of change:

. the move toward a more mature knowledge society - with the types of creativity and entrepreneurship that it generates and

. the one towards a network society - with its growth of unprecedented forms of non-hierarchical, network-based organizations.

For these reasons, Creative Places can be considered examples of social innovation in everyday life and illustrate a powerful strategy for re-orienting behaviours and social demands towards a more sustainable way of living.

In this framework, the emergence of Creative Places shape a more Collaborative City, and this in turn fosters the appearance of more Creative Places. In the same way Creative places are enablers of sustainable lifestyles, the collaborative city is an enabling system for a wider forms of citizenship, social cohesion and sustainable development.

From this research we have seen that the challenge for cities is to develop the policy principles that allow room for creativity and experimentation. And a Collaborative City can enable this emergent energy to scale up across the whole city rather than being restricted to isolated pockets.

This presents designers with the opportunity to develop new approaches to the activity of design, namely as an instrument that gives visibility and enhances the role of social innovation "attractors", so as to attract others to emulate and extend the innovations.

* **Strategic design for sustainability & design for radical systemic innovation**

For too long urban design involved only architecture and land-use planning. Now other professions began to form an essential part of the city-making. We have learned that the physical alone does not make a city or a place (Landry, 2006).

But a city based in the principles of collaboration, with open and non-hierarchical structures, where everybody can participate and collaborate, can become even more complex. To intervene in this complex fluidity demands a holistic approach, a level of systems thinking and the orchestration of a wide range of different design

inputs.

And the designer, operating in very complex systems involving multiple networks of actors and in a setting where there is no-obvious client, has to make use of the strategic design instruments available to him in order to facilitate and support the ongoing diffuse design activity that characterises such systems (accepting as true the pervasive idea that nowadays everybody designs, to some extent) so as to give them pesrpective and endow those singular, individual design flashes with an organic unicity oriented towards ensuring long term positive results and sustainability.

In this sense, strategically designing for sustainability implies strategically designing for radical systemic innovation, what should entail fostering desirable discontinuities in the existing status quo and their integration in the systemic process of change – assuring those discontinuities are coherent with fundamental sustainability criteria.

As a final note, it is important to underline that the contexts where innovative communities exist cannot be "designed", and that that was not the aim behind this research. The purpose of this research was to observe and understand its dynamics and to extrapolate ways of further enhancing them and allow for their replicability and scalability within different contexts, not to engage in what could be regarded as "social engineering". The present approach was not focused in the intervention on other urban dynamics (as mobility, leisure, housing, waste management, and so forth), but in Creative Places and in how to favour the conditions for their appearance and diffusion.

There was always the awareness that designing lives and lifestyles is not design's mandate, nor it is a desirable option. Something that works well in a certain place will not necessarily work well in another, where there will be a different set of circumstances and players influencing the outcomes, with differences and individualities that must be safeguarded and respected. And that is why replication and scalability were not, at any moment, regarded as an end but as means to achieve an end – the creation/enhancement of places were diverse people can interact and creatively experiment new solutions and new paths towards sustainable growth, lifestyles and greater wellbeing, steadily weaving a network that ultimately will result in a Collaborative City.

That said, it is our opinion that given the opportunities Creative Places offer and the potential for their diffusion in the urban territory of the Collaborative City, the designer should get involved in this dynamics and not to be a passive bystander. Creative Places have the potential

to be strong enablers of new and socio-culturally sustainable ways of being and doing, and the Collaborative City has the potential to foster the emergence and diffusion of Creative Places; i.e., Creative Places shape a Collaborative City, which in turn fosters the appearance of Creative Places. Having realised this, the designer should step in and contribute to make this cycle a virtuous one.

To renew and revitalise social networks through creative approaches needs the involvement of local people in a variety of design projects as active participants. The designer's role is to work with people and their needs and aspirations to create new answers to pressing problems, which are not dealt with efficiently in traditional and conventional ways. If we believe that today everybody designs their life to some extent, then the professional designer should work together with this army of spontaneous and intuitive designers in order to structure and potentiate their creative, and often innovative, solutions. And this should result in a most fertile process, as the user has a more accurate idea of his needs, and the professional designer a more objective approach to problem solving – merging the two is the key to develop sustainable and groundbreaking solutions, which might hopefully even be reproduced.

1.Limitations of the research

The research undertook was limited by the complexity involving Creative Places and innovative communities. The multiplicity of factors and actors interacting in real time within very complex systems makes it difficult to study all its multiple dimensions and dynamics.

Simultaneously, the up-to-dateness, fluidity and rapid pace of change that characterises those systems made trying to extract structuring principles and thus building an interpretative model rather elusive. The spontaneous and informal nature of the cases studied, happening in real time as mentioned, also proved to be a limitation, for it was disruptive to their normal functioning to step into their day-to-day activities in order to study them, besides adding an alien element that had a direct impact in the system.

Even though a study into similar communities in the last century was also carried out, their cultural and specific historical circumstances made their implications in present day experiments limited, so the historical framing and perspective of the research object resulting from that study was restricted.

In parallel to that, the object of study - people and the way they spontaneously organise themselves to collaborate creatively and produce social, economic and cultural value that opens new paths towards sustainable alternative models of growth – cannot be standardised and systematised, nor can their interactions be designed in the way an object is designed, according to standard ergonomic measures. For this reason it is argued that the approach to these systems should be done through strategic design for sustainability and through open-ended and flexible projects that are able to assimilate and incorporate change and evolution.

Lastly, the lack of projectual validation is also considered a limitation. In order to carry out this validation there was an involvement in a project with Milan's Province (see Annex F) for the conversion of an ex-milk factory, aimed at fostering the emergence of a creative place with top-down support, but that project was put on hold (due to financial constraints), therefore its future developments cannot be considered for the purposes of this research.

2.Future developments and open questions

This research is just the beginning of very many possible future developments. It is hoped that it will pave the way for the emergence of new lines of research and new approaches on how to "build" a Collaborative City, and on how to improve the implementation of Creative Places at its core.

Considering Creative Places' open, flexible and diverse nature; its capacity to connect local and global networks, real and virtual communities and speed the flow of knowledge; its potential to nurture and attract creativity and diversity, and through it breed and incubate alternative ways to address existing problems and pressing needs – all these seem to position them to become catalysts for the emergence of other positive phenomena in the fields of urban and social renewal through creativity.

This might lead to the design of further tools to help build platforms for mass participation and collaboration, improving the strategic design guidelines hinted at by the present research, which arguably need to be developed within a transdisciplinary team and framework.

In turn, this might also open further possibilities to the exploration of other paths in design education, shifting the focus on the market and industry to a focus on people and their interactions with their governments and institutions, as a way to engage design in the process of promoting more active citizenship and open governance dynamics, ultimately translated in more participation, inclusion and wellbeing.

More straightforwardly, this research opens the possibility to design more tools and processes and to refine the existing ones in order to help people set up their own Creative Places.

In sum, it is hoped that this research may lead to and result in real projects where these strategies and tools can be trialled and tested to further advance us in this "learning trip" towards a more active and collaborative society for a more sustainable world.

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Annexes

Annex A

Diagram for cases' analysis

This diagram was devised to help visualise some cases in order to select the most pertinent ones. These cases' analysis is focussed in collaborative and social services, cultural, environmental, and economic dimensions.

↘ Social

Level1 . Reduced or non-existing social activity
Level 2 . Minor social activity without collaborative services
Level 3 . Dynamic social activity with some collaborative services
Level 4 . Vibrant social activity with collaborative services between all members of the community, and with services open to outside members.

↘ Cultural

Level 1 . Non-existing cultural production
Level 2 . Minor cultural production
Level 3 . Dynamic and qualitative cultural production
Level 4 . Vibrant cultural production, with innovative proposals and open to outside members.
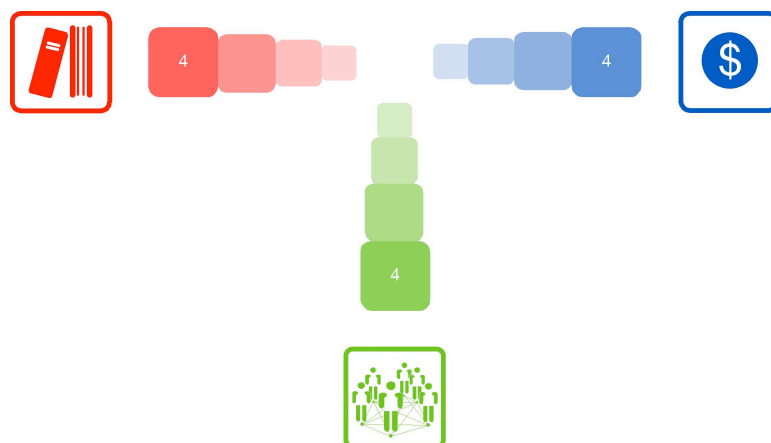
↘ Economic

Level 1 . Non-existing economic activity (subsidised)
Level 2 . Minor economic activity (community's survival)
Level 3 . Dynamic economic activity (community's wealth)
level 4 . Vibrant economic activity, generating wealth for the community and its surrounding area

Annex B

Diagram for cases' impact analysis
The same diagram was used to visualize the social, environmental, economic and cultural impact on the exterior.

↘ Social
Level 1 . No impact on the social fabric of the surrounding area
Level 2 . Minor impact on the social fabric of the community and its neighbouring area
Level 3 . Significant impact on the social fabric of the neighbouring area
Level 4 . Major impact on the social fabric of the neighbouring area and the city

↘ Cultural
Level 1 . No cultural impact on the surrounding area
Level 2 . Minor cultural impact on the neighbouring area
Level 3 . Significant cultural impact on the neighbouring area and the city
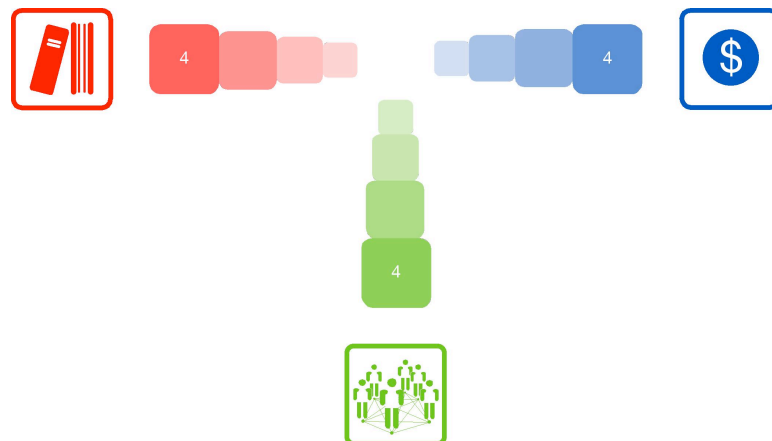Level 4 . Major cultural impact on the city, the country and worldwide

↘ Economic
Level 1 . No economic impact
Level 2 . Minor economic impact on the economy of the neighbouring area
Level 3 . Significant economic impact on the economy of the neighbouring area
Level 4 . Major economic impact on the city's economy

Annex C

Case studies' data collection and analysis. Light Format

The format for data collection and analysis of cases is divided in two types: Light format and In-depth format. Both of them are an adaptation of the EMUDE research.

Light format

Identity card

↘ Name: Title (Name of the solution) and Sub title (Formal subtitle of the solution).

↘ Location: City and Country.

↘ Contact: Address. Phone number. Email. Website.

↘ Keywords: "Key ideas" supporting the solution.

↘ Drivers: Motivation for solution's implementation (e.g. economic, security, necessity, lifestyle driven, etc)

↘ Promoters & Managers: Who provides/organises or promotes the solution.

↘ Type of space: Type of building (school, hospital, industry, etc).

↘ Initiative's typology: Proposed at grassroots level (bottom-up) or top-down.

↘ Source: Where the information was found.

Description

↘ Context: situation where the solution takes place.

↘ Solution's description: Description of the solution that is being provided to users.

↘ Time frame: from when the solution is viable and its upgrades (??).

↘ Activities: housing, social services, cultural centres, etc.

↘ Spaces: spaces available to develop the solution.

Annex D

Case studies' data collection and analysis. In-Depth Format

In-depth format

Identity card

↘ Name: Title (Name of the solution) and Sub title (Formal subtitle of the solution).

↘ Location: City and Country.

↘ Contact: Address. Phone number. Email. Website.

↘ Keywords: "Key ideas" supporting the solution.

↘ Drivers: Motivation for the solution' implementation (e.g. economic, security, necessity, lifestyle driven, etc)

↘ Promoters & Managers: Who provides/organises or promotes the solution.

↘ Type of space: Type of building (school, hospital, industry, etc).

↘ Initiative' typology: Proposed at grass root level (bottom-up) or top-down.

↘ Source: Where the information was found.

Description

↘ History: Historical background of the solution and situation where the it takes place.

↘ Solution' description: Objectives, organization, how does it works.

↘ Time frame: from when the solution is viable and its up-grades (??).

↘ Current occupancy: how many people are part of the solution

↘ Activities: External activities (activities offered to the general public). Internal activities (activities developed internally to enable the solution's functioning) . Sharing system (type of shared resources, tangible or intangibles, etc).

↘ Spaces: spaces available to develop the solution; Common spaces – what are the spaces available and which of those are shared .

↘ Economy: how is the solution sustained (sponsors, on activities, local or central government's financing)

Annex E

Case Studies Light Format

Annex E

A4-Zero Space

A4-ZERO SPACE

[multifunctional centre for
contemporary culture]

[Bratislava.   Slovakia]

[Námestie SNP 12
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email.info@a4.sk
website. www.a4.sk]

keywords

contemporary culture. civic associations

drivers

gathering already existing activities aimed at similar target groups in one place, enlarging and transforming them into an effective working which meets the needs of the inhabitants of the capital of Slovakia

promoters & managers

The Contemporary Dance Association, Atrakt Art Association, Burundi Datalab Studio Display Press and The Association for Contemporary Opera

type of space

initiative' typology

bottom-up (4 civic associations) with top-down support (The Ministry of Culture, Goethe Institut, Pro Helvetia, Czech Centre and Film Club 901.

source

www.a4.sk   www.artfactories.net
Photos source: www.artfactories.net www.a4.sk

A4-ZERO SPACE

multifunctional centre for
contemporary culture

context

A4 - Association for contemporary culture was created in 2003 by four civic associations operating in the sphere of culture : Association for Contemporary Opera, The Contemporary Dance Association, Atrakt Art - association for contemporary art and culture, Burundi Datalab Studio Display Press

solution' description

A4 - zero space is a multifunctional non-commercial centre for contemporary culture, which is oriented towards creation, presentation and education in present-day forms of theatre, dance, music and film, contemporary visual culture and new media art. Project A4 - zero space is the result of the efforts of several civic cultural organizations throughout the past several years to create a centre for the support and presentation of contemporary artistic expressions in the performing arts and new media, supporting dynamic and innovative artistic productions.

time frame

2003 - A4 SpaceZero Association

A4-ZERO SPACE

multifunctional centre for
contemporary culture

activities

A4 - zero space includes the following activities:

theatre - home of the authorial theatre group SkRAT and also open stage for guest Slovak and foreign theatre ensembles.

Theatrical production and dramaturgy in A4 is mainly the responsibility of the Association for Contemporary Opera with its authorial theatre group SkRAT. SkRAT theatre performs and creates its shows here regularly, and together with other activities promoted by A4, it strengthens the theatrical identity of the space with a well-marked dramaturgy focused primarily on authors' projects.

dance - performances of contemporary scenic dance and physical theatre, open space for independent artists, choreographers and interpreters and also for guest soloists or ensembles. Performances of contemporary scenic dance and physical theatre continue in the activities of the Contemporary Dance Association.

music scene - regular presentations of present-day and live musical performances exploring the boundaries between contemporary classical music, improvised, experimental and electronic music, jazz and alternative rock music. The musical dramaturgy of A4 continues in the activities of the association Atrakt Art and Association For Contemporary Opera enriched by the initiatives of other groups, especially the association Burundi, the artistic ensemble Urbsounds and the distribution company Wegart.

audiovisual club - film and video screenings of contemporary cinema for the discerning viewer, artistic documentaries, digital videos, animation, musical and experimental films .

Audiovisual club was started in A4. Its concept originated there and is unique in Slovakia because its character and approach is different from the classic movie theatre and film club. Cinema in A4 is open to various forms and interpretations of the moving image and it emphasizes works which are exceptional by their creativity but unavailable to the public in the ordinary distribution network.

new media - club and datalab, production and education in the creative use of new technologies, gallery Burundi displej, books, magazines, VHS, CD, DVD and other media accessible to the public dealing with themes in contemporary art and new media. Systematic focusing on contemporary art, which is characteristic of A4 - zero space, requires also reflection on, and the realization of, projects focused on new media, digital technologies, electronic art and related genres.

spaces

Under one roof it gathers together already existing activities aimed at similar target groups but at the same time it enlarges and transforms them into an effective working open multimedia space, which meets the needs of the inhabitants of the capital of Slovakia. A4 is home of the authorial theatre group SkRAT and also open stage for guest Slovak and foreign theatre ensembles.

A4 functions also as a production and communication centre supporting present-day artistic forms.
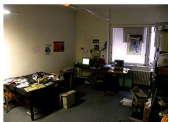
Annex E

Felix Meritis

FELIX MERITIS

european centre for arts & sciences

Amsterdam. The Netherlands

Keizersgracht 324
phone. +31 (0)206262321
email. felix@felix.meritis.nl
website. www.felix.meritis.nl

keywords

cultural diversity. social cohesion. arts & science

drivers

connecting cultures . exchange of ideas on art, culture, science and society contribute to cultural and political co-operation

promoters & managers
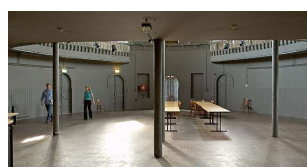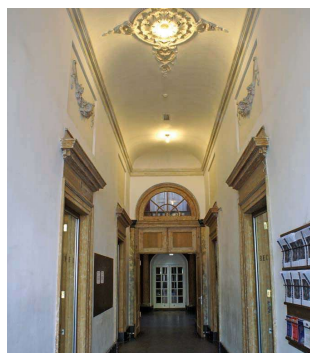
Felix Meritis Foundation

type of space

The building was inaugurated by the citizens of Amsterdam with an interest in the arts and sciences in 1789. The various rooms were used for concerts, literary meetings, debates and other functions.

initiative' typology

bottom-up with top-down support

source

www.felix.meritis.nl   www.artfactories.net
Photos source: www.felix.meritis.nl

FELIX MERITIS

context

The Felix Meritis building was inaugurated by the affluent citizens of Amsterdam with an interest in the arts and sciences in 1789, when the political and ideological tension in the Netherlands was acute. Amsterdam's citizens had to find their own way in an uncertain age and Felix Meritis played an important role in this. The various rooms of this 'Temple of the Enlightenment' were used for concerts, literary meetings, debates and other functions.

After the dissolution of the Felix Meritis society in 1888, the building was purchased by Holdert and Co printers, who demolished a large part of the interior. A fire destroyed much of the front façade in 1932. However, the building was restored, and after the war the Communist Party of the Netherlands moved into Felix Meritis, where the Communist daily De Waarheid rolled from the presses. During the turbulent 1960s the building was turned into a cultural palace under the name of Shaffytheater. It was the venue for many performances of experimental dance, mime, theatre and music.

Now Dutch society faces new challenges once again. In many respects the ideals of the enlightened thinkers from 1789 have been achieved. Since 1988 the Felix Meritis Foundation has continued these activities in a contemporary form as a European Centre for the Arts and Sciences.

solution' description

Felix Meritis is a place for independent thinking, for the transfer of knowledge and enjoyment of the arts. It is a place where opinions are formed and where the results of the exchange of ideas on art, culture, science and society contribute to cultural and political co-operation. At Felix Meritis the practice of art and science, and its impact on society, is a matter for continuous exploration, whether it is through the processes of European integration or the development of international cultural networks (physical and digital).

time frame

1777 - Felix Meritis Society
1789 - Felix Meritis Building
1888 - Felix Meritis society dissolution & Building aquisition from Holdert & Co
1960 - Communist Party Headquartres & Shaffytheater
1988 - Felix Meritis Foundation
2006 - Third stage of the building restoration

FELIX MERITIS

european centre for arts & sciences

activities

Felix Meritis develops many activities in the field of culture and the sciences, either independently or in partnership.

Gulliver. linking 100 writers, academics, film-makers, composers and architects throughout Europe
Essay International. creating a network of editors, able to select the most important contributions to their journals and circulate them to colleagues in other countries so that the essays can be translated and reprinted
Felix Meritis Papers and Theatre Journal. important record of ideas from some of the world's most distinguished thinkers in the arts and social sciences. The Theatre Journal is published in Dutch, English, French and German, the Felix Meritis Papers in English.
Amsterdam Maastricht Summer University (AMSU). provides short courses for over 500 young professionals from all over Europe. The lecturers come from a wide variety of academic and professional backgrounds and are drawn from many countries.
The Arts Channel (Kunstkanaal). cable television network and programme provider. This packages arts programmes for cultural organizations, festivals, education services and conferences.
European Foundation on Social Quality. network of academics in a variety of related disciplines. Its purpose is to facilitate dialogue between social scientists and policy makers and to explore the concept of social quality. As a theory based on democratic relationships between disciplines and their impact on the citizen, the concept has been recognised as an important element in the priorities of the European Union's Social Agenda. The Foundation works with Felix Meritis in its capacity as a centre for debate, dialogue and international networking, forging links with other NGOs.
The Dutch Association for a Democratic Europe. NGO for the stimulation of public debate about the quality of democracy in Europe. Political and philosophical debates on the nature and consequences of European Union enlargement, and the resultant constitutional changes, have been conspicuous by their absence. The Association will examine these processes and their effect on democracy in the context of everyday life, through projects like 'The Voice of Civil Europe', initiated in conjunction with the European Foundation on Social Quality.
Stichting Max Wagener. Foundation formed to increase the impact of collaborative arts projects between the Netherlands and Central and Eastern Europe. Training programmes, schemes for the mobility of artists and large-scale presentations are at the heart of the work which links 8 core Dutch organizations.

spaces

Thanks to its rich cultural, political and social past, its spatial capacity, and the unique architectural and acoustic qualities of the building, it is eminently suited to play a prominent role in the cultural life of Amsterdam.
Felix Meritis makes the building and facilities available to third parties for productions provided they fall within the objectives of Felix Meritis in a broad sense: political, literary, cultural and/or academic events, preferably of relevance to the public. The room reservations & production division has broad expertise in the field of advice, production and facilitation in respect of a variety of activities.

Annex E

Gasworks

GASWORKS

contemporary art organisation

London.   United kingdom

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email. mia@gasworks.org.uk
website. www.gasworks.org.uk

keywords

cultural exchange. art. experimentation

drivers

exchange of ideas between practitioners, experimentation with new concepts and new materials.
working with local community.

promoters & managers

Non-for-profit Association

type of space

Warehouse/storage

initiative' typology

bottom-up with top-down support

source

www.gasworks.org.uk   www.artfactories.net
Photos source: www.gasworks.org.uk   www.artfactories.net

GASWORKS

contemporary art organisation

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context

Established in 1994, Gasworks is a contemporary art organisation based in South London, housing twelve artists' studios and proposing a programme of exhibitions and events, artists' residencies, international fellowships and educational projects. Nine studios are rented to London-based artists and three are reserved for an International Residency Programme for non-UK based artists.

---

solution' description

Gasworks hosts up to twelve residencies a year, encouraging the exchange of ideas between international and local practitioners. The non-prescriptive and process-based nature of the residencies allows visiting artists to develop projects in response to their new context, or to conduct research benefiting from London's resources. As a result, residencies generally culminate in an Open Studio. The residencies programme is also accompanied by activities such as talks and seminars, aiming to introduce the general public to international artists and their practice.

Gasworks is part of Triangle Arts Trust, an international network of artists and organisations set up in 1982 whose activities include residencies and workshops. The Trust provides Gasworks with unique connections to artists and organisations in more than thirty countries around the world. Each year, through the Arts Council England's International Artists Fellowship Programme, Gasworks organises residencies for six to eight UK-based artists in one of the Triangle partners' organisations, in countries including Cuba, China, South Africa, Kenya and India.

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time frame

1994 - Gasworks Association
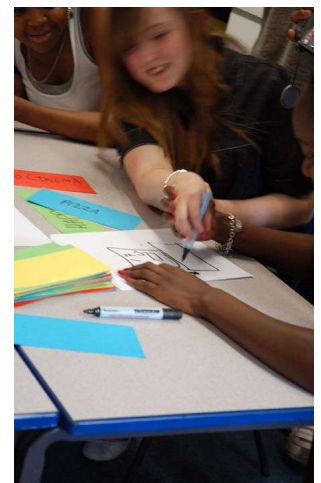
GASWORKS

contemporary art organisation

activities

Gasworks works with a broad consideration of the visual arts and develops a number of events including exhibitions, performances, residencies, artists' talks, open studios, and education/outreach projects based both on and off-site. Additionally Gasworks is concerned with coordinating a number of international activities including workshops and residencies as part of Triangle Arts Trust. Gasworks runs an education and outreach programme which responds, as well as operates independently from, the residencies and exhibitions. The programme aims to instigate dialogue and exchange through art, and to work with local groups and organisations to widen access to contemporary art.

Gasworks Gallery hosts up to seven exhibitions a year and profiles emerging or mid-career international or UK artists whose practice is of outstanding quality and who have limited previous exposure in London. The Gallery is committed to the professional development of artists and offers a strong level of curatorial, administrative and practical support. The exhibitions are complimented by a programme of education and off-site activities which aim to introduce and discuss themes and ideas of contemporary international art practice to both a younger and a professional audience

spaces

Gasworks's building comprises thirteen studios, a gallery, an education space, an artists' computer room, and three offices. Three of the studios are set aside for use during the International Residency Programme; the others are let privately.

The exhibition's space accommodates six main projects a year, as well as a series of small-scale events. The programme includes solo and thematic exhibitions, a yearly open submission project, screenings, workshops, seminars and guest-curated events. Gasworks focuses on visual arts practice in its broadest sense, including design, documentary filmmaking and media art, amongst other areas of activity. These are all linked by a commitment to constantly reassess the position of artistic practices within their wider cultural, social and political frameworks.

Annex E

Metelkova

[M E T E L K O V A]

[cultural centre]

[Ljubljana. Slovenia]

[Masarykova24
phone. +386 1 4340345
email. info@metelkova.org
website. www.metelkova.org]

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keywords

cultural diversity. social integration. humanitarian work

---

drivers

connecting cultures . exchange of ideas on art, culture, science and society contribute to cultural and political co-operation

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promoters & managers

Network of Metelkova

---

type of space

former Yugoslav People's Army's military barracks
Metelkova is a squat initiated in 1993, when a group of alternative producers and activists occupied the ancient barracks of the army headquarters near the centre of Ljubljana in order to prevent its illegal destruction, which was launched by still unknown agents presumably led by speculative real-estate interest. Although it has never succeeded in achieving a proper legal status, the location was registered as national cultural heritage in 2005.
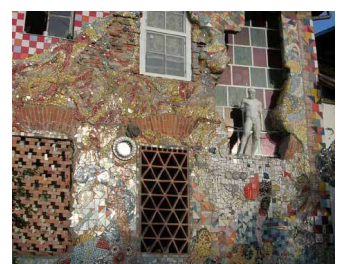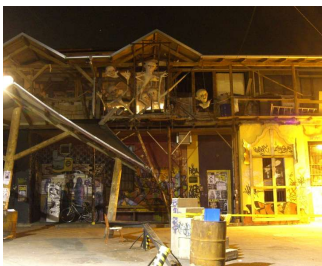
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initiative' typology
bottom-up

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source
www.artfactories.net
Photos source: www.artfactories.net

METELKOVA

cultural centre

context

Metelkova as a cultural centre was first conceived in 1990 when the Network of Metelkova was formed and 200 partner organisations came together to propose a new, creative, peaceful use for the former military barracks. In 1991 The Network of metekolva petiotioned, to no avail, the newly independent Slovenian government for rights to the former Yugoslav People's Army's military barracks , after their withdrawal from the site. In 1993 the City of Ljubljana decided to demolish the buildings, favouring a new development or a car park over the reuse of the old buildings by the Network of metekolva. In response, the Network of metekolva and friends squatted the premiseson September 10th 1993, creating the 'Metelkova Mesto' - an independent (anti)cultural centre."
Over 200 individuals got down to business creating living spaces, setting up concerts, exhibitions, readings and other events. Unable to extract the compound's new occupants, city officials responded by cutting off the water and electricity to Metelkova Mesto ('Metelkova City') and filing legal suits against its inhabitants. The new challenges only served to bolster the strength of the community, however, and Metelkova began to thrive more than ever before as a centre of cultural, political and artisitic activity. International artists were welcomed to set up studios within the compound, the former prison was transformed into Celica Hostel, and several live music venues were opened. The Red Dawns International Women's Festival and the DrMrr OrtoPunk Festival became annually organised successes. Many other cultural organisations became tenants of Metelkova, including the KUD Mreza Association for Arts and Culture and the Society for the Protection of Atheistic Feelings (DZAC).

solution' description

Metelkova is an autonomous social centre in the centre of Ljubljana, Slovenia. The site consists of seven buildings. The name of the squat comes from the surname of the 19th century Slovenian Roman Catholic priest, philologist and unsuccessful language reformer Fran Metelko, after whom the nearby street is named.
The main objectives of the Metelkova are to help settle the situation at centre and to be a useful service for organisations and individuals from Metelkova mesto (negotiations with the City Government, reconstruction of some buildings, fund raising, programme co-ordination, any kind of advice...) The policy of the Metelkova is to be run as a non-profit, non-governmental, multi-cultural, urban venue open to all.
It aims to sustain art, culture, social and humanitarian work, to help social integration and benefit the community. Metelkova mesto is an independent cultural centre inhabited by various artistic & social groups.
Their primary goal is to create a complex artistic and cultural environment rather than a series of isolated cultural events and to propose a vision of the future of the centre.

time frame

1990 - Network of Metelkova
1993 - Military barracks squatt
1995 - with the new City Council all court cases were dropped.

[METELKOVA]

[cultural centre]

activities

At Metelkova a range of activities have been held. These include an art gallery, bars, artists studios, space for designers, offices of cultural organisations and concerts featuring different types of live music from Free Jazz, Heavy Metal and Noise to Dub and Techno.

Since it was first created in 1993, Metelkova has consistently been the object of political jockeying, with the long-term status and survival of the community uncertain. Constantly threatened by the lure of commercial development, neo-conservative politicians and internal problems within the 'autonomous zone,' Metelkova has endured simply through the creativity, imagination, energy and determination of the many individuals who have fought to maintain the autonomy and diversity of community, often through physical, yet non-violent, resistance. The community's greatest defense has been the tireless virtue of the events, festivals, and clubs it organises. For years Metelkova hosted the only Women's Centre in Slovenia and is still today the only place in the country with community-run clubs for disabled people, gays and lesbians. Numerous campaigns against racism, domestic and institutional abuse have been organised and operated out of Metelkova. Ljubljana's only gay (Klub Tiffany) and lesbian (Klub Monokel) clubs are in Metelkova, which is also one of the few places in Slovenia to offer ethnic, sexual and other minorities the chance to socialise openly in a community. Many artists have their studios in Metelkova and the space's clubs play host to all range of music from hardcore to jazz to dub to techno. Celica Hostel is one of the most unique and consistently well-ranked hostels in Europe, and Metelkova's Alkatraz Gallery has one of the most diverse and creative contemporary art collections in former Yugoslavia.

Social and Artistic disciplines: Visual arts; Music; Dance; Theatre; Circus; Radio (Youth radio Metelkova); Multimedia; Drawing (Art centre - workshops); Video; Graphic creation (studios) ; Cinema; Workshops (joineries, iron workshop, restoration workshop, sculpture, graphics, painting); Local community projects (anniversary festival, newsletter, Youth Radio Metelkova, home site); Resident associations (Kasandra, KUD Anarhiv, KAPA, Womens counselling service, YHD, KUC - Tiffany, KUC - Monokel, KUD Mre_a, Channel Zero, Gromki Theatre); 1 magazine (Metelkovnik - newsletter); Children's specific cultural activities; Education or arts for disabled people (SOT-24 club, exhibitions, movies, lectures...); Books editing; Artists' education/training programmes

 Metelkova provides 40% of the non-commercial music events in the city.

spaces

Infrastructures: 1 theatre place, Theatre Gromki; 4 Bars: 1 at the theatre place, 1 at Tiffany club, 1 at Monokel, one at Maria's tea shop; Library; 4 offices for associations; Art gallery; 3 music rehearsal studios; 1 theatre hall; 1 recording studio; 2 concert halls; artists residency spaces (for music, visual art) ; 17 artists' studios and the Hostel Celica (an artistically renovated former prison)

MODELARNIA WYSPA

[artistic organisation]

[Gdansk. Poland]

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phone. +48 58 3058203
email. wyspa_mode@wp.pl
website. www.wyspa.art.pl]

keywords
collaboration. artistic organisation

drivers
multidisciplinary and interdisciplinary character creating and mixing forms of artistic events generating a space of being together and experiencing art more than functions of the traditional gallery.

promoters & managers
Modelarnia & WYSPA Progress Foundation

type of space
Basic Shipbuilding School

initiative' typology
bottom-up

source
www.wyspa.art.pl   www.artfactories.net
Photos source: www.wyspa.art.pl   www.artfactories.net

MODELARNIA WYSPA

artistic organisation

context

Since September 2004, the Wyspa Institute of Art, in the grounds of Gdansk Shipyard in the building of the former Basic Shipbuilding School, has been the home of the Wyspa Progress Foundation, an innovative artistic organisation combining the presentation of contemporary art with deliberations on the shape of social culture.

The project began with the initiative of various artists collective and Grzegorz Klaman, with the concept of generating a space to be together and experiencing art more than its usual functions of the traditional gallery.

solution' description

As an artistic structure Modelarnia functions as a collaborative of artists and is absolutely non-profit organization, based officially on the structure of Wyspa Progress Foundation (a non-governmental organization). Modelarnia joins the functions of a workshop with the space of shows and activities in the area of visual arts. Most of the events have a multidisciplinary and interdisciplinary character creating and mixing forms of artistic events.

Here appears also meetings with artists, art theoreticians, lectures, concerts, performance-art shows and a Festival of Young European Cinematography.

With Modelarnia are connected art critics and curators who want to practise their research on the regional alternative art scene. Modelarnia is a space of residency for artists. The objective of the Foundation is: the presentation of innovative phenomena in contemporary art and support to creative activity; the stimulation and documentation of the reflection on contemporary visual culture; the organisation of exhibitions and other forms of promotion of artists linked to the Foundation in Poland and abroad; the propagation of the premises of the former Gdansk Shipyard in Gdansk as the place of creative inspiration of universal character.
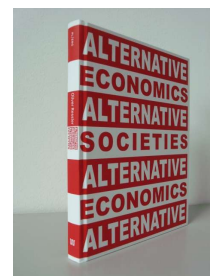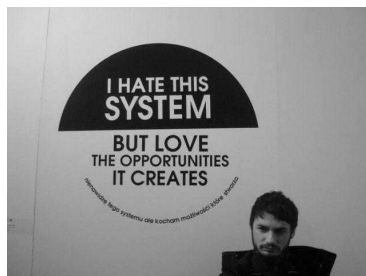
time frame

2004 -Foundation
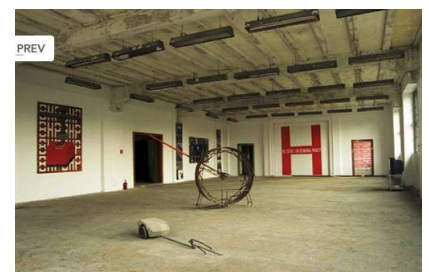
MODELARNIA
WYSPA

[artistic organisation]

activities

publishing; installation; video-installation; video-art; performance-art; photography; concerts; residencies;
one night shows; exhibitions; social context activities like the civic exercises.
organise ateliers, workshops and venues for international meetings and work spaces for artists and
other professionals committed to contemporary art;
the creation of places and bases for the realisation of the Foundation's objectives;
the organisation of multi-cultural and multi-media artistic events, exhibitions, shows, open-air
workshops and concerts.
collaboration with state-run and public institutions, operating within the domain of the Foundation's
activity, along with the co-operation with national and foreign galleries, museums, schools, artists'
groups and natural persons who are interested in the objectives of the Foundation.

spaces

spaces for exhibitions, artists residencies, concerts, workshops, bar, bookstore

Annex E

Society Free Culture

SOCIETY FREE CULTURE
PUSHKINSKAYA 10

[cultural centre]

[St Petersburg . Russia]

[Pushkinskaya 10, Apt 1
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website. www.pushkinskaja-10.spb.ru]

keywords

contemporary artists. cultural centre

drivers

establishing a contemporary art centre .

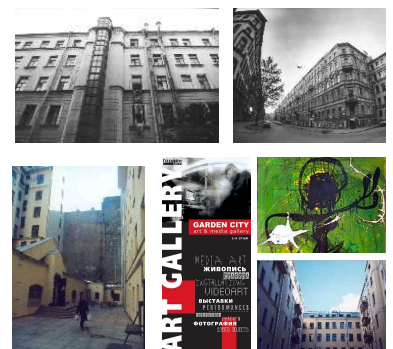**promoters & managers**

Society "Free Culture"
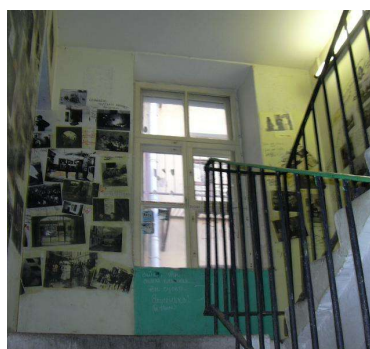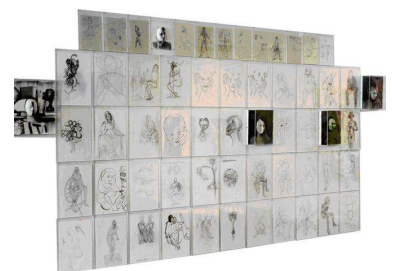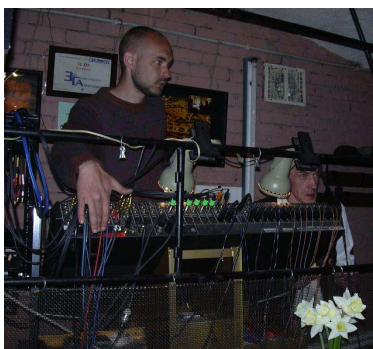
type of space

Abandoned building in the city centre

initiative' typology
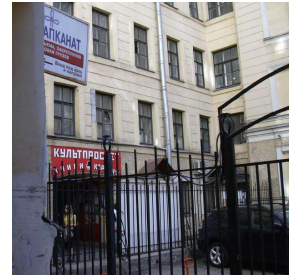
bottom-up with top-down support

source

www.pushkinskaja-10.spb.ru   www.artfactories.net

SOCIETY FREE CULTURE
PUSHKINSKAYA 10

cultural centre

context

The story of The St Petersburg "Pushkinskaya-10" Art Centre began in 1989 when a group of independent artists, musicians and others in the arts occupied a condemned building on Pushkinskaya Street. With the goal in mind of establishing a contemporary art centre, they developed the concept and registered their project as a non-governmental, non-profit organization, now called The "Free Culture" Society. In the 17 years of its existence, the art center has developed its structure and organized numerous cultural events in Russia and abroad.

In the period of its creative activity The "Pushkinskaya-10" Art Centre has become one of the world's best known cultural centers. It comprises art galleries, museums, concert venues, clubs, and studios for about forty artists and musicians.

The "Pushkinskaya-10" Art Centre has consistently represented the integration of Russian contemporary art and new world culture at numerous international exhibitions and festivals. Works by many artists from the Art Center are in the collections of famous Russian, European and American Museums.

Type of occupation : free-lending contract with the city for 49 years
Owner of the building : city

solution' description

The Society "Free Culture" is a non-governmental, non commercial, independent organization (SFC). The SFC operates as a creative union of contemporary artists, musicians and other creative cultural workers. Now it has built a center of contemporary art - the Cultural Center "Pushkinskaya 10"(Museum of NonConformist Art, 6 art-galleries, Archive and Library of Independent Art, The John Lennon Temple of Love, Peace and Music; two art publishing houses, forty individual art studios, the music club/cafe "FishFabrique" and the Center of dance, alternative and experimental music "BAZA").

In 1998, following in the St Petersburg tradition of respectfully conserving its art, The "Free Culture" Society established Russia's first Museum of Nonconformist Art at "Pushkinskaya-10". The Museum possesses a unique collection of unofficial art from the second half of the Twentieth Century, works not previously known by a wide audience. The Museum has The Archive and Library of Independent Art; another branch of The Museum is the one-man gallery, "Bridge over the Styx", formed in co-operation with The State Russian Museum. At this gallery you may see recent Russian history as interpreted by one of St Petersburg's contemporary artists.

Currently, The "Pushkinskaya-10" Art Centre actively organizes exhibitions, concerts, and educational programs in the field of contemporary art at the Centre's main venues.

Financial partners: San-Francisco charitable Fund "TIDES", "Friends of "Free Culture" (USA) international organization, "CEC International Partners", "Trust for Mutual Understanding"(USA), "Kultur Kontakt" (Austria), "Open Society" Institute (Soros Fund).

time frame

1989 - a group of artists occupied a condemned building on Pushkinskaya Street
1989 - Society "Free Culture" foundation
1995 - member of the international organizations "Trans Europe Halles" and "Res Artis".
1998 - established Russia's first Museum of Nonconformist Art at "Pushkinskaya-10"
1998 - the Legislative Assembly of St. Petersburg included in its budget for the city an article concerning the partial financial support of the cultural center "Pushkinskaya-10"

SOCIETY FREE CULTURE
PUSHKINSKAYA 10

cultural centre

activities

Residencies, creation, production, diffusion, trainning and workshops in the fields of: Contemporary theatre , Music , Visual art, Multimedia, Literature / poetry and Press.

The Art Center supports creative people to do their own art projects. Artists can organize their own exhibitions and publish their catalogs. Writers and poets working with "free culture" publishing houses can issue their books. Musicians can perform and make CD recordings of their concerts. Actors can have their performances videoed.
The structures for activities are:

The Museum of Non-conformist Art
"Gallery 103/Pushkinskaya observatory"
"The Techno-Art-Centre" and its departments: "The Gallery 21", "The Cyber-Femin-Club", "The Gallery of Experimental Sound (GEZ-21), "The Factory of Found Clothing/The Shop of Travelling Things", "The New Media's Studio"
The Museum of "The New Academy of Fine Art"
The gallery "Navicula Artis"
"ART-POLIGON" - the experimental exhibition space
The author's gallery of Vadim Voinov "Bridge across the Sticks"
The St.Petersburg Archive and Library of Independent Art
The Committee of the "Temple of Love, Peace and Music" named after John Lennon
The Russian engineering theatre (performance group "ACHE")
The Music club-cafe "FISHFABRIQUE"
"BAZA" - the shop for dance, alternative and experimental music
The art publishing houses: "Petropol" and "ADIA-M"
The design studio "ArtPRESS"
The educational art workshop
and around 30 studios for the artists, who are members of "Free Culture".

spaces

1 Rehearsal studio ; 35 Production studios (ateliers); 1 Multi-use space; 1 Bar; 1 Restaurant; 6 Art gallery/exhibition places; 1 Museum of NonConformist Art; Artist residencies spaces (1 atelier); Library/documentation centre (Archive and Library of Independent Art); Shop (alternative and experimental music "BAZA"); 1 Multimedia space; 1 photo-gallery
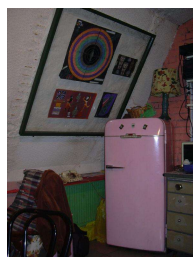
Annex E

REX

REX

cultural laboratory

Belgrade.   Serbia

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website. www.rexb92.net

keywords

research. new fields of culture. artistic potentials development.

drivers

offering possibilities where official institutions failed. fighting cultural elitism. co-operation beteewn Yugoslavia and ex-Yugoslavia

promoters & managers

REX (NGO)

type of space

ex-Jewish community house, cinema & storage space

initiative' typology

bottom-up

REX

context

Starting from the fact that Belgrade needs many places where it can develop its artistic potentials, REX was formed by the name of Cinema REX, in 1994. It provided the conditions for realisation of new and presentation of current projects of domestic production from the field of theatre and visual arts, music, film, video, new media, organising workshops, promotions and discussion.

The building was erected at the beginning of the 1930s and was commissioned by Jewish charities. After the Second World War, the building was nationalized and used for various purposes. During the shooting of an urban film, at the beginning of the 1990s, the name BIOSKOP REX (Cinema REX) was written on its facade.

In the summer of 1994, Radio B92 rented a part of the building from the Stari Grad District Council and turned it into an alternative cultural centre, namely, an institution providing support for culture and civil initiatives. The name found on the façade was spontaneously kept and soon became official.

In REX previous work - due to turbulent political events - they went through a number of phases: from 1994 till April 1999, REX was situated in 16 Jevrejska Street. During the bombing, till the beginning of 2000, they worked in the flats of their collaborators (Cyber REX). From January till the beginning of December that year, we worked in rented offices. In November 2000, REX returned to 16 Jevrejska Street.

Although it offers a wide variety of programmes (concerts, exhibition, theatrical performances, presentations, showings of video works, discussions and organizes meetings of local non-governmental organizations), REX considere itself as "just" a guest - tenant in the apartment building in 16 Jevrejska.

solution' description

The B92 cultural centre, REX is a laboratory for research of new fields of culture.

Being actively involved in current social and political movements, REX has offered the possibilities where official institutions couldn't or didn't want to offer. They have been fighting cultural elitism, developed the network of intensive co-operation with colleagues throughout Yugoslavia, have realised the projects in co-operation with colleagues from ex-Yugoslavia. The centre is a member of the TEH (Trans Europe Halles) network of European independent cultural centres and the coalition of centres for creative development and use of new media (the ECB network - European cultural backbone).

The starting points are the belief that art is a means of communication and the "ideology" of networking.In terms of organization and editorial policy, the centre promotes the idea of "migration as the oxygen of cultural diversity and development".

The aim is to continue their work as well as develop and further the overall attitude, present in the programmes, promoted through previous activities of REX = development of a cultural centre that emphasizes the role of education and social engagement in its treatment of contemporary art and culture and follows the world's latest trends in the development of new technologies.

REX will promote the "culture of curiosity" instead of the "culture of expectation". It will give support to young art forms, develop the practice of launching independent initiatives, provide a platform for exchange and collaboration and use creative models of communication with wider audience.

We will explore borderline fields and fields where different branches of art and culture and interactive forms of expression overlap.

time frame

1994 -Foundation
2000 - Cyber REX

REX

cultural laboratory

REX develops and fosters the vital spirit of action and makes it possible for artistic expression to cross the border separating the existing and the new. REX is an institution dedicated to giving support to socially engaged culture and critical social dialogue.

Through widening the domains of contemporary culture and promoting creative use of new media REX:

- supports production and presentation of analytical and critical culture
- promotes values of open and democratic society and culture and art that reflect current civil needs and initiatives
- carries out projects in collaboration with cultural workers active on local or ex-Yugoslav scene
- carries out programmes in Belgrade and throughout Serbia with the aim of playing an active part in the European cultural milieu: organizes guest visits of various artists, participates in forums and workshops, initiates and carries out international projects, exchanges programmes and experiences with similar centres
- insists on working with young people and audience, emphasizing educational aspect of such an activity
- creates a "free zone" for discussion about current political and social processes.

Artistic and Social disciplines:

Contemporary theatre : Creation / Production / Diffusion / Workshop / Debates
Music : Diffusion / Workshop / Training
Contemporary dance : Creation / Production / Diffusion / Workshop / Debates
Heritage/Architecture : Production / Diffusion / Debates
Visual art : Production / Diffusion / Workshop / Debates
Multimedia : Residencies / Creation / Production / Diffusion / Training / Workshop / Spaces rental / Lecture / Conferences
Cinema / Audiovisual : Production / Diffusion / Workshop / Debates

spaces

1 main multipurpose space (for concerts, performances, exhibitions, shows, debates)
1 multimedia space
'improvised' bar

Annex E

Rochelle School

ROCHELLE SCHOOL

[creative industries hub]

[London. United Kingdom]

Arnold Circus
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website. www.afoundation.org.uk

keywords

urban regeneration. contemporary arts. creative industries.

drivers

regeneration through the arts and culture for bringing life and new prosperity into old city areas

promoters & managers

A foundation

type of space

a former school in London's East End.

initiative' typology

top-down

source

Interview with Luke Gottelier [School Manager]   www.afoundation.org.uk
Photos: Teresa Franqueira unless otherwise stated

Source: www.afoundation.org

Source: www.afoundation.org

Source: www.afoundation.org

ROCHELLE SCHOOL

creative industries hub

Source: www.afoundation.org

context

The A Foundation, a Registered Charity, was established by James Moores in 1998. The primary purpose of the Foundation is to support the development, production and exhibition of contemporary visual art. It has refurbished Rochelle School, that had been closed for years.

Rochelle is located on Arnold Circus in London's East End, occupying a key position at the heart of the Boundary Estate Conservation area. Regeneration through the arts and culture is just one tried and tested formula for bringing life and new prosperity into these old inner city areas. Their engagement with the area goes well beyond the presence of artists in the Rochelle studios. By making the refurbished and enhanced school buildings available to the estate for its ethnically diverse and varied events, parties and happenings, they are putting Rochelle back at the heart of the community. They are creating local internships and training projects and reaching out to local schools and educational establishments with programmes and events. Rochelle wants to be an inclusive centre of arts-related activities that will bring money and new people into the area and re-create the energy and enterprise it once knew.

solution' description

The School is home to a thriving community of artists and creative industries housed in studios created from the School's former classrooms.
Rochelle School provides studios for artists and creative industries plus a gallery and project space in Club Row. There is also a canteen catering for residents and open daily for lunchtime visitors.
Rochelle has also been actively involved in local community events on the Boundary Estate, helping to transform and regenerate the surrounding residential area.
There are 14 professionals working in the Rochelle School, meeting and eating together in the old school canteen.
The affordable rent payed by each of the studio members is re-invested in similar projects by the A foundation.

time frame

1998 - A foundation
2006 - Rochelle School

Source: www.afoundation.org

ROCHELLE SCHOOL

creative industries hub

activities

Besides the professional activities, the members of this school organise lunchs and dinners in special occasions. Rochelle School has also a community garden developed by some local community members and by the children of the Virginia Primary School.

spaces

The site incorporates three main buildings:

Studios. The handsome Victorian buildings that once housed Rochelle School, built in 1895 to serve the children of the Boundary Estate, now accommodate a different community, one of artists, designers, photographers and a range of other creative enterprises in a series of studios converted by A Foundation from the old classrooms. The studios are also home to A Database, the revolutionary new digital archive and exhibition space for contemporary art and as well as A Foundation's London office. Exhibition and Performance Space. A second building, formerly the infants school and known as Club Row, offers lofty exhibition and performance space. Club Row is used as a flexible project space to host multi-artform exhibitions, events, performances and installations. IRather than replicating existing arts provision within London, Club Row's programme will draw inspiration from the community of creative practitioners who are based at Rochelle School and will also link to exhibitions and projects developed at Greenland Street. The programme will place an emphasis on risk, experimentation and innovation.

Canteen and Playground. At the heart of the development and occupying part of the old school playground is the Canteen, liberally praised and very much a focal point of the complex, where cross-disciplinary ideas are bred, a sense of community fostered and bonds forged - provided by Arnold & Henderson (Nose to Tail Eating) of St John Restaurant fame. The rest of the once concrete jungle of the playground has been laid to lawn and flowerbeds.

Source: www.afoundation.org

Source: www.afoundation.org

Source: www.afoundation.org

Source: www.afoundation.org

Annex E

Tacheles

[TACHELES]

[international arts centre]

[Berlin. Germany]

[Oranienburger Straße 54-56A
phone. +49 30 2826185
email. office@tacheles.de
website. http://super.tacheles.de]

keywords

self-organize artists. experiments. cultural centre. alternative lifestyles

drivers

to use the plurality of available free spaces to develop individual ways of thinking, the creative contamination of art and living as well as testing artistically and urban ideas

promoters & managers

Initially run by the curator Jochen Sandig. nowadays by the Artists' Initiative Tacheles

type of space

a former department store partially demolished

initiative' typology

bottom-up with top-down support

source

www.super.tacheles.de
Photos: Teresa Franqueira unless otherwise stated

T A C H E L E S

international arts centre

context

The Tacheles arthouse is a cultural centre in the ruins of a former department store. The building was originally part of the Friedrichstadtpassagen, built between 1907 and 1909 under the supervision of the Imperial Building Officer, Franz Ahrens. This luxurious department store was the last great shopping arcade to be built in Europe. It was used by the AEG from 1928 until 1934, when it was taken over by the Nazis. In 1943, the building was hit by bombs. In 1983, it was partially demolished. In 1990, the Tacheles Artists' Initiative squatted the ruins, and the building was issued with a protection order.

solution' description

Tacheles provides exhibition space for contemporary artists, a forum for the experimental theatre scene, and a cinema that specialises in seldom-shown films. It also houses 20 studios and workshops. The building is painted in bright colors and a large courtyard behind the building holds several sculptures erected using rubble, debris, vehicles and other objects. There was an appreciable amount of disagreement among the East German and West German artists due to their conflicting views and concepts for the space. In the meantime, however, Tacheles has become a central part of the art, activist, exhibition and communication scenes in Berlin, and is officially registered as Tacheles, e. V.. In 1996 and 1997, politicians, sociologists, architects, and artists discussed the preservation and future use of the complex at Metropolis Berlin, Hochgeschwindigkeitsarchitektur (Metropolis Berlin, High Speed Architecture). Nevertheless, the contract will finish in 2008.

time frame

1907 - building construction
1909 - Friedrichstraßenpassage openingto the public
1928 - AEG showroom
1930 - used by the Nazi party members
1941 - German Workers Front owned the building
1941 - SS central office
1943 - damages from the II WW
1980 - 1st demolition
1990 - squat by Künstlerinitative Tacheles

[T A C H E L E S]

[international arts centre

activities

exhibitions
artists residences
workshops
experimental theater
cinema
music concerts

spaces

gallery. the new gallery is a product of the massive renovations in the years of 2000-2002. its two-stored area contains more than 400 m2 and is connected with a new staircase. the upper area has an inside balcony.

blue sallon. the 5th floor was used as a laboratory and studio until dividing walls were built during the reconstruction in 2000-2002. meanwhile the premises serve as exhibition space - especially adapted because of the fan light - also as party location, for small theatre productions and performances.

studios. At the arthouse tacheles are about 30 studios with at least 50 atists from all over the world. Every 2 month a curatorship sits together and decides who will be taken. Every artist in the house gets a contract for six months with option for another half year. After that should be a change. Everybody pays only overhead costs, this is around 4 Euro per squaremeter, so the most studios are by 150 Euro per month. And it is just a working space not for living.

golden hall. the "golden hall" is the original name that was used for product placement in the friedrichstadt-passage. In the gdr the hall was widely known as "camera" cinema. the hall is two floors high and occupies an area of 312,5 m2. the stage and the tribune are flexible assembly systems and therefore varying atmospheres can be created. the multifunctional hall is mainly used for events with a great number of visitors such as concerts, exhibitions, stage performances, assemblies and parties.

there are also several bars and the cafe zapata.

Annex F

Project Habitat e Cultura for Locate di Triulzi

Project's Background. The Province of Milan has propose a pilot project "Habitat e Cultura" for the creation of a multifunctional centre in the old milk factory of Locate. This centre will host a library, a cultural hall and, at the same time, the headquarters of 20 associations from Locate di Triulzi. Departing from this specific project "Habitat e Cultura", and drawing on international best practices identified through a combination of desk and field research, this investigation will identify and develop optimal strategies for building the necessary infrastructure in which sustainable collaborative services can flourish.

The Habitat e Cultura project is part of a larger programme put in place by the Milan's provincial Directorate of Culture and Integration, constituted of three projects concentrating in the experimentation of integrated cultural systems in the region. It is aimed at creating and activating new cultural instruments for community development, social cohesion and integration.

Context. Locate di Triulzi is a municipality with 9.000 inhabitants in Milan's province, with an area of 12 km2 and just 10 km away from the city centre.

The old milk factory is situated in a strategic location: close to the overground station, accessible through the main pedestrian circuits of the municipality and close the centre but in an area undergoing major residential renewal works.

These characteristics make the Multifunctional Centre a service with obvious supra-municipal potential.

Project's Object and Objectives:

*To build the identity of the Multifunctional Centre, differentiated from the individual identity of its multiple component parts.

*To design the interactions between all the different parties and the management of some internal and shared services

*To access the skills and competences present in the centre and propose collaborative services (developed jointly), maximising the potential of existing resources.

In the first phase of the project's development, a workshop with the associations was organized.

Summary of the Meeting with the associations involved in the Locate di Triulzi's project. The first part of the meeting (introduction) was dedicated at introducing the objectives of the project and showing some case studies able to inspire and stimulate the ideation phase (suggestions). In the second part the association's representatives were asked to share their ideas (team building) and to discuss possible ways in which the project could be developed (brainstorming). The third phase was dedicated at compiling and comparing the participants' ideas in order to promote the dialogue and establish some common grounds (Data organisation). Finally, the importance of creating a differentiated identity for the Centre was discussed (conclusions). To structure the discussion and help in the brainstorming session, the participants were given cards in which they were requested to state their opinions on some specific issues.

Workshop proceedings and results

Atendees. 14 associations:

Associazione Culturale Namastè. Promotion and comercialisation of fairtrade products and intercultural activities;

Associazione Genitori Insieme. Training, inetgration, and promotion of the role of the family

Associazione Puer. Childhood

Comitato Bambini Bielorussi. Commited to promote the well being of native Bielorussian children

A.N.P.I.. Anti-fascist movement during World War II

Laboratorio Musicale. Classical and contemporary musical training

Ass. Artisti Locate. Arts

Centro Aggregazione Giovanile. Pedagogical and educational activities for pré-teenagers, teenagers and youth

Ass. Il Centro Culturale Sport &T.L.. Sport

Ass. Teatro Laboratorio La tela del ragno. Theatre

Gruppo Hobbisti Locatesi. Hobbies and free time

Motoclub Locate di Triulzi. Motorcycle enthusiastics

Auser Locate. Promotion of the active and social role of senior citizens and people with difficulties

Ass. Teatrale Ciclotimici. Youth Centre's Theatre group

Discussion. From the discussion of the project's objectives and the possible scenarios presented to the participants, it emerged the need to coordinate the existing resources of each association with the new resource materialised in the Multifunctional Centre site, in order to tackle the problems the associations already face and the ones that might arise from the new structure.

The issues that have concentrated most attention were: accumulated experience, space and identity, material resources.

*accumulated experience. common activities; more visibility and the creation of a network between the associations.

*space and identity. sharing spaces; creation of a new identity for the Centre that is more than the sum of the individual identities of the associations involved; ability to maintain their individual identities, not being dissolved in the Centre's new identity.

*material resources. the associations' activities are very different; preference for maintaining their own spaces and instruments; the new reality gives the opportunity to share resources and maximise them, by doing things together; management of common/shared resources; running of common spaces; schedule of each individual association's activities; creation of a structure to ensure the management of the organisational aspects and to distribute responsibilities; create an effective self-management system.

Brainstorming cards. Participants were given cards, which they had to fill in individually, to access their opinions on the following points:

Card nº 1

What can the Multifunctional Centre mean for Locate di Triulzi? (3 adjectives)

Propose a name for the Centre

What can each of the associations do for the Centre?

Card n° 2

Participants organised themselves in groups, with a representative of each association, to discuss the individual results of card n.1, and achieve a consensual group card on the following points:

What can the Multifunctional Centre mean for Locate di Triulzi? (3 adjectives)

Propose a name for the Centre

What are you willing to share (material resources and competences, 5 proposals)

Answers to card nº 2

To Question 1: What can the Multifunctional Centre mean for Locate di Triulzi? (3 adjectives)

The answers to this question are summarised below:

Entertaining

Attractive/ Pleasurable

Culture/new creations

Meeting/gathering/sharing

Diversity/ openness

Driving force/catalyst

To Question 2: Propose a name for the Centre

Some of the names proposed are linked to a specific cultural and territorial context, others highlight a vision of the Centre as a place to create and promote a new community dimension for Locate.

Princess Cristina Di Belgioioso (local history)

Agora (place for public meeting)

The ideas' central (place of doing)

Ideas Factory

The milk factory of ideas

Active level (place "alive" with creation)

To Question 3: What are you willing to share (material resources and competences, 5 proposals)

The participants have shown interest in exploring ways of sharing know-how and resources, and willingness to rethink their own contributes. Points emerged:

Motivation /Responsibility

Efficiency/ Availability

Association's Visibility / Communication

Volunteers

Contacts/Collaboration

Proposal for Locate' Milk Factory Multifunctional Centre

Starting with these preliminary results, some proposals have been developed. As this is a participatory project, there will be more meetings with the associations to answer to their needs and to limitations in the project.

Since some of the association's representatives have demonstrated difficulties in imagining some of the possible concepts (like the organizational model and self-management, the sharing of responsibilities and material and imaterial resources, and the offer of joint activities), possible scenarios to materialise those concepts have been developed, in order to stimulate and feed discussions in the next meetings.

Some of the premisses for the concept and project development derive from a particular historical heritage in Locate.

Premises for concept's development. In the late XIX century Locate di Triulzi was considered a progressive municipality thanks to the social and educational initiatives promoted by Cristina Belgioiso, and it can reclaim this progressive status through the successfull implementation of the Multifunctional Centre and the activities to be developed there.

The pilot project, proposed in the framework of the Habitat e Cultura initiative, can place the Province of Milan, in particular the municipality of Locate, in the vanguard of a worldwide phenomenon as referred in this paper. A phenomenon based in cultural innovative actions that promote social cohesion and integration, community's development, a sense of belonging and collective identity, sustainable behaviours and active citizenship.

The functioning strategy proposed for the Centre is based in the study of strategies adopted in similar cases and in the know-how accumulated by DIS (Design and Innovation for Sustainability Research Unit at INDACO'S Departement – Politecnico di Milano) in similar past interventions.

Three functions were identified as a conceptual framework:

Cultural function - the centre as a reference point for cultural activities.

Social function - the centre as a hub for activities with strong social carachteristics.

Urban regeneration function - the centre as a hub for the creation of positive relations between the diffent actors, the citizens and the urban territory in which it is located.

Also, three dimensions were identified regarding the design framework for services & activities:

Quality of the human resources available in each of the associations and their competences

Openeness to the city and its citizens

Introduction of the best practices identified at international level

Proposal. From the cases studied it is possible to extract some models, or a mix of models and the project can be developed at two levels:

1. Management (organisational system & infrastructures' sharing system)

2. Services & Activities (for the local community - offered by single associations and in cooperation with others & monthly activities, workshops, courses, events)

A draft is presented, detailing what spaces and resources could be shared and a scenario was created for that same draft. In the same way, a draft is presented regarding possible common activities, as well as a scenario.

1. Management

Regarding the Organisational system. After the workshop with the associations, the available elements are the number of participants (14), and their area of intervention.

The system of management and organisation should be structured to enable responsibility sharing . A speaker should be elected, in representation of all the associations. This figure is to be responsible for organising a monthly meeting between all the representatives of associations, and representatives of other sectors involved in the Centre's smooth running.

Also to be elected:

Responsible for the management of material resources

Responsible for the spaces' management

Responsible for coordinating and managing the activities on offer

Responsible for the digital platform (both intra and inter net)

Responsible for communications on behalf of the Centre

Positions should be rotated every 6 months, allowing for the participation of all associations.

Infrastructures' sharing system. Besides the Library and the entertainment venue, there are some spaces that can be shared and used by every member of the Centre. A conference room, a meeting room, a storage room and also a kitchen.

A restaurant/café could further open the centre to the local community and forge stronger ties between the centre and the general public, since it is a socialisation place by nature. It can also play an important role in the dissemination of good eating habits and practices.

Regarding the material resources, it is also possible to share the Fax machine, a Copy machine, a DataShow and some Consumables. (Figure 1 – Shared resources)
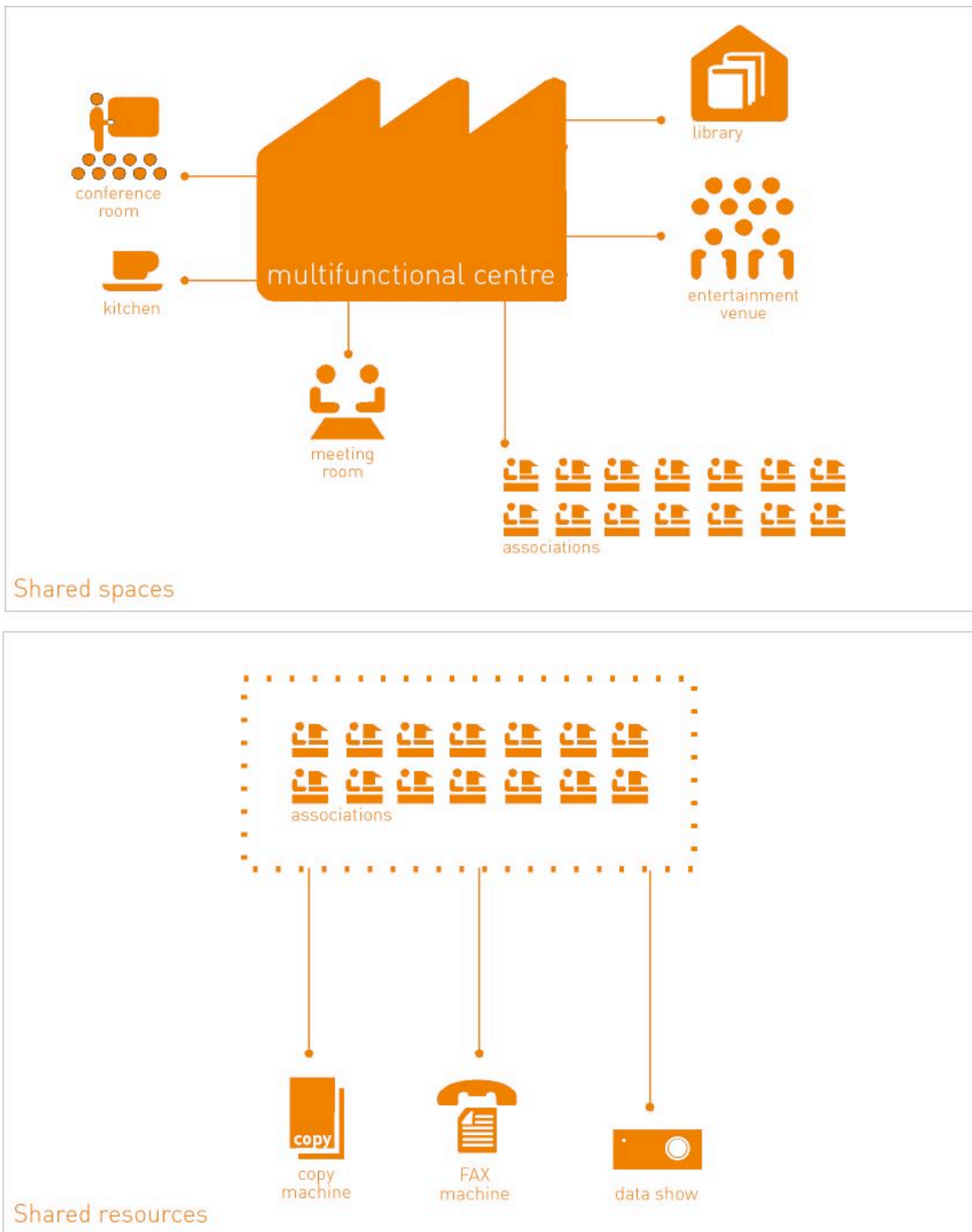
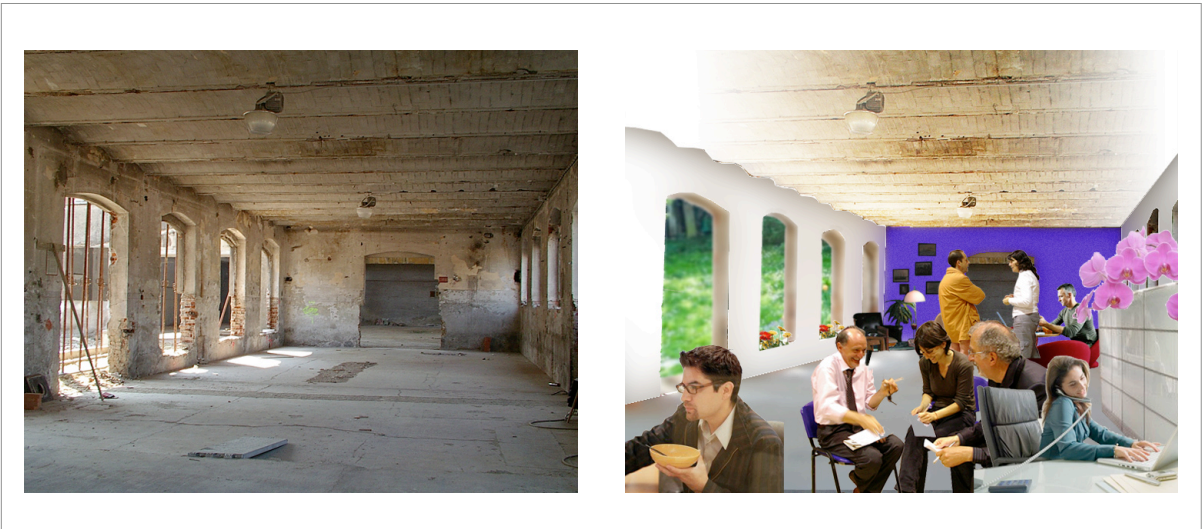Fig. 1. Shared spaces (above) and Shared resources (bellow)

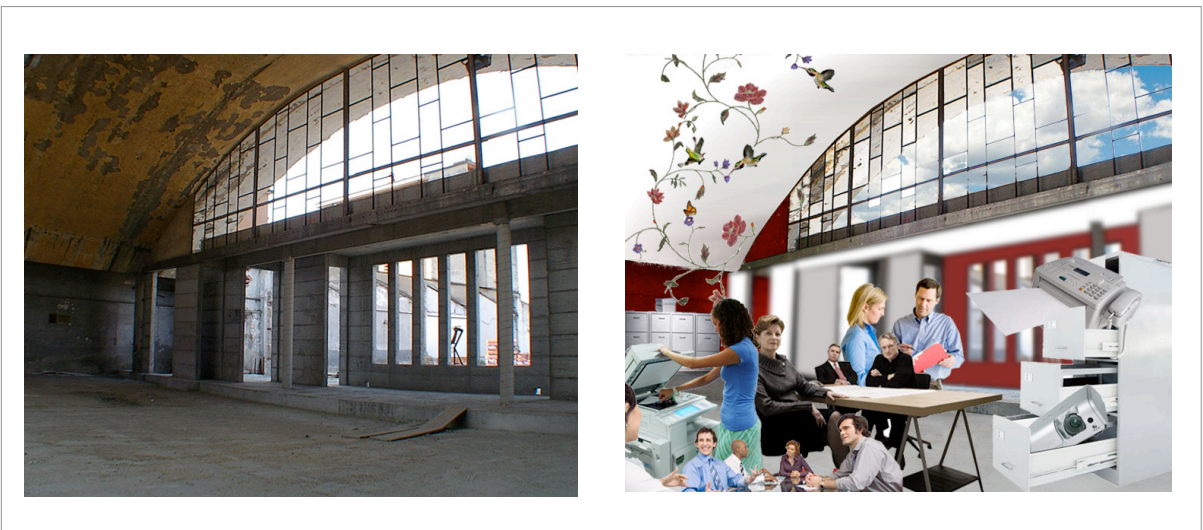Fig. 2. Scenario for strategic discussion regarding shared spaces

Fig. 3. Scenario for strategic discussion regarding shared resources

2. Services & Activities offered by single associations and in cooperation with others & monthly activities, workshops, courses, events

Each association must carry on with their own set of activities, independently of the others, but on a monthly basis they should get together (in groups of 3 or 4) to offer a common activity/project, taking advantage of the existing synergies and competences.

 They should organise workshops for a wide public, inviting experts when possible. Participation in those workshops chould be paid, and money should be distributed between participating associations and used to finance the costs of organising them and pay possible guest speakers.

There are some possible activities to be organised in cooperation:

Cultivating a vegetables garden – [AUSER + PUER] (Figure 3 – Activity 1)

With this resource, some workshops and eventscan also be proposed by some associations:

Organise lectures/workshops with or for schools about farming, horticulture, etc. [Genitori Insiemi] (Figure 3 – Event 1)

Organization of open days dedicated to gardening [Gruppo Hobbisti Locatesi] (Figure 3 – Event 2)

Prevention & Safety on the roads targeting children and teenagers [Motoclub + Genitori insiemi + Teatro Laboratorio La tela del ragno] (Figure 3 – Activity 2)

Creation of an intercultural centre, with multiple activities directed at children. Complementarily, a museum could be created where to exhibit the different national traditions, behaviours and heritage [Namastè + Pro Bambini Bielorussi + Laboratorio Musical + Artisti di Locate]

. Creation of a lab for the development of creative skills [Musical Lab+ Gruppo Hobbisti Locatesi + Teatrale Ciclotimici]

Monthly they could offer workshops teaching how to play musical instruments and acting. These could be on offer for scheduled school visits, or could be held on a regular basis, to a wider public.

In the Library it can be created by all associations a Reading club and Ludic centre, and a shop of second hand books offered by the local community.

Reading and acting of children's plays [Teatrale Ciclotimici + Teatro Laboratorio La tela del ragno]

In the common Kitchen there could be also some culinary workshops, with the participation of other associations and the wider public – like

ethnic cuisine workshops to foster integration and awareness of the other.

For instance, the NAMASTE association could sell their products to the restaurant, and could even, depending on the garden's size and production, organise an organic garden to supply the restaurant – or at least some specialities.
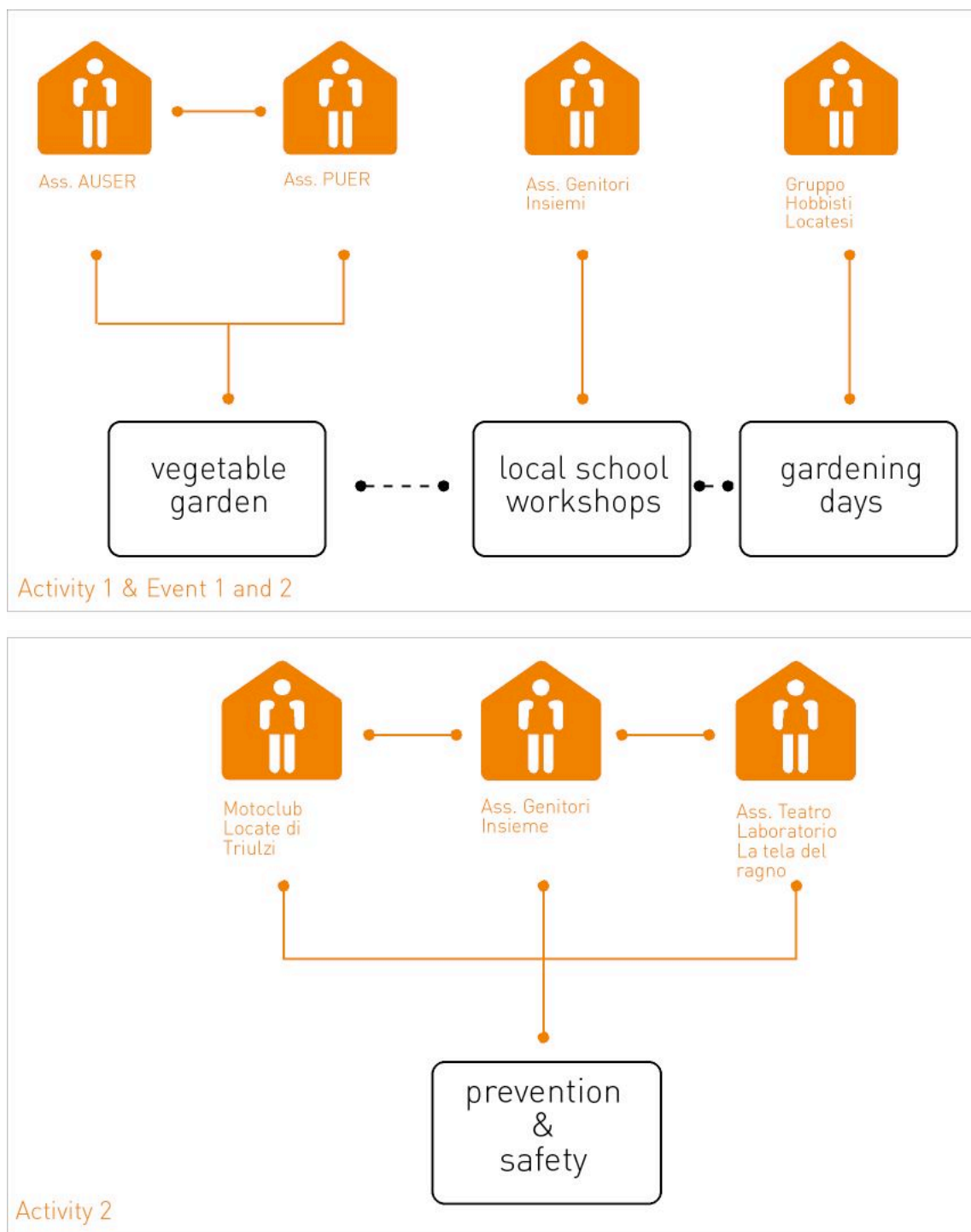
Fig. 3: Vegetables Graden & Events (above) and Prevention & Safety Day (bellow)

Fig. 4. Scenario for strategic discussion regarding activities (e.g. Vegetables Garden & Events)

Fig. 5. Scenario for strategic discussion regarding activities (e.g. Prevention & Safety Day)

These are some of the possible scenarios that can be developed in the Centre. Nevertheless, all proposals will be developed on a participatory basis,i.e, with the inclusion, participation and feedback from all associations involved.

Preliminary conclusions. This is an early stage of an on-going project and only after the meetings with the participating associations we will be able to define a more detailed brief.

As a first observation we highlight the resistance on the part of some of the participants to the idea of sharing spaces and resourses, due to the fear of loosing identity and independence. The difference from the case studies analysed is evidently the existence of a physical space being offered by local authorities. In the cases of Ufa Fabric and Grote Pyr, the participants had common goals, but lacked a place where to develop them. In Locate the opposite occurs - the associations have their own individual headquarters spread in the territory, and pursue their own specific goals. The idea is to enhance their output by allowing them to benefit from each other's skills and competences, creating synergies that impact positively in their common goal of providing a service to civil society.

On a more positive and inspiring note, other associations, more open to the idea, regard this option as an opportunity to introduce innovation in their activities.

"...creativity is often highly conversational and so innovative societies need to be populated with spaces, real and virtual, where people mix, publish, talk and debate. (...) Without such public platforms society becomes balkanised, sectarian, and divided" (Leadbeater, 2006:9)