Tool GI 4 - Green industries and urban renewal-revitalization

What this tool does:
This tool helps city CEOs to decide about the conversion of existing polluting industries within urban areas the use of the cicular economy model of enterprises (new or existing).

How does it work?
As partof an urban renewal and revitalization programme or project, an agenda of retrofitting or conversion of existing industrial areas is being initiated.

Pathway 1 – Retrofitting: This approach seeks to re-design polluting industrial enterprises in the urban renewal locations. These existing industries will need to decide on:

- Industrial policy change in the organisation;
- New energy model to be utilized (wind, photovoltaics, gas, fuel cells, etc.);
- Increased environmental performance through improved efficiency in resource use (energy, water soil, air);
- Reduced management costs and increased competitiveness of businesses;
- Reduced risks and enhanced security for persons and goods inside and outside (neighbours) the industrial area. See → Tool GI 1

Pathway 2 – Conversion into new non-polluting enterprise. This can assume the closure of the old enterprise and reopening in form of a new non-polluting enterprises. Such industries can new technology producers, creative industries, or social and cultural facilities.

The urban renewal approach involving a conversion or redefinition of polluting industries, and the creation of clean industries and creative industries instead, has been conceptualized in the **Creative City¨** approach.

The Creaive City approach[1]

Creative City. ¨

The creative city when introduced was seen as aspirational; a clarion call to encourage open-mindedness and imagination implying a dramatic impact on organizational culture. Its philosophy is that there is always more creative potential in a place. It posits that conditions need to be created for people to think, plan and act with imagination in harnessing opportunities or addressing seemingly intractable urban problems. These might range from addressing homelessness, to creating wealth or enhancing the visual environment. Its assumption is that ordinary people can make the extraordinary happen if given the chance. Creativity is seen as applied imagination. In the creative city it is not only artists and those involved in the creative economy that are creative, although they play an important role. Creativity can come from any source including anyone who addresses issues in an inventive way be it a social worker, a business person, a scientist or public servant.

It advocates that a culture of creativity be embedded in how urban stakeholders operate. By encouraging legitimizing the use of imagination within the public, private and community spheres the ideas bank of possibilities and potential solutions to any urban problem will be broadened.

This requires infrastructures beyond the hardware - buildings, roads or sewage. Creative infrastructure is a combination of the hard and the soft. The latter includes a city's mindset, how it approaches opportunities and problems; its atmosphere and incentives and regulatory regime. To be a creative city the soft infrastructure includes: A highly skilled and flexible labour force; dynamic thinkers, creators and implementers. Creativity is not only about having ideas, but also the capacity to implement them.

The creative city identifies, nurtures, attracts and sustains talent so it is able to mobilize ideas, talents and creative organizations. The built environment – the stage and the setting - is crucial for establishing the milieu. A creative milieu is a place that contains the necessary requirements in terms

of *hard* and *soft* infrastructure to generate a flow of ideas and inventions. A milieu can be a building, a street an area, a city or a region.

The popularity of creativity came about because of the increased recognition that the world and its economic, social and cultural structures was changing dramatically. This was driven in part by information technology revolution. The old way did not work sufficiently well. Education did not prepare students for the demands of the *new* world; organization, management and leadership with its control ethos and hierarchical focus did not provide the flexibility, adaptability and resilience to cope in the emerging competitive environment; cities whose atmosphere, look and feel were industrial and where quality of design was low were not attractive and competitive. Coping with these changes required a re-assessment of cities' resources and potential and a process of necessary re-invention on all fronts.¨ [2]

Examples:

Creative Industries: CURE was an EU-funded project (INTERREG IVB NWE) running from 2010 to 2014, bringing together 8 project partners in Germany, Belgium, France, the Netherlands and the UK.[3] Many exmaples exist in Europe about such conversion of polluting industries in the conetxt of urban renewal. China does have its first such cases in Beijing as well.

CURE = Creative Urban Renewal
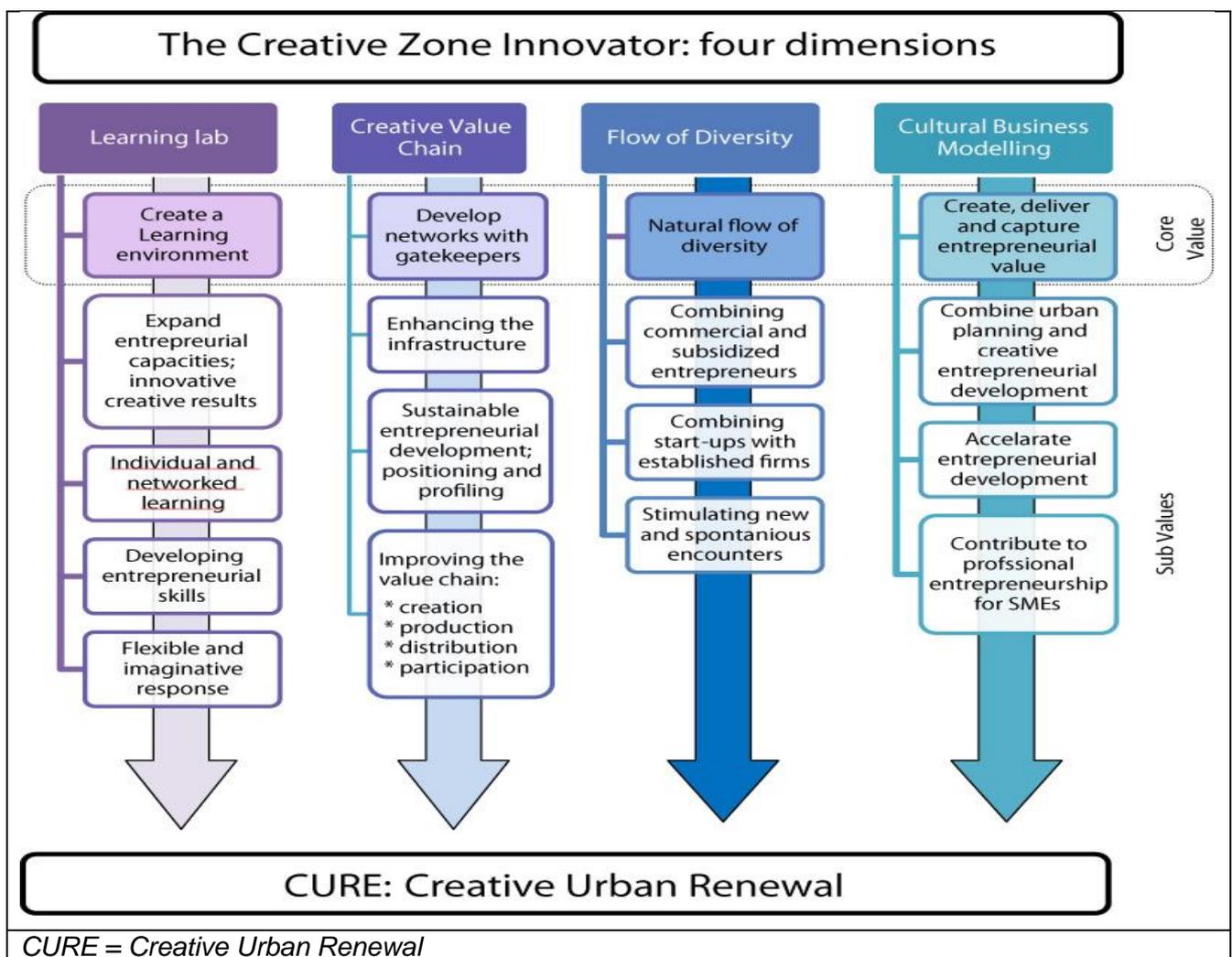
In 2002, Richard Florida became America's best known urbanist with the publication of his book, <u>The Rise of the Creative Class</u>. In it, Florida posited that the "creative class," a group which included artists, scientists and engineers, as well as educated knowledge sector professionals such as lawyers and finance workers, was the main driver of cultural and economic flourishing in America's cities. The theory was enticing to many urban planners and municipal politicians, and cities across the country aimed to follow Florida's advice on becoming "creative cities."[4]

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References

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[2] https://en.wikipedia.org/wiki/Creative_city

[3] CURE. 2014. Creative Urban Renewal in NW Europe. Creative Zone Innovator Index (CZII).
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[4] https://images.fineartamerica.com/images-medium-large/city-sunset-yenny-walker.jpg