From Industry to Creativity and the Arts: Cultural trend analysis in the reconfiguration and cultural management of industrial spaces in Lisbon

William Afonso Cantú, Nelson Pinheiro Gomes, Susy Silva

Abstract: This paper explores the transformation of former urban industrial heritage sites in Lisbon into creative ecosystems, considering the major cultural trends and mindsets that are changing the city. We analyze the current dynamics, projects, and nature of these new sites and how they have been impacted by sociocultural changes, while highlighting their base heritage. Based on a cultural triangulation, our results point to a big impact of cultural trends in the development of creative communities in former industrial heritage sites, mainly in terms of identity projects, the creation of stories, co-creation dynamics and exchange of knowledge for innovative solutions. This article contributes with a new perspective on Lisbon's creative network; an understanding of the role of heritage in the reconfiguration of industrial sites into creative communities; offers a methodological framework to advance research on trend analysis in an applied setting of cultural and creative spaces, providing an audit tool of their nature, projects, and dynamics.

Keywords: sociocultural trends, creative communities, Lisbon, industrial spaces

De la Industria a la Creatividad y las Artes: Análisis de tendencias culturales en la reconfiguración y gestión cultural de espacios industriales en Lisboa

Resumen: Este artículo explora la transformación de antiguos sitios de patrimonio industriales urbanos en Lisboa en ecosistemas creativos, a la luz de las principales tendencias culturales y mentalidades que están cambiando la ciudad. Analizamos la dinámica actual, los proyectos y la naturaleza de estos nuevos sitios y cómo han sido impactados por los cambios socioculturales y destacamos su base patrimonial. Basado en una triangulación cultural aplicada a cuatro espacios, nuestros resultados apuntan a un gran impacto de las tendencias culturales en el desarrollo de comunidades creativas en antiguos sitios de patrimonio industriales, principalmente en términos de proyectos de identidad, creación de historias, dinámicas de co-creación e intercambio del conocimiento para soluciones innovadoras. Este artículo contribuye con una nueva perspectiva sobre la red creativa de Lisboa; una comprensión del papel del patrimonio en la reconfiguración de sitios industriales en comunidades creativas; ofrece un marco metodológico para avanzar en la investigación sobre el análisis de tendencias en un entorno aplicado de espacios culturales y creativos, proporcionando una herramienta de auditoría de su naturaleza, proyectos y dinámicas.

Palabras clave: tendencias socioculturales, comunidades creativas, Lisboa, espacios industriales

Da Indústria, à Criatividade e às Artes: uma análise de tendências culturais na reconfiguração e gestão cultural de espaços industriais em Lisboa

Resumo: Este artigo explora a transformação de antigas zonas urbanas de património industrial de Lisboa em ecossistemas criativos, à luz das principais tendências culturais e mentalidades que estão a mudar a cidade. Analisamos a dinâmica atual, os projetos e a natureza desses novos sítios e como eles foram impactados pelas mudanças socioculturais, enquanto destacamos o seu património de base. Apoiada numa triangulação cultural aplicada a quatro espaços, os resultados apontam para um grande impacto das tendências culturais no desenvolvimento de comunidades criativas em antigas zonas urbanas de património industrial, principalmente em termos de projetos de identidade, criação de histórias, dinâmicas de cocriação e troca de conhecimento para soluções inovadoras. Este artigo contribui com uma nova perspetiva sobre a rede criativa lisboeta; uma compreensão do papel do patrimônio na reconfiguração de áreas industriais em comunidades criativas; oferece uma estrutura metodológica para avançar na pesquisa sobre análise de tendências em um cenário aplicado de espaços culturais e criativos, fornecendo uma ferramenta de auditoria de sua natureza, projetos e dinâmicas..

Palavras-chave: tendências socioculturais, comunidades criativas, Lisboa, espaços industriais

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Introduction

Decommissioned or abandoned urban industrial spaces have been repurposed in the last decades and the creative and cultural communities have an important role in this process. This article aims to analyze the transformation dynamics of former industrial heritage spaces in Lisbon, considering major sociocultural trends. For this, we developed the study in the framework of Culture Studies, more specifically following the approach of Trend Studies. Our contextual setting follows two parallel paths. The first unveils transformations of urban and industrial spaces in terms of creative and maker communities, which help us to position current practices. We follow closely the scope of the European financed project, such as UrbanM, specifically in terms of the work developed by the Portuguese team, that explores maker spaces, including former industrial heritage sites that are now part of the creative and maker ecosystem of Lisbon.

The second explores the nature and the practices associated with trends and their analysis. We explore the early work of Vejlgaard (2008) on the nature of trends and how they impact cool and creative neighborhoods, to the more current practices of trend analysis and systematization (Gomes et al. 2021; Powers 2019; Dragt 2017).

The research protocols for this study follow a methodological cultural triangulation of three different methods: desk research and documental analysis (Martin and Hanington 2018); observation and field notes, including field interviews (Gonçalves *et al.* 2021); and trend analysis (Gomes *et al.* 2021; Powers 2019). We followed this framework in the analysis of a case-study composed by four transformed industrial spaces – Hub Creativo do Beato; Fábrica Moderna; FabLab Lisboa; TODOS Creative Hub.

The analysis highlighted that changes in former industrial heritage sites are being impacted by creative communities that embrace them to develop their activities, projects, and events. These are spaces that rapidly responded and adapted to major changes in habitation and working environments in Lisbon. In terms of trends, the five macro cultural trends are very present in the spaces, mainly in terms of the identities and narrative trends – they are spaces of stories, of roots and of community projects – and we also registered a big impact in terms of exchange of knowledge, co-creation and community building for innovative solutions.

Culture and the transformation of spaces

Cities, more than the country or the region, are the central nucleus of social events and concentrate within themselves the most precise sociological, economic, and cultural research practices. They are spaces of multiple "sociabilities" and intense multicultural relationships. Hybrid populations and architectures spread out and spatially concentrate in constellations of blocks, neighborhoods, services, and diverse networks of circulation (Rodrigues 2008). The pursued strategies and objectives aim at identifying the main effective landmarks and analyzing the forms of use and appropriation of potential collective spaces for cultural practices (Hall 1997) and the social dynamics of the city, capturing the sense of place (Fornas 2000).

With needs arising from a profound change in the sociocultural dynamics of Lisbon, industrial roots and an economy that does not allow for the immediate requalification of the entire city has become the stage for actions of symbolic reconstruction of some of its spaces. At the same time, some institutions with greater financial capacity seem to be interested in a reconstruction of the metropolis, maintaining its industrial base. It is also relevant to think about the role of vacant industrial heritage sites and their transformation from "non-places" to "places," from the perspective of Marc Augé. The places we seek to connect with our identity and community are often replaced by anonymous and standardized spaces characterized by a lack of meaning and shared experience (Augé 1995). However, the reconversion of these industrial heritage sites into places through creative revitalization presents an opportunity to reintroduce authenticity, history, and a sense of belonging. By transforming these non-places into new spaces (maker spaces), we can promote the creation of communities and the expression of local identities.

Heritage industrial spaces should be taken into consideration in the current landscape, as they are places with creative potential that are often strategically located and can transform and create value within the communities. These spaces draw special attention, especially due to the process of cultural transformation they witnessed through times, the 'attractiveness of the tradition' implicit in these spaces (Edwards and Coit 1996), and the 'authenticity' they convey (McIntosh and Prentice 1999).

We will explore cases that have generated creative, and/or innovative, communities that can go from the arts to technology, highlighting strategies for cultural management, production and programing[1]. Many individuals increasingly seek distinctive locations that add qualities to the services provided. Many contemporary professionals in the Cultural and Creative Industries seek spaces with varied potential in terms of space and equipment, which serve as a driving force for new interpersonal connections and collaborations (Lange *et al.* 2019).

Trend Studies as a tool for cultural innovation

Sociocultural Trend Studies (Higham 2009: 45; Gomes et al. 2021) are an important and emerging aspect of Culture Studies that examine the ways in which culture and society interact and generate new dynamics and power relations at every moment, on top of already established signified

codes. This connection between the analysis of trends and the study of culture is already documented (Gomes *et al.* 2018; Powers 2019; Gomes *et al.* 2021). We must emphasize the connection between trends and heritage in such a way that understanding the 'spectrum of cultural, artistic, archaeological, historical, religious, military, natural, and scenic elements, as they evolve and adapt to contemporary shifts in society' (Coit and Edwards 1996: 342) enables us to attain a deeper comprehension and identify emerging trends through material culture. The exploration of traditional and enduring cultural aspects can help us discern the differences and changes occurring in society, leading to a more coherent perception of change.

As an approach (Gomes *et al.* 2018; Kongsholm and Frederiksen 2018: 51), Trend Studies, or the analysis of sociocultural trends, can be articulated with cultural strategy (Gomes 2019; Powers 2019) as conceived by Holt and Cameron (2010) and with a Strategic Management of Culture (Gomes 2019), where cultural analysis is applied in strategic contexts at a business, social, political, and creative level. This Trend Studies approach allows for a systematic analysis of practices, representations, and artifacts (Gomes *et al*. 2021; Cantu *et al.* 2019) and the patterns of behavior they generate, in a mapping of cultural changes allowing for the critical deconstruction of cultural codes and dynamics.

The main operational concept here is "the trend". A trend is a social phenomenon that is constantly changing offering a discourse and a map on past contexts, on current dynamics, on forces and on future possible paths of development. It is a direction (Vejlgaard 2008) in which society, or a particular sector, is moving and it is based on tangible information, such as events, the creation of certain objects, the way consumers adopt artifacts, practices and representations, historical developments, among other cultural objects that make up our complex world.

Another important characteristic of trends is that they underline change. They are a process (Vejlgaard 2008: 2) and a direction (Dragt 2017:14) of change. Because of this, they promote impermanent cultural shifts that underline specific social influences (Powers 2019: 7). They affect most of us (Vejlgaard 2008: 2) and present a shift in values and needs driven by cultural forces (Dragt 2017:14).

This takes us to how trends manifest in places, and specifically urban places. Sociocultural trends play a crucial role in shaping innovation in urban spaces and in the process of creating new cultural practices, products and services that are valued by society. Cities are known to be promoters of creativity and innovative culture. Vejlgaard underlined the importance of cool neighborhoods in cities like London and Paris (2008: 103-117), and although today cool and creative spaces may be more disseminated, there are still specific spaces that display the necessary conditions of symbolic capital, creative people, mindsets, and production conditions that help to translate trends into objects. Understanding sociocultural trends can help

identify emerging patterns and behaviors within these creation spaces and outside of them. It also helps to inform about their context, regarding possibilities for creation and how to address major cultural topics and challenges that are on the collective mindset.

Methodology

In this methodological section we will describe the procedures adopted to achieve the research objectives, which consist of understanding the emerging sociocultural trends in Lisbon through the analysis of cultural and creative spaces with an industrial and maker identity. This research is based on the hypothesis that *the reconversion of industrial spaces in Lisbon into creative and maker spaces reflects an emerging cultural trend that values creativity, collaboration, and innovation, driven by the search for multifunctional and adaptable environments.* Based on this hypothesis and grounded in a non-interventionist research approach (Teixeira and Neto 2017), the central research question guiding this study was defined as follows: *What are the main characteristics of the new cultural and creative spaces with a maker identity in Lisbon, and how do they reflect the emerging cultural trends in the city and the larger scope?* To answer this question, we employed qualitative data collection and analysis methods to gain an in-depth understanding of the data (Gil 2008; Lakatos and Marconi 1992), aiming to obtain a detailed understanding (Burawoy 1998) of these spaces and how they relate to the ongoing cultural trends.

This section also describes the methodology adopted in this research, providing an overview of the methods used to achieve the proposed objectives. It establishes the procedures and approaches employed to collect and analyze data, ensuring the validity and reliability of the obtained results (Lakatos and Marconi 1992).

To analyze each space, three methods were applied: documentary analysis (Gonçalves *et al.* 2021; Martin and Hanington 2018); observational and field notes of the spaces recording structural elements, dynamics, and non-structured interviews (although they are designed towards understanding the dynamics of the space, its development, and connections with major trends) that possess informal characteristics (Gonçalves *et al.* 2021; Martin and Hanington 2018); and the analysis of sociocultural trends (Gomes *et al.* 2018; Cantú *et al.* 2019; Gomes *et al.* 2021).

i) Documentary analysis is often used in method triangulation, along with observation, surveys, and interviews, to enhance the credibility of the research (Gonçalves *et al.* 2021). Gonçalves *et al.* also mention that this method contributes to the investigation of socioeconomic phenomena, social changes, historical development, social phenomena, value systems, and culture, among others, underscoring its relevance in this study. We sought diverse information and data that could guide and inform the

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research, through each of the case studies, such as written and audiovisual documents, whether public or private, institutional, or personal (Gonçalves *et al.* 2021; Martin and Hanington 2018).

ii) Observation was defined as simple, with the researchers being detached from the group or the study situation, in this case, the spaces in Lisbon (Gonçalves *et al.* 2021; Martin and Hanington 2018). The observation was conducted spontaneously and classified as exploratory (Gonçalves *et al.* 2021: 87), facilitating the collection and acquisition of data in a free and unbiased manner. Four two-hour immersions were conducted, one in each of the spaces under analysis. During the observations, notes and recordings were taken, in conjunction with unstructured and informal interviews with members of the space's community.

iii) The analysis of trends took place through textual analysis of cultural trends mapped by the Trend and Culture Management Laboratory (a project from the Faculdade de Letras/School of Arts and Humanities of the University of Lisbon), based on the procedures described in other studies (Cantú *et al.* 2019; Gomes *et al.* 2021), which allowed for the identification, evaluation and interpretation of patterns, behaviors, and phenomena in the data collected by the other two methods, indicating changes and directions in society and culture, in connection with the mapped spaces in Lisbon.

This allowed us to (i) obtain a general context about the space and its transformation, (ii) understand the current dynamics in the space, (iii) identify the perspectives and motivations of those responsible for the space, and (iv) investigate the relationships with emerging sociocultural movements. The methods can be seen in articulation in Figure 1. After conducting the analysis using the three

methods, we synthesized the results in a table format through thematic analysis (Gonçalves *et al.* 2021: 138).

Regarding the city, Lisbon highlighted its relevance on the global stage and in the creative industries, as we can see in the document European Project URBAN Manufacturing – Policy Clinic Overview[2]. In this sense, the Lisbon City Council, as part of a consortium, is involved in the Urban M Project, which aims to support the development of a specific type of innovation infrastructure in cities: collaborative manufacturing spaces[3]. The objective of the Urban M Project was to ensure the successful development of collaborative makerspaces. This was achieved through the identification of best practices, testing policy approaches, and supporting our cities/regions in creating favorable conditions. The project sought to demonstrate the impact that these cooperative facilities can have on innovation and establish a European network of supporters in this field. These collaborative spaces are typically located in urban environments. So, it is crucial to understand the ecosystem - including the interdependencies between education, policy makers, and manufacturers.

Within this context, the sample presented in this work consists of four spaces, which are defined by the map of the Lisbon City Council resulting from the Urban M project[4]. The project mapped the maker spaces in the city of Lisbon, providing a structured basis for defining our analysis space. Based on the project's map, we selected maker and creative spaces whose facilities were located in former industrial or manufacturing spaces. Thus, the two filters for identifying the corpus/spaces to be analyzed are defined as: (1) maker spaces presented by the Lisbon City Council and (2) spaces with industrial/manufacturing characteristics. These are the spaces that meet the requirements: HubCreativo do Beato, Fábrica Moderna, FabLab Lisboa, and TODOS Creative Hub.
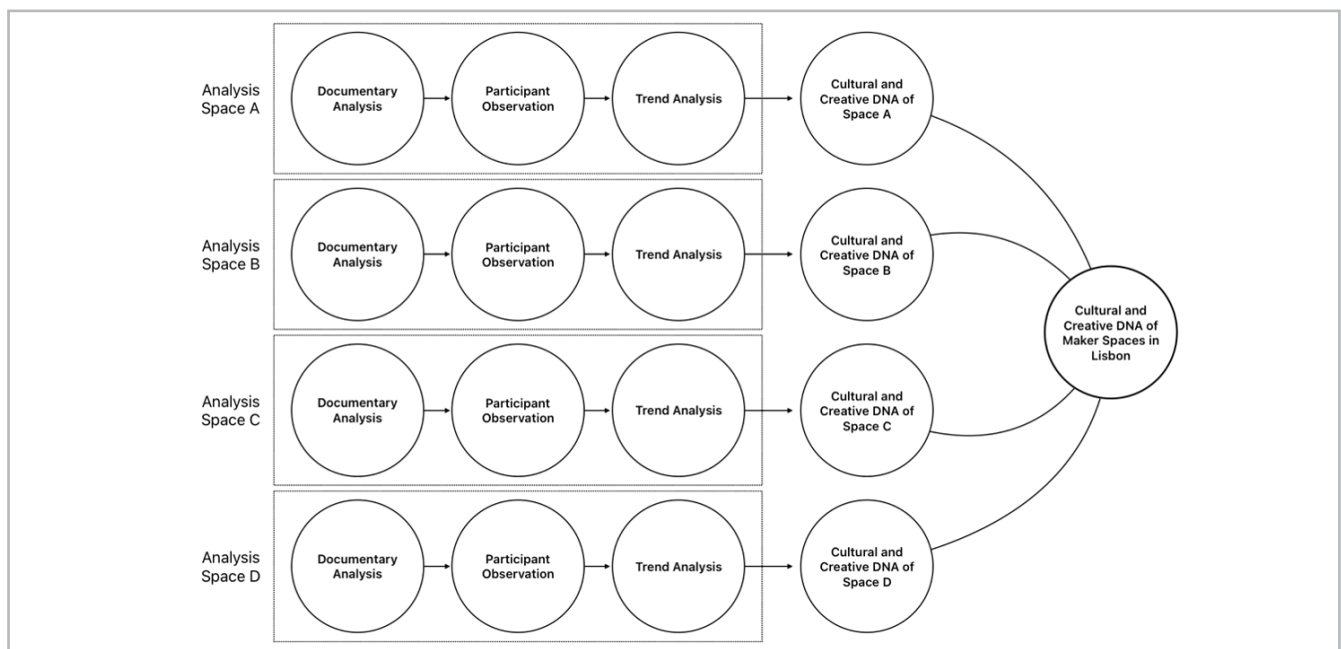

Figure 1.- Methodological Protocol of Analysis. Own Creation.

Data Analysis

— Hub Criativo do Beato

The Hub Criativo do Beato is an innovation center for creative and technological companies/entities that is emerging in a complex of deactivated factories located on the eastern bank of the river in Lisbon. This industrial area, formerly owned by the Portuguese Army and known as *Manutenção Militar*, was the place where flours, pastas, breads, biscuits, and other cereal-based products were produced for the military. Currently, the space is being prepared to accommodate over 3,000 people with the aim of promoting innovation[5]. The location was redesigned by Startup Lisboa, which proposed a model for the rehabilitation of the space. José Mota Lea, the project director, indicates that the idea behind the construction of the Hub is to bring "acceleration" to Lisbon, seeking to position it in the panorama of entrepreneurial, technological, creative, and sustainable cities[6].

It was clear from the observations that the space wants to be a collaborative organism and not an office center. The idea being: to promote a shock of difference and activities oriented towards business based on creativity, attracting also international businesses; to empower start-ups from Lisbon to scale up; and to promote innovation and knowledge with knowledge centers and applied R&D; to have plural services, including food, cafeteria, cultural programing, living and accommodation. It is also part of urban regeneration. The informal interviews highlighted that: a building that was residential will now become co-living for digital nomads and others; memory is very present in the idea of preserving the original structure and machinery, and making renovations in a way that maintains original traces of the buildings; in terms of sustainability there are plans for a living lab to improve the sustainable performance of the space, sensors for noise and posts to charge bikes and scooters. There is also the objective to promote and grow a community of energy to supply energy to the neighbors of the space as a pilot. Also, the interviews pointed a special attention to soft mobility, circular economy, and roots and identities in the space - where there are plans for cultural places.

The relationship between the space and the five macro-trends proposed by the Trends and Culture Management Lab[7] is evident. These trends are as follows: Anchored Narratives, Protagonist Identities, Ergonomic Connections, Sustainable Systems, and Redesigning Lifestyles. The first trend, Anchored Narratives, emphasizes the importance of stories and symbolic elements as a basis for creating processes of identification and communication. In the context of Hub do Beato, the stories of the former industrial area are elements that describe the narrative of the space. These stories can be used to deconstruct the memory of the past and engage people in immersive experiences. The second trend, Protagonist Identities, highlights the discussion about individual and collective identities. Hub do Beato has the potential to be a space where different identities meet and intersect. The tension between collective categories and the individual construction of identities can be explored in the context of the diversity of companies and creative professionals that settle in the Hub. The trend of Ergonomic Connections emphasizes the importance of interactions between users, devices, and the potential for control and action. In Hub do Beato, the focus on technological and creative development can promote innovative and interactive solutions. The Sustainable Systems trend aligns with the vision of Hub Criativo do Beato. The space aims to be more than just an innovation center as it also displays an environment that promotes regenerative sustainability. The Hub encourages individual and collective roles in building a sustainable future, involving communities, governments, businesses, and other institutions. Lastly, the Redesigning Lifestyles trend reflects the changes in practices, mindsets, and behaviors that have emerged recently. Hub do Beato can be an agent of transformation by driving new business models and lifestyles that are better adapted to contemporary demands.

— Fábrica Moderna

In Fábrica Moderna, located in Marvila, we can see from gallery owners to textile designers, potters, jewelers, tattoo artists, alongside new restaurants following the trends of modern cuisine[8]. In this place, we observe the collaboration of a new generation of artisans, including potters, carpenters, seamstresses, tanners, and others. The Fábrica Moderna in Marvila is a collaborative "workspace-style workshop" dedicated to creativity and product design, craftsmanship, and arts. More than a digital fabrication laboratory, it is an environment where people, companies, and students can share knowledge and strengthen their connections. Fábrica Moderna is a shared coworking space for creatives, offering space rentals and opportunities to explore new techniques. Additionally, Fábrica Moderna has a community of mentors to support the development of new products. Fábrica Moderna functions like other coworking spaces, but instead of only desks or internet access, each resident has an exclusive space and access to a workshop with shared workbenches and tools, a ceramics kiln, and digital fabrication equipment for laser cutting or 3D printing[9]. Additionally, in the neighborhood where Fábrica Moderna is located, three craft beer factories have been established, attracting a young and culturally vibrant audience, highlighting the dynamic and youthful atmosphere of the space[10].

The informal interviews first highlighted that the space was a warehouse for logistic support to the train line. In terms of the entity, "community" and "sharing" were clearly the main keywords, also underlining the entity as a safe space to create and experiment. Two residents shared that they learn new techniques with each other in practices of support and skill trading. The interviews also revealed that there is a

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curatorship to define the residents based on the values of the entity, showing a clear cohesion between the values.

The Fábrica Moderna in Marvila aligns with the trends identified by the Trends and Culture Management Laboratory, as careful examination of these sociocultural movements reveals some connections. Regarding Anchored Narratives, Fábrica Moderna understands the importance of stories and symbolic elements in establishing connections and providing experiences to those who enjoy the space. Operating as a place of sharing and collaboration, this space offers an environment conducive to the construction of personal and creative narratives through individual practices and representations. In the context of Protagonist Identities, Fábrica Moderna places significant value on the discussion surrounding individual and collective identities. By bringing together individuals from different fields and backgrounds, this space promotes fluidity in identity construction, allowing participants to articulate collective social movements and express their unique identity. In terms of Sustainable Systems, Fábrica Moderna is perfectly aligned with the vision of regenerative sustainability, highlighting the importance of individual and collective roles in preserving the social and environmental sphere. Regarding the Redesign of Lifestyles, Fábrica Moderna presents itself as an alternative to traditional work models, stimulating creativity and adaptation to new practices, mindsets, and needs. In the context of Urban Collaborative Organisms, Fábrica Moderna adapts to the transformations of the current world. With the pandemic, the concept of home or workplace has been altered, and Fábrica Moderna provides a multifunctional, hybrid approach space that reflects changes in how people approach professional activities.

—Fablab Lisboa

Nowadays, in the former rabbit slaughterhouse, there is a rear building that used to be an abandoned warehouse, where the Fab Lab is now located. Fablab Lisboa is a workshop space accessible to the general public, providing materials and machines to stimulate creativity and entrepreneurship[11]. It was inaugurated in 2013 and operates in the Mercado do Forno as a space for generating and prototyping ideas[12]. As a digital fabrication laboratory, Fablab Lisboa aims to provide democratic access to innovation, entrepreneurship, discovery, and creativity through the "learning by doing" methodology. It is a space that promotes the sharing of knowledge and experiences, open to all citizens. This laboratory offers a variety of accessible and safe tools, such as small and large milling machines, laser cutters, vinyl cutters, 3D printers, electronics workbench, computers, and CAD and CAM software for computer programming[13].

The informal interviews highlighted that the narrative of the space and its history comes from the evolution of the city, from an urban regeneration of the territory: it was a conversion for creation, to support the economy of the city and its revitalization. The type of occupants and projects in the space includes specific project partners who develop activities with the support of the space, as well as the general community that may bring materials and use the equipment during open days. It was also mentioned that there are loyal users of the space, such as makers. Yet, there is also a new audience with a new attitude that wants to create things, even if they are for personal use in a backyard.

FabLab Lisboa aligns with the trend of Ergonomic Connections by providing an environment where users can interact with technological devices and explore connections between the physical and digital realms. In FabLab, individuals have access to a variety of digital and physical tools that allow them to materialize their ideas and create innovative solutions. The creation process in FabLab involves a constant exchange between the digital and physical worlds, enabling users to experience new forms of interaction and develop collaborative projects. At the same time, FabLab Lisboa also fits into the trend of Urban Collaborative Organisms, as spaces have become multifunctional environments due to the transformative impact of the pandemic. In this context, FabLab adapts to the new professional dynamics by offering an environment where users can develop projects, learn, and experiment with new project development processes. Although FabLab Lisboa serves as an example of a collaborative organism, it is essential to foster collaboration among different actors in the creative community to promote knowledge exchange and the emergence of new partnerships and joint projects. In doing so, it is possible to strengthen the collaboration network and create an even more conducive environment for innovation and idea development.

— TODOS Creative Hub

TODOS[14] is an artistic creation space in Marvila, whose main objective is to bring together various companies and professionals from complementary areas in the same space and meet an unmet need in the integrated audiovisual services landscape in the city of Lisbon. This group of specific professionals led to the formation of a collaborative and multidisciplinary community that fosters the exchange of ideas, expertise, and resources. The TODOS space serves as a hub where these professionals can collaborate, share knowledge, and develop innovative projects within the audiovisual realm. By combining different perspectives and skill sets, TODOS aims to provide comprehensive solutions and services that meet the demands of clients and contribute to the growth and development of the creative industries in Lisbon. The space acts as a catalyst for creativity, innovation, and collaboration, fostering a vibrant and dynamic environment for artistic creation and production.

The informal interviews expressed a nostalgic sentiment regarding the early days of the project when it was still located at LX Factory in Lisbon. Initially, the space aimed to connect friends and foster professional synergies. It

was also evident that the Lisbon City Council had a keen interest in the space, seeking information through frequent visits. It is apparent that the goal was to energize cultural and artistic projects, but over time, financial considerations gained greater focus (profitability). There is curatorship of the partners involved in the space, contributing to its welcoming and familial atmosphere. The dynamics and narratives of the space evoke a sense of "village," with proximity and the influence of collaboration and co-creation through personal interactions. The space owners are responsible for connecting and stimulating creatives, as well as anyone interested in the space. The environment is community-oriented, and proximity plays a crucial role in fostering unity and creating an atmosphere conducive to artistic expression and collaboration among artists and contributors. The dynamics and narratives of the space resemble a "village" as there is closeness and a collaborative and co-creative influence through word-of-mouth. The environment is community-oriented, and the factor of proximity is important for uniting and creating freely among artists and collaborators.

When relating TODOS to the trends identified by the Trends and Culture Management Lab, we can identify several correlations. One of the evident trends is "Anchored Narratives." In TODOS, the dynamics and narratives of the space evoke a sense of "village" where proximity and collaboration are valued, and where stories and narratives are created based on symbolic elements and collective memories. Another present trend is "Protagonist Identities," which addresses the tension between collective categories and individual identity construction. In TODOS, there is an emphasis on creating a community environment where individual and collective identities are valued. The space owners act as "drivers" who bring together and stimulate creatives and everyone interested in the space, promoting processes of recognition and identification among artists and collaborators. The trend of "Ergonomic Connections" also finds connections with TODOS. This trend highlights the importance of connections between users,

devices, and potentialities of control/action, as well as the blurring of boundaries between physical and digital realities. In TODOS, the convergence of functionalities (multi-space) and lifestyles is emphasized, providing an environment where connections between individuals and the community play an important role in creating and interacting with the space. Lastly, the trend of "Redesigning Lifestyles" is present in TODOS through the changes in practices, mentalities, and behaviors that have emerged due to the different challenges faced in recent years in the space and its surrounding area, such as the needs and the sociocultural reconfiguration of the neighborhood. TODOS is committed to reimagining and redesigning lifestyles by offering a dynamic space where ideas turn into reality and where collaboration and creativity flourish, driving positive transformation for the participants in the space.

Conclusions and results discussion

Heritage industrial spaces in Lisbon served and serve the creative communities of Lisbon in several aspects. Although it is changing, some were affordable places to rent – many in need of work – and then created communities of creatives to work in Lisbon. In other cases, they were abandoned public spaces that now gain new purpose and narratives by action of the city hall. Via public efforts, there is a strategy to gather technological businesses and tech entrepreneurship in these types of spaces, but there is also a strong action from the artistic, cultural, and creative actors. In a sense, the involved parties become cultural agents responsible for creating projects and rehabilitating industrial spaces, aiming to maintain their heritage characteristics, which appear to be appealing for the dynamics of the city. As a result, reconverted spaces – either formerly industrial or not – are now giving room for research entities, technological entities, artistic projects, cultural events, and programing, among other creative endeavors, as we can see in a thematic analysis (Gonçalves *et al.* 2021) in Table 1.

Category 1: Type of occupants and projects	Technology companies; cultural centers; residential areas; event spaces; museology spaces in a broader sense; retail spaces; painting, illustration, sculpture, design, pottery, wood and metal artistic projects/works; artistic installations; clothing; biotech; advertising; audio-visual; product and industrial design.
Category 2: Types of products and services	Co-work spaces; incubation and acceleration programs for businesses; event planning; some spaces do not offer services as an entity since the focus is on the residences, however, can provide services as a brand and space through its residents; two cases offered different services in terms of prototyping, cutting and laser printing, 3D printing, and woodwork; marketing; content creation.
Category 3: Creative, Artistic and Cultural Endeavours	There is clearly a willingness to promote cultural and creative projects, promoting strong ties to culture and the arts, but in many times focusing business and economic development as goals; there is also a great appreciation for the local users' culture, identities, narratives and projects.
Category 4: Sociocultural Trends	In the four spaces: Anchored Narratives is strongly present in three; Protagonist Identities is strongly present in three; Ergonomic Connections is strongly present in three; Sustainable Systems is strongly present in two; Lifestyle Redesign is strongly present in two; and the micro trend Collaborative Organisms is strongly present in all spaces.

Table 1.- Articulation of Results

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Although our four case studies have very different natures, objectives, management structures and projects, we can easily see patterns in the collected data. In terms of the entities that occupy the spaces they go from technology to the arts, but they all fall within the scope of innovation and creativeness, to build new solutions. The cultural industries, creative industries and tech industries occupy a large role in the development and work on these spaces.

These spaces act in terms of providing spaces for work, co-work, events, and activities. The important elements to consider are the products and services of the agents, entities and projects that inhabit the places. There is, on the one hand, a strong maker culture in these spaces in terms of prototyping and creating solutions for artistic or selling purposes. But there is also both a strong research and entrepreneurial business components to some of these spaces. They are not uniform, but data highlights these two main groups.

In terms of trends, our main hypothesis is confirmed. The five sociocultural macro trends are very present in the nature, objectives, practices, and dynamics of the case studies. Two macro trends are strongly present in half of the cases and the remaining ones are strongly present in more than half of the cases. It shows that not only the main sociocultural mindsets and behavior patterns are present and impact these spaces, but also that they are in the front in terms of creativity and innovation, acting on the main topics of the moment. Another important result, that only became visible with the observation of the spaces, is the strong presence of the Collaborative Organisms micro trend. It shows us the importance of co-creation, of working as a connected community and exchanging knowledge and building together.

Notes

[1] Cultural management seeks to manage, coordinate, and implement planning and organization strategies in the cultural sector. It is essential to bear in mind that innovation must always be present in activities related to the field to revitalize local economies and achieve social development (Ebewo and Sirayi 2009; Lange et al. 2019). On the other hand, Cultural programming ensures that all aspects of cultural life are integrated in a systemic manner (Cunha 2003; Ebewo and Sirayi 2009). In this sense, thinking about local needs and individuals from specific cultures is important so that better strategies can be taken in relation to the government, the market, and the public (Rodrigues 2008), looking after the various dynamic processes that occur in society. Something similar to what McCracken calls the Chief Culture Officer, an individual who has the ability to read and activate strategies based on culture (McCracken 2008).

[2] See: https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1569842778.pdf

[3] See: https://projects2014-2020.interregeurope.eu/urbanm/

[4] See: https://informacoeseservicos.lisboa.pt/informacao-administrativa/projetos-cofinanciados/economia-e-inovacao.

[5] See: https://hubcriativobeato.com/en/home/#future; https://scalecities.com/bestpractice/hub-criativo-do-beato/

[6] See: https://amensagem.pt/2022/10/28/hub-criativo-fabrica-unicornios-beato/

[7] See: https://creativecultures.letras.ulisboa.pt/gtc/ ; https://creativecultures.letras.ulisboa.pt/gtc/tendencias/

[8] See: https://www.jn.pt/nacional/especial/marvila-o-bairro-das-artes-que-nasceu-operario-e-resiste-ao-luxo-10738611.html; https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1556879611.pdf

[9] See: https://ensina.rtp.pt/artigo/fabrica-moderna-uma-oficina-partilhada-para-artesaos/; https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1556879611.pdf

[10] See: https://www.jn.pt/nacional/especial/marvila-o-bairro-das-artes-que-nasceu-operario-e-resiste-ao-luxo-10738611.html

[11] See: https://www.publico.pt/2017/12/17/local/noticia/a-inovacao-em-lisboa-fazse-em-locais-com-historia-1796018

[12] See: https://informacoeseservicos.lisboa.pt/contactos/diretorio-da-cidade/fab-lab-lisboa.

[13] See: https://madeoflisboa.com/p/spot/fablab-lisboa; https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1586450460.pdf; https://www.linkedin.com/company/fablablisboa/about/; https://projects2014-2020.interregeurope.eu/fileadmin/user_upload/tx_tevprojects/library/file_1586450460.pdf

[14] See: https://www.todos.pt/; https://creativehubs.net/newmap/hub.php?id=229

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