



Toward Aesthetic Strategies :
The Creative Class Contribution to
Knowledge-based Urban Development
Raphaële Bidault-Waddington, www.liid.fr

The Creative Class, a concept invented by Richard Florida

- name and thus reveal the importance of supposedly marginal population.
- includes a wide mix of populations with very diverse interests :
 - cultural sector (public and private, historical as much as contemporary)
 - creative industries (media, entertainment, advertising, design, etc.),
 - researcher (academic, scientific and technological research),
 - minorities with original lifestyles (gay as much as immigrants).
- represent approx. 30% of the active population of « post-capitalist » knowledge cities.

Mapping of the Creative Class interests

- **Class 1 : Signature and authorship oriented**
Artists, writers, film-makers, musicians, experimental and artist-architect, conceptual fashion designers, theater performance, film-makers, etc.
 - freedom of expression, liberal spirit, democracy.
 - cheap rents, empty spaces, squat tolerance.
 - access to visibility (exhibition spaces and media)
 - support of bigger institutions, and commercial structures to reach an international competitive scene
 - IP potential : Brands

Mapping of the Creative Class interests

Class 2 : Economically integrated talents

Designers (graphic designers, web-designers, fashion and object designers, etc.), journalists, editorial writers, commercial film-makers, etc

- dynamic and innovative economic environment.
- sensibility to fashion, consumption trends, and desire to be hype.
- interconnection and networks.
- IP potential : Models

Mapping of the Creative Class interests

- **Class 3 : Academic and Scientific knowledge creators**
 - strong competitive notorious universities,
 - access to academic publications and knowledge validation opportunities,
 - access to high-end international networks and exchange programs,
 - efficient translational mechanism i.e. quick development and application in the economic sector
 - IP potential : Patents.

Mapping of the Creative Class interests

Class 4 : Talent shaping the urban environment.

Architects, urban-planners, urban-designers, landscape designers, urban-media, shops and vehicules designers, researchers in urban services and utilities technologies, environment experts.

- important public and private investments,
- demographic growth or society transformation,

RMQ : Develop their own approach of urban development, too often without any concern for Knowledge-based urban developement theories.

e.g. Grand Paris Competition.

Various strategies

- **Top to Bottom**

- Shaping an appropriate tangible context where knowledge economy will perform : architecture, design and technology to attract strategic brands, highly educated persons, and high added value services.

ex : Shanghai Pudong Area, Amsterdam-Zuidas.

- Fabricate a city brand with one major architecture or art initiative.

ex : Bilbao Guggenheim, Miami Art Fair.

Various strategies

Bottom-Up : organic process

- Initiate a urban process of district improvement (rejuvenating dead areas) with art activities, studios and galleries.

E.g. : downtown New York, Christiania-Copenhagen.

- Develop a new urban tourism centered on emerging contemporary culture rather than historical assets.

E.g. : Berlin, London.

Involving rather than bringing the Creative Class

- **Contribution of the Creative Class in the understanding of cities Intellectual Capital :**
 - Grasp the urban identity through photographs or films.
 - Develop a narrative envelop around a city through fiction-writing.
 - Evaluate finely the local cultural industry and the attractiveness to foster an emerging scene
 - Detect the local « key success actors ».

Involving rather than bringing the Creative Class

- **New Frontier projects :**
 - Experimental projects developed by the Laboratoire d'Ingénierie d'Idées (www.liid.fr) such as « Aesthetic Audit » and «Projection » of organisations.
 - Ex : Grand Paris alternative scenario www.parisgalaxie.blogspot.com
 - Ex : « Chrisitania in Perspective » in « Knowledge Cities » (J. Carrillo, Ed Elsevier)

Conclusion :

- **Designing Aesthetic Urban Strategies :**
 - Need for a sharper and richer dialogue between the various Creative Class to design more attractive and inciting urban strategies based on a « culture-economy-education mix ».
 - Need for urban strategies able to couple knowledge-based development with environmental issues.
 - Need to inject creativity at the strategic level to shift from technocratic to meaningful and esthetic approaches able to stimulate local goodwill and inspire actors.
 - Need for new forms of Utopia ?