PHD THESIS | SUMMARY

The book GREEN CREATIVE CITY deals with transformations that can be observed in cities at the beginning of the 21st century. Based on the fact that cities are more and more often called creative (e.g. Florida 2005), I ask for the specific characteristics of such creative cities. For that purpose, I analyze the impacts of city planning strategies integrating creativity as guiding principle. Using two Western European cities as case studies, Dublin (Ireland) and Gothenburg (Sweden), I combine empirical data with theoretical knowledge on urban and social transformations in the late 20th and early 21st century.

Following Martina Löw's (2001) concept of space, I show that city planners employ their programmatic strategies to influence the constitutions of space made by the cities' users – the latter being composed of inhabitants, visitors, employers, and so forth. Spaces result of the processes of relationally ordering objects and individuals in a place and connecting them with memories and imaginations (Löw 2001, e.g. 158f.). In changing and preserving the material structure of the city, city planners pre-structure the ways in which users constitute spaces in selected places. Thus, by shaping the physical structure of a given city, city planners change the spaces that are constituted in a city. Therewith, based on their programmatic strategies, planners influence the ways in which cities are used and imagined.

The results of my study show that Dublin and Gothenburg form a new type of cities: the *Green Creative Cities*. In this book, I develop this term in order to describe their main characteristics that are threefold:

- Creativity is a guiding principle of city planning strategies. Still, it is combined with sustainability as additional guideline for designing the creative city.

- The concepts of creativity and creative city are used as traveling concepts (Czarniawska und Sevón 2005) that exemplify how global concepts are re-embedded in specific local contexts. In this sense, the creative city is an example of the so-called glocalization (Robertson 1995).

- Creative cities show characteristic forms of materiality and temporality. The city planners in charge employ specific interpretations of the cities' pasts to design the cities' material structures. Therewith, they influence the constitution of spaces of creativity and sustainability.

The cities analyzed are examples for urban environments that are designed by city planners who employ the concepts of the creative class as formulated by Richard Florida (Florida 2004 [2002]). In addition, they stress the ecological notion of its way of life and therewith implicitly refer to Paul H. Ray and Sherry Ruth Anderson (2001). This combination of a creative and (ecologically) sustainable way of living and working is the constitutive element of a group I call *Green Creatives*. They serve as target group of a programmatic city planning.

In order to meet the needs of the Green Creatives – who are part of the "knowledge workers" (Drucker 1993, 8) or the "creative class" (Florida 2004 [2002], 68) – city planners develop strategies to design the materiality of the respective city. They use the concept of creativity in two ways that can be analytically differentiated: On the one hand, creativity is understood as producing technological innovation; on the other hand, it is associated with creating aesthetic-cultural objects and values. These understandings are the basis for two different planning strategies: First, technology parks like *The Digital Hub* in Dublin and *Lindholmen Science Park* in Gothenburg are set up. Second, the outcomes of gentrification processes in selected quarters are strategically used to secure a grown identity as cultural quarters, visible in Temple Bar, Dublin, or Haga, Gothenburg.

The material structure of creative cities is designed in a way as to visualize the city planners' vision of a creative knowledge society and to ensure the users' identification with the city as much as possible. In the case of the technological understanding of creativity, the design of new buildings and of restructured existing buildings is characterized by the use of glass and steel. This "supermodern" (Ibelings 2003, 67) architecture is combined with elements of local culture, such as sculptures or adjoining historic monuments. Therewith, an architectural type emerges that is characteristic for the *Green Creative City*: the *Creative Marker*. It combines elements of global architectural design with traditional local styles and objects. Thus, this use of the old to shape the new indicates a certain temporality of the city planning. In the case of the aesthetic-cultural understanding of creativity, visual elements like graffiti are used to design places. Artistic expressions, formerly used to articulate urban resistance and a local identity, are integrated in actual planning strategies. Thus, a grown identity is build upon (see Berking und Löw 2008; Landry 2008) to ensure continuity from history to future and, again, the users' identification with the city. Thus, Dublin and Gothenburg are examples of *Green Creative Cities* that are characterized by a certain materiality. Elements of the material structure are the architectural object *Creative Marker* and the strategic use of artistic visual elements of design. Designing the cities' materiality in such a way enables the constitution of spaces of creativity and sustainability. By reinterpreting the past and combining it with a vision of a future society as creative and sustainable, planning the *Green Creative City* features a specific temporality. In the context of general social transformations in the industrialized world, namely the development of the so-called knowledge society (Bell 1973; Drucker 1993) or information society (e.g. Castells 2000), the *Green Creative City* can be understood as a new type of city for the knowledge society. Based on the two case studies, further studies have to show in how far *Green Creative Cities* are paradigmatic cities of the knowledge society.

This book is divided into 12 substantial chapters: After an introduction that aims at contextualizing the transformation processes in focus (chapter 1), I present theories and approaches that deal with urban phenomena (chapter 2) and societal transformations (chapter 3). In the context of the latter, I focus on the emergence of creativity as a guiding principle of Western societies in the late 20th century.

Afterwards, a fourth theoretical chapter describes the literature that deals with the so-called creative cities (chapter 4). Turning to the empirical part of my study, I give an overview of theoretical concepts used to understand and explain the phenomena observed (chapter 5) and describe the methods used in my case studies, implying interviews, participant observation, visual documentation, and document analysis (chapter 6). Then, the two cases Dublin and Gothenburg are presented with a focus on the aspects that are important for my analysis (chapter 7). After this presentation of the context of my study, I present my results in the following three chapters. The combination of creativity and sustainability as guiding principles of urban planning strategies is presented before demonstrating in how far the concept of creative city can be called a traveling concept (Czarniawska and Sevón 2005) and in what sense the cities analyzed can be described as examples of glocalization (Robertson 1995) (chapter 8). After that, I turn to the aspect of materiality and show that the material structure of the cities in general and the *Creative Marker* in particular are used to design the cities as *Green Creative Cities* and to enable the constitution of spaces of creativity and sustainability (chapter 9). In the subsequent chapter, the aspect of temporality is dealt with. There, I show that the existing material structure of the cities is used to shape the new and to physically support the city planner's vision of a future society as a creative knowledge society (chapter 10). Finally, I discuss creative cities as both cities of the creative class and creative cities in themselves and that this perspective is communicated via the materiality of the cities (chapter 11). Taking all results together, I show that the *Green Creative City* is a new type of cities emerging in the beginning of the 21st century with specific characteristics in regards to materiality, temporality, and spatiality (chapter 12). The book ends with an outlook on possible future research topics in the field of urban sociology.

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