

Creativity, creative cities, created architecture

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Abstract:

The century we are living in is the century of knowledge, technology and communication. Goods and services as well as information are highly accessible in this special time zone. High accessibility offers infinite choices to people and so in this plethora of information and choices creativity is the key word for competency. Creativity is an important input in every aspect of our lives; from ways of thinking to marketing products and from urbanization policies to challenging construction designs. Creative urban concept has been suggested especially in the last two decades in order to achieve sustainability of the cities and so to generate creative policies in cities has gained importance on the global level. Creative urban policy processes fed with ideas such as brand city, and thematic city has brought about positive results. On the other hand, the new global city images produced by multi-national companies are the symbols of the economic power. Since architecture is the focal point of all of these transformation and renovation processes, architecture is expected to make an absolute, creative contribution to the city. In this article, creative urban policies and the architectural interaction in global cities and the new architectural terminology and forms that these interactions have led from the creativity concept point of view will be discussed.

Keywords: *Creative urban policies, sustainable city, globalization, global city, architectural image, architectural language, digital architecture*

Creativity is a thinking process to generate ideas those are innovative and functional. Especially in art, creativity has led to new tendencies and the ideational basis of these new tendencies has attracted the communities and caused pluralism. There are many circumstances to attain creativity. In his book for the Istanbul Biennial Saskia Saaen has commented on creativity: 'Creativity as well as indicating change, also involves the invisible and the quiet and it makes the invisible and the quiet readable, gives it a presence and it creates an energy which is ready to be shared.' (Sassen, 2005)

Creativity is transmitted very quickly on the global scale and the generated ideas and products become widespread in no time. Today creativity is a concept not only in the context of art but it is also considered as a concept which is transformed into production and capital, a concept which is supported by new ideas emphasizing difference, and which in a sense is

seen as indispensable in competition . Whatever the level of creativity or in what area it is applied. it is always evaluated as one of the most important aspects of creation in the global world. All the new experimental models in industrial designing process can be assessed by all means as creativity but yet it is the novelty in the design of the end product which is visible product that makes the product quickly marketable. Moreover, being marketable gives it the opportunity to surpass other brands in the market as an image of brand. In a process whereby the flow of information is really fast and a lot of alternatives are offered to the people and the accessibility of these alternatives are available from all over the world, creativity has gained an important significance for competition.

In the article, the concept of creativity in two perspectives; creative cities for sustainability and creative cities on global scale will be discussed. The architectural terminology that is generated through these policies is also discussed. The study is made up of scanning the literature where contemporary architecture is discussed, master thesis of students working on contemporary architecture and especially the master classes on digital architecture. The mission that architecture has at this point is discussed by comparing the results that have come out of this research with creative urban policies.

There is an assumption that the 21st century will be the century of the cities because half of the world population will be living in cities; the ratio in Europe is over 75% now. For is reason in order to maintain their sustainability the cities place their policies on creative thinking. What is meant by sustainability is to be sustainable in economical, social and ecological sense. Especially when Europe has entered a deindustrialization, the old industrial cities emphasize creative thinking and policies in order not to loose and in fact, to enlarge their population and the employment facilities they have.

The requirements of a creative city

The urban decision makers who have decided to apply urban policies have to give importance to innovation and achieve a creative level in a social and political sense. Culture is one of the important elements in having creative cities; another factor is to create a brand or a theme like 'intellectual city, green city, educative city, city of design'. For example, Glasgow in England has been titled as a 'City of Design and Architecture'. Branding Cities are aiming to draw attention by being distinctive among other cities and to be an important tourism and capital spot. However, these efforts have some negative results as well as positive points ; and consuming the place and losing the identity are some of the consequences of these efforts.

In order to be effective, it is important to have an above average creative force and ideas.

The important titles that the decision makers are going to come upon are these:

- Urban policies should be based on innovation and creativity
- As well as a sense of cultural creativity and innovation there should be technological, economic, social and environmentalist input.
- For economic change the city needs a long time

When these policies are applied the city should be able to sustain itself, in social and economic sense and the decision makers must make the

necessary internal and external adjustments. In creative cities, in context of these policies, the most important problem is how these changes will be adopted without destroying the spirit of the city. (Landry, 2006)

According to Richard Florida, who has studies on creativity, the attraction centers are no longer countries but cities." People no longer go to cities for only employment facilities; the creative class has now different criteria. When they choose a place to live they look out for different features: What is happening in the art and cultural life of that city, which he will be living with, how is the environment of the place he is going to live in?"

Richard Florida talks about 3T in relation to the development of the creative capital: 'Technology, talent and tolerance'. For a place to attract creative people, to open a gateway for innovation and to reinforce the economic growth these three factors should go hand in hand. Richard Florida points out three features in order for a city to be on the creative status:

- new ideas
- an environment which has the facilities of a high technology
- regional development and growth

The important inputs to maintain these requirements are the number of universities, to generate new technologies, cooperating with the industry and young, active population, the number of cultural areas, a business environment open to new and innovative ideas. Along with these, it is important

- to have a sports center which can accommodate important sports activities
- to have renovated museums
- to have a fantastic industrial period architecture
- to enhance the ratio of creativity

Richard Florida also talks about creative class. He also says that the expansion of this creative class enables an increase in the ratio of creativity. This class has a range that extends from technology to show business, from journalism to finance sector and from high tech manufacture to art. The core of this creative class is composed of scientists, engineers, professors and academicians, poets, authors, actors, designers, and architectures. Creative people generally like to try to experience different trends; they listen to different kinds of music, and like to taste different food. (Florida, 2002)

Creative urban policies and examples

In the creative urban policies, the intermingling of the scientific, cultural, social, and economic creativity generates a brand new synergy. Interdisciplinary studies done in different fields are the most important must to be successful in urban policies. The interdisciplinary fields include the economic, social, environmentalist, and cultural geography, city economy, city planning, history and anthropology, design, aesthetics and architecture, ecology and cultural studies. (Landry; 2006)

Some of the creative city practices that the literature research and sample analysis has led to are these:

- Generating new themes for the cities and creating brands, culture city samples are in this sense a serious catalyst. The most important challenge is the question of how the cultural images can be benefited from and used as an economic input if you take the existing cultural structure as a basis.

- Especially the industrial cities that no longer function use their industrial heritage for this objective and they create urban centers. This activity is seen as one of the clichés of the urban regeneration. This is a cliché that transforms the old harbor, dock, and industrial places to be a tourist attraction sites and with challenging architectures enrich the transformed areas so as to be an world agenda.
- Building distinctive and striking constructions parallel to the themes devised for the cities organizing architectural design competitions where worldwide famous architects are invited and having these projects realized.
- The international capital is heading towards the cities and this flow in turn necessitates huge buildings for multinational companies. It is important to construct distinctive buildings for these multinational companies.
- To be on the agenda by building the highest and most high tech equipped building in the world

The fact that Istanbul will be the Cultural City in 2010 has also triggered some of the old European cities especially old, industrial cities for transforming themselves. (1)

In the workshop ,even though they weren't given the Culture City title, the participants told their experiences as follows:

Culture has become a brand image to render a city attractive for a long time Future is as important as today so your target must be not only today but also tomorrow.

Let the art and culture take the lead, have the support of public and private sectors, press, media, and the public, and create a cultural city. (Newcastle) There was a budget of 60 million pounds to continue to have investment for cultural projects, festivals and economic, culture tourism. We also wanted to state ourselves as an international city.
(<http://europist.net/cultman/images/User Files/File/forum2006danECOCS>)

According to the citations some small cities economically far below the world range has succeeded to highlight themselves with their policies under the culture heading.

The Emsher Park Project, which is organized by IBA in Germany, has made the Ruhr basin and the industrial heritage more valuable culturally, economically and socially. This project enabled the region to revitalize, new living spaces were introduced to the public, and there were more employment facilities. In addition to having these opportunities, Germany has gained an attraction center in tourism by providing the industrial areas with different functions. The transformation and the museum designed in Bilbao, Spain can be discussed as a good example of the creative urban policies. At the end of this process, which is called the Bilbao effect, the number of tourist as well as the employment rate of the city has increased. According to the calculations made by Financial Times, the museum has contributed 500 million dollars to its region for economic activities in 3 years and has gained 100 million dollars through taxes. Even in 2002, which is the worst year of the international tourism, Guggenheim has contributed 160 million dollars to the regional economy. (Görgülü, 2006a)



Picture 1. *Liverpool museum 3XNielsen (2)*
Bibliography:<http://www.3xn.com/>

Another city, which has become prominent with similar characteristics, is Amsterdam. Starting from 1999 Amsterdam has gained a different façade. Amsterdam was adorned with new residential areas, business and trade centers and distinctive constructions that were supported by transportation axis. When we look at the common features of the constructions during the beginning of the so-called golden years of architecture, we can talk of three characteristics. Money, show off, and big canopies. Buildings constructed with very expensive materials, big open spaces in masses, protrusions that challenge the structures, big and long canopies. Transformation of harbor islands that no longer function has created interesting residential areas. In Amsterdam according to the decisions of the West 8 group, the two big piers in the east docks were designated as residential areas. Zuidas region that was developed as a trade center is about to be transformed into a show center where different architectural approaches have been experienced. In this area, many constructions have been completed and a lot is being built. In all commercial buildings, including the high-rise buildings, challenging and striking geometries have been experimented and in massive facades big volumes and spaces has been left open. In this sense the last ten years in Amsterdam has been architecturally quite active. The architects call this decade the golden years. (Görgülü , 2006b) All the given examples are the results of the creative urban policies that are sustainable in social and spatial sense. Creative city image has on the other hand another dimension which is more competitive. This dimension is always on the agenda with its very different architectural styles and it reflects a challenging architectural style, which is the outcome of globalization.

Globalization, global creative cities

The century we are living in is a century of accessibility and communication. In terms of accessibility and communication, there are no borders in the internet and in many countries the borders have been removed. This fact has led to the commingling of the cultures and has caused the dominant culture to be accepted as an average common value system in the world.

People who speak the same language and who have the same taste of food (Hamburger is seen as an international food and likewise everyone can taste the Chinese food. This fact is in one sense contradictory because in a medium where the global is very important the local and regional is also highlighted.) People now can live in any place around the globe without feeling any alienation. Globalization has brought similarity in physical spaces (in architecture) and this similarity caused the cities gradually to have the same configuration.

It is not sufficient to study the consequences from only social and economic point of view. In fact, the most important result is the spatial transformation that has affected people psychologically and in terms of their physical quality of life. Spatial transformation on one hand is the consequence of the new functions and missions that the cities now have, and on the other hand it becomes even more distinctive when the newly designed constructions affect the physical environment of the cities. The success of the functional transformation of the cities is parallel with the creativity level of the policies applied for that city.

Some cities that we call global cities (which have an economic capital and have a say in management decisions) are becoming more and more important and even surpass the country in importance and take the form of a city-state. For this reason, there is a serious competition among the cities, which are considered to be world cities, and constructions, which designate power, show off and wealth have been built, and new functions related to the cities have emerged.

Çağlar Keyder wrote: In its first formulation, the political economy of the global-city construct was based on a few assumptions. Capital was global, and its spatial organization hierarchical : the situation of the cities of the world in which control functions of capital are located and the labor force providing producer services would reflect this hierarchy. Global cities supplied producer services at a supranational level; those that were at the top commanded a second level of regionally important cities that in turn were linked to centers with local importance. Within the cities in the upper levels, where global control functions and producer services catering to supranational clienteles predominate ,such services are expected to constitute the most dynamic sector of the economy, providing investment and employing a greater than expected share of the labor force. This model assumes a postindustrial development where manufacturing employment declines and services expand. For global cities, it is this particular kind of high- value adding services that are associated with control functions that become the index of success. (Keyder, 2000, 28, 29)

Global cities directly reflect the economic restructuring, employment patterns and ensuing changes in population and class formation that take place globally because people and business units who perform the crucial control roles over global flows are located in such cities. These cities provide services such as control over information, taste, the dissemination of symbolic markers of status, and the flow of financial resources, to global players- producers and consumers alike. (Keyder, 2000, 224)

New York, London, and Tokyo are considered to be strategically the most important global cities. This strategic importance depends both on the important role they have on telematic global network, and on the place they

occupy financially, and their place as a knowledge center throughout the world. In today's world, the global cities are the key areas in the control, coordination, processing of knowledge that made the cities the driving force of capitalist development today. (Thorns 2004, 90)

In the cities in where capital, knowledge, and the flow of technology are at a very high level, there are multinational companies that take the economic and in relation with this managerial decisions and this fact renders the city relatively powerful.

According to Friedman, cities are socio economic systems, which are spatially organized. The most important aspect of the cities, which Friedman underlines, is that cities function as a center through which money, workers, knowledge, and other related economic variables pass. Therefore, cities become global accumulation areas. In this way, they have economic and political power and act as a magnate, which pulls population toward itself. Thus, they increase the spatial complexity and diversity of the city. (Thorns, 2004,92)

The fast flow of knowledge and communication has enhanced the importance of world cities in financial system. Having no spatial borders has made the global city system more and more important. Some cities can be more attractive than other cities. This competition leads the cities to have accumulation systems. In order to attract capital, cities try to increase differences among them. (Aslanoğlu, 1998)

In parallel with the defined developments, the more the spatial borders lose their significance, the more sensitive the capital is to move to particular places. Some cities try to attract the capital by increasing their distinctness. As Friedman pointed out in his conceptualization of 'World City', World City is not a new fact. This concept is the result of a long process that started with the development of capitalism. The cities that are higher up on the hierarchical scale because of their location and economy act as a cornerstone in the control process which takes place on a worldwide scale. Their sector-specific employment structures, population, and spatial distribution can only be understood in this global functioning framework. Seen through this functioning perspective you can count up to 20-25 cities starting from New York, London, Tokyo .It is clear that the economic-historical- geopolitical status are effective in the role city is going to assume for itself. However, when the latest developments are taken into consideration, the main point to be emphasized is the particular role that the city will have in economy. The cities must create attractive environments to attract capital. (Aslanoğlu, 1998, 113)

Among the cities which are competing globally Paris is the first example because Paris started restructuring and reshaping itself during the 1980's. This restructuring has added to its historical background and so Paris has succeeded to maintain its unique place among the world cities. The Grand Projects of Paris that Mitterrand has considered as a state policy has been very effective. Paris has strengthened its managerial role on the global scale and has approved itself to be competitive once more. The pyramid designed by Pei for the Louvre Museum, National Biblioteque, Grande Arche, Opera Bastille is among the projects, which were of basic importance worldwide. Another example in this respect is Berlin, which has gone through many changes after the Wall. Berlin has also undergone a restructuring, which

aimed to at emphasize the global facade of the city. Indeed, there was a claim in Europe that the Berliners were trying to create an alternative city to Paris. The image of Berlin now is formed by the future. The people who go to Berlin not only visit the historical places but they are also interested in going around The New Berlin. The sights worth seeing are around not only the center but the east and the west side also have important examples of the development that has taken place in the last decade. What Berlin owes to its past architecture is being renewed. Berlin has probably become one of the most important architectural exhibitions of the new century. In this process, Berlin has proved that its aim was not only to increase the number of the new buildings but also to create unity of the city by constructing the new buildings. One of the most interesting attitudes in the application of the policies in Berlin is the number of the works ordered to famous foreign architects. By transforming Berlin into an exhibition hall of the contemporary architecture, they have tried to turn Berlin into Germany's contemporary shop window. According to Tanyeli, as a result of such a rapid construction activity, Berlin today is not a city but a three dimensional magazine. It doesn't have the natural 'aura' and the specific mood that a city has but it is a medium which offers a lot of well-designed buildings, well performed structures with an alienating effect which only a magazine can offer. Those architectural buildings neither contribute to the life going on in Berlin nor create identity which can be called 'Berlin'. However a dwelling that is called the city gains an essence only when it gives that architectural significance a substance which is not related to the architecture but which gives the feeling of having thoroughly lived in and consumed the city. What lacks in Berlin is this. (Tanyeli, 2002)

According to Tanyeli's interpretation of Berlin, having lost its urban memory offers a world of completely different images. Berlin has gone through a process of integration whereby trying to prove that it is an important center of finance, culture and tourism but the applied urban policies has proven to be unsuccessful because of the absence of the feeling of in a sense being real.

It is possible to increase examples of creative urban policies. There are similar tendencies in developing countries that go hand in hand with the globalization. It is inevitable for the developing countries to be affected from the globalization process.

Metropolitan populations of the developing world constitute most willing receptors of transnational flows. Not only is the population wealthier and more educated and attuned to a shared global structure (more evolved, to use the vocabulary of the nineteenth century globalization) but also they have access to the technological and infrastructural nexuses that permit the transmission and reception of the flows. The principal tension in the globalization of these metropolises arises from the double determination of the context they find themselves in: they are part of a network of global flows of money, goods, people, information and signs, such as they have to be seen and analyzed within the transnational field of global system. At the same time, though, they are part of the territorial rule and sovereign jurisdiction of their own state. While this is not necessarily an impediment to globalization, especially because the powers of the state visibly on the decline, it does mean that unique negotiations occur which affects the way the global flows are accommodated in different contexts. (Keyder, 2000, 223)

The critics who see the globalization as a heterogeneous process claim that globalization is an interaction among cultures and they criticize the approach that sees globalization as a consequence of the modernity of the west. However, it does not seem possible to center the speculations about the west on the west and the rest. The reason for this is as Featherstone has pointed out is the gradual flow a of global power beyond west (Japan and the so called Asia Tigers such as Malaysia, South Korea and Taiwan) and so the need to take into consideration the once speculated as ‘the other’.

When the Far East became such an economic power, the cities in these areas were categorized as competing cities too. In this context, cities such as Shanghai in China, Beijing, and Hong Kong have gained new and different city images. (Picture 2) These cities reflect their creativity with different projects (like the Eiffel Tower in China) and try to create new images in parallel with the Olympics.



*Picture 2. The architectural diversity in Shanghai
From the Murat Şahin archive*

Especially the architecture created in the Far East is built not with the creative urban policies mentioned before but with really high constructions that have a totally different architectural style built as the manifestation of the power of the multinational companies. These high constructions enable the cities to articulate into the global level. The silhouette of Hong Kong has left the silhouette of New York far behind and Shanghai has become a city that attracts people with its different architectural styles.

The western cities are competitive in this aspect but also developing countries as well as the cities of the Far East have started to influence the world by means of new projects, new signs, new images, and imposing buildings.

Created architecture

According to Baudrillard, we are in the stage of consuming the signs. The first is the functional value of the object and then the exchange value was added and then the sign value of the object is also added. Baudrillard explains this idea as follows: The exchange value is the simulacra of the functional value. When the objects start to have an exchange value, they are no longer at their original state. However, the sign value is even more

abstract than the exchange value and it is considered to be the simulacrum of a simulacra. Capitalism has reached a stage of consuming the simulacra. Simulacra have replaced the reality. Lash and Urry has stated that the signs are being produced in a similar way. These are either postindustrial information products with cognitive contents or art products with aesthetic contents. It is the design value, which makes the aesthetic value of the object higher in the production stage. The increase in the research and development expenses results in the increase in the sign value of the objects. (Aslanoğlu, 1998, 163)

In this medium full of ambiguities and transience, the advertisements and the media images in their cultural practices play an incorporating role and images become commodities. To have an image is important to become an individual. In the world of competition, the production of the images has become important to have a prestige. The creation of image has a distinctive place in the competition between the companies. (Aslanoğlu, 1998, 111) It is necessary to interpret the created architecture that has evolved in the globalization process.

Information technology wants 'nice buildings' and for this reason instead of redesigning the old buildings, news ones are built. (Thorns, 2004, 91) This discourse is enough to show that architecture is now a sign and is one of the consumed objects. To create a sign is one of the most important steps of the creation process. As mentioned earlier creative global cities want to apply their creative policies that they have put forward both in cultural dimension and in tourism. These creative policies are highlighted with creative designs and physical environment.

It is partly because of the competing global cities and partly because of capital and technological advances, that architecture is becoming more pretentious, more expensive, and more varied. Capital and technological advances have made the experimental designs that the architects had always in their mind possible. The international capital owners and the local authorities that these groups support are ready to build challenging, pretentious, and enchanting constructions. So now, it is up to the architectures to prove themselves on a philosophic and technological dimension. Under these conditions, the architectural medium has a more irrational, formalist, and more pretentious form now than ever before. Especially the young finance cities that are created with hot money and that started having a place on the world agenda (Hong Kong, Shanghai etc.) are in one sense the playgrounds of architectures. (Lang, 2007) The architects who have a very limited opportunity in the western cities where conservatism doesn't leave them much space to move around have to show their craft and creativity in these competitive new cities. The pre-industrial palaces and church buildings that were both the signs of dominance and power and were also the places that governed are replaced by business centers which are the new sanctuaries of money, and by cultural centers and museum complexes of the cities that are trying to prove themselves. The aristocracy who as the patrons of art had large collections has built storehouse - museum buildings in later years and these buildings are also replaced by constructions which have become more important than the collections that are exhibited there. This architectural standing values the construction itself as an exhibition object.

In today's consumption economy creativity is one of the most important means of marketing. Nowadays the constructions are seen as an object of consumption and in parallel with this attitude the decision makers who can produce the most creative architecture can carry their cities to the world agenda.

After the industrial period, modernism, which has become so common, had a socialist pattern compatible with the rationalist standardization. This philosophy has appeared as a reaction to the romantic, elitist irrational and elaborate epoch of the 19th century. All the technological and the scientific developments of the 20th century has acted against modernism and so a new era in which power, show off and ostentation is dominant has started. Especially the development of computer technology, the elaboration of the designing process in a digital medium, and the assistance of construction and materials to the designing process has enabled the architects to carry creativity processes to the point that even they could not have imagined before. Now the architects have moved beyond the point of once being accepted as 'the God architect' to a stage where they can create every form and technology.

Rectangular architecture period is about to be over. All the designs are as organic as the forms found in the nature but they are also huge in size and so different from nature. The architectural forms, which are composed with the help of computer simulations, are being digitalized again with the help of computers and construction technologies are being put into practice by the means of computers. They are expensive buildings because they need special technologies.

In Zaha Hadid words: 'It is a rare opportunity for us to create an urban area together with the object it has.' This phrase expresses the fact that the architects want to be in contact not only with the building but also with the city itself. That is in other words architects want to leave their marks on the city or we might say contribute to the city where they have created buildings. Phaeno Science Center built on the ICE railway in the center of Wolfburg is both the last site of the cultural centers designed by Scharoun and Schweger and also the junction of Mittelland Channel where Volkswagen factory and Autostad are. The volume of the building rises high up from the ground on a set of concrete cones in order to be able to create transparency and porosity. (Picture 3). (Barut, 2007) Hadid has added a diagonal perspective from different levels in the exhibition center by creating a landscape like an artificial crater in the main gallery and the other functional places are located in these bulging volumes. Cones, by creating mysterious and dynamic spaces establish a contact with the outside. (Picture 4) Both the mass of the building and the interior space is beyond what is usual and common. The interior spaces are also beyond the common conception.

Another building, which has a relation with the city and is on its way to become an icon, is the museum that Libeskind has designed for Denver. It echoes the appearance of the nearby Rocky Mountains with its geometry that is like that of rock crystals, and slanted surfaces covered with titanium. The museum, which had its inauguration in 2006, was criticized for drawing more attraction than the works of art being displayed in. (Picture 5)



Picture 3. Phaeno Science center Zaha Hadid Bibliography: Barut 2007
<http://www.designmuseum.org/design/zaha-hadid> <http://www.phaeno.com/>



Picture 4. Phaeno Science Center Interior space Bibliography: Barut 2007
<http://www.designmuseum.org/design/zaha-hadid> <http://www.phaeno.com/>

This first work of Libeskind in The United States creates an area of communication in this area of the city. In his project, Libeskind suggested a street experience in the urban space and organized museums, shops and studio flat complexes in the area. The new arrangements made around the building have according to the authorities the quality of revitalizing the city center.

The most important thing taken into consideration in the designing of the new building is that the new building should have such iconic features to draw a lot more people to the museum than the former building. The building that has been shaped by a concept of architecture that succeeded to separate the traditional from the elements of the future also draws attention by the special section designed for the pedestrians. (Barut, 2007)

In Porto, which has become one of the culture capitals of Europe in the last years, a multi-disciplinary group has constructed a building. This new building has a monumental quality that would turn the building into a symbol of Porto. (Picture 6) Casa da Musica is a one of the proofs showing how inseparable engineering and architecture are. The aim is to place a program reflecting all the architectural concerns of space into an unusual object. The most important characteristic of the building is its unfamiliar form and the giant window of the concert hall. The designer Rem Koolhaas comments on this concept: 'Casa da Musica as well as having a form which reflects what it has in itself, it also reflects the city into the building in a most unfamiliar way.' Many culture centers only render service to a particular part of a society. Most of the people only know the exterior of these buildings, whereas only a small number of people know what is going on inside. (Barut, 2007)

Casa da Musica houses two concert halls, various rehearsal rooms, a recording studio, music shops, a restaurant, a café, terrace and education areas in its rock like form. This place is just next to the historical center of Porto.



Picture 5. *Denver art museum, Daniel Libeskind Bibliography: Barut 2007*
<http://www.daniel-libeskind.com/>

Another city that was Culture Capital of Europe was Graz. In this context, a new Art center was built in the city. The building whose design was made by Spacelab Cook- Fournier group is situated in the well-preserved historical part of Graz. It has such a striking organic shape with its contradictory and uncommon form that it will certainly draw all the attention. The building was designed more as a living organism and the exterior serves as an electronic communication panel. (Picture 7)

The World Expo Fair, which is one of the important catalysts, will be held in Shanghai in 2010. (Picture 8) For this fair BIG Company has designed a building that we can call the Eiffel Tower in the Far East. The building was designed to function as a hotel, conference hall, and sport center. The building was conceived of as the integration of two structures into one building. The unity of the two structures rises up as a tower and forms an arch that expands into an area reserved for meetings and activities in the main axis of the building. (Tasarım, 2007)



Picture 6. Casa de Musica , Porto, Porteguisse, Rem Koolhaas
Bibliography : Barut 2007



Picture 7. Graz Kunsthaus Bibliography: anonymous



Picture 8. *REN-People Building*
 Bibliography: *Tasarım journal*, volume 167, 2006

The theme of the ninth Architecture Biennale of Venice 2004 whose curator was Kurt W. Forster was metamorph. The topics were specified as Transformation, Topography, Surfaces, Atmosphere, and Hyper –Projects. The works done by the architects were based on the ideas such as interaction of computer and nature, the conversion of architecture into a living organism and the transformation of the traditional architecture. The main ideas put forward in the biennale are that with the application of the new architectural materials the perception of architecture has transformed itself into more organic and changeable concept. This transformation into more organic and changeable concept has added a sense of time to spatial thinking, and that the tough, hard lines has been softened into more organic and soft lines spatially in order to make the spectator rethink the issues of space, body, memory, and nature. The architectural process is said to have transformed itself into a living organism. However, the main idea of the biennale on which the architects has agreed on is creativity. (Berik, 2004, 47)

Conclusion and evaluation

In the article, the concept of created architecture and creative cities has been dealt with in two perspectives. One aspect is creative urban policies and the other is the globally created architecture and brand city image. **T**

These two perspectives had a common idea: The cities should be sustainable, different and interesting, and their tourism prospects should be encouraged and enhanced, and they should be revived economically and socially. Landry lists the criteria as follows:

Economic revival; level of employment, income, the standard of living the number of visitors and tourists, level of trade , the value of estate and land.
 Social revival; social interrelation and activity

Environmental activity; and it is evaluated in terms of ecology and design
 Ecological perspective; air and noise pollution, waste disposal, traffic, and green areas.

Design perspective; architecture, roads and streets, illumination, security, friendly and psychological attitudes in terms of city environment.

Cultural activity; culture activities, the frequency of the traditional celebration ceremonies. (Landry, 2006)

The more the decision makers who are in charge of the urban policies value the creative ideas and created architecture, the more successful they are likely to be. The arrangements made only in social and cultural scale are not enough to achieve success; spatial changes are also a must for the success. The most delicate aspect of the creative urban policies is to evade the deformation of the urban and cultural identity and to have new arrangements made without erasing the urban memory. The most important distinction between the creative cities, which aim at globalization, is exactly this urban memory because the new images scattered all over the place detracts the city from its identity.

As studied from these two perspectives, it clearly seen that architecture is the most important landmark in urban policies; the triggering motive is the created architecture and physical environment created in accordance with this understanding. When we come to think of it we will see that the striking element is always the new symbol of the city, the new attraction point, the focus of the city, and the urban space, then we will surely observe that the city is reconstructed on a transformation theme. In these processes where architecture is loaded with such a heavy responsibility, the architects are trying their best to show their creativity and have the most different design. The architects who are stuck in the conservative policies of the west cities see these mediums as an opportunity and practice their designs with the unlimited support of computer technologies in design and construction stages. The philosophical ideas that were pronounced in the ninth Architecture Biennale of Venice 2004 is being realized and even more striking buildings are being designed. The buildings that are designed in accord with the creative policies face no financial problems and a lot of things which might be seen as impossible are pushed till eventually they are seen as an image and symbol. In architecture a lot of accepted concepts have disappeared and notion of both the form and the inner space has been disrupted and a new excitement, dynamism, mobility and changeability has been introduced.

The architecture created has these common characteristics:

- Architecture is defined in an absolute or philosophical context and the construction form is created accordingly.
- When an architect designs, he/she looks for richness and differentiation and repetition is highly avoided.
- The building is thought of as a sculptural form and functionality is pushed back to the background.
- In the inner space unprecedented speculations, mobility and dynamism is in demand
- The material covering of the exterior surface is also chosen from a totally different material or ordered in accord with the form
- Ecological sustainability is always reflected in architectural designs but in some buildings this concern is totally ignored because of the form

- Computer technology is always used in design; moreover, new computer programs are produced to work out the structure and covering of the building.
- In manufacturing and construction stage computer technology is always made use of
- There is a need of important financial support for the construction.

The architecture which is now produced along with the creativity needed exhibits a certain amount of narcissism. It expresses a physical environment in which dimensions are far beyond the size of the human beings, where power and show off is dominant and competition has become very important. This is in fact the result of global competition and the policies of the global world because this policy is creating its own architecture. In fact in a world in which money goes around and increases fictively, the created images might say something about the new architectural trends. The development of creative architecture is unavoidable and useful but there is a risk of turning the cities into the movie platform of the futuristic films if the cities are crammed with these experimental buildings.

Endnotes:

1. There was a workshop about this subject in Istanbul in 2004. The participants of the workshop were as follows: Moderator: ,Hilde Teuchies (Het Muzik Lod, Belgium), Speakers: Per Svenson (Public relations director, Swedish Parliament, Cultural relations, Stockholm, Switzerland),Nuri Çolakoğlu (Istanbul 2010), Korhan Gümüş (City Planner), Laura Dreano (Lille 2004 Culture president, IETM president), Asu Aksoy (International projects coordinator, Santral, Istanbul), Andrew Dixon (IFACCA, World art and Culture Summit CEO, Newcastle)
2. Liverpool is getting ready to be the Cultural Capital of Europe in 2008. 750.000 visitors are expected when the construction is finished.
3. REN-People Building designed for the World Expo Fair 2010 in Shanghai BIG group

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Yaratıcılık, yaratıcı kentler ve yaratılan mimari

Yaratıcılık; tüm temalarda ve her boyutta ortaya konulan bir üretme ve düşünce sürecidir. Özellikle sanat alanında belirginleşen yaratıcılıklar, yeni eğilimlerin doğmasına yol açmış, bu eğilimlerin düşünsel temelleri de toplulukları peşinden sürüklemiş ve çeşitlilikleri gündeme taşımıştır.

Makalede yaratıcılık kavramı, yaratıcı kentsel politikalar ve yaratılan mimari dil olarak ele alınmıştır. Yaratıcı kent politikası kavramı; sürdürülebilir yaratıcı kentsel politikalar ve küresel kentsel politikalar üzerinden irdelenecektir.

*Yaratıcı kent koşulları ve kentsel politikalar

Yaratıcı kentsel politikaların oluşturulmasına duyulan gereksinim iki nedenle ortaya çıkmıştır. Birinci neden; süreç içerisinde, giderek istihdam olanaklarını, nüfuslarını, ülke içinde ağırlıklarını kaybeden kentler, sürdürülebilirlik adına bu politikalara gereksinim duymaktadırlar. İkinci neden ise; küresel süreçte dünyaya eklenmek ve öne çıkmaya çalışmak için kentler bu politikalardan yararlanmak istemektedirler.

Yaratıcı kent politikalarında; bilimsel, kültürel, sosyal ve ekonomik yaratıcılığın birbiri ile bütünleşmesi yepyeni bir sinerji yaratır. Farklı alanlarda yapılacak interdisipliner çalışmalar özellikle yaratıcı kent politikalarının başarılmasında en önemli koşuldur. Ekonomik, sosyal, çevresel, kültürel coğrafya, kent ekonomisi, kent planlama, tarih ve antropoloji, tasarım, estetik ve mimarlık, ekoloji ve kültürel araştırmalar interdisipliner çalışma alanları içerisindedir.

En sık başvuru alan yaratıcı kent uygulamaları şu biçimde sıralanabilir;

- Kentlerle ilgili yeni temalar oluşturmak ve markalar yaratmak; Kültür kentleri örneği bu anlamda ciddi bir katalizör görevi üstlenmektedir. Kültürel imajların ne biçimde avantaja ve ekonomik girdiye dönüştürüleceği en önemli sorudur.
- Özellikle işlevini yitirmiş sanayi kentleri varolan sanayi miraslarını bu amaca yönelik olarak kullanmakta, yeni kentsel odaklar yaratmaktadırlar.
- Kentlerde oluşturulan yeni temalarla iddialı yapılar yapılmakta ve bu yapıların tasarımları için uluslararası üne sahip mimarların çağırılı olduğu uluslararası mimari yarışmalar düzenlenerek bu yapılar gerçeğe dönüştürülmektedir.
- Uluslararası sermayenin kentlere akışı paralelinde, çokuluslu firmaların yönetim yapıları olarak inşa edilen iddialı mimarilerin gerçekleşmesi sağlanmaktadır.
- Dünyadaki en yüksek, en teknolojik yapıyı yaparak gündeme gelmektedir.

IBA tarafından Almanya'da organize edilen Emscher Park Projesi eski Ruhr havzasını ve sanayi mirasını gerek kültürel, gerekse ekonomik ve sosyal anlamda

değerlendirmiş, İspanya'da Bilbao gibi bir sanayi kentinde yaratılan dönüşüm ve tasarlanan müze, Bilbao efekti olarak adlandırılan ve kente olumlu katkıları olan bir sürece yol açmıştır.

Benzer politikalar ile yeniden kurgulanan bir diğer kent te Amsterdam'dır.1999 yılında başlayan değişim süreci, eski liman alanlarının dönüştürülmesi, yeni ulaşım aksları , yeni konut ve ticaret alanları, iddialı yapılarla Amsterdam geleceğe yeni yatırımlar yapmıştır.

Verilen tüm örnekler sözü edilen sosyal ve mekansal anlamda sürdürülebilir yaratıcı kent politikalarının sonuçlarını göstermektedir, öte yandan yaratıcı kent imajının küresel ortamda yarışmacı ve öne çıkmayı hedefleyen boyutu, özellikle farklı mimari imajlarla gündeme gelmekte, markalaşma ve öne çıkma imajını küreselleşmenin sonuçları olan; iddialı mimari bir dil ile yansıtmaktadırlar.

Küreselleşme, küresel yaratıcı kentler

İçinde bulunduğumuz yüzyıl iletişim ve erişilebilirlik olarak dünyada kısmen sanal, kısmen de gerçek olarak sınırların kalktığı bir yüzyıldır, bu olgu kültürlerin birbirinin içine girmesine, baskın olan kültürlerin de dünya üzerinde ortalama değerler olarak kabul görmesine neden olmuştur.

Küreselleşmenin sonuçları yalnız sosyal ve ekonomik açıdan incelemekle ortaya çıkmaz, en önemli sonuç aslında insanları hem fiziksel yaşam kalitesi anlamında, hem de psikolojik anlamda etkileyen mekansal değişimlerdir. Mekansal değişimler bir yandan kentlerin üstlendiği yeni işlevler ve misyonlar bağlamında olmakta, öte yandan da tasarlanan yeni yapıların kentin fiziksel çevresini etkilemeleri ile belirginleşmektedir.

Hızlı bilgi akışı ve iletişim dünya kentlerinin finans sistemindeki önemini arttırmıştır. Mekansal sınırların kalkması, küresel kentsel sistemi ön plana çıkartmıştır. Bazı kentler diğerlerine göre daha çekici olabilmektedir. Bu rekabet kentleri birikim sistemine açmaktadır. Kentler sermayeyi çekebilmek için farklılıklarını arttırmaya çalışmaktadır.

Küresel rekabet eden kentler arasında biçimsel zenginliğini arttırarak tarihsel geçmişinin yanı sıra bugün de iddialı olduğunu kanıtlayan ilk örnek, 1980'li yıllarda yeniden biçimlenmeye başlayan Paris'tir. Mitterand'ın bir devlet politikası biçiminde ele aldığı Paris'in Grand Projects atılımı çok etkin sonuçlar vermiş, kent küresel düzlemdeki yönetsel rolünü pekiştiren bir biçimde yeniden ve iddialı bir biçimde ortaya çıkmıştır.

Bu anlamda diğer bir örnek te 1990'lı yılların başında duvarın yıkılması ile birlikte değişen Berlin'dir. Berlin'de Paris gibi küresel yüzünü ortaya çıkartmaya çalışan bir yapılaşma içine girmiştir..

Küreselleşme süreçlerinden gelişmekte olan ülkeler de etkilenmiştir..Uzak Doğu'nun yeni bir ekonomik güç olarak varlık göstermeye başlaması ile de bölgede yer alan kentlerde yarışan kentler kategorisine girmişlerdir. Bu bağlamda Çin'de Şanghay, Beijing gibi kentler, Hong Kong yeni ve farklı kentsel imajlarla karşımıza çıkmaktadırlar. Bu kentler yaratıcılıklarını alışılmadık mimari projelerle ortaya koymaktadırlar.

Özellikle Uzak Doğu'da yaratılan mimari aslında daha önce sayılan kentsel yaratıcı politikalarla değil, bu kentlerin küresel düzleme eklenmelerini sağlayan, çok uluslu şirketlerin güç göstergesi olan, değişik mimari biçimlere sahip, alabildiğine yükselen yapıları ile olmaktadır.

Yaratılan mimari

Belirsizlikler ve geçicilikler ortamında reklamlar ve medya imajları kültürel pratiklerinde birleştirici rol oynamakta, imajlar mal haline gelmektedir. İmaj sahibi olmak bireyin kendi gerçekleştirmesi açısından önemli olmuştur. İmajların üretimi, rekabet içinde , prestij sağlanması bağlamında önemlidir. İmaj yaratımı firmalar arası

rekabette de farklı bir yere sahiptir. Küreselleşme düzleminde yaratılan mimariyi bu gözle okumak gereklidir.

Daha önce de değinildiği gibi yaratıcı küresel kentler gerek ekonomik, gerek kültürel gerekse turizm boyutunda olsun ortaya koymuş oldukları yaratıcı politikalarını, yaratıcı tasarımlarla ve fiziksel çevrelerle taçlandırmayı istemektedirler

Mimarlık ortamı da bu koşullar içerisinde bugüne dek hiç olmadığı kadar irrasyonalist, şekilci ve gösterişli bir biçim almaya başlamıştır.

Endüstri öncesi döneminin gerek yöneten, gerekse dinsel sınıflarının güç göstergesi olan saray ve kilise yapılarının yerini, yeni para ibadethaneleri olan iş merkezleri, kültürel açıdan kendilerini kanıtlamaya çalışan kentlerin iddialı, kültür merkezleri ve müze yapıları almıştır.

Yaratıcılık; bugünkü tüketim ekonomisi içinde pazarlamanın en önemli araçlarından birisidir. Artık yapıların da bir tüketim objesi olarak ele alındığı günümüzde bu paralelde en yaratıcı mimariyi ortaya koyabilen karar vericiler bir anlamda kentlerini o denli hızlı gündeme çıkartabilmektedirler.

Sonuç ve değerlendirmeler:

Yaratıcı kentsel politikalarda en hassas nokta; kentsel ve kültürel kimliğin bozulmasını engellemek, kentsel belleği silmeden, yeni düzenlemeler yapmaktır. Küreselleşmeyi hedefleyen yaratıcı kentlerle ilgili en önemli ayırım da bu noktada bulunmakta, mekansal anlamda üst üste yığılan yeni imgeler kenti gerçek kimliğinden uzaklaştırmaktadır.

Bu iki bakış paralelinde de mimari incelendiğinde kentsel politikanın en önemli noktasında mimarinin durmakta olduğu gözlenmektedir; tetikleyici unsurun da bu paralelde yaratılan mimari ve fiziksel çevre olduğu sonucuna varılabilir. Mimari örneklerin pek çoğunda iddiaların kentin yeni simgesi, kent odağı, yeni çekim noktası, olduğu düşünülecek olursa; mutlak olarak yaratılan mimarinin kentin bir dönüşüm teması üzerine oturtulduğu çok açık olarak gözlenebilmektedir. Mimariye bu denli zor bir misyonun yüklendiği bu süreçlerde de mimarlar tüm yaratıcılıklarını göstermek, en farklı tasarımı yapmak konusunda çaba harcamaktadırlar.

Bu paralelde yaratılan mimarinin ortak noktaları da şu biçimde gözlenmektedir.;

Mimari mutlak bir bağlamsallık veya kavramsallık içeriği ile açıklanarak, formlar oluşturulmakta, formların gösterişli ve farklı olması istenmekte ve yapı heykele dönüşerek, psikolojik bir etki bırakması arzu edilmektedir. Dış kabuğu örten malzeme, formun gerekliliği olarak ta alışılmışın dışında seçilmekte veya alışılmadık malzemeler önerilmektedir. İç mekanda alışılmışın dışında kurgular, devingenlik ve dinamizm aranmakta, işlevsellik geri planda kalmaktadır. Ekolojik sürdürülebilirlik tasarımı önemli bir girdi olarak ele alınsa bile; bazı yapılarda iddialı formlar nedeni ile bu konu tamamen devre dışı bırakılmaktadır. Tasarımda mutlak olarak bilgisayar teknolojisi kullanılmakta, yapı kabuğu ve strüktürünü çözmek için yeni bilgisayar programları üretilmekte, imalat ve inşaat süreci de bilgisayar teknolojisi ile yapılmaktadır.

Tüm sayılan özellikler, yapılar için büyük bütçelere gereksinim olduğunu göstermektedir.

Şu anda üretilen mimarlık; yaratıcılığın yanısıra belli ölçüde narsist bir tavır da sergilemektedir. İnsan boyutlarının çok ötesinde, güç ve gösterişin hakim olduğu, rekabetin güçlü bir biçimde öne çıktığı bir fiziksel çevreyi ifade etmektedir. Bu da aslında küresel rekabet ve küresel dünyanın politikalarının bir sonucu olarak ortaya çıkmakta, bu politika kendi mimarisini de yaratmaktadır.