

Dipartimento di Architettura e Pianificazione, Politecnico di Milano
La città di città: Un progetto strategico per la regione urbana Milanese
Istituto dei Ciechi di Milano, 20 February 2006

The Creative Metropolis

L'ALLIANCE CINÉMATOGRAPHIQUE EUROPÉENNE
PRÉSENTE UNE PRODUCTION UFA
RÉALISÉ PAR
FRITZ LANG
D'APRÈS LE SCÉNARIO DE
THEA VON HARBOU:

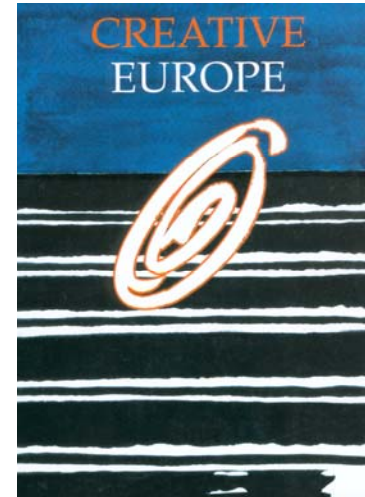


Boris Bittner



0. How to approach the creative metropolis?

- Creativity: *The Buzzword of the 21st Century?* A fuzzy concept.
- The world's most creative cities?
- What is creativity?
- The creative class
- The creative city
- What makes a city region, a metropolis creative?
- What does hinder creativity?
- The *IBA Emscher Park*, an example of creative spatial development
- Towards creative learning in the metropolis
- Creative collaboration in the metropolis



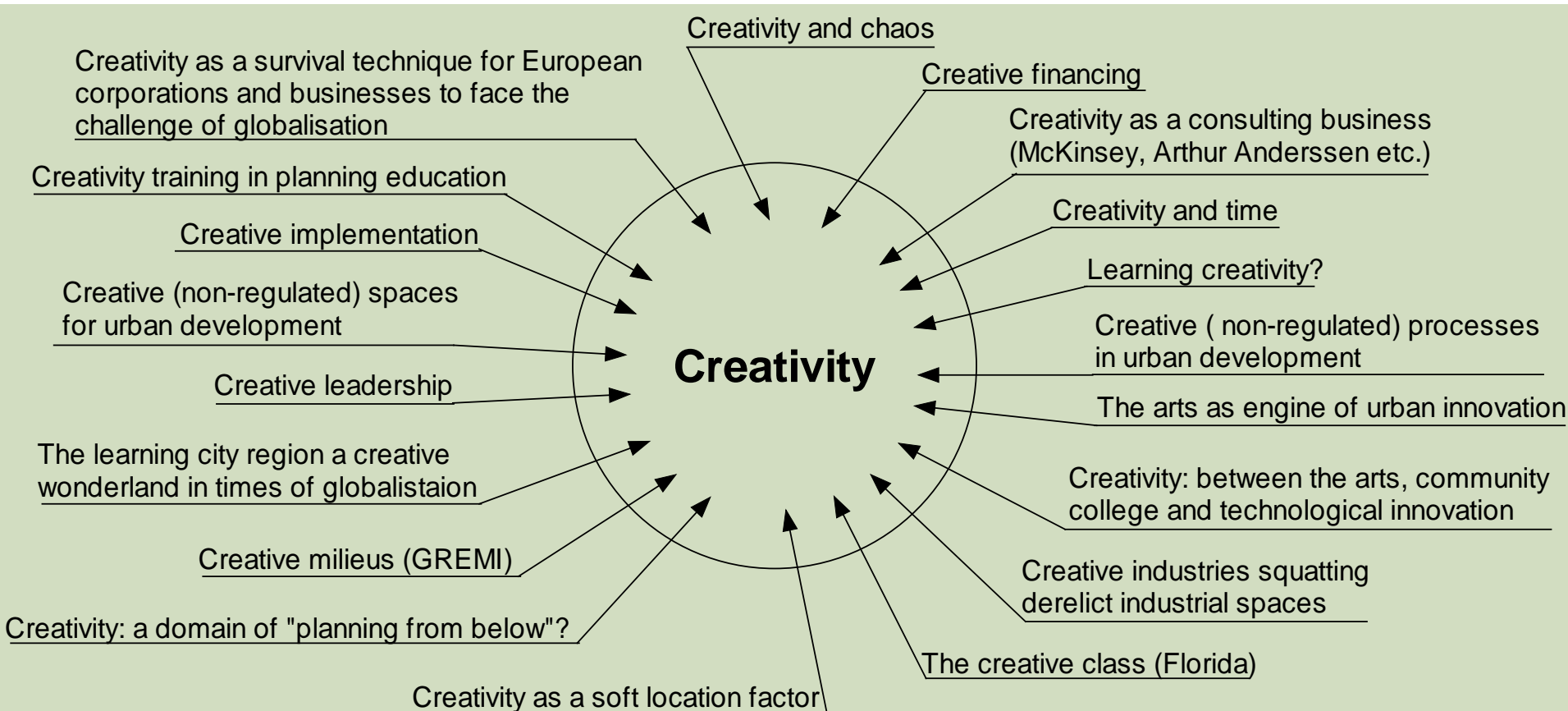
“Planning is irrational because it is creative, insofar as it influences people’s preferences, shapes their perceived needs and expectations and finally produces new values“

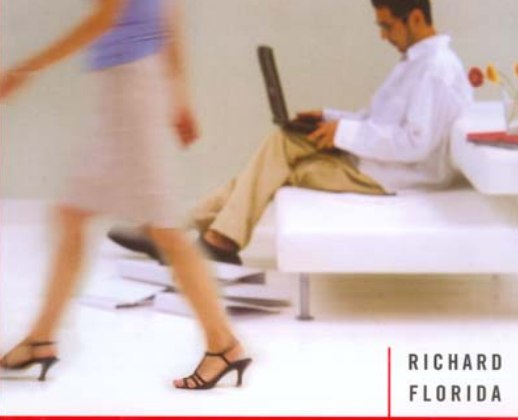
„Creativity in planning means the ability to interpret people`s values and inspirations“

Giovanni Ferraro, 1996 : Irrationality as Creativity

1. Creativity

Buzzword of the 21st Century? **Creativity** a Fuzzy Concept





Built Environment
 Volume XI, Number 3
 Published by Alexandrine Press and edited by Peter Hall and David Banister

Creative Cultural Knowledge Cities
 GUEST EDITORS: SAKO MUSTERD and WIM OSTENDORF

RICHARD FLORIDA

The Rise of the Creative Class

and how it's transforming work, leisure, community and everyday life



DOMENICO DE MASI

LA FANTASIA e LA CONCRETEZZA

creatività individuale e di gruppo

DAS NEUE  Berlin

KULTURMETROPOLE
 LEBENSWERTE STADT
 OST-WEST-METROPOLE
 HAUPTSTADT

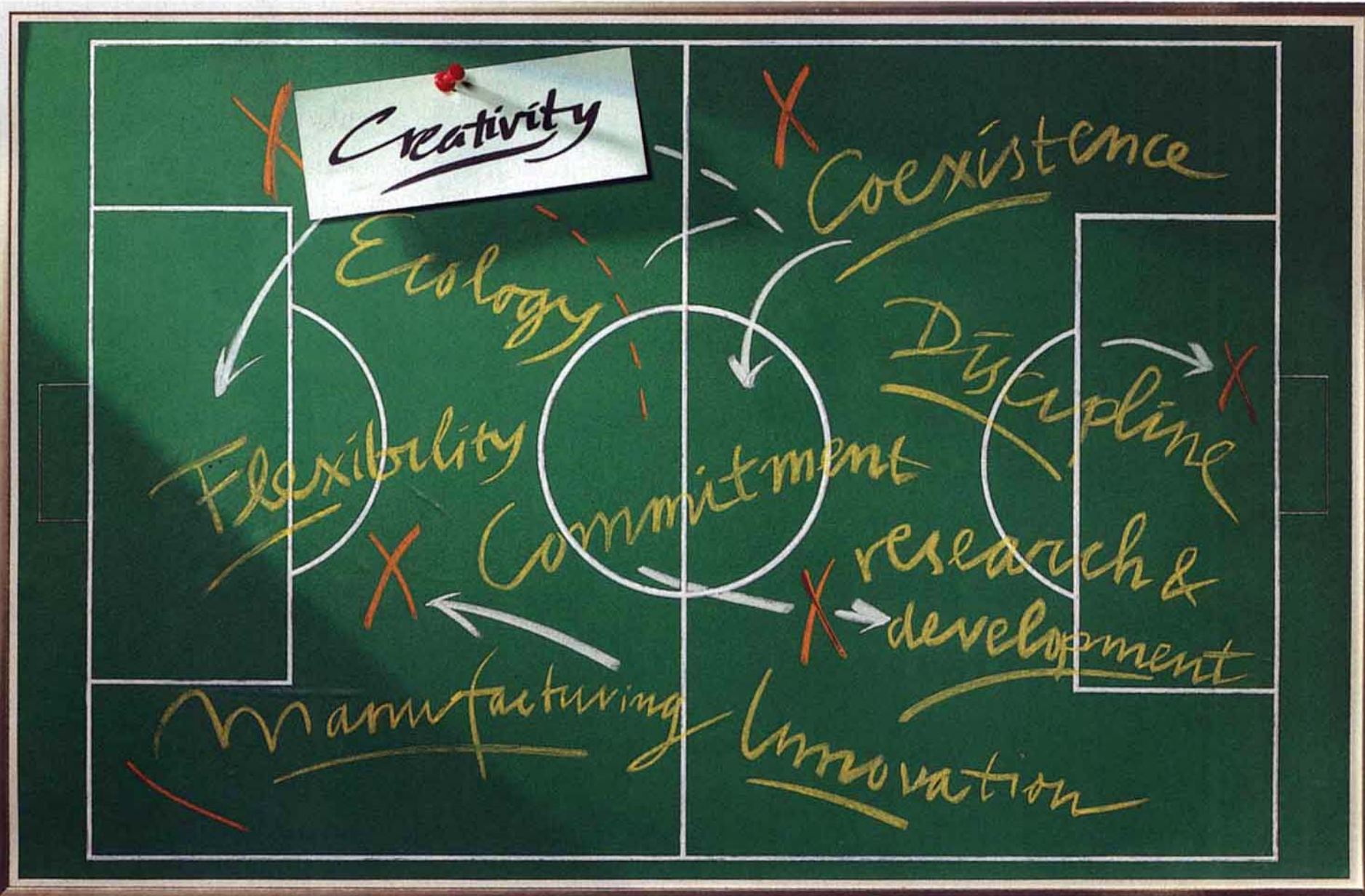
> KREATIVE STADT



Rizzoli

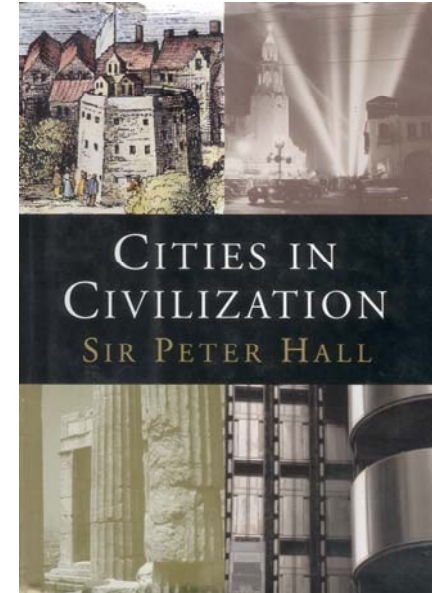
OUR STRATEGY

Canon 
OFFICIAL SPONSOR OF THE 1994 WORLD CUP



2. The world's most creative cities

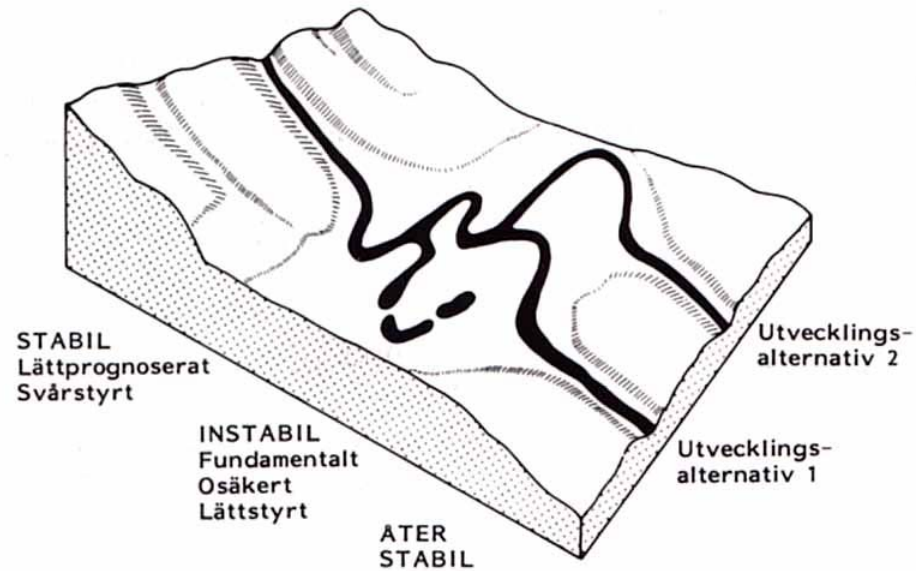
- Marseilles
- Kabul
- Newcastle/Gateshead
- Austin
- Tijuana
- Cape Town
- Zhongguancun
- Antwerp



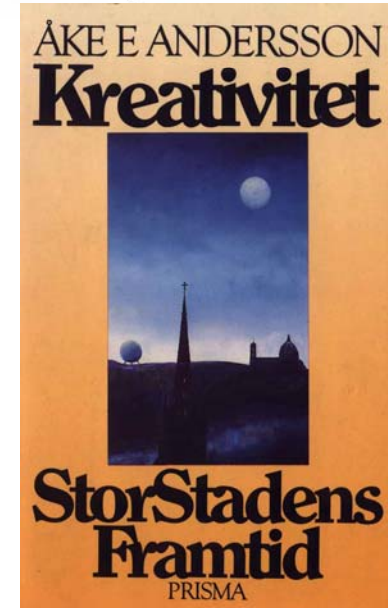
- Athens
- Rome
- Florence
- Paris
- Berlin
- London
- New York

3. What is creativity?

- Originality
- Capability to develop new projects, procedures or approaches
- Unconventional ideas
- Visionary power
- Phantasy
- Willingness and readiness to experiment and to take risks
- Mental, cognitive flexibility
- Multi-dimensional thinking



Den kreativa processen som ett flöde

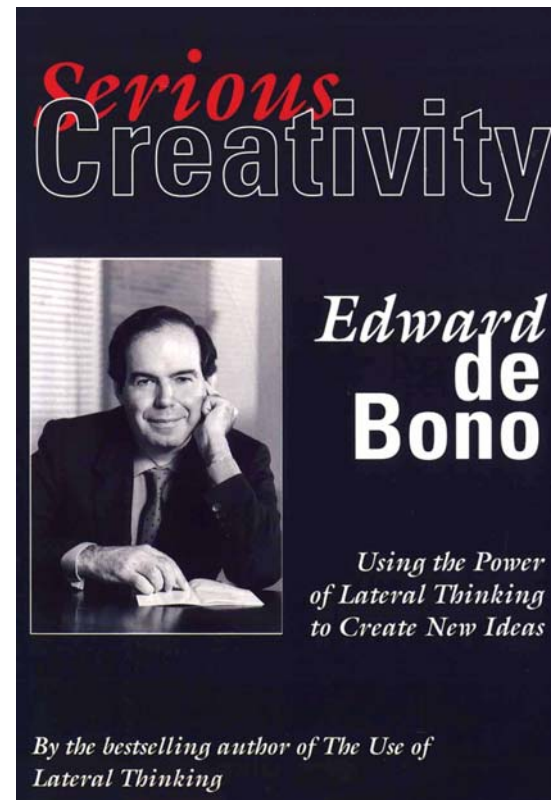


“Creativity is a messy and confusing subject and seems to range from devising a new toothpaste cap to Beethoven’s writing his Fifth Symphony. Much of the difficulty arises directly from the words ‘creative’ and ‘creativity’.

At the simplest level ‘creative’ means bringing into being something that was not there before. In a sense, ‘creating a mess’ is an example of creativity. The mess was not here before and has been brought into being. Then we ascribe some value to the result, so the ‘new’ thing must have a value. At this point we can begin to have artistic creativity because what the artist produces is new and has value.

We now have the notion that creative output should not be ‘obvious’ or ‘easy’. There has to be something unique or rare about it. Exceptionally craftsmanship would fit here.”

(de Bono 1992: 3)



What is creativity? La creatività !

- La creatività è punto d'arrivo *Creativity is the goal*
- La creatività è donatrice di senso *Creativity gives meaning*
- La creatività è donatrice di vita *Creativity gives live*
- La creatività è sorprendente *Creativity takes us by surprise*
- La creatività è doverosa *Creativity is a duty*
- La creatività è doppiamente universale *Creativity is doubly universal,,*
- La creatività è donatrice di pace *creativity brings peace*
- La creatività è donatrice di forza *Creativity gives strength*
- La creatività è ribelle *Creativity is rebellious*
- La creatività è misteriosa *Creativity is mysterious*
- La creatività è gioiosa *Creativity is joyful*
- La creatività è impertinente e soave. *Creativity is impertinent and gentle*

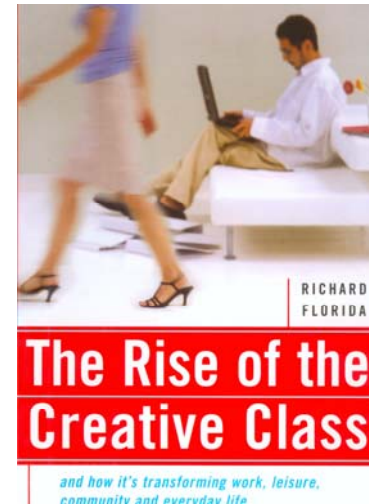


Domenico de Masi *La Fantasia e la Concretezza*. 2003: 688-691).

4. The creative class

“The economic need for creativity has registered itself in the rise of a new class, which I call the *Creative Class*. Some *38 million* Americans, 30 percent of all employed people, belong to this class. I define the core of the *Creative Class* to include people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content. Around the core, the Creative Class also includes a broader group of *creative professionals* in business and finance, law, health care and related fields. These people engage in complex problem solving that involves a great deal of independent judgement and requires high levels of education or human capital. In addition, all members of the *Creative Class* – whether they are artists or engineers, musicians or computer scientists, writers or entrepreneurs – share a common creative ethos that values creativity, individuality, difference and merit. For the members of the *Creative Class*, every aspect and every manifestation of creativity – technological, cultural and economic – is interlinked and inseparable.” (p. 8)

Richard Florida The Rise of the Creative Class
And How It's Transforming Work, Leisure, Community and Everyday Life



5. The creative city?

“A creative milieu is a place – either a cluster of buildings, a part of a city, a city as a whole or a region – that contains the necessary preconditions in terms of ,hard‘ and ,soft‘ infrastructure to generate a flow of ideas and inventions. Such a milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, administrators, power brokers or students can operate in an open-minded, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions and as a consequence contributes to economic success.”

CHARLES
LANDRY
THE
CREATIVE
CITY
A TOOLKIT FOR URBAN INNOVATORS



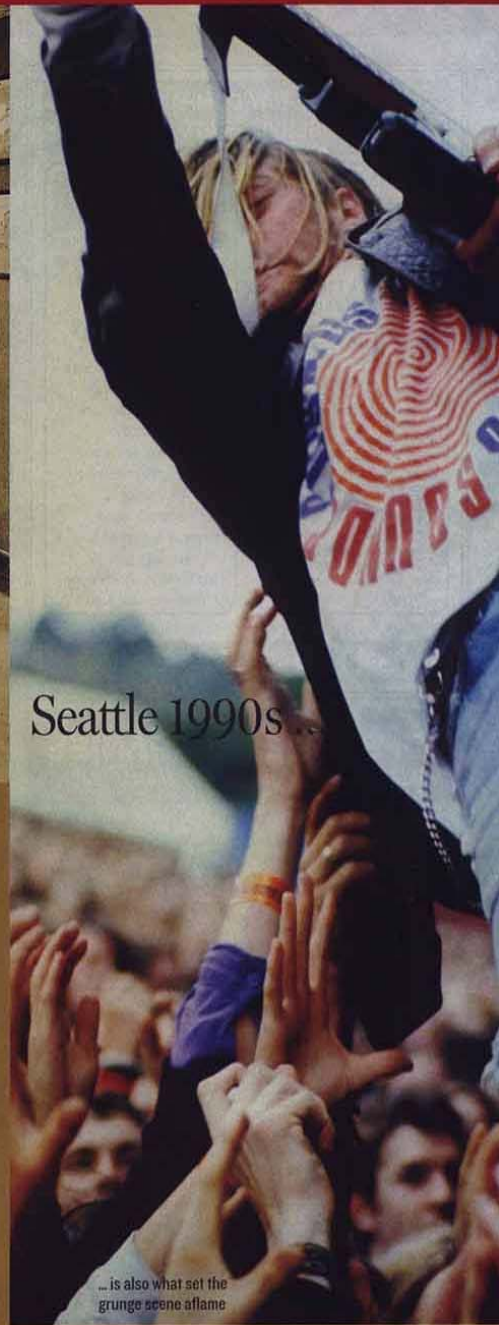


Paris 1890s ...



Greenwich Village 1900s ...

... and bohemians discussed in salons ...



Seattle 1990s ...

... is also what set the grunge scene aflame

How to Build a

The forces that forged classic arts scenes are pushing the edge farther and farther away

Creative City

1900s ART: FRANCOIS BASTIEN; 1990s: DAVID BYRNE

6. What makes a city, what a metropolis creative?

It is certainly more than just a metropolis which is the preferred location of the creative class?

...following Florida's definition of the creative

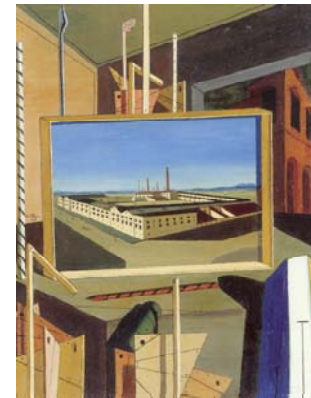
class....

- A metropolis which uses its territorial, human, financial etc. capital wisely!
- A metropolis which responds to the challenges of globalisation (*sustaining employment, mobility, resource conservation, regional identity, social inclusion*) it is facing, in a **creative** way
- A metropolis which replaces routine planning and decision-making processes by new
- A metropolis which is open for creative action?
- A metropolis which benefits from its open and controversial discourse culture



7. What does hinder creativity?

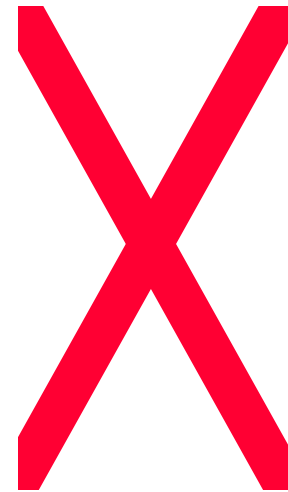
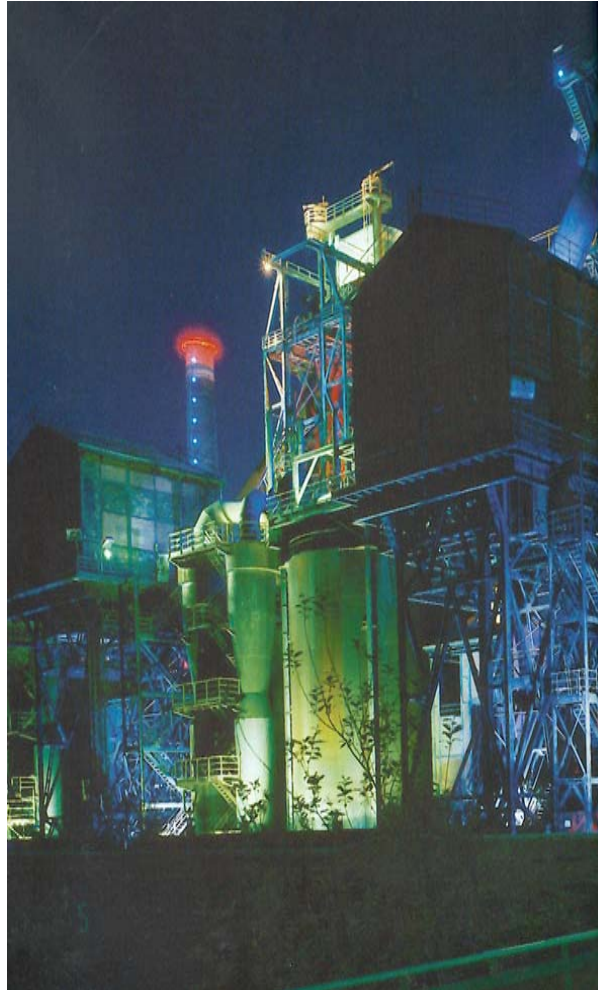
- Traditions
- Lack of regional visions
- Knowing-why-not stakeholders and board members
- Established (over-) regulation
- Inflexible finance institutions
- Anticipating obedience
- Regional tribalism and committeeism
- Backward looking regional opinion leaders
- Weak regional leadership
- Grid locked decision-making processes
- Lack of innovative knowledge industries in the region
- Tabloid regional/local media
- Populist innovation trend setters
- Low degree of internationalisation
- Lack of regional marketing
- Externally made, uninformed decisions



A metropolis which talks, without listening is not a creative metropolis

8₁ The IBA EmscherPark an example of regional innovation

A holistic ten years (1989 to 1999) top-down initiative of the Land NRW strategy (with a grassroots philosophy) to change the image of the Ruhr.



8₂ What has been done, what has been initiated?

- A regional landscape park
- Conservation of the industrial heritage
- Considerable brownfield redevelopment
- New Technology parks
- The renaturalisation of the Emscher river
- New approaches to affordable housing
- New locations have emerged

The principles were

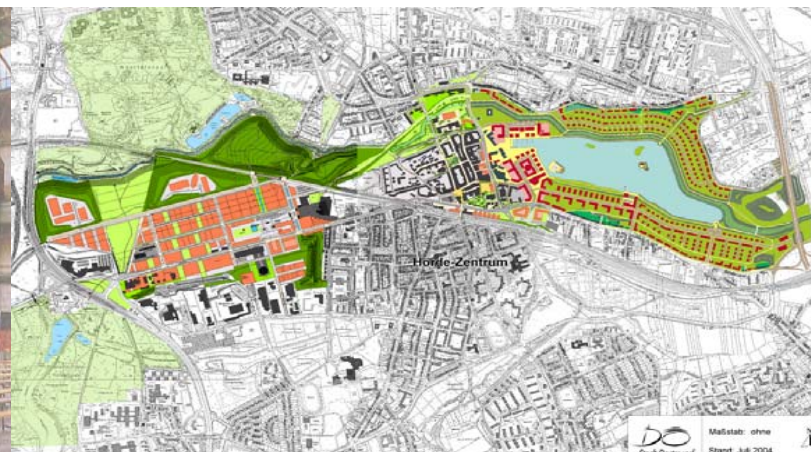
- Process rather than the plans and blue prints
- Partnerships rather than just public sector
- Incrementalism with a perspective
- Quality rather than quantity
- Brownfields rather than green fields
- Small rather than big



8₃ What can be learnt from the IBA EmscherPark?

- Transformation is a long process and requires both vision and pragmatism
- Revitalizing brownfields produces regional expertise
- Quality criteria for new projects set new standards
- Images and visions matter!
- Cultural industries are as important as traditional industries to provide new jobs
- The arts have been seen as an engine for change
- The civil society can be motivated for partnerships
- Implementation must have a creative dimension
- Creative financing helps to implement innovative ideas

The IBA has been a source of inspiration and a quarry of ideas for innovative regional modernisation!



9. Towards Creative Learning in the Metropolis

- Allow decision-making processes beyond daily routine!
- Open regional networks to non-established actors
- Learn from grassroots initiatives
- Secure participation of the next generation
- Initiate regional dialogues and fora for regional communication
- Generate in-built innovation processes in regional institutions
- Build partnerships for strategic creative planning
- Form strategic alliances for innovative development
- Promote catalytic projects for creative learning
- Provide transition space for creative action
- Develop breeders and technology parks around art and design universities
- Encourage the formation of international networks
- Set ambitious targets for regional economic circuits
- Involve regional media in innovation strategies
- Foster creative banking.....and reward creative bureaucrats!!!!!!!!!!!!

10. Towards creative collaboration in the **Metropolis**



Creative thinkers and observers

Creative (pro-active) stakeholders

Creative (courageous) administrators

Creative (risk-taking) bankers

Creative communicators and moderators

Creative (non-regulated) spaces

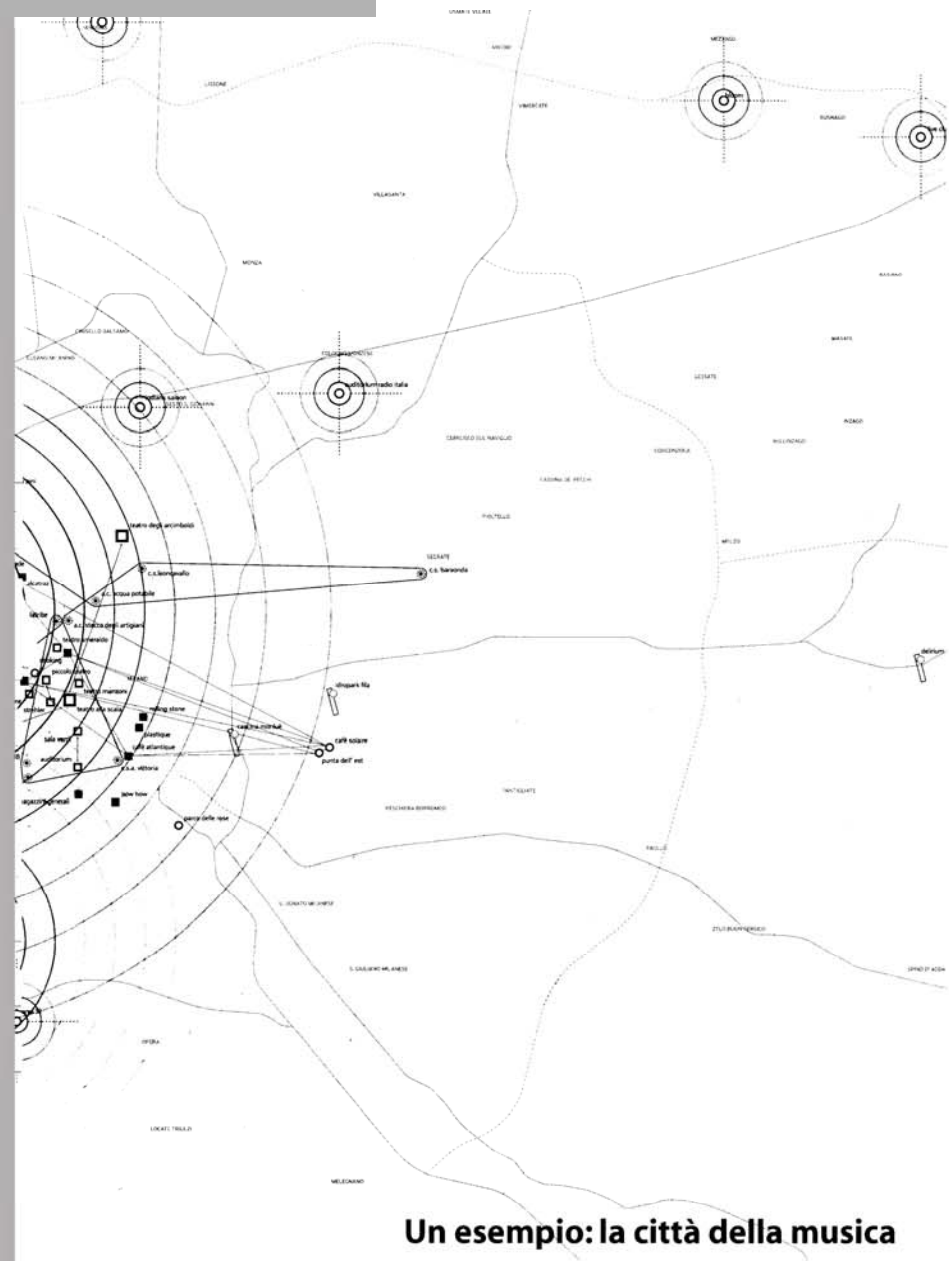
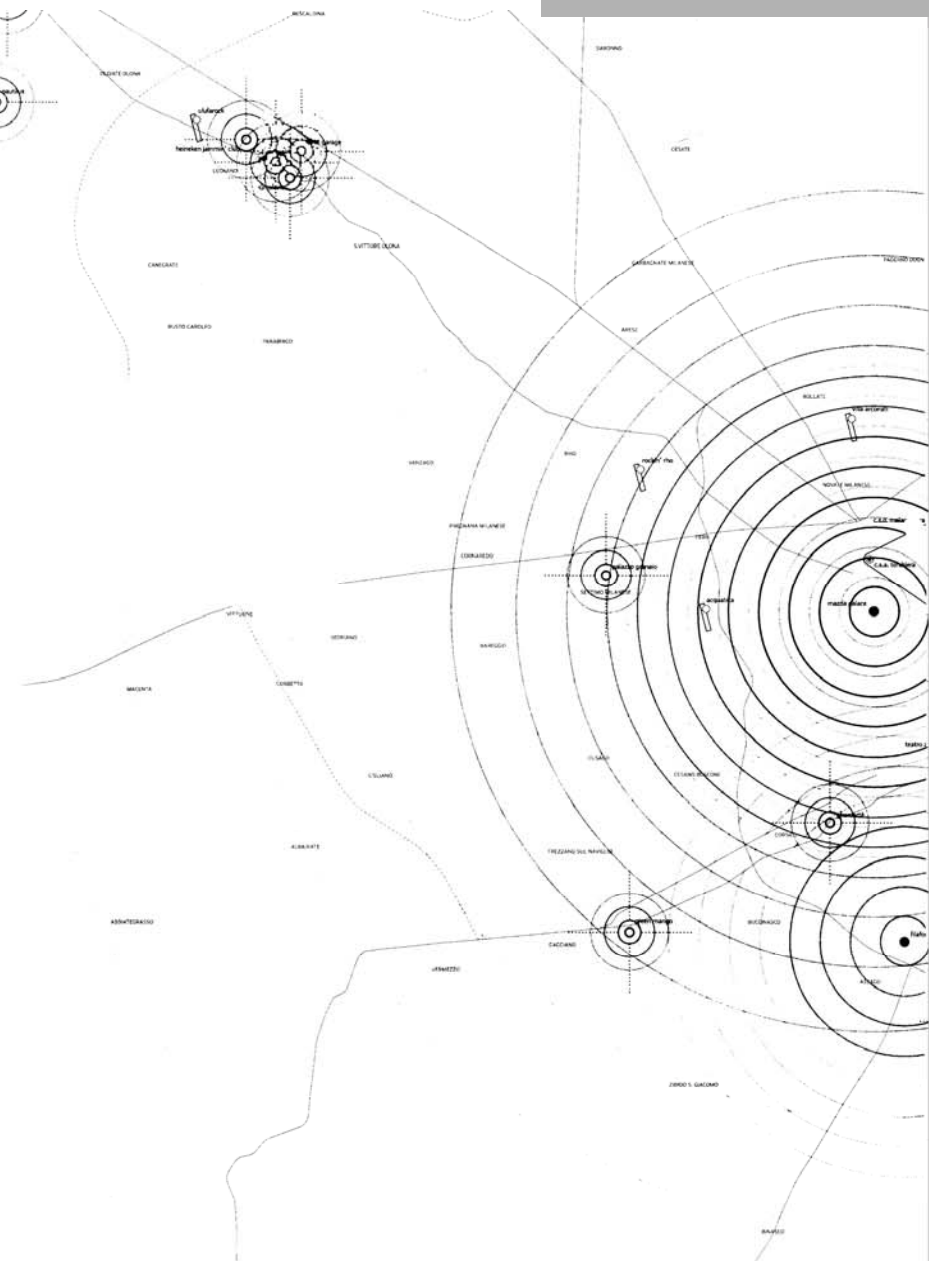
Creative property developers

Windows for creative action



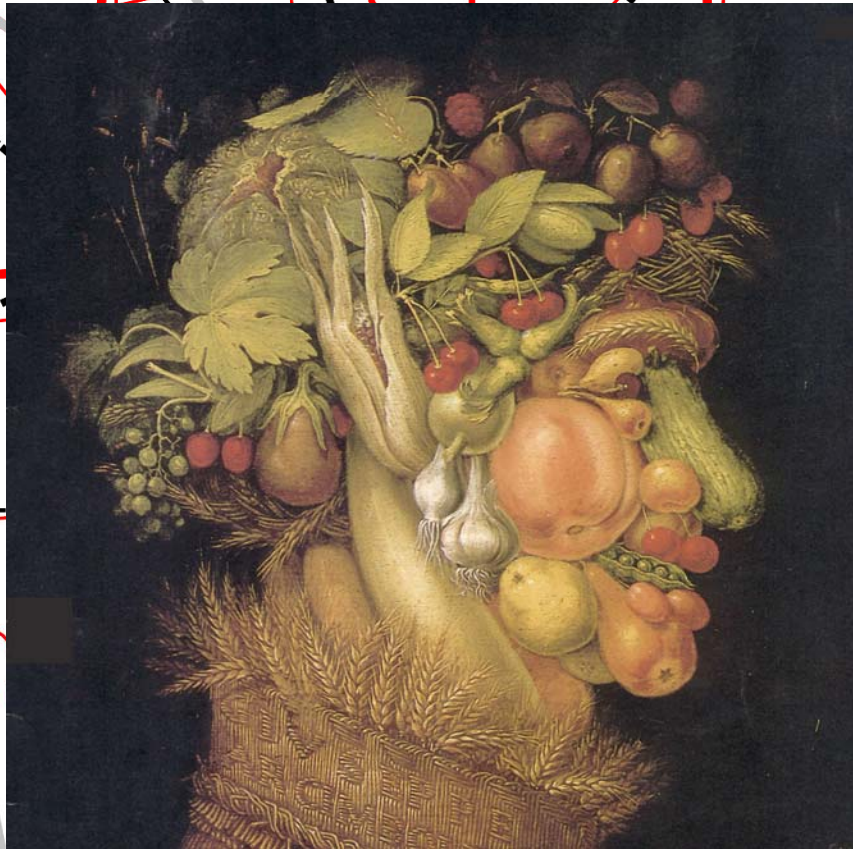


La città della musica



Un esempio: la città della musica

Creative Milano



La città di città

