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## **ID 1521 | THE DEVELOPMENT AND IMPACTS OF CULTURAL URBAN REGENERATION IN BEIJING-WITH CULTURE QUARTER, 798 ART DISTRICT AS EXAMPLE**

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### **1 INTRODUCTION**

Urban regeneration and cultural urban regeneration are familiar terms in the western planning field, because of the long-term practices and researches. According to academics, cultural urban regeneration is an urban revitalization approach revolving around culture. For instance, the North Quarters in Manchester reconstructed and transformed from cotton manufacturing into a cultural quarter, providing job opportunities, forming galleries and workshops clusters, fostering multi-culture inclusion and beautifying the environment. The cultural quarter which gathers cultural activities, production and consumption in previous dilapidated place has been practiced rather successfully in western cities. Factually, homogeneity, over-commercialization, gentrification, disparity of society and short-term effects are also appeared in cultural quarters in the late development stage. For many developing countries where urbanization and urban regeneration are underway at same time; the “cultural urban regeneration” is an advanced term which requires explanation, analysis and discussion. As the world’s fastest urbanized developing country, China faces emerging urban problems such as economic structure transformation, environment pollution and heritage conservation. In recent 10 years, more cultural events and cultural projects are held or constructed in Beijing and attract attentions from international planning field. It should be admitted that the political, economic and social contexts in Beijing are distinct with western cities; thus, whether the concepts of cultural urban regeneration and cultural quarter practice in Beijing should be proved

Generally, there are three steps in this research; literature review, data collection and finally analysis and discussion. The concept of cultural urban regeneration and cultural quarter, impacts of cultural urban regeneration in both sides are reviewed in the second section. To face international readers, Beijing and Chinese planning systems are briefly introduced. After data collection, results are discussed, revolving around

798 Art District, in terms of the development process, current situations, physical, economic, social and political impacts. To summarize the research, the key findings are finally discussed for further studies.

## 2 LITERATURE REVIEW

### 2.1 CULTURE URBAN REGENERATION

Cultural urban regeneration is a specific approach in the whole range of urban regeneration; thus, descriptions and definitions start from urban regeneration. In the west European context, Couch claimed (2003) that Arab-Israeli war in 1973 is the turning point of economic growth followed by social segregation, physical deprivation and environmental problems. Generally, urban regeneration is defined as a response involving strategies, policies and projects to survive run-down cities in physical, economic, social and environmental aspects (John and Evans, 2008). Urban regeneration covers the problems about urban areas, urban processes and urban people without fixed principles, and the contents are also flexible due to diverse characteristics of cities (Tallon, 2013). The development of urban regeneration is supposed to adapt to the pace of the urban change (Tallon, 2013), and because of this, there are different features of urban regeneration in different periods. In the early stage, the urban regeneration emphasized the physical transformation, for example, the slum clearance was proceeding in Europe (Hausmann's refurbishing in Paris) and America (Couch, 2003). During 1980s, social inclusion and economic initiatives were integrated in urban regeneration process with physical revitalization in west European countries (Couch, 2003; Vickery, 2007). Following that, the increasing urban population and environmental pollution raise the attention of the environment in urban regeneration process (Tallon, 2013).

In the late 20th century when the economic and social situations have been changed from manufacturing economy to knowledge economy, the cities in most western countries and several cities in south world have been influenced, entering the post-industrial era (Bell and Jayne, 2004). Culture which refers to production and consumption of art rather than only "high art", as the core point of city economic development was considered by UNCHS (Habitat) in the globalizing transition process (Wansborough and Mageean, 2000). This economic structure change also manifests the increasing of people capitals and the demand of cultural consumption. People trace the post-modern culture (clothes, music and films) to show their lifestyle; in the meantime, governments set place-marketing strategies to create distinguish identities and enhances competitiveness through culture (Wansborough and Mageean, 2000). In order to cope with demand of cultural consumption and keep prosperous economic growing, culture was recognized as an engine, contributing to holistic urban regeneration and solves multifaceted urban problems (Tallon, 2013).

The way of urban regeneration revolves around culture is classified into three models by DCMS (2004): culture-led urban regeneration, cultural regeneration and culture and regeneration.

Culture-led urban regeneration: This regeneration mainly sets cultural activities as driver and catalyst followed by economic, social and physical performances, resulting in impacts on different dimensions (DCMS, 2004, pp5).

Cultural regeneration: It is an integrated process that cultural activities connect with other economic, social and environmental activities in implementing an area strategy (DCMS, 2004, pp5).

Cultural and regeneration: Regeneration process just uses the feature of cultural activities which are not integrated with area strategies and projects (DCMS, 2004, pp5; Vickery, 2007).

Although there are separate meanings of each ideal model, actual practices may intersect between these models. In the case of Albert Dock, cultural activities should conform to the intention of Mersey River environmental conservation. Therefore, three models can be roughly named as cultural urban regeneration.

### 2.2 CULTURAL QUARTERS

There are several methods of cultural urban regeneration which consists of culture quarters, carnivals and festivals, sport-led regeneration and other developments without precise names. Cultural quarters is one of

them mainly concerned and practiced in cultural regeneration process (Tallon, 2013). The role of people in regeneration has been underlined by Turok; correspondingly, creative class is a key element of cultural quarters. Additionally, Florida (2005) regarded artists, designers, actors and elite in creative thinking as core members and their related activities should be gathered into a cluster to improve competitiveness.

Culture quarters can be thought into symbolic and physical perspectives. In symbolic perspective, cultural quarters should compass diverse activities dominated by cultural production activities and entertainment consumption behaviors (Tallon, 2013; Roodhouse, 2010). Apart from creative class, other people from different social backgrounds, different scales of enterprises and even government departments are responsible for these activities (Montgomery, 2003). On the other perspective, the cultural quarters are normally located at precious historic areas in run-down areas covering at least a round area with 400-meter radius (Tallon, 2013; Montgomery, 2003). Moreover, cultural quarters highly focus on the public realm where activities are held, such as friendly footpaths. Beyond that, the lasting time of activities is suggested to extent until night (Montgomery, 2003). There is a gap between the ideal image and real performances; therefore, whether culture quarter bring long-term and effective benefits to cultural regeneration is vital to be measured.

The process of emerging and managing a cultural quarter which is briefly classified into two modes is complex and various attributed to local circumstances. Participants including creative class, diverse types of enterprises, organizations and governments all engage in at different phrases to procure their interests. Several focused cultural quarters; Soho in London, New York's Lower East Side, and the Left Bank in Paris emerged because of fertile cultural capitals and potential cultural facilities connecting with abutting learning and innovation zones through a bottom-up method which means cultural quarters are formed spontaneously (Montgomery, 2003; Roodhouse, 2010). Cultural quarters will also be deliberately established as a regeneration policy, which refers to another top-down method (Montgomery, 2004). The primary step of cultural quarter is to beautify the physical environment to attract and sustain the cultural-related production and consumption, regardless of whether establishing mode is adopted (Roodhouse, 2010). Importantly regardless of whether establishing mode is adopted (Roodhouse, 2010). Importantly regardless of whether establishing mode is adopted (Roodhouse, 2010). Importantly

### 2.3 THE IMPACTS OF CULTURAL URBAN REGENERATION

Cultural urban regenerations are popularly adopted by cities in the global scale, because positive impacts of cultural urban regenerations extent to physical, economic, social and cultural aspects. The refurbishment of dilapidated buildings protects valuable heritages and upgrades physical appearance in surrounding areas (Tallon, 2013). Not only cultural industries and employments are inspired, but also other related industries such as tourism integrated with cultural urban regeneration are thrived (Tallon, 2013; Yang, 2012; Roodhouse, 2010). Through active participation, the senses of identity are created and different stakeholders achieve their targets in these creative, inclusive, and vitality venues (Tallon, 2013). To the culture itself, it is diversified and strengthened, which enhances the cultural power in local, regional even national scales (Yang, 2012).

On the other hand, cultural urban regeneration projects may suffer from troubles and cause negative consequences. Homogenization of cultural regeneration shows in physical landscape, cultural images and economic activities (Tallon, 2013). Over-commercialization is always connected with gentrification and social exclusion that impoverished residents are firstly forced out; gradually previous artists or small and medium-size enterprises in these areas leave owing to high rents (Tallon, 2013). Additionally, elderly people and children are always excluded by unsafe environment with high commitment rate and improper night activities (Tallon, 2013). For example, the participants are biased toward young adults, creating drinking culture and young-dominated culture with several unhealthy even illegal behaviors, which differs with the purpose of inclusion and multicultural interaction (Jayne, Holloway and Valentine, 2006). Therefore, the impacts and the efficiency of government interventions are significant to be evaluated in short-term and long-term.

## 2.4 WHETHER THERE IS CULTURAL URBAN REGENERATION IN BEIJING

There may be a wondering whether there is cultural urban regeneration in China which is only a developing country; after all, cultural regeneration is dominated in developed western countries. Compared with other developed countries, China experienced the urbanization, industrialization and tertiarization at the same time under particular Chinese political and economic system transformation (Yang, 2012). Cities with different urbanization contexts facing different issues, triggering Chinese urban regeneration in physical dimension (Zhai and Wu, 2009). During that time, the urban regeneration was limited in housing; similar with European countries, the property-lead urban regeneration became a trend in late 1990s, but the over-commercialized implementation in this method aroused consideration of balanced development (Zhai and Wu, 2009). Central government published the “Scientific Outlook on Development” and “Harmonious Socialist Society” in series and both of them define the innovative role of “culture” in urban regeneration (Zhai and Wu, 2009). Due to that, the objectives of Chinese urban regeneration are filled with the meaning of cultural and social inclusion and community harmony (Zhang, 2004). Following international and domestic development tendencies, cultural urban regeneration attracts more attentions and becomes a fashion in China.

## 3 THE BRIEF INTRODUCTION OF BEIJING AND CHINESE PLANNING SYSTEM

### 3.1 THE BRIEF INTRODUCTION OF BEIJING

“Beijing is the capital of People Republic of China, a national political and cultural centre and an international modern city”, defined as the nature of Beijing (Beijing Municipal People’s Government, 2004). Beijing covers 16410.54 km<sup>2</sup> located in the north of HuabeiPlain. It consists of 14 districts and 2 counties with 21.148 million permanent residents up to 2013 (Beijing Municipal People’s Government, 2016). In term of political aspect, China adopts the system of people’s congress which means that the all power of state belongs to people who will exercise state power through the people’s congress at different levels (The National People’s Congress of People’s Republic of China, 2016). Beijing as the capital of China, it holds a large number of political conferences and events; additionally, the national political and administrative institutions and departments are situated in Beijing and the 172 foreign countries having diplomatic relations with China set their embassies in Beijing (Ministry of Foreign Affairs of the People’s Republic of China, 2016). Through political associations and contacts, Beijing is a significant node in the world. After 21st century, Beijing gains opportunities to hold cultural events, festivals and exhibitions to achieve cultural communication.

### 3.2 THE EVOLUTION OF PLANNING SYSTEM IN CHINA

The evolution of planning in China is corresponding with the development of Chinese society. After establishing the People’s Republic of China, the government had the first sense of urban planning and city development in 1950s when the industrial projects were funded and supported by former Soviet Union (Wu, 2015). Moreover, the first five year economic plan was published in 1953 to guide the economic development in physical aspect, which implies that the urban planning is an instrument of ideology transformation and political control (Wu, 2015; Yeh and Wu, 1999). Because of the political failure in the late 1950s and 1960s, the sprouting urban planning was abandoned. However, the national government was still powerful to decide city population, land use, economic structure and development (Yeh and Wu, 1999). At local level, governments had less power to organize the city developments, caused by the centralization of national power (Wu, 2015). Experiencing economic reform and opening-up in 1980s, the national government recognized the importance of planning; thus, the City Planning Act was proposed in 1990, when was the first time to identify the statutory state of planning and strengthen the power of local governments to decide developments and land use (Wu, 2015).

Since 1990, the statutory planning system with two-tier has been set. Specifically, urban mast plan belongs to the upper tier. It should decide the development objectives in different periods usually from 5 years to 20 years, the nature of city, population size and urban structure (Wu, 2015; Zhang & Tao, 2010). Moreover, it is also supported by other supplementary plans such as district plans (fenquguihua) and specific plans (zhuanxiangguihua) (Wu, 2015). The legal requirements are fixed, but the new concepts of

urban planning; cultural heritage conservation and sustainable development are adopted in master plan (Zhang & Tao, 2010). The lower tier is the detailed development control plan to regulate the urban land use, building height, building density, road hierarchy, green space, distribution of infrastructure and even the underground space to guide the developments sustainably. Similar with urban master plan, the detailed development control plan is supplied by detailed construction plan (Wu, 2015; Xia & Tang, 2010). By the evolution of planning system in China, stakeholders, international consultancy companies and residents who previously were not involved in the planning system engage in this planning process. However, the functions of their contributions are limited in real practices because planning process still tightly connects with centralized political power and economic development goals (Wu, 2015).



Figure 1 - Two-tier Structure of Statutory Planning System in China

## 4 THE DEVELOPMENT AND IMPACTS OF 798 ART DISTRICT

### 4.1 THE DEVELOPMENT OF 798 ART DISTRICT

Without the initial intention by municipal and district governments, the embryonic form of 798 Art District was set up spontaneously and occasionally. The Chief of General Affairs and Coordination Office in Beijing Administrative Committee of 798 Art Zone, Wang Li described this self-development process in a Chinese Proverb, “favorable climate and geographical position and support of the people”. Specifically, the China Central Academy of Fine Art moved from Wangfujing to Wangjing where it is close to the current 798 Art District in late 1990s. At that time, the Sculpture Department in this academy searched a suitable workplace for a large sculpture work; Lugouqiao Anti-Japanese Portrait (Huang ed., 2008). Because of industry re-adjustment and suspended proposal of “Beijing Electronics Town” built upon current factories, the factories planned to rent vacant factory warehouses temporarily to receive rents for compensating laid-off workers. Taking an account of warehouses in Bauhaus style with high ceiling and comfortable natural lighting, the first renting contract was signed. After that, artist; Sui Jianguo, publisher; Hong Huang, etc, who study abroad or have advanced art concepts set up their work studios in 2000. Gradually, dozens of individual artists, art organizations such as Beijing Tokyo Art Projects, and art clubs moved into this area, gathering diverse forms of art and culture (Huang ed., 2008).

However, the Seven Star Group which consists of 797, 718, 798, 707, 700 and 701 factories and 11 institutes forced the artists out and prohibited Dashanzi International Art Festival (Current Name: 798 Art Festival) to achieve revitalization of old factories in schedule, even though the motion of preserving 798 Art District was approval by Beijing National People’s Congress in 2004. Under the coordination by the Jiuxianqiao Local Committee Office, the Art Festival preceded as usual. Since 2004, 798 Art District has been prevailing. Chen Xingdong Space for Contemporary Art and Galleria Continua Italian Gallery were both launched; the Germany and Austrian prime minister visited 798 Art District in 2004 and 2005 separately. The chairman of European Commission even delivered his wish that the 798 Art District should be maintained to Prime Minister of China Wen Jiabao in 2005 (Huang ed., 2008). After experiencing the conflict between artists and Seven Star Group, Beijing municipal and Chaoyang district government considered that the 798 Art District should be regulated to lead a safety and well-operated creative district. Therefore, the 798 Art District was authorized as the “First Batch of Beijing Creative Cultural Industry

District” in 2005, and then Beijing 798 Art Zone Administration & Development Office was established by the Chaoyang district government and Seven Star Group (Ye, 2010). Although Beijing 798 Art Zone Administration & Development Office offered services and regulated, coordinated and handled issues in the district, it did not have administrative power to regulate public affairs because it was only a company. In order to effectively organize the 798 Art District, the Beijing Administrative Committee of 798 Art Zone with administrative power directly lead by Chaoyang district government was set in 2010 (Beijing Administrative Committee of 798 Art Zone, 2014). In recent years, Beijing municipal government offered the supports officially and powerfully. Following the objective of booming culture industry in Beijing Master Plan 2004-2020, to diversify artwork exhibitions and platforms, perfect art work trade market, create innovative brands, enhance creative education and integrate with other industries (Beijing Municipal People’s Government, 2004). 798 Art District is one of them to be built as an international contemporary art communication and creation center and consist of art studios, art educational institutions and art incubators to inspire artwork creation and trade (Beijing Municipal People’s Government, 2014).

Depending on the bottom-up method contributed by individual artists and art organizations in the early stage (late 1990s-2006), and the top-down method cooperated by governments, artists and art organizations from 2006 to present, 798 Art District as typical cultural quarter is established.



Figure 2-The Timelind of 798 Art District Development

#### 4.2 THE PRESENT SITUATIONS OF 798 ART DISTRICT



Figure 3 – The Administrative Participants of 798 Art District Figure 4- Structure of Committee

798 Art District is located in the northeast of Beijing along the Airport Expressway and Jingshun Road. The core area of 798 Art District is 300,000 m2 roughly bounded by Jiuxianqiao North Road, Jiuxianqiao Road and Wanhong Road. Up to 2014, there were over 500 institutions ranging from galleries, artists’ studios to various cultural organization specialized in animation, media, publishing and design consultation, clustering with fashion shops, bars and restaurants. They totally cover 230,000 m2 building area (Beijing Administrative Committee of 798 Art Zone, 2014). Entering a relatively mature development phrase, the participants in the management are various including representative artists or institutions, Seven Star Group and Beijing Administrative Committee of 798 Art Zone. Generally, they undertake different parts; Seven Star Group as property owner reaches renting agreements with every renter and advertises the 798 Art District to be welcomed; artists and institutions primarily operate their own art creations successfully and then cooperate with Seven Star Group and Beijing Administrative Committee of 798 Art Zone to hold cultural events. The Beijing Administrative Committee of 798 Art Zone plays a significant role in district management through guiding the cultural development in a rather uncontrolled environment, creating communication opportunities and the art work trade market, guaranteeing the safety of cultural activities and building construction and supervising illegal behaviors.

### 4.3 THE PHYSICAL IMPACTS OF 798 ART DISTRICT

The most apparent impact of 798 Art District is shown in physical aspect, which can be described in two phrases; from 1960s to 1990s and from 2000 to present. In 1957, the previous joint factory in 798 Art District is a rather urbanized area comparing with vast agricultural land. As the national announcement of building wireless component joint factory in currently 798 Art District was published in 1951, the joint factory was guided by German Democratic Republic because of weak economic power and construction experiences in China (Huang ed., 2008). The booming industrial phenomenon depressed in 1990s when the industry structure transferred and factories waited for constructing “Beijing Electronics Town”.

The positive physical impacts produced started in 2000 when large number of art workers and cultural institutions firstly refurbished the warehouses and workshops. Figure 5 indicates that the Bauhaus style warehouse is kept in original structure with physical refurbishment. After transformation, the interior decoration represents the features of every artist and cultural institution, blending into particular industrial housing. At that time, different forms of street artworks such as sculptures and graffiti have already appeared to creating creative atmosphere, but the necessary infrastructure is still lacked.

Visitors were frequently lost without correct guide and the streets were congested and messy with visitors, vendors and rubbish. Caused by clearance of partial factories and studio refurbishment, 798 Art District seldom has having green spaces and public spaces with proper street furniture. After intervention by the government and Seven Star Group through 180 million and 10 million Yuan investments in 2006 and 2014 separately, 7 public toilets, lighting system, 207 uniform transport signs in five levels and supervision and security system were all installed and improved (Sohu Culture, 2008). The roads in 798 Art district is renamed as 798 Road, 798 West Road, etc. Furthermore, broad roads, refurbished sewerage system, water-proofing system and multi-story parking building, create pleasing environment for art workers and visitors.



Figure 5 - The previous Bauhaus style warehouse is transferred into Pace Beijing art Gallery

Although the physical conditions have been progressed after investments and managements, several tough original problems are still left and new conflicts and problems emerge constantly. The personal salvage stations along the 718 Street with big trucks and tricycles, which caused a smelled and dangerous street environment. Even though Administrative Committee bans the informal trading on the street, the street vendors are still rampant especially on the weekend. Additionally, the periphery areas of 798 Art District is vacant with rubbish dumps and vagrant dogs and cats. Superficially, the green spaces beautify the environment and attract people, but several artists against that and said 798 was an art district rather than a garden; thus the green spaces should be created in suitable places (Ye, 2010). Actually, the use rates of these public spaces are various depending on weather and air quality. In the winter and summer with low or extremely high temperature and poor air quality, there is almost no person; on the contrary, visitors always enjoy public spaces in a sunny day with good air quality and pleasant temperature. Although infrastructure is updated, the original physical appearance is negatively influenced by dismantling valuable constructions. The cars still park along the street, resulting from the shortage of parking guides; nonetheless, there are 11,799 m<sup>2</sup> parking spaces (Sohu Culture, 2008). The accessibility of 798 Art District is problematic; there is no subway station provided in the 500 m walking area. Visitors could only get access to 798 by buses or private cars. Even they close to Jiuxianqiao Road, the 798 Art District is hard to be found because it is hid by high-rise buildings without artistic features.

#### 4.4 THE ECONOMIC IMPACTS OF 798 ART DISTRICT

Since the economic structure adjustment in 798 Art District is stepwise, the economic contributions of 798 Art District is also gradual. In terms of industry structure, the previous industrial dominated structure is replaced by service dominated structure, gathering over 500 cultural institutions increased from 64 in 2004 and 354 in 2007; among of that, 25 are overseas institutions (Beijing Administrative Committee of 798 Art Zone, 2014). Being mixed, not only cultural institutions, but also restaurants, bars and shops formulate the current economic structure. Significantly, the economic influences radiate from cultural urban regeneration in 798 to over 10 surrounding art districts such as 751 Art district and Caochangdi Art District (Sohu Culture, 2008). In the process of structure transition, the employment number is over 10 thousand and gross income surges 300 million every year (Xu & Li, 2012).

Because of artistic reputations and curiosity of people, the number of visitors reaches eightfold growth from 500,000 to 4,000,000 during 10 years (Sohu Culture, 2008). However, similar with other cultural quarters, 798 Art District faces commercialization, which is the most controversy problem in the cultural urban regeneration. There is a distinctive approach relying on the particular administrative power in China. In order to keep the nature of art district, the administrative committee requires the property management company belong to Seven Star Group to formulate a preferential rent policy for cultural institutions. In detail, they will not renew the contract with other recreation stores such as Karaoke and public bath center. Determining by the type of tenants, two or three-year rent contracts are designed for cultural institutions; the rent will be low than the average rent: 3.5RMB/square metres per day (approximately equal to £0.37), but for restaurants or bars, the rent contract only lasts one year with 7~8 RMB/square metres per day rent (approximately equal to £0.75~0.86). Therefore, the tenants are dominated by cultural institutions, in accordance with the character of art district. To be honest, the result of this method is controversial that individual artists are still unable to afford rents and are forced out without financial support, after all, the rent in 2004 was only 0.6 RMB/square metres per day (approximately equal to £0.06) ( Xu & Li, 2012). Aimed at this result, Wang stated that the transformation was led by the market spontaneously and it was unpractical to recall the artists back in 798 Art District where the bustling environment was unsuitable for art creation. The planners, Chen and Li also expressed that art creation existed in a freedom and peaceful environment which only appeared in the early stage of 798 Art District development. Besides, Li pointed out that the real art creation did not emphasis the industry agglomeration; it was a personal creation behavior.

The prosperous economic development contains defects. In spite of over 10000 people getting employment opportunities, the number of laid-off workers for previous factories is more than new jobs. 798 Art District just provides jobs for another group of people. On the other hand, the art work commonly trade in Hong Kong or overseas because of high tax rate in the mainland China. Even though the first national cultural bonded centre was launched in 798 Art District in 2012, which was aimed to inspire the artwork trade with the simply trading process, tax depreciation policy and fast networked transaction, the galleries in 798 Art District are only used as displaying platforms, (China Economic Net, 2012). Consequently, the tax and employment contributions of artwork trade are less than expected amounts.

#### 4.5 THE SOCIAL IMPACTS OF 798 ART DISTRICT

As an art district, the social impacts are direct and profound in 798; besides, the former history of 798 Art District and location contexts produces political impacts. Initially, 798 Art District keeps group of buildings in Bauhaus style with artistic value, reflecting the history of 718 joint factories. Chinese contemporary art which expresses issues of Chinese society in a critical view is publicly displayed in 798. Relying on the affluent cultural resources, the administrative committee and cultural institutions organize and hold diverse forms of activities to encourage people with different backgrounds to be involved. 798 Art Festival, 798 International Children Week and fashion shows attract different aged participants. For reasons of these attractive points, over 4 million domestic and international visitors have a tour in 798 Art District every year. Almost 30~40% of these visitors are from overseas; thus, the multi-culture intercourse and collide are frequently occurred in 798. Because of high artistic quality, 798 Art District gradually forms an art signal and wins domestic and international reputations. For example, 798 Art District was awarded as one of the 22 municipal art center in the world by Time in 2003 (Sohu Culture, 2008). Without being fear of visiting 798 at night, safety condition is well performed and managed in 798 Art District by administrative committee through the necessary supervision system, strict night visiting regulation and less proportion of bars.

The popularity is considerably produced among foreigners compared other sightseeing spots in Beijing. Diplomatic relations and cultural interactions with other countries and organizations have been enhanced since 2004 through dozens of celebrities visiting 798 Art District, including previous French President Nicolas Sarkozy (Sohu Culture, 2008). Wang also gave an example that a 100-200 m2 art gallery with a small exhibition might be visited by 10 even 20 embassies, reflecting the essential role of 798 Art District as a media for unofficial political communication. It also has domestic political influences through government interventions and management to achieve patriotism education and ideology propaganda.



Figure 6 - The paintings in So Kun Solo Exhibition Figure 7 - The sculpture made by Song Dong

Although the social influences of 798 Art District have constantly expanded since 2004, the negative impacts are obvious. Most laid-off workers leave their previous working and living places caused by dismantled dwelling and low incomes. Only small part of them undertake less-skilled and low-paid jobs such as security men or cleaners in 798 Art District where they are not actually interested in. They thought their memories were gone with the disappearance of daily life in factories (Zhang and Chen, 2012). Not only they are excluded, 798 are less welcomed by elderly people and low-income people. According to the survey which researched 605 visitors randomly in 2005, young visitors (aged 20-30) take 57.4% of total visitors and the average age of visitors is only 29; in addition, 44% of foreign visitors receive over \$ 2000 (approximately equal to £1387) every month, while domestic visitors earn over ¥ 5000 (approximately equal to £537), who are from middle or high class in their countries. Besides, 91% of visitors are well educated and receive undergraduate degree (Wang, 2007). There is a tendency that more low income people visit 798 art district, but the general structure of the income and age of visitors do not change. From that, the periphery and exclusion issue are evident and severe. For the political influence, Li stated in another side that the artistic atmosphere was less freedom compared to previous environment without government intervention; thus, the creative productivity decreased.

## 5 SUMMARY

798 Art District is a mode of cultural urban regeneration in Beijing. This research clarifies the establishing process and the role of different participants. In the physical and symbolic perspectives, 798 Art District clusters diverse cultural production and consumption activities in a former run-down factory area, covering 300,000 m2. Relying on deteriorated factory conditions, geographical position and supports of the creative class 798 Art District was spontaneously established. Similar with other cultural quarter, 798 Art District is remained after struggling with property owner and local governments in the second development phrase in top-down method. The Beijing Administrative Committee of 798 Art Zone represents local government engages in the regular operation and management with Seven Star Group and creative class in the district. Importantly, the Beijing Administrative Committee of 798 Art Zone takes more responsibilities compared with other property owners and organizations in western culture quarters, supervising the illegal behaviors, establishing trade market, etc.

In terms of physical impact, Bauhaus style warehouses in 798 Art District have been conserved; upgrading green infrastructure and transport system also contribute to physical transformation. Generally, the goals of creating and enhancing cultural industry and integrating cultural industry with other industries have been achieved, which is demonstrated by the increasing number of visitors and cultural interactions in 798 Art District. Since the government takes more responsibilities than western countries in cultural regeneration projects such as 798 Art District, political power should not be ignored.

However, 798 Art District still has several negative impacts described in Literature Review. Over-commercialization is illustrated by similar physical environment, economic behaviors and social activities before official interventions. With diverse strategies: variable rents for different tenants, the art activities and commercial behaviors are relatively balanced. The problem, gentrification is not prevented, which experiences two phrases. Initially, the original residents or workers in factories move out, and then the local stores or individual art studios are forced out. Additionally, 798 Art District is more exclusive for young, high-skilled and high-income groups. The political constraints for art creation and cultural activities which is irregularly occurred in western countries exist in 798 Art District, hindering its development in a certain degree.

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## **ID 1527 | UNDERSTANDING TERRITORIAL DIFFERENCES AND SCALE EFFECTS WHEN EVALUATING HOUSING CONDITIONS USING CENSUS DATA: THE CASE OF PORTUGAL**

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### **1 INTRODUCTION – HOUSING PROBLEMS IN EUROPE**

The EU development strategy for the next decade (Walsh, 2012) has as a strategic priority the identification of mechanisms for enriching quality of life and reducing social-spatial inequalities. For that, rather than focusing exclusively on economic growth, regions should enhance place resilience and reduce their vulnerability at various scales (Murphy and Scott, 2014). One fundamental scale is that of housing and related services. Indeed, for the past two decades a large array of factors have contributed to increase the housing problems and vulnerabilities of European countries, such as the decline of public investments, the restructuring of social services' systems, the reduction of the consumption capacity, and also the internal disparities and domestic policy decisions that eventually led to the most recent economic crisis (Carballo-Cruz, 2011, Dellepiane Avellaneda and Hardiman, 2010, Eichengreen et al., 2014).

In the countries of Southern Europe in particular (Portugal, Ireland, Italy, Greece and Spain), housing bubbles have burst (notably in Ireland and Spain, see Dellepiane Avellaneda and Hardiman, 2010, Whelan, 2014, Carballo-Cruz, 2011), youth unemployment, dissatisfaction and emigration have dramatically increased (Cairns et al., 2014), and severe austerity measures have been implemented (Murphy and Scott, 2014). These and other factors have led to decreases in levels of happiness, life satisfaction and quality of life (Anderson et al., 2012, Bell and Blanchflower, 2011), have affected employee job satisfaction, commitment, and self-regulation (Markovits et al., 2014), and have had increasing social risks, for vulnerable groups as immigrants, low waged workers or youths (Cairns et al., 2014) and in terms of poverty and social exclusion (Frazer and Marlier, 2011).