

CREATIVE AND INNOVATIVE URBAN SPACE IN THEORY AND PRACTICE

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Table 1. Definitions of innovative and creative city

Introduction:

The urban space is the area that all urban processes take place. It is essential to plan it consciously. Considering some theories like creative city, learning city or productive city it can easily be seen all of them are strongly linked to the innovation. The city which follows these ideas can rapidly boost its economic development.

There is a lot of investigations done confirming the connection between creative industries or capital and high level of innovation.

The authors posed some questions:

1. What the local government can do to improve the city?
2. What kind of urban policy can possibly bring and empower economic growth by providing creative and innovative urban space to citizens?
3. What kind of benefits the city and the citizens can achieve thanks to use of innovative city and creative city concepts?

In the aim to answer these questions, extended literature study was conducted. The result was presented in the table. The next step was to analyse some examples of urban policies. They were considered in the light of modern theories. This part of the research gave the importance to practical terms of these issues.

The research purpose:

- to identify and characterize potential opportunities and possible development problems of innovative and creative cities that, operating in a highly diverse and rapidly changing socio-economic space.

Research methods:

- qualitative analysis;
- benchmark;
- case study;
- extended literature study.

INNOVATIVE CITY	CREATIVE CITY
The construction of innovative cities is an important manifestation of the implementation of national innovation strategies in all countries in the world. Among them, the dominant position of developed countries in the global ranking of innovative cities is still stable, which is closely related to their consistent support for technological innovation (Jones, Granzow, and Shields, 2019).	There is the central importance of urban space to the creative city-economy. Hutton (2008) have each separately discussed the crucial contribution of flexible urban spaces for agglomeration economies. O'Connor and Gu generally, and Shaw in the case of Melbourne, have above described creative space as one of the key contradictions of the creative city – both in the 'real' and the 'imaginary' (O'Connor and Shaw, 2014).
The concept of an innovative city may be defined as an urban location that actively promotes and highlights the role of knowledge-intensiveness and technological advancement as one of the defining characteristics associated with the city. The innovative city is often referred to as a smart city; this refers to the use of communication and sensor technologies in urban context. Intelligent systems – i.e., communicating and information sharing technologies and architectures – lie at the heart of the concept. However, on the level of the whole urban structure, the innovative city should be considered as a meta-concept reflecting the “feeling” or the “spirit” of that particular location (Inkinen, 2015).	What is suggested is to have a closer look at the anatomy of the creative city by defining three different layers as the basic components of the creative processes in local innovative milieus, which we name the upperground, the middleground and the underground. Each one of these layers intervenes with specific characteristics in the creative process, and enables new ideas to transit from an informal micro-level to a formal macro-level, through the accumulation, the combination, the enrichment and the renewal of bits of knowledge. The upperground is the level of formal institutions such as creative or cultural firms or institutions, whose specific role is to bring creative ideas to the market (Caves, 2000; Howkins, 2001; Hartley, 2005). On the opposite, the underground is constituted by creative individuals such as artists or other knowledge workers, who are individuals not immediately linked to the commercial and industrial world: underground culture lies outside the corporate logic of standardization (see, for example, Aoyama and Izushi, 2003; Arvidsson, 2007; Aage and Belussi, 2008). In between the upperground and the underground, we suggest that a key role is played in the creative city by the middleground, which is the level where the work of communities is decisive in designing the grammars of use and other common platforms of knowledge necessary for the knowledge transmission and learning that precedes innovation in those geographically bounded innovative environments (Cohendet, Grandadam and Simon, 2010).
Cities house innovative firms and innovative people. But not all cities are innovative power houses and not all are innovative in the same way or to a similar degree across national geographical areas. Some cities at some times are 'in decline' while others are growing in both population and economic terms so fast that infrastructure provision and other innovation-related organisations and services may not be able to keep up. In between are cities where innovation is accepted as a desirable goal but where for various reasons it is not leading the city's development. In yet other cases, the public authority side of the city may be miles ahead of business development while in others innovation is pushed by companies powering ahead (Marceau, 2008).	Increasing research in economics and management suggests that creative cities may develop by providing, through investment in cultural related facilities and other related amenities, a fertile place for a creative class of workers to imagine new products or processes that will ultimately bring economic growth and wealth (Florida, 2002).
Research on innovation emphasizes that innovation is a process of interactive learning characterized by continuous internal and external feedbacks, which initiate steady changes to products, processes, services, ways of organizing and distributing items etc. Interactivity in the innovation process refers to internal cooperation between several departments of a company (R&D, production, marketing, distribution, etc.) as well as to external cooperation with other forms (especially with customers and suppliers), knowledge providers (like universities and technology centres), finance, training, and public administration (Isaksen and Aslesen, 2001).	The creative city is commonly freighted with a number of co-assumptions about romanticism and neo-liberal economics, as well as particular interpretations of social and moral liberalism (Pratt, 2011).
Technological development and progress are goals that are easily accepted as universal goals to which all cities should aim. Therefore, innovative cities may be considered through societal context and global economic pressure. Second, the innovative city may be considered through the overall technological profile that the city provides through public organizations and the private sector. [...] Third, the innovative city may be projected through specific areas and locations within the city. Extensive varieties exist in terms of how science parks, university campuses, business districts and cultural milieus visually present themselves (Inkinen, 2015).	Looking at consumption-based gentrification theories, the vision of the “creative city” brand is one that embodies “city-living” style, with a distinct cosmopolitan and arts appeal, in both real estate development and urban regeneration (Vivant, 2013).
Investing in Smart City policies may trigger innovative processes well beyond the relatively limited scope of the technologies directly involved in those policies (Caragliu and Del Bo, 2019).	Creative city refers to a new 'method of strategic urban planning and examines how people can think, plan and act creatively' (Landry, 2008). A city is being creative, then, when people adopt new and different ways of looking at the problems which they face (Chatterton, 2000).
Conceptually innovative cities are experiencing extensive change as they transform and change in order to become competitive providers of first class living for highly skilled global work-force (Inkinen, 2015).	Creativity is both about allowing a free flow of ideas and linking these new ideas to restraints, grammars and rules, and of course to reality (Landry and Bianchini, 1995).

Source: own elaboration based on: 22, 19, 27, 20, 5, 30, 6, 18, 17, 1, 2, 10, 13, 31, 40, 24, 7, 25.

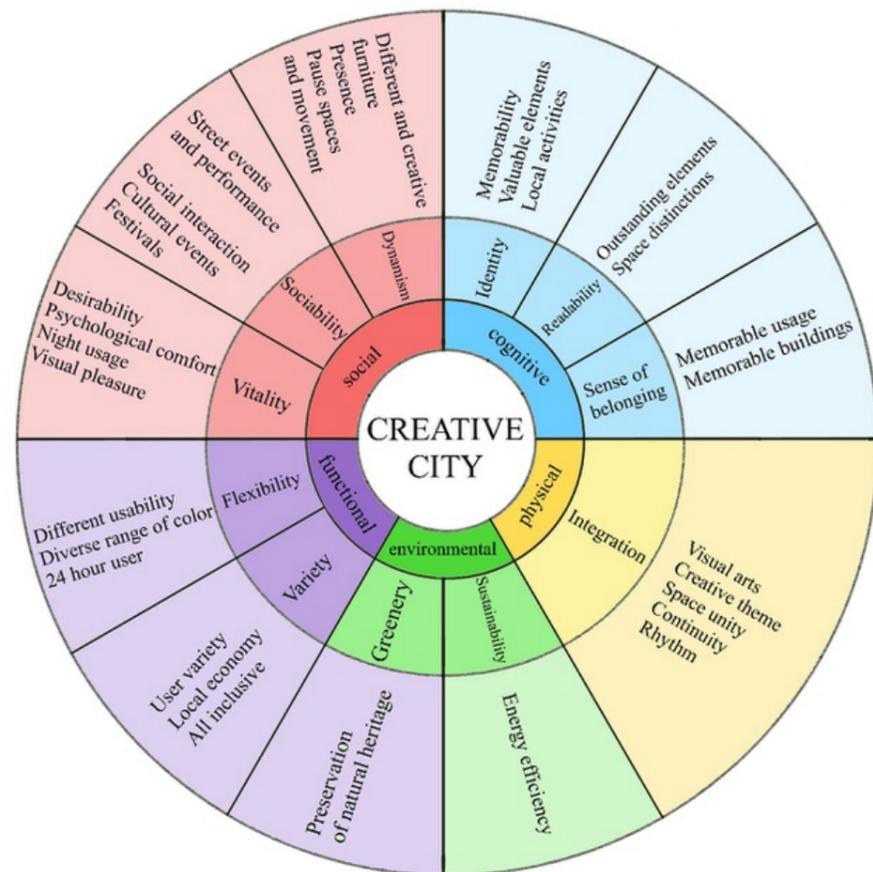
Implications:

Two examples of Dutch cities, Amsterdam, and Rotterdam were analysed. Both cities are well developed economic and academic centres in Randstad, competing to each other. They face similar problems and learn good practices from each other. They are also well known as cities with tolerant and open minded, and dynamic society. This characteristic is crucial in the terms of the creativity and innovation.

Comparing the definitions, we can see that creativity and innovativeness are strongly connected. Creative cities give space for the innovation. Innovative cities are developed by creative capital. We can say, basing on the literature study, there are some factors impacting the level of the creativity of space. We can divide them into five categories: environmental (climate focused design), cognitive (mental image of the city and visual art), social (space designed for physically disabled persons; availability for organizing cultural events and exhibitions), functional (supporting local economy and cheerfulness, and attractiveness of citizens), physical (increasing the space diversity, upgrading the space with the citizen's art, and empowering them in the context of participation).

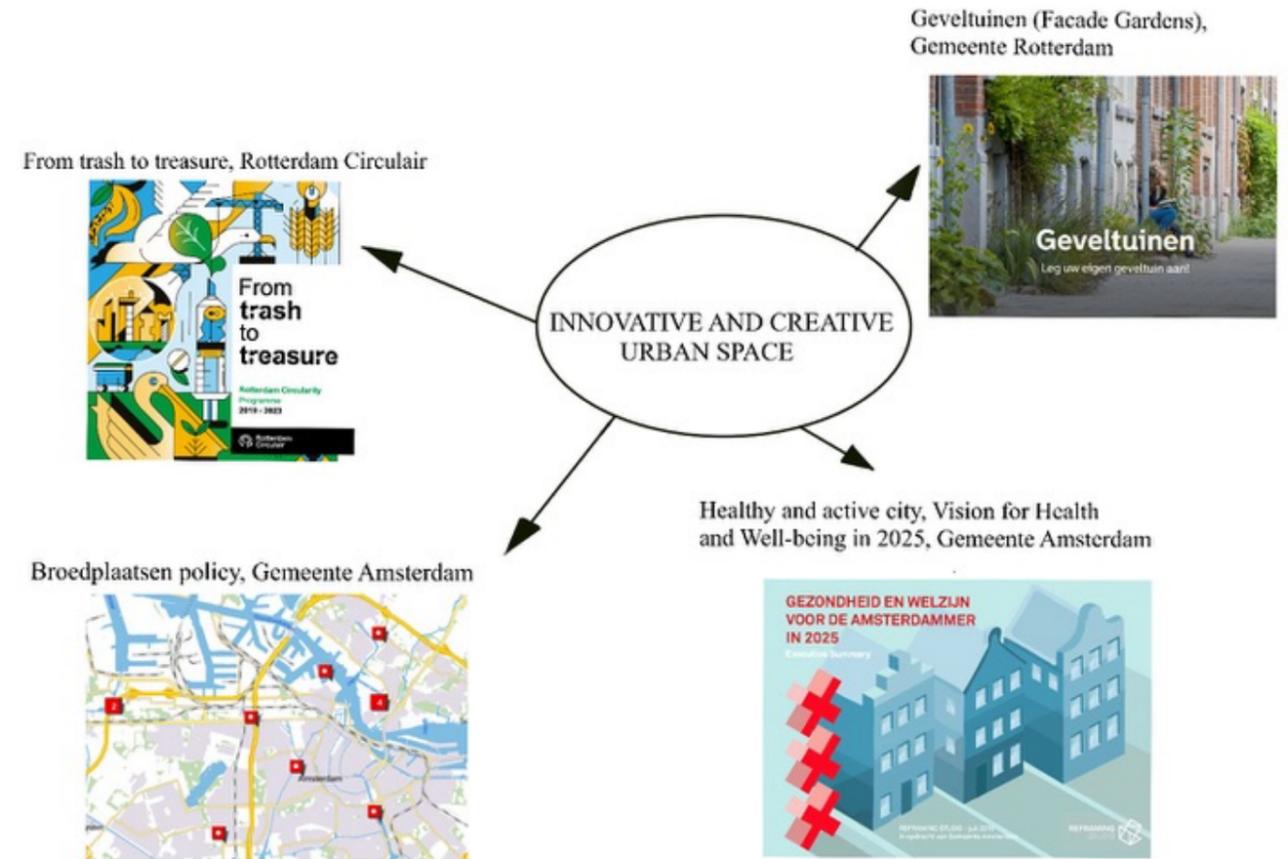
There are also some urban policies that can be used to shaping creative and innovative spaces. Dutch cities like Amsterdam or Rotterdam had to face the problem of left occupied buildings (due to financial crisis in 2018 or due to changes on the market). The urban policy which was used by Dutch authorities was created against squatters. They noticed, abandoned buildings offered for an appropriate rent price can interest creative capital. By the example of Volkskrant building (in Amsterdam), we can see how to provide creative urban space that brings innovation (e.g., social, product, cultural, economic, or technologic) and to the city. The buildings were free of illegal residents, which made the area safer. Solution like this helped to build a small and well networked society of creative capital. The renters were taking the responsibility of the building, the area, and the atmosphere of the place. Rotterdam also is the city which created a special strategy based on circular economy. The document is addressed to institutions, the private business sector but also to the citizens. All the stakeholders can take the action. The city becomes a space where they can meet, exchange ideas, and cooperate in the aim of creating better and more sustainable space for themselves.

Picture 1. What makes the creative city?



Source: own elaboration based on: Ekraasardashti, A., Sajadzadeh, H., & Aram, F. (2021). *Measuring and evaluating the quality of urban walkways from the perspective of the creative urban space.*

Picture 2. Innovative and creative urban space – good practices



Source: own elaboration

Findings:

- creativity and the innovation of the city are strongly linked to each other;
- the local government can use urban policy to deal with crisis, diversify the economics and make stronger connections between urban stakeholders and improve the city;
- cities whose capital is based on high quality networks are more likely to reach economic independence and advantages;
- urban policy should give the importance for issues like creating the social bounds, building the social dialog, the environment, participative planning and quality of life (e.g., health prophylaxis and available services);
- supporting the creative capital and empowering the citizens can advance local economics;
- creative and innovative city ideas may be an answer for difficulties linked to highly diverse and rapidly changing socio-economic space.

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