



UNIVERSITY OF THE ARTS HELSINKI

SECOND LIFE FACTORIES OF CREATIVE ART

Fostering Adaptation of an Old Industrial
Site into a Cultural Venue in Europe

Aapo Markkula



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Master's Thesis - Arts Management - Sibelius Academy - Spring 2020



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ABSTRACT

Thesis

Title Second Life Factories of Creative Art. Fostering Adaptation of an Old Industrial Site into a Cultural Venue in Europe.	Number of pages 151 pages + appendixes
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Abstract The aim of this study was to examine what are the drivers fostering swift repurposing of old industrial sites into cultural venues. Qualitative case study focused on three case studies: Suvilahti in Helsinki, WUK in Vienna and Studio Alta in Prague. The data consisted of 13 professional interviews representing cultural sites, entrepreneurs, event organizers, expert panel and city of Helsinki. The research questions were: What drivers enable a fluent process of repurposing an old industrial site for cultural use? What impact does an established cultural hub operating in an old industrial site have on the image of the city and on citizens' satisfaction in a city? What is the motivation for an organization to operate in a cultural hub? Theoretical framework consisted of literature from the fields of planning theory, city planning, cultural planning, strategic planning of a cultural cluster and civic activism in city planning. From the field of cultural cluster strategic planning strategic management, leadership and co-creation were of special interest. All old industrial sites are one-of-a-kind environments and not all best practises can be directly applied to them. A key finding in the research is that all empty spaces create culture - empty space is the soil where cultural start-ups plant their seed in hope of reaching the sunshine and success. The key conclusions of the research conducted in the thesis can be categorized in three areas: drivers on fluent repurposing; cultural hub's impact on city image and citizens; and cultural entrepreneurs' motivation to operate in a cultural hub. The key drivers for fluent repurposing of an old industrial site include facilitation to achieve the vision for the site, cultural entrepreneurs' working environment in the city and entrepreneurs' financial challenge management. A cultural hub has profound impact on the image of the city as well as on citizens' satisfaction in the city. The conclusions on the impact were: cultural entrepreneurs' freedom to develop cultural programme has a major impact on the success; active civic participation increases the likelihood of getting happy citizens; and a cultural hub that has reached sustainable state is a key element of city's or area's domestic and international profile and appeal. The key benefits and reasons why cultural entrepreneurs operate in a cultural hub are: hub is a vehicle to fulfil personal aspirations with freedom to operate, support from the community in the hub and hub's synergy that fosters growth. Author defined five core elements of future cultural entrepreneurship. The recommended areas for future research include hybrid government in city planning including civic participation and cultural hub success factor research including cultural entrepreneurship.	
Keywords Old industrial site, repurposing, redevelopment, cultural hub, entrepreneurship, cultural management, strategic planning, cultural planning, facilitation, city planning, civic activism.	
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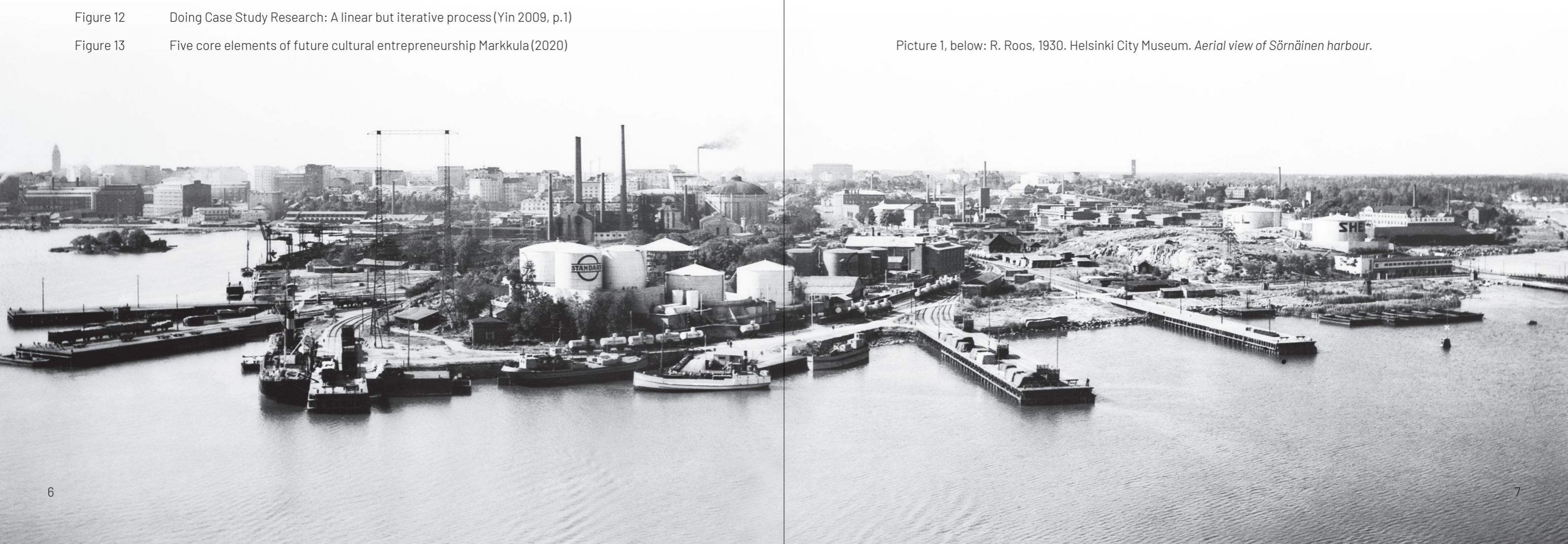
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1. INTRODUCTION

Picture 2: Aapo Markkula, 2019. *Pasila Machine Shop, Helsinki.*



1.1 BACKGROUND OF THE STUDY

Past few years have been a rapid period of change in Helsinki. As the migration from the countryside to major cities in the South continues and most job opportunities are in densely populated parts of the country, more housing is required to accommodate the new population flow. This means that the city of Helsinki is quickly increasing in size as well as population. To this point of time, new areas of housing and places of work have been a priority in city planning, but where do you spend your time when you are not working or at home? The city has to focus and cater to the ever more demanding mass populations and their desire for more specified leisure time activities and services.



Picture 3: Tapio Haaja, 2019.

View from Työpajankatu to the new Kalasatama centre.

A current issue and discussed topic is recreation, health and sustainable tourism. As the city centre fills up with office blocks that are silenced after a working day, we are left with more so called "dormitory suburb" as the city life moves more towards the northern inner city. Action has to be taken to overpower the depopulation of vibrant culture. In recent news, three long time venues Nosturi (Music Association ELMURY), Virgin Oil Company and The Circus will close their doors due to lease expiration and new city development plans. This will have an impact on other businesses in the area and leave a huge void in Helsinki nightlife. This is a significant matter in a city the size of Helsinki that does not have an abundance of venues in the first place. This dilemma affects promoters as well as companies who have organized their space as open planned or are in need of a larger venue for company events.

This phenomenon is presented in many press articles:

Carnival street is dead (Kalle Silverberg, Ville Soininen, Henrik Suni, Helsingin Sanomat, 28.1.2017, translated by author)

Event venues disappear from central Helsinki (Minja Rantavaara, Helsingin Sanomat 12.10.2019, translated by author)

Helsinki is preparing to sell Tennis Palatsi and is looking into relocating its arts museum to Eastern part of the city (Jussi Lehmusvesi, Helsingin Sanomat 4.10.2019, translated by author)

The new Helsinki city strategy for 2017-2021 aims to tackle future challenges and needs. (Maailman toimivin kaupunki - Helsingin kaupungin strategia 2017-2021, published 27.9.2017). In the preface, Helsinki city Major Jan Vapaavuori, outlines that the city aims to be the most functional city in the world. The objectives are to be a more international, dexterous and overall more attractive city. The city has the need to be even better in the future. The city is a place and community created by its citizens and its exemplary action is reflected in to other parts of Finland.

The step plan aims to reach specified goals during the set time frame. City's basic task is to provide quality services, create the conditions for a thrilling and fun live for its citizens. The city is a combination of rational functionality and original crunchiness. The focus in the next four years is on developing tourism and to nurture development ideas that promote attractiveness as well as focusing on sustainability issues (Helsinki Marketing 2019).

In the upcoming years, it is hoped that there is an increase in creative business activity city wide. The city is the sum of the most distinctive parts of the city, the urban community of its inhabitants, entrepreneurs and visitors. Helsinki takes a role as the creator of framework and enabler of conditions. Helsinki actively creates partnerships with people and non-governmental organizations that are interested in developing and revitalizing the city. Entrepreneurship is supported as one of the options of employment.

"Helsinki is primarily a place and a community, not a bureaucracy. The city is the sum of its distinctive neighbourhoods, an urban, communal entity of its residents, entrepreneurs and visitors." (Helsinki City Strategy, 2017-2021).

"Helsinki increasingly understands its role as the creator and enabler of possibilities. Helsinki actively forms partnerships with residents' organizations and with everyone interested in developing and vitalizing the city.

... Entrepreneurship is encouraged as one way of finding employment." (Helsinki City Strategy, 2017-2021).

Key tasks that secure sustainable growth focus on the creation of a level playing field. The city ensures that its facilities are accessible and safe to use for educational, civic and cultural activities. The full time and temporary use of public areas and empty premises for culture and civic activities are being facilitated by the city as well as other private investors who seek to promote the use of underutilized non-urban facilities. Two examples of these areas are Suvilahti a former power plant area in Sörnäinen which is owned by the city of Helsinki

and Pasila Machine Shop area (Pasilan Konepajanalue), an old railway factory situated near Pasila which is owned almost completely by two private investors. These are two opposites. Something owned and run by the city and a privately owned establishments. Both areas are in the beginning of their development cycle. A proposed internationally distinctive permanent event area has been investigated in more detail by the city in Suvilahti and the Pasila Machine Shop area is being developed by The Train Factory Ltd and Vallilan Ratapiha Ltd. The city of Helsinki also aims to further strengthen the evolving museum network as well as the other necessary commuter networks "Baana" (A city wide pedestrian and cycle network). During these four years the city is also streamlining its licensing and organization practices.

Helsinki is a versatile and internationally attractive city full of culture, sports and events. Strengthening Helsinki's attractiveness requires determined steps to internationalize the city. A modern, dynamic and lively city. But is this necessarily the case? Yes, it's true that Helsinki hosts numerous internationally known events such as Flow Festi-

val, Slush and the city's museums are world class, but what about the overall attractiveness of the developing city. In the 1960's boom of rapid development the city met with a wrecking ball. This led to the outcome of many renowned landmarks being lost and this means that Helsinki does not have a distinctive old city centre like Tallinn, Stockholm and many other major European cities. How do you move forward in the development when most of the past has been demolished and past mistakes have been covered up by bureaucracy?

The prior art in the field of this thesis is Emilia Mikkola's Master of Culture and Arts theses "Only three days a year - Flow Festival's role in the city planning in Helsinki" (Emilia Mikkola, 2015). The viewpoint used in the thesis was Flow Festival and its three day contribution to Helsinki in terms of temporary short term land rent. In this thesis the viewpoint is that a cultural hub or centre pays rent 365 days a year. Both Flow Festival and Christmas last only a few days and apparently not worthy of dedicated notions in city planning. However cultural hubs and centres are all year round operations and thus well worth taking into account in city planning.

Picture 4: Petri Anttila, 2019. *Flow Festival, Helsinki.*





Picture 5: Unknown photographer, 1920-29. Helsinki City Museum.

View from Vuorikatu to the old Heimola House which was demolished in 1969.

1.2 PROBLEM FORMULATION

Heimola House situated at Yliopistonkatu 5 (former Hallituskatu 15), built in 1910 and demolished in 1969 was the main stage for democracy for 20 years. Its sudden demolition changed building protection and the attempt to demolish Hotel Kämp in the later part of 1960's kick started an active discussion in mainstream media. The demolition attempt of Hotel Kämp was the largest proposed demolition plan after the Second World War. "The Discussion" continues to this day and with the dawn of the digital age many current issues and development proposals are quickly commented on and evaluated by a larger audience. As public opinion turns against the destruction of old industrial tradition the city starts to be developed by the opinions and need of its inhabitants not just policy makers and larger development companies. This gives the city its soul and enriches the cityscape when mixed with the cultural identity of its inhabitants the city gets an identity.

Years of experience in working in the cultural management and production tasks has revealed a trend of smaller cultural downtown venues closing due to city planning, local resident complaint and commercial reasons. City planning has in the recent years identified old industrial sites as the preferred relocation areas for small diverse cultural event venues as well as large festival events. This is seen as a cost effective way of preserving vintage buildings and areas instead of demolition. The objective of the theses is to understand the drivers behind the above trend and what actions could be taken to speed up and to streamline the process of repurposing old industrial sites. The study is very timely new as there is still a possibility to influence the fate of industrial sites with cities. Additionally the thesis studies the benefits and motivation of organizations operating in hubs located at in repurposed industrial sites. There are very few

domestic studies conducted in this field. The thesis research questions are:

- What drivers enable a fluent process of repurposing an old industrial site for cultural use?
- What impact does an established cultural hub operating in an old industrial site have on the image of the city and on citizens' satisfaction in city?
- What is the motivation for an organization to operate in a cultural hub?

The city planning typically does not lend itself for cultural use as a priority. Only when success is as obvious as with events like Flow Festival the city image and tourism benefits are understood and they start to influence the city planning. Many old industrial sites have already been demolished from areas near the city centre leaving remaining potential sites further away. It is important to collect the scattered information related to old industrial site repurposing into a concise paper so that further studies can be built on the foundation laid down by this study.

1.3 AIM OF THE STUDY

The primary objective of this thesis is to find answers to the research questions and additionally compile a partial framework which can be used to assess the repurposing potential of an old industrial site and to kick start the development of a cultural area in it. This thesis will also map key matters and universal problems that need to be noted in the development process.

In order to take a holistic view of the subject, in-depth research needs to be carried out and necessary material has to be collected, since the oral and written material of this topic has been mainly scattered amongst industry professionals and most of the written material has not been available to the general public.

This material can later be used to further the research on this topic. A broader goal is to start necessary discussion on this current issue topic which hopefully will lead to a more step by step action plan for the development of cultural areas in old industrial real estate.

This study will also aim to raise awareness of professional cultural arts managers' and entrepreneur event organizers' views on repurposing potential of old industrial sites to the attention of city decision makers in the city planning context.



Picture 6: Department of Architecture, 1908-1913.

Aalto University Learning Centre.

Suvilahti 1908-1913.



Picture 7: Aapo Markkula, 2020. 13 interview transcriptions.

1.4 RESEARCH APPROACH

In my work I have used a qualitative research method to form the most comprehensive overview of the topic. A four phase research methodology provides a structure approach to the study. The four phases are: 1.) philosophical foundations, 2.) research method, 3.) data collection method and 4.) data analysis method. The philosophical foundations used are those of knowledge base epistemological foundations. Critical research tradition is deployed in this phase. Case study was elected as the most pertinent research method due to the nature of the phenomenon being studied and due to rather limited availability of publicly written studies in this field. The data collection was carried out by interviews of subject matter experts and by press and online articles as well as literature in the fields of cultural planning, strategic planning in arts management in addition to management and leadership theory in arts organisations. The

data analysis method used to in this study is discourse analysis.

Based on interviewee's background, occupation and job responsibility I have selected the questions used in the interview from a core set of questionnaire framework. The interviews have been conducted using face-to-face interview methodology. The interviewees have been selected so they cover different fields of expertise in the study area including subject matter experts in city organisation, in cultural hub management functions and in event organisers.

Since this topic has not been previously researched in-depth in Finland, I chose to start my research by way of exception from top hierarchy, city employed officials and work my way down to key figures that manage, develop and work daily in a cultural clusters situated in old indus-

trial buildings. I have also chosen not to conduct this research for a specific group or company in order to keep an objective mind set in my research.

The lack of readily available written material related to this topic has led me to begin my research by conducting one-on-one interviews through which I have acquired necessary written material for this thesis. The interviews have been chosen because of their previous contact or prior contribution to this topic and current employment status in certain key organizations that can influence development of a cultural cluster in an old industrial area.

Through qualitative case study, expert interviews and process of observation I plan to combine the gathered material into the theoretical framework which contains strategic and arts management theory source material. Marketing, community and area the main themes in my research which I will process with literature, gathered material from interviews and key observations raised in to public view by

Helsingin Sanomat during the past year. These observations need to be noted because of their value to further discussion of the topic.

A short overview of history related to the specific case study locations needs to be included in order to understand, the complex background behind the steps involved in the development process of an industrial area into cultural use. Without understanding the history and taking into account the past it is not possible to understand why things are what they are, what has led to the need to repurpose in the first place and what are the key hurdles that need to be overcome in order to move forward in the development process.

I have used the experience accumulated in my past work as a cultural producer in the evaluation and analysis of the data collected and in formulating the conclusions. The studies in strategic as well as arts management theory have naturally provided a scientific foundation onto which to build the recommendations for further study.

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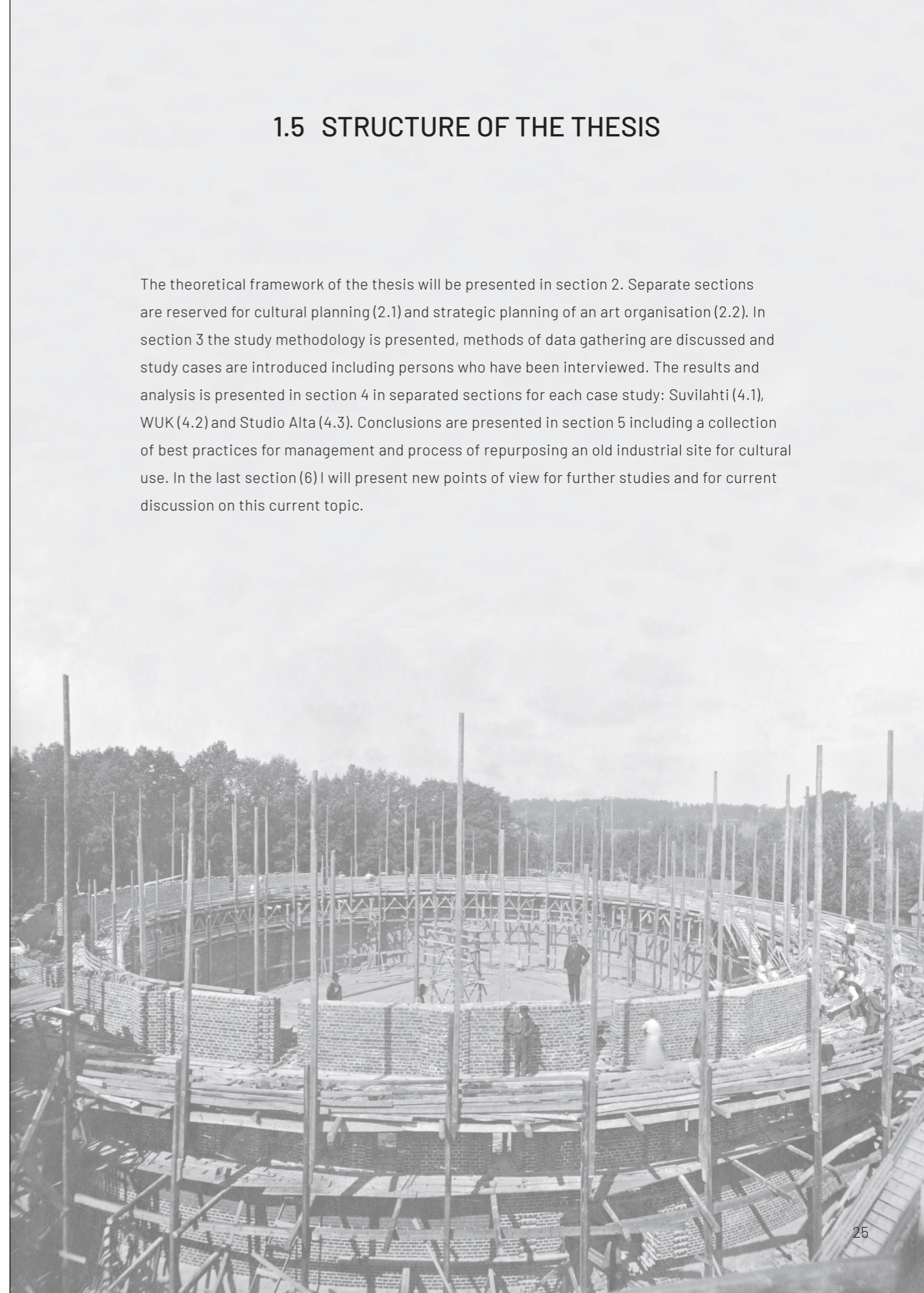
Picture 8: Unknown photographer, 1909.

Helsinki City Museum.

Gasworks construction site in Suvilahti.

1.5 STRUCTURE OF THE THESIS

The theoretical framework of the thesis will be presented in section 2. Separate sections are reserved for cultural planning (2.1) and strategic planning of an art organisation (2.2). In section 3 the study methodology is presented, methods of data gathering are discussed and study cases are introduced including persons who have been interviewed. The results and analysis is presented in section 4 in separated sections for each case study: Suvilahti (4.1), WUK (4.2) and Studio Alta (4.3). Conclusions are presented in section 5 including a collection of best practices for management and process of repurposing an old industrial site for cultural use. In the last section (6) I will present new points of view for further studies and for current discussion on this current topic.





2. THEORETICAL FRAMEWORK

Picture 9: Aapo Marikkula, 2017. Studio Alta, Prague.



2. THEORETICAL FRAMEWORK

In *Trans Europe Halles* (Bordage, 2001) space is defined as follows: "Many sites symbolic of an industrial, merchant and military age lost their *raison d'être* and fell into disuse... Industrial wastelands, eyesores and silent spaces are words of absence that designate the brutal passage from one epoch to another, leaving neighbourhoods disfigured and people out of work.. and yet they open unexpected perspectives for use". This definition sums extremely well the definition of a site used in this thesis.

Susan F. Fainstein (Fainstein, 1998) defines Urban Planning as:

"Urban planning draws upon engineering, architectural, and social and political concerns, it is variously a technical profession, an endeavour involving political will and public participation, and an academic discipline. Urban planning concerns itself with both the development of open land ("greenfield sites") and the revitalization of existing parts of the city, thereby involving goal setting, data collection and analysis, forecasting, design, strategic thinking, and public consultation."

This is particularly applicable to the post-industrial societies where service sectors generate more wealth than manufacturing sectors of the economy. The revitalization of existing parts of the city that are no longer in industrial use is the viewpoint used in this thesis.



Picture 10: Tapio Haaja, 2019.
Kalasatama centre, Helsinki.

Andrew Whittmore (2015) states that:

“Planning theory is the body of scientific concepts, definitions, behavioural relationships, and assumptions that define the body of knowledge of urban planning. There are eight procedural theories of planning that remain the principal theories of planning procedure today: the rational-comprehensive approach, the incremental approach, the trans active approach, the communicative approach, the advocacy approach, the equity approach, the radical approach, and the humanist or phenomenological approach.”

Depending on the epoch and academic point of view anywhere from nine to four planning procedures are stated to be used in urban planning. Some of the above mentioned theories are no longer widely used as theories incorporating public participation are gaining ground. This is especially important from the cultural cluster point of view as these clusters are often rather loose and unable to voice a coherent opinion on planning matters.

Bäcklund and Mäntysalo (2009) in their article “The development of urban planning theories and the role of participation” state that theories of urban planning have evolved chronologically through phases in which each theory has adopted distinct ideas of the meaning of participation and of what constitutes legitimate knowledge. The four planning theories are comprehensive rationalistic, incrementalistic, communicative and agonistic. Depending on the relation to practice and to idea of democracy of the city politicians in power and the ideology of the city planners any one of these theories is being applied to urban planning. Bäcklund and Mäntysalo have in their article selected four theories out of the eight theories that are most descriptive of the city planning processes in Helsinki. From the cultural cluster point of view and from the industrial site repurposing point of view the city planning theory applied in Helsinki appears to be comprehensive rationalistic. This could be a driver behind citizens’ and cultural cluster ecosystem participants’ severe difficulties of getting their opinions heard by the political and city planning establishments.

Merriam Webster dictionary defines image as “a popular conception (as of a person, institution, or nation) projected especially through the mass media. International Experts for Research Enrichment and Knowledge Exchange IEREK (2018) defines urban identity as “Urban identity is the whole qualifications, which allows urban areas to be the city and distinct it from other cities. This cannot be exported outside the city limits, therefore cannot be realized without the experience of living in the city.”

Kaj Zimmerbauer (2008, p. 7) states that urban areas are subject to domestic and international competition for investment, inhabitants, companies and skilful labour. One of the key competitive attractiveness elements is the image of the area. The development of the image as well as urban area itself is typically driven by economical and administrative interests. Political influence and power shape these development decisions.

According to Lidia Varbanova (2013) “The philosophical notions of culture, art, heritage

and creativity differ a lot. In broader sense, the word culture usually reflects the system of shared values, beliefs, customs, behaviours, and so on...”. Universal Declaration on Cultural Diversity (2001) defines culture as “Culture takes diverse forms across time and space”. Varbanova further states that “Cultural industries area an immense source of added value in the society from an economic point of view”. Small nations like Finland struggle to in many ways: funding of an aging wellbeing society, very low birth-rates and maintaining a work force to keep the society functioning. As the global competition hits hard smaller nation states the competitiveness of a small nation with limited resources becomes crucial. Cultural aspects play an extremely important role in the attractiveness and competitiveness of a nation as well as a city and therefore culture can a crucial tool to safeguard the future of a nation or a city.

Picture 11: Tapio Haaja, 2019.

Building construction site, Kalasatama, Helsinki.





SUSTAINABLE DEVELOPMENT GOALS (SDGS)

- 1 NO POVERTY
- 2 ZERO HUNGER
- 3 GOOD HEALTH AND WELL -BEING
- 4 QUALITY EDUCATION
- 5 GENDER EQUALITY
- 6 CLEAN WATER AND SANITATION
- 7 AFFORDABLE AND CLEAN ENERGY
- 8 DECENT WORK AND ECONOMIC GROWTH

- 9 INDUSTRY, INNOVATION AND INFRASTRUCTURE
- 10 REDUCED INEQUALITIES
- 11 SUSTAINABLE CITIES AND COMMUNITIES
- 12 RESPONSIBLE CONSUMPTION AND PRODUCTION
- 13 CLIMATE ACTION
- 14 LIFE BELOW WATER
- 15 LIFE ON LAND
- 16 PEACE, JUSTICE AND STRONG INSTITUTIONS
- 17 PARTNERSHIPS FOR THE GOALS

2.1 CITY PLANNING

The theories of planning used vary depending on the epoch and viewpoint. Lately the sustainable development goals have become a widely used way of describing the desired outcome of the planning process. The blueprint planning or rational theory where used to improve the spatial factors of city planning by taking into account traffic, green space, standardized housing and exposure to direct sunlight.

Synoptic planning took over from blueprint planning and it is the first planning theory to include public participation in the process. The improved version of synoptic planning is participatory planning where entire communities participate in the process of community development. Incrementalism swung the pendulum back towards central planning taking public interests into the equation.

Mixed scanning model that was developed by Amitai Etzioni in 1998 adds scanning of the environment at multiple levels. Transformative incrementalism developed by Rob Muchan in 2017 uses social processes in order to achieve significant change over long time in urban systems.

Transactive planning takes active public participation into the policy setting process thus taking a radical departure from the previously used planning models. Radical planning model was presented by



Picture 12: Eurostat, Statistics Explained, 2019. SDG 11 tachometer, 2019.

Stephen Grabow and Allen Heskin in 1973. This model advocates decentralized, community and ecology driven approach to the planning instead of centralized approach. John Friedman adds to the radical planning model an emphasis of relocation of primary production and manufacturing thus creating the opportunity for repurposing old industrial sites for cultural use.

Paul Davidoff defined advocacy planning model which takes into account the inequalities in the society and promoting very active public participation in the process of improving the conditions of the underprivileged. Also the bargaining model takes public participation into the core of the model assuming that decisions are made by the public rather than the political institutions and planners. The communicative model focuses on enabling ex-

change of views with planning process participants in order to create understanding of each other.

Over the time the role of public opinion and communication appears to be growing as new planning process theories are formulated. Similarly the ecology and sustainability become more ingrained the processes.

City planning has gone through many phases starting in first cities with a central place such as a square. Through the industrialization phase planning tried to alleviate the issues brought up by development including utilities planning for water and sewage. During the progressive period parks, green corridors and landscape architecture are brought into the planning. The garden cities such as Tapiola, Welwyn Garden city are examples of this development. During the post-war period zoning became into planning.

However the zoning was not possible in environments where local jurisdictions were in charge of planning without a central authority to curtail urban sprawl. In developed countries the urbanization and mass move from country side to cities after jobs has created a demand for more land area for housing. At the same time the globalisation of economy has made out-of-date industrial and manufacturing sites redundant as production has been moved to new factories with modern and highly efficiency equipment and to countries with lower labour cost. This has created a constant battle between sustainable reuse of old industrial sites and redevelopment of these sites for housing or commercial use.

Currently China is the territory where urbanization is taking place at the highest speed. By 2025 there will be over 200 cities with over million inhabitants in

China. Africa will most likely be the second wave after China in urbanization. Many current urban planning theories appear to focus on green field urban development and therefore they are not very applicable to established old urban areas where old industrial sites are being developed in a sustainable manner.

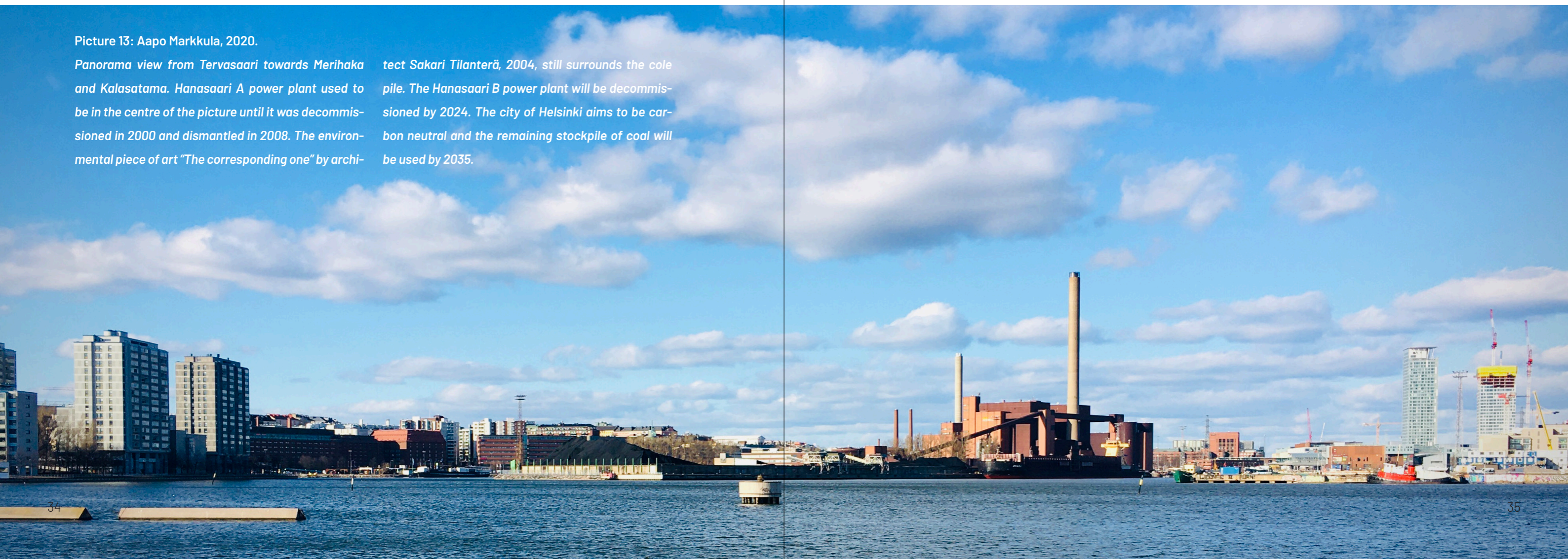
UN Sustainable Development Goals, Goal 11 Sustainable Cities and Communities have been sited in the Helsinki City Strategy Most Functional City in the World (2017 – 2021). The Sustainable Development Goal states:

“Cities are hubs for ideas, commerce, culture, science, productivity, social development and much more. At their best, cities have enabled people to advance socially and economically. With the number of people living within cities projected

Picture 13: Aapo Markkula, 2020.

Panorama view from Tervasaari towards Merihaka and Kalasatama. Hanasaari A power plant used to be in the centre of the picture until it was decommissioned in 2000 and dismantled in 2008. The environmental piece of art “The corresponding one” by archi-

tect Sakari Tilanterä, 2004, still surrounds the coal pile. The Hanasaari B power plant will be decommissioned by 2024. The city of Helsinki aims to be carbon neutral and the remaining stockpile of coal will be used by 2035.



to rise to 5 billion people by 2030, it's important that efficient urban planning and management practices are in place to deal with the challenges brought by urbanization."

In the published Helsinki City Strategy 2017 – 2021 (2017) the aim of city planning is to generate new distinctive attractions in the city. One the development items in the strategy is the possibility of making the Suvilahti area an internationally salient venue for large events. This is being investigated by the city. Additionally the strategy calls for many opportunities for equal encounters and shared activities between people from different backgrounds and situations in life.

The UN sustainable development goal manifests itself in the Helsinki's myhelsinki.fi site – Your local guide to Sustainable Helsinki. Think Sustainably area in the site presents Flow Festival taking place at Suvilahti as part of the Unique events is also sustainable approach.

Mervi Luonila (2014, p. 4) if the publication Best Practices in an Event City "highlights three main themes 1) regional economics and – strategic questions; 2) Festival and city as a cultural environment; 3) Viewpoints on collaboration between events and companies.". Luonila (2014) states

"The image of a city and its attractiveness develop over a long period of time, but development of the image can be controlled with a strategic development process... It is based on planned marketing of a city where the key drivers for image development are understanding of the mechanisms impacting image, assessment of effectiveness of the image and formulated competitive position in relation to competitors."

Luonila (2014) writes that "event marketing and development of the image of the city are closely linked with the development of citizens' living habits and styles... Cities have through event marketing conveyed different images and appearances... to target audiences." It is obvious that in this article a firm connection between the image of the city and its cultural marketing exists.

Pauli Lehtovuori and Sampo Ruoppila (2011) in their article "City incubation, temporary use as a source of development resource" list reasons why temporary use is a positive thing to do: "

- Put the city on the map by creating unique, interesting venues to visit
- Dynamic urban economics
- Cultural and social benefits to operators and more broadly to urban community
- Adaptable and ecological use of valuable building that are challenging to exploit
- Creating platform for pro-active participation while building broad idea bases ground up, experiments
- Direct financial benefits including rent

New business models can be created where collaboration between the owner of the building, intermediary and event organiser leads to temporary use with municipal support.

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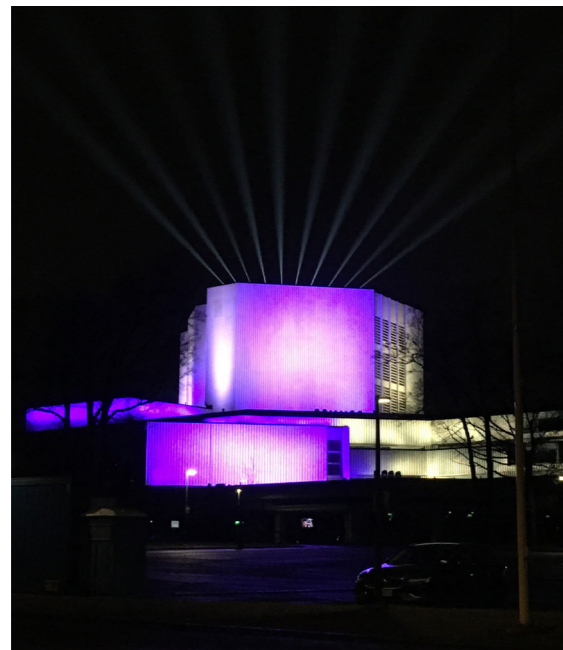
Picture 14, above on the right:
Milla Parkkali, 2020. *Sompasauna*.

Picture 15, below on the right:
Petri Anttila, 2019. *Pop Up Kino at Lasipalatsi*.





Picture 16: Aapo Markkula, 2020. *Lux Helsinki 2020*.



2.2 CULTURAL PLANNING

The global competition among cities is becoming ever fiercer year by year. The cultural image of the city is a key element in the repertoire of aspects in building a favourable overall image of a city.

Charles Landry (2008, p. xvii) states:

“The maturing of the globalized network of cities and its connected competitive drive has led the world of cities to change dramatically over the last 15 years.... In this new global dynamic, all cities, small and large, need to reassess and rethink their role and positioning – regionally, nationally and globally.... In the new interconnected global system, there are zones, which are groupings of cultures and sub-cultures that have a binding narrative or common way of explaining the world, and help us understand big cultural differences. Each of these needs a hub or set of hubs through

which the major transactions with the rest of the world occur.”

Charles Landry (2008, Part One p. 88 - 90) has used Helsinki as an example in his article *The Creative City* (2007) “Helsinki has flourished despite an administrative practice which depends overmuch on historical precedent, an excessively compartmentalized approach to development and a fear of organizational change. The unpredicted and the unexpected have nonetheless found their place.” The events that led to this conclusion were *The Forces of Light - Valon Voimat*, now called *Lux Helsinki*. Today *Forces of Light* events take place also in Budapest, London, Istanbul, Aarhus and Barcelona. The event was originally devised for *The European City of Culture* programme in 2000 with a meagre 30.000 euro budget. Now the budget for the event is tenfold. Landry states “This framework – that of a particular kind of festival, with both

economic and cultural dimensions – is flexible enough to create openings through which other can pass, pursuing their own paths.” One can read this so that the Forces of Light did not reach its current size and international awareness by design but as a product of a framework within which the exploitation of this asset enabled this conceptual breakthrough to flourish.

Author of “The rise of the creative class” – a book published in 2002 – Richard Florida (2014) claims:

“What ultimately makes a location attractive to industries are the clusters of talent that it has on hand. And what attracts smart talented people to a place are its natural, cultural, and built amenities, everything from its architecture to its prestigious knowledge institutions—and most of all, the presence of other talented people.”

In the above book Florida claims that cities are for everyone. Florida has since turned his opinion on this matter. In his book “The New Urban Crisis” published in 2017 he states:

“wealthiest people are converging as never before in a relatively handful of leading superstar cities and knowledge and tech hubs. This small group of elite places forges ever forward, while many – if not most – others struggle, stagnate, or fall behind. I call this process winner-take-all urbanism.”

Cultural planning in a city is a critical driver in making a city an interesting place for the talented people to live in. In the tough international competitive scene cultural planning is critical.

Politicians are becoming more aware of the impact of arts and culture into the local politics. Daniel Silver and Terry Clark (2013) state:

“The global rise of arts and culture is transforming local politics. Though new to many academic urban analysts, this is a commonplace for many mayors and local policy makers around the world... Our present concern is not to detail and assess the causes or nature of these processes but rather to highlight their collective impacts on city politics. Typically, these dynamics are treated in isolation, or only two out of three analysed. However, all three processes generate increasing salience for arts and cultural matters as key drivers of local politics.”

Silver and Clark (2013) point out that Richard Florida and Alan Scott link city growth to the rise of culture production but leave politics out. Similarly Edward Glaeser and Richard Lloyd link growth in culture industries and consumer cities to urbanism while leaving political impacts out. Silver and Clark (2013) further point out:

“Buzz, we suggest, has become a valuable urban resource, one generated by vibrant urban cultural scenes and sought after by residents, businesses, and political actors. Buzz signals that significant aesthetic experiences are available to be consumed in a given place that “something is happening”. Yet buzz is often produced and controlled by cultural actors such as artists and bohemians,” who are (relatively) low in other resources like money, political office, or local trust.... Most past work on urban culture and municipal cultural policy has not linked politics, political actors, and citizen activism of the sort discussed

above to “culture-led” urban development. Research instead tends to focus on the economic impacts and drivers of cultural development or on policy mechanisms divorced from political culture.”

Bloomfield and Bianchini (2001) write “Cultural policies will only be able to revitalize citizenship if they contribute to the revitalization of local politics itself through opening up the local media and city planning to popular participation.” An integrated approach to urban cultural planning is required to benefit from the new citizenship. Bloomfield and Bianchini suggest:

“Such a strategy would audit and deploy all the cultural resources of the city, from its physical layout and design, its architectural and industrial heritage, local craft traditions, skill pools, arts, to the public spaces, educational and cultural institutions, tourist attractions and images of the city which the interaction of myths, conventional wisdom, cultural and media representations produce”

Colin Mercer (2012) point out that “There is a ‘qualitative baseline’ which needs to be engaged, that is to say, before the quantitative baseline can be constructed.”

This well in line with the goal of this thesis – to establish a qualitative baseline (cultural statistics) for further research to establish the quantitative baseline (evidence impacts). Mercer (2012) sites the principal researcher of the Arts and Cultural Indicators in the Community Building Project Dr. Arnold Love: “Mainstream definitions of “the arts” exclude the culture and values of many groups that live in the inner city and many expressions of artistic creativity have not been understood as art or culture;

- Arts and culture should not be viewed only as products to be consumed but also as processes and systems that are part of the life of the community;
- Cultural participation should be measured along a “continuum of cultural participation” and not only as audience participation;
- Cultural activities are found in mainstream cultural venues and also in many other community locations”

Cultural planning is an integral part of the city planning and should not be considered an isolated planning element.

Picture 17: Aapo Markkula, 2018. *Janne Ahola / Matlock Visuals: Ajan Rooli - Times's Role, Lux Helsinki 2018.*





2.3 STRATEGIC PLANNING OF A CULTURAL CLUSTER

Henry Mintzberg (1994) defines strategy as:

- "Strategy is a plan, a "how," a means of getting from here to there.
- Strategy is a pattern in actions over time; for example, a company that regularly markets very expensive products is using a "high end" strategy.
- Strategy is position; that is, it reflects decisions to offer particular products or services in particular markets.
- Strategy is perspective, that is, vision and direction."

The strategy is usually a long term plan with a multi-year horizon. Above definition of strategy can be applied to cultural clusters on two levels: firstly in relation to cultural clusters competing with each other (external competition) and secondly in relation to members of the cultural cluster competing with each other (internal competition).

Michael Porter (1979) created his Five Force's model in 1979. Porter's model is a widely used as a strategic planning approach. The five key forces are Threat of new entrants, Bargaining power of buyers, Threat of substitutes, Bargaining power of supplier and Industry rivalry.

Porter's model works well in both external and internal competitiveness perspectives. In the external competition the image of the cultural cluster plays a very critical role when cities compete with each other for visitors.



Picture 18: Aapo Markkula, 2019. *Pasila Machine Shop area. Konepajan Bruno, Helsinki.*

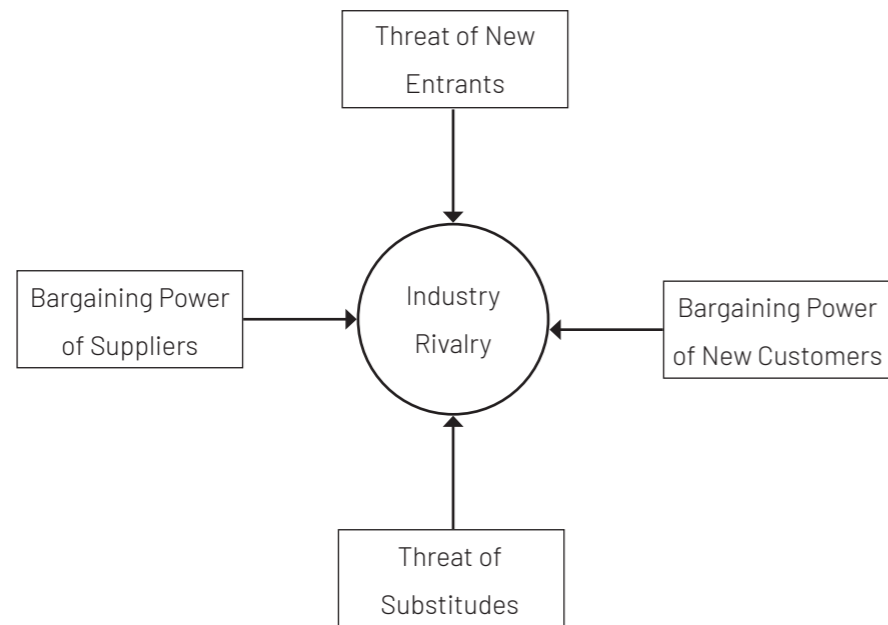


Figure 1. Forces Governing Competition in an Industry (Porter, 1979 p. 22)

Giep Hagoort (2000, p. 6) has synthesised the core existing areas of current management theory with three areas: "strategy, leadership and structure:

Hagoort formulates future core areas of management theory with five areas: strategy, leadership, organisational structure, functioning and structure.

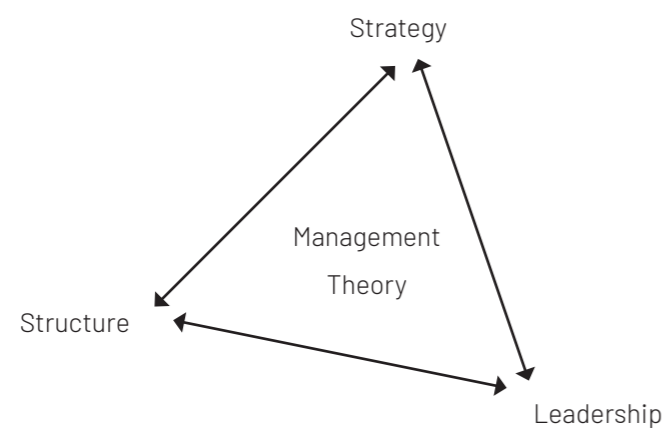


Figure 2. Core existing areas of management theory (Hagoort 2000, p. 6)

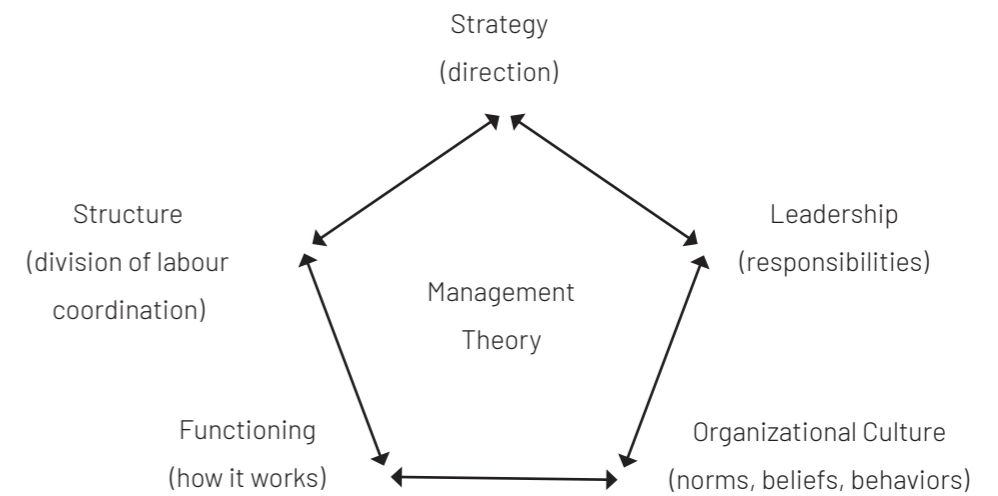


Figure 3. Five future core areas of management theory (Hagoort 2000, p. 7)

This definition is more adept to be applied to cultural organisations and clusters. Hagoort (2000, p. 218) further points out than in many cases cultural clusters are actually intercultural network

organization (INOs) that are formed out of several cultural clusters (core teams) with strategic alliances with other core clusters. Core clusters are supported by irregular work force:

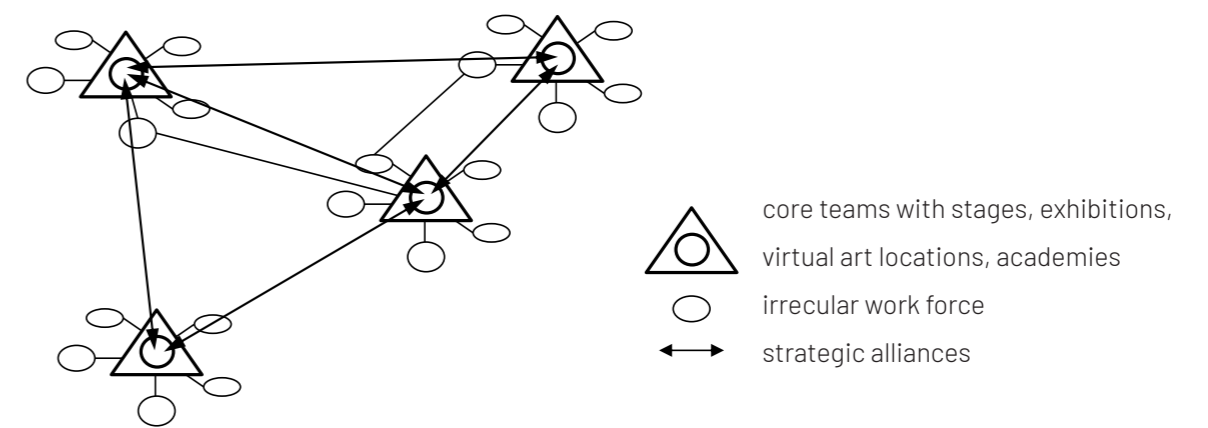


Figure 4. Intercultural Network Organization (INOs) (Hagoort 2000, p. 218)

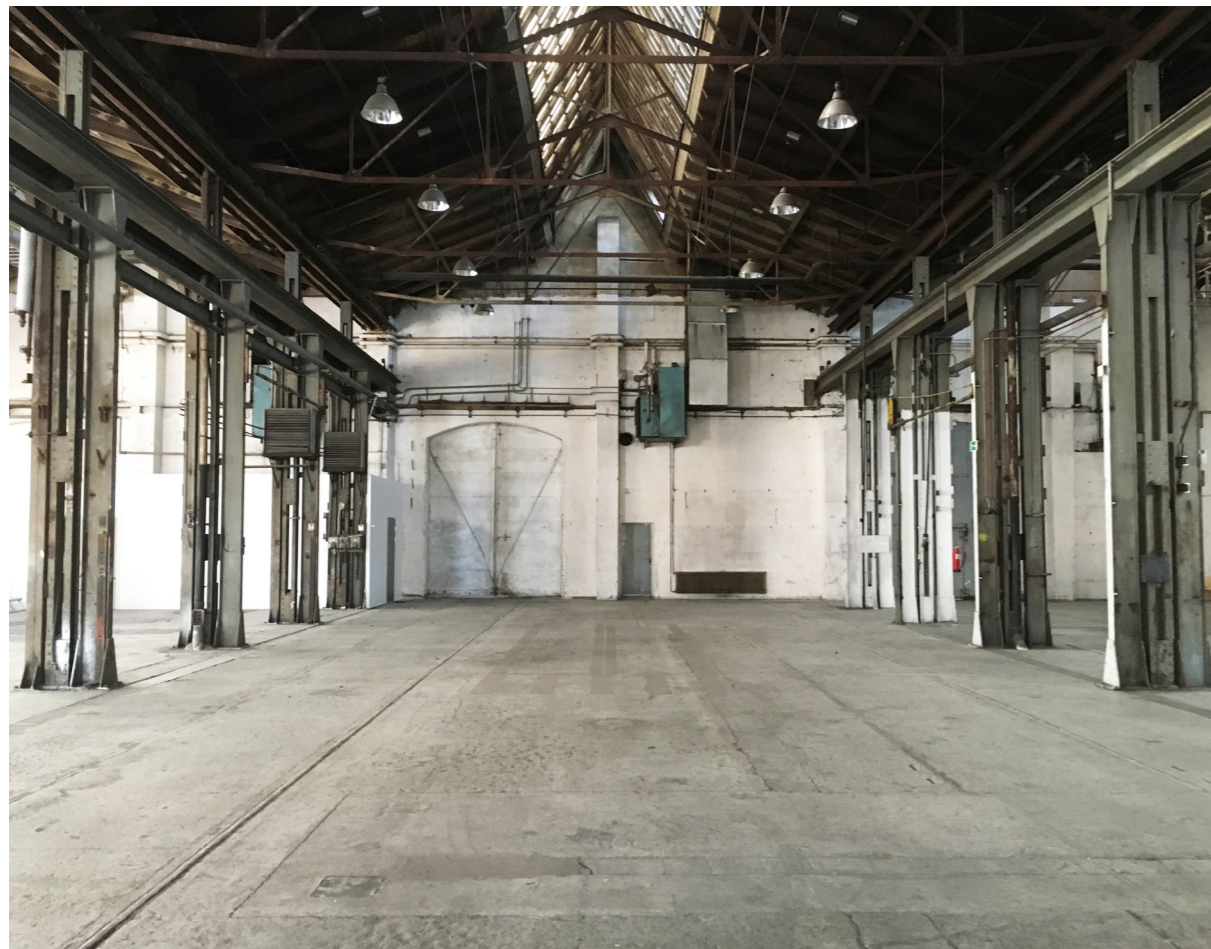
Commonly used definition for a cluster is “number of similar things that occur together”. At global level cultural clusters are typically used to classify nations or groups of nations with similar cultural value orientations. Cultural clusters can also be used to define areas within a city based on nationality of inhabitants. In this thesis the cultural cluster is defined as a number of cultural entities or arts persons that share an area for their operations and that work as a community.

The need and execution of strategic planning for external competition purposes is a task of the city in case of city owned property or private enterprise in case of privately owned property. Repurposed

industrial sites can be city owned such as the Cable Factory and Suvilahti or privately owned such as Pasila Machine Shop railroad repair depot area.

The execution of the strategic planning for internal competition purposes is bestowed on each member of the cultural cluster. Even though this is a role of cultural cluster members city planning and marketing should not leave cultural cluster members to their own devices in the strategic planning as only a well working cultural cluster can be competitive against other cultural clusters. Poorly working cultural cluster will most likely tarnish its image and impair the external competitiveness of the cluster.

Picture 19: Aapo Markkula, 2019. *Pasila Machine Shop workshop building, Konepajan Bruno.*



2.3.1 Strategic Management

Lidia Varbanova (2012, p. 36) poses the questions “Why is strategic management so important for arts organisations?”. The key differences to commercial companies lie in processes are different due to often non-profit or subsidized funding model, difficulty of precisely measuring the results, experimental character of operation with high risks, labour intensive operations with limited opportunities for scaling up and long term financial unpredictability. This makes running cultural clusters’ planning processes

significantly more challenging than that of normal commercial businesses. Taking into account the challenges in the strategic management and planning processes external support and stability can have a paramount impact on the success of a cultural cluster.

Strategic planning of an art organization has been defined by Varbanova (2013, p. 6) as inputs, resources, processes and outputs system:

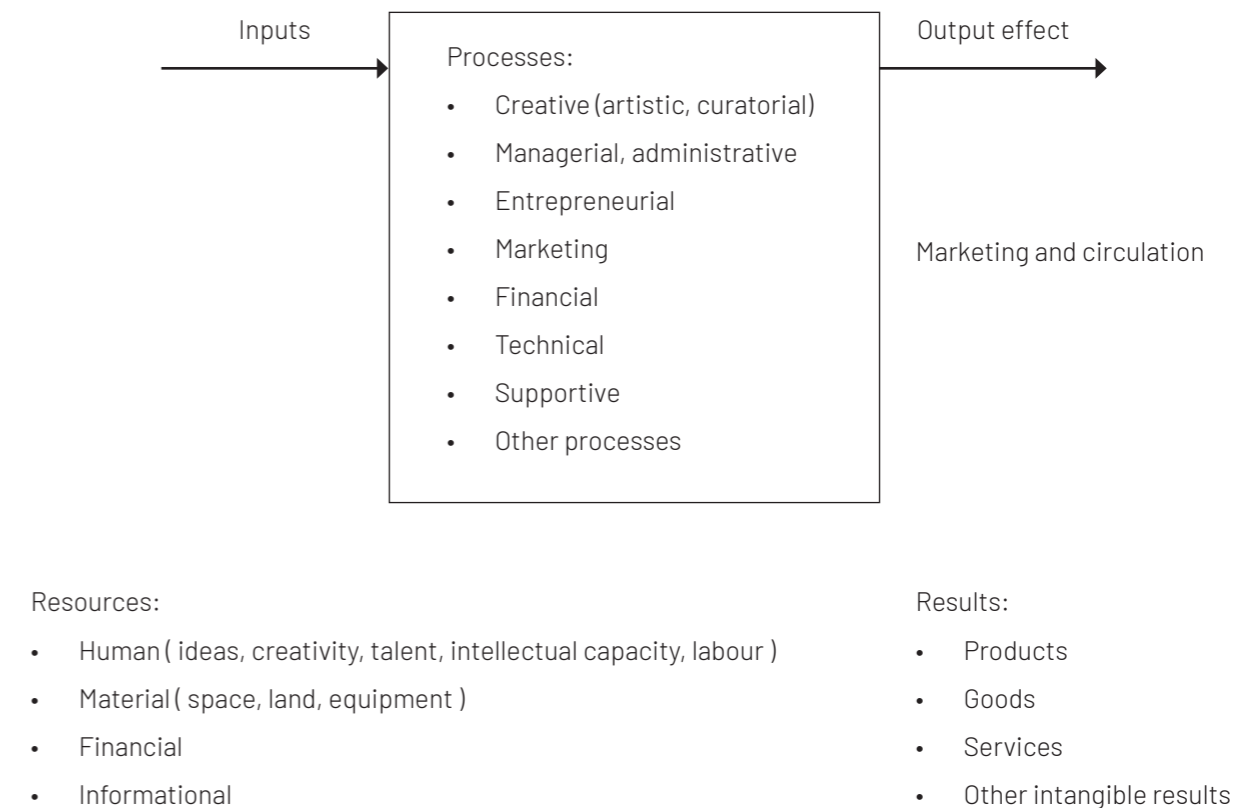


Figure 5. Arts organisation: input-process-output (Varbanova 2013, p. 6)

Varbanova (2013) states that

“entrepreneurs are the ones who start from an idea and organise it to a successful end.”... “Arts entrepreneurship is an economic as well as sociocultural activity, based on innovations, exploitation of opportunities and risk-taking behaviour. It is visionary, strategic, innovative and social activity.”

This definition fits quite well to those entities operating in a cultural hub based in a repurposed industrial site.

Strategic planning is a key element of the strategic management process. The strategic planning theories are covered in this thesis on pages 18 to 21.

Marketing is one of the core processes in a cultural organization. It is possible to use a simplified version of the marketing process when there is an on-going exchange between the cultural organization and its audiences. Varbanova (2013, p. 157) has depicted the simplified process in the figure:

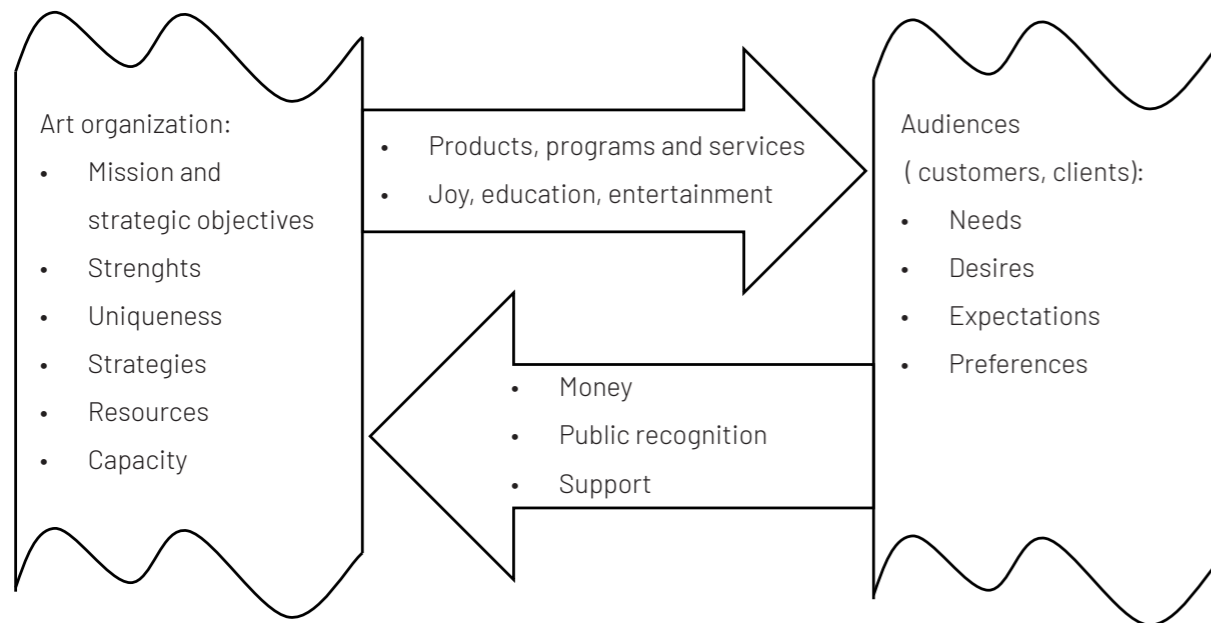


Figure 6. Marketing as a process between an arts organisation and its audiences (Varbanova 2013, p. 157)

Hagoort (2000, p. 218) states that there have been three periods of arts management:

Art and cultural organizations with underdeveloped or weakly developed management functions, up to about 1995	Art management, the entrepreneurial style in a period of transition about 1995 to 2005	C-entrepreneurial style in within Intercultural Network Organization from 2005
<ul style="list-style-type: none"> • attention to management functions • underdeveloped strategic processes • weak learning practices • reactive management • historically oriented 	<ul style="list-style-type: none"> • confrontation with the digital and global environments • entrepreneurship to innovative arts and cultural organizations 	<ul style="list-style-type: none"> • teamwork within an intercultural environment • dominant position of mm ICT • strategic alliances based on C-entrepreneurs with creativity, connectivity and communication attitudes

Figure 7. Three periods of arts management (Hagoort 2000, p. 218)

Hagoort (2000, p. 215) defined cultural entrepreneurship with three core elements: cultural mission, societal responsibilities and external orientation:

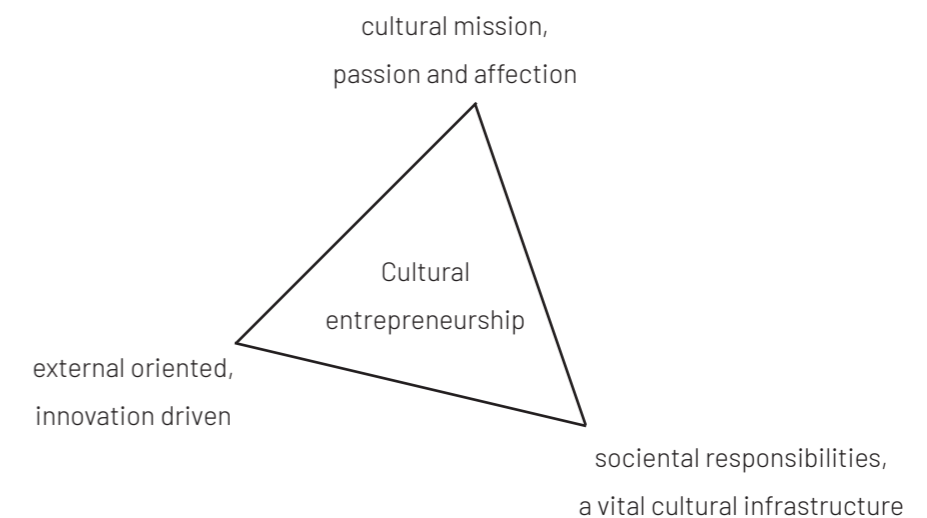


Figure 8. Core elements of cultural entrepreneurship (Hagoort 2000, p. 215)

2.3.2 Leadership

John Kotter (2001, p.85) proposes that “management and leadership are different but complementary, and that in a changing world, one cannot function without the other...”. This is a very interesting viewpoint for cultural clusters that typically lack strong management and leadership. Kotter (2001, p. 86) claims “Management is about coping with complexity. Leadership, by contrast, is about coping with change.” According to Kotter (2001) managers promote stability while leaders press for change, and only organizations that embrace both sides of the contradiction can thrive in turbulent times. Kotter states:

“ They don't really make plans; they don't solve problems; they don't even organize people. What leaders really do is prepare organizations for change and help them cope as they struggle through it... Leadership and management are two distinctive and complementary systems of action.”

Kotter (2001) claims that “Successful corporations don't wait for leaders to come along.

They actively seek out people with leadership potential and expose them to career experiences designed to develop that potential”. This is a very challenging proposition for a cultural hub which lacks clear lines of command and responsibilities. This could take place in a cultural hub is the network of people in the hub are capable of mentoring. Kotter (2001) further states: “ Real challenge is to combine strong leadership and strong management and use each other to balance the other”. This is also a challenging proposition for a cultural hub due to often informal nature of the leadership structure in a hub. According to Kotter (2001) “Once companies understand the fundamental difference between leadership and management, they can begin to groom their top people to provide both.” The grooming is already being done by major cities including Helsinki and Espoo – albeit mainly for commercial businesses rather than to cultural hubs. The hubs that are being groomed by the cities are typically technology and business incubation hubs. As such the same services could be targeted at cultural hubs too.

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Picture 20, above on the right:

Lassi Kaaria, 2019. *Pop Up Kino at Konepajan Bruno.*

Picture 21, below on the right:

Aapo Markkula, 2019. *Marimekko Pre-Spring 2020 Line Release at Konepajan Bruno.*



Kotter (2001) states: "Management is about coping with complexity. Leadership is about coping with change... These two different functions ... shape the characteristic activities of management and leadership." Each function is of paramount importance in a company or a cultural hub. Both managing and leadership are involved in what needs to be done and in creating organization or network that accomplish this, and finally ensuring that the organization or network actually gets the job done.

Nicolas Bloom, Raffaella Sadun and John van Reenen (2012, p. 77) have formulated three testable hypotheses that can be used in evaluating the "three essential elements of good management: Targets, incentives and monitoring." The thesis questions for these three are:

- Targets: Does the organization support long-term goals with tough but achievable short-term performance benchmarks?
- Incentives: Does the organization reward high performers with promotions and bonuses while retraining or moving underperformers?
- Monitoring: Does the organization rigorously collect and analyse performance data to identify opportunities for improvement?

Nicolas Bloom, Raffaella Sadun and John van Reenen (2012, p. 79) use a textile factory as an example of use of the three elements of good management "In the Indian textile we studied... we typically overcome resistance to lean manufacturing by piloting changes on a few machines in one corner of the factory. The positive results then opened the way for overhauling the whole plant." The elements of good management are challenging to implement in a cultural hub due to the informal structure of a

cultural hub. However in a well-established hub a function that is in charge of the above elements has the potential of improving the performance of the hub.

Kotter (2001) claims that organizations achieve its plans by "creating organization structure, communicating the plan to organization and by monitoring implementation." Management can also be defined as setting targets and allocating resources to achieve the plans devised as the way to reach these targets. Kotter (2001) also describes "leadership as equivalent to communicating the new direction and aligning people so that they can create coalitions that understand the vision and that are committed to achieving it." Motivating and inspiring are tools to help this process. Kotter further states that "planning works best not as a substitute for direction setting but as a complement to it." According to Kotter (2001) "when aiming at the same target the probability is less than one person's initiative will be stalled when it comes in conflict with someone else's." This could be expanded to say that like-minded business owners and tenants who work together as a community in a cultural hub are less likely have their ideas stalled. The freedom to be able to choose tenants and contributors in a cultural hub similarly lessen the likelihood of conflict. In this environment traditional management roles may not work well and the possibility to adapt and create new also lessens the likelihood of conflict.

Kotter (2001) states that a key element of leadership is "Motivation and inspiration energize people, not by pushing them in the right direction but by satisfying basic human needs". Members of the organization should have a sense of belonging to the community.

2.3.3 Co-creation – the next practice in value creation

Traditionally company or city planning decides what products they develop and sell or what the city will look like. Thus they decide what is the value offered to the consumer or citizen. In these cases the consumers have practically no role in the value creation. Companies are gradually finding way to involve the consumer in the value definition and creation process. C. K. Prahalad and Venkat Ramaswamy (2004, p. 5) claim that "Co-creation is the next practice of value creation". This approach is becoming very common in normal commercial businesses. The civic activity that is discussed in section 2.4 of this thesis is actually one form of co-creation. Prahalad and Ramaswamy (2004) state that "Consumers want to interact with firms and

thereby "co-create value." In the cultural industry – especially in live performances – the artists and consumers have a direct relation with each other. In interactive performances the artists and consumers both create value. Prahalad and Ramaswamy (2004) claim "high-quality interactions that enable an individual customer to co-create unique experiences with the company are the key to unlocking new sources of competitive advantage". C. K. Prahalad and Venkat Ramaswamy (2004, p. 9) define the building blocks of interactions for Co-creation of Value as DART = Dialogue, Access, Risk-benefits, and Transparency:

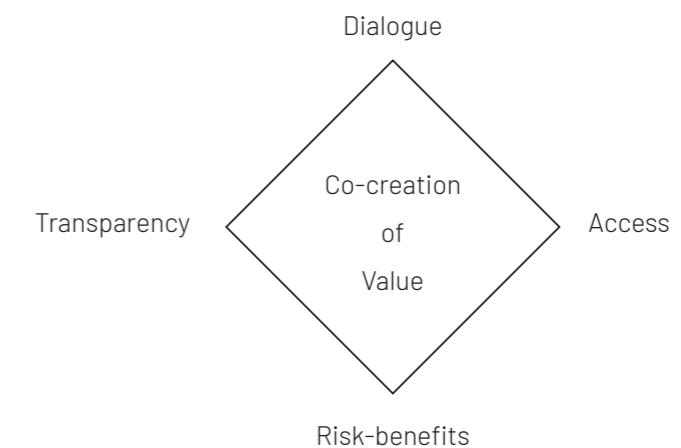


Figure 9. Building Blocks of Interactions for Co-creation of Value (Prahalad and Ramaswamy 2004, p. 9)

C. K. Prahalad and Venkat Ramaswamy (2004, p. 9) further claim that "the progress towards DART cannot be stopped.... consumer and company will become equal partners with clearly defined rules.... The future belongs to those who can successfully co-create unique experiences with customers." C. K. Prahalad and Venkat Ramaswamy (2004, p. 10) use General Electric Plastics as an example of co-creation:

"customers assume much of the task of developing a custom resin for a specific application. By providing access to tools and a library of compounds GE shifts effort and risk to its customer." Industries appears to be on a journey from a company centric view to a co-creation centric view. In this thesis I will try to find out how the co-creation and DART model could be applied to city planning and to cultural hubs.



2.4 Civil Activism in City Planning

In many cases in Finland the start of the process of repurposing an old industrial site into cultural hub has been in civil activism. Examples of this are Lepakko, Kill City and VR Magazines in Helsinki. International examples include WUK in Vienna. In all of these cases the area was neglected for a longer period. Many of these were considered an eyesore at some point of their development process.

Some of these venues in Helsinki were used as accommodation for homeless, alcoholics and other people with severe financial issues. In many cases cultural hubs established themselves in these locations. Kill City was an old wooden building block in Kallio, Helsinki. The area was built in 1897 for school use. When the school moved out in 1952 the area was left to its own devices. An active punk- and rock community established itself there in the 1970s. When the block was demolished in 1980 the arts community moved to Lepakko. Lepakko is another good example of civil activity. The arts community flourished there in together with a radio station, a dance studio, band rehearsal rooms and areas for events. Lepakko was demolished in 1999. The city planning processes during this period did not utilize communication with the public and hence the city plans developed were void of require-

ments and feedback from the arts community, cultural hub customers and general public.

Pasi Mäenpää & Maija Faehnle (2017) define five types of civic activism: services of sharing/ civic/platform economy, activism focused on community, shaping urban space, activism developing the use of technology and activism supporting other activists. The shaping of urban space including urban planning groups, squatting, opening and shaping buildings or spaces, activism is closely related to this thesis. In the past five years the civic activism has been a subject of several studies in Finland. Fahnle et al (2017) define three phases of civic engagement: 1.0 Governance started, 2.0 Participation increased and 3.0 Quality and effectiveness increased. The three phases can be associated with the some of the eight planning processes, especially in the participatory planning, transactive planning, advocacy planning, radical planning and communicative approach all have various levels of public input in them. The participatory planning and communicative approach planning method have the exchange with the public as a core element is the planning method. The very latest ideas in urban planning go as far as self-organizing city as the most advanced model of urban planning.

◁

Picture 22: Aapo Markkula, 2018.

Visio Workshop organized by Parviainen Architects was part of the Helsinki Design Week program in 2018. The workshop combined different experts and citizens to innovate the Pasila Machine Shop area.



Hybrid governing has been identified as an approach to gradually increase the civic participation by Mäenpää & Faehnle (2017). They have defined eight steps of hybrid governing:

- 8 Integrated operational system
- 7 Continuous co-action
- 6 Collaborative projects
- 5 Governance support for activism
- 4 Dialogue between activists and governance
- 3 Active information targeted to activists
- 2 Activism as source of information
- 1 Activism by its own

Figure 10. Development of the relationship between activism and city administration, and the levels of co-operation in hybrid governance (Mäenpää & Faehnle 2017)

Mäenpää & Faehnle have also translated the actual actions of urban planning related to above eight steps:

- 8 Planning as open collaboration
- 7 Alternative plans considered by the city planning committee
- 6 Co-production of planning material
- 5 Governance support for alternative planning
- 4 Dialogue between city planners and activists in social media groups
- 3 Informing about the basic material for planning
- 2 Social media groups as source of information
- 1 Alternative plan not considered

Figure 11. Three examples of the levels of collaboration under hybrid governance between city administration and the fourth sector: City Planning (Mäenpää & Faehnle 2017)

These steps align with those of the eight city planning process where exchange with the public is part of the process.

◀ Picture 23, on the left: Aapo Markkula, 1999. *Lepakko just before demolition in 1999.*



3. RESEARCH METHOD

In this chapter I present the methodical selection used in the thesis and examine the theoretical foundations of the qualitative research method, epistemological foundations of research, case study research method, interviews as a data collection method and discourse analysis as data analysis method. Each case study item are presented in separate subsections (3.3.1 – 3.3.3). In the critical reflections on the research process I examine the accuracy and reliability of my thesis as well as its ethical credibility.

Picture 24: Aapo Markkula, 2017. WUK, Vienna.



Picture 25: Milla Parkkali, 2017. WUK, Vienna.

3.1 METHODOLOGICAL APPROACH OF THE STUDY

In research the goal is to provide the chain of evidence that flows through the question formulation to investigation of the field in study as well in testing other possible causes to the behaviour or phenomenon being investigated. Due to the rather limited amount of written material in the field of study led to the use

of interviews as a method of conducting the collection of the material. Case studies are a frequently used method when conducting qualitative research. Robert K. Yin (2009, p. 1) defines the "case study research as a linear but iterative process" with five phases after the initial plan phase:

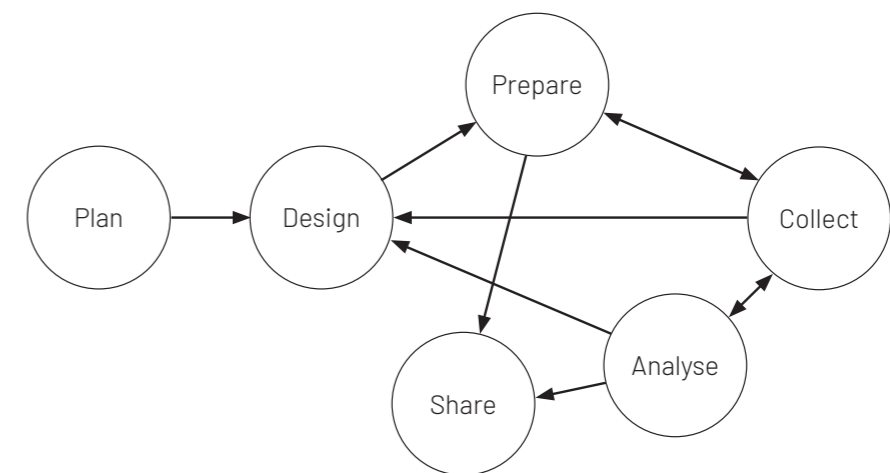


Figure 12. Doing Case Study Research: a linear but iterative process (Yin 2009, p.1)

The above case study process was used in this thesis. The interview templates were designed using the articles, online material and literature available. The interviews were prepared by selecting interviewees so that the answers to questions: what decision were taken, why where decisions taken, how they were implemented and what were the results in relation to the field of study could be found. The collection of data was conducted by recording each interview and afterwards transcribing the interviews into written format. This upholds the integrity as it leaves less possibility to artefacts caused by unintended loss of details or incorrect recollection of the answers. The initial case study analysis was used to change the emphasis of the set of questions selected from the questionnaire template in an iterative manner.

According to Yin (2009, p.4) "case study method allows investigators to retain the holistic and meaningful characteristics of real-life event." The limited number of case studies in this thesis prevents scientific generalization due to the very small sample size. Yin (2009, p.11) proposes that "case study is preferred in examining contemporary events, but when the relevant behaviours cannot be manipulated." This is yet another reason using the case study method as in a cultural hub independent operators remain rather immune to behaviour manipulation. Similarly city planning today appears to be rather immune to external efforts to manipulate their decisions at least in Finland which is among three least corrupted countries in the world according to Transparency International's Corruption Perception Index published in 2018 (Transparency International Secretariat, 2018).

Case studies can be used to generalize a theoretical proposition as it is done in this thesis. Wilbur Schramm (1971, abstract) states that "the essence of case study is that it tries to illuminate a decision or set of decisions: why they were taken, how they were implemented and with what result." This statement works well in conjunction with the research questions laid out in section 1.2. This statement is also a good foundation to aid the selection of persons to be interviewed and explaining why they have been selected.

The articles from national press, online media and literature were used in the data collection phase. These sources were also used in problem formulation.

The case study cases were screened in order to find the best source of relevant data for this thesis. The final selection was based on width of data available in articles, online media and literature as well as access to expert personnel in a case. The case study research method used is comparative case method so that analysis results would not be biased by the peculiarities of a single case.

Qualitative research methodology is used in the case study method. It is used to gain an understanding of underlying reasons, opinions and motivations of decisions made by the interviewees. It is also used to understand how social interactions and strategic alliances are created and used.

3.2 DATA COLLECTION

Interviews are a common method of collecting qualitative data. Interviews are conversations around the thematic field led by questions presented by the interviewer to the interviewee. The goal of the interview is to get interviewee's viewpoint and opinions on the thematic field presented by the interviewer. The interview is also a two way interaction during which both parties influence each other. Interview is a unique method of collecting data as it enables the interviewer to flexibly adjust flow of the interview based on the feedback from the interviewee. It also enables the interviewer to ask clarifying and more in-depth questions when necessary. The use of a questionnaire template builds the framework for

a semi-structured interview which allows taking into the account the interviewee's background, experience and position in the organization. In the absence of readily presented alternative answer options it enables the interviewees to answer in their own words in an open unrestricted manner.

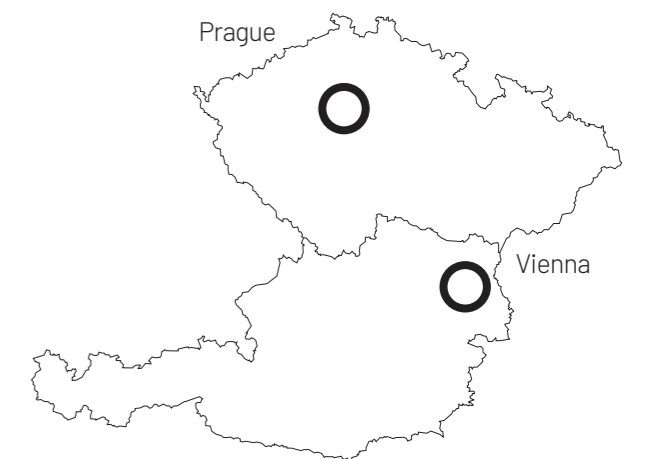
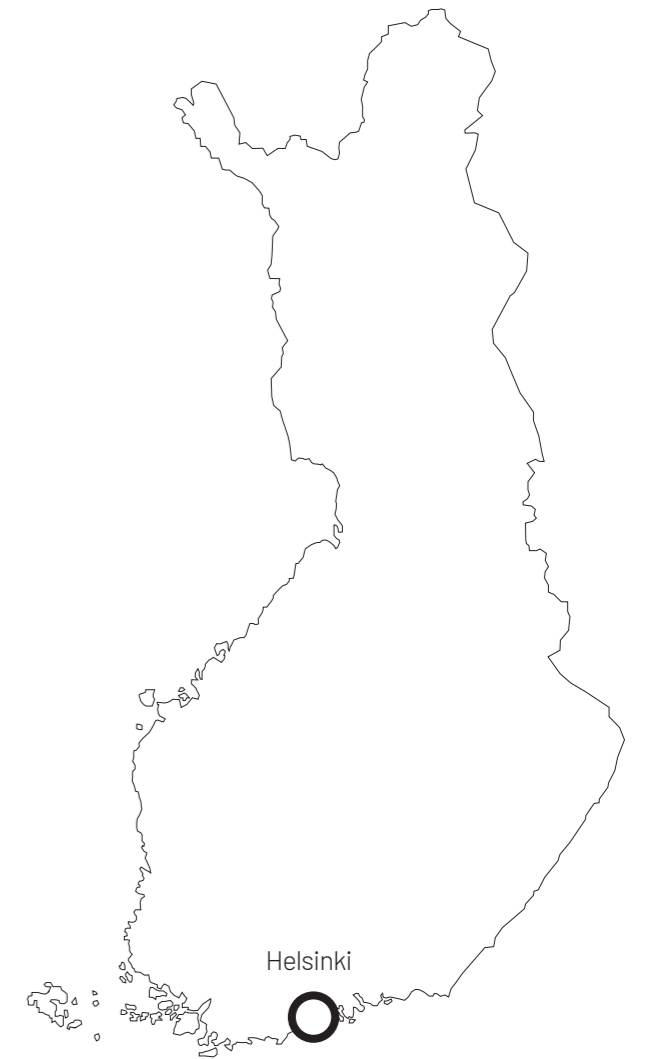
Primary data was also collected from press articles and online media. This was particularly important in the absence of wide availability of studies and literature in the field of study. This was also a very important source of information on civic activism as well as citizens' interaction with city planning and discovering their satisfaction in the urban environment they live in.



Picture 26: Aapo Markkula & Milla Parkkali, 2017.

3.3 THREE CASES

The three cases have been selected so that they have similar historical background, they are in different stages of their development from early formulation state to well established state. They all have witnessed civic activism actions such as squatting. WUK and Cable Factory (Kaapelitehdas) are examples of well-established sites. Studio Alta is a site that is already past its infancy and it has a mode of operation that would be suitable for Suvilahti too. Cable Factory, Suvilahti, WUK and Studio Alta are all members of the Trans Europe Halles network of venues. Trans Europe Halles is European-based network of cultural centres initiated by citizens and artists. Its 80 members come from 30 different countries (Richard Edwards, Trans European Halles, 2002). This network collects and publishes information about its member venues in a common format. Therefore it is possible to compare them relatively easily despite of differences of their state of development and age.



3.3.1 Suvilahti (Helsinki, Finland)

The conversion of Suvilahti area from an industrial estate into a cultural venue is being modelled after a very successful Helsinki project Cable Factory (Kaapelitehdas). The old Nokia cable factory has been converted into a thriving cultural hub. Cable Factory is now a home of galleries, museums, dance theatre, art school and many artists. The idea of hub as a creative eco system is in the very centre of the Cable Factory success. The responsibility for the Suvilahti gasworks area has been bestowed with the Kiinteistö Oy Kaapelitalo (Real Estate Company), a subsidiary company of City of Helsinki. Armed with fresh experience from the Cable Factory conver-

sion Kiinteistö Oy Kaapelitalo management is now gradually refining and executing the Suvilahti transition plan. Recently Kiinteistö Oy Kaapelitalo made a press announcement that they are acquiring an old site that was Orion's headquarters and pharmaceutical factory in Helsinki. Thus there will be a third venue that will be converted into a cultural venue under Kiinteistö Oy Kaapelitalo management's stewardship.

The interviews conducted include several persons from Kiinteistö Oy Kaapelitalo as well as from Suvilahti and City of Helsinki.

Picture 27: Aapo Markkula, 2020. *Suvilahti, Helsinki.*



3.3.2 WUK (Vienna, Austria)

WUK (Workshop and Culture Building) is another example of a successful transition of an old industrial site into a cultural hub. The WUK area was used for industrial operations until 1884 when Technological Trades Museum (TGM) took the venue over. In 1970 the technical collage that was one of the tenants of the WUK area moved to new premises leaving WUK into a perilous state. Initial plans were to demolish the old building and redevelop the site with modern buildings. The civic activity with a motto "Save the TGM" managed to persuade the city officials, common public and politicians to change the course and accept plans of converting the site into a cultural centre. Since 1981 WUK has been run by a non-profit association for the Creation of Open Cultural and Workshop Buildings. The association is run independently under its own stewardship with active involvement by the users of the WUK area.

WUK was selected a site to be examined due to its well established state as a converted cultural venue and its eco system lead stewardship model. WUK is now one of Vienna's most interesting cultural attractions.

3.3.3 Studio Alta (Prague, Czech Republic)

The Studio Alta site in Prague is an old 1.800 m² utilities and communication infrastructure storage area. The venue was opened for cultural use in 2006. Studio Alta has a focus on contemporary dance and features a concert hall, theatre, halls for rehearsals and creative workshops, studios, shared office space and in informal café called The Living Room in addition to multi-purpose space.

The leadership of Studio Alta is non-hierarchical - decisions are taken collectively. Studio Alto offers residencies to artists so that they can without pressure try different artistic approaches. The selected residencies in their own way foster the cultural working space and eco system idea of Studio Alta. The eco system is a critical ingredient in the Studio Alto structure - both professional artists as well as students learn from each other and teach each other.

The Studio Alta was selected as a site to be examined due to its state of a rather young age as a converted cultural venue as due to highly developed and well known cultural eco system.

Picture 28: Milla Parkkali & Aapo Markkula, 2017. On the left: *WUK, Vienna.* On the right: *Studio Alta, Prague.*



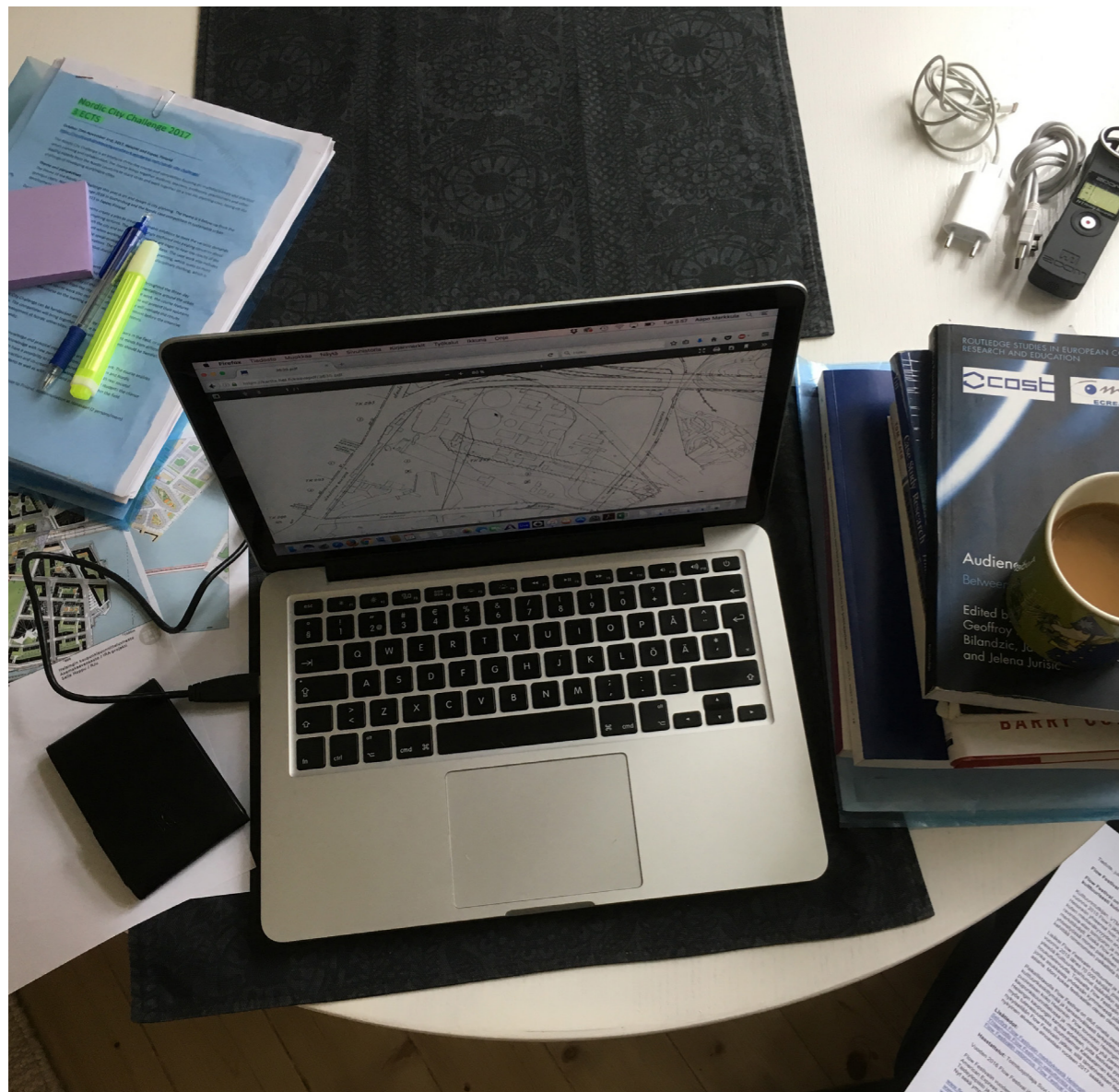
orientation, you will produce a short description of each case..” After the transcribing the text I used thematic coding to describe, code and categorize the interview data.

Flick (2009) describes discourse analysis as “Discourse analytic procedures refer not only to everyday conversations, but also to other sorts of data such as interviews or media reports.” I used

discourse analysis deduct key findings out of the interview findings and other literature.

I collected data with 13 interviews. Eleven of the interviews were conducted in Finnish and two were conducted in English. The interviews were recorded digitally and transcribed into written format. Additionally data was collected from press articles, online publications as well as from literature.

Picture 30: Aapo Markkula, 2019.



3.5 CRITICAL REFLECTIONS ON THE RESEARCH PROCESS

In qualitative research the validity of data is to be very carefully safeguarded. High quality requirements for processing, coding and analysis are key drivers for qualitative research work reliability. The researcher must be able to demonstrate that the selected research methodology and study targets are the best ones to yield a reliable answer to the study questions. Additionally the validity of the research rests on the accuracy of the analysis and deductions thereof. In other words how well the deductions can be applied in a generic manner to other targets in other words are the study findings repeatable in a reliable manner. There must be a logical and well-founded connection between the data collected, analysis conducted and deductions derived in the research process.

One view to examine the validity of the research is to check that the theoretical concepts used to build the theses hypothesis and concepts used to study the targets are the same and that the research actually collects data relevant for the study questions and analysis is based on the answers to these study questions.

Triangulation was used to verify the validity of the findings. Theoretical triangulation has been used by looking at the research question from different theoretical viewpoints. Additionally triangulation has been used to verify the answers in interview transcriptions but also between interview transcriptions, digital media, articles and literature.



4. ANALYSES AND RESULTS

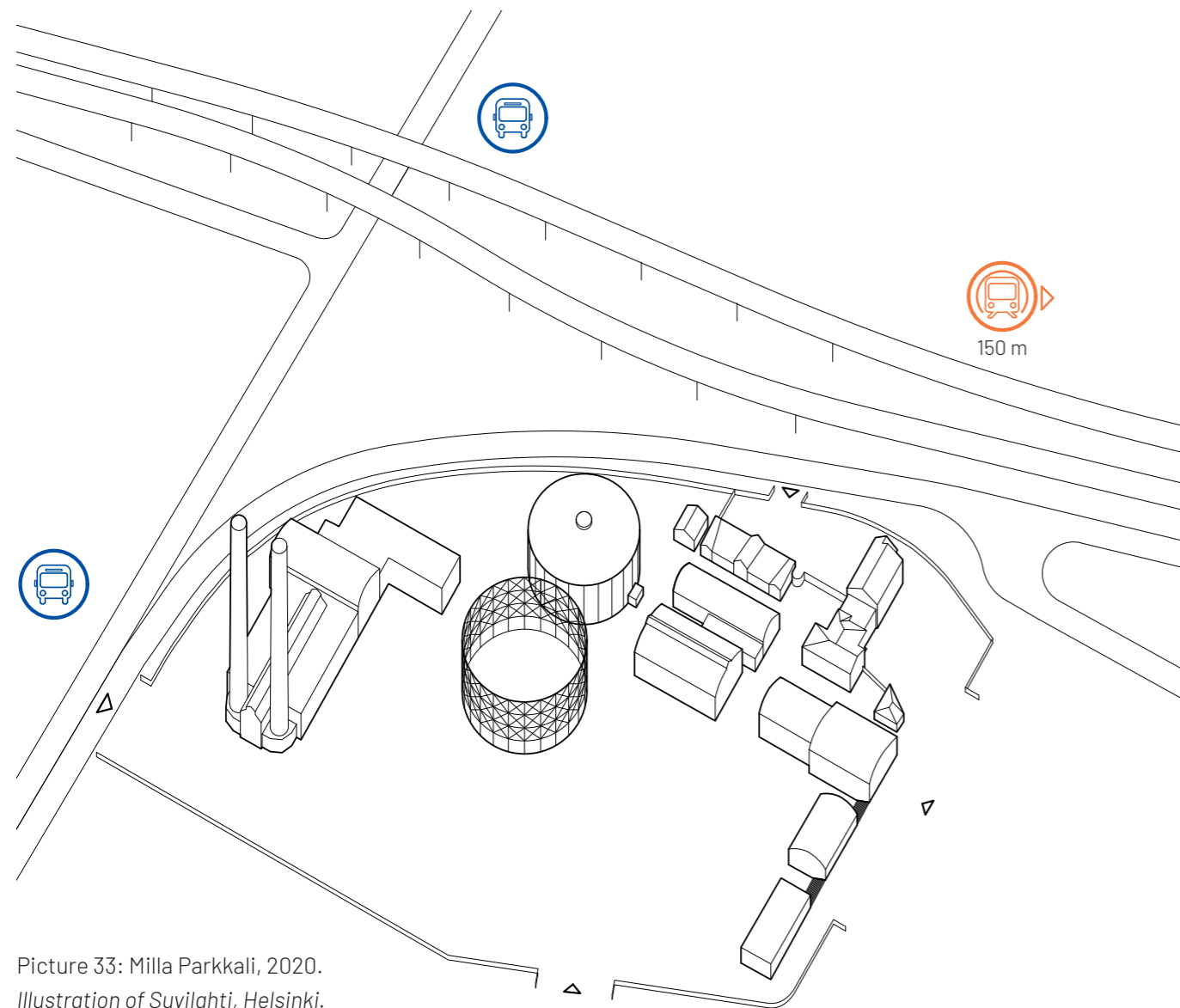
In this part I will present and breakdown the research results by each research question and case. Firstly, I will divide the results for each research question for each case (4.1 – 4.3). After this, I will summarize all of the data from the interviews in the chapter that presents the conclusions (Chapter 5). In order to present the views and similarities of the interviewees in the most comprehensive way possible, I will use selected direct quotes from the interview material as part of the analysis.

Due to availability of research material the thesis concentrates on the Suvilahti case. The research material from other Finnish and international sources are used to validate the findings from Suvilahti as well as to identify and highlight differences between repurposed industrial sites for cultural use.

Picture 31: Aapo Markkula, 2019.
Pasila Machine Shop, Helsinki.



Picture 32: Juho Nurmi, 2016. Helsinki City Museum. Suvilahti.



Picture 33: Milla Parkkali, 2020. Illustration of Suvilahti, Helsinki.

4.1 SUVILAHTI (HELSINKI, FINLAND)

Suvilahti has witnessed in its majestic silence a lot, but within its walls lays a colourful history, many interesting stories, countless figures, visionaries and pioneers of many trades have taken Suvilahti past numerous industrial transitions, through changing times and countless challenges. Its creation began before the turn of the century and the first bricks were laid and operations began before the independence of Finland in 1917. Two world wars later, and the transition to the digital age, Suvilahti is still standing tall. Moving on to a new era, it is imperative that the rich history of the area is understood and realized in future planning.

Suvilahti, the former power plant and gas plant of Helsinki is an impressive monument from the past. The area is an impressive industrial environment which has sustained its position for now over a century. The area and its structures are an impor-

tant part of the city's industrialization and urban development which began in the late 1800's. The rapid expansion of the city required massive investment in energy production and infrastructure. The former power plants were inadequate and didn't meet the need of the developing city. A new location was needed. In 1907, the Suvilahti site was chosen due to its location near the water, easy land accessibility, away from residential areas, but still at proximity to the city. This meant that the electricity and gas lines could be kept short and there would be adequate room for future expansion. The new gas and electricity plants were built at the same time between 1908 and 1910. Without Suvilahti, the city of Helsinki would not be what it is today. The expansible evolution continued all the way up to 1970 and after that a steady decline. The area and how it stands is an important reminder and landmark of a bygone era.

The remaining structures belong to 1900's architectural character as well as pioneer concrete construction in Finland. All of the original standing structures are designed by architect Selim A. Lindqvist. The elegant complex of buildings consists of the electric power plant with its two tall brick chimneys as well as the gas plant with its dominant gasometers. In proximity to these gasometers are various buildings that have served as a vital part of the production process. Suvilahti is an important historic architectural whole.

The Suvilahti power plant was decommissioned in 1974 and its equipment dismantled. The production of gas ended in 1994 when Helsinki moved to using natural gas. Since then the distinctive industrial equipment has been removed from the premises. In 2008, the port operations of Sörnäinen moved to the new port of Vuosaari which was finished and opened in 2008. This kick started the development of the Kalasatama and started discussions of the redevelopment of the Suvilahti area.

As the need for electricity increased in the city of Helsinki the production has since been moved to other locations and this change has left Suvilahti in a state of intensive change. First came the power plant in Salmisaari, then Hanasaari A (1969-2000, now demolished) and the still standing Hanasaari B (1974-present, due to be decommissioned in 2024).

Now, the gasometers are upheld by the City of Helsinki. The rest of the area is the responsibility of Kiinteistö Oy Kaapelitalo which is owned by the city of Helsinki. The task of repurposing the area towards cultural and civic activity has been in the hands of Kaapelitalo since 2008. There are nine remaining buildings as well as the large outdoor event space

called the Energy Field (Energia kenttä, translated by author).

During the past 40-years various debates have slowly formulated a future for the area. In the late 1970's the old architecturally significant power plant building in Suvilahti needed a new function and work began on surveying a future use for the structure and surrounding area. By now the building had been vacant for several years. The significant step towards a new function was the short use of the Turbine hall by KOM theatre for their Kullervo performance, directed by Kalle Holmberg. The opening night was 10th October 1981 and there were a total of 59 performances. Last performance was 28th February 1982 and during this time 18, 862 people saw the production. The building has also served as a film studio.

In 2000, the boiler and turbine hall lower level was renovated to accommodate office and exhibition space. Previously storage space and in desperate need of renovation, it found new life. The north wing of the boiler and turbine hall was in such bad condition that a demolition permit was filed, but ultimately denied due to the historical significance of the group of buildings in Suvilahti. This meant that also the north wing was renovated as office, exhibition and storage space in 2001. After this zoning of the area was put on hold and a building ban was set until the end of 2010.

Discussions on the area and possible cultural use did not end here, just changed focus momentarily. The debate that began in the late 1960's continued as the area still searched for a new future purpose. This discussion now also included the Hanasaari A power plant, decommissioned in 2000 after

1932



1950



1976



▷ Picture 34: The Urban Environment Division. City survey services, 1932, 1950, 1976, City of Helsinki. Orthophotographs: urban development of Suvilahti.



Picture 35, above: Eeva Rista, 1970, Helsinki City Museum.

Panorama from the Kallio Church tower to the east along Agricolankatu.

Picture 36, below: Foto Roos, 1969. Helsinki City Museum. *Hanasaari A Power Plant.*

30 years of service, which at some point was in cultural use and considered many to be a “cultural factory”. Helsinki Energy had long term interests in providing their workers with recreational benefits such as various exercise possibilities and other cultural related pass time activities. Operations that differ from ordinary power plant work, such as environmental projects and traditional planning projects, have required active individuals at the leadership of Helsinki Energy and with put this enthusiasm the buildings and area would be abandoned.

Environmental art began to see form in 1993 and targeted on the coal storage. The piece was called “Volcano” (Tulivuori) and was created by artists Ritva Haarle, Hanna Vainio and Jukka Kuورانne. The still present piece “The corresponding one” (Vas-tavalo) by architect Sakari Tilanterä followed in the summer of 2004. In 2005, this light art was added to by the University of Art students with a focus on the Hanasaari A power plant. By the mid 2005 the old power plant was a hot spot for photographers, music video and film makers. Even a museum was proposed in to the old power plant but ultimately the verdict was that the building had to be torn down because it was considered too “ugly”.

“It is interesting that in discussions about Hanasaari A aesthetic matters such as “ugliness” are very frequently mentioned. This started in the 1980’s when the Hanasaari coal storage fields we in the topic of the public debate. Coal fields, pretty or ugly? (Maija Kärki, Helsingin Hanasaari A- voimalaitoksen muuttuvat merkitykset 1957-2007, translated by author).

Osku Pajamäki (2006. Translated by the au-

thor), Helsinki city Council, pondered in his blog the fate of Hanasaari A, 5th November 2006: “Indeed, imagination is a limit to the cultural, and event use of the power plant. I already know that we will later regret if the power plant is dismantled.”

In February 2006, the decision was made to demolish the power plant to meet the requirements of the new Kalasatama zoning plans. This process moved on very rapidly. The decision was not easy and there where many conflicts between Helsinki Energy and the Helsinki City Zoning department. Aesthetic facts came up in discussion frequently, however the principal reason for the decision to demolish the power plant was the value of the land it resided on and politics. It could not be left unused, or held as a possible Hanasaari C power plant site and would be better used in the overall zoning plan as an area with housing. The divided opinion on the fate of the power plant ignited vast media discussions and coverage of the topic.

“We can think that Helsinki got a gift. A great Gift, unique and valuable, which would have been useful and joy for decades. However, in their stupidity Helsinki didn’t understand the gift or what to do with it, nor did they know who to ask for help. A great opportunity was lost. So, it did what it did, where knowledge met no reason, broke and destroyed the old out of the way of the new. In place of it Helsinki built something that looks like itself. An easier city. That’s the end of the story”. (Save Hanasaari A, 2006, translated by author).

After the heated situation settled, the discussion turned back to the fate of Suvilahti. The National Board of Antiquities building history depart-

ment stated in their 2007 article that preserving old industrial areas is beneficial to leave a mark of architectural tradition to future generations. Hanasaari A is a part of a group of three plants which are all an unusually significant whole, which only the oldest, Suvilahti preservation is safeguarded.

Mikko Härö, Chief Intendent of the National board of antiquities (2007: 8-13, translated by author) in his article in the Museum magazine took Hanasaari A as an example. According to Härö Hanasaari A is a part of the three power plant complex which form a culturally valuable site. Only the oldest Suvilahti power plant's state of conservation is secured.

The wide opposition of the demolition of Hanasaari A by workers who had formulated many future uses for their former place of work and considerably lengthy address by other significant bodies of the cultural fields pressured decision-makers to act. The outcome of the debate was that in 2007 Suvilahti was preserved by the City of Helsinki and the Board of Antiquities as a significant "Industrial environment of Cultural history". This was also mentioned earlier in 1993.

The Suvilahti area is classified as a nationally significant cultural-historical environment. (Built Cultural Environment, Nationally Important Cultural History Environments, National Board of Antiquities Publications of Building History, 16, Helsinki 1993, translated by author). (Suvilahti RHS, Architectural Office Schulman Ltd, 2009).

This means that to date, Suvilahti is the only cultural area in Helsinki that has a guaranteed long term future. From this decision, the area began moving on to the next phase.



Picture 37: Hugo Sundström, 1950. Helsinki City Museum. *Waterfront in Sörnäinen.*





Picture 38: Petri Anttila, 2019. Flow Festival, Helsinki.

4.1.1 Drivers enabling fluent repurposing

First research question is: What drivers enable a fluent process of repurposing an old industrial site for culture use?

All empty spaces create culture (Eeka Mäkynen). Empty space is the soil where cultural start-ups plan their seed in hope of reaching the sunshine and success. Cable Factory is a good example of this.

One of the most significant and noticeable features of Suvilahti is the one-of-a-kind environment of the area. The buildings are unique to the surrounding more modern cityscape. The large open outdoor space called Energy Field (Energiakenttä, translated by author) is suitable for different size events. Due to the current state of the area it is still advisable that professionals are involved in the production of the events since the difficult environment of the area poses numerous challenges. Depending on the size of the festival these short-term events may cause interference or disruption to local residents, full-time tenants and their operations in the area. This has been an issue especially with the expansion of Flow Festival during the past years.

Protection of built heritage is of paramount importance is the repurposing of old industrial sites. If the site is not protected it often is redeveloped with commercial interests. If Lapinlahti area was not protected it would have been converted to accommodation (Jaana Merenmies). Due to the central location – in other words very expensive land in city – the cost of new or refurbished site is very high. Resulting new buildings and areas are often lack cultural inspiration and by default their cost

prohibits start-up cultural entrepreneurs

from using them (Raine Heikkinen). City as the land owner in many cases and as the monopoly holder on city planning is in a pivotal position in regard of repurposing old industrial sites (Stuba Nikula). Purely from financial point of view building new apartments or offices would be almost always more attractive to the city. The non-monetary and long term objectives on attractiveness of the city and resident satisfaction on the other hand speak in favour of keeping the balance between parks, cultural areas, areas for large format events and commercially used areas. Due to issues with noise and resident complaints associated with large event areas such as Suvilahti commercial buildings that are less used in the evenings and weekends are being used as noise buffers (Stuba Nikula). In light of the resident complaints and satisfaction possibility to cycle noisy events such as concerts from area to area annually reducing the noise load that residents have to bear. Some events have grown to a size that such rotation is no longer possible and thus carefully thought out city plan development should be used to minimize the impact of noise pollution.

The clarity of long term development plans of an old industrial site are very important. The lack of a clear vision makes is very difficult to make long term commitments to cultural activity development. This is a major challenge for start-up cultural entrepreneurs with limited financial resources and ability to take risks (Rami Ratvio). The city planning monopoly holder's decision making process is often encumbered with political decision making hurdles even in best of financial times.

Current financial climate of rapidly increasing cost of aging society and elderly care is straining city budgets to the limit leading to longer development time for old industrial sites as the funds must be spread over a number of years. In many cultural venues the rent agreements are very short – six to twelve months (Lapinlahti) or there is no commitment on the continuity year over year (Taste of Helsinki, Tuska, Flow). It is impossible to plan and develop multiyear events when the term of the rent is only six months (Jaana Merenmies). This makes it practically impossible for a cultural entrepreneur to make investments with long payback time.

The city development is also very important to existing cultural operators. Due to city plan changes, area development and license grant term changes parts of the city start to lose their cultural offering. Central Helsinki is withering in terms of grass roots cultural services offered by clubs and similar cultural establishments (Eeka Mäkynen, Silverberg K., Soininen V. & Suni K). In Tallinn the Telliskivi area is a major attraction of the city. In Helsinki the cultural attractions are dispersed around the city. This is both a positive and negative matter: positive is that the noise and traffic disturbances are spread so that they don't burden one area only, negative is that dispersed areas can't benefit from a single strong identity (Suvi Kallio). Suvilahti area has great potential to become a major cultural area provided that the city planning has a clear vision of the end point and that funding for development is found to make this to happen. Simple structures like roof covering can make a great difference in the Finnish weather climate.

It is critical to comprehend that old industrial sites are very different in their nature and spaces

available (Kai Huotari). Best practices from one site don't work in another site. Therefore the plan to repurpose an old industrial site should take into account its own unique features.

In repurposing of an old industrial site the flexibility of use is very important. In the early phases before the cultural hub is established the needs of start-up cultural entrepreneurs are widely different (Rami Ratvio). Therefore the halls and facilities should be developed so that they can be easily transformed to a multitude of uses. This is particularly important due to the nature of short term tenancies in the early phases of the creation of a cultural hub. Activities that originally are of short term nature gradually develop into a permanent tenancy type of activity. If the city grows next to and even into the site while the slow process from short term use to long term tenancy is taking place the risk of making the transition from an old industrial site to a cultural venue may be endangered as the pressure on land use and potential resident noise complaints increase.

The cultural hubs are formed by a community of individuals and cultural entrepreneurs (Kai Huotari, Rami Ratvio). The start of a cultural ecosystem is primarily an outcome of actions of few active persons or entrepreneurs who are catalysts to the network creation and more importantly who perform a role of a middleman or intermediary between the venue owner, city's licensing authority (Rami Ratvio). In many cases it is the audience of local residents that heavily impact the development of the content. Members of the cultural hub define what the cultural content and identity of the hub becomes (Raine Heikkinen). City planning, fire department and licensing autho-

rities are often seen as a difficult to approach and difficult to negotiate entities. This feeling is partly founded on the inexperience of the ways a city works by start-up cultural entrepreneurs and partly on the low importance of such start-ups in the eye of the city official (Raine Heikkinen, Päivi Munther). City has the role of creating facilities for both large cultural operators such as Flow Festival and for small players in their early phase of cultural entrepreneurship. Ten years ago city planning authority had little time for small start-up player ideas. Now the attitude is gradually changing so that areas for cultural use are being systematically planned for and the requirements of even smaller cultural operators are being heard. Also civic activity now has a larger impact on city planning like Mäenpää and Faehnle present in the eight steps of actions of urban planning. There are many city functions that a cultural entrepreneur must have an agreement with in order to arrange an event. This is daunting and time consuming to start-up stage operators. In Lapinlahti the decisions have had to be weaned out of the city almost room by room or building at a time (Jaana Merenmies). Decision requires contact with many different city officials. It would be great if the city supported development of cultural hubs. Established players like Flow Festival already know who to talk to and how the system works.

In order to boost and expedite the creation of a cultural hub facilitation is required (Kai Huotari). In many cases new cultural entrepreneurs don't have sufficient professional expertise to successfully build their business on their own – facilitation is critical (Rami Ratvio). It would be beneficial to have a cultural producer on site at all times to facilitate development and to coach the start-up entrepreneurs (Jaana Merenmies). Focus ap-

pears to be another critical success factor in the incubation process. If the members of the cultural hub community don't have any support from each other or have very little in common the likelihood of success is severely impacted. (Raine Heikkinen). Facilitation is a key service that the landlord should provide in addition to making thing possible in order to make the cultural hub grow and prosper (Kai Huotari). It is important to understand that the journey of a cultural hub is long and takes years to travel. Thus the aim must be to build activities that can stand the test of time and the landlord's support to the hub is in line with this goal. The role of the landlord is to provide the facility and the cultural entrepreneurs' job is to create the content (Raine Heikkinen). The attitude should be "there is the space, show us what you can do" says Jaana Merenmies.

Affordable and low rents are a critical success factor for cultural hubs. Start-up cultural entrepreneurs seldom have proper funding. Making ends meet is difficult even without any rent. Affordable rent is a prerequisite that any kind of cultural hub can exist (Raine Heikkinen). It is important to keep the running costs of a repurposed site as low as possible. As the short term users of a site have quite varying requirements it is better to let such tenants acquire auxiliary services themselves from best fit suppliers rather than trying to bundle everything into the rent (Raine Heikkinen). This will typically provide best value for money for the event organizer thus safeguard the viability of the such events. From the landlords point of view it is important that in the long run the tenants are doing well both financially and from cultural point of view. Then they have the capacity to pay the rents (Kai Huotari). The rental agreements and the process

of executing one should be made as simple as possible (Raine Heikkinen). One key element is the cost of using sites being converted for cultural use are ever tightening safety regulations. Regulations on fire exits, sanitary facilities, heating, drains, lifts and windows would require costly work on the site. Neither short term nor long term start-up tenants have the financial means of paying for work. In

many cases the preservation order imposed on the building prohibits such changes creating a stale mate. Landlord's role should include taking care of this type of issues (Eeka Mäkynen).

The short term tenants such as Flow Festival or Taste of Helsinki require particular type of large open areas. If the size of these areas diminishes

due to perceived low rate of utilization or if housing is built very close to them the usability of such an area for short term tenants diminishes or disappears altogether. This would lead to these event seeking short term tenancy from another area. Both the development of the area and making a new venue available to such tenants is typically responsibility of the city. Short

term tenants gradually build up an image that may be the foundation for a long term cultural hub. (Rami Ratvio). Successful festival such as Tuska and Flow take years to gain a status of an internationally recognised festival. During this process they typically outgrow the first and second venue offered to them by the city. An internationally recognized festival is a major source of revenue to

Picture 39: Miika Storm, 2019. *Tuska Festival, Helsinki.*



the city as a whole and is equally important as an element of the city's identity and appeal. Festivals of such stature create significant pull for cultural hubs operating in the city (Eeka Mäkynen).

The coherent marketing of a cultural hub often starts after the cultural hub has created its own image and earned its early laurels (Rami Ratvio). This is a chicken and an egg dilemma. The true spirit of the cultural hub is created gradually by the community and from within the community – it is very difficult to impose it onto a cultural hub (Rami Ratvio). Therefore the facilitation of hub incubation and process of selection of hub community members plays an important role in the fostering of a hub on its path to a mature, well working and self-sustained state.

Once the repurposed site starts to gather wider interest easy accessibility with local transport becomes to play a larger role in the success of the hub. This is especially true for sites like Suvilahti (Rami Ratvio). Once the cultural hub becomes more established networking with other cultural hubs becomes also more important. Joint events and marketing help raise the awareness of all participants. During such joint events the local transportation plays again a large role in the long term image of the joint event.

▷

Picture 40, above on the right:

Joonas Brandt, 2019.

Tuska Festival in Suvilahti Boiler hall.

Picture 41, below on the right:

Samuli Pentti, 2019.

Flow Festival, Helsinki.





Picture 42, above: Kari Hakli, 1983. Helsinki City Museum. *Suvilahti Power Plant in 1983.*

Picture 43: Aapo Markkula, 2020. *Suvilahti Power Plant in 2020.*

4.1.2 Cultural hub's impact on the image of the city and on citizens' satisfaction

Second research question is: what impact does an established cultural hub operating in an old industrial site have on the image of the city and citizens' satisfaction in city?

Repurposed old industrial sites often start as eye sores. Despite of this they have a certain charm that especially creative persons like. In many cases they prefer the old over a shiny, clinical, soulless, new building due to the nature of their recycling and green values. Old even though not in pristine clean condition is interesting (Raine Heikkinen). New buildings and developed areas that are down to last detail completed according to an architectural plan have a downside that you can't impact its look and feel afterwards and the freedom of operation is curtailed. They create an impression and atmosphere of "I can be here, walk through it but I can't do anything".

In the beginning of the creation of a cultural hub the customers of the hub typically are local citizens living nearby. Therefore the offering of the hub must fulfil the requirements of the local residents (Raine Heikkinen). In many cases the cultural entrepreneurs have a strong connection to the area and thus they may have a very good insight to the preferences of the local clientele. It is important to let the cultural hub members manage the cultural program content so that it naturally meets the local resident's requirements (Raine Heikkinen). It takes a few years for local residents to get familiar with a new location for an event. Once over 80% of event attendees are content with the location they resist moving the event to another location. Thus longevity is very important for inhabitants (Eeka Mäkynen).

Events tend to benefit from co-operation with other events taking place at the same time. For example an art gallery event featuring art from the same genre (band HIM, HAM and Tiketti Galleria) appear to appeal to visitors coming to the event from outside of the city. 90% of Tuska festival attendees claim that they spend several days in Helsinki during the festival. Cultural events have a huge impact on the resident's view of the city's identity (Suvi Kallio).

Currently Suvilahti is not a very interesting area on its own outside of times when events are hosted there. It is very important from area's attractiveness point of view that the area is in use constantly. (Suvi Kallio). This is a prerequisite that tenants can sustain their business in the area. A single tenant is not enough to appeal inhabitants to frequently visit the area, a multitude of cultural entrepreneurs is required to establish a well working cultural hub.

Cultural history is often a good foundation to get a cultural hub going. A vibrant cultural hub is a source of wellbeing for residents and visitors. Many things affect personal wellbeing and culture a central pillar in this (Jaana Merenmies). History is something that interests visitors a lot and we bring that out with respect to the old. It is critical that there are many types of cultural events and offering available – people resonate to different things and each person should be able to find something appealing to them.

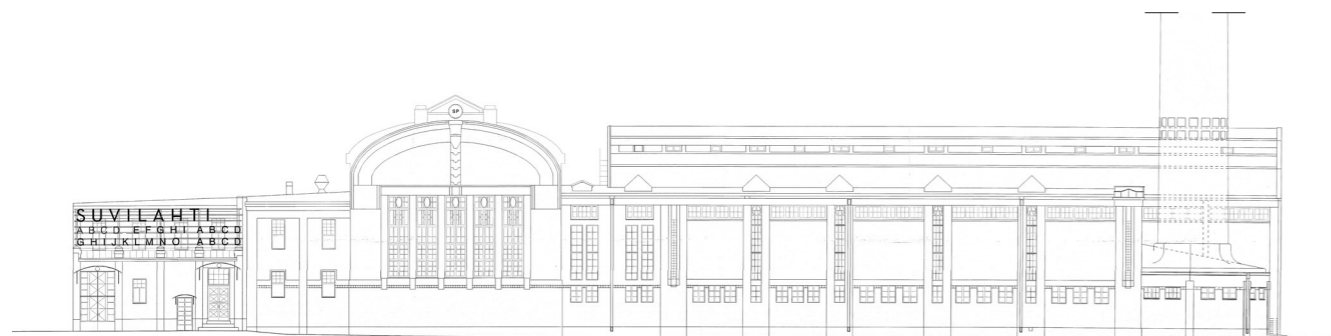
Inhabitants' quality of life and satisfaction in the area they live in is improved by local cultural

offering. Local cultural offering can gradually create jobs and social networks that in the long run are critical for the profile and image of the suburb and the city. Soft appeal of the city can be a deciding factor when persons are looking for a job outside of their current domicile – Helsinki or Stockholm or Tallinn all allure movers with their own set of appealing facets of the image. For example Berlin has identified small clubs and events are key elements in the attractiveness of the city and Berlin actively helps cultural entrepreneurs to find sites or buildings in order to facilitate their start-up (Rami Ratvio).

People choose the suburb or city area they move into based on their own criteria. In many cases Kallio for example attracts young people due to other young people living there, due to a wide cultural offering and affordable rent level (Rami Ratvio). Even temporary short term events once per year strongly ingrain themselves into the image of an area. The fact that an industrial site is still in the process of rebuilding and not completed is fine by event attendees. If a suburb is redeveloped so that local event venues, bars and clubs disappear the livelihood of that suburb tends to die out.

Gradually images of suburbs of a city each develop a profile that in one respect attract certain type of persons to move into that suburb and on the other hand these “immigrants” build that profile. Such a profile changes over time (Karoliina Eerola). Helsinki has taken steps towards including inhabitants in the city planning activities, especially in the cultural aspects of the city scape. This is considered to be a strength of a city (Tia Hallanoro). The requirements of large masses of inhabitants attending events is being taken into account in the city planning so that attractiveness of the city is enhanced. The development of the whole city identity and image is build ground up by building stronger and more visible suburb identities. Small pop up events and tenants have a priceless indirect impact on the suburb’s identity.

The city planning mega start such as Richard Florida and Charles Landry state that city’s reputation and cultural activities are key elements that appeal to people with higher education. Cultural event and clubs are key elements in a city’s attractiveness and it is important that city diligently fosters these activities in order to develop the city image (Rami Ratvio).



Picture 44: Architecture office Freese Ltd, 2013.
Electric power plant, Circus Helsinki, facade to the northwest.

4.1.3 Motivation to operate in a cultural hub

In the very beginning there needs to be a catalyst that sets the ball rolling. This usually is a cultural entrepreneur or entrepreneurs whose realization of ambitions requires space to operate in. The cultural entrepreneur acting as a catalysts takes on the responsibility to get the site owner to agree to use of the site (Rami Ratvio).

Once the cultural hub is established joint marketing helps the cultural hub eco system (Raine Heikkinen). In many cases the joint marketing is rather loosely coordinated if at all (Kai Huotari). Co-operation among cultural hubs is perceived to be worthwhile and beneficial once a suitable common thread can be found. This would enable better effectiveness of joint marketing (Suvi Kallio). City seldom has a significant role in the marketing of a cultural hub in its infancy. Once the hub is well established and have already built a known identity the city marketing will start to use it as part of their list of reasons to visit the city (Stuba Nikula).

The cultural hub eco system participants usually have freedom to define the cultural program content (Raine

Heikkinen). This gives them freedom to steer the direction of the hub to meet their own goals while carefully taking into account the requirements of their customer base and local residents. It is important to the members of the cultural hub that they can feel working in an environment where they are in control of the direction and development of the identity of the hub. Members each have slightly different interests and identity goals – it is important that they all feel at home in the hub rather than animosity towards the other members. Encouraging members to execute their ideas and supporting them is very important in order to generate new cultural content. It is the “house” residents that make the house what it is. The better the hub residents know each other the better is the likelihood that the hub gathers strength and prospers. This is especially relevant to sites where long term tenants operate.

The cultural hub members benefit from each other. If a site has only a single cultural attraction the pull is based on that one only. If the cultural hub has several members the hub as a whole is more interesting and hub members’ attractiveness increases the volume



Picture 45: Architecture office Freese Ltd, 2013.
Electric power plant, Circus Helsinki, facade to the southwest.

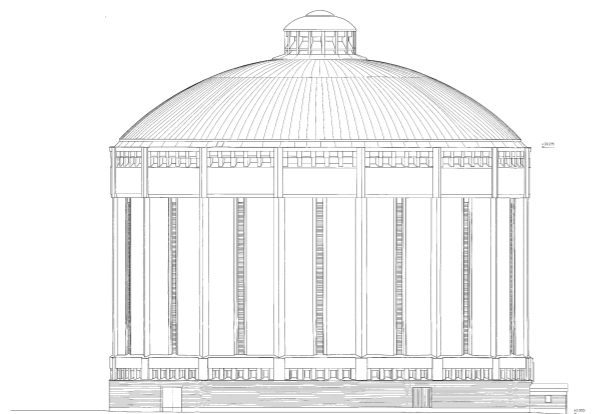
of traffic of other hub members (Eeka Mäkynen). The reverse of this happens if a hub member fails to meet the clientele expectations. Bad press will also impact the other hub members' image.

A cultural hub takes time to establish itself – often many years. Even Flow festival started very small. The experience of start-up cultural entrepreneurs is rather limited in the early parts of their career. Support from more experienced cultural hub members and facilitation can make a difference between boom and bust. The grass roots activity is how many cultural hubs have started and from these networks the thriving cultural hubs are cultured from (Rami Ratvio). The attractiveness of an area revolves around the attractiveness of the cultural operators in the area. Initially single cultural operators pull in persons and gradually these persons interest expands to other cultural operators in the same area. Hub members should have wide freedom to operate in order to be able to quickly react to customers' feedback and changes in cultural consumption habits. This is especially critical in the early phases of the cultural hub when it is still seeking its true identity. The larger number of members in the hub the larger potential for synergy benefits for the hub members (Suvi Kallio). Cultural hubs tend to attract like cultural entrepre-

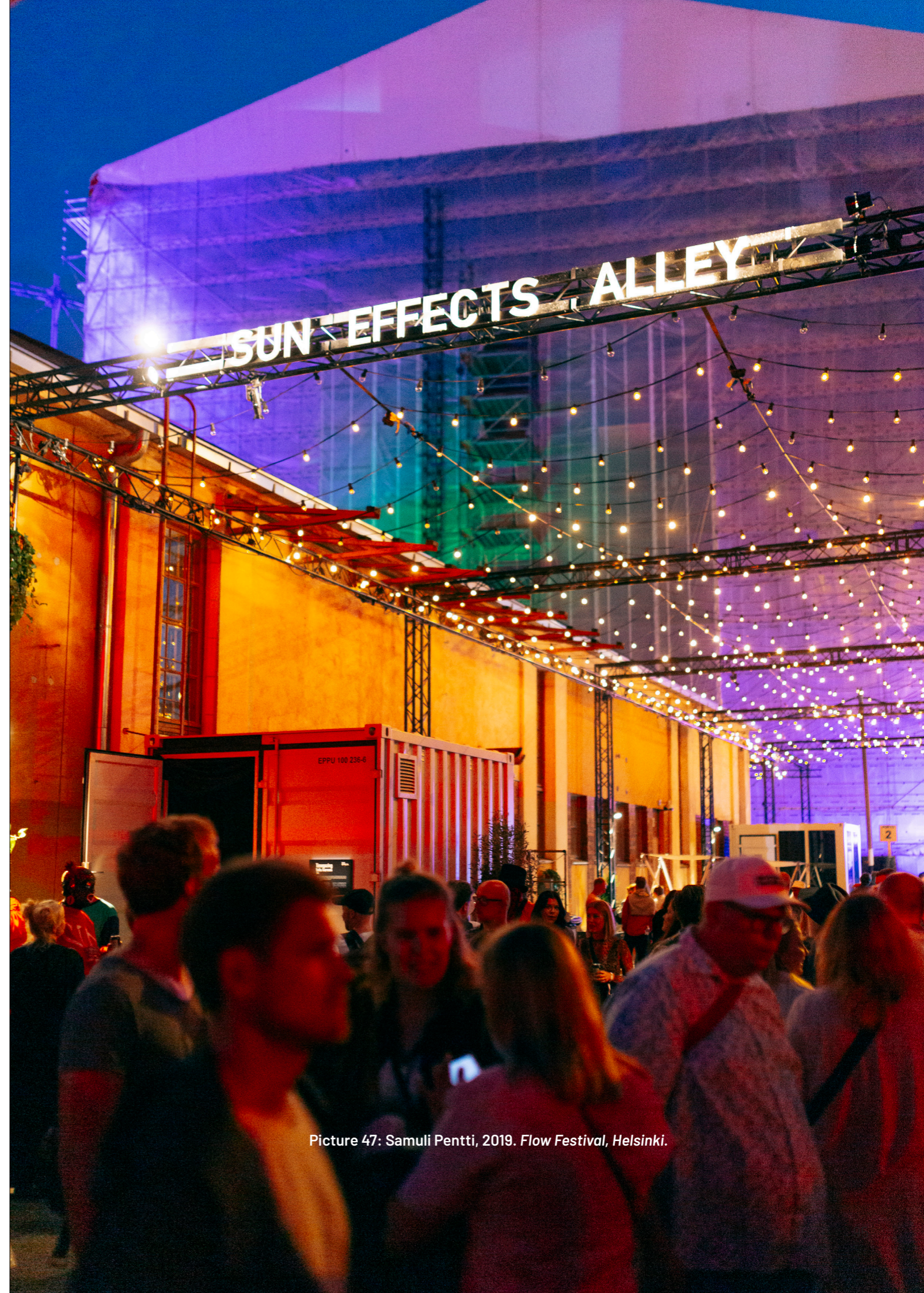
neurs which further increases the synergistic benefits. This also evident in Lapinlahti (Jaana Merenmies). The funds available for the development of the cultural hub members' activities are meagre in the beginning. Therefore the self-financed growth rate is rather slow and it takes many years for the entrepreneurs' business to grow to a level at which the capacity to make real investments and take financial risk is sufficient. This also tied to the work force development. In the beginning volunteers and self-employed are the key source of labour. Gradually as the cultural hub members' get established and start operate in a commercially sustainable way the experienced pay for money professional start to provide most of the labour.

The climate of a cultural hub in many cases has a strong "can do" attitude. New ideas are welcome and trying out is encouraged (Raine Heikkinen). There is a low threshold to join in and also to exit from the cultural hub.

Hub members benefit if the hub offers auxiliary services such as a bar or café which provides customers an easy way to spend time at the cultural venue (Eeka Mäkynen). Cirko in Suvilahti is another example of a long term tenant that in the long run benefits the whole cultural hub (Suvi Kallio).



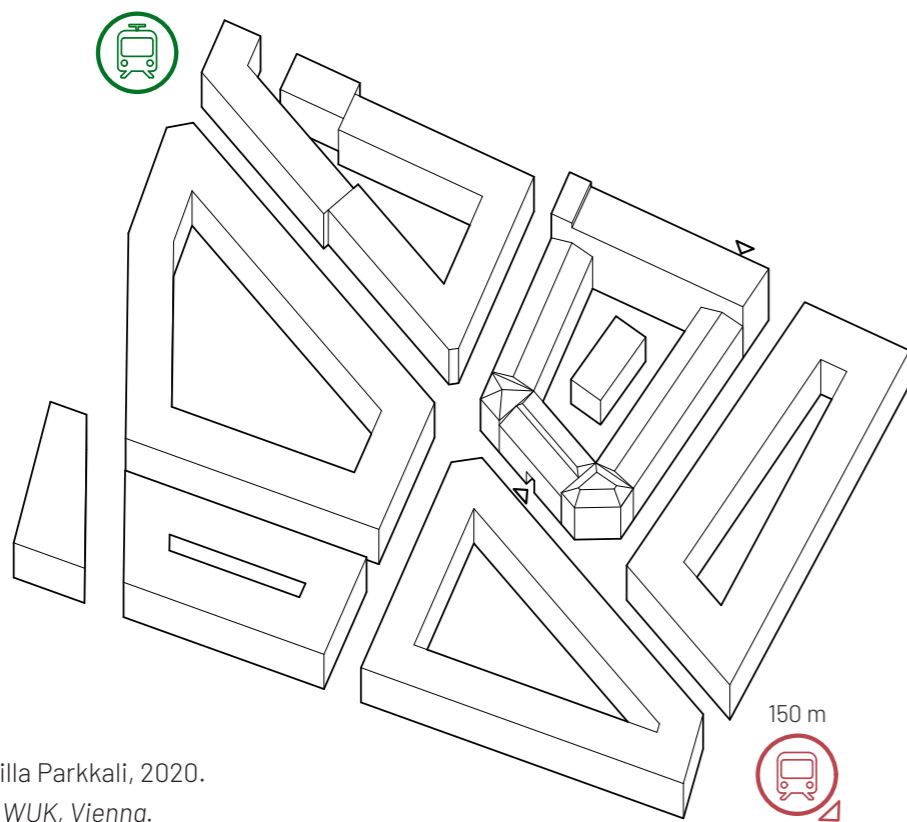
Picture 46: Architecture office Kari Ristola Ltd, 2016.
Gasometer 1, facade to the southwest.



Picture 47: Samuli Pentti, 2019. *Flow Festival, Helsinki.*



Picture 48: Aapo Markkula, 2017. WUK, Vienna.



Picture 49: Milla Parkkali, 2020.
Illustration of WUK, Vienna.

4.2 WUK (VIENNA, AUSTRIA)

In Vienna converting existing buildings is nothing new and has always been part of urban development. The building has already shown several times during its history that it is durable and can adapt itself to new uses.

A prime example of early industrialist late 19th-century brick work, WUK an acronym that stands for Werkstätten -und Kulturhaus. This roughly translated means "House for Workshop and Culture". A former locomotive factory located in Vienna's 9th municipal district, WUK is laid out on 12,000 square meters and includes a stage, a concert hall (black box), an exhibition hall (white box), and a photo gallery, workshops and studios, work spaces for socio-political groups, a place for education and counselling, a senior citizens' centre and school, rehearsal studios for music and dance, an intercultural centre, work stations and party space. The former factory buildings occupy a whole

city block and are grouped around a shared inner courtyard.

"The WUK is an open cultural space, a space for authentic interaction between art, politics and social issues. An expanded cultural concept becomes manifest, which transcends the everyday meaning of the word culture.

As a socio-cultural centre WUK focuses on advancing processes of emancipation, independence and help self-help, cultural work in communities, self-management, self-organisation and autonomy.

As a centre of art and culture, the main emphasis is on promoting the production and presentation of innovative, experimental, interdisciplinary and critical art and culture on a local, regional and international level." (WUK mission statement, 1994).

The WUK has not moved forward without obstacles. The WUK origins lie in a social environment background that have through circumstance become cultural. A product of the ideology of the 1968 generation a group of like-minded artists, teachers, architects, women's groups, students and pensioners got together and formed an association in 1979. The former Technological Industrial Museum (Technologisches Gewerbemuseum, TGM) was the forefront of new era to come. With intensive public-relations work, activist's rallied to the slogan "Save the TGM" and demanded that the building be approved for the operation of an autonomous cultural centre. The outcry was heard. The local population, politicians and administrative bodies were persuaded to accept the plans. With the tacit approval of the federal government and the city government, the peaceful take over resulted in the former TGM building being handed over to WUK by the city of Vienna for meaningful use. WUK also received its first subsidy from the city. After some cleaning and renovation the building was reopened on October 3rd, 1981 as an alternative centre for workshops and culture. We have freedom to operate - city don't force us to do anything.

The concepts of autonomy and democracy have firmly been anchored to WUK's identity from the beginning. WUK is an establishment created by the people for the people with a mission to commit to sub-culture, off-culture, experimentation, addressing critical and forward-looking issues and solid entertainment.

Today the WUK is a living city block that has opened up to its surroundings and is now one of Vienna's most important culture sites. WUK's

organisational structure consists of three pillars. The Association for the Creation of Open Culture and Workshop Houses constitutes the legal umbrella organisation for these three pillars. About 650 members elect an executive board of six every two years.

a) The audience for art: WUK Cultural Productions

The various event and exhibition spaces, the WUK offers an elaborate program of music, the performing arts. Theatre, dance, the visual arts, photography, film and media art, literature and party, children's culture as well as socio-political and interdisciplinary events.

b) Autonomy and grassroots democracy: The WUK Socio-Cultural Centre

The centre consists of seven sub sections: 1.) Visual Arts, 2.) Socio-political initiatives, 3.) Intercultural initiatives, 4.) Children and youth 5.) Music 6.) Dance, theatre and performance 7.) workshops.

c) Participation instead of exclusion: WUK Education and Counselling

The WUK strives to support young people in their self-determination, enable participation and promote decision-making and responsibility.

The activities and the network at the WUK closely tie the surrounding community to the cultural centre. The existence and development of WUK would not be possible without the active participation of citizens and with patronage and support from politicians and administrative bodies.



Picture 50: Milla Parkkali, 2017. *The main gateway of WUK, Vienna.*



Picture 51: Aapo Markkula & Milla Parkkali, 2017.

- 1 main gateway
- 2 courtyard and info
- 3 courtyard and kiosks
- 4 photo gallery
- 5 main gateway and book store
- 6 environmental art
- 7 second gateway and bicycle repair shop



4.2.1 Drivers enabling fluent repurposing

WUK site is owned by City of Vienna now, previously it was owned by republic of Austria. The site was taken over by squatters in 1981. WUK protected buildings from demolition. As there is still no rental agreement there is no rent to pay to the city at this point. There is a strong pressure from the city to execute an agreement and to start paying rent for the premises. The operation of WUK is funded by the city thus city loses no money in actual terms.

Due to the state of no formal agreement for the use of premises with the city long term planning is challenging (Vincent Abbrederis). In practice the city of Vienna could kick out all WUK cultural centre members in a fortnight. The risk of change of mood of political decision makers is growing and therefore increasing the uncertainty on continuation of the operations.

The beginning with squatters was very informal. As the number of people involved grew to sixty it was decided that there should be people who are employed to run the day to day business. Now there are 240 persons involved with WUK and

without permanent staff the operation at this scale would not be possible.

Despite of the squatter status of WUK the city of Vienna has given WUK several municipal type of tasks which are not directly cultural in nature. These include four different kinds of kindergartens, two schools including one for handicapped persons, job training and support for refugees. The diversity of WUK in this respect is amazing. Persons can start there in kindergarten and finally end up in pensioner activities.

Long term agreements on the use of the property are critical for the repurposing an old industrial site for cultural use. High level of uncertainty due to short or non-existent rental agreements makes investment decision very hard to make. The unestablished state prohibits WUK from collecting rent from the tenants. This is a major issue from development funding point of view as all income is either grants or donations. On the other hand combining cultural activities with municipal type of activities such as kindergarten and special school alleviate the uncertainty.

◀

Picture 52: Aapo Markkula, 2017.

Black Box in WUK, Vienna.

4.2.2 Cultural hub's impact on the image of the city and on citizens' satisfaction

Due to the municipal type of activities WUK is considered as a social cultural centre. This clearly ties in local residents to the cultural hub and builds a positive image of the centre among them. The social activities nicely augment and dovetail with the cultural activities such as dance, music and painting.

WUK arranges clubs of various kinds. The audience starts from less than one year old babies in the baby club to concerts with people over 80 years old participating in them. The general sentiment is that everyone is welcome. WUK arranges workshops for example on comics and

manga. Some residents participate in the social media and marketing activities of WUK. When persons get acquainted with WUK from an early age on they are more likely to continue to use WUK's cultural offering and other services when they grow up.

There is a sad example of a newly developed area in Vienna. An open land was developed for housing with no cultural establishments. People go there just to sleep – they are in difficulties right now. City zoning and planning should take into account that residents want to have leisure time in their neighbourhood too.

Picture 53: Aapo Markkula, 2017.

Black Box. Entrance to the multipurpose space which is used for concerts, theatre and other events.



4.2.3 Motivation to operate in a cultural hub

WUK arranges a monthly planning meeting with delegates from all pillars of operation. This is still grass roots type of interest in representation that enables cultural hub members having their say in the direction where the hub is being developed to. Additionally there is a board that meet twice per month. All board members must be members of WUK. First a cultural entrepreneur must become a member of WUK. Then the member can stand for election to the board for a two year period. The whole system is very transparent and democratic.

WUK offers help to members in social media and marketing. WUK publishes a monthly program of activities and generates traffic via social media. Co-operation with magazines brings WUK further visibility and increases awareness. Printed posters were used in the past but their value has diminished over time.

The mixture of different kinds of members is a strength of WUK. The multi-purpose function of WUK is strength. A painter can bring a child to the day care for the day enabling the painter to go about artistic activities in WUK space.

Picture 54: Aapo Markkula, 2017.

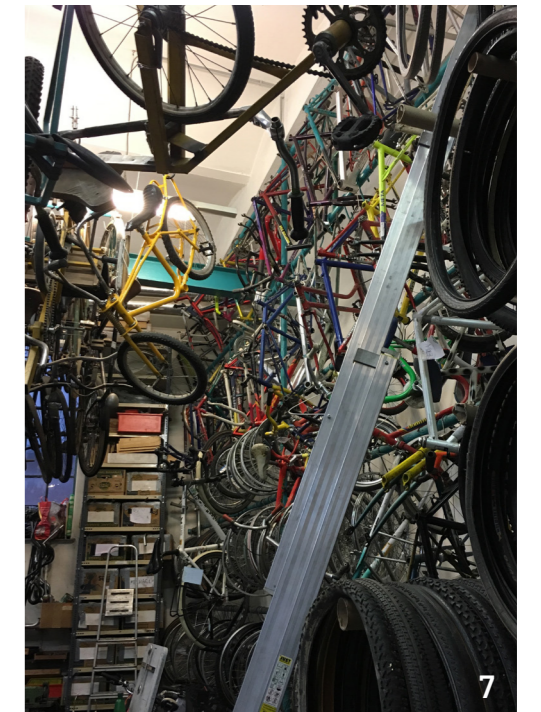
Black Box bar.





Picture 55: Aapo Markkula & Milla Parkkali, 2017.

- 1 metal workshop
- 2 handicraft workshop
- 3 info lobby
- 4 indoor playground
- 5 bar and restaurant
- 6 exhibition space (white box)
- 7 bicycle repair shop





Picture 56: Darja Lukjanenko, 2020.

In May 2020 Studio Alta will move to the west wing of Invalidovna in Karlín. The new space is on loan to them from the National Heritage Institute who have administered the building since 2018.



Picture 57: Milla Parkkali, 2020.
Illustration of Invalidovna, Prague.

4.3 STUDIO ALTA (PRAGUE, CZECH REPUBLIC)

Studio Alta is a multicultural space and creative hub established in 2007 in a former storage area which is located in Prague's 7th District. The daily operations of the establishment are run by ALT@RT.

A privately owned multicultural space and creative hub focuses on contemporary dance. The unique cultural space has four industrial halls with a total area of 1800 square meters. These spaces are composed of a theatre, two rehearsal rooms and an informal café also known as the "Living Room". The informal café hosts a community forum for discussion as well as interdisciplinary and community activities for all generations. There are also co-working spaces that work as think tanks for artists and their possible future collaborations.

ALT@RT regularly initiates various social activities and supervises other NGO projects that take place

within the cultural space. A community orientated operating model has a non-hierarchical leadership style and all decisions are made collectively. This offers the possibility for artistic research without the need to create presentable projects. In Studio ALTA, a genuinely open theatre space, connects dance, theatre and other forms of art to the local community and citizens'. Activities are not influenced by one single artistic person but is a basis for collaboration with a number of outstanding ensembles and individuals from the field of contemporary theatre.

Studio Alta also runs an artistic programme that emphasizes courageous innovative pieces. These pieces encourage engagement, creativity, sharing, open mindedness and constructive dialogue. These are corner features of an open healthy society and creative hub that easily stands out from others.

4.3.1 Drivers enabling fluent repurposing

Interestingly Studio Alta premises are privately owned making it a rare example of a cultural hub operating in a venue that requires commercial profits. Rent is 50% of Studio Alta's budget. The city grant for Studio Alta is also about 50% of the budget. Therefore the city grant covers fixed costs associated with the premises. The rest of the budget is covered by rent from tenants and proceeds from the bar and educational activities (Tatiana Brederová). Only 10% of the budget is covered by ticket sales of performances.

The annual grant process by the city creates a large uncertainty to Studio Alta's operation. The decision of the annual grant typically is made in January while the funds are available in March – thus Studio Alta operates with practically zero budget from January to March.

Studio Alta organizes a biannual festival. City provides a grant to cover the additional costs associated with the festival. The festival marketing

is done in co-operation with city of Prague and media partners. Prague city marketing is pushing large events that appeal broad spectrum of spectators. Studio Alta's day to day performance do not fit into that model.

The contemporary dance requires space with high ceilings. These are typically found only in old industrial halls. Such halls can also be found in old buildings that are still being used. A good example of that is Zilina in Slovakia where Stanica Zilina – an operating railway station is used as a venue for performing arts.

With the grant from the city it is possible to operate in a privately owned repurposed industrial site. Even in this case the city plays a major role both from funding and city planning point of view. Especially when the rental agreement for Studio Alta is annually renewed with a clause that rental can be terminated even during the annual term at any time.

Picture 58: Vojtěch Brtnický, 2018/2020.

Performance on the left: *Or to Be*, 2020. Performance on the right: *LeŤ*, 2018.



4.3.2 Cultural hub's impact on the image of the city and on citizens' satisfaction

Prague 7 is the progressive culture district of Prague. There is a lot of dialogue with the residents, non-governmental organizations and cultural organizations. They take their inspiration from Kreuzberg in Berlin. There are a lot of activities for children, senior citizens and for groups that face isolation from general cultural activities. As the spectators are considered the authority on the content and quality of the cultural offering their voting by their feet and wallets drives the development to a direction desired by

the spectators. Including local community is very important.

Studio Alta arranges dance classes for children. Mothers who bring their children to Studio Alta know each other over the coffee in the bar. They are a community that Studio Alta taps on. Studio Alta gets a lot of support from locals. Studio Alta has become a well-known location all around the country and people from outside of Prague come to visit it.

Picture 59: Michal Hančovský, 2018. Performance: *Medúza*, 2018. Studio Alta, Prague.





4.3.3 Motivation to operate in a cultural hub

Studio Alta is a polyfunctional cultural centre and a creative hub that has been created as an initiative by artists. These include students and professional artists from all generations. Due to the nature of the way the creative hub was created the whole operation and atmosphere is very informal (Tatiana Brederová). The members of the hub are all part of the development of the hub. Studio Alta is more like a space – the members make what Studio Alta means to the public. Any member can with their actions piece by piece change the notion of Studio Alta. The way the hub works is very democratic. None of the members are considered as an authority – the spectators of the performances are the authorities for us. The communication is very open and democratic.


Anybody who works in the contemporary dance field in Prague regularly comes to Studio Alta to

discuss new opportunities over a cup of coffee. Studio Alta arranges presentations on various opportunities for the artists including residencies and grants. This gives the artists also a way of meeting their fellow colleagues and friends. Many of them would not be in this field if it wasn't for Studio Alta.

The motivation to operate in Studio Alta is built on many pillars. This is the only place in Prague where with little or no financial risk an artist can use continuously a rehearsal room for a month to try out new things without pressure of a deadline or particular outcome. There is peer support for artists developing themselves and for trying new things out. The members of the hub are also a great source of inspiration to an artist. The way Studio Alta operates is democratic and it gives the members freedom to shape the hub to match their collective requirements at will.

Picture 60, on the left and below: Aapo Markkula, 2017. Café living room. Studio Alta, Prague.





As with all the old industrial buildings and areas they are one-of-a-kind environments and not all practises can be directly applied to them. What works at the Cable Factory may not work in Suvilahti, but the framework can be altered to fit the required practices of a given area. The Cable Factory has chosen a passive role in the background instead of being the front runner. It is not important who rents the space. It is more important that the community members are in the driver's seat with their own ideas and that together they all define the surrounding environment and atmosphere. A cultural hub is formed by active individuals and thus it will evolve through the ideas and actions of the hub participants.

Picture 61: Aapo Markkula, 2019.
Pasila Machine Shop, Helsinki.

5. CONCLUSIONS



Picture 62: The Urban Environment Division, City survey services, 2019, City of Helsinki.
Helsinki city map marked with cultural clusters in various development phases, 2019.

5.1 GENERAL CONCLUSIONS

The journey to build a cultural hub is usually started by active individuals who want to make a difference in their suburb and surrounding community. Typically culture is important to these individuals and they often have a strong tie to the area. The journey seldom begins without a catalyst. There are many types of catalysts that can ignite the venture. The catalysts involved can be private citizens, real estate investors, financiers or property owners. The ownership of the old industrial site in the long run plays a very important role. City owned site can have different set of options to its development in comparison to privately owned sites. Studio Alta shows that if the city funds the cultural hub also privately owned sites can be a home for a cultural hub. The main task is to find common ground and a shared vision that can endure the time needed to develop the activities, services and the area itself. The activities are created inside the community are difficult to bring from the outside to an area if you

want to build a credible location that does not have a pretentious feel to it.

The basics of success are an easy to deal with landlord who is genuinely interested in culture and not just moving forward with profit on their mind. Flexible and logical operation is required. In the case of the Cable Factory their main goal is to keep the rent low which allows the community to be on the premises. These unique tenants that are instrumental to the creation of the environment could not be on the premises if the rent was high.

In addition to the overall vision other informed choices have to be made. In the case of, Suvilahti, thanks to original tenants who needed certain height space for their operations, contemporary circus found a home in the unique buildings and is still there today. If you look at the Lapinlahti hospital and area wellbeing and visual art easily ties and

continues the story of the location. Teurastamo is situated near and active wholesale area so it's easy to tie the operations to food related events. Pasila Machine Shop area buildings have history in the film industry. Committing to one genre establishes and anchor point for the whole which without, would follow by follow by vagueness and uncertainty in the public eye. It is very easy to get caught up in multidisciplinary activities. Which is no means a bad thing, but it is more effective to choose fewer highlights and stick with them instead of having a two wide presentation that is not up to adequate quality and operative standard. Not all parts of the city have to be the same nor do parts have to be copies of one and other. Different unique parts add value to attractiveness of the whole city.

Old industrial buildings are often protected by the National Board of Antiquities. In the case of the Suvilahti area, it is considered today a nationally significant cultural environment as well as an old industrial heritage site. It's two gasometers and brick buildings have a significant presence in the Helsinki cityscape, according to the National Board of Antiquities. This means that it is very difficult to renovate and begin the development process let alone consider demolishing the site since they are protected from floor to ceiling. The only option is to repurpose the buildings and area. This has saved many other sites.

In a fast-evolving city like Helsinki it is not an option to keep such an area undeveloped or offer space to events or festivals that fill in a few days of the year. What about the rest of the year? The focus should be on finding ways and moving from temporary or short-term activities to more permanent solutions. Of course, this is determined by many factors. One

of these factors maybe the developing areas around the property. Completed infrastructure often is the correct time to implement more permanent solutions. When the surrounding neighbourhoods begin to fill with life, they provide the needed users for the area's community. This is when the marketing can be focused on the people that come easily to the area and certain programming can be catered to them.

The key component to a developing is someone who can enable and facilitate on a professional level. There must be a person on a practical level that runs day by day operations. This helps to keep the operations on track, helps to work with limited resources in an effective and results orientated way. This helps to effectively move towards the common goal and teaches proper work habits to those community members who may not be on a professional level yet. This process is from afar thinking. Keeping in mind that the transition and development process will take years. It's important to make sure that the more professionals take the place of the community that will retire during the long-term process. The landlord's intent has a crucial role has in the community building and enabling self-sufficiency helps to create possibilities for the community invest in itself and leaves room to experiment. This may have unique results with the right creative minds.

Old industrial buildings are often intriguing to artists because of their raw condition. This enables a possibility to work in a desirable space for low costs and possibility to network with like-minded groups and individuals. As the investors and money comes not far behind, especially in a centrally located city position certain groups move on as the development of the property moves ahead and becomes too

expensive. In some cases, this might be a loss in the capital of the community. This phenomenon is still inevitable when the orientation moves on to more commercial emphases. One factor is the focus of culture now shifting towards the east in Helsinki and the city centre becoming a more business orientated district.

City planning has a significant effect on the development and the outcome of the area. In many cases, especially in Finland, the growth and the need to compress the urban landscape. In Europe the basis might be that the city sector has already been built to its maximum and has not radically changed in over 50 years. Such is the case with WUK in Vienna. Although the surroundings don't change the city usually grows up when the valuable land becomes scarce and the possibilities to expand become

limited. This in many cases leads to various sound problems within the close proximity of the main location.

Most old industrial buildings have been originally built on the outskirts of the city and with time rapid expansion of the city tends to surround them. Most industrial buildings have adequate logistical ties to the city's transportation network due to their previous function. This benefits the reuse of the area especially when the surrounding area is already established. In the case of a newer area like Kalasatama the transportation links are not there, and the development of the area is closely tied to the development of the surrounding infrastructure. In the long run the combination of new transportation links, infrastructure and central location of the area together make an interesting attraction.

Picture 63: Aapo Markkula, 2020. *The Cable Factory. Dance House Helsinki construction site is shown on the right side of the image. It will open its doors to the public in early 2022.*



5.1.1 Conclusions on key drivers for fluent repurposing

Key drivers for fluent repurposing of an old industrial site include facilitation to achieve the vision, working environment and financial challenge management.

Firstly clear vision and facilitation to achieve the vision step by step is a significant driver the success of repurposing. Lack of clear vision leads to short term rental agreements, prohibits cultural entrepreneurs' investments due to high risk and significantly lengthens the time it takes for a cultural hub to reach a state of sustainable operation. If there is a clear vision on the site things can happen a lot faster like in Telliskivi in Tallinn. Facilitation addresses all three key drivers. Typically cultural entrepreneurs have rather meagre financial resources and delays in time to market process can be catastrophic.

Secondly the working environment for a cultural

entrepreneur is challenging. The first entrepreneur has to talk to many city officials in order to get access to the site. In the absence of clear vision for the fate of the old industrial site there are many constituents in the city organization with a say to the use of the site. At the stage when the start-up entrepreneur is not visible in any of the city's radars finding the right persons to talk to and persuading them to go with the start-up entrepreneur's plans is very challenging.

Thirdly the financial challenges are severe particularly in the early stages of the repurposing. Start-up cultural entrepreneurs have meagre financial resources, they lack business experience and their capacity to invest and take risk is minimal. All researched sites state the low cost and low risk are critical to a start-up. The common sentiment is "empty space creates culture, give it free of charge if necessary".

Picture 64, below and on the right: Milla Parkkali, 2017. *Telliskivi, Tallinn.*



5.1.2 Conclusions on cultural hubs impact on city image and citizens

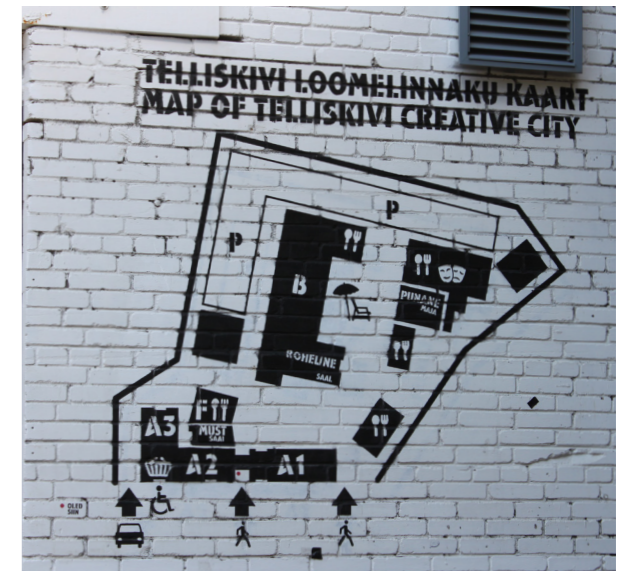
Cultural hub has a profound impact on the image of the city as well as on citizens' satisfaction to the city. The conclusions on the impact are: there should be cultural entrepreneurs' freedom to develop cultural programme, with civic participation the likelihood of getting happy citizens is higher and that once the cultural hub reaches sustainable state it is a key element of city's or areas domestic and international profile.

Identity of a house is what people operating in the house make of it. In the early stage cultural entrepreneurs and cultural hub service local area residents. Entrepreneurs typically have a tie to the area and they know the mood and preferences of the residents. It is vital that entrepreneurs are given free rein to develop their cultural programme that fulfils local clientele's expectations. A cultural programme working in another cultural hub seldom can be successfully implemented in a new hub. The cultural hub will take time to reach a state of financial self-sustainability and entrepreneurs have to have the freedom to change their tack if

one approach doesn't work or as the clientele's preference changes over time.

Studio Alta states that spectators are their authority. Direct feedback from the audience is critical in the early formulation of the cultural hub. This is vital for the survival of the cultural entrepreneur and for the hub as a community. Poor quality cultural event impacts the image of the whole cultural hub.

Civic activity and hybrid governance are key drivers for influencing the city planning and in the long run the image of the city as well as citizens' satisfaction. If an area is devoid of cultural offering people go there to just sleep. This is a condition where it is very challenging to make citizens satisfied. Once the cultural hub or event reaches a state where it can make investments into development and awareness building from its own profits it becomes an important element in whole city's or area's identity. Good examples of this include Tuska Festival, Flow Festival, Telliskivi and Stanica Zilina.



5.1.3 Conclusions on motivation to operate in a cultural hub

There are many reasons why cultural entrepreneurs operate in a cultural hub. The key benefits and reasons are: vehicle to fulfil personal aspirations with freedom to operate, support from the community and synergy fostering growth.

A start-up cultural entrepreneur needs a space to operate. Rental cost and terms of commercially available spaces are often beyond the reach of cultural entrepreneur's financial means. Low cost space in a repurposed old industrial site is often the only option available for a start-up. Such space typically give the entrepreneur the required freedom to select the cultural programme so that it resonates with the local residents.

Starting a new enterprise is a lonely business. A cultural hub provides an environment where peer support is readily available and where a sounding board for new ideas can be easily found. In many hubs facilitation is available for a new entrepreneur.

There are many synergistic elements that the hub provides. Each cultural entrepreneur and event generates pull that brings spectators and visitors to the hub. The combined pull is much higher and less costly than doing it individually. A good analogy is a boat with ten oars – if they are pulled in unison the acceleration is rapid, if oars are pulled out of sync only fatigue and poor results are achieved. In the long run naturally created centres of competence for example for social media and marketing within the hub further accelerate the development of the hub.

Picture 65: Petri Anttila, 2018. *Flow Festival, Helsinki*. ▷





Picture 66: Foto Roos, 1970. Helsinki City Museum.
Suvilahti Power Plant (voimalaitos) by night.

5.2 SUVILAHTI

The development of Suvilahti area is dependent on five key decisions that will have to be resolved before more permanent solutions can be implemented.

1. Renovation of Vilhovuorenkatu will continue until 2022. Removal of the all the toxins in the soil has been a demanding operation. The realization of infrastructure will require patients and temporary solutions from residents of the area, festivals and events in the area.

2. The brick gasometer is being cleaned and refurbished. It is currently being researched for Helsinki Art Museum HAM deployment, but this research still is in its infancy. Migration could be possible in 4-5 years. There is currently no information available on the use of the steel gasometer. This investigation concluded on 6th October 2019.

3. The city plan proposed in 2010 that was formulated on the basis of an idea competition is already partially obsolete. The plans main objective was to replace the heap of coal near the current power plant. This plan did not advance to the city government level. A new plan will be proposed for the area and this process will move forward during 2020. Various studies have been carried out on the reuse of the Hanasaari B power plant. Decisions will hopefully be made during spring 2020. The power plant structure will partially be maintained and repurposed. In between the power plant and Sörnäisten rantatie an energy block (Energiakorttelin asemakaavaa) is being drafted for Helsinki Energy, Helen who will use the area to study future uses of renewable and low carbon energy sources.

4. The timetable for the, so called, festival alley is unknown. This will help to link Teurastamo

and Suvilahti areas together and improve accessibility to both. A recent international idea competition related to Junatie - from junction environment to urban space. (Kansainvälinen ilmoittautumiskutsukilpailu 21.5.-17.9.2019, Junatie - väyläympäristöstä kaupunkitilaksi). The process will now move on to further planning.

5. Suvilahti is being investigated for a year-round events location. The results of this will

be seen in the next few years. New buildings containing various sports and cultural activities have been investigated in the area between Kalasatamanpuisto and Suvilahti RKY area, but no decisions have yet been made on these plans.

There are many issues to be resolved regarding the planning of the surrounding area. The culmination of the planning horizon is the decommissioning of the power plant by 2024 at the latest.

Picture 67: L Architects Ltd, WSP Finland Ltd, Nomaji Landscape Architects Ltd (copyright), OLA Design Ltd (visualisation), 2020. Winner of the Idea Competition titled: "Crossroads". A recent international idea competition related to Junatie - from junction environment to urban space.



5.3 CULTURAL ENTREPRENEURSHIP

Building on Hagoort's core elements of entrepreneurship and using the research results I have revised the definition of culture entrepreneurship to match the five future areas of management theory.

The five core areas are: cultural mission, cultural leadership, external oriented and innovation driven, societal responsibilities and strategic alliances, and cultural management.

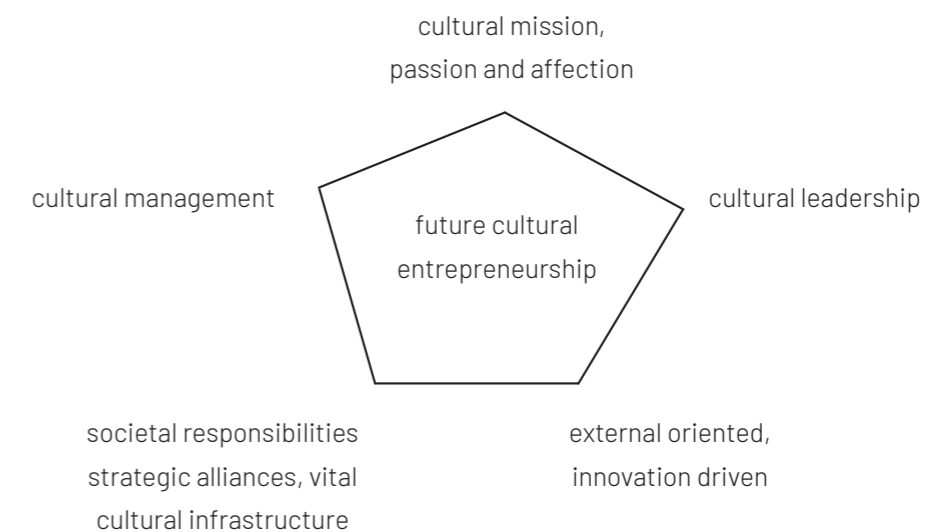


Figure 13. Five core elements of future cultural entrepreneurship Markkula (2020)

In the journey from a start-up cultural entrepreneur all above five aspects of management skills and focus are required. In order to be able to manage secure the old industrial site for its initial use as a cultural hub the entrepreneur must be on a passionate mission to overcome the hurdles imposed by the property owner, city planning and other license holders. The cultural hub by default requires many members to become a viable eco system – this requires cultural leadership. The challenging financial start with meagre financial resources and difficult environment to operate in the entrepreneur must be able to achieve goals with innovate ways in collaboration with property owner, cultural hub members and most importantly local residents. Understanding the importance of societal responsibilities and strategic alliances is critical from the longevity point of view. Finally good cultural management is a prerequisite to be able to nurture the cultural hub from its initial non-professional state to a nationally and even internationally known one.



▷ Picture 68: Keke Leppälä, 2019.
The Pearl of Helsinki. Suvilahti DIY Skatepark, 2019.



6. DISCUSSION

Picture 69: Milla Parkkali, 2017. WUK, Vienna.



Picture 70, above: Simo Rista, 1972. Helsinki City Museum. *View towards Suvilahti from Junatie.*

Picture 71: Kari Hakli, 1983. Helsinki City Museum. *Suvilahti power plant, former turbine hall.*

6 DISCUSSION

The intent of the author of this thesis was not just a merely scratch the surface, but do a more profound analysis of the whole scene. Since no other research on this topic has been done before it is essential that the material compiled in this thesis can be used as the basis for further research of this topic. A holistic view of many factors should be used because it is very easy to digress into wrong direction with inadequately determined assumptions. Further open discussion is required to determine common goals. Long-term planning and development, methodological, step by step progress with determined goals being evaluated regularly. Development will take time and most likely it will be affected by political decision-making. Change in trends, public behaviour and demand will also influence the progress since it will take years for a specified area to find its users, establish a brand image and work at its full potential. Just as factories from the late 19th century have

evolved over time while being used as manufacturing sites they continue to evolve with time and cater for the needs of a growing city and the needs of its inhabitants. A factory still standing today has had to overcome two World Wars, political change and technological revolution. Continuing this story will no doubt have its hurdles. Without places like Suvilahti the city of Helsinki would not be what it is today. It would be great if the next generations could say the same. This is something that should not be forgotten. The plot of the story will be similar to the industrial lifetime of the area. Steady evolution, rapid change, hurdles to overcome and then a time will come again when a new purpose needs to be found. What this new purpose is, will be determined by the inhabitants of Helsinki, political decision-makers and general trends of the era.

Suvilahti, Pasila Machine Shop area, Lapinlahti, Teurastamo and the Cable Factory as well as the

newly acquired former Orion headquarters and pharmaceutical plant in Vallila can all impact the overall attractiveness of the city of Helsinki if developed properly. How these areas and buildings stand are an important reminder and landmarks of a bygone era. They all have value for the general population of Helsinki as well as from a tourism perspective. In essence an old industrial factory needs time to find in a new purpose and this purpose can be found through culture, service industry and health facilities. In Tallinn Telliskivi and the Noblessner area are great examples of how cultural venues boost the overall attractiveness of the city. Due to different history and background they are not directly comparable to locations in Helsinki.

In the end, city is what its inhabitants make of it. Firstly, the benefits are passed on to the citizens and secondly through hard work international recognition can be reached. Helsinki's potential areas have yet to determine proper development procedure and this needs involvement of many constituents. As the largest established cultural centre in Trans Europe Halles, the Cable Factory could play a significant role in the development of other locations in the city by passing on best practices and facilitating networking. It would be beneficial for the city of Helsinki to work with a keen attitude towards enabling and building networks where cultural hub eco system participants can work closely together. Helsinki's actions and decisions can foster co-operation between areas and provide foundation for steady growth.

Each of the areas of Helsinki mentioned in this thesis in their way strengthen and build region's identity and image. Development of the surrounding urban environment, traffic connections and

other infrastructure is often an intertwined set of decisions whose resolution determines when the development of an area can move forward.

In 2019 City of Helsinki has implemented a new OmaStadi, participatory budgeting campaign, which includes eight areas in the city. Helsinki will spend 4,4 million euros a year on implementing citizen proposed ideas. In October 2019 the public voted for 44 projects out of 296. The city has started the planning and implementation of these projects. OmaStadi is a way for the city of Helsinki to actively work as an enabler. This campaign gives Helsinki's citizens the possibility to contribute to their own district and neighbourhood. The campaign was critiqued of enhancing the inequality of different parts of the city. Some thought that the campaign budgeting of the projects was exaggerated by the city and the overall price was a factor that effected voting. Some of the projects were critiqued to be projects that belong to the city in the first place which they had neglected for years. These included trash bins in certain locations and restoration of already neglected recreational areas. It was also said that voting was made too difficult due to the vote needing authentication with a mobile device or bank ID.

As the processes develop and the more citizens actively contribute to this process and vote for the outcome, certain locations might benefit from the activism of the citizens. Underfunded locations that need projects that commit the surrounding inhabitants. With proper open discussion and communication, the responsibilities of the city are more clearly defined, and focus goes more towards actual projects that benefit the community.

In February 2020 The City of Helsinki will hire the first night mayor. The first term of the job continues until July 2021 and the next city strategy will determine the continuation of the position. The city of Helsinki is orientating towards a more international and metropolitan city that aims to focus on the city's nightlife. The aim is to create more opportunities for work, services, events and hobbies. Helsinki strives to be the most functional city in the world the night

mayor is hoped to significantly contribute to this goal by mapping the needs of different actors, looking for solutions and being active towards companies but also cultural players. The work has a significant impact on the vitality of the city, as well as on its international appeal and local pride for its citizens and businesses. The first term will determine if there is a focus on improving the attractiveness of specified city locations and networking key hubs in the city.

Picture 72: Juho Nurmi, 2016. Helsinki City Museum. View towards Suvilahti from Leonkatu between new buildings.





Picture 73: Aapo Markkula, 2019. Pasila Machine Shop, Helsinki. Changing rooms for former VR Group Railway Company employees. Time capsule rooms left untouched since VR ceased operations in the area in 2001. Used rarely as a location for films and music videos.

6.1 AREA DEVELOPMENT IN HELSINKI, 2020-2025

In this section I have compiled a short list of areas under development at the moment. There are a number of sites in Finland waiting for “solutions” or moving forward at various stages of development. All of these areas have the potential to significantly increase the areas attractiveness if developed properly.

Teurastamo is being further developed by its entrepreneurial community and will greatly benefit from the possible festival alley plan. As with Suvilahti and Pasila Machine Shop areas Teurastamo will also have challenges with the surrounding developing urban environment during the upcoming years.

Pasila Machine Shop area (Pasilan Konepajan alue / Vallilan Ratapiha) will also face challenges with the developing urban environment and surrounding infrastructure. The area is planned to be the largest car free part of the city in Helsinki.

1. The development of Teollisuuskatu will be continued, but at the moment there are no final plans. There are several projects being realized in the area and hopefully during 2020 a clear vision is known. The objective is to map out what the future of the area will be.

2. The two main owners of the property, The Train Factory Ltd and Vallilan Ratapiha Ltd are responsible for the development of their real estate. Some building permits have been filed but no accurate binding plans have been released.

3. Bruno Granholm alley will be renovated in 2020 and will complete a much-needed possibility for pedestrians and cyclists to traverse through the area. (Teollisuuskatu – Aleksis kiven katu). Critical sewage lines will also be updated to modern standards.

4. The power plant and transformer substation building owned by Vallilan Ratapiha Ltd will be on standby to connect to the city's municipal network. The actual implementation is dependent on the property owners and their schedule.

5. Folks Hotel Ltd will open a boutique hotel in the former VR office and canteen buildings in summer 2020. This will begin to enliven the area.

6. Fredriksberg building A will be followed by the completion of buildings B and C. This will close and complete the eastern side of the block. New occupants will move in during the autumn of 2020. Two kindergartens are proposed in these buildings and if the plan is realized they will move in January 2021. Part of the Bruno Granholm square will house a playground and the rest will be developed at a later date. The street plan will be altered to fill the needs of the kindergarten.

Orion headquarters and pharmaceutical factory building (Nilsiankatu, Vallila) has been purchased by Kiinteistö Oy Kaapelitalo. This space has already been rented out by artists and other cultural creators. Kiinteistö Oy Kaapelitalo was offered the possibility to buy a property which fits their profile

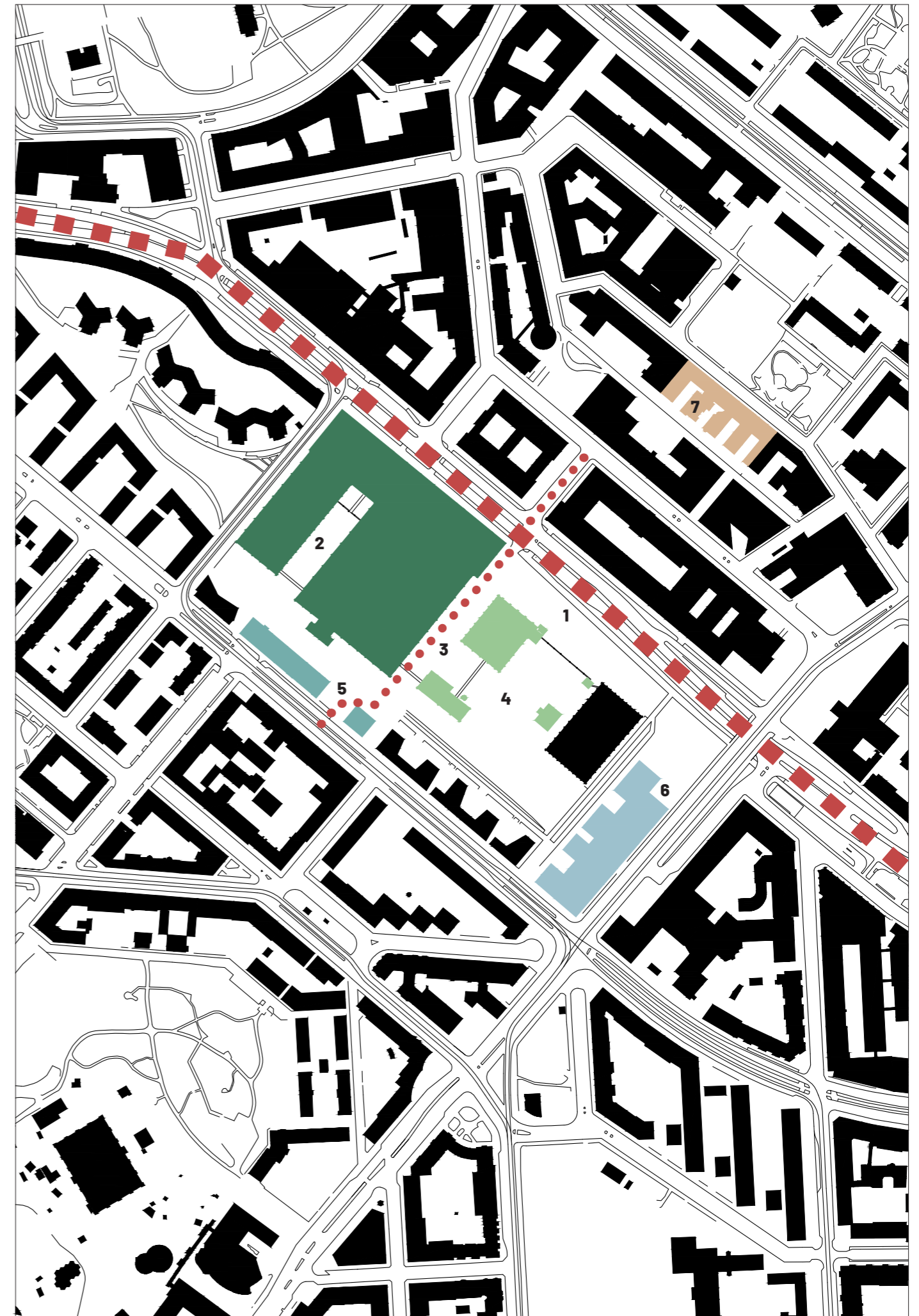
and fits their general strategy. This will help to spread out operations in several parts of the city and ensure the continuation of cultural activities in this valuable industrial property. Research is being carried out to better integrate the Vallila business area (Vallila toimitila alue) to the Pasila Machine Shop area. The general plans for the Vallila business area are known and are being implemented.

The Lapinlahti Hospital was the first clinical building solely built for psychiatric care in Finland. It is also one of the oldest mental health institutions in all of Europe. At the moment, The City of Helsinki is looking for a new owner and uses for the former hospital through an idea competition which began at the end of 2018. The competition took an unfortunate new turn in January 2020. Together with the current tenants of the property, Lapinlahti Lähde and Lapinlahti Tilajakamo, the Y-Foundation suddenly announced that it was withdrawing from the entire project due to its size and costs. The Helsinki City Council is expected to decide on the future of the Lapinlahti Hospital during 2020. Helsinki Festival announced that they will bring Wonderfeel, the Dutch open-air festival to Lapinlahti at the end of August 21 st - 23 rd August 2020.



Picture 74, on the right: Milla Parkkali, 2020. Illustration of Pasila Machine Shop area.

- 1 The development of Teollisuuskatu
- 2 The Train Factory Ltd and Vallilan Ratapiha Ltd
- 3 Bruno Granholm alley (Teollisuuskatu – Aleksis kiven katu)
- 4 The power plant and transformer substation building owned by Vallilan Ratapiha Ltd
- 5 Folks Hotel Ltd
- 6 Fredriksberg building A will be followed by the completion of buildings B and C
- 7 Former Orion headquarters and pharmaceutical factory building





Picture 75: Aapo Markkula, 2020. Gallery Alley. Lapinlahti Hospital, Helsinki.

6.2 FURTHER RESEARCH

City of Helsinki is in the process making decisions about Suvilahti, Teurastamo, Pasila Machine Shop area, Lapinlahti and Orion's headquarters including the pharmaceutical factory building. It would be worth while to conduct the further research as soon as possible so that the findings can be used in the plans of repurposing these sites.

One of the key reasons why local residents complain about cultural events and clubs is noise pollution. There are city planning activities such as use of office buildings around industrial site as sound barriers, rotating noisy events in different locations and civic participation that could be used to alleviate the perceived noise pollution.

Sustainable development is a key topic in many aspects of city planning, business direction and even individual life. As cultural events as Tuska Festival and Flow Festival grow larger their impact on the nature, local residents and carbon footprint grows as

well. Events of this magnitude are associated with travel internationally, domestically and within the city. City of Helsinki has a plan for sustainable tourism programme. In many cities in the world including Barcelona and Amsterdam the amount of tourists is a major irritation to local residents and severe strain on public transport and hotel capacity. It would be worthwhile to research how repurposing old industrial sites can be dovetailed with sustainable development and tourism in a manner that minimizes the local resident irritation and impact to the nature.

Based on the research interviews it is obvious that facilitation of co-operation and coaching of cultural entrepreneurs by a network of subject matter experts would have a profound impact on the likelihood of success and speed of development of a cultural hub. It would be beneficial to research the type, impact and effectiveness of such help on quantitative basis in order to be able effectively use scarce development resources when developing cultural hubs.



Picture 76: Eetu Ahonen, 2015. Helsinki Night Market. Teurastamo, 2015.



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Picture 78: Kari Hakli, 2007. Helsinki City Museum.
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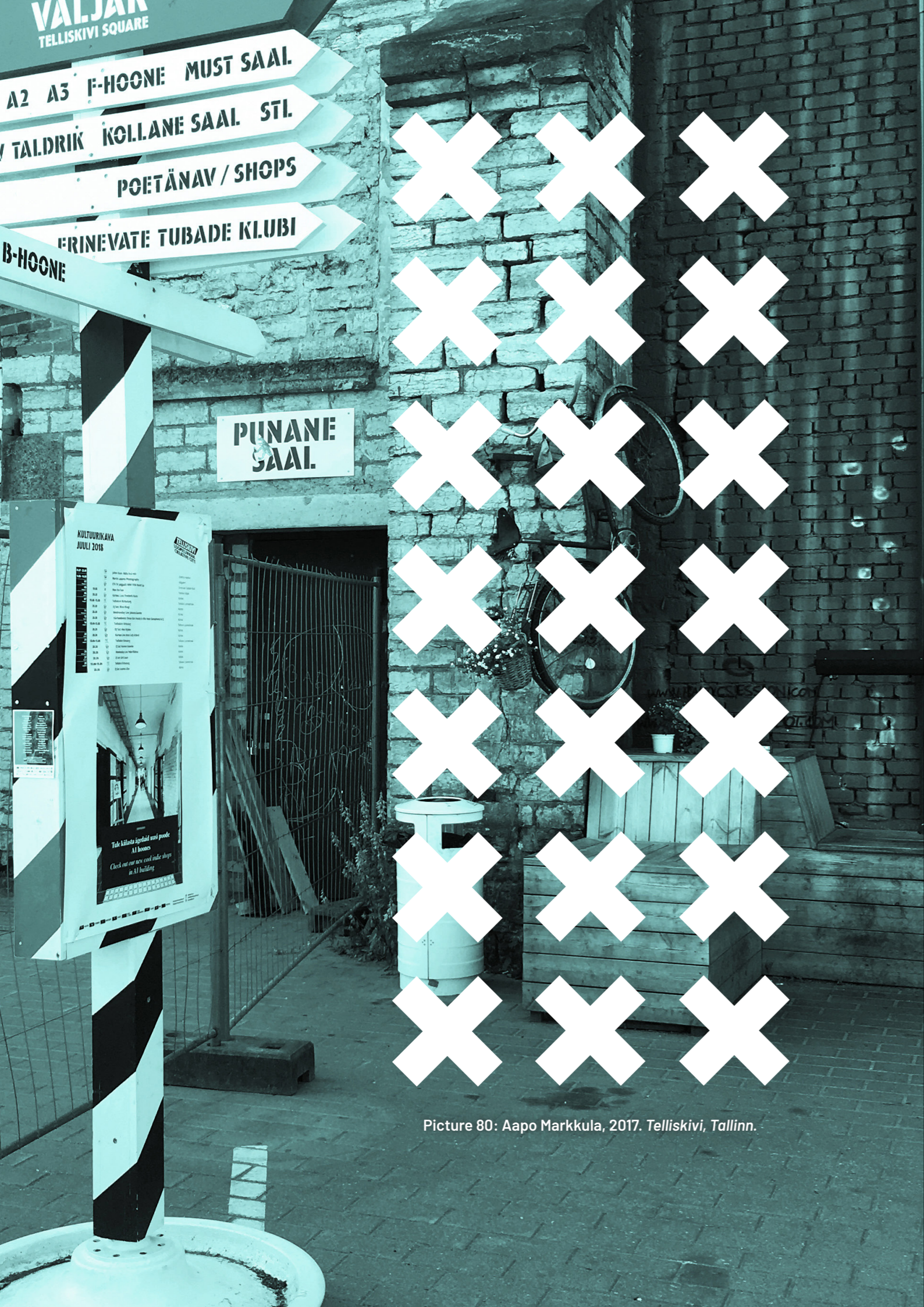
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Picture 79: Unknown photographer, 1909. Helsinki City Museum. Turbine hall in Suvilahti Power Plant.

8. APPENDIXES



Picture 80: Aapo Markkula, 2017. Telliskivi, Tallinn.

APPENDIX 1:

INTERVIEW QUESTIONNAIRE TEMPLATE (FINNISH)

HAASTATTELURUNKO

ORGANISAATION JA SEN EDUSTAJAN TAUSTATIEDOT

Nimi?

Asema ja tehtävä organisaatiossa?

Kuvaa organisaatio lyhyesti?

MARKKINOINTI

- 1) Miten tärkeänä pidät Suvilahden / Kaapelitehtaan / alueen olemassa olevaa mainetta ja imagoa ansioituneena kulttuurilaitoksena tulevaisuuden kehitystä ajatellen?
- 2) Entinen teollinen Suvilahti / alue on tullut tunnetuksi kulttuuritarjonnastaan. Voisiko tämänkaltaisen kulttuuritarjonta olla osa jonkin toisen alueen identiteettiä?
- 3) Minkälainen on kaupungin nykyinen viestintä- ja markkinointistrategia ja millainen sen tulisi olla tulevaisuudessa teollisia alueita kulttuurikäyttöön otettaessa?
- 4) Tapahtumia on Helsingissä / kaupungissa paljon ja niitä markkinoidaan monilla eri keinoilla. Miten kokonaisia alueita olisi hyvä markkinoida?
- 5) Minkälainen on Suvilahden / alueen nykyinen viestintästrategia ja millainen sen tulisi olla tulevaisuudessa?
- 6) Keskitetysti toteutetun ja pienten ruohonjuuritason tekijöiden tuottaman kulttuurialuemarkkinoinnin välissä on epäjatkumo. Miten uusi Myhelsinki strategia ottaa tämän huomioon?
- 7) Visithelsinki.fi uudistus ja muiden ilmaisten mainostusmahdollisuuksien poistuminen hankalittaa ruohonjuuritason kulttuurin tekijöiden markkinointia. Osa-aikaisesti kulttuuria tekevän henkilön on, etenkin taloudellisessa mielessä, haasteellista työskennellä. Miten Kaapelitehdas / alue pyrkii auttamaan kulttuuritekijöitä/vuokralaisia, jotka voivat tavoitella eri kohdeyleisöjä?
- 8) Flow Festival toi Helsinkiin tutkimukseen mukaan noin 20 miljoonaa Euroa. Miten Helsinki voisi esimerkiksi hyödyntää muita alueitaan paremmin?
- 9) Kuinka tärkeänä pidät, että pienempiäkin yhteisössä toimijoita koulutetaan markkinoinnissa ja tiedottamisessa?
- 10) Onko Suvilahden / alueen tarinan kehittämisessä opittu asioita, joita voitaisiin hyödyntää toisen alueen kehityksessä?

YHTEISÖ JA YRITTÄJYYS

- 11) Kuinka tärkeänä pidät sitä, että kaupungissa on kulttuuritekijöitä laidasta laitaan? Entä sitä, että

saavutetaan näkyvyyttä ja tunnettavuutta ulkomailla?

- 12) Joillakin alueilla on vuokrasopimukset ovat lyhyitä, mutta joillakin alueella / Kaapelitehtaalla vuokrasopimukset ovat pitkiä. Tulisiko tätä kuilua kaventaa etenkin niiden toimijoiden suhteen, jotka liittyvät alueeseen?
- 13) Miten näet yhteisöjen roolin teollisista alueista kulttuurikeskuksia luotaessa tulevaisuudessa?
- 14) Poliittisen päätökset on isossa roolissa teollisen alueen kulttuurikäyttöön johtavan prosessin etenemisessä. Flown ja Tuskan järjestäjät kamppanioivat paljon, miten visionäärit saavat äänensä kuulumaan. Miten pidetään keskustelu aktiivisena ja myös avoimena?
- 15) Kaupunkitapahtumien toimintaedellytyksien turvaaminen: Miten vuoden 2018 jälkeen toimitaan?
- 16) Miten kaupunkiorganisaation muutos on vaikuttanut tai tulee vaikuttamaan kulttuurintuottajien asioimiseen kaupungin kanssa?
- 17) Kuinka moni alueen vuokralaisista on jollakin tavalla aktiivisesti mukana alueen kehityksessä järjestämisessä?
- 18) Vuonna 2018 Suvilahdi täyttää kymmenen vuotta. Kun resursseja kasvatetaan Suvilahdessa, tuodaanko alueen markkinointiin tai strategiaan jotain uutta?

ALUE

- 19) Miten tärkeänä pidät sitä, että kaupungilla on kulttuuritapahtumille spesifioituja alueita, jotka pystyvät tarjoamaan kansainväliset puitteet?
- 20) Kuinka tärkeää on huomioida kaupunkisuunnittelussa kulttuurin tarpeet?
- 21) Kaupunkitapahtumien toimintaedellytyksien turvaaminen: Miten toimintaympäristö muuttuu vuoden 2018 jälkeen?
- 22) Teollisen alueen tilapäisestä käytöstä kohti arkipäiväistä käyttöä? Aktiivisen alueen rakentaminen ja kaupungin rooli?
- 23) Miten turvataan, että Suvilahden / alueen identiteetti kulttuuritapahtumapaikkana säilyy tulevaisuudessa?
- 24) Festivaalien nykyisin käytössä olleita alueita supistetaan uuden rakentamisen myötä, pitäisikö kaupunkirakennetta suunnitella siten, että yleisiä kaupunkialueita voitaisiin hyödyntää väliaikaisissa tapahtumissa? Voitaisiko julkiset alueet ja täydennysrakentaminen suunnitella siten, että kansainvälisesti menestyville kaupunkifestivaaleille tarjottaisiin riittävät puitteet?
- 25) 10 vuotta sitten Suvilahden aluetta suunniteltiin arkkitehtikilpailun ja raadin avulla. Olisiko teollisista ongelma-alueista syytä pitää uusi kilpailu kulttuurin ehdoilla?
- 26) Mitä uusi rakentaminen Suvilahden / alueen ympärillä estää, ja mitä se mahdollistaa tällä hetkellä?
- 27) Onko Kaapelitehtaan / alueen tarinasta opittu jotain jota voi hyödyntää Suvilahdessa / muita teollisia alueita kulttuurikäyttöön muutettaessa?

Vapaamuotoinen palaute?

APPENDIX 2:

INTERVIEW QUESTIONNAIRE TEMPLATE (ENGLISH)

INTERVIEW QUESTIONNAIRE FRAMEWORK

BACKGROUND INFORMATION FOR THE ORGANIZATION AND ITS REPRESENTATIVE:

Name?

Position and area of responsibility in the organization?

Describe the organization briefly?

MARKETING

- 1) What is your communication strategy and how does it stand out from the competition?
- 2) Are the groups / community being trained in social media and other marketing tasks?
- 3) What is your target audience group and how do you reach out to new target groups?
- 4) Helsinki Marketing is responsible for Helsinki's operative city marketing and business partnerships. Do you have this kind of partnership with the city or with another marketing agency?

COMMUNITY AND ENTREPRENEURSHIP

- 5) Studio Alta / WUK is a well-known industrial area that has been transformed for cultural use. How do you ensure the identity of Studio Alta / WUK area as a cultural event hub/space in the future?
- 6) In your opinion what are the possibilities of a community built cultural center?
- 7) What benefits have you found in creating a creative cluster?
- 8) Would some of the groups involved with Studio Alta / WUK not be able to do what they do without the association with Studio Alta / WUK?
- 9) Were active Studio Alta / WUK groups involved in the development of Studio Alta / WUK from and industrial site into a cultural hub?
- 10) What actions are taken to ensure democracy and that all active groups have a voice in the development of the community?
- 11) Many groups look up to The Cable factory as a role model in Finland. How do you see the importance of such groups as Trans Europe Halles and the international network it provides?
- 12) Other role models or examples?

AREA

- 13) What are the major competitors of Studio Alta / WUK?
- 14) What is the relation between Studio Alta / WUK and the City and/or owner of the property?
- 15) Ownership of building(s) and area?

- 16) Funding?
- 17) Is there an open conversation between the city/partners and Studio Alta / WUK? Does this influence identity or operations?
- 18) Town planning is often a burden and/or haze factor to cultural businesses how has this been accounted for throughout the development of Studio Alta / WUK?
- 19) In the startup and so far in the lifetime of Studio Alta / WUK, what have been the major issues that have had to be resolved before moving forward? Any universal issues that have been resolved by the feedback of peers. For example from other members of Trans Europe Halles network?

Free format comments?

APPENDIX 3: THESIS INTERVIEWS

- 1.) KAI HUOTARI, 8.6.2017
Managing director, The Cable Factory (Kiinteistö Oy Kaapelitalo)
- 2.) RAINE HEIKKINEN, 4.7.2017
Marketing and sales manager, The Cable Factory (Kiinteistö Oy Kaapelitalo)
- 3.) KAROLIINA EEROLA, 4.8.2017
Communications officer, The Cable Factory (Kiinteistö Oy Kaapelitalo)
- 4.) STUBA NIKULA, 4.8.2017
Former Cultural Services Manager, City of Helsinki
- 5.) TIA HALLANORO, 28.8.2017
Director, Brand Communications & Digital Development, Helsinki Marketing
- 6.) PÄIVI MUNTHNER, 28.6.2017
Expert, Improving the City's Competitiveness in Event Matters, City of Helsinki
- 7.) HANNU ASIKAINEN, 30.6.2017
Project Manager, Kalasatama area, City of Helsinki
- 8.) RAMI RATVIO, 10.8.2017
Department of Geosciences and Geography, Helsinki University
- 9.) EEKA MÄKYNEN, 5.9.2017
Managing director, Tuska Festival
- 10.) SUVI KALLIO, 29.6.2017
Managing director, Flow Festival
- 11.) JAANA MERENMIES, 1.9.2017
Former Managing director, Lapinlahden Lähde
ROOSA LINDHOLM, 1.9.2017
Former Communications officer, Lapinlahden Lähde
- 12.) TATIANA BREDEROVÁ, 5.2.2018
PR manager, Studio Alta (Prague, Czech Republic)
- 13.) VINCENT ABBREDERIS, 6.2.2018
Director of Cultural Department, WUK (Werkstätten -und Kulturhaus, Wien, Austria)

- Interview length: 40 - 60 min / Interviews: 1-11 in Finnish, 12-13 in English / Interview type: face-to-face
- In addition to the above primary interviews, I have used information received from secondary informal discussions. These are: * Teurastamo, Kristian Schmidt and Jaanus Juss, Founder and CEO, Telliskivi Creative City, Tallin, Estonia.
- Other influencers at Suvilahti and Pasila Train Factory, Helsinki, Finland.





Aapo Markkula's study *Second Life Factories of Creative Art - Fostering Adaptation of an Old Industrial Site into a Cultural Venue in Europe*, examines drivers that are catalytic to the speed and success of repurposing of old industrial sites into cultural venues. This qualitative study focused on three case studies: Suvilahti in Helsinki, WUK in Vienna and Studio Alta in Prague. Data collection included 13 interviews of subject matter experts representing cultural sites, entrepreneurs, event organizers, expert panel and city of Helsinki.

All old industrial sites are one-of-a-kind environments and not all practises can be directly applied to them. A key finding in the research is that all empty spaces create culture - empty space is the soil where cultural start-ups plan their seed in hope of reaching the sunshine and success.

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