The role of cultural brownfield in the Parisian nightlife: A focus on their offers and sustainability.

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Resumo

A economia noturna potenciou um sistema de exclusão (gentrificação, discriminação) e uma perda de autenticidade (mercantilização) na vida noturna. O concelho noturno de Paris criou um plano de ação para resolver essas questões e desenvolver a atratividade da vida noturna. Mas a pandemia da Covid-19 e as regulamentações forçaram a indústria noturna a permanecer sem grande desenvolvimento, revelando uma falta de resiliência no setor.

Brownfield cultural define um prédio ou terreno desocupado revitalizado por coletivos artísticos e culturais. Existente desde os anos oitenta, foi legalizado com o urbanismo de transição. Estes locais atendem às necessidades da comunidade e aumentam a qualidade de vida do seu bairro. Construídas como multifuncionais, essas estruturas são desenvolvidas principalmente para fins diurnos, mas algumas oferecem atividades noturnas.

O objetivo desta dissertação é avaliar a sustentabilidade do brownfield cultural como um local alternativo de vida noturna em Paris. Através do teste de três hipóteses: Em primeiro lugar, brownfields culturais são estruturas sustentáveis integradas em seu ambiente. Em segundo lugar, eles oferecem atividades noturnas qualitativas e alternativas. Terceiro, fornecem solução para os desafios do concelho noturno.

Para verificar esses pressupostos, seis brownfields culturais foram analisados por meio de dados secundários (oferta, modo de operação, características) e entrevistas semiestruturadas que fornecem um entendimento aprofundado do local e da sua experiência. Além disso, um questionário online foi aplicado a 35 indivíduos (morando ou indo frequentemente a Paris) para entender os hábitos dos potenciais clientes e avaliar o seu interesse pela vida noturna alternativa. Por último, uma entrevista semi-dirigida foi conduzida com o gestor de projeto do concelho noturno de Paris para entender sua necessidade e visão sobre alternativas. As informações obtidas nas fontes primárias e secundárias foram classificadas por oferta noturna, modo de operação e impactos.

Os resultados mostraram a integração de brownfields culturais no seu ambiente (social, ambiental e económico). Oferecem uma oferta noturna autêntica, alternativa e de qualidade graças ao seu valor, ação e profissionalismo. Estão sintonizados com o desafio do concelho noturno (inclusivo, diverso e participativo), mas devem estar atentos a vários pontos como sua comunicação, autenticidade e mobilidade. Consequentemente, o espaço híbrido oferece uma alternativa sustentável à vida noturna convencional.

Palavras-chave: Vida Noturna, Cultural Brownfield, Sustentabilidade, Alternativa.

Abstract

Nighttime economy has fostered an exclusionary system (gentrification, discrimination) and a loss of authenticity (commodification) in nightlife. Paris Night council created a plan of action to bounce those issues and develop the attractiveness of nightlife. But Covid-19 pandemic and the regulations have forced the night industry to remain idle, unveiling a lack of resilience in the sector.

Cultural brownfield defines an unoccupied building or land revitalised by artistic and cultural collective. Existing since the eighties as squat it has been legalised with transitional urbanism. Those places answer community needs and enhance the liveability of their neighbourhood. Build as multifunctional, these structures are mostly developed for day purposes, some offer night activities.

This dissertation aim is to assess the sustainability of cultural brownfield as an alternative nightlife venue in Paris. Through the testing of three hypothesis. First, cultural brownfields are sustainable structure integrated in their environment. Second, they offer qualitative and alternative night activities. Third, they provide a solution to the night council challenges.

To verify those assumption six cultural brownfield were analysed via secondary data (offer, mode of operation, characteristic) and three semi-structured interviews giving in depth understanding of the field and their experience. Additionally, an online questionnaire was given to 35 individuals (living or going often to Paris) to understand customer habits and assess their interest in the alternative nightlife. Lastly, a semi-directed interview was conducted with the project manager of Paris night council to grasp its need and view on alternative nightlife. The information obtained from primary and secondary sources were classified by night offer, mode of operation and impacts.

The results showed the integration of cultural brownfields in their environment (social, environmental, economic). They provide authentic, alternative and qualitative night offer thanks to their value, action and professionalism. They are attuned to the night council challenge (inclusive, diverse, participatory, engaged), but have to pay attention to several points such as their communication, authenticity, mobility. Hence, cultural brownfield provides a sustainable alternative to conventional nightlife.

Keywords: Nightlife, Cultural Brownfield, Sustainability, Alternative.

Contents

Introduction

Nighttime is a recurring feature of our life which presents multiple benefits, notably social (alterity, identity creation, relaxation), economic (income, job, tax, tourism, attractiveness) and environmental (counterspace, liveability). But due to an unsustainable development, nightlife is threatened by exclusion, incivilities, commodification, and environmental disturbance. Noticing nightlife value and its concomitant issue authorities have implemented an action plan to enhance and protect city nightlife.

The COVID-19 pandemic and its resulting regulation had a major impact on the worldwide society, economy and citizen quality of life. The regulation targeted the experience economy and nightlife (closing, curfew, limit number, required size of venue) as they were non-necessary and for their plausible role in cluster of contamination. Thus, the pandemic has put businesses on hold and jeopardise the right of citizen to gather, party, experience alterity, take time away from productivity and constraint.

During administrative closure some structure reinvent themselves and went online, but most businesses only relied on public subsidies until the weakening of the restrictions. This situation unveiled the lack of resilience of nighttime economy. COVID-19 while endangering the sector gave the time to rethink the industry, that requires resilience. This call for sustainability, collaboration, inclusivity, and harmonisation with the daytime.

Considering my own practice and the positive outcome of alternative nightlife, it seemed interesting to analyse cultural brownfield as a solution to nightlife issue. Cultural brownfields define the regeneration of an abandoned space with culture, thanks to transitional urbanism. Often bottom-up and led by socio-cultural or artistic collective, each project is different. However, they present similar characteristics such as hybridity (multi-purpose, multi-sectoral, different usage, public day and night activity), inclusivity, sustainability, and they answer community need. Their unique mode of operation (flexible, participatory governance) enables to reinvent city life and replace citizen at the heart of cultural and urban development.

Nightlife and regenerated brownfield are two wide subjects. To narrow it down, the research focus on the cultural brownfield in a Parisian context. Paris presents multiple advantages as a study case: broad offer, significant and updated data, replicable.

Therefore, the dissertation aims to define and assess the night offer of cultural brownfield (quality, alternativity), measure their sustainability and their integration to the challenges set by Paris night

council. In order to evaluate the suitability of regenerated brownfield as an alternative to conventional nightlife.

The dissertation is divided in five chapters. The first one is the literature review, this part helps to understand concepts such as the night through a deepening of its features, benefits, limit and management. But also, the characteristics of alternative culture and its place in the city.

Following this section, the contextualisation highlights the role of nighttime in France and Paris, shows the impact of COVID and present the evolution of hybrid space.

The third chapter is the conceptualisation which restate the main point from the previous section and presents the hypotheses and objectives of the research.

To test those hypotheses the dissertation uses a mix method of research and both primary and secondary data. The methodology is highlighted in the fourth chapter showing the step undertaken by the researcher.

The results of the analyses are presented in the fifth part. Addressing the sustainability of hybrid space, their night's offer, their assets in face of the night's challenges and the recommendation to improve their offering and avoid issues.

Litterature Review

1. Night in the city

Night is a time period delimitated by sunset and dawn, characterised by its darkness, it creates an alternation from the day. Humans are diurnal animal, biologically active during the day and sleeping at night, it allows physical rest and psychological benefit. But human activities at night are not limited to resting, it also involves social and economic activities (Shaw, 2019).

Throughout places and history, night has been a common feature of human society. However, the specific rhythm, usage and meaning of the night depend on the culture and environment. Drawing from the sociological theory of assemblage the identity of a place and its atmosphere are created as a continuous process putting together environment (built and natural), people and social norm (relation and power). This concept acknowledges the indivisible nature of sociality and spatiality. As such night is a feature that unite city worldwide, but the characteristics of each city (history, tradition, politics, geography, etc) foster unique nightscape, atmosphere and asserts local identity (Eldridge and Smith, 2019; Nofre and Eldridge, 2018; Shaw, 2019; Van Liempt, Van Aalst, and Schwanen, 2014).

Urban night has specific social norms (relax, transgressive, liberty) and environment (darkness, service available) which in turn create a unique atmosphere that embodies both positive and negative emotion. In the collective imaginary night is associated to danger, crime, nightmares, exclusion. But it is also a space of escape, opportunity away from the day's constraints and social pressure (Bianchini, 1995; Van Reeth and Foessel, 2017; Shaw, 2019; Nofre and Eldridge, 2018).

1.1. The development of nightlife

In pre-industrial society humans were dependant on the sun-cycle limiting night activity. But it was not a barren time space, it was a time for domestic life, myth and ritual, hunting and fishing. Historically, the power in place associated night to danger and illegal practice, as such it was extremely regulated (Shaw, 2019; Gwiazdinski, 2020).

The industrial revolution and its technical innovation accompanied social transformation. The most disruptive progress was street lightening, which gave a sentiment of safety and boosted the growth of work and leisure at night. These new socio-cultural practices fostered the development of nocturnal work in the service area (entertainer, hospitality, taxi, street cleaner, emergency, security)

and was the premise of the contemporary nighttime economy (Nofre and Eldridge, 2018; Shaw, 2019; Van Liempt, Van Aalst and Schwanen, 2014).

The research on <mark>Nighttime Economy (NTE)</mark> have emerged and been extensive in United Kingdom (UK), and whereas the culture and policy are specific to UK the overall development and following issue can be generalised to other places. The paragraphs below are supported by the analysis of several authors: Bianchini (1995), Roberts and Turner (2005), Tiesdell and Slater (2006), Roberts and Gornostaeva (2007), Evans (2012), Hadfield (2014), Van Liempt, Van Aalst and Schwanen (2014), Lorentzen (2015) and Gwiazdzinski (2020).

The de-industrialisation started in the seventies in UK led to an economic restructuring in the eighties which was followed by an economic recession in the nineties. At the time city centres were declining, alive during working hours (9am to 5pm) the lack of activity, the poor urban design and the insecurity pushed citizen to go home after work. There was no account of the nightlife in the city planning, and city were zoned by function.

Based on Jacobs (1961) approach of urbanism which support a mix-usage of urban area to promote social, environmental and economic sustainability and on the analysis of UK cities made by the think-tank Comedia (1991); Researcher and politic saw the potential of night as a time-space free for development which would enhance economic outcome, safety and attractiveness. Through, the association of neoliberal policy, urban planning and cultural strategy; they aimed to achieve 24 hours city with a continued vitality and viability (activities and services available at all times). The use of culture as a mean of regeneration was to diversify the offer and be more inclusive.

These policies were associated to socio-demographic progress that happened in the last fifty years. Such as the increase of time and money for leisure, the democratisation of high education increased social and cultural capital, the increase mobility associated to the individualisation of the society and its capitalisation led to the creation of new need and psychic gratification through leisure.

But instead of the cultural and diverse late evening envisioned by the power in place, the deregulation helped mostly the expansion of an alcohol-based night economy. Fostering social and environmental issue such as anti-social behaviour and conflict of usage. This has been extensively reported in the media provoking a moral panic towards inebriated behaviour (binge drinking). When acknowledging the issue raised by their neoliberal policy, authorities increased the regulation and control to stop the excess (anti-social behaviour) and protect the "right" type of night (high culture, expensive). The most recent studies are looking into the threat to social sustainable NTE like commodification, exclusion, gentrification.

1.2. The features of nighttime economy

Based on the standard retail hours of day activity, NTE defines all the economic activity that operate between 6pm and 6am. Particularly, the experience economy referring to the consumption of good and services for pleasure (socialising, partying or relaxation) which includes all leisure, cultural activities and hospitality services (Williams, 2019; Lorentzen, 2015).

NTE takes place in a wide range of places providing varied activity and experience: food and beverage venue (bar, pub, restaurant), cultural and entertainment venue (disco, casino, arcade, music hall, stadium, theatre, opera, gallery), open markets and shopping centre. Non accounted into the official venue, the non-traditional and alternative spaces are also part of a city offering (Williams, 2019).

According to Shaw (2019) NTE is often reduced to the alcohol and leisure industry whereas they represent only a part of the nightscape. To balance this commodified and exclusive vision of NTE authorities aim to diversify the night offer through cultural input. Such as the extension of opening hours for cultural institutions (museum, zoo, library). Or the development of a cultural calendar to encourage people to go out at night (festivals, traditional celebration, cultural events like "Nuit Blanche" which takes place in 120 cities, sports competition). Those development profit both citizen and visitor (Bianchini, 1995; Eldridge and Smith, 2019; Evans, 2012; Rowe, 2008).

The urban night is wandered by various public with different motives. Seijas (2019) separated them in three categories: the first comprises the night workers in the core and non-core leisure business (hospitality, transportation, creative industry, late night business); The second refer to the night-owls that enjoy the night through the consumption of the offer or its atmosphere, they can be resident or tourist; The third category refer to those who manage the night (fire brigade, health service, police and city council). To this classification Gwiazdzinski (2020) add the outsiders of the night (dealer, sex workers, homeless) who play an important part in the making of the atmosphere, and the resident that are also part of the urban context even by staying at home for domestic purposes and sleep.

2. The nighttime' assets

2.1. Social benefits

2.1.1. The right to the night

City is often associated to a relentless machine crushing people and where anonymity is prevailing. Night, as aforementioned, is a flexible time-space with altered social norm fostering a relax, perky, transgressive atmosphere. It enables citizen to get out of the trinity work-metro-sleep and experience an alternation, experimenting the city differently through new form of practice and conviviality (Grazian, 2009; Lallement 2018).

Nights-out are the opportunity to socialise and enjoy with relatives and stranger (Eldridge and Roberts, 2008). Focusing on emotional geography Hubbard (2007) spotted that there is different type of night for different type of places which fulfil accordingly emotional needs: either casual and quiet relying on social inattention (in peripheral leisure venue) or unpredictable, recreational and social (in city centre).

In their field study, Yeo and Heng (2013) highlight the importance of routine activity (walking, discussing, playing) in the nightscape. It helps building the identity of a space, enable social sustainability (inclusive of class, gender, ethnicity) and a reappropriation of the public space. Similarly, Lallement (2016) defines a new typology of gathering "small festive sociability" which illustrates the urban life inventiveness by ephemerally bringing together people in picnics and other informal night activity, this blurs the limit between private and the public space.

Furthermore, the night as been used throughout history as a soft power, place of exchange and resistance during socio-political crisis. In order to regain the public space and citizen right for instance during war (world war, cold war), prohibition (speakeasy), for minority visibility (women right, racism, LGBTQ+) or during the COVID-19 pandemic where illegal party have been held (Grazian, 2009; Laurentin, 2021; Nofre and Eldridge, 2018).

Therefore, it exists a right to the night, based on the right to time variation, the right to invest public space to party or stroll, by participating in nighttime economy or take part to informal night activity (Van Reeth and Foessel, 2017).

2.1.2. Night participates to identity creation

According to the assemblage theory, the relationship between a person and its social environment is called subjectivity, this interaction shapes a person identity. By its peculiar settings (atmosphere, offering, socialisation), the night produces unique subjectivities, and is significant to identity development (Shaw 2019; Bianchini, 1995).

For Lorentzen (2015) and Eldridge (2019) the formation of identity relies on socialisation and experience. Thanks to its flexible social rules' night-time foster otherness encounter, even though it is mostly a mean to share commonality with relatives and deepen our kinship.

Night is considered as an important rite of passage for youth. Away from the household they can try adult activities (alcohol, drug, flirt, staying up late) and socialise with individuals that have common taste, aesthetics, and value. Forming neo-tribes and sub-culture where preferences supplant social class, ethnicity, or gender (Van Liempt, Van Aalst and Schwanen, 2014; Águila, Sicilia-Camacho and Roberts, 2012; Thornton, 1995).

For Foessel a French philosopher (Van Reeth and Foessel, 2017) once the sight is impaired by darkness the perception changes, people are more indulgent, welcoming eccentricity, and differences. The absence of judgement allows individual to be themselves free from social pressure.

However, Eldridge (2019) notes that night is equal to the day for identity creation, but its importance lies in the difference of experience and atmosphere that nightlife offers.

2.2. Environmental benefits

To reinforce the city centre liveability after 6pm and create a diverse and cosmopolitan nighttime government used cultural and urban regeneration.

From a structural perspective the development of nightlife enabled an improvement of the street lighting that overcome neighbourhood inequalities and upgrade the accessibility (public transportation, parking, pedestrian zone) of centre at night (Shaw, 2019).

The increase of activity available has multiple benefit, it enhances the night goers experience, develop the city attractiveness and by drawing a diversified crowd it improves the perceptions of safety (Bianchini, 1995; Seijas and Gelders, 2019).

Nighttime is a competitive edge for city attractiveness and is used in city branding to draw new business, resident and tourists. Urban night evolves from its negative perception, it is now the "marker of progress and modernity" as it offers varied services and mobility (Evans, 2012; Nofre and Eldridge, 2018)

2.3. Economic benefits

NTE is viewed as an economic driver, it grew from a concept of leisure and night experience into an economic perspective of cost (emergency, policing, etc) and benefit (employment, attractiveness, tourism, tax) - (Nofre and Eldridge, 2018; Williams, 2019).

The nightlife is a catalyst to creative and cultural creation. From both mainstream and alternative culture that disseminate their production through night venue. The creation of a diverse nightlife reinforces inclusivity, attractiveness and liveliness of city centre (Grazian, 2009).

3. The problematics induced by nighttime economy

3.1. Social issues

3.1.1. Play a part in social exclusion

Far from the ideal vision of an inclusive night free from judgement, NTE reproduces the day exclusion and privilege (Nofre and Eldridge, 2018). Eldridge and Roberts (2008) highlight that "town and city centres have never been entirely inclusive. Whether it is economic barriers, self-surveillance, or

through more explicit disciplinary technologies, no public space, at day or night, is free of social, economic, political or cultural stratification" (p.3). In his study Hadfield (2014) identified four modes of exclusion:

First, "the law, statute and urban design" which delimit the authorised activity in space and time. Following the moral sensibilities of high class, the government aim to revitalise the city centre and develop the "right" nightlife, economically driven and safe. This was implemented through urban regeneration, strict licensing, privatisation, which fostered gentrification (Talbot, 2009).

Second, the "police governance" that facilitates or forbids certain activity through the enforcement of power. Also, by targeting specific zone and venue according to the community present. This consolidates the stigmatisation of an area as a no go place, also called landscape of exclusion due to a combination of group (unemployment, crime) and place image (poor housing) (Böse, 2005; Talbot, 2009).

Third, the "private governance of affect" referring to market pressure. Nightclub, bar, and most venue differentiate themselves by their offer (music, ambiance, food and drinks) design for a specific target (ethnicity, class, gender, sexual orientation) and advertise through a network of diffusion and symbolic known only by a certain group. This fosters the construction of difference by assigning a specific cultural product to a defined group. It can be the ground for a diversified and cooperative cultural offer or fuel racism and exclusion. Also, the venue rules such as members-only or entry requirements (dress code) are discriminatory for some night-goers (Böse, 2005; Van Liempt, Van Aalst and Schwanen, 2014).

Fourth, "informal governance" which refer to the "social processes of selection, discrimination and accessibility". Politics, corporates and noctambules, by developing the night, are installing the same pattern of the day (social and aesthetic criteria). For Foessel (2017) this perverts the symbolic night free from constraint. The economics factor plays an important role in the spending on social and personal amusement. So even if taste and personal choices defines identity, social origin is still a form of exclusion (Águila, Sicilia-Camacho and Roberts, 2012). And whereas the night enables the encounter of alterity it is often reduce to a "us versus them" and group rarely mix (Grazian, 2009).

Those form of discrimination impact the way noctambule experience the night if the access is granted at all (Nofre and Eldridge, 2018).

3.1.2. Gentrification, studentification, touristification

City centres were popular and poor area often associated to decline, unemployment, and crime. Through urban regeneration and the use of nighttime cities aimed to revitalise and economically

dynamism their declining neighbourhoods (Eldridge and Smith, 2019; Malet Calvo, Nofre and Geraldes, 2016).

The success of this politic cause the augmentation of rental prices which push local business and inhabitant to move away to the outskirt. Replaced by upper class, Airbnb, and sanitised venue. Also, the price of a night out (consumption, activity, transportation) became prohibitive for some social class which prevent them to go this renovate area. The intensification of mainstream venue associated to specific activity dedicated to student or tourist (bar crawl, commercial dancing) led to the drain of local resident (Nofre, 2020). So, by aiming for the "right" sort of night governance tends to exclude difference, create a controlled time-space which suppress alternative (Shaw, 2019).

3.1.3. Night triggers incivilities and disorder

Night have always been associated to its issue, evasively summarised under the term disorder it encompasses a wide range of problems: conflict between actors, incivilities, crime. The research on the subject have focus on the relationship between disorder and intoxication from alcohol or drug. However, this point is justified it is the latest research that analyse thoroughly the grassroots of the problem and identified other elements at play in the creation of disorder (Talbot, 2009).

Urban and emotional geographies support that behaviour and social relationship are shape by the environment which is a dynamic process of physical, regulatory and socio-cultural feature. Thus, anti-social behaviours are not only produced by social factors but are also the result of the environment (spatial, regulatory) and the culture (Tiesdell and Slater, 2006).

Alcohol fuelled offer is blamed for the anti-social behaviour (violence, noise, destruction) and health issue that it generates. The concerns toward binge-drinking and the issue that it raises has been massively publicise by the politic and media creating a moral panic toward youth culture and night-goers. Whereas this problematic has been fostered by the neo-liberal policies supporting the alcohol industry expansion (Hadfield, Lister and Traynor, 2009). Furthermore, considering drinking only as a problematic is neglecting its social and cultural importance. It offers to the night goers a psychological reassurance (accept difference, inhibition) and opportunity to experience the city in a different mode (Eldridge and Roberts, 2008; Shaw, 2019).

There is a need for education toward alcohol consumption and health, however this requires long term action. Therefore, policy have developed quick actions focus on venue regulation and licensing and anti-social behaviour control. But by doing so authorities focus their resources and police force on crowd management and order preservation which limit their capacity for pro-active strategies more integrated into the nightlife. (Hadfield, Lister and Traynor, 2009).

Furthermore, Gwiazdzinski (2020) asserts that the first source of conflict is the desynchronisation of schedule between resident and night owl, while the first group aim for quiet resting the second look for leisure and entertainment. This issue is heightened by the spatial and temporal concentration of party goers at the closing time of discos and bar. It creates congestion that increase noise nuisance and anti-social behaviour. If situated in the contact zone (residential area shared with nightlife venue) it will amplify the resident annoyance toward the nightlife (Tiesdell and Slater, 2006; Roberts and Turner, 2005).

One of the characteristics of thriving urban place is the mixture of usage which enable a diverse activity, people and continuity of use. Besides the spatial repartition of activities, urban development must look into the time repartition of activity. Mono-functional area are predominantly time-specialised and foster bottleneck, whereas complementary activities foster a "poly-chronic" use of the space (Tiesdell and Slater, 2006).

3.2. Environmental disturbance

3.2.1. "Incessancy" or the never resting city

For a long time, night has been viewed as the last frontier to the development of society. But through the expansion of technology human took control on the natural cycle. Capitalism and neoliberalism have fostered the colonization of night by day activity creating 24/7 cities. Melbin in his book *night as a frontier* call the continuous operation of life "incessancy" which blur the border between day and night (cited in Shaw, 2019).

This vision of 24/7 has been criticised by other scholars as there is only few examples of cities with activity available at all-time and year-round. Hence, despite being understood as vibrant, lively and dynamic almost every city remains significantly less active at night with an offer withdrawing in few clusters. Therefore, it will be better to talk about 24/2 as activity are more available during the weekend. Instead of the diurnalisation feared by scholars, night largely maintains its proper rhythm and remains a moment of social and physical rest (Nofre and Eldridge, 2018; Shaw, 2019).

However, it cannot be denied that the increase human activity at night have an environmental impact through light pollution and noise (Shaw, 2019).

3.2.2. The matter of night commodification

The successful development of NTE is attracting investors which widen a standardized offer from non-local company (chain venue), creating an aseptic and replicable nightlife. Alternative venues that are considered traditional, independent and more integrated to their environment, have been pushed into the periphery. Due to the raise of rent and the difficulty to compete with large company that are using economy of scale (Nofre and Eldridge, 2018).

Therefore, the predominance of branded nightlife in the centre associated to the difficulty to commute at night to the outskirt have led to a branded nightlife. Which in turn raise the problematic of dissociated consumption and production, there is no local input and people are only consumer (Hollands and Chatterton, 2003).

Hence, nightlife has lost its authenticity and local touch. The commodification of the nightlife associated to the over regulation to ease the moral panic raised by binge drinking, drug culture, etc have led to the marginalisation of subculture (Talbot, 2009).

3.2.3. Barrier to going out at night

The research and political debate have pointed alcohol nights and anti-social behaviour as the main hindrance for going out at night. According to this vision they have focus on increase regulation and diversifying the offer towards culture. But a study conducted by Roberts and Eldridge (2007) show that people were less attracted by shopping, or cultural leisure at night than by eating and drinking.

It appears that there are other barriers than crime and disorder that need to be addressed to improve night in cities. Such as the accessibility (transportation, parking, pedestrian street), the cost of a night out (transportation, consumption, entertainment), and the type of venue (bar and clubs abundant, there is a need for quieter and family friendly spaces). Thus, respondents were looking for attractive and safe city centre, a diversity of drinking and eating venue, more family activity and cultural/festive celebration (Roberts and Eldridge, 2007).

4. Nighttime management

"A thriving […] night-time economy DOES NOT mean a bar or music venue on every corner. It means a regulated, planned, and strategic offer that respects […] all ages, cultures, creeds, and genders" (p.5, Seijas and Sound Diplomacy, 2019).

As aforementioned nightlife has multiple benefit socio-cultural, economic and politic. But the governance (neo-liberal, reactive regulation) and its transformation into Nighttime economy have raised social problem (nuisance, anti-social behaviour, health, conflict) and threatens the night as a counterspace (commodification, gentrification). Furthermore, in the same way nightlife serves city branding its negative publicity from alcohol fuelled night and associated disorder can challenge its image of modern, creative and safe city (Nofre and Eldridge, 2018; Seijas and Sound Diplomacy, 2019).

Sustainable management and development, which tune the need of different actor's (night owl, workers, resident and the outsiders) and create a safe and inclusive space that provide a diversified offer, became critical (EFUS, 2017; Nofre and Eldridge, 2018; Williams, 2019; Seijas and Gelders, 2019).

4.1. Toward harmonisation

For Gwiazdzinski (2020) there is four stages to the development of night. Firstly, the empowerment when night is a distinct time space but start attracting human activity. Secondly, the banalisation which happen with the diurnalisation of the night (no difference in between day and night). Thirdly, the explosion referring to the growing tension in between different user. And lastly, the harmonisation when night keeps its distinctive feature but is develop as a continuum of the day.

Hence, instead of working on dominating the night authorities should aim to create a hospitable and open time space that preserves its distinctiveness from the day.

4.2. Action plan

To improve the night-space it became crucial to set a proper strategy to enhance both the vibrancy and liveability of nightlife. That include the protection of people and business which regulate nuisance, improve safety, and protect venue from gentrification; while developing the nightlife through urban development, and support to the creative and entertainment sector (Williams, 2019; EFUS, 2017).

The means of action are varied and should aim toward pro-activity rather reactivity through: prevention scheme to raise night-goers awareness (exclusion, anti-social behaviour, safe night),by training the night workers (risk management, first aid, responsible service of alcohol), put in place emergency line for victims, support association's actions (LGBTQ+, anti-racism, feminism, drugs and alcohol prevention), space and time management with stakeholders and police, use of technology, and develop amenities such as transportation or night care (Maguire and Nettleton, 2003; Tiesdell and Slater, 2006; Bolier et al., 2011; Van Liempt, Van Aalst and Schwanen; 2014; Seijas and sound diplomacy, 2019).

According to the last wave of research on night-study the strategy must be bottom-up and better integrated in the night context. To this end the developer must encourage the dialogue between all the party involved (business, resident, night owls) and acknowledge their concern and proposition through roundtable and mediation (Seijas and Gelders, 2019; Hadfield, 2014).

4.3. A need of mediation

Night is a complex time-space that requires a multi-sectorial approach to achieve sustainability. The multiplicity of need, idea, concerns, makes it necessary to have a third-party policing in between authorities, stakeholders and public (Van Liempt, Van Aalst and Schwanen; 2014; Hadfield, 2014).

Over forty cities (such as Berlin, Amsterdam, New York, London) have appointed a night mayor (or equivalent) to this task. Their mission is to enhance the quality of life at night and reduce its nuisance; to this end they intervene on the nocturnal "hardware" (environment) and "software"

(regulation) while pursuing their role of mediator and promoter of nightlife. Seijas and Gelders (2019) research highlight the importance of the night mayor situation (in or out the politic realm) for their independency, legitimacy, access to resources and ability to act.

4.4. The use of alternative nightlife

From the literature review it appears that nightlife can be divided in three categories. The formal nightlife framed by authorities with license and regulation, it is developed by public and private company. The informal nightlife that developed by itself through habitant ritual. And in between appears the alternative nightlife in the margin of corporate development, it gives to individual a possibility to enjoy the night on another mode.

Subculture allow individual to encounter alterity and challenge the convention; they create transgressive space that is both creative and disruptive. Integrally part of the nightlife, it provides to noctambule a local and authentic offer. By definition subculture is exclusive however the multiplicity of alternative's offer enables to make the night more inclusive. Additionally, underground nightlife is threatened by commodification (use for promotional purposes and turn into touristic attraction) and gentrification (raising the price of rent, creating residential area close to night venue entailing conflict). Overly regulated and criminalised they should instead be research to understand its dynamic and integrated in public agenda to provide a diversified and inclusive offer (Talbot, 2009).

Those benefits and threat have recently been spotted by the authorities and DMO (destination management organisation) which are using the local underground for the promotion and regeneration of the nightlife (inclusive, creative, dynamic) while trying to protect them from market and politic forces to preserve their integrity as alternative (Williams, 2019).

5. Alternative culture characteristics and place

5.1. The level of culture

The concept of a differentiate culture depending on its aesthetic and significance is not recent. However, it is Bourdieu in his work (from Thornton, 1995) that highlights the role of culture in social class mobility and power transfer. His theory reveals three features that influence lifestyle, value, taste and place in society: the social capital (relations), the economic capital, and the cultural capital (knowledge). Those capitals are family inherited and acquired by learning and experience. The cultural capital relates to the degree of familiarity toward the legitimate culture. Here the legitimate culture refers to all cultural object (tangible, intangible) that are academically, morally and culturally accepted, also called high culture it indicates its belonging to the upper class. Inducing an opposition to mainstream (popular, mass, low) culture portrayed as dull, meaningless and supporting the capital industry (Thornton, 1995).

Subculture however is one of the cultural capital forms that is classless, anyone can belong to it, as long as the individual acquires the particular knowledge and practice of this sub-group. In a capitalist society that push to individualism subculture gather individual with similar taste and enable them to be distinct from the mass. Therefore, subculture represent an alternative to the main established cultural product. Most of the alternative movements define themselves against the mainstream culture and in resistance to the dominant class (Thornton, 1995; Clements, 2016).

Thus, three categories of culture appear: the high culture shaped by the academic and elite, the popular culture that is commercialised, the alternative culture described as independent and on the fringe. Often alternative provide new ideas, artists and set trend for the dominant culture. The differentiation is made by the leading culture that choose which artists, product fit in which category. For underground movement, this censorship certifies their status as a "legitimate subculture" (Clements, 2016).

5.2. Important feature

In the literature there is multiple term that are related to alternative culture: subculture, counterculture, youth-culture, post-subculture, neo-tribalism and underground. The underground refers to all the culture that exist underneath the mainstream and that have an expressive reaction to the conventional thinking and to life struggle. Each designation has specific characteristic and if they are not interchangeable they present similarity. In his book "The creative underground" Clements (2016) identify three qualities to identify a movement as alternative: carried by amateur; and challenge the dominant system; grew in the marge.

- Carried by amateur

Important part of the alternative ideology amateurism is perceived by underground member as a quality which maintain independence and pursue art for the sake of aesthetic and passion. Whereas professionalism is perceived as utilitarian, commodified and is constrained to market pressure and rationalism. Therefore, alternative culture relies on Do It Yourself (individual) and Do It Together (community) principle, enabling the development of skills, knowledge and network (Bennett and Guerra, 2019).

- Challenge the dominant system

The lifeworld made of relations in between individual, values, emotions have been colonized by the system world comprised of social-political process that manage institution and corporate organisation, which control through market offer and rules individual. The goal of alternative culture is to reconnect to the lifeworld through community, culture, experience. By encountering alterity (ideology, aesthetic,

class, ethnicity, gender) that challenge the taught value, giving another perspective and help forging identity (Clements, 2016)

Alternative cultures are rooted in the period and socio-political situation (religion, moral, law, prohibition, war), which influence their ideology either progressive or regressive (Laurentin, 2021). They offer an "alternative social world" and assert their ideology through political action, cultural activism, public event, artistic creation and share their idea and lifestyle by niche media (Clements, 2016).

- At the margin

Underground is a subterranean scene that is difficult to grasp, absence of image, specific and not broadcasted set of code and symbols. In its original form underground is not only transgressive by its counter-ideology. It resists the society of image by its invisibility "The refusal to fight at the level of image also, in occasion, was marked by a disinterest in conceiving of cultural struggle in terms of race, gender, sexuality, all those things that function, in important ways, at the level of visible of the marked body" (p.24, Bennett and Guerra, 2019).

5.3. Alternative places

Heterotopia is a concept created by Foucault, it defines a space that delve into social and creative alternative and achieve a utopia where people embrace their differences. Underground and alternative space can be considered as such (Clements, 2016). Due to their specificities underground and alternative nightlife are difficult to explore when non-aficionados, as it remains on the shadow (Bennett and Guerra, 2019). Therefore, the dissertation will focus on "Friche", an alternative cultural place open to public that thrives by its hybridity.

"Friche" can be translated by wasteland or brownfield, which define a land or building that have been abandoned, these sites can be contaminated or not, due to their previous usage (Beames et al., 2018). Those fields were for a long time a negative memory of deindustrialisation and disregarded by institution. But starting in the eighties and with the use of culture, government and cities have been repurposing those area to enhance neighbourhood attractiveness and improve their value (business, residence, services for the community).

Concomitantly artist and association settled in those idle space taking advantage of their low-cost rent and "flexibility of usage" (p.2, Andres and Grésillon, 2013). The use of culture and art to transform those empty space specify their typology into "cultural brownfield". Heir of the 70-80's squats, Friche inherited their alternative ideology (in the marge, carried by amateur, opposing the dominant model) which "have a very strong influence as a territorial and symbolic marker on the surrounding areas and

city" (p.15, Andres and Grésillon, 2013).). But in the contrary of artistic squat those settlements are legal, they take advantage of the vacuum in between urban project to answer community need (La coopérative des tiers lieux, 2020).

The revitalisation of brownfield by socio-cultural collective produce cultural third places. Third place is a concept theorised by Ray Oldenburg in 1980 and define a space for socialisation outside home (first place) and work (second place). It encompasses all the spaces that are not part of the two first categories (café, restaurant, bar, shops, theatre, museum, opera, library, parlour, church, park, etc). In French, the term third place has recently been used for a shared, collaborative, inclusive space allowing encounter and informal exchange. It can take the shape of coworking, fabrication laboratory, or be a hub for association and artists using DIY and DIT. Due to their mix usage and their multidisciplinary aspect, regenerated brownfield can be called Hybrid Space. Therefore, each project is different, but the recurring characteristics are the transversality, the use of sustainable principle and the aim for a local development based on people need and cooperation (La coopérative des tiers lieux, 2020).

Those bottom-up project did not reach the institutional sphere (policy, regulation, support) until the 2000's, when the cultural policy shifted from the creation of flagship project to multiple small venue to foster "production and creativity" (p.5, Andres and Grésillon, 2013). To this end organically repurposed warehouses have integrated "formalised cultural and urban planning policy […] at local and national level" (p.3, Andres and Grésillon, 2013). This integration into wider strategy led to an "external economic, cultural and political pressures" on the structure and artist, either they adapted to the requirement or disappeared (p.15, Andres and Grésillon, 2013).

6. An urban world that integrates the challenges of the 21st century

In 2007 the population living in urban area surpassed the number living in rural area, marking the beginning of the "urban millennium" (UNESCO, 2016). By 2050, 68% of the world population will be living in urbanised space. Centre of economic production cities (70% of world's GDP in 2016), they are also hub for innovation and social development (UNESCO, 2016). Most contemporary cities have achieved global connection, shifting to a post-globalisation phase which focus on the improvement of global life (Shaw, 2019). The United Nation 2030 agenda translated it through Goal 11 "Make cities and human settlements inclusive, safe, resilient and sustainable" (UNESCO, 2016).

6.1. Sustainability and resilience
The global human activities are putting great pressure on the natural ecosystem, which exceed its capacity of pollutant absorption and natural resources regeneration. Therefore, it became critical to integrate sustainability in decision making. Sustainability defines a system that maintain its integrity

overtime, balancing human activity (social, economic) and environmental preservation (respect of the carrying capacity). To achieve this goal, important changes are required at all levels (institution, company, people) to create new model of development and management (Rosa, 2018, pp.189–207; Mensah, 2019).

A resilient system is able to abide shocks and preserve its feature, some structures may simply support the disturbance while others might evolve to adapt. Thus, resilience requires robustness, resources, flexibility, innovation, and risk management (Noronha, Vaz and Pinto, 2017, pp.1–8). Urban resilience objectives are to protect the population and structures from risks (ecological, health, economic…). Therefore, resilience strategy leans on four pillars: leadership and strategy, health and wellbeing, infrastructure and environment, economy and society (Mairie de Paris and 100 resilient cities, 2018).

6.2. Transitional urbanism

Brownfield regeneration uses transitional urbanism, which defines the temporary occupation of a space in between two urban projects. According to their lifetime and purpose they have different name (Diguet, Zeiger and Cocquière, 2017):

- o Temporary occupation when a project settles in a brownfield but does not have vocation to influence a future urban project.
- o Transitory occupation defines a project that is carried in a transitional period with a fix end date and that will prefigure the future usage of the space.
- o Ephemeral refers to a very short occupation more suited to event.
- o Provisional when the occupation does not have a time limit

This type of urban development serves both resilience and sustainable strategy. They take advantage of un-use space, avoid urban sprawl, serve community needs, and enhance the liveability. Drawing from Beames et al. (2018) work the impact of such structures on their environment can be evaluated through the "accessibility" of the venue, the "community health and safety", the "human capital", the "social cohesion", "convenience", "urban aesthetic" (see Annex H). Acknowledging its potential, it is now plebiscite by Europe, nations, and at a city level.

Contextualisation

1. Nighttime in France

France counts in 2019, 170,000 restaurants, 45,000 drinking establishments (bars, cafes, clubs, etc.), around 1,800 festivals and 14254 events. All of those contribute to the cultural richness of the territory and the dynamism of the regions (Bourges, 2019).

There is a lack of data on nightlife. But a survey in 2018 reveal that approximately 7,6 million workers in the evening economy (20:00 to 00:00) and 2,8 million working at night (00:00 to 05:00) in all sectors (Dares, 2019; Insee, 2019).

Despite a large and qualitative night offer France struggle to use nightlife as an asset and pull for visits. Acknowledging this weakness, the Ministry of foreign affairs implemented in 2014 the excellence pole "night tourism". This initiative aims to rally nightlife actors and tourism institution, in order to organise the offer (coherence and image) and effectively promote it to international visitors and trigger visit (first or repeat). The updated offer intent to attract young (clubs, experience), business and MICE (afterwork), senior traveller (5pm to 8pm conviviality) by analysing motivation and needs (Babut and Clappe-Corfa, 2015; Giordano, Nofre and Crozat, 2018).

2. Paris by night

Paris nightlife offer is recognized to be qualitative and diversified: 450 concert Halls, 830 theatres including internationally renowned performance halls (Olympia, Philharmonic, Paris Opera), 170 discos and clubs with a reputed line up (Rex, la machine du moulin Rouge) 44900 restaurant, 4300 bars, 474 festivals and 310 cinemas and some of the 300 museums offer nocturnal opening. Recently a new entrant has gain in popularity, the Friche and cultural third place which offer an alternative to conventional nightlife (Babut and Clappe-Corfa, 2015; Barazza, 2019).

Each neighbourhood possess its specificity (offer, public, ambiance) illustrating Paris diversity.

- o Bastille and Oberkampf (11th district) are the most festive neighbourhood with a variety of bars and disco they are considered as popular and creative places.
- o Les grands boulevard (2nd and 9th district) encompasses cultural and festive venue (opera, cinema, theatre, bar, clubs).
- o Les Halles and Le Marais (1st, 2nd, 3rd, and 4th district) are the centre of Paris nightlife myriad of bars, restaurants, discos and event it is the trendy neighbourhood.

- o Le quartier Latin, Saint-Michel and Saint-Germain (5th district) is appreciated by a student crowd due to its accessible pricing and the university nearby.
- o Montmartre (18th district) has a particular village and artistic vibe, mainly restaurant and bars.
- o Pigalle (9th and 18th district) with the mythic Moulin Rouge is the Parisian red quarter (sex shop) and have many popular concert hall, bars and discos.

In Paris, the night start and finish early (from 19:00 to 00:30 for most of the noctambule and until 06:30 for clubber), also as the night progress business are closing (cultural, restaurant) and the nightlife is withdrawing into archipelago of activity in the city (Mairie de Paris, 2009).

Regarding the accessibility Paris public transportation at night is only partial but have a multimodal approach (Paris tourist office, 2021): 14 metro lines (05:30 to 01:15 - Sunday to Thursday and 02:15 - Friday and Saturday), the RER reaching the suburb (05:15 to 00:30), 48 nights' bus that span Île-de-France region, and the city bike network (1200 stations, 24/7). For the taxi it exits 500 stops in Paris, they also come to places on request, but the fairs are high (2,20€ the pickup, 0,89€ per km, with a 7€ minimum fare).

2.1. Overview of Paris market for Nighttime economy

In 2020, there was 6.81 million residents in Paris metropolis and 12.1 million in the region supplemented with 50 million of tourists (OT Paris, CCI Paris and Ville de Paris, 2020; Paris CRT, 2020).

In 2009, IFOP (French Institute of public opinion) realised a poll on 700 residents of Île-de-France (18 to 40 years old) to understand their perception of Paris nightlife and their night activity (Mairie de Paris, 2009):

- o It reveals that day-to-day activity prevail on leisure at night. And when practiced their mostly disconnected from commercial activity (29% stroll, 27% sport). When going out for festive activity, meeting in private places (relatives house) is more common than going to bars or restaurant, 20% of respondents go to discos at least once a month. At night cultural activity are less popular than shopping (weekly 14% goes to cinema, 5% to theatre, 4% to concert). For all this practice there is a seasonal effect, in average they are practice twice more during summers.
- o In average resident rate their satisfaction at 7,5/10. Paris nightlife is described with positive terms (ambiance, party, light, large offer, conviviality) but the cost of night out is one of the recurring issues (expensive).
- o The resident sample highlight strategic point of improvement: the transportation (for both going out and work) the security, cleanliness, counter discrimination, increase an affordable offer, develop event offer and open public space notably green space later.

o   Regarding safety, only 30% of crime happens at night (homicide and robbery mostly carry out in daylight), but there is a jump in violence and sexual assault at night particularly in the archipelago of activity.

In 2019 the tourist office assessed the satisfaction level on touristic attraction through an analysis of the social web (from 1 June to 31 December 2019), nightlife scores 62.2%, gastronomy 77.1%, art and culture 67.4% and shopping 67.4% (OT Paris, CCI Paris and Ville de Paris, 2020).

The nightlife landscape has been changing the last decades. Clubs are disappearing to the benefit of other venue. Between 1980 and 2013 France lost half of its night clubs (4000 to 2000) and this process was accelerated after 2000. This is due firstly to their operating mode, 60% of the discos are open 2 to 3 days a week but their charge remains high. Secondly the regulations, the ban from smoking inside added to the reinforcement of road security had an impact on the frequentation, and the longer operating hours of bars created a new competition. Lastly, clubs were the place of socialisation and encounter, but internet has taken over this function, the insecurity feeling (sexual harassment, violence, discrimination), plus the cost made the attendance decrease. Therefore, customer go for a different offer afterwork bar (7pm to 11pm), dancing bar, festival, rave (offer cheap, alternative and diversified activity), warehouse style party (De Smedt, 2016) .

2.2. The economic benefit of nighttime economy

There is no recent study on the number of workers in the NTE. According to ARISTAT and Paris city hall (2010) in 2008, 1.7 million of person were working in Paris, 37.3% were working regularly or occasionally at night (8pm to 5am). Representing 600.000 persons, 6% of them work in the transportation, 27,8% in night support (emergency, police, health), 8,3% in retail, and 13% in the festive Paris (entertainment, accommodation, catering). From the same study it appears that 68% of workers in the touristic sectors are working at night.

Focusing on the experience economy, the most recent poll indicates 388.929 persons were working in the touristic sectors in the Parisian metropolis 2018 (48.146 in accommodation, 56.391 in leisure, 160.954 in catering, 123.438 in transport) which represent 11,7% of salaried employment (OT Paris, CCI Paris and Ville de Paris, 2020).

The total revenue of NTE was established at 1.4 billion of euro in 2009 when the tourist number was 27 million. In 2018 there was 38 million of tourists in Paris metropolis (OT Paris, CCI Paris and Ville de Paris, 2020). And 50 million in the region Île-de-France and generating 22 billion of revenue (Paris CRT, 2020). With this increase it can be assumed that NTE revenue must have increase too.

Regarding the attractiveness capacity of the night. It has been shown that night activity is a trigger for trips in only 3.9% but 18.3% of tourists consider the nightlife has an important part of the stay (Steinbach et al., 2014). In 2019 18% of tourist repeaters were motivated by Paris nightlife, against 4% in 2014 (DDCT and Conseil de la nuit, 2020).

2.3. Night governance

In 2009 stakeholders, artist and citizen filled a petition for the cultural and interior ministry, the region and Paris city hall. They witness the extinguishment of the Parisian nightlife due to multiple factors (Service Actu, 2009):

o Structural (urbanism, transport, soundproofing).

o Economic (real estate pressure, raise of rental pushing closure of authentic club such as Loco).

o Legislative (the law anti-tobacco passed in 2008 increase the street noise by smoker that have to go out, intensification of police enforcement and multiple administrative closing).

This petition led Paris city hall to co-ordinate the Night General Assembly to renew the dialogue between institutions, stakeholders, night owls and residents aspiring to more tranquillity. Following this meeting and a diagnostic on Paris nightlife (benchmark, situational analysis, SWOT), the city created the Parisian Night Council in December 2014.

2.3.1. Paris Night Council

The organisation of Paris night council is constituted as below:
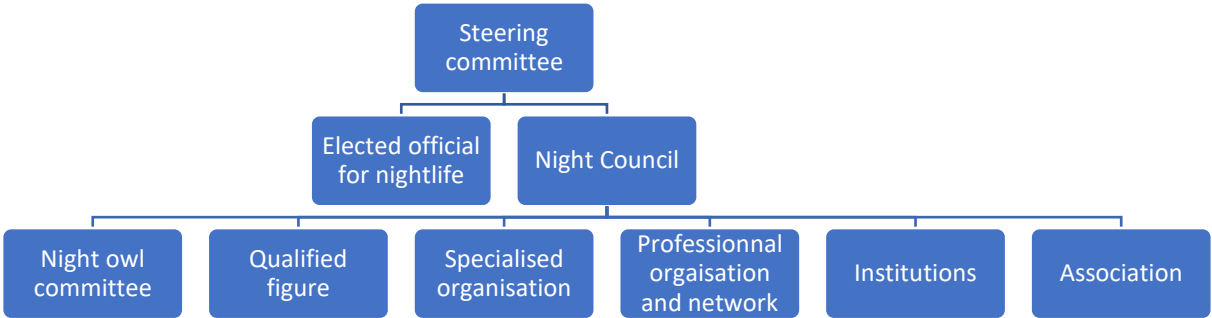
Figure 3.1. Organisation chart of the Paris night governance (DDCT and Conseil de la nuit, 2020)

The steering committee is responsible for validating and ensuring the implementation of the actions proposed. It evaluates the work of the Board and organize the exchanges of practices with other French and European metropolises.

Each one of the 20 districts town hall has an elected night referent coordinates local nightlife initiatives (ephemeral events, project).

The nightlife council gather 500 stakeholders divided in six groups. To create Parisian Night action-plan the council worked in group on seven thematic: new spaces for nights in Paris, prevention of risky behaviour, nightlife and discrimination, night mobility, public peacefulness, shops and work at night, information and promotion of nightlife. Those working groups enable to co-construct a strategy (goals and actions plan) with a transversal perspective (different body of the council with different view, need and desire) on each theme and take part of its implementation.

2.3.2. Strategy and action of the council

- Develop Paris nightlife

The city commits to develop, diversify, and spread the nightlife offer to the metropolitan area (greater Paris). Paris also aims for an innovative offer (unique place, experience). To this end, the council collaborate with collective (Culture Bar-Bars, GIP Café culture), support business development in popular area, and call for project to develop the "new Parisian nights" (20 projects selected in 2019). It also facilitates mobility at night and develop a proper environment for night worker wellbeing (training, night childcare, enforce labour law).

- Promote the nightlife

Institution and stakeholders work on the creation of coherent offer through a market segmentation (international, young, cultural, festive, etc) enabling a targeted promotion strategy. And facilitate the access to information via a classified, offer available on multiple medium (internet website, tourism office, stakeholders, flyer) and translated.

- The night for all

To promote a festive, healthy, inclusive and respectful nightlife the city council used multiple method.

- Improve the accessibility to all public by supporting the venue in the design and compliance for people with reduce mobility or specific needs.
- It involves the staff with trainings on responsible service of alcohol, risk management, first aid, door discrimination, spot harassment.
- It supports the businesses with funding for sound and security proofing.
- Empower the noctambule with awareness-raising campaign such as "take care of your mate" or "Paris-by-Night the code of conduct" and mediation by association.
- To solve disorder, the police is mapping it in time and space to improve its response.

3. Transitional urbanism

Temporary planning defines an urban occupation limited in time. Projects are varied (different sizes, various actors, governance systems and economic models) and answer to different name Friche, creative third place, hybrid space, intermediary place, regenerated and cultural brownfield… It is a new way of producing the city. Abandoned spaces are transformed for new activities and uses. Those structure positioned themselves on an "alternative" market (Bachir et al., 2017).

3.1. Development and assets

Started in the eighties and successor of the squats, the number of projects increased after 2008 due to a multiplicity of factor (Bachir et al., 2017):

- o The raise of the real estate price, in 10 years the m² in Paris tripled reaching 5.000€/m² in 2016, making its access difficult for small company or association.
- o The complexification of urban development increases the time in between project (up to 10/15 years).
- o The maintenance cost for landowner (tax, security, charges) was calculated at 13.000 € to 15.000 € per month in Paris.
- o The government lower the support for collectivity which decrease their help to association.
- o The increase of repurposed wasteland with cultural/social/entertaining/solidary project led to a positive image of those deindustrialised area. Which attract new project carrier (collectivity, big company) and a professionalisation of the project leader.

The chart below shows the growing trend of transitional urbanism, with a peak in 2017 (33 projects).
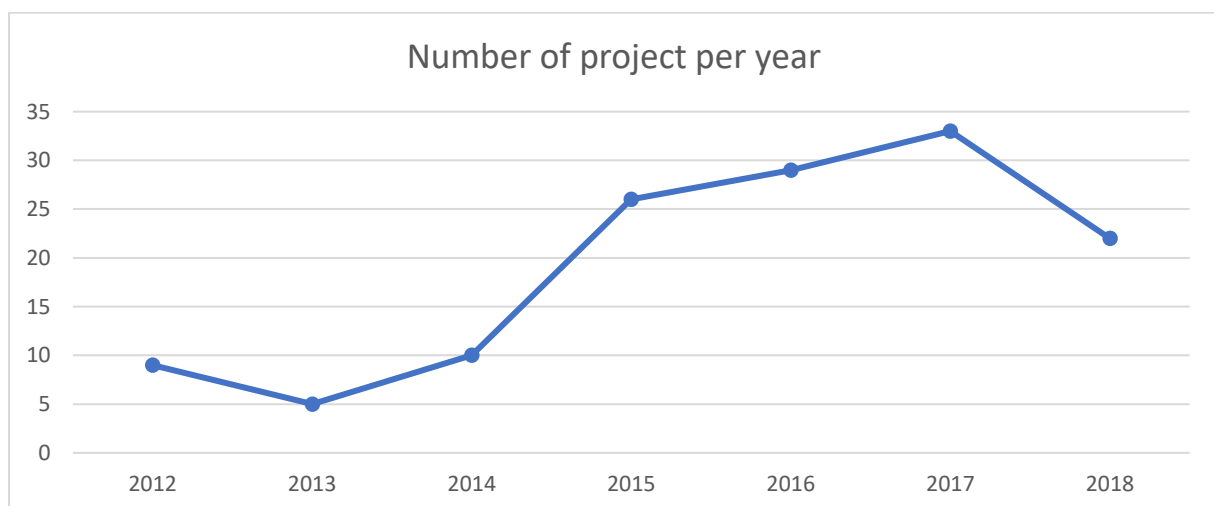
Figure 3.2. Number of transitional projects per year from 2012 to 2018 (Diguet, Rodrigues and Marzilli, 2020)

Thus, transitional urbanism became a great tool for development, presenting multiple advantages (Offroy and Colin, 2019; Bachir et al., 2017):

o   Landowners that have a site waiting for a project, benefit of transitional urbanism has it limit their cost of maintenance and enhance their image.

o   The association/collective that take care of the project benefit of low price on the real estate.

o   It is developed to answer community needs, depending on the project it can accommodate vulnerable people (migrant, homeless…), shared workplace (low cost and improve the work life quality), garden, space of socialisation and sharing, services (nursery, school, canteen)

o   Boost the local social fabric (event, project with resident, volunteering, workshop, solidary initiatives), and are designed to welcome a wide range of individual (mix ethnicity, gender, sexuality, age).

o   Provide jobs (resident, internship, civic services) and local economic development (according to INSEE in 2014, one third of the structure budgets is spent locally on the consumption of goods and services, as well as 40% of the net income of workers).

o   Handled by non-profit association, they do not have commercial pressure (only viability) and are offering a diversified and alternative program.

o   The mode of governance enables the occupant to participate to the project and its evolution.

The annex F enable to grasp the repartition of the phenomena with a map of cultural brownfield.

3.2. Institutionalisation

As aforementioned, transitional urbanisms follow sustainable principle and act as laboratory for socio-economic innovation to create tomorrow's city. Previously considered as an off-practice, transitional urban planning is now fully integrated into development project.

In 2002, Europe started a research project RESCUE to "develop a holistic system approach for the sustainable regeneration of industrial brownfield" (EUGRIS, 2006), and LIFE program helped communities in their effort to repurpose such land (Thornton et al., 2007). Recently, through Horizon 2020 the European Union funded the project T-Factor going from 2020 to 2024, which focus on transitional urbanism. T-Factor is studying the "early-stage regenerations in the historical centres" and "will work as an international community of practice, delivering an innovative city-mentoring model which will create multiple collaborations between the pilot cities […] to shape an international movement of capacity-building and knowledge co-creation for the transformative time in urban regeneration leveraging heritage, culture and creativity." (Cordis.europa.eu, 2021)

In parallel the ministry of culture in France praised the alternative practice and its importance for cultural development: "we were interested by the role of artists and their uses in transforming the

environment. We thought that brownfields, by their non-status, were a wonderful space for freedom. We wanted to incorporate these adventures, these experiences and laboratories as matters of concern for public responsibility." (p.4 Andres and Grésillon, 2013).

Furthermore, transitional urbanism meets Paris engagement on climate and resilience (C40, Paris Climate action plan, 100RC). So, the 26 august 2019 the city signed a charter in favour of the development of temporary occupation with fifteen public and private partners. Committing to index unoccupied site, create a global strategy of temporary occupation, develop an intersectoral approach, foster the diversity of project, provide financial help and technical support. The city was also launcher of development as it called for project to reinvent Paris. To be selected project need to have a public interest (solidary, cultural, development or associative). The region through subvention also participate to the development of transitional urbanism (DDCT and Conseil de la nuit, 2020; Paris.fr, 2019).

This intensification of public and private sector in the regeneration of brownfield has led to their evolution. Andres and Grésillon (2013) created a typology for the repurposed wasteland (see Annex G) depending on their relationship to the urban and cultural policy in place:

o "Alternative cultural brownfield" adapted to the regulation and kept their authenticity.

o "Branding cultural brownfield" are commodified environment serving the city marketing.

o "Creative cultural brownfield" are new Friche created on a private-public partnership.

4. The COVID pandemic

Covid-19 is a pulmonary disease caused by the virus SARS-CoV-2, it is transmitted through infected secretion and respiratory droplet by direct (sneeze, cough, talk from contaminated persons within 1 meter) or indirect (air and surfaces) contact (WHO, 2020). Identified in China in December 2019, the COVID-19 has spread to the world and been considered as a pandemic by the OMS the 11th of March 2020 (Gouvernement.fr, 2021). To date (12/05/21) more than 156 billion of people were infected and around 3.256 billion of people died from the disease (GoogleNews, 2021).

Since the beginning of the pandemic countries have experience wave of contaminations (to date up to 3 waves – April 2020, November 2020, April 2021). To stem the virus circulation and prevent the overload of the health care system country worldwide have implemented exceptional regulation (lockdown, curfew) and measure (aid fund, global collaboration, closing of border).

4.1. Regulation in place to stem the pandemic

According to a review of the French government actions and announcement from the 15 of March 2020 till the 1st of June 2021, the country has been 4 months and 11 days on lockdown and 7 months with a curfew (Gouvernement.fr, 2021; Sanchez, 2021). Those regulation have deeply affected the French economic structure and overall life quality of citizen.
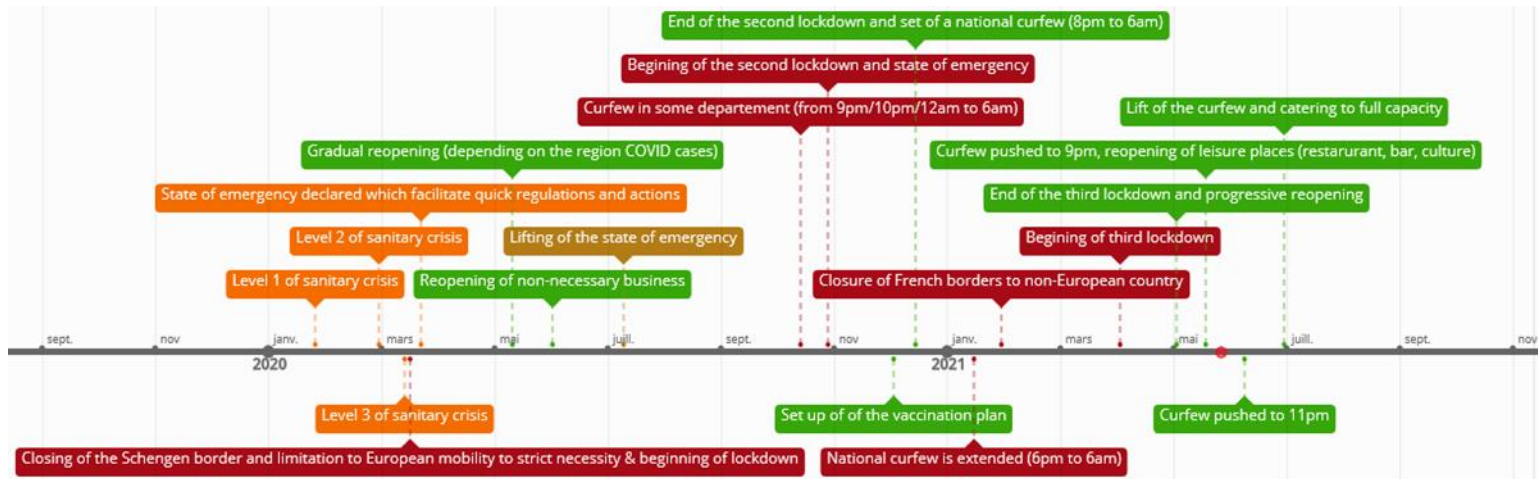
Figure 3.3 . French regulation to stem COVID-19 pandemic (Gouvernement.fr, 2021).

Tourism and leisure businesses are considered as non-essentials and cluster of contamination, therefore they remained close for a long period. According to the reopening plan they are reopening on the 19th of May. To date (01/06) and since the beginning of the crisis (Gouvernement.fr, 2021; Sanchez, 2021; Rizhlaine, 2021): restaurants were closed for 9 months and 10 days, bars for 9 months and 16 days (10 months and 4 days in Paris), cinemas for 10 months, large museums for 9 months and 10 days. Regarding discotheque and clubs, they are close since the 15th of March 2020, the French government is still debating the condition of their reopening, but no decision has been taken, so it has been 1 year 2 months and 16 days that they are close.

4.2. The impact of COVID-19 pandemic on the National economy

Since the subprime crisis in 2009 the French GDP has a continued growth till its peak the 3rd T of 2019 with 582.142M€ (pre-COVID). From then it fluctuates with a median of 544.000M€ per trimester, its lowest point was registering the second trimester of 2020 with 473.116M€ (lower than 2009), the GDP is now stabilised at 555.421M€ the first trimester of 2021 (Insee, 2021).

Those statistics show that the pandemic had a major impact on the national economy. Whereas in 2009 it was the financial market that influence the real economy, with COVID it is the collapse of the real economy that creates a financial crisis. The containment measures imposed by governments to prevent the spread of the virus are preventing businesses from operating and employees from working. Therefore, it could be a brutal but short-lived crisis, bound to disappear as soon as the

coronavirus has disappeared. However, such a scenario is conditional to the management of the pandemic and by no means guaranteed (Zacharie, 2020).

The decline in employment in 2020 was largely contained by the use of partial activity scheme (payment of non-worked hours due to the pandemic by the government). During the first lockdown ¼ of the active population (up to 8.4 million) were in partial or technical unemployment and 3.3 million in average since March 2020. So, despite the seeming stability of employment rate, the number of hours worked per job fell by 7.4% sharply in 2020 compared to 2019. The sector that uses partial activity the most during the first lockdown is the art and entertainment sector with 94% of its employee and 87% in hospitality and restauration (La redaction, 2021).

To contain business closure and massive layoff and a recession, the government provided support to the shutdown sectors by the restriction: partial unemployment, tax relief, postponement contributions to the social system, loan from low rate guaranteed by the State, the creation of a solidarity fund. IDF Region mobilized 1.3 B€ to assist recovery which support the economy, employment, solidarity and health and environment (Camors, 2021).

4.3. The difficulty encounter by the touristic and creative sector

Worldwide COVID-19 had a major impact on the tourism and leisure industry. UNWTO predict an 80% drop for international trip, up to 1.2 trillion USD loss, endangering 120 million jobs (Higgins-Desbiolles, 2020b).

In Europe, the cultural and creative industry was the most affected by the crisis (after air transport) with 31% loss (444 B€ in 2020 against 643 B€ in 2019). Concomitantly, tourism accounted a 27% downturn in 2020 (EYGM, 2021).

In France, the crisis has divided international tourism revenue by two (28.6 B€ in 2020 against 57 B€ in 2019). But the tourism balance (international tourist receipts minus French spending on abroad) remained positive with 3.9 B€ (but account a loss of 6.9 B€ compared to 2019). Furthermore, household spend less in tourism and leisure in 2020, and tend to book last minute (due to unpredictable regulation and situation), which fragilize the sector (ATOUT France, 2021).

In the Parisian region (IDF) economy rely on the tertiary sector (tourism, aeronautical industry, culture, retail) which was the most affected by the restrictions. The centre of Paris for example has many offices, hotels, restaurants, touristic attractions, that were forced to shut down (Camors, 2021).

4.4. The societal change induced by the crisis

The lockdown fostered the use of teleworking, in France 40% were working remotely in spring 2020 against 18% before the crisis. It also pushes companies to rethink the traditional office model and

management. This new model boosts the development of third place (coworking). And it facilitates the departure of inhabitants from city centre 15% of Parisian left during the first lockdown which endangering the local economy (Camors, 2021).

The pandemic has redefined priorities focusing on wellbeing and health. Trust will be regained through the use of shielding measure (sanitising, social distancing…) at least until the vaccine became globally available or the pandemic got under control (Jones, 2020).

4.5. The post-pandemic ideal model

The CIRAD' scientists analysed 83 resumption scenarios (from March and April 2020) imagining "the after world". The results show that the majority of these scenarios tend towards the continuity of a model based on economic growth (60%) and "business as usual". 17% of scenario lean towards a succession of crises that lead to the collapse of our societies. 16% scenarios present a change favour a disciplined world with ecological and solidary values. Finally, 7% are based on the development of new technologies transforming the society to such extent that the fundamental values are modified. Hence, the scenarios proposed in the middle of the first wave in Europe shows a lack of creativity, whereas there is a need for a true culture of anticipation and innovation (CIRAD, 2021).

For Higgins-Desbiolles (2020a) the health crisis showed the lack of resilience of the mass, globalised and "corporate model tourism" (p.618) - (disruption of the supply-chain, border shutdown) and the importance of community and "localised form of tourism" (p.618). Moreover, the future of tourism should aim for sustainability and social justice, from the creation of the trip to the way people behave on site (Benjamin, Dillette and Alderman, 2020).

Covid-19 could be taken has an opportunity to accelerate the transformation of the Parisian region model. Achieving its ecological transition (circular economy, low carbon), tend towards resilience (short-circuit, natural disaster, health risks), promote cooperation and inclusiveness (reducing social and territorial inequalities), and invest in strategic innovation to support the new model such as AI, new energies, digitalisation (Camors, 2021).

Conceptualisation

The previous chapters pointed the economic, social and environmental benefits and challenges of nightlife. To harness its potential (rich and qualitative offer) and control the issues (conflict, image, health, discrimination) Paris created a night council. Which elaborated an action plan to develop, regulate and promote Paris nightlife.

Through different scheme the city committed to a sustainable development and achieve resilience. As seen above, transitional urbanism contributes to the city goals by converting brownfield into multipurpose structure that answer community needs. By essence, those hybrid spaces are aiming at creating convivial and inclusive space, that replaces people at the centre of cultural and urban creation. Environmentally friendly this bottom-up development has gained institutional support.

Besides its existing struggle the COVID-19 crisis had a big impact on the night and cultural sector, restricting and shutting down for months many companies, jeopardising their survival. And questioning the traditional model of NTE (based on benefit, single activity).

The chart below sums up the need and objectives set by Paris, as well as Friche characteristics showing that it could be a solution to the nightlife and XXI century challenges.

City enagagement for sustainability and resilience	Night council goals	COVID-19	Repurposed Brownfield
• Reduce social, economic and territorial inequalities • Strengthen social cohesion and solidarity between territories and between generations • Foster citizen participation • Improve the environmental quality • Fight global warming and adapt the city to climate change • Promote responsible production and consumption. Develop the circular economy • Promote a resilient urbanism	• Develop and diversify night offer (place, experience, local) • Improve accessibility • Tackle discrimination at night (ethnicity, gender, class, sexuality) • Create a safe environement that respect all practice (workers, night goers, resident) • Raise awarness for risky behaviour (alcohol, drug, anti-social) • 20-min neighbourhood • Participatory politic (integrating all actors) • Promote nightlife to national and international market	• A need for resiliece (flexible structure whistanding shocks, promote solidarity and a strong local economy) • Due to the regulation some people express a need for socialising • Opportunity to restart with an improve model (sustainable, social)	• Social • Inclusive • Accessible • Alternative • Convivial • Based on solidary principle • Bottom up development • Economic • Provide job • Income • Uses circular economy • Environement • Use unused space • Sustainable practice • Localness • Create attractivity • Close early
City engagement on sustainability and resilience	Objectives set by the council for a lively and safe nightlife	The need raised by the COVID-19 pandemic	Repurposed brownfield • Integrated • Sustainable • Alternative nightlife

Chart 4.1. Repurposed brownfield a solution to Paris needs and goals (created by the author).

Friche are mostly used at day but are also offering night activities. Therefore, the dissertation is investigating the role of cultural brownfield in the Parisian nightlife. Assessing if it is a sustainable alternative to the conventional NTE, while addressing the current challenges faced by nightlife.

Three hypotheses will be tested along the analysis:

<mark>H1. Cultural brownfields are sustainable structure integrated in their environment.</mark>
<mark>H2. Cultural brownfields offer qualitative and alternative night activities.</mark>
<mark>H3. Cultural brownfields offer solutions to the challenges uncover by the night council.</mark>

In order to test those hypotheses, the research is divided in multiple objectives:

- Firstly, evaluate repurposed brownfields through a social, economic, and environmental analysis.

- Secondly, index the activity offered at night by Friche and determine its importance for the structure.

- Thirdly, estimate the quality of the night offer and the validity of their alternativity (professionalism, accessibility, participatory, diversity, authenticity).

- Fourthly, assess the interest of the public for regenerated wasteland.

- Fifthly, determine if cultural brownfield meets the goals set by the city (inclusivity, accessibility, avoid disorder, create an innovative offer, resilience).

Methodology

The dissertation uses a mixed method which combine quantitative and qualitative research (Truong, Xiaoming Liu and Yu, 2020). The quantitative method is giving a general approach of transitional urbanism projects in Paris. While the qualitative help interpret and deepen the result finding with field's insights. The data analysed throughout the dissertation are from both primary and secondary origins.

1. Secondary data

The secondary data were collected through multiple sources such as venues website, activity report, government report, and newspaper. They provide the ground for structures analyses and night offer review available in annex E. For this analysis six structure have been chosen for their characteristics (cultural offer, open at night), and as they display different type of project.:

- o Le Consulat (LC) carried by the G.A.N.G. association
- o Le 6B from the eponymous association
- o La Cite Fertile (LCF) developed by Sinny & Okko
- o La Halle Papin I & II (LHP) created by the association Soukmachine
- o Ground control (GC) set by La Lune Rousse
- o Les Grands Voisins (LGV) driven by Aurore, Yes We Camp and Plateau Urbain

The structures analyses take the form of a table (Annex E) divided by:

- o A description of the repurposed brownfield and its temporal characteristic (Diguet, Zeiger and Cocquière, 2017).
- o An impact analysis with Beames et al. (2018) indicators (see Annex H).
- o Leading to the evaluation of the cultural brownfield :
  - Typology from Andres and Grésillon (2013) research (see Annex G).
  - Sustainability from an evaluation of the three axes: environment, social and economic evaluation.
- o An analysis of their night offering:
  - Opening hour
  - Night activity available
  - The team in charge

- Frequency of those activities
- Public reached
- Benefit of night activities

2. Primary data

To complement those information, primary data were collected via semi-structured interview for professionals and a questionnaire for the public.

2.1. Semi-structured interview

The goal of the interview is to get a field expertise, understand the feeling of professional towards nightlife in such structure, and collect data that are not available to public (website, activity report). Which will enable to grasp the phenomena as a whole.

This is why semi-directive interview were preferred. Constructed in theme with open question, it allows discussion and let the respondent express freely its idea on established themes. The answer collected serves a qualitative analysis.

- The interviews guide

To create the interview guides (available in annex A) the research topic was organised by theme:

The project (values, objectives, developments), mode of operation (structure, management, resource, promotion), partnership (with local institutions, artists, and residents), culture (importance of culture in your project, type of programming), events and nightlife (economic and social importance of nightlife for structure, audience, programming), resilience (economic, social and environmental - especially with the COVID crisis).

Due to the format of the interview the themes are fixed but the question is variable to the respondent answer.

- Sampling

The first step was to index Paris hybrid place via multiple sources: Paris region institute, city hall, time out, what to do in Paris (map available in Annex F). The second step was to narrow down the one having cultural feature, and finally select the one offering night activities.

Thus 20 structure and institutions that fitted to the research have been contacted via email. The email presented the research and the theme that will be discussed. Four have answered positively and follow up with an interview.

- Conduct of the interview

Interview were conducted via zoom or phone call, after greeting the interviewee, and thanking for the time given to the study, the researcher quickly restated the dissertation topic. The interview follows the structure of the interview guide using neutral tone and open question in order to give freedom to the respondent. The interview lasted around 30 minute and the translated transcripts are available in annex B.

2.2. Questionnaire

The goal of the questionnaire is to assess the habits of the public and see their interest in the alternative nightlife. The use of a questionnaire enables to get an important number of answers in a short time, giving multiple point of view for a qualitative analysis (the number of answers does not permit a quantitative analysis).

- Survey creation

The survey was realised via google form, accessible by everyone the form is adapting to the medium used (laptop, tablet, phone) and provide detailed result and table which facilitate the analysis.

Based on the research objectives the questionnaire is divided by theme: type of night out (habits, days, activity, money spent, neighbourhood visited), the needs (mobility, accessibility, offer desired), third place (appreciation of the offer, knowledge), and the profile of the participant (sex, age, profession, city of living) to better analyse the result. The questionnaire was submitted in French, its translation is available in annex C.

- Sample

The questionnaire aimed for Parisian resident or visitor. There is no other specification (age, socio-economic class, ethnicity, gender, sexuality) in order to have an overview of all night practice, need and desire. The survey was shared in via social media (Facebook, LinkedIn) along the month of June 2021, 35 answers were gathered, and the raw results are available in annex D.

3. Exploration of the results

The analysis of the data is divided in two steps. First, the analysis of structures (project, integration in the neighbourhood, sustainability) with interview and secondary data. Second, the analysis of the night activities proposed by hybrid space (activity, cost, public, time, purpose) and the role it plays for the structure (income, project, assets, will it develop) thanks to the interview and the secondary data. But also, how it is perceived by the public with the questionnaire.

This analysis will give the ground necessary to see if hybrid space match the city goal (nightlife, sustainability, resilience). As well as establishing their sustainability in the future.

Result and Findings

1. Level of integration of repurposed brownfields in their environment

This section looks into the sustainability of Hybrid space from an environmental, social and economic perspective in order to validate or invalidate the first hypothesis "Cultural brownfields are sustainable structure integrated in their environment".

1.1. Environmentally sustainable

Brownfield regeneration is an environmentally friendly urban development. It avoids urban sprawl by using an already existing place, saves material for its construction, gives a new purpose and aesthetic to a place that carried a negative image. The cases studied used transitional urbanism, which takes advantage of the temporary void in between urban project. In this spatio-temporal breach hybrid project gives a second live to unused building or field.

They create welcoming, and artistic space that fit the mix of usage carried by the association/cooperative/company. For the refurbishment of the site project carrier use recuperated and recycled material, this is often due to a time, resource and capital constraint. But also, because ecology is one of their core values, on the six structures analysed four stated sustainability (or similar) in their project and the two other foster sustainable practice even if it is not written in their plan.

After the site regeneration, structures include sustainability in their mode of operation. Through a mindful choice of supplier (using short-circuit, seasonal and organic product, ethically and responsibly produce); responsible practice (recycling, saving water, reduce waste); and the support of environmental association and organisation. They share their conscious belief with the public via workshop or by letting the attendee be part of the process. Some places also created an urban garden (4/6 structure). This participates to the attractiveness of the venue. As a matter of fact, 31.4% of the respondent are motivated to go to hybrid place because they believe they are more sustainable.

Friche are predominantly bottom-up development, they are rarely part of a regeneration plan from institution (city, region, state). All of the projects analysed started from a private initiative (company or association). Their enterprises answer communities need and are integrated in the local fabric. Thus, they enhance the liveability of a neighbourhood by creating activity, service, job opportunity and therefore participate to the attractiveness of a district for visitor or resident. For instance, the 6B offers local and emergent creators a space to develop their project. The initiative is

implanted in Seine-Saint-Denis a disadvantaged Parisian suburb that suffer from its image and often away from cultural program. During its 10 years of existence 6B participate to cultural and creative development while enhancing the visitor sensibility. Soon 6B will be a hub for the great Paris (subway station) which will deepen its radiance.

In some case (Les Grands Voisins, La Cite Fertile, Le Consulat, Ground Control) the project is transitory, which means that it is integrated to the future development plan of the site, it smooths the passage from an empty space to its next purpose. In the case of LGV season 2, the structure together with the neighbours and the landowner created a participative project to shape the new area.

Besides, they help reduce pendular migration. As a matter of fact, all the structure analysed have workshop, co-working space, studio for entrepreneurs and artists. Their residents often live nearby which decrease the need of transportation. Nevertheless, those initiative are not developed enough, or some are too expensive (4/6 offer them at a low price to support creation), which still push workers to go across Paris.

1.2. Socially sustainable

Friche are considered as hybrid space due to the multiplicity of activity and service offered. For all of the places researched, their core purpose is to be integrated and serve the community in different manner.

Some structures have integrated in their plan an associative and social function aiming to assist persons in precarious situation (migrant, refugee, homeless, vulnerable). In the places analysed three out of six (LGV, LCF, GC) have done so, through different action: provide support for paperwork and integrate them in the society (LGV, GC), offer shelter (LGV), and help to secure their essential needs. Also, whereas their public activities were shutting down regenerated brownfield focus on social assistance. On top of their existing practice they collected, cooked and distribute food to the person in need (LCF, LGV, GC, LC), and maintain social contact by providing working space to student and artists (LCF, GC), and help to disadvantage people (LGV, GC). The mix of public inside the structure (vulnerable, migrant, neighbours, entrepreneurs, visitors, etc) enables a better integration of person often outcasted, by integrating them in daily activities, creates interaction and change the look people can have on them. Besides their genuine motivation to aid precarious population, it appears that 34.2% of the respondent are motivated to go to a hybrid space because its solidary value.

Hybrid Spaces have an educative edge, four out of six structures have education inscribe in their plan (LCF, LGV, GC, 6B). But all the places studied aim to enhance citizen critical thinking, sustainable conscience, develop skills, learn about multiple topic (art, agriculture, IT, etc). Which they achieve through workshop, training, university courses, debate, and exhibition.

All the projects have a cultural input. They promote emergent culture, art and foster underground diffusion. To make it accessible to all the cultural and festive program offered is free or at a low price. LGV for example managed to offer 300 events per year to 600.000 visitors. Furthermore, they aim to bring culture to people and places forgotten by cultural politics. Notably, Les Grands Voisins by "Involv(ing) people who are in districts far from the usual cultural policies. We wanted to bring culture, leisure time and vacation in their districts" (YWC interview in annex B.1).

Those places are the ground for social experimentation and create new way to live in the city together. Les grands voisins and 6B are ideal example of this exploration. They mutualised space, tool, skills, money, idea. Foster transversal collaboration and created participative governance for the structure. LGV managed to create a new currency based on time (service against coupon to use in the structure).

They foster social exchange and conviviality. By the creation of inclusive and welcoming space that gather all type of people and foster meetings with friends or stranger. For instance, LCF offer free outdoor sports and game, working area and gathering spots. Which is appreciated by customer 65,7% of the respondent which go to Hybrid space to take advantage of the space and gather with relatives.

All of the structure analysed and interviewed are aiming to be integrated in the local fabric. For Gypsy it is a vital feature "we are integrated into the associative fabric, and into the neighbourhood. We depend on it and interact with it" (Le Consulat interview in annex B.2). To this end organisation communicate with neighbours and foster participation, which prevents later issue. They open their door to visitors with visits of the structure and explanation of the project, with such initiatives the 6B welcomed 3.000 visitor in 2019. Also, third places partner with local institution to reinforce their impact on the community and enhance the integration. For the director of Soukmachine being open is crucial and it expresses through "partnerships with associations, and a lot of community project, we open the portal, we try to make it free (in fact it's free almost all the time). So, yes we do our best to be local and participative". However, being a transitional project induce that "we don't have too much time to create sustainable roots" (Soukmachine interview in annex B.3)

1.3. Economically sustainable

All of the organisation analysed offer working space for artist, association and company. Five of them offer them at a low price to support innovation and creation and help professionals in a fragile situation linked to the precariousness of creative' professions. This is an important side of most Hybrid spaces, and it is echoing in the Soukmachine interview (annex B.3): "Offer these spaces to people who need them. These people come from culture in the broad sense (craftsman, artist, entrepreneur, architect,

designer). So, our project evolved logically over time from pure event to a more diversified activity. […] Between all our places there are 1000 residents who are with us."

Furthermore, structure needs employee therefore regenerated brownfield provides job position in the front (restaurant and bar, shop, reception, library, workshop, gardens) and in the administration (sales, marketing, RH, accounting). In its report ground control accounted 170 direct and indirect jobs, La Cité Fertile 40 jobs onsite.

They provide training through volunteering and apprenticeship enabling people to get better job opportunity at the end of their placement. At Les Grands Voisins 5000 volunteers were welcomed, 150 vulnerable' persons were trained in the conciergerie and other got to learn at the apprenticeship restaurant. Ground control also possess an apprenticeship restaurant for refugee.

Regenerated wasteland support innovation and economic dynamism by being incubator of start-up. At La Cite Fertile 15 start-up are selected per year and benefit of a free space to develop their project which foster the creation of 40 social and solidary companies. They also support the creative sector. Besides providing low-cost studio, they assist the production and help the diffusion of artist work through event, exhibition, show, concert, DJ set, media, etc.

The sustainability of the project is directly linked to the balance between expenditure (installation, occupation) and income. Expenses correspond to different items: opening and maintenance work, expenses operation and management of the site, employee salaries. For their income they have their own resources and the profit from their activities space rental, privatisation, sales (food, beverage, goods, tickets). Also, three out of six structures benefit of public subsidies. But not all of them manage to get public support according to Gypsy (LC) due to the administration rigidity. Besides most of the structures are association, which mean they can make profit but will not share the dividend just reinject them to the organisation for the next year.

1.4. Support to the first hypothesis

It appears through the analyses of the structure that Hybrid spaces are sustainable.

o They are environmentally friendly and support responsible practice in all their activities.
o They are integrated into the local fabric and foster social by their offer and action (assistance to person in need, create cultural/educational activities, and recreate cohesion in between citizen).
o And are economically sustainable as they create benefit for the community and thanks to their financial equilibrium.

The following table sum up the analysis of primary and secondary data that validate the first hypothesis.

Sustainable Pillar	Environmental								Social							Economic					
	Set in unuse space	Environmentally friendly regeneration	Positive image and welcoming environment	Responsible practice	Education toward sustainable concepts	Enhance liveability of the area	Integrated to future urban development	Diverse service onsite that reduce mobility	Associative function	Educative Focus	Cultural input	Social innovation	Conviviality	Mix of Public	Integrated in the local fabric	Offer working space	Job position	Training and apprenticeships	Support innovation	Support creative and cultural sector	The organisation is economically balance
Le Consulat	X	X	X	X		X	X				X	X	X	X	X		X			X	X
Le 6B	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X			X	X
La Cite Fertile	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Les Grands voisins	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Les Halles Papin	X	X	X	X		X		X			X	X	X	X	X	X	X			X	X
Ground control	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		X	X

Table 6.1 Summary table to assess cultural brownfield sustainability (created by the author).

2. Hybrid Space night's offer

This section unpacks the night offering of Friche to seek their peculiarity. In order to validate or invalidate the second hypothesis "Cultural brownfields offer qualitative and alternative night activities".

2.1. Schedule and reason for nights' opening

The opening hours vary depending on the economic model and the project of the structure. From the analysis two scenarios appear.

First cases the structure is focus on Day time: day activity prevails. This is the case of the 6B. The hybrid space is thought for its resident (working space) and its associative side (education, services), opening nights are rare. They are used to foster conviviality within the resident of the structure and connect with the neighbourhood, it is also the occasion to promotes the work of the artists and creator to the public.

The other case scenario is a mix between day and night which characterised the five other places analysed (LCF, LGV, GC, LHP, LC). They are open from three to six night per week and their closing time vary from 9pm to 2am depending on the structure, the day and the season. Also, on top of those fix schedule they propose time to time event and festival which increase their opening time. For the structure who choose to have an evening and night activity, the reasons are diverse:

- The main one is economic, to support the cost of associative activity they need the income from the evening sales (ticket, food, beverage). For Gypsy at LC "It is the night that sustains our activity" (annex B.2). Similarly, a YWC employee explained: "it's dependent on the economic model of the place. We will define opening times, and the intensity of events according to financial needs. For "les grand voisins", for example, the economic model was essentially based on bar and catering, so large opening hours was needed to keep the project going" (annex B.1).
- The second one is intrinsic to the value of the structure, to socialise, create conviviality, share culture and idea.
- Lastly it enables them to develop awareness towards their action and project.

However, from the opening schedule it appears that most of their activity are concentrated in the evening. For most of them it is explain by the fact that it is not their core profession, and it requires skills, dedication, and motivation. Also, for the one who aim for this niche (clubs) the interview of Paris Night manager and Le Consulat showed that the layout of regenerated brownfield makes difficult the possibility to turn them in late night venue as a matter of fact the cost of soundproofing for the duration of the stay is too important, and they are often located in resident area which force them to close early.

Besides, when analysing the answer provided participant usually participate to the evening economy: 51% go home before midnight, 6% before 10pm. Therefore, it fit with the closing time of most Friche.

2.2. Activity offered by Hybrid space

Regenerated brownfields propose a variety of day activities, likewise they propose a versatile offer at night. Through the analysis it appears that practices can be arrange into five categories.

- The cultural activities such as screening, performances (music, dance, theatre, poem), exhibitions. Which attract 42.8% of the respondent.
- The educational activity like conference, workshop, group talk, debate, podcast. 11.3% of the respondent participated to it.
- The food and beverage offer with bar, restaurant, theme night (world, barbecue, aperitives). Which is the main attraction for 85.7% of the pole.
- The festive offer including concert, DJ set, festival, dancing, games, night market, carnival. 54.1% of the public participated to those activity.
- And the well-being activity which encompass sports, meditation, yoga, workshop.

Not reference as experience offering 37% of the respondent also take part to volunteering and associative activity and meeting.

The analyses of respondent regular night out in Paris (Annex D) enables to grasp their habit and compare them to hybrid space trend.

Rank by the frequency of practice based on their "regularly" and "often" practice	Night activity	Cultural activity at night
1	Meet at relatives' place and go to restaurant or bar for 100%	Cinema with 45.7%
2	Go for a drink after work for 82.7%	Festival 37.1%
3	Enjoy public space for 77%	Concert 28.5%
4	Working out 62.7%	Theatre 22.8%
5	Go for a cultural activity 54.2%	Workshop 2.8%
6	Go to disco or club 34.2%	
7	Shop 25.7%	

Those data align with their activities preferred in Friche: going to the bar or the restaurant (85.7%) and enjoy the space (65.7%). And with a smaller attendance the cultural activities such as concert (37.1%), exhibition (31.4%), cinema (11.4%), night market (11.4%).

2.3. A professional organisation

Sign of quality all the structures analysed have professionals in charge of event and cultural offer. The amount of person in charge is dependable on the characteristic of the place, for YWC adaptability is the key word: "There are people dedicated to cultural programming, in each project there is at least one referent, often accompanied by an event manager, and sometimes an assistant. […] But it varies a lot depending on the project" (Annex B.1).

The team in charge of programming and production is choosing the content according to the value of the organisation, its objective and their personal judgement. For instance, at the Consulat "We have an artistic direction very focused on our commitments. And for this "Consulat" in particular, it is above all the energies (old Electric station) to reconnect, but to choose the projects in residence it is also a question of sensitivity to the idea that is proposed. Our feeling ..." (Annex B.2).

To provide qualitative and alternative offer they rely on their experience and branding touch. As indicated by the Soukmachine "We come from there, at the beginning we were in the events business. This is our strong point, we are very well followed for our programming, people trust us for what we propose for the aesthetic that we have developed which is strong and unique to us. We know what we want, we know what pleases us and what can please." Also, he precise that the beauty of the job is the unknown "Sometimes we fail, sometimes we don't" (Annex B.3)

Symbol of their alternativity Friche propose an unusual line up. Which balance emergent and settle artist as mentioned by Gypsy "it's all about finding a balance between the emerging and the recognized". They support minority such as LGBTQIA+ by giving the scene and a chance to speak to an audience "the idea was to be as open as possible, and to highlight the least followed communities. Especially in the Paris region where the offer is very elitist. So back in the days, it was a lot of queer parties, and free parties let's say" (Annex B.2)

Build as participatory structure, they engage resident and artist in the program creation. In order to create a participative season. They have multiple way to do so:

- o At Le Consulat "It's done organically, people come up with their projects and it's more of a Tetris, trying to fit everyone and making sense" (Annex B.2).
- o By creating a dedicated council like in Les Grands Voisins : "they created a cultural programming pole with the multiple partners of the site. They had a monthly meeting to talk about everyone's programming desires and how it could converge" (Annex B.1).

Also, the regenerated places analysed foster public participation for the creation and realisation of project. Some events are built from start to finish, such initiative have been developed by YWC "the third edition of Cap Fada this summer, the program is super open, 100% local, and amateur. Therefore, it is the residents of the neighbourhood that will co-construct the programming with the team". To maintain quality, it requires a skilled team: "Upstream the event, the team has to pay special attention to finding the inhabitants, do meeting, make people feel at ease, discussing with them. In order to offer a line-up that really comes from these people. […] Before coming they talk with the city, the local associations to spread the word (prospectus, posters). And those meetings will be repeated several times so that at the end we manage to end up with a program that comes mainly from the inhabitants and looks professional" (Annex B.1). This enables a better public engagement and integration in the community.

2.4. Participation and public welcome

All the structure analysed aim for a mix of public. As they value inclusivity, diversity and culture for all. 69% of person interrogated found the public of third places diversified. This influence their attendance

as a matter of fact 45.7% of the public are motivated by the inclusivity of Hybrid space and 25,7% because of their intergenerational design (family friendly).

- Pricing and audience

They foster diversity of public thanks to a cheap offer by maintaining low price tickets (less 5-10€) if it is not free. This is a common belief towards all the structure research: At LGV "we offer a free cultural program, people can come with their picnic, their drink (without alcohol) and they can attend a concert, a screening, a show. And this is a basic notion for us, if you want a cultural offer open to all, your programming must be accessible" (Annex B.1). At LC "we always wanted to maintain a maximum price of 10 € for our evenings, even if this was not what the organizers preferred. But we wanted the party to remain accessible, while paying the artists and artisans of the night" (Annex B.2).

For 71.3% of the respondent the offer is accessible (fair/affordable/very affordable); but 22.8% of the respondent think it is expensive. This might come from the price of the consumption (food and beverage) whereas tickets are free the food and beverage are the main income of structure which sometimes comes at the average Parisian price. Comparing those result to their perception of general Paris nightlife 71.3% of respondent considered it as expensive and very expensive, fair for 20% and affordable, very affordable for only 8.5%. Therefore, hybrid places appear more accessible.

- The influence of activities' typology

The type of activity influences the public attending hybrid space. Hence, structure tend to have a wide range offer to please everyone and showcase all type of alternative culture. For the Soukmachine "The specific programming can modulate enormously the public which comes. If we do an electro collective evening, it won't be the same as a Sunday afternoon at the Halle Papin. On the other hand, as a general rule, if you look at everyone who comes, in all the guinguette and events, I think that we touch a lot of different people. […] But yes, we are often told that we gather a diverse public, and we are known for it" (Annex B.3).

- Limits to participation

On top of the price and the activity the audience will vary due to the communication used and the image that the structure conveys. Hybrid space often have a loyal public making difficult the diversification. Le Consulat "still have a "bobo image" which doesn't appeal to everyone" (Annex B.2). And at YWC "While we would like that, it is still difficult to diversify socially. We remain in privileged social categories, and it is complicated to change" (Annex B.1).

The location and schedule can influence the turnout, for example at les Groues a YWC initiative located in Nanterre "at the end of the RER […] an event that requires customer to come to Nanterre and close the venue early is not attracting enough" (Annex B.1).

Likewise, amenities onsite are important determinant of participation. An issue that has been noted by respondent improve the facilities such as "Bathroom" (often ecologic and not practical). The example of Les Groues shows the importance of comfort "you have to imagine a site where there was nothing, a lot of investment had to be made to be able to accommodate people (water, electricity, etc.). So, I imagine it was less appealing than a site that was already quite comfortable like Les grands voisins" (Annex B.1).

2.5. Support to the second hypothesis

The following table resume the analysis of primary and secondary data that validate the second hypothesis.

Night offering	Number of open nights				Maximum Opening hours		Qualitative								Alternative						
									Diverse activity									Mixed Public			
	1 day per week	3 days per week	5 day per week	6 days per week	Until 1am	Until 2am	Professional organisation	Participatory	Cultural	Educative	Associative	Well-being	Food and beverage	Festive	In the marge	Emergent	Minority	Low price	Diversity	Inclusivity	Authentic and local
Le Consulat			X			X	X	X	X		X	X	X	X	X	X	X	X	X	X	X
Le 6B	X				X		X	X	X	X	X		X	X	X	X	X	X	X	X	X
La Cite Fertile			X		X		X		X	X	X	X	X	X		X	X	X	X	X	X
Les Grands voisins				X		X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
Les Halles Papin		X				X	X	X	X	X	X		X	X	X	X	X	X	X	X	X
Ground control			X		X		X		X	X	X	X	X	X		X	X	X	X	X	X

Table 6.2 Summary table for the Analysed Cultural brownfield night offering (created by the author)

Thanks to a wide range of activity, created and broadcasted by professional regenerated brownfield manage to propose a qualitative and alternative offer.

This care is appreciated by the public. As a matter of fact, 71% of the respondent appreciate Hybrid space as a different experience. And 65,7% of the pole find Hybrid space offer alternative. Furthermore, 51.4% of the respondent are satisfied and very satisfied with the quality of the offer while 37.1% think it is a fair quality. Hence, 79% go to third place as an alternative to their usual night out, 20% go regularly and only 6% of the poll is not interested.

However, some limits hinder the attendance such as the location, the time of the event, and the setting which are not adaptable. But another comment has been raised toward the communication channel that might be discriminatory and influence the image conveyed by such places.

3. Creative brownfield in face of the nights' challenges

The following chapter break down the characteristic of the structures analysed and see how it respond to the challenges raised by Paris night council. This will enable to support or refute the third hypothesis "Cultural brownfields offer solution to the challenges uncover by the night council".

3.1. Transitional spaces analysis in the light of Paris night needs

Transitional spaces analysed are carried by organisation that hold inclusivity as their core value. La cite fertile use "open and inclusive", Les Grands Voisins "bring together", Les Halles Papin "accessible to all", Ground Control "social commitment, move forward together" and Le Consulat with the simple but powerful word "Unite". And this goal for integration of all is reflected in their project and action. They tend to be as open as possible (as seen above) through a varied range of activity, free or accessible events, and gives the stage to minority (LGBTQIA+, ethnicity). Besides the public they attract they foster dialogue, raise awareness and sharing thanks to the activity, the layout of the space, and a participatory management. Therefore, Hybrid Space participate to the objective "Night for all".

Regenerated wasteland due to their setting and offer provide unique experience in unusual space. While preserving localness and authenticity as the director of Soukmachine put it "we are the last bulwark of gentrification" (annex B.3). Hence, Friche aid the diversification and innovation of the nightlife offer in Paris. Furthermore, the transformation of wasteland into third place is a trend that is growing since 2008 (reaching 33 projects in 2017) "Their recent development has reduced the vacant space in the city centre, but as long as there is wasteland, there will be transitional urban planning" (annex B.4). Also, they now receive institutional recognition and managed to get their support via subsidies, call for project, and assistance for paperwork.

Hybrid Space are inserted into their neighbourhood, they provide work, leisure and service to resident. This limits the use of transportation and foster a 20-minute neighbourhood which gives a "village atmosphere" in the city, by recreating link between people and gives them a space to reunite. Three of the places analysed are in the centre (11th, 12th, 14th district) offering alternative space at the heart of Paris, and the three others in the outskirt (Pantin, Seine-Saint-Denis) providing cultural offer and services in margin places. Therefore, transitional place provides an answer to the goal projected by the night council manager "aim to offer all the necessary services within 20 minutes by walk from home. […] offer convivial activities accessible to all. This would promote the inclusion of isolated people and create a more dynamic neighbourhood life" (annex B.4).

One of the main axes of the night council is to reduce the night nuisance. The setting of transitional spaces could make this goal difficult to reach, as a matter of fact the one in centres are close by residential area, they lack of soundproofing due to the cost and their temporary nature, and establishment might be outside. But to mitigate those issue hybrid space relies on the dialogue with the resident, adaptable opening hours and most of them focus on the evening economy which is the most popular. This is the motto of YWC "To avoid future conflicts between the resident and the structure, we introduce ourselves, we present the project, we establish a dialogue, and we maintain it by inviting them regularly to events. We also avoid festivities after 10 p.m. And we adapt to each project […] the summer season […] we had only three complaints and in fact they were text messages (we gave our phone numbers) to ask to lower the sound" (annex B.1). Therefore, as the night manager said, "I cannot say they respect more than other institutions; it just aligns with their rules" (annex B.4).

Looking at the resilience of such organisation, it appears that their type of management (flexible, participatory) shows better resistance to risk (COVID): "we have an inclusive and participatory management model; we have been able to adapt without going through" a risk management plan (annex B.1). But the one which the economic model rely on public activities (event, exhibition…) can struggle (annex B.2) "Interviewer: And what are the future objective of the Consulat ? Gypsy: Be, stay alive, that will be something already." Which highlight the trouble to juggle the crisis and maintain the activity. Also, it appears that the institutional support enables the continuity of activity "The site is open to the public, so it was a problem, we had to adapt our offer, fulfil new roles and meet the needs of the most vulnerable in times of crisis… On the other hand, we have about 45% of our resources that come from institutional funding. So, crisis or not it does not change much to the financing of the association" (annex B.1).

Those structure are the engaged in the improvement of Paris nightlife as they participated actively in its politic. This has been noticed by the night council manager: "We are in contact with the urban plateau, Sinny & Okko, Station Mu, Partie Prenante, Kevin Ringeval (co-founder of the Aerosol). All these associations, people and companies are dynamic elements of the council, they are creative, bring a new eye, and ideas, especially concerning the resilience of Parisian nights" (annex B.4). Therefore, Hybrid spaces are ever trying to improve the environment they are in, day and night.

3.2. Support to the third hypothesis

Regenerated brownfields by their action, management and value manage to integrate Paris night council goals. And offering an option to Gwiazdzinski objective, the Harmonisation of day and night through the mutual learning of both time characteristics. Transitional spaces by their mix of usage

(service, work, action, offer) and their hybridity from day to night present a unique format that other organisation could get inspiration from.

The following table highlight the characteristic that validate the third hypothesis from the analysis of primary and secondary data.

Paris Nightlife Challenges	Engaged in the community	Engaged with the council	Limit night nuisance	Propose an innovative offer	Promote inclusivity	20-minute neighbourhood	Resilience
Le Consulat	X		X	X	X		X
Le 6B	X		X	X	X		X
La Cite Fertile	X	X	X	X	X	X	X
Les Grands voisins	X		X	X	X	X	X
Les Halles Papin	X		X	X	X		X
Ground control	X	X	X	X	X		X

Table 6.3. Summary table of the answer offered by cultural brownfield towards Paris night Challenges (created by the author)

However, revitalised brownfield still presents some limits toward the answer of all night challenges:

- First, for some places their economic sustainability can compromise their resilience.

- Second, their location. While it improves localness and the attractiveness of some area for nightlife, the transportation system is not efficient enough to support the mobility to the outskirt late at night.

- Third, while they aim for mix of public Friche often have the same typology of customer. This can be link to their image and their channel of communication.

- Fourth, Friche need to resist market pressure and keep their authenticity.

4. Recommendation

4.1. Uphold authentic features

Transitional spaces are the successor of squats, born as bottom-up initiative they used to be in the marge and against the dominant system. Their popularisation and take over by company hover the fear of commodification and gentrification.

While it is complicated to tackle this threat it is necessary for structure to distinguish themselves from inauthentic places that plays on ephemerality and trend rather than vehiculate alternative value and sustainability. A customer pointed this challenge "Reconnect with a real alternative identity and beware of the traps of institutionalization and market logic" (annex D).

All of the structures use the generic name of third place to benefit of the positive image of cultural brownfield while not having its characteristic. This is why professional care to explain the difference:

- o Third place defines "the place outside your home and your work and it does not define the notion of meeting and conviviality so much you could say that a mall is a third place. So, for us the spaces that we work in, we prefer to call them common spaces" (annex B.1)
- o "Not everyone does the same, with the same value and purpose. You have to distinguish each project. [...] for us the word third place does not mean anything at all. We don't associate at all with a lot of people who claim to be third places. It doesn't mean anything today. Open a bar, put a chicken in it, people will say it's a third place. So, you have to be careful with appropriation and the marketing behind it. We have a network with actor from the milieu and we all do the same thing, we support each other. [...] we don't claim being a third place, maybe a transitional venue because it is a fact. But third place has become a sort of huge bag. And I have nothing against the other, but we just don't do the same thing, and I have a hard time when we are associating to them" (annex B.3)

The manager of the night council appreciates the difference: "Some are associative and very social, cultural, artistic. These are interesting, they fit into the neighbourhood and have alternative values. Others are more commercial, it offers spaces different from those you can usually find, but do not have an alternative or marginal DNA. We support all nightlife establishments, but we foster the places which produce a more creative offer" (annex B.4)

Even the public notice this appropriation as it is reflected in comments: "The more ephemeral they are, the more it works. Give the feeling of exclusivity to the consumer and he will believe himself exceptional in his mediocrity" (annex D).

To keep the place authentic it requires work, the value must fit the action: "For 15 years we have always been accessible, generous and careful of the commodification of things and non-commodification. Because not everything is marketable. So, the people who come do not have the impression that we are after their credit card. For the event and for our resident, we try to make sure there are plenty of things that are non-marketable" (annex B.3).

Pricing is a current issue. It highlights the type of structure the Hybrid Space correspond to (authentic or trendy). To the detriment of unaware customer "As expensive as traditional structures"; " The price is quite high for similar services. Include a drink to make prices more affordable" (annex D).

It appears necessary to create a typology of third places in order for authentic places to get a better exposure and help the customer in its choice of night (avoiding disappointments and reject). Furthermore, a neat indexing of structure would make institutional support easier: "The main problem is the gap that exists between the legislation (standards, security , norms) and the transitional urbanism. We are asked to have the same standards as a place that will last 10 years while we are here for 1 year and that's a lot. A lot of expense and it prevents us from doing a lot of things. The second problem is the application that we needed to fill for the prefecture. They have letters that match the typology of the place and on a file you are entitled to only one letter. But the goal of a third place is to be as hybrid as possible and so we wanted to put the alphabet on it. But they don't understand that" (annex B.2).

To categorise those structure as authentic they should have: mix of usage, alternativity, localness, accessibility to all public, bottom-up development, participatory, and serves as a common space (live, meet, share).

4.2. Advocate inclusivity

Main value for culturally revitalised brownfield, inclusivity is the insurance of accessibility and social sustainability. To foster accessibility and prevent discrimination Hybrid space studied already work on the two points highlighted by Robert and Eldridge (2007):

- o Answer the needs of customer, with a festive and diversified offer, provide drinks and food, and create meeting space.
- o Reduce barrier to going out, through low price, family friendly, and no distinction made at the entrance (ethnicity, sex, age, religion, dressing code).

However, they still struggle on some elements:

- o First the communication, there is a need to improve the communication channel to reach a larger public and convey an image that is not only "bobo" (a high social category in annex B.2).

This issue is highlighted by customer "Better communication and I will go more often" (annex D). This will require promotional skill. As a matter of fact, they are already advertising everywhere (paper, web, social media) but they do not pool yet because they are not aiming to "We are not salesperson" (annex B.3).

o Second the accessibility: "These establishments are difficult to access, too isolated. Public transport close early and when the party is over, it is only the taxi and Uber that can takes care of bringing back the party goers. There is a lack of infrastructure, and it is mainly a political problem. The region is in charge of transport, but since they are not on the same political side as the city Mayor, it takes years to make things happen" (annex B.4). Therefore, they need to work with the region to improve the transportation system from the place to the centre if they are in outskirt.

Transitional urbanism is meant to integrate a structure to its environment and answer the need of local population. According to the questionnaire Hybrid Space need to push public participation. A respondent pointed "make customers actors by involving them in the organization and scheduling of events" (annex D) highlighting the necessity of a collaborative programming which replace the participant in the process of construction/consumption.

Lastly, structure must preserve their Hybridity, as it is one of the best ways to promote inclusivity. Places which provide multiple service, at different time, attract varied people. Which enables customers to encounter varied public, foster sharing and understanding.

Conclusion

Night by its specificity (social, environmental) produce unique atmosphere which lead social (socialisation, alterity), economic (income, job) and environmental (attractiveness) positive outcome. But it also has negative consequences born out of desynchronisation and time- space concentration (anti-social behaviour, nuisance) but also the reproducing of day inequalities (discrimination, exclusion).

The contextualisation highlights the feature of Paris nightlife. It is diverse and qualitative but was threaten by the lack of cohesion, the intensive regulation and a poor accessibility. The night industry and public discontentment pushed the city hall to create a participatory politic through the creation of the night council. This authority works to develop the night economy (innovative offer, well-being of the employee, mobility, create a network), promote it (coherent offer and target marketing), and make it enjoyable for everyone (accessibility, inclusivity, security and lower nuisance). The data available on the nighttime economy in Paris are outdated (600.000 workers in 2008 and 1.4 million € income in 2010) but the augmentation of the market (tourist grew from 27 million in 2009 to 38 in 2019) can wager an augmentation of the benefit and night workers.

The COVID pandemic and the ensuing regulation (curfew, limit of people, green pass, closing) has affected the nighttime economy. It also had a societal impact during this "timeout" people refocussed and acknowledge a need for localness, well-being, solidarity.

Considering the issue raised by the development of nighttime economy with the added problems created by the COVID-19 pandemic, the dissertation attempts to find a new model for nightlife, better integrated in its environment, resilient, sustainable and inclusive in the context of Paris. Preliminary research suggests cultural brownfield as a suitable alternative to conventional nightlife.

Transitional urbanism is a form of development that takes advantages of the void left in between two urban projects. It develops in a context of real estate pressure (price, complexification of legislation, maintenance cost) and a decrease in governmental support to association. Transitional development is advantageous for the landowner, the organisation that settle and the community that benefit from the attractiveness of the structure and the service offered. Some of those regenerations are led by socio-cultural collective and artists creating hybrid space with alternative ideology and a strong grounding in the community. Acknowledging its benefit this model got institutional support (Europe, government and city) through facilitated installation (support, regulation, subsidies) and bid solicitation.

Therefore, the dissertation aims to assess the role of cultural brownfields in the Parisian nightlife, focussing on their night offering and sustainability. Through the testing of three hypotheses :

- o Cultural brownfields are sustainable structures integrated in their environment.
- o Cultural brownfields offer qualitative and alternative night activities.
- o Cultural brownfields offer solutions to the challenges presented by the night council.

To verify those statement the research focused on six cases study (Le Consulat, La Cite Fertile, Les Grands Voisins, Les Halles Papin, Le 6B) accompanied by three interview of structure manager (Le Consulat, Soukmachine and Yes We Camp), supported by the interview of the project manager of the night council of Paris and an audit on 35 customers. The collect of those primary and secondary data enable to achieve the five research objectives:

- o First, evaluate the repurposed brownfield through a social, economic, and environmental analysis. The secondary and primary data were organised in table to highlight the different project, values, actions and impacts.
- o Second, index the activity offered at night (type, opening, frequency) and determine its importance for the structure (benefit, objectives).
- o Third, evaluate the quality and alternativity of the offer by assessing the accessibility, public reached, mode of operation (participatory, professional).
- o Fourth, assess the interest of the public for repurposed wasteland thanks to the questionnaire.
- o Fifth, determine if hybrid space meets the goals set by the city. By organising the data through the scope of the city challenges (diversify the offer, improve accessibility, tackle discrimination, create a safe environment, raise awareness toward risky behaviour, 20 min neighbourhood, promote nightlife).

Cultural brownfield model is sustainable and integrate to its environment, validating the first hypothesis.

- o Cultural brownfields are environmentally sustainable as they propose a friendly urban development, participate to the liveability of the neighbourhood (welcoming image, creative hub) and integrate to their plan the next urban project. This engagement towards the environment participate to their attractiveness 31.4% of the respondent are motivated to go to hybrid place for their sustainability.
- o Hybrid spaces are socially sustainable. As a matter of fact, 5 on 6 case study had solidarity functions (shelter, cafeteria, support vulnerable people), they offer cultural and educational content accessible to all, they foster the mix of public to foster conviviality and sharing. 65,7% of the respondents go to Hybrid space to use the space and gather with relatives. Besides they

are all integrated in the local fabric (association, schools, institutions) and try to reinvent social lives (mutualisation, solidarity, exchange, participatory). Therefore, they participate to citizen awareness and development.

o Friche are economically sustainable. They provide working spaces which foster creation and innovation. They train people and develop knowledge and skills by their mode of operation and action. They provide job and make income. Moreover, all the structures analysed have a balanced net result.

Cultural brownfield offers alternative and qualitative night activity, validating the second hypothesis.

o It exists two model, one focussed on day and one thought as a hybrid structure providing day and night activity. The study showed that they are open once to six times a week and until 02:00 (the average is 23:00) aligning with public habits 51% go home before midnight, 6% before 22:00. They open at night for economic reason, but also in accordance with their value of sharing and conviviality.

o They offer different type of activities that can be separated in five categories, organised by customer preference: Food and beverage (85.7% of participation), Festive (54.1%), Cultural (42.8%), Associative (37%), Educational (11.3%). Those are professionally organised via an artistic direction, content creation, organisation.

o They offer a variety of activity from popular to emergent and foster alternativity (unusual content, LGBTQA+, ethnic culture). Which relate in the pole as 65,7% of respondent find Hybrid space offer alternative.

o They tend to be participatory, by working together with the resident and association onsite but also with the public.

o They work on accessibility by providing diverse activity, low price but they must improve their image of mix public through a better communication.

o To this end 51.4% of the respondent are satisfied and very satisfied with the quality of the offer, 37.1% think it is a fair quality.

The third hypothesis is partially answered.

o The research shows that cultural brownfield contributes to six of the objectives set by the council: night for all (accessibility), develop the offer (unusual and alternative), limit nuisance (communication, respect of the rules), resilience (hybridity and mode of operation), 20 min neighbourhood (multiple service offer to the public), and engaged in the council.

o But there is a need to improve three aspects in order to align to all the goals: the location, the communication, and their economic sustainability.

To maintain its value cultural brownfields must preserve their authenticity and advocate inclusivity (communication, image). To help this institution should work on a typology to ease paperwork and give credit to legitimate structure.

The completion of the research enabled to validate two hypotheses and one with limitation. It appears that cultural brownfields are harmonised venue that found a balance from day to night thanks to their hybridity.

According to the author, regenerated brownfield is a suitable alternative to conventional NTE. And the public question agrees with this statement as 79% go to third place as an alternative to their usual night out, 20% go regularly and only 6% of the poll is not interested.

But if it gives some examples to the traditional NTE their model is not replicable as stated by YWC in the annex B.1 "I understand that there is a desire for methodology, but one must remember cultural brownfields are entirely contextual". To keep their identity, their authenticity they must stay unique and bottom-up led by socio-cultural collective. However, it can be foster by authorities through facilitated process, subsidies and bid solicitation, but it cannot be pushed.

The study was a first attempt of nightlife study in cultural brownfield. Therefore, it presents some limitations. First, the research has been done remotely which limited the answer from managers and the public. Second, it could integrate a comparison with other night venue (theatre, bar, disco…) to have a grounded contrast. To deepen the work, it could be beneficial to realise a field research (inside structure) giving a better chance to grasp the structures quality and weaknesses.

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Annexes

Annex A. Interview guide

Theme	Question's example
The project	- How did it start? - What is its life span? - What are the core values of your project? - Which are the objectives and aim for the project? - What were the development phases?
Mode of operation	- What is your legal status? - How is managed your structured? - Who is working with you (contract, profile)? - What are your resources (income, donation, capital)? - Did you encounter any glitch (implementation, conflict, management, resources, skills)? - Do you regularly realise market analysis (environment, demand, supply)?
Resilience	- How will you say Covid affected your structure? - How flexible is your organisation? - Do you have a risk management framework? - How do you see the reopening?
Collaboration and partnership	- Do you work with public institutions? Private actors? - How is your relationship with the neighbourhood? - How will you describe your integration to local life? - Do you have associative function (shelter, training…)? - What is the place of the visitor in your structure?
Culture	- What is the link in between your project and culture? - How do you support creation and diffusion of culture? - Who is taking care of the cultural program? What is the key point they follow?
Event and nightlife	- How important is the nightlife in your structure? - What is the part of NTE in your income? - How often do you program event? - Will you say that you have a more diversified public during event? - What type of event do you offer?
Future	- Do you believe that in a world post covid Hybrid Space have a better place? - Is it a good model of development to create localness, spread culture and generate conviviality? - What are the main lines of development of Parisian nightlife for the coming years? - Do you think that alternative places will play a bigger role in Parisian nights?

Annex B. Transcript

Annex B.1. Yes We Camp (co-coordinator of Les Grands Voisins)

Interview with C & E from Yes We Camp by zoom call the 3rd of June 2021.

E: Hello, we created this new format to be able to answer several students at the same time. So, you can ask us your questions in turn, and we will try to answer them C and me.

C: Good morning everyone, I am C ! Nice to meet you. Marine you can start if you want.

M : Hello and thank you again for taking the time to share your expertise. As indicated in my email I am doing a dissertation on third places and their roles in Parisian nightlife. For my part, I do semi-structured interviews so feel free to go beyond those questions. I was able to learn about Yes We Can (YWC) project and operation through your website, but I have more specific questions about the cultural programming (line up). How is it handled? Are there dedicated people? Working groups? Or is it just some people who come and say, "I can suggest that", How does it work ?

E : Yes there are people dedicated to cultural programming, in each project there is at least one referent, often accompanied by an event manager, and sometimes an assistant. For example, in the project "Les grand voisins" the cultural agenda was so intense they required a team of 4. But it varies a lot depending on the project. Sometimes there is event and activities, sometimes there is not. In Coco Valten they are 2, in Foresta and in Groues it is 1 person for each site. But there is no real methodology, depending on the projects we will adapt the programming always trying to open it as much as possible. For example, at the end of the project "Les grand voisins" they created a cultural programming pole with the multiple partners of the site. They had a monthly meeting to talk about everyone's programming desires and how it could converge. Whereas at the Groues it is not structured enough, there are not enough partners to allow this kind of moment and also it is less people working onsite facilitating the communication in the team.

C : Also, for the third edition of Cap Fada this summer, the program is super open, 100% local, and amateur. Therefore, it is the residents of the neighbourhood that will co-construct the programming with the team, thanks to meeting.

M : So, it is the inhabitants who are the driving force behind the proposal and the team that sets it up and makes it possible.

E : At Cap Fada, it is very special because this project is happening in public space, in fact it is totally different than having a building or a closed site, even if we try to make it public as much as possible, at the end it's the public that has to come to us. Whereas for this event we are the ones who go outside,

and it is the inhabitant that creates a 100% local program. Upstream the event, the team has to pay special attention to finding the inhabitants, do meeting, make people feel at ease, discussing with them. In order to offer a line-up that really comes from these people. And it's the meetings prior the events that are extremely important. And concretely they do it with mobile caravans, so the team will settle in a place, where they will schedule meeting highlights. Before coming they talk with the city, the local associations to spread the word (prospectus, posters). And those meetings will be repeated several times so that at the end we manage to end up with a program that comes mainly from the inhabitants and looks professional. That is a very long job to complete. The first two editions allow us to meet the inhabitants and create confidence. Doing it all at once is impossible and it is not interesting. It takes time to trust.

M : And do you think the public is more invested from edition to edition ?

E : Yeah absolutely! The team told us, this time residents are waiting for them, they can't wait!

C : In addition, the idea is to involve people who are in districts far from the usual cultural policies. We wanted to bring culture, leisure time and vacation in their districts. But not only bring make them part of the creation process. So yes it is expected and on June 13 we have the first meeting with a meal and a party to start organizing it all.

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M : How many evening events do you hold per month?

E : You need to have this info to quantify what?

M : Evening activities are not the focus of your actions, so I wanted to understand what is the importance of the nighttime activity in the different projects carried out by your structure?

E : After 19pm?

M : Yes

E : Well, you can generally count on our sites (like Coco Valten and les Grands Voisins) an opening of 5 evenings per week to allow two evenings of rest (Monday, Tuesday). On the other hand, at Groues we had a more closed time range and we adapted according to the years and the seasons. Due to the outdoor setting we have to adapt to the weather. So, we opened 3 to 4 evenings a week.

M : And when you say open. Is it open with activity or open for the common spaces and fostering meeting audiences?

E : Open, meaning there is a reception area with catering and refreshment bar.

C : And not necessarily events.

E : And it's dependent on the economic model of the place. We will define opening times, and the intensity of events according to financial needs. For "les grand voisins", for example, the economic model was essentially based on bar and catering, so large opening hours was needed to keep the project going. For Groues we tried but it was more difficult to have people.

M : Due to the accessibility? Or the site setting?

E : There were several parameters for Groues. First it is in Nanterre at the end of the RER less accessible than in the 14th district (les grands voisins), the second parameter is the relationship with the neighbourhood. We couldn't offer events after 10pm. So, an event that requires customer to come to Nanterre and close the venue early is not attracting enough. And in addition, there was the quality of the offer. For Groues you have to imagine a site where there was nothing, a lot of investment had to be made to be able to accommodate people (water, electricity, etc.). So, I imagine it was less appealing than a site that was already quite comfortable like Les grands voisins. Sorry, that was the question ? I got lost.

M : It is good to get lost too, that leads to another point. But the question was what the importance of the night offer in your project is, for the structures, from an economic, cultural, social point of view. Are residents looking for this?

E : We adapt to each project, each situation. For example, the Marseille hostel that welcome isolated woman, there is no way we will open a refreshment bar, but for instance the economic model of this site has not required us to have an outside income.

M : And when you open for public is it complicated to stay open at night?

E : No, but it's always important to have a good relationship with the community. But in general, they are happy to have us.

M : Do you find that the audience is more diverse in the evening?

E : No, I would say the audience is more diverse during the day than at night. Because during the day we also have families, old people. In fact, not everyone goes out at night. So, during the day we have a more mixed audience.

M : To pick up on what you say the nightly offer when it is commercial, it is not designed for families or the elderly. And I thought that with a project like yours, it would diversify the evening audiences by giving the opportunity to people who do not go out to come because they know your association, because it is more welcoming… But in the end not really?

E : No, I do not feel like we are any more different than a theatre.

C : And while we would like that, it is still difficult to diversify socially. We remain in privileged social categories, and it is complicated to change that.

E : But when you say commercial, what are you thinking of?

M : When I say commercial, it encompasses all the activities that happens at night and requires payment: restaurant, bar, cinema, etc. There are also cultural museum opening initiatives. But in the end in the figures the NTE most often refers to F&B, disco which are most often dedicated to a high social category or to young people. Excluding the elderly, families, or people who cannot afford it because it can quickly be expensive to go out at night. Knowing your goals and knowing that this is an audience that would come already during the day, it might attract more people.

E : In fact, I do not think it is so much the offer, as the fact that it's free. In fact, we offer a free cultural program, people can come with their picnic, their drink (without alcohol) and they can attend a concert, a screening, a show. And this is a basic notion for us, if you want a cultural offer open to all, your programming must be accessible. So being free is align with our values.

M : Because you are not for profit? You are doing this to balance the cost of your structure?

E/C : Yes!

C : Only to stay viable.

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M : Do you think that the nightlife offer is intended to evolve in your structure?

C : There are plenty of Parisian projects coming up, although not all of them will be dedicated to it.

E : Even if I don't think that we (our association), intend to develop this kind of activity. For Bercy, we partnered with an association that creates events and parties. But I find it hard to imagine our team getting motivated to make parties until 6 a.m. We will do it once but it's not the Team Energy and it's not our core business.

M : What is the name of your partner?

E : ANCOATS

· ·

M : What are the difficulties that you most often encounter in the development of your projects (material, human, conflict)?

E : We don't have much problem. In fact, we try to resolve them at the source and intelligently. To avoid future conflicts between the resident and the structure, we introduce ourselves, we present the

project, we establish a dialogue, and we maintain it by inviting them regularly to events. We also avoid festivities after 10 p.m. And we adapt to each project, because each context is different, the location (premises, open air, residential, out of the way, etc.).

C : Sometimes it is the social activities that pose a problem. In another structure located in a rich Parisian neighbourhood, the residents did not want a welcome a shelter for vulnerable people (migrant, isolated) and set it on fire. No one was hurt but it is representative of a societal and class problem. That we try to avoid through dialogue and communication, but sometimes that is not enough.

E : But since each project is different, it is impossible to generalize the positive or negative points.

M : You mean that is not possible to create a "method" of good and bad practice?

E : This is not our approach, and it is even dangerous to think like that, we always try in our projects to be contextual, I understand that there is a desire for methodology but one must remember cultural brownfields are entirely contextual. After that, you have to experience places to appreciate the openness, the links that can be forged, the spaces of conviviality. We often try to question ourselves on the points of tension, the difficult moments and but it is not at all what emerges from our projects and the way we live it, and overall things are going rather well. We work for it to go well, to create spaces of openness, conviviality, meeting. And in terms of the neighbourhood, for example at Groues where I did the summer season in project coordination, we had only three complaints and in fact they were text messages (we gave our phone numbers) to ask to lower the sound !

M : So, it's still reasonable, the positive side wins on the little conflict there may be.

C : I could send you the progress report which has just been published for Coco Valten, the place where we work in Marseille and which shows everything that has been possible, it shows what has been done in terms of conviviality , solidarity, the network created.

E : To come back to what you were saying, for the third places, you gave the example of la cite fertile and Ground control which are models of third places. First, I have issue with the name "third place" but it's very personal. Because in the end the word third places define the third place so the place outside your home and your work and it does not define the notion of meeting and conviviality so much you could say that a mall is a third place. So, for us the spaces that we work in, we prefer to call them common spaces. In addition, Ground control and the fertile city are places where we do not work so much on notions of solidarity and diversity of audiences and I always have trouble when we are compared to these places because it uses the same codes. , the same languages, the same types of space, and we are often confused. And for me it is important that we differentiate ourselves.

C : You mean the mixed side of audiences is missing

E : Yes. They do not seek a mix of audiences: this is reflected both in the prices they offer, their programming, the activities they offer, and still we put them in the box of third places like we are put in the box of third places. And the awareness is not done at this level, and it is important to say it when we meet people to show our difference.

M : Yes it's interesting, but it appears as soon as you start digging a little on third place and the different structures. Their projects, values, program. At YWC you are trying to attract diverse audiences, to go to the contact with local residents and vulnerable people. While La Recyclerie, La cite fertile their goal is more to offer something else, an alternative to the regular activity but they do not have the same goals. And it's difficult to generalize, but it's interesting to have all the points of view and then show the diversity of the hybrid offer.

E : Exactly and it frustrates me when we are put in the same box because we have completely different projects.

M : I understand, particularly because the projects you carry display a mix of culture, when the programming is generated by residents, it is not going to be the same as if it is artists that are called to appeal to a certain audience. So, it's good to have all points of view.

▪▪

M : Regarding your resilience and the flexibility of your structure: How did the pandemic affected your organization?

E : The site is open to the public, so it was a problem, we had to adapt our offer, fulfil new roles and meet the needs of the most vulnerable in times of crisis… On the other hand, we have about 45% of our resources that come from institutional funding. So, crisis or not it does not change much to the financing of the association.

M : And do you have a risk management plan in place?

E : No, we have an inclusive and participatory management model, we have been able to adapt without going through that.

▪▪

M : Do you consider that your places are easily accessible by public transport?

C : Depending, Les grands voisins was located in the 14th district easily accessible by metro. But for other they are less accessible than ordinary activities, for example Groues is located in Nanterre at the end of the RER line.

▪▪

M : For your projects, are you contacted by institutions, associations or is YWC a driving force to develop new sites?

C : A little bit of everything ! Sometimes private companies or institutions call on us. Sometimes structures make requests for support. Otherwise, we respond to calls for tenders. We also call on our expertise through conferences and we have now created our university diploma to support project leaders.

▪▪

M : Thank you again for your time and your perspective on the subject it will be a great help for my research. Goodbye and maybe see you soon!

Annex B.2. Le Consulat

Interview with Gypsy Ferrari project manager of "Le Consulat" by call the 7th of July 2021.

M: Good afternoon ! I'm Marine for the interview on the place of third places in Parisian nightlife.

G: Hey ! Yes, how are you?

M: Very good, thanks for taking the time to answer my questions. I was able to get information about "Le Consulat" from your site and from the press. But I need some more information.

G: Of course !

M : So how did "Le Consulat" start ?

G: So, "Le Consulat" is a project that we set up in 2016 with the association called Gang (neo-green action group) made of three persons: Lionel Bensemoun who is entrepreneur in events, Samanta Novella who is an activist in particular with the association Nature Rights, and me who is in charge of the coordination. And back in 2016, we sat around the table and thought we are in Paris why is there no place that can bring us all together? That is to say: the trendy on the one hand, associations and activists on the other, and intergenerational (we are 20 years apart).

M : It is awesome. And I saw that The Consulate was itinerant and used transitional urbanism. Where were your old addresses?

G : We had a space in the 9th on Ballu street, we stayed there for a month in 2016. And then we spent 6month in an old shopping centre in the 14th, and here we are in the 11th in a future cinema.

M : How long are you planning to stay in this location?

G: At the start it was for only 1 year lease, but we recently got an extension to stay for two years!

M : Amazing ! And how do you find those space?

G : Thanks to our network, we are directly contacted.

M : And once you have the location, what are the development stages for a transitional project like yours?

G : It is done in an organic way. We go to the place with an architect to see the interior layout and the extent of the work (the structure must be brought up to the national standards to welcome public) and according to that we see the financing requirement and how we can develop the project with the local actors. Afterwards we set up the production teams. It is done in a fluid way finally.

M : And do you have partnerships or grant to support the cost?

G : No, we did not receive any grant, we are self-funded.

M : So, you rely on the benefit?

G : Yes mostly ticketing, food and beverage.

M : Did you encounter problems during your project (implementation, conflict, management, resources, skills)?

G : The main problem is the gap that exists between the legislation (standards, security , norms) and the transitional urbanism. We are asked to have the same standards as a place that will last 10 years while we are here for 1 year and that's a lot. A lot of expense and it prevents us from doing a lot of things. The second problem is the application that we needed to fill for the prefecture. They have letters that match the typology of the place and on a file you are entitled to only one letter. But the goal of a third place is to be as hybrid as possible and so we wanted to put the alphabet on it. But they don't understand that.

M : Do you have employees in your structure?

G : Not really and it depends on the structures and the project. For this one, we only hired the team for the bar.

M : And for the artists, are they external providers?

G : No, they are in residence in our building. But it's not just artists, it's also associations.

M : And are they the one who approach you are you go looking for them?

G : Yes they are the one, applying to be in residence.

M : I see and how does it go during the production?

G : It's done organically, people come up with their projects and it's more of a Tetris, trying to fit everyone and making sense.

M : Do you have a theme?

G : We have an artistic direction very focused on our commitments. And for this "Consulat" in particular, it is above all the energies (old EDF station) to reconnect, but to choose the projects in residence it is also a question of sensitivity to the idea that is proposed. Our feeling ...

M : And how many projects do you have in the residence?

G : We have 20 projects and around 30 people.

M : Are they there for the duration of the consulate or is it going?

G : Well, it will turn right soon. The first session is closing at the end of July and the next one reopens at the end of September, for the second year. We are keeping the same theme but with new ideas.

M : Are they new to the sector or they already have a career?

G : There is a bit of both, and it's all about finding a balance between the emerging and the recognized.
....

M : Do you think that the activities you offer are different from the activities offered by the traditional offer?

G : Yes, at least I hope so! For the previous Consulats, when we could have more activities (COVID), the idea was to be as open as possible, and to highlight the least followed communities. Especially in the Paris region where the offer is very elitist. So back in the days, it was a lot of queer parties, and free parties let's say. Furthermore, we always wanted to maintain a maximum price of 10 € for our evenings, even if this was not what the organizers preferred. But we wanted the party to remain accessible, while paying the artists and artisans of the night . That was very important.

M : You are also very committed to sustainable development; how does that comes through in your organization?

G : It is true that we try to advocate the values of the consulate at night as well. So, it passes by the choice of our suppliers (local and/or organic) for consumption. We also wrote a poverty charter, and we try to inject that as much as possible.
....

M : On average, how many events do you have per month?

G : Without the pandemic, we have one per day if not more, but since COVID we reduced our public activities.

M: Do you have some of those activities that are interactive with the public?

G: Yes!

M : And are they all during the evening?

G : No! Day and night, it depends on the program, our schedules are flexible.

M: In this case. How important is the nightlife in your structure (income, dynamism)?

G: Very important! It is the night that sustains our activity.

M : On average, how much is the price of your events?

G : Between 5 and 10€

M : Do you believe that you have a diversified public?

G : We try, we try but I still think that not enough.

M : Why do you think that?

G : I think it's a mix, but mostly we still have a "bobo image" which doesn't appeal to everyone.

M : And in addition to your cultural activities, what do you offer onsite?

G : We have a restaurant, a bar, usually clubbing but now it's complicated, a vintage shop, artists in residence, exhibitions and workspaces.

M : And for clubbing you must have had specific arrangements?

G : Yes, especially in terms of soundproofing which is costly.

M: How would you say that Covid affected your structure?

G: The last consulate opened on the 3rd of September, and we had to close on the 15th of October. So, we had to adapt, by letting in more artists in residence. We had up to 30 artists and associations. And we started an associative action of "maraude" (providing food to person in needs). So that was our two main activities during COVID. And now we are readjusting with the reopening, our programming, etc.

M: And when it reopened, how did the restrictions change your activity?

G : Well, it is totally different. Our aim as an association is to bring people together, to have fun, to discover, share. And what we are living today is the antinomy of that. So, we have to police, tell them to put on their masks… But we hope that will not last.

M : What about clubbing activity do you think you can reopen on July 9?

G : In this case no, we haven't been able to make the level the space to clubs' standards yet (soundproofing, etc). Especially, that we have other clubs nearby and we have to spread the demand and the activities. We also balance ourselves at the group level.

M : For the future, do you think third places will develop even more?

G : Yes I think there are more and more calls for projects, so we can already see a trend.

M : Do you believe that it is a good development model for regenerating the local fabric (spreading culture, economic, generating conviviality)?

G : Inevitably we are integrated into the associative fabric, and into the neighbourhood. We depend on it and interact with it.

M : And what are the future objective of the Consulat ?

G : Be, stay alive, that will be something already.

M : For 2 years, if the situation stabilises, you seem in place for the next year. In any case, I wish you so. I am coming to the end of the simplified questionnaire. Thank you again for your participation, and maybe see you soon.

G : Looking forward to hearing from you and the outcome of your project.

M : I will let you know, thanks and wishing you a good afternoon.

G : Goodbye.

Annex B.3 Soukmachine (association in charge of Les Halles Papin)

Interview with Yoann Dimet creator of the Soukmachine and artistic director by call the 9th of July 2021.

*Guinguette: Popular café-bar where you can drink and dance outdoors.

*Soukmachine venue: Pavillon du Dr Pierre, Préàvie, l'Orfèvrerie, La Halle Papin I & II, La Tour

M: Good afternoon, it's Marine for the interview, are you available?

Y: Yes, Marine, all good.

M: Perfect, so for my research I analyse third places in Paris. More precisely their nightlife and the place it occupies in their structures and in the Parisian nights. And the Soukmachine has a very interesting offer, so it is really great that you can answer. The interview will take 30 minutes. I have specific questions but do not hesitate to go beyond them and share your ideas. So, I saw that your activities have evolved since the creation of the association in 2005. Can you tell me about your development since the beginning?

Y : Soukmachine has been around since 2005, we are starting to be the business dads. Actually, it was a logical development. We started having parties that mixed artistic forms, bringing people together in atypical places, abandoned urban areas. Artistic festivities in the broad sense: cinema, concert, theatre, dance, exhibition. The idea was to mix everything up, make a huge mess, a huge Souk. The party we organised were popular and worked well in those unlikely places. And over time we managed to have places for longer periods which changed our project. By continuing to make events and diversifying the events as well. Because, having places for a longer time allow us to do more than "parties", and create workplaces. And offer these spaces to people who need them. These people come from culture in the broad sense (craftsman, artist, entrepreneur, architect, designer). So, our project evolved logically over time from pure event to a more diversified activity.

M : I saw that in the places that you currently occupy it is more coworking, workshops and workspace. Is it just the "Halle Papin 2" that is used for events?

Y : First we are not offering coworking spaces, we only provide private workshops for each structure, so not at all in coworking. And in addition, we have a guinguette in each place. We have one in "Préàvie", one at the "Orfèvrerie" which will open in July and a guinguette at Halle Papin 2 as well. Which is our flagship place for a few years now, whose name has been the most popular, and which has gained a reputation. And that is just the guinguette part, as I told you, we have diversified our events. Afterwards, there are more festive guinguette than others, there is always a festive side: concert, etc. But there are still guinguette, not Soukmachine parties.

M : And do you still have a party that you hold in those places?

Y : Of course, we do night parties or big events until 2am in those places from time to time. But it is still different from the big Soukmachine events that we used to do. Now we only have one a year, even more so with the COVID restrictions. Called Carnasouk, which is a bit like our festival, it is the annual event, because we no longer have time to organize events as we did before: rent, venues, party, etc. Now we manage a lot of stuff, so we refocus our activities. And in the guinguette sometimes we have big evenings.

M : How did you found those transitional space ?

Y : There is a bit of everything, we can find the places and we negotiate with the private or public owner, we also participate in calls for projects. We are all terrain.

M : And how do you managed the different places (management, resources, etc.).

Y : The Soukmachine team does everything: installation, programming, administration. And we have employee in each location.

M : What is the status of your structure and where do your resources come from?

Y : We are a non-profit association. Unlike a company, we do not share dividends, however that does not prevent us from generating funds to make a profit, it is just that the profits are not redistributed. We can have a positive balance sheet, we just need to be able to pay taxes, charges, employees ...

M : Sure, you redirect them directly back into the association for the year after and bring projects to fruition. But how do you generate those funds?

 Y : The whole economic system is based on atelier provision; it is a price per m² per month that the residents rent out. It is the largest part of our income, beside that we make events. We also have a bar with a license, and we have the ticketing for paid events. And the third income, which is the smallest, but which is starting to become more and more important, is the subsidies.

M : And the subsidies come from where?

Y : We receive grants throughout the region, and municipality for projects. It is still minimal, but it represents large amounts.

M : Yes and that prove the benefit of your action. And how would you describe your integration in the neighbourhood where you are implanted (associative tissue, etc.)?

Y : Of course, we do a lot of things with associations, we have a lot of people who have their workspace in our structure which comes from the municipality in which we are established, we make lots of partnerships with associations, and a lot of community project, we open the portal, we try to make it free (in fact it's free almost all the time). So, yes we do our best to be local and participative but, we are often there for short periods of time. And we don't have too much time to create sustainable roots. But most of the visitors and residents are from the area.

M : And in the Soukmachine, who is in charge of programming?

Y : We all have different skills, which are intertwined but there are 3 of us in pure production and artistic direction.

M : Do you have themes, seasonal programming, how do you choose the activities on site?

Y : In the Soukmachine there are people who know how to program, we come from there, at the beginning we were in the events business. This is our strong point, we are very well followed for our programming, people trust us for what we propose for the aesthetic that we have developed which is strong and unique to us. We know what we want, we know what pleases us and what can please. Sometimes we fail, sometimes we do not.

M : Yes that is how it works too. And we have talked a bit about it before, but how often do you offer night activities?

Y : What do you call night activity?

M : Everything that happens after 7 p.m. Usually between 7 p.m. and 11 p.m. it is considered the evening economy and after 11 p.m. the night economy.

Y : So yes we have a night activity, which usually ends at midnight. And some of our events up to 2am. In contrast we do very little night - night now.

M: And why did you lower this offer, is it the lack of demand, is it because you changed your activities, or are there constraints?

Y : Yes because the night is tiring, because we have a lot of stuff to deal with, so we refocused. We have the Carnasouk which is all night. So, we do 2 to 3 all night event per year, because that's another management. We develop formats that we like, but at night it is immediately something else.

M : And for regular guinguette-type events, when are you open?

Y : We are only open on weekends, from Friday to Sunday 5pm to 12am.

M : Do you think in the guinguette, in your event you have a diverse audience?

Y : This is a complex question to answer because it would take a study, a questionnaire... From the visuals and feedback, yes! The Soukmachine is known to attract a variety of audiences. We have people who tell us "I don't know how you do it is really mixed up the public in your venue". We have a lot of feedback in this direction. After the specific programming can modulate enormously the public which comes. If we do an electro collective evening, it won't be the same as a Sunday afternoon at the Halle Papin. On the other hand, as a general rule, if you look at everyone who comes, in all the guinguette and events, I think that we touch a lot of different people. And besides, it is one of the Soukmachine ambition since the beginning. After that, do we really achieve our goal, it will require a study to be sure. But yes, we are often told that we gather a diverse public and we are known for it!

M : Which is good, it is positive.

Y : Yes, after it is not our ambition to be a social structure. It is not our core business to welcome vulnerable audiences. We are a cultural venue open to all. Comes, who wants. We are making a huge effort on bar prices, on accessibility. Even when it is under payment, it is not expensive at all, people are offered to come with their food (picnic). So, we really have this desire to be open and generous.

M : Great, I have everything I need in terms of organization and programming. Let's talk about the things less fun, COVID. How does it affect your structure?

Y : It damaged the economy of the structure for sure, even though we received aid. But on the management of the health crisis, I would say that it is catastrophic even dangerous. We are not in favour of the idea of a health pass, because it goes against the openness that we are advocating. So, we won't have an event of more than 1000 people to avoid going through such extreme.

M : Because under 1000 people you don't have to set up the pass?

Y : Exactly, even if things are changing all the time. They want to force people to be vaccinated. In any case I find that there is a hysteria around that and that it leads to dangerous drifts (cops who attack young people who party, who chase people on the banks, the repression, etc.) only for a disease it is unreal.

M : Yes, on certain points they have gone too far. In your case did you stayed open only for the residents?

Y : Yes for the first confinement it was a bit special. Everything was at a standstill like everyone else we were confined at home. And after no we left everything open.

M : You have resumed all your activity?

Y : Well since last May, it's been a year that we restarted. But last summer we had only few events we couldn't do too much, we adapted to the unstable restrictions. But here now we are going back to normal. We are no longer thinking of COVID and are trying to do as much as possible like before.

M : And for the future, do you think that third places will have more place in the cultural fabric of Paris?

Y : I can't say. You always have to pay attention to cycles, trend, there is a bit of an uproar, everyone is excited about it. After is it going to last? I don't know. I think it's important that institution accompany more and more projects. Because everything that is empty can be vital, can create extraordinary vitality. Also, not everyone does the same, with the same value and purpose. You have to distinguish each project. Because when you talk about third places, what are you talking about?

M : Yes it is very broad.

Y : Very broad and for us the word third places does not mean anything at all. We don't associate at all with a lot of people who claim to be third places. It doesn't mean anything today. Open a bar, put a chicken in it, people will say it's a third place. So, you have to be careful with appropriation and the marketing behind it. We have a network with actor from the milieu and we all do the same thing, we support each other. But on the other hand, the word third place is misused today. There are some who open an ephemeral bar and they call it third places. I think the word is nobler than that, it's case by case, we need to separate the one who creates an interesting hybrid place where things happen, from seasonal bar that offer a pint at 10 € handle by people who are not from the cultural milieu and with a programming that suffers from it. In the French third places register, an association of the ministry, there are places that are listed as third places and are just coworking spaces at an excessive price and which are far from having the same proposition as us. So, we don't claim being a third place, maybe a transitional venue because it is a fact. But third place has become a sort of huge bag. And I have nothing against the other, but we just don't do the same thing, and I have a hard time when we are associating to them.

M : Don't worry I do the distinction.

Y : I'm not worried, I'm sure there are people out there who know. But it is true that we are not aiming to use the word third place as a marketing tool. In Pantin (district) for example it exist all the cases (price, line-up, public, structure), in the Halle Papin we do not offer the same thing and the public sees it well.

M : Yes, and it doesn't attract the same audiences too.

Y : Yes, it attracts different audiences. We were told, that we are the last bulwark of gentrification.

M : It's great, I like it !

Y : Yes, our places speak to a lot of different people. People come there, and appreciate the alternative spirit. You go to our neighbour's, everything is perfect, your beer is expensive, everything is greenwashed, everything is about ecology, I don't know how to put it, but it's plastic.

M : You said it well!

Y : We are doing things and that's our goal. We do things with intention, generosity, after people like it or not. But you don't have to sell something. We are not selling something; we are not a seller.

M : No, you create !

Y : We create energies, we program things that we like and there is diversity.

M : And how do you manage to create this diversity, radiate like that?

Y : As we come from the event creation, from the cultural manifestation, immediately we had a kind of aura. Because when you do events, you address to an audience. At the beginning we were creating big events. Appreciated by a lot of people. Moreover, we already had our network; grown in Paris we came with our Parisian and Ile-de-France contacts. For each event there are spotlights, people remember our name, and it turns very quickly, in a certain environment of course. From the moment we had "fix" places, it further increased the visibility of Soukmachine and our know-how. So, of course, today we have a very, very large network! Huge ! Between all our places there are 1000 residents who are with us, that's a lot. And the guinguette work pretty well. So, we have an audience. And the fact that we are 15 years old, also legitimizes it. People think they have been here for 15 and they, haven't changed their intentions. For 15 years we have always been accessible, generous and careful of the commodification of things and non-commodification. Because not everything is marketable. So, the people who come do not have the impression that we are after their credit card. For the event and for our resident, we try to make sure there are plenty of things that are non-marketable.

M : You are very followed and you kept your line of development. It's awesome.

Y : If we would be only a workspace we would be less known than that. But we do events that have always been successful! There are people who started with us when they were 30 years old now they are 45, that show something. We have real recognition. And I realize that the time does a lot of sorting work. Between those who arrived, who tried to do, and disappear! While we have been there all the time. It's nice. And it's the people who follow us that gives us a lot of confidence,.

M : And do you have development goals for the future?

Y : Yes! Always, before we had no places, now we have places, now we are thinking of settling down for a non-transitional venue. We have lots of projects in the drawers, it's constantly evolving.

M : And I think that's also what makes your legitimacy. You adapt, you don't stand still, you change things and that's what is interesting too I guess.

Y : Oh yes, we are surprise professionals. We manage to renew ourselves and what we offer. The idea is that we offer things that make people laugh, in cultural programming we always try to test new things in completely crazy places. The Halle Papin, people go inside and they hallucinate. We did a nice thing; we like to leave things in fallow but behind there is a huge job of setting up, decorative work that creates an extraordinary place. The Halle Papin 2 is magic. We are still one of the rare places that takes the risk of trying something new in Paris.

M : And do you think it gives you more flexibility to have use brownfield?

Y : A little but not totally either. Because in the end, the main work is to appropriate a space, it can happen anywhere, even in the local bar. Rather, it is the spaces that allow us to do crazy stuff. When you compare the guinguette du Préàvie it is just a courtyard while in the Halle Papin it has a cachet. In the Préàvie it's very simple but it works.

M : And that's good too.

Y : Yes, you see, at the Préàvie it's very simple in terms of programming because we have noise constraints. But it works well anyway.

M : And which type of activity do you offer there (concert)?

Y : At the Préàvie yes we mainly have concerts, after at the Halle Papin we have concert, DJ set, workshop. We prepare everything at the last minute, but we have varied activities.

M : Last minute due to COVID or is it event that make it that way?

Y : It was always last minute. Regarding the restrictions it make us wait and see because working on a big thing and not being sure to open.

M : Yes, that's not the point either.

Y: Exactly!

M: Well, we come to the end! Thank you very much for taking the time. It made me very happy to talk to you. And maybe I see you soon at the Soukmachine.

Y : For sure! Bye.

Annex B.4 Night Council

Interview with Charlois Thierry (night council project manager) by phone call the 31st of May 2021.

N.B: For the night council the interview guide has been adapted. To look into the Parisian nightlife as a whole and the place of hybrid space into its development and promotion.

Good afternoon, thank you for taking the time to participate to my research. As indicated in my email, I am studying third places as an alternative to the traditional Parisian nightlife.	
Questions	Answer
The mode of operation of the council	
After seven years of operation, do you still call on the thematic working group?	Many of the working groups are no longer requisitioned. The main task of the groups in 2015 was to offer proposals and set up actions on the various themes of the night (prevention, diversification, discrimination, etc.). Since, only certain groups are still active, like the group working on the mobility and promotion: they follow the progress, monitor, improve actions and push the change in regulations.
Do you regularly realise market analyses?	Not really thanks to the way the council works with different colleges, all the actors are represented and give us an updated view of their desires and constraints.
How does the city's night-time policy fit into the objectives of sustainable development and resilience?	• This is a new subject for the city itself. So, it was not a necessity when the council was created in 2014. • The measures put in place by the "day" city are adapted as far as possible to the night policy. For example, the creation of the "responsible event" charter could be extended to the night business. • There is no specialized working group because we try to integrate it at all stages. • Our role is to inform stakeholders, highlight the opportunities, and support their evolution. • In addition, I am convinced that resilience is a fundamental point of night companies. This is why, with the collaboration of the public innovation laboratory, we aim to analyse the resilience of Paris NTE, in order to offer adapted support and create useful workshops for companies. This would ultimately promote the nightlife' resilience. Unfortunately, we would need to hire a paying service provider and the cost of the intervention does not fit into our budget.
The alternative night offer	
Within the night council, is there a person in charge of the cultural development of Parisian nights? Or is it the actors who are project carrier?	• We are not in charge of cultural programming only to create a favourable environment which will foster its development. • Like advertising the city nightlife: Thanks to our efforts, the marketing campaign carried out had visible results. In 2015 there were only 5% of repeat tourists for the nightlife after the campaign the figure rose to 18%. • In comparison Berlin has 50% of tourist repeater for the nightlife, one could say that we are still far from it, but our objective is different, Berlin benefits from tourists but suffers from their nuisances.

	• We want to diversify the offer, increase the visibility of the activities offered at night in Paris, but do not seek to become the night capital in Europe.
How do you promote alternative projects?	• The night council has a role of support, development and sometimes project incubator. • The city made a bid solicitation "reinventing Paris" and "reinventing the Seine" which made places belonging to the city available to entrepreneurs to create innovative urban planning projects. • Through this initiative we have encouraged the integration of night activity into those projects. By including an elected member of the night council in the jury which selects the winner, the latter's role was to show the benefits of projects integrating night activities. • But it is the official elected of urban planning who is in charge of the final decision. • During the last call to reinvent Paris which had a focus on the underground tunnels which would have been perfect for night activities without nuisance, the elected official prioritised innovation and ICT projects.
Are there still spaces that associations can invest at a lower cost in Paris?	The reinventing Paris projects are city's concessions. But these spaces are now all occupied. The SNCF company has many wasteland (old rail path, hangar, etc.) made available to associations and project leaders. This was the case for L'Aerosol, ground control, La Recyclerie.
Transitional urbanism	
Do you consider third places as alternative spaces?	It depends on the activities they have developed. Some are associative and very social, cultural, artistic. These are interesting, they fit into the neighbourhood and have alternative values. Others are more commercial, it offers spaces different from those you can usually find, but do not have an alternative or marginal DNA. We support all nightlife establishments, but we foster the places which produce a more creative offer.
Do you think that such spaces are in line with the Parisian manifesto of nightlife (creating diversity, accessible, boost local economic and social fabric, practices respectful)?	In fact, these establishments often close early. Because of their project (associative, daytime, etc.) they are more part of the evening economy (closing before 11 p.m.) than late night economy. But also because of their locations, the structures that are in the city centre and have an outdoor space, must ensure that they are not disturbing the neighbours after 10pm. And I cannot say they respect more than other institutions; it just aligns with their rules. For example, nightclubs have licenses, equipment to avoid noise pollution, they adhere to trade unions. While the bars are not belonging to network or few, there are plenty of bars, difficult to control, and because of their arrangement (terrace) it is more complicated to respect the rules, and this is where we intervene as a mediator to train owners and consumers.
Do you promote third-party locations in your communications media?	Not more than for other establishments, they have access to the same tools and take advantage of them. They can promote their events on the Night City collaborative agenda. On the other hand, it is true that it is more interesting to highlight in our press article a third place, which offers cultural, social, creative activity, rather than an umpteen bar.

What are your points of contact with these associations?	We are in contact with the urban plateau, Sinny & Okko, Station Mu, Partie Prenante, Kevin Ringeval (co-founder of the Aerosol). All these associations, people and companies are dynamic elements of the council, they are creative, bring a new eye, and ideas, especially concerning the resilience of Parisian nights.
COVID	
What were the actions of the night council regarding the health crisis?	During the pandemic we mainly have a role of information on the latest measures in application (restrictions, exemption, unemployment scheme), of support, and we were force of proposal by being the intermediary between the actors and the city (free and extended terrace, outdoor location inventory for project leaders).
What are your main recommendations to date?	We are not in charge of the measures, nor of the recommendations, they are taken at a national level by trade unions, associations, and institutions. We act as a mediator, communicating information. The most important thing today is to use innovation for a more resilient model.
Do you think that hybrid venues present an alternative to clubs and concert halls in times of crisis? And after ?	If we are talking about the health crisis which requires outdoor meetings then yes because most third places have an outdoor space. But for another crisis it is hard to predict.
Future	
What are the main areas for the development of Parisian nightlife for the coming years?	• Resilience as mentioned previously • The 20min neighbourhood adapted to night. Which aim to offer all the necessary services within 20 minutes by walk from home. With alternative or commercial activities, by opening school classes in the evening for example. Allowing to offer convivial activities (film, games, entertainment) accessible to all. This would promote the inclusion of isolated people and create a more dynamic neighbourhood life. • We also plan to create big events and party in the larger Paris (metropolis).
Do you think that alternative places will play a bigger role in Parisian nights?	Their recent development has reduced the vacant space in the city centre, but as long as there is wasteland, there will be transitional urban planning. As for their nighttime activities, they are mainly in the early evening niche. Located in residential areas and outdoors they often stop after 10 pm to avoid noise pollution, as they do not possess noise cancelling infrastructure. Projects on the outskirts of the city: 6B, La ferme du bonheur ... would be ideal spaces for noisy and late evenings, unfortunately their quality is also their difficulty. These establishments are difficult to access, too isolated. Public transport close early and when the party is over, it is only the taxi and Uber that can takes care of bringing back the party goers. There is a lack of infrastructure, and it is mainly a political problem. The region is in charge of transport, but since they are not on the same political side as the city Mayor, it takes years to make things happen. The ideal would be to close the metro an hour later instead they tried once to extend transportation one weekend per month for 24h but it did not work, and it cost them a lot, so they are not trying much.

Your Parisian night

Hello,

As part of my master's degree, I am writing a thesis on the role of hybrid places (wastelands, third places) in Parisian nightlife. This questionnaire will allow me to support my research and assess the habits and expectations of night owls in Paris. The survey is anonymous and its result will be analyzed for academic purposes. The questionnaire consists of 4 sections and will take no more than 6 minutes.

N.B The questionnaire does not take into account COVID restrictions (curfew, lockdown, limitation of people) - therefore you can answer as in 2019 or how you envision your summer.

Thank you for your time and participation.

Marine Gazan

* Compulsory questions

An overview of your habits

1. Evaluate how often you do these nighttime activities:

   Une seule réponse possible par ligne.

	Never	Rarely	Often	Regularly
Go to relatives' houses	◯	◯	◯	◯
Go shopping	◯	◯	◯	◯
Go to club or disco	◯	◯	◯	◯
Cultural activities	◯	◯	◯	◯
Sportive activities	◯	◯	◯	◯
Go to a bar or restaurant	◯	◯	◯	◯
Go for an afterwork drink	◯	◯	◯	◯
Enjoy the public space (picnic, stroll...)	◯	◯	◯	◯

2. How often do you practice these cultural activities in the evening? *

Une seule réponse possible par ligne.

	Never	Rarely	Often	Regularly
Museums, exhibition, opening	○	○	○	○
Cinema	○	○	○	○
Theater	○	○	○	○
Concert	○	○	○	○
Festival	○	○	○	○
Workshop (art, cooking...)	○	○	○	○

3. Why do you go out at night?

Plusieurs réponses possibles.

☐ The atmosphere is different
☐ This allows you to find your friends / family
☐ You like to meet new people
☐ To relax
☐ To do what you don't do during the day
Autre : ☐ _____

4. How many times per week do you go out after 7 p.m ? *

Une seule réponse possible.

○ 1
○ 2
○ 3
○ 4 and more

5. When you go out, most often you come home: *

Une seule réponse possible.

○ Before 10pm
○ Not later than midnight
○ Till the venue close
○ When the sunrise

6. What is your "going out" budget per week? *

Une seule réponse possible.

○ Less than 50€
○ From 50 to 100€
○ You don't count

Your perception of Parisian nights

7. How do you assess the variety of activities?

    Une seule réponse possible.

	1	2	3	4	5	
Very dissatisfied	◯	◯	◯	◯	◯	Very satisfied

8. How do you assess the quality of these activities?

    Une seule réponse possible.

	1	2	3	4	5	
Very dissatisfied	◯	◯	◯	◯	◯	Very satisfied

9. What do you think about the price of an evening out?

    Une seule réponse possible.

	1	2	3	4	5	
Very expensive	◯	◯	◯	◯	◯	Very affordable

10. How would you rate the quality of public transportation?

    Une seule réponse possible.

	1	2	3	4	5	
Very dissatified	◯	◯	◯	◯	◯	Very satisfied

11. How would you rate the city safety at night?

    Une seule réponse possible.

	1	2	3	4	5	
Very Poor	◯	◯	◯	◯	◯	Very Good

12. Describe in 5 word the parisian nightlife

    _____

The
hybrid
places

Transitional spaces, third places, pop-ups, wastelands, brown field, guingette ... The names are as varied as the projects they represent. They are defined as a temporary occupation of abandoned urban places and host various activities (meeting space, co-working, workshop, bar, restaurant, nursery, reception of vulnerable people, garden, etc.).

13. Have you ever been to a hybrid place? *

Une seule réponse possible.

○ Yes

○ No

14. Check the places you have already visited (this list is not exhaustive if you think of other places do not hesitate to add them in "other"): *

Plusieurs réponses possibles.

☐ La cité fertile
☐ La recyclerie
☐ Le 6B
☐ Le point éphémère
☐ La Halle Papin (1&2)
☐ Les grands voisins
☐ Les cinq toits
☐ Ground Control
☐ La station
☐ Le hasard ludique
☐ Mains d'oeuvre
☐ Jardin 21
☐ Shakirail
☐ Wonderland
☐ Le consulat
☐ Le préavie
☐ Villa belle ville
☐ Villa Mais D'Ici
☐ Canal Prairie
☐ L'aérosol
☐ 59 Rivoli
☐ None of the above
Autre : ☐ _____

15. Do you think these spaces offer different activities than what you usually do in the evening? *

Une seule réponse possible.

○ Yes

○ No

16. Check the activities in which you participated in those places:

Plusieurs réponses possibles.

☐ Go to the restaurant or bar
☐ Meet with friends and enjoy the infrastructure (games, vegetable garden, relaxation area, etc.)
☐ Workshop
☐ Concert
☐ Night Market
☐ Exhibition
☐ Volonteering
☐ Conference
☐ Outdoor screening
Autre : ☐ _____

17. You find the price of the proposed activities:

Une seule réponse possible.

	1	2	3	4	5	
Very expensive	◯	◯	◯	◯	◯	Very affordable

18. How do you assess the quality of the nighttime activities on offer?

Une seule réponse possible.

	1	2	3	4	5	
Unsatisfactory	◯	◯	◯	◯	◯	Very satisfactory

19. What motivates you to spend your evenings in a hybrid place? *

Plusieurs réponses possibles.

☐ Inclusive environment
☐ Solidary value
☐ Alternative activities
☐ Place commited to the environment
☐ Offers intergenerational activities
☐ The offer is less expensive than in traditional night venue
Autre : ☐ _____

20. According to you, the public present in the hybrid places is: *

Une seule réponse possible.

◯ Diversified (age, sex, socio-professional category)
◯ Not mixed (only same groups of people)
◯ Autre : _____

21. For you this type of space: *

Une seule réponse possible.

◯ Does not attract you
◯ It is an alternative to your usual night out
◯ You go regularly
◯ Autre : _____

22. Regarding the night activity in these places, what do you like or what do you think should be improved?

_____
_____
_____
_____
_____

About you

23. Age *

Une seule réponse possible.

- ⚪ Les than 16 years old
- ⚪ Between 16 and 20 years old
- ⚪ Between 21 and 27 years old
- ⚪ Between 28 and 35 years old
- ⚪ Between 36 and 45 years old
- ⚪ Between 46 and 60 years old
- ⚪ More than 61 years old

24. Gender *

Une seule réponse possible.

- ⚪ Female
- ⚪ Male
- ⚪ Non-binary

25. Occupation *

Une seule réponse possible.
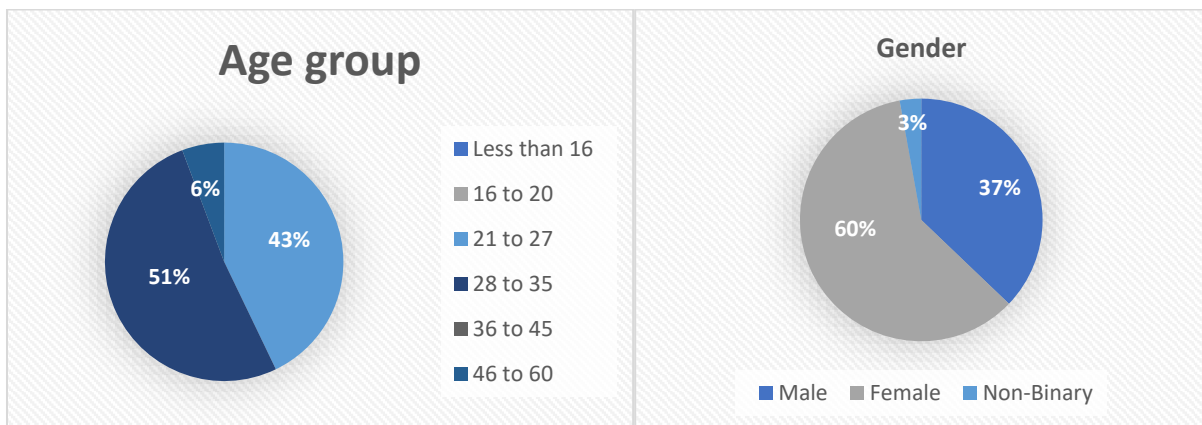
- ⚪ Student
- ⚪ Employee or self-employed
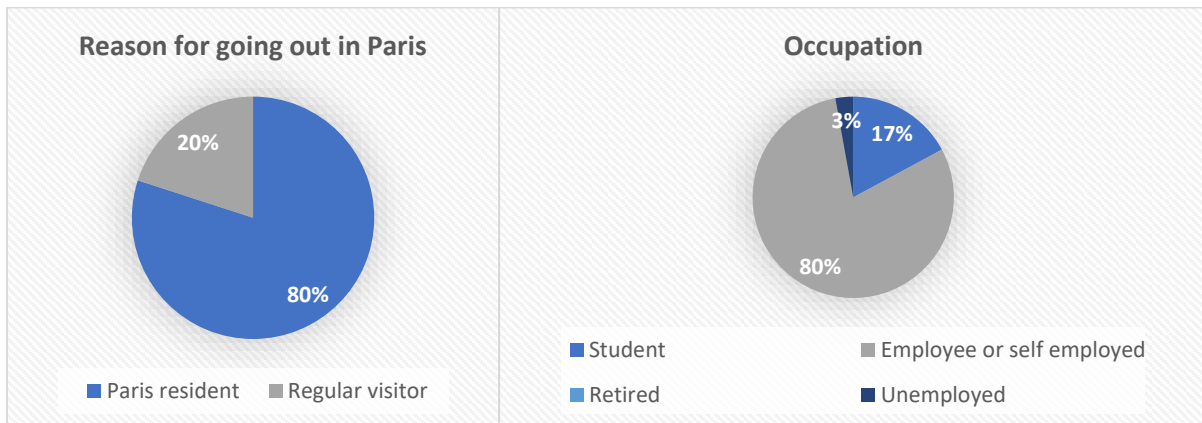- ⚪ Retired
- ⚪ Unemployed

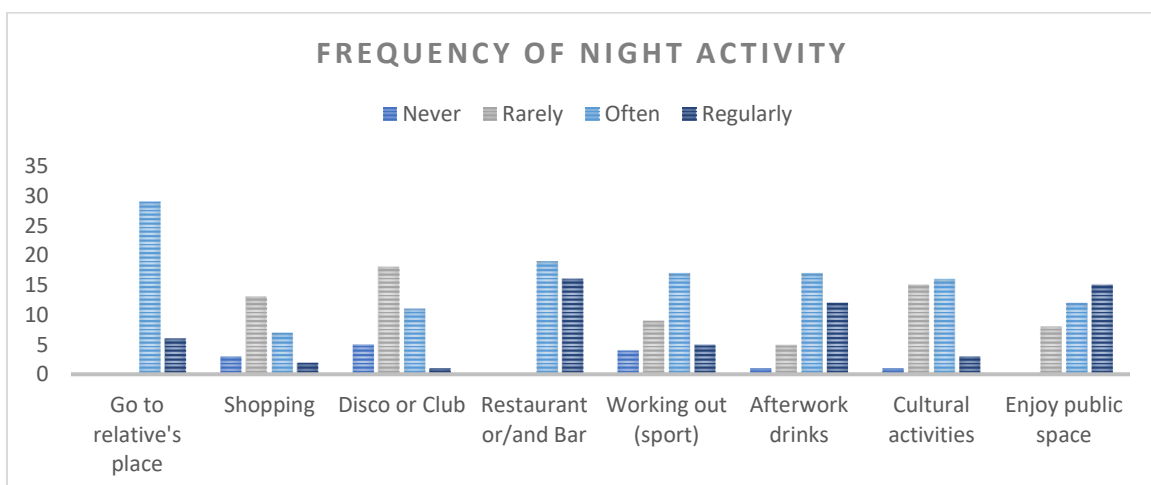26. You go out in Paris because: *

Une seule réponse possible.

- ⚪ You live in Paris
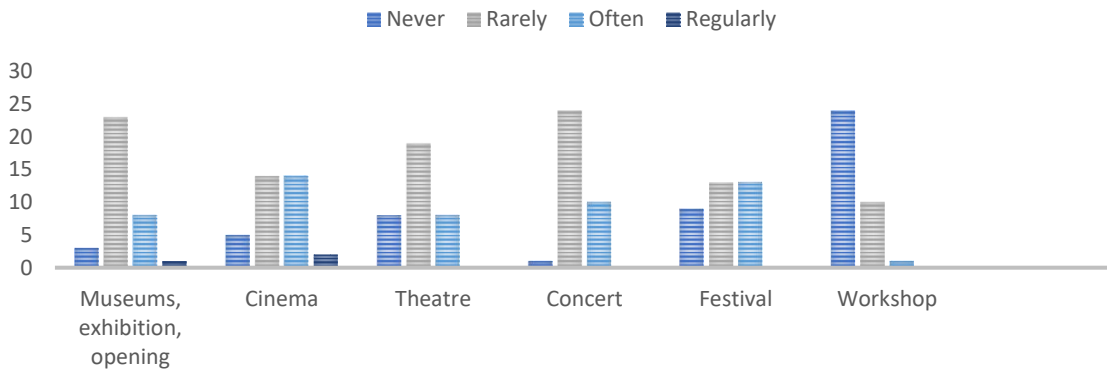- ⚪ You visit Paris often

Annex D. Questionnaire answers
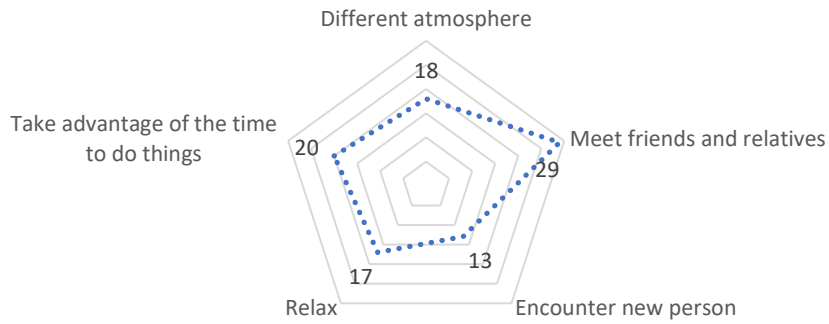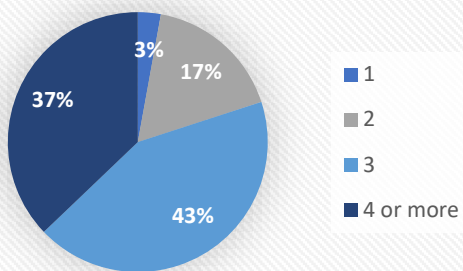
Annex D.1. Characteristic of the respondent

Reason for going out in Paris

- 20% Regular visitor
- 80% Paris resident

Legend: ■ Paris resident ■ Regular visitor

Occupation

- 17% Student
- 80% Employee or self employed
- 3% Unemployed

Legend: ■ Student ■ Employee or self employed ■ Retired ■ Unemployed

Age group

- 43% 21 to 27
- 51% 28 to 35
- 6% 46 to 60

Legend: ■ Less than 16 ■ 16 to 20 ■ 21 to 27 ■ 28 to 35 ■ 36 to 45 ■ 46 to 60

Gender

- 37% Male
- 60% Female
- 3% Non-Binary

Legend: ■ Male ■ Female ■ Non-Binary

Annex D.2. Nighttime habits

FREQUENCY OF NIGHT ACTIVITY

Legend: ■ Never ■ Rarely ■ Often ■ Regularly

Categories: Go to relative's place, Shopping, Disco or Club, Restaurant or/and Bar, Working out (sport), Afterwork drinks, Cultural activities, Enjoy public space

FREQUENCY OF CULTURAL PRACTICE IN THE EVENING

Never   Rarely   Often   Regularly

	Museums, exhibition, opening	Cinema	Theatre	Concert	Festival	Workshop

30
25
20
15
10
5
0

REASON FOR GOING OUT AT NIGHT

Different atmosphere
18

Take advantage of the time to do things
20

Meet friends and relatives
29

Relax
17

Encounter new person
13

Frequency of going out after 7pm

3%
17%
37%
43%

1
2
3
4 or more

Return time

6% 6%
37%
51%

Before 10pm
Before 12am
Venue closing
Sun rise
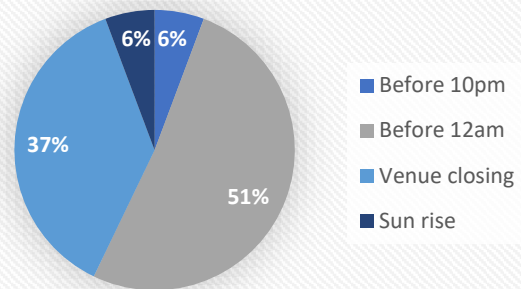
Budget for night out per week

17%
37%
46%

Less than 50€
From 50 to 100€
No budget
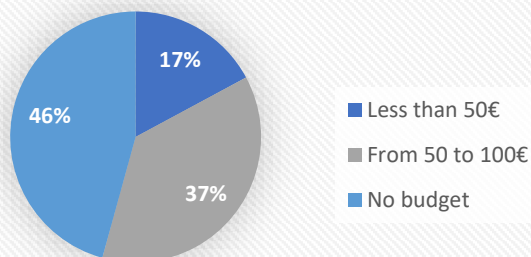
Annex D.3 Perception of Parisian nights:

VARIETY OF ACTIVITY

QUALITY OF THE OFFER

PRICE OF NIGHT OUT

QUALITY OF PUBLIC TRANSPORTATION

Rating	Value
Very good	5
Good	18
Fair	5
Poor	4
Very poor	3

SAFETY & SECURITY AT NIGHT

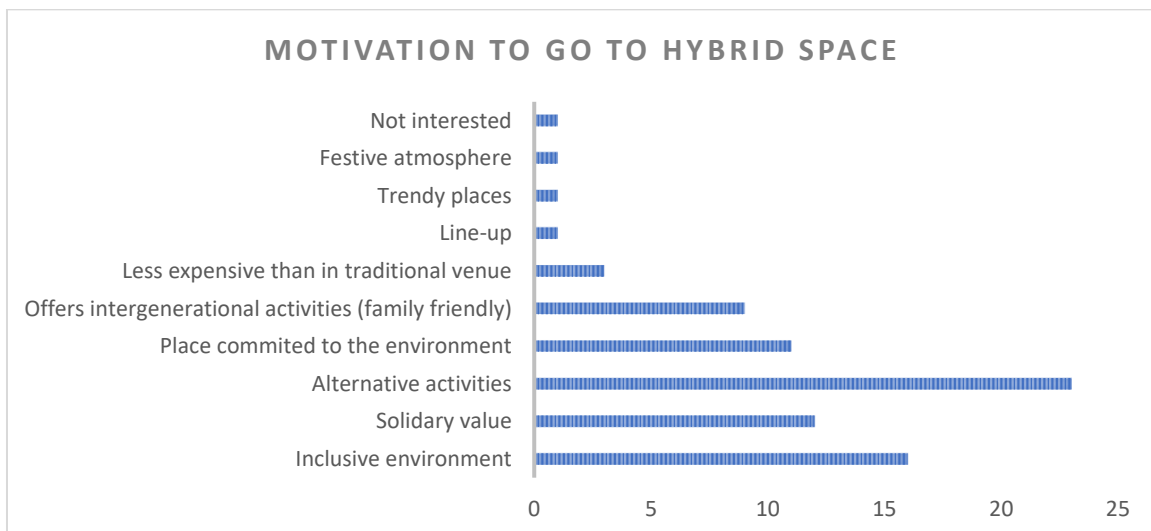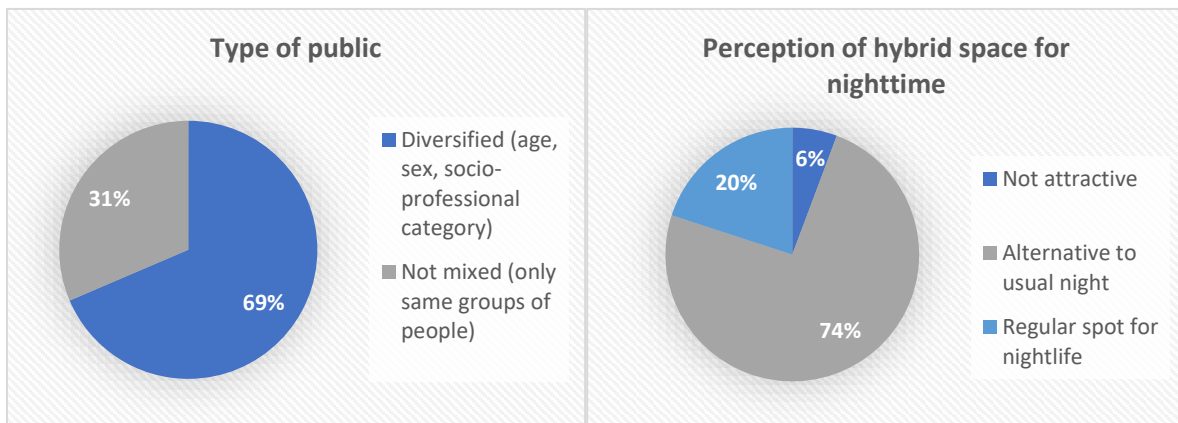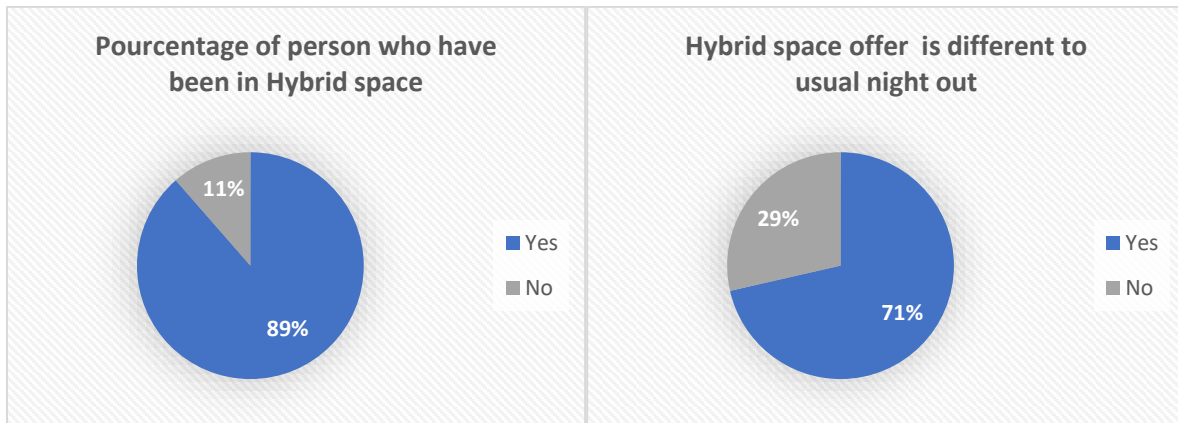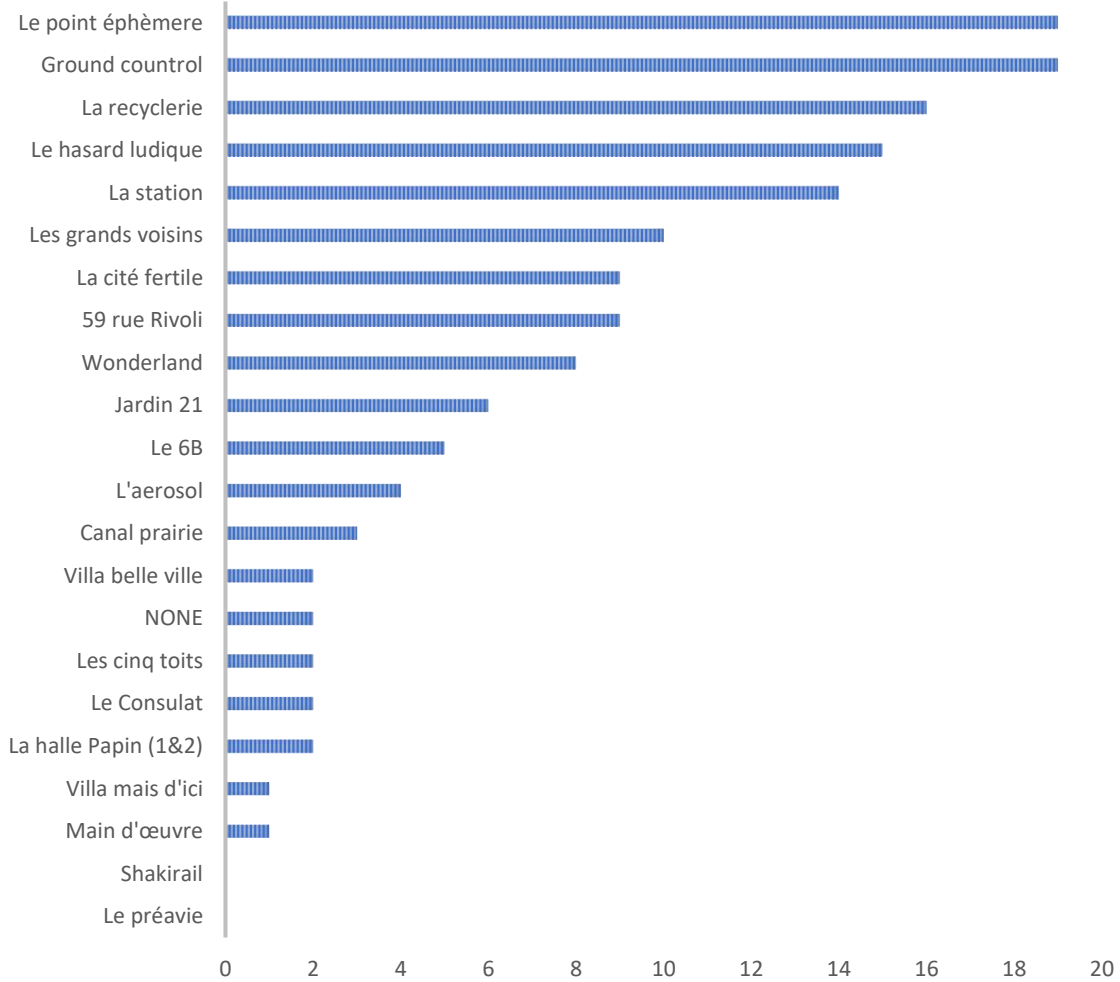| Rating	Value
Very good	2
Good	8
Fair	15
Poor	5
Very poor	5
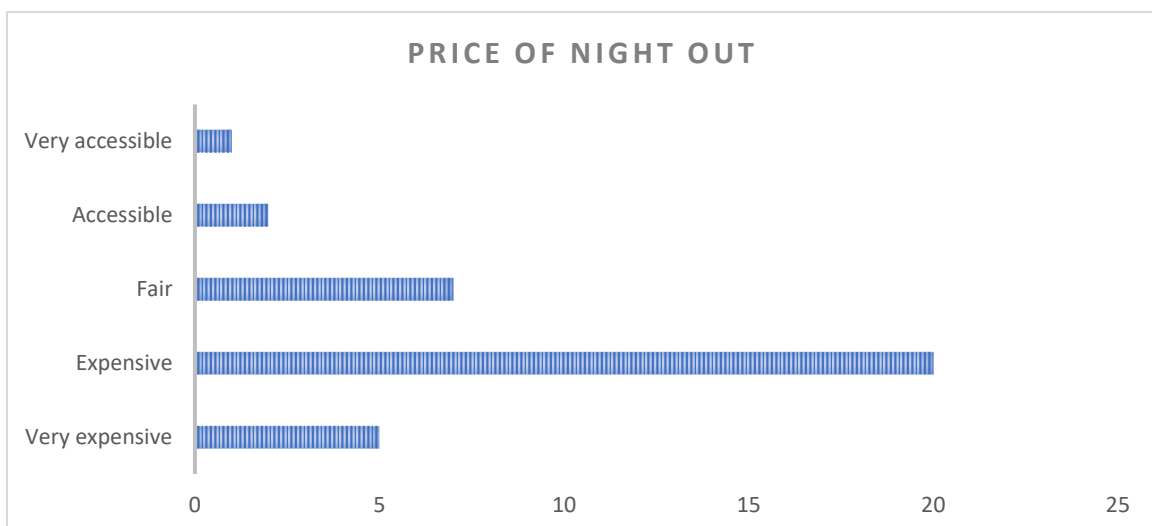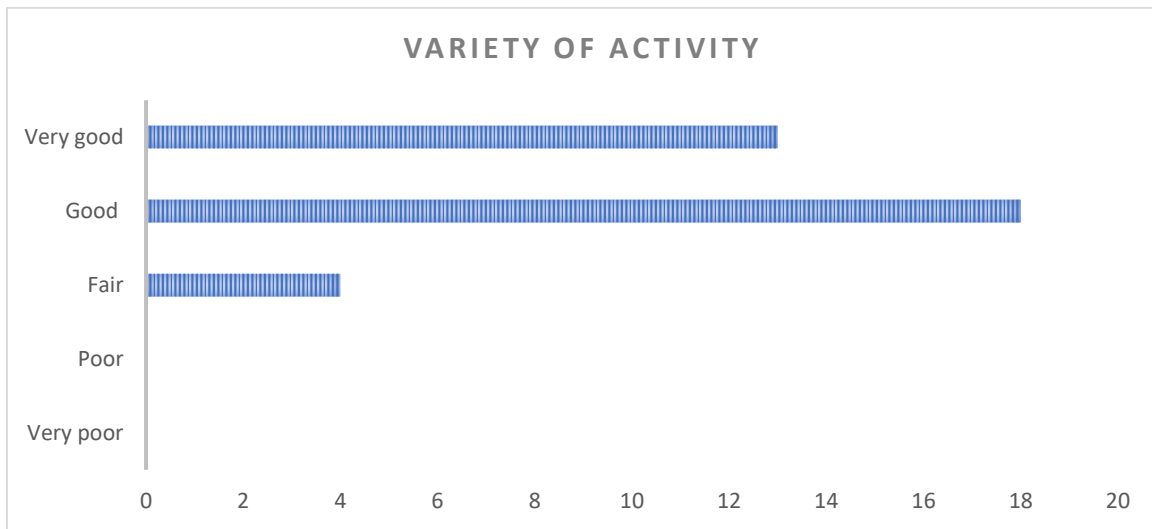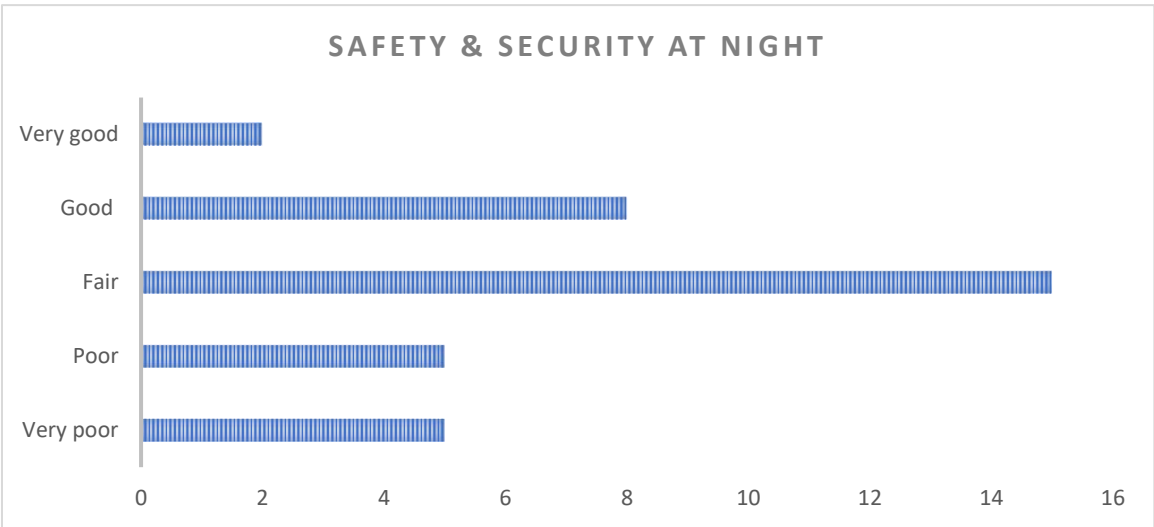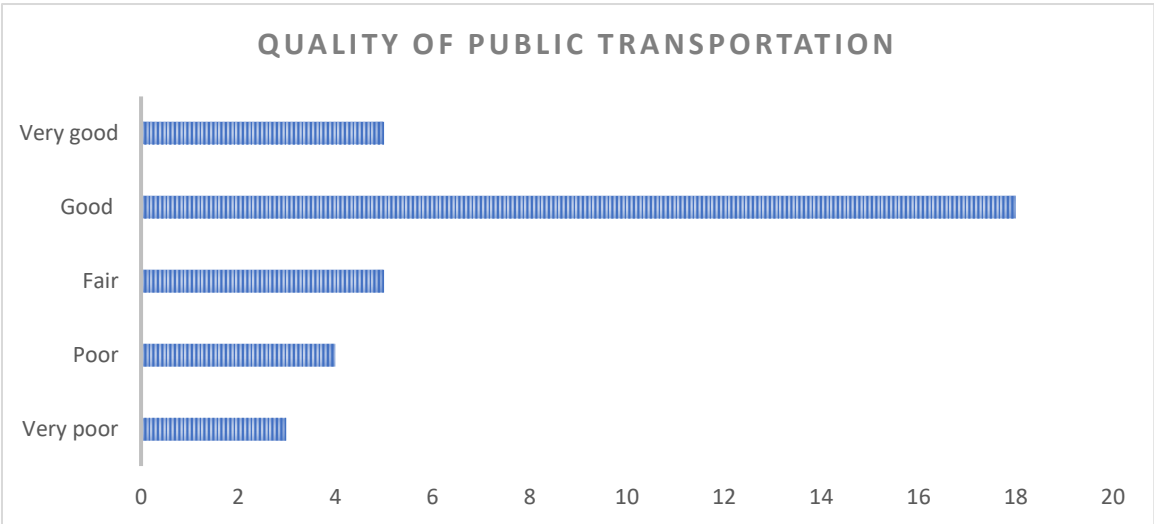
Five word to describe Paris:

- Price: 7 expensive 1 good deal

- Social: 3 friends 1 meetings 1 family 1 conviviality

- Atmosphere positive: 5 lively 3 festive 2 cosmopolitan 1 pleasant atmosphere 1 relaxation 1 fun 1 exploring 1 memorable 1 effervescent

- Atmosphere negative: 3 noisy 2 crowded 2 intellectual 1 pretentious 1 complicated 1 too calm 1 difficult 1 dense 1 bustling 1 unexpected 1 unique 1 joyful
- Offer: 5 varied 4 diversified 1 diversity 2 alcohol 1 alcoholic 1 terrace 1 bar 1 club 2 interesting 2 cultural 1 culture 2 dynamic 1 qualitative 1 choice 1 event 1 music 1 opportunities 1 institutional 1 Instagrammable 1 sophisticated 1 everyday 1 escapism 1 creative
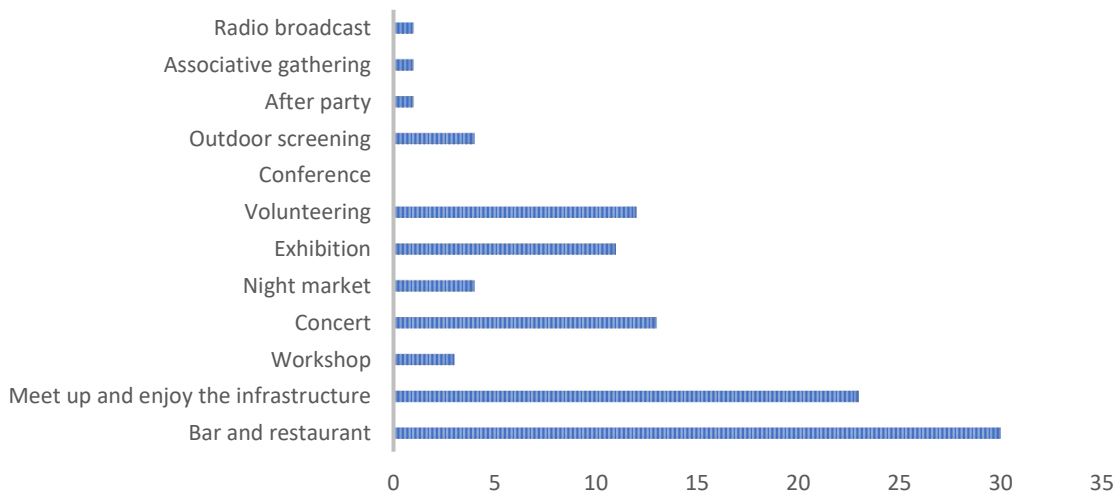
Annex D.4. The hybrid spaces

Pourcentage of person who have been in Hybrid space

- Yes 89%
- No 11%

Hybrid space offer is different to usual night out

- Yes 71%
- No 29%

Type of public

- Diversified (age, sex, socio-professional category) 69%
- Not mixed (only same groups of people) 31%

Perception of hybrid space for nighttime

- Not attractive 6%
- Alternative to usual night 74%
- Regular spot for nightlife 20%

MOTIVATION TO GO TO HYBRID SPACE

(Horizontal bar chart — categories top to bottom: Not interested, Festive atmosphere, Trendy places, Line-up, Less expensive than in traditional venue, Offers intergenerational activities (family friendly), Place commited to the environment, Alternative activities, Solidary value, Inclusive environment. X-axis 0 to 25.)

HYBRID SPACE VISITED BY THE RESPONDANT

Space	Value
Le point éphèmere	19
Ground countrol	19
La recyclerie	16
Le hasard ludique	15
La station	14
Les grands voisins	10
La cité fertile	9
59 rue Rivoli	9
Wonderland	8
Jardin 21	6
Le 6B	5
L'aerosol	4
Canal prairie	3
Villa belle ville	2
NONE	2
Les cinq toits	2
Le Consulat	2
La halle Papin (1&2)	2
Villa mais d'ici	1
Main d'œuvre	1
Shakirail	
Le préavie	

ACTIVITY PRACTICED IN HYBRID SPACE

Activity	Value
Radio broadcast	1
Associative gathering	1
After party	1
Outdoor screening	4
Conference	
Volunteering	12
Exhibition	11
Night market	4
Concert	13
Workshop	3
Meet up and enjoy the infrastructure	23
Bar and restaurant	30

PRICE OF THE OF THEIR OFFER

A bar chart titled "PRICE OF THE OF THEIR OFFER" with the y-axis ranging from 0 to 16. The categories and values are: Very expensive: 0, Expensive: 8, Fair: 14, Affordable: 5, Very affordable: 6.

QUALITY OF THEIR OFFER

A bar chart titled "QUALITY OF THEIR OFFER" with the y-axis ranging from 0 to 18. The categories and values are: Very poor: 1, Poor: 0, Fair: 13, Good: 16, Very good: 2.

What to keep, improve, or change in hybrid space:

- "The price"
- "The more ephemeral they are, the more it works. Give the feeling of exclusivity to the consumer and he will believe himself exceptional in his mediocrity"
- "Positive side: Space, cool atmosphere, varied activities. Negative side: as expensive as traditional structures"
- "Bathroom"
- "Reconnect with a real alternative identity and beware of the traps of institutionalization and market logic"
- "More choice"
- "Create an agenda of regular events to create more loyalty / offer theatre and stand up / make customers actors by involving them in the organization and scheduling of events"
- "Increase their number, to avoid overcrowding"
- "Better communication and I will go more often. In the positive side they have different concepts"
- "The price is quite high for similar services. Include a drink to make prices more affordable"
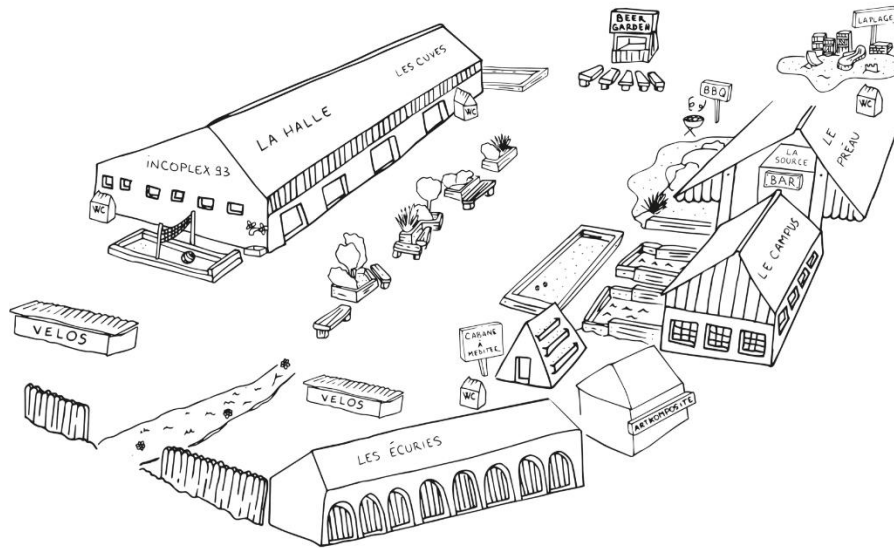- "The communication"

Annex E. Structures and night offering analyses

Annex E.1. La cite fertile

Information for the analysis were gathered on the structure website (La Cité Fertile, n.d.).

Description	
Location	14 Avenue Edouard Vaillant 93500 Pantin
Accessibility	Located in Pantin, an outskirt city of Paris the venue is accessible by all public transportation but can be long to reach depending on the departure point. The whole site is also thought for person with reduced mobility (parking and easy access to everything).
Date of the project	The project started in 2018 and will go on until 2022. As part of SNCF Immobilier transitional urban planning, the project enables a shift from the old freight station and the future eco-district of Pantin.
Status of the structure	The project is run by Sinny & Okko and the Paname brewing company. • Sinny & Okko is a private structure of the social and solidarity economy that brings abandoned spaces back to life by bringing together initiatives, ages and cultures around diverse practices. • Paname brewing company produce 5.000 hl of beer/ year. It is commercialised but also enable to supply the bars onsite with ultra-local beer. In line with the values of La cite fertile, PBC defends a traditional production process with 100% natural elements (water, cereals, hops and yeast). La cite fertile also created partnership with SNCF Immobilier to get the brownfield and BNP which support the start-up onsite.
Project	Welcome all those who come together to act, discover and organize collectively to make cities more sustainable. This project take shape around four core missions: • Open and inclusive: develop a lively environment and experimentation space for all. • Foster gathering: la cite fertile is conceived as a space to meet, share and adapt its usage along the day and the need. • Promote and transfer responsible practice (share, look for new solution, use them in the operation). • Train future owner of hybrid space and structure them into a network.
Value	La Cite Fertile focuses its action and programming on the following areas: • Responsible consumption • Soft mobility • Protection of biodiversity • Circular economy • Energetic transition • Local and proximity trade
Resources	For the real estate, the company benefit from low prices from SNCF Immobilier. To cover all the other charges and make profit Sinny & Okko rely on sales (good, beverage, food), renting of space, privatisation of the venue.
Activity	Designed as an experimental city in the city, la Cite Fertile is an ecosystem with many spaces for: • Working: working space for student, coworking space, incubator, campus. • Gathering during event, workshop, concert, conference in La Halle (2000m²), Le Préau (old' covered platform of the station)

	- Eating or drinking in the restaurant La Source, Le biergarten or the stand outside. - Gardening in the 5.500m² of vegetated space (training and create green environment). - Training and play with outdoor game and sports field (provide material for free) - Shop, the old stable La cite fertile will welcome in 2020 an artisanal shop. The site also welcome event taking the shape of workshops, conferences, festive and fun activities or festivals And privatise some of its space for professional event.
In face of COVID	Due to the pandemic the hybrid space had to close its doors to the public twice (5 months), but the site continued to host solidarity initiatives: 3.000 fabric masks were crafted and distributed 4.000 sanitary product were collected 4 tonnes of food have been collected for the charity "Secours Populaire" 8 distribution of food basket (payment) have been organised to support local producer - Toy collects for Christmas - Welcome association - Donated electronic device for people in need.
Impact (Beames et al., 2018)	
Community support	- Support social and environmental association in their work - While being close for COVID their social activity remains. - Foster the creation of 40 social and solidary start up
Human capital	- In four years, 250 managers of third place have been trained - Participate to the education of all towards the worlds challenge - Cultural and educative event
Social cohesion	In four years La cite welcomed: 300 associations 800.000 visitors and 150.000 youth 3.000 event Only in 2020 and despite 4 months of closing: 44 weekends marked by highlights events including 18 creators, artisans and local producers' markets,9 conferences, 16 open-air, 3 concerts, 3 days clubs, 1 sporting event, 2 digital events and 4 festivals. 8,000 people welcomed during the week and weekends 600 people took a guided tour (75% reserved for Seine-Saint-Denis' residents). - Around 440 people welcomed during awareness-raising workshops around biodiversity, the circular economy and responsible consumption (50% of were reserved for children).
Convenience	Offer free sports and game space, working area, shops, restaurant and gathering spots.
Urban aesthetic	They manage to create a welcoming and practical environment from an old train station.

	Summary and evaluation
Sustainability analysis	Environment • Use and enhance an empty space • Integrate sustainability in their mode of operation: 5 million litres of water saved, 200,000 responsible meals served, 250 species planted, 200m3 of fertilized soil created, 20 tonnes of waste reused. Economic: • Boost start-up development • Provide underpayment working space • Create job and value. Social: • Create moment and place to gather • Free and eclectic cultural and educative programming • Welcome all pubic
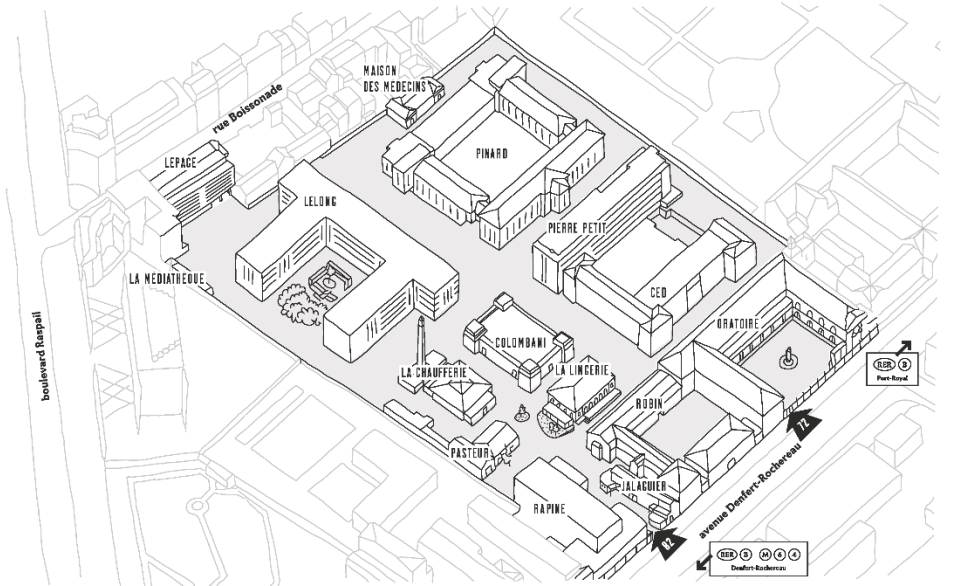
Temporal characteristic	La cite fertile is integrated to the next urbanism development. It is a transitory project.
Typology	In between the creative and branding type. • Sinny & Okko is thought as a company it therefore uses its tool (communication, branding, marketing) and rely on sales for its survival. Furthermore, it serves the image of SNCF Immobilier. • It offers a real cultural and educational content aimed for all public and free. • But the price of their goods and special event lead to a poor diversification of the public (young, bobo, high spender).
Night Offering	
Operating hours	Open at night after 7pm six days per week. • Tuesday to Saturday 12pm to 1am. • Sunday open 12pm to 10pm.
Night Activity	• Festive • Food and beverage • Cultural • Educational • Well-being
Programmed by whom	Curated by Sinny & Okko, they have a diverse offering but not really in the marge.
Frequency of night event	The bar and outdoor areas (sport, game) are open every night. But most of their event are during the day. The program during the summer is more intensive otherwise around once a week.
Public welcomed	Aim to reach everyone, however there is often the same public onsite. Due to the price of the consumption (even if events are mostly free) and the communication that is done around it.
Benefit of the night	Economic benefit made on the sales of food and beverage. Create moment of socialisation and conviviality. It is a great opportunity to promote culture, eco-responsibility, and minority (queer).

Information for the analysis were gathered on the structure website (Yes We Camp, n.d.).

Description	
Location	Hôpital Saint-Vincent-de-Paul, 74 Avenue Denfert Rochereau, 75014 Paris.
Accessibility	14th district in Paris Intramuros , accessible by all transportation
Date of the project	The occupation of the empty hospital as shelter started in 2012, the diversification of activity with the formulation of Les Grands Voisins project started in 2015 until 2020. • 2012: The public hospital of Paris lends the empty space to the association Aurore. Where they develop a shelter. • 2014: The city become owner of the site and plan to create an eco-district. Before its development they offer the association to occupy the 3,4 hectares. Aurore joins forces with Plateau Urbain which help creating the economic model, and Yes We Camp in charge of welcoming the public and the cultural programming. • 2015: test phase during the COP21 to see how the different public (resident, entrepreneur, public) coexist. • 2016-2018: season 1. • 2018-2020: extension for a season 2 - in partnership with "Paris et Metropole Aménagement" (in charge of the neighbourhood development). They collaborated to create a project that serve the transformation and the future usage of the district.
Status of the structure	The project is co-managed in between 3 actors: • Aurore: association which welcomes and supports vulnerable people (precarious or excluded) towards their autonomy through accommodation, care and integration. • Yes We Camp: association which foster an inventive use of available space, to help a change of attitude, and encourage everyone to become a "local co-producer" of its neighbourhood. • Plateau Urbain: cooperative offering to revive vacant buildings to allow the emergence of associative, cultural, and solidarity projects. With the support of institutions: • 14th district city hall • And the successive owner: public hospital of Paris, Ile-De-France Public Real Estate Establishment, Paris & Métropole Aménagement.
Project	For five years, several thousand people live, work and share the repurposed Saint-Vincent-de-Paul hospital. One of the largest temporary occupations in Europe (3,4 acres), with varied uses and audiences. Together they created new way of co-living, solidarity, urbanism and creativity. They provide the ground to answer XXI century cities challenges: integration of vulnerable persons, develop business that were not suitable to main market, face ecological challenges, build awaken citizen.
Value	Use transitional urbanism to occupy temporarily vacant spaces and meet basic needs: accommodation, food, self-fulfilment, by sharing space, time, together.
Resources	The site is complementary. The expenses consist mainly of investment for the development of common areas, the salaries of the coordination team, and the operating expenses (site and routine maintenance, security and event programming). The annual project represents around 2 million euro. Below the example of 2019:

	• The social activity: 470K€ mostly grant from the state to develop emergency shelter.
	• The office activity: 850K€ thanks to the rental (250€/m²/year)
	• The commercial activity: 450k€ with the sales revenue (restaurant, bar, conciergerie)
	• And to add to those activities the project as whole benefit from grant and the venue renting.
	All those enable an economic balance.
Activity	<u>Five main activities:</u> • Shelter • Working space • Craftmanship • Restaurant and bar • Cultural event and festivities <u>Regarding the cultural offer:</u> They foster a multidisciplinary and accessible to all programs. Which allow experimentation and creation, combining cultural events (concerts, festivals, exhibitions, shows, etc.), regular well-being and sportive activities, artistic and craft courses, artistic interventions and outdoor spaces design on site.
In face of COVID	Site closed to public after the first regulation. But the associations ensure the continuity of social work for the resident of emergency accommodation and day care for asylum seekers and refugees. Besides Les Grands Voisins associated with "RAliment collective" to distribute meals to the person in need: 97,356 meals distributed by the association from March 23 to June 30, 2020, of which 41,495 were prepared at the Oratory's kitchens. The Aurore association continues to provide food distribution to Les Grands Voisins by offering 400 meals from Monday to Friday, 9 am to 11 am until summer 2020.
	Impact (Beames et al., 2018)
Community support	• 7 shelters on site which welcomed almost 600 persons per night the first season. • Assist the person in irregular situation: through administration, support. In two years, 46,500 people have been received at the day care centre for asylum seekers and refugees • The multitude of activities and audiences enable integration through work with some twenty programs or job creation developed. • Through the working space at low cost, the project gave a push to emergent start-up and slightly more mature structures in their consolidation phase.
Human capital	• Welcome and train volunteer (5000 in 5 year) on varied mission that adapt to the need and desire of the collectivity. • Share skills and knowledge • Teach and provide jobs (apprenticeship restaurant, 150 vulnerable' persons are hired at the conciergerie and 40% found a job afterwards). • Offer working space (shared or not) at a low price for artist, association, entrepreneur. Which promotes a return to creation in the heart of cities, to maintain artisanal, artistic and agricultural know-how
Social cohesion	• Inter-sectoral collaboration • Mutual assistance • Mix of the usage and public

	• Creation of a new way to live the city through social and sustainability principles • Offer cultural event and festivities: 300 free cultural, educational and artistic events welcomed more than 600,000 visitors per year.
Convenience	On the 3,4 acres the project developed multiple spaces and services. • Hospitality: Reception for asylum seekers, Outdoor spaces, sports field and games, conciergerie, neighbours' house • Restaurant and bar: Lingerie (restaurant-bar with free programming and a cultural and friendly place to live), l'Oratoire (apprenticeship coffee restaurant), Chaufferie (reception for the camping, guinguette, shop), Comptoir (meal prepared and serve by the shelter resident), Chez Ghada (world cuisine). • Shops: convenience store (Fresh, organic, local, short circuit products), Resource centre (shop, workshop, sorting and storage space dedicated to the reuse of objects and materials), Collective shop (multiples handicrafts and production of artists), boutique-workshop (creators, artists and artisans producing locally and by hand in an ethical and responsible manner). • Culture and well-being: workshop, conference room, theatre, outside steam bath, shared studio, Well-being cooperative (solidarity and educational space), exhibition. • Shelter • Working space By the end of the project a second money was available on site (time against service or good).
Urban aesthetic	• Renovation of an abandoned space into a welcoming hybrid space, the refurbishment was collaborative and participative. • Share a unique common space with all the public

Summary and evaluation	
Sustainability analysis	Environment: • Use empty space, foster sustainability in their mode of operation and prefigure the use of the future eco-district. Economic: • Job opportunity • Gives a space to start up and artist, which created value (50 million €/year) • Support creativity and cultural sector Social: • Integrated in the neighbourhood: collaboration with 14th district organisation, welcome public through the cultural agenda, restaurant, shop. • Provide working space avoiding pendular migration • Foster integration of the vulnerable people • Create an environment which foster exchange in between public and change the look on vulnerable persons.
Temporal characteristic	The project was developed with the owner of the estate. It aimed to create new way to live a neighbourhood and created new usage. As it prefigured the future of the space it is a transitory project.
Typology	Institutional and private partnership since its creation. The project was well integrated into the district (visitors, economic activity, social purposes) and enhance the liveability of the neighbourhood while answering some of its need. It is a creative brownfield.
Night Offering	
Operating hours	The Friche was open five nights per week. • Open until 11pm Tuesday, Wednesday, Thursday, and Sunday. • Open until 2am Friday and Saturday.
Night Activity	Activity offered were as diverse as there was people and idea onsite. • Cultural • Educational • Food and Beverage • Festive • Well-being

Programmed by whom	The programming of event was under the responsibility of YWC (a team of four). However, the programming aimed to be collaborative, therefore it stayed open to idea and proposal, thanks to a monthly meeting open to all. It therefore fosters a dense, varied and rich program of activity and event.
Frequency of night event	The repurposed brownfield economic model relies for a quarter of their benefit on sales (food and beverage) so they needed to be open as much as possible. When it was open they offered free activity every open night to attract people and create a lively space.
Public welcomed	The aim of Aurore, Plateau Urbain and Yes We Camp was to foster the mix of public through a mix of usage. And it worked, people from the neighbourhood of all age and background, vulnerable people, migrant shared the site and experience. Creating an opportunity to raise awareness on otherness and culture.
Benefit of the night	Social benefit: offer a cultural and educative program, create conviviality, attract people to the site. Economic benefit: 450k€ in 2019 which represents 25% of the structure income. And foster creative and cultural production and diffusion.

Annex E.3. Ground Control

Information for the analysis were gathered on the structure website (Allo La Lune, n.d.).

Description	
Location	Ground Control - 81 Rue du Charolais, 75012 Paris
Accessibility	12th district, Paris Intramuros, the venue is accessible by all type of transportation
Date of the project	The project ground control started in 2014, the association La Lune Rousse occupied temporally several space before settling in the old tri centre of Charolais in 2018 until its reconversion in a new residence. • Summer 2014: hybrid and ephemeral project at the mode and design citée in the 13th district • Summer 2015: reinforced programming and activity, in a SNCF brownfield, 18th district • Summer 2016: integrate the train museum in the 18th district • Summer 2017: settle in a SNCF brownfield of the 12th district • January 2018 until now: created a covered market of 4000m² and its 2500m² of terrace, in the 12th district near Gare de Lyon
Status of the structure	• Ground control is a project carried by the business corporation La Lune Rousse (Allo La Lune, registered name). Cultural producer and hybrid project designer for over 20 years. It is a model of complementarity and responsiveness, its long and rich experience allows the company to organize events that break down barriers between genres, mix disciplines and bring together audiences. • SNCF Immobilier support transitional urbanism by bringing unused estate and railway to ephemeral life that answer new uses and needs. It provides to ground control the former Charolais postal sorting before its reconversion into the new Gare de Lyon Daumesnil urban district.
Project	Place of experimentation and expression on several themes: culture, ecology, solidarity, actor of change. This is translated through varied activities and guests (artists, researchers, entrepreneurs), providing tools and spaces to develop project, link, conviviality and the mean to move forward together.
Value	Social, environmental, and cultural commitment to act for a more resilient future.
Resources	Without grant or subsidy, the project is independent. It takes part of "SNCF Immobilier" network through a convention for the temporary use of the space. The economic model relies on the sale of good, food and beverage; the privatisation of space, the rent of coworking space.
Activity	• 12 restaurants and 4 bars managed by independent actors providing a varied offer, labelled Eco Table (short-circuit, organic, ethic, durable). • 1 wine shop • Engaged and independent shops: Hair-styler, Photograph, library, eco-responsible concept store (jewellery, art, deco), arcade • An eclectic, diverse and open (free, inclusive) cultural program. Each year it hosts around a hundred concerts and almost 200 DJ Sets, thirty different workshops for all public (well-being, sport, gardening, cooking, personal development). • A partnership with the social action centre of the 12th district to welcome neighbourhood children (activities and workshops) • 350m² of coworking space • The ground control media taking the shape of podcast, video, article. Which continue the cultural and educative function of the site and help

	producing or co-producing content. The media is supported by the onsite studio offering different spaces and configurations for recording, filming, shooting, live diffusion, etc.
In face of COVID	Ground control closed for the public but keep on with their solidarity project: • Refugee Food distributed nearly 45,000 free meals to person in need and vulnerable to the crisis through the association "Resto du Coeur" and "Chorba". • Which keep providing training for the one in apprenticeship in the restaurant. • Associated with Linkee which provide food that arrive at expiry date for the one in need.
Impact (Beames et al., 2018)	
Community support	• Support association for education and refugee. • Provide healthy and balance meal for the person in need. • Incubator of start-up
Human capital	• A total of 170 direct and indirect job created by ground control. • Integration restaurant dedicated to help refugee, it aims to teach them skills and help them in their professional project. • Give space for the association "Droit à L'Ecole" which supports young unaccompanied minors refugee in France by helping them in their education, and administrative task. • Educating, create the debate around subject that matter, through a varied program (fun or practical, or advanced) handled by the actors of change, committed or part of action.
Social cohesion	• A space in free access which welcome 850.000 visitors per year • Create festivities, event to foster conviviality
Convenience	• Library • Shop • Services such as hair salon, photograph, restaurant and bar. • Provide working space
Urban aesthetic	Well design it turns an industrial brownfield into a welcoming space. That aim to welcome a diverse public to share their idea and experience.

	Summary and evaluation
Sustainabilit y analysis	Environment: • Use unemployed space • Mode of operation that foster sustainability: Eco Table, ban plastic Economic: • Independent • Benefit to the employee and the indirect job which benefit from the site • Company onsite that benefit of a working space • Shops and craftsman that gets a visibility and sell Social: • Support people in need • Integrated into the 12th district through association partnership • Create and broadcast (live or media) cultural and educative content.
Temporal characteristi c	The first season of Ground control were ephemeral project. Since it's settlement in the 12th district it turn into a longer project. Which is integrated into SNCF Immobilier development of the site. Since its settlement it enhances the space and foreshadow some usage of the future district. It is a transitory project.
Typology (Andres and Grésillon, 2013)	In between the creative and branding type. • Ground control is thought as a company it therefore uses its tool (communication, branding, marketing) and rely on sales for its survival. Furthermore, it serves the image of SNCF Immobilier. • It offers a real cultural content aimed for all public and free. • But the price of their goods and special event lead to a poor diversification of the public (young, bobo, high spender).
	Night Offering
Operating hours	Open five days per week. • From 12pm to 12am Wednesday and Thursday. • From 12pm to 1am Friday and Saturday. • From 12am to 10pm30 on Sunday.
Night Activity	• Festive • Cultural • Educational

	• But mostly Food and beverage
Programmed by whom	Curated by La Lune Rousse in charge of the space and specialised in event. However, looking at their program they do not offer much alternative cultural activities.
Frequency of night event	They do not have an event every open day. It goes around 1 per week late evening (1am) But it mostly depends on the season, and activity they want to put in place.
Public welcomed	Everyone Is welcome to the Friche (they even have kid's party). They offer free cultural event. When they have specific event, it can be under payment and expensive.
Benefit of the night	Night activities generates economic revenue, creates promotion, and social benefit.

Annex E.4. La Halle Papin I & II

Information for the analysis were gathered on the structure website (Soukmachines, n.d.).

Description	
Location	16, Chemin Latéral au Chemin de Fer, 93500 Pantin
Accessibility	Located in Pantin, an outskirt city of Paris, the venue is accessible by all public transportation but can be long to reach depending on the departure point.
Date of the project	La Halle Papin is a project in continuity with the development of Soukmachines. From 2016 to 2019, the first Halle was in the heart of "Quatre Chemins" neighbourhood. In the summer 2020 the second season of the Halle opened in the same city new district. It opened for 2 months in 2020 and will be open from June to October 2021.
Status of the structure	Le Halle Papin is a project of the Soukmachines. The association is creating multi-disciplinary event in atypical space since 2004. In 2014 they started to create and manage venue through transitional urbanism.
Project	Provide affordable working space to entrepreneurs, association, artist (resident). Create a meeting space for visitor, resident to connect, share and develop project together. And transform the site into a cultural life hotspot, local and accessible to all.
Value	In all their venue their value is: friendliness, high standards, discovery, freedom.
Resources	- Renting space - Event: ticketing (if not free), food, beverage - Subsidies
Activity	- Guinguette - Workshop - Game, sports - Event: bouffe mondaine, bbq, djset, concert…
In face of COVID	They closed their activity focus on the redisgn of their different venue. And support their resident.
Aesthetic	

Summary and evaluation	
Sustainability analysis	Environment: • Lower pendular migration • Reuse an empty space that has a positive impact on the neighbourhood • Master of the DIT and DIY Economic: • Provide job • Create value • Support creation and diffusion of culture • Offer low cost working space to project carrier Social: • Provide an accessible if not free cultural and festive program • Boost the social tissue and partner with association • Create moment of meeting, answering need of socialisation
Temporal characteristic	La Halle Papin transform the wasteland into a welcoming festive and working space. It uses the space for a certain time period but is not integrated in its development plan. Therefore, it is a temporary project.
Typology (Andres and Grésillon, 2013)	Independent and alternative, Halle Papin support the creation of all types of culture and art and aim for a large public. Heir of the cultural squat it promotes the diversity, but is not associated to cultural policy, but it can relate to the first stage of alternative cultural brownfield seeking art for art and a need to share their vision.
Night Offering	
Operating hours	Open three nights per week. • Friday 7pm to 2am • Saturday 3pm to 2am • Sunday 1pm to 9pm.
Night Activity	• Festive • Food and beverage • Cultural
Programmed by whom	Curated by the Soukmachine creator of alternative, creative and cultural event since 2004.

Frequency of night event	Open 3 nights per week and offer activity every night.
Public welcomed	They aim for a diversity of public and make culture and festivities accessible to all. The founder notes that the public vary also of the activity/event proposed (DJ set will not attract the same public as a game night). Most of the time a free programming and if it is under payment the prices are as low as possible; the public is welcome to bring their own food and beverage.
Benefit of the night	Social benefit: gathering during a festive moment, make culture accessible to all, alternative content. Economic benefit sales of food, beverage, and tickets during the event. Environment: offer an interesting line-up in the suburb of Paris.

Annex E.5. Le Consulat

Information for the analysis were gathered on the structure website (Le Consulat, n.d.).

Description	
Location	14, avenue Parmentier 75011 Paris
Accessibility	14th district located in Paris Intramuros; the venue is accessible by all type of transport.
Date of the project	Le Consulat is an itinerant project started in 2016. It took place in 3 venues so far: • In 2016, 1 month in a Haussmann building near Pigalle which is now the Hotel Ballu. • In 2018, 6 months at "Les Ateliers Gaité" transformed into a shopping centre • From September 2020 until September 2022, the project is taking place in an old electric station (EDF) which will be transformed into a cinema.
Status of the structure	Le Consulat is handled by the association the G.A.N.G which stand for Neo-Green action group. The G.A.N.G is born from two worlds: the militant universes and the underground culture. It publicises an interconnected world where human is part of nature. Its members created unique spaces where members can meet, live, act, and make the world evolve .
Project	The Consulate is a cultural third place that advocates a festive and committed way of life. The objective of the Consulate is to embody the society mutation (way to think and be) thanks to a collective action and in particular through its programming.
Value	Le Consulat is characterised by its four objectives: • Think, Act, Dance, Unite
Resources	The association did not fit into a scheme for grant. Therefore, they rely only on their own capital and benefit that are made of the sales of good (shop, food, beverage, ticketing) and the rent of space for resident and private event.
Activity	Consulat is a hybrid space, it welcome: • exhibition space • restaurant • "eco-working" • space for creation and production • Event: conference, concert, meeting, workshop, well-being activities The Consulate uses art and new energies to bring together actors and collective coming from different sectors but sharing the same values and will: building a fair future for all.
In face of COVID	They open beginning of September and had to close in October 2020 until May 2021. • They could not receive public onsite but thanks to its resident the hybrid space stayed a hub for production and diffusion of creative, artistic, and cultural content. • They also collaborated with an association "Gbesoin2" to collect, prepare and distribute hot meals for person in needs during the crisis.
Impact (Beames et al., 2018)	
Community support	• Produce meal in time of crisis. • Gives the opportunity to emergent craftsman , association, artist and entrepreneur of the creative sector.

Human capital	• Provide job
	• Share skills, knowledge and enable an intersectoral view of the world.
Social cohesion	• Create a safe space for everyone (inclusive, diverse)
	• Create space to share knowledge, culture, experience.
	• Think about new development path through art.
	• Create conviviality and festive environment.
Convenience	Cultural venue with a shop and restaurant.
Urban aesthetic	Give a second life to a use building before its future project, by creating a hybrid space. With an underground style.

Summary and evaluation	
Sustainability analysis	Environment:
	• Reuse the site
	• Eco-responsible supplier
	• Traditional, seasonal and responsible kitchen.
	Economic:
	• Create job and income
	• Help artist, association, collective, emergent or not thanks to their residence and showcase their work during event.
	Social:
	• Integrated into the neighbourhood
	• Create moments that foster meeting, sharing and learning
Temporal characteristic	Firsts Consulat can be considered as ephemeral as they stayed for a short time with a packed program in an unused building. Now the project took the shape of a temporary occupation (two years of occupation, but not integrated in the plan).

| Typology (Andres and Grésillon, 2013)	It is an independent association. However, they do belong into the creative typology as they foster new thinking, cultural activities and usage of the city space.
Night Offering	
Operating hours	Open at to public five days a week. • From 5pm to 2am Wednesday, Thursday and Friday. • From 12pm to 2am on Saturday and Sunday.
Night Activity	• Festive • Food and beverage • Cultural • Educational • Well-being
Programmed by whom	The GANG is curating the line up in line with their value. They showcase emergent or in place artist, association, creators that are resident to the Consulat or outsider.
Frequency of night event	Minimum one event or activity per night from Wednesday to Sunday.
Public welcomed	The event and activity price never go above 10€ Open to everyone and try to be accessible give place to minority and have a diverse programming. Thanks to their background they want to mix trendy and associative public to let emerge new idea and content. However, it does not reach everyone yet.
Benefit of the night	Economic benefit: the structure is independent and rely on the ticketing and sale of food and beverage. Social benefit: it welcome public and showcase artist, association work.

Annex E.6. Le 6B

Information for the analysis were gathered on the structure website (Le 6B, n.d.).

Description	
Location	6-10 quai de Seine, 93200 Saint Denis
Accessibility	City located in the outskirt of Paris; it is accessible by all transportation but can take time to reach depending on the departure point.
Date of the project	The 6B project started in 2010 and is still in activity. Thanks to the new status of the structure (cooperative) in 2020, 6B coop became owner of the building ensuring the perpetuation of the project in the future.
Status of the structure	The 6B is the association in charge of the project created in 2009 they ensure the smooth running of the site and its different activity. To develop the project and make it permanent the association together with partners and resident created the cooperative 6B Coop in 2020 which bought the building they occupy and further its renovation.
Project	6B is a collective project in ongoing evolution. Its core aim is to be a tool for creative, cultural, artistic production of individual or collective projects.
Value	Solidarity, mutualisation and sharing is the ground value of the 6B.
Resources	• Working space rental • Festive activity: loyal public with an average consumption high (88% of the revenue come from beverage and food), 9% partners funding and 3% ticketing (due to the low price >5€). • Privatisation of space • Grant • Sales of product
Activity	• 150 privative low-cost workshops • Mutualised tools and space • Cultural programming (33 events with 190 artists, 9 exhibitions with 145 exhibitors) • Urban agriculture • Restaurant • Guinguette
Impact (Beames et al., 2018)	
Community support	• Provides support and low-cost working space to artists and professionals in a fragile situation linked to the precariousness of creative' professions. • Welcomes a rich creative ecosystem of nearly 200 structures and resident artists • Ease the integration of new resident (welcome book and a buddy system).
Human capital	• Share skills, knowledge, idea • Educative function for art, culture, agriculture and IT
Social cohesion	• Contribute to reduce the exclusion and cultural inequalities by developing an accessible content • 148 open days for the public • Visit of the third place to promote the resident work and the function of the structure, 3.000 person welcomed in 2019 (46% from the city and 100% from the great Paris)
Convenience	• Mutualised space to create or gather

	• Mutualised tool • Restaurant • Crafts shop
Urban aesthetic	Develop in a Parisian, often disregarded by cultural politic. Le 6B managed to create a cultural platform that will soon be at the centre of the greater Paris (development of a train station nearby). The association created a welcoming structure with multiple space: • Photography laboratory • Dance studio • Workshop (steal and wood) • Music studio • Pedagogical garden • A beach created on the 3000m² between the quay and the building with a covered terrace • Restaurant
Evaluation	
Sustainability analysis	Environment: • Strengthen territorial cohesion • Reuse and enhance an unuse space Economic: • Foster creation of cultural and creative goods and performance • Attractiveness of the territory • Produce value • Create jobs Social: • Associative • Educational • Convivial and festive
Temporal characteristic	At first the project was transitory; it aimed to develop the neighbourhood and answer the need that arose. But it evolved into a provisional (no date) project even more now that the 6B coop is owner of the site.

Typology (Andres and Grésillon, 2013)	Le 6B belongs to the alternative cultural brownfields. It was created as a bottom-up initiative, reach the institutional sphere. And adapted to the new challenge, while keeping its independence.
Night Offering	
Operating hours	This hybrid space is aimed for a day use. It opens every Thursday for a party from 7pm to 12am. And occasionally for event or programming.
Night Activity	• Festive • Food and beverage • Cultural • Educational • Well-being
Program by whom	The programming is collaborative, from the association and its resident or outside proposal in line with 6B value.
Frequency of night event	At least 1 per week but depending on the proposition of the resident, and privatisation of the venue by association or company. Therefore, during busy time, it can be open almost every night.
Public welcomed	6B aim for a diverse and inclusive public. In their data it appears 45% of the public is from the city where they are set (Seine-Saint-Denis) a social disadvantaged suburb away from the institutional cultural offering. The association foster their access to a content that usually do not reach them.
Benefit of the night	Social benefit through the access and the promotion of cultural content. Create moment of haring and socialisation. Economic benefit as it enable revenue from the food and beverage sale. Showcase the work of their resident and other projects. Bring people on site to discover what the 6B has to offer.

Annex F. Interactive map of Cultural brownfield in Paris (created by the author)
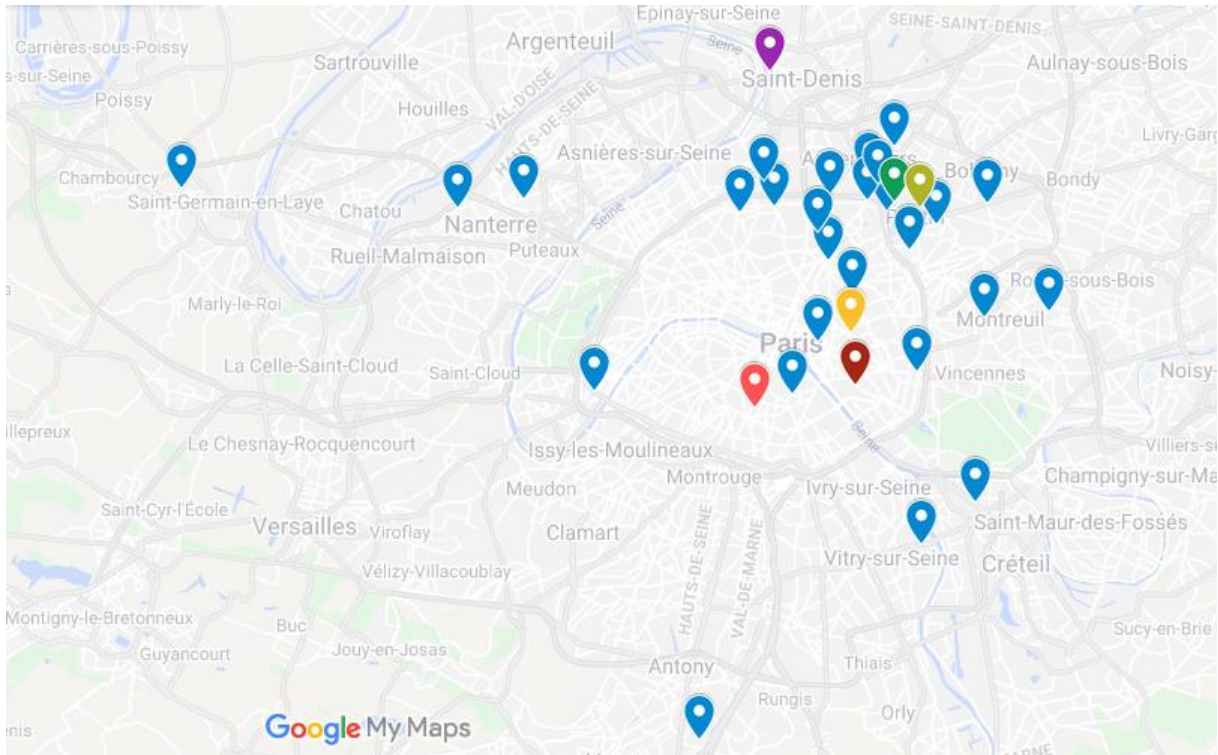
Cultural Brownfield

- La Recyclerie
- La Station - Gare des Mines
- Le Point Ephémère
- Villa Mais D'Ici
- LE PRÉÀVIE
- Mains d'Œuvres
- Les Cinq Toits
- La Prairie du canal

- Le Hasard Ludique
- Jardin21
- Glazart
- Le Shakirail
- Villa Belleville
- Wonderland
- Vive les Groues
- Le Quai des possibles

- PADAF - Plateau Urbain
- Le Crapo
- le lieu commun
- Cinéma La Clef
- MAIF Social Club
- Collectif Culturé
- La Blague café associatif
- La Cassette

- Le pavillon du Dr Pierre (closed)
- La Marbrerie
- La Maison Montreau

Structure Analysed

- Les Grands Voisins (closed)
- Le 6B
- Ground Control
- La Cité Fertile
- La Halle Papin
- Le Consulat Voltaire

Available at the link below:

https://www.google.com/maps/d/edit?mid=15YceEC9_GJBpqjVBYJuwuRVb7hP-zCpx&usp=sharing

Annex G. Friche Typology (Andres and Grésillon, 2013)

Types	Transformation paths	Nature of cultural and urban policies
1. Alternative cultural brownfields	An adaptive process towards a more conventional and less conflictual space progressively included in urban and cultural policy. Disappearance as a physical entity as a result of the incapacity to respond and cope with the external economic, cultural and political pressures.	Strong social and community and organic-led focus. Cultural policy serving social and political goals. Culture used as a tool to enhance community-building. Limited planning and urban impacts at neighbourhood level.
2. Branding cultural brownfield	Artificial use of the 'trendy' image of organically transformed quarters as part of cultural policies of city-banding and city-marketing. Ad-hoc construction of a trendy alternative image with the prospect of securing strong economic and cultural outcomes.	Cultural economic policy: Culture part of strategies of branding, city marketing, place-making and tourism. Cultural planning policies: cultural districts and quarters or flagship art and cultural facilities or events. Purpose of culture-led regeneration and development. Strong urban policy focus at city and regional level.
3. Creative cultural brownfield	Creation of the cultural brownfield within a public–private partnership and well-planned strategies of urban, cultural and socio-economic development. Ad-hoc creation of a 'pseudo' cultural brownfield by local authorities.	Creative city and creative class paradigm. Holistic consideration of the benefits of cultural industries for economic development. Political acknowledgement of the role of artists and other bohemians in revitalising neighbourhoods or districts. Urban planning purposes are secondary, branding and economic objectives being primarily of consideration.

Annex H. Impact's indicators (Beames et al., 2018)

Impact Category	Indicator Goal Definition
Access and Mobility	Ease with which community members are able to reach different locations on the redeveloped area via various transport possibilities (Morris, Dumble, & Wigan, 1979)
Community Health and Safety	Preserve the physical well-being of community members by protecting them from unacceptable risks related to the state of the local environment and by ensuring adequate access to medical assistance when necessary (Marans, 2015)
Human Capital	Provide the opportunity for community members to acquire the necessary marketable skills, employment experience and education that would allow them to participate in the labour market and add economic value to an activity (Ostrom, 2000; Roseland, 2000).
Social Cohesion	Support the healthy and functioning civil life of a community that is brought about by positive social interactions, strong interpersonal bonds, communal solidarity and a sense of belonging to the community amongst its members (CCSD, 2000; Chan, To, & Chan, 2006).
Convenience	Ensure community can acquire essential daily consumables (Newman, 1999; Van Kamp, Leidelmeijer, Marsman, & De Hollander, 2003).
Urban Aesthetics	Spatial configuration of the physical landscape that limits negative sensory experiences and ads to the sensory appeal of a built environment (Berleant & Carlson, 2007).