Making It
Creative Incubators and Urban Regeneration

Arch 509-11
Fall 2016
Mondays 9-12
Room 2227 A&AB

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//dfn: an enclosed apparatus providing a controlled environment for the care and protection of premature or unusually, small or fragile living things;
a place, especially with support staff and equipment, made available at low rent to new small businesses, nurturing and catalyzing emergent economic and urban practices.

BetaHaus, Berlin, 2016

INTRODUCTION

The concepts of creative economy and cultural industries have evolved significantly over the last two decades. In the early stages, considerable credence had been ascribed to creativity as a paradigmatic self-help model capable of economic regeneration, urban renewal and community building. As the socioeconomic environment remained turbulent, however, policy makers, planners and cultural critics, growing increasingly self-aware of issues around gentrification, race relations, and inequity, have nurtured an evolving skepticism of the "creative city" model and its promise of tangible prosperity.

In light of these developments and the shifting nature of creative work in cities, the seminar seeks to critically investigate the role of creative incubators in urban regeneration by: (1) examining the material and symbolic impact of creative incubators on the built environment, (2) comparatively assessing the catalytic potential of the typology within a broad range of urban scenarios, and (3) compiling a catalog of best practices related to both instrumental and less entrepreneurial manifestations of the type within wider strategies of urban regeneration. In the process of assembling a comprehensive and systemic overview, the course intends to establish a set of criteria by which to measure the performance and impact of creative incubators within contemporary urban contexts.

Over the course of the semester, the hybrid seminar-workshop will produce critical and quantitative fieldwork and research, as well as exploratory graphic visualization, diagrammatic analysis, and documentation. Coursework will be supplemented by site visits in Detroit and an intensive interdisciplinary workshop in collaboration with the Université de Nancy at the Villa Artem in Nancy, France.

AN EMERGENT TYPOLOGY

In the first phase of research, we will produce a typological catalog of creative incubators as emergent cultural practices, arts initiatives, institutional projects and policy-driven interventions that engage and challenge the place of creative work in urban economic growth. Examples will be drawn from a wide range of domestic and international projects, both official and informal, and will operate as a tactical tool set for future analysis and action.

Making It
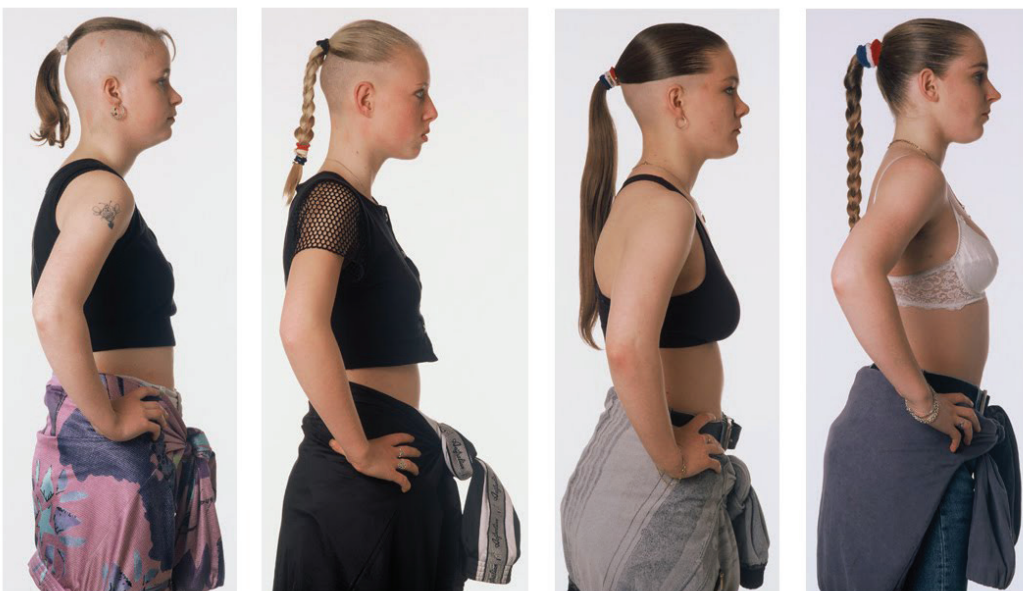Creative Incubators and Urban Regeneration

An attempt to define type, is to identify what might be assessed as typical: a common denominator applicable to all within a given set. Beyond utilitarian instrumentality in recognizing formal or tectonic similitude, however, type helps locate an *idea* that can empower architecture and urban planning with a social and political role in shaping the very way we organize the identity and experience of a city.

FORMAT

The course will focus on building an informed and critical understanding of contemporary creative incubators as manifest socially and spatially in urban life. Lectures and reading will draw from multidisciplinary sources and will be supplemented by intensive field work in Detroit, Paris, and Nancy, France, as well as conversations with the creative workers, administrators, architects, and urban activists involved in the design and implementation of transformative urban incubator strategies. During the course of the workshop, collaborative teams will be assembling an in-progress publication, which will include essays, diagrammatic analysis, maps and photographic documentation.

In the final phase of the sequence, you will be asked to apply your critical understanding of diverse creative and cultural infrastructure, public policy and economy to a speculative design project in Nancy, France for the Villa Artem creative incubator initiative.

"Exactitudes", an ongoing photographic project analysing human identity, cultural typologies and fashion, by Ari Versluis & Ellie Uyttenbroek

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Creative Incubators and Urban Regeneration

Gaite Lyrique, Paris, 2013

TYPOLOGICAL CATALOG

As a method of organizing and classifying urban and architectural interventions, a typological approach presupposes a set of principles from which future action is possible. Over the course of the first semester, we will develop a system of classification which will serve as more than an organizational schema or an exercise in seriality. Instead, the typological study will function as a method of analysis for the investigation of creative incubators and their impact on the urban environment.

Within the framework of this study, typological categories may work across multiple scales and circumstances, but will be bound within an operative logic of urban regeneration. In order to form a practical toolset the typological catalogue will be based on a series of differentiated variables: scale, context, funding, cultural climate, and networks.

CASE STUDIES

* Betahaus Berlin, Berlin, Germany

betahaus.de

* Banks Mill, Derby, UK

banks-mill.evolvederby.co.uk

* Belle de Mai Incubateur, Marseille, France

belledemai.org

* Capital Factory, Austin, Texas

capitalfactory.com

* Creatis, Paris, France

residencecreatis.fr

* Custard Factory and Fazeley Studios, Birmingham, UK

fazeleystudios.com

* BaseCamp3, Liverpool, UK

basecamp3.co.uk

* Cockpit Arts, London, UK,

cockpitarts.com

* Cable factory (Kaapeli), Helsinki, Finland

kaapelitehdas.fi

* Creve, Turku, Finland

creve.fi

* Creative Capital, New York, NY

creative-capital.org

* Creative Factory, Rotterdam, Netherlands

creativefactory.nl

Making It
Creative Incubators and Urban Regeneration

* MEDEA, Malmö, Sweden

medea.mah.se

* Meetfactory, Prague, Czech Republic

meetfactory.cz

* PAVE, Program in Arts Entrepreneurship, Pheonix, Arizona

entrepreneur.herbergerinstitute.asu.edu/pave-arts-entrepreneurship

* Project Row Houses, Houston, Texas

projectrowhouses.org

* Spinderihallerne, Vejle, Denmark

spinderihallerne.dk

* White Space, Dundee, Scotland, UK

abertay.ac.uk/about/facilities/whitespace

* University of Chicago Arts Incubator, Chicago, Il

arts.uchicago.edu/artsandpubliclife/ai

* L'Usine, Geneva, Switzerland

usine.ch

* Z Space, San Francisco, CA

zspace.org

DETROIT SITE VISITS
Ponyride, Techtown, DC3, Creative Many, Green Garage, Lear Innovation Center

ADDITIONAL REGIONAL SITES OF INTEREST
Talking Dolls Detroit, Southwest Michigan Innovation Center Kalamazoo, Start Garden Grand Rapids, TechBrewery Ann Arbor, Bamboo Detroit, Brightmoor Maker Space

DETROIT INTERLOCUTORS
Melinda Anderson, Bryan Boyer, Jeff Sturges, Cezanne Charles, Nina Bianci, Elizabeth Zouzal, Nick Tobier, Jean Louis Farges

Le 104, Paris, 2010

Making It
Creative Incubators and Urban Regeneration

SCHEDULE

09.12   Introduction

Civic Friche: culture, creativity and economic regeneration, a French model

* case studies assigned

* site visit fieldwork attributed

09.19   Detroit site visit: PONYRIDE

Pony Ride, 1401 Vermont St, Detroit, MI 48216

10AM Noah Elliot Morrison/ Matt Piper

* discussion: Creativity, Culture, Regeneration

* read:

Richard Florida, *Rise of the Creative Class*, chapters 4-16

Theodor Adorno and Max Horkheimer, The Culture Industry: Enlightenment as Mass Deception

* select one additional reading from the following:

Jamie Peck, *The Creativity Fix*

Allen Scott, *Creative Cities*

Heather McLean, *Digging into the Creative City: a Feminist Critique*

Nicholas Garnham, *From Cultural to Creative Industries*

Mark Banks & Justin O'Connor, *After the creative industries*

Stuart Cunningham, *Trojan horse or Rorschach blot? Creative industries discourse around the world*

* assignment:

summarize the thesis of one additional reading in 250 words of less

share on google doc

* fieldwork Team 1:

prepare interview and documentation for Ponyride site visit

* review:

precedent template

* watch: www.youtube.com/watch?v=yCx1R7_HhsY

The Meet Factory, Prague 2016

Making It
Creative Incubators and Urban Regeneration

09.26   **Detroit site visit: TECHTOWN & CREATIVE MANY**

9:30AM Kristin Palm

10:30AM Cezanne Charles

440 Burroughs St, Detroit, MI 48202

* discussion: Reporting from...

* Nancy, Lorraine demographic research assigned

* read: John Montgomery, Creative industry business incubators and managed work spaces: A review of best practices

Franco, Haase, Correia, Exploring factors in the success of creative incubators

* Select one of the following reports to *skim*:

Creative Many Report, *Creative Michigan 2016*

EU Report, *Agenda for Culture 2011-2014*

EU Report, *Creative Incubators for Entrepreneurs*

V4 Report, *Creative Incubators*

University of Nancy Report (in French)

* fieldwork Team 2 + Team 3:

prepare interview and documentation for TechTown & Creative Many site visit

* report:

be ready to discuss your preliminary precedent research, available data, challenges

10.03   **Detroit site visit: LEAR INNOVATION CENTER**

9AM Elizabeth Zouzal

485 Milwaukee Ave #100c, Detroit, MI 48202

11AM Bryan Boyer

1220 Griswold St, Detroit, MI 48226

* read:

Spreitzer, Basevice, Garrett, *Why people thrive in co-working spaces*

Saval Niki, *Cubed*

Making It
Creative Incubators and Urban Regeneration

* select one additional reading from the following:

Oksanen & Stahle, *Physical environment as a source for innovation*

Alex Pentland, *The new science of building great teams*

Hua, Loftness, Kraut & Powell, *Workplace environment*

* assignment:

summarize the thesis of one additional reading in 250 words of less

10.10   Detroit site visit: OMNICORPDETROIT

9:15AM Jeff Sturges

2718 Riopelle St. in Eastern Market

*discuss: Typology

* read: Raphael Moneo, *On Typology*

Adrian Forty, *Type*

* optional: Anthony Vidler, *The Third Typology*

>>REVIEW materials in preparation for workshop

Precedent study due

Nancy demographic research due

10.17 to WORKSHOP VILLA ARTEM/ NANCY FRANCE

10.14   travel to Paris

10.15   site visit Paris

10.16   site visit Paris/ travel to Nancy

10.17-10.21 workshop & tours of Nancy, Metz

10.22   optional tour Paris

10.23   travel to Detroit 10.23

10.24   Independent work session. No class. Optional meetings by appointment.

10.31   MID REVIEW

with Melinda Anderson, Jean Louis Farges, Mireille Roddier, Nina Bianci

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Creative Incubators and Urban Regeneration

* specialized independent research topics assigned, samples: appropriation, bootcamp, workshops, and slow cooking work&play, iconicity and broadcast, informalism, engagement, community, porocity, private-public partnership, interdisciplinarity, space syntax, networks of aesthetic production, think tanks, clustering

11.07 Site visit: UNIVERSITY OF MICHIGAN CENTER FOR ENTREPRENEURSHIP

11.14 - 12.05 Independent research presentations

week of 12.12 FINAL REVIEW. time and place TBD

OUTCOMES
All research, proposals, interviews, essays, and outcomes will be included in a publication at the conclusion of the fall term. The work will be shared with the University of Nancy and the Villa Artem's partners.

Making It
Creative Incubators and Urban Regeneration

BIBLIOGRAPHY

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Horkheimer, M., & Adorno, T. W. (2002). Dialectic of Enlightenment. Philosophical Fragments. (G.S. Noerr, Ed.). Stanford University Press.

Lazzeretti, Luciana. (2009). The creative capacity of culture and the new creative milieu, A Handbook of Industrial Districts.

Lefebvre, Henri. (1991). Social Space, The Production of Space.

Marcuse, H. (1969). An Essay on Liberation. Beacon Press.

Marcuse, H. (1978). The Aesthetic Dimension. Toward a Critique of Marxist Aesthetics. Boston: Beacon Press Books.

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Markusen, A., & Gadwa, A. (2010). Arts and Culture in Urban or Regional Planning: A Review and Research Agenda. Journal of Planning Education and Research, 29(3), 379-391.

O'Connor, J. (2007). The cultural and creative industries : a review of the literature A report for Creative Partnerships. London: Arts Council England.

Peck, J. (2007). The Creativity Dix. Eurozine, June, 1-12.

Soja, E. W. (1999). In Different Spaces: The Cultural Turn in Regional and Political Economy. European Planning Studies, 7(1), 65-75.

Van Heur, B. (2010). Creative Networks and the City. Towards a Cultural Political Economy of Aesthetic Production. Bielefeld: transcript Verlag.

Making It
Creative Incubators and Urban Regeneration

THE FINE PRINT
The seminar meets every Monday 9AM-noon. Occassionally, travel to site visits will require an earlier departure time. All site visits will be confirmed within 48 hours of travel, require the completion of a travel liability waver, and are subject to slight alterations due to potential scheduling modifications.

Grading
A (Excellent Work): Work must reflect outstanding achievement in both content and execution. Work must far surpass the given requirements.
B (Good Work): Work must reflect high achievement in both content and execution, and must excel beyond the given requirements.
C (Adequate Work): Work simply meets the given requirements.
D (Poor Work): Work is less than satisfactory and minimally fulfills requirements.
E (Inadequate Work): Work fulfills few if any of the requirements and the studio must be retaken.
I (Incomplete Work): This grade is ONLY available due to health reasons or other emergency circumstances.

evaluation criteria
Students are required to be in attendance during scheduled meeting times, and are expected to be working on their projects and engaged in group discussions / workshops.

Participation in all field trips and group discussions is required for successful completion of the course. Students must be in attendance for the class period each day. Excessive absenses will result in a failing grade.

General Policies
Students will be held to the academic policies of Taubman College.
Details can be found at: http://taubmancollege.umich.edu/students/academic_policies/general/

Attendance Policy
Students are required to attend all class sessions and to be well prepared. Participation in all reviews and pin-ups is required. Students must be in attendance for the entire class or review session.

There is no make-up for missed classes. More than two unexcused absences will lead to the lowering of the student's final grade. Excused absences are family or medical emergencies and require official documentation explaining the absence.

Accommodation
Please see your instructor in the first week of the seminar if you require special accommodations due to learning disabilities, religious practices, physical requirements, medical needs, or any other reasons. All efforts will be made to accommodate you. Some aspects of this course, the assignments, the in-class activities, and the way the course is usually taught may be modified to facilitate your participation and progress. As soon as you make your professor aware of your needs, they can work with you and the Services for Students with Disabilities (SSD) office to help you determine appropriate academic accommodations.

SSD typically recommends accommodations through a Verified Individualized Services and Accommodations (VISA) form. Their office can be reached at 734-763-3000 or online at http://ssd.umich.edu.

Any information you provide is private and confidential and will be treated as such.

Assistance in Writing and Language
Students are encouraged to take advantage of the vast resources the University and Taubman College have to offer for aid in writing and language. For multi-lingual students, Theresa Rohick (trohick@umich.edu) offers office hours in our building.
Sweetland Center for Writing is available for both undergraduate and graduate students. They offer classes, one-on-one assistance in a variety of modalities, and resource guides (lsa.umich.edu/sweetland). Link to writing guides: http://www.lsa.umich.edu/sweetland/undergraduate/writingguides

Plagiarism Policy
Plagiarism is knowingly presenting another person's ideas, findings, images or written work as one's own by copying or reproducing without acknowledgment of the source. It is intellectual theft that violates basic academic standards. In order to uphold an equal evaluation for all work submitted, cases of plagiarism will be reviewed by the individual faculty member and/or the Program Chair. Punitive measures will range from failure of an assignment to expulsion from the University.

Course Evaluations
Students are strongly encouraged to fill out course evaluations at the end of the term.

Making It
Creative Incubators and Urban Regeneration

CASE STUDIES ASSIGNMENT

In analysing your selected case studies, please be prepared to present a 15-20 minute discussion of your project as well as to complete the research template provided.

Your analysis will revolve around three broad categories that contribute to defining creative incubators as an emergent typology: the institutional identity, modes of incubation, and models of financing and investment. Additionally, you will be asked to define how your case study relates to its context: historically, iconographically, politically, institutionally and so on.

What is the urban, suburban or rural context in which the incubator is launched? What is the scale of the project (physical, financial and social)? Does the 'incubation' take place on a virgin site or one reappropriated from an original function? Is there emergent or itinerant program associated with the project? Does the incubator occupy all or a portion of the site? What were the circumstances of the project's initial development? Who are the collaborative agents who participated in initiating the project and who are the current key players? How is the cultural intervention programmed? How does the programming work throughout the year? Does the project belong to a series or network? How does the incubator project or advertise its image in the community and beyond (urban marker, website, publications, events, biennales, etc)? Describe the user group benefiting from the creative incubator. How can the project's social, urban, economic impact be gaged? How is the project financed?

As part of the assignment, you will need to produce a series of simple original icons and neologism that address questions of scale, programming, urban context, scheduling, statistical analysis, and any other information pertinent to your study All material that you have researched should be represented clearly using graphic visual methods and integrated into the collective template. Changes to the template can be made in consultation with the teams.

Making It
Creative Incubators and Urban Regeneration

a few preliminary graphic inspirations and mapping techniques :

Else/Where: Mapping - New Cartographies of Networks and Territories Janet Abrams and Peter Hall

Mapping: An Illustrated Guide to Graphic Navigational Systems, Roger Fawcett-Tang and William Owen

Atlas of Shrinking Cities, Elke Beyer, Anke Hagemann, Tim Rieniets and Philipp Oswalt

Metropolitan World Atlas Arjen Van Susteren and Joost Grootens

Cities: X Lines: Approaches to City and Open Territory Design Joan Busquets

Ecological Urbanism, Mohsen Mostafavi and Gareth Doherty
Work Ac: 49 Cities, Michael Webb and Sam Jacob

Data Flow: Visualising Information in Graphic Design,R. Klanten ,N. Bourquin S. Ehmann, F. van Heerden

Visual Explanations: Images and Quantities, Evidence and Narrative Edward R. Tufte

Switzerland – an Urban Portrait by Roger Diener, Jacques Herzog, Marcel Meili and Pierre de Meuron

ATLAS FOR NANCY

Recognizing that investment in creative incubators can be complex and contentious, with hard data as the keystone to even the most speculative interventions, the Atlas for Nancy will serve as a structure for research and experimental thinking during our workship in France. The atlas will focus provide basic information about the urban and regional scenario in Nancy. The intention is to uncover the idiosyncrasies and opportunities inherent in the city's cultural, political, social and ecological context so that analytical logic and vision can combine with delirious imagination in the end phase of this research project.

Producing an atlas will involve two main activities: researching data and graphically representing the data.

Cultural Identity

A portrait of Nancy's cultural identity is a critical research component. Working in groups, you will be asked to present brief analysis of the social, cultural, economic and ecological fabric of the city and its critical assets. Presentations will be organized thematically around issues of immigration, industrial heritage, politics, religion, tourism, education, natural resources. You will be asked to translate your research into clear and operative diagrammatic representations.

Demographics

Basic demographic data should include population density, income, age, education, employment, immigration, migration. As you research, you might discover other pertinent data fields which clearly describe the demographic quality of your region. Include any additional research. In order to show changes in time, migratory flows and influx, analyze data from the beginning of the industrial to the post-industrial phase in Nancy's history up until the present.

Geographic Boundaries:

Consider the geographic qualities of Nancy and Lorraine region of France. This will require an understanding of topography, natural features, green spaces, municipal borders, transportation neworks.

Base Map:

One team will produce and organize the base map, unifying the graphic motifs of the other three research teams.

To be completed by October 10, 2016