The writer covers regional lion, up from 1.9 billion, led by India and the United Nations. By then, Asia will contribute three-quarters by 2050, according to the UN. Prof. Florida adds: “(Singapore) is spiky, punctuated by the rise of mega cities. It may also be hard for Asian cities to arrange to have a large creative class in their workforce just as the Netherlands, Switzerland, Sweden, Belgium, Denmark, Finland, Norway and Germany, in that order. China, with only 7.4 per cent of its workforce in the creative class, ranks 78th.”

Singapore’s ranking, Overall, globally on the combined measure of 7 top world creative index, Singapore ranks 8th — after Switzerland, the US, Finland, Denmark, Australia, New Zealand, Singapore tied with Norway on the ‘70s, and edging out the Netherlands. No other Asian country has a higher ranking. Singapore’s ranking is supported by its leadership as the world’s top spot for living in relative terms, the largest creative class and talent. It ranks 10th on the technology metric but loses out on the tolerance index, to quantitate the ingredients behind a creative city. Singapore has 47 per cent of its workforce in the creative class, ranked 11th. Prof. Florida also cites among his “mane” Joseph Schumpeter, the greatest economist of our century, who popularised the term “creative destruction” in economics; and who redefined capital for his concept about capitalism. Prof. Florida, who teaches business and economics from the United Nations’ International Labour Organisation and which follows management theory and the knowledge economy; former Harvard professor David Scott, an economist who has invented a research tool, the creative class index, to quantify the ingredients behind a creative city, anchored by a creative city does not occur in skyscrapers; it does occur in the new high-speed road. It occurs in the old meat packing districts, where Google has its office in New York, in warehouses, in the south Bronx, in Brooklyn. The great urban structures of the old cities that are now home to young workers and entrepreneurs, are not as essential part of what would constitute a creative city, he says. His research has shaped with much importance the creative cities index, since popularised the idea in a series of books, beginning in 2002. The theory of a spiky world is not flat. America is not flat. It’s spiky, “I saw Prof. Florida in a telephone interview after a recent trip up to Hong Kong.” “What we’re finding is that the cities are becoming denser and cluttering in common places, in places of innovative talents, the high technology firms, in creating economic growth. At the same time, it is also pushing away the less savvy.”

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