

ABSTRACTS

Sonja BEECK, IBA Stadtumbau 2010

Paradigmshift: From Growth to Quality

In the first decade of the 21st century some decisive indicators made clear that we have to adjust our paradigms for urban development. Amongst others Jeremy Rifkin recently announced the sunset of the oil era and forecast the third industrial revolution on the national congress for urban development in Germany. Richard Florida and Adrienne Goehler celebrate the potential of the creative class and it needed the global finance crises to question growth as the one and only direction for development.

In times of spatial polarization in Europe a small region in Eastern Germany shows remarkable results in a long term project – the IBA Stadtumbau 2010. It is a project which aims at showing multiple expertises in turning shrinkage into a creative process. After the Reunification this region had to face an economic crisis, demographic change and suburbanization as key factors for the shrinkage. The young and well educated migrated to “the West” or abroad and left their hometowns in a state of insecurity concerning their future. Shrinkage is still perceived as a stigma and not seen as simply the other side of the coin celebrating growth and glamour of some metropolitan areas. Shrinkage is everywhere, in Japan as well as in parts of the USA or in Finland. It needed some time of professional coaching and experimental projects to see which creative ranges to explore for the urban future in small and medium sized towns. Due to the the complexity of shrinkage, education, economy, culture and space are simultaneously affected. More performative, process oriented and integrated methods of planning have to be put into the toolbox. The old criteria for success have to be redefined. Quality instead of quantity has to become the paradigm for the future. Quality means better education, a better social network, sustainable structures, cooperative local action, more aesthetic quality in the built environment and civil engagement is an essential factor for success. When all the stable factors in a city start to erode new stimuli to trigger energy for change and new projects are necessary. This is the moment when art and new communication techniques join in and the interfaces between disciplines are not blurred but powerful.

I would like to take you on a trip to the IBA cities in Saxony-Anhalt and discuss if these projects are pointing to a new culture of planning and development.

Brett CHRISTOPHERS, Department of Social and Economic Geography, University of Uppsala

Geographical Knowledges and Neoliberal Tensions: Compulsory Land Purchase in the Context of Contemporary Urban Development

This paper examines the materialization of geographical knowledges in relation to the ongoing neoliberalization of urban space where the latter is based on processes of compulsory land purchase (state-sanctioned expropriation of incumbent landowners). The specific context for the study is two recently-planned, consumption-led commercial

redevelopments for the south London borough of Croydon in the United Kingdom, and the arguments mustered in support of these proposals. I identify and discuss the three principal sets of geographical knowledges that were mobilized by the proposals' architects: symbolic knowledges, biopolitical knowledges, and scalar knowledges. In each case, I show that what is perhaps most interesting and important about these knowledges is the fact that they are characterized by strong modernist overtones, bringing to mind earlier eras of urban planning as opposed to the 'entrepreneurial' urbanism that has been more typical of Western urbanism during the past three decades. The paper seeks both to understand and contextualize these historical connections, and to consider the contemporary political work performed by the knowledges in question. It argues that those knowledges served as a twofold form of camouflage. They masked, firstly and most obviously, what the two redevelopment schemes would actually, in large part, be about: namely, neoliberalization, specifically in the shape of the creation of enhanced geographical and social spaces for a property-led and private capital-dominated local economy. Second, they concealed some of the tensions inherent in the use of compulsory purchase towards such ends. The paper locates the main such tension in the fact that the neoliberalization of this local space would necessitate, perversely, overriding the philosophical bulwark of neoliberalism that is the institution of private property.

H. Detlef KAMMEIER, Bangkok

Rural-Urban-Global Linkages and the Creation of Small and Medium-Sized Cities under Conditions of Dynamic Change: The Greater Mekong Region

The global ratio of urban population has now crossed the 50-percent line, but in a large part of Southeast Asia defined as the Greater Mekong Region, the balance is much lower: Thailand and Viet Nam 30-35%, but less in Burma and Southern China, and much lower in Laos and Cambodia. However, urbanization is progressing rapidly, driven by the combined forces of market liberalization in the countries concerned, regional integration (within the Greater Mekong group of countries), and penetration of global market forces into hitherto closed rural areas.

For nearly 20 years, scholars and policy makers have been fascinated with the emergence of mega cities as one of the most conspicuous phenomena of present urbanization. However, despite the growing demographic and economic share of large cities, the majority of urban dwellers still live in smaller and medium-sized urban settlements. "Urban" is defined by specific national criteria, often based on inappropriate administrative and territorial delimitations that tend to under-report the actual extent of urban development in a rural setting. Moreover, the focus on mega cities tends to neglect the imperative for striving for properly balanced national patterns of city size distribution across geographical space.

The rural and urban spheres of development are dynamically interrelated as ever, but they are not sufficiently researched and met by appropriate policy interventions – in contrast with the surge of literature and policy experiments of the 1970s (secondary cities, improvements in physical and economic linkages). It is only recently that international agencies have re-discovered the policies built upon rural-urban linkages. They are now in need of re-assessment and adjustment to cope with present conditions.

Under its regional technical assistance (RETA) programme, the Asian Development Bank (ADB) launched a review of rural-urban, regional and global linkages in the Greater Mekong Region which was carried out in 2004 and 2005 (with the author of this paper as

team leader). One of the objectives for ADB was to assess the impact of its major regional development projects (such as roads, telecommunications, energy supply, market facilitation measures and others), in conjunction with the political and economic reforms in the three countries covered by the study (Vietnam, Laos, and Cambodia). One of the underlying objectives is to contribute to “balanced” rural-urban development in the region, and this includes the protection of large tracts of forest resources with high levels of biodiversity. The main results of the study are being prepared for publication as a book which is expected to be available towards the end of 2009.

The paper shall highlight the findings of the study, as a somewhat contrasting contribution towards the conference theme of “creating cities”, with an emphasis on the lower end of the continuum of city types and sizes. Important references include Cecilia Tacoli (ed.), the Earthscan Reader in Rural-Urban Linkages (2007) and the ADB publication on the Greater Mekong Region (Kammeier and Hakim, eds.) which is expected to be available at the time of the Munich conference.

Roger KEIL, York University, Faculty of Environmental Studies, Toronto

Mobility in the In-Between City: Getting Stuck Between the Local and the Global

Infrastructure in the evolving socio-spatial landscape of the “in-between city,” where a large part of metropolitan populations live, work and play provides a curious mix of mobility and immobility, accessibility and connectivity, particularly in and through transportation. Much of the in-between urban landscape is a product of planning but there are also accidental developments. The peculiar mixture that characterizes this dynamic part of today’s metropolitan region poses a specific set of challenges. These areas are often meant to perform locally and globally scaled functions side by side without infrastructural arrangements in place to support these services. From this tension spring particular conflicts, vulnerabilities and contradictions that need to be taken up by city planning and politics in order to provide the necessary socio-spatial cohesion. The possibility of a radically altered way of conceiving the region from the perspective of infrastructure connectivity in which the in-between cities are not bypassed leads to urgent questions: Will the global economic recession reinforce the ways in which the in-between infrastructures and their dependent populations have been marginalized or will they participate in the renewal? How will infrastructure be used in the rebuilding of urban economies? Will the in-between city develop a political voice alongside the traditional power centres downtown and in the suburbs? This includes at a minimum to acknowledge these communities’ existence beyond neo-colonial gestures from the political high ground of the central city. The politicization of infrastructures therefore includes the politicization of the people in the in-between city around issues of transportation, infrastructure, and connectivity on the basis of their own experienced needs of mobility and access.

Mari KOBAYASHI, Graduate School of Humanities and Sociology, Tokyo University

Have the Local Authorities Created the Creative City? Cultural Policy of Local Authorities in Japan and Germany since the 1970s

The purpose of my presentation is to clarify the similarities and differences between Japanese

cultural policy and German one since 1970s.

In Japan, the number of municipal cultural facilities has rapidly increased from the 1980s. Until 1990, the central state did not conduct oversight for the construction of regional arts facilities, since it did not possess a general arts policy for Japan and the Agency for Cultural Affairs. There is no state legislation for theaters and concert halls, which are only accorded brief mention in the Fire Defense Law. Instead, local government ordinances provide the goals for and regulation of such facilities. For instance, legislation regarding a "City Arts Center" will specify the purpose of this facility, but generally only in the boilerplate language of "promoting regional culture or arts."

Why have local governments constructed so many arts facilities? There are a number of distinctive aspects to Japan's situation. First, from the late 1970s, local governments have increasingly demonstrated a sense of responsibility and the capacity to carry out local improvements. Although the Constitution of Japan claims the principle of home rule, the reality for a long time was a high degree of centralization. In the 1970s, however, the concept of decentralization achieved greater recognition. In particular, "culture" became an area where local governments demonstrated their initiative in the vacuum left by the central government.

Second, since 1980, the trend has been to value "mind" over "matter" with the proclaimed advent of the "age of culture." The prime minister's private advisory group was even known as the "Age of Culture Committee" at the time. However, since the 1990s, this vision has not resulted in concrete policies at the level of central government. In contrast, local governments have engaged with concrete policy issues in order to elevate cultural life in their locales. They believed that constructing arts facilities would be quick and effective means to this end, but in the process they forgot their original purpose.

Now, the publicly-funded cultural organizations, for example, the museums, theaters, concert halls, and libraries, which founded by local government have been faced so many environmental changes. First, the deterioration of the local government's financial situation has still continued since middle of 1990's. Second, the administrative structural reform, for example, Designated Management System which local authorities can be fill in someone for themselves to manage publicly founded facilities and institution, demands efficiency to these cultural organization. Third, public service corporation reform has also progressed, the near future the discussion about whether culture and arts are public interest or not, will occur.

In these situations, we could find the effectiveness and weakness of the cultural policy of local authorities.

Klaus R. KUNZMANN, TU Dortmund
The Creative City Fever

In the last century, cities in Europe and beyond wanted to be economically successful, sustainable or liveable. Now, in the new millennium they wish to be creative. The creative city has become a buzzword for policy makers, local economic development agencies and urban marketing consultants. Triggered off by two popular academic books and many conferences, a pandemic creative city fever has affected mayors, city planners and policy advisors. The fact that creativity is quite a fuzzy term and allows quite different interpretations makes it easy to get community support and media coverage for this new urban development paradigm. Hardly any city resists the temptation to screen its local economy for creative industries and to identify local creative spaces for attracting the creative class and urban tourists, and to brand

the city as a creative milieu, where investment in hub. The creative label justifies public and private investment in architectural flagship projects and cultural facilities, encourages inner city loft and waterfront development, promotes cultural festivals and events, and accepts the gradual gentrification of run down inner city districts. Thereby the fact that the creative economy is characterized by bourgeois Zeitgeist milieus, and is very much polarized and is based on precarious jobs of a creative underclass, is systematically neglected. The creative city fever has certainly added a new policy field to city development, which had been neglected in the past, and it has encouraged urban policies, integrating cultural, economic and urban development. The presentation will elaborate on the multiple dimensions of the creative city fever and promote a more realistic and pragmatic approach to creative city development, beyond the rhetoric of city marketing.

Ute LEHRER, York University, Toronto

The Condominium Tower: A Vertically Networked Suburb?

Over the past years, Toronto has experienced a major change in building activities. Complementing the suburban single family housing structure that has been expanding exponentially and encroaching into the surrounding agricultural landscapes, we now see condominium towers mushrooming throughout neighborhoods, along railway corridors and on former industrial areas. While not new as a type, the high rise condominium tower has left its long lasting imprint on the morphology of the city, and is contributing significantly to socio-economic shifts within the city. As recent studies have demonstrated, the largest Canadian city has become increasingly polarized.

This presentation will situate the condominium boom in its larger context of urban transformation. I will start with a discussion of policies that led to this massive building boom, a boom that appears to be immune to recession, followed by an analysis of the marketing strategies that create life-style needs for its new inhabitants. I am interested in how far the condominium tower is an appropriation of a suburban structure. Is the condo-tower a vertical suburb?

Nicolas LEWIS, School of Geography, Geology and Environmental Science The University of Auckland

Branding Auckland: Creating Creativity and Suspending Disbelief

Auckland is New Zealand's most populous city. Until very recently its urban area has been divided into four cities, each with its own defining geographical imaginaries and socio-economic structure but very much part of an Auckland-wide economy. The four cities are integrated along with three District Councils into a regional administrative unit, the Auckland Regional Council.

In this paper, I focus attention primarily on Auckland City, home to the CBD. Auckland City is far from the metropolitan centres of Europe and North America, but not far enough to escape the influence of Richard Florida. The paper traces three city branding projects rolled out in the six years since Florida visited Auckland in 2003. These projects, Auckland City's Creative City initiatives and Big Little City campaign and the regional Auckland 'A' brand, are all designed to promote the city. The first is largely an economic development project, the

second a destination marketing campaign, and the third a brand described by its architects as a 'dynamic expression of the people and cultures that make Auckland such an exciting place to be'. All, however, assemble brand dimensions (equity, identity and management) to dress and position Auckland to succeed as a globalizing city in global and national circuits of production, consumption and investment. The paper deploys the language of political projects to ask two how the mix of brand elements, aspiration, geographical imaginary, economic practices, economic agents and traveling rationalities has been assembled and what this tells us about contemporary city branding and marketing. I argue that whilst heavily influenced by Florida, Landry, and others, the branding of Auckland contains distinctive local features and that it is assembled as much from the bottom up as it is from a Floridian architecture. I also argue that its primary work is to remain fresh, suspend disbelief in its imaginary, and retain a sense of impetus so as to reproduce itself.

Manabu NODA, Meiji University, Tokyo

Seen from a Distance: Shibuya, Tokyo, as a Bubble Downtown

Along with Shinjuku and Ikebukuro, Shibuya is one of the three oldest subcentres of Tokyo. Its downtown is formed around Shibuya Station, a huge railway terminal situated on the south-western part of JR Yamanote Line, which runs on a north-south long orbit with the Imperial Palace approximately at its centre. Having as its hinterland predominantly white-collar suburbs spreading in the south-west direction from central Tokyo, Shibuya Station has been a busy terminal since before WWII and now the fourth busiest in Japan with 2.4 million passengers on an average weekday in 2004.

Its downtown made a vibrant restart as a black-market under American occupation soon after the devastation of the war, and especially in the 1980s, due to the fierce property development by the rivalling Tokyo and Seibu business groups both formed around railway operations, the downtown became the top-notch commercial centre providing the edgiest model for Japan's consumerist culture in the midst of the economic bubble. However, during the so-called 'lost ten years' which started in the early 1990s in its aftermath, Shibuya has gradually been losing its hold on its status as the trendiest fashion and culture centre, parts of its downtown now rife with kitch teenagers and heavily acid nightclub frequenters.

After a short historical and geographical glance at the postwar Shibuya as well as recent urban sociologists views of it, my presentation will examine two plays premiered in 2004: Ryo Iwamatsu's *Shibuya-kara Toku Hanarete* (Far Away from Shibuya) and Toshiki Okada's *Gogatsu-no Itsukakan* (Five Days in March). Both plays stage Shibuya in the early 2000s, revealing its underbelly and evoking its postwar history at the same time. I hope to elucidate, if only in an interventionist way, how Shibuya is now looked back upon after its most glorious years.

Glen NORCLIFFE, York University, Department of Geography, Toronto

Neoliberal Mobility and its Discontents

This paper contrasts patterns of personal mobility during two phases of modernity separated by more than a century of technological progress, the first phase being the cycling era towards the end of the nineteenth century, and the second phase being the current neoliberal era. In both instances, the paper will focus on the role of the bicycle, both as a recreational

machine, and as a working machine. During the late nineteenth century higher levels of mobility were pursued via the bicycle, streetcar, steam train and steamship, these being innovations that were then widely viewed as forming the cutting-edge of technological modernity. The bicycle promoted modern sensibilities in several ways, as a tool for conviviality when riding in social groups, as a racing machine, as a class marker (prior to the mass production of cheap machines), as a conveyance for commuters and for the flâneur on wheels, and as a means of transporting mail, telegrams, dry goods and comestibles. It is often overlooked that the bicycle was the first machine that significantly promoted the mobility of the individual both for social as well as commercial purposes, in contrast to mass transit where people were moved en masse.

A century later the bicycle has shifted from being a high-cost to a low-cost vehicle. And it now has to compete in terms of its cost, symbolic status, environmental friendliness, and speed, with the automobile, motor bicycle, scooter, ATV, electric scooter, and even the skateboard as a conveyance that permits individual mobility. As a result the bicycle now occupies a paradoxical position, some viewing it as an agent promoting a form of modern life, while others with anti-modernist leanings see it as a tool of resistance to modernity. Thus modern people rejoice in possessing the lightest carbon fibre machine for road races, the best sprung MTB for off-road trekking, or a folding or electric bicycle for their daily commute. But post-modern and anti-modern retro cyclists find pleasure in re-cycling a discarded machine found by the kerb or at the dump, in joining a critical mass ride to bring urban vehicular traffic speed down to safe levels, or in pollution-free shopping, recreation and commuting. There is, unfortunately, considerable discontent on the part of moderns with bicycles, especially in BRIC and other NICs where they are viewed as an obsolete technology that needs replacing as soon as possible with scooters, mopeds, electric vehicles, cars and several other forms of motorised transport as part of the globalization of fast mobility. Conversely, anti-moderns are discontent with the failure of the state to facilitate the greater use of pedestrianism, bicycles and other HPVs, and to foster compact mass-transit friendly cities. This discontent extends to individuals who fail to grasp the need to curb mobility, replace hydrocarbon burning vehicles with greener alternatives, and support cycling in situations where alternatives appear to be gaining ground. I conclude by taking up one particular example - the working tricycle in China - viewed by moderns as an obsolete technology, but by environmentalists to have much future promise.

Hiroshi OKANO, Urban Research Plaza, Osaka City University
City Marketing and Performance Evaluation for Creative Cities

Many attempts have been made to redefine urban spaces by using such terms as world cities, cultural cities, compact cities, creative cities, or endless cities. In the realm of urban governance, many cities have taken up "urban revitalization" as a theme of urban policy making and have begun various actions with the goal to be creative cities. The research questions here are the followings: what kind of performance evaluation system is fit for cities to promote creativities and what are the key roles of stakeholders of cities in the global settings? The topic under discussion is to build a theoretical framework for city governance, and to construct a specific governance system through the mutual cooperation of the various constituents.

The word "governance" means "cooperative rule", and is based on the recognition that

the kind of government exercised heretofore by the state and other systematic organs of control is no longer feasible: it indicates that governance should be a joint undertaking by various stakeholders. In other words, global governance cannot be taken on only by the existing actors; that interests do not necessarily coincide among the various stakeholders, such as individuals (customers, investors), families, enterprises (institutional investors), NGOs, the local government, the nation state, regions, international bodies, etc. A system of how to deal with this diversity of interests is what is needed.

This paper discusses the possibilities to use balanced scorecard and other systems for urban governance from a consideration of the relationship between “cultural urban branding” and creativity. In response to the fragmentation of individuals brought on by globalization, it is crucial to expand the positioning of the four quadrants of public space based on cosmopolitanism in order to establish creativity of cities. Finally, for creative cities, it is important to motivate people for implementing cultural urban branding by achieving a balance among the process of four public spaces. Design and arts could have integration functions for attaining this.

Ana ROSAS MANTECÓN, Universidad Autónoma Metropolitana, México

Projects of Creativity and Inclusion: The Challenges of Cultural Development in Mexico City

Mexico City lived during the 20th Century an spectacular growth - reaching exceed 580 square miles. At the same time it extended, it turned into a multicentered, unequal and segregated metropolitan zone. The fragmentation, the dimension of the urban sprawl as well as the lack of an acceptable transport system have made unworkable the interaction between its parts and evaporated the physical image of the whole, reconnected only by the media. The paper analyses three projects – one from the City Government and others from the civil society- that deal with marginalized groups in conflict urban areas and have recurred to cultural access and creativity as means to face exclusion, violence and weakened social bonds. They exemplify good practices aimed for sustainable cultural development.

Masayuki SASAKI, Urban Research Plaza, Osaka City University

Networking and Cultural Diversity of Creative Cities

Part of the broader diffusion of the creative cities concept has come through the launch of UNESCO's “Global Network of Creative Cities” in 2004, and interest has quickly spread beyond the confines of Europe and America to Asia and developing countries throughout the world. The author will discuss the aims and background of this global alliance, and the importance of development of creative cities through networking. This paper aims to clarify the achievements of forward-looking creative cities policies in Japanese cities, such as Kanazawa and Yokohama. This paper will also treat Osaka, where creative city policies failed to produce adequate results because the policies did not take root as a comprehensive urban strategy. However, in spite of these failures a lively and inclusive grassroots movement has emerged around the creative city ideal in Osaka. In order to develop creative cities, not only do we need the global level inter-city partnerships promoted by UNESCO, but we also need to learn from partnerships seen at the Asian regional level or the national level as well.

Evelyn SCHULZ, LMU Japan Center, Munich

Revitalizing Tokyo's Back Alleys as Areas of Cultural Sustainability and Decelerated Lifestyle

In the course of the 20th century, much of Tokyo's space was progressively utilized for capital accumulation, causing rapid change in its cityscape and urban environment as well as in its representation. Traditionally people used to live in so-called roji, narrow alleyways leading through small-scale residential and business districts, which developed gradually. This kind of multi-functional structure has been the basis of Japan's premodern urban fabric. While the advocates for Western-style urban modernization regarded the roji as an obstacle to modernity, their opponents discovered the roji as possible counter-spaces to such modernization. By the late 1990s, the roji had been almost completely erased from the cityscape; they tended to be ignored in urban discourse. However, in recent years, the perception of the roji has changed tremendously and they have become a central part of the current discourse on sustainable architecture and urban planning. Such discourse is related to the notion of urban amenity, issues of social and cultural sustainability, community centered street space, and the promotion of local culture, as well as cityscape preservation. By tracing the origins of such (counter-) discourse from the point of view of cultural history and literary studies I intend to illustrate such localities' diversity and explain the way residents experience as well as move about them. Finally, I also want to investigate the significance of the roji discourse within the framework of the general urban discourse in contemporary Japan.

Lidewij TUMMERS, TU Delft, The Netherlands

Creative Citizens Meet Creative City Policies: The Case of Rotterdam (NL)

Rotterdam, NL, has a long history as city of harbour- and industry workers, with a parallel image of not offering much of a cultural life, although this is not doing justice to many moments in the 20th century that Rotterdam housed the avant-garde of architecture and jazz. Since the early 1990s, arts and culture have received intensified public investments as part of a policy drawing (or maintaining) middleclass and intellectual residents and job-opportunities into the city centre. The new Rotterdam Erasmus bridge was the culmination of this change of attitude, and has become a logo for the city.

As a follow-up, Rotterdam has developed a creative city policy. Already in the last century, artists and creative entrepreneurs had been attracted to Rotterdam by the relatively accessible housing market, cultural investment strategy and the open, 'work-oriented' atmosphere in the city. In 2002 a taskforce advised the City Government to enhance settlement of the 'creative class' in the city, aiming not only for economic development but also social cohesion.

Yet today these creatives still have a hard time finding a place in the city. The paradox seems to affect particularly self-managed collectives organizing crossing border public events. This paper takes a grassroots perspective to analyze this phenomena. We follow the adventures on the real estate market of several cultural collectives, investigating how they benefit from the creative city. The aim is to explore underlying concepts on the creative city of both the creative as well as the institutional sides. Despite their seemingly parallel intentions, collaboration is not self-evident- but does the market offer an alternative? The role of the planning- and building department of the municipality in the accommodation of the

creative city will be highlighted.

Paul WALEY, School of Geography, University of Leeds, UK

Picking a Path through Networks of Urban Theories towards Theories of Urban Networks: Japanese and Chinese Cities within an East Asian Regional Urbanism

My starting point is one of the central preoccupations of contemporary social thought: how to reconcile a view that affords pre-eminence to global convergence, the power of capital and the transformation of urban landscapes by capital with one that values and details difference and path dependence. In some ways, this is just one manifestation of the old structure agency debate, but one that foregrounds the urban setting, underlining the importance of the urban in capital accumulation and the formation of social identities. In this paper, I will introduce some recent contributions to this debate and then go on to relate it to comparative approaches in urban studies, approaches that are by definition seeking out points of convergence and of difference.

Academic and broader discussion in this area is set within disciplinary and theoretical contexts. Urban change is interpreted and transmitted through a number of theoretical lenses that often coincide with academic disciplinary settings. I will argue that these networks of urban theories while reinforcing the study of European cities have obscured an understanding of development and change in East Asian cities. I will rehearse some of the possible reasons for this, and argue that this is at least in part a consequence of the greater strength of regional urban networks in Europe than those in East Asia. I will suggest that, nevertheless, fairly extensive networks exist at the urban level in terms of capital, community, planning and people in the East Asian context, and will argue that this has helped to create a distinctive East Asian regional pattern of urban change. This is, I will tentatively conclude, one approach to reconciling convergence with difference.

Gordon WINDER, Seminar of Economic History, LMU Munich

Mediating a Global Network in Crisis: The New York Times Maps the Moral Geography of Global Finance

The *New York Times* mediated the recent global financial crisis for its readers. Onto its regular daily news reports of financial markets the *New York Times* grafted narratives of specific banks, agencies, products, buyers and summit meetings, and of insolvency, bailout, criminality, and regulatory and leadership failure. Along with other media enterprises, the Times conducted a forensic journalism to trace both the origins of the crisis, the fates of its victims and perpetrators, the concatenating effects of the industry's toxic paper, and the debates, compromises and battles over appropriate re-regulation of the industry. In this mediation, the *New York Times* has a specific positionality as the USA's national newspaper of record, as the metropolitan daily of a major world financial and political centre, and as an international newspaper. For all of these reasons, analysis of this newspaper's mediation of the crisis allows us to revise our co-ordinates of the 'global finance industry' -- as seen from 'Times Square.' In this paper I ask whether the emerging geography of the crisis, as it was mediated by the *New York Times*, conformed to the geography of its regular reporting of the global finance industry, and how far it stepped beyond this framing. How 'global' was the crisis

that it reported? Both national political leadership and Wall Street's moral economy were placed under the spotlight, but into what roles were other bankers, financial experts and politicians written? To what extent was American domination of global finance markets reduced, qualified or questioned? The *New York Times* presented its readers with a moral economy of the industry and its crisis, but this narration was made messy by the architecture and global flows of the finance industry: by the specific geographies of key actors, experts, institutions and their interrelations in the global city networks that are formed by it; and by the conventions and practices of the public and private spaces of the industry, including media production of news of the industry. Analysis of the discrepancies between the moral geography of global finance reported in the *New York Times* and the maps we have of global financial networks reveals the work done by this newspaper to construct 'Wall Street' and 'New York City' in relation to the global finance industry.

Henry YEUNG, National University Singapore

Globalizing Singapore: One Global City, Global Production Networks, and the Developmental State

This paper examines the rise of creative cities in relation to their dynamic articulation into global production networks (GPN). This GPN approach contrasts with the existing influential approach in global city studies that focus on the internal attributes of talents and creative cities. I argue that we need to investigate into the /strategic coupling/ of processes and mechanisms internal to creative cities and the transnational network relations beyond these cities. To illustrate this GPN approach, I examine the case of Singapore as an innovative knowledge cluster in the manufacturing sector. I show how Singapore is strongly embedded in evolving regional divisions of labour spearheaded by lead firms in global production networks. Singapore's articulation in these GPNs is contingent on its unique political-economic-urban configuration as a global city-state. By deploying its powers and capacities as a nation-state to transform society and space within the city, Singapore has successfully embedded itself within the evolving lattice of network relations that propel the global knowledge economy. Existing space and social formations are purged, restructured, and replaced by "world class" infrastructure, education, legal, financial, and healthcare systems. The city-state of Singapore has therefore harnessed the benefits from creative cluster development that offers significant economic synergies and economies of scale and scope to enhance high-tech development potential through a peculiar combination of institutional support, foreign investment, and local supplier development. Unlike their counterparts elsewhere in industrialized economies, innovative clusters in Singapore represent a deliberate and state-driven attempt to attract the location of high-tech activities by transnational corporations and local enterprises.