

UNIVERSIDADE
CATOLICA
PORTUGUESA

"Creative Cities" -

A case study on Lisbon

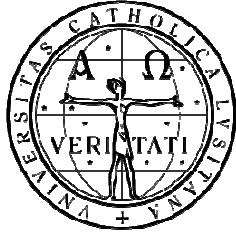
**Dissertation presented to the Catholic University for the
degree Master of Cultural Studies**

by

Irene Helm

Faculdade de Ciências Humanas

September 2015



**UNIVERSIDADE
CATOLICA
PORTUGUESA**

**“Creative Cities” -
A case study on Lisbon**

**Dissertation presented to the Catholic University for the
degree Master of Cultural Studies**

by

Irene Helm

Faculdade de Ciências Humanas

Under the guidance of Professor Peter Hanenberg

September 2015

“Creative Cities”:

A case study on Lisbon

Irene Helm

Abstract: The city today is progressively conceptualized by using terms, such as *Creative Cities* or *Creative Class* and stressing the importance of Creativity. Lisbon is here in focus, considering the implementation of the ideas behind the Creative City concept by Richard Florida and Charles Landry, as well as the critical responses from the cultural sector. “Creativity” in this context refers to the elaboration of new ideas and to the application of these ideas to produce original works of art and cultural products, and technological innovations. Furthermore does this thesis reveal the impact of changes made socially and physically based on examples in the metropolitan area of Lisbon. Moreover is the focus on the work of cognitive-cultural employees in the Creative City and beyond, because the idea of creativity in the workplace offers opportunities for urban development and the personal development of urban inhabitants. This will be developed through a critique of the literature and some illustrative examples of people with creative occupations or by highlighting different location in Lisbon. The focus to change urban spaces lays in a deeper understanding of how “creativity” is constructed and performed in specific urban contexts in order to be sustainable.

Keywords: Sustainability, Creative cities, Creative Class, Creativity, Cultural diversity, Lisbon

Acknowledgements

I thank my parents and my grandma, who always supported me.

Content

- 1 Introduction..... 1
- 2 A discourse on creativity 3
 - 2.1 What is creativity?..... 7
- 3 An analysis on the Creative Class of Richard Florida’s definition..... 10
 - 3.1 Who is being creative and where?..... 13
- 4 An analysis on the “Creative City” of Charles Landry’s definition..... 20
 - 4.1 What makes a city creative? 25
- 5 The sustainable city 32
 - 5.1 Limits and difficulties of urban sustainability..... 36
- 6 How to come to terms with Creative Class and Creative Cities 39
- 7 A case study on Lisbon 42
 - 7.1 Lisbon and its street art..... 51
 - 7.1.1 Street art and Portuguese graffiti writers 53
 - 7.1.2 A fine line between street art and urban art 59
 - 7.1.3 A social graffiti art project in Lisbon called Lata65..... 63
 - 7.2 Lisbon galleries and museums..... 66
 - 7.2.1 Underdogs- the street art gallery 68
 - 7.2.2 GivLOWE- a different gallery 69
 - 7.2.3 Carpe Diem Arte e Pesquisa- gallery and cultural research center..... 70
 - 7.2.4 Calouste Gulbenkian Foundation 70
 - 7.2.5 Electricity Museum..... 72
 - 7.3 Start-ups in Lisbon 73
 - 7.3.1 Nata Lisboa- The world needs Nata- A recipe for success?..... 79
 - 7.3.2 Talkdesk..... 81
 - 7.3.3 Uniplace..... 82
 - 7.3.4 FABlab Lisboa..... 83
 - 7.4 LX-Factory- an example for investing in an former industrial neighborhood 85
 - 7.4.1 A new work and art space called “Village Underground Lisboa” 86
 - 7.5 Parque das Nações- EXPO Lisboa 89
 - 7.5.1 Attractions to visit 93
 - 7.5.2 “Vasco da Gama Tower” or better known as the “Sana Vasco da Gama Royal Hotel” 94

7.5.3	Oceanarium	94
7.5.4	Torres São Rafael and São Gabriel	95
7.5.5	MEO Arena (formerly Pavilhão Atlântico).....	95
7.5.6	Vasco da Gama Bridge.....	96
7.5.7	Lisbon Orient Station.....	97
7.5.8	Telecabine in Parque das Nações.....	97
7.5.9	Parque das Nações- a review	98
8	Conclusion	103
9	Bibliography.....	106
10	Internet research.....	113
11	Attachments	115

1 Introduction

The city is progressively more conceptualized, by using terms such as “Creative City” by Charles Landry (2000, 2008) and “Creative Class” Richard Florida (2002, 2005, and 2014). These two are decisively responsible of making the concepts famous in the field of urban studies. Therefore, it is important to integrate their views of culture and the arts in the urban context, by accentuating the role of creative industries, cultural infrastructure as well as „Creative Class” in a discussion about the key resources of a city. Urbanist Charles Landry used his concept as a form of strategic planning. He explains techniques, stages, and preconditions for its implementation, in order to see the city as a creative center for living and working. Richard Florida has gained with his concept of the “Creative Class „a large influence on urban planners and city officials in the past decade. In his concept, creativity breeds economic value, whereas Landry`s model concentrates on the effect and consequences, which accompanied with the creativity and its ideal conditions towards the principle. They are using both the term “creativity”, which is codependent on the universal characteristics of the 21st century society. It can be understood as the formation of something novel and suitable, from a person, a group or a society. Nevertheless, these distinctions can differentiate through cultural genres and different contexts as well. Because of the wide deliberately of various interpretations of creative acts, I will define the term in the first chapter with different viewpoints and through various interpretation by diverse authors. Further, I am also going to explain the concept of sustainability and advantages and disadvantages of the concept in the urban context. Moreover, this thesis draws its attention on research with artist and graffiti writers in Lisbon, investigating the impact of their work on the city, including visual ethnographies of legal graffiti walls. In addition to street art is also the art and its representation in the more traditional form in galleries and museums discussed. The different examples in this chapter show the huge diversity, which can be discovered and experienced in the art sector in Lisbon. Another key element in this thesis are the many start up examples, which cover two of the tree “T`s” of Richard Florida`s concept. At the same time is the whole start up scene of Lisbon in focus, which is today more important than it was ever before. Project realizations such as Fab Lab, which works closely together with Camera Municipal Lisboa, is just one example of a success story in Lisbon. Besides the specific examples are also the different incubators examined.

Also are neighborhoods of Lisbon, such as Alcântara or the former Expo site in focus, which were totally transformed and are now attractions for locals and tourists. Most of the research was conducted with theoretical literature or online through regular browsing of various online platforms such as blogs or websites. But also by attending various events for startups or by visiting all the different locations I mentioned in this thesis, I was able to come to the conclusion if Lisbon can be considered to be a Creative City or not. Another key factor is social media, because many events are just advertised through facebook and it also the only way to sign in for some events, especially for the start up competition. The reason, why I have chosen Lisbon as my case study city is because I used to live and study there, which made me explore the city in reality and not just as a concept inform of theoretical example. I could accomplish my research first hand and therefore this work is not just to be seen as an academic paper but also as a personal investigation.

2 A discourse on creativity

“Creativity seemed like a process of discovering and then enabling potential to unfold.”
(Landry, 2002:12)

Research about creativity falls into various categories, which use different tools to analyze it. The term creativity is often connected with synonyms like innovative, artistic, inspired or imaginative, but it is often ignored that creativity relates to an act of turning new imaginative or innovative ideas into reality, which involves thinking and producing. “Creativity is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints)” (Sternberg& Lubart, Todd, 2009:3), but nevertheless does being creative not mean that someone is only concerned with the new, “one needs the courage to either change things if required or to have the sound judgment to keep things as they are after reconsidering things openly” (Landry, 2002: xxiv). Landry points out, that “the most important condition for creativity is open-mindedness and the capacity to listen” (ibidem, xxv).

“Creativity is, in my view, something that it is impossible to define in words,” (Bohm 2006:137). In a way, we can speak of a problem-solution process, but as Ward stresses “that one cannot produce something from nothing—*ex nihilo nihil fit*—applies to ideas as well as to tangible things. Creative ideas do not appear, *ex nihilo*, full-blown in the minds of their originators, but rather must be crafted from the person’s existing knowledge” (Ward, 2004, 176). Most important for a creative novelty is a different mindset of thinking, which means the ability to observe things divergently, but “it is not merely the novel experience of working on something different and out of the ordinary that the scientist wants” (Bohm, 2006: 138). “Culture influences the who, what, and why of creativity” (Lubart, 2010:276). Therefore, culture is intelligible, because it is key for the way it influences creativity and how it is expressed. Creativity is described by the skill to recognize the world in new ways, to think “out of the box”, to find undetected patterns, to make new associations between seemingly unrelated events, and to produce different solutions. Creativity is less a division of intelligence, which can be measured, than it is a form of general cognitive significance that can be encouraged by the use of certain techniques. “Everyday creative people have above average creative lifestyle and are below average in the arts and intellectual domains,” says, Zorana Ivcevic (2009, 18).

To sum up, Landry and Bianchini describe the creative process like that:

Genuine creativity involves thinking a problem afresh and from first principles; experimentation; originality; the capacity to rewrite rules; to be unconventional; to discover common threads amid the seemingly disparate; to look at situations laterally and with flexibility (Landry & Bianchini, 1995:18).

It is helpful to combine concepts that can be “an attribute to the eminently creative process, but it is also a basic capacity available to all of us, and thus is a procedure that may be harnessed to enhance everyday creativity” (Ward, 2004:176). Furthermore as Ward explains, “when people attempt to make sense of novel combinations and, in particular, when they reason out how two discrepant concepts can fit together, the process can yield emergent properties that do not come to mind in considering either concept in isolation. Something new emerges from the mix” (ibidem, 177). Alternatively, as Ostern puts it: “Creativity training demands and supports liberation of creative potential, without addressing existing social conditions that might pose an impediment” (Osten, 2011: 138). But people are usually afraid to fail, because “what we learn as children, from parents, teachers, friends and society in general, is to have a confirmative, imitative, mechanical state of mind, that does not present the disturbing danger of upsetting the apple cart,” so Bohm (2006, 144). Children are thought an “error-free-learning, which does not encourage us to fail and instead pressures us into being ideal and focus on perfection. Therefore, we can speak of an “active encouragement of productive mistakes” (Garnder, 2007: 85). Hence, education is today more known as a repetition of knowledge than it is the groundwork of maturity, engagement or development in the lives of children.

Another obstacle in our time, which needs to be overcome is, that the creative process is cultural coded. If ideas keep being just ideas and nobody acts on them, they are just imaginative but not creative. However, “an idea for a new product is not the same as the finished product itself” (Ward, 2004: 179). One technique to trigger a creative process is, to represent an abstract, like for example “living thing,” which would afford a greater range of possibilities for “implementing the general idea that creatures should have some way of sensing their environment and moving around” (ibidem, 184). Although Bohm stresses that “Certain kinds of things can be achieved by techniques and formulae, but originality and creativity are not among these” (Bohm, 2006: 148). Ward instead retorts, “Doing something creative often requires people to construct, formulate, or otherwise define the problem or task to be accom-

plished, to retrieve from memory or seek out relevant information, and to generate and evaluate potential courses of action” (Ward, 2004:182). Therefore is it important to lose all the barriers in the mind and try to figure out new methods, but not all of them work for everybody. It is necessary to find out which technique works best for oneself.

The problem with the term creativity is, that it has been overused in different contexts in everyday life, so almost anybody assumes to know what the term means because we ascribe creativity to so many human actions without focusing on the real creative behavior, which solves problems. Osten explains this phenomenon: “Through the vocabulary of creativity and the references to bohemian life and work biographies, society is transformed in ways that affect policymaking as well as the general political field – and not excluding our own discourse” (Osten, 2011: 135). With this positive connotation it seems to be one of the most important qualities humans must have in the 21st century, even though that the concept is not new and humans have solved problems for centuries. “The ability to learn something new is based on the general state of mind of a human being. It does not depend on special talents, nor does it operate only in special fields, such as science, art, music or architecture,” Bohm (Bohm, 2006: 6). An example for constant improvement and redesigning a traditional concept is an online encyclopedia, which will be rewritten by one or more authors and “as there are individuals prepared to spend time researching the topic and contributing new verbiage” (Gardner, 2007:93). For this reason it is important to keep in mind that change can be done by improvement and not just by alteration. In fact is creativity a result of a confluence of three elements such as “the individual”, the “cultural field”, in which the individual is working and “social surroundings” of the same individual:

According to Csikszentmihalyi, creativity occurs when – and only when – an individual or group product generated in a particular domain is recognized by the relevant field as innovative and, in turn, sooner or later, exerts a genuine, detectable influence on subsequent work in that domain (Gardner, 2007:81).

Moreover, creativity describes not only a general cognitive capacity that involves a new process of generating an invention or innovation, it also means a cognitive capacity, which requires improvement of certain things. “Creativity encompasses new knowledge, whereas innovation may not be creative and can be incremental”, so Pratt (2009: 4). It is fair to say, that creativity is the precondition from which innovations develop. Moreover does creativity require cognitive and non-cognitive skills, curiosity, instinct, and persistence, which helps the process of finding solutions for any matter. Bohm points out, that “in order to dis-

cover oneness and totality, the scientist has to create the new overall structures of ideas, which are needed to express the harmony and beauty that can be found in nature” (Bohm, 2006 : 138). It does not arise in a void and therefore it obliges a certain level of “general knowledge” and “specific knowledge” in a certain profession (ibidem,138-139). Nevertheless the term is still mostly associated to the artistic area, which is layered in culture field of visual arts, but it has actually nothing to do with any activity in particular like painting, poetry or singing, because “the artist, the musical composer, the architect, the scientist, etc., all feel a fundamental need to discover and create something new that is whole and total, harmonious and beautiful” (ibidem, 138). Donald explains this phenomenon by saying:

Artists may sometimes have the illusion of separateness, of isolation from society. But in reality, they have always been society’s early warning devices. The best of them are connected, and more deeply enculturated than most. It follows that the sources of their creativity, although partly personal, are also public, outside the nervous system, in the distributed system itself (Donald, 2006:14).

Another approach to define creativity was made quite famous in late the 1950s by Freudian psychoanalysis, in which, creativity became “a subliminal activity masking unexpressed or instinctual wishes; the people who chose to become artists were just redirecting unfulfilled sexual desires” (Sawyer, 2006: 40). This is also the reason why Freudians called the arts a “compensatory phenomena”, which can be seen as similar to a psychiatric disorder called neurosis. It always depends on the context in which the term can be used as a concept, but it has nothing to do with anything in particular, and because of the failure to successfully define creativity, many psychologist were convinced that “creativity was not a distinct personality trait or mental process” (Sawyer, 2006:35). As mentioned before it is important to understand that an activity itself is neither creative nor uncreative. For example can somebody paint in a very uncreative way, just by a trained skill set and on the other hand can somebody cook in a very creative way, which might be less considered as a creative profession than a painter appears to be, and therefore is creativity a complex and multifaceted phenomenon. Nevertheless all forms of creativity are influenced and expressed by intrapersonal traits and values, which “is a product of creative potential in personality and cognition and which interact with the immediate situation and an implicit situation or larger culture” (Ivcevic : 2009, 18).

In order to take risk and to be fearless, copyrights law are, on one hand helpful to make sure that the intellectual property will protected, but on the other hand it complicates things

for the creative person. Pratt points out: “copyright law has instituted these notions to such an extent that creative workers may resist copyright regulations in order to be creative” (Pratt, 2009: 9). Further he explains, the process of individuals don’t correspond with the legal concept of copyright. Moreover does Ivcevic show another perspective in this matter: “Social norms and cultural values that place an emphasis on harmony and fitting in can also limit people’s sense of appropriateness of free expression and consequently negatively impact originality” (Ivcevic, 2009 : 19) and it is important to notice that “Creative breakthroughs do not last forever”, so Gardner (2007: 92).

2.1 What is creativity?

Psychologists started to study creativity in the 1950s, and doing so, they had already trouble defining it. In the 1950s and 1960s, psychologists tried to figure out “paper-and pencil tests” that could measure a person’s creative potential, but they were not able to develop a test to measure creativity, and therefore they dismissed the idea of it in the 1970s. In the recent past creativity was seen by psychologists as a characteristic of certain individuals in specific performance domains. To explain creativity, the term must be defined on what it is, and this turns out to be surprisingly difficult as R. Keith Sawyer annotates:

Psychologists argue over the definitions of intelligence, emotion, and memory; sociologists argue over the definitions of group, social movement, and institution. But defining creativity may be one of the most difficult tasks facing the social sciences, because everybody wants to believe he’s creative (Sawyer, 2006:11).

Howard Gardner explains creative people by making three distinctions, which he calls “expert”, “creator” and “synthesizer”. An “expert” is in his point of view an individual, who has “after a decade or more of training, reached the pinnacle of current practice in her chosen domain” (Gardner, 2007: 82). Therefore, experts are important for society, because they are the core of existing knowledge. On the other hand is a “creator” somebody, who is “perennially dissatisfied with current work, current standards, current questions, and current answers. She strikes out in unfamiliar directions and enjoys- or at least accepts- being different” (ibidem, 83). This kind of person is in a way a rebel, because he/she is not satisfied with current circumstances and willing to change or improve them by taking risk even to fail by doing

so. Gardner stresses, “All of us fail, and – because they are bold and ambitious- creators fail the most frequently and, often, the most dramatically” (ibidem, 83). The “synthesizer” masters the “key literacies; as soon as practical, she commences a regular and systematic mastery of disciplines like mathematics, science, and history” (ibidem, 84). This person becomes an expert in a short amount of time by combining information from different fields. Most studies on creativity have focused on the methods and motivations of the individual creator, because “as the average life span increases, creators will search for new ways” (ibidem, 88) and therefore there is a bigger timeframe to consider for creative measurement. The main difference between a creator and a synthesizer is the goal they have in regard to the use of their knowledge. A creator looks to extend his knowledge, because he is motivated by “uncertainty, surprise, continual challenge and disequilibrium” (ibidem, 99), where instead the synthesizer focuses on establishing a useful practice of current achievements. She/he seeks “order, equilibrium and closer” (ibidem, 99) in order to succeed.

Sawyer on the other hand explains the shifting process of the term, in which he calls it “the everyday- creativity”, because the idea that only an artist can create a novel and original work, which breaks with convention is a past thought. “The creativity occurs while we’re doing a task, and as we’re performing the task we have to improvise through it, responding moment by moment to the changing needs of the situation. Everyday creativity is improvisational, and that’s why it’s different from what most creativity researchers have studied that creativity is “the result in a finished product.” so Sawyer, (2006: 296). In his point of view, everyone is a creative person, who is finding a new solution to handle any kind of problem and there is no distinction between different types of people, because just the product counts. It is not about the isolated individual and or any kind of special genius thought processes. Boden agrees that creativity is an aspect of human intelligence, which is “grounded in everyday abilities such as conceptual thinking, perception, memory, and reflective self-criticism. So it isn’t confined to tiny elite: every one of us is creative, to a degree.” (Boden, 2004: 1). Larry Brisman on the contrary claims that just the result of a scientific or artistic products can be seen as creative, because “we cannot identify a process as creative until we have identified (or evaluated) its outcome or product to be creative” (Brisman, 2009 : 30). In his point of view the product is important, because the process until there is retraceable and therefore, later accessible. The way of the solution finding process is seen as a given, because the only thing which counts in the end is the product, but it cannot be just a novelty it also has to be valuable for society (ibidem, 55). In short: the product must achieve some desired or desirable result.

Donald alludes, “Art attacks the mind, not usually through its logical or analytic channels, but more commonly through its senses, passions, and anxieties” (Donald, 2006: 13) and consequently has an artistic product these essential qualities to be valuable. Todd Lubert makes another distinction between creative people. On one hand, there are people, who work in specific areas, who he assigns to the Big-C creativity, and on the other hand, there are people, whose acts of creativity happen every day, and which he addresses to the little-c creativity. He points out that this concept can be observed across cultures and in “some cultural settings, everyone can be creative and in others, it is an exclusive ability, reserved for a few exceptional people” (Lubert, 2010: 269). There are many perspectives to evaluate, who is being creative and who is not, and there is the contentious question, how many people are required to do so. Glăveanu`s statement on this matter is; “it is not the creativity of one individual but the creative action of many, young and old, working together or apart, at different times and in different settings, all immersed within a physical and symbolic environment that affords but also constrains their expression.” (Glăveanu, 2014: 1). Of course this proclamation is common to many things, but it also shows that there is not a complete definition, which can encapsulate it to one valid explanation, which includes all circumstances at once. By pointing out that many people can be creative and find new solutions to make life better, is not to assume that Mozart, Einstein or Picasso were better or worse creators, just that we must simply evaluate every work differently, context related and not underestimate every day or “ordinary” creativity. Today we see people, who work “outside the mainstream labor force as self-motivated sources of productivity, and those who occupy these positions are celebrated as passionately committed ‘creators of new, subversive ideas’, innovative lifestyles and ways of working” (Osten, 2011 : 137). Moreover does Glăveanu argue that creativity is a distributed, dynamic, socio-cultural and developmental phenomenon, and that is the reason why it makes no sense to discuss it in terms of fixed borders and static domains, because creativity is infinite. However, in order to estimate we need to consider that any evaluation has a social origin and are “internalized by the creator and play an active role in the creative process. The meaning and value of creativity, when applied to any person, object, process, context and so on, requires self–other interaction and is informed by societal discourses” (Glăveanu, 2014 : 40). Furthermore it is important to stress that to support an idea of distributed creativity means ultimately to recognize the self as an agent within an ever-changing world and its values. In this thesis, the term “creativity”, will be used as a solution concept, which involves all sort of people, who make the city a better place to live in. Creativity arises more from interculturalism than multiculturalism, which means that intercultural projects make connections between frag-

ments and create novelty, whereas multiculturalism strengthening the separate cultural identities of ethnic minorities (Landry/Bianchini, 1995: 29). In these communities there is a lack of communication with outsiders, which does not encourage harmony and can generate even wider problems, such as racism.

3 An analysis on the Creative Class of Richard Florida's definition

Richard Florida's Creative Class is a group of young professionals, who are most likely high educated and who are looking for a job and a life with the consideration of being happy instead of being rich. Florida's Creative Class approach focuses on the occupation and characteristics of those, by stressing the importance of culture and the arts in an urban context, which have an effect on the global competition of cities. The Creative Class consists of people who add economic value through their creativity and "in recent decades, creativity has become the principal driving force in the growth and development of cities, regions, and nations" (Florida, 2002: 1). In his point of view every human being is creative or at least has the potential to be. Nevertheless his classification of these people and the theory itself had "unintentional consequences - including bitter conflicts in places [...]", so Oehmke (2010, 1).

Florida defines three elements— technology, talent, tolerance (the 3Ts), which are important for cities to claim to be creative, and the answer to how and why regions or nations grow economically (Florida, 2002: 6). These are all seen as necessary for a place to attract creative people, generate innovation and stimulate economic growth, and a place must have all three requirements, because by itself they are insufficient. Florida defines the creative class as consisting of two components. Firstly, the "super creative core" which includes scientists and engineers (including software programmers), university professors, poets and novelists, artists, entertainers, actors, filmmakers, designers and architects as well as (the thought leadership of modern society) nonfiction writers, editors, cultural figures, think-tank researchers, analysts and other opinion makers (Florida, 2002: 34) . Secondly, creative professionals who work in a wide range of knowledge-intensive industries such as high-tech sectors, financial services, the legal and health care professions, and business management (people such as physicians, lawyers, managers, also technicians and others who apply complex bodies of knowledge). The key for any creative city is "human capital". This concept argues that highly

educated (at least a bachelor degree” and productive people are “the driving force in regional economic growth” (ibidem, 33). Florida’s concept of the Creative Class can be summarized as a picture of young professionals seeking a job, and that “creativity is a fundamental and intrinsic human characteristic” (ibidem, 35). This demand relates to an understanding of new lifestyle decisions: the combination of work and leisure time, the life in a creative center where human capital flourishes, the move into a city, which is characterized by openness to diversity of all kinds (political, ethnical, racial, sexual, cultural etc.). Members of the Creative Class decide to live in a certain city, before they are looking for work, because they see potential in the region’s possibilities for their own future goals there. Florida talks about the end of the traditional reason for people exclusively moving to a city because they can find jobs there, but instead companies follow young professionals to certain cities. His concept is based on the idea that postindustrial cities have to pull towards creative, young professionals to maintain or improve their potencies in the national and global competition and to encourage their economic growth. Furthermore Florida describes a demand for cities that can attract people from the Creative Class by being authentic and unique. “The most successful regions welcome all kinds of people. They offer a range of living choices, from nice suburbs with single-family housing to hip urban districts for the unattached.” (Florida, 2002: 21). A critique on this idea was published in a newspaper saying, “Richard Florida’s exotic city, his creative city, depends on ghost people, working behind the scenes. Immigrants, people of color. You want to know what his version of creative is? He’s the relocation agent for the global bourgeoisie. And the rest of us don’t matter” (quoted in Whyte 2009/ Kagan, S. and Hahn, J., 2011: 17). But as Florida point out, that the “3T`s”(Talent, Tolerance and Technology) are important, he explains that he sees “tolerance as openness, inclusiveness, and diversity to all ethnicities, races, and walks of life” (ibidem, 37) and therefore the critique can be seen as too harsh. Also he points out, that immigration is not always associated with innovation or economic development, which can be seen as an implication on how immigrants are treated in society without equal opportunities and used as lower workforces. He highlights the problem especially for the US:

While the relationship between immigrants and high technology is encouraging, it is often said that diversity in high-tech industry is somewhat narrow, in the sense that it does not include a high percentage of some racial minorities, such as African-Americans (Florida, 2002:137).

Therefore, in the sense that Florida is not being honest about current diversity in a special work environment, this journalist is wrong. Florida explains repeatedly that tolerance, openness and diversity matter in high-technology companies and growth, but he also adverts that this is just possible with a bachelor or above, which addresses a different kind of exclusiveness and in a way “discrimination”. Peck has observed that most of the criticisms were often made by a group of people, who were not interest in constructive criticism by saying:

The critiques and attacks were also ostensibly unanticipated. Pointed, sarcastic, and in some cases plain nasty criticisms have come from the right, from economically conservative bastions like the Manhattan Institute and from a tawdry band of anti-immigrant and homophobic groups, who variously construct Florida’s thesis as an attack on (big) business-oriented development strategies and suburban lifestyles, if not a frontal assault on “family values” (Peck, 2005: 741).

To sum up, everybody must understand that Florida’s theory of the Creative Class is described by an extremely assenting conception of the contemporary class society in 21st century. Therefore it represents just a part of society, which doesn’t include working class people and supports more the educated elite, and because of that his theses might not have universal appeal, and especially not to those who support the socially weaker ones without degrees. It is assumed, that in Florida’s point of view, the “Creative Class” is particularly key for economic development in the current era and the other classes seem to be composed to less skilled occupations. If this would be the case, our society as we know it in the first world, would not be able to function. Krätke mentions:

Technologically advanced manufacturing processes and the complex forms of economic organization that prevail in modern society would face severe disruption if a large share of the employees in industrial manufacturing occupations did not possess a highly developed “tacit/implicit knowledge” and creative problem-solving abilities (Krätke, 2011: 40).

Hoyman and Faricy have tried to apply the concept and their conclusion reveals that the creative class is not related to growth. Neither does the so-called “human capital” predict economic growth or development. They captured their result by explaining, “The malleable concept of a “Creative Class” proves problematic to policy planners and city managers looking to the creative class theory as a strategy for economic growth” (Hoyman/Faricy, 2009: 316). As far as they have tested the concept, they outline, “The creative class failed consistently across multiple statistical tests to explain either job growth, growth in wages, or absolute levels of

wages” (ibidem, 329). Of course people out of the “Creative Class” are important and can be a significant factor for any kind of development, but when Florida makes his distinction of different groups, he is somewhat arbitrarily defining them. Peck claims, that Florida’s portrays the members of the working class and the service class for the most part as servants of the creative class, or the stranded inhabitants of hopeless cities, which are lacking creative potential (Peck 2005: 759). In his perspective, just artist and employees of the high- tech. sector are essential for economic growth. Krätke criticizes this assumption by making an analogy: “If the members of the new “Creative Class,” having a share of approximately 30% of the population (in the United States), are the “drivers” of economic development, the remaining uncreative two-thirds are merely passengers” (ibidem, 41). Therefore different people, with various professions are needed to make industries functional.

3.1 Who is being creative and where?

The location becomes more important than the availability of a job when deciding on a place to live in. Therefore companies gather talents in order to concentrate people who influence innovation and economic growth. “Quality-of-place features attractive to talented workers of a region have thus become central to regional strategies for developing high-tech industries”, (Florida, 2002: 50). The opportunity to rapidly assemble talent from such a concentration of people is a huge advantage for them in times of globalization, where the location factor does not seem to be a big issue anymore. The fast and reliable transportation of goods and people in a global economy is not a decisive factor for most regions; neither do “places grow because they are located on transportation routes or because they have endowments of natural resources that encourage firms to locate there” (Florida, 2002:32). But there is also another side, which makes this concept not so appealing, because it also means for the workforce no security of their jobs and a constant struggle with finding a new job or project. As Krätke observes the problem: “With regard to the creative economy’s freelancer workforce, Florida’s theses can be read as a strikingly affirmative account of 24/7 work in a framework of continuous job- hopping” (Krätke, 2011: 39). The ability to attract talent becomes more important than the ability to maintain them, because in the “Creative Class” there is change in necessity and the goal is to be innovative and not be stuck at the same place with the same people for longer than it is necessary or until the project is finished.

When Florida talks about the traditional “social capital”, he means the participation in churches, political parties, and recreational leagues and familial bonds (Florida, 2002: 29). Most of the people today do not mind to be apart from their families, hometown friends or being disconnected from their communities, so at least is his claim. They enjoy the lifestyle of anonymity in big cities, as his and other research has shown him. Therefore the choice of a location for familiarity is also not so important anymore.

Places with dense ties and high levels of traditional social capital provide advantages to insiders and thus promote stability, while places with looser networks and weaker ties are more open to newcomers, and thus promote novel combinations of resources and ideas (Florida, 2002:31).

People are looking for more than tradition values and because of that, they are willing to give up these values in order to live a more adventures life, with all possible diversions in it. Apparently the “Creative Class” aims to live in an interesting place, which means they are looking for all kinds of amenities such as outdoor sports, cycling possibilities and an art and music scene. This should not to be confused with shallowness and pure hedonism. Yet, Ann Markusen describes that “a single cultural space might prompt the emergence of several others nearby—a theater, for instance, might encourage the creation of cafes and bookstores, planners should minimize the planned clustering of cultural facilities” (Markusen, 2006: 26). However, for most of the people in the 21st century, recreation activities become more important as compensation for their stressful jobs. Peck sums up: “The Creative Class” seek out tolerant, diverse and open communities, rich in the kind of amenities that allow them precariously to maintain a work-life balance, together with experiential intensity, in the context of those demanding work schedules” (Peck, 2005 : 745).

One distinction Florida uses to show the creative potential is the “Gay Index”, which can be quite offensive for some people. Florida argues that this index is “strongly associated with a region’s high-tech industry concentration” (Florida, 2002: 41). Furthermore he explicate that, “homosexuality represents the last frontier of diversity in our society, and thus a place that welcomes the gay community welcomes all kinds of people” (ibidem, 41).). Lees points out:

Gender, sexuality and gentrification, like the new middle class, are research themes closely tied to the social construction of the emancipatory city. In the 1970s and 1980s the gentrification literature suggested that gentrification was a process associated with ‘marginal groups’

such as gays, lesbians and other women attracted to the liberating space of the inner city. Whatever the precise relationships between gender, sexuality and the process of gentrification, there can be no mistaking the fact they have featured high on the agenda of an important segment of the academic research community (Lees, 2000: 394).

Even today gay people are still confronted with discrimination, and “a place with a large number of gays is usually a good sign for diversity and tolerance” (ibidem, 42). Susan Fainstein outlines the issue by highlighting “For instance, whereas gays were once the object of police raids, they now are viewed as urban pioneers, taming areas of the city once considered dangerous and nurturing innovative industries” (Fainstein, 2005 : 13). Nevertheless, as Krätke observes: “Statements about openness and tolerance which are ascribed in a broad manner to a city or region’s population should always be understood as rough generalizations” (Krätke, 2011: 49). Florida’s thesis on the controversy is, that these neighborhoods become more vibrant because of the diversity of the people and most of the creative workers behave more like tourists in their own city. The distinction between work and living place begin to blur and the concept of a “live-work-learn- play” community is more established than ever (Florida, 2002:167). Brabazon, for example, sees the gay community not as “pleasant and conducive environment for the “super mobile” creative class to live in. “The demonstrations, dissent and question of corporatization are less marketable and malleable in theories of economic and urban development” (Brabazon, 2011:47). Sascha Kagan outlines the problem as such: “The “Creative City” depicted by Florida is however also characterized by the gentrification of neighborhoods, and by the segregation, exclusion, and displacement of entire sections of the urban population” (Kagan, 2010:1). Another critique is that the city becomes more and more capitalistic, “always hungry for profit, while the residents are the workers, exploited for the city's gain and artists become the city's unwilling puppets”, who need to entertain the others. Artists are most likely the members of the “Creative Class,” who move “into poorer neighborhoods and inadvertently giving them a trendy image” (Oehmke, 2010: 1).

Another distinction is the “Bohemian Index”, which includes a “number of writers, designers, musicians, actors, directors, painters, sculptors, photographers, and dancers in a region” (ibidem, 41), which describes the attraction of people and the existing neighborhoods, which become more interesting to live in. As Pecks mentions, “Creativity comes in the form of a celebration of the buzzing, trendy neighborhood, a place where everyday innovation occurs through spontaneous interaction” (Peck, 2005:741). Some neighborhoods become so pretentious, that eventually the art scene finds a new and cheaper place to live and exchange ideas. Kagan and Hahn open the debate, by pointing out that: “Arts and culture function as enablers

for a creative urban milieu, in turn enhancing the city economically and often resulting in gentrification. Artists or „creative people“ play an important role here and can be seen as pioneers of gentrification, as they give their cultural capital to a certain district or space” (Kagan/Hahn, 2011:13). Florida’s creative professionals or how he calls them “bobos” (bourgeois-bohemians) represents a new lifestyle variant and “it has been identified in urban sociology as a key group that triggers the gentrification of attractive inner-city districts” (Krätke, 2011: 47).

Withal, talented individuals appear more attracted by cultural amenities than for example by recreational services or climate. Nevertheless climate is also, for some people, a reason to go to a specific region and make a living there. Florida claims, “Creative workers are both highly mobile and eagerly sought after by technology employers, and thus have the option of locating virtually anywhere they desire” (2002, 61) and therefore it is complicated to outline a general definition about where creative people live and who they are. Nevertheless is it important to acknowledge that residents in creative surroundings, identify themselves with it and increase the value of a neighborhood by trying to make it cozy and enjoyable. This can exclude some kind of people, like for example if they cannot effort to live there anymore. But as Peck points out, that “what the Creative Class wants means adopting an entirely new analytical and political mindset, and, even then, learning to accept that creatives will not be pushed around, that their behavior will be difficult to predict, and that above all they need space to “actualize their identities” (Peck, 2005 : 744). Artists have the ability to influence the structure of districts, just by living and working there. As a community, they express their identity and along with strong recreational environments; they make living there an experience. People not only respond to changes in the environment, they also shape the social, economic and political world with their presence. Their cultural input, which must be seen as active street culture, can change the value of locations and be unaffordable for old residents, because as Florida claims, the artists can be seen as part of the real estate system. Therefore, bohemians and gays are marked as “human capital”, which means that human creativity has become the defining feature of economic life. However, Barbazon argues that Florida just includes certain people in his index, such as musicians, writers or painters and lefts out others, who are also essential to the term bohemia, by saying:

Bohemia as an ideology is larger, wider and more complex than Richard Florida’s “Bohemian Index.” There are particular attributes that enable the creative industries, but radical politics, dissent and activism against particular models of modernity and capitalism are not as relevant to his modeling of economic development (Barbazon, 2011: 46).

Nevertheless, not only Bohemians or gays are a special kind of group that is involved and responsible in changing neighborhoods. All “Community groups are seen as sources of mutual aid or social cohesion and as a possible foundation for citizen involvement in governance.” (Docherty, Goodlad and Paddison, 2001: 2227). This point also requires that creativity must be seen as an essential for sustainability, and the artists and other creatives should be given the indispensable prospects of autonomy to nurture creative local developments. It is important to support smaller spaces and make them cultural, because the community needs it, but also reacts to the diversity of the city. Therefore, city planners should focus on issues of urban sustainability, rather than the traditional discipline based art spaces. It is precisely the fact that Florida does not provide strict instructions on how to transform cities. For any team of management consultants it is hard to figure out how to make Florida’s principles applicable (Oehmke, 2010: 4).

Also environmental quality has become significant for attracting talent, because this indicates “quality-of-life” to many people. “Environmental quality was the top-rated factor for firms, ranking ahead of housing costs, cost of living, commuting patterns, school climate, government services, and public safety” (Florida, 2002, 61). Moreover many of the younger creative workers do not own a car, because on one hand, there are no parking places in the city and on the other hand, they prefer to use public transportation or bicycles for environmental reasons. Therefore, it is necessary to live somewhere, where a car is not needed to commute to work or for other occasions such as meeting friends or acquaintances. To sum up, the “Creative Class” in the technology-based industries, when choosing a new place to live and work, claims these as important factors,:

- Large numbers of visibly active young people
- Easy access to a wide range of outdoor activities
- A vibrant music and performance scene with a wide range of live music opportunities
- A wide range of nightlife experiences, including many options without alcohol
- A clean, healthy environment and commitment to preserving natural resources for enjoyment and recreation
- A lifestyle that is youth-friendly and supportive of diversity (Florida, 2002: 84).

Nevertheless there is also an “under-researched link between “city image” and attracting foreign investment, urban and mobile professions and the development of a tourism industry”, so Brabazon (2011, 49). The assumption that people in the technological sector would prefer to live in places, which are characterized as bohemian-chic is discussible, because it

really depends on the person and their interest. Florida's concept describes a highly competitive and unequal life form, for most of the population, although it does seem more like a legitimization of precarious labor conditions. On the ground of the promoted diversity, Scott comments:

The very social diversity that is so often celebrated as one of the main conditions of a creative urban environment today is actually inscribed on the landscape of the metropolis in patterns of separation and detachment, accentuated by the striking marginalization of the ever-expanding immigrant population of the city (Scott, 2008 : 79).

Another explanation is that this group of workers comes from a diverse “ethnic and racial background” and therefore their desire of diversity and acceptance is usually higher and that reflects on their choices as well. Nevertheless a large numbers of “immigrants still form a polyglot underclass with at best a marginal social and political presence in their host environments” (Scott, 2008:68). Regions, which are open for diversity, are able to attract a bigger range of talent by “nationality, race, ethnicity, and sexual orientation than those that remain relatively closed” (Florida, 2002: 91). He also highlighted that diversity is one of the strongest connections for a vibrant life, and not just for the high-tech industry by explaining, “Social, cultural, and ethnic diversity are strong indicators of a metropolitan area’s high-technology success.” (Florida, 2002: 137). Despite the increasing overlap of culture and technology, it is important to differentiate between various types of groups, based upon and organized around various types of creativity. Even if technological products are being progressively more reliant on their cultural significance or are more depended on associative forms of knowledge, “art and culture are not just another service industry, which only exists to please people with money,” (Mommas, 2009: 54). Otherwise this theory would imply that a vibrant cultural life functions as an attraction factor for people with scientific and technologically creative occupation and is there exclusively for them.

Hoyman and Faricy have also found in their research, that the “share of technological firms in a city [...] is positively related with wage and wage growth but is not a predictor of any type of economic innovation or development” (Hoyman/Faricy, 2009: 324). It is not just in the interest of large firms to attract talent, moreover urban policy developers appear also in this context, because a high amount of skilled people is good for their cities reputation. Hence, they can expect flourishing economic development in those cities and regions where the “Creative Class” is concentrated, because creativity is today understood as a skill set, which produces new knowledge or, which converts current knowledge into economical suc-

cess, because “growth and concurrently the competition among cities play a crucial role within the “Creative City” model. The (economic) well-being of a city is dependent on its ability to attract the Creative Class, which, in turn, secures economic growth” (Hahn, 2010:45). This intent needs to be well planned, because “if cities rely on attracting the “Creative Class” as a strategy for economic growth, the result can be a struggle over space and identity of a city,” (Kagan and Hahn 2011:14). And as Florida himself points out: “I like to tell city leaders that finding ways to help support a local music scene can be just as important as investing in high-tech business and far more effective than building a downtown mall’ (Florida, 2002: 229). The result of just looking for economic growth can be, that a city will attract a homogenous group of people, which will be bored quite fast, because as Florida describes in his concept, the “Creative Class” seems to prefer unique and distinctive places and without any diversity they will leave again. Another factor is the loss of neighborhood identity, because what once made a place special will be disappear with homogeneity. There is nothing wrong, if city planners try to adapt to successful role models to make some spaces more vibrant, but at the same time they should nurture their own exclusive qualities, which makes some neighborhood so unique and therefore enjoyable, but “such places that are in “circulation” often exaggerate the creative subversive element, ignoring less affluent residents who may be displaced by hip gentrifies” (Indergaard 2005: 341). Today, organizational structure of the city has become less dissipative, but gentrification is a real problem especially in considerably “cool” cities. Another key role in the attraction of talent are universities. It requires a simple understanding, that a place with lots of talented people attract others and that companies want access to all that potential, which creates a self-reinforcing cycle of win-win situations for everybody involved. The approach, Florida illustrates, is:

The real key is that communities surrounding universities must have the capability to absorb and exploit the science, innovation, and technologies that the university generates. In short, the university is a necessary, but not sufficient, condition for regional economic development (Florida, 2002:150).

The university’s role is to support its talent in order to have a good reputation itself. Some critics argue that more universities get involved with the private sector in order to have more funding, to buy better equipment or attract the best undergraduates or to become a prestige institution itself, without any regard for their current students. It is their responsibility to become “vigilant against government policies and industry agreements that limit or delay the intellectual property researchers can disclose” (ibidem, 144). Therefore creativity must “be communicated to the outside world in order to have an impact, otherwise it is purely self-

expression” (Landry and Bianchini (1995: 20). Furthermore, both explain, that networking is extremely important to create an international exchange between different cities and businesses. Landry and Bianchini denote:

The organisation of and participation in trade fairs, the membership of international networks of cities, cultural and educational exchanges, twinning, staff exchanges, cooperation between research centres, are some of the things that can be done to enhance the receptiveness, open-mindedness and international orientation of a city (ibidem, 29).

On the contrary large companies might not be open to fund universities, because when they sponsor a research project up front and the” universities and their lawyers are forcing them into unfavorable negotiations over intellectual property when something of value emerges” (ibidem, 147). Therefore, in the end a judgment must be made on a dispute and decide which party is right. It has not been advised that the university-industry research should stop working together, but it is important that the universities are aware of their role as leaders to their students and not as profit machine in order to compete for federal funds or investments by firms. “New universities may be more creative because they want to make a name for themselves or have less to lose”, so Landry, 2008: 47). For Johnson and Lehman “the Creative Class more the result of well-functioning innovation systems in cities than spontaneous or deliberate builders of such systems” (Johnson/Lehmann, 2006: 12).

4 An analysis on the “Creative City” of Charles Landry’s definition

The “Creative City” concept implies policies, which focus on using arts, culture and other amenities for positioning a city in the world. For Landry creativity is “a way of getting rid of rigid preconceptions and of opening ourselves to complex phenomena which cannot always be dealt with in a strictly logical manner” (Landry/Bianchini, 1995:17). Moreover it is a way of discovering “previously unseen possibilities,” which are shaped by ideas, thoughts, and “the importance of culture as a creative resource” (Landry, 2008: 4). This Concept is an evolved result of the existing work of Florida’s “Creative Class” model, because Landry’s main demand of this model, is to catch the attention of the globally working “Creative Class”. Landry highlights the importance of institutions and people and how their lives relate to the

“Creative City” model. In addition cities need to place themselves within the global competition for talent and as a result shape themselves to attract creatives. Therefore city planners need to think about special strategies for a “Creative City”, which are to be discerned from the area of city marketing. Because with great marketing, the city can be presented “as a commodity to an outside market and tries to attract purchasing power” (Corijn, 2009: 204). Another factor are politicians and officers, who are responsible for maintaining the urban machine, which usually involves complex rules and regulations such as “planning permissions, licenses, bye-laws and traffic restrictions” (Landry/Bianchini, 1995 : 25), but by doing all this important bureaucracy, they are limited in changing and creating “soft” infrastructures and they are afraid of raising public expectations which cannot be fulfilled. Moreover are they scared taking any risk because they do not want to put their own legitimacy in danger.

Furthermore a great image contributes to the inner social bonding and offers an image as a meeting place of differences. In addition, good representation of the city is a great way to find sponsors, who for example organize and pay for social events such as festivals, art shows, theater plays and much more. This way they can make sure to have a good advertisement for themselves and can connect to the local people (Göschel, 1998: 151). Many sponsors get a lot of requests during the year to support events, and when a city already has a good reputation; it is easier to choose it over another one. If, on the contrary to the concept, “culture or art doesn’t seem to attract the desired groups, then reasons for investments in the cultural sector are lost. This, in turn, can lead to the abandonment of cultural support because it lacks economic return value,” (Hahn, 2010: 54). Besides the issue of the economic value of a city, the concept tends often to be seen as a short-term project for success, which leads to unsustainability. Hahn notes:

The Creative City concept tends to see the city (or the creation of its atmosphere) as a project, which has to be fulfilled in order to compete with others. Applying certain tools or concepts will result in accomplishing the ‘project: Creative City’. [...] thinking in terms of projects can be regarded as mainly unsustainable (ibidem, 118).

Even though, that Landry accentuates the significance of cities concentrating on sustainability in the name of remaining stable and competitive, he does not provide solutions for universal long-term direction within the “Creative City” concept. Hahns critique should help to understand the flaws of the existing toolkit and challenge to rethink many notions about this concept.

However, research has shown that the use of the term “creative” is rather socially constructed and has led to argument, which is “used frequently in an instrumental way by politicians, investors and developers, despite indication that the relationship between creativity, creative class, urban space and economic development is much more complex and context dependent” (Działek/ Murzyn-Kupisz, 2013: 70). For Hahn the Creative City concept is an “orientation along the globalized world economy. Consequently should the competition for talent be altered, including the bettering of the local perspective and strengthening of local communities” (Hahn, 2010: 174). The method portrays a strategy of urban planning, which examines how people can think, plan and act creatively in the city. Landry pinpoints creativity and innovation in city life by determining that it should be context driven. He makes the differentiation between creativity and innovation by explaining that creativity involves divergent or generative thinking, but innovation demands “a convergent, critical, and analytical approach”. In his point of view creativity and innovation seamlessly interweave, the first generating ideas, which although many may prove impractical, at least provide a basis with which to work with later on. Furthermore creativity is the “precondition from which innovations develops” (Landry, 2000: 15).

Another term, which must be defined, is “city”. Accordingly to Rodwell the term city “refers to physical locations where populations choose or require to be concentrated to satisfy everyday needs such as employment, education, interchange and exchange, recreation and direct access to multifarious services” (Rodwell, 2013: 6). Furthermore he mentions that all these requirements are also well connected by transport infrastructure. City planners need to develop solutions, which are not just conceptual, but also in enactment of fighting against social problems. Part of finding solutions and understanding the city, is to analyze the relationship between the social, the cultural, and the political economy, regardless, which one is higher in the hierarchy. One reason for failing appears to be the fault of bureaucracy, because “politicians and officers are afraid both of raising public expectations which cannot be met, and perhaps of threatening their own legitimacy” (Landry/Bianchini, 1995: 25). Therefore, city planners need to problematize these connections in particular. Cities, which struggle some periods, need a functional team, which “continuously strive to develop new and innovative ways to comprehend their intersections” (Eade, Mele, 2005: 4). Landry and Bianchini argue, “The industries of the twenty first century will depend increasingly on the generation of knowledge through creativity and innovation matched with rigorous systems of control”

(Landry/Bianchini, 1995: 12). Furthermore, do Eade and Mele in contemplation of understanding the city, mention that cities need a “reconceptualizing scale beyond the simplified micro/macro (global–local). The local has been often been characterized as “the cultural space of embedded communities and, inversely, as an inexorable space of collective resistance to disruptive processes of globalization”, so Smith (2005: 109). Consequently the city must today be seen as “a process as opposed to a fixed and defined object” (ibidem, 4). Cities and their population respond to change, especially when the inhabitants need to review how it “feels” to live there. Moreover this ambience is more important than ever, because it creates an atmosphere, which can be counted to the “soft” infrastructures and might be crucial in order to evaluate a city. City planners need to be concerned with the cultural consequences of urban life, regardless to the atmosphere of a city feeling. For example the planning of a healthy and safe environment is more important than any prestige project, which might put the surroundings in danger. Landry and Bianchini remind that “logical, rational, technical reasoning is a useful tool, but it is only one of many” (Landry/Bianchini, 1995: 17).

Another aspect to review a city could be the right lighting, which is more than just brightness, because it also shapes atmosphere, acts as a guide and a pathway and creates the conditions for safety. The safety of a city should not be underestimated, because “security is concerned with continuity; stability; comfort; and lack of threat, and accessibility with convenience and opportunity” (Landry, 2008: 245). Moreover lighting is still not used creatively and its opportunity is underestimated. The character of each urban area is varied and “lighting could reflect on by its distinctiveness” (Landry, 2008: 43). A nice lighting in the city can also change its whole atmosphere, which could be used as advertisement, such as laser and projected shows are used today.

Although the “Creative City” must exist in an already cultural environment and not arise out of nothing, in order to be considered as one. To be successful, the key is to find ways, which are linked to “cultural, social, educational, and economic strands of development in integrated strategies so that synergies are achieved between these domains of development” (Kearns, 2011: 5). Initiatives of different partnerships will provide, after a while, to the structure a learning culture in a city that is open for new ideas and experience. Moreover those joint ventures must support projects, which include creative solutions. It generally involves crossing boundaries of different fields in order to find complex solutions. Accordingly to Michael Hutter Landry’s vision of the “Creative City” as a concept and its connected strategies

are “an interpretation of an extension of existing political and commercial agenda, without gain for the cultural sector” (Hutter, 2013: 6). The existing cultural resources of a “Creative City” are usually able to attract investments in the innovative economic sectors and creative people as well. Authorities have always been competitive with others to attract capital and human resources, such as skilled workers, investors or tourists. Today it is key to compete with other cities with other projects or methods, which show distinctiveness and appear in the *Zeitgeist* of a “Creative City”. There is demand for creativity in contemporary cities to stand out of the mass and be unique without losing traditional. Moreover economy growth must be generated, because a city is also a business. This does not mean that there is no importance of artistic creativity but “on the contrary suggests that cultural creativity has a much broader potential impact in a given spatial, social and economic context as it coexists with and influences scientific, technological and economic creativity” (Działek/ Murzyn-Kupisz, 2013: 69). As Allen Scot points out:

Much of the contemporary economy is being driven forward by key sectors like technology-intensive manufacturing, services of all varieties (business, financial, personal, etc.), fashion-oriented neo-artisanal production, and cultural-products industries[...] but they are assuredly at the leading edges of growth and innovation in the most economically advanced countries (Scott, 2008: 65).

It is important to mention how economy driven the 21st century society is and what key role money takes, when it comes to evaluating a successful city. It would just be irrational and unrealistic to think that cultural importance leads to a booming city, even if it can generate prestige and status that opens up for wider and bigger opportunities, such as the Guggenheim museum did for Bilbao. Such projects are tempting for elites, because on one hand they are financially promising and on the other hand they can help to change the image of a “boring” city and became attractive. Broadly, if there is no profit, there will not be a prestige project for long and all the investors will vanish. The whole idea of the “Creative City” is more appealing to policymakers, because of its “promise of high-wage jobs in sectors of economic activity that are by and large environmentally friendly, and its alluring intimations about significant upgrading of the urban fabric” (Scott, 2008 : 80). Although, infrastructure is a political issue, because it connects central spaces, to the surroundings of the city hub. Mommas explains that the concept now tends to imply, that a city, which is run creatively, must plan and act creatively in addressing urban issues, “whether this involved the strengthening of the local cultural infrastructure, the pedestrian zone of the inner city, the stimulation of the night time economy or a more ecologically sustainable collection of waste” (Mommas, 2009: 51). When

culture and creativity become the strategic focus in urban developing, this exploitation can in turn function as social and cultural exclusion. Julia Hahn points out, that “the contradiction between the goal of attracting the creatives with diversity and openness and the common outcome of these creatives actually harming the socio-cultural mixture of districts seems to not truly be acknowledged by the proponents of the “Creative City” concept” (Hahn, 2010: 44).

4.1 What makes a city creative?

The “Creative City” is a mixture of connected, interdependent, but distinctive, high quality, and culturally diverse places, and the concept differs in comparison to others in the “approaches mainly in its explicit inclusion of arts, culture, and heritage in the future plans and general visions for the city”(Duxbury 2004: 6). Charles Landry’s “Creative City” idea is supposed to highlight the importance of pilot projects in the cultural field. Furthermore the “Creative City” strategy-making, differs in being holistic and valuing connections, in being people-centered rather than land use focused, because for Landry people’s skills and creativity stand in the forefront, because they drive urban development (Landry, 2008 :168). No single city can possibly encapsulate all the complex nuances of present-day metropolitan growth (Gottdiener, 2005: 162) and therefore it is hard to define or restrict a useable concept by definition. The essential preconditions for any successful city are people, who identify themselves culturally with the city and are proud to be part of it. It is necessary to be personally invested, if it is about achieving economic, community and environmental regeneration in a city. Landry describes certain qualities, which are key for the Creative city, but also somehow vague to follow:

open-mindedness and a willingness to take risks; a clear focus on long-term aims with an understanding of strategy; a capacity to work with local distinctiveness and to find a strength in apparent weakness; and a willingness to listen and learn. These are some of the characteristics that make people, projects, organizations and, ultimately, cities creative (Landry, 2008:4).

Regardless he admits, that there has been “no city methodically calculated the financial, human resource, and organizational costs of applying a set of agreed and already established and learnt best practices across a number of fields” (ibidem, 205).The concept of the

Creative City is quite a vague notion, which can be described by using a number of various factors. These include for example the “new” cultural studies such as “tourism/leisure studies” and “consumption studies,” but urbanists have largely approached such studies in the context of political economic considerations (Eade/ Mele, 2005: 6). If a city is considered as a creative one, it is highly depending on its reputation, which can stick for longer than the circumstances might actually be true. For example is it harder for old industrial city, which is known for a dirty environment, to become a cool chic city, even though if it might be the case (Göschel, 1998: 158). Nevertheless, a “real” city can’t serve as an “ideal” type and, consequently, it cannot be exactly copied, but “the Creative City process can start in a building, a street, a neighborhood or the city as a whole, but smaller projects will be easier to handle while people learn new approaches” (Landry, 2008: 169).

The reason why Landry studies this concept is, because “over half the world live in cities – in Europe the figure is already over 75 per cent and in the developing world it will shortly reach 50 per cent, whereas in 1980 it was 29 per cent worldwide” (Landry, 2002: xii). There have been numerous indexes, which were developed to assist in analyzing this occurrence. For instance Leadbeater and Oakley observe:

Modern cities are nothing if they are not creative. They are centres for the largest and most diverse audiences for the consumption of culture and, as a result, cities are home to the most productive clusters of cultural businesses. Cities attract newcomers and outsiders; they are places where people and ideas mix and mingle. They are places where knowledge and ideas are created, tested, shared, adapted and disseminated (Leadbeater&Oakley, 1999:16).

The good thing about using the term creativity is, “that it produced a wave of attention and enthusiasm across administrations for their local-regional cultural-creative infrastructure, not only from a public participation point of view, but also from a more strategic-developmental perspective”, (Mommas, 2009 : 52). Kearns purposes that urban developers should “actively foster intercultural understanding so that citizens can learn from other sources”. Furthermore he isolates, which relations between schools and cultural institutions should connect, in ways that broaden perspectives and cultural understanding (Kearns, 2011: 3). Other key factors, which are condition for “Creative City” status, are pointed out by Göschel, because for him artists and the right environment are important. By the “right environment” he means that it must consist a variety of aspects, such as “galleries, record labels, sponsors, gallery owners, cultural department, practice rooms for bands, stages, concert agen-

cies- and of course the recipients, who go to theater plays, museums exhibitions or to galleries to buy art and attend concerts” (Göschel, 1998: 160). The city has to be shaped in a way that corresponds with notions of the Creative Class. Landry calls these conditions “soft infrastructure” or “third spaces”, which are neither homes nor working places. They might be a café or another kind of public place, where people can meet and exchange ideas. Most indexes focus solely on economic factors, which are used as indicators for the well-being of a city, excluding others such as environmental and social aspects. Part of the idea, which Landry’s calls the Creative City concept is, that a city has to actively incorporate strategies that encourage economic growth, with keeping in mind that cultural and creative methods need to be used. Hahn expresses criticism by mentioning, that behind the concepts is ”the underlying (neoliberal) ‘do-it-yourself’ idea [...] and also the idea of self-responsibility of cities for themselves especially in the face of the disappearance of “big government” (Hahn, 2010: 14). Landry makes it seem that his approach could be implemented to any city, if “creative strategies of new thinking changes the mindset of urban governance and planning” (Landry 2008: 45). Nevertheless his “toolkit” is more a number of suggestions for perfect circumstances in a model world. He demands that “functions controlled by cities require complex regulations, including planning permissions, licenses, by-laws and traffic restrictions, which govern city life to ensure the civilized coexistence of competing interests for the common good” (ibidem, 45), but are nevertheless too vaguely described for implementation. The need for expansion and competitiveness within the “Creative City” model communicates with its importance on culture, artists, creatives, and other styles such as the bohemian one. Furthermore, the “Creative City” model focus on different aspects of culture for building a creative environment, which include a “way of life” in the streets of a city to “high” museum culture and the popular culture of urban sub-groups” (Hahn, 2010:51). Accordingly to Zukin, “public space (also including public institutions such as museums) privatized to appear safer, making “culture a crucial weapon in reasserting order” (Zukin, 2005: 289). Furthermore it indicates, how culture and consumption are closely linked to create cities of experiences, in which “culture ultimately supports certain tastes and consumption patterns” (ibidem), but true accomplishment will be achieved by involving people with diverse viewpoints and knowledge. Landry notes, that “visibility is important to a successful Creative City as results need to be seen – though landmark projects are not always the most effective regenerators”(Landry, 2008: 176), because citizens need to see and feel the change around them by experiencing the results. He portrays, that “visible manifestations are the cultural institutions like museums, galleries or theatres, where what a city cherishes is displayed or performed and where its culture is framed” (ibidem, 173).

Any creative approach involves risk taking and any pilot project can fail or contain future success, but it is important to try out new ideas and be committed to them. In order to have successful people, they need to be encouraged to think holistically, which means that more professionals from different areas should share responsibilities and brainstorm their ideas together. This could be useful for efficiency and responsibility, but they need to be supplemented by much more team working and partnerships (Landry/Bianchini, 1995: 27). Another benefit from teamwork can be the unification between locals and immigrants, because “settled immigrants are outsiders and insiders at the same time” (ibidem, 28). In order to keep balance in neighborhoods, it is necessary to maintain a separate identity and assimilate into the greater part of the community. However, this form of living next to each other, but coming from different cultural backgrounds, can also bring problems. The academic definitions for this phenomena is called multiculturalism, which refers to anything from people of different communities living alongside each other to ethnic or religious groups leading completely separate lives. Lande and Ersson highlight what multiculturalism is:

One may look upon multiculturalism as a new social and political theory about the post-modern society in advanced countries, stating the relevance of culture for peoples’ allegiances as well as spelling out the implications for the governance of these democracies. At present, it is a vague theory, to say the least, but it holds good promise for the future, as the rich countries of the world are in the process of a development towards more of cultural heterogeneity, as indicated in the declining relevance of nationalism everywhere (Lande,Ersson, 2005: 313)

Some neighborhoods belong to a form of multiculturalism system, because the communities, who live there, are not equally integrated in the society. The maintenance of different cultures or cultural identities within a unified society should have a bigger priority for political decision making. “The first step in developing a non-essentialist conception of cultural difference is to unmask, and deconstruct the apparent neutrality of civism—that is, the supposedly universal, neutral set of cultural values and practices that underpin the public sphere of the nation-state” (May 1999, 33). Another problem is, that “multiculturalism also faces the challenge of the growing religious fundamentalism and needs to distance itself from this new phenomenon in all the major world religions” (Lande,Ersson, 2005:313).The characteristics of a society or city, which have many different ethnic or national cultures living freely together, are often overlooked by political or social policies, as long as there is no major problem, such coexistence is supported or even encouraged. “Community based groups whether ethnies, religious groups or groups founded upon values demand increasingly that government

pays attention to them by the making of constitutional or public policies. A multi-cultural society needs the politics of mutual recognition” (ibidem, 316). But it is key to create mutual understanding of the city’s problems and potential, in exchange for building up a leadership group, which is able to concentrate on issues comprehensively. It is all about bringing together leaders from local politics, business and the voluntary sector, to contribute to the development of the city (Landry/Bianchini, 1995: 30). Therefore, any “Creative City” should be aware of the importance of culture and arts in the urban context, if it also wants to enhance economic development, which can just be worked out with different departments in the system. Landry pinpoints that creative organizations need mixed teams and diversity, which have creative individuals in them, but in order to work they need “other types of people too, such as consolidators, skeptics, solidifiers, balancers, people with people skills, solid administrators”, even though they might be considered less creative (Landry, 2008: xxvi). Landry calls this form of team working, “co-learning”, which has the general idea of “local people and outsiders share their knowledge to create a new understanding and work together to form action plans, with outside facilitation” (Landry, 2008:187). It is important to note, that the functions restricted by cities entail a complex set of laws, but some “politicians and officers are afraid of raising public expectations, which then cannot be met with adequate resources, which maybe leads to their end of careers and to the emergence of alternative power structures” (Landry, 2008:46). The goal is to ascertain an atmosphere in the city in which free ranging dialogue can take place between people, politicians and organizations, which, under normal circumstances might not meet each other.

Once a city has reached the baseline facilities for “hard” infrastructure such as “research institutes, educational establishments, cultural facilities and other meeting places as well as support services such as transport, health and amenities”(ibidem, 133), highly skilled people will consider the “soft” infrastructural in their decision- making process for where they want to live. Hence, Landry describes the creative process inside a city as such:

The quantity, quality, variety and accessibility of a combination of facilities and amenities are crucial for encouraging creative processes in a city. Whilst amenities like the beauty of a city, health, transport, shopping facilities, cleanliness and parks are important, three factors stand out: research capacity, information resources and cultural facilities (Landry, 2008:122).

Mainly people with certain skills and high level professions want to live somewhere with diversity and distinctiveness (ibidem, xxvi). However, in order to solve most urban prob-

lems, city planners nowadays need to be prepared with other skills too, especially if they want to succeed. They need to be aware of “the human and social sciences, such as knowledge of history, anthropology, cultures, psychology, which has been lost in urban affairs” (Landry, 2008:54). In addition, if bureaucracies want to be efficient, they need to develop working structures, which on the one hand foster motivation and loyalty and on the other hand unleash talent, responsibility and risk taking. Further Landry pinpoints seven groups of factors, which could be individually developed, such as “personal qualities, will and leadership, human diversity and access to varied talent, organizational culture, local identity, urban spaces and facilities and networking dynamics” (ibidem, 105). Therefore it is complicated to achieve urban creativity, because it usually means bringing together a varied mix of individuals, agents and interest groups with varying backgrounds, potentials and cultures, which also involves a huge risk to fail, just if just one part is not doing a good job. Compared to successful cities do those cities in change, which need to anticipate problems and generate their own challenges, in order to avoid falling into decline, by looking up to the successful ones (Landry, 2008:106). A team of people, which think resourcefully, are open minded and also willing to take intellectual risks, not to be afraid of thinking problems afresh and also to be reflexive, will be thriving and accomplished at urban planning. The reason, why risk taking can be a winning tool, is because “failure can be an unexpected teacher of the imagination, sometimes a more powerful catalyst for change than success, which may cause reflection and a tendency to listen to the decline, allowing complacency to fill the gap” (Landry, 2008: 152). Further he mentions metropolitan creativity often takes up “daring to take the risk to go back into history and even repeat or re-use something from the past”(ibidem, 202).

Another way to review a city, is to look at assets, which include “the critical mass of activities; the identity and distinctiveness or the innovative capacity of a place; its diversity and accessibility; levels of security and safety; linkage and synergy; competitiveness; organizational capacity and leadership” (ibidem, xxxv). When a city embraces any kind of cultural diversity, it usually relates also to economic growth. The creative potential is essential in the global competition for charisma and acknowledgment.

On the contrary, cultural capital, such as artists, can become objectified by the authorities, used for their own purposes, and consumed by anyone who enters. Another dilemma in this matter is, the more creative a city becomes, the more it becomes homogenous. Any cities, whether creative or not, should have its main prospect at the reconciliation of social justice,

ecological integrity and the well-being of its inhabitants, but in the 21st century a lot of cities are focused on a good economy regardless of the means. City planners think in short-term yields and cultural foundlings are replaced by projects, which have temporary assignments. Landry calls for a “new thinking”, which is a precondition to recognizing and exploiting creative possibilities and in order to do so, people first need to understand, that “rethinking” is essential to understanding different types of thoughts and action, such as the usefulness of different levels of abstraction (Landry, 2008 :50). This is also the reason why Landry demands for a holistic approach in the field of urban planning. He says, “Cities need to be alert to stay competitive. Each new source of advantage requires a mass of creative inventions and interventions: good governance, the ability to build trusted partnerships; the availability of support facilities such as health care, housing or culture” (Landry, 2008: 22). Landry claims further “uncreative urban acts are all around us in spite of the best practice exceptions and, as a result, mainstream town planning interventions tend to disappoint (ibidem, 41). One bad example is that companies provide incentives for stores to carry their logo, so plain streets in places now have an uncontrolled tasteless look or, look all the same, no matter where you are, that draws nothing from their own cultures or the uniqueness of the city. “Distinctiveness is key, for although cities draw from each other’s experiences the danger is that pioneering cities around the world quickly become textbook case studies for city officials”, so Landry (2008, 42). Further he criticizes, that “neither professions nor city management have yet fully understood the neither open and flexible dynamics of tomorrow’s cities nor the importance of “urban software” such as identity, social development nor network dynamics” (ibidem, 47). But it is fair to say, that there is not really a toolkit, which explains what to do and how to translate it into reality, and therefore it is easy to blame just city officials. So it is the job of the marketing department of a city, which needs to show, that, “under the surface, the city is diverse and vibrant, but that is not immediately readable or dramatic” (ibidem, 43). The willingness of risk taking is not always the solution to urban problems, but at least it gives decision-makers an idea how innovations can emerge.

One method to minimize the risk is that city planners use planning techniques such as SWOT analyses, which stands for a “strengths, weaknesses, opportunities and threats” assessment. A team of the public department should decide how they would measure their success and failure, by calling the indicators in advance. Another method to analyze it the PEST-technique, which stands for “political, economic, social and technological” and means that these contexts should be taken into account. A more common way of reviewing services,

products or work processes of organizations is called benchmarking, and it can take various forms, such the cooperative or the competitive. The cooperative benchmarking for instance, suggests that, “A city might contact another seen as representing best practice in a particular activity and seek to share its knowledge”. On the contrary the competitive concept suggests, that a city should “compare what a competitor is doing and how well. The objective is to arrive at a sense of the competitor city’s practices and their advantages and without sharing a more developed understanding of its own practices” (Landry, 2008:217). The planning process should involve turning an idea into practice by being simplified, so it is rooted in principles, strategically focused and tactically flexible on implementation.

5 The sustainable city

Today’s issues with sustainability are caused by a wrong mentality, such as not drawing the attention on developments of sustainable cultural production and instead focusing only on profitable cultural consumption. When culture is referred into the sustainability debate, the use is often diffuse. It usually depends on the author or the context, which will be presented in this chapter. The existing use of the term sustainability and sustainable development emerges from “a mainly political origin regarding mainly environmental concerns, yet also including aspects such as social injustices” (Hahn, 2010: 69). Sustainability is about adjusting to a “new ethic of living on the planet and creating a more equitable and just society through the fair distribution of social goods and resources in the world” (Duxbury/Gillette, 2007: 2). Unsustainability is mainly induced by new lifestyle choices and different values, for example material thinking, which became more important in the 21st century than it has ever been before. These choices of consumption are based solely upon economic efficiency and created by higher powers. John Hawkes mentions, „There is an increasing awareness that more and more people are feeling disengaged from “their” society. It is also recognized that this is not a good situation for the society as a whole or for those who feel left out. In the context of governance, this issue is paramount” (Hawkes, 2001: 15). In addition, it is important to acknowledge, “The values and attitudes that work to sustain a civic culture relate to citizens perceptions of their relationships with state institutions as well as with other citizens”, (Docherty/Goodlad/Paddison 2001: 2227). For this reason, the democratic population in first

world countries should always observe a set of norms, which support the community with their best intentions. Johnson and Lehman claim in their research:

Cities do not sleep between their golden periods of creativity. The city environment constantly provides new problems and – thankfully – new opportunities to solve them. Growing cities constantly offer environments of diversity and interaction, which support everyday creativity and innovation (Johnson/Lehmann, 2006: 10-11).

Jon Hawkes, who is a cultural analyst, wrote in 2001 the book “The Fourth Pillar of Sustainability,” where his point of view is, that “in its simplest form, the concept of sustainability embodies a desire that future generations inherit a world at least as bountiful as the one we inhabit” (Hawkes, 2001: 11). In the book, he discusses the role of cultural as essential in the field of public planning. Further, he describes the four important pillars, “environmental responsibility, economic health, social equity, and cultural vitality” in order to create a sustainable city. Cities inhabitants are facing more indirect costs, such as higher taxes in central areas with congestion of air quality. Therefore city officials find more ways to get more money with the prospect of minimizing costs and saving the environment, which often feels like a another way of earning more from the citizens. Nevertheless “within a decade many inventions associated with sustainability seem mundane and other priorities will emerge”, but until then should the authorities be considerate with the environment (Landry, 2008:258).

Public planning will be more effective, if governments develop a certain skill set, which estimates the cultural impacts on communities. Landry concentrates on integration of different participants, which are key for a cultural perspective in public planning and policy. Therefore, any city planner must focus or at least consider current environmental, economic, and social plans in cities, in order to make the right decisions to improve it. In addition, communities have the responsibility to engage and be involved with the values that determine the nature of the society of which they are a part of. The concept of shared culture, which requires having a mutual respect for every culture in a community, is fundamental. “Through this collective experience, communities gain respect for their own and others histories, resources, hopes, and dreams” (Duxbury/Gillette/Pepper, 2007: 5). Hawkes four-pillar model recognizes that a community’s strength and quality of life is related to the vitality of its cultural commitment, expression and dialogue. The key to cultural sustainability is fostering respect and partnerships between different institutions, the government, the business area, and art organizations in order to be successful. Nancy Duxbury, Eileen Gillette and Kaija Pepper explain why it is important that the community is involved and highlight the importance of a joint venture be-

tween different players. In their point of view the community must take an active role in the decision-making process, because it encourages cultural development and takes responsibility over their own identity. The active role of the community raises awareness and a personal interest in sustainable environment by focusing on arts-based solutions, rather than on identifying problems. They have observed that cultural tradition is often considered as the incubator of new creative activities, which can be found in cultural districts:

Culture as a development tool increases the level of civic discourse between artists, cultural groups, and community residents by providing opportunities and experiences that inspire, provoke, and facilitate discourse. This creates a collaborative atmosphere in which the arts sector can engage and forge stronger partnerships with others, including government, business, and the broader community, and draw people together who might not otherwise be engaged in constructive social activities (Duxbury/Gillette/Pepper, 2007: 7).

The biggest influence on culture, in the context of sustainability, appeared in the 1960s, when the field of eco-arts became more important to society. Despite the fact that it might sound like a stereotype, most artists find their inspiration through nurture, political problems or the environment in order to openly discuss issues. Even if it seems like a generalization, most artist and environmentalist share similar values based on their worldview. For example if there is an enhancement of creative projects and educational programs that use arts and culture activities, which not only “inform people about environmental issues, but also merge a living relationship with the land and living in harmony with nature, inspired by a growing interest in indigenous practices” (Duxbury/Gillette/Pepper, 2007 : 6). In order to get a better understanding, how these two can work together, there are different practices to evaluate. One example for cooperation could be the preserving of heritage buildings, to plan and organize “new” cultural meeting points. It is helpful for a change, if the community residents are informed about environmental issues and able to face the problems through art. The increase of eco-art practices can support ecologically sustainable art products and services. The reason, why it is so important to involve culture into society is, that it can “strengthen social cohesion, increase personal confidence and improve life skills, improve people’s mental and physical well-being, strengthen people’s ability to act as democratic citizens and develop new training and employment routes” Landry, 2002 :11). In the contemplation of using “underutilized space for arts activity”, it is also important to publicize information on environmental sustainability (Duxbury/Gillette 2007: 10). One way to do that, is based on protecting green spaces and parks. The concept of sustainability used to be defined only by a global level and is just recently applied on cities and communities. “This shift in focus is reinforced, in part, through the

adoption of sustainability frameworks and concerns by the community development field", so Duxbury and Gillette (2007: 2). Within the community development field, culture must be also defined, which the UNESCO labels as being as "a whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also "modes of life, the fundamental rights of the human being, value systems, traditions and beliefs" (UNESCO, 1995: 22). The impact on the development of sustainable communities must build on self-reliant communities. The residents should be acknowledged as experts in their community, who foster common experiences that express a sense of place. To support and build the community infrastructure, the residents should be encouraged to take ownership over their own community resources and identity. The community is symbolized "as a static, bounded, cultural space of being where personal meanings are produced, cohesive cultural values are articulated, and traditional ways of life are enunciated and lived", so Smith (2005 :109). Of course people need advice and guidance to build networks, somebody who is in charge and a good leader for the pursuit of success. In order to create trust inside the communities, they first need to rely on each other and then engage fellow allies in the community decision making process. This will increase the quality of life in communities. Furthermore it provides experiences for participants to learn technical and interpersonal skills, which are important and, a method of teambuilding. Kagen and Kirchberg point out that any development in the process of sustainability must be enable active, reflective and cooperative participation. Therefore "sustainability, as a cultural change process, requires also the advancement of learners skills and competencies (learners being both individuals and learning organizations)" (Kagen/Kirchberg, 2008: 16). The skills imply the development of "different types of reflexivity in the context of a reflexive modernization" (ibidem). This can be done, for example by supporting activities and events that create a source of pride among residents and increase their sense of connection with their community. The local government should create and support local development and economic strategies, which involve also the community participations and therefore promote a dialogue between all. In order to build partnerships with community members and with local government, businesses and organizations it is key to have an active community to begin with. One method is, to "create public spaces that draw people together, who would otherwise not be engaged in constructive social activities" (Duxbury/Gillette 2007: 9). This can be seen as a chance, which will provided citizens with experiences to learn technical and interpersonal skills. The most important goal is a collective organizing, which shows the strengths of the community. "But most interesting in the concept of sustainability are those instances where the inter relatedness

of cultural, social, economic, political and ecological processes is explored, so Kagen/Kirchberg (2008: 17).

5.1 Limits and difficulties of urban sustainability

Processes in urban sustainability entail a relatively “new” way of thinking and of questioning reality, which is called “systems thinking”, because “sustainable development was first of all based on managing economic growth/prosperity, and sharing benefits also in a co-evolutionary perspective with the ecosystem” (Girard, 2013 : 4329). A city becomes more and more a dynamic agglomeration, which represents growth and therefore needs different strategies for controlling and developing, in order to be competitive in the socio-economic performance of cities. It is a “challenge of perceiving and processing interconnections beyond the fragmentation of socially constructed realities” (Kagen/Kirchberg 2008: 18). Therefore, it is important to understand, that the work is interdisciplinary and it does require trans-disciplinary teams on projects in order to be outstanding. The crucial point is that exchanges between people and organizations must have the potential to combine diverse kinds of “knowledge, insights and competences in new ways in order to support innovation” (Johnson/Lehmann, 2006: 4). These requirements are defined under the loose term, “quality of interaction” and are necessary for further success. Nancy Duxbury argues, that “Small projects that are sustained over time can make a difference. Incremental change intelligently applied can lead to significant innovation” (Duxbury, 2004:3).

Jon Hawkes explains why it is important to foster cultural processes, which help in the end the community, by pointing out:

We don't need social engineering projects with idealized goals of aesthetic improvement. Instead, we need a process of nurture and cultivation. Culture is a fragile and delicate organism. It can easily become atrophied, fragmented, hierarchical, exclusive, lazy, smug, imperialised, passive or one-dimensional (Hawkes, 2001: 22).

There is a shift in the area of cultural dynamics in urban planning, because in the 21st century urban developers must not just focus on traditional planning like a working traffic system or housing issues. They also need to consider “citizenship and identity, creative activities and innovation, the impact of popular culture, and the interface between traditional socie-

tal perspectives and open attitudes regarding modern cultures,” (Baycan, 2011: 2). Urban planners need to seek out for creative strategies, so that they enhance welfare and well-being for the community. Overall changes in technology and other domains demand more resources. Moreover “the growth mentality of a capitalist system for the provision of goods and the growth of the world’s population, reasons for the emerging considerations within the concepts of sustainability or sustainable development” (Hahn, 2010: 69). Any city planner needs to find the right balance between economy, technology, society and culture when they are deploying urban space, which must be on one hand an action platform for expedited economic growth and which can, on the other hand, mobilize all resources for elite lifestyles in the city, as well. Hawkes observes, that “Cultural policies should place particular emphasis on promoting and strengthening ways and means of providing broader access to culture for all sectors of the population, combating exclusion and marginalization, and fostering all processes that favor cultural democratization” (Hawkes, 2001 : 50). Because of its endogenous and sustainable character, cultural policies should be implemented in coordination with policy in other social areas. “Equally important is creating new traditions and images so the city’s images are not frozen in the past”, so Landry (2008: 118). Although people need to foster the natural environment without depriving themselves of human living conditions. One example could be to minimize the release of carbon dioxide, which “has been found to affect the global climate with severe effects on both humans and the ecosystem” (Höjer/Gullberg/Pettersson, 2011 : 26). Steward and Kuska capture the problem impressively by explaining the key issues about environmental abuse in the world:

The cities have been identified as the major sources of air pollution (leading to climate change); of water contamination and depletion of supply (endangering the lives of millions of people and causing global conflicts); of excessive fossil fuel consumption (principally because of carbon-based electric power generation and the growth in personal automobiles); of the consumption of materials made from non-renewable resources; and, of the depletion of agricultural land through low density sprawl and expansive waste management (Steward/Kuska, 2001: 2).

Even though it was written more than a decade ago, some of these problems still exist and nothing has been changed through consistent regulation by politicians. The Co² emissions for example are still higher in most of big cities than they should be, even with prohibitions for old cars driving in the city center or higher taxes for using no filters in cars. These facts are alarming and should be counteracted, because they affect everybody and just get worse if nothing is be done to protect the ecosystem. Of course, it is easier said than done, but political decisions must force a change and not find excuses as “the economy will crash”, by delimiting the ecosystem’s capacity for

functioning as a source for the economy's investment products. Nevertheless some city officials have made a difference with environmental law endorsements, at least in their cities or states. It is always in a business's own self-interest to become more sustainable, because it is potentially more profitable and can evolve as a good image campaign for a company. "The success, again of this sustainability-driven creativity will depend on how battles between environmentalists and free marketers pan out", so Landry (2008:136). Change could be formed for example by trying out new pilot experiments, "which are to be assessed so as to learn how to improve choices and promote the strategies of a circular economy (through reusing, recycling and regenerating materials, producing and using renewable energies and jointly regenerating the cultural heritage/landscape of cities)" (Girard, 2013 : 4331). There is a very concrete risk for urban growth, because the expansion of urban life styles, which constantly need natural resource to increase, goes far beyond what nature can manage. The process of sustainability requires a fundamental change in our ways of working and consuming, which cannot be thought in short term solutions. Moreover does it demand changes among in economic structures, in values and norms, i.e. cultural (Hahn, 2010: 69).

Additionally institutions must become more stable in order to help better welfare systems to accomplish equal living standards for more people in need. "Sustainable urban development also presupposes that urban life styles remain socially acceptable and financially satisfactory", so Höjer, Gullberg and Pettersson (2011: 7). Under all circumstances it should never be forgotten, that sustainable development has a social factor as well, which means that combating poverty is also necessary to make a city livable. The authorities should promote sustainable human settlement development, by raising public awareness for educational issues or protecting and promoting human health (Hawkes, 2001: 47). These criteria can be formulated to be universal for all cities, because of the variability of cities in general. While the urban environmental quality criterion has a more qualitative and locally focused character, it is desirable to live in an ecologically sustainable city. In the 21st century sustainable urban development is defined by "household resource utilization and on how urban structure, institutions and life patterns can be brought to collaborate in order to keep resource use within acceptable limits" (Höjer/Gullberg/Pettersson, 2011: 27). These strategies are called "slow-city-strategies" and they can be interpreted as a particular "smart" city development. The main factor is the reconstruction of a specific identity, which uses the differences among geographical localizations for their benefit. "Some of them have transformed cultural heritage and landscape conservation into economic wealth production, starting from "places", thus con-

tributing to economic sustainability” (Girard, 2013: 4338). The Joslyn Institute declares that there are five areas of sustainability, which affect humanity and the eco-systems. They differentiate between the environmental, which can be natural or man-made, the socio-cultural, which involves history, conditions, and contexts. Additionally there is the sustainable and appropriated technological area, the economics, which includes the production of goods and services within a sustainable context, and the financial resources to support the production, trade, operations, and maintenance. The last mentioned domain is the public policy, which inherits government, or public rules/regulations. The different areas, and all the information restricted within them, are “interdependent, interactive and affective (Steward/Kuska, 2001: 7).

6 How to come to terms with Creative Class and Creative Cities

As Florida mentioned in his book “The Rise of the Creative Class”, creative neighborhoods are appreciated for their high level of symbolic capital, the strong cultural component in addition to their tourism and bohemian factors. The different perceptions apprehended on concepts relating to urban creativity and the creative city show not only the relationship between the creativity concept to urban environment, but also the necessary circumstances for the development in reality. In order to understand these complex structural conditions, it is key for any city to have ambitious city officials, who endorse discussion of political strategies. The governance processes should be able to find the best drive for creativity in urban spaces. Moreover Florida does promote that urban political priorities should be payed attention to above all on the improved quality of urban life. He points out, that at least in specific districts or as he calls them “creative centers”, the creative capital should be more established. O`brian points out, that “Florida’s concepts have been roundly debunked by academic criticism, but they can be usefully excavated to understand an important development within consumption practices that can then be linked to production, work and labor in the creative industries” (O`brian, 2014:56). For most of the creative class, a great location to live is more important than their work. Hence, there is more need for a city official or urban planner to look after diversity and tolerance in the city. Creativity is therefore a key factor for the creation of value in contemporary urban development. The creative potential of a city is essential for the city’s survival and prosperity, especially given the global competition for attractiveness and human resources. Therefore Charles Landry promotes urban planning to his readers, as objec-

tives and a set of different approaches and methods by suggesting to “think creatively”, to “plan creatively” and to “act creatively” . The crossing between cultural activities and social practices has a potential of promoting urban vitality and competition with other cities, which may also aim for a new and sustainable transformation of urban improvement. Landry does stress the importance of cities addressing sustainability in order to remain “stable and competitive”, but it proves difficult to find general long-term orientation within the “Creative City” concept. As the critique of the “Creative City” concept shows, and as has been argued above, a rethinking and modification of key ideas is important for opening these aspects towards the process of sustainability.

As mentioned before economic efficiency, environmental quality and civic participation are important in order to call a creative city a success. In addition are social equality and cultural expression, other important key factors, which need to be considered and not just frequently centered on the mere exploitation of short term competitive advantages in order to become a creative city. Art and culture contribute to the general atmosphere of a city or a district, its street life, diversity, and other aspects, because it is more than a sense of community well-being, a shared sense of purpose and values, which goes further than the quality of life demands. The realization of creativity among all members of a city or neighborhood is an essential part of the understanding of Sustainable Creative Cities. However, all of the interest and rhetoric around creativity and its potential for urban development sustain its own dangers. The definition of creativity is still linked to the doubt and uncertainty that exists in this field of urban studies and, other domains as well. In practice, as Evans notes, important uncertainties derived from the still “fragile foundations on which policies have been based for fostering the creative industries and the perspectives for the creative growth of cities as well as the diffuse concepts on the creative class, innovation, processes and the benefits of clusters” (Evans, 2009: 1032). So it is an act in combination of environmental standards and also urban, cultural and social amenities, which must work together. This is a competitive idea of a creative city, which is structured above different functions of urban qualification through political prioritization in favor of the development of high quality urban areas. Even so, there is also doubt that just the presence of the “creative classes” induces socioeconomic development in the city, as suggested by Florida for creative neighborhoods. Also, because Florida’s Creative Class has become a sort of “role-model” for the ideal resident of a city, even, if this is just in theory, it ultimately affects the conceptualization of work or lifestyle in general. O’brian highlights:

In the first instance, the creative class is open and diverse. They themselves are a diverse cohort and they have an attitude of openness to diversity. The kinds of social divisions that characterised Western societies, particularly around attitudes to ethnicity, sexuality and gender, in the pre-creative industries era, and thus the era of pre-post-, pre-reflexive or pre-liquid modernity, are seen to be anathema to the creative class (O`brian, 2014:56).

Therefore, the focus here is on the question of how creativity or the Creative Class concept can be opened or overcome to include potentially all members of a society or city. But, in Florida's concept only individuals themselves can move toward these problems, for example by deciding the "right" place to live in. Moreover is it important to explain that "the people who are involved in the creative class, as Florida describes it, have got there on account of their talent and on account of their hard work. It is they themselves, it is their talents, it is their hard work which have allowed them to be part of this creative class" (ibidem, 57). In addition, the "Creative City" concept itself functions as a toolkit for cities to plan individually. It is the responsibility of each individual city to find strategies. These solutions finding processes secure their economic well-being through attracting the Creative Class, but also consider wider socio-cultural developments in the city. Nevertheless, when a city or just a neighborhood within it, becomes interesting or bohemian chic, the location usually faces rental pressures due to the impact of the rise in their symbolic capital. For investors or city planners that use "Creative City" strategies, this is an excuse to change potentially dangerous neighborhoods into safer environments. Thus leading inevitably is the new trend towards "gentrification", and to the rise of a new socio-economic form of segregation. This shows why a reflection of this conceptualization and the consequences, is an important part of a critique of the Creative Class and its urban implementation according to the "Creative City" concept. This is usually not reflected in the "Creative City" concept, even though that it can be seen as a response to dealing with these new economic circumstances. However, the "Creative City" concept implies policies, which focus on using arts and culture and sometimes even other "lifestyle" amenities for positioning a city, regardless on social problems, which can appear or aren't even solved at the time.

7 A case study on Lisbon

A long and an adventures history, an international reputation for its cultural scenes, 516.815¹ inhabitants and around 41,247 trees² – this is Lisbon, the capital, biggest city, and political center of Portugal. Landry pinpoints: “Cultural heritage connects us to our histories, our collective memories, it anchors our sense of being and can provide a source of insight to help us to face the future” (Landry, 2002:6). Portugal`s colonial past still has an impact, because for example Lisbon is home to a lot of different immigrants from Angola, Cape Verde and Brazil, Mozambique, Guinea-Bissau, São Tomé and Príncipe or Eastern Timor. Up until today some people claim, that the city is influenced by its history so much, that Lisbon can be considered as a creative melting pot between this different nationalities among the Portuguese themselves. Nevertheless this point of view is not entirely accurate, because some of the colonial cruelty is part of an unspoken reality. Portugal has for many centuries been the core of an enormous colonial empire on the periphery of Europe, or in other words “the only colonizing country to be considered by other colonizing countries as a native or wild country”(Henriques/Thiel, 1997: 22). One reason, which explains the living situation of these people is, that they never faced segregation in Portugal, like for example the apartheid in South Africa, and most of the people were welcomed and accepted by the Portuguese society. But even with this fact, it doesn`t mean that immigrants haven`t suffered discrimination or unacceptance by the Portuguese society .“A few of the former Portuguese colonies – for example, Mozambique and Angola – have suffered dismally, if not fatally in terms of development. Linking up the tragedy of civil war and destruction in these countries after their independence with their specific colonial heritage seems questionable” (Lane/Ersson, 2005: 202). Smith point out, that “the emergence of wider discourses and practices of postcolonial politics [...] is producing a variety of hybrid cultures, even in geographically remote localities and nations, that problematize the very notion of “authentic cultural traditions” even as social analysts seek to inscribe and preserve them (Smith, 2002:124). Nevertheless the 1970`s were especially a problem among them , when Portugal lost its colonies in Africa (<http://unesdoc.unesco.org/images/0001/000113/011345eo.pdf>). European integration filled the empty space left by the loses of the metropolitan function, simultaneously reproducing peripherally in the continental context (Henriques/Thiel, 1997: 22). The former Minister of

¹ http://www.cm-lisboa.pt/fileadmin/INVESTIR/THE_ECONOMY_OF_LISBON_IN FIGURES_2014.pdf, p.8

² Soares, A.L, F.C. Regoa, E.G. McPherson, J.R. Simpson, P.J. Peper, Q. Xiao (2011), Benefits and costs of street trees in Lisbon, Portugal. In: *Journal of Urban Forestry & Urban Greening*, p.2

Education and Culture, Professor Magalhães Godinho, explained the goals of total decolonization, in his speech at the eighteen session of the General Conference on 21 October 1974:

It is not just a question of a major contribution to world peace, it is also-need I say, above all? -a question of a new attitude towards man and towards men; we intend to respect personal and cultural individuality, to give every person the chance to build his life in accordance with his own plan and every society the opportunity to follow its own freely-chosen paths to development. The end of the colonialist policy, which was in any case unpopular with most of the Portuguese people, means recognition of the overriding value of human rights for men as individuals and as living societies and cultures; it has also, in Portugal itself, sounded the death knell of political, economic and cultural oppression. (<http://unesdoc.unesco.org/images/0001/000113/011345eo.pdf>).

This speech shows that the official statement by the Portuguese government was considering the value of human right being restored and not just in Africa, but also in Portugal. Therefore, is it fair to say that Lisbon can be seen as a melting pot, but just one that until now, only grew locally, within the periphery. On the contrary it is also important to mention that this melting pot does not functioning without problems and that some of it is represented embellished.

Although without any real outlets to grow further, one positive side effect is that musical and artistic hybrids emerge and flourish, while the Portuguese embrace their cultural diversity. Lisbon has a unique standpoint from other capital cities in Europe. The city's key role is all about creating cultural infrastructure in underserved communities and find ways to build bridges between different cultures. Nevertheless Lisbon also faces problems with the lack of infrastructure and the unexpectedness of the "incursion" of immigrants in recent years, which created a deep divide between central Lisbon and the periphery. "On the one hand it can destabilize communities as immigrants bring in habits, attitudes and skills alien to the original community, on the other it can enrich and stimulate possibilities by creating hybrids, crossovers and boundary blurring", so Landry (2008: 264). Caeiro captures:

In the areas inhabited by poorer populations, the landscape also tends to homogenize through the proliferation of degraded housing, the destruction of the feeling of belonging to a specific place, the disappearance of communities' cultural references and the imposition of social models, in which individualism prevails destroying public space as a site of collective experience (Caeiro, 2003:136).

However an almost autonomous culture flourishes from the combination of immigrant traditions with the charming city lifestyle of Lisbon. This can be experienced in the little

streets in Bairro Alto in Lisbon or at different locations such as “ArtCasa” in Bica. Also is there a whole industry based on public, semi-public and private institutions being engaged in the endorsement of handicraft products, such as pottery, clothing, traditional food preparing and many others, putting forward training courses or organizing handicraft fairs in order to support an economically successful performance of traditional activities combed with cultural diversity. Landry illustrates, that “frustrations with poverty and unemployment can breed hopelessness, unfulfilled expectations, and boredom can change whole areas into ghettos with self-reinforcing cycles of deprivation (Landry, 2002:26). Therefore “soft” infrastructure can, in form of a system of associative structures or social networks and connections with human interactions, encourage wellness between individuals and the neighborhood.

Moreover Lisbon is a port city, which means its location is perfect for trade of imports and exports. Furthermore, the location is a space for many industries and services, and is attractive for tourism and cultural exchange. “Tourism development is also often considered as an “instrumental” vehicle towards a richer knowledge-led economy, able to produce new jobs related to new local activities, arts production, new cultural/social networks, new scientific/arts/design products, and in general to the capacity to export intellectual/knowledge products”, so Girard (2013 : 4339).

Lisbon is definitely a cosmopolitan place, open and tolerant to many cultures, with different lifestyles and of working skills. Girard has observed:

Port cities and port areas have a particular development potential. They may take on a key role in launching a smart sustainable development model, starting from local cultural resources for the activation of the creative processes of a circular economy through a synergistic approach, combining the port’s economic, logistic and industrial activities with a cultural heritage regeneration, with the creativity of inhabitants. Port cities are key places where economic strength, competitiveness, human capital and global appeal, population and migration processes are increasingly concentrated (Girard, 2013: 4330).

Therefore, have port cities a high economic and real estate potential, because of their central urban position. In the Greater Lisbon area are almost 22,000 companies in the creative sector, which makes Lisbon the most creative city in Portugal, which means that about 30% of creative employment and 47%³ of GVA. Furthermore Lisbon can, as a port city, become a new space where creativity exists, and therefore creativity can be practiced. One way to prac-

³ <http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.31

tice it is to attract tourists, preserve historic buildings and cultural traditions, while celebrating new ones. This seems so important, because “researchers found out, that out-of-town tourists spend about twice as much as local residents when they visit a cultural destination. However, the overwhelming numbers of visits to see the attractions are made by local residents or by visitors who came to the city for other reasons and ended up seeing it as well (Markusen, 2006:27). Cultural tourism can provide only modest economic development benefits in big cities (ibidem, 28). Broadly, tourism is already considered as one of the key industries for growth in Portugal, because international tourism revenues in Portugal represent 9 billion Euros, which means 5% of Portugal's GDP. Over 8 million international people visit Portugal every year and many of them come to Lisbon and therefore it is one of the most competitive 20 countries, in the world (<http://www.lisbon-challenge.com/>). Therefore Portugal is ranked as one of the top thirty countries in the touristic industry. Just in 2012 12.6 million passengers traveled on international flights, 7.7 million foreign visitors stayed in hotels and 1.3 million cruise passengers on maritime transits (Mateus, 2013: 10). Just in Lisbon were 3.176⁴ million tourists staying in hotels, which results a total of 29,4 % compared to the population of Portugal. Landry explains that in order to attract tourists we could scan history and traditions and seek to rediscover local cuisine or craft potential that could help brand the city, because cultural distinctiveness and special qualities of each city that provide the resources for urban development (Landry, 2008:174).

Another attraction for tourist, but also for locals are museums, which are easy to find in Lisbon. The city is also famous for its theaters and art galleries. Lisbon is a “city open to art,” and it can be assumed that every citizen will be satisfied by the different cultural choices. Wiktor-Mach and Radwański capture: “Cultural heritage is a great resource that can be studied, observed but most of all it can benefit the future generations” (Wiktor-Mach and Radwański, 2013: 2). The most famous and popular substantial museums are the *Museu Nacional de Arte Antiga* (National Museum of Ancient Art), the National Azulejo Museum, the *Museu Calouste Gulbenkian* (Calouste Gulbenkian Museum), which containing varied collections of ancient and modern art. The *Museu Nacional do Traje e da Moda* (National Museum of Costume and Fashion), the Berardo Collection Museum (Modern Art) at the Belém Cultural Center, the *Museu da Electricidade* (Electricity Museum), the *Museu Nacional dos Coches* (National Coach Museum), the Museum of Pharmacy, the National Museum of Natural History and Science, Museum of the Orient, the *Museu do Teatro Romano*

⁴ http://www.cm-lisboa.pt/fileadmin/INVESTIR/THE_ECONOMY_OF_LISBON_IN_FIGURES_2014.pdf, p.43

(The Roman Theatre Museum), and the Lisbon City Museum are all worth a visit and not just by tourist. Lisbon's Opera House, the *Teatro Nacional de São Carlos*, hosts a relatively active cultural agenda, which is visited by locals and tourists all year long. Other important theatres and musical houses are the *Centro Cultural de Belém*, the *Teatro Nacional D. Maria II*, the Gulbenkian Foundation, and the *Teatro Camões*.

Furthermore are the restaurants, its diverse districts, and nightclubs which are joyful to experience for locals and tourists as well. The numerous parks and the close location to various beaches, the Tagus River and the sixteen official miradouros (viewpoints) give the city its charm. "Nature is essential to people's well-being. Most importantly, children need direct experience of nature for healthy intellectual and emotional development" (Ted Trzyna, 2007: 9). Additionally Lisbon has great recreational opportunities such as music or film festivals, concerts or other outdoor activities. Lisbon's cultural scene is known for events such as the Lisbon Gay & Lesbian Film Festival, the Lisboarte, the IndieLisboa – International Independent Film Festival, the DocLisboa – Lisbon International Documentary Film Festival, the Arte Lisboa – Contemporary Art Fair, the Festival of the Oceans, the International Organ Festival of Lisbon, the MOTELx – Lisbon International Horror Film Festival, the Lisbon Village Festival, the Festival Internacional de Máscaras e Comediantes, the Lisboa Mágica – Street Magic World Festival, the Monstra – Animated Film Festival, the Lisbon Book Fair, the Peixe em Lisboa – Lisbon Fish and Flavours, the Lisbon International Handicraft Exhibition, the Lisbon Photo Marathon, the Alcântara Festival and from May to September is there a free event, called OutJazz which happens every weekend in different parks all over the city. With this event, the city and private investors, "capitalize on cultural consumption and occupational potentials by making investments in cultural facilities and programming that are directed at artists as well as arts organizations and audiences, i.e. by engaging in cultural planning" (Markusen, 2006: 7). There are many types of activities, which can be seen under the rubric of festivals organized by ethnic or affinity groups. Nevertheless, sometimes it is really complicated and the community arts sector activities may be filled "with money problems, personality conflicts, delays, and managerial deficits that reinforce their fragility and inability to sustain themselves" (Markusen, 2006: 12). Leslie outlines the problem as such:

Culture-making is a crucial industry in today's global battle for tourist cash. As such, like any other industry, it is subject to government policy. Cultural policy bears the same relationship to cultural criticism that the culture industry bears to culture. It is its commodification without counter-measure (Leslie, 2011: 185).

Usually it is a way of gatherings for artistic sharing and performance and to promote themselves in bars, public places, people's homes or parks. For example the whole month June is a huge celebration in Lisbon. The biggest event is “Santo Antonio”, which involves citizens from every neighborhoods and is a powerful symbol motivating and unifying the city during an entire week filled with weddings, street food, drinks and music. Landry and Biancini describe the importance of these events by pointing out:

Our deepest feelings about the city are at the moment expressed only on special occasions, such as carnivals and festivals, which are clearly separated from “normal” activities. The creative energies that are generated on some of these occasions are rarely carried over into the mainstream of city life (Landry/Bianchini, 1995: 23).

Although Lisbon has been the host for Rock in Rio Lisboa, one of the world's largest pop-rock festivals, annual popular music events within the metropolitan area include the Optimus Alive! and Super Bock Super Rock festivals (<http://www.cm-lisboa.pt/>). Another important, but free Concert is the “Festival ao Largo”, which takes place in front of Largo de São Paulo in downtown. It became an annual event, it lasts for more than two weeks and, has artist from all over the world playing. Accordingly to Evans the organization of events help the city to get a better reputation, because:

Creative practice is local and global at the same time since it is communicated through networks, particularly in the case of the visual arts. The global part follows established procedures of critique and response, and it involves regular fairs and festivals that turn a global scene into a local scene for a few weeks. Cities benefit from being the location for these events in fashion, design or visual art (quoted by Hutter, 2013: 8).

Another factor, which does not involve entertainment, is the universities and the research centers, which allow students and scientists to get creative in their professions. Landry highlights, that “research and reflective capacity built up in universities so that engine and cycle of creativity can be sustained and renewed” (Landry, 2008:235). The location is an attractor of talent and Lisbon has more than 100 higher education institution, such as universities and research centers to study in various disciplines and encourage talent. Every year almost 140,000 students are enrolled, which means 30,000⁵ graduations. Lisbon is also one of

⁵ <http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p. 32

the European cities, which is chosen by many foreign students to study in. In total the city had in the academic year of 2012/2013, 12.143 thousand enrollments of scholars, in which nearly 4000⁶ were Erasmus students .

Furthermore young people are getting more involved in political commitment by the occupation of unwanted and picturesque buildings in Lisbon, because “creative city requires land and buildings at affordable prices, preferably close to other cultural amenities” (Landry/Bianchini, 1995 : 30). They create a network of social centers, such as cultural centers, where they provide for cheap practice rooms for bands, actors and other artists in order to help them out and protect the buildings as well. “Public institutions are in a position to federate and create the conditions for the emergence of creative networks, providing mechanisms to enhance the existing, reinforcing the connection of creative talents with the business”, so the official statement of the Lisbon City Council regarding to global and regional economic gain for the city (<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.14). Nevertheless most of the buildings are considered illegal and just known by a few people, because of the risk to be shut down. In order to not draw any attention from the police, they try to stay “underground” and are therefore considered as "cool". These properties belong to private people, who do not have enough money to remodel them but also do not want to sell for cheap money. The Lisbon Municipal and the Lisbon City Council present in their research for the cross innovation program:

Recovery or Reuse of existing equipment or spaces in the city and that being disabled can have new features and occupations in different areas of the so-called creative industries. Lisbon has many vacant buildings, industrial facilities and empty warehouses that may have a lot of potential for various segments of the creative industries (creative workshops / artists, among others) (<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.74).

Sometimes they also belong to charity institutions and were inherited, but they also don't have enough money to invest in them or, these buildings are so old and nearly destroyed that nobody wants to buy them and “if people are involved in the design and management of their housing estates, this can help in fostering a culture that reduces crime and vandalism” (Landry/Bianchini, 1995, 30). These problems are historically explainable, with the end of the dictatorship. As the political center, the city attracts supranational organizations, foundations and international companies. Without doubt, Lisbon holds an international reputation for its

⁶ http://www.cm-lisboa.pt/fileadmin/INVESTIR/THE_ECONOMY_OF_LISBON_IN_FIGURES_2014.pdf, p.37

alternative scenes and is one of the gay friendliest capitals in Europe. The actual group of foreign people in Lisbon include a huge amount of exchange students, visiting scholars, foreign government officials (and their families), and foreign artists and musicians temporarily living in the city and nevertheless some immigrants. Lisbon's tolerance is reflected by its multicultural and transcultural openheartedness, which is also captured by a very significant set of talents.

Most of Portugal's commerce and industry are headquartered in its capital. In the future, Lisbon can benefit from its strong and flourishing peripheral areas. To attract further companies, the combination of rich human capital and comparably low labor costs in Lisbon's suburban areas might help. Isabel André and Mário Vale outline in their research "Urban creativity in the Lisbon region":

The creative sector has responded favorably to the international crisis of 2008, from notable employment gains, with the exception of some sectors of the cultural industries. Because the traditional factors slowing production and editing of cultural artifacts reflect the one hand, technological changes of media used as well as the sensitivity to manufacturing costs, higher in the region than in the country and in some foreign regions. Instead, creative services, and cultural activities increased their weight either in the region or in the country, reflecting the importance of the demand for intermediate services that are transversal to the economic activity and the rise in demand with higher levels of education and training especially in urban areas (<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.41).

Therefore Lisbon represents the wealthiest region in Portugal and it is even "well above the European Union's GDP per capita average, which means that it produces 45% of the Portuguese GDP" (http://www.portugueseliteratureonline.com/babel_plo/static/i/www.portugueseliteratureonline.com/province_lisbon.html). The history and culture of Lisbon, its environment and skyline, the life in the districts, the role of educational institutions, and the metropolitan and alternative scenes in the city seem to be the perfect conditions for a creative city. Yet, its urban distinctiveness contributes to illustrate, that "the creative economy by producing, attracting and retaining artists, who in turn export significant portions of their artwork, provide a flexible creative workforce for employers in cultural industries" (Markusen, 2006 : 1). More than 1800⁷ students in the creative and artistic areas have graduated in Lisbon in the year 2012.

⁷ <http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.6

The reason, Lisbon could be considered as a Creative City, lays in different opportunities, such as the necessity to redistribute their economic base, the availability of an enormous infrastructure of derelict industrial spaces or the great harbor spaces, comparable to established cultural capitals with their established cultural hierarchies. Moreover the city is much more open to electronic, commercial and entertainment culture, which it proofs though all the upcoming start-up activities. Richard Florida documented 40 mega regions in the world, which included Lisbon “as the capital and the economic engine of a European mega region” (<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.31). This combination of factors makes the cultural infrastructure of this city easily available as a new source of economic development and at the same time a cultural hotspot (see Figure 1 and 2 at the Attachments). Landry suggests, that “measures of connectedness could include: densities of communication such as availability of mobiles or Internet access; number of project-specific partnerships within the city and externally; or range of meeting places from bars to restaurants” (Landry, 2008 :127). Lisbon is a flourishing city, which has heaps of possibilities of meeting places and with all the new and upcoming start-up companies, it can be considered successful. Nevertheless the city could start official work on a functional free wifi- operating system, which would be available for free downtown, as is already practiced in other big cities, which are considered technical and creative evolved. Portugal has certainly the facilities to make this possible, because it is measured as the 4th biggest country in Europe for fiber optic network, ahead of Germany, France and the UK, which means that the internet connection is one of the fastest in Europe. Furthermore Lisbon is considered as being a “green” city, because on one hand 64% of the electricity originates from sources in Portugal created with renewable energies, and on the other hand Lisbon was the first city in whole Europe to put electric car charger in operation (<http://www.investlisboa.com/site/en/lisbon/why-lisbon/capital-city>). Moreover Lisbon an open-minded city in combining and accepting people from different cultures, nationalities or religions.

Therefore it is very arguable, that Lisbon is one of the most “Creative Cities” in Europe, if not in the world. The city itself is interesting and has a unique history, which can be still noticed in the present and which is just one indicator for the concept. Creativity exists in all kinds of different projects, but today creativity is an import factor in everyday life and work; everyone wants to make something different and better. Even though it is hard to define what creativity involves, it is important to have a city, which is surrounded by creative people and projects. Lisbon is not just attractive to artists or others because of the weather or the lower cost of life in comparison to other European cities. The opportunities to think, work and to

live should inspire the “Creative Class”. All these reasons, which were mentioned before, define Lisbon as an art space to visit. The several events, which happen every month, are enjoyable for young and old alike. Even with plenty of good things in the city, there is also a lot of work to do, not only to be culturally more attractive to tourists, but also to the “lisboetas”. Taking into account Richard Florida’s standards, who introduced the 3T (Talent, Tolerance and Technology), Lisbon is definitely a city, which can fulfill these demands. The huge numbers of graduates and the different educational institutions, the multicultural society and the various projects in the city are reason enough to believe so. Lisbon is certainly a capital, which can attract talent and is therefore a hub for the “Creative Class”. Even tourists nowadays look for more than just history and monuments. The nightlife, the restaurants, the art, all of this makes a city more interesting to visit and Lisbon has it all.

The concept of the “Creative City” by Charles Landry, which has more of an artistic approach, suggests that the inhabitants of a city should work with city officials in order to be successful. The Lisbon Municipality is involved in many diverse projects, to make the city more interesting for locals and investors. The involvement of many young people can be witnessed all over town in a range of projects. Artists such as graffiti writers have the chance not just to live their dream by realizing their pieces on wall, moreover they have to chance by being recognized and are able to make a career out of their talent, instead of being criminalized. It is fair to say, that Lisbon has already proved to be able to compete in the international competition of being creative in different ways, even though that there is more to accomplish and overcome, because standing still means dying. Moreover all this diversity reflects in the urban environment, with graffiti’s and other art pieces, which make whole neighborhoods more likeable and comfortable.

7.1 Lisbon and its street art

Lisbon is known to be as one of the world’s 25th best cities for street art. This reputation attracts not just local artists like Alexandre Farto aka.Vhils, Pantónio, MaisMenos, Add Fuel or AkaCorlone but also international artists like Os Gêmeos, How and Nosm, PixelPancho and Colar Blind Collective to perform in Lisbon and this form of artistic practices is not be framed anymore by the dominant discourses of criminalization. Ricardo Campos, who has studied urban street art in the Lisbon area, says: “ Graffiti is an integral part of the Lisbon metropoli-

tan area landscape, but its first appearance in this area took place during the 1990s, about 20 years after emerging in the North-American context (Campos, 2012: 141). The city is full with street art to discover on walls, facades or even containers, therefore “graffiti (is) also about finding a place in the city via the presence of discourses that challenge an indiscriminate criminalization of graffiti” (McAuliff, 2012 :189). The three primary practices in contemporary graffiti management are “enforcement, removal, and engagement”, which means that the two first ones stand in relation through property protection from graffiti, involving coordination with police, reporting and recording mechanisms (ibidem, 195). Various techniques and different styles can be observed and enjoyed by the public. Even though graffiti artists identify themselves with tags, their personal fame is not a priority. The practice of graffiti, or graffiti writing⁸, is not carried out as random or chaotic, like it might seem sometimes, moreover it is the most prolific and lasting type of public art and urban artists often exhibit “complex understandings of their practices as they tread the line between legal and illegal” (McAuliff, 2012 :192). Nevertheless there are certain rules, which allow the community structure and its own forms of action and graffiti can be seen as an “egocentric form of private communication among writers—an appropriation of public space” (McAuliffe, 2012 :190). The rules are being accepted in a relatively consensual manner.

Despite the changes, which occurred over the last decades, within this culture, certain rules and procedures remain virtually unchanged, being transmitted from generation to generation. Thus, the internal ethical is respected by most serious writers, who define how and where to “write”. Even though, that street art’s association with vandalism tainted its early modern life, there are relatively consensual rules, which claim forbidden places, for example historical monuments or the work of another writer, which should not be crossed or written over but of course there are exceptions in very particular situations, when for example somebody better comes along, the separation of graffiti and street art is often arbitrary. Another factor for “street art’s ephemerality derives from processes involving its unprotected and unintended exposure to the weather and passersby” (Austin, 2015: 72). Nevertheless street art is always changing and never a constant art piece, which was intended to last forever. These implicit rules are respected by the movement, in order to be productive. “There is a historical certainty that street art objects will eventually “die” at some point within the collector’s market for new works, voracious cycles of commodification have not meant the “death” of all

⁸ Graffiti is the plural of graffito, which literally means “scratching” in Italian, and it refers to basically anything that is graved, drawn, painted, scratched or scribbled on/into public surfaces.

prior subcultures and their associated “artworlds.”(ibidem). After all graffiti lives because of its visibility, which results from an “individual and collective action that uses visual aids and a particular language to communicate and build sense to establish social hierarchies and symbolic places” and therefore it doesn’t matter if some pieces don’t last, because it should exist last for an undefined timeframe and not forever. (Campos, 2009: 147).

The “Creative Cities” discourses by Florida or Landry has given the prospect to rethink the way the creative practices of graffiti writers and street artists are valued, even if Landry always adverts to the criminal intention of some people with a spray can. Graffiti art became rapidly accepted as a genuine form of art, which can also be witnessed in museums. A reevaluation of graffiti in the light of the importance of creativity to the postindustrial economy supports the understanding of this public art form, these exhibitions are visited by many people, and the pieces cost a lot of money. It is also important, that each artist has full power provided that he/she produced the piece within the budget agreed, if the project is ordered by public authorities or museums. However, this is just one little fraction of the art scene, because artist still try to find new ways of making their mark and not being capitalistic. The main reason for graffiti on the street is that it offers the opportunity for anyone to “exhibit” their work. On the other hand the “central element for the integration of young people in this urban culture [...] the subsequent fabrication of a matching sub cultural career” (Campus, 2012a: 2). Moreover his research leads him to the conclusion, that young artists like “that illegal graffiti envelops its practitioners in a certain spirit of adventure, characterized by the pleasure of transgression, risk and adrenaline-seeking (ibidem, 3).

7.1.1 Street art and Portuguese graffiti writers

In Lisbon for example, exists the “Amoreiras Wall of Fame”, which started around 1995 and is now supported by the “City's Municipality Urban Art Gallery“. It is a street art zone, shared by pedestrians, which also has traffic access, so the art can be seen by people in cars and buses. The wall is located in the avenue called Conselheiro Fernando de Sousa. These graffiti were made in this place because of the contrast with its surrounding five star hotels in what is in general a wealthy area of Lisbon. The peaceful use of such places like the “Amoreiras Wall” lies in the democratic use of it, which means:

The ideology of street democracy demands active and collective participation in the design and use of cityscapes. It refuses both the excesses of the appropriation of public space by single individuals and the lack of conscious consumption. This is the idea of street democracy, since it relates to the set of rights and duties that citizens have in democratic political settings. These artists acknowledge the right of collectively consuming public space as a collective good, while calling for participation, responsibility, and planning from its entitled owners (Visconti, Sherry, Borghini and Anderson, 2010:520).

Most of the graffiti are respected by everyone working in this urban environment, and last for years without being overwritten. Furthermore, it is an experience for people, who love street art or tourists that come across a street-based artwork, because this genre still triggers something out of people. Alison Young's research makes her believe, that "many bloggers have posted photographs of their "discoveries" online, while fans of street art have accumulated thousands of photographs on image-sharing websites such as Flickr" (Young, 2014a: 148), while graffiti art itself offers young people "the chance to play with identities, defining strategies in which the playful dimension is present, the joy of recreating roles and masks" (Campos, 2009: 165). Irvine illustrates the intention of artists, which they have to face, before and while they produce their work:

Whether the street works seem utopian or anarchic, aggressive or sympathetic, stunningly well-executed or juvenile, original or derivative, most street artists seriously working in the genre begin with a deep identification and empathy with the city: they are compelled to state something in and with the city, whether as forms of protest, critique, irony, humor, beauty, subversion, clever prank or all of the above (Irvine, 2012: 3).

The Amoreiras Wall, has since the financial crises in Portugal in 2008, seen a change to the graffiti themes, they became more social and political motivated. For instance one protest-graffiti, a piece of German chancellor Angela Merkel, who is controlling Portuguese politicians like puppets on strings. It was made by Nomen, Slap and Kurtz just before the visit of the Chancellor of Germany, in November 2012 (<http://www.lomography.de/magazine/225165-lisbon-graffiti-amoreiras-wall-of-fame>).

Phillipps argues that "in contrast to visual street art, political/ protest street interventions are grounded on different considerations and a different formative principle,[which are] produced to inform, to persuade and to mobilize people" (Phillipps, 2015:53). In the Portuguese case political occupied spaces emerged in the post-April 25th 1974, because "any other expressions made on the walls, with political considerations, clandestine and subversive nature that defied the previous regime to 1974", was simply too dangerous to write (Campos, 2009:149). There-

fore it is a positive development that decades later, people are able to speak up, to be heard, and that these opinions are considered as art.



Photo by Jrodrigues in fiveprime.org

Some graffiti writers become established artists over time, because they have refined their skills enough, which is in the face of public resistance considered as art and not as vandalism, because “street art seems to have gradually shifted from being an artistic subculture with a relatively low profile in the mainstream art world to a more widely recognized art form, which is increasingly receiving attention from galleries, auctions houses, museums, and collectors” (Bengtson, 2013: 67). One of those artists is “Vhils” aka Alexandre Farto, who is now part of a contemporary art scene and include street art into the museums and the fashionable music scene. He teamed up in 2011 with the band “Orelha Negra” to shoot a music video “Miriam” featuring the creation of murals carved with explosives or working in 2014 with the famous band “U2” and Solid Dogma on another music video with the title “Raised by Wolves” (<https://www.nowness.com/story/u2-raised-by-wolves>). His latest solo show “Dissection” in Lisbon, was set in 2014 at the EDP Foundation- Electricity Museum, which is one of Portugal’s main art institutions (<http://www.alexandrefarto.com/>). He is not just recognized for his work in Portugal. He is also known internationally, where he uses industrial methods such as drilling and controlled explosions. Usually he portrays people’s faces into the wall, who he met just briefly. He says, that he “likes the idea of turning ordinary, common people into icons, to contrast this with the need people seem to have to create icons in the first place. [...] [he] takes an ordinary person and tries to make people think about the ordinary citizens who struggle every day to make a living in contemporary society” (<http://www.lazinc.com/artist/alexandre-farto-vhils>). Most of Faro’s subjects are anonymous and formerly unremarkable urban citizens, except one in Switzerland.



Photos by Silvia Lopes, Alexander Silva and Rui Gaiola in <http://www.vhilsfundacaoedp.com/news/>

Furthermore his latest work represents the Portuguese iconic fado singer Amalia Rodrigues. It was revealed on 17 June 2015 and realized in collaboration with the Council of Lisbon. He says about this piece: “muito importante para a história de Lisboa”, para “valorizar o lado artístico da calçada portuguesa e os calceteiros”⁹ (<http://observador.pt/2015/06/30/vhils-criou-rosto-de-amalia-em-calçada-portuguesa-em-lisboa/>). This piece is located in Alfama in Rua de São Tomé, and it can be interpreted as not just as a tribute to the fado singer, moreover it can be seen as a praise to fado. The location was chosen wisely, because that’s where fado has its roots and despite being in cobblestone, the picture “aparece como uma onda do mar que [começa no chão e] subiu a parede”, explicou Vhils, acrescentando: assim, quando chover, “faz chorar as pedras da calçada”¹⁰ (ibidem), which is linked to the sentimental music genre of fado. Riggie contends that an “artwork is street art if, and only if, its material use of the street is internal to its meaning”, and further does he suggest that “street art is art that uses the street, either as an artistic material or as an artistic context (or both), in such a way that any acceptable interpretation of it must refer to the way in which that use of the street gives the piece its significance” (<http://hyperallergic.com/7933/street-art-ny-rojo-harrington/>).



⁹ “It is very important for the history of Lisbon to value the artistic side of cobblestone and road workers”.

¹⁰ [the picture] appears as a wave of the sea, which [starts on the ground and] climbs the wall,” Vhils explained, adding, so when it rains, “it makes the cobblestones cry”, with a link to fado.

Photo by Ana Costa in: <https://twitter.com/hashtag/vhils>

Another example for extraordinary work is Miguel Januário, better known under his alter ego \pm maismenos \pm , and is one of Portugal best visual artist. He produced many different tags on the streets of Portugal, but especially in Lisbon. The name \pm maismenos \pm was created in 2005, after a personal spin-off of an academic research project and today he gives Tedtalks and has exhibitions all over Portugal. The “ \pm ” is a visual demonstration of the collapse of the economic system ($+ - = 0$), which is political motivated and represents also a standpoint. Although most his of the street art “text-based, as befits a cultural practice that derives in part from graffiti and in part from political activism” (Young, 2014b: 18). Furthermore it has become an icon, which on one hand stands for him, but also for the movement. Citizens are able to use the symbolic value and produce their own art and not being afraid to speak their mind. Therefore graffiti can be seen as “a pertinent example of the individual guerrilla activity” (Bengsten, 2013: 65). As mentioned before, the symbol was a product of an academic research project and initially indented to present just its own brand, but within the mission to revolutionize, many others used the icon \pm . Therefore, many tags are illegal and considered as vandalism. Many marks have been found over a wide variety of Portuguese streets, which the artist Miguel Januário will not take responsibility for. Moreover the symbol starts to have a more dangerous image and this gives it street credibility, which is great way to advertise his own brand. Hawkes illustrates the meaning of art by saying:

Before art became an industry manufacturing commodities or an economic development strategy, before it was used as a band-aid to disguise social inequity, before it became a badge of superiority, before it became a decorative embellishment, it was (and remains) the paramount symbolic language through which shifting meanings are presented. This is what has been forgotten in all the attempts to find a place for the arts in government. No attempt to characterise the temper of a time can be meaningful without referring to the arts of that time. After the fact, the arts of an era remain its most accurate reflection (Hawkes, 2001: 23).

Although the artist does writes under his real name on walls, without using the pseudonym, these works are quite different compared to “ \pm ”. Today \pm maismenos \pm has also become internationally known, because of the artist different talents, by participating many exhibitions, conferences and festivals all around the world.



Photos by Interesni Kazki in <http://banksyforum.proboards.com/thread/108902/interesni-kazki-underdogs-gallery-lisbon>

Another famous Portuguese artist, illustrator and graphic designer is Pedro Campiche, better known as AkaCorleone. His career began as an active graffiti writer in Lisbon’s underground scene, where he acted illegally and his graffiti were derive from a feeling of rebellion. However, things changed and in 2010, when he had his first exhibition and therefore he was known in the art scene, which meant a legal path for the artist. Ever since, he has presented mixed media installations with a number of themes and different techniques. He counts big companies to his clients such as Heineken, Converse, Timberland, SONY VAIO, Nike, Mini or Volkswagen, just to point out some of them. Furthermore is he famous for his solo shows, collective exhibitions, various publications and his participation at festivals. In July 2015 he published his first book with all his illustrations. Moreover is he the owner and co-founder of Steppin Stone, which is an online shop for illustrated goods like prints or original (artworks<http://www.steppinshop.com/>). The creative city offers new paths to recognition for the artist and “the commodification of graffiti and street art in advertising, on t-shirts, or through successful cross-over into the contemporary art marketplace, has raised the profile of individual artists and the genres of graffiti and street art more generally” (McAuliffe, 2012 :190). AkaCorleone’s experience to be creative is based by living in the city and “the feeling of excess information in the brain which makes it impossible for us to focus on one task alone” (<http://hypebeast.com/2014/3/akacorleone-find-yourself-in-chaos-underdogs-gallery>). His art is a reflection of the unsatisfied public, who submit themselves in visual pollution without questioning the meaning behind what they see. “Painting walls and running from dogs gave me the addiction to typography, color, painting, drawing all day, planning things in advance, and mostly it gave me a chance to express myself without boundaries, something I try to apply to may daily life and work” (quoted: <http://inkygoodness.com/blog/artists/featured-artist-aka-corelone/>). His roots are in Lisbon and it is one of his favorite cities in the world. He mentioned in an interview, that he loves a

mix between Lisbon, Bangkok and Barcelona. Lisbon is his “first love”, he admires the city for the views, other inspiring artists and more like, murals painted all over town. He also painted a recycling bin over, which was a project created by the “Street Art Development department” (GAU) of Lisboa’s City Council. He calls this work “Stress kills” and it can be found on the streets in Lisbon. This project included 400 of Lisbon’s street bottle banks. His recent work from June, 2015 was produced with the Dutch artist “Hedof.” It is in honor of the 75th anniversary of the air route Lisbon - Amsterdam, and was sponsored by the airline “KLM” and curated by Underdogs Gallery. The mural is intended to illustrate the connection between the two European capitals.



Photo on the left: http://desktopmag.com.au/features/qa-illustrator-and-designer-akacorleone/#.VY_6VxtViko ///
 Photo in the middle: <http://www.stick2target.com/todos-13-by-akacorleone-and-iamfromlx>
 Photo on the right: <http://www.diarioimobiliario.pt/Arquitectura/Design/KLM-promove-nova-pintura-mural-em-Lisboa>

7.1.2 A fine line between street art and urban art

Today there are also other kinds of urban art, which are made by a new generation that is finding novel styles and tend to focus on a real and meaningful statement rather than aesthetics. One example is the “Kit Garden” sculpture made by Portuguese artist Joana Vasconcelos and presented in 2012 with sponsorship of the Lisbon Municipality. “Kit Garden” was presented in “Largo do Intendente” as an artistic piece, which fulfills multifunction purposes. Public space are too often the left-over of planning and it is rare to see a network of spaces creating alternative uses, which are also improvements for the neighborhood like “Kit Garden” was and still is for Intendente. The Lisbon Municipality points out: “Pursuing policies that promote quality of life in the city, complemented by the provision of cultural facili-

ties, shops, leisure and bohemian spots, as the liking of the “creative class”, results in the attraction of talent and technology leading to economic development of the region” (<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p.34) . The case of the neighborhood Intendente can be considered as the “good” kind of gentrification. Bauman highlights that public places, which "recognize the creative and life-enhancing value of diversity, while encouraging the differences to engage in a meaningful dialogue" are the future of urban life (Bauman, 2005: 77). Nevertheless a public space should not be reduced to just one thing, either an artistic hotspot, a tourist attraction or a place to mingle, it needs to be seen as a combination of all those possibilities.



<http://joana-vasconcelos.weebly.com/percurso-artiacutestico.html>

According to the artist, everybody needs to experience the piece live, which is simultaneously a sculpture, a bench and a garden. The location is impressive because it used to be a place with prostitution and drug trafficking and has now become a tourist attraction (Martinho, 2013: 1). Moreover is it also a place to relax for locals and proof that art can change the atmosphere of a place. By placing her artwork in this urban context, she changed the value of this square immensely and “the new cultural economy has at its core the creative industries driven by innovation and embedded in the productive embrace and mobilization of “culture” and creativity” (McAuliffe, 2012:192). Moreover street art is “not only about surfaces; it is also very much about objects within urban spaces” (Young, 2014: 13). Another reason of the huge impact was that Joana Vasconcelos is a famous artist, which makes this rare piece even more significant. Accordingly to Mommas, “urban regeneration through cultural districts projects, primarily aimed at cultural consumption functions, with these functions being instrumental to different sets of economic, social and/or cultural functions (Mommas, 2009 :48). Nevertheless, it was good for “Largo do Intendente” and the neighborhood to get this chance of regeneration. Cameron McAuliffe adverts:

Attempts to mobilize creativity, to capture and deploy creativity, as a way of giving the city life, both within the context of capturing the postindustrial knowledge economy and in the sense of revitalizing urban (public) spaces as places of civic engagement and political inclusion, challenge some of the heretofore more easily understood urban moral geographies of creative practice (McAuliffe, 2012:192).

Even if the critique might be that its only purpose has financial reasons, a cultural economic approach is still better, than no change at all at a social focal point. “As a result, public art installations, modern art museums, and festivals have become a pervasive part of cities’ toolkit to encourage entrepreneurial innovation and creativity, cleanse public spaces of visible signs of moral decay, and compete with other capitals of the symbolic economy of finance, media, and tourism,” (Zukin, 2010 :234). Landry admonishes, that “policy-makers in all fields should not simply be making an instrumental use of culture as a tool for achieving non-cultural goals” (Landry, 2008:175). The case of Kit Garden, is proof, that a cultural piece can achieve “non-cultural” goals, like making the neighborhood a hotspot for culture, safer and “beyond recognition, the creative city promises more substantive rewards, as jobs blossom in the creative sector, aided by strategic investment in creative hubs, quarters, clusters, and precincts” (McAuliffe, 2012:190). Further she explains, that predominantly state-run initiatives are augmented by cultural-planning processes at the local scale producing cultural plans and public art policies (ibidem, 190). The efforts to attract the “Creative Class” into cultural areas have become more central to new mechanisms of cultural planning. Charles Landry points out, that “public art can be seen to contribute to the production of an innovative or creative milieu within which creativity can be nurtured and flourish” (Landry, 2008: 119).

Another interesting project of the artist has the title “Trafaria Praia”, which is a ferry, or a “cacilheiro” as they are called in Lisbon She converted the ferry into a floating pavilion for the International Art Exhibition “La Biennale di Venezia”, which took place in 2013. Today the ferry is in Lisbon and available for tourists to visit or to take a tour to Belém. It might seem far-fetched that it is considered as urban art, but since a ferry is used as public transportation in Lisbon, the Tagus is a “water street”, therefore is the “Trafaria Praia” is street art the in an unconventional sense. The ferry was commissioned by “Direção-Geral das Artes”, which is a Portuguese state agency. The “Secretário de Estado da Cultura” of the Portuguese government is responsible for this department. The outside is covered with blue and white tiles, which are traditional in Portugal, and illustrate the city of Lisbon. The piece seeks to represent a contemporary view of Lisbon before the earthquake in 1755. The orlop deck is a darkened space, which has a lot of small lights. The artist has produced a blue art

space from crochet, blue and white fabrics. It reminds the spectator of a wonderland filled with mythical shapes in a space in which tentacles often impede the way and which stand for a “living organism” according to Vasconcelos. The main deck is covered with cork. Joana Vasconcelos intention is an idealistic gesture, which aims to symbolize “a metaphorical circumvention of the power struggles that mark international relations today”. (<http://theculturetrip.com/europe/portugal/articles/joana-vasconcelos-s-floating-pavilion-portugal-at-the-venice-biennale/>)

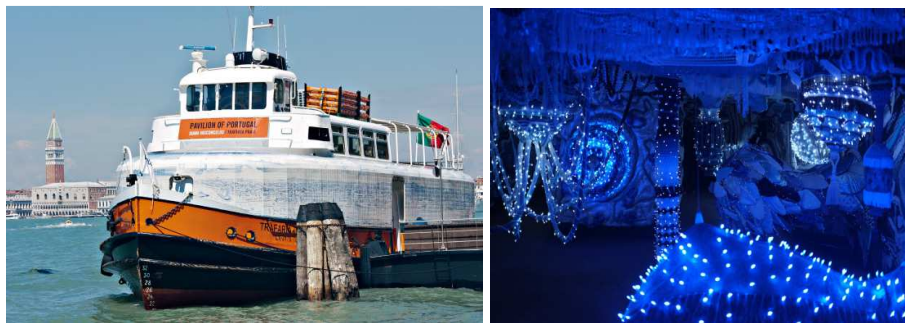


Photo by Ann Jones in <http://imageobjecttext.com/2014/01/02/a-moveable-feast/>

The metro station “Olaias”, which is in the red line of Lisbon was renewed in 1998 and is one of the most colorful underground stations in Europe. It was designed by architect Tomas Taveira, whose idea was to have “a geometrically shaped roof, tiles in various colors, impressive columns, and intricate mosaics” (http://www.huffingtonpost.com/fodors/coolest-subway-stations_b_4269308.html). Furthermore there is a sculpture by Pedro Cabrita Reis in the atrium, handprint bas-relief walls by Graça Pereira Coutinho, a tile panel by Pedro Calapez and another sculpture by Rui Sanches on one of the platforms. Today the station is still a point where tourists go for sightseeing reasons, architects for the constructions, lisboetas for transportation reasons and artists to admire the work by a whole team of different artist with various influences.

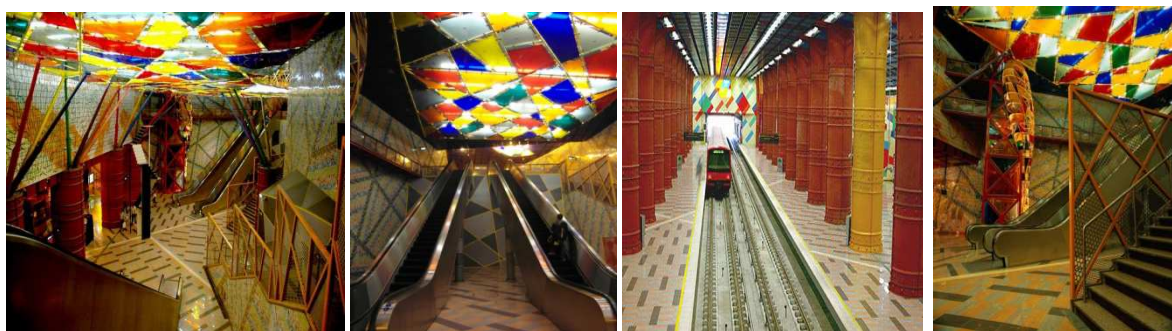


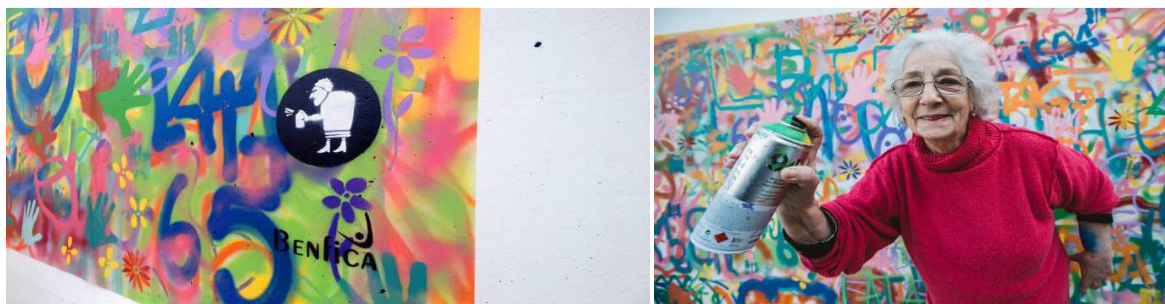
Photo right/middle: <http://www.trekearth.com/gallery/Europe/Portugal/South/Lisboa/Lisboa/photo65099.htm>

Photo second middle /left: http://www.tsf.pt/PaginaInicial/Vida/Interior.aspx?content_id=3544626

Even though the project is not one of the most recent ones in Lisbon, the metro station does still have an impact on the city and is therefore relevant.

7.1.3 A social graffiti art project in Lisbon called Lata65

Another interesting project in Lisbon related to graffiti and street art is called “LATA 65“, which connects art and older citizens. The Portuguese artist Lara Pebble Rodrigues has launched the project, in which she provides workshops. Her students, who age from 74 to 92 years old, learn there, the history of street art while making their own stencils and tags. The goal is to bring their art to the murals across the city of Lisbon. The approaches Landry describes are that “Seeing the city through the eyes of different groups, such as the elderly, disabled people and children, who have been involved in urban planning through projects, is crucial as a means of empowerment, and as a way of gaining an insight into different perspectives” (Landry, 2008 :75). In addition, other well-known artists have decided to help and support the elderly. “The goal of “LATA 65” is to eliminate the many clichés that come with street art by widening both its audience and participants”, so Lara Pebble Rodrigues (<http://www.thisiscolossal.com/2015/05/lisbon-lata-65-graffiti/?src=footer>). The whole project should build bridges between generations and make the city more colorful with unique designs. Another form of engagement is the implementation of legal graffiti walls, which have been used in Lisbon to delimit the impact the bad connotation of graffiti had, and to make engagement and diversionary programs, such as Lata65, possible.



<http://www.thisiscolossal.com/2015/05/lisbon-lata-65-graffiti/?src=footer>

Even if street artists have been known for criminal associations of the hip-hop culture, the significant distinctions between public art and street art today is very slim. The turnaround of the perception of street art by the public can be now interpreted as “urban treasures,” because its ability to surprise the viewer with an unexpected placement becomes more important than its illegality. Street art and all the projects associated with it, address more social issues today than the old notion that is vandalism. Many graffiti artists associated with this genre do not consider themselves as such, moreover they consider themselves as artist in general, who are using the city as a platform or their necessary working environment. This point is supported by Martin Irvine, who mentions:

Street art, as the argument goes, has now received art institutional recognition along with trivializing by media exposure and dilution by imitators and co-option by celebrity culture. For most artists today, street art is simply a short-hand term for multiple ways of doing art in dialog with a city in a continuity of practice that spans street, studio, gallery, museum, and the Internet (Irvine, 2012:25)

Nevertheless, only relatively few artists, who generally produce commercial artwork and became famous or who have been accepted by the public as such, because most street art remains marginalized. Cedar Lewisohn, points out that “when art is placed in the street without the input of a sanctioning body, everything around the image becomes important: the social context and the political context. If you take the same work and put it in a museum, all this extra meaning is lost” (Lewisohn, 2008: 137). Consequently, the tolerance and acceptance of street art is limited by the fact that destruction of street artworks may have legal implications, whether sanctioned public artworks, such as the “Amalia” piece or the “kit garden” inherit the formal legal aspects. “The key difference between sanctioned public art and street art seems to lie not in the possibility to interact with the artworks but in who administers the consequences of doing so” (Bengtson, 2008: 73). Broadly speaking the commercial success of street art has also a negative aspect for the community, because the increased popularity in the media and in the art world prevents people from seeing the significant developments of the scene and their social impact. Most pieces are judged, if they are pretty or not by the artists creativity and their desires for design in the city. “It should be noted that a great number of the works done within this visual play with the city are inspired by the cast-off, degraded objects and areas of the city ” (Burnham, 2010: 139). His point is that most of the pieces created inside a city could just emerge by the uniqueness of that particular city, because the artist gets his inspiration out of it, but it also can be seen as a “marginal language, which was vigorously harassed by the authorities and therefore converting as transnational artistic language” (Campos,

2013:3). Further he explains, that “this genre of visual urban play represents moments when creative expression in the city becomes more of a design dialogue than subversive hit—challenging the rules of engagement between the individual and the city while at the same time changing the language of creativity in the city (ibidem). Besides that, street art is regularly classified as being “exemplified by a particular practice (stencil art, for example, or culture jamming), but as street art has continued to diversify, it is clear that there is no one determining art practice involved” (Young, 2014b: 6).

Nonetheless most forms of graffiti writing or urban art are acts of resistance, if they are not produced in correspondence with the city council or a company, which is using it for publicity purposes, because “an individual, [who] can profit from their graffiti skills, can also be considered as an example of the subculture’s commercialization” (Merrill, 2015: 371). Axel Philipps describes the act of resistance in the area of street art:

Graffiti writers and street artists counter urban control over space and challenge dominant meanings with undisclosed identities, but usually do not protest. Protest is different than resistance; it means to involve openly and collectively in political arenas in order to address social problems, to struggle for and propagate specific political ideas. (Philipps, 2015: 53)

Therefore graffiti can be seen as an act of personal or group empowerment, but “the increasingly prevalent appearance of corporate and sponsored graffiti and commissioned murals in the same physical spaces of subcultural graffiti undermines the latter as it becomes increasingly difficult to distinguish graffiti advertisements from authentic graffiti expressions” (Merrill, 2015: 383). Most of the artist’s identities are anonymous, which gives their work a mysterious appearance, whereas commercial, museum and art gallery pieces are so much more connected to identity of the creator. Even if there are cases of graffiti that might be “public art (official and acclaimed), there are others who run through old ways, living up to their status always rebel” (Campus, 2013:4). Nevertheless, are all examples which were chosen for this thesis are legal; because they are supposed to show how a different genre can complement a city and how legal art can encourage creative people to follow this path. Even though those illegal pieces might also reveal diversity and the resistance in a city, all represented artists demonstrate that with their work, in cooperation with the council as well. They offer their street art to the public, which means not just access to “free art”, but also a opportunity to share togetherness in a community. Most location are now also references to a lot of people, where they can meet and where they have the feeling that the public places belong again to

the public. These settings are not anymore perceived solely as private property, they became more than that, because people can feel close to those spaces or objects in the urban milieu. Art brings people together; no matter if they like it or hate it, at least they will discuss it and talk to each other. Furthermore, these successful cooperation's do attract more creative individuals, who want to be part of this community and also show their work in this special environment, where different artists are welcome. For their personal life it is a chance to get their name out there and maybe create a whole career out of their passion. Some sign contracts with companies, or launch their own books and some have the chance to perform their own shows in a museum or gallery. Most of the artists feel blessed by making their hobby to an actual profession without feeling like they are selling out, because the rebellious intention or the social critique of their work can be misunderstood by the capitalistic view.

7.2 Lisbon galleries and museums

The art scene in Lisbon operates in variation in the cultural industry, offering an overall program that promotes interdisciplinary approaches to the art. Lisbon galleries and museums constantly provide spaces for a variety of different cultural events, like art exhibition, concerts or different kind of performances. Most of them have a regular cultural program focused on the visual art or performance art, which also change after a certain time in order to be innovative. Nevertheless is art a business model, which must constantly create and execute new and original cultural projects. A diverse content from music, art, literary and other multidisciplinary events is key for success, furthermore does it show diversity. Art industries as part of the Creative City, represent an evident example of the contemporary socio-economic changes moving from production industries to knowledge and creativity-oriented businesses. Florida point out:

The past several decades have seen a dramatic shift in the underlying nature of advanced capitalist economies, from a traditional industrial-organizational system based on large factories and large corporate office towers, and premised on economies of scale and the extraction of physical labor, to newer emergent systems based on knowledge, intellectual labor, and human creativity (Florida, 2005:16)

The Creative City is today more than just a city, where people live in, because its defined as a place where people can be creative through their activities. Art and everything involved around this area has its origin in individual creativity, skill and talent. Nevertheless does this kind of passion also have a potential for wealth and job creation through the presentation and exploitation of intellectual property in locations such as galleries or museums. Lisbon for example has a range of different institutions and non- profit and profitable organizations, which support artist and give visitors the chance to enjoy but also to buy art. The national and international art market is critical for the Portuguese industry, therefore is their successes highly dependent on art-entrepreneurs and their creative entrepreneurship, which make this business available to the public. Nevertheless is the art industry an entrepreneurial-venturing process, which can be individually or corporately representing the activities of actors. Thus, the industry comprises more than just one profession usually; it also includes musicians, performers, or other media outlets. Any kind of art-entrepreneur can be seen as an individual who has an entrepreneurial mindset, which means on one hand business-driven and on the other hand a deep impulse to create something aesthetic. Most important is the sense of personal achievement, because enhancing their own creativity and success provide artistic products, which can be admired, and best case scenario also bought by their followers. The commercial exploitation any artistic products, are usually criticized by artist who are less successful. Florida mentions, that: “ some creative people are inspired by money, but studies find that truly creative individuals, from artists and writers to scientists and open-source software developers, are driven primarily by internal motivations, by the intrinsic rewards and satisfactions of their pursuits” (Florida, 2014: 21). Given these strong pressures towards random judgments by others, art-entrepreneurs produce mostly cultural products, which have the purpose of being aesthetic or significant, rather than a clearly utilitarian function. There are many aspects of entrepreneurship in the art business, which involve a variety of art entrepreneurs each of whom need to contribute to some degree. All entrepreneurs, no matter if the artist or the people and organizers behind the exhibition, face uncertainties and take calculated risks. Creative entrepreneurship, especially in the art industry, can be a significant profitable business. The art business is highly specialized and consists of a wide variety of support activities, knowledge and technology. But on the other hand is it also necessary to be open to different kind of approaches, because it’s a fast moving industry. Some projects in Lisbon appear to be for a good cause, but in order to keep a gallery or a museum open, it is required to earn money. The following chapter will show with some examples how art and this industry is appearing in Lisbon.

7.2.1 Underdogs- the street art gallery

The gallery “Underdogs” is one of the most unique forms of cultural platform and was created in 2010. Artists are able to be creative and be supported and advised by the whole team of Underdogs. This gallery endeavors to connect artist from all over the world, but also local creative’s, into an inspiring environment where new partnerships can evolve. The contemporary art scene is mainly motivated by urban themed art and graphics. Many of the collaborations have strong connections with the arts sector, providing space for events and opportunities for “the establishment of partnerships and collaborative efforts between creators, cultural agents, exhibition venues and the city, contributing to establish a close relationship between these and the public” (<http://www.under-dogs.net/about/>). Since 2013 most of the “Underdogs” project rests on three corresponding areas: “an art gallery; a public art programme; and the production of original and affordable artist editions” (ibidem). One of the public art programs has already transformed the perception of graffiti artists and their work, because the positively impact of turning art into an everyday experience makes the difference to many other cities. People have the option to experience the art by themselves or book a guided tour, which tells them to every piece a little story, by those who know the artist and the meaning of their work by first hand. Florida explains, that “Creativity flourishes best in a unique kind of social environment: one that is stable enough to allow for continuity of effort, yet diverse and broad-minded enough to nourish creativity in all its subversive forms” (Florida, 2014 : 22).

The store is located in the historical and iconic “Mercado da Ribeira”, which now also functions as “a showcase for the actions produced by the platform in Lisbon as well as an outlet for our art editions – such as limited-edition screen prints and other original and exclusive products by over 30 Portuguese and foreign artists – the result of the work we develop with our talents” (ibidem). Moreover the is space used for different events such as workshops on various art techniques with specialists regarding to the urban art scene, exclusive live performances, and promotional launches of their artist products such as books or signed posters. The most famous artists, which are promoted and already had their own exhibitions with and by them, are VHILS, AKAcorleone or Mais ou Menos.

7.2.2 GivLOWE- a different gallery

The gallery “GivLOWE” is located in Praça de Sao Paulo 13-15, in Cais do Sodré and one of Lisbon’s unconventional gallery spaces. Their concept includes different kinds of rooms, which are for various types of art installations, such as performance art, design, paintings, illustration, sculpting, projections, DJ artists and many more. The gallery aims to be “a creative factory where art and design meet; creatives are challenged to go beyond the obvious and art becomes accessible not only for art collectors — from Portugal through a window to rest of the world”. Florida highlights:

Creativity involves distinct habits of mind and patterns of behavior that must be cultivated on both an individual basis and in the surrounding society. The creative ethos pervades everything from our workplace culture to our values and communities, reshapes the way we see ourselves as economic and social actors and molds the core of our identities.” (Florida, 2014: 16).

The team of GivLOWE remodeled the ruins of this space, which were not used since the 1970ies, even with the great location. Today its transformed into a usable and available platform for a creative dialogue, where artist all over the world get the chance to present their work for free. Nevertheless the place is also dedicated to emergent local Portuguese talent. “Art gallerists, for instance, often pay minimal salaries because they operate at below-profit level. They offer, to gallerist and employees, an entry into a world of artistic discourse from which they would otherwise be barred”, so Hutter (2013: 7). Moreover the gallery gives a chance for artists and also the team itself, to grow and learn from collaborative experiences by fostering art in all its forms. The pieces are “filtered, nurtured, produced, showcased, sold and promoted”(http://www.givlowe.com/press_release.pdf). Art galleries are reinvented as “for profit” space, where the expertise of art workers is leased out to business and education; and merchandise is offered at every opportunity, including gift shops and digital reproductions for download (Leslie, 2011: 184). Furthermore is their goal “to break the rules of the classic gallery environment into new perspectives and truly connect to the artists, learn about them as human beings and their aims in order to avoid a superficial display of objects and to create a path for a long-term collaboration”(ibidem).

7.2.3 Carpe Diem Arte e Pesquisa- gallery and cultural research center

The gallery “Carpe Diem Arte e Pesquisa” (CDAP) is a non-profit organization and was founded by Paulo Reis in 2009 as a center for contemporary art and research. This gallery is based in a hidden seventeenth-century building in Bairro Alto and endorses cultural activities such as “conferences, masterclasses, talks with artists, an educational programme, workshops and guided tours targeted to different audiences” (<http://www.carpediemartepesquisa.com/pt-pt/content/carpe-diem-arte-e-pesquisa>). The location is a picturesque palace “Pombal Palace” with a beautiful garden, where exhibitions are held. Furthermore this institution has an eclectic exhibition program, which promotes national and international artists. The main difference to other galleries is that CDAP offers a new curatorial praxis, which is not just innovative but also unique for contemporary artistic and cultural production in Lisbon itself. The exclusive location influences exhibition programmes, artists and visitors equally, because the special ambience marks the various uses of the different rooms and its garden and fosters the creative process. The preservation of this great heritage is key for success and also the reason why the new artistic development becomes a creation of a multidisciplinary network for the visual arts scene in Lisbon. The curatorial and artistic experimentation platform tries to earn money by promoting contemporary cultural production and the “as a non-profit organization relies on a solid network of collaborators, volunteers and also the support of other cultural entities” (ibidem). The Secretary of State for Culture has already recognized the potential of this gallery and the curatorial programme. Therefore is furtherance done by the “Patronage Act”, and CDAP “may now benefit from donations under the Portuguese Tax Incentives Statute” (ibidem).

7.2.4 Calouste Gulbenkian Foundation

Most cases of cultural and knowledge institutions are endowed with a strong institutional capacity and with considerable financial and human resources – as is the case with renowned cultural foundations such as the “Calouste Gulbenkian Foundation” in Lisbon. This foundation exists since 1956 as a Portuguese foundation, mainly functioning in Lisbon and

London but also in the world. The Foundation's original purpose focused on fostering knowledge throughout the fields of the arts, charity, science and education, for example, by giving scholarships away to students. The founder Calouste Sarkis Gulbenkian made sure in his testament that the headquarters were in Lisbon (Portugal) and its delegations in Paris (France) and London (the United Kingdom). The goal of this foundation is to nurture "not only the universal values inherent to the human condition, in full respect for diversity and difference, but also a culture of tolerance as well as preserving the environment and the relationship between man and nature" (<http://www.gulbenkian.pt/Institucional/en/TheFoundation/AboutUs>). The Calouste Gulbenkian Museum is on one hand conserving and promoting the art collection built up by the founder and on the other hand organizing new exhibitions in different intervals. The art library has a huge variety of materials targeting the history of art and the visual arts. Nonetheless they are also promoting editorial activities. Furthermore the "Centre of Modern Art" manages the largest single collection of 20th century Portuguese art. Moreover the Museum also organizes concerts featuring the Gulbenkian Choir and Orchestra alongside some other artists from around the world. The Gulbenkian Science Institute is running a research center of excellence, which encourages academics to work on their ideas and research projects. The focus is on dealing with current issues and questions. Nevertheless the foundation is not a non-profit one, and therefore the concept of cultural economics must be applied to this business model:

Many politicians and academics, particularly in Europe and Latin America, use the concept of "cultural economics" or the term "economy of culture" when dealing with the economic aspects of cultural policy. Moreover, many artists and intellectuals feel uncomfortable with the emphasis given to market aspects in the debate on the creative industries and hence the creative economy. "Cultural economics" is the application of economic analysis to all of the creative and performing arts, the heritage and cultural industries, whether publicly or private owned. It is concerned with the economic organization of the cultural sector and with the behavior of producers, consumers and governments in this sector. (http://unctad.org/en/docs/ditc20082cer_en.pdf)

Furthermore the Gulbenkian Foundation is known for their great networks options and partnerships, which can reach out to persons and institutions. "Implementing pilot projects, testing them in association with persons and entities within the framework of replicating them in society" is what the foundation is promoting on the internet page (<http://www.gulbenkian.pt/Institucional/en/TheFoundation/AboutUs>).

7.2.5 Electricity Museum

The Electricity Museum was opened to the public in May 2006 and has one of the most innovative museum concepts in Lisbon. The museum brings the old and the new together by showing the past of the building. There is an area, which is designed to show “the present and discuss the future of energy”, which is also part of the permanent exhibition. (<http://www.edp.pt/en/sustentabilidade/fundacoes/fundacaoedp/museudaelectricidade/Pages/MuseuElectricidade.aspx>). It shows all the equipment of the old generating unit, which is impressive to see, because it still includes all the parts and gives visitors the inside knowledge on how Lisbon's old thermoelectric plant worked. It is especially interesting, because visitors are encouraged to try out the different experiments about electrical phenomena. The museum itself is located at the “Tejo Power Station”, which is one of Lisbon's old architectural landmarks in Belém. The museum is owned and structurally organized by the Foundation EDP, which in turn is consolidated to the EDP - Energias de Portugal, SA. O`Brian explains, that:

The instrumental use of culture in urban development is now a common feature of both central and local government policies across the world. The global aspects are clear from a range of examples, whether looking at the use of galleries and other cultural buildings as drivers for new developments (O`brian, 2014:90).

The façade of this building is unique and very different compared to the other architectural constructions in the capital of Portugal and considering that it was almost a century since it was built. Moreover the museum focuses also on different energy sources, for example renewable energies. However, the Electricity Museum also has an education service, which organizes basic experimental sessions for schools children. Moreover all kinds of events are organized there, because of the fantastic location and because the presentation of art and science is not the only function of the contemporary museum. The very success of the institution requires a unique infrastructure, which differentiates this museum from the others. The perception of visual culture is disseminated in various interesting location, therefore must any museum or gallery find a way to make itself more appealing.

7.3 Start-ups in Lisbon

Lisbon is one of the European cities, which tries to get aboard with the creation of a new form of a company model called startup, which means helping new entrepreneurs to start their own businesses. Five years ago such an innovative recurrence in the business sector would have been unimaginable, because of Portugal financial crises. The country was one of the countries, which were hit the hardest in Europe, and just four years ago was deep in recession. Therefore it is fair to say that entrepreneurship was almost non-existent. The city and especially the “Lisbon Municipality” is involved in making change happen. The Council has to play an active role, because:

When cities have departments called ‘Urban R&D’ or ‘Urban Market Research’ it will change their organizational culture. By self-consciously allocating a budget to experiments, perhaps called a ‘creativity and innovation fund’, imaginative activity would be made legitimate. This might be within an overall budget or within a sub-budget.[...] [Cities] have organizational structures with multiple objectives and targets; provide products and services; have to husband resources; and are answerable in the one case to stake- holders, in the other to citizens. Although they are in competition, which drives the need for self-improvement, they also need to self-improve for other, internal reasons. Enhancing a city’s quality of life both makes it attractive to outsiders – say potential investors – but also ultimately reduces costs to maintain the city for itself. [...]If a city can achieve more with less resources it is competitive, because it can offer its citizens more. Cities may say ‘we already have an “Urban R&D” department, but we don’t call it R&D, we call it a strategy division or economic development department’. That is not quite the same. Strategy departments are like a compass or periscope looking at the forward scenery, sensing opportunities and threats and responding as appropriate. It is not a structured response mechanism to self-consciously generate creative inventions; nor do they actively search, develop and implement innovations. Economic development divisions may foster innovations, but only within their circumscribed remit, they do not normally encourage or fund social innovations (Landry, 2008: 215-16).

The Lisbon Municipality takes “initiatives and programs in the cultural and creative city, as an entity that provides space, streamlines different types of actions and events, and provides direct or indirect financial incentives to the sector” (<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf>, p. 35). The Director of the Economy and Innovation Department, which was created in 2011, is Paulo Soeiro de Carvalho. His department is responsible for economic development strategy, investments, innovation, entrepreneurship and strategic clusters in Lisbon and the vicinity of “Grande Lisboa”. Portugal is ranked number 10 in starting businesses, which shows how easy

it is for an entrepreneur to create a business in Lisbon or even any other Portuguese city. At this point it becomes easier to start a new company in Portugal than in the UK or even in Germany. The OECD numbers explain this phenomenon:

This is partly due to the low number of procedures (3 instead of the average 5 in OECD), days spent (2.5) in comparison to OECD (9.2), lower cost (only 2.3 in the same comparison) and the lack of minimum capital required. <http://www.lisbon-challenge.com/2015/09/15/portugal-as-a-privileged-entry-point-for-startups-into-the-european-market/>

The reason why Lisbon is increasingly becoming known as the place in Europe to start a business is not merely because of the perfect weather condition or the many beaches, there is one of the best accelerators as a starting point for startups to establish themselves in this city. The importance of such involvement can be witnessed in projects like the “Forno do Tijolo Market”, which has become a co-working space and the prestige project “FabLab,” which allows everybody to test their ideas and use their machines for free. Startups have plenty to consider when it comes to choosing how to start their business in Portugal depending on the stage they consider to be at, because these agencies usually offer “personalized, flexible, confidential and free support and advisory services such as providing information and contacts, locating premises, identifying business partners and researching investment opportunities”(http://www.investlisboa.com/site/en/). Participating in local accelerators is one of the best and first options as it gets entrepreneurs immediately connected to the community, backed up by relevant mentors and linked to the best entrepreneurship organizations. Ted Trzyna points out:

People with entrepreneurial skills are essential to making partnerships work and seeing that creative ideas are carried out. These agents of change are not always extroverted “leaders.” They often prefer to have a low profile and work behind the scenes as connectors, quiet supporters, and constructive critics. Entrepreneurs need to be identified, encouraged, and supported (Trzyna, 2007 : 37).

Moreover the department focuses on the newly created “Start Up Lisbon Tech” and “Start Up Lisbon Commerce”, both networks of business incubators in the city. When asked on the internet side “Lisbon business connections”, why to invest in the capital, the answer is:

This new incubator it’s the central node of a network of incubation spaces, some streamlined by the municipality and others of private nature, representing a strong focus of the city in the

areas of entrepreneurship and innovation. But “Startup Lisboa” is not just one more incubator. It’s an incubator with special characteristics: it results of the will of the citizens who had voted for it in the Participatory Budget, a public initiative promoted by the Municipality of Lisbon. (<http://lisbonconnections.pt/WhyLisbon/Strategy?lang=EN>)

The creation of a number of business incubators, such as Startup Lisboa, has provided a further boost, offering newly founded firms an office-space and a support system, which they might need at the beginning, as new entrepreneurs. Most investors usually invest in more risky, innovative startups in hot times, because the financial results cannot distinguish between more innovative versus simply riskier investments (Nanda, Rhodes-Kropf, 2013:416).

“Planning involves turning a vision into practice by being simplified so it is rooted in principles, strategically focused and tactically flexible on implementation”, so Landry (2008:269). The Municipality has help through all this projects new businesses to develop, by reestablishing abandoned urban fabric in order to generate new workplace. The success of those projects can be measured by:

This can be measured by the availability of patents, copyrights, brands or trademarks held by individuals, companies or associated with the city as well as the number of new businesses being set up, the number of people in the city well known in their field (Landry. 2008:228).

Lisbon Challenge is one of the most important key elements amongst the most active programmes in Europe so far, because many startups, who have been through the program have come forward. New companies like TechStars, Y Combinator and Seedcamp have joined the program, while 40% of those coming out of Lisbon Challenge have investment, increasingly from the US (<http://www.forbes.com/sites/alisoncoleman/2015/08/23/portugal-discovers-its-spirit-of-entrepreneurial-adventure/>). In the past years the number of startups increased continuously in Lisbon, which is a good sign for the city’s economic infrastructure. One reason for this major success are the reduced labor costs and qualified human resources in Portugal compared to the existing structures in the rest of Europe. Considering these key factors for developing a business in Portugal, the country shows potential as a strategic entrance into the European Market. Furthermore Lisbon is one of the cheapest cities, to live in, in Europe. Especially as a capital city, s Lisbon has been attracting more and more international investors, as well as becoming a country of interest for hosting top events and networking. João Vasconcelos, executive director of Start-up Lisboa, an incubator programme for web and software start-ups, says: “It is possible to rent an office space in downtown Lisbon for not even half the price of a London-based office. More importantly, there is space to think.”(

<http://www.ft.com/cms/s/0/849a69c0-af7c-11e3-9cd1-00144feab7de.html#axzz2x3jRnY1S>)

Moreover these investors benefit from the talent of young entrepreneurs. In order to find the right financing the European Initiative for the Development of Micro-credit in Support of Growth and Employment promotes loans, which are:

small- and micro loans are often the adequate way of providing capital to them. Start-up businesses are a further target group of these instruments, since start-ups from most cultural- and creative branches typically have low capital requirements too.[...] Small- and micro loans thus bring about significant advantages for both providers and receivers of credit capital. While the capital requirements of small- and micro enterprises can be satisfied by such small-scale instruments and the basis for flourishing activities thus can be laid by providing such instruments, the investors face advantages coming from the diversification of risks within their portfolios. Due to diversification, the negative effects of loan defaults are less severe if the portfolio includes many small- and micro loans than if it features few big loans. Furthermore, such small- and micro loans can be operated easily and rapidly, since elaborate investigations of balance sheets and risk structures are not necessary. The providers of capital thus have to develop the prerequisites for such fast operation – conditions, consultancy, sales and administration can be standardized to a high degree in this context. Easier application, low requirements of guarantees and securities as well as institutionalized liability assumptions could complete the supply of small- and micro loans and thus make them attractive for a vast number of creative enterprises. The European Commission corroborates in its “European Initiative for the Development of Micro-credit in Support of Growth and Employment”, which is in line with the Lissabon-strategy for growth and employment, the significance of smallscale instruments of financing (Puchta, 2010: 118).

And after several years in recession, on the back of this startup revolution, GDP is up 1.6% this year. (<http://www.forbes.com/sites/alisoncoleman/2015/08/23/portugal-discovers-its-spirit-of-entrepreneurial-adventure/>). Since the Lisbon startup scene can make use of a range of financial instruments through different incubators, it is fair to assume that in the recent years Lisbon has seen the creation of an attractive environment for entrepreneurs. They thus are an essential element within thriving economic region in Europe.

Today the Lisbon startup scene can almost compete with Berlin, because it has the financial power to realize a business through private and governmental investors. Startup tech has for instance already 42 different Start Ups, which created 180 jobs. Furthermore this accelerator is so successful that it received 600 applications in 4 months, because they have a network of 20 partners. Another reason is that they hold 30 events in 6 months, which is good advisement (http://www.comvort.com/wp-content/uploads/2014/06/Dr-Carvalho-LISBON_Economy-Innovation-Entrepreneurship.pdf.pdf). If an investor or a financial institute refuses to support the startup, many good ideas can fail already at the beginning, so it is important to create the right environment in order to have good businesses in the country, which can lead to bigger opportunities like job creating. Puchta adds in his studies, that:

Even if projects are well-endowed with credit capital, some costs of preparation and conceptualization might remain; and those costs might be subject to appropriate financing. [...] Moreover, securing the sustainability of projects could produce costs where financing is needed for. Thus, note that apart from requiring capital to finance production, creative enterprises might have further borrowing requirements which are not visible at first sight.

Therefore it is necessary for a country to find new ways for financing the business ideas. Lisbon Challenge or Invest Lisboa as connection makers are one method for financing and investing which nowadays reaches a high popularity and growth among innovative people, groups and companies. “Invest Lisboa is the result of a strategic partnership between Lisbon’s City Council (CML) and the Portuguese Chamber of Commerce and Industry (CCIP), supported by the Agency for Investment and Foreign Trade of Portugal (AICEP) and sponsored by Baia do Tejo” (<http://www.investlisboa.com/site/en/>). The success story of Invest Lisboa is quite impressive, because:

Invest Lisboa helped a record number of 353 projects, talking the total number of projects helped to date to 1100 with the real estate and urban renewal, trade and services tourism and information and communications sector most benefiting. And a large part of the capital is foreign, with European investors leading the way, followed by Brazil (15%), United States (10%) and China (3%) among other countries (<http://www.investlisboa.com/site/images/pdf/VidaImobiliariamar14.pdf>)

Another accelerator in Portugal is Beta-i collaboration with Deloitte Digital. Deloitte Digital Disruptors is one of the first vertical accelerators in Lisbon and participating startups will have the opportunity to develop a business with their help. They offer new entrepreneurs their own network of clients from all over Europe. They designed a two month acceleration program, which allows startups to implement their solutions directly with big insurance industry players in free office spaces during the program. But Puchta and his research team point out:

“In most cases, creative enterprises need capital for the development of own products and projects, for pre-financing of orders they receive or for financing marketing and sales. However, the financing of investment, machines or office equipment plays only a minor role in the Creative Industries” (Puchta, 2010: 114).

These creative heads, who attend such programs, belong to a new social milieu, which has evolved over the last years because of their unconventional, creative and avant-garde methods. The members of this milieu are called the new bohemia and they are very individualistic, digitally networked and highly mobile in geographical sense. Furthermore they can be con-

sidered as the driver of a currently observable start-up boom. The Financial Times wrote about Lisbon:

Lisbon is a multicultural city, thanks in no small part to Portugal's imperial past. The city's mayor was born in the former Indian colony of Goa, for example. It also offers a good quality of life (the beach is 10 minutes from the city centre) and a cost of living that is much lower than in other European capitals. Support for early-stage ventures is growing now that a cluster of incubator programmes is up and running, several of which are backed by the city government. There is also a good supply of engineering graduates from respected local universities, such as Instituto Superior (Técnico <http://www.ft.com/cms/s/0/849a69c0-af7c-11e3-9cd1-00144feab7de.html#axzz2x3jRnY1S>).

Lisbon has great startups with perfect funding conditions available and moreover plenty of supporting organizations. "Understanding the links between investment cycles and the commercialization of new technologies is a central issue for both academics and policy makers, given the importance of new technologies in driving the process of creative destruction and productivity growth in the economy" (Nanda, Rhodes-Kropf, 2013:404). A huge success is therefore that, Web Summit, which is the world's best tech conference organization, announced that they are moving from Dublin to Lisbon in 2016. They are holding the conference at MEO Arena and FIL. Startup Ship convinced them to come to Lisbon and got all the support from the whole Lisbon startup community (<http://www.lisbon-challenge.com/2015/09/23/the-web-summit-is-moving-to-lisbon/>). Besides the national and local governments are aware of the importance of entrepreneurship, therefore the ecosystem and infrastructure is made for new companies. Florida explains, why and how people change a city's atmosphere:

The bottom line is that cities need a people climate as much as, and perhaps even more than, they need a business climate. By a people climate I mean a general strategy aimed at attracting and retaining people, especially, but not limited to, creative people. The benefits of this kind of strategy are obvious. Openness costs nothing. Whereas companies that get financial incentives—and sports teams, for that matter—can pull up and leave at virtually a moment's notice when an even more attractive inducement materializes somewhere else, investments in broad amenities like urban parks last for generations while benefiting a broad swath of the population. (Florida, 2014 :305)

Moreover a lot of money is flowing, not only to finance startups directly, but also to support the people through various entrepreneurship programs like accelerators and incubators. Putchá predicted fifteen years ago, that Europe will be important in the context of Creative Industries and therefore also startups:

In the course of its Lissabon-strategy, in March 2000 the European Union intended to make the Europe the most competitive economic region of the world. It considered the European knowledge-based as the driving force for the intended development. This underlines that the Creative Industries are to play a significant role in future development, and fostering them will become increasingly important. The European Union shows considerable endeavor by issuing various initiatives targeted at boosting the Creative Industries and exploiting their potential of increasing growth and employment.

His predictions based on his research were right and Lisbon belongs today to one of the most important hot spots. The amount of “academic power” in the country and especially in Lisbon is another reason for investing, because most young people have easy access to high quality education. Nonetheless, some universities are still behind on the topic of entrepreneurship, which is now changing.

7.3.1 Nata Lisboa- The world needs Nata- A recipe for success?

The Nata Lisboa idea first took place in 2011. In June 26, 2012 the first store opened in Lisbon in the charismatic neighborhood Príncipe Real. The company is proud to announce that a few days after the opening, they were mentioned in many different print media like "Time Out Lisboa", the Portuguese newspapers “Público” and “Expresso”, “Le Monde”, “L’Express” and “ELLE Tokyo”. Furthermore, the company was presented on National Television like the channels “SIC Notícias” and “TV5 Monde” and with recent success, the company decided to franchise “a simple idea, based on solid pillars and the quality of the custard tart” (<http://natalisboa.com/index.php/pt/>). A style of music such as Fado can be brand of a city or a country and in order to transform its image or develop a cultural industry; a typical local food like the pasteis de nata can be used to alter the fate of a city forever (Landry, 2008:175). The recipe of “Nata Lisboa” was developed by a team of different pastry professionals, who not only had the experience of baking, but also were not afraid of trying something new with the taste of Portuguese tradition. Landry points out, that “resources such as language, food and cooking, leisure activities, clothing and subcultures, or intellectual traditions that exist everywhere are often neglected, but can be used to express the special nature of a location”(Landry, 2002:xxxix). Their willingness to take this risk paid off because their recipe was the winner of the "blind test" of the “Escola de Hotelaria” and “Turismo de Lisboa”, which are known for the exquisite pallet (<http://natalisboa.com/index.php/pt/>). On the homepage of Nata Lisboa is the taste described as:

NATA is a genuine recipe, developed by a team of highly regarded pastry professionals, so it can preserve all its delightful characteristics anywhere in the world. This was always the goal. All processes, from manufacturing to conservation, passing by transportation and preparation, are designed to ensure that the fabulous experience of biting one custard tart (NATA) is exactly the same in Lisbon, Porto, Madrid, Macau, Toronto or Buenos Aires.(<http://natalisboa.com/index.php/pt/>).

On their homepage, “Nata Lisboa” promotes their businesses as a franchising opportunity, which has a substantially higher average success than other “unknown” startups businesses because of their unique “network synergies, tested concepts, risk and sharing knowledge”. “Creativity is the method of exploiting these resources and helping them to grow”, so Landry,(2002: xxxi). They offer an innovative and attractive business, which supposedly focuses on the profitability of operations. Moreover they promise a standard business model and synergies, which include the control of operations and brand imagining. They promote their idea as a proven concept and try to sell a whole store, which has the same yellow-black décor, which are supposedly their recognizable colors. In 2014, the company involved 14 stores in Portugal, Spain and France. The marketing director of “Nata Lisboa” João Cunha predicted the future of the company and said: “Para o final do ano, contam duplicar este número e atingir as 30 lojas em todo o Mundo, sendo que a tónica da expansão está colocada na Europa, sobretudo Espanha e França, pela proximidade geográfica. Para a Europa central também há planos de expansão e contactos com franqueados para a abertura de novos espaços.” (<http://natalisboa.com/index.php/pt/>). Charles Landry points out, that “culture helps us to adapt to change by anchoring our sense of being; it shows that we come from somewhere and have a story to tell; it can provide us with confidence and security to face the future” (Landry, 2008 :39). It is also an explanation, why the company has success in other countries besides Portugal.

Furthermore they advertise that new stores in Abu Dhabi and Vienna are planned, but the store in Vienna is already closed by now. “Nata Lisboa” are trying to reinvent themselves with new advertisement ideas like a food truck on the road, which sells and promotes the product at the same time at different locations and events. The Minister for reforms of Portugal, Álvaro Santos Pereira, saw in 2013 a lot of potential in this product and is quoted in the newspaper “O caso dos pastéis de nata ilustra bem este ponto. Num discurso qualquer, Santos Pereira disse que Portugal precisava de ter orgulho nas suas coisas, disse que os portugueses deviam fazer um esforço para exportar aquilo que têm de bom, e deu o singelo pastel como exemplo”(*ibidem*).

It is not to deny that “Nata Lisboa” has a great product, which is full of tradition in the symbolic matter. The pastry itself stands for Lisbon and Portugal, which you can see even, printed on T-shirts for Tourists like “I (picture of the pastry) Lisboa” and has its origin in “I (picture of a heart) New York”. Nevertheless, the concept of the store is not yet proven as a successful business in different European cities. The traditional pastry is not a cosmopolitan lifestyle product, it is more a “taste of home” if we look at the stores, which have success. These stores are in Portugal, Spain and France. By providing a unique atmosphere, the customers enjoy the time they spend in the store. The film industry has even used this imagination, where people drink their coffee at “Starbucks” and work on the “Apple”- computer to create a certain lifestyle. “Starbucks” strategy for example comprises to locate its stores at special places such as urban areas, where customers have money and willing to spend it. “Nata Lisboa” has a great location at the Castelo S. Jorge in Lisbon, which is great because of all the tourist, who are there almost every day of the year and especially during summer. Hence, “Nata Lisboa” has a good traditional and important cultural product, which definitely works in known localizations such as touristic areas like Alfama, but might have a hard time to establish somewhere else. It is not even clear if a store would be successful next to the famous “Pasteis de Belem”-store in Lisbon, because this store is the core of traditional and cultural value in Lisbon.

7.3.2 Talkdesk

Talkdesk is a call center software company, which raised \$15 million in funding from US investors Storm Ventures and DFJ. The company sells browser-based telephony, enhanced Caller ID, IVR, Skills-based Routing and waiting rest queues. The Click-to-call and the use of advanced call control features like warm transfer, hold and mute made the investment interesting for the investors. The business began when co-founders Tiago Paiva and Cristina Fonseca spent two weeks coding to create a cloud-based call center solution, which they entered in a Twilio developer contest and won. The following week the pair was heading for Silicon Valley, where they now have an office. Furthermore the company now has more than “2,000 customers in 54 countries including DoorDash, Weather.com, Edmunds.com, Dropbox and Anki” (<http://www.talkdesk.com/>). This success story shows the huge impact startup companies from Lisbon have in the world.

Moreover the founders combine the two most important telecommunication methods and created a new business model for other businesses to use, which is less costly and time-consuming:

Mobile telephony, however, has become the most important mode of telecommunication in developing countries. Internet access has become a reality for many businesses and public institutions and for individuals with higher levels of education and income. For the vast majority of low-income populations, mobile telephony is likely to be their single most relevant communication technology. Much like the Internet, it helps to create business opportunities, enables efficient sharing of information and knowledge, and empowers households and communities with information. (http://unctad.org/en/docs/ditc20082cer_en.pdf)

The customer services can be reached in the US, Brazil, United Kingdom and of course Portugal. This is possible because today's knowledge-based economy has its foundation on the idea of generating and quickly spreading innovation. IT companies for example are not dependent on capital nor on land intensive production, because they are able to use portable computers and wireless internet. New firms that create and commercialize new technologies can have a huge impact on the economy.

7.3.3 Uniplace

UniPlaces was born at a Startup Weekend in Lisbon in 2011, by the four founders Mariano Kostelec, Miguel Santo Amaro, Ben Grech & Leo Lara. During their stay as foreign students they saw an opportunity to create a platform for students in Lisbon, as the city itself had a growing student community. In November 2013 Uniplaces raised over £700,000 in seed funding round led by Octopus, alongside Alex Chesterman (Founder and CEO of Zoopla Property Group) and William Reeve (Chairman of Graze.com) (<http://www.eu-startups.com/2013/11/student-accommodation-startup-uniplaces-secures-700k/>).

The investment has changed the company in so many ways, beginning from the last round of the competition until today. The investment was a great opportunity for the founders, because it could help them to realize their idea and facilitated to let the company grow. They are now able to grow the teams in Lisbon, Madrid, Chile, London and expand to a new city such as Berlin. Furthermore they are also developing the platform to make sure that it corresponds to our customers' expectations. The goal is as, Ben Grech, co-founder of Uniplaces, said:

“We know that Uniplaces is desperately needed in cities around the world, and the financial backing of Octopus will help us to get there faster”. He continued: “We are rapidly expanding the number and variety of accommodation offered on Uniplaces.com and are keen to work with reliable accommodation providers who have a sustained interest in renting to students.”(ibidem)

Moreover are they always trying to improve their marketing in order to get more customers. However, they changed the business model and evolved the platform to a more helpful solution to both students and property owners. Most of the properties on Uniplaces are verified by their own team and also write the property descriptions. Moreover does a team of professional photographers take the pictures. This is how they make sure, that the students know exactly what they are booking before arriving, which is also reason for their good reputation and success. The main strengths is a young and international team, who can essentially relate to the customers and that is key. The personal experience of studying abroad makes this business model a authentic sensation. Nonetheless, lays the main strength in their own company culture, which includes a talented team, “from people who have worked on Google to others who have worked for the United Nations”(ibidem).

7.3.4 FABlab Lisboa

The concept of “Fab Lab” is such a great influence for the city and its creative people. It allows to foster urban regeneration using this exclusive laboratory and highlights an initiative in Lisbon that encourages cooperation among the city’s various stakeholders. Additionally is the Lab a set of digital “fabrication laboratories, consisting of rapid prototyping machines at low cost and computer-controlled, allowing the creation o new products”. Given the relatively low equipment costs and its easy and accessible use for the machines, it is the place to be creative and innovative (<http://www.cross-innovation.eu/practice/fab-lab-lx/>). Its located “Forno do Tijolo” Market, which was a former rabbit slaughterhouse and its now providing “a new rapid prototyping lab serving businesses and giving to the city another important tool for innovation”(http://www.comvort.com/wp-content/uploads/2014/06/Dr-Carvalho-LISBON_Economy-Innovation-Entrepreneurship.pdf.pdf). But Fablabs is more than just a contraction of fabrication laboratory, because it’s also a place where young innovative people can meet and help each other out. “The new Co-Working space is going to meet a growing

demand for workspaces in the city of Lisbon, with a low cost approach, economic activities with high-potential and promoting employment for major segments of the population, especially creative and young entrepreneurs” (<http://www.cross-innovation.eu/practice/fab-lab-lx/>). This place promotes an openly and collaborative environment, which is on one hand innovative and on the other hand does it provide digital tools, which are accessible to all, including milling machines, 3D printers, and more, which involves producing prototypes. The Lab will give the conditions for creative people, which means about 90 jobs, to create, design, and develop their own ideas. It will be based in a network of partners, which complement each other, for instance a public entity the Municipality of Lisbon and private entities, which will attract creative individuals and built up a networking environment. The Fab Lab is also an incubation space for new businesses with a privileged link to Start up Lisboa.

The Lab is a first step in the hardware industry, enabling new forms of “personal fabrication”. This instrument has an enormous potential for the development of products adapted to local needs, without the logic of the market in its early development. With the installation of this prototyping laboratory, new product models can also be tested, and disseminated through the partnership established for this purpose between the Co-Working/Fab Lab and industry (<http://www.cross-innovation.eu/practice/fab-lab-lx/>).

Moreover is it a place where technology education should be developed by the simple concept of learning by doing. Therefore does the Lab welcome school classes, kids or adults by presenting how design and technology work together. In addition is it a place to meet, study or test solutions for the creative community. They are allowed to find new ways in all sorts of different fields such as jewelry making, indoor or outdoor design and even “social facilities for the elderly and people with disabilities”(ibidem). Therefore is industrial creativity the goal of this hot spot, because it encourages young and old designers to realize their ideas. The idea of FABlab was presented in March 2012 and partner entities are Lisbon City Council, Iberomoldes CENTIMFE, AIP-CCI and Corticeira Amorim and ever since it was realized, it was helping designers, developers or students to develop their projects. The City Council official Dr. Carvalho points out, that “The FabLab Lisboa is thought to function as a “think-tank” where designers, developers, students and other actors gather to develop projects for the local community”(http://www.comvort.com/wp-content/uploads/2014/06/Dr-Carvalho-LISBON_Economy-Innovation-Entrepreneurship.pdf). However, the purpose of this programme is to inspire people in Lisbon to succeed in a global economy through developmentally and entrepreneurship help.

7.4 LX-Factory- an example for investing in an former industrial neighborhood

In and around a 19th century factory in Alcântara is a “Creative city” within the city. The style is shabby-chic, because it used to be a former warehouse. Today this old factory land is remodeled and has design studios, restaurants, clubbing spaces and a stylishly intellectual bookshop. O’Brian highlights, that

Ultimately, the attitudes, practices and spaces that are tolerant, open, diverse, meritocratic and individualized eventually render the idea of divisions themselves illegitimate, whereby associating particular forms of cultural activity with particular cultural groups or particular social classes is seen as snobbish, and not as reflecting the creative ethos (O’brian, 2014: 58).

Between 1995 and 2002 was the transport infrastructure renovated, which made the area easier to reach (André, 2012:213) and in 2011 the plans for renewing the land of a total of 23.000m², where now Lx factory is, were approved by the Camera Municipal de Lisboa (ibidem, 214). The Factory organizers were planning to offer jobs for around 300-500 people. (ibidem, 223). “A creative city requires land and buildings at affordable prices, preferably close to other cultural amenities. These are likely to be available in urban fringes and in areas where uses are changing, such as former port and industrial zones” (Landry/Bianchini, 1995 : 30). Every Sunday LX-Factory opens its doors for a flea market and some Saturdays the place turns into a huge nightclub. The people, who usually work and live in such neighborhood can be considered as Bohemians based on Florida’s definition. Loyed point out, that:

Bohemians may self-select into poor and working-class neighborhoods, but their dispositions are decidedly cosmopolitan, and they are not plagued by the social isolation that characterizes groups that occupy these spaces under conditions of considerably greater constraint. Applying their creative talents to the construction of their own lives,[...]turning secondhand clothes into chic, trendsetting ensembles, and converting cultural capital into a myriad of social opportunities, from gallery openings to exclusive parties.(Lloyd,2006: 165).

This location is self-sufficient, because of the operating and multiple functional network of exchange, products, ideas, and human capital. The different people with their various professions make this concept unique and diverse. Lane and Errson explain that:

Among many groups within the developed countries, post materialism occurs in different forms such as social movements, environmental groups, feminist groups and so on. The borderline between political values and political ideologies is anything but clear-cut. However, in the study of new politics in the postmodern society, the emphasis is not on the traditional po-

litical ideologies dating back to the great revolutions of the eighteenth century but, instead, on new values, such as the environment or sustainable development (Lane, Ersson, 2005: 4)

Moreover does the space of LX-Factory attract relevant types of creative workers, such as artists, performers, and musicians, and they provide social conditions needed for the nurturing of talent and the ongoing creation of cultural products. In fact, such venues helped to organize a local scene that is significant for cultural creation, most notably in music, fine arts, theater, and design.

7.4.1 A new work and art space called “Village Underground Lisboa”

The Village Underground is a cultural center that serves as office space for the creative industry and event space and is one of Lisbon’s newest and “coolest” spots to be creative. The Village Underground or short “VU” is also an international platform for culture and creativity that exists in Lisbon since 2014. The unique and extraordinary architectural structure that uses shipping containers transformed into offices and two buses renewed into cafeteria and hang out or working place, are exactly the reason what attracts a new creative community in Lisbon. Village Underground is a non-profit space for creativity and culture in the heart of Alcântara, which used to be a former industrial area until it became one of the shabbiest and poorest neighborhoods in Lisbon. Charles Landry pinpoints:

Lower prices enable younger, innovative people to develop projects in interesting spaces that in the center only companies with capital can afford. As these companies grow and become more profitable they move into the hub or gentrify their own areas. This inner ring provides a vital experimentation and incubation zone. (Landry, 2008 : 35).

Today Alâcantra is a hot spot for artist of all forms and creative’s. Moreover is the neighborhood visit by locals and tourist for its great reputation as an art venue. Village Underground is not just known as a creative work space, but also for the organization of concerts, exhibitions, theatre performances, food truck parties, fashion shows, live art and other performances. “When a large amount of cultural work becomes concentrated in a particular place, the job of gatekeepers responsible for discerning potentially marketable products is made easier” Llyod, 2006: 168). These exceptionally modernized spaces contain artists, writ-

ers, designers, filmmakers, and musicians working side-by-side in a creative community. Lloyd describes neighborhoods like VU as such:

Neo-bohemian neighborhoods help make this possible by clustering employment opportunities in areas like entertainment provision that help aspiring artists to subsidize their creative pursuits. The local ecology of neobohemia combines these opportunities with appropriate residential, work, and display spaces, creating a platform for artistic efforts that may then be mined by extra-local corporate interests, which recruit talent and co-opt cultural products from these settings at their discretion. (Lloyd, 2006: 161)

In addition to being a cultural center, Village Underground is an ecological project, because it was created with recycled material, it includes a range of eco-design features, such as locally sourced cork insulation and exterior paints that reduce solar heat gain. The recycled buses and shipping containers, where sprayed on by street artist AkaCorleone, who gave these reused spaces a totally different charm.

Moreover is Village Underground Lisboa helping artists to work in affordable workspaces. The day costs 12 Euros and the total month just 150 Euros, which is for the great location and Lisbon office rents, cheap. The person, who rents the place doesn't need worry about additional cost such as electricity, WiFi or the cleaning service, because everything is included. Each container has room for 5 tables that can be taken by different projects and different artists or professionals. Furthermore can the rental of a workspace also be done by the hour, week or for specific projects or people passing through Lisbon in need of a job in an inspiring environment. Landry points out that cheap spaces are necessary for creative people in order to be creative and innovative:

Cheap spaces that can be innovatively adapted to reduce financial risk and encourage experiment, even at the most banal level of opening a new type of restaurant or a shop. Recycling older industrial buildings is now a cliché of urban regeneration, but does not make it less worthwhile. Typically, they can be re-used as incubator units for new business start-ups, as artist studios, or as centers for design. (Landry, 2008:123)

For artists, creative industry professionals and start-ups, it is a huge help to have affordable working spaces like VU, but it is also great for meeting people with similar interests in the sense of networking. O'Brian explains that Creativity is what drives people to work in an environment like VU:

Creativity is a capacity or personal quality that everybody possesses and so includes us all. Creativity is potentially a quality that we all carry around with us and which can, through the

application of the right technologies of govern mentality, be liberated or unfettered, tapped into and developed in a way that frees us all for the utopian visions of work that are not about the factory, but rather about self-expression. These visions of work will provide labor that will not demand the same forms of protection and remuneration as the labourers of industrial forms of economic organization. (O`brian, 2014: 54).

The colorful designed buses and containers are encouraging for people with different cultural backgrounds, which make it a multicultural space. People can interact the courtyard, which is also used sometimes for parties and other gatherings. In Lisbon the space has in total 14 shipping containers and two disabled buses of Carris, which is the common transportation company in Portugal. Inside these containers are available Wi-Fi and air condition, which give their users great comfort. The organized workshops are usually meant for professionals from creative industries, but everybody who is interested is welcome to attend. The area can be easily reached with public transportation, bicycles or by car. It is open 24 hours and 7 days a week, which is perfect for anybody, who likes to work whenever and how long they want without any time restrictions. Overall does the concept of Village Underground combine two distinct spaces: “a workspace for the creative community and a multicultural space” and the interior and exterior design principle is based “on the reuse of unused equipment or locations to form these spaces” (<http://villageunderground.co.uk/vulisboa/news.php>).

Lloyd captures this kind of workplace by explaining how the creative network in order to be productive:

Most commodified culture is the product of people who think of themselves as serious culture workers in an established medium, and many of these people have formal training. Neo-bohemia concentrates these individuals. But it does not only contain creative human capital. The social experiences of the neo-bohemia, the “conversation” in which individuals have ongoing exposure to processes of cultural production by fellow practitioners, refines and enhances creative capital(Lloyd,2006: 170).

In this context, the fine line among creativity and culture, as expressed in the cultural diversity at the LX-Factory shows that intellectual capital as Florida calls those people, has the potential to generate income and jobs while at the same time endorsing social inclusion and human development. Today do companies rely on qualified labor and increasingly depend on the location of its (potential) employees, therefore is LX-factory the best hot spot for designers and other creative people.



http://www.villageunderground.co.uk/sites/default/files/imagecache/800x800s/colimgs/84eb_fb%2520village.jpg

7.5 Parque das Nações- EXPO Lisboa

Parque das Nações is one of the most outstanding contemporary project in Europe and located in Lisbon. It used to host the EXPO in 1998 and is now a modern, multi-purpose quarter. On 23 June 1992, Lisbon was therefore chosen to host this huge exposition, which had the theme “The Oceans, Heritage for the Future”. The exhibition had “11 million visits [...] during its 132-day run of which 20% were from abroad”. The seek of the Independent World Commission on the Oceans, headed by Dr. Mario Soares, was to raise awareness and show to the public the importance of the Oceans as another habitat, which needs to be taken care of. Moreover is the diversity, as a space of well-being and harmonious relationships between different peoples and cultures, key for a successful event such as the Expo. Between the years 1990 and 1995 the Lisbon strategic planning strategy was implemented and developed into three stages: “the Strategic Plan, approved in 1992; the Municipal Master Plan, approved in 1994, and the Priority Plans and Projects, gradually implemented throughout the recent years” (http://www.isocarp.net/Data/case_studies/889.pdf).

Two weeks after the closing of Expo-98, the area was renamed as Parque das Nações (Nations’ Park) with some areas closed for refurbishment by blocks and not as a whole construction site. Charles Landry pinpoints the importance of such places by saying “The most memorable icons are the physical ones; but an icon can be tangible and visible or intangible and invisible: a building; an activity; a tradition; having a headquarters of a key organization in the city; the association of a person with a city; a plan or an event such as the Olympics or

the World Expo” (Landry, 2002: xliii). “When big bang events are having a more important role in urban dynamics of several towns, the identification and quantification of adverse and beneficial impacts remains to be done”, so Lourenço (202, 1) .Today is the space used by many companies as their headquarters. The idea of holding an international exposition was presented to the Government in the year of 1989, because the plan was to hold a specialized international exposition, built in an enclosure of around 50 ha, situated in Lisbon and able to cater for 60 countries (http://www.parqueexpo.pt/conteudo.aspx?caso=projeto&lang=ing&id_object=628&name=E XPO-%2798---Lisbon-World-Exposition-1998). Today many conferences are hold at different places, which are also visited by tourists like the Oceanarium for example. Those buildings are mostly located at the beautiful riverfront area overlooking the Vasco da Gama bridge, the longest in Europe. This strip is 5 km long and has a lot of green spaces, which is therefore a perfect combination of modern and futuristic architecture and art in the natural environment (http://www.envacgroup.com/references/pdf_preview/pdf_preview_2?).

Overall were most of the devastation trash been recycled in the Nations’ Park, because “nearly 812.000 tons of concrete, 190.000 tons of stonework, roofing tiles and brick, as well as 60.000 tons of concrete and asphalt sidewalk were processed and around 5.000 tons of steel, recovered from reinforced concrete were sent for remelting and new uses” (Lourenço, 2002: 6). Therefore was an environmental strategy drawn.

The post-industrial landscape is the most representative example for reclamation projects is Lisbon. The location in the oriental part of Lisbon is not just exclusive because of the right margin of the river Tanguis, it is also a transition area between the municipal districts of Lisbon and Loures. Before being a park and the Expo area, it used to be by several different industrial structures like a landfill. Moreover were many outdated buildings not used and the waste and a sewage treatment plant were unpalatable for this great location close to the river. Also were there large industrial factories established since the forties, namely a Petrogal refinery and storage facility. These gas, petrol and other companies’ facilities occupied nearly 50 hectares. Also present were “the Lisbon Industrial Slaughterhouse, the National Depository for Decommissioned Munitions, a waste water treatment plant, a sanitary landfill and the Beirolas solid waste treatment plant” (Lourenço, 2002: 2). This area was not only heavy polluted because of legal industries, also vacant land was used to illegally dump waste, so no environment or urban planning considerations had been enforced up to the nineties before the world exhibition became a project to redefine the region. “Expo 98 allowed reconversion of a

port area full of industrial waste, storage areas and obsolete materials, providing a city with new cultural, commercial and rail infrastructure as well as new housing areas. In this broader sense the objectives were achieved”, so Jorge Figueira (http://www.ufrgs.br/propar/publicacoes/ARQtextos/pdfs_revista_16/07_JF.pdf). The high indicator of contamination and pollution of this strip were also the reason why the exposition Expo'98 was agreed to be build there at this specific area. The natural reserve of the waterway of the Tanguis River needed to be changed and preserved, because the approximated 90 ha are just too valuable for devastation.

The goal of this whole change was on one hand to host a memorable exhibition and on the other hand the creation of a new public space, which had to be sustainable. Júlia Lourenço captures the sustainable planning by naming the four important goals:

The following aims were set at the time: 1) re-establish the link between City and River; 2) restore environment and landscape and rediscover usefulness; 3) to weave the development into the city's fabric and to contribute to define the city as a whole; 4) to become a new pole of attraction in its own right within the greater Lisbon area. First of all, it is important to notice that Expo-98 used the existing urban planning legal framework to control land and development. (Lourenço, 2002: 2).

The transitions from waste land to a re-ascertaining area between city and river has been a success. Jorge Figueira points out: “Sustainability” was now the keyword: Expo’98 aimed to devote itself more to the control of damage and less to the emphatic technological progress customarily associated with such events” (http://www.ufrgs.br/propar/publicacoes/ARQtextos/pdfs_revista_16/07_JF.pdf).

The world exhibition has been transformative for this area, because the park brought many benefits, which can be witnessed until today 17 years later. For instance is it now one of Lisbon nicest and most sought-after neighborhood to live and work in, because of the decontamination of the place. Furthermore is the formation of attractive conditions such as tracks for bicycles or other constructions of high quality multifunctional space, where citizens can enjoy the riverfront area, an approval for a successful modification.

This public space has become one of the most utilized spaces for business and more of the Metropolitan area of Lisbon. Besides the ecological and functional structures, which can be found inside the neighborhood, is the intention for investors and city officials the estab-

lishment of a sustainable living and working situation. Jorge Figueira explains regarding to this matter:

And as predicted, a city emerged in the aftermath; a park-city where the view of the river, security and exceptional facilities are the ideal setting for the “good life”. From the luminescence of universal fairs it would become the perfect setting from the viewpoint of urban marketing and real estate activity. It might perhaps be said that if the Exposition had the clear ambition of becoming a city, the Expo Park is a city greatly driven by the display of its particular attributes (ibidem).

Therefore is the scenic value of this space essential, because its endorsing a wide range of activities by the creation of numerous informal spaces in the organization of the park, which provide varied social, cultural and physical activities and an exclusive floating docks prepared to organize nautical and on land events, and a spot for bird watching. Furthermore did the developers consider recreation areas, zones for cultural activities and environmental education. The areas for cultural activities are informal spaces for musical exhibitions, theatre and any other cultural event. The whole project was considered to be finished in 2009 and should manage the waste of 25.000 inhabitants and over 18.000 employees. (http://www.envacgroup.com/references/pdf_preview/pdf_preview_2?). Today is Parque das Nações a self-controlled urban area, with new residential, stores, a big shopping center called Vasco da Gama, hotels, office buildings, various services, urban infrastructure, parking facilities and parks. Many attractions which were built for the Expo '98 remained and keep drawing visitors, such as the Oceanarium, which is one of the world's biggest aquariums and has nearly 1 Million visitors per year. The sociologist Manuel Villaverde Cabral criticized Park de Nações by saying it is “a huge luxury ghetto – with a beautiful view of the Mar de Palha, but turning its back on the city” (http://www.ufrgs.br/propar/publicacoes/ARQtextos/pdfs_revista_16/07_JF.pdf). In Conclusion had the world exhibition EXPO`98 for Lisbon in the point of view for architect and academic Jorge Figueira an impact, which can be described as:

Overall, Expo'98 was not tied to temporary incautious festivity. But it allowed itself to be tied to the marketing of the “city of excellence”, very close to real-estate language and practice. The city gained an urban park of undeniable success, rather than a new “Pombalino”, perhaps impossible to create and pursue in a democratic era. From the architectural point of view, Expo'98 left some notable works; from the human point of view, it allowed the establishment of a new leisure relationship with the river and heightened attentions to issues of public space (ibidem).

Today is Parque das Nações partially operated from the local Town Hall and not anymore by city officials, who were involved in the Expo project. Nevertheless was in terms of the whole Expo project, the world exhibition an economically success. It was socially well received, mainly because for the reason that large public spaces created near the Tagus river and its nice landscape, even if critiques will argue differently. One reason for this criticisms falls upon gentrification. The requirement of accessibility connections with the surrounding neighborhoods of low income housing is not given and the focus is on profitable businesses, which can afford the area. The whole projects of the renovation of this specific port area are a result of complex strategies in the field of port and city management and individual visions in the sense of risk taking.

7.5.1 Attractions to visit

The city official, who made the decision to create the Expo'98 next to the riverside, were responsible for the transformation of an archaic industrial and port areas into a very significant waterfront development project in Lisbon, which can be still enjoyed by the public today. The goal of this transformation was to create a sustainable area with many opportunities to enjoy life and make the district livable. Smith point out, that “Cities thus may be usefully conceptualized as local sites of cultural appropriation, accommodation, and resistance to “global conditions” as experienced, interpreted, and understood in the everyday lives of ordinary people and mediated by the social networks in which they are implicated” (Smith,2002: 119). This public space has become many things such as an artistic hot spot, which is a space for art and culture. The power of the riverfront lays in bringing people back to a common meeting point, where they can enjoy the space by themselves or in groups doing different activities such as relaxing, visiting as a tourist or sports. Parque das Nações gives the people easily access to several activities in an urban environment, which already has symbolic value for Lisbon considering its just two decades old.

7.5.2 “Vasco da Gama Tower” or better known as the “Sana Vasco da Gama Royal Hotel”

The Sana Vasco da Gama Royal Hotel, which is more known as the former Vasco da Gama Tower is a 145 m lattice tower with skyscraper in Lisbon close to the Tagus river. It is named after Portuguese explorer Vasco da Gama, who discovered India as the first European by sail, in 1498. He is also the reason why many other buildings in the area are called after him. The towers were designed by the architects Leonor Janeiro, Nick Jacobs and SOM (Skidmore, Owings and Merrill) and the steel structure, which is representing the sail of a caravel, was brought together by the engineering company “Martifer“. The tower itself was the tallest structure in Portugal open to the public. The former Vasco da Gama was built for the EXPO`98, which had at the 120 m an observation deck and, just below it, a luxury panoramic restaurant. The base of this impressive tower was used as the European Union Pavilion during the exhibition. Nevertheless were the observation deck and the restaurant closed in October 2004, because of financial reasons. After the closing did the Portuguese architect Nuno Leónidas redesign the tower into a luxury hotel with 178 rooms in 20 floors. The construction of the hotel started in October 2007 and therefore were the base demolished from July to September 2007. The five star hotel is today called "Myriad by Sana Hotels" and famous for the modern environment. The observation deck and the panoramic restaurant are still accessible through the three current panoramic elevators by the guest of the hotel (http://jetsj.com/wp-content/uploads/2013/12/EN.07A_Ground-Improvement.-Sana-Vasco-da-Gama-Royal-Hotel.-Lisbon_JetSJ_17ICSMGE.Egypt2009.pdf).

7.5.3 Oceanarium

The Oceanarium was designed by the American chef- architect Peter Chermeyeff, who is one of the best in his field. The building is right in front of the Tagus river and can be reached by a footbridge. Inside can visitors experience a deep-sea simulation with about 25,000 fish, seabirds, and mammals in an enormous central tank, which has the size of four Olympic-sized swimming pools (<http://lisbonguide.org/lisbon-oceanarium-aquarium/>). Furthermore do visitors have the chance to get a close look into the enormous tank from different levels. The variety of the different animals, including different species of sharks, is reason

why the Oceanarium is not just Lisbon most visited attraction, but also Portugal's. The design of the building itself and the size of the huge tank creates an outstanding environment. Moreover is it Europe's biggest aquarium, which was also the first ever to integrate world ocean habitats within a single environment. The impressive recreations of various ocean ecosystems, which contain the Antarctic tank with penguins, and the Pacific tank with otters in rock pools make. Moreover has the whole exhibition a high-tech multilingual interactive displays, which explicates the ocean life to their visitors. The goal of the four tanks around the large central tank is not just to please the tourists, moreover can the Oceanarium be seen as a research and sustainable development center, which studies four different habitats with their native flora and fauna: the North Atlantic rocky coast, the Antarctic coastal line, the Temperate Pacific kelp forests, and the Tropical Indian coral reefs (http://www.parqueexpo.pt/conteudo.aspx?lang=ing&id_object=1487&name=The-Lisbon-Oceanarium-enjoys-its-best-financial-results-ever-).

7.5.4 Torres São Rafael and São Gabriel

Torre São Rafael and Torre São Gabriel are twin towers located in Parque das Nações, which were designed for the EXPO'98 by the architects Júlio Appleton, João Almeida und Tiago Abecassis. These two towers have 25 floors and are used as luxurious residential towers (<http://www.civil.ist.utl.pt/~crisina/GDBAPE/Artigos/Ultimos/TSG-art.pdf>). Most tourist, who visit Lisbon are fascinated by the various architectural buildings and these tours are one them. Nevertheless are also people living there, who of course can afford to live in such an exclusive environment. The resident, who live there are mostly business people.

7.5.5 MEO Arena (formerly Pavilhão Atlântico)

This huge indoor arena is a multi-purpose concert hall designed by Portuguese architect Regino Cruz, who is also the planner of several government and office buildings in Portugal. This concert hall is Portugal's biggest one and even among the in the European Un-

ion known as one of the largest with the capacity of around 15,000 people. The Pavilhão Atlântico was built in for Expo '98, but is now named after its main sponsor, MEO. The area holds concerts, congresses and sporting events of big range. Furthermore are big event hosted inside the MEO arena, which include live TV coverage, especially if the weather is rainy during the winter months (<http://www.golisbon.com/sight-seeing/atlantic-pavillion.html>). Portugal required an arena to fill the existing gap between smaller indoor halls and huge stadiums in order to promote such big events. The decision to build the former known “Pavilhão Atlântico” within the master plan of Expo 98 allowed the arena to have an event center beyond the city of Lisbon, because the several major highway interchanges make it easy to draw spectators from all over the country.

7.5.6 Vasco da Gama Bridge

“Ponte Vasco da Gama” is the biggest cable- stayed bridge in Europe. It is a perfect combination of precise engineering and beautiful architectural work. Cars are crossing many viaducts and are able to enjoy a range view that spans the Tagus River. The total length is 17.2 kilometers, and 12,000 meters above water in dedicated access roads (<http://www.lagos-sup-school.com/about-portugal/lisboa/lisbon-attractions/lisbon-top-10-places-to-see/ponte-vasco-da-gama/>). The Vasco da Gama Bridge was a mostly private funding project, with a total value of 897 million Euros. Its purpose was to ease the overcrowding on Lisbon's other bridge (25 de Abril Bridge), and to join previously unconnected motorways from Lisbon. Because of the bridges dimension, was it important to consider the curvature of the earth in the calculations before the construction could begin. One of the ever-present apprehensions of this gigantic project was the protection of its surrounding environment, resulting in a vast environmental program. The building of the Vasco da Gama bridge began on February 1995 and was opened to traffic on 29 March 1998, just in time for Expo`98 (ibidem). The name of this masterpiece was also chosen because it celebrated the 500th anniversary of the discovery by Vasco da Gama.

The bridge and freeways appear still fundamental for a “new” centrality in Lisbon. The Project was acknowledged internationally in the year 2000, because it was awarded first prize

by the prestigious Ibero-Americana Institution of Architecture and Civil Engineering (<http://www.lusoponte.pt/>). Therefore is the construction of the Vasco da Gama Bridge up to today one of the largest and most successful projects in the history of civil engineering of the 20th Century. The bridge is not the only project of the Lusoponte program, because it also has an environmental plan. This includes the monitoring and surveillance work by the Center 8CEMA9 and is one of the best and biggest environmental programs in Europe. The Lusoponte project is supervised by various experts, who study “the water and air quality, flora and fauna, bird life, marine life, archaeology, and noise levels” (ibidem). This project is so important because the Vasco da Gama Bridge runs through 400 hectares of the partially abandoned Samouco Salt Pans, which is significant breeding ground for a number of protected species.

7.5.7 Lisbon Orient Station

The Orient Station in Lisbon is one of the main transport hubs Portugal and it was designed by the Spanish architect Santiago Calatrava. The project was finished in 1998 for the world exhibition as well. The Spanish company Necso was able to construct a multi-functional train station, which is not just a architectural prestige project influenced from Gothic architecture, it also covers a metro station, a high-speed train hub for national, international and regional transportation. Moreover contains “Oriente” a local, national and international bus station, a shopping center and a police station. Thousands of people pass every day through this station, either because they need to travel, go to work or just to enjoy the magnificent construction of this building as a tourist. Nevertheless, can “the dominance of beauty over function be clearly felt at present at the Oriente Station, especially at winter time when this very long open-sided railway station can be particularly uncomfortable for passengers” (Lourenço, 2002:11).

7.5.8 Telecabine in Parque das Nações

The Lisboa Cable Car Station was built for the Expo`98 and is still one of the most visited attractions at the Park of Nations can enjoy the beautiful view along the Tagus River.

The cable car connects the south and north ends the former area of the exhibition, which has a distance of more than a thousand meters. Visitors have access from the North station, which is close to the Vasco da Gama Tower or the South station near the Oceanarium to take a ride of about eight minutes. From inside the gondola they can overlook the iconic Vasco de Gama Bridge, see the marvelous scenery and experience a breathtaking view of the Tagus river.

7.5.9 Parque das Nações- a review

Parque das Nações is still benefiting because of its good reputation and strategic planning, it has an international recognition for their successful achievement almost like the great accomplishment in Barcelona's Expo. Most of the projects were planned to be sustainable and therefore did the organizers achieve superior results in the context of a socially, environmentally and financially level. The internet site of Parque das Nações makes following statement:

The proposal, in defining the concept, was for an ambitious thematic platform aimed at bringing the oceans, with their diversity and essential function in the balance of the planet, to the attention of the international community. A strictly historical approach was rejected, preferring to approach the theme from the perspective of the future, relating it with science, politics, technology and art. The objective was to propose a new ethic in Man's relations with the environment, something which had become a central topic on the political agenda of the 21st century. (http://www.parqueexpo.pt/conteudo.aspx?caso=projeto&lang=ing&id_object=628&name=EXPO-%2798---Lisbon-World-Exposition-1998-)

Moreover is the concept up until today such a success, so they are able to sell their concept to other expo organizations or to other waterfront projects, which need to be developed in different countries. In Lisbon for example was this project so important to be realized because the Lisboetas or tourists for this matter, had no physical access to the river, except for the "Praça do Comércio" waterfront view point, where the Portuguese Government main headquarters stand, small and medium industrial firms have been locating over the last forty years without any urban planning. In the Strategic Plans and Projects scope from 2001, Lisbon gave substantial drive to the renewal of its 18 kilometers of urban waterfront, "converting and revitalizing disaffected industrial areas related to defunct port activities who had become obsolete and degraded and which generated a negative environmental impact" (http://www.isocarp.net/Data/case_studies/889.pdf). More to the West are more industrial port

districts of Lisbon and not worth to visit. The north to the Expo area was considered to be a planned neighborhood, but since the sixties was this region without access to the river and to downtown Lisbon until the Expo plans changed everything. The eastern side had this huge problem of the highly polluted Trancão river and connected with another Municipality. The biggest conflict of this situation occurred between the growing city and the heavy industrialized harbor area.

It is fair to say that the Park is a huge adjustment for this long port area and the city itself. In Lisbon several public entities restricted or had legal rights over the Expo territory, which was mostly port area. Consequently do some critiques disagree with the port authority acts as an institution. These authorities are responsible for the whole transformation, but like investors, do they focus on profit and because they provide the money for this area they also restrict municipalities greed for land located at the waterfront. This leads to fast revenues from land and building taxes and the people, who live close by are excluded. Even though that Expo'98 started with political decisions, which produced exclusive conditions for the event of the World Fair, the situation of the political involvement in Parque das Nações has totally changed. The whole project was expected not just to sustainable but also be self-paid, which can be considered as a financially strategy. But the city didn't have enough money to finance the whole project by itself, so the project was mainly financed by selling the land to developers. Nearly half of the Expo spot was owed by the "Port Authority", who traded the land to the Expo'98 organizers for a fairly low price. Seller and buyer were both public institutions and could therefore agree on many terms very fast, because they were somehow controlled by the central government. Unfortunately did the payment never come through, which is just one of the problems of this "success" project. It also shows the complexity that engages with the whole Expo'98 case, because it reveals some contradictions in this matter. Júlia Lourenço points out that "land speculation, increasing densities and reduced public space as well as oversupply of some infrastructure", are more problems, which followed during and after the exhibition was done (Lourenço, 2002:1).

Like already mentioned before is Parque Expo a stock company, which only focus seeks profit and this kind of administration, which claims to be a public company, but compromise politically, while acting as a private developer as well, points out the controversial role of the capitalist state in urban planning. The whole project (Expo-98 and all urban renovation) costs of two million Euros obtained as such: "65% from bank loans, 25% from the Portuguese Government and 10% from European Union" (Lourenço, 2002: 1). Until 1993, the project

entered an a increased development, because the enclosure was planned and the strategy of international promotion was settled. Moreover were international campaigns launched, and therefore was the logistic of the space where the exposition would be constructed in the focus of being finished. Moreover needed the Commission and the company Parque EXPO '98, S.A. fulfill the contract because they were already charged with launching and executing the undertaking. Also still in 1993 came the approval to realize the general urbanization plan of an whole area of 330 ha. The idea to proclaim 1998 the International Year of the Oceans was approved by the UN at the end of 1994 (http://www.parqueexpo.pt/conteudo.aspx?caso=projeto&lang=ing&id_object=628&name=EXPO-%2798---Lisbon-World-Exposition-1998-).

Nevertheless did Parque Expo investment pay off and became very profitable because of its location. After the event the price of the square meter in this area is on of the highest in town. But Parque Expo did not take the social characteristics of the surrounding districts into consideration, which is a typical sign for gentrification and the 21st century urban planning. The company Parque Expo nor the city officials took social infrastructure such as buildings and facilities for low income families in the surrounding communities, into consideration. Today belongs the majority of the Parque Expo residents to the upper middle class, who can effort a certain lifestyle. The living costs in this area are much higher than anywhere else in Lisbon, because the location is filled with huge businesses, hotels and tourist attractions. Therefore can this transformation be recognized as a typical sign of social segregation. Nevertheless was the Expo`98 project despite all the critique a proved success in the sense that this public space changed for the better. On way to create a different atmosphere and to enjoy the waterfront at Parque Expo was to eliminate the presence of cars in order to make the view more enjoyable for pedestrians. Only one parking area is located at the waterfront, the others are located further inland and are underground parking. Overall does Park das Nações have eleven parking with “5.163 places, exceeding the minimum requirements and making it still easy for visitors to park their cars” (Lourenço, 2002, 5).. Moreover are the six gardens and one urban park, which occupy 1 /3 (110ha) of the total area a big part of a relaxing atmosphere.

The organizers and responsible could demonstrate that an urban design based on a concept of environmental and sustainable quality, and making use of creative participations in the public sphere, is well accepted by various of people in reality. The Nations' Park for instance integrates new urban technology such as “the Technical Gallery Service Tunnel, housing fi-

ber-optic telecommunications, a central heating and cooling system, and centralized solid-waste collection, in addition to the more traditional public service networks such as water and electricity planning” (Lourenço, 2002, 5). But in comparison can the Expo site not fulfill the function of a true meeting place, even with an impressive waterfront area, because the historic centre of Lisbon still attracts more people and invites them to relax there. Park das Nações is more a daytime place to go to, but in the night is it a very quiet place without opportunities like Lisbons downtown. Business people relax in their hotel lobbies or go to the casino. Anyhow, did the Expo exhibition had a significant cultural impact and not just in the sense that a whole district was transformed. Also, instead of including a combination of different fast-food restaurants, “traditional coffee shops, bars and restaurants from various towns in Portugal (just to name, Peter’s from Azores, Infantes from Alentejo) were invited to come to Expo-98 site and now they have stayed in the area” (Lourenço, 2002: 4). On one hand does it show the different approach of this event by not have big fast-food chain and on the other hand that this idea was clearly a success, because some of the restaurants stayed.

The concept and some projects like the Vasco da Gama bridge or the Oceanarium became a reference to copy in new coming projects all over the world. City planners and architects tried actively to make a connection between the city and the river, by creating new transport ways or by redefining the atmosphere close to the river through no parking areas. The old area has been totally erased, and therefore did the transformation obliterate testimonies from the past, which used to give the site its shabby identity, caused by its reputation of being a waste plant. New methods were designed to clean up, so the river site natures could flourish again and this vast degraded and polluted area disappeared. Many species of trees have been planted, namely “oaks, lime trees, banana and other palms, pines and nettle trees, including rare species” (Lourenço, 2002: 4). The environmental projects like the bird hatery or the clean water programme make this area so special and important. Also are the central heating and cooling system running on natural gas at considerable energy savings when compared to traditional systems, which is just another example of the innovative solutions implemented (ibidem, 7). This could be possible because a team of distinguished Portuguese and a few foreigner experts were assigned the task to evaluate and monitor the plans and projects proposed. Lourenço pinpoints that, “the choice of such environmentally-friendly infrastructures, while ground-breaking in Portugal, reflected their successful use in other European cities. They were directly incorporated into the urban planning process” (ibidem,7). Therefore was Expo-98 more than just an exhibition, it was a chance for improving the environment and urban regeneration. Today visitors can see a modernize and internationalize Lisbon. One reason for

this achievement is, that “Municipalities worked together for reconversion and renewal, ensuring accessibility and transport, when planning shopping centers, services and infrastructure, and for urban planning and in sponsoring ambitious events”, so Lourenço (2002, 5). Nevertheless brought this area a huge contribution of unique and high quality buildings to the creation of a new urban skyline, transforming and redefining the city's relationship with the eastern riverfront. “The environmental renewal undertaken at the Nations’ Park is relevant because of its innovation, great diversity, quality of its environmental recovery efforts and pedagogic spreading of outcomes”, so Lourenço (2002, 7).

8 Conclusion

Lisbon is with any doubt, one of the most Creative Cities in Europe, if not in the world. The city itself is interesting and has a unique history, which is just one out of many indicators for it. Creativity exists in all kinds of different projects. Today creativity is an import factor in everyday life and work; everyone wants to make something different and better. Even though it is hard to define how creativity works in particular, it is important for a city, to be surrounded by various creative people and projects. Lisbon is not just attractive for artists or other creative professions because of the weather or the lower cost of life in comparison to other European cities. The city has its charm and a lot of potential to earn money. Even the Municipality of Lisbon is engaged in many different projects and wants to contribute actively to make Lisbon open to be a Creative City through exploring new concepts and innovations. The opportunities to think, work and to live in a city like Lisbon, should inspire not just people with creative professions. Lisbon offers various recreational possibilities, for example the fantastic museums and galleries. The view examples in this thesis represent just a small amount what Lisbons art culture has to offer. The different concepts, which are realized in the galleries or the museum, show the diverse program people can experience. Also is it easy to find creativity and art all around the city. Street art, which is legal or even illegal, is to be found in every corner and attract many artists from all over the world to come to work and visit the city. Creativity can be witnessed not just in art projects, because another huge impact is the transformed neighborhoods. Of course is there also an artistic impulse behind these urban change, but it also changes the whole atmosphere in the city itself. Nevertheless is one big critique point nowadays the gentrification process inside the districts, but on the other hand did most areas change for the better, which is good for the future. City officials need to be concerned about profits but can't forget the social aspect while earning money. The people need to be included in such big decisions in order to satisfy everybody. A neighborhood such as Park das Nações, for example is one of Lisbon prestige projects, but most of the locals cant afforded to live there. As long there is just one district like that, it is tolerable but this process can transform more areas in Lisbon. Alcântra, the former industrial neighborhood, where the LX-factory is now, went for the artistic approach and not the business orientated one. Nevertheless are these new businesses also focused to earn money, but the atmosphere in this area it totally different compared to the chic and futuristic new buildings. It is good for Lisbon to have such diverse areas, because different people have a lot of opportunities to feel comforta-

ble. Richard Florida promotes this idea of diversity, because it attracts many people with different creative professions, which generates financial success.

For this reason, I believe Lisbon has the potential to be as famous as other cultural cities in Europe, such as Berlin or London, which inhabit this reputation for years already. The several events that happened every month are enjoyable for young and old. Even with the plenty of good things in the city, there is also a lot of work to do, not only to be culturally more attractive to tourist, but also to lisboets. By the standards of Richard Florida, who introduced the 3T (Talent, Tolerance and Technology), which Lisbon can definitely fulfill, by the huge numbers of graduates and the different educational institutions, the multicultural society and the various projects in the city. He established the term “Creative Class”, and he argues that the economy is moving from a corporate-centered system to a people-driven one and companies now move to people and not people to jobs, and cities need a people climate as well as a business climate. Lisbon is certainly a capital, which can attract talent and is therefore a hub for the Creative class, especially because of the very good infrastructures for startups. Florida points out that technology is key for success and Lisbon has a lot of incubators, who are boost and invest in these business ideas. Moreover did he develop indicators to measure the attributes of places that attract and retain the Creative Class, which in turn attracts companies. The startup scene in Lisbon becomes bigger and bigger and stands already in direct competition to Berlins scene. Some new entrepreneurs might decide to come to Lisbon in the first place, because of the great infrastructure and networking opportunities, the incubators have to offer. Additionally does the good weather help to make their decision. For example are also artists part of one group at the core of this class, but so are creative economy people or scientists important and Lisbon has options for all of them. Florida pinpoints, that “Creativity is thus associated with the rise of new work environments, lifestyles, associations, and neighborhoods, which in turn are conducive to creative work. Such a broadly creative environment is critical for generating technological creativity and the commercial innovations and wealth that flow from it” (Florida, 2014: 16). Even tourists nowadays look for more than just history and monuments. The nightlife, the restaurants, the art, all of this makes a city more interesting to visit. And Lisbon has it all. Moreover does all this diversity reflects in the urban environment, with graffiti’s and other art pieces, which make whole neighborhoods more likeable and cozy. All this different projects in the Lisbon area make the city exclusive. The concept of the Creative City by Charles Landry, which has more of an artistic approach, suggests that the inhabitants of a city should work with city officials in order to be successful. The Lisbon Municipality is also involved in many diverse projects, to make the city more

interesting for locals and investors. The involvement of many young people can be witnessed all over town in a range of projects. Artists such as graffiti writers have the chance not just to live their dream by realizing their pieces on walls, moreover do they have to chance by being recognized and able to make a career out of their talent, instead of being criminalized. It is fair to say, that Lisbon has already proved to be able to compete in the international competition of being creative in different ways, even though that there is more to accomplish and overcome.

9 Bibliography

- André, Isabel Margarida (2012), A criatividade urbana na região de Lisboa. http://issuu.com/ccdr-lvt/docs/a_criatividade_urbana_na_regiao_de [25 June 2015].
- Austin, Joe (2015) The Street Art World. In: *Konsthistorisk tidskrift/Journal of ArtHistory*, 84:1. London: Routledge, pp. 71-72.
- Baycan,Tüzin, Girard, Luigi Fuscoa and Nijkamp, Peter (2011), Creative and Sustainable Cities: A New Perspective. In: *Sustainable City and Creativity*. England, Surrey: Ashgate Publishing Company, pp. 3-15.
- Bauman, Zygmunt (2005), *Liquid Life*. Cambridge: Polity Press.
- Bengtson, Peter (2013), Beyond the Public Art Machine: A Critical Examination of Street Art as Public Art. In: *Konsthistorisk tidskrift/Journal of Art History*, 82:2, pp. 63-80.
- Boden, M. A. (2004), *The creative mind: Myths and mechanisms* (2nd edn). New York: Routledge.
- Bohm, David (2006), *On Creativity*, ed. by Lee Nichol, London: Routledge.
- Bourdieu, Pierre (1979), *Distinction: A Social Critique of the Judgement of Taste*. London: Irvine, The Work on the Street 41 Routledge & Kegan Paul.
- Brabazon, Tara (2011), When Bohemia becomes a business: City lights, Columbus Avenue and a future for San Francisco. In: *Human Geographies– Journal of Studies and Research in Human Geography* 5.1, Brighton, UK, pp. 43 - 59.
- Brisman, Larry (2009), “Creative Product and Creative Process in Science and Art” In: Krausz, Michael; Dutton, Denis; Bardsley, Karen (eds.) *The Idea of Creativity*, Leiden, Boston: Brill, pp. 17-41.
- Brighenti, Andrea, and Cristina Mattiucci (2009), “Editing Urban Environments: Territories, Prolongations, Visibilities.” In: *Mediacity*. Berlin: Frank & Timme. Available: <http://eprints.biblio.unitn.it/archive/00001481/>. [18 June 2015].
- Bryan S. Turner (2001), *Outline of a General Theory of Cultural Citizenship*. In: Nick Stevenson (eds.) *Culture and Citizenship*, London: Sage, pp 11-32.
- Burnham, Scott (2010), The call and response of street art and the city, *City: analysis of urban trends, culture, theory, policy, action*, 14:1-2. London: Routledge, pp. 137-153.
- Campus, Ricardo (2013), A Arte Urbana enquanto “Outro”. In: *V!RUS*, São Carlos, n. 9.
- Campus, Ricardo (2009), Entre as luzes e as sombras da cidade: visibilidade e invisibilidade no graffiti. In: *Etnográfica* 13 (1), pp. 145-170.

Campus, Ricardo (2012), Graffiti writer as superhero. In: *European Journal of Cultural Studies*, pp.1–16.

Caeiro, Mario (2003), Lisbon Capital of Nothing. In: Miles, Malcolm and Nicola Kirkham (eds.) *Cultures and Settlements*. Bristol: Intellect Books, pp. 133-147.

Corijn, Eric (2009), Urbanity as a Political Project: Towards Post-national European Cities. In: Kong, Lily and Justin O'Connor (eds.) *Creative Economies, Creative Cities. The GeoJournal Library*, Volume 98. New York: Springer, pp. 197-206.

Docherty, Iain, Goodlad, Robina and Paddison, Ronan (2001), Civic Culture, Community and Citizen Participation in Contrasting Neighbourhoods. In: *Urban Studies*, Vol. 38, No. 12, pp. 2225–2250.

Donald, Merlin (2006), "Art and Evolution" In: *The Artful Mind. Cognitive Science and the Riddle of Human Creativity*, ed. Mark Turner, Oxford: UP, pp. 3-20.

Duxbury, N., Gillette, E. & Pepper, K. (2007). Exploring the cultural dimensions of sustainability. *Creative City News: Special Edition 4*. Vancouver: Creative City Network of Canada. http://www.creativecity.ca/database/files/library/Creative_City_News_E.pdf [25 January 2015].

Duxbury, Nancy (2004): *Creative Cities: Principles and Practices*. Ottawa, Ontario: Canadian Policy Research Networks.

Duxbury, Nancy and Gillette, Eileen (2007), Culture as a Key Dimension of Sustainability. Creative City Network of Canada. Centre of Expertise on Culture and Communities. <http://tosca.vtlseurope.com:8098/arxius/pdf/E130054.pdf> [12 January 2015].

Eade, John and Mele, Christopher (2002), *Understanding the City*. Oxford, UK: Blackwell Publishers Ltd. Exploring Concepts, Themes, and Models. In: *WORKING PAPER NO. 1*, <http://tosca.vtlseurope.com:8098/arxius/pdf/E130054.pdf> [15 March 2015].

Evanns, G. (2009) Creative cities, creative spaces and urban policy. In: *Urban Studies* 46, 1003-1040.

Fainstein, Susan S. (2005), CITIES AND DIVERSITY - Should We Want It? Can We Plan For It? In: *URBAN AFFAIRS REVIEW*, Vol. 41, No. 1, pp. 3-19.

Figueira, Jorge (2012) A EXPO 98 DE LISBOA: projeto e legado. In: ARQTEXT016. http://www.ufrgs.br/propar/publicacoes/ARQtextos/pdfs_revista_16/07_JF.pdf [2 July 2015].

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

Florida, Richard (2005), *Cities and the Creative Class*. New York: Routledge.

Florida, Richard (2014), *The Rise of the Creative Class. Revisited*. New York: Basic Books.

Friedrichs, Jürgen (1998), Soziale Netzwerke und die Kreativität einer Stadt. In: A. Göschel & V. Kirchberg (eds.), *Kultur in der Stadt. Stadtsoziologische Analysen zur Kultur*. Opladen: Leske + Budrich, pp.145-65.

Foster, Hal. (1996), The Archive without Museums. In: *The MIT Press, October 77*. pp.97-119.

Gardner, Howard (2007), *Five minds for the future*, Boston, Mass.: Harvard Business School Press.

Girard, Luigi Fusco (2013), Toward a Smart Sustainable Development of Port Cities/Areas: The Role of the “Historic Urban Landscape” Approach. In: *Sustainability 2013*, 5, pp. 4329-4348.

Glăveanu, Vlad Petre (2014), *Distributed Creativity. Thinking Outside the Box of the Creative Individual*. Heidelberg New York Dordrecht London: Springer.

Gottdiener, Mark (2002), Urban Analysis as Merchandising: The “LA School” and the Understanding of Metropolitan Development In: Eade, John and Mele, Christopher (eds), *Understanding the City. Oxford, UK: Blackwell Publishers Ltd. Exploring Concepts, Themes, and Models. WORKING PAPER NO. 1*, pp.159- 180.
<http://tosca.vtlseurope.com:8098/arxius/pdf/E130054.pdf> [15 March 2015].

Göschel, Albrecht (1998), Kultur in der Stadt - Kulturpolitik in der Stadt. In: A. Göschel & V. Kirchberg (eds.), *Kultur in der Stadt. Stadtsoziologische Analysen zur Kultur*. Opladen: Leske + Budrich, pp. 229- 255.

Hahn, Julia (2010), *Creative Cities and (Un)Sustainability – Cultural Perspectives*. Lüneburg, Cultura21 eBooks Reihe zur Kultur und Nachhaltigkeit Vol. 3 / Band 3.

Hawkes, J. (2001), *The fourth pillar of sustainability: Culture’s essential role in public planning*. Melbourne: Common Ground.

Henriques, Eduardo Brito and Thiel, Joachim (1997), Culture, Innovation and Periphery: A theoretical sketch and some evidence from different portuguese context. Lisbon, *Finisterra XXXII*, 64, pp. 45-70.

Höjer, Mattias, Gullberg, Anders and Pettersson, Ronny (2011), *Images of the Future City. Time and Space For Sustainable Development*. Stockholm, Springer.

Hoyman, M. & Faricy, C. (2009). It takes a village: A test of the creative class, social capital and human capital theories. *Urban Affairs Review*, 44, 311-333.
http://www.tandfonline.com/doi/abs/10.1080/00233609.2012.762804#.VR7JkPzF_XU [03 March 2015].

Hutter, Michael (2013), Controversies aboutand in Creative Cities. In: *The idea of creative city/The urban policy debate* | Cracow 17 - 18 October 2013., 6- 11.
<http://eujournal.org/files/journals/1/books/Cracow2013.pdf> [22 October 2014].

Indergaard, Michael (2002), *The Bullriders of Silicon Alley: New Media Circuits of Innovation, Speculation, and Urban Development*. In: Eade, John and Mele, Christopher (eds), *Understanding the City*. Oxford, UK: Blackwell Publishers Ltd. *Exploring Concepts, Themes, and Models*. WORKING PAPER NO. 1, 339- 362.

<http://tosca.vtlseurope.com:8098/arxius/pdf/E130054.pdf> [15 March 2015].

Irvine, Martin (2012), *The Work on the Street: Street Art and Visual Culture*. London & New York: Berg.

Ivcevic, Zorana (2009), "Creativity Map : Toward the Next Generation of Theories of Creativity." In: *Psychology of Aesthetics Creativity and the Arts 3 (1)*, pp. 17–21.

Johnson, Björn and Lehmann, Martin (2006), *Sustainability and Cities as Systems of Innovation*. DRUID Working Paper No. 06-17.

<http://www3.druid.dk/wp/20060017.pdf> [03 April 2015].

Kagan, S. (2010). *From the unsustainable creative class to the sustainable creative city: An emerging shift in cultural policies?* Paper presented at the 3rd conference of the Sociology of Culture Research Network of the European Sociological Association (ESA), October 7-9,

Kagan, S. and Hahn, J. (2011) *Creative Cities and (Un)Sustainability: From Creative Class to Sustainable Creative Cities*. In: *Culture and Local Governance / Culture et gouvernance locale*, vol 3 (1-2). Ontario, Canada.

Kagan, S. and Kirchberg, V. (2008), *Sustainability: a new frontier for the arts and cultures*. Frankfurt am Main: Verlag für Akademische Schriften.

Kearns, Peter (2011), *Making Learning City Development Creative and Innovative*. In: PASCAL International Exchanges (PIE) PIE Discussion Paper 2. <http://pie.pascalobservatory.org/pascalnow/blogentry/pie/pie-discussion-paper-2-making-learning-city-development-creative-and-innovat.> [12 January 2015].

Krätke, Stefan (2011), *The Creative Capital of Cities*. Oxford, Blackwell Publishing.

Landry, Charles (2008), *The creative city: a toolkit for urban innovators*. London: Earthscan Publications.

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

Lane, Jan-Erik and Ersson, Svante (2005), *Culture and Politics A Comparative Approach*. USA, Burlington: Ashgate.

Lees L. (2000), "A reappraisal of gentrification: towards a 'geography of gentrification'" In: *Progress in Human Geography 24*, pp. 389-408.

Lewisohn, Cedar (2008), *Street Art. The Graffiti Revolution*. London: Tate Publishing.

Leslie, Ester, (2011), Add Value to Contents: The Valorization of Culture Today. In: Raunig, G., Ray, G. and Wuggenig, U.(eds.) *Critique of Creativity: Precarity, Subjectivity and Resistance in the “Creative Industries”*. London: MPG Books Group.

Lloyd R D, (2006), Neo-Bohemia : art and commerce in the postindustrial city. New York, N.Y. ; London: Routledge.

Lourenço, Júlia (2002) EXPO - 98 AND TRICKLING DOWN EFFECTS IN LISBON. At: The 38th International Congress “THE PULSAR EFFECT” Planning with Peaks Athens, Greece, 21st -26th September 2002.
http://www.isocarp.net/Data/case_studies/154.pdf [3 July 2015].

Lubart, Todd (2010), “Cross-Cultural Perspectives on Creativity” in Handbook of Creativity, edited by James C Kaufman and Robert J Sternberg. Cambridge: Univ. Press, pp. 265–278.

Markusen,Ann (2006), Cultural planning and the Creative City. Minneapolis: University of Minnesota.

Martinho, Teresa Duarte (2013), Arte, espaço e cidade ou Kit Garden, de Joana Vasconcelos. Porto: Publicação editada pela Plataforma Barómetro Social.
http://repositorio.ul.pt/bitstream/10451/7871/1/ICS_TDMartinho_ASITN.pdf [16 May 2015].

Mateus, Augusto (2013), Culture, creativity & internationalisation of the Portuguese economy. Portugal: Gabinete de Estratégia, Planeamento e Avaliação Culturais Secretaria de Estado da Cultura.

May, Stephen (1999), Critical Multiculturalism and Cultural Difference: Avoiding Essentialism. *Critical Multiculturalism: Rethinking Multicultural and Antiracist Education*. London: UK Falmer Press.

Mcauliffe , Cameron (2012),Graffiti or street art? Negotiating the moral geographies of the Creative City. In: *JOURNAL OF URBAN AFFAIRS, Volume 34, Number 2*. Sydney: University of Western Sydney, pp.189–206.

Merrill, Samuel (2015), Keeping it real? Subcultural graffiti, street art, heritage and authenticity. In: *International Journal of Heritage Studies, 21:4*. London: Routledge, pp. 369-389. Milano. <http://ssrn.com/abstract=1692189> [03 March 2015].

Mommaas, Hans (2009), Spaces of Culture and Economy: Mapping the Cultural-Creative Cluster Landscape. In: Kong,Lily and O’Connor, Justin (eds.) *Creative Economies, Creative Cities. The GeoJournal Library, Volume 98*. New York: Springer, 45-60.

R. Nanda,M.Rhodes-Kropf (2013), Investment cycles and startup innovation. In: *Journal of Financial Economics 110*, 403–418.

O’Brien, Dave (2014),Cultural Policy- Management, value and modernity in the creative industries. London and New York: Routledge.

O'Doherty, Brian (1999), *Inside the White Cube: The Ideology of the Gallery Space*. Expanded ed. Berkeley: University of California Press.

Oehmke, P. (2010), Squatters take on the creative city: Who has the right to shape the city? *Spiegel Online*. www.spiegel.de/international/germany/0,1518,670600,00.html [03 March 2015].

Osten, von Maria (2011), Unpredictable Outcomes / Unpredictable Outcasts: On Recent Debates over Creativity and the Creative Industries. In: Raunig, G., Ray, G. and Wuggenig, U.(eds.) *Critique of Creativity: Precarity, Subjectivity and Resistance in the "Creative Industries"*. London: MPG Books Group.

Peck, J. (2005), Struggling with the creative class. *International Journal of Urban and Regional Research*, 29(4), pp. 740-770.

Philipps, Axel (2015), Defining Visual Street Art: In Contrast to Political Stencils, *Visual Anthropology*: Published in cooperation with the Commission on Visual Anthropology, 28:1. London: Routledge, pp. 51-66.

Pinto, A. and A. Pereira & D. Cardoso (2009), Ground improvement solutions at Sana Vasco da Gama Royal Hotel. In: Proceedings of the international conference on soil mechanics and geotechnical engineering, 17, p.2180-2183.
http://jetsj.com/wp-content/uploads/2013/12/EN.07A_Ground-Improvement.-Sana-Vasco-da-Gama-Royal-Hotel.-Lisbon_JetSJ_17ICSMGE.Egypt2009.pdf [2 July 2015].

Pratt, Andy C. (2008), Creative cities: the cultural industries and the creative class. In: *Geografiska annaler: Series B- Human geography*, 90., pp.107-117.
<http://eprints.lse.ac.uk/20730/> [03 March 2015].

Pratt, Andy C. and Jeffcutt P. (2009), *Creativity and innovation in the cultural economy*. London: Routledge.

Puchta, D., Schneider, F., Haigner, S., Wakolbinger, W. and Jenewein, S. (2010), *The Berlin Creative Industries. An Empirical Analysis of Future Key Industries*. Heidelberg: Gabler Verlag.

Rodwell Dennis (2013), HERITAGE AS A DRIVER FOR CREATIVE CITIES. In: The idea of creative city/The urban policy debate | Cracow 17 - 18 October 2013., pp. 11-27.
<http://eujournal.org/files/journals/1/books/Cracow2013.pdf> [22 October 2014].

Sawyer, R. Keith (2006), *Explaining Creativity. The Science of Human Innovation*. Oxford: Oxford University Press.

Scott, Alen J. (2008), *Social Economy of the Metropolis. Cognitive-Cultural Capitalism and the Global Resurgence of Cities*. Oxford and New York: Oxford University Press.

Smith, Michael Peter (2002), Power in Place: Rethorizing the Local and the Global. In: Eade, John and Mele, Christopher (eds), *Understanding the City*. Oxford, UK: Blackwell Pub-

lishers Ltd. *Exploring Concepts, Themes, and Models. WORKING PAPER NO. 1*, pp.109-130.

<http://tosca.vtlseurope.com:8098/arxius/pdf/E130054.pdf> [15 March 2015].

Soares, A.L, F.C. Regoa, E.G. McPherson, J.R. Simpson, P.J. Peper, Q. Xiao (2011), Benefits and costs of street trees in Lisbon, Portugal. In: *Journal of Urban Forestry & Urban Greening*, pp. 0-10.

http://www.fs.fed.us/psw/programs/uesd/uep/products/818Lisbon_BCA.pdf [19 December 2014].

Sternberg, Robert J. & Lubart, Todd I. (2009), "The Concept of Creativity: Prospects and Paradigms" In: *Handbook of creativity*, ed. Robert J. Sternberg, Cambridge: Univ. Press, pp. 3-15.

Steward, Cecil W. and Kuska, Sharon S. B. (2008), Developing and sustaining Creative Cities: A Sustainability Tool for Designers, Planners, And Public Administrators. In: *Sustainable City and Creativity: Promoting Creative Urban Initiatives, Naples, 24-26*.

<http://inderscience.metapress.com/content/vj743uj687656670/>. [29 March 2015].

Trzyna, Ted (2007), Global urbanization and protected areas. Challenges and opportunities posed by a major factor of global change — and creative way of responding. Sacramento, California: California Institute of Public Affairs.

UNESCO. (1995), *The cultural dimension of development: Towards a practical approach. Culture and Development Series*. Paris: UNESCO Publishing.

Ward, Thomas B. (2004), "Cognition, creativity, and entrepreneurship." In: *Journal of Business Venturing 19*, pp. 173–188.

Wiktor-Mach, Dobrosława and Radwański, Piotr (2013), The idea of creative city/The urban policy debate | Cracow 17 - 18 October 2013. <http://eujournal.org/files/journals/1/books/Cracow2013.pdf> [22 October 2014].

Young, Alison (2014a), *Cities in the City: Street Art, Enchantment, and the Urban Commons, Law & Literature*, 26:2. London: Routledge, pp. 145-161.

Young, Alison (2014b), *Street Art, Public City. Law, Crime and the Urban Imagination*. New York: Routledge.

Visconti, Luca M., Sherry Jr, John F., Borghini, Stefania and Anderson, Laurel (2010), Street Art, Sweet Art? Reclaiming the "Public in Public Place In: *JOURNAL OF CONSUMER RESEARCH*, pp. 511- 529.

Zukin, Sharon (2005), *Whose Culture? Whose City?* In: Lin, Jan/ Mele, Christopher (eds.), *The urban sociology reader*. Oxon: Routledge, pp. 282-289.

Zukin, Sharon (2010), *Naked City. The Death and Life of Authentic Urban Places*. New York, Oxford City Press.

10 Internet research

<http://www.cm-lisboa.pt/> Seen: [30 November 2014].

<http://natalisboa.com/index.php/pt/> [5 July 2014].

artworks<http://www.steppinstoneshop.com/>[15 February 2015].

<http://inkygoodness.com/blog/artists/featured-artist-aka-corelone/>[15 February 2015].

<http://www.finerats.com/>[15 February 2015].

<http://hypebeast.com/2014/3/akacorleone-find-yourself-in-chaos-underdogs-gallery>[15 February 2014].

http://desktopmag.com.au/features/qa-illustrator-and-designer-akacorleone/#.VY_6VxtViko [25 February 2015].

<http://www.lisbon-challenge.com/> [25 January 2015].

<http://www.thisiscolossal.com/2015/05/lisbon-lata-65-graffiti/?src=footer> [30 May 2015].

<http://www.lomography.de/magazine/225165-lisbon-graffiti-amoreiras-wall-of-fame> [09 January 2015].

http://www.givlowe.com/press_release.pdf [21 March 2015].

http://unctad.org/en/docs/ditc20082cer_en.pdf[21 March 2015].

<https://www.nowness.com/story/u2-raised-by-wolves> [15 May 2015].

<http://imageobjecttext.com/2014/01/02/a-moveable-feast/> [25 January 2015].

<http://joana-vasconcelos.weebly.com/percurso-artiacutestico.html> [10 May 2015].

<http://www.alexandrefarto.com/> [16 May 2015].

<http://theculturetrip.com/europe/portugal/articles/joana-vasconcelos-s-floating-pavilion-portugal-at-the-venice-biennale/> [18 May 2015].

<http://unesdoc.unesco.org/images/0001/000113/011345eo.pdf> [18May 2015].

<http://www.cross-innovation.eu/wp-content/uploads/2013/09/Lisbon-Creative-Economy-Book.pdf> [24 June 2015].

<http://www.investlisboa.com/site/en/lisbon/why-lisbon/capital-city> [24 June 2015].

http://www.portugueseliteratureonline.com/babel_plo/static/i/www.portugueseliteratureonline.com/province_lisbon.html [08 November 2015].

<http://www.cross-innovation.eu/practice/fab-lab-lx/> [24 June 2015].

http://jetsj.com/wp-content/uploads/2013/12/EN.07A_Ground-Improvement.-Sana-Vasco-da-Gama-Royal-Hotel.-Lisbon_JetSJ_17ICSMGE.Egypt2009.pdf [2 July 2015].

http://www.parqueexpo.pt/conteudo.aspx?lang=ing&id_object=1487&name=The-Lisbon-Oceanarium-enjoys-its-best-financial-results-ever- [2 July 2015].

<http://lisbonguide.org/lisbon-oceanarium-aquarium/> [2 July 2015].

http://www.parqueexpo.pt/conteudo.aspx?caso=projeto&lang=ing&id_object=628&name=E XPO-%2798---Lisbon-World-Exposition-1998- [4 July 2015].

http://www.isocarp.net/Data/case_studies/889.pdf [4 July 2015].

<http://www.lagos-sup-school.com/about-portugal/lisboa/lisbon-attractions/lisbon-top-10-places-to-see/ponte-vasco-da-gama/> [2 July 2015].

<http://www.lusoponte.pt/> [2 July 2015].

<http://www.ft.com/cms/s/0/849a69c0-af7c-11e3-9cd1-00144feab7de.html#axzz2x3jRnY1S> [2 July 2015].

<http://observador.pt/2015/06/30/vhils-criou-rosto-de-amalia-em-calcada-portuguesa-em-lisboa/> [06 July 2015].

<http://hyperallergic.com/7933/street-art-ny-rojo-harrington/>. [06 July 2015].

http://www.huffingtonpost.com/fodors/coolest-subway-stations_b_4269308.html [10 July 2015].

<http://www.under-dogs.net/about/> [10 July 2015].

http://www.envacgroup.com/references/pdf_preview/pdf_preview_2? [14 July 2015].

<http://www.forbes.com/sites/alisoncoleman/2015/08/23/portugal-discovers-its-spirit-of-entrepreneurial-adventure/> [24 August 2015].

<http://www.investlisboa.com/site/en/> [24 August 2015].

<http://www.lisbon-challenge.com/2015/09/15/portugal-as-a-privileged-entry-point-for-startups-into-the-european-market/> [24 August 2015].

http://www.comvort.com/wp-content/uploads/2014/06/Dr-Carvalho-LISBON_Economy-Innovation-Entrepreneurship.pdf.pdf [24 August 2015].

<http://lisbonconnections.pt/WhyLisbon/Strategy?lang=EN> [24 August 2015].

<http://www.lisbon-challenge.com/2015/09/23/the-web-summit-is-moving-to-lisbon/>. [23 September 2015].

