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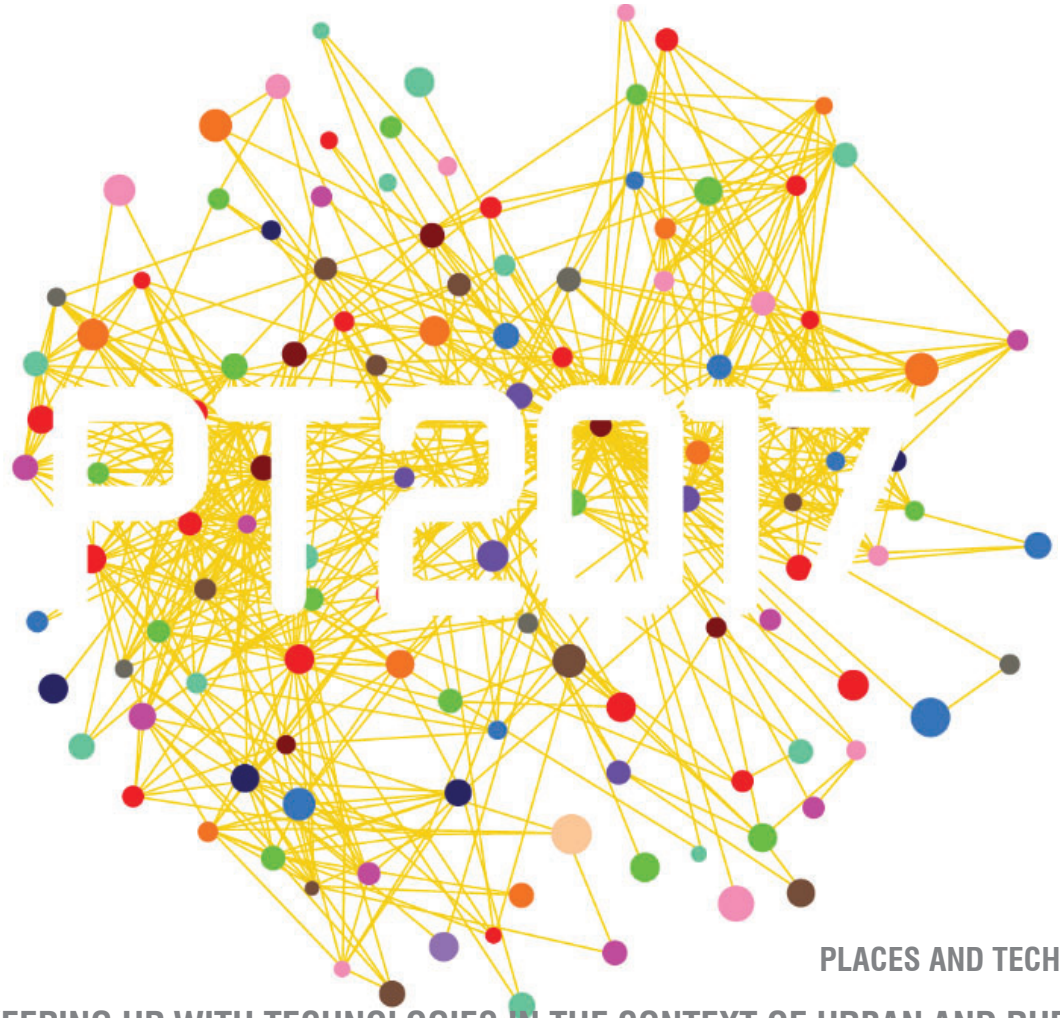

PLACES AND TECHNOLOGIES 2017

KEEPING UP WITH TECHNOLOGIES IN THE CONTEXT OF URBAN AND RURAL SYNERGY

Book of Conference Proceedings

Sarajevo, Bosnia and Herzegovina, June, 08th - 09th, 2017

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BOOK OF CONFERENCE PROCEEDINGS

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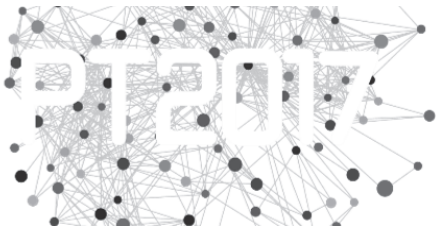
Dženana Bijedić, Aleksandra Krstić-Furundžić, Mevludin Zečević



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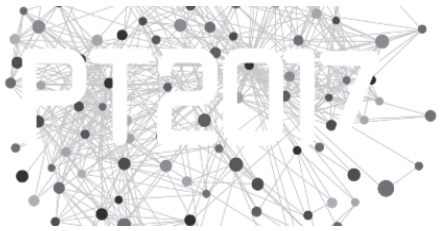

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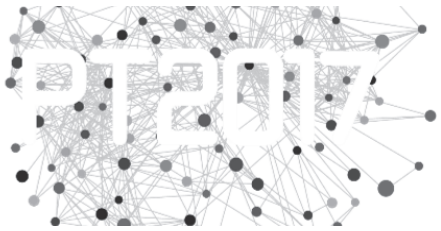

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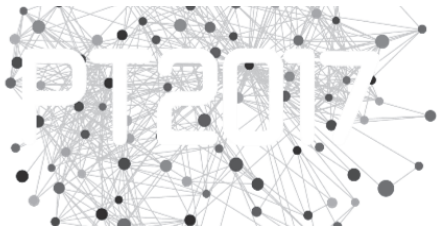

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CREATIVE CITY CHALLEGING CONCEPT ''ALL FOR ONE – ONE FOR ALL''

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ABSTRACT

Culture and creativity are today integrated in cities everyday life, as part of official strategies or as action of group of artists and people working in cultural and creative industry. Culture and creativity are part of many concepts of urban development promoted as an acceptable response to the challenges of globalisation. If we speak of Cultural, Creative, Inclusive, Smart, Cognitive city, or any other similar concept, it is always about creating better conditions for living and creativity. Creative cities are based on communication, social networks, technology, with principles of adaptability, synergy and inclusion. As any paradigm, creative cities are challenged on many levels, in theory and in practice. It should be considered as wary important that use of culture and creativity as resource can have significant impact on society. Some arguments for and against creative cities will be presented in this paper, especially according its influence on the public space, individual rights and inclusion. This paper will present case study of Savamala, cultural and creative neighbourhood in Belgrade, as an example of public involvement and creating public space in creative city.

Keywords: Creative city, inclusion, Belgrade

INTRODUCTION

''City in crisis'', ''Globalization problems'' or ''Sustainability'', are high topics, today, viewed and challenged at different levels and from many different perspectives. Culture and creativity are seen as one of possible answers on a way to achieve "successful city" and are promoted as an acceptable or even sustainable response to the challenges of globalization. They are integrated in everyday life of cities today, as a part of official strategies or as an action of group of artists and people, working in cultural and creative industry. If we speak of Cultural, Creative, Inclusive (Landry, 2000), Smart (Komnios, 2008; Townsend, 2013), Cognitive city (Novak, 1997; Tusnovics, 2007), or any other similar concept, it is always about creating better conditions for living and creativity (Djukić, at. all, 2016).

One of advantages of creative industry, as Richards, Wilson are pointing out, is their tendency toward clustering and tendency of creative producers to cluster close to the centre of the cities, which opens possibilities for the regeneration of run-down inner city areas (Richards, Wilson, 2007). Culture is included in urban regeneration as means for stimulating physical regeneration, animating parts of a city and producing benefit for the economy and the society.

What is recognized as attractive in the creative city theory, if we look at Florida's theory, is an affirmative approach based on known principles and acknowledged strategies, attempting to offer a part of the answer to current problems and processes. Those strategies are required to have an optimal and acceptable influence on social development, social justice, and environmental preservation and to secure continuous economic development for a longer time to come (Tomić, 2013). Creative city is expected to create more job opportunities, more leisure activities, healthier environment, culture promotion, social security and greater involvement of its citizens in the city strategies and everyday life (Djukić, at. all, 2016).

The question is, are those concepts reaching expected benefits or are they failing? The competitive values as identity, authenticity, continuous regeneration and vitality, depends on creative people, social network and inclusion. As any paradigm, cultural, creative city have strong arguments for and against. The discussion starts in 1970's, and the scope was changing, as the needs of society and the cultural politics where changing. The late 1990's, brought a social turn in cultural politics and priorities where changed, so that the economic impact has been less stressed out and local and participatory cultural activities became more important (Stojanović, at. all, 2012).

CULTURAL, CREATIVE CITY – CHALLENGING CONCEPT AND PHENOMENA

Cultural, creative cities are based on the concept of consumption (Ritzer, 1999), and include creative environment that encourages innovation, creativity, knowledge-based economy, technology, culture, experience and developed social networks, with principles of adaptability, synergy and inclusion. Analysing phenomenon of cultural clustering strategies in the Netherlands, Mommaas, concluded that they are successful if they are developed as inclusive, integrative and multidimensional (Mommaas, 2004). Some of the strategies of creative cities imply that the city as a whole must be involved in the creative process (Richards, Wilson, 2007), or according to marketing experts, the city is no longer seen as a product, but as an enterprise. Implementing the techniques of place marketing should not rely just on the marketing mix, but more on the other abstract characteristics that have much greater importance, such as identity, image and performance (Djukić, at. all, 2016).

The basic contradiction of those concepts lies in their relation to the consumption ideology. Adorno criticize practice of cultural industry, pointing out that culture is assimilated and integrated into profit motive processes and that create a shift that actually debase human beings and affects their individuality (Adorno, 1975.). Altough this could not be denied, the point of criticism changed in 1980s as those strategies where becoming more sophisticated and where creating new interrelation between culture, society and the economy (Bianchini, 1993). These strategies are being

developed both vertically and horizontally, to be inclusive, process-oriented, integrative and multidimensional, and there are different actors in completely new roles. Financing projects of cultural clusters are increasingly being implemented as a public-private partnership (Mommaas, 2004). Nevertheless, the question, Mommaas stressed out, should be taken into a consideration, regarding motives and legitimacy in the cultural strategies, whether it is a real interest in the development of culture or Zukin was right, no matter original intention, it is just a ''functionalization'' of culture in the context of ''a recentralized landscape of consumption'' (Mommaas, 2004, pp 508-509).

Social turn in cultural politics was part of process that brought to Inclusive city concept. This was a result of a need to overcome the consequences of economic, social and political restructuring (Gerometta, at all, 2005). UN habitat defined inclusive city: "It is a place where everyone, regardless of their economic means, gender, race, ethnicity or religion, is enabled and empowered to fully participate in the social, economic and political opportunities that cities have to offer" (UN habitat, 2001, p.3). At the same time, as social equity was seen as one of essential part of creating sustainable city, the involvement of the community, the development of social networks (Putnam, 2000, at Richards, Wilson, 2007), investment in human resource (Florida, 2002 at Langdon, 2004) were seen as basic elements of urbo-economic development. Both concepts are complementary and they are depending on creating opportunity for their goals to be achived.

In Florida's theory of Creative class Yucht recognize main premises within this theory: natural resources were the basic capital for the most part of human history, but today these are creative people; this new, key economic resource – creative people – is highly mobile, looking for places distinguished by tolerance and diversity; to achieve economic development and vitality, regions need to understand and cultivate Florida's three "T" – talent, technology and tolerance, that form the creative index (Yucht, 2006, Tomić, 2013). Landry (2006) identifies seven groups of factors that are needed in implementation of the concept of creativity: 1) personal qualities; 2) will and leadership; 3) human diversity and variety of talent; 4) organizational culture; 5) local identity; 6) urban spaces and buildings; and 7) networking. He implies that cities can achieve a satisfactory level of creativity if some of these factors are present, but that they would achieve the best creative performances if all factors are there. (Landry, 2006, at Stojanović, 2012)

Cultural and creative city strategies and projects are implemented through different organizational and spatial forms. The role of public financing is important but there are more projects with a different forms of coalitions with private enterprises and investors, and projects could be results of top–down planning, bottom–up organic growth, or as their mixture (Mommaas, 2004). In his analyses of cultural clusters Mommaas didn't favor any of mentioned strategies, but he pointed out that it is problematic to plan these places from scratch, because it depends, as he cited van Vliet ''on the cultural atmosphere of the environment'' (Mommaas, 2004, pp. 10). Different strategies have different methods, Richards, Wilson point out that there are four main types of stimulating economic development: iconic structure, creating and changing image, as Gugenhaim museum in Bilbao; heritage mining, using perserved historic buildings and quarters; mega-events, as Olimpic games, World Expos, EU City of Culture; thematisation, as New York ''cultural capital of the world'' or Stocholm, Bruges as ''Venice of the North'' (Richards, Wilson, 2007).

As Baily suggests the success of creative city strategies rely on pre-existing collective sense of local identity (Bailey, at all, 2004). Increasingly, the initiators of the process of creating public spaces of cultural and creative industry rely on attracting people, not capital, as it was formerly usual practice (Smidt-Jensen, 2007). There are present problems of loss of identity through mass production and consumption (Dall, 2002). Analysing cultural tourism, Gronay and Panikkos underline standardisation and creation of series of stereotypical attractions, with flagship museums and galleries, bars and restaurants, which did not follow tourist demand for authenticity (Gronay, Panikkos, 2008), as it was a matter of creating strategies by following one successful formula. Authenticity is important for tourists and it means experience of something different, opposite of standardisation and globalisation (Laliberte, 2005). It must be considered that not well 'tailored' plans can lead to failure of the project or affect the community itself. It can happen that local culture is marginalized, or that ''the promised prosperity did not arrive, while the aestheticizing of space led to gentrification'' (Miles, 2013).

Cultural and creative city concept is complex phenomena, and there is no single formula for achieving a success (Mommaas, 2004). Florida brought 3T formula, Richard, Wilson stressed out main methods and Landry identifies seven groups of needed factors for successful implementations of cultural strategies. Those strategies depends on organizational forms and skills, inner resources, capability to create social networks and adaptability.

SAVAMALA – CULTURAL QUARTER

Savamala is Belgrade city quarter, situated in between the southern bank of the River Sava and the Kalemegdan fortress. The name speaks of Belgrade history, as it is composed of river's name Sava and Turkish word Mahale, meaning neighborhood or city quarter. It was a port, center of trade and commerce in 19th century, with few historical buildings of impressive architecture. It's position, cultural heritage, vacant spaces and urban structures makes Savamala one of the most interesting and important waterfront brownfields, with potential of recreating new consensual identity (Mrdjenović, at. all, 2015).

In spatial planning and cultural policy in Serbia concept of cultural and creative cities is stressed out but is not clearly defined in a meaning of priority and methodology. In the Spatial Plan for the Republic of Serbia (Official Gazette of Republic of Serbia, 2010) concept of cultural tourism is developed consisting a lack of coordination with concept of protection and sustainable use of cultural heritage. According to Mikić, creative industries are not new in Serbia but are increasingly becoming important component of the path accessing creative economy and society (Mikić, 2014). Creative sector is still considered as an alternative culture and the culture is not observed as the tool of regeneration (Stojanović, at. all, 2012).

Savamala started as bottom-up cultural initiatives and it open up city's unused resources. In the area with heavy traffic and lot of unused buildings first cultural center was opened in a year of 2009, but expansion happened in 2012 with festival of creative industry ''Mixer'', which is now in newly reconstructed ''Mixer house''. It begins according to

tendency of creative industry, that Richards, Wilson were pointing out, to cluster close to center of the city. Savamala became an incubator for young creative people, producing an army of creative workers (Vilenica, no date). There is dozen of NGO organizations in several cultural centers, organizing festivals, exhibitions, workshops, performances, arts, conferences, debates, book promotions and other activities, as restaurants and clubs, each with something specific to offer. As Savamala area was neglected in the past decades, this initiatives make an ideal environment for testing out new forms and approaches of city quarter development (Urban Incubator, 2017).

Although main initiative comes from NGO, there is a communication and cooperation with local authority in organizing programs and actions. On the other hand, strong national initiative is present in a project ''Belgrade waterfront'', project of regeneration of the wider Savamala district, which was proclaimed as a project of main national interest (Djukic at all, 2014). It is the project of public-private partnership, large investment with planned more than 6000 residential units and commercial area with offices, hotels and other similar facilities. This two projects with different approach, one as bottom-up and another top-down, are going on with a lack of open communication and it is one of the major problems in ''re-creating and re-generating Savamala district towards Castell's project identity'' (Mrđenović, at all, 2015, pp 761). And it is to be considered that the large project-oriented public-private partnerships often result in more exclusionary institutions (Moulaert et al., 2002, 2003, cited at Gerometta et al.).

The conflict of official and spontaneously organized development could be seen as a conflict of two brownfield concepts or two market concepts, bringing different quality of space. The first one rely on investing capital for new housing and business area with modern architecture and the other one is about creating cultural district relying on creative people, social network and existing city resources and its history. Savamala cultural quarter have its advantages, it has become vibrant place with developed network, people participate in forming its identity, authenticity and authonomy. On the other hand, there are comments on gentrification and the needed for more mix cultural space, because of opening of too many nightclubs (Coldwell, 2016). New activities brought lot of changes in everyday life of its inhabitants, but this kind of initiatives can strength inclusion of the community (Mercer, 2006). Savamala cultural quarter is not part of wider, general program of regeneration and community development, as Mercer suggests as a necessity (Mercer, 2006). Project of that kind could be ''Belgrade waterfront'', with its scope, organizational and financial resources. The Project ''Belgrade waterfront'' is to create new identity ''from scratch'' and it is a question if it will have qualities to attract people and weather that new image will be seen, as attractive, authentic or not, and it is a question how it will affect the community in economic and social perspective.

Example of China urban regeneration shows highly organized, top-down approach with a little of public participation (Hui, 2006). Those impressively executed projects of urban regeneration ''from scratch'' rely on using best-practice model, but have a lack in long-sighted one; although there are pilot projects, testing changes in a cultural system (Hui, 2006), a macro-level of restructuring the ''government institutions, information database, and public participation is needed'' (Ho, 2012, pg 110). There are a small number of creative hubs in Beijing and Shanghai, which started as artists' initiative. One of the most successful and popular is a hub at 50 Moganshan Lu, in Shanghai, an intentional cluster of artists and designers, created in an old industrial district, that get the support of local

government, driven with ambition to make Shanghai a global city that surpasses its competitors in region (Zukin, 2008). Despite this success, Zukin points out that local authorities demolished old buildings, like 50 Moganshan Lu, and whole districts near the river, and also that some of the artists needed to move out from 50 Moganshan Lu, because they were no more able to pay the rent (Zukin, 2008).

On the other side, experience in Denmark is specific, because of a tradition for an instrumental use of culture about urban economic development (Bayliss, 2007). One of fine example is the Copenhagen, top-down initiative of creating successful city through inclusive concept of tolerance, variety and difference and strong marketing. City of Copenhagen have the Opera house, impressive landmark as Øresund Bridge, new urban center for new lifestyle in Ørestad area, museums and many other flagship attractions, dock area transformed in attractive urban quarter, variety of cultural infrastructure and industry, and lively public spaces for people to meet and create social interactions and to attract ''creative capital'' (Vanolo, 2008, Bayliss, 2007). There are in the action Florida's 3T formula (Bayliss, 2007), and the concept followed three of four methods that Richard, Wilson point out and at least 5 of 7 Landry factors. Fallowing new concept of creativity, with agenda: ''Fundamental to future is economic growth, they favor a city that is dynamic and lively, with identity and a pulse'' municipality have an idea to establish deregulation strategy as instrument to create free zones for creative industry, to have them cluster and incubate, and which are to be integrated in the planning system after 10 years (Bayliss, 2007). Not solely the idea of working with and promoting explicitly cultural planning methodology by the government is of great importance, but also holistic approach of mobilizing inner cultural resources. If there are any criticism of the concept and its realization it is about social costs: social exclusion (Smidt-Jensen, 2007), gentrification and that ''direct top-down planning is unlikely to generate creative environments''(Bayliss, 2007, pp 900).

Some aspects of Savamala cultural quarter have similarity to Shanghai case, although they both have specifics of local culture, history, cultural policy and planning. In both cases, process of regeneration of the city quarter started from initiative of artists and producers and showed a success, which didn't affect authorities to integrate that concept in wider projects and to cooperate. The case of Copenhagen shows that not all goals are to be achieved. Bottom-up initiatives need, and they encourage inclusion of community, they have more prospect to create space with identity and to offer authenticity, but they can lead to gentrification and they usually need public financial support. Top-down initiatives have resource to organize and develop projects, to create image, they can also lead to gentrification, but they depend on creative people and community and prospect of those projects depends on their ability to adapt, change and be creative.

CONCLUSIONS

So, who wins and who loses in the creative city? Those strategies are seen in two extreme, as having magical powers, solution for almost all problems cities are challenging in a process of globalisation, or as smartly hidden agenda of politic and capital which is bringing new problems. Culture and creativity are part of urban life and urban space in a

way that is changing, from becoming important part of city economy to becoming a part of in(ex)clusion. Cities are changing and in this process not all are seen as winners or as losers. As Mommaas said, we must be cautious with generalizations from the developmental path of single cases (Mommaas, 2004). But it is obvious that all resources must be considered equally in developing creative city strategies as well as all possible outcomes. No matter if strategies are developed as top-down or bottom up, they can not be successful without the involvement of the community, the creation of an enabling environment, so that inclusion is assured. Quality of space, its identity and auttencity of expirience is needed, but there is a risk of creating an replication, in the proces of mass production, stantardisation, or by using formula of sucesful case.

Cultural and Creative City strategies could not be only a matter of statistic in economy, employment, number of tourists, cultural places and activities, square meters of regenerated or new built areas, but they must be a matter of quality of life and space as legacy for the next generations.

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