

Preface

Cities, in particular larger agglomerations, have always functioned as focal points of civilisational and economic development, innovation and creativity, enabling regions and countries to uphold or improve their competitive position (Mumford 1961; Ward 1976; Jacobs 1984; Hall 1998; Capello and Nijkamp 2004; Montgomery 2008; Nijkamp and Kourtit 2013). Much of the world's wealth is generated and concentrated in cities. They are home to a large and still growing share of the global population. Consequently, according to Glaeser (2011), despite some of their shortcomings, cities continue to maintain their position as places offering the highest quality of life, providing residential, work and leisure space in the most ecologically and economically efficient configuration. Moreover, contrary to some expectations, technological developments and the arrival of the digital age in recent decades have not weakened the meaning of place and thus the importance of urban environment. Quite the opposite, in fact, the twenty-first century is often referred to as a (new) urban age as we witness the enhanced role of cities as sites inspiring direct human encounters, and hence the exchange of information, new ideas and solutions (Montgomery 2008; Landry 2008).

Almost three quarters of Europeans now live in urban centres (United Nations 2015: 10), making them hotbeds of economic growth and new ideas, but also places of concentration of demographic, social, economic and environmental problems. The issue of agency in urban development has been often underscored in the literature. Leaving aside the issue of critiques and apologetics of the city as an imperfect but still 'the greatest invention' of humankind (Glaeser 2011; Harvey 2012), the book is focused on the intersection of urban development—its contexts, factors and pathways as well as the opportunities and challenges facing it—and artists as a singular type of actors and stakeholders of urban change. As artistic production and consumption has always tended to be a rather urban phenomenon, artists have sometimes been mentioned as a distinct group of urbanites in the urban

studies discourse. Examples of diverse issues linked with the presence and activities of artists in cities tackled in the academic literature have included artists' multiple roles in the urban economy, the impact of artists and art students on gentrification, artists' consumption, artists' location decisions, and the issue of cultural quarters and their historical and current engagement in urban regeneration processes but also in the challenging commercial changes of urban functions and forms. In these areas, artists are presented as a social and professional group which both inspires urban change and exerts an impact on urban functions, image, economy, and social and cultural milieu (i.e. performs active agency), but may also be a tool or, worse, victim of urban transformations.

Still, the existing theoretical concepts referring to or incorporating artists, including the very popular but equally controversial creative class concept of Florida (2002), seem too general and insufficient as full explanations of spatial and entrepreneurial patterns of artists' activities in the urban space or the context and complexity of their impact on urban centres and particular quarters within them (see, e.g., Markusen 2006, 2014; Pratt 2008; Lloyd 2010; Markusen and Gadwa 2010; Musterd and Murie 2010; Krätke 2011; Borén and Young 2013; Silver and Miller 2013). As follows, further research on the issue seems necessary and worthwhile in order to furnish a holistic and comprehensive understanding of artists as a specific socio-economic and professional group contributing to urban change, including their potential to help cities deal with the numerous contemporary challenges of urban development, understood broadly as going beyond the idea of urban economic growth to socio-economic and sustainable development (Mulaert et al. 2013).

Moreover, despite several decades of interest in the topic, many studies continue to underline that little is still known about the geography of bohemia or artists, especially in respect of lesser known urban centres, specific professional groups, and the precise motivations for their spatial choices. In addition, the existing research on the presence and impact of artists on contemporary cities undertaken by economists, geographers and sociologists has mainly been conducted from the perspective of Western Europe and highly developed non-European countries. Until recently, it tended to privilege major world cities over lesser known or more peripheral second-tier urban centres outside the European core or the non-European Anglo-Saxon world (the USA, Canada, Australia). For example, in Poland, as in other countries in Central and Eastern Europe, interest in research linked with artists and their role in urban development is quite recent and initially has tended to focus on the broadly understood creative class, without singling out any unique sub-groups within it (Strykiewicz et al. 2007; Chapain et al. 2010).

Taking into account the potential spheres of impact of artists on cities, in the preparation of the concept for the book, the diverse roles played by artists as potentially important actors and stakeholders in urban settings were taken into consideration. Artists may exert an impact on the economic, social, cultural and ecological aspects of urban development in roles including producers of cultural

goods and services; employees and entrepreneurs in the creative sector and other sectors; co-operators with service and production firms and institutions representing the public, private or non-governmental sectors; they may play an important role as urban social, ecological and political activists; creators and interpreters of urban heritages, identities and memories; inventors of cultural trends and phenomena or contesters and protestors against them; last but not least, they may act as pioneers and leading actors in the processes of urban regeneration and gentrification, initiators of new, long-term or temporary uses of urban space, and promoters of new approaches to urban development and planning. As residents of the city, they are also consumers of urban amenities, buildings, services and sites. The analyses given in the chapters of the book focusing on specific facets of artists' presence and impact on diverse urban contexts will serve to precise, verify and expand these original suppositions.

The texts presented in the volume, divided into introduction, two main sections and conclusions, include reflections on the presence of artists in twelve cities of different sizes, development paths, cultural milieux, economic standing and location in Europe, both major metropolitan centres (Paris, Berlin, Brussels) and other capital or second-tier cities (Barcelona, Belgrade, Dublin, Leipzig, Ljubljana, Krakow, Stockholm, St. Petersburg, Warsaw) (Fig. 1).

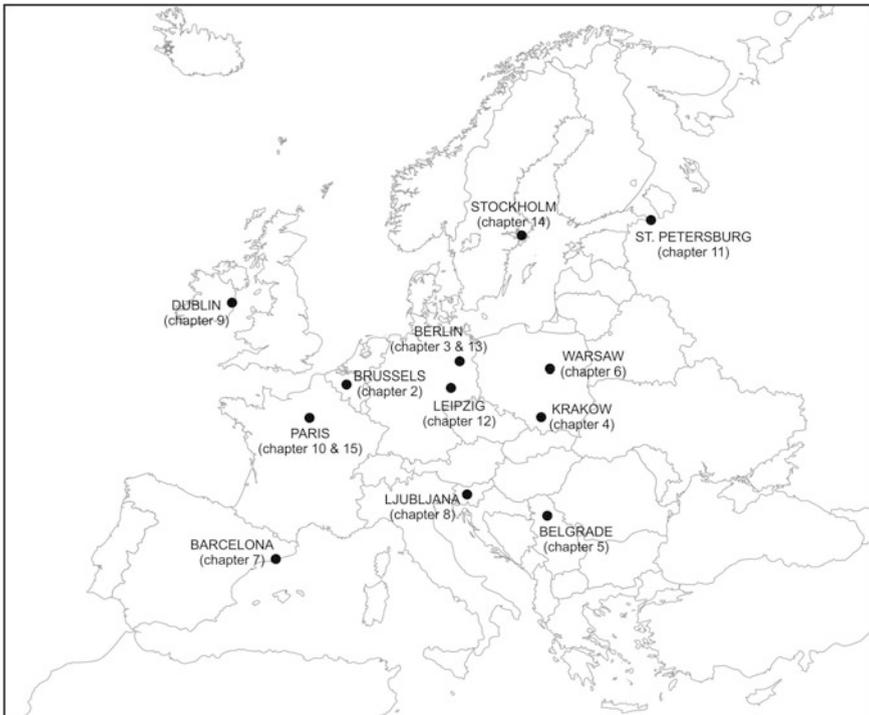


Fig. 1 Locations of case studies presented in the book. *Source* Own elaboration.

The first part of the book focuses on exploration of the main questions linked with artists' presence in cities, such as clusters and concentrations of art institutions and artists, and their links with urban regeneration, gentrification and interpretation of heritage. The authors of the chapters in this section consider the various ways artists and cultural activities agglomerate and whether they indeed have a tendency to concentrate in selected parts of cities, as well as the question of who stimulates and benefits from associating artists and artistic activities with particular areas.

The text by Tatiana Debroux on the quarter of Saint-Gilles in Brussels testifies to the instrumentalisation of artists' presence by municipal authorities in some parts of cities. The chapter written by Mariko Ikeda, similar in tone and focusing on the transformations of the Reuter Quarter in the Berlin district of Neukölln, likewise confirms trends and life cycle patterns of creative quarters already observed. Despite attempts at socially sensitive, careful renewal strategies, the arrival and presence of artists in this area is linked not only with residential gentrification but also with new retail capital and new types of services, leading to profound social changes. In contrast, Jarosław Działek and Monika Murzyn-Kupisz use a mixture of quantitative and qualitative methods to consider whether contemporary artists indeed have a tendency to cluster in certain parts of cities and if so whether preferences for areas dubbed as artistic are displayed by a majority of artist populations. Nikola Jocić, Aljoša Budović and Andreas Winkler explore the case of the recent import of creative city policies to one of the neighbourhoods in the Serbian capital. The emergent creative quarter of Savamala in Belgrade shows not only the role of municipal authorities in attracting foreign funding and promoting some areas as creative but also the impact of other local and non-local stakeholders on artists and their activities. Katarzyna Wojnar applies the term 'archipelago basins' to analyse location patterns of independent music activities in Warsaw. In turn, Daniel Paül i Agustí, Joan Ganau and Pilar Riera investigate the impact of artists on cities through the lens of the mutual relationships between theatres and urban transformations. Focusing on the case of Slovenia and its capital, Jani Kozina and David Bole propose a multiscalar approach to the issue of bohemian concentrations, from national down to neighbourhood level, which may help to reveal the complexity of patterns of expansion and dispersion of bohemian agglomerations

In the second main section of the book less often mentioned, more recent or less obvious roles of artists or their potential contribution to urban development are discussed in the context of their impact on temporary uses of urban space and broader involvement in urban planning and fostering new governance models. This part of the volume includes a study of the pop-up Granby Park in Dublin written by Niamh Moore-Cherry, and Clotilde Kullmann's reflections on the use of street art in Paris, referring to the case of the 'Paris 13 Tower Exhibition' organised in 2013. Alexandra Nenko, in turn, draws attention to the importance, value and context of bottom-up artistic initiatives in changing a city's creative milieu in the post-Soviet context of the absence of explicit creative industries and creative city policies. In the next text focused on Leipzig, Silvie Jacobi considers what attracts artists to a post-socialist city which has experienced economic decline and shrinkage in the decades following the fall of the Berlin Wall. Referring to the case of the Berlin

Wall, Martin Barthel distinguishes different forms of engagement by artists in interpretation of urban heritage, which translate into distinct modes of memory. The last two chapters of the book refer to the new, increasingly important strain of literature on the presence of artists in cities, i.e. their potential and actual involvement in urban planning processes, using the example of Stockholm (text by Thomas Borén and Craig Young) and an account of the experiment of collaboration between artists and urban planners, intended to broaden the planning perspectives of the latter, undertaken in a Parisian suburb (text by Elsa Vivant, Nadia Arab and Burcu Özdirlik).

As visible in its structure and content, with the aim of contributing to a better understanding of the complex relationships between artists and cities, the book examines a variety of urban contexts, scales and issues linked with the presence of artists in urban centres. Although understandably not all the issues mentioned above have been tackled by the authors of particular chapters in their analyses of specific aspects of artists' impact and presence in cities, the editors of the book hope that it may nonetheless shed some new light on the intricacies of the links between artists and cities, as well as contribute to the timely, broader discussion on the role of creativity and culture in urban development.

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