



## ***THE CREATIVE CITY CONCEPT***

### ***OVERALL AIM:***

***Gaining knowledge on the concepts of creativity and creative city and their implementation in practice***



**Erasmus+**

# What is creativity?

- Creativity as an alternative to instrumental thinking
- The dominant intellectual traditions which have shaped urban policies have been profoundly rooted in a belief in the virtues of instrumental, rational and analytic thinking.
- In respect of planning, sewage, water, utilities, roads, these approaches helped to transform chaotic, disease ridden cities into safe and healthy environments.

# What is creativity?

- But reasoning grounded in science, governed by logic, has its limits too.
- It compartmentalises knowledge into separate branches or boxes, imposing order over nature, without letting 'messy reality' get too much in the way.
- Worse, it makes it hard to cope with periods of change.

# What is creativity?

- What we describe as creative thinking is a way of getting rid of rigid preconceptions and of opening ourselves to complex phenomena which cannot always be dealt with in a strictly logical manner.
- It is also a way of discovering previously unseen possibilities.
- Everybody is potentially creative, but organisational structures, habits of mind and working practices can squeeze creativity out.

# What is creativity?

- Logical/rational/ technical reasoning is a useful tool, but it is only one of many.
- Just as a carpenter can't build a table with only a hammer, so we need a richer and more refined mental tool kit to identify and address today's problems.
- Creativity has been defined in different ways

# What is creativity?

most agree that genuine creativity involves:

- thinking a problem afresh and from first principles; experimentation;
- originality;
- the capacity to rewrite rules;
- to be unconventional;
- to discover common threads amid the seemingly disparate;
- to look at situations laterally and with flexibility.

These ways of thinking encourage innovation and generate new possibilities

# The creative city concept

- The **creative city** concept was first mentioned by **David Yencken** in a seminar organized by the Austrian Council, the City of Melbourne, the Ministry of Planning and Environment of Victoria in September 1988.
- The concept has since become a global movement reflecting a new planning paradigm for cities.
- It was first described in the article Yencken, D. (1988). "The creative city". Meanjin.
- In this article Yencken argues that while cities must be efficient and fair, a creative city must also be one that is committed to fostering creativity among its citizens and to providing emotionally satisfying places and experiences for them.

# The creative city concept

- The focus was on how arts and cultural concerns could be better integrated into planning process for city development.
- The real founder of this concept, the man who theorized the creative city is Charles Landry in the late 1980s.
- Glasgow was his first case study,
- According to Landry the people's imagination is a city's greatest resource. Creativity can come from any source (not only from arts and creative economies)
- The creative city philosophy assumes there is always a creative potential in a place



# The creative city concept

- Starts from the **decline of manufacturing-based industries** as the traditional engine of urban economic and social development
- the new creative economy might become the engine of renewed urban growth
- within the realm of urban policies, the term **culture** has been overlapping or accompanying with **creativity, innovation and knowledge**, to address to the immaterial and idea-based sphere of the urban economy

Landry (2000)	Creative cities are places where you can think, plan and act with imagination.
Hall (2000)	Creative cities are places of great social and intellectual turbulence: not comfortable places at all.
City of Ottawa (2003)	A creative city will therefore be a place where outsiders can enter and feel a certain state of ambiguity: they must neither be excluded from opportunity, nor must they be so warmly embraced that the creative drive is lost.
City of Toronto (2003)	A creative city must be able to sustain a concentration of artists, creative people, cultural organizations and creative industries within its boundaries. Creative cities are dense urban centers whose economies are dominated by ideas, and by people who bring new ideas to life ... These cities work with their minds.
Bradford (2004a)	Creative cities are dynamic locales of experimentation and innovation, where new ideas flourish and people from all walks of life come together to make their communities better places to live, work and play.
Bradford (2004b)	The creative city is home to diversity: different talents are recognized and represented.
Landry (2006)	The creativity of the creative city is about lateral and horizontal thinking, the capacity to see parts and the whole simultaneously as well as the woods and the trees at once.
Kalandides and Lange (2007)	Creative city concept implies a holistic, creative thinking process that can be applied to a range of social, economic and environmental problems.
Smith and Warfield (2008)	Creative city is a place with strong flourishing arts and culture, creative and diverse expressions, and inclusivity, artistry and imagination. Place of diverse and inclusive arts and culture (culture-centric definition). Place of economic innovation, creative talent, and creative industries (econo-centric definition).
UNCTAD (2008)	A creative city is an urban complex where cultural activities of various sorts are an integral component of the city's economic and social functioning.

T.Baycan (2016). Creative Cities: Context and Perspectives. In: Fusco Girard L., Baycan T., Nijkamp P., eds. (2016). Sustainable City and Creativity: Promoting Creative Urban Initiatives, Routledge, New York-London

# A new urban model

- Knowledge, culture and creativity have become the new keywords in the understanding of new urban transformations (Hall 2004).
- While cities are the key drivers of economic change, culture plays a crucial role in this process not just as a condition to attract the creative people but also as a major economic sector (Florida 2002, Miles and Paddison 2005, Musterd and Ostendorf 2004, Zukin 1995).
- The existing literature shows that cultural and creative industries are deeply embedded in urban economies (Foord 2008, Pratt 2008, Scott 2000).

# A new urban model

- A creative city is supposed to develop imaginative and innovative solutions to a range of social, economic and environmental problems: economic stagnancy, urban shrinkage, social segregation, global competition or more.
- Cities and regions around the world are trying to develop, facilitate or promote concentrations of creative, innovative and/or knowledge-intensive industries in order to become more competitive.

# A new urban model

- *The Creative City* describes a new method of strategic urban planning and examines how people can think, plan and act creatively in the city.
- It explores how we can make our cities more liveable and vital by harnessing people's imagination and talent
- It seeks to open out an «ideas bank» of possibilities from which innovations will emerge.

# A new urban model

- *The Creative City* is generally understood and used in four ways:
  1. creative city as arts and cultural infrastructure
  2. Creative city as the creative economy
  3. The creative city as synonymous of a strong creative class
  4. Creative city as a place that fosters a culture of creativity
- In creative cities most of the strategies are concerned with strengthening the arts and cultural fabric, the arts and cultural heritage

# The creative city approach for urban revitalization

- creative city will refer to an approach to city planning and revitalization that may exemplify any or all of the following ideas:
  - Growing the Creative Economy (or industries) (J. Howkins)
  - Attracting and retaining the Creative Class (R. Florida)
  - Planning the Creative City (C. Landry)
- The three perspectives are distinct, but not mutually exclusive

# The creative city approach for urban revitalization

- **A** creative city approach for urban revitalization is not merely a focus on arts, nor is it the creation of an arts district.
- it responds to the transition to a post-industrial economy (and the recession of the early 1990's specifically) and rest in the importance of harnessing individuals' creativity and producing innovation - in planning, business, governance, and/or leisure.

# The creative city approach for urban revitalization

- In order to become a creative city, a city should put in place a practice including:
  - removing the obstacles to creativity exacerbated by bureaucracies
  - laying the foundations for a creative milieu by o reflecting on organizational failures/successes
  - recognizing catalysts such as the creative abilities of individuals (eg. immigrants)
  - balancing cosmopolitanism and locality
  - developing space for creative people and projects
  - rethinking urban management.



# The creative city approach for urban revitalization

- These practices can include:
  - greening the city,
  - beating the weather,
  - countering prejudice,
  - and providing venues for community participation

# The 3 Cs of the creative city

- Competitive factors of a city can be summarized through the 3 Cs
- The main factor of urban creativity is **Culture**, the identity of the city that has its roots in the palimpsest of history and which protects its branches in the future.
- The talent of a city must be able to produce value, it must be placed in the virtuous circle of the economy of culture, of the geography of experience, of the project of quality. Culture, therefore, acts in the domain of resources to make the city more creative

# The 3 Cs of the creative city

- The second factor of urban creativity is **Communication**, that is the capacity of the city to inform, disseminate and involve inhabitants and city users in real time.
- The use of communication technologies allows also to intervene in the reduction of adverse factors such as congestion and degradation
- a city using technological innovation is also a city that reduces travel, controls pollution, and improves the way people work, succeeds to delocalize the services
- Communication provides the means through which the process of innovation and diffusion is facilitated

# The 3 Cs of the creative city

- Finally, the third factor is **Cooperation**, as in global and multicultural cities tolerance does not mean to support the presence of other cultures and ethnic groups separated from the vital flow of the city.
- The challenge of creative cities is instead in the explicit acceptance of differences, in the tension towards the cooperation of its different inhabitants and parts.
- Cooperation means being able to put together components focusing the action towards common goals and results.
- The creative city is not just a more open multicultural and multiethnic city, but it is a city able to mobilize its diversity towards the project of the future.

# Further readings

- Charles Landry and Franco Bianchini, 1995. The creative city, demos
- Carta M. (2007)The Creative City. Dynamics, innovations, actions, LISt, Barcellona
- Landry C. (2008). The Creative City: A Toolkit for Urban Innovators, Earthscan, London
- T.Baycan (2016). Creative Cities: Context and Perspectives. In: Fusco Girard L., Baycan T., Nijkamp P., eds. (2016). Sustainable City and Creativity: Promoting Creative Urban Initiatives, Routledge, New York-London



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