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# A Comparative Study of the Transformation of Old Industrial Sites in China into Cultural and Creative Parks<sup>1</sup>

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Received: November 9, 2024 / Revised: January 5, 2025 / Accepted: January 15, 2025

<https://doi.org/10.69598/sbjfa274825>

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<sup>1</sup> This article is part of the doctoral dissertation "The architectural form and characteristics of the old Linhai factory in Taizhou are being considered for the transformation and design of Building 12 into a cultural and creative space."

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# Abstracts

In the context of rapid urban development, the reuse of old industrial sites has become a significant topic in urban renewal. This study examines three representative cases: Beijing's 798 Art District, Nanjing's Chenguang 1865 Cultural and Creative Industry Park, and Chengdu's Eastern Suburb Memory Fashion Creative Industry Park. It explores their similarities and differences in terms of geographical location, transportation conditions, and functional layout, as well as their respective successes and challenges. The research employs a combination of literature review, case analysis, and field investigation to conduct an in-depth analysis of these parks. The findings indicate that all three parks have successfully integrated historical culture with creative industries, benefiting from advantageous geographical locations and transportation access. However, they also face significant challenges, including commercialization pressures, rising rents, and insufficient integration of cultural resources during their development. To address these challenges, this study proposes strategies to balance commercialization with cultural value, deepen the cultural exploration of industrial heritage, and enhance the sustainable development capabilities of these parks. By optimizing internal infrastructure and promoting community engagement through diverse cultural activities, these parks can improve the visitor experience and solidify their role as cultural and creative hubs. Drawing on the successful experiences and potential issues identified in the case studies, this research aims to provide theoretical support and practical guidance for future urban renewal projects, contributing to the sustainable transformation of old industrial sites into vibrant cultural spaces.

**Keywords:** Old Industrial Sites / Cultural and Creative Industry Park / Transformation Design / Functional Distribution

## Citation

Chen, F., Chaiyakut, P., & Panthupakorn, P. (2025). A Comparative Study of the Transformation of Old Industrial Sites in China into Cultural and Creative Parks. *Silpa Bhirasri (Journal of Fine Arts)*, 13(1), 25-60. <https://doi.org/10.69598/sbjfa274825>



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# การศึกษาเปรียบเทียบการ เปลี่ยนแปลงพื้นที่อุตสาหกรรม เก่าในประเทศจีนเป็นส่วน วัฒนธรรมและสร้างสรรค์<sup>1</sup>

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<https://doi.org/10.69598/sbjfa274825>

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<sup>1</sup> บทความนี้เป็นส่วนหนึ่งของวิทยานิพนธ์ระดับปริญญาเอกเรื่อง "รูปแบบและอัตลักษณ์ของสถาปัตยกรรมโรงงานเก่าหลินไห่เมือง ไทโจว เพื่อออกแบบ ปรับปรุงสถาปัตยกรรมหมายเลข 12 สู่พื้นที่วัฒนธรรมสร้างสรรค์"

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# บทคัดย่อ

ในบริบทของการพัฒนาเมืองอย่างรวดเร็ว การนำพื้นที่อุตสาหกรรมเก่ากลับมาใช้ใหม่ได้กลายเป็นหัวข้อสำคัญในกระบวนการฟื้นฟูเมือง การวิจัยนี้ สำรวจตัวอย่างพื้นที่อุตสาหกรรมเก่าสามแห่ง ได้แก่ 1). เขตศิลปะ 798 ในกรุงปักกิ่ง 2). สวนวัฒนธรรมและอุตสาหกรรมสร้างสรรค์เฉิงกวง (Chenguang) 1865 ในเมืองหนานจิง และ 3). สวนอุตสาหกรรมสร้างสรรค์แพซันตงเจียวจี้ (Eastern Suburb Memory) ในเมืองเฉิงตู โดยสำรวจความเหมือนและความแตกต่างในด้านที่ตั้งทางภูมิศาสตร์ การเดินทาง และการผังการใช้งานพื้นที่ รวมถึงความสำเร็จและความท้าทายที่แต่ละแห่งเผชิญ การวิจัยใช้การผสมผสานระหว่างการทบทวนวรรณกรรม การวิเคราะห์กรณีศึกษา และการสำรวจภาคสนามเพื่อทำการวิเคราะห์เชิงลึกเกี่ยวกับสวนสาธารณะเหล่านี้ ผลการวิจัยชี้ให้เห็นว่าสวนวัฒนธรรมทั้งสามแห่งประสบความสำเร็จในการบูรณาการวัฒนธรรม ประวัติศาสตร์กับอุตสาหกรรมสร้างสรรค์ ผลสืบเนื่องมาจากที่ตั้งทางภูมิศาสตร์และการเดินทางเข้าถึงที่ดี อย่างไรก็ตาม พวกพื้นที่เหล่านี้ยังเผชิญกับความท้าทายที่สำคัญ เช่น แรงกดดันในเชิงพาณิชย์ ค่าเช่าที่เพิ่มสูงขึ้น และการขาดแคลนทรัพยากรทางวัฒนธรรมในระหว่างการพัฒนา เพื่อรับมือกับความท้าทายดังกล่าว การศึกษานี้ได้เสนอแนวทางในการสร้างสมดุลระหว่างการทำธุรกิจและคุณค่าทางวัฒนธรรม โดยเน้นสำรวจมรดกทางวัฒนธรรมของพื้นที่อุตสาหกรรมเก่า และเพิ่มศักยภาพในการพัฒนาอย่างยั่งยืนของสวนวัฒนธรรมเหล่านี้ ด้วยการปรับปรุงโครงสร้างพื้นฐานให้มีประสิทธิภาพ และส่งเสริมการมีส่วนร่วมของชุมชนผ่านกิจกรรมทางวัฒนธรรมที่หลากหลาย สวนวัฒนธรรมเหล่านี้สามารถยกระดับประสบการณ์ของผู้เยี่ยมชม และสร้างบทบาทของพื้นที่ในฐานะศูนย์กลางวัฒนธรรมและความคิดสร้างสรรค์โดยการศึกษาจากความสำเร็จและปัญหาที่อาจเกิดขึ้นในกรณีศึกษา งานวิจัยนี้จึงมีเป้าหมายเพื่อให้การสนับสนุนทางทฤษฎี และคำแนะนำในทางปฏิบัติสำหรับโครงการฟื้นฟูเมืองในอนาคต เพื่อช่วยให้การเปลี่ยนแปลงพื้นที่อุตสาหกรรมเก่าไปสู่พื้นที่วัฒนธรรมที่มีชีวิตชีวาเป็นไปอย่างยั่งยืน

**คำสำคัญ:** พื้นที่อุตสาหกรรมเก่า / สวนอุตสาหกรรมวัฒนธรรมและความคิดสร้างสรรค์ / การออกแบบการเปลี่ยนแปลง / การกระจายหน้าที่

## วิธีอ้างอิง

เพียเจิน, พงศ์เดช ไชยคุตร และ ภรดี พันธุ์ภากร. (2568). การศึกษาเปรียบเทียบการเปลี่ยนแปลงพื้นที่อุตสาหกรรมเก่าในประเทศจีนเป็นสวนวัฒนธรรมและสร้างสรรค์. *วารสารศิลป์ พีระศรี*, 13(1), 25-60. <https://doi.org/10.69598/sbjfa274825>



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## Background of the Study

The development of contemporary art in China has undergone a process of diversification since the reform and opening-up in the 1980s, followed by internationalization influenced by globalization in the 1990s, and further expansion in the 21st century through marketization and the rise of art districts. In this process, the transformation of old industrial areas into art spaces has become a significant phenomenon, not only driving the development of cultural and creative industries but also serving as an important means of urban renewal.

The Chinese government attaches great importance to cultural and creative industries, viewing them as key to economic transformation and the enhancement of national soft power. Through policies such as the 13th and 14th Five-Year Plans, the "Cultural Industry Revitalization Plan," and others, the government has encouraged the transformation of old industrial sites into cultural and creative parks. This has been supported by measures such as financial subsidies, tax incentives, land policies, and special funds to promote local implementation. At the same time, these policies emphasize the protection of industrial heritage, the construction of urban cultural brands, and the integration of internationalization with localization, providing a favorable policy environment for the development of cultural and creative spaces.

In this context, how to revitalize former industrial sites through creative design and functional transformation has become a key issue in the fields of urban planning and cultural management. Beijing's 798 Art District, Nanjing's Chenguang 1865, and Chengdu's Eastern Suburb Memory are exemplary cases of the adaptive reuse of old industrial sites in China.

Beijing's 798 has become a global model for cultural and creative industries due to its unique contemporary art atmosphere and international platform. Nanjing's Chenguang 1865 integrates historical culture with technological innovation, injecting new vitality into the city. Chengdu's Eastern Suburb Memory, with its diverse cultural and creative industry cluster featuring local characteristics, has formed a unique competitive advantage. These parks, by combining industrial heritage with cultural creativity, have provided new momentum for urban development.

However, these parks also face numerous challenges in their development process, such as land planning, cultural resource integration, and market-oriented operations. Through a comparative analysis of Beijing's 798, Nanjing's Chenguang 1865, and Chengdu's Eastern Suburb Memory, the successful experiences and potential issues of China's industrial site transformation can be summarized, providing theoretical support and practical guidance for future urban renewal projects.

## **Research Objectives**

(1) To explore the similarities and differences in geographic location, transportation overview, and functional layout of different parks.

(2) In order to derive the successful experiences and potential issues of Beijing's 798 Art Zone, Nanjing's Chenguang 1865 Cultural and Creative Industry Park, and Chengdu's Eastern Suburb Memory, and to provide theoretical support and practical guidance for future urban renewal projects.

## **Scope of the Study**

The scope of this study includes the following aspects: First, reviewing the historical background and current development status of the three parks; second, analyzing the geographical location and transportation conditions of the three parks; third, summarizing the functional layout characteristics of the three parks; fourth, identifying the successful experiences and challenges faced by the three parks; and finally, proposing specific solutions to enhance the sustainable development of the parks.

## **Research Methods and Conceptual Framework**

To ensure the depth and breadth of the research, the following methods and theories will be adopted:

### **1. Literature Review Method**

This study is based on a comprehensive literature review, systematically organizing the documentation and cultural context related to the transformation of three old industrial parks into cultural and creative spaces. The aim is to obtain extensive and detailed information on the historical evolution, current status, and development of the three parks.

## 2. Case Study Method

Three representative parks in China -Beijing's 798 Art Zone, Nanjing's Chenguang 1865, and Chengdu's Eastern Suburb Memory- are selected for a comparative study of similarities and differences. This aims to provide theoretical support and practical guidance for future urban renewal projects.

## 3. Field Research Method

This study employs field research methods, conducting on-site visits to Beijing's 798 Art Zone, Nanjing's Chenguang 1865, and Chengdu's Eastern Suburb Memory. Through participatory observation and in-depth interviews, comprehensive data and original information about the cases are collected, covering aspects such as geographical and transportation conditions, commercial formats, and cultural activities. Floor plans and functional zoning maps are also created.

## 4. Interdisciplinary Research Method

An interdisciplinary research approach is adopted, integrating knowledge from urban planning, architecture, and industrial economics. This allows for a comprehensive analysis of the functional planning, architectural characteristics, and development operations of the three parks. From an interdisciplinary perspective, the study explores strategies and outcomes for transforming old industrial sites into cultural and creative spaces.

To clearly present the research concepts and methods, the researchers have developed a conceptual framework.



Figure 1  
*Conceptual framework of this study*

## Literature review

With the acceleration of globalization and the rapid advancement of urbanization, many cities are facing the issue of idle and declining old industrial sites. These sites were once the core of economic development during the industrialization era, but with industrial restructuring and technological progress, many traditional industries have gradually withdrawn from the stage of modern urban development. The reuse of old industrial sites is not only an important component of urban renewal but also a key pathway to achieving sustainable development (Xu et al, 2017: 81-84, 101). Before transformation, these areas primarily focused on manufacturing functions and lacked diversified economic activities. After transformation, through the introduction of cultural and creative industries, these areas have gradually evolved into comprehensive creative parks integrating art, culture, and commerce. This transformation not only preserves historical and cultural heritage but also meets the diverse needs of modern society (Liu et al, 2018: 93-97).

The protection and reuse of industrial heritage occupy a significant position in urban planning. Studies have shown that the redevelopment of industrial sites can not only preserve the historical memory of cities (Luo & Cao, 2023) but also stimulate regional economic vitality through the introduction of cultural and creative industries. Functional distribution plays a critical role in this process, as reasonable functional positioning can effectively integrate resources and enhance the ecological and economic benefits of the parks (Liu et al, 2023: 206-208). Furthermore, the development of cultural and creative industries relies on a strong historical and cultural foundation. By protecting cultural heritage and exploring intangible cultural heritage, creative economies can be supported, achieving a win-win situation for both culture and economy (Ye, 2021: 40-41).

This study selects Beijing's 798 Art Zone, Nanjing's Chenguang 1865 Cultural and Creative Industry Park, and Chengdu's Eastern Suburb Memory Fashion and Creative Industry Park as typical cases for comparative analysis. These parks share certain similarities in terms of geographical location, transportation conditions, and functional layout, but they also exhibit their own unique characteristics. Beijing's 798 Art Zone, with its international artistic atmosphere and multicultural exchanges, has become a gathering place for global artists (Meng et al, 2024: 1473). Nanjing's Chenguang 1865 Creative Industry Park showcases a rich historical and cultural heritage by blending historical and modern architectural styles and



introducing diverse commercial formats (Wang, 2009: 855-862). Chengdu's Eastern Suburb Memory Park, on the other hand, has formed a comprehensive cultural and creative industry cluster that caters to different groups through multifunctional performance venues and a variety of cultural activities (Shi, 2022: e8548). The comparative study of these cases helps to reveal the commonalities of success and unique practical experiences in the transformation processes of different parks.

## **Results**

### **1. Case Overview**

This study selects three representative cases: Beijing's 798 Art Zone, Nanjing's Chenguang 1865 Cultural and Creative Industry Park, and Chengdu's Eastern Suburb Memory Fashion Creative Industry Park. These cases are elaborated upon in terms of their historical evolution, geographic location, and current status.

#### **1.1 Beijing 798 Art Zone**

The 798 Art Zone was originally known as the 718 Joint Factory, established in 1951. Primarily manufactures radio components and other electronic equipment. The buildings within the factory area are primarily in the Bauhaus style, characterized by the simplicity and functionality of modernism. In February 2002, American Robert rented the Hui People's Canteen of 798 and established an art bookstore as the first art institution to set up in the area, gradually forming a clustering effect and spontaneously creating a small art district. Over more than 20 years, the site transformed from an abandoned old industrial park into a vibrant modern art district, becoming an important platform for cultural and artistic exchanges between China and abroad (Li & Lin, 2022: 120-124).

Table 1  
*Overview of the Development History of the 798 Art Zone*

| Year | Event  |
|------|--|
| 1951 | The 718 Joint Factory was established in the Jiuxianqiao area.   |
| 1964 | The Fourth Ministry of Machine Building dissolved the 718 Joint Factory structure and established directly affiliated factories: 706, 707, 718, 797, 798, and 751.         |
| 1999 | The 798 Factory merged with the other five factories to form the Beijing Sevenstar Huadian Science and Technology Group Co., Ltd., abbreviated as "Sevenstar Electronics." |
| 2001 | Due to the reorganization of assets from the original six factories, some properties were left unused.   |
| 2002 | American Robert rented the Hui Min Canteen and established an art bookstore, becoming the first art institution to settle in 798.  |

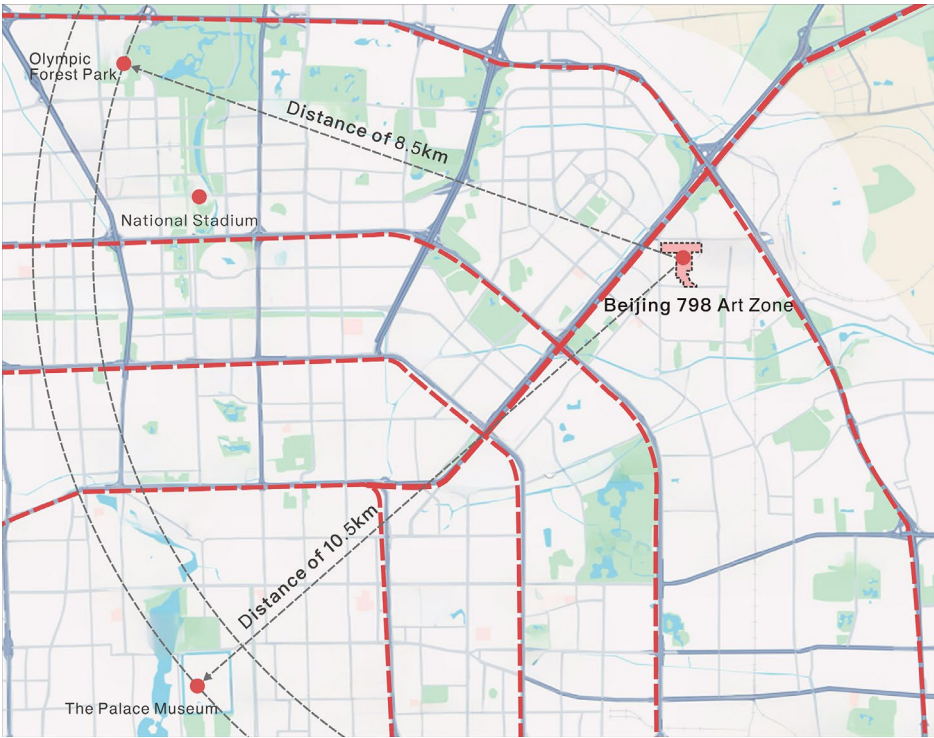


Figure 2  
*Beijing 798 Art Zone Location Analysis Map.*

The Beijing 798 Art Zone is located in the Dashanzi area of Jiuxianqiao Subdistrict, Chaoyang District, Beijing, and is also known as the Dashanzi Art District. It is surrounded by Wangjing SOHO and numerous office buildings, making it a bustling area in Chaoyang District. The art zone is adjacent to the Airport Expressway and is a 15-minute walk from the nearest subway Line 14, offering convenient transportation. It is 10.5 kilometers from the Forbidden City and 8.5 kilometers from the Olympic Forest Park.



Figure 3  
*Beijing 798 Art Zone Layout Map.*

The Beijing 798 Art Zone has a total area of 690,000 square meters, with a building area of about 230,000 square meters, including over 70,000 square meters of Bauhaus-style architecture. Cultural and creative institutions make up nearly 80% of the total number of institutions in the park. The entire park was replanned in 2022, reserving the core area for cultural, artistic, and international exchange institutions (A1, A2, A3). In addition to the original Creative Plaza (E2) and Bauhaus Plaza (E1), several new public plaza spaces have been added, such as Electron Plaza (E3) and Tongxin Plaza (E4), which can be used for markets, performances, street dance, skateboarding, and other diverse cultural and artistic activities.

Table 2

*Diagram of Some Buildings in the Beijing 798 Art Zone*






| Number | Name   | Image  |
|--------|--|--|
| A1     | German Cultural Center<br>·Goethe-Institut (China) |    |
| A2     | Persian Cultural and Art Center                    |   |
| A3     | Bahrain Cultural Center                            |  |
| B1     | 798 Art Center                                     |  |
| B2     | 798 Children's Art Center                          |  |

Table 2 (continued)











| Number | Name                             | Image  |
|--------|----------------------------------|--|
| B3     | Hive Center for Contemporary Art |    |
| C1     | UCCA Center for Contemporary Art |    |
| C2     | Lattice International Art Museum |   |
| C3     | Meilun Art Museum                |  |
| D1     | Galleria Continua (Beijing)      |  |



Table 2 (continued)

| Number | Name                   | Image  |
|--------|------------------------|--|
| D2     | White Box Art Museum   |    |
| D3     | Long March Space       |    |
| E1     | Bauhaus Plaza          |   |
| E2     | Creative Plaza         |  |
| E3     | Electron Plaza         |  |
| F1     | "Wandering in Beijing" |  |

## 1.2 Nanjing's Chenguang 1865 Cultural and Creative Industry Park

The predecessor of the Nanjing's Chenguang 1865 Cultural and Creative Industry Park was the Jinling Machine Manufacturing Bureau, founded by Li Hongzhang in 1865. It was an important military industrial production base in modern China, primarily used for the manufacturing of ordnance products. After more than 150 years of changes and continuous development through the late Qing Dynasty, the Republic of China, and after the founding of the People's Republic of China, it has been hailed as a "museum" of modern Chinese industrial architecture. The industrial buildings, constructed during different periods, feature architectural styles that include the blue bricks and black tiles of the late Qing Dynasty, the Bauhaus style of the Republic of China period with brick and stone walls, and the red brick buildings from after the founding of the People's Republic of China. Jointly developed by the Chenguang Group and the government, the Nanjing Chenguang 1865 Creative Park officially opened in 2007 (Jiang & Ding, 2022: 136-138).

Table 3

*Overview Table of the Development History of Nanjing's Chenguang 1865*

| Year | Event   |
|------|---|
| 1865 | Li Hongzhang established the Jinling Machine Manufacturing Bureau here, and the location of the 1865 park is at the center of this historic site, from which it derives its name. |
| 1928 | Renamed Jinling Arsenal.  |
| 1937 | With the outbreak of the Anti-Japanese War, the Jinling Arsenal was forced to relocate westward to Chongqing.   |
| 1945 | After Japan's surrender, the factory returned to Nanjing and was renamed the 21st Factory, Nanjing Branch.  |
| 1949 | Renamed East China Ordnance General Plant.  |
| 1980 | Renamed Nanjing Chenguang Machinery Factory, focusing mainly on the production of optical instruments and precision machinery.  |
| 2006 | The mechanical production lines of Chenguang Machinery Factory were relocated to other industrial areas in Nanjing.   |
| 2007 | The Nanjing Chenguang 1865 Creative Park officially opened.   |

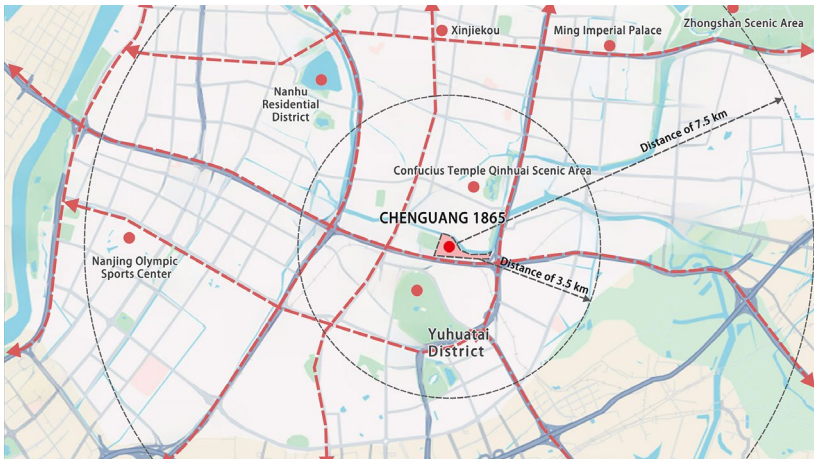


Figure 4  
*Nanjing's Chenguang 1865 Cultural and Creative Industry Park Location Analysis Map.*

The park is located on the southern side of Nanjing's city center, just 1.2 kilometers from the Confucius Temple. It is bordered by the Qinhuai River to the north and Yingtian Avenue to the south, with the Zhonghua Gate Fortress visible across the river. The area boasts convenient transportation, Accessible by bus and Metro Line 8. Within a three-kilometer radius, you can reach attractions and commercial areas such as the Yuhuatai Scenic Area, the Confucius Temple Qinhuai Scenic Belt, and the Hongyuecheng Shopping Plaza. Within a seven-kilometer radius, you can access the Zhongshan Scenic Area, the Ming Palace, the Xijiekou Commercial Street, and Mochou Lake Park, among other commercial areas and attractions.



Figure 5  
*Nanjing's Chenguang 1865 Cultural and Creative Industry Park Layout Map.*



The park covers an area of 210,000 square meters, with a building area of approximately 110,000 square meters. It preserves over 50 industrial buildings from the late Qing Dynasty, the Republic of China period, and post-liberation. These include nine Qing Dynasty industrial buildings, 23 from the Republic of China period, and 26 modern buildings constructed after liberation, along with five commercial buildings built after the establishment of the park.

The seven remaining Qing Dynasty buildings are mostly small in scale, featuring brick wall structures with small window areas, divided into two groups: one group consists of machine workshops (B1, B2, B3) built in the 1860s and 1870s, which are two-story brick and mixed structures relocated south of Majia Mountain; the other includes the Yan Copper Smelting Factory (E11), Machine Factory (A8), and Wood Factory Building (E9) built in the 1880s, made of brick-and-wood structures scattered in different areas.

Most buildings from the Republic of China period are in the Bauhaus style, with brick and stone walls and uniform windows. The large "Z"-shaped factories (A1, A2), built in 1936, are located west of the main entrance, featuring steel beams and a zigzag roof design. Seventeen elongated workshops, primarily serving as riverside material warehouses (E8), are in the park's northwest, with internal wooden frames spanning over 18 meters.

The post-liberation buildings are simple and modern, divided into tall factories and multi-story factories. The C4 Special Modification Factory in the southeast is built with red brick and cement, offering large internal spaces. Multi-story factories along the central axis and eastern side have concrete-clad exterior walls and 3-5 story frame structures, mainly used for offices.

Table 4

*Diagram of Some Buildings in the Beijing 798 Art Zone*








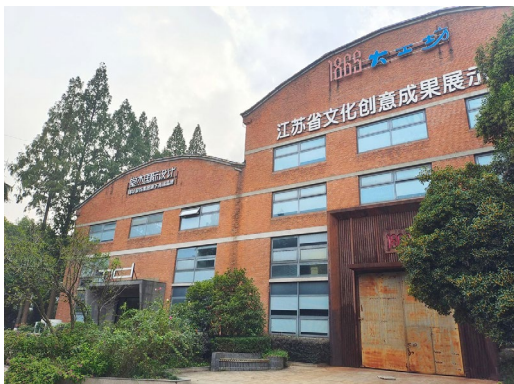
| Number | Name                             | Image  |
|--------|----------------------------------|--|
| B1-3   | Jinling Ordnance Exhibition Hall |    |
| E11    | Yan Copper Smelting Factory      |   |
| A8     | Machine Factory                  |  |
| E9     | Wood Factory Building            |  |

Table 4 (Continued)

| Number | Name                 | Image  |
|--------|----------------------|--|
| A1     | Fande Art District   |    |
| C2     | Yongyin Coin Museum  |   |
| E8     | Material Warehouse   |  |
| C4     | Modification Factory |  |

### 1.3 Chengdu's Eastern Suburb Memory Fashion Creative Industry Park

The predecessor of Eastern Suburb Memory was the Chengdu State-owned Hongguang Electron Tube Factory, established in 1958. Primarily used for the production of electron tubes, the architectural style is mainly industrial buildings from the Soviet-aided period, preserving industrial relics such as water towers and chimneys. In 2007, the Chengdu municipal government and relevant departments decided to transform it into the Eastern Suburb Memory Cultural and Creative Industry Park. The park gradually developed into a comprehensive cultural space that integrates various cultural and creative industries, including music, art, design, and film and television (Zhao, 2022: 242-244).

Table 5

*Overview Table of the Development History of Chengdu's Eastern Suburb Memory*

| Year | Event   |
|------|---|
| 1958 | The Chengdu State-owned Hongguang Electron Tube Factory marked the establishment of China's first large-scale comprehensive electronic beam tube backbone enterprise. |
| 2009 | The renovation project was launched, combining cultural and creative industries to create a music industry base.  |
| 2011 | The "Chengdu Eastern Music Park" officially opened for operation.   |
| 2015 | The Dongjiao Memory Internet Creative Industry Park officially opened.  |
| 2019 | Dongjiao Memory was officially designated as the "Chengdu International Fashion Industry Park."   |





Figure 6

*Chengdu's Eastern Suburb Memory Fashion Creative Industry Park Location Analysis Map.*

The Chengdu Eastern Suburb Memory International Fashion Industry Park is located at No. 4, Jiannan Branch Road, outside the Second Ring East, Chenghua District, Chengdu. It encompasses the Erxianqiao, Fuqing Road, and Tiaodenghe streets. Situated in the core section of the "Golden Middle Ring" outside Chengdu's Second Eastern Ring, it forms the Shibangqiao business district along with Dongjiao Memory, Vanke Tianhui, and Longfor Binjiang Tianjie, making it the most vibrant fashion center in Chengdu. It is 5.5 kilometers from the Chunxi Road business district, with the Dongjiao Memory Station on Metro Line 8 nearby, offering convenient transportation. This is a comprehensive industrial park that integrates culture, creativity, and fashion.



Figure 7

*Chengdu's Eastern Suburb Memory Fashion Creative Industry Park Location Analysis Map.*

The "Eastern Suburb Memory" factory area covers approximately 21 square kilometers. It includes factory office buildings built with Soviet assistance before the 1950s and various types of factory buildings constructed from the 1950s to the early 1990s. Both Building 2 and Building 3 have preserved their industrial architectural features, with Building 3 being transformed into a Memory Gallery, while Building 1 was structurally altered to become a performance center. Buildings 4, 25, 30, and 31 are interconnected by various industrial pipelines, which were converted into an industrial cross street during the park renovation. The water tower, chimneys, pipelines, and rust-stained lathes have all been preserved. The other buildings have undergone internal modifications to maintain their industrial heritage features while achieving unity with their commercial functions and the overall park style.

Table 6

*Diagram of Some Buildings in the Chengdu's Eastern Suburb Memory*



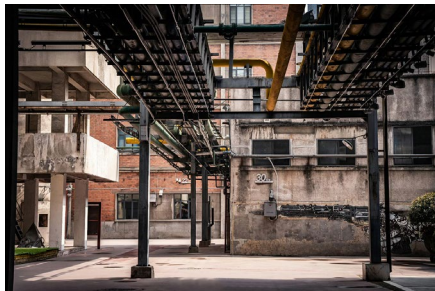





| Number        | Name                                | Image  |
|---------------|-------------------------------------|--|
| 1             | International Art Exhibition Center |   |
| 3             | Memory Gallery                      |  |
| 4, 25, 30, 31 | Industrial Cross Street             |  |

Table 6 (Continued)

| Number | Name                 | Image  |
|--------|----------------------|--|
| 54     | Stage North Building |    |
| A      | Chengdu Stage        |    |
| B      | Locomotive Square    |  |
| C      | Skateboard Park      |  |
| D      | Dongshan Music Plaza |  |

## 2. Geographical Location and Transportation Analysis

The three spaces are located in Beijing, the capital of China; Nanjing, the capital of Jiangsu Province; and Chengdu, the capital of Sichuan Province. As shown in Figure 8, these three spaces are quite far apart, showcasing the unique transformation characteristics of different regions in China. They fully leverage their geographical advantages to attract different types of visitors. Each of the three parks is served by three or more bus stops or metro lines, enjoying convenient public transportation support. Refer to Table 7 for specific details.



Figure 8

*Case Distribution Topographic Map*

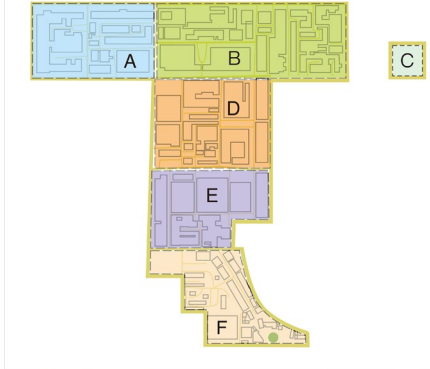

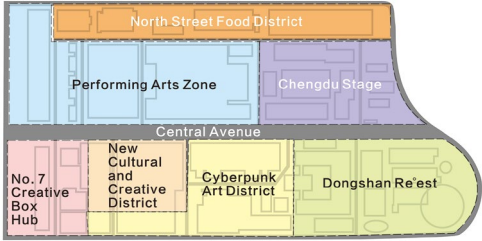


Table 7

*Table of Geographic Location and Transportation Overview for Three Cases*

| Location                      | Geographical Description   | Traffic Conditions  |
|-------------------------------|--|---|
| Beijing 798 Art Zone          | Located in the Jiuxianqiao area of Chaoyang District, Beijing, close to international enterprises and embassy areas  | Surrounded by multiple bus routes, the park is also accessible via Metro Line 14. It is close to the airport, making it suitable for driving. |
| Nanjing Chenguang 1865        | Located in Qinhuai District, Nanjing, near the city center, rich in historical and cultural atmosphere, integrated with cultural ambiance and historical tourism resources               | Surrounded by multiple bus routes, you can also take Metro Line 3 and walk 400 meters, or drive to avoid peak hours.                          |
| Chengdu Eastern Suburb Memory | Located in Chenghua District, Chengdu, an old industrial area, utilizing rich industrial heritage resources as a backdrop to promote the development of cultural and creative industries | Surrounded by multiple bus routes, you can also take Metro Line 8 and walk 500 meters, or drive to avoid peak hours.                          |

Table 8  
*Table of Functional Layout for Three Cases*

| Location                      | Functional Layout Diagram   | Functional Layout Description  |
|-------------------------------|---|--|
| Beijing 798 Art Zone          |    | The park is divided into six sections: A-F, with each area centered around an international cultural exchange center and galleries.  |
| Nanjing Chenguang 1865        |   | The park is divided into: Industrial Exhibition Area, Creative Culture Area, Cultural Tourism Experience Area, Technology Incubation Area, Creative Exhibition Area, Hilltop Leisure Area, and Riverside Scenic Belt.                          |
| Chengdu Eastern Suburb Memory |  | The park is divided into four main districts: Performing Arts District, New Cultural and Creative Arts, Chengdu Stage, Cyberpunk Art, as well as the North Street Food District, and two major groups: Dongshan Re°est and No. 7 Creative Box. |

The analysis of the functional layout of Beijing 798 Art Zone, Nanjing Chenguang 1865, and Chengdu Eastern Suburb Memory highlights the importance of spatial management and design details. Each park demonstrates unique strategies in spatial division to meet the needs of their cultural and creative industries.

The 798 Art Zone is an open cultural space divided into six sections (A-F), each accessible from all sides. Its functional layout centers around international cultural exchange centers and galleries, which occupy more than 80% of the total area. In 2022, the park underwent a re-planning process, adding several public squares, which seamlessly integrate exhibition and leisure areas within each section, creating a dynamic and continuous cultural exchange platform.

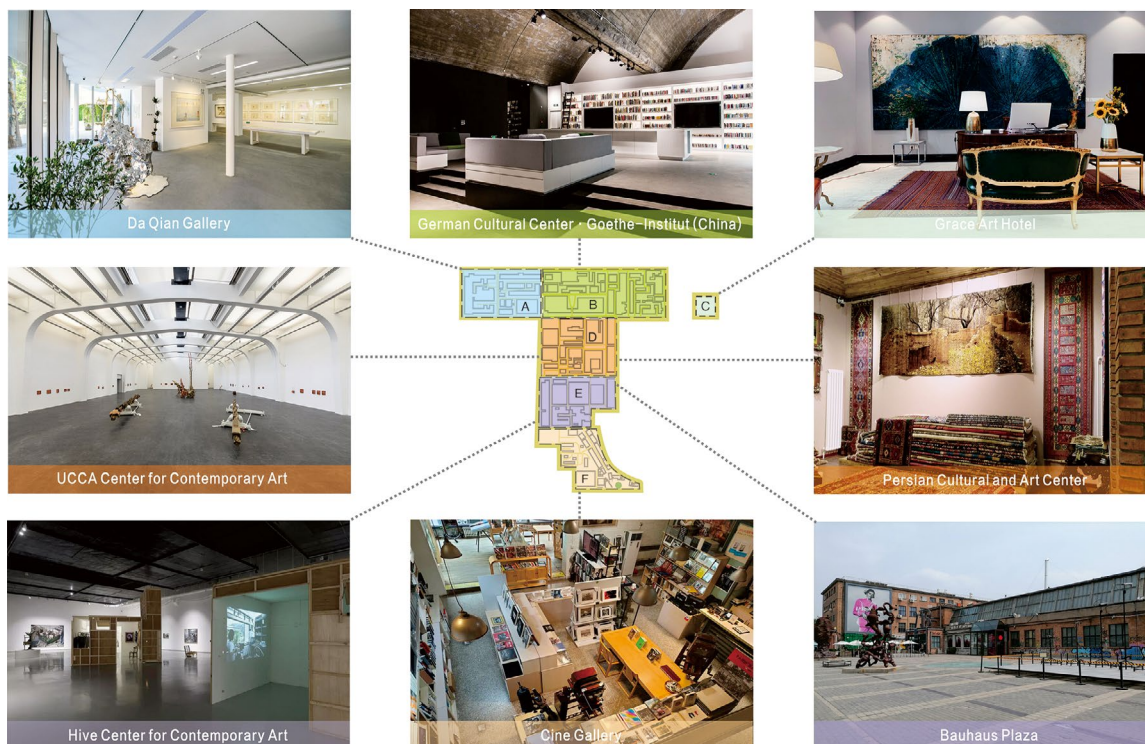


Figure 9  
*Functional Layout Map of Beijing 798 Art Zone*

Nanjing Chenguang 1865 Creative Industry Park emphasizes the thematic display of historical buildings. The industrial exhibition area is near the main entrance on the south side, built around three Qing Dynasty buildings and sawtooth factory buildings from the Republic of China era, offering a "museum-like" cultural display experience upon entry. The cultural tourism experience area is on the left of the main street, while the creative culture area is located in the northwest, gathering numerous creative enterprises. The technology incubation area in the southwest is the core driving force for development. The creative exhibition area utilizes former workshops and squares to showcase creative products and host various events. The hilltop leisure area at Majiashan provides

a beautiful natural environment, and the riverside fashion lifestyle leisure area runs east to west, offering diverse leisure facilities, forming a complex living space that combines history and creative industries.environment, and the riverside fashion lifestyle leisure area runs east to west, offering diverse leisure facilities, forming a complex living space that combines history and creative industries.



Figure 10  
*Functional Layout Map of Nanjing Chenguang 1865*

Chengdu Eastern Suburb Memory divides the park into several sections, each with unique thematic functions. The southeastern Dongshan Re°est section was the first successfully developed area, followed by the southwestern No. 7 Creative Box, which provides space for small studios and outdoor social interactions, supporting the interaction and collaboration of different creatives. The central avenue and Chengdu stage serve as new fashion venues accommodating over a thousand people, dedicated to brand displays and public communication. North Street has been transformed into a small shop area, enhancing visitability and integrating various dining experiences. The industrial cross street has been uniquely transformed into an adventure area through lighting modifications.



The entire park includes a performance arts district with large-scale performance and exhibition venues, providing a broad platform for cultural and creative activities, integrating multiple independent IPs, making the park vibrant and creative.



Figure 11  
*Functional Layout Map of Chengdu Eastern Suburb Memory*

Overall, these three parks each have distinct characteristics in their functional layout. Through effective spatial management and design, they have successfully transformed old industrial sites into vibrant cultural and creative industry parks. The careful planning of exhibition content and activities, combined with clever spatial layouts, further enhances the cultural appeal and economic benefits of the parks.

#### 4. Analysis of Successful Practices and Existing Challenges

##### 4.1 Successful Practices

Through the study of three cases, the specific successful measures for transforming old industrial sites into cultural and creative parks are summarized as follows:

Table 9

*Comparison Table of Successful Practices in Three Parks*

|   | Beijing 798 Art Zone  | Nanjing Chenguang 1865  | Chengdu Eastern Suburb Memory  |
|---|---|---|--|
| <b>Historic building preservation and utilization</b> | On the basis of preserving industrial buildings, it has become an international art community, attracting global artists and creative professionals.  | Combine historic buildings from the Qing Dynasty and the Republic of China era with modern styles to create tourist attractions, showcasing the charm of historical culture and artworks.     | Restores and repurposes old factory buildings, transforming them into multifunctional spaces and creating over 20 diverse performance and exhibition venues.   |
| <b>Event Planning and Cultural Appeal</b>             | Organize diverse exhibitions and cultural activities, with the main attractions including the UCCA Ullens Center for Contemporary Art, the Bahrain Cultural Center, and the Persian Culture and Art Center. | Organizes cultural activities, such as historical exhibitions and creative markets, to highlight the historical and cultural significance of the park while encouraging public participation. | Host thousands of cultural events, attracting numerous first exhibitions, premieres, debuts, and flagship stores, such as the first ARTE fully immersive art museum in mainland China, catering to all age groups. |
| <b>Integration of Economy and Culture</b>             | By attracting galleries and international exchange centers, it integrates art with commerce, creating a sustainable economic model while maintaining its cultural identity.                                 | Introduces renowned commercial, entertainment, and office formats such as "Vander," showcasing immense economic potential while integrating cultural elements like design and creativity.     | Enrich the cultural experience through the introduction of new formats and brands, such as the Shuyanfu panoramic immersive Han culture-themed dining show.  |

The three parks have successfully built unique cultural ecosystems by preserving and transforming historical industrial buildings, fully leveraging their distinctive cultural resources. By integrating urban cultural characteristics and hosting diverse activities, they have attracted a large number of tourists and art enthusiasts, becoming an essential part of urban cultural development. Specifically, the 798 Art Zone brings together artists from around the world, enriching cultural diversity; the Nanjing Chenguang 1865 Creative Industry Park blends history and modernity, showcasing cultural heritage while introducing renowned commercial formats; and Chengdu Eastern Suburb Memory has created a comprehensive cultural and creative industry cluster through multifunctional performance venues and a variety of cultural activities. These successful practices have not only enhanced the cultural influence of the parks but also promoted economic development and social interaction.

## **4.2 Existing Challenges**

In the study of Beijing 798 Art Zone, Nanjing Chenguang 1865 Cultural and Creative Industry Park, and Chengdu Eastern Suburb Memory Fashion and Creative Industry Park, it is evident that while these parks have achieved remarkable success in their transformation processes, they still face some challenges, summarized as follows:

Table 10

*Summary table of the challenges faced by the three parks.*

| Location                             | Main Challenges  | Specific Issues  |
|--------------------------------------|--|--|
| <b>Beijing 798 Art Zone</b>          | Balancing Commercialization Pressure and Artistic Atmosphere                             | With the acceleration of commercialization, the strong commercial atmosphere within the park has forced many artists and institutions to leave. Meanwhile, the continuous rise in rent has significantly increased their financial burden. As new cultural and creative parks emerge, the 798 Art Zone faces increasingly intense competitive pressure.  |
| <b>Nanjing Chen-guang 1865</b>       | Insufficient Functional Facilities and Industry Clustering                               | The lack of a comprehensive macro development strategy has led to resource underutilization. The delayed development of parking facilities impacts the overall environmental quality. Furthermore, the protection and reuse of heritage and non-heritage buildings lack sound legal regulations, resulting in simplistic and unregulated renovation practices.   |
| <b>Chengdu Eastern Suburb Memory</b> | Insufficient Exploration of Industrial Heritage Features and Lack of Supporting Services | The park primarily serves as a platform for artistic exhibitions and commercial activities, lacking a profound presentation of industrial history and culture. This results in limited visitor awareness of the historical value of industrial heritage. The imbalance in commercial formats, with leisure, entertainment, and trade dominating, coupled with a scarcity of themed cultural and creative projects, weakens the cultural experience and customer sense of identity. Consequently, this undermines the park's sustainable development as an industrial heritage tourism destination. |



The three parks face distinct challenges. Beijing 798 Art Zone struggles to balance commercialization pressure and its artistic atmosphere. The accelerated commercialization process and continuous rent increases have forced many artists and institutions to leave, while the rise of emerging cultural and creative parks has intensified competitive pressure. Nanjing Chenguang 1865 Creative Industry Park faces shortcomings in functional facilities and industry clustering, lacking a comprehensive macro development strategy. Delayed parking facility development and inadequate legal regulations for the protection and reuse of heritage and non-heritage buildings have led to safety risks and resource underutilization. Chengdu Eastern Suburb Memory Park performs poorly in exploring industrial heritage features and providing supporting services. Primarily serving as a venue for artistic performances and commercial activities, it lacks a deep presentation of industrial history and culture. The imbalance in commercial formats, dominated by leisure, entertainment, and trade, along with a lack of themed cultural and creative projects, weakens the cultural experience and customer identity, thereby affecting the park's sustainable development as an industrial heritage tourism destination.

## Conclusion

In the study of Beijing 798 Art Zone, Nanjing Chenguang 1865 Cultural Creative Industry Park, and Chengdu Eastern Suburb Memory Fashion Creative Industry Park, it was found that these parks have achieved remarkable success in the transformation of old industrial sites into cultural and creative parks, but also face various challenges. Based on the research findings, we propose the following solutions to optimize the sustainable development capacity of these parks.

The Beijing 798 Art Zone faces issues of commercialization and rising rents. It is suggested to explore diversified revenue sources while maintaining the artistic atmosphere, such as introducing public art projects and community activities to enhance the cultural appeal of the park. The government and park management can consider providing rent subsidies or other support to alleviate the economic pressure on artists and small creative enterprises. Additionally, by organizing artistic workshops, educational programs, and developing cultural tourism, more residents and visitors can be attracted, enhancing the visitor experience. Optimizing the park layout and planning diverse cultural activities

and exhibitions will strengthen the industrial chain and risk resistance, establish cooperative networks, and develop risk management strategies. In the face of competitive pressure, enhancing influence through brand shaping, promotion, and innovative development models is necessary.

Nanjing Chenguang 1865 Creative Industry Park can effectively respond to current challenges by formulating a comprehensive macro development strategy, strengthening the planning and supervision of industrial building renovations, improving internal parking facilities, and enhancing the protection and reuse of cultural and non-cultural heritage buildings, as well as bolstering the promotion and education of cultural heritage. This includes properly configuring functional facilities and introducing diversified creative industries to promote agglomeration effects, regularly conducting safety inspections, and optimizing resource utilization by upgrading and intelligently managing parking facilities, while promoting the establishment of laws and regulations and formulating diversified renovation plans. Furthermore, enhancing public awareness and active participation through cultural activities and guided tours will ultimately achieve the sustainable development of the park.

Regarding the issue of Chengdu Eastern Suburb Memory not fully leveraging the cultural value of its industrial heritage, it is recommended to enhance the exhibition of industrial history and culture, increase guided services and cultural interpretations, thereby improving visitors' recognition and experience of industrial heritage. Additionally, optimizing the proportion of commercial formats within the park and increasing themed cultural and creative projects will enhance cultural experiences and customer identity.

In summary, by balancing commercialization with cultural value, optimizing internal infrastructure, and strengthening the cultural excavation of industrial heritage, these parks can further improve their sustainable development capabilities. These strategies not only provide guidance for the current development of the parks but also offer theoretical support and practical reference for future urban renewal projects.

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