Artists and Public Policy?
The contradictory gentrification process of a driven public-policy regeneration strategy

Antonia Casellas, Esteve Dot, Montserrat Pallares-Barbera
Summary

- Theoretical approach of artists as agents of gentrification
- The Poblenou context: the 22@Barcelona project
- Artists on the move
- The Can Ricart case
- Conclusions
Theoretical approach: artists & gentrification

✓ Theoretical approach of artists as agents of gentrification:
  ✓ Production-side. The rent-gap concept (N. Smith)
  ✓ Consumption-side. Cultural values (D. Ley)
✓ Complex phenomenon (R. Beauregard):
  ✓ Characteristics of gentrifiers
  ✓ Characteristics of built environment
  ✓ Features of the gentrified group (economically and politically powerless)
  ✓ Public sector policies
✓ Key references: S. Zukin, R. Lloyd, and R. Florida
Research questions

- Places that have industrial past
- Why they cluster?
- Policy makers’ response or pre-conditions
- Why creative industries?
- Creatives on the move in urban environments
- Positive externalities? Do they create good environment?
- Policy intervention?
Sant Martí District and its five big statistical zones
The Poblenou context

☑️ From the end of 19th century

Main firms in 1895 and the reticule planned by Cerdà

Can Ricart in 1888

Women workers in the Can Jaumeandreu textile companies in 1920
The 22@Barcelona project

The zoning reforms and the design of the 22@Barcelona

Centrality:
- Infill Development / Adjacent to Inner City
- Real Estate Development / Property Development

Magnitude of transformation: New zoning 2000 - “22@”
- 198.26 Ha., 115 blocks
- Total roof potential: 43 million square feet
  - Economic activities roof potential: 80%
  - Housing and other uses roof potential: 20%
    - New housing: 3,500 up to 4,000 units
    - Re-qualification of pre-existing housing: 4,614 units
- Jobs: 130,000 aprox.
- Real-state potential: 12,020 Million (2005 €)
- Infrastructure investment: 180 Million (2005 €)

Implications of Development:
- Change in zoning classification + Increase density
- Hybridized Space: high-tech industries, housing, offices, commerce, hotels, amenities and open space = cultural/tourism related activities.
- Gentrification: industrial and working class neighborhood
Sale prices of commercial premises (1992-2007)

Barcelona
Ciutat Vella
Sant Martí

Districts

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Note: datum is in €/m²
Source: Dot et al. adapted from Barcelona’s Statistical Department (2008)
Rent prices of commercial premises (1992-2007)

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Note: datum is in € / m² per month
Source: Dot et al. adapted from Barcelona’s Statistical Department (2008)
Artists on the move
The Can Ricart case

- Firms displaced outside of Poblenou
- Firms closed
- Companies relocated within the neighborhood

S 1:2000

1-Ado (Metallurgy), 2-Cedo SL (Metallurgy), 3-Ceda (Metallurgy), 4-Cereria Mat (Candles industry), 5-Diesa, 6-Fies (Furniture industry), 7-Garafit (Furniture industry), 8-Institut d’Industries Químiques (Chemistry), 9-Llorte (Metallurgy), 10-Obispo (Construction), 11-Pison (Metallurgy), 12-Sojadora (Beryllurgy), 13-Talleres G G (Metallurgy), 14-Tecnicas y Transformados (Metallurgy), 15-Turia (Metallurgy), 16-Bar Paco’s (Restaurants), 17-Can Font (Artists), 18-Fustera (Carpentry), 19-Drachola (Metallurgy), 20-Musicomuna (Artists/music), 21-Toni Yaiza (Mechanics), 22-García (Locksmith), 23-Hangar (Artists), 24-Singular (Construction)
Conclusions

✓ Artists did not act as gentrifiers previous to the public intervention: availability of space, large neighbourhood, lack of service & infrastructure improvements.

✓ The role of public sector and the characteristics of the 22@Barcelona project where key in the gentrification process.

✓ Identification of the rent-gap.

✓ With few exceptions, artists have become part of the gentrified group.

✓ Public sector has an ambiguous relationship with artists and creativity.

✓ Fuzziness of the concept of artists and its relationship to culture, creativity and new economy.
Thank you for your attention

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