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Culture and Urban Development

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Editorial

Dear readers,

with the Louvre Abu Dhabi and the Zeitz Museum of Contemporary Art Africa in Kapstadt, two new big-player cultural institutions are opening this year. Just like the Guggenheim Bilbao, they have the chance to change the cities they are situated in in a positive way. But in contrast to Bilbao, both museums are characterized by a strong foreign influence. The question therefore is: Can role models for the impact of culture on urban development be transferred to other world regions and cultural contexts?

[UNESCO's 2015 Global Report on Culture for Sustainable Urban Development](#) shows how heterogeneous the impact of the arts sector on urban development in the world regions is. This determination was included into the two most important international roadmaps for urban development, United Nation's New Urban Agenda and the 2030 Sustainable Development Goals. Since an end of the world's cities' expansion is not conceivable, both documents have been renewed in 2016 and now acknowledge arts and culture as contributors to fields such as equality, social cohesion, participatory governance, empowerment, education, architecture, well-being, or the sensitization for the needs especially of marginalized groups in the context of urban development.

But as positive as this development may be, examples such as the UNESCO report, the Louvre Abu Dhabi or the Zeitz Museum make apparent that it is way to general. The patterns, demands and possible impact of local cultural infrastructures and expressions first have to be specified before they can become part of an urban development strategy. Such basic work can be a starting point for arts professionals and artists to contribute to urban development.

We hope that this issue of Arts Management Quarterly inspires you to dive deeper into urban trends and how you can contribute to visions for the city of the future.

Sincerely yours,

Kristin Oswald (editor), Dirk Schütz (CEO) and the team of Arts Management Network



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The Creative City

An obituary?

At the beginning of the 21st century, many metropolises in Europe and Asia discovered the creative city as a new policy approach towards an open, innovative, culturally rich and future-oriented city. The subject was in the air. A lot happened since then. But has the creative city kept its promises for artists, creative minds and art institutions?

By Klaus R. Kunzmann

After initial impetus in the 1980s to use creativity as an elixir for the economic viability of a city, the gurus and prophets of the creative city, Charles Landry (2000; 2006; 2012) and Richard Florida (2002; 2005) had introduced the initial keywords for a worldwide movement that inspired politicians, planners, journalists and marketing agencies.

Additional impetus for the way to the creative city came from many sides: At the end of the 20th century, the cultural and creative industries were discovered as a new, economically significant sector. They provided economic arguments for creative, future-oriented urban policies that were no longer just law-and-order based or sustainability biased. The many industrial wastelands that the structural change had left were for different reasons quickly transformed by cities and investors into cultural and creative centres: because they could not be re-used in economically profitable ways; because they were protected by heritage regulation and could not be turned into another industrial museum; or because such buildings had already been occupied by creative and occasionally militant squatters who had support from media and liberal art communities. In addition, art-minded investors had learned that cultural events increase the attractiveness of real estate investment. Moreover, gallery owners and event organizers hoped that a creative urban policy would provide new impetus for their offers. Hopes for a creative city became also a popular subject of countless student studios and scientific research projects. And finally, marketing agencies quickly understood that this hitherto unknown facet of city politics offered excellent city marketing opportunities.

But what mostly inspired political acceptance was probably the fact that creativity is a largely positive concept. In contrast to the social city or the ecocity, the creative city paradigm is not ideologically burdened. And nobody would argue or even basher against creative city politics. Which mother, which teacher would not like creative children? Which entrepreneur would not welcome creative employees? Who does not crave for a more creative administration? The industry, too, is always looking for marketable innovations, for creative engineers. All this explained the broad enthusiasm in many

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cities of the world that are continuously competing for investors and highly skilled workers. In addition, the creative label was welcomed to attract the attention of the media.

The promises of the creative city

But what were, what still are the promises of the creative city? A broad range of cultural, economic, structural, social, but also administrative dimensions characterise this paradigm:

- Art and culture have a high priority in the creative city. There, a broad and diverse range of cultural infrastructure satisfies the demands of all city residents; cultural flagship projects excite local politicians and attract tourists.
- With their ideas, creative cities cope with the structural change of the economy and drive forward innovative developments. They are, at least this is the much-articulated promise, magnets for highly qualified, ingenious specialists and executives (and their families). Creative cities are preferred targets of the so-called creative class. According to Richard Florida these are not just the urban "bohemians, artists, theatre makers, musicians, architects, designers and those who consume their products and services in the cities, but all those city dwellers who have studied at a university, including lawyers, bankers or doctors." Creative cities, however, are places where the cultural and creative industries flourish. This long neglected segment gives impetus to the local economy and provides citizens with jobs. Creative cities can, and that is another frequently used argument, raise the competitiveness of cities for investors, investments and skilled workers.
- The creative city uses its architectural heritage for a future-oriented urban policy. It promotes the conversion of buildings that are no longer needed. The creative city makers know about the importance of public places for urban culture and as playgrounds for creative actions. The creative city strives for attractive cultural infrastructure, for flagship museums and for an attractive cityscape that harmoniously combines history and modernity. The creative city is also a place that brings new urban production back to the multifunctional densely built-up inner city.
- In the creative city, social integration and inclusion have a high political, especially socio-cultural value. There, culture is not only understood as a consumable product and as entertainment, but above all a means of education. The creative city is an open city, a liberal and tolerant, multicultural and cosmopolitan city. Above all, it is a learning city.

Last but not least, creative cities are cities with creative administrations and politicians who not only show understanding of the stated goals of the creative image, but also implement it through creative action. The hope is that creative

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administrators are looking for visionary solutions for complex urban projects to overcome obstacles, and that they can creatively interpret legal regulations. In the year 2012, Charles Landry and Joathan Hyams created a creative city index and proposed ten indicators. These more or less measurable indicators are:

- The political & public framework;
- Distinctiveness, diversity, vitality & expression;
- Openness, trust, accessibility & participation;
- Entrepreneurship, Exploration & innovation;
- Strategic leadership, agility and vision;
- Talent Development & The learning landscape;
- Communication, connectivity, networking & media;
- The place & place making;
- Liveability & well being;
- Professionalism & effectiveness.

This indicator list reads like a Christmas wish list of pampered children. It leaves plenty of room for subjective interpretations.

Creative Cities: a Worldwide Vogue

The promises of the creative city have led cities all over the world to use this paradigm for the formulation of their urban policy. A chapter on the creative city is missing only in few strategic urban development documents, even though the creative label is not explicitly communicated. The annually changing European Capitals of Cultural refer to the mission statement of the creative city. In politics the creative dimension of urban development has been indispensable. This is also reflected in the abundance of literature that has flooded the international and national market in recent years (for example: Carta 2007, Krätke 2011, Anheuer/Isar 2012). The culture-shaped urbanity has become the hallmark of successful cities (Zukin 1995). Not surprisingly, the scientific discourse on re-urbanization emphasizes the yearning for cultural dimensions of sought-after urbanity (Brake/ Herbert 2012).

In Germany, e.g.:

- **Berlin** identified existing and potential urban spaces for creative action and began marketing the creative economy as a new facet of urban policy (Ebert/ Kunzmann 2007/2009).
- **Hamburg**, when developing the much acclaimed *Hafen City* project and realizing the IBA (*international building exhibition*) Hamburg, tried to reserve spaces for creative action, in order to profile the port and trade city as a creative city (Läpple et al. 2015).

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Impressions of Hamburg's Hafen City with its mixture of 19th century storage and trade buildings, ultra-modern high-priced housing and arts institutions.

© Above: Magdeburger Hafen and Maritime Museum - Wikimedia Commons/ Emma7stern - CC BY-SA 3.0. Left: Elbphilharmonie - Pixabay/ Andi_Graf - CCo. Right: Speicherstadt - Wikimedia Commons/ Ajepbah - CC BY-SA 3.0

- The **Ruhr area** with its great potential of unused industrial buildings identified creative quarters to polish its image as a declining old industrial region, a negative media image that even the world-wide admired IBA *Emischer Park* initiative could not change (Ebert/ Gnad/ Kunzmann 2016).
- Just recently, even **Frankfurt** explored the creative potential of the local cultural and creative industries to overcome the one-dimensional image of the banking metropolis by promoting cultural creativity.

The creative bibles of Charles Landry and Richard Florida also received a wide readership in Chinese translation and soon triggered off a national vogue. Consequently, the mission statement of the creative city found open ears among city politicians and planners in the country. After initial scepticism, Beijing, Shanghai and Nanjing realized that the creative label offered a perfect opportunity to modernise urban districts, in particular to market obsolete Chinese industrial precincts and decline urban neighbourhood facilities to investors. As great lovers of branding, ranking and city marketing they un-

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derstood that the creative city paradigm supports the real estate industry and attracts international and Chinese tourists. In many Chinese cities, which see themselves in fierce competition for international attention, creative quarters with very different profiles have been developed. These quarters range from pure artist spaces to university-related technology parks. Some are entertainment quarters for the new Chinese middle class, others rather "must-sees" for foreign tourists who have already seen the traditional Chinese palaces, gardens, walls, gates and museums. Only a few of such creative quarters are sufficient to make a city a creative city. The political interest in the creative city reflected the government's concern to move away from the image of a low-cost workbench and bring China to a cultural and technological level that is comparable to the West (Montgomery 2010, Kunzmann/ Tang 2013/ 2016; Kunzmann 2016).

- **Beijing**, the capital of China, is claiming to be the metropolis that has early recognized the cultural and creative industries as an important segment of the local economy. The city's master plan assigns three zones for a very broad definition of the cultural and creative industries: In the old city areas for visual and performing arts, art trades and cultural tourism; in the inner city zones for print & media companies, software development, the advertising industry and conference facilities; and finally on the outskirts of the city zones for other culture-related industries and activities.



Left: Beijing's parks for the cultural and creative industries are spread throughout the city.
Right: Beijing 798, the area of a former German factory, today houses more than 400 studios, artist's workshops, cafés and other cultural businesses.

© Wang Fang, a Chinese photographer focusing on the urban transition in China.

- Seeing the international attractiveness dwindling, the responsible politicians in **Hong Kong** and **Singapore** began to invest more in cultural activities. A master plan by REM Kohlhaas for a new cultural district aims to promote Hong Kong as a creative city and to attract more tourists and conventions (Kunzmann/ Lung 2012; Kong/ Ching/ Chou 2015).
- **Osaka** and **Yokohama** in Japan also loved the promises of the creative city. They recognized the creative paradigm as an opportunity to improve their image against the cultural dominance of Tokyo and Kyoto. They

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articulated their cultural ambitions in their urban marketing strategies, promoted a multitude of cultural and creative actions and spread the new creative city image in national and international media (Kakiuchi/ Greffe 2013).

Obstacles to Creative City Policies

Creative city residents have not invented the creative city. Artists, sculptors and musicians, actors, filmmakers and designers were astonished that they, who had fought for years for more civic recognition and cultural attention, suddenly became the new hope of the modern city in the 21st century. Understandingly, they expressed much scepticism towards the creative paradigm. Similarly the local government departments, responsible for cultural affairs doubted that the unexpected interest in the city's creativity would lead to the anchoring of culture as a communal duty and to an increase of communal cultural budgets. They also feared that they would lose their cultural and creative monopoly to their colleagues from economic development departments.

After a period of euphoria in the beginning of the 21st century, the enthusiasm for the creative city has come to a close. Why? Due the political and financial reality of cities many promises have not been fulfilled. They have either failed or have been replaced by new images following the mainstream zeitgeist. It quickly turned out that in the highly acclaimed cultural and creative industries only the creative segment of software and games development is flourishing, while the culture-related segment secures many but mainly precarious jobs. In addition, in the wake of the „Gründerzeit“ the politically supported start-up fever has changed the perspective in larger cities. The new start-up milieus explore the immense potential of digital technologies, though they have more to do with cultural consumption than with cultural production.

Caused by re-urbanization trends and shortage of affordable housing, gentrification has become a political issue. In the context of municipal housing policies, discussing the future of densely built-up inner city quarters, the artists and their milieus have been identified as major drivers of gentrification. There is much empirical evidence that the members of the creative class are primarily responsible for gentrification processes. This constrains the city's efforts to identify and assign creative spaces in the city, as every communal assignment of creative spaces rather strengthens the real estate industry and tourism, but does not provide affordable space for cultural production and initiatives (Florida 2017).

Many cities experienced that the costs for architectural flagship projects can hardly be controlled, also that the architectural monuments of invited star architects were singular sculptures that did not match the local identity of the city. Moreover, the expectations that a creative city policy will significantly increase the communal budgets for culture and cultural education did not come true.

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The Creative City: a Fading Fashion of Urban Politics

Depending on local conditions or external public funding, the creative city has been replaced by new urban development paradigms: the Knowledge City, the Resilient City, the Inclusive City and not least by the paradigms of the Start-up City and the Smart City. In the second decade of the 21st century, these new visions inspire arenas of innovative urban politics. Meanwhile, two other challenges dominate the public discourse: On the one hand, the implications of migration and urban densification for the provision of affordable housing, and on the other hand the consequences of the digitalisation for mobility and urban development. With powerful support from international, mainly American, Japanese and Chinese corporations, the mission of the creative city is replaced by the smart city. The debates on the consequences of this process for local cultural policies have just begun.

Even though other paradigms have now conquered the political city arenas, the aims of the "creative city" are not forgotten. Selected dimensions of creative city policies have become an integral part of municipal urban development strategies. The cultural and creative industries have become a recognized field of local economic development and city policies in search of follow-up uses for old industrial plants. The tourism industry knows the importance of living cultural quarters and cultural flagships in the city. A rich cultural life in the city as a precondition for high living standards is firmly anchored in the politics of many cities (Siebel 2015). Last but not least, cultural initiatives are used to facilitate the integration of migrants. The enthusiasm for the creative city may have faded, but the arts, music and design are still seen as essential cross-sectional elements of urban development.¶

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CHIRINE ETEZADZADEH

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Not Marketing, but Our Future!

How the concept of the smart city can meet social challenges

Cities face immense challenges all over the world. Thereby, the "smart city" – clean, quiet, safe, green – seems to be a hard to keep promise. Dr. Chirine Etezadzadeh, head of the SmartCity.institute, explains what is needed to achieve these goals, and what role the arts and arts managers can play.

Translated by Erik Dorset

Arts Management Network: Dr. Etezadzadeh, how do you envision the city of the future?

CE: I imagine a smart city of the future that is cleaner, more efficient, safer, more consolidated, greener and quieter than today's cities. Innovative architectural solutions will address new requirements resulting from our lifestyle, the green energy revolution, new technical possibilities or altered environmental factors. New forms of work, services, and civic cooperation models can make city centers even more vibrant. The green energy revolution will go hand in hand with urban development for the transformation of city structures. Autonomous vehicles and new mobility concepts will change the streetscape as well as reduce road noise. And digitalization will surely become increasingly important in the foreseeable future. As a result, artificial intelligence will be introduced to our cities and thus be experienced in the urban space.

AMN: What are the major tasks or requirements today for achieving sustainability in the future?

CE: It is of paramount importance that we prepare our city administrations for the coming transformation. Urban development must now take an active and integrative approach to digitalization, which means that administrations should develop appropriate technical know-how, regardless of the industry. Moreover, city authorities are asked to develop ideas of what urban life should look like in the future and initiate the development accordingly. The aim is to provide a coordinated support for the green energy revolution, to provide residents with information about upcoming challenges, to let them take part in development projects, to modernize urban infrastructures, to create necessary infrastructures for digitization and the new economy and to ensure social cohesion in the municipality. In any case, city administrations must adapt themselves organizationally and procedurally to be able to act and to deal with the complexity expected. You see, we face immense challenges!

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AMN: The concept of the smart city combines, as you say, complex aspects with a high demand for sustainability as well as flexibility. How can and should the path towards a smart city be developed?

CE: As already described, it is a question of winning over city administrations and preparing them for the future. Administrators are encouraged to involve all city protagonists in realizing their visions. Also, it is important to make industry, research, and cities conjointly partake in the creation of a common future. In doing so, the protagonists have to strive interdisciplinarily for new solutions. Only with interdisciplinary, cross industry, and cross-sectoral work do we arrive at interoperable results. These are integrated solutions, which work without interfering losses and which we need in all areas in the light of digitization.

AMN: What role do digital technologies play in the smart city? How can these be used for a development towards a smart city?

CE: Digital technologies are the enablers of a smart city. Digitization allows to link infrastructures, to integrate a city's administrations and a more cooperative attitude of its inhabitants. The sensor technology that digitization will bring to the cities will develop into an urban sensory system with which we will be better able to perceive our environment and that will make us better aware of what we do. Digitization will find its way into more and more areas of life, and we will increasingly use automation. All in all, this creates what we call a smart city.

AMN: When one researches the topic of smart city, art and culture are barely talked about, if at all. Why is that?

CE: That's right. Usually, topics are discussed and supported that can be evaluated in monetary terms and contain scalable business models. At the very least, people are currently campaigning for smart cities that will not only be seen as "highly digitized," highly automated cities. On the other hand, art and culture of course also have to be actively involved in the digitization. My sister is an excellent opera singer. I recognize from the developments in her surroundings how challenging it is to be active in the cultural sector. The income figures published by the *Kunstlersozialkasse* (German artist's social fund) are frightening. I read from it that the appreciation of the arts is stunted. Exceptions are art products that sell well and gain in value. This I regard as a sad development, one that makes us and our cities emotionally impoverished.

AMN: Do art and culture play a role in the smart city concept?

CE: Art and culture should be playing a role. I would like to emphasize that we should perceive cities as individual personalities that need different solutions for their particular circumstances. We must consciously allow and shape diversity so that the standardization of our shopping streets does not extend across the entire urban space. Creating and appreciating art supports

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individualization and is food for the mind. If we express ourselves creatively, we are happier. To engage with the expression of others is attractive. Since we want to create livable cities, art is relevant. Moreover, it also contributes to social cohesion. On a recent Friday evening, I was walking through Beijing and saw people in the pedestrian zone apparently gathered together to dance in the street. Everyone who walked by could join in and dance along or merely watch. I have not seen so many open and happy faces in a long time.

AMN: What is the significance of artists in the development of a smart city? How could one envision this?

CE: Networking creates a smart city. As I said, it also has to do with the networking of people. Artists can play an important role here, since their art is one reason for such encounters; on the other hand, they can make networking viable. In regard to sustainability and the desired environmental, climate and resource protection in smart cities, it would be exciting to combine art with nature. Plant life and the animal world should be intentionally integrated into the cities of the future and be staged sensibly. Plants and animals are chronically underrepresented as urban groups of actors. Here, among other areas, I see an important field of activity for art and culture. Of course, art does not need any purpose. Art is a result. The arts represent the mirror of the changing urban society. For this reason alone, they are part of the development.

AMN: Often, the accusation is that the smart city is only a "marketing concept" for major businesses such as tech companies. What can you say about that?

CE: At least for Germany, I can say that city administrations are opposed to being penetrated by IT companies and want to avoid a technical dominance or industrial data sovereignty. The smart city process also progresses much more slowly here than in Asia for example. Globally, city governments and mayors wish to create livable cities. It remains to be seen, however, what the outcome will be in this struggle about the future. We are all required to participate in this process actively. By now, there are still very heterogeneous associations with the term smart city. In my work I am trying to achieve a joint understanding of the smart city concept. To this end, I created a social infrastructure with SmartCityNews.global that aims to enable actors to interact globally, learn from each other and develop together. This platform has been financed privately. That is why we, like artists, are currently looking for investors who recognize the value of this project. ¶

Read more:

Etezadzadeh, Chirine (2015): *Smart City - City of the Future? Smart City 2.0 as a Livable City and Future Market*. Wiesbaden: Springer Vieweg.

SmartCity.institute's Convention [Blisscity](#) will take place 21–22 November 2017 at Congress Center Messe, Frankfurt, Germany.

Habitat III and Documenta 14

Two global narratives, or some thoughts about making sense of the world

NICHOLAS ANASTASOPOULOS

PhD architect, researcher, lecturer at the National Technical University of Athens. As Prometeo post-doctoral Researcher (IAEN, Quito, 2014) he contributed with policy papers for the FLOK Society project and conducted research on aspects of Buen Vivir and the impact of the commons on urban environments. His work addresses aspects of sustainability, spatial expressions of the commons, in architecture and social structures, alternative communities, future alternatives, systems, complexity and participation. His critical research “Imagining alternative futures for Ports in transition” assembling a group of researchers and activists worldwide formed part of the official program of Habitat III (10/2016, Quito).

More information:
<https://studioa-arch.-net/>

UN-Habitat, takes place every twenty years and is the agency for human settlements, mandated by the UN General Assembly to promote socially and environmentally sustainable towns and cities with the goal of providing adequate shelter for all.¹ Documenta is an exhibition of contemporary art founded by artist, teacher and curator Arnold Bode in 1955 which takes place every five years in Kassel, Germany.² Both events alerted us to imminent threats or bring to focus major crises that we, as a species and the planet are facing, they denounce certain historic processes, call us to action, or bring to our attention action that already has been taken. But how do their main agendas relate to each other? And are they compatible?

By Nicholas Anastasopoulos

Two narratives representing two global events one year apart from each other, those of Habitat III and Documenta 14, triggered a few thoughts. I do not think it was meant that H3 and d14 would be brought together in some sort of comparative analysis, but having had the opportunity to attend them both and to be actively involved in each of them, some thoughts, perhaps worth sharing, occurred to me.

The Habitat III narrative

We have entered what is now known as the *Anthropocene*, a geological epoch identified by a term which recognizes the unprecedented impact that man (which is Anthropos in Greek, hence the term) has on the surface of the earth and on its atmosphere. As we are challenged today by major social, environmental and financial crises and need to respond to imminent threats of collapse, Habitat III brings to sharp focus both the fact that we have already passed the tipping point in which more than half of the earth’s population lives in urban conditions, as well as the inequalities and complexities that this condition harbors.

¹ Habitat III, the United Nations Conference on Housing and Sustainable Urban Development, took place in Quito, Ecuador, from 17 – 20 October 2016. It focused on the urban condition, the processes of urbanization and of a rapidly urbanizing planet. In 1976, 1996 and today – the years that HI, HII and HIII took place, the urban population has risen from 37.9% to 45.1% and 54.5% respectively.

² The fourteenth edition of documenta took place in 2017 under the title “Learning from Athens” in both Kassel, its traditional home, from 10 June till 17 September 2017, and Athens, Greece from 8 April till 16 July.

CULTURE IN THE NEW URBAN AGENDA

NUA acknowledges culture as a basic social need with a strong relationship to education, inclusion and mutual understanding, economic development, or well-being. It emphasizes that culture plays a vital role for the vitalization of urban areas and in strengthening social cohesion through new approaches for participatory governance and co-creation in cities. NUA further contains a chapter especially dedicated to heritage.

With its report "Culture: Urban Future", UNESCO offers a framework for arts professionals, national and local decision-makers to adapt NUA's aspects related to arts and culture for their local contexts:

<http://unesdoc.unesco.org/images/0024/002459/245999e.pdf>

... Habitat III and Documenta 14

Urbanization is a trend that will only aggravate, and climate change is becoming a threat to life itself. It is clear that we need to intensify our efforts and research towards a better understanding of the complex and controversial nature of cities in order to seek answers to the most pressing questions of the urban condition.

Habitat III examined aspects of sustainability and sustainable urban development, and through several meetings which took place in anticipation of HIII produced the [New Urban Agenda](#), a declaratory text of consensus that was signed by governments, as a roadmap towards devising strategies for the next twenty years, attempting to address the complexity of the problems relating to humankind's future, and our role on the planet. The terms sustainability (and its derivatives), participation and equality, together with sustainable economy, urban development and infrastructures, are some of the key concepts being recognized as main goals for the cities in the 21st century to deal with aspects such as population growth, poverty or social inequality. These main quests of sustainability, participation and equality require us to address systems of organization, governance, self-sufficiency, and resilience.



The UN Pavilion at HIII, October 2016. The wall mural in yellow at the bottom reads "inclusive, safe, resilient and sustainable cities". © Nicholas Anastasopoulos

The urban condition may differ wildly from one city to the other, but there are characteristics that allow us to understand the urban phenomenon indeed as a whole. Represented in sheer numbers of population, activities, networks, functions, resource and waste management, goods and energy consumption, urban complexity becomes the horizontal common denominator for cities in the 21st century. And while cities seem to be the generators of many of the problems we face today, they simultaneously seem to be holding potentially the key to their answers.

... Habitat III and Documenta 14

Meanwhile we know that urban development happens in many ways, most of them unplanned, and the architects and urbanists contribution to human settlements amounts to around 6% worldwide. A single viewpoint of the problem is not enough. We need multi-layered and interdisciplinary tactics to address complex issues. And we need to acknowledge the underlying political dimension in the challenges that the world faces, as decision making and the future of the world is political and financial. These major critical questions often go unnoticed or don't sufficiently enter the sustainability debate, but they need to be addressed, in parallel and not in isolation of the one from the other.

Therefore, we should understand the New Urban Agenda as an action-oriented document and guideline regarding planning, financing, developing and governance of cities. National, regional and local governments as well as non-governmental and non-profit organizations, and civil society are considered actors in this challenge. The goals envisioned in the New Urban Agenda among others point to the increasingly important role of civil society stakeholders – such as arts and cultural institutions and professionals – for stronger urban governance, social inclusion and economic growth, for long-term, participatory and integrated urban and territorial planning and design.

The Documenta 14 narrative

Documenta 14, an event of global significance for the art world, took place one year after HIII. Its narrative reminded us that the state of the world today is a result of History, and that history is neither neutral nor innocent, and perhaps more than anything, that we haven't seen the end of History yet (Francis Fukuyama). Documenta speaks about the hegemonies and tales of domination, colonialism, genocides, dictatorships and other types of disruption of everyday. Documenta14 may be understood as a potent catalyst, or a planetary-scale instrument that employs cultural tools, what is otherwise known in the world of diplomacy, as soft politics.

Staged for the first time in two cities rather than one, Documenta 14 opened up discussions about the North-South divide and the so-called Global South, it re-visited European history and World history as a history of colonialism, and it questioned contemporary democracy as, perhaps, a failed system of governance. Could d14 perhaps be understood as mirrors returning to the viewer reflections of several fragmented realities and conditions?

Among them, Athens at the present moment of crisis and austerity, as well as Greece viewed through the lenses of antiquity. Controversies around Germany and its dark lingering specter, Europe as the world's colonizing force, and so on. Depending on your viewpoint, or where you were coming from, these various layers of experience would have surfaced from different viewpoints in this proposition. In my eyes, the context of suburban Kassel rendered everything smooth, and crises out of context or even exotic, while at the other end of the imaginary line connecting the two localities of the North/ South spec-

... Habitat III and Documenta 14

trum, the Athenian context brought elements raised by the curators and participating artists, which attempt to dissect various crises or traumas in sharp focus. How can such wildly varying perceptions be addressed?



Impressions from D14, Kassel and Athens.

Up: Parthenon of Books by artist Marta Minujín in Kassel. © Heinz Bunse/ Flickr - CC BY-SA 2.0

Below left: Art works by Cecilia Vicuña and Khvay Samnang, National Museum of Contemporary Art (EMST) Athens. Below right: The graffiti on the deserted building with the Acropolis in the background reads "Welcome and enjoy the Ruins". © Nicholas Anastopoulos.

A cause and effect reading

How might we make sense of these two narratives? Are they mutually exclusive? Are they complimentary, overlapping, or irrelevant altogether?

What is really surprising in the end, is that these two very strong, and vibrating narratives co-exist, without allowing for exchange and transfer of knowledge and experience between the two. So I propose that we attempt to understand the content and the message of these two apparently unrelated events, through a cause and effect relationship.

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Documenta undertakes the monumental task to narrate and expose these periods in human history which brought us to the critical moment we find humanity and the planet today. It does this with diligence, precision and factual evidence, yet in a way which pertains to the art domain, or that of soft politics as described by some, not that of science. A good occasion to let us think once more about the definition of terms.

If we connect the dots and attempt reading them in this order and relationship, it might make more sense. What is happening to the planet is not void of causes and it cannot be cured without addressing them. A holistic, or systemic as is also known, approach is urgently needed.

What to do?

Could this cause and effect reading formulate an approach that thinkers, researchers and arts managers and arts institutions can focus on, so as to seek for ways to bridge the gap and make sense of what is happening as a strategy towards urban development? To bring up these contradictory worldviews and envision participatory and inclusive ways to combine them and find ways to address them? ¶



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Arts and the Sustainable Development Goals

An experience report on their Adaption for Urban Development in Ukraine

In September 25, 2017 it has been two years since 193 countries adopted the Sustainable Development Goals (SDGs), a set of 17 goals that comprises aspects such as health and well-being, gender equality, lifelong learning, peace and justice. These goals are intended to serve as an engine for developing countries such as Ukraine to invest in urban development structures, policies and initiatives. These actions also address aspects of cultural workers and institutions that deal with issues of social cohesion.

By Olena Lazorenko

My first acquaintance with the SDGs occurred during preparation for the 60th Annual United Nations Commission on the Status of Women (CSW-60) meeting in New York in March 2016, for which our League of Professional Women (LPW) had received an invitation to participate.



The LPW board members who took part at CSW-60 in NYC, USA.

LPW is a Ukrainian non-governmental, non-profit organization set up in 1997. It promotes the active role of women in the country’s economic and societal life through advocacy, networking, informational and cultural support, and professional development. The organization unites representatives of the business, science, education, mass media and public sector. Over the past 20 years, LPW acted as a catalyst, bringing female economic empowerment to the heart of the public debate and decision-making processes in Ukraine. Its activities correspondent with the following SDGs:

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ARTS AND CULTURE IN THE SUSTAINABLE DEVELOPMENT GOALS (SDGs)

The SDGs (or 2030 Agenda for Sustainable Development) were adopted by UN's General Assembly in 2015. This framework for the first time refers to the role of culture and creativity for aspects such as education (SDG #4), well-being (SDG #3), sustainable cities (SDG #11), economic growth and decent work (SDG #8), inclusive societies (SDG #16), equalities within and among countries (SDG #10), or gender equality (SDG #5). Thereby, the SDGs recognize that cultural infrastructures offer valuable benefits for a global development that considers cultural contexts and local particularities. Additionally, they are important multipliers for the communication of the SDGs.

To implement the SDGs, each country has to translate the goals into national legislation and develop a plan of action. Agenda 21 for Culture's guide "Culture in the Sustainable Development Goals" supports politicians, researchers, NGOs and civil society actors in the implementation of the SDGs: http://www.agenda21culture.net/sites/default/files/culture_and_sdgs.pdf



LPW at #Act4SDGs. From left:Valentina Legkha, Olena Lazorenko and Olga Gomilko at Mikhailovskaya Square in Kyiv. © Bogdana Kostyuk

- SDG #4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all;
- SDG #5: Achieve gender equality and empower all women and girls;
- SDG #8: Promote sustained, inclusive and sustainable economic growth, full and productive employment, and decent work for all.

CSW-60's priority issue was the empowerment of women and its link to sustainable development. Therefore, LPW's position papers "[Context and Problem Analysis Regarding Women's Economic Empowerment in Ukraine](#)" and "[LPW Advocacy Outcomes on SDGs](#)" were disseminated among international policymakers, NGOs leaders, academia, creatives and donors. In September 2017, national experts from LPW also took part in the Global Day of Action "WE The People" on the SDGs in the Ukrainian capital Kyiv.

SDGs and the cultural sector in Ukraine

Arts and culture are part of the framework for urban development that is included in the [Ukrainian adopted version of SDGs #11](#) (Sustainable Cities & Communities). It refers to the national target 11.6 on "the implementation of local development strategies aimed at economic growth, job creation, tourism, recreation and development of the local culture, and production of local products". It is a benchmark in particular by indicator 11.6.1 on the "number of jobs in the tourism industry (average payroll of collective means of accommodation and subjects of touristic activity in Ukraine)".

This indicator marked that in 2015 there were 88.000 jobs in the tourism industry in Ukraine with a planned growth to 100.000 jobs in 2020 and 150.000 jobs in 2030. If this growth should be in the fields of culture tourism, learning

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& education tourism, music tourism, gastronomic tourism or other forms of creative tourism, it really will support urban sustainable development. According to the [definition of the Centre for Social Studies \(CES\)](#), an Associate Laboratory of the Ministry of Education and Science (MEC) at the University of Coimbra (Portugal), “*creative tourism offers visitors the opportunity to develop their creative potential through active participation in workshops, courses and other learning experiences that are characteristic of the destination where they are taken. Creative tourism allows visitors to deepen contact with the local culture by directly participating in cultural/creative activities and being involved in the creative life of the destination (rather than just displaying creative products, for example). The creative tourism approach allows the destination communities and regions to benefit from significant advantages, and enables artistic and other creative activities to play a driving role in broader socio-economic development*”. It is an important factor to describe the sustainable contribution of the cultural sector to employment in a country.

By now, in the Ukrainian public policy context, there are no clear definitions of creative economy or culture and creative industries. Their first mention appeared in a Law on the Conceptual Framework of the Public Cultural Policy of Ukraine (2005). The more current Law on Culture (2011) again has no mention of the “cultural industries”. It instead offers the following formulation: “*cultural wealth means goods and services produced in the course of activities of the cultural sector to satisfy the cultural needs of citizens (books, audio and visual products, music recordings, works of art as well as documents on new information carrying media, crafts, theatre and circus performances, concerts, cultural and educational services, etc.*” Ukrainian cultural policy up to now only focused on traditional culture and government support, as outlined in the [2015 Ukraine Profile](#) of the Council of Europe’s Compendium of Cultural Policies and Trends in Europe, mainly addressed film production, book publishing and crafts.

Therefore, it is a good sign that in 2017, the Ministry of Economy and Trade of Ukraine accepted our proposal for the “Sustainable Development Goals: Ukraine” on the development of the creative economy within national goal #8 “Decent work and economic growth” as part of target 8.6 of the 2030 SDGs for Ukraine. In this advocacy paper, following [BRA/ Research Division 2005](#), creative economy is more broadly defined as “*those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation. This includes any direct activity in which individual creativity and skill is brought to bear, and which is characterized by innovation and originality and leads to the creation of intellectual property in the form of copyright; any activity which directly contributes to creative activities such that the product would not exist in the same form without it; the self-employed (writers, artists, etc.) and freelance workers.*” In 2017, the Ukrainian Technical Report on the UNESCO Culture for Development Indicators as the first official policy document uses this concept of creative and cultural industries.

Although there are 75 Ukrainian institutions dedicated to train professionals in different traditional fields of arts, there were no specific training and edu-

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cation programmes for cultural and creative industries professionals such as art curators, creative entrepreneurs, or arts managers for a long time. Corresponding activities just started recently. For example, since 2015, the EU-Eastern Partnership Culture and Creativity Programme, the Goethe-Institute, the British Council, some local institutions (e.g. the Ukrainian Cultural Network and the Congress of Cultural Activists) have provided training opportunities.

Creative Economies and Urban Development in Ukraine

As Charles Landry writes in his book “The Creative City” (2008) “*cities have one crucial resource — their people. Human cleverness, desires, motivations, imagination and creativity are replacing location, natural resources and market access as urban resources. The creativity of those who live in and run cities will determine future success.*” According to research findings (EU-Eastern Partnership Culture and Creativity Programme 2017) under the methodology of the UNESCO *Culture for Development Indicators Suite* (CDIS), the Ukrainian cultural sector accounts for about 4.04% of GDP and employs 573.4 thousand people. It thereby generates a high number of jobs, income and material welfare for its employees. The economic contribution of the central cultural domains producing cultural products was about 44%. The most popular fields are architectural and related engineering and consultancy activities (15,5%), advertising (13,1%), television programming and broadcasting activities (6,8%). Additionally to traditional cultural infrastructures a lot of new cultural formats and businesses have been developed, such as creative hubs, open urban spaces, street art and street performance, festivals, and private contemporary art exhibition halls.

What does this say about the arts and cultural impact on urban development in Ukrainian cities? Will the country undergo a progress based on concepts such as the Global City (Sassen 1991; GaWC 1998), the Connected City (Neal 2012), the Learning City ([UNESCO Global Network of Learning Cities](#); Sacré, De Visscher 2017), the Creative City (Florida 2002; 2017. *See also the article of Klaus Kunzmann in this issue*) or the Common City (Gielen, Lijster 2015; Bollier 2015)? This question cannot be fully answered by now, but what can be said is that the country needs a state-of-the-art cultural policy that pays attention to complementary policies as well as a framework that encompasses more than economic concepts and resonates with the SDGs. Indeed, the public is often excluded from decision processes on issues such as arranging residential spaces for cultural professionals or residential districts in a participatory manner. Current cases show the urgent need for a paradigm shift in city policies in Ukraine.

Brief recommendations for achieving a sustainable urban development that includes the cultural sector in Ukraine:

1. Support and funding for academic and analytical studies with different concepts and paradigms of urban development (as Common City, Learning City etc.) by a broad and diverse range of European and Ukrainian institutions and researchers.

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2. Promotion of networking and mobility among policymakers, academia, civil society leaders, entrepreneurs and citizens in generally to assist the formation of co-working and collaboration projects, platforms, initiatives, etc.
3. Creation of sustainable mechanisms to engage civil society in decision-making processes that concern urban development.
4. Stimulation and support to develop an up-to-date cultural policy.¶

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Participatory Urban Development through Culture

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Experiences from the program "Actors of Urban Change"

The European-wide program *Actors of Urban Change* understands culture as a fundamental dimension of sustainable development in urban areas. It investigates what contributions arts and culture can offer to create such a (socially) sustainable urban development. How is this achieved in specific projects, and with which challenges? And what added value can the support of a program such as *Actors of Urban Change* thereby offer?

By Elisabeth Kremer and Agnieszka Surwiłło-Hahn

Translated by Erik Dorset

On the role of arts and culture in sustainable urban development

Cultural activities can promote meaning and identity, support participation and social cohesion and offer a significant contribution to the positive development of cities in the sense of common good. Urban development is understood as an integrated creative process that takes participation into account and strengthens the commitment of local (civil) social actors.

Culture can play an essential role as facilitator, catalyst, and motor in participatory urban development. This includes experts from the arts sector who develop creative solutions for societal challenges. However, solutions are only able to be truly sustainable when they are not only (socially) innovative, but are also developed collaboratively and are supported by society.

Therefore, *Actors of Urban Change* promotes participatory urban development through culture and trans-sectoral cooperation in Europe. Ten teams, each consisting of representatives from the cultural, public and private sectors, are financially and professionally supported for the implementation of their projects for 18 months. The program supports a new culture of cooperation that transcends social, cultural and sectoral boundaries or conflicts of interest. The local projects of the teams that take part in *Actors of Urban Change* – from Portugal to Siberia and from Lithuania to Turkey – as well as the role that culture plays in these projects, vary correspondingly. The unifying factor for all teams is a common culture of co-operation that first has to be developed by shared values and often presents the primary challenge. Creative formats and changes in perspectives help to develop an understanding for one another, whether through sectoral, social or cultural differences.

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The diverse role that culture can play in the context of sustainable, participatory urban development is outlined below in selected projects from Kaunas (Lithuania), Zagreb (Croatia) and Bologna (Italy).

Culture endows identity in socially segregated city quarters

In Kaunas, the second largest city in Lithuania, the local team has developed an old kiosk into a common meeting place and identification point for the vicinity of the Šančiai district. The inhabitants of the district, which is geographically segregated by railroad tracks and a river, identified themselves little with their community at first. A former kiosk, which served as a place for encounters and communication during the Socialist era, thereby played a symbolic role. Around the restored object, the team initiated participatory formats such as flea markets, presentations of environmental projects by the local school, do-it-yourself bike repairs and music. The kiosk quickly turned into a point of contact in the neighborhood and the residents themselves developed other formats such as city tours. Despite the successes of individual activities, the financial sustainability of the entire project remains a challenge.



Activities around the kiosk in the Šančiai district. © Andrius Aleksandravicius

Culture creates awareness of challenges and potentials

In the Croatian capital Zagreb, the Actors team initiated the festival "Light in Places – Mjestimice Svjetlo" in autumn 2014. With the two-day event, the team wanted to raise awareness of "forgotten" places and unused potentials. Dark passages were spruced up to become visually appealing art objects, an illuminated swing on a tree pointed to the untapped potential for recreational activities and amenities in (public) spaces. The public reaction was a great

... Participatory Urban Development through Culture

success, and the festival was held once again. This year, however, the team was outdone by its success: in March 2017, the city organized the Festival of Lights Zagreb as part of an international series of events, but without involving the initiators of the previous local versions.



The "Treequalizer" – one of the artistic contributions for the light festival in Zagreb.

© Borko Vukosav

Culture encourages encounters and integration

The Cantieri Meticci group in Bologna has set itself the task of creating new opportunities for meeting, communicating and expressing between asylum seekers, migrants and longstanding residents through theater workshops. The goal is to reduce the fear of contact and prejudice and in turn to contribute to a mutual understanding and successful integration. For many of the participants in these workshops, this is the first time that they can be part of local community and are thereby searching for their role in society. On and behind the stage, they improve their knowledge of Italian and learn assertiveness and skills. The group first worked in a supermarket complex. In February 2017, the "MET" was opened, a self-designed creative space for a variety of meeting and cultural formats. It allows a scaling of the activities in all districts of Bologna and helps to improve the integration in the community of the surrounding Navile district. The biggest challenge today is to find the right amount of activities in light of dynamic development.

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One of numerous weekly theater workshops scattered over the urban area of Bologna.

© Alessia del Bianco

Opportunities and challenges of cultural activities in urban development

All three projects outlined above, part of 20 that have been supported in the meantime, show how cultural initiatives can make a positive contribution to participatory urban development. Further projects in other cities are good examples of how a direct involvement of the participants can work in urban governance and strategy processes. In Maribor (Slovenia), the Actors were involved in the development of a revitalization program in the old town, and in Aveiro (Portugal) a municipal program for granting micro-grants for local initiatives was initiated.

Some challenges are becoming increasingly evident time and time again:

- There is a risk of gentrification where, especially in larger cities, locations are permanently valorized through cultural interventions. It is important to raise awareness about the problem, also because sensitivity to the issue is not very pronounced in many of the program countries.
- Cultural and civil society actors often fear the “highjacking” of successful measures by the public or private sector. They dare to experiment in their city and thus also take risks – at the risk that, if successful, the city administration presents itself as the initiator of the project. Here, cooperative teamwork and open broaching of the subject can be countered against the administrative representatives. The program is precisely starting to “join forces” and allow everyone to take part in the success as well as in the assumption of responsibility for the joint activities.

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- The sustainability of the projects is often endangered by resource shortages such as financing problems, precarious working conditions or the exit of key persons. Moreover, the impact of such initiatives at the social level, in light of the complexity and the long-term nature of social change processes, can only be measured after several years.

About the added value of international cooperation

Several Actors projects could have been also carried out without the support of the program. Even in these cases, however, the teams appreciate the additional qualitative value of the program. A key aspect is the consistent peer-to-peer approach of mutual learning, which is recognized as a motivating source of knowledge and inspiration due to the diversity of the group. Building on this approach, the program's seminars contribute decisively to the acquisition of knowledge and competencies with topics such as "participation," "advocacy" or "sustainability."

The international exchange not only allows a shift in perspective but also calls for it; the confrontation with often unknown local contexts as well as different civic and political conditions sharpens the ability to reflect upon one's context. Through this need-oriented, realistic and collaborative learning process, the participants strengthen their self-efficacy. Over time, across the boundaries of the generations of programs, a European network is emerging. To this end, the mobility grants make a decisive contribution in making it possible to organize projects in other cities. In this way, the small town of Geretsried near Munich has been the stage for theater workshops featuring refugees, led by the team from Bologna. Furthermore, the town has been the setting for participatory design of urban furniture by Actors from Cluj (Romania) and for recycling art with a colleague from Krasnoyarsk (Russia). The result is a broad range of non-monetary surplus values that financial support alone cannot provide.

Conclusion

Actors of Urban Change enables a professional qualification that is multifaceted, as well as seeks and strengthens socially committed personalities. Thus, undertaking local projects is an important practice-oriented field of experimentation for those trained, but the program objectives are set earlier: at personal and professional development and in the practice of cooperating across sectoral, cultural, social and national boundaries. Ultimately, the success of the program is not (only) measured by the successful implementation of a local project or its long-term continuation in the same team constellation. If the participants succeed in developing a new culture of cooperation together, and – as committed Actors – making their cities more viable and participative, then an important goal has been achieved.¶



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Beyond Scrap and Build

Art Projects on Urban Development in Japan

Through case studies realized by Social Art Lab, situated at Kyushu University, Japan, this article illustrates the relationship between arts management and urban development in Japan. The relating insights into the value generated through art projects may contribute to a broader global discussion.

By Hazuki Kosaka and Tokushu Inamura

Introduction

Art Projects in Japan

Since 1990, the number of art activities called 'art projects' (transliterated as a-to purojekuto) has been increasing in Japan. A key characteristic of this shift is the expanding diversity of the venues where art practices occur – from the conventional spaces for art such as museums and concert halls to ordinary places in the city such as train stations and shopping centres. The realization of projects in places that are considered part of daily life leads to the uncovering of hidden resources, and the forming of new connections beyond the boundaries of the 'art world'.

While prominent Japanese projects such as Setouchi International Art Triennial and Echigo Tsumari Art Triennial attract global attention, there is a plethora of art projects in urban as well as in rural areas. Various organizers, such as NPO's, local governments and universities, are all players in this active field. Consequently, the number of major art projects in Japan raised to significantly more than 100 per year. Art projects are now a major part of the 21st century Japanese art scene.

To interpret the growth of this booming scene, it is worthwhile to examine the phenomenon in terms of urban development. When looking through the historical events of Japan's urban development, one movement especially attracts the attention regarding the nature of contemporary art projects: metabolism. This urban architectural movement is most frequently associated with the work of eminent Japanese architects such as Kisho Kurokawa or Kiyonori Kikutake in the 1960's. They argued that architecture should be transformed organically in response to societal and environmental change. While most of their ideas could not be built, they made bold attempts to reconceive the rapidly growing cities of post-war Japan as living beings, expressing the possibility to transform the country through the built environment.

However, metabolism architecture received its due criticism. For example, Taro Igarashi, a noted architectural critic, pointed to the dangers behind the concept. Metabolism can connote the old given place to the new and requires re-interpretations in terms of sustainable societies.

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... Beyond Scrap and Build

Art projects have the capacity to take such criticism and respond with limberness. There are many cases where an abandoned shopping arcade or abolished school is transformed by art practice. To renew aging places and produce energy to transform cities from the inside could indeed be considered a forte of art projects. However, it is important to examine and reflect on such capacities in a critical manner. How can art projects thus transform cities specifically?

Fukuoka City

Fukuoka is located in southwest Japan. It is a bustling merchant city with a population of approximately 1.5 million inhabitants. Its historic significance lies in the fact that Fukuoka was the location of the country's first 'art project' during which it departed from conventional art venues and launched art practice into the urban environment. 'Museum City Tenjin' was organized in 1990 as an experiment to see what kind of function contemporary art might have out of museum settings. The art project was propelled forward, in sync with the boom of corporate support for the arts, rapid construction work and growing interest for urban development by the local government. It remained active for over a decade.

In the twenty-five years since, the situation in Fukuoka has changed. Recently, the city's municipality is keen to promote globalization and start-up activity. As an active and growing city in East Asia, Fukuoka is strategically acting to grow its influence as a regional business hub. A major multi-stakeholder institution was formed for this purpose in 2011: the Fukuoka Directive Council (FDC). FDC is a sizable consortium, with over 100 official member entities from the public, private and academic sector. As a think-do tank, it features an urban-regeneration working group aiming to export methods of urban development to other areas. By looking for conventional growth, it may be underestimating the potential of the existing structures. Given this context, the Social Art Lab has responded with art projects reconsidering the possibility of art as an enzyme for urban development.

Case Studies of unique practice by Social Art Lab**Social Art Lab**

The Social Art Lab (SAL) was created as an innovative education and research institute in 2015 as part of the Kyushu University Faculty of Design. Thereby, social art is defined as an art practice that engages with social issues and creates new relationships between people. This practice can be loosely related to as a Japanese version of socially engaged art. SAL draws upon interdisciplinary approaches of art, technology and environmental design to confront social issues while fostering interaction among diverse communities. Additionally, the laboratory will further continue to promote new perspectives on art and society by undertaking research, education, practice and advocacy in an interrelated manner.

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Art projects as remix

Throughout 2016, SAL conducted an art project linking the two regions of Fukuoka city and Yame, based on the concept of 'remix.' Yame is a rural area, approximately sixty kilometres away from Fukuoka city and still recovering from torrential rain in 2012. 'Fukuoka Yame Remix' consists of two main projects: an art bus tour from Fukuoka city to Inner Yame and an art project to display natural resources and products from Yame in central Fukuoka City, Daimyo district. The original purpose of the project was to create a setup that encourages social interaction from a perspective other than tourism or consumerism. The author would like to share two events from the latter project, which are relevant to urban development.

Tea Gathering at Shonankyo

Japan is renowned for its green tea and tea ceremonies, with Yame being one of the most famous areas for tea production. Therefore, we experimented with juxtaposing the two localities of Yame and Daimyo under the topic of tea gathering, which has connected people since antiquity. The event took place on the stage of a historical building named Shonankyo over the course of three days in February 2017. The introductory series of conversations and workshops on the tea making process was followed by site-specific performances inspired by the rich and diverse aspects of tea culture. They consisted of competitive tea tasting and a live performance with a rare Japanese lute as well as a contemporary interpretation of the tea ceremony that was especially composed and directed by Mamoru Fujieda for this event.

To get inspired, Fujieda looked at the grid-like, geometric layout of the Daimyo district. This geometry was echoed both in space and time in the interior space of Shonankyo and the program planning. The event gathered a diverse community of growers, tea ceremony practitioners, musicians, performing artists and installation artists. The grid provided a framework to cultivate interaction, linking their creativity to a holistic celebration of tea.



Left: Experiential Workshop on different aromas, tastes and appearances developed during a tea fermentation process. Right: Scene from the "Tea nocturne at Shonannkyo" performance. © Satoshi Nagano

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'From Stone to Sand'

Artist James Jack took over another historical building in the area called 'Enjoy Space Daimyo'. He reimagined the space as a waterway flowing between urban and rural places – Daimyo and Yame. The plan was developed collaboratively by Jack, the local radio DJ Kozo Ota of Love FM and Kota Komori, director of the NPO Sansonjyuku in Yame. The installation was created with stones from Yame, which were overtaken by heavy flood damages in 2012. The stones were shifted each day of the exhibit, according to Jack's hand sketches, and created the visitor's footpaths between them in the shape of rivers, seaside, moats and islands. Amidst these changes, participants wrote reflections on a stone of their choice. After the exhibit, the stones were returned to Yame for local revival projects to transfer positive energy for the future of the region.



Left: On the second day of the exhibit, stones were placed in a swirling pattern. Right: A participant writing his message on stone. © Akiko Tominaga

Outcomes of these Social Art Lab projects

These two art projects went beyond merely introducing a rural area to city inhabitants or connecting artists/ outsiders to regional residents. Rather, it was an approach to metabolize an aging 'place' and create opportunities for mutual and multifaceted re-encounters, juxtaposing the two regions via the artists' perspective.

In the case of 'From Stone to Sand', the focus on the material stone was particularly salient. In the process of creating a radio program, co-produced by SAL and Ota, the idea of using stone for a pen pal-like conversation was conceived as a unique way to connect Yame to Daimyo. Ota featured the plan and the process in her radio program and repeatedly invited her listeners to participate in the project. Many of them actually left drawings and messages on the stones, and a few passionate listeners even helped in the laborious task of washing and moving the mud covered stones – despite the cold February weather.

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The collaborative process with local media thus was an effective way to involve people in the project. Additionally, the central location afforded participation on short notice. This phenomenon of collaborative interaction is exemplary for an organic metabolism in the city.

Key Lessons Learnt from Practice

The remixing of research, dialogue and interaction was brought to life through artistic means, regenerating the city from its interior, through outside stimulus. It revalidates the power of art projects to revitalize places, without the need for a scrap and build mentality.

However, these projects also raised a discussion regarding local identity. With the increasing number of art projects, projects bearing the names of specific geographic regions have also increased. Fukuoka Yame Remix consequently invited criticism because particular aspects of it did not fit with the local resident's notion of their area. This issue is deeply connected with local pride and emotion. Such critical dialogue, however, can be seen as a sign of metabolism at work. It is therefore important to cultivate an environment where diverse art projects continue to emerge, involving equally diverse participants.

Taking the biological metaphor further, the city is a living entity with its own biorhythm where timing is key. When the Daimyo Chakai project was started, it was planned to use a closed elementary school property and reinterpret it as a place for art. At this time, the property was managed by the city's education management division that lacked the capacity to deal with such a proposal. The plan was abandoned shortly after negotiation. And in the background, the city already had a plan to use the school as a startup space, opening in April 2017.

Fukuoka Growth Next (FGN) – a public-private collaborative startup support facility – was under municipal management, but the particular space that SAL intended to use was sub-contracted to an intermediate party. It was this intermediary that had decision making capacity regarding all events, as well as being required to report to the city. When SAL made an event proposal, it was questioned regarding its relevance to startups. The speakers lined up for the event were not only artists, but included pioneering media producers and an innovator in renovating heritage properties. It was argued that such dialogue was needed for a creative startup culture. Continued tenacious negotiation can be seen as a crucial part of metabolistic change in the city.¶

Imprint

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