



UDC 316.324.8:004

DOI 10.35433/PhilosophicalSciences.2(92).2022.48-57

PHILOSOPHY OF THE CREATIVE CITY

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The article develops a creative city model, which is considered in the methodology context of complexity and creative management, based on creativity, information and communication technologies development, city infrastructure. The aim of the article is to conceptualize the creative city philosophy, which combines creativity, culture, urban transformation of cultural resources and cultural planning, the paradigm that formed the paradigm of "the urban planning art. Analysis methodology – the use of complexity methodology and Agile-methodology, which helps to solve complex problems of the city, forming creativity; axiological method, which allows to explain the cultural resources of the city, which is its raw material, its values, cultural attitudes included in the "cultural planning of the city" concept and the strategic planning method, which allows people to think creatively to make the city more viable, comfortable, more developed. The creative city concept as a factor in the creative digital technologies development, which should creatively attract city resources and turn them for the citizens benefit, involving powerful digital platforms, social media and open data, adapting them to community problems. The purpose of the program of creative cities, based on human-centeredness, creativity and creativity as the main expression of the creative city substance, is analyzed. Creativity indicators philosophy is developed. The city should become a hub for transactions, ideas exchange, knowledge, services and potential creative opportunities, a positive attitude towards diversity, a laboratory for finding and solving problems.

Key words: *creative city philosophy, creativity, creative class*

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ФІЛОСОФІЯ У КРЕАТИВНОМУ МІСТІ

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У статті розроблено модель креативного міста, що розглядається у контексті методології складності та креативного менеджменту, в основі якої креативність, творчість, розвиток інформаційно-комунікаційних технологій, інфраструктури міста. Метою статті є концептуалізація філософії креативного міста, що об'єднує креативність, культуру, міську трансформацію культурних ресурсів та культурного планування, парадигмащо склало парадигму «мистецтво містобудування. Методологія аналізу – використання методології складності та Agile-методології, яка допомагає вирішувати складні проблеми міста, формуючи креативність, творчість; аксіологічного методу, що дає змогу пояснити культурні ресурси міста, що являє собою сировину міста, його цінності, культурні налаштування, що входять у поняття "культурне планування міста" та метод стратегічного планування, що дозволяє людям мислити творчо, щоб зробити місто життєздатнішим, комфортнішим, розвинутішим. Досліджено концепт креативного міста як чинник розвитку креативних цифрових технологій, які повинні у творчий спосіб повинні залучати ресурси міста і перетворювати їх на благо громадян, залучаючи потужні цифрові платформи, соціальні медіа та відкриті дані, пристосовуючи їх до вирішення проблем громади. Проаналізовано мету програми креативних міст, в основі якої людоцентризм, креативність та творчість як головне вираження субстанції креативного міста. Розроблено індикатори філософії креативності, що сприяють технічному, технологічному, соціальному і культурному прогресу міст, що відбувається завдяки формуванню креативного класу, інновацій, креативних видів діяльності. Місто повинно стати хабом для тиражування, обміну ідеями, знаннями, послугами та потенційно креативними можливостями, позитивним ставленням до різноманіття, лабораторією пошуку і вирішення проблем.

Ключові слова: філософія креативного міста, креативність, творчість, креативний клас.

Introduction. The relevance of the research is that creativity should be used to achieve changes in worldview, ways of thinking that structure our world and which we are guided by in our lives, changes in the city itself. I would like to live in a city that is developing before our eyes, from which young people would not want to leave, changes would be made at all levels of urban life, and there would be peaceful development of the city. City development is not only architecture, land use, geodesy, topography, real estate appraisal, construction and other management; it is an art that embraces all kinds of creativity and re-evaluates the possibilities of cities.

Today's challenges have accelerated the development of cities, as globalization and powerful digital tools with their powerful potential are changing cities, society and social life, communication ways and contacts, the economy and cultural life, cultural institutions. The entire infrastructure of

the digital age is changing, based on information and communication technologies that need to be rethought according to the needs of the creative city philosophy, based on decisive steps to change your city, change plan and development strategy trajectory to make your environment comfortable, viable, creative. Creative cities need to creatively engage the city's resources and transform them for the benefit of citizens by engaging with powerful digital platforms, social media and open data, adapting them to community problems.

Purpose of the article. The aim of the article is to conceptualize the creative city philosophy, which combines creativity, culture, research on urban transformation. Objectives of the research:

- to analyze the creative city concept as a factor in creative digital technologies development;
- to find out the purpose of creative cities, program based on human-

centeredness, creativity as the main expression of the one's city substance;

– to reveal the conditions for the creative class as a center formation of the one's city.

Literature review. An analysis of recent research and publications that have led to the problem solution will help us find out how the components and concept ideas of creative city have progressed, how this different concept elements combine with each other to form a creative city paradigm. Franco Biaccini's article "Reflections on the Origin, Interpretation and Development of the Creative City Idea" reveals this in detail [1]. As early as the early 1980s, people began to look for a connection between certain geographical locations, their cultures and creativity in the city development. Creative city philosophy is based on numerous directions, including the definition of the creative Gunnar Turnquist (1983) environment [2], a term firstly used by Hippolyte Thane in 1965 and the innovative environment studied by Philip Uidalò and his colleagues at GREMI [3]. In 1985, Anderson used creativity in city development on the Stockholm example, where creative activities are developing and cultural and creative industries are emerging, drawing attention to the creative environment role [4]. Thornquist (1983) developed creative environment concept, including four main features: 1) information; 2) knowledge; 3) competence; 4) confidence – the creation of something new, including the three previous points. Peter Hall, in *Cities of Civilization* (1998), mapped huge cities in their heyday, such as Athens, Florence, London, Vienna, Paris, and Berlin, to see them as an innovative environment. Then attention was focused on high-tech clusters, technology development or scientific parks. In the late 1950s, the first were Silicon Valley in the United States, followed by Sophia Antipolis near Nice in the 1960s, Tsukaba in Japan in the 1970s and many Chinese towns in the 1980s, as well as several technopolises in the Scandinavian countries in the

1990s. In 1989, Landry worked on the project "London: a world city moving in the XXI century" [5]. On behalf of the research group, he assessed the cultural potential and position in the cities as New York, Los Angeles, Paris, London, Tokyo. He later wrote "Innovative and Sustainable European Cities" [6], which tested a number of models to assess innovative degree of many projects in Europe. This included changes in the greening of the economy and planning practices. Jane Jacobs was the first to draw attention to the problem of building roads and soulless towers [7], that the subtle complex ecology of the city encourages interaction, economic viability and social life. This helped change the urban planning paradigm and became an argument for improving the cities creativity.

Conferences were held in 1988: the first, organized by the British American Art Association in Glasgow, "Art and Cities for Change for Urban Renewal"; the second was the Creative City in Melbourne, which, however, was about integrating art and cultural values into the city's development planning process. This view was supported by David Enken, who argued that cities should be efficient, honest and at the same time support the encouraging creativity idea among residents [8].

From the 1980s, Charles Landry and like-minded people began to fragment the model of the creative city as a practical urban tool, where creativity would become a resource for urban development. An important moment on the way to the city's creativity in the 1980s was that the art community began to realize its economic importance and boost its influence on the economy. The founder of Partners for Viable Cities, Robert McNulty, launched a program to document the economic design value and cultural attractions and showed that life quality in a community is linked to economic development. In the late 1970s, UNESCO began researching the cultural sphere and its contribution to the economy, helping to raise the status of the

cultural sphere in the urban policy agenda.

The most important thing was that art was considered part of the industrial sector, which included music, acting, printing, film industry. Creativity importance being important to cities and the economy has gradually supported. The first urban project to include the phrase "creative city" was the city of Glasgow, which encouraged the cultural economy development. The first country to be interested in creativity was Australia. In 1994, Prime Minister Paul Keating initiated the Creative Nation program, which was to declare the continent's world open and its society proud of its multicultural nature. Australia also became the first country to put cultural resources and cultural planning into practice by developing integrated community planning. The paradigm of urban planning art (2006) played an important role, which later turned into a global movement supported by the creative community of cities such as Glasgow, Amsterdam, Helsinki, Huddersfield, which resulted in creative city programs. We also emphasize the previous author's research V. Voronkova, V. Nikitenko, R. Oleksenko problems of global urbanism solution in the cultural development context, technology and the creative class formation. Solving the global urbanism problems in the culture development context, technology and the creative class formation [3: 80-91].

Research methods. Methodology analysis – the complexity methodology use and Agile-methodology, which helps to solve complex problems of the city, forming; axiological method, which allows to explain the cultural resources of the city, which is the city raw material, its values, cultural attitudes, included in the "cultural planning of the city" concept and the strategic planning method. The strategic planning method allows people to think creatively and unusually to make the city more viable, comfortable, developed, guided by human imagination and talent. To analyze a creative city, a comprehensive

strategy should be used that goes far beyond architecture and design, which can be compared with urban genetic engineering in complexity and scale. Moreover, today's challenges have accelerated the digital world development, digital tools with their powerful potential are changing cities, society, public life, ways of communication and contacts, economy, cultural life, cultural institutions. One of the methods used in practice in advanced countries was the method of cultural planning, which was even included in the urban planners dictionary, designers, local governments.

The oretical foundations. We are in the process of global changes around the world – legal, political, economic, changing the digital city infrastructure, which is based on information and communication technologies. Cities need to revitalize their leadership, intellectual and creative resources, and restore their own culture, and to do so, leaders and organizations must emerge to develop a change plan or development strategy trajectory. Achieving the goal requires leaders, a like-minded team, communication with the community, establishing permanent ties with the public sector, commercial, scientific and educational, government. It is this partnership that helps to build flexibility, develop a plan of change to make the city creative, and to do this re-evaluate the city's capabilities, attract powerful social media, interactive platforms.

In times of change, every city must ask itself, "What is the role and purpose of my city?" An important role was played by the family of Ken Robinson's "All Our Future: Creativity, Culture and Education", which emphasized the importance of creative education, which is fully responsible for the creative level and resources of the individual. Indeed, as the world changes, the role of cities and their resources, as well as how urban planning works, needs to be rethought. The city's engineering paradigm of previous development was opposed by the new "creative city"

paradigm, which emphasizes the city's cultural resources in fulfilling its modern role.

The "cyclical urban creativity" idea combined five equal stages:

- 1) ideological expansion and creative abilities;
- 2) implementation of ideas into practice;
- 3) networking;
- 4) platforms creation for implementation;
- 5) building markets and expanding democracy.

All these ideas were tried to implement in economics, education and social development. Since 2000, these ideas have become attractive to a wide audience, contributing to the creative sectors development of the economy, developing the true art power.

Results and discussion

Presentation of the main research material with substantiation of the obtained scientific results

1.1. Creative city concept as a development factor in creative digital technologies

Creative urban space unites the triad issue:

- 1) creativity;
- 2) culture;
- 3) research on urban transformation.

Only by understanding the city's history, culture, DNA and assets can its potential be assessed. Promoting the sustainable development goals one of the urgent problems of the city, and for this it is necessary to create economic conditions, collective imagination of citizens to find hidden resources, form new thinking and worldview, integrate creative culture, generate various options and ideas. Urban creativity needs to achieve its purpose, purpose and ethical framework in order to become more stable in its mission, and for this the government must be socially responsible to its citizens with the need to apply a human-centered worldview. Currently, the dynamics of the current economic situation are materially expansive, socially divisive and environmentally

hostile. Therefore, a special ethos of the city must be developed, filled with innovations, technologies, creativity. The city should be a hub for transactions, exchange of ideas, knowledge, services and potential for creative opportunities, a positive attitude towards diversity, a laboratory for finding and solving problems, which would promote a more open style of governance in which innovative ideas and projects flourish.

Digitalization is a key moment of a creative city that implements all these ideas. The main engine of the city is its ability to retain skilled, talented and creative people, it is an investment in the future prosperity of the city, and to do this we need to rethink the look, attractiveness and atmosphere of the city. An important factor in the urban success of the city is the rich social life of the city, good transport links. Creativity is seen as a new currency or a new resource, as an important capital, which means potential and energy. After all, dreaming creatively, we open many new resources and opportunities, and this requires a critical mass of different activities. Creative city is a space that is evolving, dominated not only by "engineering culture", but also digital culture, algorithmic, environmental, urban planning, cultural planning.

The goal of the Creative Cities program is to make them human-centered with appropriate rights and responsibilities, involving the use of people's potential, their future trials, which can lead to urban success. It includes: economic potential; market prospects; infrastructure; human resources; know-how suppliers; quality of life; logistics; sites; community identity and image, business culture, knowledge and technology. Urban potential must become a gravity concept that combines the infrastructural assessment and social factors with economic, social, cultural and environmental perspectives. Gravity views the city from the outside and inside through the prism of perception and computational factors.

Criteria for a successful city: critical mass, identity and determination, innovation and creativity, diversity, accessibility, guarantee and security, communication and synergy, specificity, organizational capacity, leadership. Each of these elements is evaluated holistically, as talents, connections, innovations, features are evaluated. For example, the Innovation Cities Index, launched in 2006, considers three main parameters:

1) network markets, which assess the power of cities, as well as connections in world markets;

2) human infrastructure, which includes hardware and software issues of public transport and roads, finance, law, telecommunications and universities;

3) cultural benefits, which are measured by the artistic community, public organizations, museums, music events, media and even political protests.

Some focus on the city's economic success or global connections, while others try to assess the city's success in terms of its viability, quality of life or prospects for innovation. Ratings themselves have become instruments of competition today (for example, Singapore).

Regarding the creativity measurement, there are different types:

1) measuring individual creativity;

2) measuring the organizations creativity;

3) measuring the creativity of cities and regions; 4) measuring the creativity of the ecosystem.

Creative thinking was defined as a phenomenon opposite to instrumental rationality, and emphasized the synthetic and holistic nature of creativity, which contributes to the construction of a creative environment. Culture and creativity were considered a resource for identity and the economy.

1.2. The purpose of the creative city program, based on human-centeredness, creativity and creativity as the main expression of creative city substance

The creativity principle unites all progressive ideas, defines perspectives, emphasizes a deeper understanding of the dynamics and culture drivers, changes the feeling of the city and the ways in which it follows in the arrangement of its space. Social creativity idea is critical, which means the ability to generate all the ideas to organize their lives in the city, use opportunities to reformat the image and lifestyle, re-evaluate values and determine the way of city dwellers thinking.

The main creativity goal is the urban creation space, which should combine anthropological, psychological, technological, economic knowledge. Creativity must become a flexible, multifaceted resource to influence the culture of the city, which will then turn into innovation, and for this we must use design, management and digitalization, which can change the urban space.

Cultural resources of the city are the raw materials of the city, its values, cultural attitudes, which are included in the "cultural planning of the city" concept. However, the city must also develop a creative economy, which must include such ideas as the science of the city, the innovation of the city, the green city, the smart city, culture of the city. Creativity development and creative professions contributed to the fact that cities became centers of new sectors and workshops for artists who discovered beauty, especially given the large and multifunctional spaces, and gave advice in creating a changing environment. Theatrical stages and galleries often fit into these large spaces, it also attracted the owners of cafes and restaurants and became attractive to large businesses. As a result of such creativity, buildings became a creative microcosm. At the same time, the creative housekeeper produces innovations and transactions, namely:

1) copyright industry – advertising, computer software, photography, cinema;

2) the patent industry, the industry that trades in patents - pharmaceuticals, electrical engineering, information

technology, engineering, industrial and graphic design.

3) industries – brands that develop creative enterprises based on the protection of their brands;

4) brand industries: very common and diverse creative enterprises that come together on individuality in design.

1.3. Conditions for the formation of the creative class as a center of the creative city

An important role in creative class formation is played by the following components, which were recorded by Richard Florida in the work "The Rise of the Creative Class": talent, technology and tolerance. Whig argued that the new intellectual class - the creative - played an important role in the cities, so talent needed to be attracted and supported. This would encourage technological innovation, and it would be good for cities to be open and cultural tolerant diversity, informal and unusual lifestyles, regardless of different sexual tastes. This atmosphere, which has art, good design, coffee and internet culture, plays an important role in cultural diversity. The ideas of the Republic of Florida reloaded the philosophy of the city, the economics philosophy, the cultural diversity philosophy, as they were based on the people creativity professions. Florida's ideas were increasingly embraced by the elite, who were the essence of a creative city surrounded by economic innovation and a skilled workforce.

The use of three indicators plays an important role:

1) creative learning; 2) self-expression; 3) tolerance. The best creativity indicators and design are demonstrated by innovation leaders – Finland, Sweden, Germany and Denmark.

The key issues in measuring urban indicators are the nature of the available data: 1) the relative subjective and objective importance, quantitative and qualitative indicators; 2) comparison of data from different cities; 3) the proportion and measured attribute

degree; 4) local context specificity; 5) data evaluation.

Therefore, the following criteria of an attractive creative city are distinguished: 1) original place and cozy pier; 2) combination place and association; 3) opportunity place; 4) place of study; 5) inspiration place; 6) a place that respects human values in any major initiative it undertakes. As a result, cities in the West, especially in Europe and North and America, had to shift their focus from industrial production to creating high-tech products and services based on information and the availability of skilled workers. The creative city has become a business project in many places, lowering its creativity bar in the industrial city.

The creative class formation as a center of the creative city is associated with the cultural power, cultural diversity dilemmas, diversity, coworking centers as information centers and communication technologies and Internet technologies. The creative city idea is associated with the digital city dominated idea by digital technologies, where everyone is connected to information and digital breakthrough technologies.

The digital city was first mentioned in 1996, when the EU launched the four-year European Digital Cities (ECM) project, supporting the digital city program to introduce new, economically and socially sustainable technologies that work for local communities.

The second such idea was the idea of a "smart city", based on the use of high-tech digital technologies for effective urban management, especially given the big data and sensors. The creative class formation as the creative city center is associated with "science-intensive city", "learning city", "smart city", "information city", "digital city", "smart city", "smart city", "green city", "city, people-oriented" concepts, in the development of which plays an important role imagination, ingenuity, innovation, creativity, creativity.

Conclusion and research perspectives.

To understand the creative city philosophy, it is necessary to consider detailly the city itself and creativity itself, their dynamics and thinking, their opportunities and dangers. Creative city is a single living organism, inextricably intertwined unity of many activity spheres. It has a people – society, economic structure – economy, fictional environment – physical infrastructure, natural environment – ecosystem communities. Together, they are the result of creative management open to creative possibilities. The potential of a creative city should take into account historical, social, environmental, political experience.

Creative thinking is good at seeing the connections between these different areas. The right mix of professions – brokers, industrialists, buyers, tourists, developers, thought leaders, programmers, all this resonates the city. This is well done in Melbourne, Amsterdam, Berlin. However, today many cities are succeeding – Singapore, Amsterdam, Berlin, Shanghai, London, Hong Kong, Osaka, Toronto, which have effective creative strategies. Increasingly, such waves are catching up with second- and third-order cities. Creativity is in declining cities dire need, as well as small and medium-sized cities that need to reap inclusive benefits, safe, sustainable and resilient ones.

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Receive: July 30, 2022

Accepted: October 01, 2022