



CONFERENCE PROCEEDINGS

# CREATIVITY AND THE CITY OPPORTUNITIES AND CHALLENGES FOR VIETNAM

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# Foreword

## International Conference: Creativity and the City

ALMUTH MEYER-ZOLLITSCH

Almuth Meyer-Zollitsch (b. 1957) studied Literature, History and History of Art in Freiburg (Germany) and Florence (Italy) and holds a Ph.D. in History. Since 1985 she has been working for the Goethe-Institut in various positions on national and international level. After posts in Brussels (Belgium), Milan (Italy) and Munich (Germany), she is now since 2010 director of the Goethe-Institut in Vietnam.



### CONTACT

**Dr. Almuth Meyer-Zollitsch**

Goetheinstitut Vietnam

56-58 Nguyen Thai Hoc

Hanoi

Vietnam

Tel.: +84 (0) 4 373 42 251

Mail: [Almuth.Meyer-Zollitsch@hanoi.goethe.org](mailto:Almuth.Meyer-Zollitsch@hanoi.goethe.org)

[www.goethe.de/ins/vn/en/han.html](http://www.goethe.de/ins/vn/en/han.html)



# FOREWORD

The promotion of creativity is a key asset for economic upgrading and for providing new jobs all over the world. Vietnam is no exception to this. Creativity needs a vibrant, urban environment and spaces where cultural diversity, networking and mutual inspiration can be experienced – possibly at cheap rent. Former factories, warehouses or abandoned apartment houses provide spatial resources in the cities and offer huge chances when converted into creative hubs: A complex of galleries, artist studios, craft shops, design studios as well as bars, restaurants, and cafés may form an inspirational and attractive neighborhood, both for the local citizens and for tourists. Such creative spaces may also serve as a visual spatial symbol of city marketing, which contribute to build an image of a modern and cosmopolitan metropolis against the backdrop of increasing global city competition.

The core objective of this conference “Creativity and the City” is to gain a better understanding of the potential creative spaces can contribute to the further urban development of Vietnam and what is needed to promote this. Role models of such creative hubs will be presented from other countries in Southeast Asia and from western countries such as the UK and Germany. It will be further discussed what can be learned from these case studies.

“Creativity and the City” continues the series of conferences on urban development the Goethe-Institut Hanoi has organized in the last years. Co-hosts are the Ministry for Culture, Sports and Tourism of Vietnam, British Council and UNESCO. Again, the scientific organization is in the hands of Dr. Michael Waibel, a senior researcher and project leader from Hamburg University, to whom I am very grateful for the excellent collaboration.

# Rationale: Creativity and the City: Opportunities and Challenges for Vietnam

MICHAEL WAIBEL



Michael Waibel, PhD in geography (b. 1969) is senior researcher and project leader at the Department of Geography of the University of Hamburg, Germany.

He gains more than 18 years of international experience in academic work, and capacity development in Southeast Asia as well as in East Asia. In 2001, he published his Ph.D.-thesis about urban development of Hanoi / Vietnam.

From 2007-2014 he was project leader within the Priority Programme 1233 of the German Research Foundation (DFG SPP 1233) "Megacities – Megachallenge: Informal Dynamics of Global Change". This is a programme over a period of six years, divided into three two-year-phases from which he has been able to recruit funding for all phases from 2007 till 2014. Within this programme he did research on questions of urban governance and economic-spatial upgrading with a focus on creative spaces in China.

Besides creative spaces his research interests focus on urbanism, climate change mitigation policies, energy-efficient housing policies, pro-environmental lifestyles, urban middle class behavior, as well as urban (green) governance and green growth. His main research areas are Vietnam and China.

He is editor-in-chief of the peer-reviewed journal PACIFIC GEOGRAPHIES and of the book series PAZIFIK FORUM.

## CONTACT

### **Dr. Michael Waibel**

University of Hamburg  
Department of Geography  
Bundesstr. 55 (Geomatikum)  
20146 Hamburg, Germany  
Tel.: +49 (0) 40 42 838 5030  
Mail: [mail@michael-waibel.de](mailto:mail@michael-waibel.de)  
[www.michael-waibel.de](http://www.michael-waibel.de)

# RATIONALE

The premise of this conference is twofold. The first reason is the closure of Zone 9, a creative hub, which despite being in existence for about 10 months in 2013, sparked tremendous synergy and aspiration among the cultural creative sector in Hanoi and developed into a popular tourist attraction, as well. The second reason was the drafting of the National Strategy for the Development of Cultural Industries in Vietnam to 2020, Vision to 2030, which was introduced at the end of 2013, but still lacks specific implementation framework and ownership. This led to the idea to organize a conference to contribute implementation knowledge for the stakeholders of the local creative sector and to raise awareness about the potential these creative hubs can offer in terms of cultural, urban and economic development among local policymakers. Everybody is aware, that Vietnam urgently needs to get away from low-end mass production. In this context creativity can be regarded as an important resource to achieve this. Often it is even mystified as the “magic bullet” for economic upgrading, providing new jobs, all with little or no investments from municipal budgets. Further, creativity and culture might be utilized as key asset of strategic urban development strategies, as a tool of urban place-making and -marketing which contribute to build an image of a modern and attractive city against the backdrop of increasing global competition. Hereby, creative spaces - usually located in derelict industrial sites - may be understood as one cornerstone of cultural industry development.

In Europe and the US creative spaces, also known as creative clusters or cultural quarters, emerged in the 1970s and 1980s. They were often driven by individual artists occupying vacant factories and warehouses located in declining industrial districts with low rents and weak governmental control. The value of creative spaces lies not only in economic possibilities, but in their intrinsic value as vehicles for the preservation of cultural heritage and promotion of the arts. On the other hand, the assessment of creative spaces remains doubtful because as highly gentrified and commercialized areas, they often only provide low-wage jobs.

The core objective of this conference is to gain a better understanding of the potential creative spaces have to contribute to the further urban development of Vietnam and what is needed to promote this. Case studies of different models from other countries in the region such as Indonesia, the Philippines, Malaysia, China or from western countries such as UK, Germany as well as from other metropolitan regions of Vietnam such as Ho Chi Minh City will be presented and it will be discussed what can be learnt from those good-practice examples particularly in regard to Vietnam’s capital city with its abundant cultural tradition as key asset.

In the case of Germany for example, an innovative common urban institution will be introduced: agencies, which mediate between the interest of the municipal state and of local artists and which manage the intermediary usage of vacant brownfield spaces in favour of creative industries, for example.

The core objective of the comparative analysis of other case-studies from abroad will be how to achieve adapted solutions for the specific situation of urban Vietnam, how to create implementation knowledge by bringing general strategies such as the National Strategy for the Development of Cultural Industries in Vietnam to 2020 into local urban realities.

In general, awareness should be increased that culture and creativity can be considered as key assets of cities and that creative spaces may serve as a visual spatial symbol to connect art with city space and citizens. Consequently creative spaces may also serve as tool of identification of city inhabitants with culture and heritage and art of their city. This seems to be particularly true in the case of Hanoi city.

Target groups are policy makers from national and local level (for example from the Ministry of Culture, Sports and Tourism, the Cultural Board Hanoi City or the Head of International Collaboration Department), associations of creative professionals (such as the network of creative entrepreneurs in Vietnam), scientists, representatives from non-governmental organizations, cultural institutions, companies of the creative sector, architectural offices and the general public.

The conference shall also give the different stakeholder groups involvement into the cultural and creative industry sector of Vietnam a platform to articulate their needs and aspirations. Thereby, a policy dialogue between the stakeholders involved shall be initiated. The building-up of networks, the fostering of new alliances and the increase of horizontal cooperation between representatives from state, civil society and cultural industries would be a desired outcome.

Apart from frontal presentations a focus will be laid on more inter-active forms of communication such as small working group discussions, collecting ideas by means of set-cards and the extensive use of flip charts.

In addition, a poster exhibition with 21 posters depicting creative spaces in East and Southeast Asia and Europe, as well as the screening of three documentaries about creative spaces, one about Zone 9 in Hanoi, one about the Area 21 in Haiphong and one about creative hubs in Indonesia will exemplify the potential of creativity in the city.

To achieve impact beyond the single event of such an event the conference results are getting disseminated by means of the publication of this e-book. Enjoy reading!



**CREATIVITÄT**

**IN THE CITIES**

**GERMANY**

SPINNEREI  
LEIPZIG



# Spinnerei Leipzig: from cotton to culture: a personal narrative

BERTRAM SCHULTZE

Bertram Schultze, born in 1969 in Germany, studied Architecture and Economics in Nuremberg and Leipzig until 1997. He took on his first factory development during 1999-2001 of the so-called Stelzenhaus in Leipzig as junior partner of MIB AG. Since 2001, Bertram is CEO of Spinnerei, overseeing the commercial conversion and development of what was once the biggest cotton-spinning mill in continental Europe to a world-renowned Art Center in Leipzig, Germany. Since 2007, Bertram is also responsible for the revitalization of the former AEG factory in Nuremberg, a 170,000 sqm complex that will be transformed into a new urban quarter for culture and science.



## CONTACT

**Bertram Schultze**

SPINNEREI

Leipziger Baumwollspinnerei

Verwaltungsgesellschaft mbH

Spinnereistr. 7

04179 Leipzig

Germany

Tel.: +49 (0) 341-49 80 201

Mail: [bs@spinnerei.de](mailto:bs@spinnerei.de)

[www.spinnerei.de](http://www.spinnerei.de)

# ABSTRACT

Over 125 years ago, Leipziger Baumwollspinnerei Aktiengesellschaft bought a plot of land around 10 hectares on the western outskirts of Leipzig, Germany. By 1907, it had become the biggest cotton-spinning mill in continental Europe. This fascinating factory town, including workers homes, allotment gardens as well as the factory kindergarten, has survived intact to this day. In 1992, the then obsolete cotton-yarn factory complex opened for redevelopment and it has witnessed continuous change ever since. It was mostly artists who acted as the pioneers of revitalization here, and as a result the Spinnerei has become home to more than 100 studios today. The first artists to set up in the former factory building included some well known international names, such as Neo Rauch, who continues to work here today. In addition to the artists, it was able to attract musicians, dancers, craftspeople, architects, traders, printers, designers and many others to set up shops and studios in the Spinnerei. By the end of 2004, the Spinnerei had become well known as a center for artistic production and it had succeeded in attracting the attention of Leipzig's gallery scene. In 2005, six Leipzig galleries opened new exhibitions in the Spinnerei, one of the trailblazers being EIGEN + ART which opened a spectacular gallery in the former steam engine hall. The growing international interest in art from Leipzig acted as an incentive for additional tenants so that today the Spinnerei is home to 14 galleries and exhibitions. Galleries, resident artists and the non-profit Hall 14 have created a "cosmos of art" which is without equal anywhere in the world. There is barely any other big, commercially revitalized factory complex, which can boast so many art enthusiasts while continuing to provide a sanctuary for many artists and other creative freelancers. Today, the Spinnerei is an authentic, historic factory complex whose soul is its many creative inhabitants and the contemporary content which they bring to it.

## PAPER

We became aware of the factory from artists like Sandro Porcu and Kaeseberg and in 1994 was sprawling, venerable and showing its age. It was much quieter than it is today, but it was already filled with new life. We were charmed by the site's unique atmosphere, and that of the new studios and workshops that were being set up as the industrial activity wound down. The then administrator Regina Lenk (later Regina Bux), who had already worked at the cotton-spinning mill during the German Democratic Republic (GDR) period, was open to new ideas and appreciated the requirements of young, creative people needing exceptional spaces to rent at a reasonable price. In the year 2000, the last production line finally closed down and the factory's Cologne-based owner, who had purchased it from the Treuhand (the trust responsible for the GDR's formerly nationally-owned companies) in 1993, began looking for a buyer for the site – giving us the chance to buy it. We rose to the occasion, encouraged by our recent development and renovation of the nearby Stelzenhaus, so we had previous experience in the neighborhood and could see the potential in the site. At this point there were three of us – Florian Busse from Munich, (Heintz & Co.), Tillmann Sauer-Morhard from Berlin and Bertram Schultze from Leipzig (both from MIB AG). In 2002, we gained an additional partner – Karsten Schmitz from Munich.

We bought the property on 26 July 2001. This was a decision based largely on instinct, as the bottom had already dropped out of the overheated property market of the post-reunification period. Although we could not expect any added value in economic terms, we sensed that the Spinnerei had tremendous potential. Every bank we asked to finance the enterprise, however, turned us down as soon as we mentioned the words "huge old factory", "artists" and "East Germany". No one wanted to put up the money for what they saw as a pile of bricks.

We had a problem. Financing an industrial complex over a hundred years old, with 20 buildings on a site measuring approximately 10 hectares and with 90,000 m<sup>2</sup> of usable space, of which only about 6,000 m<sup>2</sup> currently had tenants, looked like a considerable risk. We could not, therefore, risk any rash, ill-considered development of the site. Instead, we concentrated on the wonderful resources we already had including an authentic industrial site, its integrity mainly preserved from its use during 1884 to 1907, with workers homes along the Thüringer Straße, a factory kindergarten and an allotment garden site between the Spinnereistraße and the Karl-Heine canal. We had made a good buy.

In 2001, there were sixty tenancies in total. Thirty were held by artists, and the remaining by craftspeople, engineers, occupants of the original loft space, the Generator custom-built bicycle workshop and Kunstraum B/2. Would this be the preface for a ready-made critical mass of creative potential? At any rate, the site already had a milieu of its own without any significant investment.

In addition, the construction quality was outstanding. A hundred years ago, cotton-spinning mills had solid construction as a constant temperature of 23°C had to be maintained during thread production in order for the thread to come out well. This explained the buildings with solid masonry over a meter thick, large cast-iron box windows with cork insulation and roofs overgrown with chives. It took relatively little investment to make such sturdy buildings usable and the overhead costs were also quite low. We were able to rent out parts of the buildings on favorable terms – an important factor in attracting young creative individuals – while preserving their authentic features.

In 2002, the artist Jim Whiting brought his project “Bimbotown”, a robotic art environment, to the Spinnerei. In the same year, we met with the Federkiel Foundation, who wanted to help develop the site for the resident artists and for others. Various events were initiated by the Foundation, including the internationally attended symposium “How Architecture Can Think Socially”, which led to the idea of turning Hall 14, the largest of the Spinnerei buildings, into a non-profit center for contemporary art in the context of an overall commercial development plan.

He took on his first factory development during 1999-2001 of the so-called Stelzenhaus in Leipzig as junior partner of MIB AG.

One consequence of this idea was that we did not immediately have to repair Hall 14 and were able to concentrate on the various other halls. We provided more light, air and space by demolishing various extensions built during the GDR period – the historic coal bunker (after a lengthy discussion), boiler buildings and Hall 8 (built in 1925). We were following the “do something” principle of New York urban development. Our decisive action gave others confidence in our development plan, and in 2003 the specialist computer dealer, Zur 48, took out a lease for the entire Hall 9, providing vital financial support for the Spinnerei’s future long-term development. A smaller development that made a big difference to daily life on the site, was the arrival of Café Mule in the same year. A year later, we repaired the exterior of Halls 3, 4, 5 and 6, along with the kindergarten facilities

During our first few years of work, the reputation of the “New Leipzig School” continued to grow. Neo Rauch was one of the first artists to settle in the Spinnerei and various other high-profile Leipzig artists had studios here. The site became increasingly associated with art, giving it a fresh identity.

In 2004, the Federkiel Foundation organized a trip to New York. During our visits to the Armory Show, the Whitney Biennial, P.S.1 and especially the Dia:Beacon and MASS MoCA in Massachusetts, we saw further evidence of the undeniable charisma of art seen in a former industrial setting. This experience led to us organize the Spinnerei’s first WERKSCHAU, a collective exhibition of work by all the Spinnerei artists, in the summer of 2004. This took place on our 120th anniversary, and the Spinnereifest that was also held to mark this occasion was a first step in creating better communication between the Spinnerei’s various occupants.

In the same year, we reached an agreement with Judy Lybke. The new site of his Galerie EIGEN + ART, would be the Spinnerei’s steam engine hall. Jochen Hempel’s Galerie Dogenhaus and the newly-founded ASPN took up residence, as did Galerie Kleindienst and maerzgalerie. Kunstraum B/2, which had been operating since 1998, became an artist-run gallery with Hall 20 as its new base. It was important to us to attract galleries to the Spinnerei with prior experience that would know how to operate even if the present success of the Leipzig art scene proved to be short-lived. The exhibition rooms exceptional quality, atmosphere and the affordable rent helped to make the site attractive to galleries. Around this time, we reached out to Wolfgang Boesner and within a few weeks we had a contract with his art supplies business. Bau + Farben Kontor (a construction and painting business) also took out a lease for Hall 23, formerly the Spinnerei’s loading depot.



**BERTRAM SCHULTZE**  
 IMPRESSIONS  
 FROM  
 SPINNEREI



On 1 May 2005, the galleries officially opened their new premises, with a spectacular opening weekend that received well over 10,000 visitors. Overnight, we put Leipzig on the global art tourism map. We have continued to maintain and build on this ever since, walking a fine line between being a living and working space and being a visitor attraction. No other “art factory” known to us has achieved this balancing act – most are either private studio complexes closed to the public or dedicated visitor attractions, focused solely on staging exhibitions. The Spinnerei is both. It is a workspace and it is also a venue with a great deal to offer to the public. Visitors can spend all day viewing outstanding exhibitions in a fascinating setting without having to pay an entrance fee.

Brooklyn’s Pierogi gallery and London’s Fred gallery came to the Spinnerei due to its growing international reputation and their personal connections with the two resident galleries, Galerie Dogenhaus and Galerie EIGEN + ART. On 1 February 2007, the Spinnerei was flatteringly described by UK’s The Guardian newspaper as “the hottest place on Earth”. However, the objectives of our collaboration policy are also demonstrated by exhibitions such as “Imperium” by Galeria Hilario Galguera, which included both Mexican and international art, and “TERRA NULLIUS”, which brought Australian contemporary art to Hall 14. Non-artistic enterprises also have taken residency on the Spinnerei site. These include Klavierhaus Fiech (piano dealers) with Steinway & Sons, a wine business and Epak (intelligent antenna systems) among other interesting businesses.

The English artist Darren Almond’s temporary association with Hall 12, the former needle-setting workshop, led to the building’s exterior and its skylight roof being repaired, turning it into a particularly spectacular venue for future exhibitions. Since Hall 18 was repaired in 2007-2008 and parts of it were rented out to printing firms, an art storage provider, a call center, a youth theater and artists, we have revitalized and acquired tenants for approximately 50,000 m<sup>2</sup> of the Spinnerei. The 50 m high chimney – an iconic feature, which can be seen at a great distance – was saved thanks to public funds for the preservation of monuments. Hall 14 is reserved for public use for the next 15 years. It is presently run by the association HALLE 14 e.V., who also arranges the events held there. The Columbus Art Foundation and the Hochschule für Grafik und Buchkunst (Academy of Visual Arts Leipzig) are also vital partners in this undertaking.

There are still major vacancies today, particularly in Hall 7. This hall, which has not yet been repaired, and the workers housing on Thüringer Strasse, which have only recently been reincorporated into the site, will be the focus of our work for the next few years. The tried-and-tested healthy mixture of artistic and non-artistic

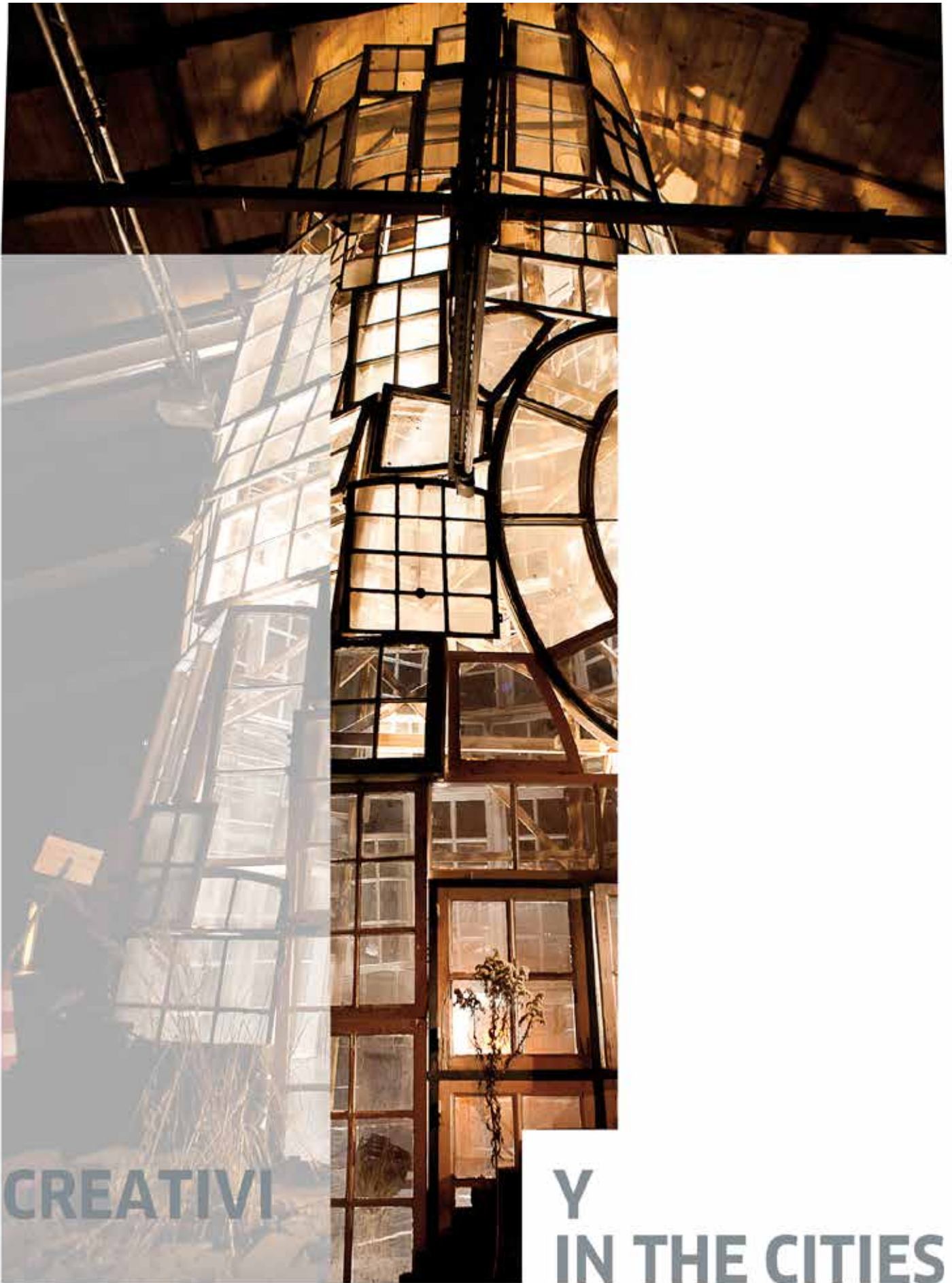
usage will be extended to these buildings. Once more, we will be looking for potential users who will help us to carry the site’s development forward into the future.

Today, Spinnerei is cited as one of the outstanding best practice examples for an industrial revitalization with art and culture and many cities and communities ask if this could be replicated anywhere. A question that we in fact asked ourselves as we bought the former AEG factory in Nuremberg right after they stopped producing washing machines in 2007. After five years of development we could win the German building prize for integrated city development with this conversion to a new urban quarter. So it seems possible to transfer the success of Spinnerei to other venues although every big development has its own characteristics and should develop its own identity.

Important factors for success are being able to acquire the building at a low price, a solid building structure, an existing cultural infrastructure within the city, university institutions in the city and being passionate about what you are doing.

The adventure that began with our purchase of the site in 2001 was due to a fair degree of euphoria and enthusiasm as well as experience and intuition. Even so, the progress made over the past few years would never have been possible without our tenants and patrons, who never lost faith in us. We would like to take this opportunity to thank them sincerely, and to extend a special thank you to the public funding bodies of the City of Leipzig, the Free State of Saxony and the Federal Republic. We look forward to future collaborations within the Spinnerei, in the certainty that its halls, which were built to last, will remain lively and stimulating for many years to come.

He freelanced as a real estate agent and developer until 1999.



CREATIVI

Y  
IN THE CITIES

# Hamburg Kreativ Gesellschaft: a One-Stop Shop for the creative economy

EGBERT RÜHL



Egbert Rühl, born in 1958 in Frankfurt am Main, studied history and sociology until 1983 and worked as a counselor at the local parliament Kelsterbach until 1985. After freelancing in broadcasting and the municipal theatres of Frankfurt as well as managing the Frankfurter Kurorchester, he founded an office for cultural management in 1988. From 1999-2001, he was CEO of the Kultur-Labor GmbH in Brandenburg/Havel and co-organized the jazz festival and the music festival in Brandenburg. Through 2010, he first was head of the municipal cultural center, Alte Feuerwache Mannheim GmbH, and then became sole managing director. At the same time he was organizing several festivals and events in an executive role as well as functioning as a member of the jury for the Neuer Deutscher Jazzpreis Mannheim. Egbert Rühl has been CEO of the Hamburg Kreativ Gesellschaft since the agency was founded in 2010. The society is a municipal institution for the promotion of the creative industries in Hamburg.

## CONTACT

### **Egbert Rühl**

Hamburg Kreativ Gesellschaft mbH  
Hongkongstraße 5 /3. Boden  
20457 Hamburg  
Germany  
Tel.: +49 (0) 40-8797 986 13  
Mail: [egbert.ruehl@kreativgesellschaft.org](mailto:egbert.ruehl@kreativgesellschaft.org)  
[www.kreativgesellschaft.org](http://www.kreativgesellschaft.org)

# ABSTRACT

The Hamburg Kreativ Gesellschaft is a municipal institution founded by the city to promote Hamburg's creative industries. As an easily accessible community based resource, it is available to all creative stakeholders and enterprises in this Hanseatic city. Its main task is to improve the framework for the creative industries in Hamburg and to act as an interface not only between the different fields within the creative industries, but also to other players in business, politics and society.

Special focus of the agency lies in real estate and district development for the creative industries in Hamburg. Therefore, a central task of the Kreativ Gesellschaft is to identify appropriate space and properties for those working in the sector and to act as a real estate intermediary. The services are offered to all players in the cultural and creative sector in Hamburg who do not consider creative work and entrepreneurship as contradictory, but wish to bring them together to form a beneficial alliance.

Its primary objective is to improve the framework for the creative industries in Hamburg and to act as an interface not only between the different fields within the creative industries, but also to other players in business, politics and society.

The aim of all our activities is the development and support of an economically sustainable basis for Hamburg's creative stakeholders. This requires tailoring our services to meet the specialized needs of stakeholders.

The Hamburg Kreativ Gesellschaft strives to emphasize the economic relevance and future potential of this new sector by raising its visibility to politics, media and the general public.

Egbert Rühl represents the Kreativ Gesellschaft at the conference, Creativity and the City: Opportunities and Challenges for Vietnam and will give insights into the institution's tasks and areas of focus. He has held the position of CEO of Hamburg Kreativ Gesellschaft since the agency was founded in Spring 2010.

The Hamburg Kreativ Gesellschaft is introduced as a part of the exhibition "Creativity and the Cities".

# PAPER

## Introduction

In a modern metropolis like Hamburg the creative industries irrevocably became an essential part of its broad-based economy. Moreover, it is expected that this economic sector will increase in significance. With at least 80,000 employees and over €10 billion in annual revenue the creative industries already are an important part of the economy in Hamburg. Compared to other cities in Germany, Hamburg is leading in terms of total revenue as well as the number of employees in the most successful sub-segments of the creative industries. On average, creative enterprises in Hamburg are gaining twice as much revenue as their equivalents in Berlin.

However, the importance and the potential of the creative industries reach far beyond their economic strength. This is one of the reasons why not only the Federal Government, but also many other states as well as the European Commission are intensively working on issues concerning the promotion of the 'Creative Economy'.

In order to specifically promote this economic sector, the City of Hamburg founded the Hamburg Kreativ Gesellschaft in 2010. As an easily accessible community based resource, it is available to all creative stakeholders and enterprises in this Hanseatic city.



## Mission

As a service provider, the primary objective of the agency is to improve the framework for the creative industries by creating new positions and job security. Thus, the Hamburg Kreativ Gesellschaft contributes to sustainable and responsible growth as well as increasing the prosperity of the City of Hamburg. Therefore, it is of central importance to assist the makers of the creative industries in developing an economically successful base, support innovation and to raise public awareness of this emerging economic sector.

The founding of the Kreativ Gesellschaft as a One-Stop Shop establishes a support program for people working within the creative industries in Hamburg since this burgeoning sector has distinct needs to create this specialized environment. When the Hamburg Kreativ Gesellschaft was founded in 2010, the agency was the first of its kind. This intermediary institution can be seen as a pioneer nationally as well as internationally. Its work receives global attention and is regularly used as a best practice model due to its unprecedented methods to promote the creative industries.

The establishment of an independent institution for the promotion of the creative industries as a subsidiary of the City of Hamburg was innovative and has since attracted nationwide attention and inspired many others. In addition, the creative industries were further strengthened by aligning the Hamburg Kreativ Gesellschaft with the Cultural Ministry. This multifaceted approach covering the private, intermediary and public sectors along with the simultaneous promotion of its eleven sub-markets contributes to a cross-sector and cross-sub-market development of the creative industries in Hamburg. Moreover, it supports successful collaborations and networking. The Kreativ Gesellschaft encourages open exchange and service oriented promotion of the creative industries, which enables opportunities across sectors and sub-markets.

## Tasks

In Spring 2012, the Hamburg Kreativ Gesellschaft published the first creative industries report for the City of Hamburg. A special feature of this report is the fact that the stakeholders of Hamburg's creative industries had a chance to speak for themselves in regards to their labor situation. The Hamburg Creative Industries Report is therefore not only a report on the economic sector, but also a report by and for their stakeholders. With a statistical part, a classical location analysis, an international comparison and descriptions of the market participants, the report highlights the current position of the creative industries in Hamburg for the first time and derives concrete recommendations for action.

The Hamburg Kreativ Gesellschaft tries to improve the environment for economic activity and success by providing concrete ideas and tools. Thereby, the society develops its ideas in direct exchange with its clients and is characterized by close customer relations.

Specifically, the Hamburg Kreativ Gesellschaft offers services in support of the following areas:

- Capacity building: Improving qualification, professionalization and networking
- Providing access to finance
- Ensuring access to real estate
- Building an internal framework
- Increasing perception and recognition of creative industries

## Target markets

The Hamburg Kreativ Gesellschaft has two target markets:

*A. The constituents of the eleven sub-segments of the creative industries in Hamburg*

In 2012, the Hamburg Kreativ Gesellschaft published the first creative industries report.

The Hamburg Kreativ Gesellschaft as an overarching institution is responsible for all sub-segments of the creative industries. The agency aims to reach all structures of economic action in the creative industries (such as those working multiple jobs, self-employed individuals, freelancers, enterprises of all structures and sizes, etc.) as well as all enterprises in all phases of their economic existence (from pre-start-up to established companies). For the operative implementation the focus of the services of the Hamburg Kreativ Gesellschaft lies in the promotion of self-employed individuals, small and micro enterprises as well as the support of enterprises in all phases, from initial founding to about a five-year existence. These priorities not only meet with the special structure of the creative industries that qualifies many small and micro enterprises, but also satisfies a certain demand.

### *B. All creative industries in Hamburg*

One of the challenges for the Kreativ Gesellschaft is to raise awareness for the creative industries as a special economic sector with untapped potential to the general public, media, governmental organizations and business community. The Hamburg Kreativ Gesellschaft is positioning the creative industries of Hamburg across all levels - from local institutions to the European Commission.

### **Access to real estate**

One of the key tasks of the Hamburg Kreativ Gesellschaft is to ensure access to real estate for creative stakeholders in Hamburg. This is an arduous challenge due to the strained working situation in this area and high demand for real estate in Hamburg. The agency is actively engaged in the letting of real estate properties for temporary (e.g. pop-up stores) as well as for long-term uses.

Appropriate workspace and experimental areas are a fundamental basis for creative endeavors. However, despite its added value and growth in employment rates in the creative industries there is a lack of adequate space. The Hamburg Kreativ Gesellschaft has set itself the task to ensure access and to procure appropriate space for creative workers (e.g. offices, studios, production facilities, storage facilities, presentation and exhibition spaces, theatres and music rehearsal rooms). In collaboration with the Cultural Ministry of the City of Hamburg the agency individually offers potential tenants appropriate properties. Three central areas have been established to accomplish this, including:

- 1) Individual letting services;
- 2) Subdividing properties and areas for subletting;
- 3) A real estate database

The Hamburg Kreativ Gesellschaft functions as a facilitator between real estate agents and potential tenants from the creative industries. A personal consultation is held with creative stakeholders to understand their specific needs. At the same time landlords are supported in their search for appropriate tenants. The Hamburg Kreativ Gesellschaft is the contact for both sides and assumes many responsibilities (e.g. financial risks in case of vacancy, organizational

functions, etc). There are many incentives for property owners such as generation/return of new use perspectives; building maintenance, cost reduction with higher vacancies, prevention of vandalism/third party occupation, attracting other businesses/tenants, social/cultural exchange or profile enhancement.

The facilitator role enables the Hamburg Kreativ Gesellschaft to bring together supply and demand at an early stage. This has allowed the agency to procure a large amount of space over the last four years, with demand increasing annually. Moreover, the Hamburg Kreativ Gesellschaft regularly organizes group tours of potential properties. During 2010-13, the Kreativ Gesellschaft arranged a total of 17 group tours of various properties with an average of 40 participants.

## The Hamburg Kreativ Gesellschaft functions as a facilitator between real estate agents and potential tenants from the creative industries.

It is particularly challenging for small enterprises or start-up companies that have smaller scale needs to find appropriate and affordable spaces. That is why the Hamburg Kreativ Gesellschaft is renting larger spaces to sublet them to different players in the creative industries after having inspected the properties and examined the rental conditions. This strategy has significant advantages both for the landlords and the tenants. The society takes great



LIGHT TOWER - ART INSTALLATION AT  
THE OBERHAFEN-QUARTER, LOCATED IN  
EASTERN HAFENCITY OF HAMBURG  
© MARIA FECK

organizational and administrative efforts as well as high economic risks, which so far have been successfully mitigated.

Since 2010 the Hamburg Kreativ Gesellschaft as a main tenant has rented about 9 rental units with a total area of 5,488 square metres, which is used by 126 sub-tenants, who are partly sharing their spaces with other creative workers. Further rentals are being planned.

By establishing useful working spaces for creative stakeholders, legitimate workplaces come into existence in this Hanseatic city. The agency focuses on creating a diverse user experience to encourage mutually beneficial exchange. In some of the property locations some working communities have already been formed reflecting the site's synergetic effects.

## To address the specific concerns of the creative industries, Hamburg Kreativ Gesellschaft developed a real estate database.

To address the specific concerns of the creative industries, Hamburg Kreativ Gesellschaft developed a real estate database ([www.kreativgesellschaft.org/immobiliendatenbank](http://www.kreativgesellschaft.org/immobiliendatenbank)) in the beginning of 2011. This online database tool is designed to address the supply and demand needs by offering the capability to search for and offer real estate properties in Hamburg. The database is administered by the Hamburg Kreativ Gesellschaft.

### **District development**

With its knowledge, experience and affiliation to relevant stakeholders, the Hamburg Kreativ Gesellschaft is involved in various roles, such as the transformation of larger properties or even districts

for cultural and creative industries. These functions meet the rising demand for affordable space and enable possibilities for long-term work and potential for development. For the transformation processes, the Hamburg Kreativ Gesellschaft develops participatory governance models tailored to the individual property or district that are then tested and modified in theory before being implemented.

An example of district development is presented below:

#### *Transformation process Oberhafenquater (Eastern HafenCity)*

The district of Oberhafen, an area of 6.7 hectares, is known for its central, urban location, proximity to water and cultural boulevard. As the master planning of the city is redesigned there will be the inclusion of a new cultural and creative area utilizing the existing buildings.

In March 2011, together with the Hamburg Creative Gesellschaft, the HafenCity Hamburg GmbH and the Internationale Kulturfabrik Kampnagel organized a two-day initial symposium on "Transforming Spaces, Culture and Creativity". Based on presentations of renowned experts from culture, creative industries and science the focus lies on the interaction between culture, creativity and creative industries as well as questions of the process structure. The international congress was the starting point of an open-end development of the Oberhafen district. As a result of the symposium, the Kreativ Gesellschaft together with the HafenCity Hamburg GmbH developed an approach for the start of the transformation process. Due to the expiration of a rental agreement with a logistics service provider, an area of 6,000 m<sup>2</sup> became available for artistic and creative use in 2014. For the occupancy of these areas the transformation process was implemented for the first time. The Kreativ Gesellschaft is responsible for substantive and procedural questions and HafenCity for construction and financing.

The HafenCity Hamburg GmbH in cooperation with the Hamburg Kreativ Gesellschaft has published a public invitation. An independent jury chose the first tenants in Summer 2014, all of which came from within the art, culture and creative industries with some specialized in gastronomy and exhibitions. The Hamburg Kreativ Gesellschaft continually monitors the participatory process and functions as a resource for applicants and other interested parties in the development process.





THE PICTURES SHOW IMPRESSIONS FROM THE OBERHAFFEN-QUARTER, LOCATED IN EASTERN HAFENCITY OF HAMBURG  
 © PHOTOS FROM TOP TO BOTTOM: MAIK NEUBAUER, MORITZ PIEHLER, MAIK NEUBAUER





# [k]KAMPN

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HAMBURG

# Kampnagel Hamburg: International Center For Finer Arts

AMELIE DEUFLHARD



Amelie Deuflhard was born in 1959 in Stuttgart, Germany. After a Masters Degree in French language, History and Cultural Science she worked as a research assistant at the University of Tübingen and at the Museum für Technik und Arbeit (Museum of Technology and Work) in Mannheim. From 1996 onwards, Amelie Deuflhard was a producer of theatre, dance and music projects in Berlin. From 2000 to 2007 she was Artistic and Managing Director of Sophiensaele in Berlin and developed it into one of the most important independent production venues in Germany and the world. In 2004-05 she worked as one of the artistic directors of the "Volkspalast" (People's Palace), a festival-like project at the demolished Palace of the Republic. In 2007, Amelie Deuflhard took on her current role as Artistic Director of Kampnagel Hamburg, the biggest independent stage and production venue for Performing Arts in Germany. In March 2010, Amelie Deuflhard received the Caroline-Neuber Award from the city of Leipzig, for being a "founder of theatre in the best sense of the word". In November 2013 she received the insignia of the Chevaliers des Arts et Lettres from the French Minister of Culture for her engagement in cultural dialogue between France and Germany.

## CONTACT

### **Amelie Deuflhard**

KAMPNAGEL

Internationales Zentrum für schönere Künste  
(International Centre for Finer Arts)

Jarrestraße 20

22303 Hamburg

Germany

Tel.: +49 (0) 40 270 949 88

Mail: [ad@kampnagel.de](mailto:ad@kampnagel.de)

[www.kampnagel.de](http://www.kampnagel.de)



# ABSTRACT

Kampnagel located within a former crane factory in Hamburg has developed as one of the biggest production and performance venues for national and international artists and as one of Europe's most renowned performing arts venues over the past years. Since its establishment as a publicly funded arts organization in 1990 it has a multidisciplinary program with theatre, performance, dance, music, theory and 'performances' in public areas throughout the season. For example, there is the International Summer Festival and the K3 choreography center, each with its own program. Further, it serves as an experimental and innovative workspace as well as a platform for artists and activists. Kampnagel provides six stages of different sizes (with capacity ranging up to 1,200 visitors), six rehearsal venues, a recording studio, a choreography center, seminar rooms, a cinema, a restaurant and an outside area. Every season Kampnagel presents more than 100 premieres, hosts around 600 performances and attracts around 180,000 visitors. Kampnagel has 80 employees and operational costs of €4.8 million, which are covered by public subsidies from the Hamburg Department of Culture. Funding for the artistic program must be generated through ticket sales, fundraising, co-production revenue and rental income. Thanks to its very diverse range of activities, Kampnagel has an exceptionally heterogeneous audience. There are old and young people, people from the arts scene, students, middle class and citizens from different migrant communities. The aim is to create a place where people who normally wouldn't meet can initiate a conversation. Kampnagel is introduced as a part of the exhibition "Creativity and the Cities".

## PAPER

### History

Kampnagel is located within a former crane factory in Hamburg, Germany. In the early '80s the Deutsche Schauspielhaus, one of the largest theatres in Germany, temporarily moved in while their building was being renovated. After the Deutsche Schauspielhaus left, freelance artists took over the former factory and transformed it into an arts venue. In the years that followed, plans for the future of the factory became the subject of an ongoing dispute between the artists and the Hamburg government. It was only in 1990 that Kampnagel was finally established as a publicly funded arts organization. In 1998, the Kampnagel factory was renovated and rebuilt into a multifunctional theatre complex. Over the last 25 years, Kampnagel has become one of the most important production venues in Europe.

### Capacity and Structure

Kampnagel provides six stages of different sizes (with capacity ranging from 100 to 1,200 visitors), six rehearsal venues, a recording studio, a choreography center ('K3') with dance studios, seminar rooms and other facilities, the Alabama cinema, a restaurant and an extensive outside area where the Avant-Garden was recently installed. Every season Kampnagel presents more than 100 premieres and attracts around 180,000 visitors. Kampnagel hosts around 600 performances every year, including world premieres, co-productions, collaborative events and international guest performances. Kampnagel has 80 employees and operational costs of €4.8 million, which are covered by public subsidies from the Hamburg Department of Culture. Funding for the artistic program must be generated through ticket sales, fundraising, co-production revenue and rental income.

### The Kampnagel Triad

The Kampnagel program is curated and organized by three artistic teams, who work independently under the direction of the artistic and managing director, Amelie Deuflhard. A team of programmers curates each season, four curators/dramaturgs work alongside Amelie Deuflhard to put on the program, which runs from September to June. The season can be regarded as the 'heart' of Kampnagel.

Theatres in Germany usually close during the summer, but Kampnagel opens its doors again in August to present one of the most highly regarded European theatre, dance and music festivals, the International Summer Festival, which is curated by festival director Andras Siebold and his team. The festival attracts 25,000 to 30,000 visitors each year.

Kampnagel's choreography center, 'K3' offers residencies to young international choreographers, classes and workshops for professionals and non-professionals, talks and dance workshops. One of the aims of K3 is to promote contemporary dance to a wider public audience.



## Kampnagel Mission

*Transdisciplinary//Transculture//Experiment//Interventional//International*

Kampnagel is an international venue for young, emerging and large scale international productions, a platform for exchange and social participation. Kampnagel produces, promotes and presents national and international works in theatre, performance, dance, music, visual arts and experimental temporary architecture. Kampnagel does not only present work on the 6 stages, but also produces projects for the public space several times a year. Kampnagel enters into a dialogue with artists, respecting their subjects, questions, styles and aesthetic forms. Kampnagel draws curational lines between the artists different languages and subjects and engages in an active dialogue with artists, activists, scientists, the public and institutions within and beyond Hamburg. Kampnagel discusses subjects with the artists, confident that the work of the artists provokes a different perspective on social, political and economical changes in the world.

Kampnagel is convinced that bringing together different disciplines, high culture, pop culture and subculture, creates new impulses for the arts. When it comes to the permanent overload of problems and information in a global society it is important to focus on strategies and experiments of navigation of the artists. We are certain that this is the utopian potential of the arts, that artists are able to project alternative strategies of acting in our world and for our planet.

Kampnagel is Germany's biggest production and performance venue for national and international artists and one of Europe's most renowned performing arts venues.

*"Structurally, we work rather like exhibition curators than theatre programmers. With many different productions that have to be placed within a larger context."*

(Amelie Deuflhard, Artistic Director)

## Artistic Program

*Experiment > New Theatrical Forms*

We try to find emerging artists, who are looking for new aesthetic forms and developing their craft. The main objective is not to interpret texts that already exist, but to present work that is devised by the artists and that deals with their realities. This can be documentary or investigative, visual or formal, political or activist. Kampnagel works with artists who confront their audience with urban life in a trans-cultural society.

Examples: The Japanese company CHELFITSCH stages the desperation, hopelessness and disinterest of a young generation in Japan. Director Toshiki Okada not only writes the script for the pieces, but also finds a choreography that simultaneously describes and transforms the cosmos of the society he is dealing with. NATURE THEATRE OF OKLAHOMA from New York takes phone calls as material for its clever and humorous pieces, which take place somewhere between daily life and big drama. The Austrian performance group GOD'S ENTERTAINMENT provokes the audience by bringing their prejudices onto the stage.

*The Big Stage – International Productions*

Kampnagel hosts creations, co-productions and guest performances with not only international stars like Sidi Larbi Cherkaoui, Akhram Khan, Pina Bausch and Anne Teresa de Keersmaecker, but also newcomers such as Jecko Siompo, David Wampach and Hofesh Shechter. Kampnagel also



IMPRESSIONS  
FROM KAMPNAGEL  
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produces huge community projects, and musical theatre projects with bands and orchestras. Kampnagel defines itself as an ecosystem of diversity, where artists and visitors are confronted with unfamiliar cultural contexts: pop culture is confronted with avant-garde and cross-genre formats. Choreographers have the chance to work with visual artists (e.g. Sidi Larbi Cherkaoui and Antony Gormley); theatre directors collaborate with star musicians (e.g. Chilly Gonzales and Adam Traynor).

#### *K-Tunes – The Music Program*

Kampnagel successfully presents music as an artistic medium within a theatrical context. It hosts international stars like Yoko Ono, Laurie Anderson and Patti Smith, but also very experimental bands such as Scritti Politti, local and international discoveries such as Hgich.T and artists like Kid Koala, whose concerts are also installations. Kampnagel looks for musicians who want to develop in an artistic environment and presents about 70 concerts or musical theatre productions per year.

#### *Between Art and Science*

Kampnagel also provides a platform to discuss socio-political issues. It creates and hosts conferences, festivals and topic series about important local and global issues. For all of the forums, Kampnagel brings together artists, activists and scientists to create an alternative and more open dialogue. As well as hosting conventional conferences, Kampnagel also explores new ways to share knowledge, like OPEN SPACES, ART THEORY HAPPENINGS and ART THEORY INSTALLATIONS.

Examples: WORK IN PROGRESS with the Hamburg Kreativgesellschaft is a series of events on the future of working conditions, VERNETZT# with the Zeit Foundation is a discussion about ecological and political crises, THIS AIN'T AFRICA concerns post-colonial heritage. The Festival LIVE ART – ZOO 3000 dealt with the relationship between human beings and animals. Hannah Hurtzig's project, THE UNDEAD, was a staged seminar with scientists, performing artists, filmmakers, philosophers and representatives of medical professions.

#### *Political Projects*

Kampnagel is extremely interested in the role of social 'outsiders'. FREAKS LIKE US is the title of a series we produce with disabled people. Under the title OLD SCHOOL, Kampnagel explores how elderly people can survive in our globalized society. Kampnagel also presents gay and gender discourse formats like QUEEREOKE, GIRL MONSTER and THE UNICORN BALL.

We work closely with different educational institutions like schools, universities, kindergartens, retirement homes and social organizations on these projects.

#### *Intervention and Participation*

Over the last few years, several projects have taken place in the urban space. For Kampnagel, Hamburg is not just the city it's based in, but also a field of research and critical intervention. Kampnagel has also spent years developing projects with small and large communities of non-professionals, to encourage them to participate in an artistic process. These kinds of projects welcome members of the public that usually don't visit cultural institutions.

Examples: A political harbor boat tour by activist artist Schorsch Kameron, the UNIVERSITY

“The audience has a much more open structure than that of a state theatre. We have a theatre audience, a dance audience, a music audience, an art audience”.  
Amelie Deuflhard, Artistic Director



OF NEIGHBOURHOODS organized by Hafencity University in collaboration with Kampnagel and the International Building Exhibition (IBA) in the city quarter of Wilhelmsburg, the COMPLAINTS CHOIR from the Finnish artists Kochta-Kalleinen, an open source project that asks inhabitants to collect complaints and put them on stage in a public format with a choir. Or BARMBEK TV, an internet TV channel for Kampnagel's neighborhood.

**The Audience**

Kampnagel interacts with the audience on different levels. The venue also offers various locations where the audience can meet after the shows. There is the summer garden during the International Summer Festival, where long tables are installed after premieres and the audience can eat, drink and exchange ideas about the shows, karaoke, QUEEREOKE parties, a temporary sauna, etc. As a result of these areas and cross-sectional working methods, Kampnagel has a very heterogeneous, curious and large audience. There are old and young people, people from the arts scene, students, middle class visitors and people from different migrant communities. The aim is to create a place where people who normally wouldn't meet can begin a conversation.

**Conclusion**

Kampnagel has been going through an eventful history – from a former factory which was occupied by freelance artists it evolved over a period of 20 years into the publically funded, internationally renowned arts institution it is today. To sustain Kampnagel's reputation as one of the most progressive and attractive art spaces and producing theatres in Germany and abroad, it needs to carry on the spirit of the founders. Kampnagel's aim is to remain an inspiring place for both artists and audiences. A place that constantly sets new artistic standards and addresses contemporary issues of our society.







IMPRESSIONS  
FROM KAMPNAGEL





**CREATIVITY  
IN THE**

**BALTIC  
CREATIVE**

**ITIES**

**UK**  
BALTIC CREATIVE CIC  
LIVERPOOL

# Baltic Creative and the Baltic Triangle: There's more than three sides to the triangle!

MARK LAWLER



Mark Lawler is currently Creative Managing Director working for the Baltic Triangle Area CIC in Liverpool, United Kingdom. Mark holds a BSc Hons in Building Surveying and a PgD in Urban Renewal, both from Liverpool John Moores University. After his studies he worked as project manager for 8 years for the Plus Dane Housing Group, a real estate developer. After that he was running a small business (franchise) called Animal, a surf/snow brand. Since 2010, he has been working for the Baltic Creative which provides a variety of commercial space for the creative and digital industries, located in the Baltic Triangle area of Liverpool. Since 2012, he is the Director of the Baltic Triangle Area CIC. Its aims include supporting the growth of the Baltic Triangle area by attracting investment, creating jobs, creating wealth and seeing the Baltic Triangle area expand. Mark holds key competencies in business planning, project management and urban regeneration.

## CONTACT

### **Mark Lawler**

Baltic Creative Management Suite,  
Baltic Creative Campus  
49 Jamaica Street  
Liverpool L1 0AH  
Telephone: +44 (0) 151 708 2840  
Mail: [markl@baltic-creative.com](mailto:markl@baltic-creative.com)  
[www.baltic-creative.com](http://www.baltic-creative.com)



# ABSTRACT

Baltic Creative CIC is a commercial landlord. It has played a leading role in the regeneration and rebirth of a semi-derelict area of Liverpool known as the Baltic Triangle. Baltic Creative CIC owns and manages refurbished warehouse space designed specifically for creative and digital industries. The company also plays a leading role in the Baltic Triangle Area - it's Managing Director, Mark Lawler, is the Chair of the Area Company and has, with 40-50 other companies, developed an Area Vision Manifesto, set up an area company and developed a business plan which is now recognized and adopted by local agency partners.

As the area continues to grow the management of area relationships and area investment between the city, businesses owners and private developers/investors is a great challenge. Retaining and driving the 'Vision' for the Baltic Triangle does make you realize - there are more than 3 sides to the Triangle! Mark will set the scene and explain the background and success of Baltic Creative and share the 'Vision' and challenges for the Baltic Triangle Area. The Baltic Creative is introduced as a part of the exhibition "Creativity and the Cities".

# PAPER

## Background

*It's a perfect storm of business culture, recession, art and culture-led regeneration that has transformed a corner of Liverpool and seen it welcome a cluster of creative and digital firms. Baltic Creative Campus in the Baltic Triangle is rapidly becoming the city's coolest hangout. It wasn't always that way. A decade ago much of the land was disused dockland and warehouses, with a few traditional firms like mechanics, manufacturers and wholesalers using the space. Now it is a thriving business district with the Creative Campus at its heart: The scheme was fully let in its first year and is home to more than 50 micro-businesses, as well as cafes, bars and restaurants with a prediction it could contribute £15mn to the city's economy. How did life spark in what was an almost derelict corner of Liverpool's waterfront?*

## Introduction

It was when the Liverpool Biennial hosted one of its original opening parties in a neighborhood that became known as the Baltic Triangle that many eyes were opened to the possibility of the neighborhood's regeneration. In truth, most people in the city had forgotten the area existed. Once a docklands home for merchants wares and goods the brick-built spaces were in the most part unloved and unused until they were championed by the city's artistic and cultural community. Commandeering Greenland Street - where James Moores was to open his A Foundation - it was a bit of a do that opened the eyes of many in the city to the potential of the almost derelict postcode.

It has become Liverpool's answer to Tech City or Silicon Roundabout. Harnessing the potential of the creative and digital sector, Baltic Creative has transformed 45,000sq/ft of former warehousing space, supported 57 businesses, 15 of which are brand new and five less than a year old and created over 50 jobs. The regeneration began as a shift in mindset, the idea of possibility that has culminated into a thriving district for start-ups. After 15 months, the development is 100% let with its inhabitants trading with multinationals like Boeing, United Utilities, Penguin Books and Virgin. Baltic Creative Campus has boosted Liverpool's start up figures by 3.2% in just its first year. Now it is looking to expand and provide an example to other cities looking to provide support and a space for fledgling creative and digital companies to flourish.

The Creative Campus is the icing on the cake to a long period of regeneration in the stretch of disused warehouses along the River Mersey, about ten minutes walk from Liverpool ONE, but they have created a cumulative effect in drawing business, interest and more importantly people to the area. What is locally just dubbed as "Baltic" has become a mixing and melting pot of disciplines, projects, clients, hangouts and ideas. It is not just creative and digital industries here as they rub shoulders with cultural projects, a skate park, the Picket live music venue and recording studios, along with booty bars and mechanics. Traditional firms like an antiques shop welcome their new neighbors who have created a bustling environment that didn't exist before. One remarked that the area used to close at 5pm. Now it stays up late. There is a new shared ethos of entrepreneurs and those with ideas of how to make the most out of a space, whatever that space may be. In the Creative Campus units, which ranges from 134sq/ft shed studios up to warehouse workshops in excess of 3,000sq/ft, this supports 57 businesses. App developers like Citrus Suite and Apposing mix with video games developers, copywriters, designers, filmmakers and photographers, firms harnessing digital technology like



Global Coach who's client list reads like a who's who of international football, IronBird Aerial Cinematography and cultural organizations and designers like Alison Appleton Ceramics share an address with some of Liverpool's most recognizable businesses such as Liverpool Biennial, Liverpool Sound City, SevenStreets and Agent Marketing.

Next door is the Studio School, a UTC training 14-19 year olds with the skills they need for the gaming and digital sector. It shares the former CUC building with Elevator, covering 100,000sq/ft, which is home to more than 60 businesses and 400 employees. Baltic is attracting not only micro businesses and start-ups, but existing creative and digital companies such as its burgeoning reputation; this year a gaming firm is set to move to the neighborhood bringing 40 new jobs and an £8mn investment.

Talking to the creative and digital firms that have moved into the Campus highlights a number of reasons why they think it is a success. The perfect storm combines a business culture, a response to the recession as well

as a desire and drive to see Liverpool regenerate economically. Much as the city's approach to cultural regeneration during its year as European Capital of Culture in 2008 is seen as a blueprint for other cities, this strategy for physical and economic regeneration, of building and developing a community can also inspire other places. Baltic is a community interest partnership that works

Baltic Creative CIC is a commercial landlord. It has played a leading role in the regeneration and rebirth of a semi-derelict area of Liverpool known as the Baltic Triangle.

closely with the stakeholders and is also led by commercial interests as well. This is a new kind of infrastructure that not only listens to concerns, but also leads and manages so there is a more sustainable approach. This provides a balance that hasn't been in creative regeneration projects before, but is very much representative of its time, post-economic crash.

Business is done in collaboration. Ideas and projects are developed by like-minded people because rather than jostle for prominence, firms tend to talk to each other more and share expertise. Citrus Suite founder, Chris Morland believes that makes people want to come to Baltic, "People tend to gravitate to the area now. They are looking for their ideas to get off the ground. You'll see a lot of conversation, people sharing business and working with complimentary types of businesses, all based here". An example is Liverpool's leadership in e-health, developing a cluster of expertise and best practice, in part showcasing the ability of the city's creative and digital sector to work together. Lead on the e-health project, Max Zadow describes Baltic as the "emotional heart and practical muscle" of the cluster, "even though the commissioning and funding bodies that support it are more in the center of Liverpool". The relevant meetings for the project tend to happen "in the Baltic Triangle as well as way more accidental ones when I just bump into the right people."

This open-door approach to commerce is not unique to Liverpool, but here has its roots in the heritage of the city's creative industries, from video games to clubland, arts, culture, public and private sectors. These are communities and individuals used to getting things done themselves; to winning the big contracts, to doing the marketing, flyering and drum banging as well as being the boss. Citrus Suite, for example, features developers and designers who have worked in Liverpool's video game industry for two decades. Global Coach co-founder, Emile Coleman is an entrepreneur who has worked in the city throughout his career with expertise spanning fundraising, marketing and strategy development that has evolved into an iron discipline. He believes this background has developed a self-sufficiency common in many of the firms at Baltic Creative. Their growth and international reputation has been based on a strategic, but pragmatic approach based on good connections and contacts. For Alison Appleton who runs British Ceramic Design Studio they rely on

their neighbors for services like app development, printing and videography.

It isn't just why Baltic has happened, but when. Incubator spaces like Baltic are designed to help microbusinesses grow. The economic downturn meant an increase in the number of start-ups and microbusinesses nationally. There are 3.6 million micro-businesses nationwide run by sole traders without employees. By creating spaces for these firms to flourish they are more committed and likely to develop a strategy that is sustainable, that benefits the local community and that prospers on its doorstep. Global Coach has earmarked 2014 as a year for expansion and is actively looking for the right employees in the local area. To do this, the spaces must be built for purpose, as Baltic is. Alison Appleton highlights the build and design which is ideal for creatives, "the light filled space is perfect for design, drawing and using color books which we do all the time".

## Baltic Creative CIC owns and manages refurbished warehouse space designed specifically for creative and digital industries.

It is not growth for growth's sake in this post-recession climate. In tandem with the self-sufficiency and the experience of many of the start-ups in Baltic (a minority are run by graduates while most are run by traders in their 30s and 40s) there is also a focus on sustainable growth. Older entrepreneurs tend to have weathered more than one recession. They have seen failure and downturn before and are more likely to plan for it. Citrus Suite, who developed the internationally renowned, Wreck My App, for Penguin Books could have rapidly grown and taken on more staff. Instead they switched their strategy to focus on a small team where "great things can happen". "We

innovate within the core team", says Chris, "Our software is scalable so we don't need a team of 200". For IronBird Aerial Cinematography, they measure their growth and offer of new skills with the need for balance and investment.

This is the first generation that has not left Liverpool for new pastures. Instead, it is one committed to the local area and city economy. From the stakeholders to the Board there is a desire to see the city flourish. Investment comes in different guises from the involvement of many of the entrepreneurs in the Studio School (many are mentors and worked with the school to develop its curriculum to give the students the skills they would need for the industry) to meeting regularly to add their voice to the vision and future of the Baltic neighborhood and community. Issues are aired and solved. Ideas are debated, discussed and supported. Skills are shared and nurtured. Paving stone by paving stone, brick by brick, the old disused warehouses have been given a new lease of life.

There are more than three sides to the Triangle!

### Case Studies

*Chris Morland, Citrus Suite*

What made Citrus Suite's name was a project with Penguin Books called Wreck My App. I saw a book in Urban Outfitters by Kerry Smith and thought the book would work great as an app. You had to scribble on a page or write someone a note, take the book into the shower, etc. I contacted her and the timing was perfect, Penguin was looking for a mobile app company to work with her. The app was really well received and won Best Digital Product at the Penguin Group David's Award.

We come from the video games industry and weave together storytelling and ideas. Our core team constantly innovates. Our software is scalable and we work to help clients connect with an audience. Our heritage has taught us we can be competitive and strike out on our own. In the last two years we've been approaching companies directly and making random connections. We probably have 80 on-going conversations about different projects and connections.

This is an area people gravitate to. You walk through and see ideas coming off the ground with different types of business working together to share ideas.



**MARK LAWLER**  
IMPRESSIONS FROM  
BALTIC CREATIVE

*Emile Coleman Global Coach*

We're not a technology company. Our product has seen us work with a good percentage of the Premier leagues (including some of those in the top four) like La Liga, Serie A as well as national and international clubs. We help managers and clubs manage the data they have on players and it is changing the game.

We come from Liverpool and there is an element of wanting to put something back. We need to work to get the skills we need as an industry though. We want to expand and source the right staff, but we are competing with London which offers big wages and recruiters artificially inflating prices. We need the infrastructure to be able to support and help firms to grow.

*Alec Caton, IronBird Aerial Cinematography*

The reason we moved into Baltic was simple. I passed it every day on my way to Rob's (Tilley, business partner) as we were working from his apartment to begin with and we needed more

space! We needed space, but we also needed somewhere we were comfortable and somewhere that reflected us well as a company. We'd kept an eye on the development of the Creative Campus and found the location, vibe and tenants were all something we could contribute to, but also help us in our initial development. We'd go as far as saying that the development is Liverpool's growing equivalent of Manchester's Media City. For us, we initially thought we could be based anywhere, our reputation comes from word of mouth and our online presence. However, one thing we are discovering more and more is that some of our work comes from the chance encounters we have in Baltic and while we're out

The company also plays a leading role in the Baltic Triangle area; its business plan is now recognized and adopted by local agency partners.

flying. We're hoping that Baltic can attract some of the big players as much as Media City has for Manchester because as our industry is starting to grow and so is our competition!

*Alison Appleton, Alison Appleton British Ceramic Design*

Founded in 1998, Alison's British Ceramic Design Studio has created high quality tea and coffee products sold in stores ranging from John Lewis, Harrods, Zara Home and Anthropologie. Her luxury tea ware is created from the ethos that "a tea break should be just that: switch off the phone, relax and enjoy fine quality, loose-leaf tea from the loveliest crockery you can find". Alison moved to Baltic as she was looking for commercial premises to work from. The glass front at the studio means that, even if they don't sell from it they can display their collection, which helps in terms of design, branding and marketing. The light filled space is perfect for designing, drawing and using color books which the team does frequently. The neighborhood allows them to draw on a range of services and skills like app development, printing and videography. The space is contemporary and great for inviting customers and clients to come and visit - Alison has already welcomed Whittard and Twinings in for lunch. It's a progressive and dynamic atmosphere and is close to Liverpool One so visitors from out of town find it easy to come and visit.

This paper was written by Laura-Marie Brown and commissioned by Baltic Creative.





**MARK LAWLER**  
IMPRESSIONS FROM  
BALTIC CREATIVE



**CREATIVITY  
IN THE CITI**

**98B**

COLLABoratory  
community + network + kitchen + library + shop  
MANILA, PHILIPPINES

**S**

**PHILIPPINES**

98B COLLABORATORY  
MANILA



# 98B COLLABoratory: a multi-disciplinary platform of contemporary art in the Philippines

MARIKA B. CONSTANTINO

Marika B. Constantino is a visual artist who has participated in significant exhibitions in the Philippines and abroad. As a freelance writer, she contributes to a number of globally distributed publications. She shares her various experiences in the art practice to a wider audience as an educator and an independent curator. Her early exposure to art and her boundless fascination for the creative process resulted with a degree from the UP College of Architecture to further studies at the UP College of Fine Arts, with Art History as her major. Constantino is continually striving to strike the balance between the cerebral, conceptual and experiential aspects of art with life in general, thus, fueling her fervent passion for artistic endeavors. Currently, aside from her individual art practice, she is busy co-directing the programs and activities of 98B COLLABoratory.



## CONTACT

**Marika B. Constantino**

Co-Director

98B COLLABoratory

413 Escolta St.

Mezanine Level, First United Building

Binondo, Manila

PHILIPPINES 1000

Email: [maoi@98-b.org](mailto:maoi@98-b.org); [hello@98-b.org](mailto:hello@98-b.org)

[www.98-b.org](http://www.98-b.org)

Facebook: <https://www.facebook.com/98Bcollaboratory>

# ABSTRACT

98B COLLABoratory is a platform for critical discourse, experimentation, exchange, information and presentation of contemporary art in the Philippines. It seeks to establish a convergence with artists, designers, curators, writers, musicians, filmmakers, activists, educators, researchers, cultural workers, performers, architects and students together with the general public. Deemed as a site for creative sharing, discussion and collaboration, 98B is a community + network + library + kitchen + shop. The idea is to have a setting where artists and creative individuals from other disciplines can interact and work together while presenting art in different ways; be it a talk, a bazaar, a publication, a meal or a simple gathering. 98B aspires to make art more accessible to involve and incorporate different stakeholders towards organically fostering a dynamic creative community.

Since 98B moved to Escolta (a historic street in Manila, Philippines) its history and heritage have been part of its backdrop. While it makes no claims of being conservationists, it does support built heritage. As creatives and artists, 98B tries to inculcate a sense of place and identity in its activities. Knowing the past is a sensible and inspiring way of enriching the present. 98B treats heritage and history as active cultural resources that should be impressed within the daily context of the area that 98B is now part of.

Through its various programs, projects and research, 98B aims to present local and international contemporary art outside the confines of the white cube format. As such, it presents art in multiple layers and perspectives to a broad and diverse audience while contributing to the contemporary art scene.

## PAPER

### Introduction

98B COLLABoratory is an artist-run initiative and space in Manila, Philippines. We are a community + network + library + kitchen + shop. The idea is to have a setting where artists and creative individuals from other disciplines can interact and work together while presenting art, design and creativity in different ways; be it a talk, a bazaar, a publication, a meal or a simple gathering. It is a multi-disciplinary art COLLABoratory that seeks to establish a convergence with artists, designers, curators, writers, musicians, filmmakers, activists, educators, researchers, cultural workers, performers, architects and students together with the general public.

### *Development*

98B was established in January 2012 by Mark Salvatus (Filipino visual artist) and Mayumi Hirano (Japanese curator and researcher) as a response to the need for alternative venues in Manila. Salvatus opened up his studio and residence at 98B Escolta Street to respond to this dearth. Together with Marika Constantino (Filipino visual artist and curator), they direct 98B's various programs and activities towards creative sharing, discussion and collaboration. As of mid-2014, the 98B team is composed of nine core members, three junior members and one intern.

Essentially, there are three keywords that drive and motivate 98B's programs, namely: COLLABoratory, community and accessibility. These are the connectives through which partnerships, affiliations and relationships are formed. 98B is a linkage that stimulates communication, promotes diversity and upholds creative engagements. Through our various programs, we are able to focus and respond to these significant key words.

### *COLLABoratory*

Collaboration + laboratory... 98B explores possible alliances with people coming from other practices while it experiments on diverse ways of working together. We have conceptualized the following programs to creatively strengthen networks to pave the avenue where ideas can be actualized:

#### "TALKS"

98B hosts and initiates art talks and project presentations that aim to educate and involve the participants in an exchange of perspectives and experiences. Local and foreign artists, curators, urban planners, designers, and the like,

The 98B COLLABoratory  
is an artist-run initiative  
and space in Manila's  
business heritage district  
established in 2012.



share their projects and present their ideas to the local creative community. rePORTS is a mode under “TALKS” that features Filipino artist presentations regarding their trips, residencies, or conferences outside of the Philippines. It aims to provide a platform where artists who have gone overseas can impart to the local community the process they went through before, during and after these trips, and more significantly, their experiences and learnings borne out of it. Our “TALKS” are very casual and informal in order to facilitate a freewheeling dialogue between the presentors, participants and audience.

#### *Project & Research Residency*

This is an independent residency program geared towards establishing a creative network. It endeavours to assist and collaborate with artists, gallery and art managers, cultural workers and curators in the course of their research, project, presentation or production. The program aims to build a meaningful and multi-layered cultural exchange where an individual can explore his/her practice in a different environment with an uncommon set of resources. The residency is customized to their purposes, needs and requirements.

98B COLLABoratory offers a multi-disciplinary platform for critical discourse, experimentation, exchange, information and presentation of contemporary art.

#### *Community*

We view our community in two ways. The first is the geographic community that we are in and the second is the creative community that we wish to foster, bridge and nurture.

##### *Geographic Community*

We are currently located at the mezzanine floor of the First United Building (formerly known as the Perez-Samanillo Building) which is along Escolta Street in the heart of old Manila and a stone's throw away from the world's oldest Chinatown. The elegant six story art deco building was built in 1928 and designed by Andres Luna de San Pedro (son of Juan Luna, a world-renowned Filipino painter during the late 1800s). The area itself is considered a business heritage district. It was the commercial hub of Manila during the early 1900s and was a witness to many “firsts” in the country including the first ice cream parlor, first movie house and first electric tram, among others. It is less than a kilometer in length, but it is replete of magnificent post-colonial architecture designed by highly respected Filipino architects. Significant businesses, fashionable items and imported merchandise were sourced in the street during that period. Since we moved to Escolta, its history and heritage have been part of 98B's backdrop. We make no claims of being conservationists, but we do support built heritage. As creatives and artists, we try to inculcate a sense of place and identity through our programs. Knowing our past is a sensible and inspiring way of enriching our present. We treat heritage and history as active cultural resources that should be impressed within the daily context of the geographic community that we are now part of. These programs engage the locale:

#### *Design & Community*

The program tries to infuse design into the everyday context. It focuses on its utilitarian purpose for the area around 98B. This program is an experimental laboratory and platform that endeavours to share, exchange and explore ideas between artists, designers, architects and the local community.

#### *Library*

The 98B library is an aggregate of art books, journals, magazines, exhibition catalogues, brochures, posters, invitations, audio recordings and videos. These art-related documentations aspire to establish a free and open repository of art references for individuals looking for more information on specific concepts, designs and works of local and foreign artists. There are also a number of universities in the area; students are free to drop by the space to browse through our collection. It is also geared towards sharing an extensive reference to other networks around the globe.



**MARIKA B. CONSTANTINO**  
IMPRESSIONS FROM  
98B COLLABORATORY

Three keywords drive and motivate 98B's programs, namely: COLLABoratory, community and accessibility. These are the connectives through which partnerships, affiliations and relationships are formed.

#### *Creative Community*

98B is also a venue to discover and fortify links with other creative individuals, groups and organizations. Our most popular program caters to this:

#### *Future Market*

It is a bazaar, garage sale, thrift shop, black market and meeting place. Artists, craft makers, designers and hoarders sell their wares: from artworks, limited edition or handmade clothing, bags, jewelry, accessories, toys, zines, CDs, stickers, second-hand, vintage to unwanted things. It is our response to consumerism and mass production. The Future Market aims to put

the soul and spirit within the commercial enterprise. Moreover, supporting this program enables creative individuals and artists to sustain their art practice.

#### *Accessibility*

98B aims to democratize art. We aspire to make art more accessible by involving and incorporating different stakeholders in programs and activities that showcase creativity in nonintimidating ways. Responding to this notion are the following programs:

#### *Kitchen*

The Kitchen acts as the physical area where discussions and discourses happen over a meal. Activities around this nook are conceptualized to make way for a more intimate sharing of food for the stomach and the soul. Metaphorically, ideas are cooked and savored here.

#### *ESCAPE Projects*

ESCAPE Projects deal with spatial negotiations, transformations and interventions. It revolves around particular locations, contexts and renditions—whether as flights of the imagination or discharges of the creative spirit. ESCAPE artists are given the freedom to conceive and visualize new landscapes. To ESCAPE is to create a 1 day project, a 1 day show or a 1 day exhibition. It is a new model for creatives which evolved from the parallel events we have initiated in the Saturday X Future Market @ ESCOLTA. It is an experimental platform.

#### *PAN///*

- Prefix - An asteroid - An ephemeral water body contained in a shallow basin - A type of bread - An acoustic instrument - A Croatian lager beer - A type of cookware - A combining form meaning "all" - A Project Space

Pan Pacific Industrial Sales Co., Inc. (PANPISCO), a company that sells personal protective equipment, collaborates with 98B in transforming their old storefront along Escolta into a project space mainly for exhibitions. Passersby will be able to view various visual forms from local and international artistic projects.

#### **Conclusion**

To summarize, 98B COLLABoratory is a platform for critical discourse, experimentation, exchange, information and presentation of contemporary art in the Philippines. It seeks to establish a convergence with creatives from diverse disciplines together with the general public. Through our various programs, projects and research, 98B aims to present local and international contemporary art outside the confines of the white cube format. As such, we present art in multiple layers and perspectives to a broad and diverse audience while contributing to the contemporary art scene. We are stimulated with ideas, projects and explorations that ask pertinent questions, stretch boundaries and more importantly provide unintimidating access to art and creativity. As a work in progress, we allow ourselves elbow room for experimentation and unavoidable missteps from where we gather strength and knowledge. Thankfully, this particular disposition has given us much flexibility and spontaneity to venture into diverse activities to further our vision.





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# THE ESCOLTA HERITAGE CENTER



Escolta • Damazana • Juan Luna • Muelle del Banco Nacional • Muelle de la Industria • Nueva • Plaza Cevallos  
Plaza Moraga • Tomas Pinpin • Burke • San Vicente • Marquina • Soda • Basquero • Plaza Goin • Plaza Santa Cruz



**CREATIVITY  
IN THE CIT**

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**PHILIPPINES**

ESCOLTA  
MANILA



# Occupy Escolta: a communitarian approach to urban revival Philippines

## DOMINIC GALICIA

Dominic Galicia is Principal Architect of Dominic Galicia Architects, a design-oriented practice whose ongoing projects include the 20,000 square meter National Museum of Natural History, in Rizal Park, Manila, and the 10-hectare Hyundai car plant in Calamba, Laguna. Dominic Galicia obtained his degree in architecture in 1988 from the University of Notre Dame in Notre Dame, Indiana, where he was a Notre Dame Scholar. He represents the Philippines in the International Scientific Committee on Twentieth-century Heritage (ISC20C) of the International Council on Monuments and Sites (ICOMOS), in which capacity he helps guide the public-private initiative to revive Escolta; Manila's historic downtown.



### CONTACT

#### **Dominic Galicia**

1006 Vicente Madrigal Building

6793 Ayala Avenue

Makati City, Metro-Manila

Philippines

Tel (632) 576 - 4563

Fax (632) 576 - 4530

Email: [DominicGaliciaArchitects@yahoo.com](mailto:DominicGaliciaArchitects@yahoo.com)

# ABSTRACT

Escolta was once the vital downtown Central Business District of Manila, and therefore, of the Philippines. Right across the city's main river from the original Spanish walled city, the street called Escolta became the most important street in the country, and gave its name to the neighborhood as well. Downtown meant Escolta. The transfer of business to the rice fields of Makati instigated the decline of Escolta. The Central Business District of Makati is now pre-eminent, and Escolta is derelict and abandoned. In 2011, stakeholders – building owners, building managers, city and community leaders, NGOs – mobilized, deciding to meet in Escolta every week to strategize its revival. From an initial thrust to attract the BPO, or Business Process Outsourcing, or call center industry, the initiative has diversified its call, underscoring the fact that heritage districts like Escolta are perfect for adaptive reuse. From a black hole in the metropolis, previously unknown to many of the city's youth, Escolta has become a magnet for civic pride, and urban development.

## PAPER

### Introduction

On a Friday morning in early September 2011, in the Oval Room of Manila City Hall, a group of citizens gathered to meet with the Mayor of Manila to discuss the revival of the city's once premier downtown commercial district of Escolta. It was long forgotten by the rest of the city, many younger people are unaware of its existence and its physical presence a symbol of decay.

Escolta has been central to the history of this city for centuries. Just across the Pasig River from the original Spanish walled city, the street had been the center of commerce and industry. The architectural evolution of Escolta has demonstrated its importance as the country's center of business. As a result of this, Escolta is at the heart of our country's 20th century architectural heritage, particularly structures prior to World War II and immediately after.

The cultural and historical values of a heritage district are at the core of its attractiveness and significance.

An example of the exceptional architectural patrimony of the district is the work of Andres Luna de San Pedro, the architect son of the Philippines' greatest painter Juan Luna. Andres Luna does not figure prominently in architectural discussions today, but he should. Modern architects can learn from an architect of his caliber. The fact that two of his buildings – the Regina Building built in 1934 (with the fourth floor added on later by another Filipino architectural great, Fernando Ocampo) and the Perez Samanillo, built in 1928 – face each other across the Escolta is extremely fortunate, particularly in light of so many demolitions that ravage this city.

Aside from Andres Luna de San Pedro, we also have the Syvel's Building, owned by the Puyats and designed by the late national artist for architecture, Juan Nakpil. To discover it is a rewarding experience, a post-war building being very contemporary, but very much influenced by the proportions and harmonies of earlier Filipino architecture.

The dialogue among buildings on this street is an enriching experience for the observer. This dialogue among buildings of different vintages, all done by the country's greatest architects, is the kind of dialogue we all travel to other countries for. The visual stimulus intrigues us.

Another architectural master, Carlos Arguelles, gives us the former headquarters of the Philippine National Bank. It is largely unused, and has actually been condemned, which is the easiest thing in the world to do. Gossips do it all the time. In the case of a patient being advised to amputate his leg, it is always best to get a second and third opinion. Science and technology today – as well as the more forward-thinking architecture – are able to stabilize the most endangered of structures. The Atom Bomb Dome in Hiroshima is a case in point.

Nearby the Philippine National Bank, is the Capitol Theater by Juan Nakpil built in 1935, an Art Deco marvel built at around the same time as the Jai Alai building on Taft Avenue. The story of the Capitol Theater is sad because the interior – a collaboration of national artists including Juan Nakpil, Victorio Edades, and Carlos Botong Francisco – is gone, carted away in a failed attempt to convert the theater into a restaurant. Nonetheless, until the last gasp there is still life, so this building still has hope.

All hope was lost when one of the finest art deco buildings in all of Asia, the Jai Alai, was demolished. Adaptive reuse could have transformed the Jai Alai courts into lecture halls or courtrooms. What we are doing today, we do in honor of the Jai Alai.

The Capitol Theater, in spite of its gutted interior, has the marvelous potential of being transformed into a building with a light-filled courtyard, to house a call center or other Business Process Outsourcing (BPO) operations. The phenomenon that makes this possible is cloud computing, which brings hope to Escolta. The email you write is not necessarily saved in your laptop, but in what is called the cloud, literally the databanks of Yahoo or Google in Sunnyvale or Mountain View, California.

Large warehouse-like office buildings are not necessary for call centers; the moribund and architecturally significant structures of Escolta can be used for these new purposes.

The 470-meter stretch of street known as Escolta, though no longer literally at the heart of metropolitan Manila, remains at or near the crossroads of major institutions. Just across the Pasig River to the south are

the universities of Intramuros, such as Mapua and Lyceum. A stone's throw away is the University Belt, which includes institutions like Far Eastern University and the University of the East. An even farther stone's throw away is the Mendiola Consortium which includes San Beda College, Centro Escolar University, and College of the Holy Spirit. Near the northeastern end of Escolta, line 1 of the Light Rail Transit, or LRT, runs on Avenida Rizal, which meets a few hundred meters north with line 2 of the LRT on Claro M. Recto Avenue. This proximity to the city's universities and key transportation hubs is a key to Escolta's revival because it is accessible to the youth.

The youth are particularly sensitive to the emotional impact that a place has on a person. This is what is remembered: this creation of experience, this experience of authenticity. Escolta has the quality of being original, of being close to where things started. This is a quality that cannot be replicated. The youth that have joined our movement are very much energized by this. They have joined our numbers and we all reinforce one another when the challenges cause any one of us to stagnate.

There is this idea of the creative city as the ideal environment for the creation of new things. Escolta is at the heart of the idea of Manila as a creative city.

An anchor of our vision is of BPO bringing new life to the city, of how new software can bring new life to the hardware of this city. We are also expecting the transition from voice-based BPO, like call centers, to knowledge-based BPO, such as animation studios, design and engineering offices.

Heritage structures are essential to the creative city, because they are visually rich especially if they tell the story of a city and its people. We run to build new cities on a rice field or forest in order to tell a story, but here in our midst is the story, told perhaps with torn pages, but still the story.

The creative city is at the heart of a creative country. If we are to remain competitive, then we must sustain what it is that enables us to be creative. Escolta has that environment: the architecture, the streets and the proximity to schools. The creative class needs the visual stimulus of the authentic, the emotional stimulus of the noble and meaningful. Here we have a street in a district beside a river, near the point where the city was founded. There is beauty here and depth. There is much that needs to be removed to get to that beauty.

With few exceptions, our group has remained intact, meeting every week. We draw strength from the spirit of Escolta, as well as from our esprit de corps. This has been the most valuable lesson for us: the importance of teamwork. We count our blessings that our teamwork has so far quarantined Escolta from the epidemic of demolitions of pre-World War II structures happening in the rest of Manila.

The unity of the team is essential to the effort. There are no quick solutions, therefore the time needed for improvements to take effect can frustrate and discourage, were it not for the constant encouragement of the team.



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# THE DECLARATION OF THE ESCOLTA AS HISTORIC BUSINESS DISTRICT



Escolta • Dasmariñas • Juan Luna • Muelle del Banco Nacional • Muelle de la Industria • Nueva  
Plaza Cervantes • Plaza Moraga • Tomas Pinpin • Burke • San Vicente • Marquina • Soda • Banquer







Google Earth does not now have any three-dimensional representations of the architectural heritage of Escolta.

# OCCUPY ESCOLTA

Escolta has a meager presence in the virtual world of Google Earth. We propose to change that. Occupy Escolta's proposal will link the webpage to the augmented reality environment of Google Earth. All the buildings of the neighborhood will be represented by SketchUp models uploaded to Google Earth.



The SketchUp models of all the buildings in the neighborhood will vary in degree of detail, from the highly articulated to the translucent.



Translucent unarticulated blocks are buildings that the community needs to document.



The occupation of Escolta will begin on Google Earth, which will link the neighborhood to the rest of the world.

May 10, 2013 3/3



E S C O L T A

# OCCUPY ESCOLTA

For hundreds of years, Escolta was the most important street in Manila, the capital city of the Philippines. Across the Pasig River from the Spanish colonial walled city of Intramuros, Escolta's nearly 400 meter stretch was lined with the country's most important companies and department stores. The country's most prominent architects designed on Escolta - Andres Luna de San Pedro, Fernando Ocampo, Juan Nakpil, Carlos Arguelles, Leandro Locsin - making it a valuable catalogue of Philippine 20<sup>th</sup> century architectural heritage. Then in the early 70s, the center of gravity shifted to the new financial capital of Makati, and Escolta began its decline. In the mid-1990s, Philippine National Bank abandoned its Late Modernist high-rise headquarters, dealing Escolta what seemed to be its coup de grace. Many buildings lost anchor tenants or were abandoned.

But Escolta survives, thanks in large part to the tenacity of the Escolta Commercial Association, Inc., or ECAI, the 25-year-old organization of building owners. Almost two years ago ECAI began to meet in earnest every week to plan the revival of the neighborhood, in cooperation with Manila City Hall, Barangay 291 (the local village council), the Heritage Conservation Society, and ICOMOS 20<sup>th</sup> Century Heritage. "Occupy Escolta" is Smart City Manila's proposal to help ECAI revive Escolta.

Occupy Escolta team:  
 Laurence Angeles, Larry Carandang, Asela Domingo, Dominic Galicia, Suddar Khadka, Mle Quimpo  
 Webpage/SketchUp team from Dominic Galicia Architects:  
 Gene Alfajaro, Jovi Bernabe, Isaac Ramos

Archival images courtesy of [www.arkitektura.ph](http://www.arkitektura.ph)

May 10, 2013 1/3



# REACTIVITY IN THE CITIES

**VIETNAM**

THE MAPPING OF CREATIVE  
HUBS IN VIETNAM

# REPORT SUMMARY: THE MAPPING OF CREATIVE HUBS IN VIETNAM

TRUONG UYEN LY

Truong Uyen Ly is a national award-winning journalist & media consultant with 13 years of experience in reporting on the new movement of contemporary art and current issues in Vietnam. During April-June 2014 she did a mapping of creative hubs in Vietnam. She has been working at a wide range of media agencies (print, online, TV) including Tuoi Tre – one of the most popular daily newspapers in Vietnam. Some of her major assignments in the last few years were investigative journalism and research for Time magazine, the UN communication office, National Geographic, Independent TV (UK), The British Council, Facebook, Inc., etc. She also worked as senior editor for media agencies in Vietnam and as a culture/media consultant for the Embassy of Denmark.



## CONTACT

### **British Council**

20 Thuy Khue, Tay Ho District

Hanoi, Vietnam

Telephone: +84 (0) 4 3728 1920

Mail: [bchanoi@britishcouncil.org.vn](mailto:bchanoi@britishcouncil.org.vn)

[www.britishcouncil.vn](http://www.britishcouncil.vn)

# ABSTRACT

This research was implemented by journalist/media consultant Truong Uyen Ly as requested by the British Council in Vietnam. The objective of the research is to carry out the mapping of creative hubs in Vietnam via desk research and interviews with creative entrepreneurs/practitioners in Hanoi and Hochiminh city. Major sectors of this research are: visual arts, music, film, dance, design, and ICT (information and communication technology) like software and computer services and start-ups. All creative hubs in Hanoi and Ho Chi Minh City are different in scale, type of activities and field of operations. Each of them is a unique example of what is called a “creative hub”. It could be a co-working and networking space (The Start Center, Work Saigon), a training institution (ADC Academy), an investment fund and a co-working space (Saigon Co-working), or a place where all creative ideas are welcomed (Saigon Outcast, Hanoi Rock City) or an online information sharing forum (Hanoi Grapevine), or a talk-discussion base for all creative people and those interested in art (Ca phe thu 7). Using those three key words, I can list about more than 40 creative hubs in Hanoi and Ho Chi Minh City.

## REPORT SUMMARY

### The Creative Scene in Vietnam

Doi Moi (an economic reform and poverty eradication program initiated by the Vietnamese government in 1986) and globalization are bringing exciting changes to Vietnamese society. Fast economic growth (GDP has increased by an average 7-8% every year since 1990) (1), the spread of the internet and the rapid development of social media in Vietnam (Vietnam has the fastest growth in terms of new facebook user in the world - according to ICT news) are changing and bringing new elements and ideas to the creative scene in Vietnam every day.

The scene has changed significantly in the last few years particularly since 2009 and the opening of Doclab, Ca phe thu 7 a café with free weekly art talks for the public followed by YxineFF (2010), Zero Station (Ga O, in 2010), Hanoi Rock City (2010), Manzi (late 2012), Cama ATK (2012), Saigon Outcast (2012), DOM DOM (early 2013), then Zone 9 (early 2013, closed in early 2014, Heritage Space (early 2014), ADC Academy (March 2014), Work Room Four (2013, re-opened at a new space in May 2014), Station 3A (April 2014), which help increased the number of creative hubs in Vietnam massively and diversify the creative scene much more than before, especially in term of experimental music, film making, design and public access to art and culture.

Unlike the creative scene of the 1990s to the early 2000s where many creative and experimental arts spaces and events were funded by and dependent on foreign cultural institutions such as L'Espace, the Goethe Institute, the British Council, the Ford Foundation etc, the scene is now changing and becoming more independent.

The last few years have also seen

remarkable growth in the ICT sector. Hubs such as Start Centre (2012), Saigon Hub (2013 – 2014), HUB IT (late 2013), Saigon co-working (2013), together with Hatch! and 5Desire focus on people who are interested in creating a start-up or already have a start-up. According to Le Viet Dat, co-founder of Hatch! this community could be as large as 8-10 thousand people.

### The Impact of Creative Hubs

Creative hubs create a welcoming and safe environment where people meet, exchange ideas and challenge their own boundaries. The more open and creative the environment is, the healthier it is for each individual to express themselves and to be themselves. In term of public access to art and

Management and business skills are needed for the owners of the creative spaces



culture, the most obvious and recent example is how Zone 9 - the biggest creative hub which could accommodate thousands of people became a meeting point for the youth in Hanoi.

Creative hubs also play a part in changing the city's identity and urban development. 3A is located right at District 1 HCMC the commercial and administrative centre of the city where a large number of international visitors come and stay.

Each creative hub (big or small) provides jobs. With about 60 businesses and more than 1000 staff, Zone 9 had probably become the biggest creative collective in Vietnam, so far.

Besides, these spaces have inspired creativity and networking for people working in creative and business sectors.

### **Creative People - who are they?**

The majority of creative hub founders are between 20 to 50 years old which means they were born in the 1960s - 1990s. This generation has benefited from the open market economy which imported and exported cultures into and from Vietnam. This is a great opportunity for the new generation to learn about other cultures and to communicate through arts.

One example of a success story in the sector is 'Flappy Bird' a simple mobile game developed by 29 year old game developer Nguyen Ha Dong, which without any marketing, was a global sensation becoming the No. 1 free Apple Inc. (AAPL) iOS app download in 137 countries, according to App Annie Ltd, an analytics and marketing service. It was the first time in history that a mobile game created by a Vietnamese became such a success and that is why Flappy Bird and its creator became a source of inspiration and encouragement for IT people in Vietnam (2).

Needs in terms of financial support and investment, communication, PR, infrastructure and material support

### **Support for Creative Hubs**

Sustainability is the goal of all creative hubs. Young creative hubs founders are very keen to learn how to keep their "dream" sustainable. The major challenges and requirements suggested by creative hub founders are listed below:

#### *Stable and supportive landlords/authorities*

The common challenge for many creative hub founders is unstable landlords/unsupportive authority. Saigon Hub failed to earn enough income to cover its expenses. The major challenge was the high rent and after nearly a year in operation, it closed on 1st April 2014. Zone 9 was forced to close down because of its uncertain legal status. Station 3A, an exciting new cultural space in Ho Chi Minh City is under a 2-year lease which might be too short for the space to develop its reputation and become a popular destination for cultural visitors from Vietnam and overseas, especially as it's likely to take quite a long time for Vietnam to become a developed market for local artists.

Saigon Outcast founder Ms Doan Phuong Ha is of the opinion that it is very time consuming and expensive to apply for the necessary permits for cultural events. She finds the application process tricky because it is always unclear how to do it properly and she often receives inconsistent advice from the authorities. For a single event, she is usually required to apply for different types of permit and to get things done; she has to pay the authorities 'to ease the process' (tiền bôi trơn).

#### *Management and business skills (for the owners of the creative spaces)*

Skills can be very basic. As Truong Minh Quy, co-artistic director of Zero Station (Ga 0) said he needs training in administration, human resources (HR) and finance (accounting) to be able to manage the space effectively.

Besides this, the research also highlighted the need of the spaces in terms of *financial support and investment* Ms. Do Thi Tuyet Mai, owner of 3A Station, insisted that it is essential to educate more creative hub owners in art business/art management in order to make the relationship between the artists and the market more professional. “In Vietnam, there are too few people with art management skills, and without these skills, simple jobs can become very complicated”.

Besides this, the research also highlighted the need of the spaces in terms of *financial support and investment* and the need to have *networking/idea exchange* through seminars and networking events.

Saigon co-working would like to have workshops with ICT experts to share and exchange experiences. Hatch! and 5Desire would like to be supported in meeting and connecting with investors/funds. ADC Academy wants to connect with investors and businesspeople so that they can support the academy and train ADC’s students by ‘match-making’ them with companies so that the

## It is important to develop a helpful environment for creative hubs to grow.

students can gain further experience and be better able to sell themselves to potential employers.

The demand for *communication, PR, Infrastructure and material support* is also stated in the research.

### A few last words

This is an exciting new period for the creative scene in Vietnam. The main players are now the young creative hubs set up or relaunched in the last five years. They are contributing significantly to the development of the country and they inspire millions of people. Compared to their predecessors, they have become much more independent in term of self-sustainability. They are able to connect with the broader community thanks to economic development, globalization and the advantages of the internet.

However, these young creative hubs are still inexperienced in terms of developing their businesses and ensuring a long term future. It is important to create a helpful environment for them to grow. It is necessary to build a stronger and more helpful society around them in which local authorities are supportive and understanding and there are more consumers for arts and creativity, and more support for the sector in terms of funding, investment, skill training and co-working.

(1) Nghệ Thuật Việt Nam sau năm 1990 - Hậu Đổi Mới, Joyce Fan, Bảo Cáo Vietnamese Art after 1990 - Post Đổi Mới, Joyce Fan, Singapore Art museum curatorial report, 2008

(2) [www.thanhvien.com.vn/pages/20140206/chang-trai-viet-game-flappy-bird-gay-sot-toan-cau.aspx](http://www.thanhvien.com.vn/pages/20140206/chang-trai-viet-game-flappy-bird-gay-sot-toan-cau.aspx)

(3) <http://cafebiz.vn/nhan-vat/cuu-ceo-fpt-nguyen-thanh-nam-toi-cuc-ky-nguong-mo-nguyen-ha-dong-2014101511723469ca48.chn>





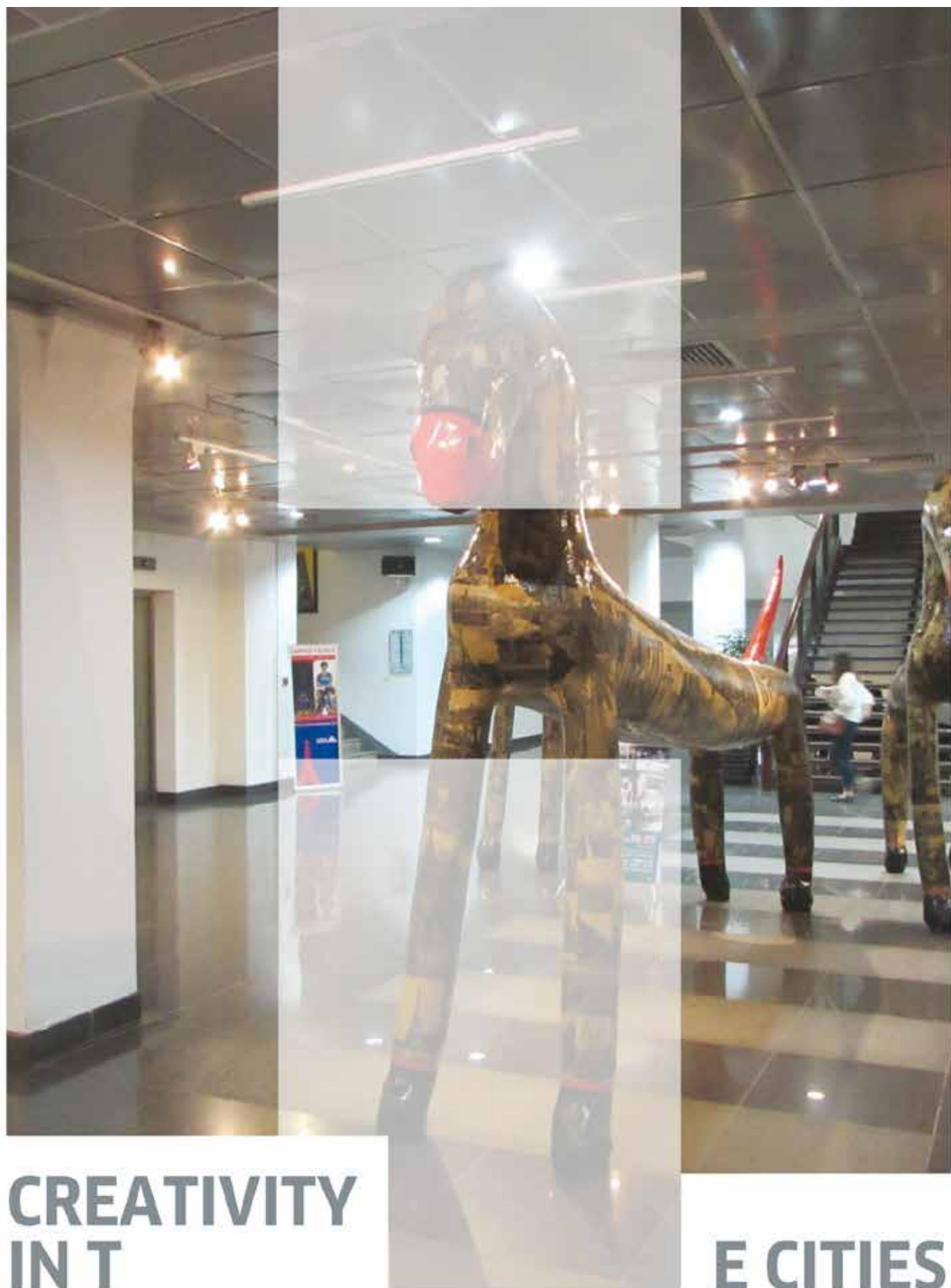
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**CREATIVITY  
IN T**

**E CITIES**



**VIETNAM**  
THE SITUATION ANALYSIS OF  
VISUAL ARTS IN VIETNAM



# Situation analysis of visual arts in Vietnam: Policy implications for the development of creative clusters

NGUYEN THANH VAN



Van Thanh Nguyen is National Program Officer in culture at UNESCO Hanoi. In this role, she coordinates the planning, implementation, monitoring and evaluation of program activities in the areas of promoting cultural diversity and cultural rights.

Van received an Advanced Master's degree in Development Studies from the Institute of Development Policy and Management at the University of Antwerp, Belgium in 2013. She has been working in close collaboration with Ministries in mainstreaming a culturally appropriate approach to development. Van was also part of the research team of UNESCO and Ministry of Culture, Sports and Tourism conducting the situation analysis of visual arts in Vietnam in 2014.

## CONTACT

### **Nguyen Thanh Van**

Culture Program Officer  
UNESCO Office in Vietnam  
23 Cao Ba Quat, Ba Dinh District  
Hanoi  
Tel: +84 4 3747 0275 (ext 37)  
Fax: +84 4 3747 0274  
Email: [nt.van@unesco.org](mailto:nt.van@unesco.org)

# ABSTRACT

Drawing on the recent survey on visual arts in Vietnam, this paper presents key issues of the emerging sector, the challenges in developing creative space in the cities, and implications for the development of cultural creative clusters at the policy level. Main issues emerging in the drastically changing visual arts in Vietnam include the lack of regulatory framework, inadequate creative education, an underdeveloped market dominated by foreign buyers and struggling State-supported cultural institutions. In light of cluster development, the analysis sheds light on critical policy issues of cluster development including the regulatory framework, stakeholder interactions and cluster management.

## PAPER

### Background

Unlike the traditional industry clusters, cultural clusters or creative hubs combining culture, arts, technology and commerce underscore cultural creativity. The dynamism of cultural creative clusters is by no means confined solely to trade, but extends to exchange, social reproduction and cultural commodification. A cultural cluster can be described as a local habitat for creators to gather around and work in conjunction with different infrastructures and institutions such as State governing bodies, associations and cultural institutions.

In the context of the visual arts sector and the wider cultural industries, clustering and networking present opportunities for a vibrant creative economy of cultural businesses and organizations. Given the fragmented nature of the cultural industries in countries such as Vietnam, clustering is a critical way for small firms and freelance creators to improve information flow, coordination and build critical mass while retaining their own independence. Additionally, a cultural cluster also offers an environment that fosters and nurtures creativity.

Following the open door policy adopted in 1986, the evolution of visual arts in Viet Nam reached a critical turning point with less controls on artistic creation, putting an end to the State's monopoly over the purchasing and commissioning of artwork. Ever since, the visual arts and wider cultural industries in Vietnam have shaped a new era of creative dynamism. The opening of new arts spaces and creative hubs has paved the way for emerging business models, interdisciplinary networks and creative practices. However, the overall creative sector is still fragile due to a high level of inertia and bureaucracy and a critical lack of entrepreneurialism. While the traditional arts sector is struggling for relevance with diminishing audiences, the contemporary arts scene is fragmented and has yet to fulfill its potential (Fleming, 2014).

This paper presents a situation analysis of visual arts in Vietnam by discussing the key issues of the sector, the challenges in developing creative space in the cities, and implications for the development of cultural creative clusters at the policy level. It is based on a research report by Dr. Tom Fleming commissioned by the Ministry of Culture, Sports and Tourism and UNESCO, which included a series of meetings and discussions with practitioners and policy makers in visual arts. The analysis of the visual arts, which is increasingly convergent with other sectors built on creativity and individual expression, allows a deeper understanding of the profile of the wider cultural industries. Furthermore, it sheds light on critical issues that need to be addressed in order to develop sustainable cultural creative clusters in Vietnamese cities.

There is still a critical absence of a specific set of legal instruments and policies targeting the commercial and social practices of the visual arts sector.

### Situation analysis of visual arts in Vietnam

A transparent and consistent regulatory framework is one of the key building blocks for sector development and for the creative ecosystem to be sustainable. Recent advancements in the overall legal system for commercial activities appear positive for the sector such as the promulgation of the Law on Intellectual Property which is crucial for regulating copyright infringement and the recent Decree 113 regulating the creation and exhibition of fine arts, copying, auctioning, trading and critique of artworks. However, there is still a critical absence of a specific set of legal

instruments and policies targeting the commercial and social practices of the visual arts sector and the wider cultural industries, which contradicts the current dynamism in the arts market in Vietnam. For instance, if artworks are to be treated as commodities, there should be clear regulation on auctioning activities, speculation and taxation. Furthermore, the existing inconsistent censorship mechanism poses an impediment for creativity. The lack of consistency and transparency in censorship not only places great burden on the sector, but also limits the creative potential of the economy in general. This reflects the institutional inertia of the sector, which has yet to keep pace with the drastic change in the arts scene in Vietnam.

Besides the absence of a strong regulatory framework for sector development, the State-supported arts and cultural organizations are in critical need for innovation. Leading cultural organizations such as arts councils and associations and arts museums should be leading innovation, nurturing audiences and developing markets for the visual arts sector. Furthermore, channeling government investment in culture and arts requires an organization, either governmental or private, closely linked with the overall sector and dedicated to promoting arts and the wider cultural industries. However, State-supported arts and cultural organizations in Vietnam such as the Fine Arts Association are found to be marginal to the contemporary arts scene. This echoes the artificial differentiation between traditional “fine arts” and the rest of the contemporary visual arts wherein State investment has focused mostly on the traditional arts. There are cases in which State-sponsored institutions established joint endeavors with independent artists and arts spaces for audience development and nurture of creative talent such as the Sao La Space by the Ho Chi Minh Museum of Fine Arts and Quynh Gallery. However, such initiatives are still minor compared with the overall high level of bureaucracy across the State-supported arts sector. As a result, the role of major arts institutions in validating aesthetic values of contemporary artwork and fostering relations with artists is non-existent, leaving State-supported arts and cultural institutions with little influence over the development of visual arts.

Another critical issue of the visual arts sector in Vietnam is the lack of entrepreneurialism and collaborative approach among individual artists and independent arts organizations toward sector development. While major arts universities allow students to acquire strong technical skills in painting and sculpture, there is a critical lack of training in innovation, creative practices and entrepreneurial skills. Without the focus on developing productive careers in the arts, the major weaknesses of the sector are purportedly weak collaboration and lack of management skills. Besides, individual artists lack professional development opportunities such as pricing, management, market trends and copyrights. It was noted that such capacity building opportunities are often offered by international organizations, which reflects an asymmetry between State and private support to sector development. Furthermore, the arts scene remains rather fragmented without a coordinated approach among stakeholders to audience development and market development. This is partially due to the absence of an active arts organization or association that is capable of mobilizing resources to implement sector development activities.

Audiences and markets for the visual arts are underdeveloped. The lack of diverse, creative education in schools partly explains the low awareness and appreciation of artworks by the audience, who by and large are not accustomed to

visiting arts and culture institutions such as galleries and museums. The arts market is also very small and dominated mostly by foreign buyers. Although the domestic demand for artworks is increasing among the emerging middle class, the commercial arts market remains small and fragile as long as it still remains dependent on international market alone.

The arts market is still very small and dominated mostly by foreign buyers.

#### **Implications for developing creative clusters in the city**

The issues discussed above also reflect the potential challenges of developing creative spaces in cities by centering on three main dimensions of cultural creative clusters including regulatory framework, cluster actors and culture related organizations.

*What framework conditions are conducive to fostering creative spaces in the city?*

In the case of early development of creative clusters in Vietnam, where creative businesses are still rather small and fragile, clustering provides opportunities for them to flourish. The emergence of cross-art form creative hubs such as Zone 9 in Hanoi or 3A Station in Ho Chi Minh City represents the vitality of the creative sector itself. However, the creative clusters encompassing a wide range of interdisciplinary practices can only grow sustainably if coupled with public policies and significant public investment. Enabling conditions at this point are crucial to supporting the establishment of clusters and regulating the activities of cluster actors.

Firstly, location matters. Individual artists and independent arts organizations reported their major concern being spaces to operate in. For instance, while it may take years for the creative spaces to flourish and bring about both economic benefits and social contribution, the rental contract is often short term. This poses concerns and hesitation for cluster actors in investing in creative hubs. Also, arising in one of the interviews is the concern that the spaces, which in some cases are owned by State-owned enterprises and may be hijacked by property developers to whom the State-owned enterprises sell the land use rights. This requires the cultural management bodies and local authority to get the investment right to achieve creative and commercial success.

Secondly, getting the investment right also means recognizing the diverse business models in the creative industry. In the arts sector, arts organizations often register as family businesses or unofficial spaces due to the difficulty in registering themselves as an arts non-governmental organization, which limits their ability to attract investment, especially from international arts funds. There are also cases wherein independent arts organizations operate both commercial and social activities at the same time. Recognizing their status as social enterprises will enable them to grow economically while contributing the most to social development.

Moreover, the leading arts spaces in Vietnam, regardless of their business models, such as Manzi, Nha San Collective, San Arts, Cactus Gallery or Quynh Gallery are beneficial not only for their economic outputs, but also for stimulating a creative ecosystem. They serve as places for startup businesses and encounters, for example hosting exhibitions of young artists, talks, trainings and seminars. On the one hand, such attempts bring about a wider cultural offering to the creative cluster and impact

the long-term viability of the cluster, on the other, they reduce the overall financial profitability of the independent organizations. Sustaining this momentum requires the State to provide direct public subsidy to or engage its State-funded agencies in the social outreach programs, a policy often encountered in developed creative markets in Europe and North America.

## Censorship requires a more transparent, consistent and open approach.

Another important regulatory condition is censorship, which requires a more transparent, consistent and open approach. Inconsistency and lack of transparency in censorship causes confusion, leaving artists unclear of what to do. Moreover, the interdisciplinary practices prevalent in cultural creative spaces allows for the creation of diverse forms of creative products, which can only be achieved with a flexible approach to censorship.

In terms of market development, the commercial aspect of creative spaces requires regulatory framework to enhance trading activities. A creative cluster is essentially characterized by complex interactions between cluster actors, which indicates a crucial policy area in order to ensure a healthy co-working environment. One such example is the consignment arrangement between artists and galleries/museums. Much of the evidence from field study and literature reveals the problematic relations between the two stakeholders. Cases of breach of contract and distrust happen as a consequence of ineffective contract enforcement between the artists and the galleries/museums. For instance, artists may undercut dealers by selling their work directly from their studios. Or there were cases in which artists lose their artworks as galleries close down or the consigned artworks at public museums are irreversibly damaged due to the lack of exhibition and display skills of museum staff. The lack of effective contractual agreement hence results in common loss for all parties involved.



### *What support is needed for cluster actors?*

The situation analysis reveals the critical lack of entrepreneurial and management skills as well as lack of coordination between the initiatives by individuals and independent arts organizations. Fostering the sustainable interdisciplinary networks of creative business and practitioners in the creative clusters therefore requires measures to encourage cooperation and interaction between creative stakeholders and other partners and to promote entrepreneurialism.

Entrepreneurial skills including planning, management and finance are those mentioned by creative practitioners and start up creative entrepreneurs as critical loopholes in the competency of the arts sector and the wider cultural industries. Sustaining a balance between technical skills development and management training greatly contributes to building awareness that allows creative practitioners to deliver economic and social values. It was also suggested that the provision of training and expert advice to support the development of skills and competences of creative business go along with actions and incentive schemes to support business incubation.

Examples of collaboration wherein the State provides platforms for arts promotion activities of independent organizations, such as the inclusion of diverse forms of contemporary arts in the international Hue Festival and the exhibition of contemporary artworks about environmental degradation in public spaces in Hue, carry implications of public-private partnership for promoting creativity. Instead of focusing on censorship in exhibited artworks, the local authorities were active in fostering creativity by engaging practitioners in socioeconomic development initiatives such as tourism promotion (Hue Festival) or raising public awareness about environmental protection at the commune level. The results were promising with commune initiatives to protect the local environment implemented subsequent to the exhibition and a more welcoming attitude by the public in Hue towards different forms of contemporary arts.

Finally, the analysis reflects the lack of integration between visual arts and wider cultural industries, or in other words, each element of the creative sector is treated as a stand-alone sector at the policy level. Clustering is critical in the sense that it supports a shared identity for the creative sector. At the policy level, promoting such shared identity requires providing platforms and opportunities for interdisciplinary practices and innovation. For instance, the festival sector can be an important platform for cross-art form practices such as the integration of visual arts and contemporary performing arts at the Hue Festival, which indicates

an integrated and sustained approach to sector development. Or the integration of the dynamism of flourishing creative hubs into tourism promotion can play an influential value-added role in the positioning of cities and countries as progressive and contemporary.

### *What are the roles of culture related organizations in cluster management?*

Key to overcoming fragmentation and lack of coordination between stakeholders in the creative sector is the substantive engagement of active umbrella organizations. The fragility of the clusters, as evidenced by the sudden shut down of Zone 9, indicates the issues with the management organizations of clusters who are often too far to be heard from the policy level.

The issue needs to be viewed in the backdrop of cultural policies in Vietnam which are often steered toward promoting national and socialist values. While the formation of creative clusters implies economic attractions and “soft power” for cities, interviewees suggested that the dynamic, diverse and self-directed forms of human capital in creative clusters might raise certain concerns from the cultural management policies point of view. An important policy question at this point is that “If the State is to endorse a policy toward promoting cultural creative clusters, how should its State-supported institutions and/or governing bodies position themselves in cluster development and management?”

The key to overcoming fragmentation and lack of coordination between stakeholders in the creative sector is the substantive engagement of active umbrella organizations.



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IMPRESSIONS FROM  
CREATIVE SPACES IN VIETNAM

The interviews revealed a shared concern of independent organizations and practitioners about the State governance structure in the process of developing and promoting creative clusters, particularly in visual arts. While practitioners were well aware of the necessity of having cultural management bodies involved in clustering activities, practitioners were unclear about which governing bodies should maintain the oversight of clusters. For instance, while local authorities are to approve land transfers and land use rights, cultural management bodies and, in many cases, local police intervene in censorship. This poses a challenge for cluster development and management since the complexity of interactions within a creative cluster often requires an alliance between stakeholders involved.

In the absence of State institutions dedicated solely to overseeing cluster development and mobilizing stakeholders, the existing State-supported cultural organizations and associations can play a role in fostering the development of creative clusters. The interview with a leading State governing body in arts reveals difficulties in working with the independent artists and organizations. Likewise, the practitioners reported having little common ground for two-way dialogues with the State governing bodies.

Hence, harmonizing the potential conflicts between cultural control and cluster development on the ground requires first and foremost stakeholders to address the issues of “trust” and build mutual understanding. To this extent, State cultural organizations and associations with their convening power offer the potential of collaborating with a cluster management board to voice their concerns and demand in their interests. Given that creative clusters and the cultural industries as a whole are characterized by a large number of freelancers and small and medium enterprises, the necessity of representation should be further emphasized.

Furthermore, it was suggested by an arts management official that State investment is disproportionately distributed across arts forms. For instance, more attention is steered towards performing arts of which the public is more aware. This indicates a rather erratic approach, which may exaggerate the issue of underdeveloped domestic audiences for cultural industries in Vietnam. Committing to promoting creativity in general and cluster development in particular essentially starts with the appreciation of creativity in any form it may take and its contribution to both social and economic development.

**Conclusion**

Emerging clusters herald the beginning of a vibrant creative sector with a lively and expanding audience who are increasingly open and content hungry. Such actors are driving change across sectors of the cultural industries. However, such trends are by and large occurring outside the official arts and cultural spaces and institutions (Fleming, 2014). More importantly, the drastic change in creative practices has yet to translate into larger commercial markets for the sector. This can be attributed to the disproportionate demand for contemporary culture by the younger generation who has little resources and influence over the market and related institutions. It is also partly because of the low profile of the creative sector in mainstream Vietnamese culture and policy making. What should be done at this early stage is creating a platform for dialogue between the cluster actors and the policy makers contributing to enhanced transparency and greater legitimacy of the sector.

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The drastic change in creative practices has yet to translate into larger commercial markets for the sector.



# CREATIVITY IN THE CITIES

**VIETNAM**

DESIGN STUDY, DISTRICT 4  
HO CHI MINH CITY



# Regeneration of former factory areas in District 4 of Ho Chi Minh City

NGUYEN CAM DUONG LY



Nguyen Cam Duong Ly has been working as a lecturer at the Urban Planning Faculty of HCMC University of Architecture since 1998. She got her PhD degree in Spatial and Urban Planning at Université Paris-Est in 2013, her Master degree in Conservation of built environment at Université de Montréal in 2003, and her Bachelor degree in Architecture at HCMC University of Architecture back in 1998.

Her PhD thesis focused on the effects of planning tools and private real estate investments in the production of the city core of Ho Chi Minh City since the French colonial period. Her fields of research include urban planning, urban design, urban regeneration, and heritage preservation.

## CONTACT

**Nguyen Cam Duong Ly**

Urban Planning Faculty

University of Architecture of Ho Chi Minh City

196 Pasteur Street, District 3

Ho Chi Minh City / Vietnam

Tel.: (+84) 8-3822 2748, Ext.127

Email: camduonglynguyen@yahoo.fr

# ABSTRACT

This case study shows the graduation projects of the students in Urban Planning Bachelor's program at the HCMC University of Architecture. The high-density built areas, including the former factory sites and port, of District 4 (HCMC), which was one of the industrial hubs of Saigon during the French colonial period, were studied. The students strive to revitalize the identity of the place by consolidating the historical urban fabric and typology of colonial industrial architecture during the municipal process of relocating factories to the city outskirts. The intent is to bring new economic forces to the area, by creating news cultural and creative spots instead of promoting ambitious developments of retail, office and housing to the vacant sites, as many real estate projects do in the city nowadays. These spaces, with art shops, galleries, workshops, small-scale boutiques, become the key element in the mixed-use developments, enhancing the artistic activities of the community and creating the new image of District 4. A sketch from the graduation project is shown as a part of the exhibition "Creativity and the Cities".

# PAPER

## **Regeneration of former factory areas in District 4 of Ho Chi Minh City: Sketches from Graduation Projects from Ho Chi Minh University of Architecture**

Within the course Regeneration and Renewal for students in Urban Planning Bachelor's program at the HCMC University of Architecture, brownfield redevelopment is one of the main focus studies. We encourage the students to regenerate the old factories and warehouses instead of demolishing them and planning the new urban developments as many real estate investments do in the city nowadays. Our goals are to assure the students to appreciate the values (architectural, historical, functional,...) of the old industrial structures which are witnesses of the different periods of development of our cities, and to propose the appropriate designs which at the same time could preserve the characteristics of this type of heritage and response to the new demanding uses. The reuse of these old structures could also lead to the better use of natural resources which is essential in developing countries.

As shown in many international examples, the old industrial buildings with enormous spaces and cheap rents are suitable to accommodate the spaces for community and artistic and creative activities which are shorts in many cities, particularly in Vietnam. The creation of Zone 9 in Hanoi or of 3A stations in HCMC proves this emerging need. The artistic and cultural activities should be considered as the new economic forces for the declined areas which could create the new image of the areas and make these areas become the new venue spots for the artist community, educated social class and tourists.

Nevertheless, during the process of relocating the former factories and ports to the city outskirts of many Vietnamese cities, the urban planner and architect have to deal with the pressure of the real estate investors who want to invest in high-rise development projects for retail, office and housing in these vacant "golden lands" situated in the central quarters. Until now, no incentives to encourage the real estate developers to invest in the cultural and creative hubs and to preserve the historical industrial architecture are provided by the municipalities or the central government.

Until now, no incentives to invest into creative hubs and to preserve the historical industrial architecture are provided by the municipal or the national government.

In the examples of graduation projects of urban planning students of HCMC University of Architecture, depending on the architectural value of the industrial site, the students preserve the whole or the most well-preserved parts of the site to accommodate the artistic and cultural activities for the public benefits. In certain cases, to increase the land value and resolve the conflict between preservation and development, between cultural and commercial purposes, we could propose the demolition of the insignificant parts of the former industrial area to promote the new developments and increase the floor area ratio to response to the demands of the investors and the municipalities while still preserving parts of the historical industrial site. We also stimulate the mixed-use developments (with art shops, galleries, artists' workshops, small-scale boutiques, housing, etc.) which could bring the liveliness to the places.

In term of architecture, the typological and morphological analysis of the historical buildings and sites should be conducted by the students to propose the preservation of the authentic architectural features of the industrial heritage and the architectural design for the new developments that is harmonious with the old one. We especially encourage the creativity of students in the architectural design to create the new contemporary image of the area while still preserving the spirit and the main architectural characteristics of the place.

Mixed-use developments (with art shops, galleries, artists' workshops, small-scale boutiques, housing, etc.) should be stimulated which could bring liveliness to the envisaged creative hubs.

In Ho Chi Minh City, Districts 4, 5, 6 and 8 were the industrial and artisanal hubs of the city of Saigon during the French colonial period (mainly from the years 1920 to 1954). Under the occupation of American army (from mid-1950 to 1975), Saigon became the major industrial city in the South of Vietnam. A detailed inventory of historical industrial buildings should be taken to value this urban heritage of old Saigon. And an incentive framework should be prepared to support and promote the investments in cultural and creative hubs for the communities.

## **Conclusion**

The city is always on movements and changed by the different factors. The creative minds will always find their ways to express themselves. The new creative areas will be made within the cities, especially in open public spaces. A legal framework should be developed to properly manage these activities.

I firmly believe that there are more and more Vietnamese particularly of the young generation who recognize the values of the industrial patrimony and appreciate the role of the cultural and creative hubs created in their cities in their life.



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ADAPTIVE RE-USE IN THE CASE STUDY  
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SKETCHES SHOWING APPROACHES OF  
ADAPTIVE RE-USE IN THE CASE STUDY  
AREAS OF HO CHI MINH CITY (PROJECT B)  
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# EATIVITY IN THE CITIES

# Hanoi Creative City

DOAN KY THANH

## ABSTRACT

### **Vision – What we want to become**

- HNCC is a top-notch art center in Vietnam, which is replicable and leads the creative industry in Vietnam.
- HNCC is a network of organizations, enterprises, individuals, products, services and the most recognizable activities of creative industries in Vietnam.

### **Mission – Why we need to be here**

- HNCC creates a comfortable, encouraging environment for organizations, individuals and creative activities.
- HNCC creates the most comfortable, encouraging environment for all creative products and services, affirming value and economic efficiency.
- HNCC connects local and international creative resources within Vietnam's economy, contributing to a positive impact on the development of the country based on the creative economy.
- HNCC inspires and encourages education and creative development of the younger generation in Vietnam.

### **Core values – What we believe in**

- CREATIVITY – We believe in the enormous power of creativity as well as spiritual and economic values that creativity brings to us. This is the reason why we are always creative in all activities or all spaces, which builds up an effective environment for anyone who joins HNCC.
- JUSTICE – We understand that creating a fair environment will help connect and build up sustainability in all relationships. This is a key point in creating a stable and convenient place for development.
- SUPPORT – We understand that the satisfaction of anyone who joins HNCC is an indicator of our success. Therefore, our mission, which also is the most important task for us, is to provide HNCC members with all the best resources.
- SUSTAINABLE DEVELOPMENT – We encourage thoughts, actions, and models towards sustainable development because this is the current trend and also the goal of the economy and society.



### **CONTACT**

#### **Doan Ky Thanh**

Representative of the Board of  
Hanoi Creative City (HNCC)  
Hanoi

Email: [kythanh\\_68@yahoo.com](mailto:kythanh_68@yahoo.com)

Facebook: <https://www.facebook.com/hnccreativecity>





**CR**

# **ACTIVITY IN THE CITIES**

**VIETNAM**

THE ALTERNATIVE ART AREA (3A)  
HO CHI MINH CITY



# The Alternative Art Area (3A) in Ho Chi Minh City

THI TUYET MAI

## ABSTRACT

On 6 April 2014, at 3A Ton Duc Thang, District 1, Ho Chi Minh City, a new space for experimental and applicable art officially opened to the public: the Alternative Art Area (3A).

The trend of creating a contemporary art space is very popular in many big cities all over the world. It gives local residents and tourists a chance to interact with artists and their work, and in return, it also gives artists opportunities to connect to their audience. Many contemporary art areas have become internationally recognized like Beijing 798 art zone or Soho in New York City.

Inspired by the idea of creating a contemporary art area and with the purpose of introducing applicable art to the public, Alternative Art Area (3A), a project of Man Nghi Company, has been created in the center of Ho Chi Minh City. Within the 2,000 square meter area, 3A is a collective of three warehouses offering art and design spaces, boutiques, cafes, consignment shops and event space for charity events. 3A also has a place for recurring community activities such as an art "flea" market, antique market, performances, fashion shows, etc. 3A will continuously host these types of activities to promote emerging and established artists and develop a vibrant art scene.

The 3A - Alternative Art Area is also introduced as a part of the exhibition "Creativity and the Cities".



## CONTACT

**Thi Tuyet Mai**

Administration

3A - Alternative Art Area.

3A Ton Duc Thang, District 1

Ho Chi Minh City

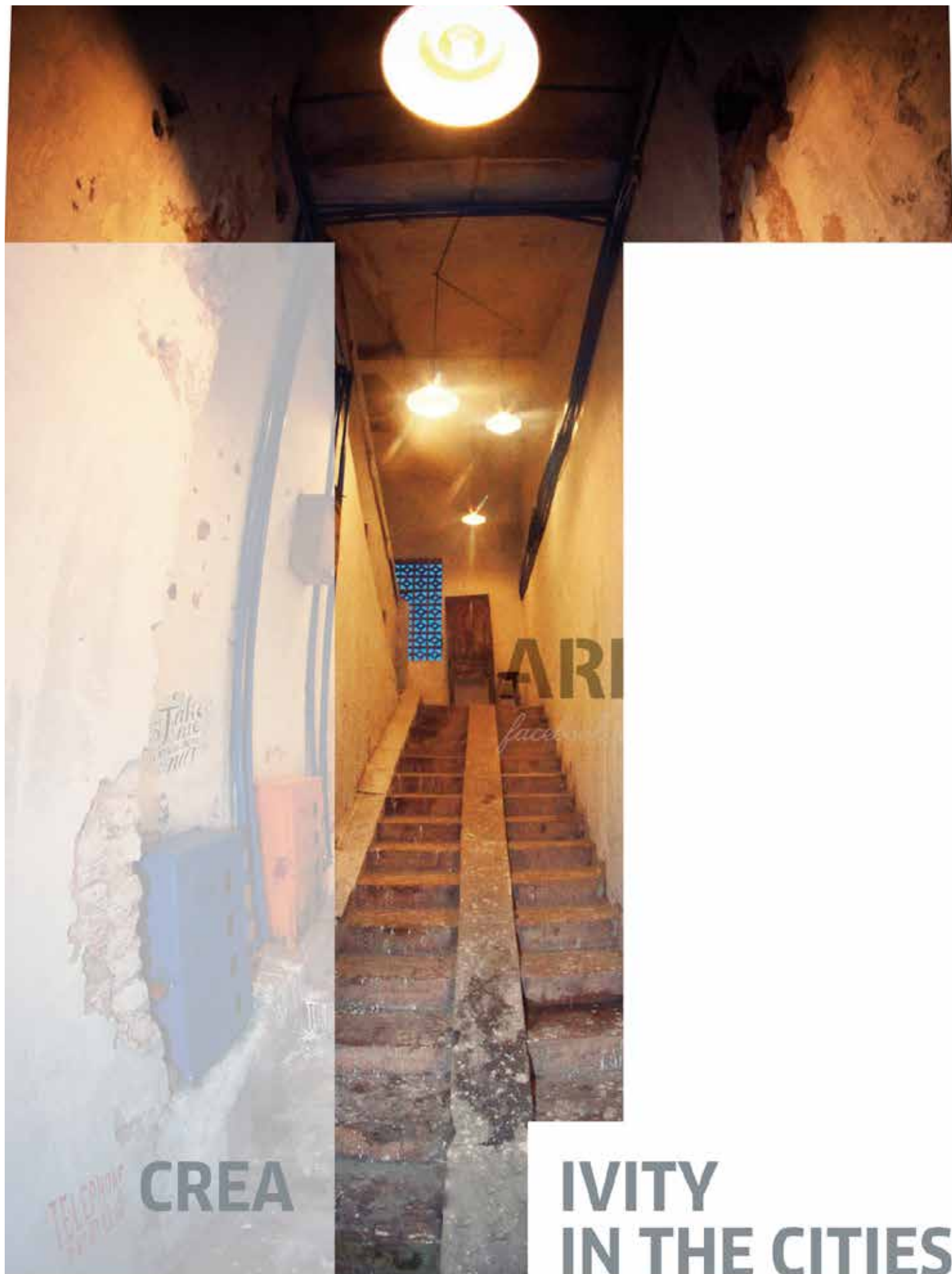
Vietnam

Phone: +84-8-66815265

Email: 3a.station@gmail.com

Internet: [www.alternativeartarea.org](http://www.alternativeartarea.org)

Facebook: 3A Alternative Art Area



# IVITY IN THE CITIES

**VIETNAM**

AREA 21  
HAIPHONG

# Area 21, Haiphong

VU TRAN TRUNG



CONTACT

**Vu Tran Trung**

Area21

21, Tran Phu

Haiphong

Email: [vutrunghp2410@gmail.com](mailto:vutrunghp2410@gmail.com)

Facebook: <https://www.facebook.com/area21.hp>

## ABSTRACT

Generations used to live within these empty tenements and impoverished streets that no longer fit into a modern society. Despite this hardship there are many good things that prevail within an entire generation of Vietnamese that exist in the bustle of modern living.

I can clearly picture a 10 m<sup>2</sup> room that houses four people, with barely enough space for a bed, and the toilet and kitchen are shared with the neighbors. However, later, when I had a more comfortable place to live, I still feel a vague emptiness as if I had lost something that can't be explained.

Each time I passed by this old tenement block, I just can't take my eyes off it, as it is something so close to me. There was an impulse telling me that I must do something, and quickly, to preserve the tenement if I don't want to risk losing something extremely important to me, both psychologically and sentimentally. Due to the extraordinary efforts from the founding four members, AREA21 was born on 6 September 2013. It is still not yet where we want it to be, but all our passion and emotions are put into it. One year since inception and we now have eight members, who have become like family and this tenement, like a second home to all of us. This helps retain the nostalgia of the neighborhood within a typical historical tenement block.

Perhaps a few years from now or even tomorrow, the block may be demolished to give way to a larger, modern high rise. Yet, as painful as this will be if that day should come, we take comfort in knowing that we did something to make a difference, for historic preservation, even if not for long. Area 21 is also introduced as a part of the exhibition "Creativity and the Cities".

A woman with dark hair, wearing a white t-shirt and blue jeans, is sitting and playing a yellow acoustic guitar. She is smiling and looking towards the camera. A microphone on a stand is positioned in front of her. The background is a library with tall bookshelves filled with books.

**CREAT**

A woman with dark hair, wearing a white t-shirt and a grey patterned sarong, is sitting on a metal chair. She is smiling and looking towards the camera. A microphone on a stand is positioned in front of her. The background is a library with tall bookshelves filled with books.

**VITY  
IN THE CITIES**

**INDONESIA**  
THE C20 LIBRARY & COLLABTIVE  
SURABAYA



# The C20 library & collabtive in Surabaya, Indonesia

KATHLEEN AZALI

## ABSTRACT

The C20 library & collabtive is an independent library and a collaborative space to learn, connect, and create that was founded in 2008 in Surabaya, Indonesia. The library provides collectively generated selections of books, films, and other sources of information. We work towards advancing interdisciplinary collaboration and research between members, artists, students, researchers and individuals of all types towards a more open, critical and empowered society. Our activities include book launches, talks, film screenings, workshops, city walking tours, experimental research and other programs. C20 also serves as a distribution outlet for curated books, journals, zines, other publications and stationary.

C20 also provides a venue available for hire for screenings, discussions, and other special/private events. Almost all events are open to the public and free of charge, although any donations or other assistance is deeply appreciated. Only library membership is required to borrow from our collection. The C20 library & collabtive is also introduced as a part of the exhibition "Creativity and the Cities".



## CONTACT

**Kathleen Azali**

C20 library & collabtive

Jl. Dr. Cipto 20

Surabaya, Indonesia 60264

Phone: +65 - 86.57.56.59

Email: [k.azali@c2o-library.net](mailto:k.azali@c2o-library.net)

Website: <http://c2o-library.net>



CREATI

ITY  
IN THE CITIES

**MALAYSIA**

klpac  
KUALA LUMPUR

# klpac: Kuala Lumpur Performance Centre

MARK BEAU DE SILVA &  
MUDZAFAR SANUSI AKA MUDZ

## ABSTRACT

### **The Kuala Lumpur Performing Arts Centre: An arts and cultural icon as well as a historical landmark with an award-winning architectural design**

In 1995, two individuals created history by building the first privately owned and operated theatre in Malaysia below the historic Dataran Merdeka. The individuals were Faridah Merican and Joe Hasham. The theatre was the The Actors Studio @ Plaza Putra. Then in 2003, flash floods inundated Kuala Lumpur and destroyed The Actors Studio's underground complex entirely. It was out of this tragedy that The Kuala Lumpur Performing Arts Centre (klpac) was born. The arts community needed a new home.....and history was made yet again. The Actors Studio, YTL Corporation and Yayasan Budi Penyayang joined hands to establish the country's first fully integrated arts center: klpac, a non-profit organization, which opened its doors in May 2005. Since, then it has not only been a home to the arts community and a foster home for foreign troupes, but also has become the very lifeline that keeps the arts and cultural life in Malaysia alive. The 4-story building with over 7,600 square meters of space is housing facilities that include a 504-seat main theatre, a 200-seat experimental theatre, 10 studios, an IndiCine for independent film, a set construction workshop as well as a café and a bar. Briefly, it's an arts and cultural icon as well as a historical landmark with a stunning architectural design which even won the Malaysian Architect Association award in the Adaptive Reuse category. There is nothing like klpac, really. The creative hub of klpac is also introduced as a part of the exhibition "Creativity and the Cities".



#### CONTACT

**Mark Beau de Silva & Mudzafar Sanusi aka Mudz**

Jalan Strachan

Sentul, 51100 Kuala Lumpur,

WP Kuala Lumpur, Malaysia

Tel.: (+60) 3-4047 9010

Internet: [www.klpac.org](http://www.klpac.org)

Facebook: [https://www.facebook.com/](https://www.facebook.com/TheKualaLumpurPerformingArtsCentre)

TheKualaLumpurPerformingArtsCentre

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