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Creative Infill Projects in Urban Environment and Effect on Livable City Life

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Abstract

This paper is an attempt to shed light on the concept of Creative Infill Projects, underlines the means available to deal with possibilities of achieving harmonious relations between the old and the new projects in historical city centers.

The problem emerge through, how to use the strategy of creative urban infill in order to give vitality and livability to the city life. So the aim is to provide mechanism about this strategy, achieve by undertake a critical appreciation of creative infill projects in the historic cultural quarter along the famous cities like (Budapest, Prague, Vienna), which are a result of its unique context with the objective of understanding the forces that underpin these development, to be livable, safe, pleasant, and attractive place used as an important destination for both inhabitants and visitors.

Keywords: Urban renewal, Infill strategy, Creative architecture, Creative city.

Introduction

We live in a time of great challenge but also of great promise and opportunity. Today, for perhaps the first time in human history, we have the opportunity to align urban and human development. Indeed, our future prosperity turns on making the most of each and every human being's talents and energies. But we cannot realize the full potential of this incredible age simply by relying on the natural evolution of the new technology-driven, knowledge based Creative infill projects. Although it is the source of tremendous innovation and incredible urban potential, it leads inexorably to worsening socio-economic and urban inequality. (Florida, 2006, P1)

During the past decades, gradual transformations of city urban fabric have taken place, basically changing the city's physical and spatial structure, urban landscape, architecture and life in the city. Over time, these transformations have assumed a characteristic form which primarily indicates a certain type of relationship between the economic and urban development, the methodological procedure of urban redevelopment which implies the fabric of context, fitting in the new and the old, anticipation of future and spatial framework absolutely respecting and simultaneously systematically reexamining the existing state. (Marić, 2010, P 47)

This paper deals with one of the forms of city urban fabric transformations, which is manifested in the city area as filling of free spaces within the blocks under the pressure of development and emergence of new central functions, appear as creative places, bring new life for city center.

The idea of 'creative cities' has gained prominence amongst urban planners and policymakers who often now find links between urban development and the 'soft' attributes of cities. While definitions of the 'creativity' and the 'creative city' continue to be contested, many key urban policy actors continue to focus on developing strategic programmers and policies to boost 'creativity' and urban growth. Fortunately for cities, what they have to offer is attractive to those who can contribute creativity. Cities are also operating in an urban development that has developed in ways that create clear and significant advantages. (Atkinson, 2009, P 64)

This paper took projects about the strategies of developing historical city center according competitive building advantage has appeared to influence innovation by the state capitals, given

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apparent charismatic influence in developing historical cities, the creative cities literature, and proceed to consider the impacts of creative infill projects on livable city life.

Creativity

Creativity has long been a topic of interest and a subject of study for psychologists, who analyze it from several perspectives. From the cognitive perspective, researchers attempt to identity the specific processes and structures which contribute to creative acts, whilst from the socio-cultural perspective they try to demonstrate that artistic innovations emerge from joint thinking and exchanges among people. According to the latter, creativity indeed does not happen only inside our heads: the interaction between people's thoughts and a socio-cultural context is fundamental. (Decortis, 2009, P 1)

The process of creativity

Creative get with people who had self-realization through the transfer of power to act by subject, "Moslo" describes the "inventors who are more efficient in their perception of reality and more likely to lack clarity with native thinking and behavior". "Roshka" said "creativity is the willingness or capacity to produce something new and valuable", creative personality is a way of life, so there are many theses on this topic:

1- The perceived creativity as predispositions and inherited talents (genetic hereditary tendency)

That inherited mental abilities follow laws of organic transformation, natural talent and capacity are subject to law of deviation from an average that is distributed in a natural way and regular, the divisions of mental capacity of certain degrees, and natural ability assumed the correlation between Motivation, Intelligence and Power. Certainly the talent or special sagacity includes Fluency, Receptivity, Insight and Zeal. (*Razzouqi*, 1996, P 34).

2- Creative as product of the internal conflict of personality (psychoanalytic direction)

The term psychoanalysis is called on the ideas of "Freud" and his followers in the personality psychotherapy, other essential contributions in psychoanalytic contribution by "Jung" who developed the concept of the unconscious to Collective Unconsciousness and the assembly as a fundamental rule of human soul and personality. (*Razzouqi*, 1996, P 35).

Creativity is seen as a psychoanalysis process where human unconscious are at the core of

creativity. No discovery or scientific invention appears before the material and psychological conditions necessary for its birth build up themselves. (Decortis, 2009, P 2)

While "Koesler" submit his theory in "The Act of Creation" is based on the concept of coherence of life processes that affect specific rules, and the perspective of Regeneration where self-defense regrouping after a reverse and then jump forward, this is what happens in the case of creativity, in the case of disease, the self back down and keeps falling, creativity is the demolition and the creation of a break usually mentality and melting of components for installation. (*Razzouqi*, 1996, P 39).

3- Behavior and products as a response to the environment and its influences (Socio-cultural perspective)

According to the socio-cultural perspective, understanding creative people and objects demonstrates that artistic innovations emerge from joint thinking, exchanges among people, which emphasizes the role of social dimension of creativity. (Decortis, 2009, P 2)

So the behavioral perspective depend on the impact of the environment on the human being, the activity or human behavior, essentially is the process of configuring the connection between (stimuli) from the Environment, and (Responses) of the individual accordingly. (*Razzouqi*, 1996, P 36)

In the socio-cultural perspective creativity relies on experience, needs and interests in which needs are expressed. If it is clear that imagination relies on a combinatory capacity, it also depends on technical and material capacities and on creative models that influence the individual. Hence a less visible factor is the one of the surrounding environment. In this perspective, creativity cannot only be represented as an internal activity independent of external conditions, which also provide material for imagination to grow. (Decortis, 2009, P 2)

"Watson" define creative thinking that unusual thinking it up one to create new configurations as a poem or a painting or a scientific hypothesis and creative response is accessed through the words and expression to the new style and elements of the new creation are all part of an individual's behavioral inventory and what happens to it is drafting new patterns as a result of constantly changing stimuli style. (*Razzouqi*, 1996, P 38)

Indeed the socio-cultural perspective considers that every inventor is always a creature of his/her time and of his/her environment. His/her creative capacities arise from needs formed before

him and rest on the possibilities that exist outside him. (Decortis, 2009, P 2).

4- <u>Influenced by knowledge and science</u>

With the cognitive perspective, creativity is conceived as a product of two different types of mental processes. First some processes are used in the generation of cognitive structures (memory retrieval, association, mental synthesis, mental transformation, analogical transfer and categorical reduction). (Decortis, 2009, P 1). The cognition takes care with ways by individuals taking Grasp; arrange Categories, and Produce information that can be easily and quickly retrievable. This process is called Coding (Encoder-codec). Individuals Classify as two main components: Wide categorizer and Narrow categorizer, and creators are class of Wide categorizer. (*Razzouqi*, 1996, P 39)

The second type of processes cover those used to explore the creative implications of the structures (attribute finding, conceptual interpretation, functional inference, contextual shifting, hypothesis testing and searching for limitations). (Decortis, 2009, P 2)

The important theory of creativity submits by "Maslow" who Considered a pioneer in Humanistic theory, he describes those who realizing themselves: they are more efficient in their perception of reality and more likely to lack clarity, accept others as they are, are automatic thinking and behavior, focusing on the problem (subject) rather than (object) – they generally humorous and have the nature of privacy, they tend to templates and are therefore not traditional in there thinking. (*Razzouqi*, 1996, P40)

Creativity is subjective and there is a relationship between the individual and the environment. "Kinston" gives a new dimension of creativity, where it was most successful and innovative, individual properties is the ability to link the past with the present and the future together in one entity. As human social being living within natural, cultural and urban environment, so "Schulz" says "architecture means the spirit of the place (genius loci), that task of the architect is to create places with meaningful help human to live". The creator human itself will break all boundaries and crosses all customs and traditions and the familiar determinants, and beats the usual limitations.

The drama of creativity

Creativity is a journey not a destination, a process not a status. Every creative output has a lifecycle and as time and experience of the innovation in action unfolds, it will itself need to be adapted and reinvented again. The paper determines that creative people validate multiple viewpoints and approaches in the urban and architecture. Creativity is also value-free; it can be used positively or negatively, or with mixed results. The purpose to which creativity put is what determines its value - which is why the concept of architecture creativity is central to this paper. It has realized too that creativity alone does not necessarily lead to success. Creative qualities need to be allied to others to ensure a creative idea or product passes a reality check. A combination of other characteristics - testing, trialing, management, and implementation skills -have a role. Yet in observing many good ideas and intentions fail, the dangers of limiting creativity to the ideas stage of projects. It must run consistently from first insight to implementation, consolidation, dissemination and evaluation. (Landry, 2000, P xvi). So the paper needs to distinguish the tools of creative cities.

The creative city

In the 20th century, successive stages in the development were described in terms that expressed a core characteristic driving growth, such as Efficiency, Productivity and Flexibility. In the new urban of the New Millennium the term that best expresses what is at the heart of growth is Creativity. The defining elements of the urban development of the 20th century have not been erased, but the injection of new technology and the related multiplication of opportunities and acceleration of change have put creativity at the center of success in all areas of public and private endeavor. The creative city will be home to creative businesses and organizations and the individuals who direct and propel them. Creative cities, however, will not arise spontaneously. They will require creative leadership.

"Charles Landry" wrote: The Creative City: A Toolkit for Urban Innovators, have one crucial resource. 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. (Landry, 2000, P xiii). So, according to the all intellectual these, the concepts and aspects of creativity emerge in architecture of the city from:

1. Product itself and attributes (creative product).

2. Intellectual acts leading to creative (the attributes of the creator).

3. Acts Evaluation (creative environment).

4. Methods and means of production (creative process).

The paper will focus on creative production and creative environment for reaching the goal of the paper, which emphasizes the importance category of innovation and creativity in the urban context of the city, the architect should seek to excellence by leaving old models, and that way not come with imitation of the old pictures of the heritage.

The influences of creative city ideas

The concept of 'creative cities' has gained prominence among urban planners and policymakers, as well as academics with interests in urban affairs more generally. The ideas underpinning this shift in emphasis should be understood in the context of two major economic shifts. The first is a concern on the part of cities to survive, by connecting their capacities to what are seen as deep changes in the conditions of the global city. The second is recognition of the growing importance of the creative city in comparison with other sectors. Two of the best-known names in the creative city movement are Englishman "Charles Landry" and American "Richard Florida". While there are some similarities in their arguments, both theorists approach the issue of the creative city in distinctive ways.

"Landry's" focus is on bringing creativity into the practice and policies of urban renewal. He argues that 'the creativity of those who live in and run cities will determine future success, today when cities face significant periods of transition, brought about by the vigor of renewed globalization'. (Landry, 2000, P xiii). At the same time, cities are facing a number of new and accelerating problems. These include increasing social fragmentation, growing dissatisfaction with the physical environment, awareness of the inequity of mobility, an increase in fear and alienation of city residents, and 'the diminishing sense of locality, of shared place and identity' (Landry, 1998, P 14–15). The Creative City describes how creativity can aid in 'a new method of strategic urban planning' (Landry, 2000, P xii). To address these economic and social problems, "Landry's" vision of a creative city is a place where people feel free to use innovation to tackle social problems. (Atkinson, 2009, P 65)

"Florida's" ideas differ from those of "Landry", arguing that a 'creative class' has emerged in American and other Western societies. This creative class is important, according to "Florida" (The Creative Compact), because in an economy increasingly driven by creativity, cities and regions with creative people will be those that succeed. According to "Florida", a successful economy can be connected to a recipe of urban development consisting of three: technology, talent and tolerance. (Florida, 2006, P 5).

"Florida's" argument is that in order to attract creative workers to a city, that city has to have a lifestyle attractive to the new 'creative class', a group who value diversity and tolerance in the places in which they live. For both Landry and Florida, cities must compete with each other to attract and retain investment and creative human capital. Indeed, notes that cities have been attempting to make themselves attractive in the market economy for a long time but that these urban branding activities are becoming increasingly 'professionalized'. For example, an important part of the process of urban branding and place competition is the ranking of cities. (Atkinson, 2009, P 65), therefore livability is one of ranking factors for attractive cities.

Creative cities is livable place

In 1985, Partners for Livable Places assessed the links between quality of life and the urban success of cities and concluded, "Cities that are not livable places are not likely to perform important urban functions in the future. Enhancing livability, therefore, should be a central objective in every city's urban transition strategy, and the elements of livability should be employed as urban development tools…few cities that do not offer an attractive quality of life can expect their fair share of the growth that will occur in the nation's economy over the coming years." Traditional urban characteristics such as density, diversity, turn-of the-century architecture and vacant industrial, commercial and warehouse space—negative location factors in the old city—are potentially positive factors in the new city because they are attractive to those who bring with them the potential for urban growth. Before describing specific initiatives—the tactics—it will be useful to note the more general objectives—the strategies—involving urban assets, quality of life, and economic prosperity, in the context of new urban challenges and opportunities. In important respects, these objectives have not changed substantially over the decades. What has changed is the likelihood of success. For many cities, prospects for achieving traditional urban development objectives have become brighter because of favorable conditions created by the new urban. In order to succeed in today's urban development; most cities will need to be some or all of the following: (Partners, 2000, P 3-6)

- Attractive as a place to live and work.
- Magnets for visitors.
- Capable of regenerating their urban base.

- Equipped to seize new urban.

The impacts of gentrification on urban development afford livable city. So In city there isn't really a strategy here but issues around livability are critical and there are significant public monies spent on attracting creative, high-tech and other facilities, festivals and events to bring in more money. (Atkinson, 2009, P 70)

More generally and looking beyond the downtown, a city cannot possibly succeed in urban development unless it offers a living and working environment that is satisfactory to a cross section of the population. Fortunately for cities, their historic characteristics such as density, diversity, cultural institutions and activities, varieties of housing, and entertainment opportunities—the urban lifestyle—is attractive to both the young and old in the new urban development. (Partners, 2000, P 8). These kinds of active modern development strategies need creative strategies to ensure the social diversity of a city is sustained.

Effective means of strategy in the Existing historical city center

At the present day, there are many problems in the construction of the historical area. Common problems are monotonous content, formulate style and non-innovative design, because of the limited understanding of the designers and finance issues of local government. At present, when the infill project is being built in the most of cities, it only regarded as a project, focusing on certain utilitarian values. It is not involved in the public space design (systematically and scientifically), but also lack of considerations of people's physical and psychological needs. This leads to alienate, blunt, cold, non-innovative in design. Moreover, in some developed cities, the government has put a lot of money in the construction of the historical area for more reasonable and modernized design. However, this design is lack of local cultural characteristics, and not be able to enrich the historical and human spirit on the basis of functions, which causes the method of copying and formulating, lacking connotation and vitality. (Zhu, 2011, P 6564)

The strategy is not simply a cultural policy and appears to follow "Landry's" argument that any creative city strategy needs to include three elements, which are often in tension:

- Arts policy.
- Cultural policy.
- An organizational change agenda built around creativity and innovation.

The relationship between the role of the arts in the creative city and strategies for urban growth is highly complex. There are examples of low-rent units and space in cities— designed to promote diversity of neighborhood central city uses to encourage an environment that tourists, visitors and creative professionals more generally might come and visit. On the one hand, these shifts have resulted in a greater optimism toward the role of arts and communities in the development of the city, but also the much clearer elevation of artists as the temporary vanguards of creative strategies. (Atkinson, 2009, P 70).

In the last century, modern architecture focused in solving social and hygienic issues in our cities. These problems are far from being solved in the majority of cities on our planet and stay key issues. To solve the environmental issues may at least bring people closer to live more in harmony with their natural environment. (Vogler, 2006, p 7). So to make this harmony it is important to produce comprehensive strategy included discussions on the difference between a creative city strategy and environmental factors or cultural strategy; the importance of a human, social, cultural, intellectual, creative and environmental capital, as well as new ways of valuing and measuring progress, and new ways of managing the need to attract, support and retain creative people. (Atkinson, 2009, P 68). So, new role of creative environment appear in modern city life.

The creative urban environment

The relationship between creativity and urban environment development has become a key feature of the theoretical and practice of urban politics in the last decade. For some commentators, this is already a tired formula whose implications are as likely to be the dislocation of low-income households as the creation of innovative and tolerant milieus. Yet the idea of an urban development based fundamentally on creative skills and services has become a popular and driving discourse that has deeply affected the ground rules for securing economic development and competitive advantage. (Atkinson, 2009, P 64)

Urban environment surrounded buildings and places, which have been measured and analyzed to learn about their proportions, dimensions and materials. Efforts to rebuild these places in a different context, usually fail, especially in the modern environment. There is more to a place, than its physical dimensions. The understanding of a place, sensibility, due respect to its nature and the courage

to design something new is probably an approach to generate new meaningful places. Places are complex systems and we are still very weak in understanding and dealing with complex systems and their phenomena, all of these things are phenomena because human beings can experience, encounter, or live through them in some way. (Vogler, 2006, P 9)

The design of new buildings or the reuse of buildings, urban structures or landscape architectural plans will be important in new design strategies in the 21st century. (Verschuure, 2009). To understand architectural design, urban designs infill projects or strategies of urban renewal, not only the plan or design itself should be examined, but also the surrounding or the context should be taken into account, in order to make infill building anchored to its context.

The context of creative city

In this time of growing globalization, greater movement of people, urban planners and architects seem to make more and more the same sort of plans, not taking in the specifics of the community, city or landscape they were made for. This can be seen in the objects of building itself, but also in the way a design is placed in its surroundings. New city initiatives involve organized action to enhance and take advantage of either the traditional urban characteristics or the more controllable factors. (Partners, 2000, P 4). The specifics of the surrounding, the context of architectural, urban or architectural designs, is not always taken into account. This leads to uniformity of new plans and loss of identity, but also to designs not being anchored to the context they were made for. Especially for existing buildings and monument, this leads to unwanted situations. A building or structure is not a stand-alone element, but it is anchored to other buildings, structures or to the underlying landscape, which forms the context of the design. (Verschuure, 2009). To add new developments to existing designs, the specific characteristics and the context should be examined. These specific characteristics and creative infill strategy determine the identity of the area.

Infill strategy as creative solution of urban renewal

Infill strategy is one of the creative solutions of the city problems. So infill defines as development of vacant or remnant lands passed over by previous development in urban areas. (Otak, 1999, P 1). Infill sites are usually gaps within (a continuous street frontage, corner sites, or back-land area behind

frontage development). The new infill development should be considering the relationship with the existing form and grain of the conservation area. The problem in many situations is one trying to assimilate a potentially large bulk into a smaller scale context.

Whereas infill sites come with a regulatory, market and aesthetic context the builder must work within and that resists change. For some sites the context works just fine and a builder can produce buildings that fit right into the surroundings. For other sites, a builder cannot replicate the existing patterns and have a successful project. (Realtors, 2003, P 1).

The enhancement of the visual qualities of the city does not aim at replicating the historic cities, but rather, creating favorable conditions, which would revitalize the city and create a coherent urban form without destroying the character of its components. On the other hand, the preservation of these old cities is important for the retention of the urban heritage and identity. A successful design could improve the visual quality, ensure that a development respects the surroundings, considers the dimensions of individual buildings, and reinforces of the visual relationships between buildings, streets and public spaces. (Ali, 2003, P 163-164). Without innovation and the ability to be creating a new solution to make good connection between heritage and modernity, the city life will be in the low standards.

Methods of dealing between heritage and modernity in urban infill

The human factors of urban design should focus on the combination of modernity and tradition to embody the spirit of local color and culture. Although it is carrying out modern-style urban design, it cannot be completely to depart from the local culture and local humanistic history. (Zhu, 2011, P 6565). So there are five methods to deal with this issue:

1- Mimicry

This method is to abstract traditional modeling form and to use symbolic forms for migrating into the modern urban design in order to make people to receive the information and trace of history indistinctly. (Zhu, 2011, P 6565). So it is a literal quotation in heritage for urban patterns and urban development projects, this technique is inadequate because the architecture as an event is product of time bearing the features of the time, (Al Talib, 1995, P 49).

2- United complementary

In order to retain the traditional graphic patterns or the cultural spirit, it follows the traditional layout on the whole and presents a certain modern style and modern technology on handling the materials and pitch points. (Zhu, 2011, P 6565). This method based on the induction of spirituality and the basics of urban heritage. Develop principles and adapted within the framework of contemporary inventorying all the present products and their privacy. Perhaps the basics elements of traditional architecture that can be employed in contemporary architecture are (scale, environmental climate, organic morphological, and place belonging such as material and construction techniques). (Al Talib, 1995, P 50).

3- United diversity

Buildings that diverge from the general building line tend to be more conspicuous and, as a result, have an added opportunity for display. Such occasions may occur through a historic peculiarity in the street pattern, or by adaptations in the arrangement of neighboring sites. Overhanging upper floors can achieve prominence for a building, even if the ground floor conforms to the general building line. Just as a projection building can enhance its importance, so equally can setting it back. Setting back can enable buildings that are significantly larger than their neighbors to avoid appearing overbearing or incongruous (Tugnutt, 1987).

Some architects and planners tends to curve away behind the rule (highlighting thing through its contrast), where they meets two models of traditional and contemporary architecture, each playing their own tone, but they converge in a shared keys and basic vocabulary, such as scale but differ in some other architecture vocabulary such as color, material or texture. This is the most difficult method, and if used properly it can be a vital element in combining tradition and modernity. (Al Talib, 1995, P 50).

4- Refurbishment & Conversion

These methods provide an area with a sense of place and reflect its past in a very tangible way. Refurbishment can imply anything from the installation of a new lift to total gutting behind a retained façade. Limited refurbishment can be especially relevant to the old building stock in depressed areas, where funds are likely to be limited. Conversion of buildings to new uses can help regenerate run-down inner city areas and provide accommodation in central locations. By adopting this method, the impact on the local community of the great economic and social changes under way can be softened and familiar townscape adapted (Tugnutt, 1987).

5- Contrast

This method focuses on freedom of thought and expression to rebels on everything is called past. (Al Talib, 1995, P 51). By these methods the infill strategy in urban design can pass through the following aspects of the specific designed to enhance the modern factors, and neglect the cultural factors and context. (Zhu, 2011, P 6565).

A Development Code Strategy for Infill and Redevelopment

This section outlines a process to define the extent of the problems and opportunities related to infill and redevelopment, and potential constraints that exist in the community. A community's evaluation of infill and redevelopment lands should follow the process. The following six steps provide a basic approach for creating an infill and redevelopment strategy for your community: (Otak, 1999, P 11)

_ Step 1: Create a Work Program.
_ Step 2: Form an Advisory Committee.
_ Step 3: Identify Problems and Potential Solutions.
_ Step 4: Objectives, Strategies and Approach.
_ Step 5: Code Audit.
_ Step 6: Your Action Plan.

This is where innovation comes in: Higher densities, different product types and new development standards, combined with a focus on emerging markets, can turn unattractive infill sites into profitable opportunities for builders that meet critical building needs. (Realtors, 2003, P 2). So there are many factors need to explain in creative infill strategy.

Essential factors for infill code

The essential factors that generated a significant number of open codes, which were organized and merged, as a stronger analytical framework grew around the ideas, theories and emerging viewpoints. We were thereby sensitized not only to the range of problems and consequences but also to the relative interests of the key actors identifying particular issues. (Atkinson, 2009, P 66)

The essentials help guide the public and private sectors as they fill in the spaces with new projects in innovative developments. The essentials are just that: Communities that have struggled to bring about desired change and fulfill their visions will likely find some key steps they have missed along the way. None of the essentials is easy or cheap. But we must be realistic about the challenge of changing 100-year-old development patterns and promoting change in things people value highly. The

rewards of growth management entail risk, and the payoffs require investments. (Realtors, 2003, P 1)

Once your community has identified objectives for infill and redevelopment, a comprehensive "code audit" should be completed. A code audit is a review of existing plan policies, development standards, and permit procedures to determine which ones are working well, and which ones need to be replaced to meet the community's objectives for infill and redevelopment (Otak, 1999, P 18). This following community planning process is suggested for identifying appropriate infill code changes according (Realtors, 2003, P 4-34):

1- Build public understanding and acceptance of obligations

Political support for infill and innovation begins with the recognition by the public that communities within urban growth areas have an obligation to accept infill and higher densities in exchange for preservation of resource areas in the region.

2- Design sites for livability and functionality

To achieve both livability and functionality, higher density infill sites must be designed with great care and imagination. The old rules of subdivisions do not apply.

3- Put aside old stock plans and start over

Building plans intended for large conventional subdivisions will not work well in infill and higher density settings. Builders should use new designs intended for the different look, feel and functionality of infill developments.

4- Making the best use of infill sites requires flexible regulations and cooperative processes

Most approaches to buildings innovation are difficult or impossible under current zoning and development codes that underlie infill sites. Jurisdictions need to write new codes that clearly outline how builders can achieve density goals and make the best use of infill opportunities.

5- Develop processes that promote rather than penalize innovation and infill

By requiring innovative projects to jump through far more hoops than conventional projects, local governments may be discouraging rather than encouraging innovation. An experienced builder should find that the costs of permitting an innovative project do not cancel out the financial benefit of innovation.

6- Recognize the magnitude of the challenge

With the requirement to fill in the spaces, the development patterns that have characterized our region for the past 50 years – moving ever outward

with low density residential and commercial development – have resulted in traffic congestion and many areas that are unattractive and inefficient. But we cannot ignore the fact that for most people, that pattern has worked well.

From all points submit in this paper as concluded theoretical measurement indicators (see table 1), we can see their effect on three study cases to reach the mechanism of creative infill projects.

Case studies

Cities have always been the crucible of culture and civilization--and the hubs of wealth creation. But today they face enormous challenges. Compounded by infrastructural, economic and social problems, dramatic changes are taking place. If cities are to flourish, there has to be a paradigm shift in the way they are managed, to draw fully on the talents and creativity of their own residents--businesses, city authorities and the citizens themselves. The Creative City is both a clarion call for imaginative action in the development, running of urban life and a clear detailed toolkit of methods by which our cities can be revived and revitalized. (Landry, 2000, p xi). Presenting case studies and examples of urban innovation and regeneration from around the world, it analyzes the crucial steps and disciplines involved. It shows how to think, plan and act creatively in addressing urban issues, and how to apply the methods described in any city.

Now there are number of good examples of innovative buildings developments throughout the world, but few jurisdictions allow these models in infill settings with established zoning and development standards. A successful infill strategy will make these innovative building types into mainstream products built by small local builders. (Realtors, 2003, P 2). Ideas around urban development were strongly linked to infill creativity projects in cities that visited by the author (Budapest, Prague, Vienna), and creativity itself was seen as an obvious baseline issue..We now focus on three of our case study cities in fleshing out a typology of such engagement, organized around varying levels of engagement with the creative infill projects discourse.

The paper takes new projects with infill and redevelopment experience to get their input on livable city life, according theoretical measurement indicators (See table 1).

CET Building in Budapest
Site: Közraktárak, Budapest, Hungary

Date: 2006-2011

Architects: ONL [Oosterhuis_Lénárd]

CET completed a mixed-use development in the center of Budapest, Hungary. Standing for 'central European time' and the Hungarian word for whale, this structure on the banks of the Danube takes on the curving form of a whale's body. (www.designboom.com) (Figure 1). The 27,000 sqm developments will be used as a cultural and commercial centre with a large event hall, retail units and catering units. The project involves the renovation of the old warehouses and building a whale-shaped, 'non-standard' extension between them. The CET concept refers to Budapest as an important metropolitan centre in the heart of Central Europe. The CET shape somehow refers to the smooth and friendly streamlined body of a whale. The new CET development has the potential to put Budapest once again on the map of the world.

While the Danube both separates and unites Buda and Pest, the CET aims at re-establishing visual contact at this point between the two sides of the river. Its architectural and urban expression evolves with the direction of the flow. The CET's origin stems from the side of the city centre, grows in size between the two parallel existing buildings of the Közraktárak and then culminates at the south side, the side of the National Theatre and the new Cultural Centre MuPa. The striking landmark building represents the state-of-the-art in architectural design and building technology, not unlike the old long ago removed Elevator Building from the 19th Century. (bujatt.com).

The contemporary tube of steel and glass is positioned between 19th century warehouses. (www.designboom.com). With Transformation from Old to New, Three of the 6 warehouses are now remaining, and the brief requests to keep at least 60% of the volume intact, while rightfully demanding to take away the first 20m of the 2 warehouses closest to the city to create a small square to improve the connection with the city south of the beautifully renovated Vásárcsarnok. Taking this into consideration, the design team proposes to develop the Közraktárak landmark complex in a smooth transition from old to new. (bujatt.com). (Figure 1).

Figure 1: CET Building in Budapest (Author, 2012)

Dancing Building in Prague

Site: Vyšehrad, Prague, Czech Republic.

Date: 1992-1996.

Architects: Vlado Milunic and Frank O Gehry.

Taking up an excellent position through the Vltava River, the Dancing Building is a sensational building, Using its uneven windows and curvaceous lines. The building hosts several business offices and it has a French Restaurant on the roof, which is proud to provide diners magnificent breathtaking sights of Prague Castle, the river and it is ornate bridges. (www.famous-places.com) (Figure 2).

The very non-traditional design was controversial at the time because the house stands out among the Baroque, Gothic and Art Nouveau buildings for which Prague is famous and in the opinion of some it does not accord well with these architectural styles. The Czech president, Václav Havel, who lived for decades next to the site, had avidly supported this project, hoping that the building would become a center of cultural activity.

The "Dancing House" is set on a property of great historical significance. Its site was the location of a house destroyed by the U.S. bombing of Praguein 1945. The plot and structure lay decrepit until 1960 when the area was cleared. From their first meeting in 1992 in Geneva, Gehry and Milunić began to elaborate Milunić's original idea of a building consisting of two parts, static and dynamic ("yin and yang"), which were to symbolize the transition of Czechoslovakia (Czech) from a communist regime to a parliamentary democracy. (en.wikipedia.org). (Figure 2).

Figure 2: Dancing Building in Prague (Author, 2012)

Haas Haus in Vienna

Site: Stephansplatz, Vienna, Austria.
Date: 1987-1990.
Architect: Hans Hollein.

The modern Hass Haus, was controversial from its initiation in 1987. The intrusion of a contemporary glass and stone building was met with a resistance, much to do with its location in the shadow of Vienna's oldest and greatest architectural masterpieces – St. Stephen's Cathedral. If anything, the building's locale in St. Stephens Square is most complementary to the antique cathedral; the contours of the church are brilliantly mirrored on the Hass Haus' façade and display that modern architecture can be momentous, as well as unobtrusive to its historical context.

The reflective façade is perhaps the most fascinating aspect of this structure. Not only does it emphasize the Hass Haus' historical surroundings, but each of the individual panels is a functional window which tilts outward to allow ventilation. (www.archdaily.com). (Figure 3). Images of St. Stephen's Cathedral reflected by the straight glass facade of Haas House are a popular motif. At the top you can enjoy a spectacular view of St. Stephen's Cathedral at a beautiful coffee shop and restaurant. (www.aboutvienna.org). (Figure 3).

The round curve of its facade quotes the ancient Roman citadel Vindobona, whose former layout is traceable throughout Vienna's first district, Medieval houses were built on top of Roman ruins, modern houses were built on top of medieval ruins... Haas House uses this principle to blend into its surrounding despite its contrasting architectural style. (www.aboutvienna.org).

Romanesque in appearance, the round, curved façade further connects this current structure to its medieval milieu. Having been based on the principal that "modern house are built on top of medieval ruins," this addition occupies the second level and above, suspending above street level. To support this cylindrical protrusion, blocks of marble project out from the building and downward to the lower levels, which are adorned with stone. (www.archdaily.com).
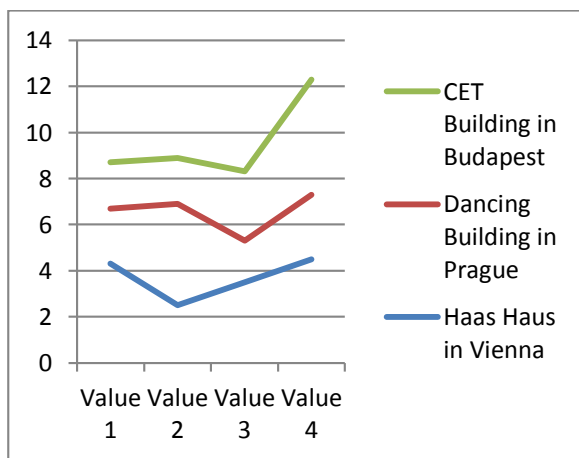

Figure 3: Haas Haus in Vienna (Author, 2012)

According to the creative infill products and creative environment, and from analysis of these three infill projects, our central aim was to consider the range of actions by city government and other institutions that might coalesce to form considered and latent outcomes by policy, related interventions and investments that explicitly or implicitly port ideas of creativity to the local urban arena. While Budapest has been the city to date with a formal creative infill strategy in historical city center place, rhetoric reflecting creative cities ideas was apparent to varying degrees in all of the state capitals we studied, to be good interference make livable city. (See table 1 & charter 1).

Table 1: comparative between three creative infill projects (Author, 2014).

	creative cities is livable place				Methods of dealing between heritage and modernity in urban infill					Essential factors for infill code					
	Attractive as a place to live and work	Magnets for visitors	Capable of regenerating their urban	Equipped to seize new urban	Mimicry	United complementary	United diversity	Refurbishment & Conversion	Contrast	public understanding and acceptance	Design sites for livability	Put aside old stock plans	infill sites requires flexible regulations	Develop processes of innovation	magnitude of the challenge
CET Building in Budapest	*	*		*			*	*		*	*	*	*	*	*
Dancing Building in Prague		*	*	*			*					*	*	*	
Haas Haus in Vienna	*	*	*	*			*	*			*	*		*	

Charter 1: comparative between three creative infill projects (Author, 2014).

Conclusion

- According to the (Table 1 & charter 1) for creative cities is livable place, emerge Haas Haus in Vienna a livable place then others,

because it make a good connection with surrounding fabric and places.

- For Methods of dealing between heritage and modernity in urban infill, all projects (CET Building in Budapest, **Dancing Building** in Prague and Haas Haus in Vienna) emerges from United diversity method as un effective creativity make new life with livable places of the old cities.

- According to Essential factors for infill code, CET Building in Budapest, emerges as important one which take all the factors in its process.

- The planning and design should not be a reflection of nostalgia of the old character or replication of the older forms but an attempt at recapturing the essence of it and finding new expression in the best of the modern design. The architect should seek to excellence by leaving old models, and that way not come with imitation of the old pictures of the heritage.

- Contextualism, is not about the reproduction of the old but about the ability of the new to make relationships with the old'. So the United diversity method appear from the tradition of labor intensive building work, craft skills and decorative arts allows for the exploration and integration of ornamentation in Architecture. A practice of imaginative reinvention and finding new ways of using the available timeless skills and technologies must be developed in new buildings.

- Consideration of the surface treatment of streets and spaces are necessary in terms of color, texture, and materials. Relating buildings to each other and to the surrounding spaces is an important factor.

- The new buildings should enhance the fundamental architectural principles of scale, height, massing, alignment, and respect the context and traditional pattern of frontages. It should be designed in response to its surrounding and strike a balance between individual buildings and overall urban form.

- The new building should provide an attractive focal point of urban and civic life, which would connect the historic, and the modern, while enhancing the status of livable and prestige of the old city.

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