

Creative City Planning (Implications, Approaches, Functions and Indices)

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ABSTRACT

The aim of this research is to plan for realization of a creative city, the implications and functions. Creative city is a new and considerable concept in the field of urban studies especially civil management and emphasizes on being better the life environment and enhancement of life quality by new ideas of citizens. The idea for managers, policy makers and program planners, civil constructors causes expanding the horizons and analyzing strategies in confronting the urban problems, and respects the diversity of opinions and interests in the area of the city. Also, constructing creative cities causes development and flourish of urban life which in turn develops the level of relations of a city with other cities at national and international scales. In this paper, the concepts and indicators of a creative city, implications and the role of citizens are studied.

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1. Introduction

Twenty first century is known with two major streams, globalization and urbanization. Global increasing and the interactive effect of mass media and network technologies, immigration, tourism etc., compel any system in these historical unprecedented processes to review its main position. In the twentieth century, human population quadrupled and reached to six billion people. Urbanization increased 13 times. Today, half the world's population lives in cities and super cities. Industrial output increased up to 40 times, energy consumption rose to 16 times... and this growing trend will continue for the twenty-first century (Gotsch, 2005, 11). And meanwhile what is new is the massive velocity of the transnational exchanges from one hand, and the vast increase in the urban density in the other hand. Today, globalization and urbanization are mutually interdependent, because development of global processes such as the dynamics and communication technologies and increasing and separating of jobs cause the urban densities to be created (Ahmadi, 2008).

As a result, the strategies of urban planning should fight against the unprecedented and non-experienced circumstances of density and complexity in urban development. However, in many respects, the development of urbanization and globalization offers a great opportunity that causes overcoming conventional conditions of urban planning. Today, many urban researchers have reached a cumulative conclusion that what has been the greatest potential for urban innovation and has been hidden in the cultural and social appearance that has manifested itself as a creative city. Conventional methods of planning for providing residential

houses, etc are becoming a main problem (Rabbani et.al, 2011). Once we are faced with cities that are daily confronted with thousands of new residents. In this paper, it is tried the important and precise points of components interference and cultural components with urban planning strategies are pointed out which is known as a creative city.

2. Research History

The importance of subject

Throughout the history what has caused taking high steps towards success and positive changes in people's lifestyles had become inspired by an evolved thought or ingenuity. Since the 1980s, local cultural development has become the most important part of our cities agenda and regions in developed countries of the world, and especially in Great Britain, Australia, the United States and Canada, a city-based cultural program planning has emerged as the most important local cultural innovation policy in recent years and the term "creative city" became a civil driving engine (Azizi and Dowlatabadi, 2012).

Cities are cauldrons of creativity and always have been the wheels of moving, focus and driving human creative energy (Floria, 2005:1). Undoubtedly, a successful urban medium is an environment that raises the talents and absorbs them; a city that is creator of research and is able to increase the new parts to economical, cultural and social aspects of civil management and produces new opportunities in this way for cities at national and international scale (Zukin, 2005).

The philosophy of a creative city is that in each city always there is a capacity more than what primarily supposed to be there. Creative city is a new concept in the field of urban management which has a

share concept with entrepreneur. Creativity in city causes getting free from physical and managerial deadlocks, and executing two principles of participation and efficacy that are of the main indices in the field of civil governing. Also, the idea of the creative city for managers, planners and urban constructors causes to expand the horizon of vision and to analyze the strategies in facing with city problems and respects the diversity of opinions and interests in the area of the city. Finally, a creative city causes the ideas of citizens are applied to improve their living environment and enhancing their life quality (Clark, 2004).

The question is now that why we speak of creativity in connection with these cities? A part of the reason for this is obvious. Because historically, creativity has always been the essential and stimulating force of cities. Cities have always needed creativity as the labor market, trade and production centers, artists, intellectuals, students, executives and agencies. Especially in the area that races and cultures have been mixed and there are interactions of new ideas, institutions, and organizations, but there are specific reasons for thinking about problems of modern cities in conditions of creativity or lack of it.

Today many of the world cities are faced with difficult periods of transition; old industries by added values that are used through reducing of productions and enjoying new knowledge for productions, processes and services are hidden. Factors that once had been formed by urban development, transportation, and proximity to the raw materials have less important. At the present time, new problems have been increased in city agendas that partially are due to breaking down the common old rhythms of life and work based on home and office work. In a period of transition, at least there is an acute need that is thought and acted more than assumptions and inherited methods (Landry and Bianchini, 1997:10).

Having a creative city is the final dream of every modern society. The creative city is a space in which new activities occur. Creative City in the twenty-first century means creative citizens. In the city, authorities of city provide public services and social and economic infrastructures in their newest, most efficient, and most beautiful and possible method. Creative city is not only a space in which creativity develops, but organizing and managing it is designed creatively. A city that can creatively apply the talent of cooperation in line with providing more services will be the most successful city in this century (Barzgar, 2005).

The concept of the creative city

The subject of new economy that appears as an important part of the creative cities and regions was proposed in recent decades and has the profound effects on the creative city. So, when we speak about creativity, it means a new attitude that is expressed about structural dimensions of the city and region and is mainly set fourth economically and culturally. Thus, as an example, in creative-like attitudes industry in cities and creative regions, the subject of cultural industry, multimedia, top services etc are mentioned; or in the local scope, creativity and innovation in native handicrafts is noted (Knight, 2005).

Genuine creativity includes experience, innovation, capacity to rewrite the rules, being unconventional, doing a fresh look at the problems, exquisite imagery of possible scenarios of the future and the likely solutions of problems, discovering common points among the points of divergence and differences and having a flexible opinion toward problems. Creativity is a tool to maximize opportunities in each condition and to add value and meaning to the outcome of human actions in any field (Ahmedi, 2008).

In each city, always "the philosophy of a creative city is that there is a capacity more than what we think at first stage". If we can provide conditions that people can think, plan and act based on ambitions, and the development opportunities are evolved continually, we can go toward the realization of a creative city. These opportunities can include actions for producing wealth, increasing economic efficiency, improving the visual beauties of

urban environment or solving social problems (including homelessness and having bad homes) (Saeidi, 2010).

The primary assumption of a creative city is that ordinary people can do extraordinary works only if they have enough time. Here, creativity means the applied imagination using qualities such as intelligence, power of innovation and continuous learning. In the creative city, not only artists and those who are involved in economic activities are creative, but creativity can be originated from any source in the community. A businessman, a social worker, a scientist, an engineer and an executive, all work creatively in the creative city. So far, creativity has been only considered essential in the artists' works, but in the creative city, it is tried that this feature will spread to all professions and classes (Rafieian, 2010).

In one concept, creative cities are cities that are able to present new solutions for everyday problems. Another concept of creative cities has focused on cultural productions, that is, the production of cultural goods and services are connected with activities that are considered to be the center of creativity. Also, another concept of creative city is its capacity to attract creative human capital. In many texts of a creative city, understanding stability and dynamics of knowledge applications has been emphasized. The concept of the creative city is linked with many other concepts, such as creative industries, cultural industries, cultural and artistic activities (Costa et al, 2007). Creativity in the city social-cultural fields and formation of the social and cultural dynamic system in the cities are among these issues (Musturd, 2001:15). The city is conceptualized increasingly using terms such as "creative class" and "creative city" (Landry, 2008: 34) which indicates the importance of culture and art in city context (Florida, 2002: 7).

From the mid 1990s onwards, first in Britain and then in America, the concept of creative city has become a common paradigm and a new model of tendency toward urban policy planning. The concept of the creative city is often used as a form of strategic planning (Landry, 2008:164). The main advantage of the concept of creative city has been tied with massive changes in the economy and society in which human creativity is a key factor (Florida, 2002: 68).

The centrality of the concept of creative city is based on the idea that creativity is central to the development of the city. This linking axis has been studied with the innovative environment approaches and economic development and growth of cities. Second, the concept of the creative city is as a place having capacity of absorbing human capital or creative human resources. This viewpoint is based on the assumption that the determinant source in competing and regional development is to pay attention to definite role of the creative class in the development and reproduction of urban processes in many cities. On the other hand, innovation and creativity are considered as the main axes of formation of the intelligence community (Mohammadi and Majidfar, 2010).

Within these changes, changes in lifestyle and work place have occurred equally. A change in which a new class with the fundamental features or a unique cultural feature is formed that is based on criteria, norms and values such as personalization, diversity, unique forms of motivation, self-report and openness (Florida, 2002: 13).

Innovative milieu approach

This approach studies innovation in a multiple context consists of various factors. Some of these factors include organizational factors such practical knowledge and regional factors such as human capital and population density (Gossling and Rutten, 2007: 254). The history of this approach can be linked to economic development issues. Its history returns back to growth poles plan in Perroux theory and Myrdal cumulative causation theory, and theories of Hirschman. Growth pole theory as it is known today was the result of the opinions of the three above economists (Paili Yazdi and Ebrahimi, 2002: 203). Generally, the theory of growth

poles emphasizes on capital investment in industries in big cities and has a special position in process of social economical development for cities.

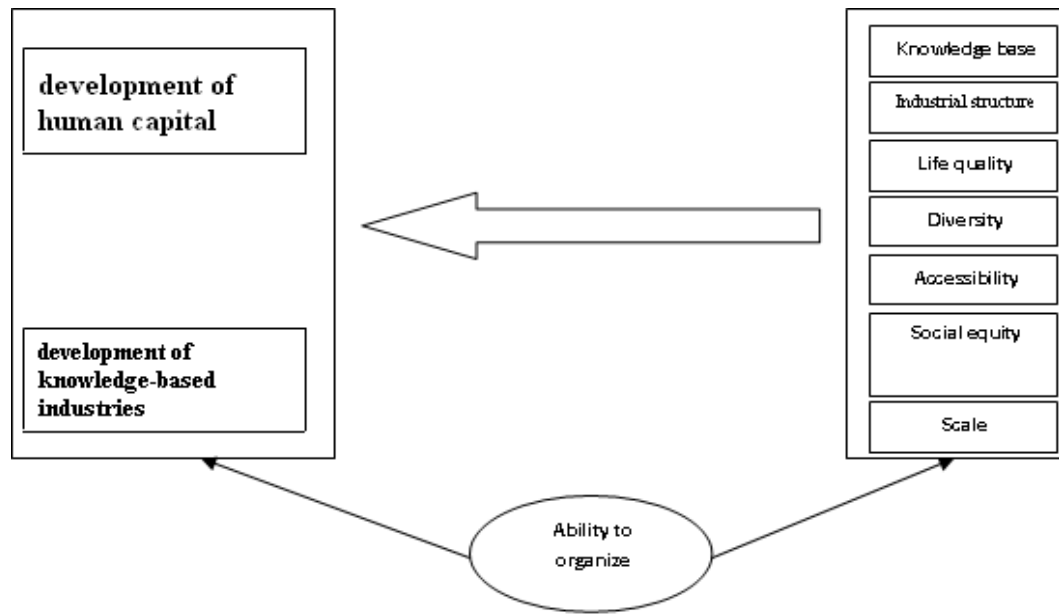


Figure 1. Analytical model of platforms of knowledge economy-based cities (Windén et al 2007: 529)

Sources of knowledge for innovation in a city can be summarized as the following:

Science and technology include universities, private and public institutions for research and development, commercial organization, banking, insurance, industry and production of practical knowledge, management and coordination, culture and art, and creativity in art and culture. Knight (2005) argues that the sources of knowledge for innovation in one city have cultural roots.

The effect of creative class on space

The concept of the creative class and creativity as a new account that is very reasonable and more powerful than financial capital, has influenced the urban space and has become its dominant paradigm. Florida and Landeri concluded that creativity requires a certain framework to flourish and ultimately create economic prosperity. Although Landeri does not consider creativity as a personal attribute; but finds that it only marginally has influenced by the physical space and even the environment can hinder this effectiveness (Kirchberg, 2010: 27).

For Richard Florida, location is a key factor of the economic, social and chronic organization that makes sublime the quality of a space. Creating a creative milieu is critical to the economic success of cities. Citizens rank the needs of life quality based on the city, culturalization, leisure, consumption and urban facilities- which increasingly place for promoting the city as a leisure machine. This indicates change in the thoughts about urban space and what is known as the development of a city (Clark, 2004: 76).

City is not an applied confined space with a separation between life and work, and standardized forms of consumption and leisure such that exists applied city (Reckwitz, 2009:15).

The creative city sees itself as a cultural figure. A figure that in contrast with other cities has symbols, signs and unique performances that enjoys the local differentiations, thus, develops them to absorb the creative class. As Landeri suggests “the cities that are successful, are also the rough, non-tolerated, tradition breaking locations”. In creative city model, the presence and focus of artists, scientists, musicians and tradition breakers have tied to the economic development of the city, because these groups intensify the creativity and are attractive for new class. Also, they built and form the creative space of a city or urban area. Richard Florida measures this case with different measuring means such as a creative index including technology, talent and tolerance that help these cities to do evaluation and planning (Florida, 2002: 235). Landeri also presents the urban planning objectives, approaches and various techniques for creative thinking, creative planning and creative working. In addition, He presents the matrix for urban innovation for self-evaluation of a city. He proposes the other program planning tools to empower a combining creative environment from bottom-up and top-down methods (Landri and Bianchini, 1995).

The idea of the creative city, so that it is related to the atmosphere of a city or region, the situation of life in its streets, diversity, and other related scenarios indicates the role of art and culture. All these cases help that the same thing is created that Florida knows it as the atmosphere of the global class that, of course, the same subject later empowers cities to choose the brand of “real creative city” for themselves (Florida, 2002: 293).

Elements of the creative city

People, economic agents, spaces, links and panorama are five pillars of the creative cities that should be considered because they are crucial to create and develop the creative cities in future.

People: in a creative city the conditions and activities should be considered that result in emerging the future artists, success of the creative staff in all economic sections, the use of cultural goods by users, and creating an attractive milieu for creative people. A strong public education and access to cultural activities have a crucial role in making the creative individuals and contribute to the advancement of social engagement and participation.

-Economic agents: Creativity often leads to opportunities and cultural entrepreneurs begin creative businesses and develop them. Commercializing innovative and creative business ideas causes job creation and wealth generation in creative cities. In creative cities, abundance of creative talents is the main propellant of creative industries and the economy of region.

-Space: there is a strong relationship between space and creativity. Creative people need space to live, work, inspire and show their work. Spaces of a city including natural and artificial ones cause excitement, adaptation, and expression of creativity in its residents (Muhammadi and Majidifar, 2010: 17).

-Links and communication: an urban environment that seeks to stimulate and support creativity must also be able to link many individual actions. These links are often led and developed by organizations that their mission and vision is creativity. Supporting these relations is also done by intermediate organizations that organize the individual activities and use the effective sources in the best way.

-Vision and fame: in creative cities, statement and expression of a strong and creative vision causes the growth of talents and directs and organizes supporting the creativity broadly in the city. This panorama retells the story of the city throughout the world and spreads its fame and results in development of tourism, export and investment in the city and a wide range of creative options of production and work that have emerged with the new economy of Post-Freudism posed in large metropolitan area embodies the New World Order. The main feature that is presented in the creative areas is combination and integration of various aspects of the economy and culture in a type of human logical order (Momas, 2004; Zukin, 1995).

Infrastructures of creative regions and cities

Infrastructures of a creative city are influenced by a network of regional producers, local workforce, that is, knowledge workers and creative workers that have been established in one region and can influence the formation of creativity development in the region and city, and competition and cooperation among a set of cities that can inject the element of creativity into region and city. The subjects posed in this field are more related to the regions of metropolitans and big cities, and whenever we go away from big cities, the topics related to creativity are more linked with traditional elements than new elements, but today, traditional elements such as jewelry, in spite of being traditional, can influence on formation of creative city as an creativity-maker industry (MUSTURD, 2001).

Also one of the common features of the creative city is that it is a creative place for every citizen to work and spend his/her life, an attractive place for tourists, enabling the flourishing of various economic sections by applying technology and correct management and also a center to absorb newly emerged economical agencies, clusters and research centers especially in High-Tech (Ebrahimi, 2008).

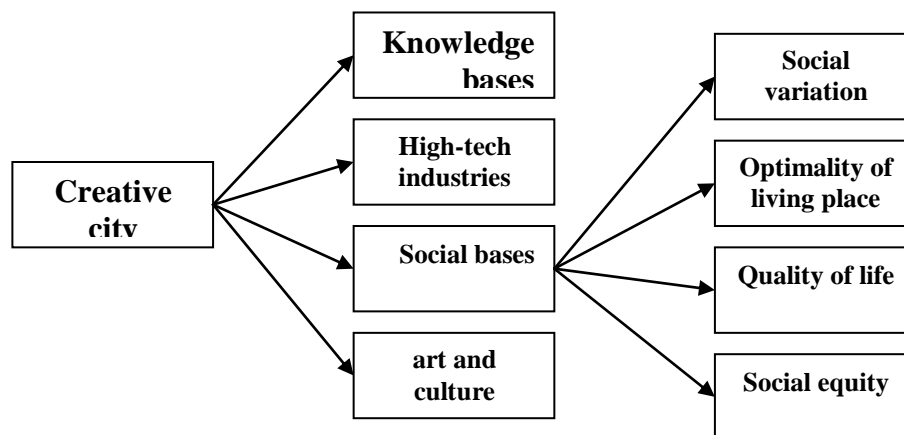


Figure 2 . Infrastructures of a creative city (Rasoul Zadeh, 2010).

Indices of a creative city

In analyzing city creativities, the four main principles of flexibility, initiative, risk taking and leadership are considered as the pillars of true creative city. In the following, indices and practical samples of each of the mentioned characteristics have been pointed out:

-Flexibility: the ability to have a different look toward environment and a corresponding behavior; one of the successful cases in flexibility is Bern Black City. Black Bern is a factory town in northern England that declining textile industry caused unemployment, high levels of government funding to lower income class, reducing house construction, poor social functioning, separation of the city center, empty factories and even race and class crisis. Also, this city did not have any financial source or other assets to create needed changes. To solve these problems, five years ago, the government transferred 500 urban employees to a private company called Captia. Captia Company committed to build a new big official building at the center of the city and took the management of renovation project of the central historical region. This company must double the workforce and guarantee the employment. Captia is currently able to save 15% of costs of services through better management of technology that municipality before was not able to provide. Municipality is share in benefits of this company for doing social activities and receives

money from the company. What is considered as innovation here is avoidance of the city to accept the failure, innovation in changing costs to incomes; the costs of public recruitment to income from giving it to private section, and realization of the objectives of social equity by selecting flexible methods.

-Innovation: The ability to apply the innovative solutions to old problems; initiative adopted at the Stockholm is one of the urban innovations that can be a good model for other cities in this regard. The fuel needed for 6 of 7 power plants in Stockholm is provided by composition of biofuels, energy of waste materials and sewage. The use of swage and other organic materials for producing biogas for power plants and urban transportation, burning 1586 tons of recyclable waste materials that are not reusable, about 40 to 50% of solid waste materials and producing energy through swage heat are some parts of this innovative movement. In Sweden, there are 25 plants for changing waste materials to energy dependant to municipality that provide a main part of the needed energy for this country. Malmö, Sweden's second city also generates 40% of its energy through this method. What is creative here is deletion of an urban cost, removing swage and management of waste materials that by changing it to a substitution for fossil or nuclear energy sources that become more expensive by passing of time has changed to a source of income. In this instance, the city is

considered as a system of energy in which all the inputs and outputs that are linked together. This represents the second principle in urban creativity; that is, innovation; innovation in technology.

- Risk taking: The ability to accept the consequences of failure; the third principle of creativity is risk taking; risk taking is one of the issues that the governments have the highest problem with it and avoid it. In a creative city, the greatest danger is the danger of not taking the risk. In February 2003, officials of the London offered the bill of receiving the density charge for transportation electronically in around central London that in this large-scale required risk taking and venturing. A few months after the project, traffic was reduced about 20% and travel time was reduced about 30%. About 220 million dollars of tax was gathered in one year that was spent for development of transportation. Based on the evaluation conducted, the quality of street life has greatly improved in the city center. This plan actually has not any negative consequences and has enjoyed widespread popular support by all people, political parties, and businessmen. Now, not only the taxes have increased but also the coverage area of this project has increased. Risk taking of London's municipality changed the world citizens. In this sample of urban innovation, that is, creative work is to welcome the danger with open eyes; that is, accepting the likelihood of the failure.

-Leadership: the ability of a person to lead the city; every creative work requires leadership. In each of the examples mentioned, a person is required as decision-taker. What is common in all major cities is management of the city by people over thirty years old that every few years, recruiting the new employees is strengthened. In each creative city there is a system that allows the youth to access the power quickly. Knowledge may be internal and age-appropriate but the creativity has a young nature. One of the most successful mayors of the world is the young mayor of New York. He has left the administrative central apartment of municipality that was used by the former mayor, and has selected a space in city gathering hall as his bureau and he and his assistances and about 100 senior and junior employees work in an open space without room and without any discrimination in terms of ranking. His office is in the middle of the hall, a small chamber walls, no one has office. All prior offices have changed to the meeting room with glass walls. Municipality occupies the half of the saloon for serving coffee. Employees really like him. They work for him and alongside him. All the modern organizing of government in the world, structural programs, and administrative hierarchy versus this innovative creativity is excessive. The way of doing things is cumulative cooperation of the competent individuals with the following of the leadership of a courageous individual. This is the creativity (Research Center of Mashhad City Islamic Council, 2006).

The role of citizens in the development of a creative city

Creative city is not only the space where creativity can thrive, but also the entire organization and its management is creatively designed. The city that is able to form the collective cooperative

talent creatively to provide more services will be the most successful city of the century.

"Brosik" in a book titled "Freedom and Creativity" states we can growth the creative though through engagement of all interested people in creating a work. Whenever we go ahead toward the use of participation of users in producing a physical work, it means we have considered the development of creative thought. The viewpoint of "Brosik" is a process-based view such that achieving to creativity in designing and planning should be a cooperative process (Saeidi, 2010: 7).

Since one of the pillars of the formation of the creative city is space, so existence of favorable public space in a city can provide a good platform for formation of the creative city. The appropriate public space gives citizens this opportunity to display their creativity. Public spaces are very good places for participation of residents; so that people produce their ideas and creativities in participation with each other in public spaces and present them. Participation will cause creativity of each citizen doubled due to discussions and exchange of ideas two or multiple communication. According to Florida, the creative class are divided into two groups; the first group consists of "super creative core" that includes a wide range of scientists, engineers, university professors, poets, novel writers, artists, actors, artists, designers and architects, writers of nonfiction works, editors, cultural personalities, consultants, researchers, analysts and other experts, and the second group includes creative professionals that work in a wide range of knowledge-based industries such as modern sections, financial services, legal and health services and commercial management. Florida believes that the first group creates new plans or projects that are quickly transferable and are very useful, while the second group is engaged in solving creative problems (Florida, 2005: 34).

Creative people make the city become powerful and the economic growth of the city increase and these people prefer regions to live that have characteristics such as creativity, innovation and diversity. Public spaces in the city bring on participation of people and link them together. Mamford emphasizes social solidarity and face to face interactions, mobility of ideas and thoughts and aesthetic importance of urban spaces and denies unilateral communications and tyrannical self-orientation. Therefore, he rejects paying attention to private spaces, because in this case, social values are ignored and finally urban human being become separated more than before and cumulative living gets pale (Share pour, 2010: 195). Public space in cities allows the motion and public activities to the individual, takes them out of private space and links together and provides the bed of people participation. In contrast, by dominating the private space, the social values are ignored and human being occupies the city for his private life (Rafieian, 2012: 298). In general, activities are the bases of creating space; that people have a work to do is itself a reason for their existence in that space. The existence of more activities in the space causes individuals have more opportunity for (ibid.: 288).

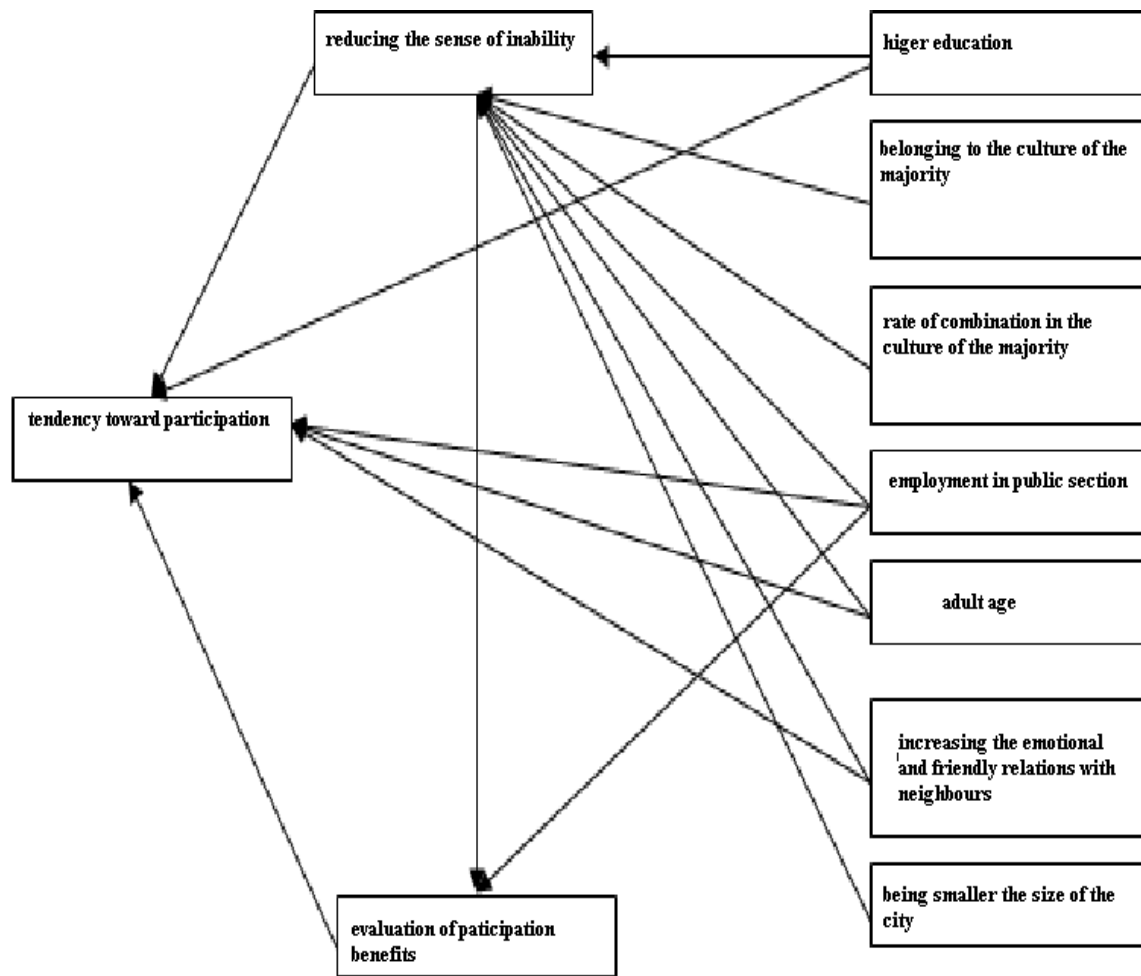


Figure 3 .Model of citizen tendency toward participation (Alavi Tabar, 2001, 139)

This feature of the public space is usually the most important factor in formation of a creative city, because the actual realization of the participation is achieved cumulatively and also is reflected in this way. Public spaces are appropriate spaces for participation of residents, so that people produce and show their creative ideas and creativities due to engagement with other people in public spaces. Participation will cause creativity of each citizen is achieved among discussions and exchanges in two or multilateral communications.

Based on law, Municipality is a legal, local and independent organization that is formed in the city limits to meet local welfare and service and constructional needs of citizens and its purpose is to solve the problems by people participation. The results from studies done about awareness, tendencies and behaviors of citizens in participation introduce a special paradigm in this field that its relations are summarized in figure 3.

According to the abovementioned cases, this statement presents a model to absorb creative human capitals and to create an appropriate cultural and social milieu. To do this, we should provide reasonable creative needs of citizens and the needed infrastructures to meet them by considering the ecological, political, cultural and social conditions.

3.conclusion

Cities are creative cauldrons and always have been the wheels of moving, concentration and directing the human creative energy. Creative and innovative city is new topic in the field of sustainable

urban studies. Great cities of the twenty first century are faced with common issues including the management of sustainable development. The creative city is not only a space in which creativity grows but also it is organized and its management is designed more creatively. The philosophy of a creative city is that in every city there is always a capacity much larger than we can see at first look. Existence of cultural and economical infrastructures, creative leadership and the role of creative and innovative individual are infrastructure facilities to expand urban sustainable development. According to UNESCO global standard, a creative city is a city that uses all innovations and potentials of citizens for urban development, and creative thoughts of the residents go ahead along and coordinate with urban management. Creative city means creative citizens. Urban milieus should have conditions that they can absorb these capitals and maintain them. If we can provide conditions that people can think, plan and act based on their ambitions and the opportunities of sustainable development evolve continuously, we can achieve to realization of a creative city in line with urban sustainable development. A city that can take the talent of cumulative cooperation creatively will be the most successful city.

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