创意城市实践
Creative Cities in Practice
欧洲和亚洲的视角
European and Asian Perspectives

唐燕 [德]克劳斯·昆兹曼（Klaus R. Kunzmann）等 著

清华大学出版社

Tang Yan, Klaus R. Kunzmann (eds.)

Creative Cities in Practice
—— European and Asian Perspectives

ISBN 978-7-302-32519-2
58.00 RMB
Oct. 2013

In recent years, the concept of the creative city has triggered off much interest in China. Many cities in the country wish to be creative. To strengthen the local creative environment they invest in cultural infrastructure and promote cultural and creative industries. They zone art districts in the city, build new museums and theatres, encourage the revitalization of obsolete industrial buildings by art related activities, and initiate cultural festivals and events, or even promote the development of new art villages.

The book "Creative Cites in Practice: European and Asian Perspectives" brings together numerous profiles of creative cities and regions in Europe and Asia, written by local academics and professionals, who are well acquainted with local and regional efforts to promote culture and creativity. The European cities represented in the book are Venice, Bilbao, Lille, Antwerp, Maastricht, Zurich, Berlin, Leipzig, Riga, Helsinki, Stockholm, Hamburg, the Asian cities are Hong Kong, Beijing, Taipei, Kwangju, Kanazawa, Yokohama. The individual profiles have been explicitly written for a Chinese readership.

The book is of relevance to all, who are interested in the concept of the creative city, in approaches to develop and promote the creative city in China, to university lectures and students, as well as to urban planning consultants and policy advisors.

The authors:

Tang Yan is associate professor of Urban Design and Planning in the Department of Urban Planning of the School of Architecture, Tsinghua University, Beijing. In 2007, she has received a German Chancellor Scholarship to study approaches to urban and regional planning in Germany, which triggered her interest to carry out international comparative research between eastern and western countries. She has co-edited two special issues on the creative city for Urban Planning International and China City Planning Review respectively. present she is teaching urban design and conservation of historical districts, and doing research on the creative city in Asia.

Klaus R. Kunzmann is professor emeritus of the Technical University of Dortmund, where he taught from 1974 to 2006. As a visiting professor he has taught urban and regional planning at a number of universities in Europe, the US and Asia. Frequently he has been invited to lecture at universities in Chinese mainland and Taiwan. For over 20 years he carried out research on cultural and creative industries in Germany and advised local and regional governments in supporting culture and creativity in the context of urban and regional development strategies.

Wang Fang has contributed the photographs to this book. She is a Chinese art photographer living in Berlin/Potsdam and Beijing. Her artwork is documenting processes of urban transition in Asian and European cities. The photographs in this book reflect urban creativity in cities. In fall 2013 she is invited artist-in-residence in Taiwan.

唐燕　[德]克劳斯·昆兹曼　等著

创意城市实践

—— 欧洲和亚洲的视角

近年来，"创意城市"概念在中国引发了浓厚的关注和兴趣，许多中国城市都渴望能够变得更具创意。为了增强地方的创意氛围，这些城市对文化设施进行了大规模投入，并设法促进文化创意产业的发展。它们在城市中划定文化艺术街区，兴建博物馆和剧场，通过艺术活动来再生废弃的工业建筑，发起文化节庆与文化事件，乃至于鼓励新艺术农村的开发建设。

《创意城市实践：欧洲和亚洲的视角》一书汇集了大量欧洲和亚洲的创意城市或地区的概况，并由来自这些地方的学者和专业人士写作完成——他们非常熟悉当地为提升城市的文化和创意所付出的努力。本书收录的欧洲城市包括威尼斯、毕尔巴鄂、里尔、安特卫普、马斯特里赫特、苏黎世、柏林、莱比锡、里加、赫尔辛基、斯德哥尔摩和汉堡，亚洲城市案例则包括了香港、北京、台北、光州、金泽和横滨。这一个个案例都是为中国读者量身打造的。

本书适合于所有对创意城市概念及其实践方法感兴趣的读者们，也适合作为大学课程与学生学习的资料，以及供城市规划咨询者与政策顾问参阅。

作者简介:

唐燕，清华大学建筑学院城市规划系副教授。2007年获德国洪堡总理奖学金赴德研究城市与区域规划方法，并由此激起对东西方国家比较研究的兴趣。已分别为《国际城市规划》和《城市规划（英文版）》合作编辑了以"创意城市"为主题的两期专刊。目前正从事城市设计、历史街区保护以及亚洲创意城市等方面的教学和研究工作。

克劳斯·昆兹曼，多特蒙德工业大学荣誉退休教授。1974至2006年在多特蒙德工业大学从事教学。曾以客座教授身份在诸多欧美和亚洲高校讲学，并屡次受邀来到中国大陆和台湾地区高校授课。已从事德国文化和创意产业研究二十余年，并作为地方和地区政府顾问，为城市和区域文化创意发展战略提供支持。

王纺，旅居德国的华人摄影创作者，本书插页照片提供者。现居柏林/波茨坦和北京。其摄影艺术注重对亚洲和欧洲城市转型的记录。本书登载的作品旨在反映城市的创意氛围。2013年秋，她受邀加入台湾艺术进驻计划。

Creative Cities in Italy: new scenarios and projects

By Maurizio Carta

University of Palermo, Department of Urban and Regional Planning

New urban scenarios

Reflections on and experimentation with urban creativity as a competitive factor put together in recent years, starting with the works of Florida and Landry, gave rise to further theoretical/operative reflections aimed at providing a greater territorial dimension to the creative city, lessening the rhetorical character and increasing that of the concrete effects on the quality of life. In 2007 my book *"Creative City: Dynamics, Innovations, Actions"* identified the need for concrete evolution and pointed out the factors that make it possible for urban creativity to become a launch pad for new economies and a creative force for new cities and not simply an attractive force for intellectual resources. Today the paradigm of the creative city calls for a further evolutive leap forward – the third – because it is capable of producing multiplication and regeneration effects on urban development.

In the current crisis situation, with the world's GDPs dropping, the strong flows of financial, social, and relational capital that powered urban redevelopment over the last fifteen years are no longer available to be tapped in on in an indiscriminate manner as it seems was the case until just a few months ago. The most dynamic cities in the near future will no longer be those that are able to attract urban projects driven by the real estate market, but the cities that have extensive cultural and identifying resources and that are able to use them as the basis for creating new culture and new urban value. Revitalising cities is no longer easy opportunity for long-term investments or for using the financial capital gains of multinationals or sovereign funds, but the new creative city has to provide precious opportunities for real development – not only quantitative but more and more qualitative – that is able to produce effects in both the domain of collective assets and that of private capital.

The *Creative City 3.0* is therefore no longer simply a category used for interpretation among economists and sociologists or an urban planning challenge, but rather calls on decision-makers to take action and demands a vigorous commitment on the part of town planners and architects, as the development of nations and wellbeing of the community will only be measured according to the cities that tackle the financial global change in a creative manner. The urban century is not filled by only "hyper cities", but also shows the emergence of intermediate metropolises, widespread conurbations and networks of micropolises, especially in Italy, the network of the "global cities" is supporting by middle cities, the "small capitals" that produce alternative visions – founded in quality and powered by culture – to that of the explosion of megalopolises.

One commitment that cannot be put off by governors and managers, planners and designers, promoters and communicators, entrepreneurs and investors, will be that of creating dynamic, vibrant cities that generate new urban values and multipliers of invested capital. These cities must be places people want to live, work, and train in and get to know, productive places that attract investments.

In the "Quinary Era" (the Era of Knowledge and Communication) we are entering the ambitions of men and women, desires of the young generations and their tensions, motivation of the productive class, imagination of the creative class, and knowledge-related activities are new structural factors in constructing development. However, the

city is not merely the sub-stratum of a settlement, but in itself it promotes the creation of places of creativity, which produce urban quality more and more. A number of cities are engaged in a process of creative self-stimulation (favouring the location of creative activities that consolidate the creativity of places in the city) consciously and with great determination, putting themselves forward as powerful "multipliers" of invested values.

Accessibility, relationality, experience, connectivity, and multiplicity are keywords for new urban dynamics: the *Italian Creative City 3.0* no longer only configures itself by means of the traditional categories of sectoriality, property, and materiality. In the frenetic, differentiated, and multiple evolution of cities there are two common denominators: the rise of the creative class – some cities have made this a distinctive character and development asset – and the role of urban creativity as a resource and major tool for a new post-ford evolution that is able to compete in the soft and experience economy. In the evolution of the creative city the new competitive factors, especially for Italian vision, are *Culture, Communication,* and *Cooperation.*
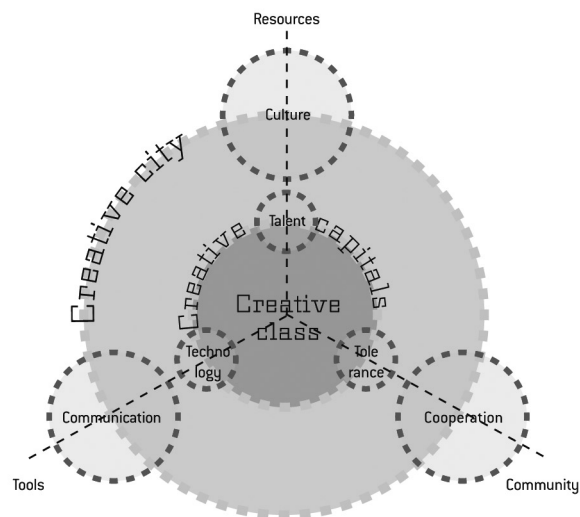
In Italy **Culture** is the primary factor of urban creativity, a resource that puts down roots in the palimpsest of the history of the cities and stretches it branches out to the future. The culture of Italian cities comprises places and people, heritages as well as civic identity, and constitutes their "fibrous structure", their distinctive character that is able to withstand the temptations of standardised globalisation. The cultural identity of a city therefore constitutes its talent, its distinctive and competitive resource, its value to bring into play, its excellence produced by history and passed on to evolution. Cultural resources do not therefore stop at cutting across the immaterial webs of history, art or training, they are not satisfied with launching temporary events and exhibitions, but that take concrete action in places and on the occasions of meeting for the community and consolidate their action in cultural services and centres (theatres, concert halls, media stores, archaeological parks, museums and galleries, auditoriums and libraries, as well as cafes, cultural associations, etc.).

The second factor in urban creativity is **Communication**, that is, the city's capacity to inform, divulge, and involve in real-time its inhabitants and, more and more, its multiplicity of users that pass through it, permeate it, and connect it with other places. The city has always been a powerful communication tool, and its communicative function is one of the most potent factors of creativity because it makes it possible to

improve the milieu within act the transformation actors, orienting resources and players towards common objectives. In addition, urban communication facilitates participation and consolidates groupings, contributes towards reducing conflict and facilitating strategies and collaboration.

Finally, the third factor is **Cooperation**, seen as an active form of participation, a new dimension in the planning of the urban melting pot. In global and multicultural cities we can no longer be satisfied with tolerance, taken to mean simply accepting the existence of other cultures and other ethnic groups, but that remain cut off from the vital flow of the city. The challenge facing creative cities lies instead in cooperating in integrating the differences in the evolutive process, in the common pull towards collaboration of the various cultures in the plan for the future. New lifestyles arise and develop in Italian cities, resulting in remodelling of central and peripheral areas, redefining their parts from a multi-centre, multi-identity point of view. A creative city is not merely an open, multicultural and multi-ethnic city, but it is a city that is able to mobilise its diversity towards the new plan for the city, activating forums and creating "proximity places" where discussion and a collective vision can be facilitated, locating new multicultural centrality.

Against this evolutive background, with this dynamic of change it has become necessary to understand and judge how cities and territories are changing, convinced that it is not only necessary to recognise the role of the "creative agents" in the development of the cities, but also the commitment to this "urban creativity" being one of the primary factors in the evolution of communities and economic development. The city must once again become a "generator of value" starting with its own spatial, social, cultural, and relational resources.

Creativity as a planning strategy for Italian cities

The challenge for the Italian creative city project is clear: going from being a passive city that "attracts" the creative class to a creative city that "produces" a new identity, new economies, and new geography of places. There needs to be a passage from a vision of an essentially financial creative city in which creative people attract investments in a planning vision in which creativity generates new morphologies and productive and innovative urban activities.

In getting away from a simplistic vision in which creativity is only a name, the question must be asked whether all cities can make effective use of the factors of urban creativity, whether all can strive to be a key point in the city armour of innovation that interlinks the planet. Only a thorough identification and evaluation of the presence of the creative milieu can it become possible to activate resources, using the genetic code to generate a creative city.

What is needed therefore is to "activate a creative city" using strategies, policies, and projects that can interact, multiplying the effects and producing dynamism, innovation, and urban transformation. Six strategic axes can be identified that have to be followed so that creativity can transform itself into a necessary "multiplier" of resources.

First and foremost a **trans-scale approach** must be adopted, combining a holistic, complex approach with an operating approach that is able to select the most effective tools for attaining concrete results. The adoption of strategic plans integrated with urban projects is one of the solutions that is producing results that are of greater interest. **Bari**, for example, is acting on the attractiveness front, using a strategic plan that it has

declared is centred on creativity and innovation. The new University Technological Centre, for example, has been developed as a driving force for revitalising the city according to the competitiveness goals for "Bari Gateway City". Even where creativity has had to deal with the crisis generated by the shutting down of key activities, it has produced its best results when it has been used as a tool within processes with a larger scope. In recent years **Turin** has completed the process of changing from a company town to a culture city, looking again at its position in terms of culture, design, and technological research and taking steps towards new industrial competitiveness and international openness. In the strategic plan for Turin International, knowledge and culture become the lynch pins of the new "immaterial economy" that the city sees as a competitive factor within the armour of European metropolitan cities.

Secondly, a creative city must activate its function as a **territorial switch** intercepting the energies of flows, people, and know-how and of financial capitals that cross the planet and transform them into local resources. In the current period of crisis, faced with a reduction in flows, strengthening the switching function of the cities must be brought about more and more by establishing solid agreements, strategic accords, and sound processes of "co-planning". In **Bologna**, for example, the Fair project sprung up around the great "gateway" formed by the new TGV railway station, with the intention of transforming the city into an international business centre and new focal point for the global economy, intercepting the flows of the network economy. Within the ever more keen competition between cities, Bologna presents itself as a global gateway between long distance High Speed railway networks and short-distance networks serving the local territory.

Due to their intrinsic culture-based identity, creative cities must guarantee **a balance between conserving cultural and social heritage and promoting innovation**, by using "interpretation plans" and "structural plans" to direct competitiveness towards sustainability. **Genova** and **Bologna**, for example chose as one of the key elements in their role as European Cultural Capital the interaction between technological-economic creativity and artistic-cultural creativity. The urban renewal realized in those occasions reinforced the city's quality as a multi-dimensional place that is able to offer creative stimuli and exchanges that can act as *milieu innovateur* for companies and inhabitants, stimulating talent and promoting initiatives resulting from this talent. Tradition, innovation, and inclusion were used as factors for interpreting the port area in order to create new excellence based on cultural policies and *loisir* that form the indicators for guiding the numerous redevelopment plans. The transformations in progress in **Trieste** also aim to re-establish a symbiotic relationship between the city and the port by means of both infrastructural works and the quality of public spaces, while safeguarding the architectural heritage of the "Porto Vecchio" area. The city aims to be a smart-city able to experience the use of technological innovation in order to extend the principle of "adaptability", seen as a tool for feeding the new ways of using the city.

Creativity's third axis involves providing incentives for **genre or generational policies** (children's city, actions for working women, protected spaces for the aged, etc.) that are able to reduce social conflict and generate the necessary sense of cooperation increasing, for example, the use of times and timetables, as well as community planning processes that go beyond pure rhetoric of participation to implement new lifestyles.

Planning solutions must feed **urban, cultural, social, ethnic, and functional diversity** in a rich mixture of languages, customs, and lifestyles that go beyond plans that mimic the "archi-stars" and rather produce creative solutions fed by "local talent"

rather than that of the planners. The urban centres and quarter workshops play a fundamental role, as does the linking the urban plan to the training and research system that must take on the city's "creative agent" role more and more. Today is born a network of Italian urban centres formed by many cities (Palermo, Firenze, Genova, Bologna, Milan, Roma, etc.) with the goal of helping the stimulation of creativity in urban policies.

The fifth axis relates to promoting **multi-player, multi-level decision-making processes** (multi-level governance) that are able to be both rational, organising material resources, and instinctive, mobilising human and relational resources. These processes are capable of integrating competitiveness and social cohesion by balancing the operational aspect of the "mayor's plan" with the cooperation of the "local companies".

Finally, the last axis of the urban creativity project demands that transformations come about by enhancing **cooperation**, integrating the various social communities within the city in the processes of valorising a real strategic and cooperative process, while also putting together action viewpoints and sectors that are normally separated. In fact, creativity is a powerful tool for revitalising the "urban metabolism" in which the cities' inputs and outputs find a new balance between energy efficiency and environmental quality. In **Cagliari** the "seafront" quarter is one of the most important experiments in the field of eco-sustainability. This quarter will come across as being technologically advanced and respectful of the environment - 100% of the energy used is derived from natural and renewable sources and the buildings are designed for low energy consumption when they themselves do not produce energy. Environmental sustainability and renewable energy are the component parts of the creative way of developing Cagliari, a pilot city for experimenting with innovative urban planning methods fed by the urban metabolism.

Activating urban creativity to regenerate cities

In recent years Creativity Group Europe has analyzed the main Italian cities, by developing an index (*Italian Creativity Index*) that demonstrates the ability of cities to generate "urban creativity" and give a strong boost to their dynamism, competitiveness and cohesion. The ICI has a merely descriptive and interpretive role, and its purpose is simply to synthesize multiple measures into one single figure that gives a snapshot of every city. But few general insights emerged from the synthetic index:

- the highest scores correspond to the largest cities (Roma, Milano, Bologna, Firenze, etc.), which are better able than smaller ones to balance each of the 3 Ts and have good performances on all of them;
- yet, we can also observe a good competitive edge from medium-sized cities, although they appear to have a lower balance between the three Ts. In general, the medium cities that are at the top of the ranking owe their positioning to rather tolerant and open environments, and in some cases, also to a strong and quite innovative industrial context (like Modena, Parma, and Padova);
- there still exists a significant northern/southern divide within Italy. In particular, southern cities show major weaknesses in their technological capability as well as in their cultural environments, which appear very traditional and still far from open as is the case within most multicultural societies;
- however, many traditional industrial cities in the north-east also seem to struggle in the creation of creative economies and societies (like Rovigo, Cuneo, and

Vercelli) where the traditional economic structure is accompanied by a similarly traditional social structure.

ICI Position	Province	Italian Creativity Index (ICI)	Talent (rank)	Technology (rank)	Tolerance (rank)	ICI Position	Province	Italian Creativity Index (ICI)	Talent (rank)	Technology (rank)	Tolerance (rank)
1	Roma	0.786	1	4	1	53	Bari	0.301	42	29	67
2	Milano	0.720	5	1	2	54	Pordenone	0.291	82	26	57
3	Bologna	0.665	4	2	4	55	Cremona	0.290	79	62	38
4	Trieste	0.602	2	8	9	56	Aosta	0.284	81	35	59
5	Firenze	0.585	6	6	3	57	Mantova	0.283	89	49	43
6	Genova	0.555	3	7	20	58	Messina	0.280	14	58	86
7	Torino	0.518	19	3	17	59	Latina	0.279	76	32	66
8	Parma	0.516	11	8	6	60	Teramo	0.273	49	75	58
9	Rimini	0.489	21	12	5	61	Sassari	0.271	36	64	71
10	Perugia	0.477	12	19	10	62	Rieti	0.267	72	61	60
11	Modena	0.468	58	5	12	63	Bergamo	0.262	94	92	24
12	Padova	0.466	15	10	19	64	Trapani	0.256	63	29	79
13	Pisa	0.463	9	34	14	65	Cosenza	0.255	18	81	78
14	Reggio E.	0.413	78	13	11	66	Salerno	0.253	23	80	77
15	Ravenna	0.407	57	14	21	67	Lecco	0.251	70	88	51
16	Terni	0.406	17	40	28	68	Biella	0.249	97	77	36
17	Verona	0.403	75	18	13	69	Ascoli P.	0.247	47	76	70
18	Siena	0.398	15	73	16	70	Reggio C.	0.245	22	59	96
19	Piacenza	0.395	38	21	25	71	Como	0.242	68	96	52
20	Pesaro-U.	0.392	29	43	23	71	Lecce	0.242	60	72	69
20	Pescara	0.392	7	41	56	73	Belluno	0.231	87	23	81
22	Prato	0.391	72	17	18	74	Sondrio	0.230	92	82	48
23	Imperia	0.384	51	44	15	75	Asti	0.228	98	83	40
24	Forlì-C.	0.375	59	19	29	76	Catanzaro	0.225	26	79	85
25	Savona	0.372	25	33	39	77	Ragusa	0.219	89	44	76
26	Bolzano	0.368	80	56	7	78	Viterbo	0.218	85	85	63
27	Varese	0.365	53	51	22	79	Siracusa	0.217	49	55	90
27	Brescia	0.365	87	46	8	80	Verbano	0.216	95	93	44
27	Ancona	0.365	24	35	46	81	Matera	0.213	30	71	95
30	Treviso	0.364	69	21	27	82	Caltaniss.	0.212	86	57	75
31	Venzia	0.363	53	16	41	83	Caserta	0.210	39	73	89
32	Lucca	0.362	40	53	26	84	Chieti	0.207	52	86	80
33	Catania	0.361	20	50	45	85	Lodi	0.204	91	86	64
34	Napoli	0.357	8	29	68	86	Vercelli	0.202	99	84	54
35	Vicenza	0.353	84	11	34	87	Cuneo	0.198	101	90	50
36	Livorno	0.351	34	15	61	88	Frosinone	0.190	83	67	84
37	Arezzo	0.350	48	42	33	89	Taranto	0.184	96	48	87
38	Macerata	0.342	45	24	49	90	Enna	0.178	71	103	74
39	Trento	0.341	27	69	35	91	Campob.	0.176	44	91	92
40	Grosseto	0.336	63	54	30	92	Isernia	0.174	32	101	97
40	L'Aquila	0.336	10	60	65	93	Avellino	0.171	35	94	99
42	Gorizia	0.329	41	39	53	94	Vibo V.	0.170	46	97	91
43	Ferrara	0.327	56	37	47	95	Crotone	0.167	62	98	88
44	Pistoia	0.325	77	52	31	96	Agrigento	0.163	60	89	98
45	La Spezia	0.320	31	46	62	97	Foggia	0.159	72	70	102
46	Udine	0.320	55	27	55	98	Rovigo	0.152	103	66	82
47	Palermo	0.312	13	28	83	99	Benevento	0.150	43	98	103
48	Novara	0.311	67	67	32	100	Brindisi	0.139	100	62	93
49	Massa C.	0.306	32	24	73	101	Potenza	0.135	66	100	100
50	Alessandria	0.305	65	65	37	102	Nuoro	0.094	93	101	101
50	Pavia	0.305	36	78	42	103	Oristano	0.092	102	94	94
52	Cagliari	0.302	27	38	72						

Table 1 – The Italian Creativity Index computed by Creativity Group Europe (2006).

The index, however, does not take account of creative cities in Italy, it shows the state of the art and not the trend. Especially do not take into account that the presence and attractiveness of the "creative class" is an important factor, but others are the parameters with which to measure the "creative dynamism".

A more detailed analysis of the Italian cities shows instead that there are many urban project in progress and best practices that draw the scene of an Italy of the city acting with courage by the new generation of creative cities, the 3.0. A generation of creative cities that invest in urban renewal projects, which enhance the role of "gateway cities" that are able to create value by making the system of cultural excellence.

A more planning-based approach, therefore, when it comes to creative cities demands that one does not stop at identifying the role of the creative class or the characteristics of the *creative milieu*, but that goes on to recreate the contextual aspects and local declinations that are useful for extracting the good practices to be used as methods or for being transformed into components for making new urban revitalisation and development tools.

Creativity as planning tool may be able to reactivate the "urban metabolism" of Italian cities, giving rise to new energy.

Therefore, in addition to regenerate spatial quality, areas of urban transformation seek to become real "creative clusters" in which, starting with pre-existing activities, economic, social, and infrastructural initiatives make it possible to generate "innovative projects", implemented as part of adequate planning strategies for local development based on the soft economy produced by territorial qualities and local areas of excellence. Specifically in times of financial crisis and economic recession, investments in creativity can be more effective, losing some connotations that are too immaterial or purely speculative and acquiring the soundness of the effects on the local socio-economic system. An effective policy for developing creative urban clusters can be broken down into three levels that interact with one another.

Policies aimed at strengthening the competitiveness of the cluster form the first level, and this involves adopting grading and development strategies that are able to valorise the city's potential and to facilitate integration with the metropolitan dimension. This objective takes the form of extending local infrastructures, especially those for transport and communication, focussing mainly on the connection hubs for large transport networks (ports and airports), as well as by developing the services offered to companies, especially innovative services with high added value, which facilitate networking. The importance of extending the human resource assets and level of skill and professionalism available must not be overlooked, with training and research actions being taken and interaction being facilitated between players within the cluster as well as inter-cluster, besides extending to the setting up of intermediaries (agencies, mixed companies, advisors, etc.). Finally, implementation of fiscal and financial incentive tools is essential. **Florence**, for example, has launched a project for redeveloping the two banks of the Arno River. Work on the left bank involves refurbishing spaces for commercial and social uses, the elongation of the old market in the Uffizi quarter, a Park and recreation areas, and the location of green areas in the Hill quarter as well as a park in Santa Croce. Meanwhile, on the right bank the works are more structural and able to generate new investment, and include integrated action using concerted town planning tools and economic incentive.

In Italy, **Milan** has long been a true *events-city*, something which can also be attributed to recent developments such as the *New Fair* and the *City of Fashion*. Design and fashion are increasingly the two market sectors where Milan is focusing its efforts for economic development: "the future of the city is creativity" is one of the most frequently used slogans and one which has underpinned numerous projects in recent years. Certain recent re-location decisions also point in this direction: one only needs to think of the new *University of Bicocca* and the *Arcimboldi Theatre,* both set up in the old Pirelli industrial district, the decentralization of the Polytechnic and the Faculty of Design, in addition to the relocation of the Milan Triennial to the Bovina district, or indeed the creative micro-districts found along Via Ventura, Via Savona and Via Tortona. The future city of Milan, based also on EXPO 2015 event, shall be dominated by energy, human resources, collective intelligence and creativity, all forging together in the sustainable creation of an "infinite city", a selector switch for the whole region where "culture", "trade", "technology" and "identity" are at the basis of the transformation of creativity-related immaterial resources into substantial material, economic outcomes and the improved quality of urban environments.

The second level relates to the **policies for distributing the effects** of the creative cluster to the entire city, aimed mainly at active works for sustainable development, based not only on reducing the environmental and energy impact, but also at stimulating

the social responsibility of companies, incentivising monetary compensation and redirection of some of the profits into working on urban quality.

The centrality policies must go hand in hand with rationalisation of the location of activities and companies within the cluster in order to redesign flows and restore the centrality balance, thereby avoiding the risk of congestion caused by a new demand for land and services.

Finally, transferring the effects of the success of the cluster must be activated by means of actions to communicate and valorise the city's image in order to increase its credibility and the resulting attraction for investments, population, and users, also including flagship projects used as accreditation elements. In **Catania** the renewal of the former industrial area was without doubt the starting point for building and architectural redevelopment that transformed the "Le Ciminiere" quarter, making it a symbol of cultural rebirth. The presence of contemporary art gallery and many atelier and leisure places puts the city on the principal international circuits and allows it to draw benefit from the cultural exchanges with the extensive network of the contemporary art.

For all of these large-scale works we do not yet know how the deadlines will be affected by the global economic crisis and completion of which parts will be put off until better times return. However, there is no doubt that, at times of anti-crisis action in terms of infrastructure and building, a city having specific far-reaching, coherent strategies and plans facilitates focussing public resources where there is already private interest, so as not to lose the initial investments.

Actions to reduce the negative effects of development of the creative cluster constitute the third level, and involve tackling the dynamics of the real estate market to avoid *gentrification* phenomena and to keep building speculation under control, especially where there are not compensation policies (rent controls, social building reserves, tax incentives, etc.). In **Salerno** for example, the building of the new district is linked to the need to recover some areas of the waterfront for social buildings. This quarter will become a laboratory for experimenting with new settlement models based on the principles of accessibility, diversity, and freedom of choice. The plan for areas to be used for residential purposes experiments with completely new town planning models involving high housing density and the principles of a garden city, and provides for building two and three-storey houses with a private garden, the basic principle behind which is the link between living space and the water. This gives rise therefore to a new view of the home in the urban fabric, not only reserved to a few, but open to the community thanks to the action taken by the Municipality. The plan does not overlook the social dimension, which is guaranteed by greater care being taken over the arrangement of the public spaces and services related to community activities that also lessens the *gentrification* of the area, and seeks to reduce situations of marginality and physical and social decay. In **La Spezia** too, the port quarter is the experimental ground for a group of young Italian architects that are enthusiastically engaged in experimenting with some architectural innovations and urban planning new processes, giving rise to creativity as a driving force behind the most lively transformations of the city. Residential properties have been given their central role again in planning the city, doing everything possible to avoid the forming of ghettos and causing residential buildings spring up, both municipal and private, and linking them with the infrastructures and services.

The improvement of urban transport conditions by planning infrastructures and public transport systems also makes an active contribution to avoiding aggravating congestion, in part by upgrading the use of various modes of transport. These objectives are developed by a network of twenty "innovative cities", selected by the Ministry of Infrastructure, that are designed leading the creative city principles the relationship between port, station and human settlements, considering themselves as dynamic knots of a urban armature.

Finally, action must be taken to improve the offer of qualified work and assistance to the local job market in order to assist with the transformation towards creative industry sectors, with strong links to the training and professional system. In terms of locating super-local "magnets" related to universities and the attraction of talent, **Ferrara** has created a new urban university campus, formed by reintegrating an industrial area into the city's fabric in order to take authoritative, competitive steps towards the system of senior education in Europe. A similar strategy was adopted in **Florence** with the *Festival della Creatività*, become a research and development event, able to attract visitors at an international level. Every year the "Fortezza da Basso" becomes a vibrant centre of Italian and International creativity.

The intensity and proximity of the relations between institutional subjects and those with interests that are at work in the cluster is a factor in its success, which calls for adequate "venues" and "conditions" that facilitate such occasions occurring. In this sense, the development of nearby, related venues and the promotion of cultural, sporting, or entertainment events, are important conditions for reinforcing the social capital among the players that make up the district.

City	Creativity factors				Creativity effects		
	culture	communication	cooperation	Technology innovation	Environment sustainability	Social cohesion	Quality of life
Bologna	●	●		○		○	
Cagliari		●	●		○		○
Catania	●	●		○		○	
Ferrara		●	●		○		○
Genova	●		●		○	○	
Milano	●		●	○			
Palermo		●	●	○	○	○	
Parma	●		●				○
Perugia	●		●				○
Pescara		●	●			○	
Pisa		●	●	○			
Rimini		●	●				○
Roma	●		●	○			○
Siena	●	●		○			○
Torino	●		●				○
Trieste	●	●				○	○

Table 2 – Creativity factors and creativity effects in principal Italian cities (2009).

Creative planning process of two port-cities: Genova and Palermo

Today in Italy the urban waterfronts are one of the most prolific variants of creative cities: dense, hybrid locations where the resources, opportunities, aspirations and ambitions of cities are translated into visions, new relations and designs. The creative

port-city is capable of generating new urban forms, of producing new landscapes and through the permanent flow of urban culture, of fuelling the great relational networks, making them more dynamic, communicative and competitive. The most important implication of waterfront regeneration is that this particular area should be addressed as a structural element of the city as a whole.

In Mediterranean scenario, one of the inevitable consequences of tightly inter-woven relations between a city and its port is that tools of intervention used on urban waterfronts must be capable of intercepting, interpreting and transforming the entire city and not be restricted purely to areas along the coast. Rising to the challenge of the urban waterfront as a "spark of urban regeneration" demands targeted efforts to create the sensation of a waterfront not so much as a physical location but more in the form of a *fluid* aspect of the whole city.

In **Genova**, first renewal of old port area were financed in 1992 by "Esposizione Colombiana" and were localized around the Magazzini del Cotone, the new Aquarium and the entire area comprised between Piazza Caricamento, Calata Rotonda, Mandraccio and Porta Siberia. To these firsts projects has added others configuring a new dynamic and vibrant waterfront, able to be one of the most important engine power for new creative economies. Genova took on the challenge of transforming its harbour waterfront area as a way to set off a process of urban regeneration throughout the historic centre, combining building restoration with the organization of cultural events and resulting in an explosion of leisure time facilities and environmental awareness. Starting with the Old Port, the effects of the regeneration process, implemented through the City Plan, have been felt along the entire coastline, in keeping with Renzo Piano's proposals for a new fluid city. The new creative functions of the Old Port, integrated with the renewal of the historic centre, now represent the new cultural, recreational and productive heart of Genova. Further projects followed the initial intervention, producing a dynamic, vibrant waterfront capable of becoming a powerhouse of new urban economy.

The strategic plan adopted by Genova makes the port, culture, tourism, environment and territory the very cornerstones of a new "educational, sympathetic city". Renzo Piano was single-handedly responsible for the entire realization of the urban harbour park, a strategic choice guaranteeing the project both continuity and coherence. The project's mission was to equip the city with cultural structures, general services and new infrastructure which would hinge together the historic port with the rest of the city, including the nearby *Strada Nuova* which had recently been included in the Unesco World Heritage List.

The process involved the co-planning efforts of more than one body: the general town planning scheme of Genova, the Landscape Plan and the Plan for Coastal Conservation. To these were added numerous and complex programmes set in motion by the local council, focusing on the historic centre as an area of great importance situated behind the port where new tertiary activities could be developed alongside new residential developments.

The overall, concrete development plan of urban policies was contained in the *City Plan*, a strategic plan governing the transformation process, in keeping with the concepts of polycentrism and administrative devolution: interventions aimed at increasing social cohesion, subsidized residential construction within historic buildings, the maintenance and redevelopment of roads, interventions in the socio-economic and labour sector, the urban renewal of the municipal dockyard and the Parodi Bridge, and

business improvements in various areas of the city. The same strategic approach is also set to be adopted over the next few years in an extra-urban waterfront regeneration project, the so-called "*affresco*", once again drawn up by Renzo Piano as a new Masterplan for the fluid city.

Of all the areas involved in the project, the Cotton Warehouses have undergone the most incisive of upgrading processes. These now fulfil a variety of functions and offer a range of entertainments to a public of all ages (libraries, discos, shopping centres, cinemas, bars, restaurants and play areas). Along with the Aquarium, restaurants and numerous other attractions scattered throughout the Old Port, together with tourist accommodation, residential and business facilities, these set the pace for intense usage throughout the whole area. More recently, renewal projects have focused on the old dockyard and the renovation of the Galata district, coinciding with the creation of the Museum of the Sea, set up in an old naval building and now housing a sea-themed, educational museum.

The city has also implemented a series of social policies aimed at reducing problems of marginalization amongst youngsters, the elderly and immigrants, concerting its efforts on promoting residents' quality of life and wellbeing, protecting their rights and reducing situations of hardship amongst the elderly.

Palermo designed its quality development starting by Urban Project in 1994. Learning from that experience, the city has set its sights on becoming a *Gateway City* of the Mediterranean: a metropolitan hub within the European urban framework, capable of intercepting the flows of long distance networks and transforming them into interests, investments, production and localization, feeding the city's development and innovation as part of a new strategy focusing on recentralization within the Mediterranean Union.

A key location in the strategy is the waterfront: the first "swing power" for generate the new creative city. In Palermo the ambiguities and complexities of the waterfront will condense and intertwine, presenting itself as powerful resource to engine the project for "fluid city" regeneration. The Central Waterfront offers itself as a pilot project on both to connect the gateway area to historic centre and to offer the opportunities of cultural heritage to port area regeneration. The central waterfront in Palermo, tightly inter-linked with the historic centre, must be viewed as one of the city's most fertile areas of urban creativity, where strategies, plans, services and businesses come together in the name of quality and productivity. The waterfront does not merely imply a new port but also a new city: a *fluid city* intertwined with a *city of stone*.

Starting with the vision of the Strategic Plan which sees Palermo as a Gateway City, the Central Waterfront has been identified as one of the principle Areas of Integrated Transformation, guided by a well-defined strategy organized into two operative fronts: the first addressing improvements to port functions and the other planning a city-port in the form of a "creative city", capable of generating new potential and renewed urban economies, providing the city with new spaces but also, and more importantly, new modes of being and lifestyles. The waterfront will become the new "City of Exchange and Innovation", where port functions are integrated with large-scale urban services and new neighbourhood housing and services will create an obvious city effect along the seafront.

The Masterplan puts into action an integrated strategy of infrastructural improvement, urban optimization and competitive development, acting primarily on the urban "junctions" between city and port, a structural plan for the section of the city

interfacing with the sea. The powerhouse behind the Masterplan is the "Officina del Porto" set up by the Port Authority and the Municipality of Palermo in 2006 and directed by Flavio Albanese and Maurizio Carta. The Port workshop is an innovative atelier for analysing, interpreting, planning and communicating the waterfront regeneration.

The waterfront project does not only concern coastal areas but also examines and intervenes on other areas of interface : piazza Kalsa as a vibrant creative and cultural district of the city, the new commercial, cultural and accommodation centres housed in the ex-Fruit and Vegetable Market and the Sampolo Station areas, used for metropolitan-standard services, the whole area in its entirety rendered more accessible through improvements to pedestrian, road and rail networks.

The Masterplan proposes three waterfront variants, two of which are strictly urban: the *fluid port* associated with sailing, cultural and free time facilities and accommodation, as well as new housing connecting the city with the *porous port*, namely an area for cruise-ships and passengers, enjoying close ties with the city and transport system, including facilities and buildings along the wharf to encourage the opening of the urban front onto the sea. The third variant foresees a *rigid port*, inaccessible to the public and thus enabling the harbour to work to full capacity.

The place which best sums up the regeneration strategy along the waterfront is the Trapezoidal Pier: the main junction between city and port, the landmark of the "creative city" which allows the urban fabric to penetrate as far as the water and marine imagery to connate new housing styles. The "Creative Waterfront District" project provides for the renewal of existing buildings and the redevelopment of industrial buildings to be used as venues for the creative class; artists, designers and musicians who will utilize loft spaces as accommodation, workshops and exhibition spaces for contemporary arts and dynamic forms of artistic expression. A canal and dockyard will provide the locations for new forms of socialization and waterfront living. And lastly, the outermost section, that closest to the sea and in perfect harmony with the new creative character of the district, will become the "city of contemporary arts and innovation": a complex system of public spaces and buildings acting as a powerhouse of artistic, musical and multimedia production and integrated with waterfront services and facilities.

Conclusion
The analysis of the Italian context also pointed out some peculiarities that are worth mentioning as they have important implications for new policy design and implementation. A first one is the existence, in many cities, of a gap between creative factors and other measures of development. For example, there are cities with good performances on scientific talent but with low levels of creative class, and cities that, instead, have good levels of creative factors that are not accompanied by similar good levels of human and/or scientific capital or adequate urban policies (like Naples, Palermo, or Catania).

Such a gap characterizes various Italian cities and is probably related to two main features: a) the presence of strong public research institutions loosely related to the productive structure of a city/area (this could be the case of some important "university towns" such as Padova or Trento); b) the high diffusion of small firms with low technological innovativeness might lead to, in certain cases, high levels of creative class

(which includes entrepreneurs and managers) without affecting significantly the level of overall human capital and/or scientific talent.

In the passage from cities that attract the creative class to creative cities that generate new forms, relationships, and economies, the presence of an international district linked to global network brings with it the risk of uprooting a part of the city from its local context and projecting it directly onto the world network. Suitable lines of action must therefore be defined so that development factors brought into play by the presence of clusters are not only in line with the identity and model for sustainable growth of the city, but in fact feed this process bringing the entire city into the global network of creative cities.

Creative city, economy of experience, strategic planning, and effective governance are new watchwords for guiding the processes of developing cities, but at the same time they must constitute resources and procedures for new city planning and design.

To paraphrase Antoine de Saint-Exupéry: a creative city must be built, not by gathering people to collect stones and sharing out tasks and not using gold to buy the crew - but by transmitting the powerful energy of creativity to them.

References

Amadasi G., Salvemini S. (eds.), *La città creativa. Una nuova geografia di Milano*, Milano, Egea, 2005.

Begg I. (ed.), *Urban Competitiveness. Policies for Dynamic Cities*, Bristol, Policy Press, 2002.

Bonomi A., "Il modello italiano di capitalismo", in *AREL Informazioni*, 2, 2005.

Caroli M.G. (ed.), *I cluster urbani*, Milano, Il Sole24Ore, 2004.

Carta M., *Next City: culture city*, Roma, Meltemi, 2004.

Carta M., *Creative City. Dynamics, Innovations, Actions*, Barcelona, List, 2007.

European Commission, KEA, *The Economy of Culture in Europe*, 2006.

Florida R., *The Rise of the Creative Class*, New York, Basic Books, 2002.

Florida R. e Tinagli I., *Europe in the Creative Age*, London, Demos, 2004.

Florida R., *Cities and the Creative Class*, New York, Routledge, 2005.

Institute for Metropolitan and International Development Studies, *Accommodating Creative Knowledge – Competitiveness of European Metropolitan Regions within the Enlarged Union*, Amsterdam, University of Amsterdam, 2006.

Landry C., *The Creative City. A Toolkit for Urban Innovators*, London, Earthscan, 2000.

Landry C., *The Art of City Making*, London, Earthscan, 2007.

Lloyd R., *Neo-Bohemia. Art and Commerce in the Postindustrial City*, New York, Routledge, 2006.

Klingmann A., *Brandscapes. Architecture in the Experience Economy*, Cambridge, Mit Press, 2007.

Kotkin J., DeVol R., *Knowledge-Value Cities in the Digital Age*, Santa Barbara, Milken Institute, 2001.

Rozenblat C, Cicille P. (eds.), *Les villes européennes. Analyse comparative*, Paris, Datar-La documentation française, 2003.

Tinagli I., Florida R. (eds.), *Italy in the Creative Age*, Milano, Creativity Group Europe, 2006.

Urban Affairs and Patteeuw V. (eds.), *City Branding: Image Building and Building Images*, Rotterdam, Nai Publishers, 2002.

Urban Age Group, *Towards an Urban Age*, London, Lse, 2006.