

REVITALISATION THROUGH ARTS AND CULTURE

NEW DEVELOPMENTS FOR 5 EUROPEAN INDUSTRIAL COMPLEXES



 **SECOND
CHANCE**

From Industrial Use to Creative Impulse



**CENTRAL
EUROPE**
COOPERATING FOR SUCCESS.



EUROPEAN UNION
EUROPEAN REGIONAL
DEVELOPMENT FUND

Content



CITTA' DI VENEZIA



EUROPEAN UNION
EUROPEAN REGIONAL
DEVELOPMENT FUND



Bundesministerium
für Verkehr, Bau
und Stadtentwicklung

This project is implemented through the CENTRAL EUROPE Programme
co-financed by the European Regional Development Fund.

2	Foreword	54	Leipzig Between the Luxury of Emptiness and the Burden of 20,000 m ² of Non-Profit Space: The Art Centre HALLE 14
4	I. Cultural and Creative Regeneration	64	Venice The Brain for Arts, Science and Culture: The Porta Nuova Tower
6	Creative Cities: Vision, Enthusiasm and Reality KLAUS R. KUNZMANN	72	Krakow Education and Recreation: The Museum of Municipal Engineering
30	The Importance of Culture in Urban Regeneration Practices MATJAŽ URŠIČ	80	Ljubljana RogLab – the factory that is making itself
40	II. Project SECOND CHANCE	90	Implementation of SECOND CHANCE
42	Project Structure	92	Summary
44	Introduction	104	Imprint
46	Nuremberg Culture-led Revitalisation for the Benefit of the City and the Region as a Whole		

Foreword

Dear Reader,

SECOND CHANCE – From Industrial Use to Creative Impulse. This slogan encapsulates the vision of five European cities to bring new life to former industrial sites and transform them into vital, creative and successful cultural spaces.

Over the past 50 years, the economic structure in Europe has changed from an industrial, manufacturing-based economy to a post-industrial, service-based economy, with significant effects on the labour market.

Since the 1990s, thousands of factories have been shut down and more than 50% of the manufacturing jobs in Europe have been lost. Consequently, in every country and almost every city of Europe, one can find brownfield areas in need of revitalisation providing opportunities to preserve or improve the quality of urban living space. Within the Central European project SECOND CHANCE, public, public-equivalent and private partners from Krakow (PL), Leipzig (DE), Ljubljana (SI), Nuremberg (DE) and Venice (IT) have developed innovative concepts and strategies to transform derelict sites into cultural linchpins of their cities, while at the same time enhancing the attractiveness of the neighbourhoods where the sites are located and spurring urban regeneration in these areas.



Jürgen Markwirth

The questions addressed in this brochure are of crucial importance for many local and regional authorities across Europe: How can we succeed in meeting important challenges, such as creating new employment and stimulating local economies within the context of the sustainable development of Europe and Agenda 2020? How can we reuse urban brownfields and integrate them with creative industries as a means for revitalising and modernising our cities? And last, but not least, how can cooperation between public and private partners as well as with other cities in Europe help us to achieve these objectives? We are delighted that the guest authors Prof. Dr. Klaus R. Kunzmann (DE) and Dr. Matjaž Uršič (SI) have agreed to contribute to this publication and to help in our search for answers.

This publication summarises the outcomes of the project, highlighting the strengths of the approaches taken, without glossing over the problems encountered during project realisation. In our experience, the best answers and solutions result from transnational cooperation, the study of best practices and exchange at the European and international level. We hope that this brochure will encourage cities and cultural entrepreneurs to give more brownfields in Europe a 'second chance'.

Jürgen Markwirth

Head of the Department for Culture and Leisure, City of Nuremberg
Head of the SECOND CHANCE project



I. Cultural and Creative Regeneration



KLAUS R. KUNZMANN

Creative Cities: Vision, Enthusiasm and Reality

At the turn of the millennium, urban planners in Europe and beyond preached the paradigm of sustainable urban development with missionary fervour. Their aspiration was to integrate environmental concerns in their planning approaches. They sought to protect greenfields through legal regulation and postulated the re-use of derelict structures and brownfields. They preached the paradigm wherever they were able to find investors willing to bear higher costs of revitalisation. They favoured the compact city as a means of abolishing the functional division of space and for reducing the need for physical mobility. They promoted public transport to reduce car dependency, and they cheered the efforts of industries to invest in energy efficiency, low-emission cars and all kinds of green technologies that could contribute to the reduction of energy consumption in cities and their surrounding regions. However, the implementation of these and other sustainable development policies turned out to be much more difficult to put into practice than anticipated.

Moving from aspiration to practice, planners learned that implementation was constrained by the value systems of consumer-driven households and opposed by the neo-liberal stakeholders of market-driven economies. Given the complexity of sustainable development, and the formidable challenges of implementation, it is not surprising that sustainability, over time, lost some of its attractive-

Pages 4/5: Schiffbau in Zurich (CH), a revitalisation project in an old industrial building, housing a theatre stage, jazz club, restaurants and flats, 2008

Page 6: Ningbo, China. Tiles from demolished courtyard houses in Ningbo used for the facades of the new museum—Ningbo Museum, built by local workers under the supervision of WANG Shu, the Pritzker prize winner 2012.

ness for urban planners and urbanists-turned-architects. They had to accept that the physical, spatial and design dimensions of sustainable development were just one of many paths to achieving sustainability, and that other professions were much more successful in contributing to and accomplishing resource conservation in cities and regions.

In searching for a way to deal with a growing discrepancy between vision, illusion and reality, between ambition and practice, urbanists and planners identified *urban creativity* as a new opportunity to be explored. This coincided with the fact that in the beginning of the 21st century, creativity became a much talked about concept in economic and social development circles across the world. Within a very short period of time, *creative cities* came to be recognised as a new paradigm for city development, replacing the old vision of the sustainable city. The new vision is a liveable and convivial city; one where culture is thriving and cultural events meet the demand for entertainment and educational advancement and where iconic cultural infrastructure attracts tourists. In this new vision, the city is where creative and cultural industries provide jobs to replace those lost as a consequence of de-industrialisation and structural economic change. This is a city where design products and computer games are bought by local and regional consumers and exported to the world. This great illusion reduced the new urban reality to a few urban spaces where features of this vision were tangible and visible – city centres in larger metropolitan cities, creative quarters in gentrifying urban neighbourhoods, waterfront developments replacing obsolete harbours and urban pockets where planners, developers and squatters, invested time, money and passion into derelict industrial buildings and brownfields – though for quite different reasons – in order to turn them into creative locations. In short, *creativity* has become a much-used buzzword in urban policy.

What were the reasons for this astonishingly sudden rise of the creative paradigm? Why have creative cities become the darling of urban development? There appear to be ten reasons why the creative city has become so popular.

1. The Globally Communicated Message of the Creative Class and the Creative City

Ostensibly two books triggered and inspired the now global discourse on the creative city: Richard Florida's empirical study of the rise of the (American) creative class and Charles Landry's comprehensive account of creative projects in cities and the role of culture in future-oriented development of cities (FLORIDA, 2002,

2005, 2008; LANDRY, 2003, 2006). The controversial and much discussed concept of the *creative class* has thrilled (and amused, annoyed or upset) the community of architects, urbanists, planners, sociologists, economists and journalists worldwide; Richard Florida justifies it as follows:

The economic need for creativity has registered itself in the rise of a new class, which I call the Creative Class. Some 38 million Americans, 30 percent of all employed people, belong to this class. I define the core of the Creative Class to include people in science and engineering, architecture and design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or new creative content.

... Around the core, the Creative Class also includes a broader group of creative professionals in business and finance, law, healthcare and related fields. These people engage in complex problem solving that involves a great deal of independent judgment and requires high levels of education or human capital.

In addition, all members of the Creative Class – whether they are artists or engineers, musicians or computer scientists, writers or entrepreneurs – share a common creative ethos that values creativity, individuality, difference and merit. For the members of the Creative Class, every aspect and every manifestation of creativity – technological, cultural and economic – is interlinked and inseparable (FLORIDA, 2002: 8).

From a European perspective this definition is very controversial, as it includes only those who have successfully passed any form of undergraduate and graduate higher education in any field of science and engineering, from law to medicine, from civil engineering to architecture. Many others are excluded, particularly craftsmen without an academic certificate, even though they are often more creative than bankers or lawyers or medical doctors.

These two best-selling and much translated books, together with subsequent follow-up publications by both authors, have provided municipal and regional planners and policy makers with new hope for promoting creative urban development. Not surprisingly, the books have caused continuous debate and generated controversies. They have been much criticised for their over-simplistic messages and their non-transferable conclusions. Nevertheless, the books and the celebrity-like global book-promotion tours of the authors, followed by translation into

other languages, have popularised concept of the *creative class* and *creative city* the world over. No other discourse in the field of urban and regional development has succeeded in triggering a comparable worldwide movement in academia as well as in policy arenas. Numerous research projects on the theme have been initiated. Hundreds of academic seminars and conferences in spatial planning, geography, social and cultural studies, urbanism and local urban or regional economic development have addressed the theme. More and more articles and books are now being written, and not just in the Anglophone world (MONTGOMERY, 2007; ONG, O'CONNOR, 2009), but also in Germany (BEHR, ET AL., 1990; KUNZMANN, 2004; LANGE, ET AL., 2009), France (VIVANT, 2009) and Italy (CARTA, 1996, 2008). For progressive newspapers and trendsetting-journals the *creative city* paradigm has become a much-covered topic. In an increasingly complex and globalising world, which is experiencing increasing economic and social disparities, stories about creative action in cities are written and read by those seeking positive success stories. Even the sustainable development paradigm did not manage to generate such interest, enthusiasm and passion in the urban planning community.

2. The Broad and Open Concept of Creativity

The broad and open concept of creativity has fostered the rapid dissemination of the creative city paradigm. What is creativity? There are hundreds of books telling readers how to be or become creative or more creative or how to succeed in a profession with more creativity. It helps enormously that creativity is a rather open concept and allows a broad range of interpretations. It seems that any action that aims at solving a problem or improving a situation is seen as an act of creativity.

Edward de Bono, one of the most prominent specialists in the field, defines the fuzzy term creativity as follows:

Creativity is a messy and confusing subject and seems to range from devising a new toothpaste cap to Beethoven's writing his Fifth Symphony. Much of the difficulty arises directly from the words 'creative' and 'creativity'. At the simplest level 'creative' means bringing into being something that was not there before. In a sense, 'creating a mess' is an example of creativity. The mess was not here before and has been brought into being. Then we ascribe some value to the result, so the 'new' thing must have a value. At this point we can begin to have artistic creativity because what the artist produces is new and has value (DE BONO, 1992: 3).

Another definition comes from Csikszentmihalyi; he says:

Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. And the definition of a creative person is: someone whose thoughts or actions change a domain, or establish a new domain. It is important to remember, however, that a domain cannot be changed without the explicit or implicit consent of a field responsible for it (CSIKSZENTMIHALYI, 1996: 28).

Generally, creativity is seen as a positive concept, at least as long as it is not connected to chaos, something that occasionally comes along with creativity. Everybody wants to be creative. Creative people are admired: creative kids in kindergarten are commended, and creative students at universities are praised. Creative people are considered to be individuals who succeed in their profession and in their personal life. Artists, teachers, psychiatrists and business consultants all conceive of creativity quite differently. For some, creativity is simply linked to the arts. For others it is a term describing the ability and capacity of someone to adapt to new conditions or to anticipate future developments – a researcher is creative when he or she explores uncharted territories in his or her discipline. Obviously, there are infinite problems in city development to be handled with more or less creative ambition. Hence, the *creative city* is a city where action is taken continuously to improve the quality of life of its citizens, attract investment and businesses and promote the city as a magnet for qualified labour, tourists, conventions and event organisers.

Charles Landry describes the openness of the concept as follows:

Creativity has different qualities. It goes with and against branded experience. It subverts the readily accepted. It tests convention. It seeks to be its own author of experience, rather than have 'experience' imposed in a preabsorbed way. Experiences are often contained within a preordained template or theme that leaves little space for one's own imagination. Instead, the city of creativity wants to shape its own spaces. It relaxes into ambiguity, uncertainty and unpredictability. It is ready to adapt (LANDRY, 2006: 14).

3. Globalisation and the Search for Local Identity

In a rapidly urbanising and globalising world, local identity has become a precious asset. Local identity is deeply rooted in local and regional history, in cultural



2006, Seoul, Korea. Art posters in one of the few remaining old quarters in Seoul

traditions, in the visibility of local architecture and townscapes. *Creative city* concepts rely very much on local identity and cultural traditions. Uniqueness, visibility and easy identification of a place make it easy for planners and city managers to opt for a *creative city* strategy. They provide the rhetoric and ingredients of successful city marketing campaigns and tourism brochures. There is one more window of opportunity linked to identity for promoting the *creative city* concept. This is the re-discovery of local crafts as an important element of the new post-industrial urban economy and a means for enriching *creative city* strategies. There is a recognition that the products of local crafts, produced and traded in the Middle Ages all over Europe, add much to local identities. The link is to local economic development and to the vision of locally rooted urban societies.

The loss of local identity is experienced most acutely in rapidly urbanising Asia, where market led regional development strategies fail to recognise the importance of local identity. Most newly emerging cities lack the spirit of local identity because they are hastily built by profit-seeking developers, who are aided and abetted by architects and urban planners dependent on developers. Traditional architecture, which as a rule does not meet modern functional requirements, is torn down to make place for boulevards, shopping centres and high rise city

quarters. Modernist flagship projects are commissioned in an effort to add a taste of uniqueness and increase the attractiveness of place. These signature architecture projects distract from endogenous local identity rather than build on it. The occasional fake Dutch, Austrian, British or German townscapes in China are developed to attract Europhile investors, consumers and tourists. They indicate soul searching, which strives to compensate for the degradation of local identity. Pursuing the *creative city* concept is seen as a means for strengthening an existing urban identity or profile, or even developing a new one.

4. The Emerging Cosmopolitan Knowledge Society

An alternative concept to the *creative city* is that of the *knowledge city*. This is linked to the growing role of innovation and advanced knowledge in post-industrial society, which involves innovative knowledge industries, institutions of higher education, and science and technology parks and clusters. Cities with a long tradition in higher education, science and research present themselves increasingly as *knowledge cities*. There is much overlap between *knowledge cities* and *creative cities* when comparing the location factors. The imagined target groups are almost identical and share a strong interest in easy access to broad spectrum of cultural facilities. In both cases, creative milieus are essential for professional work and advancement. Liveability of a city is a priority and a key factor for wellbeing and happiness. In fact, by definition, the *knowledge city* has to be a *creative city*. This is because the *creative city* will not sustain its creativity without continuous innovative knowledge development. Creativity and knowledge are seen as two key components of 21st century city development strategies aimed at attracting internationally mobile talent.

5. The Discovery of the Creative Economy

New information and communication technologies and new logistics have created new production systems and structural change. In Europe, with few exceptions, traditional large-scale industries are gradually disappearing. They are increasingly replaced by small and medium-sized industries, shifting to specialised, customised production, complemented by a wide range of production-oriented services. One of the fastest growing fields of service delivery is that of design and marketing responding to the growing demand of consumers for well-designed products. Beauty has been rediscovered as a value in post-industrial society. Creative industries offer their competence in marketing well-designed products in print and electronic media and in public and semi-public spaces around the



2006, Seoul, Korea. Converted center for art dealers. An umbrella installation in Ssamzie market in Inseong, an old gentrified city quarter of Seoul

world. This has spurred the continuous growth of creative and cultural industries in cities and regions, gradually changing the structure of local economies.

Local and regional stakeholders making up the economic development community have only slowly become aware of this change (MYERSCOUGH, 1988; HEINZE, 1995; HOWKINS, 2001). The academic community has also neglected and tended to belittle the significance of this segment of the economy, focusing instead on macro-economic theories and econometric modelling. Nevertheless, in less than a decade, the creative economy has come to be recognised as a new field of interest, providing new hope for local economies and jobs in times of deindustrialisation and the shifting industrial production to Asia.

Until recently, no reliable data were available to appraise the scale and impact of the creative economy. This has been one reason, most likely, why the sector has been ignored to date. As relevant data has become available, the situation has changed. As a rule the British definition of the creative economy is now taken as a standard:

Creative Industries are those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job crea-

tion through the generation and exploitation of intellectual property. Creative industries are based on individuals with creative arts skills, in alliance with managers and technologists, making marketable products whose economic value lie in their cultural (or 'intellectual') properties (UK DEPARTMENT OF CULTURE, MEDIA AND SPORT, 2000).

The creative industries include:

- › advertising
- › architecture
- › crafts and designer furniture
- › fashion clothing
- › film, video and other audiovisual production
- › graphic design
- › educational and leisure software
- › live and recorded music
- › performing arts and entertainments
- › television, radio and internet broadcasting
- › visual arts and antiques
- › writing and publishing.

However, the definition of which branches belong to the creative and cultural industries is still disputed and varies from country to country. In France, for example, segments of up-scale gastronomy are included in the creative economy, whereas sports are included in Denmark. In Germany, creative and cultural industries are defined in a different way. In addition to the broad and fuzzy field of cultural industries as defined above, the gaming and software industries are also included. An additional challenge in defining creative industries is the role and significance of creative crafts.

To what extent the definition really matters is subject to debate. This is because the issue concerns typically those who have been commissioned to carry out empirical studies to support policy-making in arts and culture. Thus, in defining the sector, all kinds of compromises and interpretations are made in turning hard figures into soft arguments for the purposes of local and regional policies. Planners in Europe have learned that it makes sense to adapt the definition to local conditions and to the respective local indigenous potential when promoting the creative economy in a city or region.

There is another reason why creative industries have garnered so much interest in the developed world. In post-industrial times, modes of work and production are changing, and, with such change, location factors are adjusting. The traditional concept of separating workspaces and living spaces is no longer valid. Creative industries favour inner-city locations where face-to-face communication is easy and fast and where personal networks can be established and maintained. These are creative milieus, which nourish innovation. Access to clients is comfortable where the connections can be made visible. City planners, promoting the 24-hour city and searching for new uses for derelict inner-city buildings and brownfields, cheer on such development thinking. Similarly, the tourist industry has caught the creative industry fever, recognising that cultural quarters raise the attractiveness of the inner city for living and working, while generating a demand for local design products and services.

6. The Return of Culture to the Political Agenda

Driven by growing urban competition and higher educational levels of the population, culture as a policy field in cities and regions receives more and more political attention and support. Cultural flagships, spectacular art exhibitions, film festivals and the like have become important image and location factors for attracting qualified labour, media coverage and conventions. Consequently, the modernisation and development of cultural infrastructure and the promotion of cultural festivals and events has become an important field of action in urban development. Prestigious museums, clusters of museums and art institutions are developed in specific locations. They trigger or speed-up the transformation of urban neighbourhoods into creative quarters, responding to the growing demand for space for creative industries.

Although budgets for culture policies are not increasing, the new appreciation for the developmental role of culture in cities prevents local policy makers from inflicting budget cuts in difficult economic times. In fact, even higher education institutions active in the fields of fine and performing arts, music or media and design are receiving increased public funding support. Private sponsorship of the arts enhances further public policy to raise the cultural profile of cities. All this is linked to the fact that the cultural life in a city – the quality of its cultural infrastructure and events, as well as its cultural profile are essential elements of building local identity and global branding.

7. Demographic Change, New Values and 'Urban Renaissance'

Changing demographic structures and new values have considerable impact on the locational behaviour of households in cities. In many city regions in Europe, suburban areas are stagnating. This results from a number of factors (ZUKIN, 1988). A key factor is that the growing number of single-person households – in many European cities their numbers are approaching more than 50 percent of the total number of households – and those of young, double-income households with no kids opt for inner-city locations. They no longer wish to spend long hours in morning and afternoon traffic jams. They prefer living near their workplaces and having better access to inner-urban shopping and entertainment districts, knowledge complexes and creative quarters, as well as their work-related networks and friends and colleagues.

Senior citizens, in turn, suffer from growing isolation in suburban communities and from a gradual erosion of public and private services in such communities. Whenever they can afford it, senior citizens sell their suburban villas and return to the urban quarters of densely built-up cities. There they have better access to healthcare facilities and places where they can enjoy the amenities of urban life together with family and friends, without using a car. The growing number of highly-educated households with different value systems prefers the spirit of urbanity to the burden of taking care of a suburban garden. The evolving cosmopolitan mix of citizens in European cities is an additional factor that explains the rediscovery of the virtues of urban life. All this leads to what is now branded as 'urban renaissance'. Cultural infrastructure and creative quarters in inner-city districts are intrinsic elements of this transformation.

8. New Uses for Abandoned Industrial Structures and Derelict Brownfields

When searching for suitable locations for cultural and creative activities, obsolete factories, warehouses, derelict industrial structures in the built-up urban landscape and the like are the preferred objects of desire of creative young entrepreneurs, now often named 'culturepreneurs' (LANGE, 2007). Usually, such structures have a particular flair, character and profile. Often protected as industrial heritage, they have a different identity and appeal to architects, artists, musicians and creative entrepreneurs. They differ from average office buildings or prefabricated production spaces and warehouses in industrial districts, and they offer flexible and, as a rule, affordable space. In many cases, such buildings have been illegally squatted by pioneering artists desperately looking for

experimental space and affordable studios for working. Initiated by the new occupants, such areas are often used as spaces for innovative cultural events, performances and one-off exhibitions. Once such structures are re-qualified and revitalised by cultural activities, they become cultural hot spots in a city – magnets for communities of culture, for tourists and young entrepreneurs who are searching for spaces to start new production or services. They are followed gradually by architects, young developers, publishing outlets, and soon by clubs, coffee-shops and restaurants. In many cases, revitalisation of such districts is the result of grassroots action, associated often with media-covered conflicts between different user groups, activist groups, property owners and the city administration.

Urban planners in more open and innovative cities encourage initiatives to support the reuse of inner-urban brownfields for cultural and creative use. They have recognised that a new cultural hot spot in a city is a good opportunity to raise the image of a run down district, which otherwise tends to become branded as a no-go area. In this process, they have to face the fact that such developments tend to trigger and nourish gentrification processes, which, generate social controversies and media-covered political conflicts (SMITH, 1996).

9. The Appeal of the Creative City Concept to Marketing and Tourism Managers

Not surprisingly, the *creative city* image thrills local tourist operators and urban marketing managers. They know that a *creative city* image, and all the fuzzy images linked to it, attracts journalists and media interest, tourist corporations mapping new targets for city tourism and convention managers searching for suitable locations for international conventions. A *creative city* is considered to be a particular strong magnet for young tourists, who wish to discover uncharted urban territories, beyond the conventional tourist circuits. Special sponsoring programs, such as artist-in-residence schemes, seek to attract young as well as renowned writers and artists, who seek creative environments that will (they hope) help them find new inspiration for their artwork, musical compositions and literary writing – and provide new networks of like-minded people. Their success fuels the *creative city*, increasing its attractiveness by communicating the uniqueness of the place. It is a self-reinforcing process, which has significant economic effects, particularly for the hospitality industries, cultural facilities and tourist-dependent souvenir shops in a city.

There are many examples of how the creative city profile has helped build the international image of a city. Berlin is a good example. Bilbao, Glasgow and Lille are other examples. This is also there why should be growing interest of cities around the world in securing the UNESCO seal as a creative place, such as city of literature, city of music or city of design. In a similar vein, the growing competition among cities to become Cultural Capital of Europe for a year, shows just how much the creative and cultural image of a city is now valued politically, culturally and economically. The web-sites of self-proclaimed creative cities tell the story.

10. The Opportunity to Bridge Urban Policies and the Revival of Strategic Planning in Urban Development

There is yet another reason why planners, policy advisors and city managers alike are so attracted to the *creative city* concept. The *creative city* paradigm promises to bring together city planning, local economic planning and cultural development. Recognition that the aims of *creative city* development cannot be achieved by disaggregated sectoral approaches means that cooperation must be enabled across all departments in the city. Thus the sectoral logic, which has to date separated urban planning, local economic planning and cultural development, has to be overcome when selecting and implementing projects and programmes aimed at *creative city* development. The common interest in revitalising a brownfield, improving an urban piazza, launching a cultural festival or applying for a major cultural event, helps enormously in overcoming departmental jealousies in a city and avoiding the red tape and communication strategies focused on defending and promoting vested departmental interests.

The *creative city* development provides a basis for much-needed cooperation as it is a much less ideologically loaded than other urban development concepts, such as, for example, sustainable development. In this sense, the *creative city* concept offers a new rationale for initiating longer-term strategic planning in a city, which is typically consumed by a day-to-day incrementalism.

All these reasons – and probably there are even more – make the *creative city* a perfect plug-in concept for those who wish to promote their city as an attractive and competitive place to live and work in the post-industrial era. They can use the concept to offer a complex set of densely interwoven justifications. These reasons explain why the *creative city* concept has received so much publicity in quite different academic communities and policy arenas and has transcended beyond cultural and language boundaries.

Metropolitan cities across Europe seem to have a particular interest in raising the creative dimension of their city image, as they are convinced that such action enhances positively their economic and social status. Cities such as Berlin, Paris, London, Amsterdam or Milan have all welcomed the new interest in the creative economy and refer increasingly to their historic role as centres of culture and creativity. Even cities like Zurich, better known for their profile as banking centres, are now trying to incorporate the creative dimension into their local development strategies (HEIDER, ET AL., 2009). Smaller and medium-sized cities have been more hesitant to follow the fashionable trend, unless they have been able to demonstrate, like Salzburg, Florence or Aix-en-Provence, that culture and the arts have always been a key element of their city development. As a rule, smaller urban centres have opted not to jump on the *creative city* bandwagon, claiming that good and creative governance committed to citizens and the local economy has always been essential for successful local urban development.

What Is a Creative City?

A fundamental question has not yet been answered: What is a *creative city*? Can a city as a whole be creative? Why are some cities considered to be creative and others not? Can a city be made to be more creative? Such questions need to be asked, even though answers are not readily forthcoming. Some of the reasons for this situation have been given above.

One of the first attempts to study the importance of culture in urban development was made as early as 1979 by Harvey Perloff for the city of Los Angeles. In his landmark study, *The Arts in the Economic Life of a City*, Perloff and his team identified nine essential factors for a city aiming to communicate its paramount role as a cultural centre in the emerging media-dominated world. These factors are knowledge, image, identity, cultural life, townscape, architecture, parks and public spaces, urban heritage, and food and conviviality. In one way or another, all subsequent writings about the creative city come back to these factors, of course with different emphases (PERLOFF, 1979).

Another important book, which anticipated the later excitement about culture in urban policies as part of the economic dimensions of the city was *The Cultural Economy of Cities* by Allan J. Scott. The book explored culture-related segments of local economies in Los Angeles and Paris. The focus was not on describing and marketing the *creative city*, but rather on the fact that culture in a city 'is one of

the leading edges of the post-Fordist economic revolution and can also be big business' (SCOTT, 2000: COVER).

In his influential book, written in the same year, Charles Landry offers the following definition of a creative place by referring to creative milieus:

A creative milieu is a place – either a cluster of buildings, a part of a city, a city as a whole or a region – that contains the necessary preconditions in terms of 'hard' and 'soft' infrastructure to generate a flow of ideas and inventions. Such a milieu is a physical setting where a critical mass of entrepreneurs, intellectuals, social activists, artists, administrators, power brokers or students can operate in an open-minded, cosmopolitan context and where face to face interaction creates new ideas, artefacts, products, services and institutions and as a consequence contributes to economic success (LANDRY, 2000: 133).

This well-crafted definition, however, does not really indicate how to make a *creative city*. This is done rather in an earlier study on which his book is based (BIANCHINI, ET AL., 1996). The 'ingredients', or criteria for assessing the creativity of a city and, hence, the success factors of creative cities, are articulated as follows:

- › **Hard factors are a precondition to unleash potential creativity.** Museums, exhibition halls, theatres, concert halls and other visible elements of a city's cultural history and profile as well as culture-related institutions like galleries, auction houses or educational institutions that are known beyond local boundaries.
- › **History.** The cultural dimension of a city's history; the urban heritage; citizens, particularly architects, artists, musicians or poets, who have been influential in advancing culture and creativity and whose names are closely linked to the city.
- › **The importance of individuals.** Local opinion leaders, stakeholders, political leaders, cultural stars, journalists, academics and personalities who serve as drivers for cultural development in the city.
- › **Open communication.** The socially liberal climate of cosmopolitan milieus and open discourse in a city, allowing controversial communal dialogues and debates on cultural projects and issues.
- › **Networking.** The physical, social and economic preconditions in a city that allow cultural networking and enable local actors in the field to cooperate.
- › **Organisational capacity.** Public and private organisations that have the competence and manpower and the political support to manage cultural and

creative projects and events, and that are flexible and open for new strategies to promote creativity in a city.

- › **The recognition that there is a crisis or challenge to be solved.** Experience shows that a challenge or even a local crisis helps to nourish creative action.
- › **Catalyst events and organisations.** Cultural events that attract cultural communities, media and visitors to a city, events that require the cooperation and facilitation of public and private institutions.
- › **Creative spaces.** The existence of creative spaces, such as cultural districts, museum quarters or locations that determine the cultural and creative image of a city.

These criteria for assessing a *creative city* were formulated 15 years ago – long before the creative fever spread across European cities, infecting planners and policy makers. The *creative city* paradigm has inspired many cities and planners, mobilising them to try to enhance their creative capital and market their real or illusionary location. Experience shows that *creative city* development requires a few additional ingredients for successful policies. They are:

- › **An established cultural image.** The cultural image of a city, its cultural infrastructure and cultural events are an essential factor in attracting the creative class, as well as media to communicate the image nationally and internationally.
- › **Established clusters of cultural industries.** Creative industries require networks and seek clusters for inspiration and benchmarking and for surviving in competitive markets.
- › **Institutions of advanced art and media education.** The quality and reputation of art and media institutions in a city is an important dimension in attracting talent and in educating the next generation of creative artists and ‘culturepreneurs’.
- › **A broad spectrum of innovative high tech milieus.** This provides new technologies and technical competence for creative production and services.
- › **Affordable housing and low costs of living.** Young creatives require access to affordable housing and studios in highly accessible and alluring locations.
- › **A spirit of conviviality.** For the creative class, a place to be, a place to be identified with, a place to find cosmopolitan community and a place to enjoy the quality of life with others are essential location factors.

All this makes a city a magnet for creative people, searching for locations where they can find inspiration for their work, where they can work and find work, where

they can earn their living and where they are able to plug into existing networks of creativity.

Can a Creative City be Created?

Given the appeal of the *creative city* concept, it is not surprising that the creative fever that has spread across the globe has led academic and professional planners alike to explore to what extent the creative city can be planned or created (CHAPAIN, ET AL., 2009). They come to a very cautious conclusion. There is agreement that a *creative city* cannot be planned, that no city as a whole is creative, and that local planning policy can only work to provide good or better conditions for creative industries to flourish.

Urban development policies can facilitate conditions for developing attractive and communicative public spaces in a city, creative districts in a city for residents and tourists, and provide attractive locations for new iconic cultural infrastructure. Local economic development agencies can contribute by shifting their attention to locally embedded creative industries start-ups and tailoring their support instruments to this segment of the local economy, which they have neglected or belittled for so long. Cultural managers responsible for cultural development in a city can point to the need for more local, and above all, sustained budgets for investment in cultural infrastructure and support for cultural events and activities. In addition, they can point to economic importance of the local cultural capital.

All three local policy areas aimed at moving towards a more *creative city* are highly interrelated and require time to mature and show synergies. Obviously, it is unrealistic to believe that visible, longer-term achievements can be accomplished within one or even two election periods. This is because conditions and decision-making cultures in a city cannot be changed overnight. Time is a crucial factor in turning a city into a more responsive creative environment. Creativity is deeply rooted in the history of a city and in the local society living and working in a city.

Cities in Europe that take the creativity paradigm seriously, or just aim to be branded as creative cities, use a bundle of measures to promote culture and creativity and to enhance the creative dimension of urban and economic development. They commission reports and studies to identify the indigenous creative potential of the city. They explore real and potential creativity. They invest in



Taipei, Taiwan. A former wine factory in Taipei turned into a multi-functional public space for cultural activities.

cultural infrastructure and public places and fill the urban stage with designer architecture and cultural events. They raise the status of art schools and support media-related higher education, initiating the formation of creative clusters and networks by offering affordable space for studios and rehearsal space, promoting and developing creative districts, cultural boulevards and other projects to make creativity visible in the city. In doing all this, cities review and qualify their urban policies and local economic development strategies, stabilise their expenditures in order for cultural activities to meet the growing demand for cultural education and entertainment, sensitise and qualify their administration, seeking to increase the awareness of citizens. Aside from maintaining the quality of life and urban competitiveness, the *creative city* paradigm encourages cities to implement a better, more holistic, more comprehensive and more strategic form of urban development. For planners it is a challenging balancing act between responding to a fleeting fashion and a more serious approach to urban development and creative governance in times of globalisation.

All over Europe and beyond, cities are either adding their well-established creative image to their urban marketing profiles or seeking ways and means of joining the list of creative cities. What are they doing to sharpen their creative profiles?

First, benefiting from the opportune 'plug-in character' of the new city development paradigm, they communicate the creative dimensions of the place to the media and different target groups within and outside the city. As a rule, cities start the branding process with commissioning surveys of their creative capital and publish reports on creative and/or cultural industries which quantify, assess and document the importance of these sectors for the local economy. Cities define cultural and creative industries based on national statistics or they assign selected branches to their own definitions. With such quantitative information they aim to impress policy makers, investors, developers and the members of local creative communities. In selling the creative dimension of a city, city managers and policy advisors are well aware that praising the creativity of a place does not mean that the city is really a paradise for artists, creative entrepreneurs and cultural consumers.

A second field of action focuses on redirecting local economic development policies to target groups who, in the past, have not profited from the plethora of well-established instruments and support programmes for local enterprises and start-ups. In the last decade of the 20th century, innovation has been the magic formula for attracting investors and financial support to places. In the beginning of the 21st century, the innovation formula, is being replaced more and more by the creativity hype. The fuzziness of the creative paradigm helps enormously in this. It justifies almost any form of support for individual firms and enterprises operating new technology domains.

Third, urban planners, tired of routine land-use control processes and tied up in conflicts over infrastructure development, have welcome the creative fever. This is reflected in the recent interest in inner-city development – the euphorically proclaimed urban renaissance. Planners have a chance to regenerate inner-city districts, develop creative districts and focus on public spaces and brownfields in the city. The interest in the visual and design dimension of urban landscapes gives also the architecturally trained planners a chance to re-establish their own role in urban policies and to promote iconic architecture.

Fourth, the links between creative urban development and gentrification processes, which are highlighted by local media, alarm local politicians and socially minded planners. There are mixed feelings, when it comes to the gradual transformation of inner-city districts in less attractive locations by students, artists and investors searching for new locations. On the one hand,

they praise the increasing attractiveness of these districts for the creative class. On the other hand, they know that over time gentrification processes will force less privileged citizens, including students and artists to leave the district and discover and occupy new locations that provide affordable urban living. They know also that in market economies, contesting gentrification processes is almost impossible. Any intervention or control is thus always a political tight-rope act.

Fifth, a consequence of *creative city* policies has been that cultural planning has benefited from growing public interest in the creative branding of a city. Requests for more generous budgets for cultural infrastructure, for art centres, iconic museums and theatres now receive more political and financial support. Similarly, cultural events targeted to visitors from outside the city are considered to be essential features for attracting media coverage, culturally minded consumers and mobile creative labour.

Sixth, universities of applied and performing arts, music academies, design colleges and fashion schools are recognised increasingly as essential cradles for creativity. They are no longer considered to be just luxury enclaves in a fully urbanised society, enjoying music and the arts, beauty, décor and design. Increasingly art-related institutions of higher learning are encouraged to open up to the city and to combine their art ambitions with projects in non-artistic fields. Established universities now introduce more interdisciplinary programmes in cultural studies and management.

Seventh, acknowledging that local policies to promote the creative city need institutional backing, organisational power and thematic coordination of established sectoral policies, city governments are establishing special units, agencies or bureaus to promote creative city policies to drive the local creative economy. Such public or semi-public institutions are then entrusted to communicate the creative paradigm to local stakeholders and target groups, to coordinate or moderate sector policies and to network among the numerous local segments of the creative economy.

All this is done, with more or less courage and efficiency in cities like Berlin, Hamburg, Leipzig, Cologne or even Dortmund, in Nantes, Bordeaux or Lille, in Vienna, of course, and in Copenhagen and Helsinki, in Amsterdam and Maastricht, in Milan and Bologna, in Liverpool and Newcastle upon Tyne, as well as in many other large and medium-sized cities across Europe.

Creative Cities: Vision, Enthusiasm and Reality

The *creative city* is a magnificent vision for the city of the future. It promises an urban world dominated by culture, optimism and beauty, inhabited by citizens who enjoy a high quality of life and love their work and their city. Creativity always has a positive association, and when promoting the *creative city*, all negative dimensions of urban life and post-industrial work in increasingly polarised urban societies fade into the background. It is no wonder that many cities, city managers, urban planners and architects, supported by trend-setting media, airline journals and journalists searching for easy-to-read stories, praise the *creative city* or use it as an easy plug-in concept for their actions and writing.

In academia also, the *creative city* paradigm has become a profile-raising and rewarding arena for books and academic papers, lectures, seminars and dissertations. Workshops and conferences are organised either to praise the concept or to pull it to pieces. The number of books, papers and reports published in many countries and languages on the subject has grown exponentially. Consultancy reports suggesting how to make a city creative have been welcome documents for policy advisors. The *creative city* fever is additionally nurtured by the self-interest of the members of the creative community. They welcome the unexpected public interest in the *creative city* paradigm as a chance to justify their earnings, maintain their lifestyles and sell their products and services more effectively.

Enthusiasm for the *creative city* is based on individual experiences and perceptions of creative places and actions in a city. Consequently the concepts differ considerably. If asked to plan for the *creative city*, the construct will reflect individual desires and motivations, or the outcome of vested interests of quite different communities, including architects, urbanists and artists. Some even claim that the *creative city* is a welcomed rationale for the community of cultural managers, who wish to protect and expand their influence or just secure their income

Moving from vision and enthusiasm to reality, however, is hard work. This is especially the case, where local physical, economic and cultural conditions do not offer many opportunities to follow advocated guidelines and suggestions. Passionate, courageous and committed staff are needed in local governments, along with leadership and political support that goes beyond elections periods. The *creative city* paradigm fits well with the mainstream urban renaissance and knowledge society aspirations of many cities, which have underpinned future-oriented urban

Bibliography

development policies in the early 21st century. There is much risk (and now also some evidence) that the *creative city* aspirations are no more than a decorative label for papering over city politics and for filling new barrels with old wine.

The *creative city* fever will likely pass. Cities, city managers and planners will realise that the *creative city* paradigm is not a remedy for all urban challenges. It will not solve or address all the challenges of city development in market-oriented economies. Nevertheless, carried out with patience, passion, cooperative spirit and commitment, the *creative city* is a local survival strategy in times of globalisation and urban competitiveness. This is because the concept stresses the importance of culture in market-oriented and consumption-driven societies. The *creative city* paradigm will soon be followed by the other Zeitgeist paradigms. Emerging paradigms of the resilient city and the smart city, are already waiting to grab the attention of city mayors and their advisors as replacements for the *creative city* concept. Whereas the resilient city concept will likely not be as successful in entering the mindsets of citizens and city mayors, the smart city has much more potential as it is being promoted by large global corporations, such as Siemens, BMW, Mercedes Benz, Veolia and General Electric, and cheered on by a young generation of citizens, for whom use of smart technologies is ubiquitous. Replacing the *creative city* paradigm by the smart city concept is not desirable, despite all the reservations and criticisms, as it is fundamentally a concept which supports culture as a value in cities and regions.

- Behr, Vera, Friedrich Gnad and Klaus R. Kunzmann, *Kulturwirtschaft in der Stadt*, Dortmund Beiträge zur Raumplanung, Bd. 53, Institut für Raumplanung, Dortmund, 1990.
- Bianchini, Franco, Mark Fisher, John Montgomery and Ken Worpole, *City Centres, City Cultures. The Role of the Arts in the Revitalisation of Towns and Cities*, Center for Local Economic Development Strategies, Manchester, 1988.
- Bianchini, Franco, Ralph Ebert, Fritz Gnad, Klaus R. Kunzmann and Charles Landry, *The Creative City in Britain and Germany*, The Anglo-German Foundation for the Study of Industrial Society, London, 1996.
- Carta, Maurizio, *L'armatura culturale del territorio. Il patrimonio culturale come matrice di identità e strumento di sviluppo*, Franco Angeli/Urbanistica, Rome, 1996.
- Carta, Maurizio, *Creative City. Dynamics, Innovations, Actions*, Actar/Birkhäuser, Barcelona, 2008.
- Chapain, Carolyne, Chris Colinge, Peter Lee and Sako Musterd (eds.), 'Can We Plan the Creative Knowledge City', *Built Environment*, Vol. 358, No. 2, 2009.
- Csikszentmihalyi, Mihaly, *Creativity. Flow and the Psychology of Discovery and Invention*, HarperCollins, London, 1996.
- Deben, Leon, Sako Musterd and Jan van Wesep (eds.), 'Culture and Urban Regeneration: Some European Examples', *Built Environment*, Vol. 18, No. 2, 2000.
- De Bono, Edward, *Serious Creativity Using the Power of Lateral Thinking to Create New Ideas*, HarperCollins, London, 1993.
- Du Gay, Paul (ed.), *Production of Culture/Cultures of Production*, SAGE, London, 1997.
- Ebert, Ralf, Klaus R. Kunzmann and Bastian Lange, *Kreativwirtschaftspolitik in Metropolen*. Rohn Verlag, Detmold, 2012.
- Ebert, Ralf and Klaus R. Kunzmann, 'Kultur, Kreative Räume und Stadtentwicklung in Berlin', *disP: The Planning Review*, 171, 2007, pp. 64–79.
- Evans, Greame, *Cultural Planning: An Urban Renaissance*, Routledge, London, 2001.
- Florida, Richard, *The Rise of the Creative Class. And How It Is Transforming Work, Leisure, Community and Everyday Life*, Basic Books, New York, 2002.
- Florida, Richard, *Cities and the Creative Class*, SAGE, London, 2005.
- Florida, Richard, *Who's Your City*, Basic Books, New York, 2008.
- Hassenpflug, Dieter, *Der urbane Code Chinas*, Birkhäuser, Basel, 2013.
- Heider, Katharina, Klaus R. Kunzmann and Martina Koll-Schretzenmayr, 'Zürich: Stadt der Kreativen. Was Stadtplanerinnen, Wirtschaftsförderer und Quartiersverantwortliche über das Leben und Arbeiten der Kreativen in urbanen Milieus wissen sollten oder schon immer wissen wollten', *disP: The Planning Review*, 175, 2008, pp. 57–72.
- Heinze, Thomas, *Kultur und Wirtschaft. Perspektiven gemeinsamer Innovation*, Westdeutscher Verlag, Opladen, 1995.
- Howkins, John, *The Creative Economy: How People Make Money from Ideas*, Penguin, New York, 2001.
- Kunzmann, Klaus R., 'Culture, Creativity and Spatial Planning' (*Abercrombie Lecture*), *Town Planning Review*, Vol. 75, No. 4, 2004, pp. 383–44.
- Kunzmann, Klaus R., 'Die Kreative Stadt: Stadtentwicklung zwischen Euphorie und Verdrängung?', *Internationale Bauausstellung (IBA) Hamburg* (ed.), *Kreativität trifft Stadt – Zum Verhältnis von Kunst, Kultur und Stadtentwicklung im Rahmen der IBA Hamburg*, Jovis, Berlin, 2010, pp. 202–213.
- Landry, Charles, *The Creative City: A Toolkit for Urban Innovators*, Earthscan, London, 2000.
- Landry, Charles, *The Art of City Making*, Earthscan, London, 2006.
- Lange, Bastian, *Die Räume der Kreativszenen, Culturepreneurs und ihre Orte in Berlin*, Transcript, Bielefeld, 2007.
- Lange, Bastian, Ares Kalandides, Birgit Stöber and Inga Wellmann (eds.), *Governance der Kreativwirtschaft. Diagnosen und Handlungsoptionen*, Transcript, Bielefeld, 2009, pp. 33–45.
- Montgomery, John, *The New Wealth of Cities. City Dynamics and the Fifth Wave*, Ashgate, Aldershot, 2007.
- Myerscough, John, *Economic Importance of the Arts in Merseyside*, Policy Studies Institute, London, 1988.
- Ong, Lily and Justin O'Connor (eds.), *Creative Economies, Creative Cities. Asian-European Perspectives*, Springer, Heidelberg, 2009.
- Perloff, Harvey, S. with Urban Innovations Group, *The Arts in the Economic Life of the City*, American Council for the Arts, New York, 1979.
- Scott, Allan J., *The Cultural Economy of Cities*, SAGE, London, 2000.
- Smith, Neil, *The New Urban Frontier: Gentrification and the Revanchist City*, Routledge, London, 1996.
- UK Department of Culture, Media and Sport, *The Creative Industries*, London, 2000.
- Ury, John, *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, SAGE, London, 1990.
- Vivant, Luisa, *Qu'est-ce que la ville créative*, Collection 'La ville en débat', Puf, Paris, 2009.
- Zukin, Sharon, *Loft Living: Culture and Capital in Urban Change*, Radius/Century Hutchinson, London, 1988.

The Importance of Culture in Urban Regeneration Practices



Introduction: Culture and Globalisation of Cities

With the increasing importance of globalisation processes, marked by a shift from the era of Fordist to post-Fordist¹ flexible capital accumulation, many cities and towns are currently compelled to increase their distinctiveness, uniqueness and attractiveness in relation to other competing cities. Due to the so-called 'space of flows' (CASTELLS, 1989) characterised by increasingly faster flows of information, people and products and the improved interconnectedness of spaces, cities – if they are to maintain their advantages – will have to offer more varied and unique spaces and more socio-cultural services if they intend to improve their position in relation to similar cities.

In these circumstances, where global context plays an important role for the future of the city, 'culture' becomes an extremely important factor that supports reorientation from economies of scale to high-value industries and a key element of transition from the modern to the post-modern phase of urban development. In other words, cities have become aware that culture (in all possible meanings of the word) has the possibility of providing distinctiveness in relation to other cities, by localising network flows, constructing representational images, enabling events, promoting the development of interesting

public spaces and allowing the formation of unique situational settings. In this sense, culture complements other social services (e.g. provision of education, child care, homes for the aged, ecological sustainability) that add to the general quality of life in the city.

It is important to mention that culture was, for a long time, a neglected element of spatial planning with important long-term effects on the well-being of a community. When analysing the role of culture in urban regeneration concepts, the majority of past approaches tended to focus mainly on cultural production schemes, where culture, the arts and other creative production were regarded as important supportive elements that added to the functioning of society and economy. Bianchini (1999) described such use of culture and creative potential in urban policies as the 'age of city marketing' where culture was 'increasingly seen as a valuable tool to diversify the local economic base and to compensate for jobs lost in traditional industrial and services sectors' (see also HESMONDHALGH, 2002; HOWKINS, 2001). Characteristic of this perception of culture are the definitions formulated by the UK's Department of Culture, Media and Sport (2001) to describe the concept of creative industries. In contrast to this perspective, newer approaches (e.g. UNESCO, 2009; UNESCO, 2010; AGENDA 21 FOR CULTURE 2004, 2008, etc.) tend to perceive and include culture as a constitutive element of the basic decision-making process that permeates the whole structure of the spatial planning mechanism. In the context of urban regeneration, planning for culture should be based on the principle of economic and cultural sustainability, heterogeneity and inclusivity. It should strive to assure a high quality of life for all possible population groups (see LASH, URRY, 1994; LANDRY, BIANCHINI, 1995; LANDRY, 2000, etc.).

In today's cities, high quality of life and cultural, ethnic and economic heterogeneity should be considered important aspects of urban diversity, affecting local production and consumption. Authors like Jacobs (1994) or Featherstone (1991) see economic diversity as the key factor of a city's success. Similarly Sassen (1994) studies global cities (e.g. London, Paris, New York and Tokyo) by examining their strategic role in the development of global economic activities. Bairoch (1988) and Scott (2000) see cities and their diversity as the engine of economic growth. In a familiar context, Florida (2002, 2005) argues that culturally diverse and tolerant cities are more likely to attract creative people, i.e. 'the creative class', and industries such as high technology and research. Culture is in this sense understood as a combination of heterogeneity and diversity of population that represents vital elements of a city's socio-economic structure

as they enable social interaction between a variety of personality types and allow 'heightened mobility of the individual that brings him within the range of stimulation by a great number of diverse individuals and subjects him to fluctuating status in the differentiated social groups' (WIRTH, 1938, 2000: 98–100).

The Changing Role of Urban Regeneration and Revitalisation in Spatial Planning

In the primary plan, urban regeneration should not be understood as mere physical renovation to restore the attractiveness of the city, but rather as a process that motivates and enables the accumulation of heterogeneity, i.e. offers a range of opportunities for expressing various individual and collective needs and allows the so-called urban experimentation that is impossible to notice in closed, standardised and more or less socially uniform suburban areas. The idea of urban regeneration is to a certain extent related to the processes and concepts of restoration,² (re)urbanisation³ and gentrification. While concepts like restoration or refurbishment are oriented towards the physical or constructed environment, ideas like urbanisation and reurbanisation are focused on the demographic aspect of changing the urban structure. The idea of revitalisation is very close to that of regeneration as both view the processes of urban transformation from a more general perspective. Although very similar, a thin line can be drawn between the two on the basis that regeneration puts emphasis on economic aspects and public-private partnerships during the urban transformation process, while revitalisation emphasises the social components and reanimation⁴ of the city to a greater extent. It should be noted that, in some cases, regeneration may also imply the negative processes of the impoverishment of the city or can represent a form of urban gentrification.⁵ The listed descriptions suggest that regeneration simultaneously includes elements from all listed processes and at the same time cannot be reduced to any one of them. It is conceived as a multi-directional approach to spatial analysis that encompasses an extensive, socially integrative strategy for the entire region of the city, and particularly for the city centre with all its precious tangible (physical, built) and intangible (non-material) cultural heritage.⁶

According to Kletzander (1995) the processes of regeneration and revitalisation include social, economic, architectural and ecological restoration of devalued, abandoned urban areas. Carmon (1999) described three stages of regeneration policies, all related to various approaches and plans for the metamorphosis



Tainan, Taiwan. A shop house in an old district of Tainan waiting for a second chance.

or transformation of the cultural identity of areas in the city. All three stages can be identified in the US, UK and several other European countries, although not always precisely in the same form or at the same time. The first stage (1930–1950) was characterised by physical determinism, focused on the built environment and was less attentive to social/demographic aspects of regeneration. These were stressed to a greater extent in the second stage (1960–1970), which emphasised the importance of revitalisation of neighbourhoods and the analysis of social problems in the city. The third stage (1970–1980) was characterised by the entry of economic players and public-private partnerships into the revitalisation processes of central city areas. In this stage, special attention was devoted to spaces for consumption. Cultural consumption has played a central role in the urban regeneration and revitalisation processes from the 1970s onward.

Urban spaces of cultural consumption differ from ordinary spaces of consumption primarily in regard to the products they offer. In a retail outlet, e.g. a shopping centre, a consumer exchanges his money for physical goods and derives some enjoyment from the transaction. In spaces of cultural consumption, on the other hand, money is normally exchanged for non-material products, which also bring personal satisfaction. Spaces for cultural consumption should be distinguished from spaces for (general) consumption, because they focus more

on the offer of cultural goods (most revenue is generated by sale of cultural products) that are also enjoyed or consumed in these same spaces.

A similar concept linked to spaces for cultural consumption was introduced by Bourdieu (1986), who advances the notion of cultural capital.⁷ Cultural capital is a source of wealth that can function as an alternative to economic (financial and industrial) capital. It can be understood to include education, artistic artefacts or entire cities with their accompanying cultural infrastructure (spatial and urban conception of the city, architecture, museums, etc.). Economic capital can be derived from cultural capital by means of marketing and promotion. This is best exemplified by some cities with rich cultural and historical heritage, such as Florence, Rome or Venice, where cultural capital is already in use for centuries. Historical spaces of culture, i.e. the objectified cultural capital in these cities, are a part of the cultural consumption process and have long been a vital segment of the municipal economy and lucrative source of revenue.⁸

Due to the strong role of the historical city centre in creating cultural identity and representing the trademark or brand of a city, planners and policy advisors in several European cities have attempted to combine contemporary consumption and revitalisation of city centres. Some advanced an economic development approach to the problem by combining regeneration, revitalisation and consumption in the city centre with drastic spatial interventions to preserve the cultural composition of the city and minimise the processes of gentrification.⁹ Unfortunately, in many cases, during these attempts to renovate the city, it is not completely clear which renovation strategy is to be used and what consequences it will have on the neighbourhood, its social structure and local community. In this sense, it is possible to speculate that there will be collateral damage in this process, represented by a certain degree of diminishment of the cultural heterogeneity of the location. Moreover, in some cases, the unique local characteristics of cultural capital and heritage and its communities are used by urban managers for gentrification purposes. Distinctive features which give character to the neighbourhood and are embedded in the everyday life of local communities (offers of services, practices and structure of the population) are sometimes used as part of an 'interim development' strategy i.e. warmly welcomed temporary guests or 'bridging gentrifications' (SMITH, 1996: 105) that due to their character and cultural capital incidentally cultivate the area and make it 'cool' and attractive, but which, due to their low-income status, are not protected when the value of the real estate begins to rise.¹⁰



During those processes, classical urbanity,¹¹ whose impetus has been lost, is replaced by a new post-modern urbanity characterised by the re-installation of consumption activities and global actors (economic entities, tourist facilities) in the city. Cities attempt to attract different groups of people by utilising the role of consumption in the processes of urban regeneration and revitalisation. During the course of this type of re-development, a certain degree of standardisation, i.e. diminishment of diversity in inner-city consumption spaces, can be witnessed, and the same retail shops found in any high street will have replaced many specific local establishments that helped contribute to the vibrancy and interest of particular locales, but were not perceived as profitable by interest groups. This heightens our awareness of a process of urban cultural regeneration that is mainly concerned with economic renovation and financial revitalisation, a process that tries to attract affluent newcomers, consumers, tourists and other high-income groups but at the same time diminishes the level of heterogeneity in the city. By displacing lower-income groups, the creative milieus, informal spaces and unique urban settings that represent the basis for cohabitation of diverse cultures in the city are destroyed. In this sense, the institutionalisation or sanitisation of local cultural or subcultural spaces helps the inner city to raise the level of consumption and to recoup some vibrancy, but it has not really succeeded in integrating important parts of urban culture, which tend to be pushed out of the central areas of the city.

Conclusion: Ensuring Social Inclusivity in Urban Regeneration Practices

We may conclude that each specific case of urban regeneration gives rise to a variety of questions that are related not only to physical-spatial interventions but to more important socio-cultural factors in spatial planning. The danger of pseudo-planning or small-step incrementalist planning derives from its restrictive stance which focuses on physical transformations without looking for links to cultural systems, local community and wider society. In the context of more sustainable urban planning, urban regeneration processes must inevitably include various dimensions of cultural planning that should be based on the principles of inclusivity and strive to give voice to all possible population groups. Bianchini describes cultural planning strategies oriented toward urban sustainability as a tool that helps to synthesise – to see the connections between natural, social, cultural, political and economic environments. Consequently, the final product of such urban cultural sustainability policies should

Page 36: Tainan, Taiwan. A 'slow' sign in front of semi-demolished house in Tainan

Bibliography

be ‘the development of “open minded” public spaces for social interaction and of “permeable borders” between different neighbourhoods; encouragement of multiculturalism and intercultural exchange and recognition of potential of participatory cultural projects within sustainable urban development strategies.’ (BIANCHINI, 1999: 43–45).

1 Fordism represents a modern type of production that includes standardisation, mass production and worker stability, whilst post-Fordism represents a post-modern flexible mode of production where capital is circulating and searching for the best conditions to maximise profits (see HARVEY, 1989).

2 Restoration processes are spatially and socially bounded, i.e. oriented towards redevelopment of deprived neighbourhoods for middle and upper classes, while the socially deprived groups simply move to another area of the city (see LEVER, 1993).

3 According to Haase and Steinführer (2003), reurbanisation represents a process of ‘creating high-quality apartments and living conditions in the city by employing new forms of enrichment of the urban life’ (sic). They emphasise the role of various age groups, household types, migration patterns and lifestyles, including the cultural and identity-related upgrade of particular areas of the city.

4 Reanimation in the sense of revitalisation of the central city involves the establishment

of social networks between inhabitants, the creation of a new cultural identity and the realisation of major construction (urban renewal) projects that locate the city centre within global networks or differentiate the city in its relation to its national and global competition.

5 Gentrification is in the majority of cases described as a process of social-spatial transformation of degraded areas where processes of intensive restoration and renovation of neighbourhoods have brought about the increased departure or displacement of lower social groups of the population (working class) and an influx of middle and upper classes of the population taking their place, as they are able to afford the increasing cost of living in these areas (see SMITH, 1996; HAMNETT, 1984; DOWNS, 1981).

6 While tangible (material) heritage is made up of individual buildings, groups of buildings, areas, objects and collections of objects, intangible (non-material) heritage comprises knowledge, skills, customs, beliefs and values as recognised and realised by people and connected with creation, use, understanding

and transmission to current and future generations (see IPCH, 2011).

7 Bourdieu (1986) lists the following three states of cultural capital: 1) embodied (or material) state (style of presentation, mode of speech, beauty, etc.); 2) objectified state (cultural goods – paintings, books, machines, buildings, etc.); 3) institutionalised state (education, qualifications).

8 For example, the cities that were part of the standard itinerary of ‘the grand tour’, i.e. included in the traditional trip through Europe undertaken by young, upper-class men and women in the period from 1660 to 1840 (see THOMPSON, 1991).

9 For example, Featherstone (1991, 1998: 189–206) describes the processes of ‘deindustrialisation of city centres and port docks that are gentrified by the middle-class population, and developed into spaces of tourism and cultural consumption’.

10 Local cultures or subcultures are one of the decisive factors in the first phase of gentrification of deteriorated and abandoned areas. In the next

phases, subcultures were/are due to their ‘marginality’ often pushed out of the neighbourhood as developers try to realise the potential for economic exploitation of the area. In this sense, subcultures have the role of bridging gentrifier that temporarily occupies or ‘reserves’ the area until the political authorities or economic interest groups define the function of the area. Subcultures are used by ‘urban managers’ (PAHL, 1977) as part of the strategy of ‘interim development’, i.e. warmly welcomed temporary guests (non-statuary tenants).

11 The often-used term ‘city life’ does not indicate only someone’s residential location in a densely populated urban environment and connection to a specific form of employment. More importantly, it presupposes a specific lifestyle, the so-called ‘urbanity’ or ‘urbanism as a way of life’, presented as an active engagement in city activities, spontaneous street vitality and described by Wirth (1938) as the widening of social and behavioural characteristics of the urban life of an individual.

Bairoch, Paul, *Cities and economic development*, University of Chicago Press, Chicago, 1988.

Bianchini, Franco, ‘Cultural planning for urban sustainability’, *City and culture: Cultural processes and urban sustainability*, Louise Nyström and Colin Fudge (eds.), The Swedish Urban Environment Council, Kalmar, 1999, pp. 34–51.

Bourdieu, Pierre, ‘The Forms of Capital’, *Handbook of Theory and Research for the Sociology of Education*, John Richardson (ed.), Greenwood Press, New York, 1986, pp. 241–258.

Carmon, Naomi, ‘Three generations of urban renewal policies: analysis and policy implications’, *Geoforum* 30, Elsevier, Pergamon, London, 1999, pp. 145–158.

Castells, Manuel, *The Informational City: Information Technology, Economic Restructuring, and the Urban Regional Process*, Blackwell, Oxford, UK; Cambridge, MA, 1989.

Downs, Anthony, *Neighborhoods and Urban Development*, Brookings Institution, Washington, D.C., 1981.

Featherstone, Mike, ‘Mestne kulture in postmoderni življenjski stili’, *Casopis za kritiko znanosti*, Vol. 26, No. 189, 1991; 1998, Študentska založba, Ljubljana, pp. 189–206.

Florida, Richard, *The Rise of the Creative Class*, Basic Books, New York, 2002.

Florida, Richard, *Cities and the Creative Class*, Routledge, New York; Abingdon, 2005.

Haase, Annegret and Annett Steinführer, ‘Understanding, Hypotheses and Key Indicators of Reurbanisation with Reference to Demographic Change’, UFZ Centre for Environmental Research, Leipzig; Dept. of Economics, Sociology and Law, Leipzig-Halle, Project ‘Re Urban Mobil’, 2003.

Hamnett, Chris, ‘Gentrification and Residential Location Theory: A Review and Assessment’, *Geography and the Urban Environment*, David Herbert and Ronald Johnson (eds.), Wiley, Chichester, 1984, pp. 283–330.

Harvey, David, *The Condition of Postmodernity – An Enquiry into the Origins of Cultural Change*, Blackwell, Oxford, 1989.

Hesmondhalgh, David, *The Cultural Industries*, SAGE, London, 2002.

Howkins, John, *The Creative Economy: How People Make Money From Ideas*, Penguin, Allen Lane, 2001.

IPCH – Institute for the Protection of Cultural Heritage of Slovenia, ‘What is cultural heritage?’, accessed: 12.5.2011, <http://www.zvkds.si/en/varstvo-kulturne-dediscine/o->

kulturni-dediscini/kaj-je-kulturna-dediscina/, 2011.

Jacobs, Jane, *The Death and Life of Great American Cities*, Penguin Books Ltd, St. Ives, 1994.

Kletzander, Andreas, *Urbane Regeneration in Nordengland. Die Erneuerung altindustrialisierter Stadträume im Kontext neokonservativer Politik*, Universität Augsburg, Augsburg, 1995.

Landry, Charles and Franco Bianchini, *The Creative City*, Demos, London, 1995.

Landry, Charles, *The Creative City*, Earthscan Publications, London, 2000.

Lash, Scott and John Urry, *Economies of Sign and Space*, SAGE, London, 1994.

Lever, William, ‘Reurbanisation – The Policy Implications’, *Urban Studies*, Vol. 30, No. 2, 1993, SAGE Publications, London; Thousand Oaks, pp. 267–284.

Pahl, Ray, ‘Managers, technical experts and the state’, *Captive Cities: Studies in the Political Economy of Cities and Regions*, Michael Harloe (ed.), Wiley, London; New York, 1977, pp. 49–60.

Sassen, Saskia, *Cities in a World Economy*, Pine Forge Press, Thousand Oaks, 1994.

Scott, Allen, *The Cultural Economy of Cities*, SAGE, London, 2000.

Smith, Neil, *The New Urban Frontier: Gentrification and the Revanchist City*, Routledge, London; New York, 1996.

Thompson, Edvard Palmer, *Making of the English Working Class*, Vintage Books, New York, 1991.

Thornton, Sarah, ‘The social logic of subcultural capital’, *The Subcultures Reader*, Ken Gelder and Sarah Thornton (eds.), Routledge, London; New York, 1997.

UNESCO, *UNESCO’s Decade of Education for Sustainable Development (2005–2014)*, Paris: Division for the Promotion of Quality Education, UNESCO, 2010.

United Cities and Local Governments (UCLG), *Agenda 21 for culture*. Barcelona: Committee on Culture – United Cities and Local Governments, 2004, 2008.

Uršič, Matjaž, *Urbani prostori potrošnje [Urban Spaces of Consumption]*, Fakulteta za družbene vede, Ljubljana, 2003.

Wirth, Louis, ‘Urbanism as a Way of Life’, *The City Reader*, Second Edition. Richard Le Gates and Frederic Stout (eds.), Routledge, New York; London, 1938, 2000, pp. 97–105.

A photograph of a woman in a patterned dress sitting on a wooden bench in a room with whiteboards. The image is overlaid with a semi-transparent white box containing the text "II. Project SECOND CHANCE".

II. Project SECOND CHANCE

Project Structure

HALLE 14 | Leipzig
production hall at former
Leipzig Cotton Spinning Mill
› HALLE 14 - non-profit art centre



Project partners:
Aufbauwerk Region Leipzig GmbH, HALLE 14 e.V.



Auf AEG | Nuremberg
buildings 3 and 14 at former AEG factory
› Kulturwerkstatt cultural centre

Project partners:
*City of Nuremberg,
MIB – Fünfte Investitionsgesellschaft mbH*

Arsenale | Venice
Torre di Porta Nuova at Venice Arsenale
› research and exhibition centre



Project partners:
City of Venice, Arsenale di Venezia Spa



Rog | Ljubljana
former Rog factory area
› RogLab – Rog Centre pilot project

Project partners:
*City of Ljubljana,
Museum and Galleries of Ljubljana*



Depot | Krakow
former tram depot
› Museum of Municipal Engineering and
cultural centre

Project partners:
City of Krakow, Museum of Municipal Engineering



www.secondchanceproject.eu

Introduction

In the SECOND CHANCE project, ten partners joined together to foster the regeneration of five brownfield sites in major Central European cities by integrating and promoting cultural activities. The project gave the former AEG factory in Nuremberg (DE), HALLE 14 of the former Cotton Spinning Mill in Leipzig (DE), the former Rog factory in Ljubljana (SI), the Porta Nuova tower on the site of the Arsenale in Venice (IT) and the former tram depot in the St. Lawrence district in Krakow (PL) a 'second chance'.

SECOND CHANCE was implemented through the CENTRAL EUROPE Programme, co-financed by the European Regional Development Fund (ERDF). CENTRAL EUROPE is a European Union programme that encourages transnational cooperation with the aim of improving innovation, accessibility and the environment and enhancing the competitiveness and attractiveness of the cities and regions in Central European countries.

In SECOND CHANCE, different approaches to the revitalisation of former industrial complexes through arts and culture were discussed and implemented. Public authorities, as well as operators and owners of the sites were involved in conversations about how to jointly develop concepts and strategies for revitalisation. Besides the reuse of these historically important buildings, a common objective was to increase the attractiveness and competitiveness

of the surrounding urban districts by transforming old industrial sites into lively cultural centres.

The four year transnational cooperation process focused on developing and implementing concepts for long-term use and financial sustainability of the participating sites by applying common methods and tools for guiding revitalisation. The project was structured to create a framework in which the five development processes could be compared. This was necessary as the five sites were at very different stages in their development – some sites were already undergoing revitalisation at the beginning of the project whereas others were preparing for the next step in their redevelopment based on previous experience with cultural activities. Differing legal and administrative situations in the countries involved made it difficult for some partners to undertake project. In some of the participating countries, there is a history of regenerating brownfield sites, whereas in others the work undertaken through SECOND CHANCE proved pioneering.

The starting point of the project work was a Europe-wide analysis of positive examples ('best practices'). This helped the project partners identify new ways of bringing back into use former industrial sites, learn from similar situations and identify transferable solutions. A SWOT analysis was conducted for each city and site to identify

strengths, weaknesses, opportunities and threats for revitalisation. The relevance of the analysis for the formulation and application of regeneration concepts varied substantially. Some partners faced basic difficulties in gathering usable data. Others found the results generated to be too general and less useful than anticipated. For other partners, the SWOT analysis was a helpful first step in enabling the development of their sites.

Stakeholder workshops with various target groups followed. Ideas and issues central to revitalisation activities were discussed with local authorities, potential partners, citizens and neighbourhood representatives, as well as with individuals and institutions from the field of art and culture – to name just a few. These workshops involved the public in order to learn about public expectations and possible objections. Results were documented and used as a crucial input for formulating a development vision, which was another key method and task for all project partners.

In each case, a development vision provided a general overview of what owners and operators expected to gain from revitalising their former industrial sites. Hopes, ideas and initial solutions were identified, along with potential obstacles and problems. To translate the vision into reality, a development concept was commissioned for each of the former industrial sites involved in the project. The work on this concept was a crucial step for all partners, since it defined the whole revitalisation process and described in detail the pilot investment implemented as a part of the project.

The development of public-private partnerships (PPP) to ensure sustainable financing and management of the sites was also a key element of SECOND CHANCE. A variety of partnership models were tested through the pilot projects. The first step was to develop a transnational PPP concept based on an analysis of different public-private partnership business models possible in arts and culture in different national settings. The development of site-specific PPP concepts marked the second step. The implementation of PPP models was a major goal of SECOND CHANCE.

Comprehensive marketing strategies and tools were developed to attract partners and sponsors for the PPP arrangements. Other major goals focused on preparation of detailed management plans for all sites and on facilitating a lively and mutually beneficial cultural exchange between the cultural centres. Thus, SECOND CHANCE project partners were able to develop transferable solutions and financing instruments for bringing about new uses of their urban brownfield sites.

SECOND CHANCE provided for a pilot project in each of the former industrial sites in participating cities. Each involved identifying a pilot investment to test how new cultural activities could translate into re-use of the industrial site and buildings. Realisation of the pilot investments was based on implementing the development concepts prepared, input from local stakeholders and know-how gained thanks to the design of site-specific PPP models. In each case, the pilot investment sought to pave the way for revitalisation based on cultural and creative activities. This part of the project is described later in the brochure.

Nuremberg



Culture-led Revitalisation for the Benefit of the City and the Region as a Whole

History and Current Situation

The Nuremberg AEG factory was founded in 1922 and produced household appliances such as washing machines and refrigerators. By 1970 AEG-Telefunken was the twelfth largest electronics company in the world, with factories in many countries. In 1994, the Electrolux group took over

the household appliances sector and so also the factory in Nuremberg. Less than ten years later, the company announced closure of the long-established AEG factory in Nuremberg and shifted production to other European countries. The last AEG washing machine was produced in the Nuremberg factory in March 2007. The factory was closed shortly thereafter. The closure resulted in a 16 ha brownfield site near the city centre close to another 5 ha industrial brownfield on Further Strasse, which was the former Triumph-Adler grounds. The 2009 bankruptcy of Quelle added a further industrial estate of almost 11 ha in Eberhardshof. The closure of these industrial sites created a huge problem for the City of Nuremberg, as each one translated into serious unemployment in the area.

The AEG-Electrolux property was bought in June 2007 by MIB Fünfte Investitionsgesellschaft mbH, an investment company. The company is a subsidiary of MIB AG and was charged with the task of redeveloping the former AEG complex in Nuremberg.

The site comprises a total of 168,000 m² and is located in the western part of Nuremberg. It is well-connected to the city transportation systems. The southern part of the AEG complex is a homogeneous ensemble of buildings, which made up the industrial production facility. Partial demolition has opened up the area with courtyards and parking areas. As part of the revitalisation process, the headquarters of Germany-Electrolux AG and Siemens PTD, as well as other companies, relocated to the site.

Pages 40/41: Women working on the production of AEG refrigerators in Nuremberg
Page 46: Dismantled factory logo at the former AEG site, eponym for the area 'Auf AEG'

The north end of the AEG complex includes a 1930s residential development, which could potentially extend over 70,000 m². In this part of the complex, many spaces are rented out as artists' studios. As many as 78 artists – painters, photographers, installation artists and sculptors – currently work here. The single-storey production halls are rented to small production and service companies. The northern area is dominated by the former logistics hall of AEG. Over half of the available space in the entire complex has been brought back into use. Altogether roughly 80,000 m² are now rented and there is an aspiration to extend the art and culture functions of the area.

The City of Nuremberg recently bought building No. 3 from the MIB Fünfte Investitionsgesellschaft mbH with plans to redevelop 4,400 m² into the Kulturwerkstatt, a multifunctional cultural centre, which is to be located in the 'Quartier Vier'. The Kulturwerkstatt will house the Akademie für Schultheater und Theaterpädagogik (an academy promoting theatre in schools and theatre pedagogy), the long awaited headquarters of the Musikschule Nürnberg (music school), the KinderKunstRaum (a children's art organisation which may develop into an art school for kids and teenagers), the Centro Español (the oldest migrant association in Nuremberg) and the Kulturbüro Muggenhof (city cultural office for the district). The Centre is to collaborate closely with Zentrifuge, which provides for culture education. The Kulturwerkstatt guarantees that culture will be a key part of the future of the AEG site and will serve to build an identity for the district as a whole, which will impact the whole city.

Werkstatt 141



Werkstatt 141 Fassade

Implementing the Concept

Looking at the former AEG complex itself, its main strength is its central location. The area can be reached easily by public and private transport from both Nuremberg and Fürth and there is space for many possible uses, including temporary artists' studios or exhibitions. Zentrifuge has itself proven to be an innovative space for the creative industries, allowing them to explore new ways of working and acting as a contact point for many different groups and interests. Space is made available for exhibitions, discussions and events. Opportunity lies in maintaining and fostering this interactive quality. In this context, a combination of public and private funding guarantees that space is provided for experimentation and not just for the purpose of generating revenues.

The **pilot investment** in the Auf AEG site is called Werkstatt 141. The project has been conceived as a Public Private Partnership (PPP) involving MIB, the owner of the site and the City of Nuremberg. Under the terms of the agreement, MIB remains the owner of the 274 m² hall located in the ground floor of Building No. 14. This is where the pilot action takes place with the City of Nuremberg securing rights to use the space for cultural purposes. As part of the pilot investment, the MIB renovated the hall and made it available to the City Culture Department, which now organises the (cultural) content for programming.

As part of the pilot project, the 274 m² hall has been completely renovated and equipped with a new electrical installation, stage and seating, stage lightning, a sound system and air conditioning, tailored specifically to the needs of theatre produc-



Werkstatt 141 during the construction work

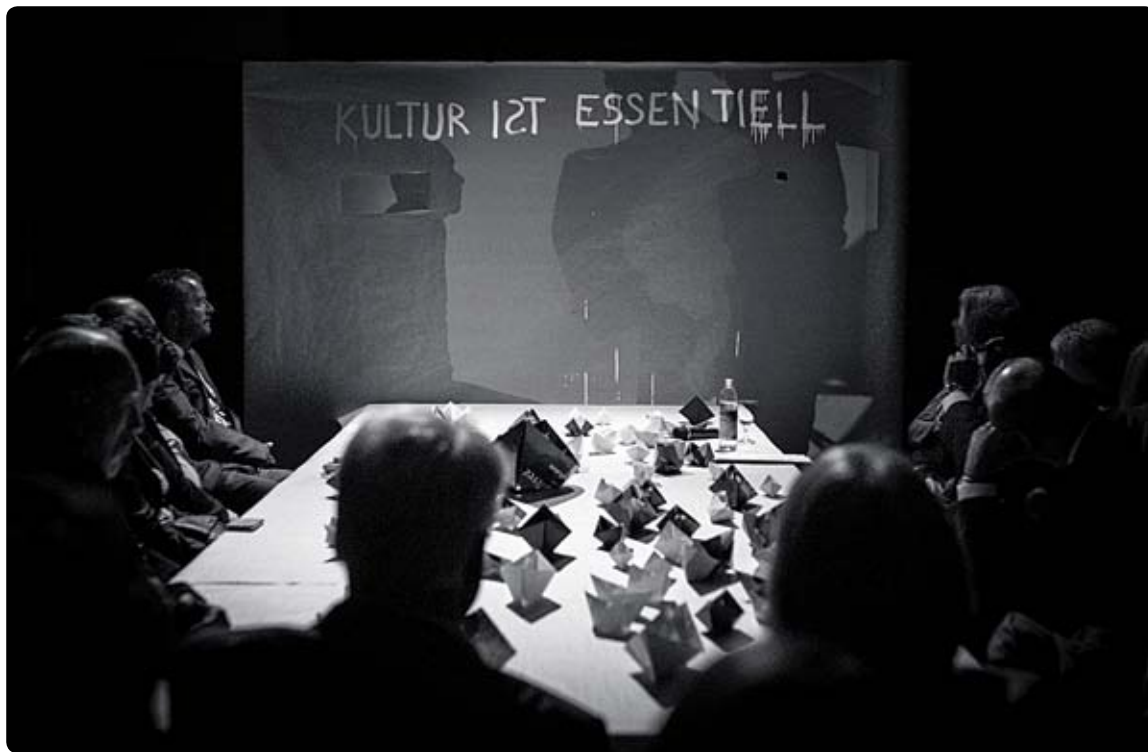
tions and pedagogy, but also for other activities, including meetings and concerts.

The newly developed open space provides a basis for organising cultural exchanges of theatre groups and networking in the field of theatre pedagogy in order to develop new work methods and engage with new target groups. The space is managed by the City Culture Department as a collaborative venture with the city Musikschule Nürnberg (music school), the Akademie für Schultheater und Theaterpädagogik (academy promoting the use of theatre in schools and theatre pedagogy), the City department responsible for art education of children 'KinderKunstRaum,' the oldest migrant association in Nuremberg 'Centro Español' and the non-profit association Zentrifuge, which is located on the site. As a result, a multifaceted programme of cultural and social courses, workshops, projects and services is on offer to residents of the district

surrounding the AEG site and also to the citizens of Nuremberg.

The Werkstatt 141 opened on September 13th 2012 and has hosted over 100 events so far, with more than 5,000 local and international visitors. In a short time, the Werkstatt 141 has become a key contributor to building social cohesion of the neighbourhood. The City has gained a capability to engage in international cooperation related to organising exchanges in the fields of theatre, theatre pedagogy, sound and visual arts and cultural education.

The pilot project, which involved renovation of the hall into an open space tailored to the needs of transnational meetings of artists and performers is a special undertaking. The project is unusual in that it seeks to create a cultural space, accessible to artists from all over Europe, which is also avail-



'Culture is essential!' Paper theater at the opening of the Werkstatt 141

able to local residents interested in watching, discovering and enjoying the creative process. This approach of driving the revitalisation of unused spaces through participation is to be a model for others. The project brings a transnational added value in the sense of spreading and exchanging new ideas on how to shape a creative space and how to ensure the further social and economic development takes place in ways that benefit what remains today a disadvantaged area.

As a direct result of the pilot, the City Culture Department operates an international exchange programme with SECOND CHANCE partners, which includes exchanges of artists. In April 2013 Sabina Tutone, a professor at the University Ca' Foscari in Venice led a theatre workshop with students selected by the Academy of Theatre Pedagogy in the Werkstatt 141. In addition, four artists from Venice, Ljubljana, Krakow and Leipzig

presented their work within the framework of the Offen Auf AEG event organised in September 2012 on the AEG site.

The pilot investment provided also an important means for working out a formula for cooperation between the City Culture Department and MIB. The collaboration will continue in coming years on the AEG site as the City has purchased Hall No 3 for the purpose of building a cultural centre – the Kulturwerkstatt. This initiative will enable a collaboration with the Zentrifuge Association and so will be a key part of future programming for Werkstatt 141. The City intends to collaborate with Zentrifuge to explore new activities for the project space available in Building No. 14, focusing on cultural and creative industries. During this process both organisations will collaborate with artists, researchers and entrepreneurs operating on the AEG site.



In the Werkstatt 141 theater groups from primary and secondary schools of the neighborhood find the perfect conditions for their projects (Performance of the Dürer Secondary School)

There is also the prospect of cooperation between the City and companies operating from the site with respect to providing logistic services for the future Kulturwerkstatt. Such opportunities will be explored through the SECOND CHANCE pilot investment. Agreements for catering, public relations, technical infrastructure, sponsorships, etc. could take the form of property management and general management PPPs.

Ideas for Future

Based on the lessons learned during the project, the City of Nuremberg and MIB have defined jointly plans aimed at revitalising the whole area. The City Department for Urban Development and the Culture Department are very much involved in this process. As a result of joint work undertaken through SECOND CHANCE, the City purchased one

of the Auf AEG site buildings with plans to renovate the 4,400 m² of useable space to develop it into the Kulturwerkstatt, a multifunctional cultural centre where all five institutions working together in the pilot project will be located enabling their collaboration to continue into the future. The total investment in the Auf AEG site is estimated to be approx. 15,89 million Euros. As a cultural facility, it has all the makings of becoming a true 'flagship urban renewal project.' The new centre for culture and arts education will not only help build the identity of the district, but will also increase the role and significance of the district in the city as a whole.

The Werkstatt 141 will be retained and used for art and culture for many years to come. It will help to continue to focus on joint work of the SECOND CHANCE partners and to develop collaboration with other institutions in the City, region and across Eu-



Werkstatt 141 offers a space for experimental art forms and international encounters (Glitchartfestival)

rope. The pilot investment has clearly contributed to increasing the attractiveness of the entire Auf AEG factory area for further investment, thereby assuring its own economic sustainability. The cultural and pedagogical offer that is now made available to local residents has also improved the quality of life in the area. The know-how related to urban revitalisation through arts and culture gathered during the project implementation can now be passed on to other municipalities or owners and operators of urban brownfield sites interested to learn about the challenges of the revitalisation process.

The future Kulturwerkstatt Auf AEG will comprise five organisations, of which three are municipal organisations, the Musikschule Nürnberg (music school), the KinderKunstRaum (a children's art organisation which may develop into an art school for kids and teenagers) and the Kulturbüro

Muggenhof (City Cultural Office for the district). The two external partners are the Akademie für Schultheater und Theaterpädagogik (Academy for Theatre in Schools and Theatre Pedagogy) and the Centro Español (a migrant association). This new cultural centre will be coordinated by a committee composed of directors of the music school, the KinderKunstRaum, the City Cultural Office Kulturbüro Muggenhof and the building management. This committee will jointly decide on the programme offer and will also be responsible for public relations.

The relationships developed between various partners involved in the pilot investment form the basis for future operations. The prospective users of the future cultural centre Kulturwerkstatt take part in workshops and events organised in the space created within the pilot investment. Actors and representatives of the district and the

municipality participate regularly in the Werkstatt 141 workshops on urban design, urban development and participatory approaches covering whole west area of Nuremberg. At the local level, the Cultural Office Muggenhof has been actively collaborating with actors and institutions in located in the district, helping, for example, to organise a local festival each year or to establish an association devoted to researching local history. The pilot project has played important role as a focal point for networking activities.

Cooperation on the Auf AEG site between the association Zentrifuge, which focuses on visual arts and creative industries, and the Cultural Office Muggenhof, with its emphasis on social and cultural activities has also proven fruitful. Numerous workshops, art exhibitions, lectures and music

events organised in collaboration which started with the pilot project, served to expand the scope of operation of both institutions.

From the very beginning, the **pilot action** focused on Werkstatt 141 as a space for experimental projects of local artists. It is well equipped technically and offers advice, training and practical support with the organisation, promotion and delivery of cultural activities. What is more, the space is also now well established as an important venue for school theatre groups in the district, providing an opportunity to improve the quality of the school theatre in the area. Various theatre groups from all over the country and abroad regularly perform at the Werkstatt 141 for kindergartens and local school children, thereby contributing to their cultural and art education.

www.aufaeg.de
www.kuf-kultur.de

Leipzig



Between the Luxury of Emptiness and the Burden of 20,000 m² of Non-Profit Space: The Art Centre HALLE 14

History and Current Situation

Founded in 2002, the art centre HALLE 14 is housed in a huge, five-storey, 20,000 m² production building on the grounds of the Leipzig Baumwollspinnerei (Cotton Spinning Mill). This former industrial site consists of 20 buildings on

approximately 10 ha of land. The site is situated in Neu-Lindenau, in the southwest of Leipzig, very close to the districts of Plagwitz and Lindenau, neighbourhoods that were once home to the factory workers.

The Spinnerei, as it is called today, was built between 1884 and 1907 after its founding by a joint-stock company determined to compete in the European cotton market. Within a few years, it grew to be the largest spinning mill in continental Europe and eventually employed up to 4,000 workers. Cotton spinning continued until 1993, when several production buildings were shut down and most employees were let go. The last production line – cord for car tires – finally ceased operation in 2000.

Beginning in 1993, during the step-by-step process of closing production halls and buildings and selling off the machinery, the Spinnerei administration opened up the empty halls and rooms to alternative users. A summer academy was opened, the first artists set up studios, and architecture firms, workshops and exhibition spaces gradually moved in. This marked the beginning of the internationally recognised art cosmos that the Spinnerei is today, and it laid the groundwork for the idea of turning HALLE 14 into a non-profit art centre.

The present owner of the Spinnerei, a shareholder company called Leipziger Baumwollspinnerei Verwaltungsgesellschaft mbH, bought the entire site in July 2001. At that time, 6,000 m² out of 90,000 m² of usable space was being used by about 30 artists, craftspeople, engineers, a

bicycle workshop, the art space B/2 and others. This unique milieu convinced the new owners that buying the site had been the right decision, and it defined their vision and strategy for further development: keep what's already there and use this to develop the Spinnerei into a special place for art, culture and creativity. Today, there are over 100 artist studios at the Spinnerei, 10 galleries, numerous workshops and the offices of printers, architects, urban planners, fashion and graphic designers, etc., as well as several non-profit initiatives and institutions. Today, the neighbourhoods between the Leipzig city centre and the Spinnerei have become lively places with many creative and cultural initiatives and a new influx of residents.

Turning the largest production building, hall number 14, into a centre for contemporary art was one of the first initiatives in the non-profit sector at the Spinnerei. The Federkiel Foundation, a private foundation for contemporary arts and culture founded by art enthusiast Karsten Schmitz – also a Spinnerei shareholder – dared to take this enormous step.

However, the Federkiel Foundation did not take this step alone. International architects, urban planners, artists, sociologists, curators and other intellectuals were invited to be part of this process through the symposium 'How Architecture Can Think Socially', held in Leipzig in December 2002. Possibilities for arts and culture in former industrial buildings in general and at the Spinnerei in particular were discussed, building on the visions of the new owners and users of the space. Best practices as well as failures from Germany and



Artist Doo Hyoun Kwon painting in his studio

other countries were presented and evaluated. The role of art institutions in such buildings and similar surroundings as well as their opportunities and challenges were debated. The symposium is documented in 'How Architecture Can Think Socially' (Nuremberg, 2004).

The results of the symposium served as the basis for a ten-year plan set up by the Federkiel Foundation in 2002. Most of these results are still relevant and helpful today; however, the last nine years of practical work in HALLE 14 have shown that the revitalisation of an industrial building through arts and culture needs much more than good ideas and grand visions. The opportunity to participate in the SECOND CHANCE project, which enables transnational exchange and cooperation with European partners with similar developments and experiences and with comparable questions and problems, was a logical, reasonable and valuable next step.

Until 2006, the enormous production building with its thousands of square meters of empty space, its 'luxury of emptiness', was used in its original state – rough, cold and humid. For the exhibitions of the Federkiel Foundation from 2003 to 2006, curator Frank Motz and a small group of freelancers and interns worked with the existing character, size and condition of the spaces. They organised five large, widely recognised exhibitions of international contemporary art and demonstrated their professional approach. It was not until 2007 that the first architectural vision was implemented. The visitor centre was the first area to be developed, and it marked the beginning of the process-oriented, step-by-step work on the building. The restoration of the 4,000 m² roof, the renovation of the façade and the construction of various project and exhibition spaces were the main building activities between 2008 and 2011. All works were realised by Kim Wortelkamp and



Artist Laura Eckert working in one of 11 studios that were built within SECOND CHANCE

Hauke Herberg from the Leipzig architecture firm quartier vier.

The restoration work continued intermittently, and while the building changed gradually, the cultural work of HALLE 14 continued to grow and develop. As an independent art centre, HALLE 14 is a place for the presentation of contemporary art as well as a space for reflection and communication. It serves the public interest in its artistic commitment. This goal is accomplished through various programmes and HALLE 14's partner concept.

HALLE 14's core work is the series of international group exhibitions of contemporary art in the 2,400 m² exhibition space on the ground floor. Since 2003, one to three exhibitions per year have taken place, presenting societal perspectives (e.g., *The Culture of Fear*, 2006), challenging exhibition traditions and viewing habits (e.g., *Failed Art – The Art of Failure*, 2009) or focusing on underrepresent-

ed artistic regions (e.g., *Pause the Pulse: Portrait of Accra*, 2010). The exhibition themes are selected by curator Frank Motz, who has been working with the art centre since the very beginning in 2002.

The art education programme 'Kreative Spinner' provides access to art for children and young adults at this unique space for contemporary arts and culture, the Spinnerei. Participants experience art firsthand at its production and presentation site. In workshops and through hands-on projects, they learn about selected exhibitions and the work of artists, as well as their working processes and techniques.

HALLE 14's art library offers an up-to-date overview of international contemporary art literature. Its current inventory of 30,000 books serves as a reference library for discovery and research for visitors, art experts, students and artists. The library is also an additional platform for artistic work.



Halle 14

Starting in 2010 with the Lounge14 series of talks and discussions, HALLE 14 regularly embarks on discursive excursions into contemporary questions in art and society. Artists, curators and academics are invited to reflect on cultural topics and aesthetic issues. Furthermore, an accompanying public programme of lectures by experts and presentations by artists enriches the exhibitions.

HALLE 14 has been publishing its own newspaper, *vierzehn* (fourteen), since 2002. Detailed information about projects, exhibitions, artists and current developments is presented in text and images. Since 2009 (issue 6), *vierzehn* has been modelled on the format of the former Spinnerei company newspaper, *Der Weiße Faden* (The White Thread).

Alongside the exhibitions, art education, library and Lounge14 series, the international fellowship programme Studio14 is the fifth core project of HALLE 14. For more than five years, the setup of

the programme was planned and discussed, but there were no studios or individual work spaces in the building. The pilot investment of the SECOND CHANCE project made the establishment of Studio14 possible.

Despite the great variety of activities and public events organised by HALLE 14, it was understood from the very beginning of the development that all 20,000 m² could not be used by one association. The enormous size of the building can also be seen as burden; however, all involved tend to value the space's potential and luxurious emptiness. Nevertheless, HALLE 14 has found it necessary and useful to cooperate and share spaces with other institutions and projects. This fits well with HALLE 14's mission to promote independent artistic and intellectual exchange. Since 2006, project and exhibition spaces have been provided to partners from the non-profit art world (associations, foundations and academies, as well as artists



The beginning of the construction works

and cultural professionals with innovative ideas). Acquiring long-term exhibition and studio partners is the primary goal.

Developing the Concept

The **SWOT analysis** for HALLE 14 showed that the art centre has accomplished much in terms of creating high-quality cultural activities, securing funding, implementing renovation efforts and garnering public attention. The analysis also showed that HALLE 14 lacks a clear and strong public image: some programmes are better known than others, and the overall concept of the institution is not easily understood by outside observers. Refining the profile and improving its communication to the public was recommended, as well as broadening the institution's network. In terms of the SWOT analysis, one of HALLE 14's biggest threats is its dependency on individual private supporters like

the Federkiel Foundation, which funded most of the activities from 2002 to 2010.

In contrast to most of the other sites in the SECOND CHANCE project, HALLE 14 already has a history of revitalisation through arts and culture. The challenge is different yet similar: HALLE 14 needs to learn to stand on its own feet. A sustainable financial and management structure, the completion of the studios, the formation of studio partnerships and residency programmes as well as the cooperation with new exhibition partners on the basis of a clear concept are crucial objectives to reach to ensure the art centre's future.

Due to this situation of starting the development in the middle of an ongoing journey, the **stakeholder workshop** held by HALLE 14 on May 3, 2011 was called 'The Future of HALLE 14' and invited those people most involved in the past and future of the space. Accompanied by an external expert,



Halle14 View of the exhibition area



The studio of media artist group famed

the owners of the Spinnerei, the chairman of the Federkiel Foundation, a member of the HALLE 14 team and its managing director met for an intense discussion. The financial situation of the institution, funding for the next restoration activities, partner acquisition and future fundraising strategies were the main topics of this workshop. The most important issues and outcomes were the strengthening of HALLE 14's economic position while continuing to follow the non-profit concept, the support from the Spinnerei for further renovation and infrastructure activities and operation costs and finally the intention to step-up the acquisition of exhibition and studio partners who can contribute to HALLE 14's concept and budget.

In keeping with the results of the stakeholder workshop, the **development vision** for HALLE 14 identifies three areas with large development

potential and demand. While not to be neglected, the exhibition and activity programmes call for only minor structural, organisational and financial improvement. The crucial aspects for the art centre's future are:

- › the development of the building,
- › the financial situation in general,
- › and the search for partners.

These aspects were named in the development vision. The **utilisation concept** deals with them in more detail.

Implementing the Concept

The development of the building was unexpectedly accelerated in 2011. The funding awarded in 2009 by the City of Leipzig to the Spinnerei and

HALLE 14 for renovating the roof and façade (first and second phases of the renovation, total investment: 1.1 million Euros, public funding: 920,000 Euros) demonstrated recognition of HALLE 14's significance within Leipzig's cultural landscape. The wide variety and high quality of the projects at HALLE 14 and the partners' programmes along with their draw for local citizens as well as national and international visitors were and are well-regarded by city and state officials. The dedication of the board and team of the HALLE 14 association and the continuing support of the Federkiel Foundation and the owners of the Spinnerei, combined with their financial commitment, were additional for decision makers. The participation in the EU-funded project SECOND CHANCE finally assured them that HALLE 14 deserved ongoing institutional and capital support.

Thus, in 2011 – parallel to the pilot investment as part of SECOND CHANCE – the third phase of renovation was made possible by a 65 % funding from city, state and federal governments (total investment: 1.2 million Euros). The installation of infrastructure and all fire security requirements, the construction of a third staircase and the development of several spaces were the main activities, carried out between August 2011 and April 2012. The remaining 35 % of the investment had to be financed by the owners of the building, the Leipziger Baumwollspinnerei Verwaltungsgesellschaft mbH. A convincing concept for further building development and a strategy for securing the medium- and long-term financial situation of the art centre were needed to make this possible. This was reached by a revision of the existing utilisation concept and a strengthening of the partner concept.

The partner concept rounds out HALLE 14's activities and helps to guarantee a workable financial situation. Through cooperations with exhibition and studio partners as well as some partners for storage and workshop spaces, it outlines a solution for continued economic stability.

There are four spaces – between 1,000 and 3,800 m² in size – for exhibition partners. These partners are expected to implement an autonomous programme of contemporary visual art with ambitious exhibition and outreach concepts. Ideally, the partner brings a team for exhibition installation, technical assistance, visitor service, public relations, etc. HALLE 14 is interested in long-term cooperations; three years has proved to be a good period in the past. With their programmes, the partners contribute to the building's new function and development. They are asked to pay a usage and coordination fee for their space; in accordance with the non-profit concept of HALLE 14, this fee is very low. However, due to the enormous size of the spaces, these fees still help to finance a portion of the operating costs.

As HALLE 14's partner from 2008 until 2010, the Columbus Art Foundation (Ravensburg, DE) used an exhibition space on the second floor to host group shows like *Wollust* (2008) and *schrägterrain* (2010) as well as exhibitions linked to its grant programme. Adjacent to the Columbus Art Foundation, the 'Installation and Space' class of the Academy of Visual Arts Leipzig used the exhibition platform Universal Cube from 2006 to 2011. Universal Cube presented curated class exhibitions and student projects, as well as collaborations with other European art academies (Geneva, Linz, Lyon).

Now new partners need to be found. As part of the **site-specific PPP concept** for HALLE 14, strategies are being developed on how to search for medium- and long-term non-profit partners. An open call might be one option, while relying on the existing network of curators, museum directors, artists and art professors is another.

Partnerships for the artist studios are the second main objective. Thanks to the **pilot project** within SECOND CHANCE, 11 studios were erected and developed on the first and second floor of HALLE 14. This marks the first construction of smaller units in the building, made for individual use and equipped with heating, light, external sanitary facilities, internet and – in some cases – furniture. There will be 14 artist studios in HALLE 14 altogether.

One or two studios will host the international fellowship programme Studio14. International artists can apply for a four-month research and work period in Leipzig. Artists are invited to apply through an open call with a changing thematic focus, and an external jury of experts selects the fellows.

The other studios are available for the use of partners. Different kinds of studio partnerships are possible. 'Residence14' aims to cooperate with national and international cultural institutions, municipalities, academies or galleries. The partner institution provides the financial means to send an artist from its city or country to Leipzig for several months. Ideally, the partners pay for travel, accommodations and a coordination fee, as well as giving the artist a stipend. The selection process for the guest artist is defined jointly by the sending and the hosting institutions. Studios at HALLE 14

can also be provided as a form of support to artists by the HALLE 14 association, the Federkiel Foundation or one of the exhibition partners. They can also be made available to international guest artists. Another type of studio partnership is the collaboration with other residency or fellowship programmes.

The pilot investment was completed in April 2012. Some of the studios were already finished in February, so the first artists could move in then. Currently, 11 out of 14 studios are used by guests and supported artists, two residency programmes and a residency partnership with the City of Košice (SK). These first experiences are being used to develop the partnership concept that is included in the site-specific PPP concept. It has already been remarked how the short- and medium-term visiting artists complement the internationalisation of the Spinnerei and the activities of the art centre HALLE 14. Though yet to be defined, cross-fertilisation between the visiting artists and the existing projects is a possibility.

It is essential that all partnerships – exhibition, studio or storage and workshops – follow the

non-profit concept of HALLE 14. According to the art centre's mission statement and the conditions of the public funding for all restoration activities, no commercial companies or activities are allowed inside the building. The non-profit status and the non-profit management are mandatory. Still, the low usage and coordination costs that all partners are asked to pay help to cover a part of the operational costs. Thus, the degree to which HALLE 14 depends on private support and public funding will be reduced to a realistic and workable percentage.

The owner of HALLE 14, the Spinnerei GmbH, will remain an important partner, less so financially than conceptually and strategically. This is another central topic in the site-specific PPP concept. The management of the additional partners as well as the ongoing acquisition of exhibition and studio partners asks for a multi-level collaboration, if for no other reason than to give the management and team of the art centre HALLE 14 the possibility to focus on what they do best: develop and organise ambitious, engaging and multifaceted exhibitions and projects of international contemporary art.

www.halle14.org
www.spinnerei.de
www.aufbauwerk-leipzig.com

Venice



The Brain for Arts, Science and Culture: The Porta Nuova Tower

History and Current Situation

The Arsenale of Venice is a monumental complex of great historical value: the entire area spans 478,000 m², which includes 136,380 m² of covered areas and 224,620 m² of open areas encircling 117,000 m² of waterfront docking space. The Arsenale was built in the 12th century as the main shipyard for the Venetian Republic. It was developed to become the most important shipbuilding

factory in the world, and for centuries it was just that.

The buildings and associated production sites maintained their original use with constant physical and functional adjustments, right up to the beginning of the First World War. By this time, it was no longer possible for the Arsenale to meet the needs of the ship-building industry in the lagoon and production activities were moved to the mainland.

The Italian Navy remained at the Arsenale, continuing to use the area in a limited way. But the shipbuilding facilities have been progressively abandoned, and the entire Arsenale has fallen into disrepair and neglect.

The Venice Biennale's entry into the Arsenale in 1980 on the occasion of the first Architecture Exhibition organised in the Corderie (the building where ropes were made) was the first important initiative aimed at converting the former shipyard into a place where art and creativity could flourish.

In 1997, Thetis, a company active in the field of marine technologies, located operations in the north area of the complex, thereby contributing to realisation of the aspiration of the Arsenale developing into a scientific and cultural centre of the city. An important step in this direction was the creation of Spazio Thetis – an organisation dedicated to organising exhibitions bringing together artistic and scientific dimensions. Research activities undertaken by the CNR (National

Research Centre) have included several expositions on environmental issues in the area.

The area of the Arsenale is owned by the State through the Ministry of Defence -Navy (62 %), the historical and artistic branch of the government department for state-owned land and property (36 %) and the Ministry of Infrastructure and Transport (2 %).

Following the passing of a spending review law (August 2012), the ownership of the Porta Nuova Tower passed from the State to the Municipality of Venice.

The Porta Nuova Tower was built between 1809 and 1814 as part of a reconstruction of the Arsenale initiated during the second French dominion. As part of the reconstruction of Porta Nuova, a new entrance to the lagoon was created in the eastern perimeter fence of the Arsenale. The impressive 35 m high tower was built to mount the masts of large ships. Recently, the state of neglect of the tower's structures was so advanced that visits were not allowed for safety reasons.

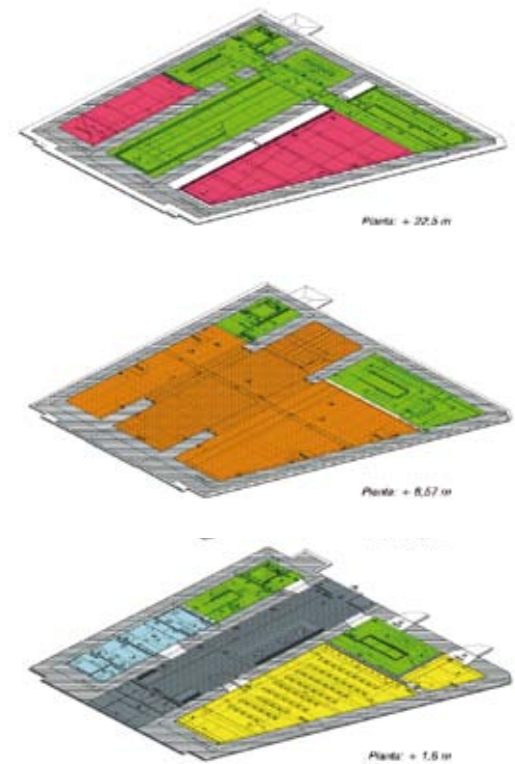
In 2006, the Arsenale di Venezia organised a design competition for four works to be realised at the Arsenale. As a result of the competition, the architects Traudy Pelzel and Francesco Magnani developed revitalisation plans. Construction work was carried out under the supervision of Beni Culturali (Cultural Heritage) and completed in 2010. The objective of the project was to conserve the historic buildings in the area by linking preservation work to meeting requirements of the area as an emerg-



The new staircase is a self-confident intervention made of rough materials like iron and concrete.



The spaces of the tower:
 Roof Floor: ■ Roof Terrace, 55 m² – Second Floor: ■ Offices, 95 m², ■ Toilets, 6 m² – First Floor: ■ Exhibition room, 170 m² – Distribution:
 ■ Vertical, ■ Horizontal – Ground Floor: ■ Conference room, 70 m², ■ Entrance, 56 m², ■ Toilets, 18 m², ■ Offices, 26 m²



■ Entrance ■ Exhibition room ■ Conference room
 ■ Offices ■ Toilets ■ Distribution

ing exhibition and cultural centre. The renovation of the Porta Nuova received the Piranesi Honorable Mention, an international award for architecture organised in Slovenia and also the Torta Prize, an important prize in the world of historic building restoration.

Implementing the Concept

One of the main features of the SECOND CHANCE project has been the involvement of local artists and cultural associations in developing the revitalisation programme for the Porta Nuova Tower and its surrounding area. Contact and communication

with the Venetian art and culture communities has been a key feature of the project and has helped to generate significant impetus for revival of the area through artistic production and experimentation.

The underlying idea was based on the conviction that the Porta Nuova Tower can be adapted to meet the needs of different types of activity: events for bringing together and exchanging cultural and artistic experiences, artistic workshops, dance and theatre performances, music events, visual arts and exhibitions.

The original purpose of the investment was to furnish and equip the main exhibition hall of the



Renato Meneghetti (IT), *Optional*, 2006, presented on the occasion of the opening of the 12th International Architectural Exhibition, August 2010

Porta Nuova Tower. Following the conclusions from SECOND CHANCE meetings with partners and stakeholders, the **pilot investment** was modified and extended to the entire Tower – to develop all tower's spaces and make the building the 'brain for arts, science and culture' of the Arsenale.

The purpose of the pilot project was to bring the Tower back to life by adapting its spaces to the different needs of its 'inhabitants.' Several pre-investment studies were completed to identify needs in relation to furnishing and IT equipment.

The spaces of the Tower have different features: on the ground floor, a conference room has been equipped with tables and audio and projection systems. It has been used to date for meetings of various kind, including National Research Council conferences, history laboratories, etc. The entrance is equipped with a touch screen where visitors and users can find information about SECOND CHANCE and the different activities taking place in the Tow-

er. Offices/studio spaces have been completely furnished with desks, chairs, computers, printers, etc. They are used by visiting artists, especially **cultural exchange** artists, and also by curators during the Biennale of Contemporary Arts and by researchers from the University of Architecture (IUAV).

The project facilitated collaboration linking several different partners – the Music Academy and Universities, video and photo laboratories and the National Research Centre, the theatre company and schools. These linkages have contributed to the development of the current and future programming of the **pilot project**. A variety of activities, all of which provide for free public access, illustrates the nature and scope of ongoing collaboration between the Arsenale of Venezia spa, the City of Venice, local stakeholders and SECOND CHANCE partners:

- › Opening of the Tower on completion of building restoration work (8th April 2011);

- › Cultural Exchange of artists with SECOND CHANCE partners in 2012:
 - › sound exhibition of Tanja Hemm from Nuremberg;
 - › video-photo exhibition of Primož Bizjak from Ljubljana.
 - › Open day for an European 'At the Fort' project meeting in the Tower;
 - › Conferences on the history of the Arsenale organised with a local stakeholder – the Arsenale Study Centre (Centro Studi Arsenale). Children, youth and students along with their teachers and interested citizens participated;
 - › Meetings and conferences organised by the CNR-ISMAR (National Research Centre), including a session on 'Crisi climatica, energetica, alimentare: preparare resilienze individuali e collettive' by journalist Luca Mercalli;
 - › Exhibition on sea level representation (Batimetry) organised by CNR-ISMAR;
 - › 'A Vele Spiegare' events, which included workshops and concerts organised by several young local artists as a result of collaborations with local institutions;
 - › Video and photo workshops organised in partnership with Shylock CUT (University Centre of Theatre in Venice). This association was also part of the cultural exchange with the City of Nuremberg. Laboratories are taking place every two weeks and are now an on-going activity.
 - › Research activity with the IUAV, the University of Architecture in Venice. A year-long research has been initiated to create a visual history of the Arsenale of Venice. The research is on-going and comprises part of the pilot project to redefine uses for the Tower. The output of the research will be a presentation for both the general public and for specialists, which will be available free in the media room. Users will be able to visualise the evolution of the Arsenale area over the centuries, and learn about the details of specific sites (including the Porta Nuova Tower). Part of the presentation will be available through a touch screen in the entrance to the Tower. A second output will be a video to be made available on site and on-line.
- The Tower is now used for public events such as exhibitions, conferences, laboratories, music concerts, theatre and film performances, as well as for research and artists using studios to work together with the project partners and local stakeholders – organisations operating within the Arsenale, as well as art and culture associations from outside the area. Example activities have included:
- › A series of concerts organised in partnership with the Music Academy and Teatro Fondamenta Nuove in April;
 - › Video and photo workshops organised with Shylock CUT;
 - › Visual art exhibitions as satellite events of the Biennale;
 - › Ongoing IUAV information system research;
 - › CNR exhibitions.



Concert in the exhibition hall of the Tower of Porta Nuova

The activities of the pilot project involve around 10 stakeholder institutions and associations.

Key target groups include local residents and international visitors, both tourists and those with specialised interests and expertise.

The activities associated with the Tower have generated work for private local service providers: security/surveillance, cleaning, guardians. This has also helped the Tower be recognised as a contributor to the social, cultural and economic development of the city.

Ideas for Future

Thanks to SECOND CHANCE, the Porta Nuova Tower hosted in 2013 a very successful program of workshops, trainings and concerts devoted to the 'Music for Our Time.' More than a hundred young musicians from the Conservatorio di

Musica B. Marcello of Venice and the Laboratorio Nova Musica, a Venetian cultural association, were involved in a variety of activities. Concerts attracted large audiences, and many Venetians visited the Arsenale for the first time in their lives. 'Music for Our Time' served also to test the 'acoustic potential' of the Tower. The musicians found the acoustics of the Tower delightful as if it had been built specifically for playing contemporary music. Success of this pioneering experience will certainly encourage similar activities in the near future.

A number of other activities, such as the ongoing research of the IUAV, conferences and meetings of local stakeholders have already been planned. The new Laboratory of Contemporary Music will give the Tower a distinctive identity and function. The Laboratory will provide users with the opportunity to move step by step in realising an artistic production from idea to result.

In terms of developing and implementing an organisational development strategy for the future, two different operating models have been examined and compared.

In the first organisational model considered, all the Porta Nuova Tower activities would be managed directly by a new Arsenale institutional body. In this case, the Porta Nuova activities would be managed as a part of the Arsenale area as a whole. The new institutional body would carry all the operational and financial risks associated with organisation of special events, including Biennale events, as well as other *for-profit* and *not-for-profit* activities (education, concerts, performance events, etc.). In this model, all fixed and variable costs related to organising activities must be covered by the new Arsenale institutional body from revenues generated and from external fund raising.

A second option involves building a more sustainable business model, both in terms of financial outcomes and risk management related to the eventuality of generating insufficient revenues to cover the fixed costs of the Porta Nuova Tower. In this second organisational model, the new Arsenale institution will be the promoter and manager of activities connected to culture, education, arts, science and other activities – defined together as public interest or *not-for-profit* activities. The Arsenale would rent out the Tower to a specialised company – a *concessionaire* – which would be responsible for organising events and business activities under an arrangement where the Tower would be available for public events at certain times of the year.

In this model, the *concessionaire* would lead on the organisation of special events, including corporate events, conferences, social events and other events connected to the Biennale. All revenues and costs, including an annual lease payment, from these activities would accrue to the *concessionaire*. Given that the concessionaire is to be an experienced professional business organisation, risks associated with generating insufficient revenues to cover costs would be reduced to a minimum.

Public activities, including concerts, performance events, educational activities would be managed by the new Arsenale body in cooperation with the local municipality or cultural associations. The Arsenale would play the role of an *intelligent administrator* with respect to leasing areas to third party companies, ensuring that *concessionaires* focus on their own area of responsibility.

All the stakeholders involved in the 'launch event' of the Tower are keen to develop, and build upon, a common experience that has defined the past few years.

The success of a variety of different activities can be attributed to the working relationships which have been forged between different cultural agencies and institutions as the Conservatorio di Musica, the IUAV, the Teatro Fondamenta Nuove, Shilok, the Centro Studi Arsenale, and the Laboratorio Nova Musica. New partnerships are already being developed to identify, promote and deliver other activities of common interest.

www.arsenaledivenezia.it
www.comune.venezia.it

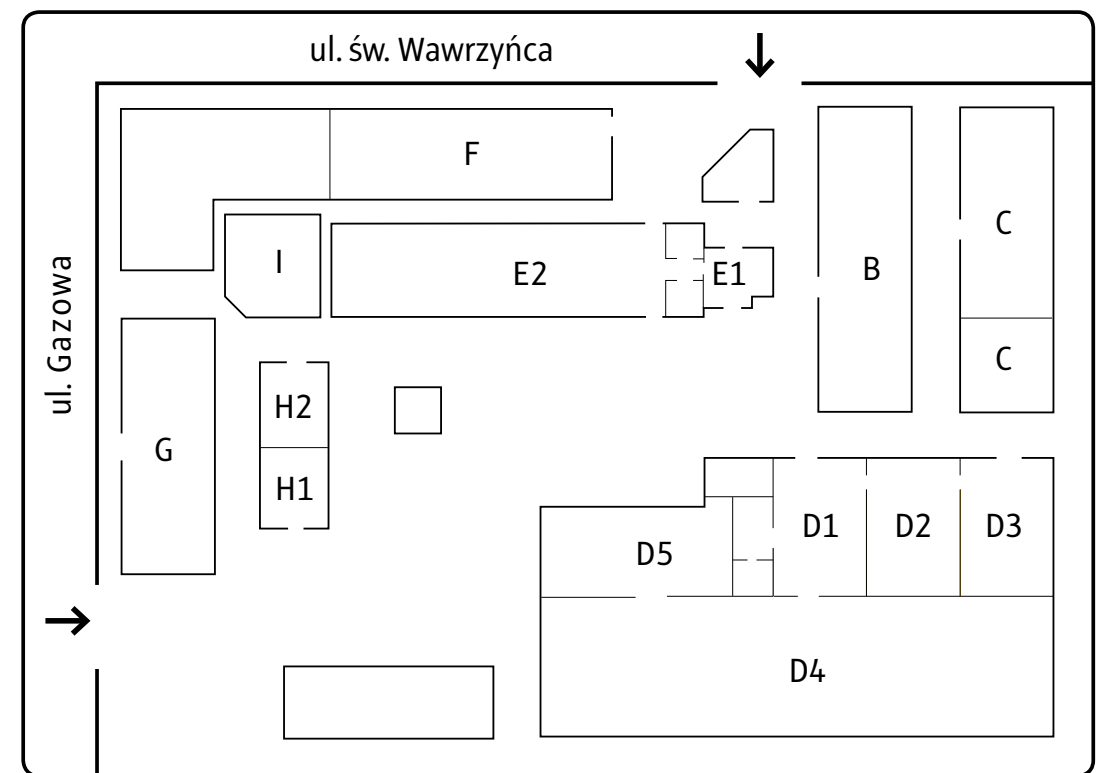
Krakow



Education and Recreation: The Museum of Municipal Engineering

History and Current Situation

Established in 1998, the Museum of Municipal Engineering in Krakow gathers, preserves and presents unique technological artefacts: landmarks of the Polish automobile industry (the largest collection in a public museum in Poland) and municipal transportation as well as other urban technology including printing presses, household and office technology. The museum also presents interactive



- | | | | | | |
|----|---------------------------|----|--|----|----------------------------|
| B | Museum office | D4 | History of the Polish car industry | G | Restaurant |
| C | Conservation workshop | D5 | Temporary exhibition hall | H1 | Polish Song Library |
| D1 | Around the circle | E1 | Temporary exhibition hall | H2 | Krakow Model Railroad Club |
| D2 | Temporary exhibition hall | E2 | Typography in Krakow 15th–20th century | I | Garden of New Words |
| D3 | Museum library | F | Trams on the Wawrzynca street | | |

Map of the site, showing the current utilisation of the buildings

Page 72: Christoph Krane, *Sculptures*, displayed on the courtyard of the Quarter of St. Lawrence in 2011

exhibitions on the history of science and technology. It is the first museum of its kind in Poland.

The museum is located in the Kazimierz district, in the St. Lawrence Quarter. It is a building complex consisting of tram depots, bus garages, administration buildings and technical facilities, located in the centre of Krakow. The complex includes eight historical buildings and two temporary metal sheds, providing a total usable space of over 4,000 m², as well as a courtyard with an area of 3,500 m². The buildings were constructed between 1882 and 1929 consisting of a timber-frame and brick construction (wooden posts and beams with braces). They were designed by the prominent

Belgian and Polish architects H. Geron, Karol Knaus, Franciszek Maczynski, Tadeusz Stryjenski and Eugeniusz Ronka.

The museum was founded by the City of Krakow as a municipal cultural institution and established as a separate legal entity. The municipality is the owner of the land and the historical tram depot complex. In 2005 the City leased both the land and the complex to the museum for a period of 25 years. The city also co-finances the museum's ongoing activities and investments.

The Kazimierz tram depot was in use until the 1960s, when almost the entire track layout was



Classic Moto Show 2012 – an annual show of vintage vehicles held in Museum of Municipal Engineering in Krakow.



Gumball 3000 in Krakow, May 2013.

removed. Converted to warehouses, workshop facilities and bus and special vehicle garages, the buildings gradually lost their original function, which led to their degradation.

Because of its unique historical and architectural features, the historical complex with its courtyard was registered as a UNESCO World Heritage site in 1978 and is also considered a Historical Landmark, in accordance with an Ordinance of the President of Poland issued in 1995.

Restoration of the depot started in 1985. However, public funding allocated for this purpose was limited until 2007, enabling the museum to operate in only a very limited way. More extensive restoration work of the site began in 2007.

Between 2007 and 2010 extensive conservation and renovation work was undertaken as part of the revitalisation programme of the Kazimierz district in order to adapt the post-industrial com-

plex to fulfil its cultural functions. Seven historical buildings (B, C, D, E, F, H and J, see p. 73) and the historical courtyard were included in the programme. Additional four buildings (B, C, E and F) were also renovated with conservation work carried out in buildings J and H. Conservation of building D was limited to the basement. The renovation of the courtyard has now been completed.

A rail track has been installed to connect the museum (hall F) to St. Lawrence Street. As a result, old trams can now access the city tram system and move around the museum site, offering new opportunities to engage with the public. Hall F is now used as a depot for old trams, restored to use in the years 1985 to 2008, and also as a space for exhibitions and other cultural projects.

A considerable part of these activities was completed within the project called 'St. Lawrence

Quarter – building of a cultural centre in Krakow's Kazimierz', which was co-financed by the European Regional Development Fund.

Implementing the Concept

As a revitalised post-industrial site, the Museum of Municipal Engineering and the St. Lawrence Quarter more generally, have great potential for development as a modern area for culture, art, leisure and individual creative activities of artists and authors.

Revitalisation projects in the St. Lawrence Quarter have been included into urban planning documents and strategic development and revitalisation programmes prepared by the City of Krakow – 'The Old Town – Local Revitalisation Plan' and 'Strategy of Cultural Development in Krakow for the years 2010–2014'.

Projects in the St. Lawrence Quarter are planned as complementary to other projects to be implemented in other post-industrial areas of Krakow, including the Zablocie district with Oskar Schindler's factory, the Podgorze Power Station and the former Rakowice-Czyzyny airport. Revitalised post-industrial and post-military areas in Krakow are more and more often regarded as a 'fashionable' location for cultural and creative industries.

Participation of the Museum of Municipal Engineering and the Municipality of Krakow in the SECOND CHANCE project was preceded by long-term investment works related to restoration and conservation of the industrial heritage site at the St. Lawrence Quarter. The main goal of the restoration was to preserve a unique character of the site: a former tram depot located in Krakow's historic Kazimierz district, which dates back over 100 years. Physical restoration work of the site was completed in 2010 and in large measure has defined the future role of the restored industrial space. Those



Museum courtyard and hall D after revitalisation works carried out within the SECOND CHANCE project.

involved in the revitalisation process have been aware all along that the site requires not only physical redevelopment but needs also a new approach to creating multifunctional public spaces focused on culture.

The process of creating a cultural centre in the former tram depot was initiated when the museum was established in 1998. But it is only with completion of key renovation work in 2010 that the focus shifted to working out how the museum would manage the site with the City continuing as the owner. An important priority was to intensify the promotion activities of the site in order to make it more visible and to attract visitors and investors to the St. Lawrence Quarter.

SECOND CHANCE activities delivered around the pilot project in the years 2010 – 2012 were focused on establishing a theoretical basis for defining the investment and cultural programming needs and opportunities.

The pilot investment realised in 2011 – 2013 sought to respond to the needs of 3 groups: artists (visual arts, performing arts, music), visitors (especially families) and stakeholders (local SMEs, resident groups, local authorities). The scope and priorities were defined as follows:

1. Creation of a family friendly open space on the Quarter's square, with a facility for holding outdoor cultural activities (presentations and displays of technology and motorisation, concerts), enabling entertainment and leisure and providing outdoor exhibition space (artistic and popular-science exhibitions). As a result, two interactive installations for children were developed. The museum purchased equipment needed for organising outdoor cultural events: tents, stage platforms, a multimedia projector and a screen, laptops.
2. Creation of a visual identification system to improve the visibility of the site and to help identify the former tram depot as a 'place with



Historic tram LH Standard type and bus Rugby Express L against the building of former standard-gauge tram depot (built in 1912).

history' and of interest to all visitors. A visual identification system was designed (information and sign boards) accordingly and information on the museum was included in electronic information boards, touch screens and audio guides.

3. Creation of a year-round conference space for stakeholder and other meetings (approx. 100 m²), which was prepared in conjunction with repairs to the roof on Hall D6 (with a surface area of 120 m²) located right next to the square.

The investment work was completed in 2013. The cultural programme offer developed and initiated earlier brought about numerous positive effects.

Results of the pilot investment are presented to visitors to the museum. In the period May 2012 to June 2013, the museum organised over 30 new activities in the newly created and equipped spaces. These events (exhibitions, shows, open days, public

conferences, workshops and an outdoor cinema) attracted over 50,000 visitors.

As a direct effect of the SECOND CHANCE project, the museum initiated cooperation with a historic tram association in Nuremberg, the Nuremberg-Freunde der Fürther Straßenbahn e.V., which led to an exhibition held in both Krakow and Nuremberg in 2012 called 'Nuremberg – Krakow – back and forth' (Nurnberg – Krakau. Hin und Zurück).

Both the museum and the City of Krakow took an active part in the culture exchange component with SECOND CHANCE partners. Two artistic events took place in the museum: Borut Peterlin's photography exhibition 'Great Depression 1912 – 1913' (16. 5. – 16. 6. 2013), which involved cooperation between partners from Krakow and Ljubljana and Zoy Winterstein's concert 'ETA 319 KYR' held in Krakow (20 / 21. 7. 2013), which involved cooperation between Krakow and Nuremberg. Cultural exchanges organised by the museum included also a study visit of museum employees to partners



Conference organised by Malopolska Turist Organisation in Museum of Municipal Engineering in Krakow, May 2013.

cities of Leipzig and Nuremberg in 2013. The key output of all the exchange activities is to be a framework for organising cultural events in the museum in the three-year period 2013 to 2016. This involves putting together a list of priority projects through a consultation process with cultural institutions from partner cities.

The museum has initiated its first public-private project, encouraged by the experience gained through the project, especially the PPP seminars and stakeholder workshops. **A PPP agreement** was first signed in 2012 between the museum and a private company to develop the museum's Garden of Experiments. The private company provided a 5D spherical cinema facility to attract more visitors to the Garden. The private partner owns and operates the cinema facility in return for a share in incomes from ticket sales. The museum also benefits from the income generated, while meeting its objective of increasing its visibility in the City in order to attract more visitors.

Ideas for Future

The final output of the project involved the museum and City commissioning a group of experts to prepare the museum **management plan**. The plan summarises ideas contributed by project partners and defines priorities and actions to be implemented over the coming 6 years in order to achieve long term aspirations articulated through SECOND CHANCE.

The Museum of Municipal Engineering now has a space and collections of great potential, with one of the oldest industrial sites in Krakow and a tram and bus depot of European significance. Thanks to SECOND CHANCE, the museum has improved its visual identification as a post-industrial monument and has started to attract new visitors and partners regionally, nationally and internationally. Project activities have helped to nurture new relationships, which will lead to new collaborative projects in the future. To sustain activities already initiated, the museum will focus on organising re-



Exhibition *Memoirs of Luxembourg Radio* in the hall D modernised within the SECOND CHANCE project, March 2013.

curing events through regional and international collaboration. This approach will help build the reputation of the museum as a place offering high quality cultural experiences, while contributing also to addressing city and region-wide social and economic development challenges.

Strategic objectives concerning the development of the museum as an institution documenting city life from the perspective of urban engineering, science and technology can be articulated as follows:

1. Extending the Museum of Municipal Engineering's collection by creating and arranging a new permanent exhibition.
 - A. Preparing a concept for the exhibition as one of the brand building tools critical to the further development of the museum.
 - B. Fund-raising for development of the museum's collection.

2. New arrangements for existing permanent exhibitions.
 - A. Development of the museum infrastructure to enable rearrangement of the exhibition in Hall D. Investment works in the hall are a priority in this regard as they will enable a new arrangement of the automobile exposition ('The history of Polish automotive industry').
 - B. Attracting external funding for infrastructure development: European funding from the new financial perspective 2020 (regional, national and international European Union programmes), the EEA Financial Mechanism and the Norwegian Financial Mechanism).

3. Development and modernisation of the Stanislaw Lem Garden of Experiments in Krakow.
 - A. Development and implementation of an interdisciplinary programme that will actively involve visitors in learning through entertainment.
 - B. Improving the promotion of the Garden as an innovative cultural tourism destination for visitors to Krakow and the Malopolska region.
4. Development of the museum as a research centre
 - A. Initiation of in-house research in the field of history of urban engineering, technology and science, and inspiration for others to undertake related research;
 - B. Regular thematic conferences (e.g. a conference on maintenance and protection of museum collections)

www.mimk.com.pl
www.krakow.pl

Ljubljana



RogLab – the factory that is making itself

History and Current Situation

Industrial use of the area and construction of the Rog factory dates back to 1871 when the Janesch (Janež) tannery started operations. After 1900, the tannery was bought by Carl Pollak who renovated and extended the factory building and expanded leather production. The rebuilt factory was the first example of a visible iron-concrete skeleton construction in Ljubljana. The Pollack



How the little workshop for big ideas was installed.
Page 80: RogLab is a pilot project for future Rog Centre.

factory operated successfully until the economic crisis of the 1930s. From 1938, the factory was managed by the Indus company, a leather and leather products producer, which continued to operate during World War II. After 1952 the Rog factory started manufacturing bicycles and (at first) typewriters. Operations continued until the early 1990s, when production was finally closed down.

In the 1990s, the abandoned factory building was used from time to time for cultural events such as art and design festivals. The area was also repeatedly recommended for public cultural programmes. For example, the international 'Eurocities' colloquium hosted in Ljubljana in 1995 was organised in the area. In 2002, the City of Ljubljana leased the Rog factory grounds from the site's owner at the time, the LB Hypo Bank. Since 2006, the premises have been rented on

a short-term basis to users who develop cultural, artistic, urban sport and social activities.

The Rog factory is one of the last well preserved examples of old industrial architecture remaining in the city of Ljubljana and happens to be located in a decaying post-industrial area in the eastern part of the city centre. According to city development plans, revitalisation of the Rog factory area is to transform the district from an area of neglect into an important development axis of the city centre. The renovation of the Rog factory is a crucial element in the city's redevelopment of the Ljubljana riverbanks, through which city life is to be reconnected to the river.

In 2007, the City of Ljubljana focused attention on revitalisation of the whole Rog factory area, which involved plans to retrofit the factory building into a Centre of Contemporary Arts. In line



The Rog factory represents one of the last preserved quality examples of old industrial architecture in Slovenia.

with terms of reference provided by the City of Ljubljana in 2007, a group of experts prepared a draft programme for renovating the old factory into a centre for architecture and design. The draft programme was modified by the City of Ljubljana to include visual arts as part of the planned Centre for Contemporary Arts. Urban plans designated the area of the Rog factory for housing, business and culture development. In 2008, a design competition was held for architects and urban planners, which resulted in the selection of a proposal prepared by the MX_SI studio of Barcelona (ES). The proposed renovation of the Rog factory building for use as the Centre of Contemporary Arts was to be accompanied by the construction of a new extension for a large exhibition venue (total space of ca. 12,000 m²), an underground car park (578 spaces), a hotel (at Trubarjeva Street), apartments (at Rozmanova Street) and commercial spaces on the ground floor of the former Rog factory on the

side facing the Ljubljanica River. The revitalisation project was to have been implemented on the basis of a public-private partnership model that was adopted by the City Council in 2009. The initial investment sum allocated to the project by the City was reduced in 2011.

The future Rog Centre is to be dedicated primarily to activities in the fields of architecture, design and visual arts, facilitating interaction and cross-sector collaborations (economy, education, science, environment, space), as well as international networking. The area is to offer Ljubljana the public infrastructure that has so far been missing for organising larger exhibitions and artistic and creative productions. The city's goal is to develop a dynamic international centre where different disciplines as well as public, civic and private sectors synergistically collaborate to generate new creative and innovative programmes.



The degraded post-industrial area of Rog factory is in the centre of Ljubljana.

Implementing the Concept

The City of Ljubljana joined the SECOND CHANCE project three years after the beginning of the revitalisation of the Rog factory area. Since urban and architectural plans for revitalising the former factory and its surrounding area were largely completed, and the main purpose of the future cultural centre was also defined, SECOND CHANCE project activities focused on the development of a new cultural institution: its programming and possible organisational forms. In this sense, this EU-funded project represented an unusual opportunity in Slovenia to focus on cultural planning as participative process.

A **pilot project** for the future Rog Centre called the RogLab was established in 2012 as a tool for identifying, testing and developing possible models for a new production centre dedicated to architecture,

design and contemporary art. The economic crisis in Slovenia has forced changes to the assumptions underlying the revitalisation plans for the former Rog factory and so also the offering of the production space. The challenge was to design a project which would be feasible economically and embedded in the local community, and therefore sustainable. The conventional top-down approach to cultural and urban planning aimed at boosting economic development of the city through cultural tourism and support for creative industries proved incompatible with local needs and circumstances.

RogLab was conceived as a small scale production and cultural space in a 30 m² container located in the wider area of the former Rog factory – Petkovškovo riverbank. The project is focused on activities connecting the fields of architecture, design and contemporary art, and facilitating cross-sector collaboration between economy,



Children drawing fictional characters that were later cut out with foil cutter and applied on a shirt. In an open window of RogLab there is a clear reflection of the former Rog factory.

education, science and environment. RogLab is a public facility with a strong cultural dimension – a space for social activities, experimenting and exchanging ideas. The facility serves as a support platform for creative individuals and companies, providing a new production space for development of products and services responsive to the needs of the creative professionals on the one hand and the contemporary economy and society on the other.

An integral part of RogLab is a 3D production workshop, which offers basic technology and services for rapid prototyping tailored to the needs of a wide spectrum of users – from students and professionals in the fields of design, architecture and visual arts to passionate artisans and curious children. The 3D workshop offers in one place everything necessary for a personalised 3D-production – from equipment and tools to expert advice and services. The service is especially

attractive to industrial designers and for all those who are in need of instantly realised prototypes, functional models, products or maquettes in limited numbers. Supported by experts, users can implement their ideas by turning a sketch on a piece of paper into a computer design and then into a finished product. The goal is to speed the creative production process from idea to finished product, while fostering a culture of learning and creativity.

RogLab's programme focuses on stimulating the creative use of 3D technologies by encouraging connections between creative activities and business opportunities, enabling interdisciplinary collaboration as well as enhancing research and innovation oriented creativity. The priority is to develop projects that deal with pressing challenges of urban environments and contemporary issues in architecture and design, which take into account social and environmental responsibility.



The drawing made by autonomous drawing dance of simple little robot that has pens as legs.

In less than one year RogLab has organised more than 50 public events – from production workshops to cultural education events, lectures and exhibitions. Additionally, RogLab offers services such as trainings for independent use of 3D technologies and consulting in the fields of intellectual property, product development, designing business models, and rapid prototyping. Technical support is provided for independent public use of RogLab machines once a week during an open day. On average RogLab is open to the general public two to three times a week.

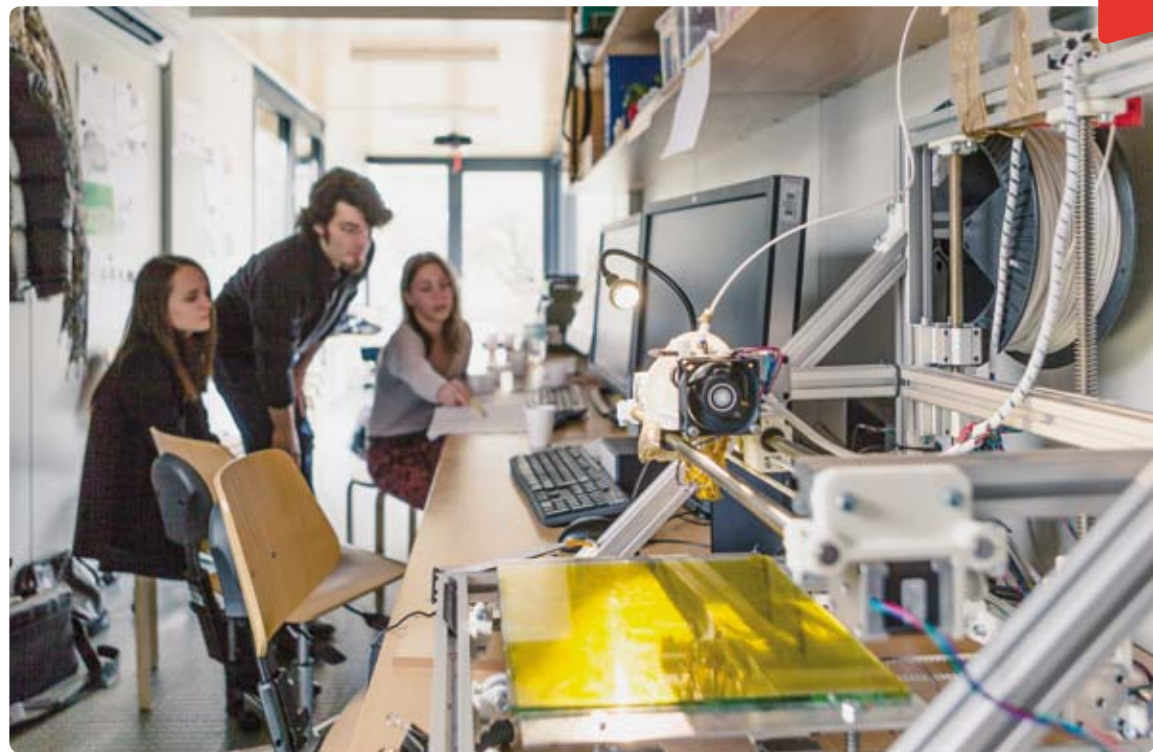
Cultural exchange within the frame of the SECOND CHANCE project provided important support for RogLab development. In November 2012, professionals from FabLab in Nuremberg organised a hands-on workshop on using 3D technologies in Ljubljana. They also lectured on new business models based on new production trends, which involved connecting 3D technology to IT systems.

RogLab staff visited the FabLab in Nuremberg in spring 2013 where they benefited from technical and management training. Another product workshop on Smart-wear was organised in Ljubljana by FabLab Nuremberg in May 2013. The transfer of technical skills in intelligent textiles production provided the basis for a new RogLab programme focus. In June, the RogLab coordinator visited Nuremberg to discuss plans for the future collaboration between FabLab Nuremberg and RogLab. The exchanges have contributed to establishing valuable and lasting professional connections between the two Labs.

The RogLab programme is based on collaboration with 15 companies and NGOs, as well as cultural, research and educational institutions. This network of partners provides a capability for development and implementation of projects, programmes and related activities, optimising the use of existing public culture infrastructure, and for engaging with



Sewing intelligent textile with an electro-conductible thread. The workshop was performed by Fab Lab Nuremberg.



Inside RogLab the technician is giving consultation on how to adapt specific design and prepare files for optimum use of 3D technologies.

the widest possible circle of professionals and interested citizens.

The motivations and interests of partners vary – from promotional needs to the need for facilities and desire for new partnerships. Two of the partners are organisations specialising in the field of 3D technologies. Their task is to provide technical support to other partners in their activities. Some of the partners, such as educational institutions, are mainly using Roglab facilities for their own production or education purposes. All partners are expected to propose at least one public event each year such as a workshop, lecture or presentation.

The first year of the RogLab programme has been financed in part by the programme partners with co-financing from the City of Ljubljana.

Partners can charge other partners a cost-recovery fee-for-service. This involves billing users benefit-

ing from workshops, consultancy and training. Materials prepared as part of individual consultancy is charged to the user, whereas the materials for most workshops are provided free of charge. For now RogLab is not charging service fees to partners on the grounds that the common goal is now to strengthen the RogLab community.

The 15 RogLab partners are key organisations in the field of design, architecture and fine arts in Slovenia. They are co-creating the RogLab programme, offering professional assistance to internal and external users, providing important feed-back based on their use of the space made available by RogLab. Dialogue and discussion with stakeholders is fundamental for RogLab development.

Ideas for Future

To date, the project has had to overcome several obstacles, which have mostly been transformed into opportunities. RogLab has become a living prototype of a production space that connects various disciplines and organisations focused on culture and creativity. With its 'hands on' approach, the RogLab pilot project provides a basis for developing a new Rog Centre – generating creative content, nurturing users and an appropriate business model for the new institution. Small steps contributing to a dynamic and interactive development have proved to be an effective method, as this responds effectively to changing needs and circumstances and helps in dealing with an uncertain future.

The management model of the RogLab is evolving in similar fashion. The core RogLab team consists of two project managers, a coordinator and three

experts in 3D technologies provided by two partner organisations that also maintain the technical infrastructure and offer professional support to other partners. The team meets on a weekly basis. The remaining 13 partner organisations are linked into ongoing operations by the management team through specific events that are being planned. Each year, all the partners meet together in an assembly.

RogLab promotes its activities via social media, a weekly newsletter, a bilingual web page, and through networks of its partner organisations.

The need to connect many disciplines, stakeholders, partners and interests demands that RogLab develops an appropriate organisational structure. RogLab focuses on creative industries and market oriented production, but at the same time must maintain its role as a public institution ensuring that public infrastructure is used for cultural and



The drawing made by autonomous drawing dance of simple little robot that has pens as legs.

social purposes and not just for business gain. The future Rog Centre is to be based on the RogLab model as a dynamic institution, which is responsive to prevailing social and economic circumstances, thereby offering relevant and timely support to designers and creative professionals seeking to meet the needs of contemporary society.

In the first year of RogLab operation, a great deal has been achieved with respect to development of services provided, the partnerships developed and engagement with local community. Most of the activities initiated at RogLab can be scaled-up to become part of the future Rog Centre and have the potential to be adapted to other contexts.

Three types of RogLab activities have been successfully implemented: cultural education, holistic support in the form of capacity building

for creative professionals and students and a conceptual basis or context for justifying and promoting those activities. The first year has also shown the limitations and challenges that still need to be addressed. Development of the Rog Centre as a new type of institution demands effective collaboration between different levels of government – local, national and transnational. One of the most important priorities for the future is the need to strengthen alliances and partnerships. More emphasis needs to be placed on connecting creative professionals in small companies with larger industrial companies in search of a new creative and economic boost.

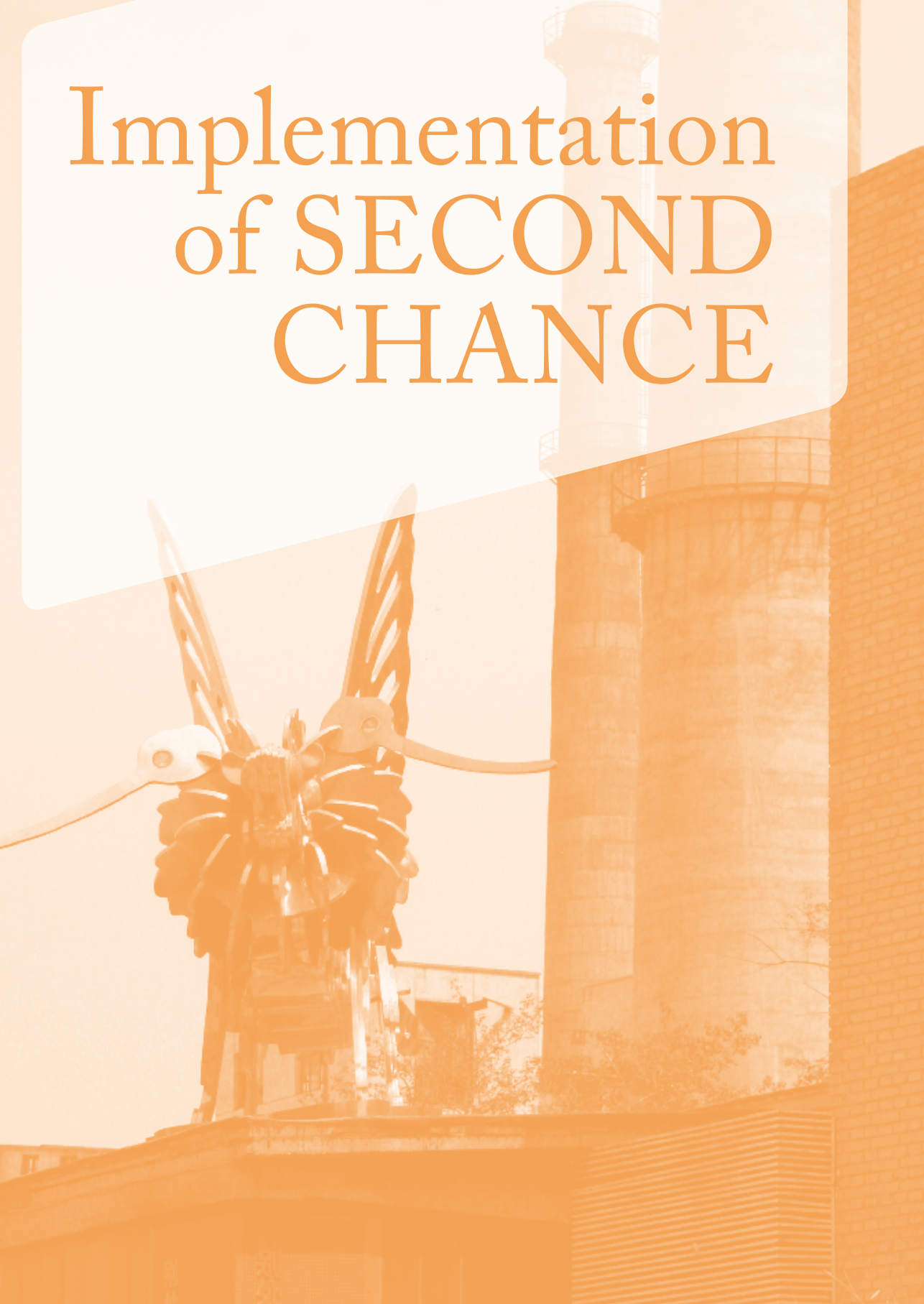
A new service called RogMobile is currently being planned as a means for encouraging and supporting creative people in smaller cities and thus strengthening regional role of the RogLab. The mobile unit will serve also to attract new partners and/or potential investors. In terms of a future

perspective, it is worth noting that the location of the future Rog Centre has also strong geo-cultural significance related to facilitating potential links between Slovenian creative resources and those available in South-East Europe. Experience gained through RogLab has contributed significantly to the development of programming for the future

Rog Centre. Coupled with the SECOND CHANCE research results, the RogLab experience has served to transform the documentation prepared for the Rog Centre. Following renovation of the Rog factory, RogLab will become part of the Rog Centre and its current container-home will be recycled for a new use.

www.roglab.si
www.mgml.si
www.ljubljana.si

Implementation of SECOND CHANCE



Methods and tasks of the Project
Jan 2010 – Sep 2013

- › SWOT-Analyses
- › Stakeholder Workshops
- › Development Visions
- › Utilisation Concepts
- › Site-Specific PPP Concept
- › Transnational PPP Concept
- › Transnational Marketing Study
- › Pilot Projects
- › Peer Review Visits
- › Moving Exhibition
- › Cultural Exchange
- › Management Plans



Summary

Summary

This publication summarises the outcomes of the Central European project SECOND CHANCE – From Industrial Use to Creative Impulse. The brochure consists of two parts.

Part one presents the theoretical background of urban revitalisation through arts and culture. Guest authors Prof. Dr. Klaus R. Kunzmann (DE) and Dr. Matjaž Uršič (SI) place ideas and projects in Europe focused on post-industrial site regeneration through culture and creative arts in a broader, critical perspective.

Part two characterises the SECOND CHANCE project describing its main activities and organisational structure. Thanks to the project, public, public-equivalent and private partners from Krakow (PL), Leipzig (DE), Ljubljana (SI), Nuremberg (DE) and

Venice (IT) succeeded in developing innovative concepts and strategies for revitalising former industrial sites through arts and culture. The cities participating in the project all faced similar challenges in redeveloping former industrial sites: former AEG factory in Nuremberg, HALLE 14 of the former Cotton Spinning Mill in Leipzig, the former ROG factory in Ljubljana, the Arsenale in Venice and the tram depot in the St. Lawrence Quarter in Krakow. Each city posed the same questions, sought to identify development opportunities and to clarify goals.

The project defined several methods and tools, which were obligatory for all cities in the process of developing and implementing concepts for long-term use and financing for the participating sites. They were:

1. **A SWOT analysis**, which was developed to assess the development potential of each city and selected site;
2. **A development vision**, which provided a general sketch of what owners and operators of the former industrial sites could expect from revitalisation;
3. **A utilisation concept** defining the whole revitalisation process and describing in detail the pilot investment;
4. **A site-specific public-private partnership (PPP) concept** for the sustainable financing and management of the sites was one of the most important elements of SECOND CHANCE. The concept was developed through an integrated approach based on involving local stakeholders in the design process;
5. **A management plan** was developed to harness relevant know-how for developing the site

to assure its sustainability with an emphasis on the use of new types of urban and cultural heritage management. The Management Plan takes into account the results of the pilot investment projects carried out as part of SECOND CHANCE and serves as a preliminary study for larger follow-up investment;

6. **The pilot project** constituted a key part of project implementation and was conceived as a combination of pilot investment and pilot actions. **Pilot investment** was based on the long-term use concept developed, input from local stakeholders and know-how gained as a result of developing site-specific PPP models. A parallel activity focused on **pilot actions**, which involved the cultural exchange between the partner cities;

This brochure discusses how the cultural potential of former industrial sites in participating cities was identified, developed and realised within the framework of SECOND CHANCE.

Resümee

Diese Publikation fasst die Ergebnisse des Projekts „SECOND CHANCE – From Industrial Use to Creative Impulse“ zusammen. SECOND CHANCE wurde mit Mitteln des EU-Programms Central Europe kofinanziert.

Der erste Teil beleuchtet den theoretischen Hintergrund des Projekts. Die Gastautoren Prof. Klaus R. Kunzmann (DE) und Dr. Matjaž Uršič (SI) geben in kritischen Betrachtungen einen breiten Überblick über europäische Ideen und Projekte zur Revitalisierung urbaner Räume mit Kunst und Kultur.

Der zweite Teil widmet sich ausführlich der Struktur und dem Inhalt von SECOND CHANCE. Im Laufe des Projekts entwickelten öffentliche und private Partner aus Krakau (PL), Leipzig (DE), Ljubljana (SI),

Nürnberg (DE) und Venedig (IT) innovative Konzepte und Strategien zur Revitalisierung ehemals industriell genutzter Areale mit künstlerischen und kulturellen Aktivitäten, um das ehemalige AEG-Gelände in Nürnberg, HALLE 14 der einstigen Baumwollspinnerei in Leipzig, die ehemalige ROG-Fahrradfabrik in Ljubljana, das Arsenal-Gelände in Venedig und das vormalige Straßenbahndepot im Distrikt St. Lawrence in Krakau neu zu beleben. Alle Projektpartner waren dabei mit ähnlichen Herausforderungen, Möglichkeiten und Zielen konfrontiert.

Bei der Umsetzung wurden folgende Methoden und Werkzeuge angewendet:

1. **SWOT-Analysen** zur Identifizierung des Potentials der einzelnen Standorte.

2. **Entwicklungsvorstellung** der Erwartungen von Eigentümern und Brachflächenmanagern bezüglich der Revitalisierung.
3. **Nutzungskonzepte**, die den Bestimmungskontext für die Revitalisierungsprozesse vorgeben und die Pilotinvestitionen für die Standorte ausführlich beschreiben.
4. **Konzepte öffentlich-privater Partnerschaften** zur Erstellung eines nachhaltigen Finanzierungs- und Managementplans der wiederbelebten Standorte. Diese Konzepte stellen eines der wesentlichsten Elemente des Projektes dar und wurden unter Einbeziehung der lokalen Interessenvertreter entwickelt.

5. **Verwaltungspläne** um eine nachhaltige Entwicklung der Areale sicherzustellen. Diese berücksichtigen die Folgen der im Rahmen des Projektes SECOND CHANCE getroffenen Pilotmaßnahmen und dienen zugleich als Studie für weitere Investitionen.
6. Die **Pilotprojekte** stellten eine Verknüpfung der Investitionen mit Pilotaktivitäten, die vorwiegend auf dem kulturellen Austausch zwischen den Partnerstädten beruhten, dar. Sie waren somit die Schlüsselemente der Projektumsetzung.

Die vorliegende Broschüre dokumentiert, wie das Potential der ehemals industriell genutzten Areale identifiziert, erforscht, bearbeitet und im Rahmen des Projekts SECOND CHANCE umgesetzt wurde.

Sommario

La presente pubblicazione riassume gli esiti conseguiti dal progetto "Second chance – Dall'uso industriale all'impulso creativo" cofinanziato dal Programma CENTRAL EUROPE. La brochure è articolata in due parti.

La prima parte è volta a presentare lo sfondo teorico della rivitalizzazione delle aree urbane attraverso l'arte e la cultura. Gli autori ospiti – il prof. Klaus R. Kunzmann (DE) e il dottor Matjaž Uršič (SL) hanno presentato un'ampia panoramica, non priva di spunti critici, incentrata sulle idee e sui progetti di rivitalizzazione attraverso la cultura e le industrie creative in Europa.

La seconda parte espone i tratti peculiari del progetto "Second chance" illustrando nei dettagli sia le azioni intraprese che la struttura organizzativa del progetto.

Nell'ambito del progetto, partner pubblici e privati provenienti da Cracovia (PL), Lipsia (DE), Lubiana (SL), Norimberga (DE) e Venezia (IT) hanno elaborato concezioni e strategie innovative finalizzate alla rivitalizzazione di complessi post-industriali attraverso l'arte e la cultura. Le città partner che hanno partecipato al progetto si sono trovate dinnanzi alla stessa sfida finalizzata alla gestione delle ex aree industriali: l'ex fabbrica AEG di Norimberga, HALLE 14 all'interno del Cotonificio Mill di Lipsia, l'ex fabbrica ROG di Lubiana, l'Arsenale di Venezia e la rimessa tramviaria nel Distretto di San Lorenzo di Cracovia. I partner ha condiviso domande, opportunità e scopi comuni.

Durante il processo di elaborazione e adozione di una concezione di utilizzo e finanziamento di lungo termine delle aree in questione sono stati

contemplati nel progetto alcuni metodi e mezzi obbligatori:

1. **Analisi SWOT**, elaborata allo scopo di valutare il potenziale di ciascun luogo.
2. **Visione di sviluppo**, ovvero un profilo preliminare delle aspettative dei proprietari e degli operatori di siti post-industriali in merito alla rivitalizzazione di tali aree.
3. **Concezione di utilizzo**, volta a definire l'intero processo di rivitalizzazione e a descrivere dettagliatamente l'investimento pilota relativo al luogo contemplato.
4. **Concezione di partenariato pubblico-privato**, elaborata allo scopo di creare un piano equilibrato di finanziamento e gestione dei luoghi sottoposti a rivitalizzazione. Ha costituito uno degli elementi più importanti del progetto. Questa concezione è stata elaborata con la partecipazione e l'impegno dei portatori di interesse locali.
5. **Piano di gestione**, contenente un know-how riferito a ciascun luogo e finalizzato ad as-

sicurarne uno sviluppo equilibrato, con una particolare attenzione rivolta all'impiego di nuove forme di gestione del patrimonio urbano e culturale. Il piano di gestione tiene conto degli esiti delle azioni pilota intraprese nell'ambito del progetto "Second chance", servendo al contempo da studio preliminare per ulteriori investimenti.

6. **Progetto pilota** che costituisce un collegamento fra gli investimenti e le azioni pilota. Ha rappresentato un elemento di importanza cruciale in fase di realizzazione del progetto. **L'investimento pilota** è stato basato sugli esiti della concezione di utilizzo, sul contributo degli interessati presenti in loco e sul know-how conseguito durante l'elaborazione della concezione PPP. Parallelamente all'investimento sono state svolte **azioni pilota** basate in gran parte sullo scambio culturale fra le città partner.

La brochure illustrerà il modo in cui il potenziale culturale dei siti post-industriali è stato identificato, analizzato, elaborato e realizzato nell'ambito del progetto "Second chance".

Abstrakt

Publikacja podsumowuje wyniki realizacji projektu „SECOND CHANCE/Druga Szansa – Od funkcji przemysłowej do przemysłów kreatywnych”, współfinansowanego ze środków Programu dla Europy Środkowej. Broszura składa się z dwóch części.

Część pierwsza przedstawia teoretyczne tło rewitalizacji przestrzeni poprzemysłowych przez kulturę. Gościnnie autorzy prof. Klaus R. Kunzmann (DE) i dr Matjaž Uršič (SI) przedstawili w swoich tekstach szersze spojrzenie, nie wolne od krytyki, na europejskie idee i projekty rewitalizacji poprzez sztukę i przemysły kreatywne.

Część drugą stanowi charakterystyka projektu „Druga Szansa” z wyszczególnieniem podjętych działań oraz uwzględnieniem struktury organi-

zacyjnej projektu. W ramach projektu partnerzy publiczni i prywatni z Krakowa (PL), Lipska (DE), Lublany (SI), Norymbergi (DE) i Wenecji (IT) opracowali innowacyjne koncepcje i strategie, mające na celu rewitalizację kompleksów poprzemysłowych poprzez sztukę i kulturę. Miasta partnerskie, biorące udział w projekcie, stanęły w obliczu tych samych wyzwań związanych z zagospodarowaniem byłych terenów przemysłowych: dawnej fabryki AEG w Norymberdze, HALLE 14 w dawnej przędzalni bawełny w Lipsku, dawnej fabryki ROG w Lublanie, Arsenалу w Wenecji i zajezdni tramwajowej w Kwartale św. Wawrzyńca w Krakowie. Partnerów połączyły te same pytania, możliwości i cele.

W procesie opracowywania i wdrażania długoterminowych koncepcji wykorzystania oraz finanso-

wania tych przestrzeni, partnerzy posługiwali się jednakowymi, określonymi w projekcie metodami i narzędziami:

1. **Analiza SWOT**, która została opracowana w celu określenia potencjału każdego z miejsc.
2. **Wizja rozwoju** mająca charakter wstępnego zarysu oczekiwań właścicieli i operatorów obiektów poprzemysłowych co do rewitalizacji tych obszarów.
3. **Koncepcja Wykorzystania** określająca cały proces rewitalizacji i opisująca szczegółowo inwestycję pilotażową dla danego miejsca.
4. **Koncepcja partnerstwa publiczno-prywatnego** opracowana dla stworzenia zrównoważonego planu finansowania i zarządzania zrewitalizowanymi miejscami, przygotowana przy udziale i zaangażowaniu lokalnych interesariuszy. Opracowanie takiej koncepcji stanowiło jeden z kluczowych elementów projektu.
5. **Plan zarządzania** zawierający know-how dla danego miejsca, którego celem jest zapewnienie harmonijnego i zrównoważonego rozwoju z naciskiem na wykorzystanie nowych form zarządzania miejskim i kulturowym dziedzictwem. Plan zarządzania uwzględnia skutki działań pilotażowych realizowanych w ramach projektu „Druga Szansa”, jednocześnie służąc jako wstępne studium dla dalszych inwestycji.
6. **Projekt pilotażowy**, stanowiący połączenie inwestycji i działań pilotażowych, był kluczowym elementem realizacji projektu. **Inwestycja pilotażowa** została oparta na wypracowanej koncepcji wykorzystania, wkładzie ze strony lokalnych interesariuszy i know-how zdobytym podczas opracowywania koncepcji PPP. Równolegle z inwestycją prowadzone były **działania pilotażowe** oparte w dużej mierze na wymianie kulturalnej między miastami partnerskimi.

Broszura prezentuje jak kulturalny potencjał obiektów poprzemysłowych został zidentyfikowany, opracowany i wykorzystany w ramach projektu „Druga Szansa”.

Povzetek

Publikacija povzema rezultate projekta „SECOND CHANCE /Druga priložnost – Od industrijske rabe do ustvarjalnega utripa“, sofinanciranega s sredstvi Programa Srednja Evropa. Brošura je sestavljena iz dveh delov.

Prvi del predstavlja teoretično ozadje revitalizacije mestnega prostora skozi umetnost in kulturo. Gostujoča avtorja prof. Klaus R. Kunzmann (DE) in dr. Matjaž Uršič (SI) sta v svojih besedilih predstavila širši in kritičen pogled na evropske ideje in projekte revitalizacije skozi kulturo in kreativne industrije.

Drugi del opisuje značilnosti projekta „Druga priložnost“, zlasti poudarja izvedene ukrepe ter organizacijsko strukturo projekta.

V okviru projekta so javni in zasebni partnerji iz Krakova (PL), Leipziga (DE), Ljubljane (SI), Nuernber-

ga (DE) in Benetk (IT) izdelali inovativne koncepte in strategije, katerih namen je revitalizacija postindustrijskih kompleksov skozi umetnost in kulturo. Partnerska mesta, ki sodelujejo v projektu, so se soočila s podobnimi izzivi pri preoblikovanju bivših industrijskih območij: nekdanje tovarne AEG v Nuernbergu, HALLE 14 v nekdanji bombažni predilnici v Leipzigu, nekdanje tovarne ROG v Ljubljani, Arsenala v Benetkah in tramvajске remize v v četrti svetega Wawrzynca v Krakovu. Partnerje so povežala enaka vprašanja, izzivi in cilji.

V procesu izdelave in uvajanja dolgoročnega koncepta uporabe ter financiranja teh prostorov so partnerji delili orodja in metode:

1. **Analiza PSPN** je bila izdelana z namenom, da bi določili potencial vsakega od teh prostorov.

2. **Razvojna vizija** je orisala pričakovanja lastnikov in upravljavcev postindustrijskih objektov glede revitalizacije teh območij.
3. **Zasnova uporabe** daje smernice procesu revitalizacije in opisuje možne uporabe.
4. **Zasnova javno-zasebnega partnerstva**, ki je nastala, da bi ustvarili uravnotežen načrt financiranja in upravljanja revitaliziranih prostorov, je bil eden od važnejših elementov projekta. Ta koncept je bil pripravljen s sodelovanjem in angažmajem lokalnih deležnikov.
5. **Načrt upravljanja** obsega *know-how* za dani prostor, katerega cilj je zagotovitev uravnoteženega razvoja s poudarkom na uporabi novih oblik upravljanja z mestno in kulturno dediščino. Načrt upravljanja upošteva posle-

dice pilotnih dejavnosti, ki so bile realizirane v „Drugi priložnosti“, hkrati pa služi tudi kot uvodna študija za nadaljnje naložbe.

6. **Pilotni projekt** je bil ključni element za uresničitev projekta. **Pilotna naložba** temelji na rezultatih koncepta uporabe, vložka s strani lokalnih deležnikov ter znanj in izkušenj, pridobljenih v času izdelave zasnove javno-zasebnega partnerstva. Vzporedno s pilotno naložbo so bile izvajane **pilotne dejavnosti**, ki so v veliki meri temeljile na kulturni izmenjavi med partnerskimi mesti.

V brošuri je predstavljeno, kako so partnerji identificirali, raziskali, izdelali in uresničili kulturni potencial postindustrijskih objektov v okviru projekta „Druga priložnost“.

Imprint

Publisher

Project SECOND CHANCE

Represented by

SECOND CHANCE Lead Partner

Amt für Kultur und Freizeit (KUF)/

Department for Culture and Leisure

www.kuf-kultur.de

Gewerbemuseumsplatz 1

90403 Nürnberg

Tel: +49 (0)911 231-14817

Fax: +49 (0)911 231-5887

Luis Prada, Luis.Prada@stadt.nuernberg.de

Thomas Müller,

Thomas.Mueller@stadt.nuernberg.de

Coordinator

Anna Długosz

Executive Editors

Anna Długosz

Karoline Mueller-Stahl, Konzepte Texte

Editionen, Leipzig

Ute Volz

Text Contributors

Franziska Görmar, Klaus R. Kunzmann,

Jürgen Markwirth, Matjaž Uršič

Nuremberg: Thomas Müller, Luis Prada,

Michael Schels, Bertram Schultze

Leipzig: Monica Sheets, Ute Volz

Venice: Ambra Dina, Carole Maignan

Krakow: Grzegorz Grzybczyk,

Ewelina Wawrykiewicz

Ljubljana: Urška Jurman, Meta Štular

Graphic Design

Alexander Müller, büro international berlin

© 2013 Project SECOND CHANCE

© 2013 for the texts: the authors

© for the images

Robert Beske: 56, 57, 61, 91; Denis Bury: 54,

59; Alessandra Chemollo: 64, 66, 68; Deutsches

Technikmuseum Berlin: 40/41; Miha Fras: 85, 88;

Stefan Günther: 51, 52; Miran Kambič : 43, 80, 81,

82; MAP studio – Magnani Pelzel, Architetti As-

sociati: 67; Giovanni Mancuso: 70; Yvonne Michiluk:

49; Michael Moser: 58, 60; Domen Pal: 84; Matevž

Paternoster: 82, 83; Nils Petersen: 46; Tilen Sepič:

87; Spinnerei: 92/93; Stadt Nurnberg: 3; Nadine

Rodler: 48, 50; Iwo Wachowicz: 43, 72, 74, 75, 76,

77, 78, 79; Fang Wang: 4/5, 6, 12, 14, 24, 28, 34, 36,

90; Nada Žgank: 86

cover (from left to right): Stefan Günther, Iwo

Wachowicz, Nada Žgank, Robert Beske, Alessandra

Chemollo;

cover back (from top to bottom): Nils Petersen,

Denis Bury, Alessandra Chemollo, Iwo Wachowicz,

Miran Kambič

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from the publisher.



The transnational project SECOND CHANCE connected public entities, public-equivalent institutions and private companies from Germany (Nuremberg, Leipzig), Italy (Venice), Poland (Krakow) and Slovenia (Ljubljana) that are redeveloping former industrial sites. The common goal was to use art and culture to provide new content for giving these sites a 'second chance' by creating sustainable operational and financial structures through public-private partnerships.



This publication introduces concepts of revitalisation and illustrates how they have been applied in the project. Guest authors Prof. Dr. Klaus R. Kunzmann and Dr. Matjaž Uršič provide a view on cultural and creative regeneration projects, placing them into a broader context.

