1. Introduction

1.1 Introduction

The role of creativity in economic development has initiate, in recent years in the academic world, a host of conceptual and empirical studies seeking to document the rise of a creative economy, and its socioeconomic and spatial manifestations. This ‘new economy’ is driven by industries whose outputs are valued because of aesthetic rather than solely utilitarian functions.

This ‘new’ industry formation, post-Fordist economy, suggest a break in terms of employment, production and spatial practices, and in urban public policies, measures that seek to capture, retain and brand the creative and cultural ‘space’- whether city, district, quarter or ‘scene’.

Creative clusters became ‘centers of the new economy’, habitats (live-work-play) of the so-called creative class, stage for creative industries generate products and services, which have a cultural, artistic or entertainment value. The creative clustering can be induced or spontaneously generated. Arise in places that contain an ‘intense urban energy’, a specific dynamic and neighborhood life that attracts creative entrepreneurs. Places with a particular urban environmental factors and physical characteristics, which ‘feed’ the image of ‘ideal urban life habitat’ for the creative class.

1.2 Definitions

Definition of the main concepts regarding this research:

Creative industries are industries that produce products and services with a high symbolic and aesthetic value. Those products and services contribute to consumer demands for creating experiences for individual expression.

The term ‘Creative Cluster’ refers to the geographic concentration of a creative industries, that pools together its resources in order to optimize the creation, production, dissemination and exploitation of creative works.

The ‘Creative Class’ is a socioeconomic class that economist and social scientist Richard Florida, identifies as a key driving force for economic development of post-industrial cities. Florida breaks the class into two broad sections:

In addition to these two main groups of creative people, the usually much smaller group of “Bohemians” is also included in the Creative Class.

2. Relevance and Objectives of the study

2.1 Relevance

Creative clustering indicates that local ties and ‘place’ remain important despite processes of increasing globalization. For that reason, this study has focused on investigating the reasons for creative entrepreneurs cluster and the physical and spatial factors that maintain a creative cluster “alive”.

2.2 Objectives of the study

The aim of this study is to understand the reasons for the clustering of creative entrepreneurs in Daimyo district and the motive why this area is considered Fukuoka’s creative class Habitat. Focusing particularly on the physical characteristics and spatial environment that constitute the material scenario of Daimyo 1-Choume creative cluster.

Explore the material or physical basis of new industry formation including both production and consumption activities. This thesis attempts to answer to the following questions:

1. Daimyo as Fukuoka city creative class Habitat, a creative cluster of consumption and production?
2. Which are the material or physical basis of creative industries in Daimyo area?

3. Background on the rise of Creative Industries

Theoretical Framework

Globalisation processes have not led to the “death of geography”, annihilation of the local. The local context remains crucial because it is in this context that the exchange of knowledge occurs, which is increasingly fundamental in today’s economy. The worldwide access to information has increased, but most of this information cannot be understood and interpreted without knowing its real context. This knowledge acquired from a certain context is defined as ‘tacit knowledge’. Therefore, local proximity is fundamental since it provides the opportunity to develop a common cognitive, cultural and social milieu and promotes face-to-face encounters.

With this increased competition, it has become more and more important for cities to attract and retain human talent and enterprises, offering them advantageous conditions and distinguish themselves, in terms of their identity, social, cultural and symbolic qualities, since rigid locations are no longer important. Also companies constantly attempt to improve the design and style of their outputs in order to maintain the led to their competitors. This shift, where culture, creativity, innovation and flexibility turn into important elements in economic development is defined as...
’new economy’, and industries that are characteristic of such an economy became a key sector in contemporary society. Recent studies have acknowledged that such industries tend to cluster exhibiting particular forms of socioeconomic organization, which promote innovation and experimentation.

4. Research Methodology

The study is based on observations and interactions with real life actors in the pursuit for a knowledge basis to build a premise on the importance of urban scenarios in the contemporary ‘new economy’\(^5\). The thesis was initiated with the formation of specific key questions (objectives) that led the research process and oriented the different stages of the study. These questions defined the fields of study involved and guided to a lively empirical enrichment of theoretical positions, which provided the needed knowledge source to build consistent hypothesis concerning the study questions.

Urban morphology analysis and field data gathering regarding the number of creative industries acting in Daimyo 1-Choume, introduced important facts about scenarios and realistic data of this class. The interviews step generated the needed factual information, product, to answer the research key questions. Using other academic studies and theories (theoretical framework of the thesis) as support to better understand tendencies and choices. The conclusions of the work shaped possible solutions, orientations for a better physical scenario to the creative class.

5. Daimyo: Geographic Background and Creative Industries

Fukuoka is known for being a dynamic, multi-cultural and cosmopolitan city. Kyushu’s island main metropolis is said to be the oldest city in Japan, because its proximity to China and Korea. Consider as the Japanese city gate to the Asian Continent, combines a variety of characteristics that make it one of the most liveable cities in the world. Daimyo district is itself representative of Fukuoka’s unique identity; a walkable, friendly, human scale international inner-city neigbourhood.

5.1 Fukuoka Creative Industries

The relative amount of creative industries in Fukuoka is considerably competitive in terms of Japanese cities, ranking 3\(^{rd}\) place based on the coefficient of specialization (local creative share ÷ national creative share) for both establishments and employees. Although it only represents 6,2% creative share of establishments and 6,7% of creative employees regarding all industries acting in Fukuoka\(^6\).

5.2 Daimyo Creative Cluster

A central area characterized by a mixture of uses, activities, generations, cultures, physical forms and shapes, which make this neighbourhood environment unique, encouraging unconventionality and stimulating creative processes.

Daimyo district was during Edo period the samurai’s residential area. It still preserves the old land configuration, storefronts and houses, spared from the II World War bombing, which together with the traditional neighbourhood atmosphere, created the perfect scenario for clustering of an emerging cultural/creative class by its convenient location, low rent and authenticity.

Consequently other activities and creative firms join this urban social movement leading to an improvement of the appearance of the area. This raise in economic value generated an consumption economic shift, which together with an earthquake occurrence forced the exodus of the long-established and young creative firms to other areas of the city.

The economic value generated by culture and creativity is likely to fall into the hands of real estate agencies and multinationals. The result is that cultures of places are forced to conform to private, market values rather than to public vernacular ones. Among other consequences, architecture becomes less distinctive, taking on a market-oriented franchise look. This urban gentrification process led to dramatic changes in Daimyo neighbourhood. Currently, as is demonstrated in the figureX, the number of creative industries in Daimyo 1-Choume is small comparing with other services.

6. Daimyo Urban Morphology

- The plots configuration maintain the old structure characteristics, of small frontage width x deep length, unagi no nedoko - the ‘eel bed’;

![Figure 2: Creative Industry Profiles of Ordinance, Source: Compiled from 2006 Establishment and Enterprise Census.](image2)

![Figure 3: Table with number of Activities in Daimyo 1-Choume focusing on the proportion of Services - Creative Industries](image3)

![Figure 4: Daimyo 1-Choume Plan](image4)

![Figure 5: Daimyo 1-Choume 3D Perspective](image5)
7. The Empirical Research_ Interviews

The empirical research data derived from 20 interviews; 15 made to creative entrepreneurs belonging to distinct creative industries sectors existing in Daimyo, and 5 to expert ‘actors’ with a profound knowledge and experience related with Daimyo district and creative industries. Analyzing the interview data some main points are highlighted:

Most of the creative entrepreneurs interviewed consider Daimyo as Fukuoka creative class habitat;

The ‘miscellaneous atmosphere’ promoted by the essential inner-city location characteristic was one of the reasons that took creative entrepreneurs beforehand to establish in Daimyo. Although the proximity to other creative businesses is the main reason for this choice;

The preservation of physical heritage and the predilection for small-medium scale buildings that enhance a clear view of urban dynamics and enable a ‘freedom’ of personalization is fundamental for the process of aesthetic creation. Even though, creative entrepreneurs are relegated to affordable residential space configurations with adaptation possibility;

Daimyo lacks common public places, gathering promoting physical areas that could consolidate a required community sense. Public stages for possible synergies and ‘knowledge trade’ between different multi-disciplinary actors.

Through the analysis of this interviewees descriptions it becomes clear a strong desire for a more pedestrian free district. With buildings form and implantation playing a crucial role to achieve an exciting street landscape environment.

Preservation of Daimyo typical alleys in future new constructions as a traditional urban morphology feature that give authenticity and stimulates urban experiences.
8. Conclusion

From the understanding of the theoretical references, interviewees data and active observation processes, it is consistent to elect Daimyo as Fukuoka creative class habitat.

This unique urban atmosphere that is being constituted has an important role on the creative entrepreneurs location decision, but contrary to theoretical references, is the proximity to other creative entrepreneurs and activities that play the decisive role in this matter.

The value generated by culture and creativity fell into the hands of real estate agencies and multinationals creating a shift from production to consumption with the imposition of a perspective based on cultural power. Even though, Daimyo still has cultural/creative industries of production, which, consequent of few real estate developers new market concept, are increasing their presence through initiatives like Konya 2023 or piled market stalls’ projects.

Creative entrepreneurs value structures that embody historical associations and references by the potential of free adaptation and refurbishment. Although, as a consequence of the urban gentrification, a small number of creative entrepreneurs look for the few existent traditional houses, where they can personalize the space.

The majority of them elect small/medium-scale buildings with visual connection to the street. Adapting residential apartments (living configuration) of common mansions to establish themselves.

The importance of sharing ‘places’, the creative industries proximity allows possible synergies and ‘knowledge trade’, which is increasingly stimulated by the existence of gathering areas. In mansions example, creative industries current “house”, the building configuration with vertical communication in one of the extremities and galleries which provide access to the “apartments” boost this need for “neighbourhood relations”. They are initiated in the existing narrow galleries corridors and stair landings, demonstrating the necessity of the “gather” among creative entrepreneurs.

Some ‘wealthy’ creative entrepreneurs, with other kind of financial capacities, opt for modern ‘trendy’ buildings with less personalization possibilities but with more ample and flexible use spaces that allow entrepreneurs an internal area composition. Creative entrepreneurs have this flexibility characteristic of suiting their working form and method to ‘any kind’ of space configuration. The ‘challenge’ of internal space arrangement is itself a creative process that excites and promotes a good working environment among creative industries. Overall the study data suggests that the main factors to create a better physical environment for the creative industries in Daimyo are, in different approach scales:

- the internal-space adaptation and renovation possibility;
- the building common areas (front space, lobby, vertical and horizontal communication spaces) capacity of stimulating and promote relations among creative class;
- the important role of the street, as general public area, to stimulate the live-work-play neighbourhood dynamic of Daimyo district.

Solutions

The need of a ‘foundation concept’ that could involve all the different actors playing a role in Daimyo’s structure and will lead them to a common objective. Creativity as a core competency for national and international competitiveness as well as the potential of the area of Daimyo to assume a role as Urban Laboratory to experiment policies for creativity.

Also improving the physical environment by:

- Initiate a process of Japanese wooden heritage structures preservation;
- Promote among real estate agents the importance of creation or renovation of buildings with the intent of stimulating the settle of “young couples” or small young families in Daimyo;
- Constructing small but flexible spaces to stimulate junior creative companies to settle their business in this area. Also the importance in creating buildings with gathering, ‘knowledge trade’ areas features that promotes relations and possible future synergies;
- Use Daimyo Junior High School building as a Creative Hotel to promote junior creative and cultural entrepreneurs, but also as a space for community activities, exhibitions and traditional events;
- Preserve the ‘alley’ as a traditional design response to the typical plot configuration, but also the unique shopping experience character of Daimyo neighbourhood;
- Improve the pedestrian experience by: limiting the access of non-local car traffic; creating pocket bicycle parking areas; stimulate social gathering spaces by limiting the number of car parking areas; creating leisure green common spaces and stimulating outside activities and promote regular events on the streets.
- Local governmental orientations that control the actions of private urban development, like the absurd increasing of rent prices without existing demand for such target, culminating in several empty buildings and empty areas. This lack of demand generated this rise of parking areas that are destroying the urban atmosphere of this area.
- On the other side, the strict construction regulation creates dysfunctional buildings, locally inappropriate, that follow a general urban/building regulations that do not have in consideration the local characteristics.

References

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