

## Urban drifting as a work method of the creative class

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The paper emphasizes the double meaning of drifting, understood both as the physical movement of strolling aimlessly and the attitude of letting be carried away in life by chance. Both aspects are linked in the use of drifting as a method of city exploration, practiced by *flâneurs* (Walter Benjamin, Siegfried Kracauer), situationists (Guy Debord), hobos ("the bohemians in the ranks of common labor" according to Robert E. Park) and the artists of survival as well (Chaplin's Tramp). All these illustrate the paradoxical character of the urban strolling, which implies to get deliberately lost and to act by doing nothing, to react with a calculated spontaneity and to steer passivity, in an obvious analogy with creative (and artistic) processes. Such professional "urban pilgrims" conquer the city by succumbing to its fascination, experience the personal freedom as a productive idleness, and find self-fulfilment in creative improvisations. In this respect it is significant that drifting has been practiced in a reflective way precisely by exponents of the creative class, such as journalists and writers, architects and film makers.