

CATALYSE – RESEARCH & ACTION

WORKSHOP

“SHAKING HANS”

Publisher

european centre for creative economy | ecce
Emil-Moog-Platz 7
44137 Dortmund
www.e-c-c-e.com



for:



in cooperation with

Ministerium für Familie, Kinder,
Jugend, Kultur und Sport
des Landes Nordrhein-Westfalen



Ministry for Family, Children, Youth,
Culture and Sport of the State of North
Rhine-Westphalia

Partner

Forum d'Avignon
www.forum-avignon.org



Bilbao Metropoli-30
www.bm30.es



with financial support by



Moderation CATALYSE – Research and Action Workshop

Bernd Fesel | european centre for creative economy (ecce)
Eva Breitbach | schwarz+weiß Berlin | www.schwarzplusweiss.de
Vilim Brezina | Die Urbanisten e.V. Dortmund | www.dieurbanisten.de

Speakers CATALYSE – Research and Action Workshop

Danijel Brekalo (Gigo) | artist Essen | www.danijelbrekalo.com
Cedar Lewisohn | artist London | www.punkandsheep.wordpress.com

Concept “Shaking Hans”

Charles Landry | author and urban planner London | www.charles-landry.com

Tour to the project “Waende Südost”

Florian van Rheinberg | social worker and project coordinator
Essen | www.storp9.de

Project coordination

Bernd Fesel, Julia Knies, Annika Schmermbeck
european centre for creative economy (ecce)

With many thanks to the cultural department of the City of Essen
for providing the Atelierhaus as venue for the workshop in the
Creative.Quarter City Nord.Essen

Photography

Vladimir Wegener | Cover | page 9
Thaisen Stärke | pages 2,3,6, 14/15, 16/17, 20
Anika Ellwart | pages 5, 11, 12

Translation/Text

Nathalie Puttfarken

Design

tamioe – Visuelle Kommunikation Dortmund | www.tamioe.de
Holger Nils Pohl | Tape Art (Layout) | www.holgernilspohl.de

CONTENT

1. INTRODUCTION

- 03 | CATALYSE - A European project
- 04 | CATALYSE partners
- 07 | Research and Action Workshop - Shaking Hans

2. WHAT IS “SHAKING HANS”?

- 08 | The innovation process
- The idea of Shaking Hans
- How we found the idea

3. INITIATING COLLECTIVE NEIGHBOURHOOD DEVELOPMENT: HOW TO TURN SCEPTICS INTO ACTORS OF URBAN CHANGE?

- 10 | Introduction
- 10 | Shaking Hans - A horizontal approach to urban development
- 13 | Horizontal urban development
- 14 | Workshop methodology
- 15 | Modules for initiating collective district development
- 18 | Timeline and course of action
- 19 | The venue - Creative.Quarter City Nord.Essen

1. INTRODUCTION

CATALYSE – A EUROPEAN PROJECT

The **CATALYSE project** is founded upon the fact, that social and political challenges European nations are currently facing cannot be solved by economic means only, but require solutions from the European cultural roots likewise: culture and creativity cannot be neglected when defining the modern European project, given their particular impact on territories' development, as well as on local and transnational identities.

As the European Union is interested in culture and creativity as drivers for change, the three project partners, **Forum d'Avignon**, **Bilbao Metropoli-30** (whose main partner is the City of Bilbao) and the **European Centre for Creative Economy (ecce)**, created this project to realise three international conferences and model urban actions in order to showcase how culture and creativity can concretely push and catalyse the future of territories.

(These three activities are based on existing partnerships and different events – the Forum d'Avignon (November 2013), the Forum d'Avignon Ruhr (June 2013) and Forum d'Avignon Bilbao (March 2014). Thus CATALYSE gathers the three national organisations' teams within a success-

ful European cooperation: the Forum d'Avignon (France) as coordinator, Bilbao Metropoli-30 (Spain) and the European Centre for Creative Economy (Germany) as co-organisers.

Based on the previous experiences' results, the shared objectives of this project can be defined in the short-term and the long-term:

To engage key decision-makers and the general public in Europe to make evident the lever effect of cultural and creative investments – public ones as well as private ones – on the GDP and job creation.

To sensitise European cities and citizens about the benefits of integrated strategies to make culture and creativity catalyse the **quality of life** in Europe.

To start more cultural and creative actions to foment sustainable growth and social cohesion in a truly European living-together.

Through these goals, this cooperation project is meeting the three specific objectives of the EU Culture Programme: to support the trans-national mobility of people working in the cultural sector, to encourage the trans-national circulation of artistic and cultural works and products and to encourage intercultural dialogue.



CATALYSE PARTNERS

FORUM D'AVIGNON, PARIS

As coordinator and initiator of the European cooperative project CATALYSE, the **Forum d'Avignon** acts as lead partner. Since 2008, the Forum d'Avignon serves as a research and discussion platform for culture, the media and the industry. The conference of the same title takes place annually in Avignon. The partner events Forum d'Avignon Ruhr and Forum d'Avignon Bilbao are held in cooperation with the Forum d'Avignon by ecce and BM-30.

Research focus:

A model to assess the impact of cultural investment in economic and social terms

Contact:

Forum d'Avignon – Culture, économie, médias
Cours la Reine – porte C
Grand Palais des Champs Élysées
75008 Paris – France

info@forum-avignon.org
www.forum-avignon.org



EUROPEAN CENTRE FOR CREATIVE ECONOMY, DORTMUND

As a member of the CATALYSE project and organiser of the partner event Forum d'Avignon Ruhr, ecce is responsible for the CATALYSE activities taking place in Essen and the Ruhr Region. **LABKULTUR.TV** is involved in communicating the project by **interviews and articles**.

Research focus:

The spillover effects of Culture and Creative Industries

Contact:

european centre for creative economy | ecce
Emil-Moog-Platz 7 | 44137 Dortmund
Germany

info@e-c-c-e.com
www.e-c-c-e.com
www.forum-avignon-ruhr.org



BILBAO METROPOLI-30, BILBAO

The economic promotion agency **Bilbao Metropoli-30 (BM-30)** is the third cooperation partner of CATALYSE. Thanks to the Bilbao effect, the city is exemplary for the cultural revival of urban space. In March 2014, BM-30 has organised the first **Forum d'Avignon Bilbao**.

Research focus:

Best practices in the use of culture to foster the dynamism of a territory

Contact:

Bilbao Metropoli-30
Gran Via, 45 | E-48011 Bilbao
Spain

info@bm30.es
www.bm30.es

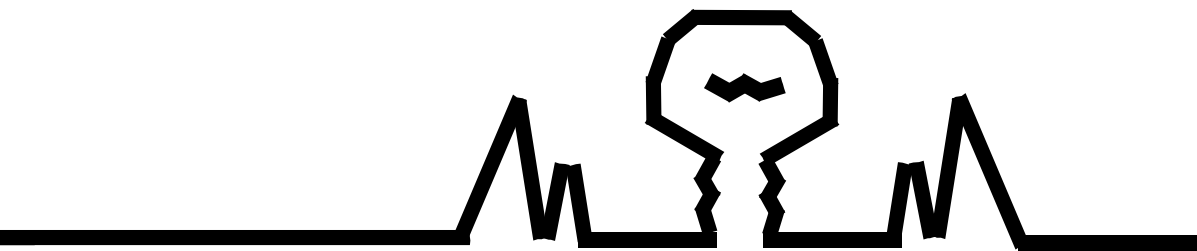


ATELIERHAUS

From left to right: Annette Allkemper (GeKu Haus), Idoia Postigo Fuentes (BM-30, Forum d'Avignon Bilbao), Olivier Le Guay (Forum d'Avignon), Alfons Wafner (Cultural department of the City of Essen), Robert Bolin (Artist-in-Residence, Interactive Institute Göteborg), Bernd Fesel (ecce), Vilim Brezina (Urbanisten e.V.)







RESEARCH AND ACTION WORKSHOP – SHAKING HANS

BY BERND FESEL

The **CATALYSE workshop** organised by ecce was a three-day, transnational exchange between 30 participants focussing on trans-sector innovation in urban development through culture and creative industries from 21st to 23rd October 2013 in the **Atelierhaus** in Creative.Quarter City Nord.Essen.

The aim of the EU-funded Research and Action Workshop (RAW) was to design a concept together with local and international players, communities, residents, and planners, for a better involvement of citizens in urban planning and development with the help of cultural projects. Contrary to conventional civic participation programmes based on formal procedures and hearings where objections and concerns can be voiced, this approach is based on the principle of horizontal urban development. The perspective on civic participation is changing - residents in cities are not longer just participants but, ideally, co-producers of the city.

The venue for the CATALYSE workshop in Essen was not to be a traditional conference or office space but a quarter where this kind of urban transformation is really taking place - as in Bilbao, London or Paris. The workshop based on the project idea **Shaking Hans**, which was developed by an international team of creative

professionals and artists at the Forum d'Avignon Ruhr 2013 (workshop group Urban Development): The idea is to integrate the sceptic in us directly in the development and invigoration of our own living spaces.

Day one was an introduction into the subject, the presentation of the participants, and a guided tour of the quarter. Creative.Quarter City Nord.Essen itself is a dynamic district that is currently undergoing strong changes. It is both humus for, and a source of inspiration on, how a design concept for horizontal open forms of civic participation can emerge from the initial Shaking Hans idea. Examples of successful unions of urban players help to reveal the potential hidden in the district. Day two started with input on horizontal urban development (cf. chapter 3) by the project consultant **Vilim Brezina**. Afterwards three different topics were examined to decide the direction to take in the intended project. The project was not only designed to work for Essen's northern districts but also to function as an inspiration, or as a model, for other cities. The first topic served for collecting desirable utopias and undesirable dystopias - in the northern district of Essen's City.

The second topic did deal with the exploration of own potential for, and experiences with, civic

participation processes. Which role can I play? How can I contribute? How can cooperatives between me/us with active groups be initiated locally to shape the development of the district? The third topic did institute a debate on the specific ideas developed. How can the idea Shaking Hans be advanced and how, specifically, can it be implemented? Which setting is required to activate residents locally to become designers of their city? Citizens and creative professionals from Essen's northern districts can give important input with their positive and negative experiences. The workshop was more than a mere theoretical model but to discuss realities and to develop a new form of joint urban design. Consequently, the perspective taken of actual practices played a central role: the London artist **Cedar Lewisohn** presented a couple of European examples of real participation and urban development dealing with this subject. Afterwards, **Florian van Rheinberg** illustrated this based on the local example of the Mural Art Project **Waende Südost** in Essen.

After the presentations the conceptual phase started. In a hosted workshop, the projects, roles and ideas previously collected jointly turned into a specific project with measures, targets and priorities. The day ended with a traditional drinking hall excursion to the project Waende

Südost: here, civic participation in union with an artistic development of the neighbourhood is reality.

The third and final day the results were shown in a short presentation and thoroughly examined under the supervision of a facilitator during the first part of the day. Criticism and concerns and any possible weaknesses of the project were discussed and corrected where required. Optional components of the concept could be discussed too. Then the results of the working groups were presented and debated to a panel of experts. The workshop ended here, but the return flow phase continued virtually. The results were brought into a clear concept form by the project consultant and sent to the workshop participants to reflect on it.

2. WHAT IS “SHAKING HANS”?

THE INNOVATION PROCESS BY CHARLES LANDRY

There were four teams of ten people from company founders to researchers – all selected because of their experience in cultural projects spilling over into such fields as Energy/Climate, Economy/New Work, Urban Development and Interculture. They all did not know each other coming from different age groups, different countries and backgrounds. The groups were mixed with participants from the Ruhr Region and Europe.

The teams were each given a topic to consider that had been developed through a three-month consultation process with activists and experts, who understood spillover impacts, in the Ruhr Region a few months earlier. They were chosen for being innovative in relation to the economy, the environment, intercultural issues and urban space. Each team had five hours to think through an idea and within that time to create a physical manifestation of the project. They also had an international expert to guide this artistic design process with the help of a facilitator. The teams gathered at the end of the day in a room full of materials to create something out of pieces of wood and metal, Styrofoam, string, wool, paints, cartons, paper, chairs, pallets, the odd wheel and general garbage.

The following day each team had to present their project in any way they wished ranging from a simple description to a play. Shaking Hans, a project about Urban Development presented its idea involving all the participants and got the most votes.

PARTICIPANTS OF THE SHAKING HANS TEAM

The Shaking Hans team was led by Charles Landry. The team comprised: Daniel Brekalo (Gigo) Brekalo/Waende Südost Essen, Jan Bunse and Vilim Brezina/Urbanisten e.V. Dortmund, Anne Kleiner/Dezentrale für forschende Stadterprobung, Ringlokschuppen Mülheim, Susa Pop/Public Art Lab Berlin, Janjaap Ruijsenaars/Universe Architecture Amsterdam, Andrius Ciplijauskas/Beepart Lithuania and Philipp Olsmeyer/Trädgård på Spåret: Ideell förening

THE IDEA OF SHAKING HANS

The Urban Development team concentrated on a question: **How can we increase the recognition by the public and decision makers for the value of creative projects and processes?** The challenge for the group was to create an idea that could be interesting enough to influence people to appreciate the positive impacts of imaginative projects for urban development and community building.

To begin the process of imagining someone in public space we created a stereotype. This was “Hans” (it could have been a woman too). “Hans” tends to be inward looking, he is somewhat sceptical about connecting, he tends to be a bit prejudiced and he is slightly self-satisfied and complacent. He is a big consumer and is a part of that culture of entitlement. He expects others to provide for him. He is not a shaper, maker or co-creator of his evolving city. Crucially there is a “Hans” in all of us.

HOW WE FOUND THE IDEA

The challenge we set ourselves was to convince our “Hans” to be less sceptical about getting involved in urban life and engaging with his community in order to increase his trust and confidence in other people to the benefit of all. In addition the idea needed to be catalytic, replicable, scalable, flexible and relatively easy to do.

Then the team had really got going and ideas started flowing. On large scale sheets there were ideas, slogans and phrases and what shone out was the notion of bringing “Hans” out of himself and this formed the core of the project encapsulated in the slogan “From the familiar to the unfamiliar”. His favourite room at home would be transferred, as a longer term art installation, to a public space. It might start with his sitting room or bedroom and then the installation might grow to incorporate his kitchen. To launch the project our “Hans” would be there interacting with the public for a weekend and then other “Hans” stereotypes might take over. With a kitchen this transferred domestic space could become a temporary café. There could be associated events, from the humorous to the serious, small workshops, shared music performances and more to discuss the power and potential of the public realm. The core idea can be



developed in numerous ways including inviting the general public could be invited to shape.

We left the room to physically build our project idea and someone said this is a celebrating sceptics project and then another shouted its Shaking Hans. That was it, this was the title with its implied double meaning of both shaking "Hans" into having a consciousness about the importance of public space and then too that interacting in the public realm is about a minimum of two people symbolically shaking hands. One key point - the Shaking Hans title - was said quietly in passing, by someone who had hardly said a word up to that point, but for us it was the essence, but to see its importance involved some understanding of what the public realm is about.

The physical model was centred on two chairs stuck together on a wooden pallet representing the inward looking and the transformed "Hans" as well as large ball of wool roughly 200 metres long. In the performance in a dialogue the old "Hans" described why he as he is - inward-looking and uninterested - and the new Hans described his transformation process as a more engaged citizen triggered by the interest of the public in him. As this dialogue is going on the

wool slowly goes around the auditorium connecting the project group and each member to each other symbolically representing the notion of shared public space.



3. INITIATING COLLECTIVE NEIGHBOURHOOD DEVELOPMENT: HOW TO TURN SCEPTICS INTO ACTORS OF URBAN CHANGE?

BY VILIM BREZINA

3.1 INTRODUCTION

The EU-funded Research and Action Workshop (RAW) took place from 21st to 23rd October 2013 as part of the EU-funded CATALYSE project in Essen, national and European experts were invited to participate in cultural projects which occurred in public spaces to discuss how to handle the residents' scepticism concerning urban change. "Hans", as a target person and synonym for this scepticism of urban change, was the focal point.

The idea emerged in June 2013, at the previous [Forum d'Avignon Ruhr](#), in a workshop that formed part of the research project "Spillover Effects of Culture and Creative Industries in the Ruhr Region". The concept of [Shaking Hans](#) was developed by a team of professionals from the fields of arts and culture with regard to the subject of spillover effects from culture on urban development. It was awarded with the [N.I.C.E. Award](#) for Innovations in Culture and Creativity. Shaking Hans is based on the idea that participatory projects should be construed in such a manner that they involve "sceptical Hans" in the planning and developing the process of urban spaces. This idea implies the integration of so-called sceptics as participants in urban life – a target group that is often ignored inten-

tionally because it is considered as destructive and obstructive. These so-called sceptics, however, are also a part of urban life and communal actors should try to integrate them in development and coordination processes.

Lots of residents complain about insufficient opportunities to participate in and contribute to the development of their own living environment. Some residents, however, take control of this development by initiating participatory urban (neighbourhood) projects independently. As part of the RAW, *ecce* invited residents, locally active and dedicated residents, artists, and project initiators, to talk about their experiences with participatory projects. The outcome is a guideline for residents, initiatives, local governments, and organisations, on how to contribute to the development of urban spaces.

3.2 SHAKING HANS – A HORIZONTAL APPROACH TO URBAN DEVELOPMENT

The first part of the CATALYSE workshop was designed as a collection of best practice examples e.g. [Prinzessinnengärten](#) in Berlin. This example demonstrates that urban gardening is not only about collective planting in the city but has a great deal to do with political work and urban development as well. [The Katernberg conference](#) is an example from the northern districts of Essen, that shows how members of communal politics and urban administrations meet with local citizens and entrepreneurs to discuss the development of the Essen Katernberg district and to try to give new impetus to the district. The Transition-Town movement, meanwhile, has become a global movement with the aim of strengthening the local autonomy and the resilience of villages and towns and consequently reduce external dependencies. (see examples fig. 1)

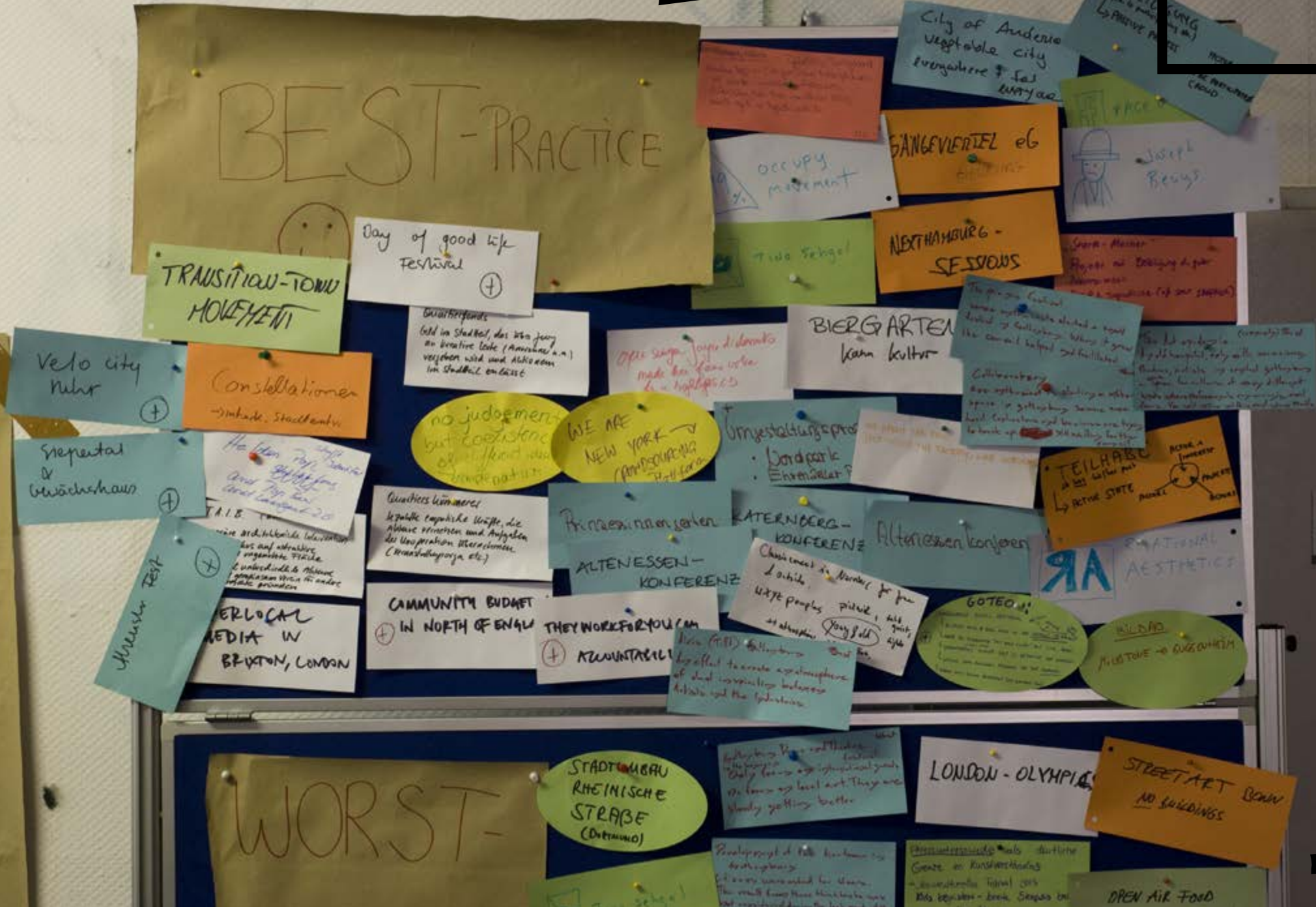
The second part of the workshop was designed as a first practical development phase. The aim was to develop model guidelines for integrating

so-called sceptics into collective urban development.

My keynote on collective urban development opened the model phase and introduced the "spiral of horizontal urban development" (see page 13) as a theoretical basis for model development. It was followed by contributions from [Cedar Lewisohn](#) taken from his practical experiences with top-down participation cases in London and Florian van Rheinberg about the exemplary design project [Waende Südost](#) in the city of Essen. This was followed by a work phase during which the participants of the RAW were divided into four groups according to the order of the spiral of horizontal urban development to develop measures for the specific implementation of the three spheres crowd, network and community (see fig. 2). Afterwards, the measures were sorted by chronological order to analyse which of the measures would be necessary over the entire term and which would be applied only sporadically (see fig. 3).

As already emerged previously at the [Forum d'Avignon Ruhr 2013](#), the participants of this workshop, too, found that everybody has a "Hans" in them. Therefore, it is important to constantly integrate potential sceptics into activation processes to offer them opportunities for participation.

Fig. 1: Collection of best-practice examples





HORIZONTAL URBAN DEVELOPMENT

GROWD

TRANSPARENCY → to know

CROWDSOURCING → to interact

NETWORK → to connect

DISCUSSION → to debate

COMMUNITY → to unite

LOCATION → to locate

COOPERATIVE → to organise

FESTIVALISATION → to inspire

NETWORK

COMMUNITY



3.3 WORKSHOP METHODOLOGY

The RAW was based on a very open, procedural and common approach. The initiators ecce and the CATALYSE partners had managed to select a balanced and productive mix of participants. This diversity ensured a highly diverse collection of ideas on issues, for example how to reach people through measures such as “Hans” or how to collectively initiate urban development. The fact emerged that the participants had a much stronger understanding of the requirements of urban or neighbourhood/district development than professional urban developers and architects may have through their conventional vocational training. The collection of ideas on participation in processes of decision-making, development, cooperation, etc., had to be analysed, sorted and divided into different fields for measures. This took place in open discussions with a hosted introduction and joint clustering of ideas. The first day of the workshop concluded with an excursion through the CreativeQuarter Essen CityNord in which the theoretical ideas of the first day were adopted and combined with the real problems of an upheaving and changing district. The second day consisted of two technical inputs and a project presentation from Essen, itself. The inactive lecture situations were loosened up by short debates at the end of each lecture to finally

end in group work phases. The overall group of 30 participants was divided into four effective working groups, to make the clustered ideas more specific and deduce implementable recommendations for action from them. These smaller groups were anxious to achieve good results since afterwards they had to expose themselves to the other participants’ “Hans“-scepticism – meaning that during one group’s presentation the members of the other three groups would assume the role of “Hans” and confront the presenting group with its scepticism. This helped identify the weak points of the first part-results so that they could be improved in the second phase.

To display their results, the presenting group used a billboard with index cards for their presentation. The index cards were arranged on the spiral of horizontal urban development divided by the categories crowd, network, and community. The second day of the workshop ended with a visit to the Mural Art Project Waende Südost. The third day was spent reviewing, correcting, and presenting the workshop results. For this purpose, the previous days’ small groups convened again to edit their lectures for the final presentation. Based on the feedback received, all groups included more potential for impro-



Fig. 4: Clustered measures based on the spiral of horizontal urban development

vements into their measures and, moreover, added a timeline for implementation. In the end, all four groups presented their final results to experts (see fig. 4).



3.4 MODULES FOR INITIATING COLLECTIVE DISTRICT DEVELOPMENT

Participation in urban development can be implemented only if all actors are perceived as partners. According to the opinion of many of the attendants of the workshops, partnerships in participatory processes are intransparent and even arbitrary. This problem, however, can be addressed by cultivating authenticity and transparency. Clarity in planning schedules and competencies is as important as “Hans”-suitable, i.e. user-friendly and reflected communication with all partners. This means that negotiations about spaces, funding, and generally about possibilities of cooperation between partners such as communal administrations and future users and/or operators, are conducted on eye-level. Transparency is a reliable means of authenticity. For authentic action is only possible if the parties in cooperative projects disclose which know-how is available to them respectively – transparency in processes, decisions, planning, etc. The same applies to how so-called sceptics are treated: possibly “Hans” wishes to be informed and inspired, to obtain different kinds of access to the project, participate in decisions, to be addressed in a language and form that feels appropriate to him/her, and without being presented final facts but enabling interaction.

The participants of the workshops attempted to transform the different aspects of the “Hans“-issue into specific measures. The results of the workshops will be presented in the herein-below, condensed into four modules and channelled into varying methods in a guide for collective urban development. This is intended as a kind of construction kit that can be used for each individual situation in the neighbourhood or on city level. The titles of the four modules are Urban Intervention, Reflection, Urban Vision and The Doers.

URBAN INTERVENTION

WELCOMING OR IRRITATION CLIMATE

Description:

Urban interventions are suitable to overcome barriers between anonymous city residents and urban change initiators. This requires small but effective changes to urban spaces by giving familiar things a new meaning through alienation. This may lead to initial mutual experiences and the so very important initial contact/welcoming effect. Irritation in public spaces, such as handing out free strawberries in a pedestrian zone, increase the passers-by sense of well-being and cohesion and may lead to initial conversations. This first contact can be used to point out coming events or simply to chat about the neighbourhood. For a short moment, they lift the barrier between what was previously considered unfamiliar. The impact of this kind of action can be increased by involving additional neighbours, such as shops, cafés, residents and interested persons, etc., in the intervention. When deciding about the type of action, the venue and its uniqueness are of utmost importance: Take possession of the city, play with it, transform it creatively, and surprise yourself and others. Respect generally valid rights and care for the environment. Strive for a synergetic and sustained co-existence with the city and its residents. (Hedinger and Meyer 2013: Urban Interventions Manifesto). Artistic irritations are helpful, too, to establish a first contact. It may provide an indication of problems in the neighbourhood and thus provoke discourse in the neighbourhood, which ideally leads to mutual insights and ideas. Likewise, laying out turf rolls and putting up chairs and tables on a car park may be a visual statement calling for more green spaces and fewer traffic zones in the city. The creative power of imagination has no limits in thinking up urban interventions. The aim of all actions is to inform targeted persons about new events or organisations and collect contact data for the future course of action.

Methods:

The seven sub-sections of urban intervention, according to Hedinger and Meyer (2013), can be summarised as follows:

- URBAN CANVAS (graffiti, signs, markings, buildings, light, et al.)
- ATTACHMENTS (creative add-ons, parasitic take-overs)
- LOCALISED (designing specific sites, context with a bonus)
- PUBLIC PRIVACY (mixing inside and outside)
- PUBLIC STAGE (performances in public spaces, flash mobs et al.)
- ADVERTISED (ad-busting, brand hacking et al.)
- NATURALISED (guerrilla gardening, snow, sand et al.)

Targets:

- artistic irritation in public spaces
- address unfavourable developments in a neighbourhood
- find opportunities of discourse with "Hans"
- acquisition of interested persons by way of mailing lists
- spread information about key events/ kick-off meetings

Examples:

- temporary road closures
- temporarily change the function of public spaces -> from a car park to a coffee stall
- art performances in shopping streets
- design markets
- street festivals

REFLECTION

REGULARS' TABLE ("STAMMTISCH") OF FORGOTTEN IDEAS

Description:

Regardless of what you initially thought to know about the neighbourhood, it will turn out to be wrong. With this approach, you keep your mind wide open for the inner connections and people in the neighbourhood.

Establishing a regular informal meeting, a regular platform for exchanging ideas, and reflecting on the locality, helps to exchange mutual experiences and get to know each other. This is a characteristic function of regulars' tables (in German "Stammtisch"). A good structure and authentic facilitator, such as a district manager or carer, in an open and comfortable surrounding – the "hangout" – facilitates the exchange of ideas for urban visions. Simultaneously, an online-based forum or project management makes it possible to integrate ideas and opinions of persons who are not able to attend. In addition, the platform is a collection point for all contact data of interested parties since not all citizens are always able, or want, to become involved in the same issues. A small core group will often act more effectively than everyone acting together. The participants' potential and abilities often vary so the group, and especially the facilitator, needs a good sense for moments when someone should be involved more intensely or not.

Methods:

- regulars' meetings in a relaxed atmosphere
- Internet platforms such as blogs, project management, forum, apps, etc.
- mailing lists for different subjects
- well-structured and open facilitation

Targets:

- introduce and meet active members
- exchange and document stories about the neighbourhood
- identify and describe problems in the neighbourhood
- collect ideas for improving community in the neighbourhood

Examples:

- meetings in a pub
- meetings in a neighbourhood living room (cf. Alsen living room in Bochum)
- meetings on certain topics of discussion and current needs
- use Facebook for coordination and announcements
- use platforms such as Trello for project management (distribution of tasks, contact data, communal calendar, etc.)

URBAN VISION

WHAT TO BELIEVE IN?

Description:

Creating a mutual vision is only in collective workshops and discussions possible. “Hans” generally wants to know what he/she is opting for and where he/she is heading. A mutual vision should not be too specific so that it can be adjusted and modified in the course of the process. On the other hand, it should not be too unfocussed to avoid misunderstandings and different interpretations. Future workshops are good tools for outlining common targets and a mutual vision. A clear, ideally visualised, vision written down on paper is important in terms of internal consensus and conviction on the one hand and on the other hand it is a tool to acquire more supporters.

In addition to a convincing vision, targets must not be set too high so as to avoid disappointment. For example, it is advisable to find out who is able to realistically achieve which targets and accordingly initiate the first steps and tasks. In the end, the group will concentrate on a core group that is able to act efficiently – the Community of Practice.

Methods:

- workshops
- future workshops
- writing workshops
- discussions

Targets:

- create and visualise a vision for the neighbourhood
- outline a form of implementation and/or organisation
- establish and distribute specific tasks – who can contribute?
- identify a core group

Examples:

- artistic visualisation in public spaces, such as a self-made 3D plan set up in a public space
- presentation of the vision to authorities, foundations, public briefings, etc.
- theatre or film productions of the story
- hold future workshops with visions for the future and good examples from other neighbourhoods

THE DOERS

A CORE GROUP CAPABLE OF EFFICIENT ACTION

Description:

During the group work, doers emerge who are willing to accept more responsibility and tasks than others. The doers constitute the implementation-focussed core group. To remain capable of action and open for more doers, a clear structure within an organisational form is indispensable. It serves for structuring collective work and provides orientation for the achievement of targets, implementation of methods, and maintaining the vision. It is not an end in itself and eliminates itself after the vision is completed, or creates a new vision. How this group makes decisions should be defined in the organisational structure. Whether it acts according to the principle “Dictatorship of the Active” or whether it takes all decisions jointly, or whether a smaller circle of decision-makers sets the course, should be determined in analytical processes such as workshops and discussions, possibly with external experts. All options have their advantages and disadvantages. What is important is that the structure is flexible to be able to adjust changes of the vision. The structure grows with its users and not vice versa.

Such an adaptive organisational form not only helps to structure internal work processes but also generates transparency, accessibility, and trust, when looking for new partners and actors, applying for funds, or when working together with public institutions. For this purpose, already existing citizens’/neighbourhood funds can be drawn on.

Also, its presence in the neighbourhood is important in order to remain in contact with local residents. “Hans” has to be convinced of the reliability and sustainability of the project. It should also be possible to invite “Hans” to see which possibilities of contribution he/she has in the group and which skills or competencies he/she might be able to contribute to help the

group. The accessibility and permeability that “Hans” experiences with the group, for example in open meetings, is crucial to turn so-called sceptics into active parties. Such an organisation sees itself as a socially open institution that does not intend to foreclose and subject decisions to hierarchies but wants to achieve the participation and integration of the “Hans” in each of us – an aim that is not subject to time-limits because of residents moving into and out of the neighbourhood.

Methods:

- set up a recursive organisational structure, flat hierarchies and simultaneously assign distinct areas of responsibility
- rent a venue
- community budgeting/citizens’ funds

Targets:

- establish an open organisational form
- establish transparent decision-making structures
- be present in the neighbourhood and always remain open to new ideas
- understand setbacks as necessary part of social learning spaces and overcome them
- set up a physical manifestation of the group

Examples:

- foundation of an association or a cooperative
- renting an office/a space in the neighbourhood in order to be present
- offer open doors and meetings to interested parties
- obtain citizens’ funds, neighbourhood funds, or other funding partners or means to implement the vision

3.5 TIMELINE AND COURSE OF ACTION

Process:

From the start, events should be accompanied by intensive public relations work. Targeted action and events extend the radius of interested parties and potential participators and raise awareness of the vision. They could consist of events in public spaces, such as distributing flyers, practical events illustrating the vision, or interactive events. Service providers who, on a daily basis, are in contact with a high number of strangers such as taxi drivers, newsagents, or hairdressers, may be involved in the events to act as multipliers. Likewise, events in virtual spaces on Facebook/Twitter, or videos and podcasts, help to increase the public radius and increase awareness of the vision. Classical public relations work, such as contacting other groups in the neighbourhood and the press, illustrating events with photos and videos, significantly raise the profile of the events and their synergy factor.

The progress of urban development processes always depends on the people who drive the process. The contents and course of procedure depend on the skills and commitment of the group. Accordingly, the time sequence is highly variable and cannot be relevant for measuring the success or the failure of such a process.

Nevertheless, the following shows a model timeline to illustrate how such process may be scheduled within a time span of 12 to 15 months.

Timeline:

month 1-3 urban interventions | reflection
month 3-6 reflection | the doers
month 6-9 reflection | urban vision | the doers
month 9-12 urban interventions | urban vision

This timeline provides an ideal sequence for the four modules within a period of 12-15 months and may be re-used as construction kit for initiating collective projects. The modules can be used variably and ultimately depend on the results and the progress of the group. Which measures of which module are carried out when, also and primarily depends on the type of project. Urban interventions can be a good start for using irritation in public spaces to highlight certain problems. It is important that such irritation is flanked by the module reflection as so-called sceptics should not be left alone. For example, in one location, irritations can take place on one day and discussions on the next day. Another possibility is to use irritation to point out a future event, at which the irritations are addressed, explained and discussed. This phase may last for 3-6 months until an ex-

tended group has evolved that wants to change the neighbourhood. It is followed by the module the doers, where the main objective is to reinforce the group. This may approx. require additional 4-6 months. The specification of doers is accompanied by more events for reflection and first contemplations of an urban vision. The latter should become more and more focussed and specific in order to actually effect changes in the urban space and implement the vision. Thus, the implementation of a jointly initiated neighbourhood development project tends to take between 12 and 15 months. The implementation period is significantly reduced if an active, established group already exists in the neighbourhood that is able to exclusively focus on using the module to convince “Hans”.

The implementation of participatory urban development must be seen as an ongoing and open-ended process that is optimised continuously. So-called sceptics such as “Hans” will always exist and this is a fact that cannot be changed. What can be changed, however, is to let the borders between the doers and the so-called sceptics become blurred. Thus, one of the conclusions of this guide must also be that innovation leading to a more open administrative culture is the prerequisite for citizens to become

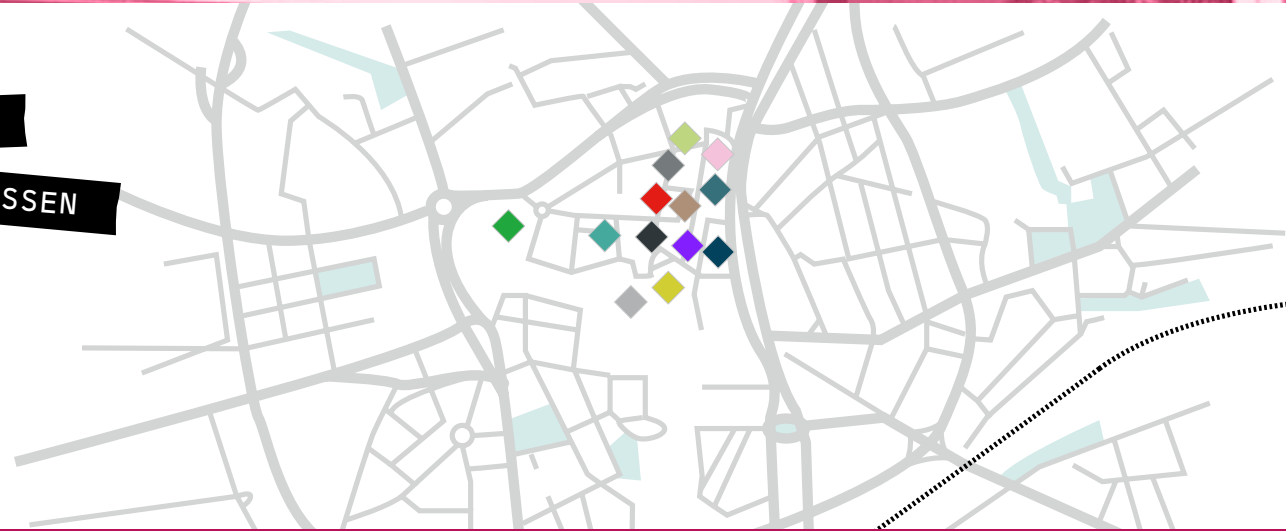
actively involved in opportunities to participate. Is it possible for an administration to establish itself not only as a preserver but rather as an enabler of innovation?

Doers are able to learn as much from the so-called sceptics as vice versa. At the end of the day, we carry both figures in us. The question that arises is: when do I assume which role – is my scepticism justified or is it based on a fear of change?

ATELIERHAUS

CREATIVE.QUARTER
CITY NORD.ESSEN

THE VENUE



The venue for the Research and Action Workshop (RAW): Atelierhaus Schützenbahn 19/21 in the Creative.Quarter City Nord.Essen

Essen, with its approx. 570,000 residents, is the fourth largest city in the Land of North Rhine-Westphalia and is located in the middle of the Ruhr Region. The urban setting is divided into two parts: the densely inhabited city centre together with the northern districts and the southern areas with their many green spaces. Zeche Zollverein – an industrial monument and UNESCO world heritage site – is the city's landmark.

The call for “work spaces for the arts” in 2010 was the occasion for the initiative “Freiraum 2010” to occupy the former DGB (German Trade

Unions) building at the Schützenbahn in the northern districts of Essen's city. Two years later, in 2012, the first studio house, the venue of the RAW – also situated at the Schützenbahn – opened its doors and gave an impulse to open the neighbourhood with its typical character to artists and creative professionals.

The popularity of the former TV studio's spaces was as extraordinary as significant: the city's decision was to open the spaces in the formerly sparkling and now bleak City Nord.Essen for creative professionals, now it is a visible trigger for the development of the Creative.Quarter, which through art and culture has created a new feeling of community and brought together various actors and residents who collectively

want to develop the neighbourhood in a positive direction. Therefore, the studio house not only acts as a place of work and creation for artists but also assumes the role of a local hub for all protagonists of the neighbourhood and for the neighbourhood itself.

Individuality instead of mainstream – visiting City Nord.Essen you will encounter an increasing amount of idiosyncratic shops and small producers' galleries next to food stalls of various nationalities and original, trendy venues with catering facilities. If you are out for spectacular industrial culture, you will search in vain. The area's special charm is a seemingly insignificant small-scale patchwork character of a neighbourhood district. Behind it stands a neighbourhood's feeling of community, a mo-

vement similarly connecting residents, tradesmen, entrepreneurs, artists, and city officers. Their common interest: urban spaces for a more life-worthy future. Supporting and qualifying artists and providing affordable studios and work spaces are therefore equally on the agenda as are further measures to develop the Creative.Quarter and to promote the neighbourhood's identity.

