

## **A review study of creative city with an emphasis on urban creativity assessment (Case study: Three districts of Qazvin)**

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### **EXTENDED ABSTRACT**

#### **Introduction**

In the era of postmodern, cultural economy plays an important role in economic development in the world. Thus, global cities in the framework of global economy are as nodes of networks, competing heavily, and try to improve their hierarchical structure. In this regard, since the mid-1990s, with the introduction of the idea of "creative city," this new strategy in the field of revitalization of the old industrial cities is a leading idea for urban and economic development planners. Creative city is a city that because of its aesthetic importance and its ability to cultivate perception and communication is respected; wherever cultural diversity is respected and expression of creativity in all its forms is encouraged. Iran cities also accommodate a wide range of facilities and services that attract creative capital, a fertile ground is provided for maintenance, and supply of life with relative prosperity, in order to attract this class is provided. However, the whole discussion in this area is much larger than the capacity of the research. In this paper, then the classification of the Qazvin city regions and determination of the importance of each criterion are addressed using the models of regional planning. In the end the test of measuring assumptions is performed for responding the proposed questions.

For the first time, Debore (1967) raised a discussion entitled "spectacular city or town show." The first one to put forward the argument of creative regions and cities is Richard Florida. He published his first book in 2002, called creative class, and then in 2005 released another book to strengthen its subject. In 2007, using language that was proposed by Richard Florida, Alan Scott raised issues in connection with the creative cities and regions. Creative city is a strong city in terms of culture and intercultural learning. In this city, every citizen is confident of his capacity to use scientific, technical, artistic, and cultural systems. Creative city theory tries to explain the qualities that make the image of a city nicer for citizens, and make its memories more lasting. To date, the creative cities network consists of 34 members, firstly from Europe, Latin America, and Asia. UNESCO is committed to encourage candidates from regions under representativeness of Africa and Arabic countries seeking to join the network.

It can be said with emphasis that Richard Florida's publishing two books, the rise of the Creative Class in 2002, and a part of the Creative Class (2005) have led to the great interest among economists and regional scientists in the analysis of the concept of the creative class and led to

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creative capital. He explains the creative class in detail as follows: a class that consists of people who produce economic value through their creativity.

### **Methodology**

This is a practical research and its investigation method is descriptive-analytic. The method of information collection in this research is library, field, and documentary, descriptive and analytical method. Data gathering tools are for investigating the criteria of creative city including 12 indicators of creative city that are collected of general census of population and housing, statistical yearbooks, municipalities, higher education centers, science and technology parks, development centers and relevant organizations and institutions. The software SPSS and EXCEL are used with regard to the nature of research for analyzing statistical and quantitative data. Then the classification of the regions and determination of the importance of each criterion are addressed using the models of regional planning. In the end the test of measuring assumptions is performed for responding the proposed questions.

### **Results and discussion**

In this study, the indicators of creative city with 12 factors of culture and art, public space, science centers and higher education, urban landscapes, urban identity, scale, knowledge of citizens, development of science and art, participation, vitality and dynamism of urban spaces, performance and the effectiveness and communication technologies and identifying these indicators are discussed in Qazvin. To review, secondary data collected on the field of organizations and relevant institutions, as well as data obtained from questionnaires are used.

First, the required data for analysis that was presented through the related organizations and was called secondary data in this research were collected. Therefore, all required indices were categorized for analyzing and classifying the areas in their groups. The set of proposed indicators include 6 main indicators (culture and art, collective space, academic centers, urban landscapes, urban identity and scale) and the 32 sub-indices, than give 6 of the 12 indicators required for rating the triple areas.

In this section, the information obtained from the questionnaire was presented in the second part to complete the remaining 6 indicators (increase of knowledge of citizens, development of science and art, participation, vitality and dynamism of urban space, efficiency and effectiveness, communication technology) for leveling the regions. By completing these 12 indicators, the information needed to measure the assumptions presented in the next section was prepared.

### **Conclusion**

The test of measuring assumptions is performed for responding the proposed questions. By the obtained results, it can be concluded that the first hypothesis, that was based on the principle that the results of creativity in the triple areas are different with each other, is confirmed using the performed test of the proposed assumption. The second hypothesis that measured the correlation between urban creativity and collective and open spaces via spearman's test is also confirmed with a high weight. Finally, the third hypothesis that Qazvin city has moved towards more adaption to the criteria of creative city during the past few years is rejected in terms of significance using the data obtained by Topsis technique. Finally, among the three hypotheses, 2 hypotheses are confirmed and 1 is rejected.

**Key words:** Indicator, creative city, quantitative models, Public space and collective, Qazvin city