



Group work summary

CREATIVE CITY



2021 - 2022

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"Transforming our cities for a better urban future"



Editorial

*"Architect of my fantasy,
I made, out of a quiet rill,
To flow within an artery
An ocean I could tame at will"*

Parisian Dream, The Flowers of Evil, Baudelaire

How do you plan for a quality that, by definition, is spontaneous and intuitive - namely, creativity? The creative city is not a created city. It is not the Parisian dream of Baudelaire, or the Garden of Eden, and it will probably take more than seven days to be born. Or perhaps this city is already there, under the eyes of the urban planner who overlooks it without seeing it?

The creative city is a city where one can create, imagine, think and become aware of one's practices. From the very first days, our working group realized that it was on the wrong track. Because, just like our collective reflection, culture is above all a journey. It cannot be planned. The quality of the journey is more important than the speed at which the destination (never certain) is reached.

We immediately changed the title of our research: the problem of "intelligent planning" became the issue of the "creative city". This change was significant. We discovered among us - thinkers and actors of the great urban transformations - the tenacious habit of considering culture as an object of public intervention, rather than as a resource

that must be protected, and whose social metabolism must be stimulated.

But then, what becomes the role of public planning and urban development policies, if they are no longer used for planning? And if each culture is unique and singular, how can effective tools for action be developed on a systemic scale?

To resolve these tensions, we were guided by one certainty: a creative city is only possible if it is born of a process that is creative itself, in which architecture plays the role of catalyst. So we gave the floor to those who live and transform the city: urban artists, urbex enthusiasts, semiologists, urban psychoanalysts, biologists, and the most innovative landscape designers.

All have come to the same conclusion: urban planning must no longer work in autarky, but open up to other disciplines. The architect must come down from his theological cloud and accept to immerse himself in the ecosystems he transforms. The creative city is not an artwork but an open work.

Marie-Hélène Contal, Head of Cultural development, City of Architecture and Heritage, Paris



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Introduction

Cultures and creativity

Organized by UN-Habitat, the World Urban Forum (WUF) takes place every other year and brings together on the international stage urban actors and city inhabitants to debate and brainstorm. In preparation of the upcoming 2022 edition of the World Urban Forum, the French Alliance for Cities and Territorial Development (PFVT) created and facilitated a work group on the topic of Creative City - originally called Creative City and Intelligent Urban Planning. The work that was produced is a true intellectual melting pot which resulted from a transdisciplinary process that brought together singular and innovative mindsets who all went beyond the framework of their own discipline. The content of the debates drew from works already done in the past to prepare the former 2020 WUF in Abu Dhabi, on the topics of inclusion, valorization and access to cultural equipment and institutions.

Creative city

Right from the start, the members of the group agreed on the idea that “intelligent urban planning” limits the idea of “creative city” to its utilitarian dimension only, and that a contradiction can arise between “urban planning” and “creativity”. Creation cannot be planned; it can only be fostered. Rather than classically questioning what role culture can play for and in the city, we chose to think

about urban culture itself and on the conditions that support urban creativity. Minimal yet panoramic, the current title – Creative city – allowed us to imagine a future made of fertile and lively urban cultures taking place in dense and fragmented cities.

At first sight, the notion of “creative city” refers to an existing state of things, since all cities brims with cultural, historical and evolutive biodiversity. However, our group leaned on the polysemy of the word “culture” and on the heritage of urban centers to imagine a city that could birth “creative inhabitants”:

- What to make of culture when it is understood as a process that produces and creates cities?
- What to make of culture in the sense of “cultura”, “to care for”?
- Given the risks of marketisation and trivializations, how to reclaim culture as a vector of cohesion for urban planning and development processes?
- What conditions do creative inhabitants need to thrive? How to foster spontaneous expressions instead of limiting behaviors?

Non-definition

Rather than an objective reality, the city is first and foremost considered by the members of this group as a “lived-in imaginary” which each subjectivity interpre-

tates in relation to others. To make the city meaningful again and identify landmarks in its moving complexity, marketing mottos aren’t enough. People need to be able to envision their urban environment in a much more authentic, personal way, by projecting their own emotions and memories onto the city’s canvas.

Every place that’s lived in is charged with memories and with complex representations which are sometimes contradictory. In a city, such images are unavoidably made to cohabit, to interact and to transform each other. If we want to be able to share the city and to project ourselves into its future, we must start a dialogue with its imaginary forms.

Overall, no word nor concept can encompass what a city is, and it is better defined instead by everything that transforms it. We can’t build or describe a city “objectively”, as if we weren’t living in it. This is why this group preferred promoting the idea of “non-definition” of the creative city: instead of legitimating specific cultural forms, how to reveal and foster instead expression means that cannot

be pre-determined? To discuss the topic, this group therefore replaced former functionalist denominations with neologisms and metaphors:

- the “cell city”: an organic and autotrophic city
- the “archipelago city”: a polycentric city
- the “city as open work”: an unfinished city where creativity is participatory and unlimited
- the “radicant city”: an introspective and processual city
- the “necessary city”: a city that reveals our needs instead of controlling them
- the “pantopic city”: a city where the center is everywhere and peripheries are nowhere.

Using such metaphors and neologisms, the goal is to create a contemporary narrative on the creative city understood as both a cultural phenomenon and a lived-in imaginary, and to understand what models and practices can promote its development with the 2050 horizon in mind.

Marie-Hélène Contal, Head of Cultural development, City of Architecture and Heritage, Paris



CHALLENGES

From attractiveness to attachment

To think about the present and future roles of creativity in a city is synonym with envisioning a city that can foster its inhabitants' inspiration, expression and activities. It also means to not look at culture in terms of consumption anymore but in terms of culture as social glue. This kind of creative city is only possible if the ways we conceive and create it are themselves creative.

Creative city VS new city: fighting gentrification, ghettoization and cultural trivialization

To transform cities, we first have to list the endogenous or exogenous factors that threaten its creativity. Social issues cannot be only cured by cultural kinds of therapies. Below are the main components our group sees as threats to the creative city:

- Trivialization: where culture is understood as a platform for mass-tourism
- Gentrification: where social diversity is hampered and vulnerable populations face expulsions to be replaced by higher-income populations
- Ghettoization: where city centers become unavailable to those who are the most in need


The city is an aggregator of ideas and human resources. as such, it has become a big maker of mindsets and beha-

viors, able to shape a society entirely. Its influence goes beyond its own limits and expand toward other lived-in spaces. From the 20th to the 21st century, however, the city's Fordist model, fragmented many times throughout that period by socio-economic crisis, has evolved toward more of a "cultural city" model where arts and culture are acknowledged as growth activators. Yet faced with the need to make urban spaces more attractive and profitable, culture ends up playing the role of a background canvas, a product alienated to serve disenchanted hyper consumption. In such "new cities", territorial marketing instrumentalizes culture to create attractive and consumable spaces before they become socially gentrified, even ghettoized, whereas they should on the contrary be livable and creative.

Opposite this dividing situation is the cumulative process through which creative cities rise. Diverse cultures aggregating and cohabiting create attachment to the urban space, they activate a space's polysemantic identity and they support the creative emancipation of inhabitants. The creative city isn't a fairground, nor a gathering of unconnected miniature cities; it is a network of inter-connected expressions forms within a shared and lived-in imaginary.



© Jana Revedin - Lighting the streets of Cairo's Barbage City participatory urban renewal, with Bijoy Jain, Cairo, Egypt | 2012



"I get the feeling that what can serve as new chemistry is to work, to approach what creates attachment to territories a little closer, to dive in, to come as closely as possible, and to not necessarily consider the idea of territory attractiveness as such but instead that of attachment to a territory. To observe what creates culture, meaning the living, living beings, that culture which is vivid in memories or in the present, which implies to take into account everything that lives. The idea of cooperation, the idea of a new chemistry, must merge with the word 'alliance'."

Maud Le Floc'h, POLAU (an organization that arts and urban planning)

Drawing inspiration from the past: the creative experiment of Bauhaus

To try and imagine a creative city is nothing of a new challenge. By 1920, when the city of Berlin suffered issues which are familiar to us today - deindustrialization and blaring inequalities - Bauhaus managed to recreate social diversity and harmony using urban density and transdisciplinary knowledges - humanities and arts, architecture and landscaping. We can draw lessons from Bauhaus, namely that it is possible to create and revive a place through the open cracks left by a crisis of resources - meaning using crisis at our benefit rather than putting up with them. The creative city doesn't arise from destroying grey areas; it starts from and with these areas, because these places are more hybrid and give people more freedom to create. Bauhaus also taught us that creative cities cannot be built ex nihilo, "above"

the living tissues of people's daily customs and practices. It must develop incrementally by including people's spontaneous creations. Tools like trans-disciplinarity, like preserving experimentation areas, like memory transmission, appear to be the best tools to make a city more creative. The city of the future can only be possible if it remains inherently connected to its experimental dimension.

New European Bauhaus

La Commission européenne a lancé fin At the end of 2020, the European Commission launched the New European Project, a cross-disciplinary initiative in line with the European "Green Deal" which promotes environmental, economic and cultural ambitions. The "new Bauhaus" is meant to bring solutions to challenges related the environmental transition regarding our living environments and our daily experiences. To do so, designer, artists, architects, students, public actors, researchers and citizens got invited to co-create projects meant to foster inclusion and support new sustainability-related aesthetics. Concretely, the "New European Bauhaus" is taking place through the creation of groups of several hundreds of European partners and through their contributions to open calls in the context of the New European Bauhaus' awards. Two thousand projects have been submitted, all of them proposing solutions related to ecology, sustainability, social inclusion and citizen responsibility.

https://europa.eu/new-european-bauhaus/index_fr

Industrial wastelands: using ruins to regenerate culture

Deindustrialized cities are heir to an era of great economic prosperity. Within a short period of time, they quickly fell into obsolescence, greatly impacting the landscape of those who lived through that era. Many spaces in industrial cities have therefore been relegated to the ranks of wastelands, ruins, residual places, declared by society as being economically unproductive and unusable.

"We are children of the deindustrialization era, abandoned places became sort of like our playgrounds, these are places we come to paint. If the city is a cell, then we are the bad seeds. I consider myself to be a bit like an orchid that needed rooting in a new matrix to grow in a place, one which wasn't necessarily nice but where I could find my richness. All the culture that was banned for a while suddenly became the canvas of a social movement."

Lek & Sowat, street artists

On the fringe of accelerating urban dynamics, such wastelands are seen as spatiotemporal breaches. Yet they've remained alive both biologically and humanly. Little do we need to prove at this stage that these places are fertile grounds for transgressive urban cultures (street art). Urban planners are also realizing the depolluting role of the vegetation growing there, in parallel urban centers which are very polluted. These "breaches" are first and foremost places outside and beyond the norm, out-of-the-box places, organically connected to

the rest of the city. City ruins aren't dead spots; they are places that enable cultural negotiations between the forward-thinking creative class on the one hand and public action on the other.

The symbiotic relation between culture and nature in the city

The broadness of living beings that compose a city explains why cities are to be understood as cultural facts, in the sense that their practices and representations are always related to a city's natural components. Cities were never places meant to divide culture and nature, they are rather a symbiotic exchange system where living beings are organically and metabolically interconnected. Here the word "culture" embraces its full signification, as an "exchange system", just like it recovers its original Latin agricultural meaning: the city is a permaculture that needs to be depolluted from top to bottom and where resources must be shared.

This is the creative city's challenge and possibility: to enable its inhabitants to create alliances and cooperation. "Urban planning for the living" is a project's methodology for instance, meant to connect underground and climate biodiversity with street designs, in order to amend metropolitan areas' fertility. In France, the TER agency was the first to design holistic and multi-dimension urban projects that made interactions between deep-level substrate and the atmosphere visible, and also made visible exchanges between living environments and living beings.

Cities as cultural facts: based on what variables?

Urban planners' missions classically start with apprehending invariable components of a city. This group suggests focusing on variables instead, in order to envision flexible and porous structures that apply to cultural facts and collective stories since they evolve constantly.

Temporality variable

Urban time has become a symbol of atomization, unchosen acceleration and social alienation – from the philosophy of Hartmut Rosa to the writings of Michel Houellebecq. Limited to its productive aspect, time isn't conceived as an experienced resource anymore but as an obstacle to consumption and achieving constructions quickly.

This accelerating spiral, of which Charlie Chaplin already condemned the idiotic mechanization in his movie *'Modern Times'*, hides the incremental value of time, though this value essential to creation, to experimentation and to dialogues between people and their peers – and even more so to dialogue with those who may differ... As such, and through preserving liminal areas for experimentation, creative cities enable their inhabitants to shape time, rather than it lets them put up with it and suffer their ways of life.

Space variable

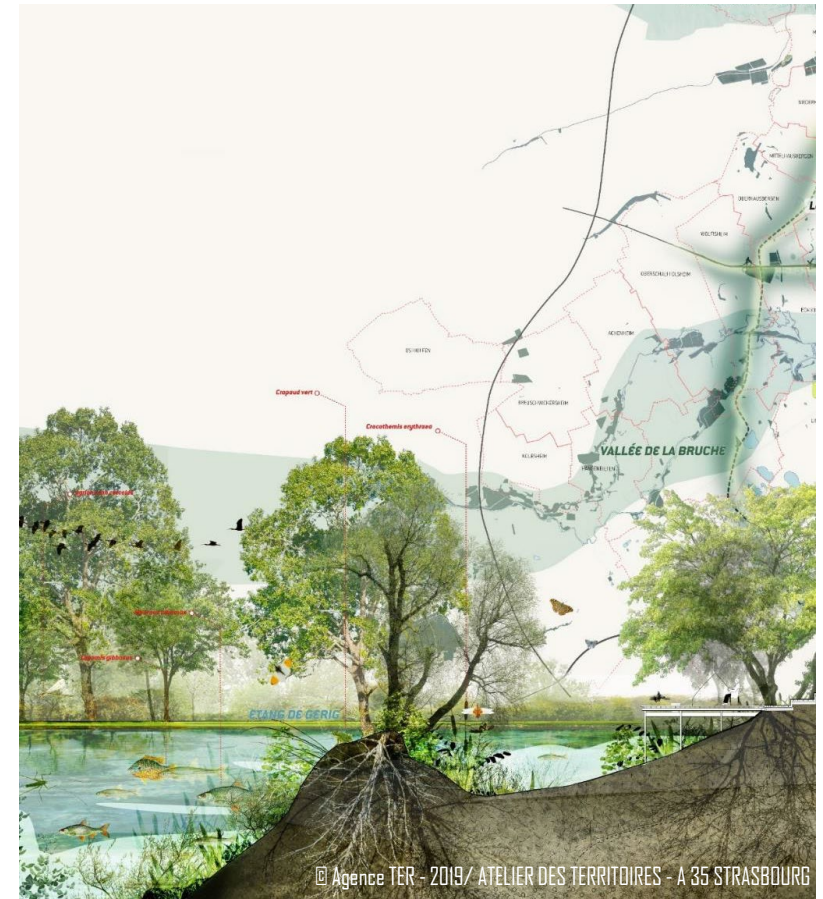
Once again, urban planning isn't just a challenge relating to dimensions and flux dynamics. Only by choosing for a cross disciplinarity approach will we make it possible to think spatiality as a ground for human emotions and for biodiversity. In a creative city, space must be reconsidered and understood as living tissue

for the diversity of representations and perceptions.

Empowerment variable: knowledge and know-how

If we follow the Bergsonian and Heideggerian approaches, the human inhabitant is a homo faber, a being able to make and transform his or her space-time. This "making" capacity is a universal "invariant variable". It is supported by the creative city if that city takes into account vernacular know-how's and activates the biodiversity of people's spontaneous and traditional practices. Such knowledges are resources that urban planners must stop ignoring because they are generators of culture, because they question norms and because they are vital for our creative humanity to flourish. At the political level, reactivating this "making power" in the creative city implies to develop the *vita activa* (following Hannah Arendt's understanding of active life). To inhabit a place means to be able to transform it. This power to act and to create still existed in cities during the period between the two world wars, and it was supported by pedagogy for and by the people. Public leaders must understand that citizens call for self-construction and co-construction processes and that such calls aren't just a temporary trend; they are a need.

Lastly, the power to "make" raises the question of resources. In the "city conceived as an open work", inhabitants' fertile creativity is the main available resource. A creative city isn't a place packed with museums, it is a place where everyone's creative capacities can flourish – through concrete activities, emotional attachments, etc.





2050 SCENARIOS

The COVID-19 crisis reintroduced the ideas of uncertainties and unpredictability to the political debate, to the point that it made prospecting (a method which anticipates societal evolutions based on analysis of the current situation) inefficient and powerless. This shows that the cartesian project wanting to make man the “master and owner of nature” neglects the randomness which is inherent to any creative process. With this in mind, scenarios going around the world to imagine the city of 2050 - from collapse theories to green utopias - are just the mirror of stereotyped anxiety representations that currently gnaw city life. To stick to our methodology, we took it upon ourselves to establish a non-definition of prospecting.


The city in 2050: from prospect to introspect

The un-prospective city

The current COVID-19 crisis provides urban planning with a precious opportunity: that of overcoming the programming methodology to instead envision an incremental relation to cities. The pandemic teaches us that urban projects shouldn't aim to achieve goals defined ahead of implementation but should try instead to understand first the environment in which this project will take place, and then to reveal and highlight that place's creativity. Instead of predictive approaches, processual methods are preferred because they provide inhabitants with the means to manage their own relation to their urban space-time.

“Transition scenarios do exist, but we don't have the time for transitions anymore. Solutions to face ruptures do exist, but they remain fictional because they are based on predictions. Metropolitan areas must create conditions for the real, to invite all creative intelligences to collectively build the first step of a stairway leading to the height we need to fully rethink our relation to energy consumption and production.”
Fabienne Quéménéur and Laurent Petit, National Agency for Urban Psychoanalysis

Against perspectivist abuses, our group recommends an “un-programming” method, one that would reevaluate inhabitants' creativity through various channels: collective attachment, appropriation, street art, etc. Creativity cannot be planned. It emerges freely on suited grounds. Instead of pasting theoretical prospective ideals onto the 2050 city, this group tried instead to identify the city's invariants since these are the parameters that can help us guide and optimize the creative fulfillment of citizens.



“The creative city makes sense for those who live in it, or pass through it, which involves its capacity to create connections as harmonious as possible between individuals and natural and cultural environments where they live. Far from being an evident let alone a replicable model, the creative city is to be permanently rethought based on the variations of the contexts where it occurs, be these contexts geopolitical, socio-economical, environmental, philosophical and spiritual, or communicational and especially digital.”

Eric Cattelain, linguistic teacher and ideography specialist at Bordeaux University

An in-definition of the city

For the city to be now permanent cocreation framework instead of the framework of predetermined existence, we have to advocate for the introspection and conscientization of creative practices, so that citizens can grow aware of the ways in which they can contribute to the building narratives of their city.

The idea of un-defining the city, as promoted by our group, places itself against the idea of overdetermination. This idea doesn't champion processes that set *a priori* goals for urban projects; instead, it lets citizens co-create these projects' purpose based on some universal parameters that they can appropriate. This obviously implies for us take to enable citizens' imagination and their experimentation capacities. In this sense, to un-define the city doesn't translate into promoting inactive public policies, but to promote co-creation and co-decision processes. The stake of such processes isn't teleological – to perform a precise goal-; the stake is about optimization.

The group therefore created a reading grid to identify some fundamental parameters that citizens can appropriate based on urban psychoanalysis for some people, on sciences of interrelations between living beings for others.

Below, a first non-exhaustive list of these parameters and the questions they bring up:

- Time: how to reinclude slowness in the city?
- Space: what tools can we use to rescale the city to fit the feeling of attachment? How to include to urban plans that exchanges that happen between the living beings of an environment?
- Matter: will air still be a common good by 2050? Will the city be an autotrophic cell, able to reclaim its material and its symbolic waste to serve the common good?
- - Society: how will participation and altruism look like, how will exclusion and discrimination look like?
- Knowledge: will new ways of learning and of growing knowledge arise?
- Power: will digital surveillance be generalized? Will digital technologies democratize culture and creation?
- The power to “make”: how will the law manage the *vita activa* (jobs, social practices and artistic creation)? What will be the legal future of street art and of free areas, since they are exploration and creation grounds today?
- Communication: will the idea of language remain unchanged? Will inhabitants receive the means to appropriate their city through language?



Reclaiming creative humanity through sensitive cities

One of the main conclusions of this introspective exercise about the 2050 is that a city must be a sensitive organism. The idea of sensitive city brings collective sense and attachment back at the heart of urban evolution. Urban planning and architecture must join forces to achieve this goal and need therefore to focus on 3 main points:

- Comfort
- Ergonomics
- Enchantment

For a long time, urban projects didn't take into account human feelings, although poetry, from Baudelaire to Proust, has always reminded that memories only flourish when we start from our senses, and they've reminded us that mental images start from the body. Studies led about urban spaces need to take into account such generators of collective memories.

The city must offer spaces of slowness, such as sidewalks and promenades

Slowness is needed for people to create memories and to create strong social connections. Needless to say, the "15-minute city" concept, which we owe to Carlos Moreno, already invites us to connect more closely fluxes, services and living spaces. But slowness isn't only there to facilitate relations between work and living environment. It calls to remodel the link between cities and other living beings, animal and vegetal. Although they are made invisible, these living beings inhabit the city, which they are a part of. Their cyclic rhythm can be a resource for urban planners to us. If that city could reinclude the living to its economy, urban life could realign on the signs of the slow passing of seasons. In France, the TER agency (founded in 1986) now refuses the binary divide between landscaping and urban planning, considering natural components to always be a part of urban spaces.

"Slowness, the capacity to listen, silence, are the first realities of the creative city of today and tomorrow. The most enjoyed cities are those where we get the time for encounters. Experimentation is a part of time."

Jana Revedin, Architectural Sciences PhD

The city must become quiet again

Silence is an empty space where creative thinking unfolds. The city must provide places dedicated to contemplation where time stops and hangs, it must provide liminal areas such as urban promenades. Without silence, cacophony swallows people up, they end up putting up with the city more than they experience it and their resilience capacity gets damaged through the process.

"What has lockdown taught us? That it is possible to do nothing. To do nothing means to observe again, to walk out to get fresh air, to meditate. It also means growing

aware of the difference between what's essential and what's not. Conscientizing this distinction will have to get cities back on track. But this distinction must be the fact of each person, it relies on individual freedom. For everyone to be able to take position and to define their own essential and non-essential needs, time is needed to reflect. This is why idleness should become a complementary time, added to the daily routine of "metro-boulot-dodo" (commute-work-sleep). Life's essentials aren't just material; they're also existential."

Fabienne Quéméneur et Laurent Petit, ANPU

The city must become a place of experience

Here the time of experimentation implies for citizens to be able to innovate and create beyond regular urban norms framing their behaviors. Experimentation is vital to generate an urban vita creative and for citizens to grow aware of their potential of the impact of their action on their environment. Making experimentation possible implies to revise urban law – reestablishing customary laws and evolutive approaches.

The city shouldn't deny natural components that its culture deals with

Faced with climate change, cities must be more resilient and support the "creative adaptability" of our ways of life. More than just reweaving urban equipment, we need a systemic reading grid to understand the interactions that happen within a city. Street networks for example aren't just a horizontal system. They are interfaces between the atmosphere and underground spaces. This is why new concepts – such as forest-street, agroforestry-city – can counterbalance effects of climate change, because such concepts are systemic, and they aren't orthogonal anymore. The 2050 city therefore has to overcome nature-culture oppositions and imagine new systemic solutions.

"The idea of in-definition is a call to suppress spatial, cultural and symbolic barriers between cities and nature."

Henri Bava and Bétraice Julien-Labruyère, TER agency

Fertility, creativity, democracy

Make our ways of life greener

To reconcile nature with cities doesn't mean that we need to sacralize and isolate nature in separate urban inner "islands". Quite the opposite: nature should spread in physical places and in people's heads: on the streets, but also in our ways of life and our collective imagination. We shouldn't have to choose between city or nature anymore. When architects drew inspirations from animals, like they did with beehouse-patterned buildings, it was only had to do with imitating animals' anatomy and habitat. Today, urban planners have to study ways of life, understand resilience and study as well the nature of cohabitation between wildlife species in order to create a livable city.

As such, the creative city of 2050 is thought as a place of cohabitation where wildlife species show us the way to a new understanding of concepts like collective property, borders, lands, etc. Skies and parks aren't just urban backgrounds anymore, they are sources of inspiration and reflection. Each person is free to draw lessons or creative actions from nature, provided they are able to do so – and this possibility is part of what defines a creative city. While bent over the Mirabeau bridge, Apollinaire learns from the river about time fatality and about the powers of his own memory. For Marguerite Duras and Jacques Prévert, green squares are places that serve encounters and the contemplation of human life. More than a refuge, parks are a heterotopia: a collection of living beings and life rhythms all gathered in one place and of which the richness activates imagination and life experiences.

“To make the city an object that simply fits the human scale, like modern urban planning has intended to do, means that we take it away from the ambient world – the only world where human beings can actually live and live together”
Bernard Blanc, Deputy Mayor of Bordeaux responsible for urban planning resilience.

Imagination to drive urban democracy

Imagination has been greatly neglected by modern cities, built to serve consumption and speed. The 2050 creative city is a place where collective imagination gives a political and symbolic existence back to a city's non-human parameters – sky or rivers for instance. Relating to these components is part of citizens' right to the city and provides them with unprecedented political visibility in the 21st century.

In France, the creation of a Loire Parliament, an actual political fiction, managed to bring together all parties somehow connected to the Loire river, from neighboring farmers to wanderers. The process showed that it is possible to invent new representations on a territory. Even though such “direct democracy” of natural elements is obviously only a fiction, this process remains a necessary – and creative – fiction to recreate social and political cohesion. “To make trees and rivers talk” implies to grant them visibility and make them exist in decision-making and urban development processes of our overly mineralized cities. The slow, cyclic and vegetal time is also a time of “creative politics” for a city.

The 2050 analog city: a space for spaces

As noted, no space gets “abandoned” in a creative city: they are all occupied, even if only in intermittent or exploratory ways, especially by artists. If by 2050 we should want to hope for more awareness about the importance of wastelands to regenerate cities, must we also hope that this awareness will be encouraged by strict regulations accompanying it? To support but not direct, to enable but not dictate: such should be the leading principles of urban wastelands policies.

The logic is the same for living beings: have these spaces reclaim their visibility and existence in the city, acknowledge the role they play in urban experimen-

ta- tion. These places are neither embryonic museums nor gentrification outposts; they are places of un-determination, precious resources that a city shouldn't try to formalize by all means. Creativity expresses itself in these inter-worlds, beyond the norm space that can condense and represent how a city reacts to methanoic upheavals. Broadly speaking, what these hybrid spaces teach us about the city can be replicated at all scales: cities shouldn't be afraid of the void, they should accept it, intra and extra-muros, without necessarily trying to fill it.

Focus

Mausoleum, Lek & Sowat

The Mausoleum is an informal artistic residency project located in a former and now abandoned supermarket in the north of Paris. The residency was a pool for collective artistic expression in an abandoned place. For a long time, it was condemned by authorities. Today, it triggers the their interest and public authorities try to instrumentalize it and bring it forward as an illustration of the creative city that Paris wants to be. This project led by the city of Paris ultimately never happened.
<https://tinyurl.com/5yp7rbja>





PATHWAYS AND RECOMMENDATIONS

"The shape of a city changes faster, alas! than the mortal heart." Baudelaire

In *Les Fleurs du Mal*, French poet Baudelaire concerned himself with the emotions that the brutal replanning of Paris by Haussmann triggered in him. *"The old Paris is no more (the shape of a city changes faster, alas! than the mortal heart)"*. The poet meant that the execution speed of urban projects managed as brutal surgeries and following an accelerating rhythm which was typical of productivism, didn't respect people's psychological experiences nor their emotional attachment to the city.

Transdisciplinary dialogue: toward a "trajective", in situ urban planning

In situ immersion through cross-disciplinarity

In the creative city, architects do not create *ex nihilo*. They help birth cities by revealing the power of collective imagination. In 2050, the city cannot be a standardized product anymore, teleologically designed and meant for the "average statistics inhabitant". It should spark instead from a process tailored to the specificities of a place and to the local will. However, to leave behind traditional morphological preoccupations and embrace the challenges related to each environment's specific metabolism, architecture itself must be thought out as an open work – as Jana Revedin explains –, by giving up its theoretical and self-referenced sufficiency. Before prescribing, architects must wander through and in the city to understand it. Only when they find what they did not come to find can they start freeing themselves from ballistic projections.

Concretely, how can architect build a slow city without feeding their own processual relation to the city they're building? The execution speed doesn't matter as much as the quality of this execution, linked itself to the quality

of livability. For inhabitants to think creatively about their ways of life, architects have to think about their own creation practices, to leave the room to create an introspective space for reflection. In this sense, a Copernican revolution is to come. Architecture cannot be its own sun anymore. This new approach needs to take the shape of a dialogue that brings together various disciplines to serve a local, embodied and non-abstract common good.

"Everything is time, humankind and time are in all topics. Temporality is also in the present action for the future: considering a project's timing and thinking about time. Urban development is a the long term process but we have in fact very little time for conception."


Bava and Béatrice Julien-Labruyère, TER agency

Trajective urban planning

Unlike "ballistic" urban planning – where a predefined end goal conditions an urban project – creative cities must arise from "trajective" urban planning (Bernard Blanc). The point is less to set a goal than to think about the processual path to reach it. Considering this path's hermeneutics, the goal of urban planners should be to "fail better", according to Beckett's words. construction processes aren't smooth "tunnels"; urban planners have to keep learning, each step of the way. Freed from its productivist connotation, time now refers to urban planners immersing themselves into the specific realities to each inhabitant and each being that lives in an "environment under construction". The "trajective path" puts urban developers in charge of collecting indexes, in-definitions, concepts, that allow the living to reclaim its role as actor and cocreator of a lived-in environment.

To be able think about an urban project's interactivity and intelligibility without taking into account only its form, urban planners have to utilize tools provided by Humanities: SWOT analysis, mental mapping, qualitative questionnaires. The creative city cannot be planned. It is rather a path that urban planners must draw by combining the data and resources available in the given environment that they are trying to transform.

"[In France] we have a very strong procedural rationality in the way we administrate urban territories. Most importantly, we go forward based on plans and deductions: this a very ra-



tional approach, part of our heritage. There is another way to do it, which isn't about communication but investigation. The problem isn't about saying what I do or about explaining the result I collected doing so or so, but to allow every person to collectively take part to a dialogic investigation – based on exchanges, dialogue, on what sets us apart from many other species."

Bernard Blanc, Deputy Mayor of Bordeaux responsible for urban planning resilience.

Lastly, in this context of cross-disciplinarity, the art of exchanging plays a central role to preserve a lasting link between urban planners and inhabitants. Concepts and in-definitions indeed only make sense when inhabitants can appropriate them, to turn them into concrete experiences. But although this art can be a powerful action tool, it is also necessary that the conceptualization of a project – words and representations related to it – draws inspirations from vernacular semiotic wells that already exist in the living. Isn't the way people have to (re)name a neighborhood something that reveals collective experiences and something urban planners can use to feed their conceptualizing work?

"Let's look at the matters of architecture and urban planning: let's explore and put ourselves in the position or researchers, of explorers, going out to meet other worlds and everything that we didn't come at first to find! Let's dive into the depth of things, so we can produce inter-knowledges, and everything that will allow for the city to be harmoniously designed and lived."

Fabienne Quéméneur and Laurent Petit, ANPU

Enabling experimentation and out-of-the-box thinking: toward a new governance law

Protecting the right to experiment

To push for a city in-definition doesn't mean that we call for political inaction. Implementing the creative city requires an accurate legal framework to push citizens to experiment and to support the transformation of wasteland areas. To protect informal practices of which the transgressive quality doesn't destroy and rather questions the norms, we need a more customary, evolutive framework. The creative city would need a "right to the neighborhood" for instance (since neighborhoods are key places triggering attachment

Focus

The "building permit", theorized by architect Patrick Bouchain and written in the 2016 law, shows that we can soften a law's edges through jurisprudence, in order to support innovative practices instead of suffocating them. Other measures could help to support creativity at the heart of the city, such as the "1% Travaux publics" proposition (1% public construction work) made by the Federation des arts de rue (street arts federation) and which suggests making it mandatory for all urban projects to give 1% of their budget back to a place where cultural connections are enhanced. This kind of action fosters creativity without planning it.

and experimentation) and would need collaborative governance to achieve a better "right to the city".

Diagnosing and protecting immaterial heritages

Applying the law in a way that's more respectful of customs could also help protect the living practices which more pragmatic urban planning tend to overlook, when projects don't take local realities into account. Could we recreate fast lanes on the Quais de la Seine in Paris for instance, while the promenades there have become a local heritage and give the river its identity? To protect living practices related to a place, architects must be legally made to respect and preserve a neighborhood's specific norms.

This more customary vision of urban planning law should aim to put people and living entities at the heart of a city's creation and experience processes.

"We call this an urban exquisite corpse: we write a sentence, this sentence, it creates rhythms, and these rhythms, they will or will not be respected by people who will come and tag their disagreements over our original tag. We think that urban planning in 2050 will have to think about this. We know there will be graffiti, we know that things will be vandalized or damaged; why not take this into account and logical things so that architecture includes these expression forms? Public policies and architects agree to create a monumental public space, and its use gets hijacked. It is this hijacking process that's interesting for artists, and for citizens".

Lek & Sowat, street artists, Mausoleum creators.

Rescaling urban planning to fit ways of life: chronotropic solutions and maps of know-hows

"Time regained": a creative encounter toward alterity

The city of "regained time" isn't just a promenade garden. This is a city open to encounters and alterity. Slowness isn't an entertainment process; it is an opportunity for citizens to do something and give ways to their imagination. We can only activate the *via activa* in this way if the city pulls together chronotropic components, meaning the different space-times and life rhythms of human and non-human beings of an environment. Concretely, that city where intimate encounters happen is only possible if urban planning stops being the end goal to starts becoming a tool that serves the time we experience in the city.

Yet urban planners should also dive into collective memories, not to capture some romanticized imageries that inhabitants may have mystified but to establish cross-temporality: temporality of the past, of the present, of the future. Lastly, the issue of time and encounters can be solved if urban planners include the living and natural beings to their city designs, in order to create a slow and cyclic time inside the city.

"Let's dare to plan urban ecosystems, wild nature areas, and breathable, refreshing and federating biodiversity. Let us draw side views of nature and of the climate from the undergrounds to the canopy. Let us envision each urban island as an organism that combines ground functionality and ground fertility."

Henri Bava and Béatrice Julien-Labruyère, TER agency

Creativity in the 2050 city doesn't occur so much through to "cultural equipment" with precisely defined programs - although such equipment remains essential -, it happens mostly through in-definite physical and mental spaces where coming across differences is possible.

Toward a social mapping of the "power to make"

Urban economics must reclaim their intelligence by reconsidering the role that employment plays, in the sense that Hannah Arends and Harmut Rosa understood the word: work only makes sense if it enables workers to see the power and the print their activity leaves upon the world. Now that the Industrial era is behind us - and with it, highly localized activities - and now that work has spread through society's tissues, the idea of mapping work socially can be a tool to help with decision-making. This knitting work would make again job economics the main focus of our cities and of the collective management of our societies. It would come as an answer to the need to shape up new economic narratives, which have to be more resilient and rescaled to fit our ways of life.

"Oikosmos, in ancient Greek, means house administration. Economics should have never stopped being just that, a sine qua none condition for collective life to happen and for the whole of the sharing effort that a community requires."

Focus

The Loire Parliament, POLAU

This project, which has its own jurisdiction, envisions to work on the culture of the Loire river area, the last natural river in Europe. It comes with both opportunities and threats that define some stakes and emergencies. The idea of a Loire Parliament is to tackle the threats looming over biodiversity in that area and tackle the effects of climate change, by creating a new system that this Loire Parliament would be, which would give a voice to any type of entity (including entities of the living) by making them all subjects of the law.

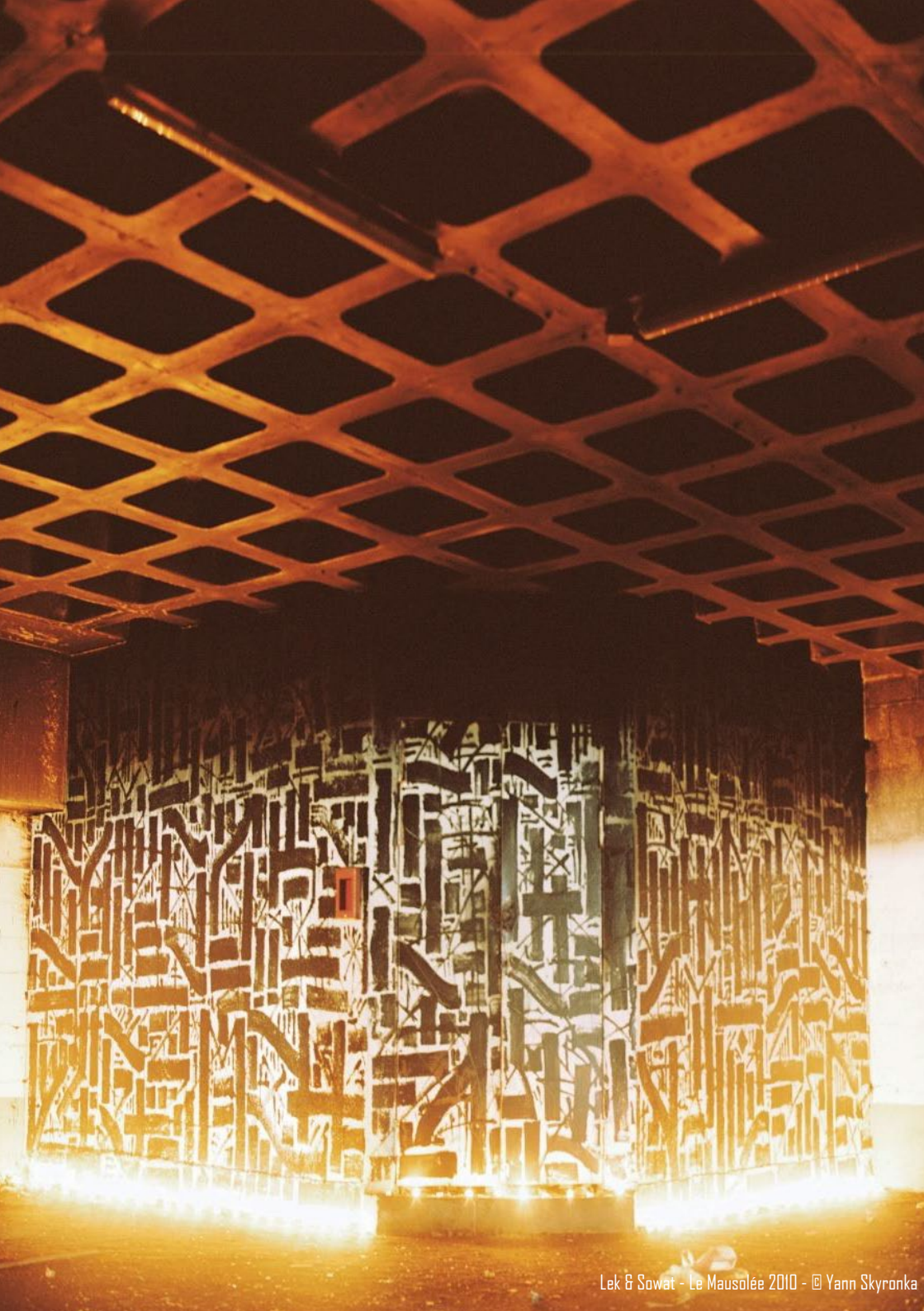
<https://tinyurl.com/yc4fewda>

Economics isn't something to be set aside."

Éric Cattelain, linguistics teacher and ideography specialist at Bordeaux University

Lastly, only through creating new convivial tools that fit everyone's skills can we enable people to grow knowledge and know-hows: we must create mottos that everyone can make their own ("the right to the city"), and equipment adapted to living and vernacular practices.





Conclusion

The creative city: a Möbius strip

To think about the present and future roles of creativity in a city means to envision a city able to inspire its inhabitant and to foster their imagination.

Here we followed a thinking path through which it became clear that a creative city can only occur if the ways we choose to design and produce it are themselves creative. A radical change is therefore needed in the fields of urban planning and of architecture, which now have to immerge themselves into the environments they aim to build, understand the harmony of exchanges between the living and non-living beings of that environment, and also create long-lasting and processual bounds with citizens. Opening up barriers between disciplines in this way, meaning between architectural sciences and Humanities, should also help erase the spatial and symbolic frontiers that set nature and cities apart.

The creative city will be created ex nihilo from thanks to some experts' minds. That kind of city is rather a living tissue of experienced imaginaries and of spontaneous practices which must be enhanced and highlighted, in order to reveal their existence. Our metaphor

of a "trajective project" shows that the project of a creative city doesn't only have to do with form or morphology. It is to do with the questions of path and of social metabolism.

Creativity cannot be planned; yet it can be fostered and protected, for instance through creating a new law, which would be more customary and evolutive to enable experimentation in places like wastelands, and which would protect immaterial practices and customs, or arts de vivre, which more projective and deterministic urban planning swipes away with creating a great deal of buildings that the population cannot make their own.

The challenge behind the creative city is for culture to reclaim its role as a driver of social cohesion, instead of being just the consumption product and the tool for urban branding that we tend to make of it. Understood in this new way, culture – of which we must nurture the diversity, the inclusiveness, and the ability to re-include the living– can become an incredible source of inspiration to revive all at once citizenship, democracy, and our ways to cohabit.



Started in 2011, the **French partnership for cities and territories (PFVT – Partenariat Français pour la Ville et les Territoires)** is a platform meant for the exchange and valorization of the French urban actor's expertise at the international level. It is a multi-actor partnership headed by Hubert JulienLaferrière, Member of Parliament, supported by the Ministry of Europe and of foreign affairs, the Ministry of territorial cohesion, the Ministry of the ecologic and fair transition, and the Ministry of culture. It brings together close to 200 organizations representing the diversity of the French expertise, contributing to the construction of a shared French vision based on a capitalization of exchanges and of innovative and sustainable experiences. <https://www.pfvt.fr/>

Food



International and cross-border cooperation



Informal City



Affordable housing



Mobilities



Digital technologies



Resilience



Health



Cities and Biodiversity



Creative city



Women and city

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