



PART 2

URBAN CHANGE

CULTURAL MAKERS AND SPACES IN THE RUHR REGION



URBAN CHANGE

CULTURAL MAKERS AND SPACES IN THE RUHR REGION

CONTENT

5 | PREFACE

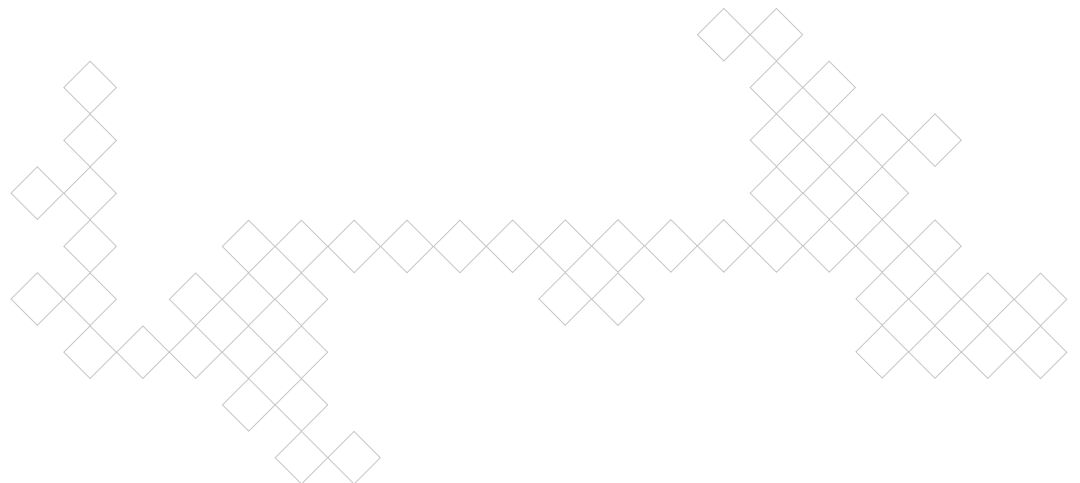
6 | INTRODUCTION

9 | CULTURAL MAKERS IN THE RUHR REGION

38 | CREATIVE.QUARTERS RUHR – THE PROGRAMME

39 | CULTURAL PLACEMAKING IN THE RUHR REGION

72 | IMPRINT





JESSE
CHAZMS
2015





PREFACE

Dear Sir or Madam,
Dear readers of this brochure,

Individuals and institutions from Cultural and Creative Sectors are driving urban, cultural and economic change – in the Ruhr region as well as in Europe. This is proven not only by the investment of 6 billion Euros from the European Regional Development Fund (ERDF) that went into culture projects between 2007 and 2013. The Ruhr region, too, exhibits experience and visible proof of structural change brought about through culture and creativity.

The second volume of this brochure depicts the Creative.Quarters Ruhr as a building block within the overall strategy for cultural and economic change in the Ruhr region as deployed by the European Centre for Creative Economy (ecce). The roots of the Creative.Quarters Ruhr lie in the European Capital of Culture RUHR.2010. On this occasion and through ecce's initiative, makers – artists and creatives alike as well as supporters such as heads of cultural departments, representatives of economic development agencies, urban developers – gathered and started to conceptualise a new form of support for the arts and culture. This aims to push the urban, social and not least the economic development in the Ruhr region. Between 2012 and 2015, 41 projects totalling a support volume of round about 1,8 million Euros at the crossroads of culture, economy and urban development were set on track.

This brochure, on the one hand, documents twelve quarters that received support through the state programme Creative.Quarters Ruhr in 2015 as well as their respective stakeholders, whilst presenting 14 makers immersed in this change, their stories, projects and mindsets.

Much has happened since the project started in 2012: The Creative.Quarters Ruhr are well on their way to become a strong regional cultural, urban and economic brand. Additionally, the programme is gaining more and more attention on a European level. The Creative.Quarters Ruhr have become a model for a new, culturally carried and integrative urban development in Europe. In 2015, one of the projects supported by the Creative.Quarters Ruhr was even invited to make a presentation at the European Parliament in Brussels.

Therefore, this second volume of the brochure "Urban Change – Cultural makers and spaces in the Ruhr region" functions as a documentation and as a regional field manual for practice and politics, unique in Europe, narrating success stories in the midst of current European challenges in culture, economic and innovation politics.

I hope you'll enjoy the read.

A handwritten signature in black ink, appearing to read "Dieter Gorny", with a stylized flourish at the end.

Prof. Dieter Gorny
Managing Director, European Centre for Creative Economy (ecce)

THEY CONTINUE THE WALK AND STOP IN FRONT
 OF A STATUE: A MAN KILLS A BEAR STABBING
 A WIFE IN HIS CHEST, HE LIES THE BODY OF A CURB
 WITH A ROPE WHILE BEING CAUGHT IN THE
 VISE-LIKE GRIP OF A MORTAL EMBRACE. ANIMAL...

INTRODUCTION

CREATIVE QUARTERS RUHR

A MODEL FOR EUROPE

Culture, creativity and economy need scope for development – in minds and within urban contexts. Positioning and spatial interconnectedness of Culture and the Creative Sectors is essential for the Ruhr region, too, in many respects: As a proposal for creatives and cultural entrepreneurs to stay in the Ruhr region and to evolve creatively and economically and as a possibility for learning. Because culture, urbanity and economy can only flower as a force field in a mutual learning space and integrative process. The Creative.Quarters Ruhr programme aims to support this.

The programme and its history

The roots of the Creative.Quarters Ruhr lie in the European Capital of Culture RUHR.2010, which was the first European Capital of Culture that recognised Culture and the Creative Sectors as one of its foundational pillars, integrating them in a wider sense and definition of culture. Since 2009, following an initiative by RUHR.2010 and *ecce*, artists and creatives as well as representatives of culture departments and economic development agencies of the region have gathered at roundtables to conceive a support for arts and culture that fosters structural change in the Ruhr region with regard to cultural, economic and urban transformations. This approach was included in the sustainability convention of the State of North Rhine-Westphalia and the Regionalverband Ruhr (Ruhr Regional Association) in 2011. In 2012, the support programme was developed in accordance with the cities in the Ruhr region: Therefore, it is not only the continuation of a slogan issued by the European Capital of Culture RUHR.2010, “Change through Culture – Culture through Change”, but rather the concrete implementation of the thematic emphasis of the European Capital of Culture which further fosters regional development sustainably through cultural impulse projects. In this way, the Creative.Quarters Ruhr programme turned into a model for the sustainability of European Capitals of Culture, already garnering international acclaim in the process.



Culture creates cities – origin and future

There has been a tradition of bringing arts and life together in the Ruhr region going back to one of Germany's most important patrons of the arts, Karl Ernst Osthaus (1874 until 1921). Among other things, he founded the Folkwang painting school (1901) as well as the Museum Folkwang, then in Hagen, now in Essen; while the European Capital of Culture RUHR.2010's slogan "Change through Culture – Culture through Change" also traces its origins back to Osthaus, already serving as the inspiration for the International Building Exhibition IBA Emscherpark (1989 until 1999) that advanced structural change in the Ruhr region through investment in industrial culture, among other things. The IBA already connected town planning, social, cultural and ecological strategies, investing around 2.5 billion Euros in 120 Ruhr region projects. At the start of the 21st century, the determining factors of structural change as well as urban development have changed – public authority in Europe is lacking in financial scope for large-scale investment in infrastructure. This holds especially true for those European cities that struggle with high social costs due to structural change. Structural change in the Ruhr region is no exception within the European context. Creative.Quarters Ruhr want to be a model for a cultural-economic form of urban development in Europe. Due to technological change and radically altered conditions regarding their economy, these cities face new expectations voiced by their citizens: More participation, more transparency, more mobility and a hitherto unknown dynamic brought about by rapid technological and digital developments pertain not only to products and production, but more and more to social and urban structures as well. Wifi-access is no longer just a question of business location but also affects urban quality of living – as a driving force for a city's attractiveness. Urban culture changes, not in the least due to said processes, finding its own means of communication beyond established media structures in print, radio, and TV, owing to the digital world and social media. The question is: What is going to define a culture city of the future? Inventory keeping through funding of established institutions or the financing of scope for new forms of cultural and artistic development?



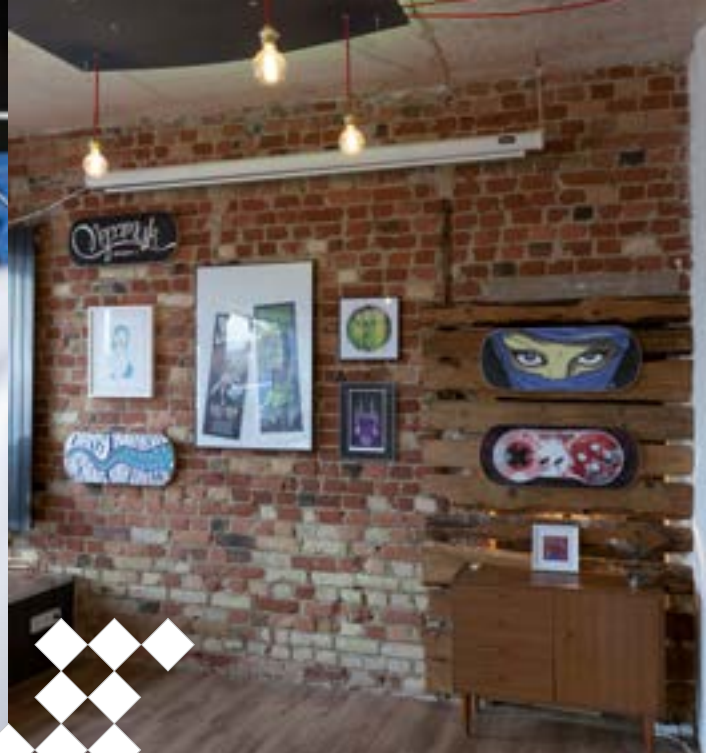
Urban development is a learning space for the future

It is ecce's conviction that cultural, economic and urban development has to provide, now more than ever, a frame for dialogue in which interest can be negotiated, leading to a mutual vision and according action. Investment on behalf of public authority will be dispatched only following on the basis of an integrative strategy developed in dialogue with all stakeholders in a quarter – with those investments serving as impulse and trigger for a locally held persuasion on how to develop "one's own quarter". Therefore, the Creative.Quarters Ruhr programme regards a quarter as a cultural, social space for dialogue and learning first and, subsequently, also as an economic space. But what forces operate in the Creative.Quarters, which stakes must be tied together in integration to work out a shared vision? Seeing the municipal administration as a long-term stable anchor for urban development, the departments of culture, economy and urban planning are ideally working in tandem within the quarters.

So, the strategic cooperation of the spheres of culture, economy and urbanism forms the core of the Creative.Quarter Ruhr programme – not limited to municipal authorities, but together with property owners, stakeholders in Culture and the Creative Sectors and individual artists. A city takes shape in roundtable talks in the quarters or in other forms of dialogue, between bottom-up and top-down strategies, driven by cultural impulses.



Acoustic Art Duo from Mülheim an der Ruhr: Thomas Busch (left) and Konstantin Wienstroer (right)



Culture creates urban and economic potential

Cultural impulse, of course, is not the only driving power for cities in the digital age, and therefore, it is important to avoid inflated expectations and pretence: Cultural impulse is not a universal remedy for aberration – naturally, not every deserted square can be invigorated, gratuitously, by the arts. Nonetheless, the power of the arts and culture to deploy positive effects for cities and the economy should not be underestimated. This is also documented in the policy handbook for the Cultural and Creative Industries, issued in 2013 by the European Commission, and this holds especially true for temporary projects that are rarely scheduled within classic urban development. Yet, “pop up” and “temporary” have long become buzzwords for a global trend driven by artist-activists such as JR as well as by digital pioneers such as Chris Anderson (The Maker Generation).

The Ruhr region also hosts such a new generation of makers, gathering in the Creative.Quarters. But how does cultural impulse unfold in urban space? Which results do they show where? And when does it show? In the Ruhr region, the internationally accepted development approach of a stage theory of the cultural effect on urban development is implemented. This model, which, among others, Charles Landry sketched out in his book “The Creative City: A Toolkit for Urban Innovators” (1995), while Richard Florida’s research “The Creative Class” (2000) or the European Union’s survey on culture investment with means from the European Regional Fund suggest a sequence that can be observed in cities like Rotterdam, Liverpool, Manchester, Tallinn, Berlin, Leipzig, Mannheim as well as in the Ruhr region: From the support of cultural milieus (and this is not limited to ostensibly financial support), spaces for possibility emerge, also for economic activity.

International attention for a regional model

Urban sprawl is globalisation’s foremost trend at the outset of the 21st century, and one of the imminent topics on the international agenda, as seen in the Bill

Clinton Initiative C40, the World Cities Culture Forum, at the World Bank and, certainly not last, in the activities of the European Union. The European Union has put one emphasis of its support policy until 2020 on this with initiatives regarding Smart Cities and the Innovation Union. In this context, the Creative.Quarters Ruhr programme with its 2012 starting point is drawing more and more international attention, namely as a model for urban development lending form and opportunity to dynamics, diversity and seeming contradictions within a quarter. Through this, it creates scope for culture and economy in between the short-term unplanned nature of any bottom-up initiative and the rigid long-term manner of the top-down approach. In 2013, ecce was able to work out a model for participative urban development through cultural impulse with partners from Essen, Paris and Bilbao in the EU-funded project CATALYSE. In the meantime, delegations from cities and regions from, among others, Canada, Finland, China and the USA have shown interest in the programme, proving that Creative.Quarters Ruhr is bringing in an important model into the international debate on the future of cities and their diverse means of cultural expression.

Impulses for national urban development

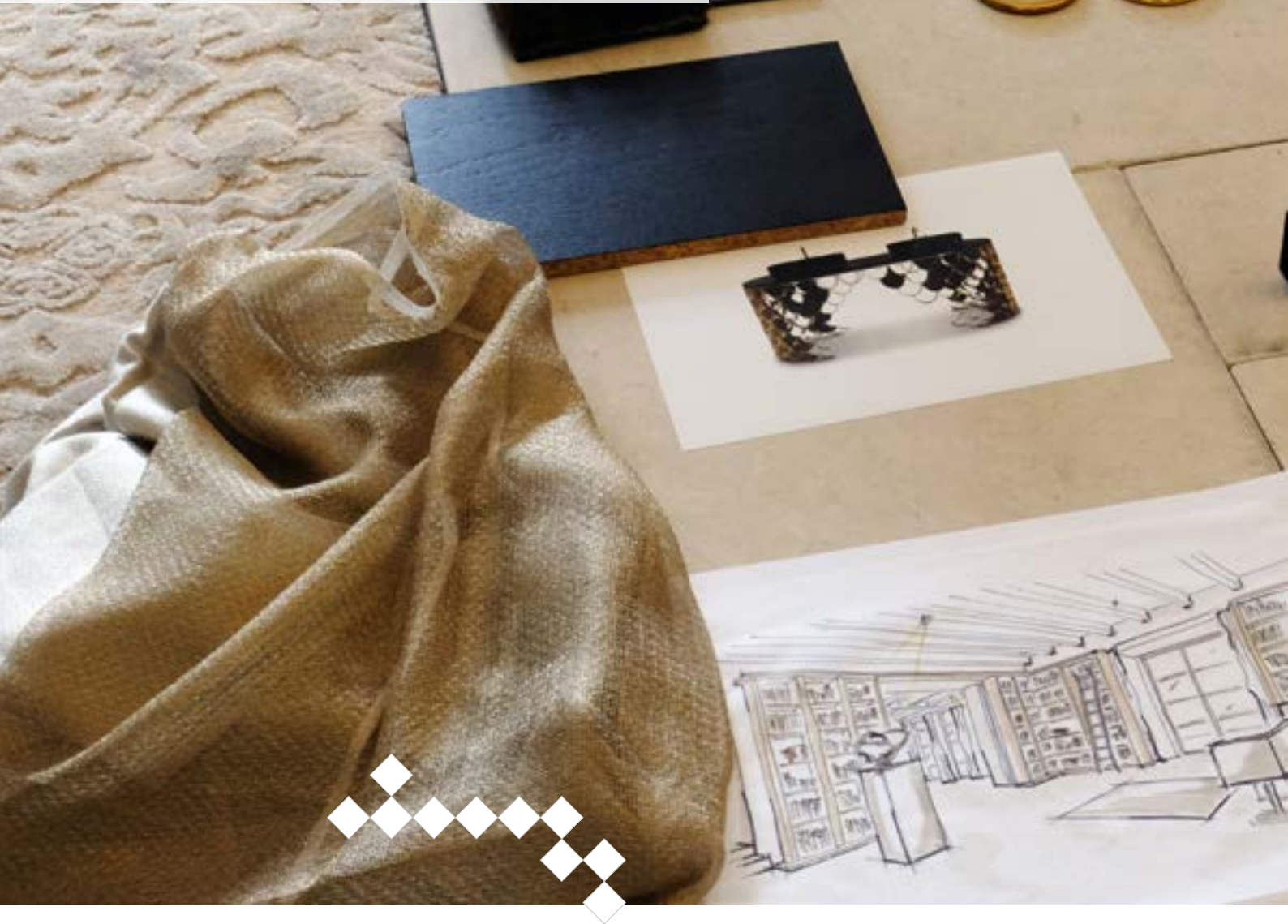
In 2015, ecce was invited to Leipzig to present the Creative.Quarters Ruhr project at the 9th Bundeskongress Nationale Stadtentwicklung (9th Federal Congress on National Urban Development). At the congress, German examples for integrated urban development were debated, and the German contribution to urban development policy in the New Urban Agenda in the run-up to the UN Habitat III conference was also passed. Additionally, the federally funded initiative on activating urban policy “Stadt als Campus” (“The city as campus”) guested in Bochum and Witten, producing a film on the Creative.Quarters Ruhr project. From these developments, a team of stakeholders from Hamburg, Hanover and the Ruhr region emerged which started an initiative in 2016 to more enduringly establish the Cultural and Creative Sectors and Creative.Quarters Ruhr on the national urban development policy agenda.



URBAN CHANGE **CULTURAL MAKERS IN THE RUHR REGION**

- ◆ KREATIVE KLASSE
- ◆ ZECHE 1
- ◆ PROJEKTRAUM ADHOC
- ◆ STADTBAUKULTUR NRW
- ◆ TRINKHALLEN-TOUR-RUHR
- ◆ DORTMUNDER U
- ◆ BECKER SCHMITZ
- ◆ URB CLOTHING
- ◆ BORSIG11
- ◆ N.A.T.U.R.
- ◆ POTTPORUS
- ◆ KITEV
- ◆ STELLWERK
- ◆ JAN SCHOCH

KREATIVE KLASSE ESSEN



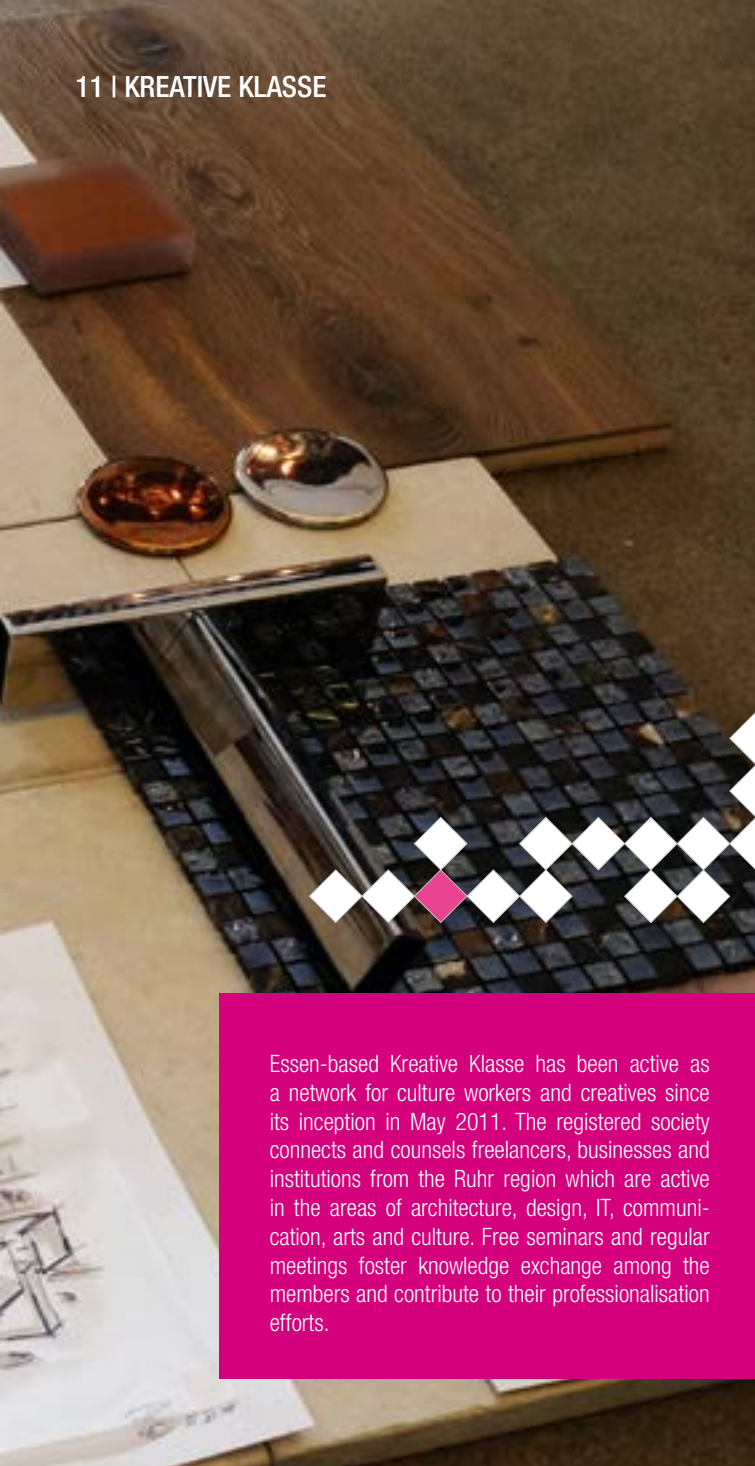
A network for creatives

Designer Isabell Bovenkamp, lawyer Alexander Hufendiek as well as executive consultant Friedrich von Sommerfeld comprise the Kreative Klasse managing board (status as of 2015). We meet this trio for talks at the “planbar4”, a building that formerly housed a lemonade concentrate business, situated in Essen-Bergerhausen. In the middle of the Second World War, Fanta was invented here. Since 2004, the industrial building’s spaces have come into creative use. Now, four different interior designers have gathered under one roof, working primarily as interior decorators, for example for gastronomy businesses. TV chef and gastronome Nelson Müller also operates a showroom here. Yet, Kreative Klasse also regularly has access to the premises. “We are very happy to be able to use the spaces here. We do not only offer seminars in them, we also host evening events,” says Alexander Hufendiek. He is a specialist solicitor for commercial defence and recovery in the areas of brand, design and patent law. “We counsel the stakeholders in very different sectors – which legal structure suits a small business best, whether it will be a BGB company or a limited liability company.” They want to pass on practical help for running the day-to-day business. Establishing a network of like-minded people is another aim. “If, for example, an advertising agency is on the lookout for a photographer, it represents an added value for members to be able to provide assignments amongst themselves,” as explained by Isabell Bovenkamp.

Mutual exchange

The annual festival format “extraklasse!” laid important groundwork for Kreative Klasse to present the work of their members. By now, several smaller events have sprung up that help in getting to know each other better, making the network even stronger. Author, copywriter and journalist Jens Kobler from Essen is also a member of the society. “Sometimes, we meet at the respective artist’s or agency owner’s places who can then show us how they work there. It is not always about handing out and getting assignments but also about relating soft values,” he says, stressing that the exchange of individual experience can be an important currency, especially for freelancers.

The creative directions the society members take are diverse enough to learn from the others. “It ranges from a classical advertising agency to a software coder to a freelance artist,” says Alexander Hufendiek. “Right now, we have about 110 members.” These profit from a shared Internet presence, holding a slot for each creative and each business to present their businesses. Individual forces coalesce into a greater unit.



Essen-based Kreative Klasse has been active as a network for culture workers and creatives since its inception in May 2011. The registered society connects and counsels freelancers, businesses and institutions from the Ruhr region which are active in the areas of architecture, design, IT, communication, arts and culture. Free seminars and regular meetings foster knowledge exchange among the members and contribute to their professionalisation efforts.



Isabell Bovenkamp, Alexander Hufendiek and Friedrich von Sommerfeld (from left to right)

Knowledge for starters

Artist or designer, start-up or micro business – each profile demands bespoke help. “Especially if a designer is just starting out with a product, we offer support. He should be able to realise his or her thing to make money,” according to the society. Kreative Klasse provides counselling to their members in all business areas – from the design of a web presence to difficulties with bookkeeping or in product development. “One of my foremost priorities lies in the creation of more topics for agencies,” adds Isabel Bovenkamp. Next to the lawyer and the executive consultant, she is the creative on the board and from her everyday work, she knows best what culture entrepreneurs need in know-how and support when building product lines. She herself owns and runs IBO Design, an agency, and with her label “Die Teuflin”, she creates high-quality silver jewellery and accessories.

Many projects – everybody is invited to join

One of the society’s projects is “klasse:Raum”, curated by designer Ute Mäuser. An abandoned shop space in Essen’s Theaterpassage serves as presentation space for works and formats, which can be exclusively used by Kreative Klasse members. The breadth of the articles on display is diverse, ranging from individual design objects to upcycled products. Apart from stools with surfaces that seem to be made of concrete, the shop has seen imaginatively printed table linen, wall hangings from tarpaulin, handmade bags or comic book art pictures. All, of

course, is for sale to the interested public. The portfolio of products rotates in a regular cycle. It is of high importance for Kreative Klasse to be present in the public’s eye. The event series “klasse:vernetzt” lets the society tour the Ruhr region. In 2015, the Bochum Heldenmarkt, the Mülheim Kulturkonferenz or the C.A.R. Kunstmesse in Essen were the happening spots to show the work, to connect and to form alliances. Such activities do not only provide members access to new markets, they also serve as means of establishing contact with new stakeholders: “We do not exclude anyone, and there is no complex application procedure declaring who can enter and who can’t,” stresses Isabel Bovenkamp. “We want to support people in a most pragmatic manner. They ought to make money from their products and services.” Executive consultant Friedrich von Sommerfeld adds: “The individual makers should not hide their expertise away in a drawer.”

Strengthening the Ruhr location

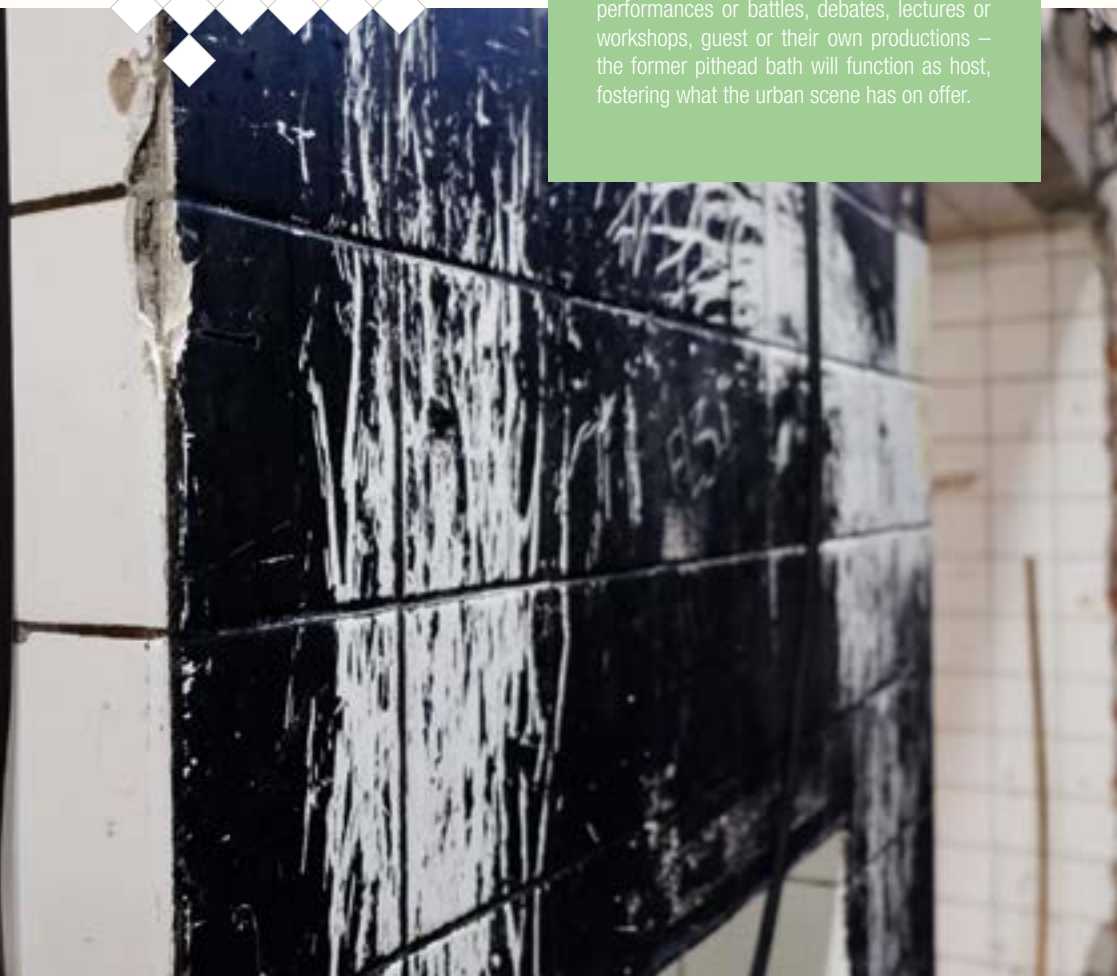
From Unna to Wesel and from Witten to Duisburg, one city lines up to the next in the former coal, iron and steel stronghold. “From our perspective, it is a hindrance that the Ruhr region does not perceive itself as one unified whole but rather in a manner in which every municipality views itself as an individual city. That’s the bug in the system,” asserts von Sommerfeld.

This leads to a drain of graduates. Their motivations are diverse and they are the society’s jumping-on point. In the future, according to Kreative Klasse, co-operation between universities and the economy has to extend. Also, conditions for setting up a business should be brought into the focus of public awareness in order for the Ruhr region to be able to compete nationally with cities like Hamburg, Berlin, Frankfurt, or Cologne. Kreative Klasse wants to do things differently in the region. The Ruhr region of creative makers should emerge as a strong brand across all industrial sectors, basing itself on a lot of small, but agile businesses. This is a vision shared by a great number of other stakeholders – the vision of a perception of the Ruhr region as a unified, great whole. (Peter Hesse)

ZECHE 1 BOCHUM



Zeche 1 is a new centre for urban art at the Creative.Quarter Prinz.Regent, laying the groundwork for an international dance offensive. Leading the charge is the Herne initiative grouped around Pottporus e.V. and the artists' network Renegade. This collective has found a new home in Bochum with the Zeche 1 venue. In November 2015, the centre for urban art opened, presenting contemporary urban dance theatre regularly. But the venue will not only put dance on the slate. Be it music, performances or battles, debates, lectures or workshops, guest or their own productions – the former pithead bath will function as host, fostering what the urban scene has on offer.





Sabine Reich

Building and producing

Currently, Zeche 1 is becoming reinvigorated: “We want to build an ensemble and produce plays,” says Pottporus leader Zekai Fenerci, adding: “But we also want to be an open house for many forms of urban arts.” An idea that already has a following, relying on a partnering network. This includes the Zukunftsakademie NRW (ZAK Future Academy North Rhine-Westphalia), the study course “Szenische Forschung” (scenic research) at the Ruhr University Bochum, the Institute for Popular Music as well as the Institute for Contemporary Dance at the Folkwang University of the Arts, the Bochum Schauspielhaus and the Prinzregenttheater, not least the kainkollektiv.

Apart from Fenerci, Sabine Reich is the second person important to the new venue. She studied, among other things, dramatics and worked as a dramaturge at the Ruhrfestspiele Festival and as the main dramaturge at the Schauspielhaus Bochum. Bochum’s south was a fixture in the dance theatre scene earlier: In the late 1980s, dancer and choreographer Reinhild Hoffmann produced important pioneering works there.

Spaces with patina

The Zeche 1 areal lies in direct (creative) vicinity to the media house of audio-book label ROOF, to Einstein, manufacturer of high-end hi-fi devices, to the Prinzregenttheater as well as to the Institute for Popular Music, under the direction of celebrity DJ Hans Nieswandt. All edifices are only one-and-a-half storeys high, in their brick architecture reminiscent of the site’s industrial past. If one walks the small cobblestone alley leading from Zeche 1 to the Medienhaus, one feels transported back into Wilhelminian times.

The past – that is also a good cue for Sabine Reich. “We had a group of visitors at Zeche 1 recently, and they were very happy because they had already seen Reinhild Hoffmann here in 1992.” With this reawakened production and performance venue, the City of Bochum is granted an opportunity to re-establish ties with a tradition in dance and to integrate this into the culture scene with an innovative formal language. Zeche 1 is providing the architectural soundtrack to this. Especially the unfinished state emanating from the former pithead bath-turned-stage with its high ceilings and tiled walls appeals to the dance theatre producer: “The room is friendly, charming, and it sports patina. All our artists are excited because you are in a room here that has a unique appeal.” Numerous connections with the contemporary dance scene exist, such as the one with the dancers of the Folkwang Institute for Contemporary Dance or the Croatian VRUM

performing arts collective from Varaždin, who have already contributed to the Zeche 1 programme.

No pop-up model, longevity

Renegade from Herne is tightly wired to Pottporus and has long since turned into a sizeable regional figure. The independent artists’ collective has been developing dance theatre productions with national and international dancers, choreographers and different culture institutions since 2003. “We could not have made the whole programme work just by ourselves, and we are very happy about the international crossover connections playing the venue here with us. We are more or less coordinating. All groups within the urban arts frame are invited to contribute,” explains Sabine Reich. There is no money flow from other groups. “I always put it this way and say, we trade in produce. For example, we give this room for rehearsal times if it is about scenic research or the performance of music. Of course, we do not charge any rent for that. Most people appreciate the special stage that becomes their work space.” Sabine Reich does not regard Zeche 1 as a pop-up in which people play a room for a short period before leaving again. “We feel situated here. The partnerships we cultivate should be durable.” She compares it to gastronomy: “We may be functioning like a kitchen we share with others.” In every case, the City of Bochum wants to establish and retain the centre for urban arts on a long-term basis. Michael Townsend is the local department head of culture for the City of Bochum. He sums the situation up in a good formula: “We are all acting in concert to preserve and continue the culture institutions that are infinitely important to Bochum.”

Graceful movements

The direct vicinity of Zeche 1 to other artistic institutions is a case of creative serendipity. So, everyone is very happy if something can be created together. On the opening night, DJ Hans Nieswandt appeared, spinning records with his crew until late into the night, while the dancers improvised to the music. Sabine Reich expresses her wish: “The Folkwang University dancers and the Renegade dancers showed something wonderful. I would like to continue with something in the same vein.”

Hans Nieswandt is also taken by the exchange occurring here: “Artists, in principle, have no need for a perfectly formed structure. It is much more important to help artists that already have a number of projects under their belt to find their way onward.” As the director of the Institute for Popular Music, he wishes to find curiosity and openness in the first place: “We do not want to educate complete musicians in the sense of a concluded occupational profile, we rather want to accompany real artists on their way in the Folkwang sense. I hope this becomes a legendary site one day.” And so, Nieswandt invited Krautrock legend Irmin Schmidt of Can to give a lecture on popular music at Zeche 1.

Cultural differences become common ground

Sabine Reich is also pleased when there are high-ranking visitors. She is a sort of power broker in the Zeche 1 construct. To her, the Creative.Quarter at the Prinzregent-Straße is a kind of large experimental laboratory: “All partners, guests and colleagues we invite do not only come because they are great. They were selected under the condition that they fit our quest: What is urban art, what is contemporary art? All contributors are very different from each other, but this is intentional. And it is not only young people who want to tackle things differently here for a change – all in all, we have a very diverse audience.”

Sabine Reich knows her target group as well as her region: “The Ruhr region, in its entirety, is a very international region. Here, people from all over Europe have been living together for a long time, and they shaped the Ruhr area to make it what it is today. From cultural differences emerged common ground – that is something that not only distinguishes Bochum, but the region as a whole.”

In a society that is more and more marked by the traits of a knowledge-based economy and society, the ability to innovate constitutes a decisive competitive edge not only for businesses, but also for cities and regions. Creative.Quarters Ruhr delivers important cues for impulses into their cities, because ideas and creativity are the assets of the 21st century. The structural change of former coal, iron and steel production sites into spaces for culture, services and creativity – such as at Zeche 1 – created original brands in the south of Bochum that possess huge charisma. (Peter Hesse)

PROJEKTRAUM ADHOC BOCHUM

Since May 2013, project space adhoc has been showing monthly exhibitions of regional and national artists. The special challenge: The people exhibiting must deal with the unusual venue, a former garage. Hardly anything conforms to the normal image of a neutral and linear exhibition space. adhoc offers art in a post-industrial setting: Without curators, but with a lot of scope and congeniality.



Christian Gode and Max Rentrup (right)

Art with a rudimentary direction

When the garage doors in Bochum's dull backyard at Schmidtstraße 35 open, they reveal no tinkerer's workshop or a plain parking space. This garage is different because it offers art exhibitions well worth seeing. The makers behind this are Christian Gode and Max Rentrup. This dynamic duo brings art to the garage, whitewashed and illuminated by neon light.

It is up to each individual artist to fill, charge, interpret or stage the room. "At first, we thought about a shop space, but we actually wanted something that was even more radical and rudimentary in its direction." Christian Gode adds: "It took us a year to check out all possible shop spaces. We even set our sights on former sex shops, where we already negotiated here and there. We knew we wanted to do it in Bochum, in this quarter."

Quarters changing

Local vernacular has been calling the site between Springerplatz, Westring and Alleestraße "Blaubuchsen-Viertel" (Blue Trouser Quarter) for short, because it is the oldest worker's settlement in Bochum. The term "gentrification" keeps popping up here from time to time now, just as it does in different corners in Europe from Oslo to Lissabon. Why? Because the change of urban milieus has become a socio-economic factor. Gentrification describes the change of a quarter towards an upgrading – which often results in the original residents moving out because they cannot afford rising rental prices. New residents from the Creative Sectors contribute decisively to a new, euphoric spirit in the quarters. They renovate flats, open hip shops, lure in cafés and boutiques that support their image in a creative environment. Cultural activities lend the quarter a new face. adhoc, too, helps to bestow a new image on the Blaubuchsen-Viertel: "We are glad we were

welcomed so well here," Christian Gode says, and recounts the tale of little boys and older men taking a wide-eyed look at their adhoc-garage.

In this part of the city, time and again, there are abandoned corner stores or buildings that can be turned into something new with just a little initiative and effort. Young artists and freelancers already moved into some of the industry buildings in the neighbourhood because they provide affordable working and living space. This holds also true for the direct vicinity at the Schmidstraße. It happened already in the former workers' quarters that were converted into wide-open production floors in a backyard at the Adolfstraße, just a stone's throw away from adhoc. There, resourceful self-made service providers and creatives could establish low-cost offices. They turned this industrial real estate into workspaces, labouring as coders, copywriters, designers or in light and PA rental.

Art between quarter and real life

Change is an important key word in this Bochum quarter, situated in the slipstream of the recently erected musical centre. The neighbourhood is nice, Schmidstraße appears to be very heterogeneous. There are residential buildings and pubs for old men, but also the idiosyncratic Rottstraße theatre or the hip Neuland pub in direct vicinity. "We cultivate the contact with Neuland where we have already shown a number of leading exhibitions. We are also in close contact with the culture scene grouped around the Bochum Rundlauf."

The young exhibition makers get requests from many corners in Germany now, from the Netherlands or France: They all would like to present their art at adhoc's garage. "The circle of interested people keeps growing," says Rentrop. "Good exhibition space is often hard to find. But in general, we invite the respective artists." By now, they are booked 18 months in advance. Following each exhibition, the walls are painted white again – and everything starts anew. adhoc is showing around seven exhibitions annually this way. In the past, Berlin artist Tim Stapel, who works with spaces and their effects, guested. He created the space-colour work "Zweierlei Maß" ("The Double Standard") for adhoc, arranging white cross-beams on a red wall. Or take Felix Rodewaldt from Munich, who experimented with black adhesive tape. These tape works were given the name "Drive". While we were visiting, Berlin artist Monika Jarecka was in residence. She showed a collocation of coloured lines that combine to form three triangles under the title "Just".

A special perception in the white cube

The single coloured lines were painted on the wall with disposable syringes from a hospital. The artist let the colour run along the walls like yarn. It all looks straight from afar, but upon closer inspection, one notices a lot of little irregularities in an apparently exact composition.

The native Pole was explicitly chosen for this project by the adhoc-makers: "The space is a double garage, but also a neutralised room. From my perspective, it is a white cube. But standing here, the perception shifts slightly", the artist says. Her work, suits the word adhoc well. The Latin word roughly translates as "spur of the moment".

The Ruhr region has its number of quite run-down corners. Maybe it has to be this way in order to have something fresh emerge. Monika Jarecka likes the local scene: "There is an openness here, you can practically feel things happening. Just yesterday, I was handed a big file containing addresses of several different exhibition spaces, that was really cool." Berlin is different, competitiveness much more prevalent there: "When I am here in Bochum, people look at art much more open and in a more differentiated manner", she says.

Cocoon with a vision

By now, the emerging scope has developed a geographical pull: More and more creatives are moving into the Ruhr region because rent is affordable there. Subculture is a regionally important motor. Because collectives such as adhoc make new things happen. By the way: When global enterprises like Apple or Microsoft just started out, they began in garages like the one inhabited by adhoc.

The aim to create a cocoon through culture is not only a vision. Here in Bochum, tomorrow's urban society positions itself. Established clubs and pubs, the Rottstraße theatre and the Moltkemarkt generate attention, the SAE Institute or the art halls at the Rottstraße or even the adhoc space become anchoring points within the quarter. Some gaps can still be closed, but change is palpable and visible in the areas of intercultural and cultural education, in the arts and creativity, in the middle of urban space. (Peter Hesse)



STADTBAUKULTUR NRW GELSENKIRCHEN

Liebe deine Stadt

Building culture is an important cultural asset worth preserving. But there is much more behind it: It represents a society's ability to shape their built environment and to adapt it to its time's challenges. There are many people adept at this in North Rhine-Westphalia. StadtBauKultur NRW has made it its mission to sensitise, to excite and to support these people in the involvement for their built environment.



To face change

For a liveable, sustainable constructional environment qualitatively shaped! This is the stake of the state initiative StadtBauKultur NRW, campaigning for a heightened awareness for building culture among the population as well as among experts and municipalities. StadtBauKultur NRW steers the initiative, developing its own projects as an operative expert on building culture affairs, to nurture discourse and generate new ideas. In this sense, the initiative – against a “new is better” zeitgeist – supports the preservation of urban space and edifices, campaigning for their new usage and conversion.

Our built environment has come under enormous pressure to adapt – caught between demographic and climate change, shifting lifestyles and a different working world. This is a challenge that has to be met with existing built environment and urban structures. Between the Emscher and the Ruhr, these are not only pit frames, gasometers, blast furnaces, mining grounds and derelict lands, but also abandoned department stores, unused churches or whole city centres and near-vacant settlements.

The question for the right course of action, for preservation or demolition, keeps coming up. The utilisation of existing buildings is currently rather popular. Of course, gutting and conversion have to be thoroughly economically examined to keep costs from overflowing. But, in general, there are three aspects that advocate a widespread preservation of “second hand property”: These are ecological, economic and architectural arguments. “We try to carry these topics into the public and into the expert community,” Tim Rieniets, director of StadtBauKultur NRW, says.

Commitment and mediation

The Ruhr region’s cities were shaped by a 150 year period of industrialisation, and many of its centres were almost completely destroyed during the Second World War. Due to this, the Ruhr cities seem like outdoor museums in some corners today: You will find remnants of historical residential and industrial complexes next to a mixture of functional architecture and 1970s trends under the conditions of industrial infrastructure at many places. This can be quite ugly sometimes. And yet there lie, like Sleeping Beauties, under the bloom and the brutal concrete,

some architectural pearls. The state initiative StadtBauKultur NRW mediates between planners and institutions and contributes to contemporary urban and quarter development with innovative concepts: “We have been here since 2001,” Tim Rieniets states. Since the beginning of 2013, he has been the chairman at the former pit Zeche Rheinelbe in Gelsenkirchen, and he explains: “As the name implies, we are a state initiative of the State of North Rhine-Westphalia, completely funded by the state. Since the year 2013, I have been the director, assigned with the fine task of bringing new life to this institution, with people, new content and innovative projects.”

Rieniets and his team will accompany projects into the year 2020. Born in the Rhineland, but raised in Bochum, he has a keen grasp of the Ruhr region’s people. “We lead something of an existence as a rare bird. I think we have earned our accolades with our sponsors insofar that we tackle really hot topics such as problem properties or dilapidated buildings. We do not just dabble in pretty things. On the other hand, with our bridging function, we succeeded in preparing important topics for the municipalities and bringing them to a broader audience in turn.”

Topics for urban development

Tim Rieniets has devoted himself to the exploration, mediation and discussion of contemporary architectural and urban building issues early on: “Following my studies, I practiced architecture for a short time only, instead positioning myself on the border sectors research, teaching, journalism, exhibition and activism.” In these eclectic fields of activity, he commits himself as an internationally active curator, guest professor at the TU München and lecturer at the ETH Zurich.

Regarding urban development issues, he takes a clear stance: “Many great contemporary challenges can only be tackled in relation with our built environment: A sustainable use of natural resources, a reduction in carbon dioxide emissions, adapting to demographic change or the social integration of a society that differentiates ever further. This not only requires individual planning efforts as well as technical innovation, but also a collective cultural effort. We can only master these challenges if we deal more intensely with the way we plan and build our environment, how we live in it and how we think and speak about it.” This is where his institution comes into play: “The state initiative StadtBauKultur NRW can emphasise certain things. I have always been interested in those topics in which established planning practice reaches its limits, and where new tasks and challenges emerge. I tried to work with such topics and bring them back into the public space.”

Perspectives for the Ruhr region

The Ruhr cities need support in many regards. “People keep thinking that the Ruhr region is structurally weak, they think of low rent and low wages. This holds only true when looking from a distance. Essen is a prime example: North of the A40, the rent is very affordable, many aid money recipients live there, and we have a high percentage of people with a migration background. Social problem zones arise, and with them, problem properties – or whole streets of abandoned houses. If you go to the south of Essen, you do not reach the rent level of Düsseldorf, but it is not easy to find affordable accommodation there. With a rent starting at 10 Euros per square metre, this is fairly off-putting, considering the relatively low income in the Ruhr region.”

Locations mirror their societies. The gap widens, not only between the rich and the poor. A decline can also be felt between strong economic regions and growing cities on the one hand and economically critical, shrinking cities on the other hand. Cities, trade and society are tightly intertwined in this process. The conversions of former department stores in Lünen or Gelsenkirchen-Buer exemplify that this change does not have to be detrimental for the cities and that it can even be seen as an opportunity. These two places received innovative centres for services, residence and gastronomy, following intelligent conversion measures, as extensively documented by StadtBauKultur NRW.

Tim Rieniets and his team make positive examples from the topic of living and residing in quarters accessible to the public, coupled with the appeal to the municipalities to act more visionary. Their aim is to show ways and alternatives for a sustainable urban development – an urban development that is aware of history and looking at the future at the same time. Because, after all, between Wesel and Unna, our grandchildren should be able to enjoy a high standard of living in these municipalities. (Peter Hesse)



TRINKHALLEN-TOUR-RUHR

RUHRGEBIET



Musician Florian Walter and Felix Fritsche as well as photographer Sabine Niggemann (from left to right).

Musical collective “Die Verwechslung” (“The Mix-Up”) comprises four bass clarinet virtuosos. During the summer months, they embark on a unique tour along numerous kiosks with their instruments – and they have been doing this since 2010. They play new, improvised music. The ensemble conquers new concert spaces at the kiosks for the Ruhr metropolis, expanding the audience’s consciousness: In the middle of the familiar habitat of the kiosk, residents and visitors encounter improvised free jazz. But that is not all – unheard-of sounds meet dance and literature, electronic sounds and performance here.

Free jazz with a popsicle

If the audience does not come to the music, then the concept will simply be changed around. The idea for the kiosk concerts came to Florian Walter and his colleague Felix Fritsche during the year of the European Capital of Culture 2010 while sitting in a pub. “We thought it would be a requirement for all improvisation-based artists to bring the music much closer to the people. I then went around the Ruhr region on a tram for some days, looking at every possible kiosk, to see where we could get active – and where we rather could not.” But the start did not look that auspicious from the get-go: “During the first year, the kiosk owners were quite sceptical because they did not yet know what was ahead of them,” says Florian Walter. The makers consciously pondered the questions of style and the characteristics of these concerts: “If you are playing mainstream jazz, there are actually quite a number of very decent venues, but for the things we set out to do, opportunities were very scarce.” By now, the series of small open air concerts surrounded by liquorice, popsicles and cold beverages has become well-established, providing cultural exchange: “I believe this tour is very important. It brings people into contact with the music, picking them up in normal life.” In this way, it becomes possible for everyone to experience the emergence of freely improvised sound spheres.

A shindig with Sinatra, Coltrane & Co.

Florian Walter is a thoroughbred musician, having worked as a saxophonist and clarinetist since 2006. He searches for new ways to construct sound, both as a composer and as an instrumentalist. Born in Hamm, he is currently studying in Essen, also playing in a number of ensembles ranging from new music to free improvisation and theatre music. In July and August 2015, “Die Verwechslung” played more than twenty gigs, from Gladbeck to Gelsenkirchen down to Witten. All in all, twelve cities made up the stops of the tour, and they have played more than 80 gigs already. “By now, the concerts usually last one hour,” Florian Walter emphasises. Sometimes, the audience even brings little gifts.

The set is made up of solo parts, accordion and rhythm, with free accompaniment provided by the instruments. At first, the music slowly builds, with the sounds still dark and calm. Frank Sinatra is hinted at, followed by Khachaturian’s “sabbre dance” movement which discharges into an atonal thunderstorm of sound. Subsequently, the “Jäger aus Kurpfalz” folk song is placed tightly at the side of a radiant John Coltrane. Sometimes, more than 100 people gather, standing in the street, listening.



Close to the people

With their tonal fantasies, the four artists create short musical narratives about events in their everyday lives and about the lives surrounding them. “At night behind the bar”, “Dust in the lungs”, “Canned beer makes you smart” are the titles of their works. The catchy names are well suited to pick people up to go on a journey of sound with the ensemble. Atonal music meets get-together, and they are complementing each other splendidly. “One older lady once involved me in a conversation on a title we called ‘The uncaring mother of Kray-Leithe’. She then went on to describe what she saw in the track to me,” Florian Walter reminisces.

Those are precious moments for the musicians because they do not perform in front of experts or educated lovers of classical musical repertoire at the kiosk. “Sometimes, the listeners are just astonished when we tell them we are making a living playing music. In this way, we can engage with their questions well and take valuable impressions back into our lives.”

They advertise their gigs themselves; this includes posting the bills. All the kiosks can easily be reached via public transport. The concerts mostly begin in the early evening hours; admission is free.

Music for the moment

By now, “Die Verwechslung” even has regular fans behind the kiosk counter. The occupants of the Bottrop Kiosk “Die Puddingschnecke” are completely enthusiastic. Salespeople Annegret Domke and Gerd Eicker belong to the supporters of this musical experiment. Yet, there are also sad incidents: “In Bochum, we were in very fine contact with the cult kiosk of Elli Altegoer, but this does not exist any longer. Many kiosks we played in the last few years have closed down,” Walter regrets. The leaseholders cannot pay the lease anymore because their core patrons are absent. Some retire or die – and there are no suitable successors. “It is a loss for the quarters, because a kiosk is a platform where normal life pulsates,” Florian Walter thinks. But the musicians will not let themselves be discouraged

by this: “In 2016, we will also tour, and some gigs have already been confirmed,” according to Florian Walter. He does not regard himself as a lone warrior.

The other players, among them former Folkwang teacher Markus Zaja as well as Patrick Hagen and Mainz-born Felix Fritsche, continue the original idea collectively. They invite other musicians to tour with them time and again. During the 2015 summer, Norwegian artist Eva Pfitzenmaier contributed her solo project “By the Waterhole”. She experimented with synthesised sound on a portable keyboard as well as with samples from a prepared piano, taking the audience with her into a soundscape where tones received a new meaning.

Author Michael Masberg from Datteln also guested, supporting the musical evening with his literature. Masberg’s texts tell stories of people with extraordinary characters, accompanied by the musicians on their instruments. “We improvise everything at our performances. Sometimes, even we do not know what is ahead of us. The music is meant for the moment, and this is the experience we want to convey”, says Florian Walter.

Cultural venue kiosk

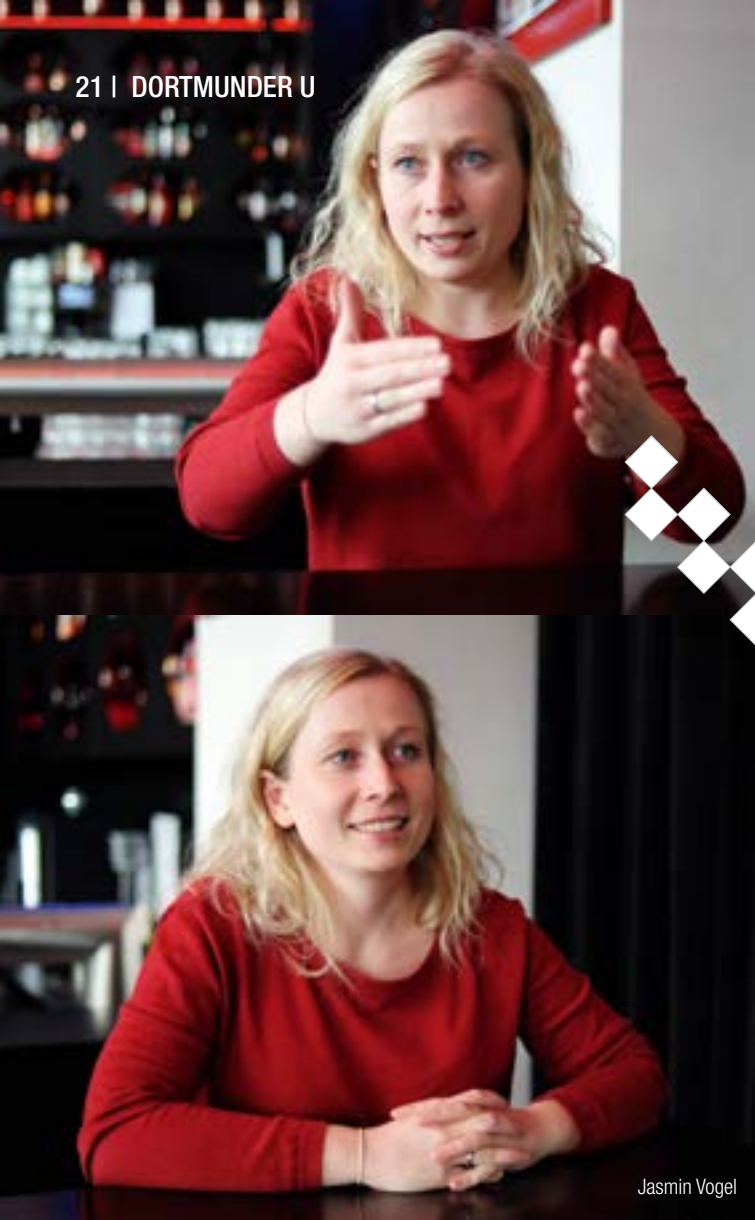
Whether it is avant-garde, pop, rock or jazz: Music is a substantial part of the Cultural and Creative Sectors, because it arouses things that cannot be planned at the drawing board. This is demonstrated and exemplified at the Ruhr region’s kiosks. Here, core patrons, arbitrary passers-by and especially arrived culture buffs gather with a pils beer and excellent free jazz. Phrasing, tempo and rhythm make up a glistening improvisation at a venue that is both familiar and exceptional – the Ruhr region kiosk. And the idea of the four musicians seems to hold up so well, that the Ruhr Tourism Board LLC will jump on the bandwagon in 2016, mounting a free culture programme at 50 of the roundabout 15.000 kiosks. So the “village square in a metropolis” becomes a vibrant cultural venue. (Peter Hesse)

DORTMUNDER U

DORTMUND

She carries new gold into public view, likes to tackle things herself at the Extraschicht events and gives the summer a stage at the U. We are talking about Jasmin Vogel, in her capacity as a marketing director for the Dortmunder U, out and about everywhere, smart and with a lot of energy. She needs this energy to do justice to a house with this international reputation, its different partners and its name projects, all without losing one's hometown from perspective.





Jasmin Vogel

Jasmin Vogel grew up in the south of Dortmund, in the suburbs of Hörde and Wellinghofen. Later, she studied Anglistics and History in Bochum as well as cultural and media management in Hamburg. After stints in Bochum and Jena, the petite person faced the house with the big crown and the challenges of its marketing. The huge brick edifice is not a museum, but rather an extraordinary, innovative mixture of institutions and formats – despite the old walls, a young house with a focus on media art and digital, likewise modern art forms. Rigidity has no room here, and Jasmin Vogel encounters her task with her own signature, showing up in numerous, sometimes exceptional ideas. “I try to co-develop and support formats that show their ties to Dortmund,” she says. She laughs and concedes, a little mischievously, she also had to arrive first, too: “When I started three years ago, it was important to me to establish the U with the Dortmund people. The programme this house stages sports a quality that was rarely perceived at the beginning.”

Thus, she started to pose questions in advance that focused on the meaning of the Dortmund location and the ideas of the Dortmund citizens. “What capacities do we have to have with such a building? And how do we succeed in securing a broad, public base for this? At first, we had to check which networks could be built and nurtured. And this was about the question: How could the possibilities of a house made palpable to the broad public?” From her perspective, the U should be learning space, a space for research, study and experience; a house of possibilities for everyone. This matches the creed of the house itself: Exchange on art, media and contemporary culture come into focus here. And to succeed, one needs people.

Not a museum in a classical sense

By now, the Dortmunder U has really become a vibrant centre for the arts and creativity. Jasmin Vogel views her position as marketing director primarily in mediation. “I want people to recognise the U as a space where they can just become

active. If we get recommended, that is the best endorsement for the house. Especially now, we can feel there has been a shift in perception.”

And she does not stop asking. She tries, time and again, to widen the active radius of the institution: “Do we think of ourselves as a museum in a classic sense or do we say no to that, do we want to go further, and do we want to be involved in the shaping of society? Yet, what is relevant to a society?” To find answers and reach more people, Jasmin Vogel came up with a market stall, appearing on several farmer’s markets. There, she reached out for a talk with Dortmund citizens. “Old school grassroots work was very important to me to understand what makes people around us tick. Those were not always pleasant encounters, but you have to endure that and try to understand the reasons. And, to a lot of people and at the start, you have to explain what happens at the U in the first place. More often than not, the people I had conversations with were very surprised what we had to offer.”

She sums the perspective on her hometown up in a charming formula: “Dortmund is just Dortmund – not always easy. Here, the U’s diversity with its different partners certainly poses a challenge. But mainly, this demanding environment offers a lot of opportunities, making work in this city so exciting and unique.” Nevertheless, she believes everything will be right on track: “In order to develop, you need to give things time.”

With her curiosity, she could contribute to the regular adjustment of important instruments especially in the last few years. The programme, developed by the in-house partners, and the projects are gaining more and more attention, especially in the neighbourhood. Because dialogue succeeds and new ideas are welcome. See, for example, the “Dortmunder Neu Gold – Kunst, Bier & Alchemie” (Dortmund New Gold – Art, Beer & Alchemy) exhibition, curated by Stefanie Riekeles: “Normally, when walking through an exhibition, a lot of stuff is hanging on white walls. This all seems so portentous. So it is cool when we offer something that shows humour,” according to Vogel. That’s the reason why there is a beer slam here, tasting events or film presentations as well as the first Dortmund beer culture festival on the occasion of National Beer Day.

Admission free

Events for which they charge no admission get the most applause: “What’s great is the event series ‘Summer at the U’, co-developed with Heimatdesign, that was established last year,” says Jasmin Vogel. The open air event with various concerts, readings, poetry slams and workshops has turned into a convincing and well-received festival format. “There is no prefabricated master plan, we just give out slots. This means, we work with local presenters and artist who want to participate and are able to bring in their ideas. We at the U provide infrastructure and funds – this resulted in a great programme.” Not having to do everything by themselves and defending programme authority has seemingly proven right for the U: “If you are working with the independent scene, you have to be aware that these people may lack experience with agencies. I strive to keep an open ear and to realise everything in a most uncomplicated way within the scope of our possibilities.”

Forward-looking

Pondering the future also has its place in Jasmin Vogel’s work. The “Innovative Citizen” project, for example, mirrors the growing force of the maker culture surrounding the U. Vogel describes it thus: “We are providing a playground for a society that functions in a fair manner. This society’s orientation is at the same time ecologically minded and technologically oriented, whilst also conserving resources. So, the focus lies, among other things, on intelligent consumerism and the self-acquisition of certain skills.” She feels it is absolutely necessary to bring such topics into a programme of a city that is changing and wants to be open to social innovation. This only works in immediate proximity and in an interactive frame offering uncomplicated access through participation or artisanal or arts events. Topics such as 3D printing, urban gardening and aquaponic or hacking do not only come up in lectures, they can be tried, built and tested. Jasmin Vogel places great emphasis on the fact that local makers should work creatively in these instances, alongside the permanent co-operational partner, the Fraunhofer UMSICHT institute, as well as other rotating partners. With this attitude and the house philosophy, the Dortmunder U developed into an exciting area for participation, into a gathering space and therefore, into a cultural beacon, also to the Dortmund citizens, from which to expect a lot in the future. (Peter Hesse)

BECKER SCHMITZ DUISBURG



Becker Schmitz and Pascal Bruns (right)

Since 2007, Becker Schmitz – full name Stefan-Reinhard Becker-Schmitz – has been working as a visual artist in his workshop in Oberhausen. Born in Moers, he went back to his hometown after stints in Berlin and Duisburg. Becker Schmitz mainly deals in experiments with different materials and the transformation of material into another meaning in all facets of his art. Together with photographer Pascal Bruns, he explores the intersections between public space and the digital sphere with the long-term project “Hold the Line”, transforming three-dimensional line constructions made of black foil into two-dimensional drawings within space.

Hold the Line/Living in a Sculpture: Drawings in a room

High above Duisburg’s rooftops, black lines stand out before a blue sky as if they were part of the TV antenna silhouettes. Not far away, in an empty auditorium, a black line drawing seems to hover in the middle of the room.

If one visits the locations that were depicted on the photos of art project “Hold the Line” by Pascal Bruns and Becker Schmitz, these “drawings” are long gone. But if one happens to capture the moment in which both artists draw foil lines into space, it is possible to experience them as three-dimensional sculptures in space.

Becker Schmitz compares this act of drawing to graffiti: “We go to places, fix the lines, take a photo and clear out again.” Yet, this does not mean the work has come to an end. Actually, it is just starting there.

Transformation: Sculpture turns into drawing, analogue spaces become a digital atlas

The documentation, the depiction of the line construction, forms the basis for the most important part of the project: The transformation. On a photograph, the mounted foils in spaces become two-dimensional drawings. “For me, it is mostly about the material quality, about the transfer into the drawing, the apparent drawing that is actually not a drawing at all,” Becker Schmitz explains. But this is only one mode of transformation. “The transfer from the analogue sphere to the digital realm is an important aspect in ‘Hold the Line’,” says Pascal Bruns. “We build the construct into the analogue, photograph it, but we have a digital picture output that undergoes digital processing.” Every drawing’s location is fed into a coordinated Google Maps template. On this map, the individual locations will automatically be linked through lines. Depending on how closely one zooms into the map, different line constructs appear. Zooming into the Ruhr region and especially into the area around Duisburg, the locations become denser. “This shows home, where you live, where you know your way around,” says Becker Schmitz.

Ignition at the Rheinpark

Both artists have been working on "Hold the Line" since 2009. Photographer and designer Bruns and artist Becker Schmitz met in another project with a number of creatives. The idea for collaboration came to them at the Duisburg Rheinpark. "Stefan carried transparent foil and spray cans with him and suddenly started to span lines between the trees," Pascal Bruns relates. "So we started thinking what we could do with that," Becker Schmitz adds. "We wanted the work to be clean and conceptual, to link our individual competencies, to create a worthwhile project. We just did that then." In the following years, the two independent artists developed into a well-rehearsed team in which each one still has his preferences. "I like a certain void in spaces or when they are in natural surroundings with simple structures," Becker Schmitz says. "If it is wilder, with spikes and dynamics in a visual compositions, it hints more at Pascal." The questions while working in a space always transcend personal preference. "With our work, we also discuss the fringes of private and public space," says Becker Schmitz, thinking about the perception of spaces like malls and shopping centres. "There is a lot of change in the comprehension of public and private space which our art discusses and accompanies for a bit."

Living in a Sculpture: From public space into the private spaces of Oberhausen citizens

Bruns and Becker Schmitz entered private space with their state-funded project "Living in a Sculpture" which they realised in conjunction with artists' collective kitev (Kunst im Turm e.V./ Art in the Tower). They constructed their drawings within the living spaces of Oberhausen citizens. Just as in "Hold the Line", a blog (livinginasculpture.tumblr.com) visualised the individual arrangements on the Internet. At the close of the actions, they held an end presentation in the kitev art tower in April 2016, where all the participants could meet, completely in the analogue.

Working in unknown, private spaces has been a new experience for the artists. "We are thrilled about the possibilities, but also about the residents' restrictions," Becker Schmitz formulated beforehand. In this project, they mostly wanted to cut back on themselves, their own preferences. They also did not want to interfere with the interiors of the rooms. "The idiosyncrasies of the rooms remain visible and they are also forms of personal expression," Becker Schmitz augments the general concept. "We only add a connecting link which is then common to everyone who participated: this doodle in the room."

To draw a tree without drawing a tree – the art of Becker Schmitz

Houses, trees, landscapes, deer – those are the classical themes dominating artist Becker Schmitz' paintings. Yet he is less interested in the themes themselves and more in the material that makes these motives appear on his pictures. Whether in his paintings, his sculptures or his installations, it is always about material and the transformation of their initial meaning into something else.

Playing with the material and the transformation into another meaning

"If I take the packaging material for 'Hold the Line', spanning the lines, it is no longer packaging material, but a line in space," says Becker Schmitz. This represents a transformation of a seemingly determined meaning of something into another meaning altogether. Nothing seems to be determined and everything becomes elusive."

Similar things happen in his paintings: "If I paint a tree I paint it in a manner that I do not paint it yet it is still there." Behind this quite cryptic description is an idea he explains with his painting "Die Antwort" from the "Museum Kunstpalast" collection – a large-size painting depicting a white, somewhat ghostly ship. "I did not paint the ship itself, I just outlined its contours. I painted the background and worked on certain areas with chemicals." Through the concurrence of materials and the concluding washing, the ship becomes visible.

The question Becker Schmitz poses with this approach is as follows: "Is there a meaning produced by material transcending the motive because I do not depict the motive itself but rather use it as a pretext to further my material studies visibly? The paintings show traditional motives, narrative models which I completely eliminate, with the deep wish, and this is my motivation, to conquer their meaning and to give meaning to banality it can only reach in the arts."

Exploring and fashioning the world with graffiti

The artist who is mostly known by his last name in the art world narrates that this game and the experimentation with different materials was something he came up with as a child. Growing up, he was fascinated by graffiti, yet he never felt he was part of the scene. "Exploration and discovery appealed to me," he recounts. "I found a possibility to discover my world and to shape my environment with graffiti."

Although enrolling for an advanced course in the arts at grammar school, he initially studied sociology and politics following his graduation before taking up his arts studies at the Freie Akademie der Bildenden Künste (Academy of Liberal Arts) in Essen in 2005, being 25 years of age at the time, attending master classes with Wolfgang Hambrecht and Stephan-Paul Schneider. For seven years now, he has been working in his studio at the Kunsthaus Haven in Oberhausen which he will soon leave to make the space available to young artists.

The Ruhr region and its underdog mentality

After having lived in Berlin and Duisburg for some time, he has moved back into his native city of Moers. Being from the Lower Rhine, he enjoys the quiet, he says, and he likes to be able to retreat again and again. It does not matter to him where he paints his pictures. Even if the Ruhr region as a work surrounding matches his mentality well. "The Ruhr region as one of the most densely populated regions in Germany still is some kind of underdog, and I like this image very much," Becker Schmitz opines. "In my heart, this relates a feeling of veracity." (Carmen Radeck)



URB CLOTHING GELSENKIRCHEN



Daniel Sopke, Sara and Joe Urbais (from left to right)

Bochumer Straße No. 74 in Gelsenkirchen-Ückendorf was formerly a pharmacy. This can still be recognized from the lettering on the facade and the neon signs. The business next door is still a sex shop – the contrasts present in the quarter are obvious. In May 2014 the sisters Sara (25) and Joe (21) Urbais from Gelsenkirchen moved into No. 74 with their fashion label URB Clothing and shaped the vacant property into their studio and showrooms. Although an old apothecary's cabinet in one of the rooms at the rear bears evidence to the previous tenants, Sara, Joe and their manager Daniel Sopke have turned the former retail store into a cool and laid-back showroom with rough-plastered, dark-painted walls, a leather couch and clothes rails with items from the current collection. Here the URB designers receive customers and clients and members of the media from all over the world.

From Gelsenkirchen into the wide, wide world

With their fashion trend "Melting tights" the two sisters have created furore on the international fashion market. Above all in North America and Asia their tights with latex, which give the impression that paint is running down the wearer's legs, are a long-term runner. For these the two young entrepreneurs have applied for a patent. Not only influential fashion bloggers but also large fashion magazines such as Vogue have spread news of the small, trendy Gelsenkirchen label and their melting tights. In addition the duo from Ückendorf have also found the

attention of Germany's "Die Welt" and "Der Spiegel" – not surprising when one considers that Gelsenkirchen and fashion trends represent a contrast tailor-made for the media, also in terms of PR.

The idea of leaving their home-town of Gelsenkirchen and continuing their success in a fashion metropolis such as London, Düsseldorf or Berlin does not come into question for Sara, Joe und Daniel. "We sell primarily via our online shop and above all abroad so that our actual location is not relevant," states Sara. Their customers are not interested in whether the goods are supplied from Gelsenkirchen, Berlin or wherever. "If we were to move to a city such as Berlin, then getting a foothold on the market would be decidedly difficult due to higher rents and the lack of a network," mentions Daniel. In Gelsenkirchen, on the other hand, it is not only the conditions that are ideal and the rents favourable. "Here one is known and knows one's way around," states the born-and-bred Gelsenkirchener. "We know the Ruhr region, we feel at home here. Why should we move somewhere else?"

Provincial but advantageous

The fact that Gelsenkirchen – let alone Gelsenkirchen-Ückendorf – is anything but a fashion city is not a problem for the young fashion label team. On the contrary: "For us it is good that here one is not immediately pigeon-holed as one



URB Clothing is an internationally successful Gelsenkirchen-based fashion label founded in 2012 by the two sisters Sara and Johanna (Joe) Urbais. It is a member of the local creative network Insane Urban Cowboys (IUC) and participates actively in fashion and art events aimed at breathing life into the abandoned properties in the Creative.Quarter Ückendorf.

is, for example, in Düsseldorf," says Joe. "Here in Ückendorf things are still open and flexible so one is free to get on with the work." The two designers can enjoy this creative freedom not only within the generously sized four walls of their studio but also and above all outside on the streets and in the courtyards and premises of the immediate neighbourhood. Although the area is rated a socially troubled one that is characterized above all by its abandoned properties, this gives the sisters the kick to put on shows and events in the unusual locations. "What is cool about Ückendorf is that, although the facades are shabby, if one looks behind them and into the courtyards one finds interesting things. And the people that one meets here are warm-hearted and extrovert," is Joe's view. This openness and friendliness of other businesses and residents in the neighbourhood was something that Sara, Joe und Daniel experienced as early as during their work of renovating the former pharmacy. "People simply called in to say hello and even brought us meals," relates Daniel. "In this way we got to know our neighbours and they us."

Insane Urban Cowboys – the network for the district

The local residents, a mixture from more than a dozen different cultures, have apparently got over their initial wariness vis à vis the unusual events which URB Clothing puts on in the Creative.Quarter and now even participate actively in them. Events such as the ".gif" that was put on in September, 2014 attract not

only the local residents but also and above all those interested in fashion and art from other parts of Gelsenkirchen, the Ruhr region and all over Germany.

Not only the Gelsenkirchen fashion label is contributing to breathing new life into the district: Other creative persons and entrepreneurs around the Bochumer Straße have banded together in the "Insane Urban Cowboys" (IUC). "Here one can pool one's interests," says Daniel, who like Sara and Joe is also a member of the network. "Everyone can play a part and everyone wants to promote the locality. In this we are all of one mind," states the fashion label manager. "We all help each other. And everyone benefits therefrom."

Once a month the IUC members meet in the former carriage workshop on the Bochumer Straße to talk about new projects and past ones and to work on the orientation of the district. "One of the nice things about the network is that it is a mixture of young and older persons," says Joe. In the meantime a hard core of activists has formed who are pushing ahead with the development of the Ückendorf district. "The district has potential," says Joe. "Above all for creative folks," adds her sister. For the future the two hope that the network will continue to grow and that more actively creative persons will move into the district. They know design students who are already thinking about what they should do after their studies. "Something must come up," thinks Sara. "If the basics like cost-favourable rents were available here it would be optimum." In addition bars, pubs, meeting points for the creative community. "And also places where one can get something healthy to eat," says Daniel. "These are the things we need for a hotspot to develop."

Gelsenkirchen state of mind

URB's vision is to turn the mood and atmosphere that are evident at the different events, into a long-term state of mind in the quarter. "But that will not start to function properly until more people move here," is Daniel's opinion. To turn this vision into reality Sara is backing the network and those for whom the development of the district is important. "I know there are people here who one can pass the idea on to," says the 25 year-old. "They will then bake the right cake that everyone can enjoy."

With their international renown in the fashion world, their independence and their entrepreneurial success the two URB sisters Sara und Joe Urbais are both the embodiment and the main attraction of the Ückendorf creative district. They represent a new generation of designers and creative folks who operate their businesses exclusively through the internet and for whom their physical location is largely irrelevant. On the contrary they see their location – far away from the established fashion metropolises – gives them the opportunity to create space for themselves and for their work and to play a part in building up a hotspot with a community of artists and creative free-lancers. (Carmen Radeck)



BORSIG11 DORTMUND

Founded in 2011 by 11 members, "Machbarschaft Borsig11" is based not at number 11 but at number 9 Borsig Square. The organisation was born of the RUHR.2010 art project "2-3 Straßen". For example they are trying out new economic forms of living together, such as the introduction of their own local currency. Besides multiple cultural approaches, such as the project "Public Residence - The Chance", the organisation focuses on working with children and youngsters: The "Youngsters Academy" teaches journalism by letting them report playfully on different topics.



Amanda-Rose Bailey (left) and Volker Pohlücke (right)

The caretaker is already waiting next to the entrance of the empty shop. Since a supermarket moved out of here some years ago, there is none at Dortmund's Borsig Square. Volker Pohlücke, director and together with Guido Meincke founder of Machbarschaft Borsig11 e.V., follows the caretaker through back doors, through the courtyard and a staircase in bare concrete up to the second floor. He wants to inspect the personnel rooms of the former supermarket. They will perhaps provide suitable winter quarters for a number of theatrical promotions of the Public Residence - The Chance. The organisation won a national competition and has been staging the art project since May 2014 for a whole year.

A currency of its own to restructure the quarter

But performing in an empty building, of which there are still a few around the Borsig Square, is not the actual intent and purpose of Public Residence. Four artists are living for a year at the Borsig Square to realise participatory art projects with the local residents, which above all thematise life in the community. Borsig11 was able to convince the Montag Foundation of the idea and concept, which is generously supporting the project financially. 100000 Euros of the support is going straight into the quarter. Not in Euros, but in the currency specially developed for the quarter, the "Chances". Each resident of the Borsig Square can collect up to 100 Chances from the organisation and invest them in projects and promotions of the four residence artists. "Residents can collect their Chances like a sort of welcoming gift, spend them but also earn more Chances if they help out in the projects," explains Volker Pohlücke. "That gives them the possibility to drive the project forward, which they really like. They can join in both actively and with their hands, as well as through their own private sponsoring. Of course that creates a feeling of belonging."

Some projects had already been realised with the investment of Chances. For example, the mobile Givebox, with which neighbours can swap items that they no longer need, but the other can perhaps put to a good use. Or the Geschmacksarchiv (Taste Archive), which provides for a flavour of the very diverse eating habits, recipes and spices of the multicultural neighbourhood. "Then we celebrated the Mauerfest (Wall Festival), in which we wrapped a wall in paper, on which local residents could paint their design ideas for their Borsig quarter." During such projects, Volker Pohlücke sometimes hears the critical question as to whether that is actually still art and not in fact social work. But he does not find this doubt negative: "With the help of art, you can set new and unconventional things in motion and realise them in a playful way, for which, if you were to do it officially, you would never get permission." Volker Pohlücke and the team of Borsig11 still have some work to do to convince the populace around the Borsig Square of the idea of using their own currency to restructure their quarter. A direct and personal approach often helps best. "Like insurance salesmen, we knock on every door," says Pohlücke with a wry grin. That may not always be easy, but it works. "We are seldom shown the door." And those who have already joined in a project, as a rule, join in on new projects too.

Dortmunder by choice with a soft spot for the Northern District

As tough as it is, Pohlücke sees a lot of potential around the Borsig Square. "Fantastic part of the city," he says. "In New York they'd call it – totally hip – a Melting Pot. Here they say: ugh, the Northern District." Clearing up such prejudices and leveraging the unexploited talents of the residents as resources for the benefit of the community is one of the organisation's main aims. Pohlücke, who by origin is not a Dortmunder in the first place, discovered that these talents exist when he moved from staid Gütersloh to the turbulent Borsig Square to join in the RUHR.2010 art project 2-3 Straßen of the performing artist Jochen Gerz. Like with Public Residence, he and other members lived in the quarter for a year with the objective of structuring and changing the quarter with their own projects. "I realised in mid-2010 that I wanted to keep going in one form or another, because one can achieve and move a lot here, and has to as well," says Pohlücke given the empty buildings and sometimes pretty obvious poverty.

He came and saw and stayed to change it for the better

Together with ten other members, some of whom took part themselves in 2-3 Straßen, he founded the organisation in mid-2011 in order to develop the Borsig Square creatively. "The drive was and is to try out new possibilities of living together in a quarter, and how one can live and develop a new economy." In their work, the members rely mainly on projects that had already proven their worth during the Capital of Culture and develop new ideas like the "Creative Address Book", which presents people and companies who commit to the quarter.

If you wander around the Borsig Square today, there are already some signs of change to be discovered – be it the alternative street names, thought up by local residents, or places like the creative department store "ConcordiArt", in which Borsig11 will soon be involved with a café. "You have to recognise and appreciate these small steps," says Pohlücke. But he knows that the further development still calls for some patience and idealism.

Desire for more freedom and better networking

His vision for the quarter is to persuade more people and residents to join in and help restructure it. He also wants better networking of the creative urban developers in the Ruhr region in order to exchange ideas and try them out at various places. "But even more important would be for public authorities – whereby they are very well-disposed to us – to give us more freedom to simply realise things in such a deprived quarter," says Pohlücke. Relying less on conventional means, which these days often have no effect, and more on courage for creative methods of developing the quarter – that is what Pohlücke wants for the future. "The state tends to pull back, maybe even wants to pull back." At that point, civic initiatives and organisations have to jump in and fill the breach. "But then you have to empower them as well," demands Pohlücke. "You can't say: That's not allowed, but: Do it!"

Above all with creative methods and participatory art projects, the Machbarschaft Borsig11 persuades the residents of the Borsig Square in a playful way to actively change their quarter and living space. The organisation wants to make talents visible, especially among the young people of the area, and stimulate the residents to exploit them for the community and support each other. With unconventional means such as the quarter's own currency and swap exchanges for goods and services, the organisation is exploring possibilities of living together economically and also applying them at other places in the future. (Carmen Radeck)



n.a.t.u.r. BOCHUM

“Natural aesthetics meet urban space” – n.a.t.u.r. sees itself as a platform for activists, initiatives, stakeholders, artists and visionaries as well as anyone else who wants to play an active role in shaping their own urban environment. Originally initiated as a local event in the heart of Bochum, it has since grown into a format that attracts wide attention from far beyond and presents art and culture on the subjects of sustainability and participation in urban space several times a year.



Janwillem Huda

When you enter the Rotunde – situated directly next to the legendary Bochum bar district Bermudadreieck – you can experience the transformation of the region in the smallest of spaces. The interior of the former Catholic Day Train Station exudes the charm of a vacant lot – crumbling plaster, peeling paint and small details remind the visitor of the building's former use. The beer garden is fenced in by hoarding and pioneer plants reach for the sun from the gaps in the façade. Guests see piles of rubble on an enormous construction site. A Ruhr Area paradigm: the disused functional buildings of a bygone industrial age are now being revitalised by art and culture – with exhibitions, concerts and parties as a very special kind of upcycling.

The old train station, which was left disused for many years, has hosted numerous events since 2010. In 2011 Janwillem Huda and Kevin Kuhn founded the Festival n.a.t.u.r., an interdisciplinary and participative cultural festival, in the Rotunde with the aim of changing first Bochum, then the Ruhr metropolis and finally society as

a whole with the idea of a sustainable ecological and conscious urban lifestyle. The underlying idea: to use easily accessible events, fun and participation to raise awareness of difficult issues such as waste avoidance, climate change and consumerism. We met Janwillem Huda in the beer garden of the Rotunde in autumn 2014 shortly after the fourth staging of the festival. He told us why it is so important to take part in shaping our environment. And why a festival alone is not able to achieve what is necessary: “I met Kevin here in front of the Rotunde in 2010 during the t.a.i.b. project. We also met people from Ruhrstadt Gartenmiliz, and together we started developing an idea for a guerrilla gardening event. It was all a little bit too much for us, so we asked for help from other people, and slowly this idea of a platform emerged.”

Natural growth

The festival, which began in 2011 with 40 participants and about 2,500 visitors, has since grown into an event involving more than 150 participants and around 10,000 visitors. At an organisational level the platform was lucky enough to find a non-profit project sponsor in the form of Oskar e.V. 2012, whose executive board member Stefan Richter also took over the role of general manager for the n.a.t.u.r. festival. Kevin Kuhn resigned and was replaced by other people, e.g. Oliver Daniel Sopalla, MD of the communication agency Go Between. Nadine Deventer, project manager at jazzwerkuhr, has also been a co-organiser since 2013, likewise Michael Steinert, who is responsible for the visual face of the festival. Janwillem Huda and Stefan Richter have since taken the next logical step forwards and launched Zukunftsprojekt n.a.t.u.r., as a continuous festival. "At some stage there were so many points on our programme that we and our visitors could not handle them all. We therefore split the festival into four modules, all of which run independently of each other. As a result, it is easier to find the funds to sponsor the events. If we do not receive funds – for example because of a spending freeze – we can simply drop a module without jeopardising Zukunftsprojekt n.a.t.u.r. as a whole." Huda also sees other advantages in this step: "We therefore don't only come by in the week of the festival, but throughout the year and therefore accompany and support our processes continuously."

The seed is bearing fruit

The modules of Zukunftsprojekt focus on different aspects. The Festival n.a.t.u.r. and Guerrilla Days both concentrate on direct actions on the ground. Beete für Bochum, for example, is a project by Guerilla Days. In cooperation with the guerrilla gardeners from Ruhrstadt-Gartenmiliz, it planted trees in the hip district of Ehrenfeld not only to beautify the area, but also as a symbol of responsibility. "The people in the area maintain the flower beds and collect the rubbish from them. They no longer just walk by, but look after their beds. This shows that we have raised their awareness of their immediate environment generally," says Janwillem Huda. The festival and the Guerilla Days also have a common theme throughout the year, he says: "The Guerrilla Days took place in spring. We then scheduled the Festival n.a.t.u.r. at around the time of our harvest festival to close the circle from sowing to harvesting." At harvest time the project presents events such as the popular Schnippeldisko around the Schauspielhaus theater. Together with Slow Food Deutschland, the project bought unsellable vegetables from local farmers and collected similar products from supermarkets. The food was then upcycled into a meal. Apart from highlighting the problem of food waste, the project focussed on the aspects of fun and community. A DJ played music and the cooking was turned into an event.



In step with the times with debates, upcycling and urban gardening

The module Future now is somewhat more abstract and scientific. "It clearly focuses on content. It presents and discusses ideas, concepts and other subjects of relevance to the future from the fields of ecology and sustainability. In addition to various speakers from the worlds of science, business and politics, we plan podium discussions with citizens, initiatives and representatives from various stakeholders."

The fourth pillar of the Zukunftsprojekt, entitled Upcycling Bochum, is somewhat more practical again. "As the title says, we focus on subjects such as upcycling, redesign and waste avoidance. The event will take place for the first time at the end of 2014 and offer, among other features, a workshop for children on the subject of origami. The idea behind this: to give children an opportunity to make something useful out of used Christmas wrapping paper."

Bridges to Europe

Although the Zukunftsprojekt n.a.t.u.r. is a local initiative in Bochum, Huda often looks beyond the Ruhr region. After all, the project hopes – as a provider of ideas, example and model – to have an impact beyond its confines. "There are many international activists out there who we would like to invite. For example: there are very exciting urban farming ideas being developed in Asia at the moment - a real inspiration for us in Bochum. For many people in Asia it is a reality that vegetable farms are being built on the roof-tops of high-rise buildings and that they are not just a quirky idea as here in Germany." On the artistic side, however, the project has been very international: French DJs, South African gospel choirs, bands from Austria and England and visual artists from the Netherlands have all performed on the stages of n.a.t.u.r. and have proved that the ideas from Bochum have also travelled well to other countries.

The scene works by the slogan of "act local, think global". Although a local player, the Zukunftsprojekt n.a.t.u.r. has bridged many gaps to influence areas beyond the limits of Bochum over the long term. It not only incorporates local artists and creators of culture, but also looks for initiatives and activists on a local, national and international level. Examples of best-practice are highlighted and adapted to local realities. Ultimately it aims to live and propagate participation by offering everyone a low-threshold entry. (Mirko Kussin)



POTTPORUS HERNE

Founded in 2007, the registered charity Pottporus e.V. in Herne unites the dance productions of Renegade, Junges Pottporus and the Dance School under one roof. With a focus on contemporary urban arts it aims to offer young people, above all, the opportunity to develop artistically and supports them sustainably. Its dance productions and projects have even been acclaimed internationally and regularly co-operates with international choreographers, artists and established art institutions like the theatre in Bochum. The Pottporus Festival is being staged for the tenth time in 2014 and presents not only its own projects of the current year, but also gives an insight into current trends in contemporary urban art.

pottporus^{WER}
wort.tanz.
bild.klang.

Sustainability is a word that Zekai Fenerci uses a lot when he talks about what happens under the umbrella of Pottporus e.V., whereby the term is anything but a mere catchword for the organisation's founder and director. Sustainability is "lived" in his Dance School and was the drive and principle from the outset for every project started – be it the dance project Renegade, which Zekai Fenerci launched in 2003 together with Markus Michalowski and Lorca Renoux, the organisation itself, which has existed since 2007, or the Pottporus Festival, which celebrated its 10th anniversary in 2014 and brings national and international street artists, dancers and choreographers to Herne, Wanne-Eickel and Bochum every year. The latest project, which aims at developing an empty Karstadt department store building in central Herne to become the creative quarter "KHaus", was born of Fenerci's vision of the town's sustainability and fitness for the future.

Helping to structure the town's future

Actively helping to structure the future of his own environment and the town he lives in was the main drive for Zekai Fenerci when he began to realise street art projects for youngsters in his home town of Wanne-Eickel more than ten years ago. "My greatest spur was the questions of where and how I wanted to live and what direction the town is developing in," says the 42-year-old. Born in Turkey, Fenerci has lived in Wanne-Eickel since his childhood. "If I want to feel at home in my town, then I need to make some kind of contribution," is his maxim. Waiting for politicians to launch specific projects takes too long for him. "So our job has to be to build up so much pressure that the politicians have no other option but to realise or support projects aimed at developing the town."

Urbanity is the second core term symbolising all projects – it is all about understandings one's own environment, the town, the people and their culture and energy as a pool of ideas. "When we founded Pottporus, our plan was to break open preconceived structures and cultural pigeon-holes," says Zekai Fenerci. The differences in native cultures or social dichotomies play no role in the organisation's artistic work. "With Pottporus we want to be seen neither in the context of migration, nor as a social project," insists Fenerci. "We are an urban, contemporary art form."

Urbanity as overcoming cultural pigeon-holes

Whilst Fenerci was born in Turkey and stems from the Turkish culture, he grew up in Germany and was shaped here. "I'm somehow in the middle, I have something of both," he says. "I'm developing my own cultural thinking and that thinking is reflected in what I do." For today's generation of youngsters born in Germany, though, the conditions are quite different. "They no longer have that conflict in the first place. They are interested in totally different things," explains Fenerci. So there is no established manifesto for Pottporus either. "We are in permanent flux and question ourselves and our work constantly."

Giving youngsters the opportunity to express in art what is important to them and makes out their life is one of the core tasks for Pottporus. People often say youngsters are not interested in art and culture. This proposition Zekai Fenerci will not accept. "The question though is what the young need and what structures we have in place to meet those needs." What is important is not to keep telling young people how they should address their problems and challenges. "I have to make it easy for them to resolve the problem they see themselves, even if I perhaps don't understand them." This is demonstrated by the dance production "Momentum" by Junges Pottporus in cooperation with the theatre in Bochum. It is all about confronting this fleeting moment when one can either make a decision or be at its mercy. It's about what happens in such moments and when one has to act decisively.



Zekai Fenerci

Clubhouse as an anchor in the town

Many of the young dancers who take part in the productions of Junges Pottporus or Renegade began as kids following a course in Hip Hop or Breakdance at the Dance School. Before Pottporus was founded as an organisation in 2007, those courses took place at different places, in youth centres or schools – until with the founding of the organisation all projects, which like Renegade had proven their worth for several years, came together under one roof. Literally: With the clubhouse on the Dorstener Straße in Wanne-Eickel, all projects were anchored at a fixed site. “Pottporus was intended to show all involved: You have a home, you have a place where you can always meet. That gives one a quite different bond and connection with the people, with the town, with the artists,” says Fenerci.

But above all, the charity was also founded with the intention to create space that the steadily growing network of young dancers can use for their own ideas, productions and projects – and to keep developing even after the courses and workshops. In fact, Zekai Fenerci has no time for temporary projects, which on completion simply leave youngsters on their own. “The fire that we started in the youngsters with our projects simply keeps burning. That is our strength and that makes our work a sustainable success too.”

So creating room and extending the network was always a key aspect for the organisation and resulted not least in cooperation with the theatre in Bochum. Current developments are apparent in the use of the former coalmine, “Zeche 1”, on the Prinz-Regent-Straße in Bochum, which has also become a permanent domicile for Renegade.

KHaus: Plenty of options for creative people at the heart of the Ruhr

Fenerci wants to create space not only for his own organisation, but also for other creative people. “Everyone keeps talking about the creative economy and that creative people should settle here in the Ruhr,” says Fenerci. But when it’s a question of where that steadily growing number of creative people should work, there’s often a lack of ideas. “But there’s a big, empty building right in

the middle of town. An incredible amount of space,” says Fenerci describing the former Karstadt department store in Wanne. From December 2013, the once vacant building is planned to be developed under the name of “KHaus” to become the creative quarter in the middle of Herne. With its location at the heart of the Ruhr, the KHaus has the potential to become a central magnet for students and graduates of the surrounding university cities - they can work there, try things out and experiment. “If the town realises what possibilities it has with the KHaus to develop a site where creative folks can base themselves, it will put life into the place.” Apart from that, it produces a mechanism which allows creative and innovative companies to develop and create jobs in the town.

With Pottporus, a network has established itself in Herne that offers young people in the immediate area the space and possibility to express themselves in contemporary forms of urban art. With its focus clearly on sustainable support Pottporus has over the course of time developed a reputation that extends far beyond the boundaries of the Ruhr region. Besides the focus on urban arts, the organisation will create room for other arms of the creative economy with the revitalisation of vacant buildings in the Wanne area of Herne, in order to draw creative people into the town. (Carmen Radeck)

kitev OBERHAUSEN

Based in the old water tower at the central train station in Oberhausen, kitev (Kunst im Turm e.V. / Art in the Tower) is collaborating with other artists from the city and elsewhere in Europe to transform the area into a vibrant quarter – using art and culture. Following renovation, largely stemmed by the association itself, the tower hosts events and workshops by creative people from all over Europe. It is also a temporary workplace for artists and projects and, with its repaired clock at the top of the tower, it became a visible landmark for Oberhausen's rebirth into a new age.

Christoph Stark (left) and Agnieszka Wnuczak (right)



On the fifth floor of the solid red brick tower, kitev has lined up 15 or so air mattresses in a row next to an open tent. They sit and wait in front of a large window looking over the station area and the rest of Oberhausen. These air mattresses and tents are a perfect symbol for the activities of the artists working with kitev's initiators Agnieszka Wnuczak and Christoph Stark: a sign of mobility and renewal – not from a traffic point of view, but of change through art and creativity. "The tower is a symbol and a positive example for the whole region. We are often asked how we achieved this: financially, organisationally and in cooperation with the city," says Christoph Stark. There is hardly anything as immobile as a tower, one might first think, but stagnant kitev is definitely not. Its ideas are aimed at mobility and change, and the lively network the two initiators have created has links throughout Europe. There can be no better symbol for their activity than the repair of the old tower clocks that had stood still for 15 years. This kitev did to sound the start of a new era for Oberhausen.



Philistine worlds

The two initiators were no strangers to the Ruhr region when they moved from Berlin to Oberhausen in 2006 to rebuild and revive the tower. Before then the German Railways had in a surprisingly generous gesture agreed to “lease” the water tower to them free of charge to the year 2040. In their earlier visits to the Ruhr region they were fascinated by the apparent seclusion of the working class world at ThyssenKrupp in Duisburg. They therefore knew of the worlds without art when they moved to Oberhausen. “Oberhausen is a city of negative extremes,” remarks Agnieszka Wnuczak. “I know of hardly any other place that polarises people as much as the CentrO shopping centre does”. They look concerned as they list the negative extremes of the city: largest shopping centre, city with the highest debt, largest city without a university in Germany. “But Oberhausen is also good in allowing things to happen sometimes,” explains Agnieszka Wnuczak. “In 2010 the city treasurer said he would rather invest funds from the European Capital of Culture in something long term – namely the conversion of the tower – than spend the money on balloons and release them into the sky one evening.” Christoph Stark says many towns and cities could learn from the way Oberhausen’s city administration supports ideas. In spite of the superlatives, kitev has undertaken to communicate a positive story and to instil a sense of self-confidence in the city.

Asked how an art project can succeed in a cash-strapped city that is not exactly teeming with artists, the two reply unanimously: “It’s difficult. But also very rewarding - and closer to reality. There is also less money available now for culture in countries like France, Italy and Greece. It is important, however, that we do something nevertheless, even if policymakers see increasingly less room to manoeuvre.”

Network nodal point

Kitev’s success can be seen everywhere: for our talk we sit in one of the three renovated tower lofts that serve as kitev’s base. In one corner there is a tent, which the two Berliners use as a bedroom when they are working in the region. The tower exudes transience and permanence on all floors. We drink espresso in the open kitchen with walls covered in information material on various art projects and events in the Ruhr region. The other floors have been renovated similarly, with an open kitchen and two bathrooms. They serve as a source of inspiration and workplace for artists and other creative people and their project-related work in the region, as venue for events and workshops. At times dozens of guests from the Ukraine or Syria spend the night there before heading off in all directions to explore the region. Or they use it as a think tank in the real meaning of the word. “We were certain that if we managed to transform the tower into a base for culture, here directly at the railway station and that if we managed to open it up to other people that this would have a wide influence – with symbolic power. After all, you can reach the city of Essen or the Netherlands much more quickly from here than if you live somewhere on the outskirts. The tower has become a nodal point in our network,” says Christoph Stark.

Stories of success

The tower, its revival and hopefully bright future are also a beautiful metaphor for the whole region. It is gradually changing the story of the Ruhr region for outsiders and locals alike. Like a mosaic, the claim of the European Capital of Culture 2010 of “change through culture” is slowly coming true piece by piece in Oberhausen and elsewhere in the Ruhr region, resulting in lively places of culture that also include the surrounding city. Christoph Stark explains the underlying concept as follows: “We want to strengthen local structures and use civic commitment and available resources instead of waiting for the Big Bang and the Bilbao effect.” He therefore cannot fathom why huge amounts of money are pumped into big events and festivals, which, in his opinion, have no influence on the city or its citizens. Asked if a thriving art scene can change a city over the long term, both answer with a clear yes. According to them, art and creativity offer the people of Oberhausen an opportunity to see and experience their city in a different way. They emphasise that it is more important to become active both artistically and organisationally than simply to proclaim the popular urban development models of, for example, the US economist Richard Florida. In other words, they want action instead of just PR, and want to strengthen structures on the ground – instead of just hiring big names from outside.

kitev therefore does not see the tower as just an isolated bastion of art, but as a part of the station and city as a whole. “We are involved in many projects which we believe represent a positive and constructive signal for the city and region,”



says Christoph Stark. Agnieszka Wnuczak adds: “Our projects take place at the interface between architecture and art – from installations and sculptures to urban interventions and theatre performances in the city.” And yet the two also see the tower as a stronghold of resistance: “When you are at a train station today, you don’t know where you are or where you are arriving. They all look the same, like shopping malls. We believe we have the opportunity here to steer this situation into another direction using art and culture. After all, a station is a neutral place that everyone understands, and which is also a place for everyone. And to revive such a place with culture and art is a moment against the trend towards conformity.”

The clock ticks on

If they had their way, the two would concentrate all creative people in the city and their neighbours in post_eins in and around the tower and transform the area into a type of cultural station. “We would transform the whole thing into something surreal,” Christoph Stark laughs. There is in any event no sign of satiety or complacency in the two project initiators. They next plan to convert the sixth floor with its two enormous concrete water tanks, while Agnieszka Wnuczak dreams of a roof-top terrace with café. And both also want to find some use for the large room on the ground floor that connects to the station and its forecourt on many sides. The tower now stands on its own two feet both financially and as an idea itself. The initiators hope they will soon be able to pay employees to carry the ideas and projects out into the city – because, like change in the city, the clock in the tower ticks on. (Christian Caravante)

STELLWERK WITTEN



In 2009, a group of cultural freelancers teamed up to found the Kulturverein Stellwerk e.V. (Culture Association Railway Control Centre) with the aim of serving culture to the public. After starting out with short-term initiatives, the association soon expanded its activities to include strategic district development aimed at highlighting long-term projects and companies that help to instil a local identity. Other activities included the introduction of two regular get-togethers in the quarter and the opening of a culture bar called Knuts, all of which are designed to create a buzz and to lead the quarter's long-term revival.



Philip Asshauer

If you head away from the centre of Witten towards the area around Wiesenstraße, you're bound to notice all the small but appealing shops, pubs, bars and handicraft businesses, some of which have been there for many years. Bucking the trend seen in many other towns and cities, such businesses are thriving here and growing in number all the time. Philip Asshauer, Managing Director of Witten's Kulturverein Stellwerk e.V., calls it a "self-fulfilling prophecy" as new shops and residents are being drawn to the area after the association started building up a lively and creative quarter in 2010 and even gave the site its own brand name, the Wiesenviertel (Wiesen Quarter).

Philip Asshauer and his team actually had other ideas in mind when founding their cultural association: "Back then we simply weren't aware of the potential tucked away in this quarter." The Stellwerk founders originally focussed on the number of vacant premises and how they could use individual art events to breathe new life into the area. "We wanted to try out lots of new things in various places without worrying about whether or not it was going to work. That was what we originally had in mind." The Stellwerk founders wanted to do something that appealed to their 20-35 year-old target group, so they came up with *Nachtasy!* (night shelter), an event where independent and fringe theatre groups performed all night long in front of the empty shops in and around Wiesenstraße. "We investigated questions like 'Shall I carry on living here?' or 'Do I identify with the city I live in?'"

From short-term to long-term activities

After starting out with short-term initiatives, the association moved on to introduce long-term activities. Thanks to funding from the *Jugend belebt Leerstand* (reviving vacant areas and premises with young people) scheme, the Stellwerk team started looking where they could introduce cultural activities to help shape the local area. "We noticed that we just happened to be in this quarter." The area around Wiesenstraße was ideally suited to the Stellwerk team's plans thanks to its proximity to the railway station and the two main shopping streets thus also offering students a choice of flats in older buildings.

By opening culture bar *Knuts* in a former empty shop on Wiesenstraße, the Stellwerk team provided the quarter with a place where locals could go to meet one another, which in turn allowed them to grow the network they'd built up during previous activities. Anyone and everyone could drop in and get involved, all they needed to bring along was enthusiasm. The jobs at hand, such as stripping wallpaper and assembling furniture, were posted on Facebook or *Knut's* notice board. "A lot of people discovered their pioneering spirit after hearing that some people had opened up their own café," Asshauer explained. Young people, students and trainees were particularly keen to get involved and helped renovate *Knuts* within just three months. When the bar opened its doors at the end of March 2012, it wasn't just a place for get-togethers in the quarter, it also served as a venue for cabarets, music events, readings and other events. The café started turning a profit after just six months and provided Stellwerk with a regular income while also creating jobs. *Knuts* also became THE place to go with

project ideas. The rear building was initially fitted out as a creative workshop, but later turned into a small theatre. "Anyone with an idea could drop by and discuss it with us to see how we could make it happen," Asshauer said.

Culture pub Knuts serves as community project

Knuts was initially the hub of all the activity in and around Wiesenstraße. Over time though, some of the groups and projects began to branch out with a knitting group consisting of young mothers knitting various items used to decorate trees while a student project called BlumenPOTT (plant pot) created a mobile urban garden and "a few people started putting scarves and hats on bollards that are unique to this quarter," Asshauer explained, and added that "This really showed what makes this quarter unique."

Shop owners also showed a growing interest in what was happening in and around Knuts. The Stellwerk team saw this as an opportunity to get shop owners involved in their next project: coming up with a name for the district and organising a festival. This is how the Wiesenviertelstammtisch (round-table meeting for people from the Wiesen Quarter) came into being. "The shop owners were open to new ideas and really enjoyed the energy being put into the project and the way it was carried out," Asshauer pointed out. The local press also started using the term Wiesenviertel (Wiesen Quarter) and the get-together still remains a hub for everything that goes on in the local area. The Wiesenviertel festival, which was first held in June 2012 and saw some 3,000 visitors flock to the area, has already become a local institution along with the Nachtsyl theatre project and the advent calendar activities marking each day of advent.

A name for the quarter

Not only was the Stellwerk studio a central point of contact for project ideas and affairs related to the quarter, it also became the place to go to when looking for a flat to rent, especially for students, trainees and young families. "We then had the idea of creating a brand name for the area, the Wiesenviertel," Asshauer said. In order to establish and foster awareness of the Wiesenviertel brand, a website

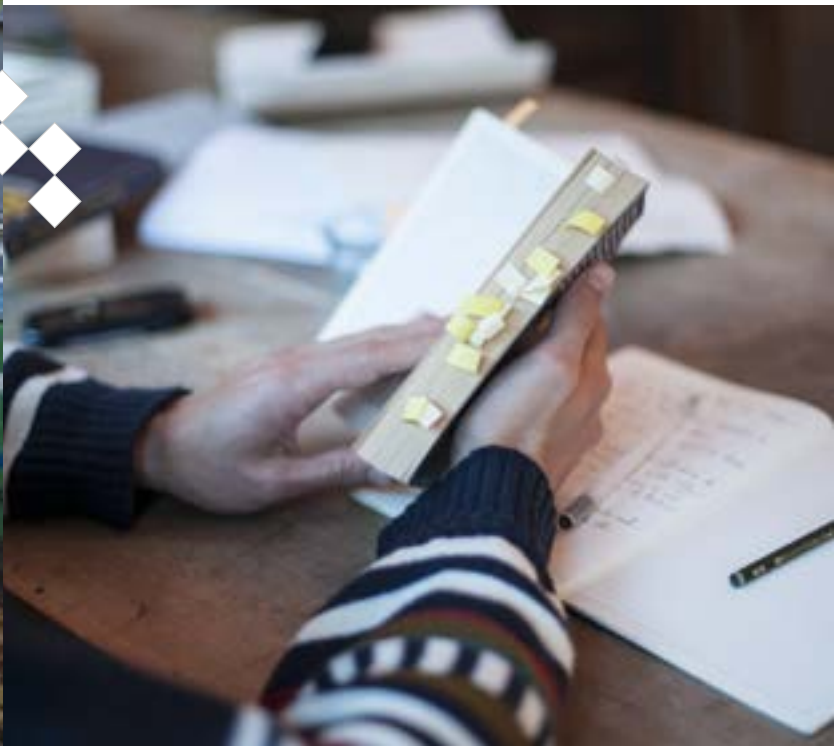


was introduced (wiesenviertel.de) and another regular get-together was launched to involve representatives from the local authorities, cultural and educational institutions in the district's planning processes, to enable synergy effects and to ensure that processes required as little red tape as possible.

Initially the Stellwerk members were largely responsible for initiating new projects and activities, but now Asshauer and his team are starting to hand over responsibility to the local residents. "We want to take more of a back seat from now on," he said. And this is how the idea for the "black market" project came about. Subsidies totalling 120,000 Euros from the German government are to be spent on projects and business ideas aimed at improving communal life in the Wiesenviertel in the long term. "The aim is to get business ideas up and running that will flourish in the long term." One such project is the co-working space that opened its doors primarily to students and freelancers from the cultural and creative sectors in October 2014. Philip Asshauer wants to involve local residents in the future even more when deciding which local projects and companies should receive public funding from federal or state government: "Our aim is to achieve a critical mass in terms of project participants and ensure that processes here in the quarter become independent."

The people at Stellwerk certainly aren't lacking ideas for the local area and are currently working on a neighbourhood square in the Wiesenviertel. "It's just an abstract term at the moment," Philip Asshauer said. "That's why we're starting out again with short-term activities related to cooking, gardening and crafts to give people an idea of what a neighbourhood square could be like," he added.

The founders of the Stellwerk cultural association have made it their task to encourage Wiesenviertel residents to actively shape their surroundings and launch their own projects and business ideas aimed at improving both social cohesion and the local economy in the long term. Wiesenviertel is both a brand and a network that Stellwerk has created with the aim of developing a vibrant and creative quarter that's here to stay. (Carmen Radeck)



JAN SCHOCH

ESSEN



Jan Eike Schoch is a free-lance artist with roots in the graffiti movement. Today he realizes his work not only in public spaces but also in his studio. He was one of the first artists to move into Schützenbahn 19/21, a building set up as an artist studio building at the end of 2011. Its establishment marked the start of the development of a creative quarter in Essen's north downtown. Above all with his long-term project "Art meets Art" Schoch is helping to build a bridge between academy-taught painting and contemporary, urban art forms. With the creative execution of the 80 metre long wall of a former tunnel on Gladbecker Straße Schoch together with other artists has created a flagship of the creative quarter and at the same time brought together academy-oriented art forms and street art.

Jan Eike Schoch was one of the first to move in as at the end of 2011 the city of Essen rented floors of the empty building at Schützenbahn 19/21, a former TV station, and established there the first artist studio centre in the north of Essen. The artists' group Freiraum2010 – among them Jan Eike Schoch – had occupied the empty German Trade Union Congress building nearby for a number of days during the cultural capital year. It was meant as a protest to draw attention to the fact that free-lance artists urgently needed studio space for their work. "We got a lot of press coverage and the political establishment saw that they had to deliver."

Alternative artists' quarter in the North City

After a while the number of applicants for a place in the first studio building was so large that further studios were rented in Viehofer Street. In the meantime some 170 artists have moved into the quarter with their studios, around 40 of them in the two municipal studio buildings. "With the idea of establishing more alternative art and culture in the quarter and of bringing together there as many artists as possible I took a leaf from the book of the development of alternative scene quarters that one sees in metropolises such as Berlin and Hamburg," says Jan Eike Schoch. "And this also motivated me to go outside and to carry my ideas into the public area."

Thus the first large-scale project of the Essen artist for the Creative.Quarter was also one making use of public space. Under the banner theme of "City-Man-Space" Schoch together with other artists from Düsseldorf, Hamburg und Copenhagen wanted to artistically shape the 80 metre long wall of the former tunnel on Gladbecker Straße. "The idea arose from my own artistic career," says Schoch. "I come from graffiti but occupy myself also with the fine arts and attempt to break down the barriers between the two. I attempt to do this by working not only in oil but also with spray cans and also in terms of the motifs I select." For the large project he brought together artists with purely academy-based training and ones with a street art and graffiti background. The project links together two different art milieus, whereby the fact that Essen University is at one end and the Creative.Quarter at the other end came about "purely by chance", according to Schoch. "As a "painter of walls" one always has one's eye open for suitable surfaces. When I saw this wall, my heart gave a jump for joy."

Graffiti wall: first a matter of dispute, then a flagship for the city

16 months of preparations, the collecting of donations and discussions with the "Art in Public Spaces" jury on the necessary approval passed before the project could actually be realized in May, 2013. An important bone of contention was the fact that the artists deliberately would not submit a concrete draft. "The image should emerge in the process of its completion," says Jan Eike Schoch. "It was a matter above all of the interaction on site." The arguments on the matter ended up in a public podium discussion with representatives of the jury, ecce, Essen artists as well as the active participation of the city's art-interested public. "It also became clear in the discussions that it would be absurd for the city not to approve the project considering that the painting of the wall is actually a present for the municipality – a huge present," relates Schoch looking back. Today the wall is seen as a flagship for the quarter.

Despite all the time-consuming and difficult negotiating on conditions, Schoch's artistic concept was accepted. "An amazing amount of exchanges took place between the different groups of artists whereby each participant showed himself open for the mode of thinking and working of the others," says Schoch. The necessity to work in a public space showed the studio-based artists in particular how transparent one is as an artist on the street. "We were addressed by passers-by every hour." Although the feedback was largely positive the further the work progressed, there were especially at the beginning a number of encounters of a special kind. As, for example, when the Düsseldorf artist Jonathan Auth and the street artist "Sender" started to paint their vision for the future of the city on the wall: "The two of them mixed five dark, yucky grey, green and brown tones in large buckets, took long-handled rollers, dipped them in the paint and then in the wildest manner simply painted just dirty vertical stripes on the wall," relates Schoch. "15 minutes passed and then the police arrived." A situation Schoch knew well from his own graffiti work in public spaces!

Artistic licence for the co-creating of the quarter

Even though a large part of his work is carried out in the studio today, Jan Eike Schoch regularly takes on projects in public spaces in the quarter. "The quarter has great potential and one encounters a lot of freedom as an artist. In addition



there is the opportunity to play around and have a say in things," says Schoch. Playing around includes sounding out or testing how an artist working on the street is perceived by people passing by – i.e. as something absolutely normal or more as something illegal. "It is in fact not defined what one can do here," says Schoch. This is determined not only by the infrastructure as existing but also by the frankness of the people in the area and the motivation of the artists. "Ideas are welcomed here," is Schoch's experience. This view is now being shared to an increasing extent by the businesses and property owners in the district.

Thus, for one of his two exhibitions as curator, Schoch was able to persuade the owner of an empty building to permit this to be used for the exhibition. "I painted the walls completely white and installed lighting," says Schoch. Thereby he created a place at which since then exhibitions have taken place time and time again. In the meantime the landlord is letting one floor of his property as a studio. Schoch sees this development as proof for the positive effect that the moving of artists into the quarter can have.

Art meets art studios – group studios for mutual inspiration

Schoch is currently planning his move from the studio building to a commercial also within the district. Here with an artist community he wishes to establish a fixed location for his project "Art meets art studios". Selected artists from the fields of painting, sculpting, music and performance will work and participate here. "It is a matter of achieving reciprocal inspiration," says Schoch. "When I can get input from another person for my work and this other person must permit me to observe him in his work – this is marvellously exciting and wonderful."

Although Jan Eike Schoch believes that there is a lot of creative potential anchored in the quarter, he is worried about a possible effect of its future development: "It is clear that – in motivating artists to move here – the city is hoping for the probable development of infrastructures in the form of galleries and cafés and for the related increase in the value of the area. And here I am worried that with the up-marketing of the district rents will be driven up." Schoch agrees that this is still a long way off. Nevertheless it is a matter close to his heart to prevent this. "If a lot of students were interested in moving here so that thereby the area would come to life, it would be a great pity if they then found that they could not afford the rents."

In addition to his work as an artist both in his studio and in public spaces, Jan Eike Schoch sees himself as a shaker and mover for the quarter. Helping to realize ideas, winning and developing abandoned buildings for new studios and exhibitions – in this field he sees his task as networker and go-between. And now – as one of the first generation of tenants of the studio building at Schützenbahn 19/21 – he is taking the step of realizing his artistic projects in his own location in the quarter. (Carmen Radeck)

CREATIVE QUARTERS RUHR

THE PROGRAMME

The state-initiated programme Creative.Quarters Ruhr aims to support the development of quarters through a regular exchange between artists and creatives at eye level with administration and sponsors. So, mutual development strategies and measures emerge that are initiated or consolidated by means of cultural impulse projects and communicational measures – also with the financial support of the state programme Creative.Quarters Ruhr.

Cultural and creative projects make an essential contribution to urban revitalisation processes, supported by the state, when cultural, economic and urban development become intertwined and integrated. Thus, the state programme follows the steps of “process – dialogue – support”. In this manner, support is lent to a cultural and social learning space in which a stakeholder-led, locally anchored sustainability can evolve even after the completion of public funding. Cities and municipalities as well as artists, creatives and initiatives of the Ruhr metropolis can participate in this programme.

Artistically motivated projects or incentives from the Cultural and the Creative Sectors that spark a sustainable impulse for a quarter’s development are eligible for funding.

These may include, for example:

- ◆ Concepts that qualify and/or open the artistic or creative competency of a quarter through an innovative approach,
- ◆ artistic and creative measures aiming to initiate respectively consolidate, in a first step, new structures, formats or scope for artists,
- ◆ communication on supported artistic or creative measures and/or concepts.

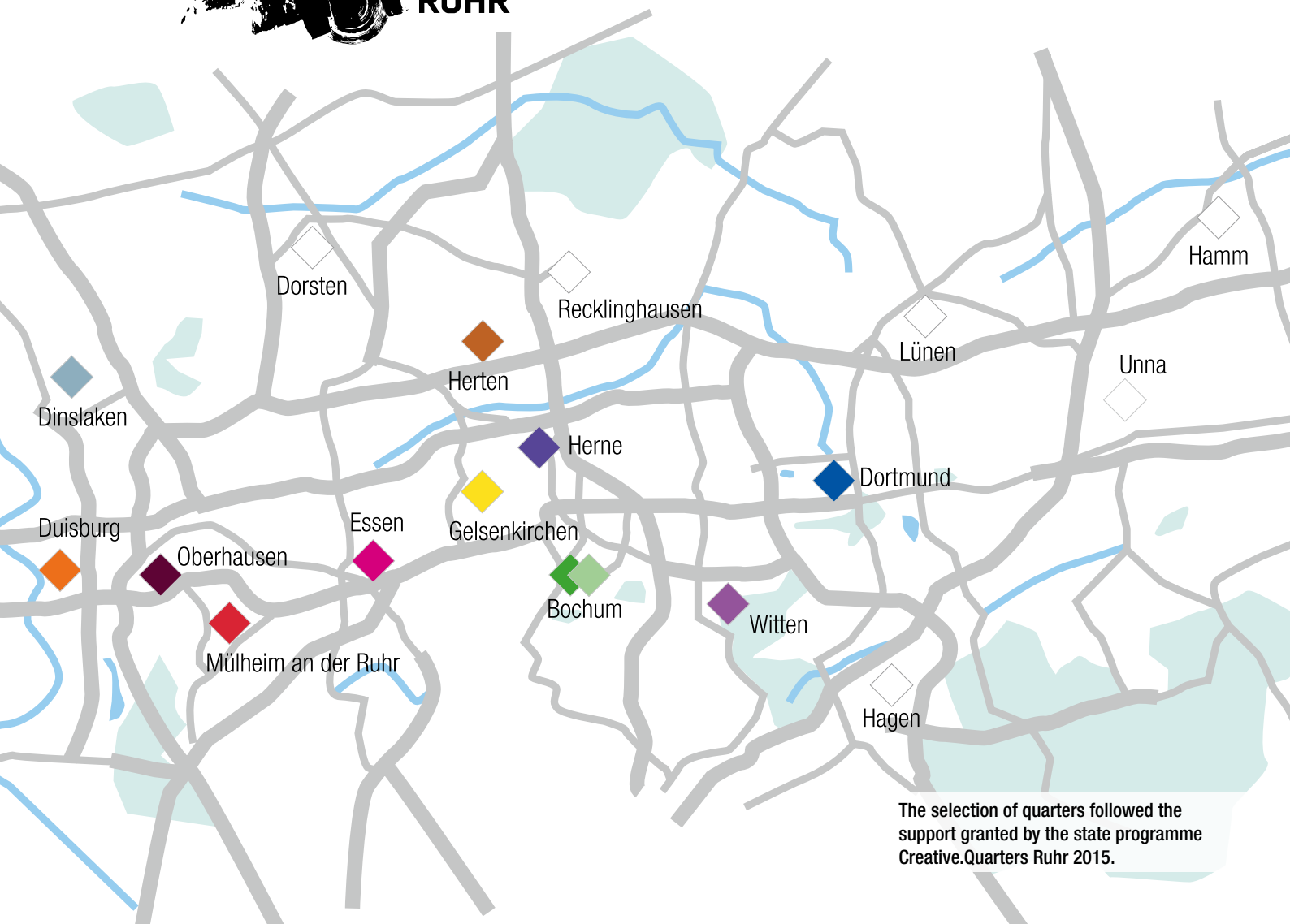
Within the framework of the state programme Creative.Quarters Ruhr, ecce fulfils the following tasks:

- ◆ Supporting a continuous dialogue between municipal administration (culture, economy, urban planning) on the one hand and culture makers, artists and creatives and property owners on the other hand (moderation and co-ordination of roundtable talks, strategy finding).
- ◆ Counselling of potential grant applicants and supporting the application process.
- ◆ Embedment into the regional and European context.

Additionally, ecce provides supporting communication (online, print and events) as well as networking measures within the settings of the supported projects to artists and creatives.

We invite you to discover the previous developments in the Ruhr region and participate in the support programme Creative.Quarters Ruhr if interested.

**KREATIV.
QUARTIERE
RUHR**



The selection of quarters followed the support granted by the state programme Creative.Quarters Ruhr 2015.



URBAN CHANGE CULTURAL PLACEMAKING IN THE RUHR REGION

- ◆ BOCHUM | PRINZ.REGENT
- ◆ BOCHUM | VIKTORIA.QUARTIER
- ◆ DINSLAKEN | LOHBERG
- ◆ DORTMUND | UNIONVIERTEL
- ◆ DUISBURG | RUHRORT
- ◆ ESSEN | CITY NORD.ESSEN
- ◆ GELSENKIRCHEN | ÜCKENDORF
- ◆ HERNE | WANNE
- ◆ HERTEN | HERTEN.SÜD
- ◆ MÜLHEIM AN DER RUHR | KULT.CITY MÜLHEIM
- ◆ OBERHAUSEN | OBERHAUSEN.MITTE
- ◆ WITTEN | WIESENVIERTEL





CREATIVE QUARTER PRINZ, REGENT BOCHUM

Quintessentially Ruhr region?! Shaft installation and pit Prinz Regent once was the largest employer in the Weitmar Mark in Bochum, shaping the urban landscape with its mining colonies. Its secluded location in the middle between Ruhr-Universität Bochum (RUB) and the city centre posed a downright invitation for musical conquest – an offer that club and concert promoter “Zeche” did not only take up first, it was also in charge, garnering national cult status in the process: Here, the WDR broadcasting corporation recorded its “Rockpalast” programme a number of times, and several musical stars were invited to take their first tentative steps here. In the wake of the “Zeche”, other music business stakeholders also appeared. The fact that the Bochum Symphony Orchestra holds its rehearsals here is not only due to the lack of alternative spaces but also because it is an inspiring source of a cooperation that regularly leads to daring crossover acts. This is also a good learning space for the students of the Institute for Popular Music, which has been located here since 2014.

The performing arts moved in with the Prinzregenttheater, growing in the recent past, because the Ruhr University Bochum’s Scenic Research degree course as well as the acting faculty of the Folkwang University of the Arts started showing presence here. These activities gain a whole new perspective on the background of current commitment shown by the Pottporus makers: In a unique joint venture, an extraordinary, new “Zentrum für Urbane Kunst” (“Urban Art Centre”) will be installed on the premises.

Zentrum für Urbane Kunst / Zeche 1

Prinz-Regent-Straße 50-60, 44795 Bochum Where Reinhild Hoffmann once presented her dance theatre, the “Urban Art Centre” now arises from an initiative headed by Pottporus. The former pithead bath with its time-honoured dance floor makes for a very special space – for all genres of a new urban culture within a unique network: This comprises the Ruhr-Universität Bochum, the Folkwang University of the Arts, the Sporthochschule Köln (German Sport University Cologne), the Zukunftsakademie NRW (Future Academy North Rhine-Westphalia), the Schauspielhaus Bochum (Bochum Theatre) as well as Pottporus itself with their dance company Renegade, and kainkollektiv. They are all concerned with a new form of experimentation, of shaping and developing – beyond genre boundaries, an open training space for urban art forms, a meeting point and laboratory on eye-level with students, artists and institutions, a melting pot for movement, sound and images has been coming up since 2015. www.zecheeins.de

DETAILED
PORTRAIT

PAGE 12

Institut für Populäre Musik

Prinz-Regent-Straße 50-60, 44795 Bochum Studying pop music? This is now possible in Bochum, too, with the founding of the institute at the Folkwang University of the Arts. Starting with the 2014 winter semester, students have been given the opportunity to enrol in the master’s degree programme “Popular Music” for the first time. The institute has been conceived as a space for young creatives, for artists and, simultaneously, innovative pop music stakeholders, representing a high artistic quality of popular music in teaching and studies. The master’s degree programme claims to support excellent personalities and to invigorate the music scene on a national scale.

www.folkwang-uni.de/home/musik/institut-fuer-populaere-musik
www.folkwang-popinstitut.de

Roof Music

Prinz-Regent-Straße 50-60, 44795 Bochum Roof Music’s artist roster reads like a who’s who of the German cultural landscape: Götz Alsmann, Helge Schneider and Hape Kerkeling are but a few of the artists releasing their recordings on Roof. Since its inception in 1978, Roof Music has turned into one of the most well-known publishers and labels for music and cabaret. Their head office has remained in Bochum over all these years; there has been a branch in Berlin since 2007. www.roofmusic.de

Renegade

Prinz-Regent-Straße 50-60, 44795 Bochum Fascination dance between highbrow and subculture – independent, award-winning collective Renegade has long been seen as a remarkable group within the dance theatre scene in North Rhine-Westphalia and beyond. Their trademark lies in an equal combination of different urban and contemporary dance styles as well as with the influence of artistic elements of street art (e.g. graffiti, breakdancing). Around 60 international dancers and choreographers currently make up the outfit that regularly fascinates the audience as a Pottporus offshoot under the artistic direction of Zekai Fenerci. Since the 2010/2011 season, it has been residing at the Theatre Bochum under the name RENEGADE IN RESIDENCE, conducting dance genre activities. Their “access” to the former pithead baths at the Prinz-Regent-Straße has enabled them to establish a home base for the first time. Let’s dance... www.pottporus.de/renegade

Prinzregenttheater

Prinz-Regent-Straße 50-60, 44795 Bochum Small but nice: Founded in 1991, the Prinzregenttheater in Bochum has become a constant fixture in the Ruhr region's independent theatre landscape. The house's own stagings range in topic from the classics to contemporary literature, additionally the Prinzregenttheater regularly serves as a venue for the Fidenä puppetry festival. Starting in the 2015/2016 season, Romy Schmidt has been the artistic director at the Prinzregenttheater. With her, the theatre went in for an even wilder and more exciting turn with formats reflecting on what it means to be a human and an artist today, aiming for an opening towards structures within the city. www.prinzregenttheater.de

Wohnküche

Prinz-Regent-Straße 50-60, 44795 Bochum The new activities within the Prinz.Regent.Quarter have also quickened the appetite. Due to this, street food vendor Wohnküche (Living Room Kitchen) has started offering slow food at the Medienhaus (Media House). For the time being, it is present every Wednesday afternoon, and for special occasions, a choice will be presented from their menu of soups, stews, salads, quiches, homebaked bread and dips – handmade, seasonal and regional. Also, there is a leftovers dinner at the kiosk in the Kortländer Kiez every Wednesday evening. www.wohnekueche-streetfood.de

EINSTEIN Audio Components

Prinz-Regent-Straße 50-60, 44795 Bochum Einstein's high-end manufacture combines the highest technical demands regarding sound quality with a passion for music. All of the audio systems' components are in-house developments – nothing is "Made in China"; instead, it's individual style directly from the heart of the metropolis region between the Rhine and the Ruhr. This was and is a conscious decision: "The location in the Ruhr region, characterised by industry, is a decisive factor for the feasibility of small batches of the highest grade." www.einstein-audio.de

Die Zeche

Prinz-Regent-Straße 50-60, 44795 Bochum It was utter chaos! When the club opened on 6 November 1981, its proprietors were completely unable to cope with audience enthusiasm, and it wasn't the only unexpected rush that threatened to burst the premises wide open in the more than 30 years of the venue's history. The "Zeche" is simultaneously legend and myth – concerts by Herbert Grönemeyer, Tina Turner, New Model Army, UB 40, BAP, Bo Diddley, Chris Rea and others turned the former mining space into a cult site long before people even spoke of industrial culture. Top stars and visitors celebrated the young and wild Ruhr region here. The coolest venue of the Ruhr region scene was a regular topic on "Rockpalast", too. After more than 5.000 concerts, a lot of disco mayhem and a number of ups and downs, proceedings became a bit more subdued – new times, new perspectives. The "Zeche" traversed a lot of waters, a new orientation is on the agenda – in the spirit of the extraordinary and of emergence, just like the Ruhr region itself. www.zeche.net




PRINZ. REGENT

Prinz-Regent-Straße

448

Königsallee



CREATIVE QUARTER VIKTORIA QUARTIER BOCHUM

The Viktoria.Quarter stretches from the Theatre Bochum and the hip Ehrenfeld neighbourhood, crosses the already legendary Bermuda Triangle until almost reaching the Jahrhunderthalle – as sprawling as it is urbane, pulsating and constantly changing. Change is visible, especially in the quarter's heart. Restoration of the Rotunde and the construction of the Anneliese Brost Musikforum Ruhr concern two buildings and platforms that are delivering important cues for the orientation towards culture and creative industries: The former main station's architectural nucleus, following its take-over by Bochum's strong independent scene, developed into an urban laboratory. The mixture of urban makers and subcultural stakeholders sparked fireworks of ideas that took shape in public space in the form of art formats and actions that also fed Ehrenfeld's creative conquest. The new music forum's foyer is also a remnant of times gone by. Profaned former Catholic Marienkirche (Church of St. Mary), following plans for a demolition and an interim use as rehearsal space for the URBANATIX street artists, forms the central element and will remain a multifunctional space for future special events, providing unique experience.

Emergence and change rub shoulders in the Viktoria.Quarter. While southern Ehrenfeld has ubiquitous encounters with creativity and lifestyle, the artists and creatives in the northern part, the Griesenbruch, tread rather more hidden paths. Here, it is legitimate to speak of a real tour of discovery, leading into hidden backyards, luring people towards arched railway underpasses or inviting them to garage art, tackling questions on the future behind the modest walls of a residential building's face.

URBANATIX

Bessemmerstraße 85, 44793 Bochum Meanwhile, they are selling out the Bochum Jahrhunderthalle every year, tour all Europe and get standing ovations along the way: In URBANATIX, up-and-coming talents collaborate with world famous top acrobats. The results are genre-defying shows that inspire young and old. Their success lies in a mixture of street style and acrobatics: BMX racing, parkour, skating and breakdancing meet acrobatics. The "URBANATIX Open Space" has been a year-round training facility since 2014. In the long run, director and initiator Christian Eggert envisions the formation of an artistic performance school in the Ruhr region. www.urbanatix.de

Bermuda3Eck

The concentration of pubs, cafés, restaurants, clubs and cinemas here is well known far beyond city borders, and succeeds in mixing the most diverse types and temperaments. The quarter's roots go back to the 1960's, a time when founder and present-day impresario Leo (Leonard) Bauer opened the autonomous culture centre Club Liberitas with 40 likeminded others. Situated between Theatre and Rottstraße, opposite the new music centre, the Bermuda Triangle's location makes it an important part of Bochum's cultural scene.

www.bermuda3eck.de

Anneliese Brost Musikforum Ruhr

Viktoriastraße 75, 44787 Bochum Right in the quarter's heart, Bochum's music centre opened its doors in the autumn of 2016. The new, sometimes controversial building is not only home to the Bochum Symphony, but also aims to be a cultural venue and vital meeting point for all citizens of Bochum – modern, creative and, above all, open, also for atypical formats in exchange with the independent scene. Even before its inauguration, it demonstrated a potential power to send impulses into the region and beyond with its anchoring in urban space, along with the old Church of St. Mary serving as the foyer – the first performances were sold out within a day. www.musikzentrum.bochum.de

FineArtConception

Hattinger Straße 79, 44789 Bochum A small creative oasis: Visitors to visual artist Andrea Goralsky's studio cannot only look at numerous works, they are also encouraged to take up the brushes themselves. Weekly painting and drawing events invite children and adults alike in a quest to find their personal artistic expression. Future art students receive professional advice on the composition of a portfolio. www.fineartconception.com

Zukunftsakademie NRW

Humboldtstraße 40, 44789 Bochum How do we want to live with each other? ZAK NRW debates questions on tomorrow's urban society. State government, the City and Theatre Bochum cooperate with the Stiftung Mercator (Foundation Mercator) to facilitate an equal access to art and culture. The Zukunftsakademie NRW (Future Academy North Rhine-Westphalia) perceives itself as a laboratory wherein stakeholders from culture and education develop innovative ideas together to shape social change and living. www.zaknrw.de

ROTTSTR5 Theater

Rottstraße 5, 44793 Bochum Grand theatre on a small stage: Time and again, the cast centred around Hans Dreher and Oliver P. Thomas creates sensational stagings. With this, it has won a reputation as one of the most creative and ambitious independent theatres – even beyond the region. The venue itself is as unusual as its programme: Situated in a backyard, a stone's throw from the red light district, in the catacombs under a railway underpass. A fifty-seat capacity on old cinema furniture generates underground appeal at first-rate theatre performances. Raw and unplugged, the house presents its own and guest productions, stages concerts and readings. www.rottstr5-theater.de

NEULAND

Rottstraße 15, 44793 Bochum Bar.Bistro.Stadtzimmer (Bar.Bistro.City Room) – the name says it all. The Neuland (the former R15) invites you to a large open living room, featuring a colourful mix of bar atmosphere, dining, music and culture. Anything goes. On Tuesdays, the independent art evening prepares the stage for readings, film screenings or small concerts. On Sundays, there is a public screening for "Tatort" enthusiasts. www.neulandbochum.de

Buchhandlung Mirhoff & Fischer

Pieperstraße 12, 44789 Bochum Despite crisis and the Internet, small bookshops with proximity to their customers persist. Bookshop Mirhoff & Fischer invites you to browse new and antiquarian books. Additionally, there are DVDs, sheet music, games, magazines and more, also online. "We pass on the presence of bestsellers and instead afford to offer material from the margins of painting and photography," comment Carola Mirhoff and Johannes Fischer. In any case, a living quarter needs such a bookshop. www.mirhoff-fischer.de

Rotunde / Alter Katholikentagsbahnhof

Konrad-Adenauer-Platz 3, 44787 Bochum Formerly Bochum's main station, now a cultural hotspot for concerts, exhibitions, parties, readings, theatre and performances in unique surroundings. The interim usage from 2010 to 2015 in these walls – that were as much in need of a rehabilitation as they were charming – brought together different sections of the population and creatives, again and again – a laboratory for ideas and a wellspring for formats such as the N.A.T.U.R. Festival, RUHRPULS, the Rock-In Bochum, Macondo – Die Lust am Hören (The Joy of Listening), YumYum, the YARD Design Market... Since the summer of 2015, the building has been under reconstruction, waiting to be kissed awake again. www.rotunde-bochum.de

Projektraum adhoc

Schmidtstraße 35, 44793 Bochum Since May 2013, project space adhoc has been presenting exhibitions of regional and national artists on a monthly basis. The special challenge: The exhibitions need to get involved in the extraordinary venue, a former garage. Here, rarely anything conforms to notions of a neutral and linear exhibition space. Art without the white cube or curators, yet with scope and charm. www.adhocraum.com

DETAILED
PORTRAIT

PAGE 14

VIKTORIA-QUARTIER



Kochmomente

Alte Hattinger Straße 27, 44789 Bochum The Kochmomente (Cooking Moments) team has been bringing kitchen culture into the city centre since spring 2016! In the middle of Ehrenfeld, the creative culinary school has been relying on an inclusive concept that also allows for barrier-free cooking. Among other features, the kitchen islands in the Alte Schlachtereier (Old Butcher Shop) can be lowered; individual segments are movable by hydraulics. This even garnered them an award at a Bochum start-up prize. www.kochmomente.de

butterbrotbar

Hans-Ehrenberg-Platz 1, 44789 Bochum Not canapés but rather opulent sandwiches are the trademark of Maren Meyer zu Westerhausen's butterbrotbar (bread and butter bar). The main attraction: handmade Australian leavened bread and – if desired – a home delivery service by bike. The lunch menu also caters to vegans, the crockery is a hotchpotch from grandma's cupboards, and you can even buy part of the restored furniture. Oh, and by the way: The proprietor won the municipal climate protection award for her cargo service in 2013. www.butterbrotbar.de

Viertel vor Ehrenfeld

They are talking about the quarter in front of the Theatre, in front of the Bermuda Triangle, in front of the city centre – depending on perspective and standpoint. The "Viertel vor" ("a quarter to" or "in front of") is developing into a cultural mile, not only through the settlement of different artists. Culture is the driving force in the work of all resident enterprises. Independent associations as well as small and medium-sized enterprises have settled in this quarter of short walks, invigorating the popular residential quarter. www.viertelvorehrenfeld.de

Take off Schauspielschule

Meinolphusstraße 10, 44789 Bochum Opposite the Bochum Theatre, actors and directors with practical experience introduce children, youths and by now – due to the demand – also adults to the basic elements of professional acting in front of the camera. There is no entrance examination; instead, there is role work, improvisation as well as vocal and speech coaching, preparation for castings for up-and-coming talent. www.schauspielschule-take-off.de

LEARN MORE
ONLINE

This is but an exemplary excerpt of the remarkable makers and locations from a choice that is vast. We recommend you visit our website www.kreativ-quartiere.de to learn more.

ROTTSTR5 Kunsthallen

Rottstraße 5, 44793 Bochum Art under the bridge: The Rottstr5-Kunsthallen (Rottstr5 Art Halls) look back on a ten-year history as presentation venue for an adventurous art and culture scene. The galleries have already been located in the vaults of the railway underpass at the Rottstraße since 2004. Exhibitions, readings, film screenings and forums put art into an urban discourse, taking care that more artists settle in the quarter. www.rottstr5-kunsthallen.de

Sold Out Gallery

Königsallee 16, 44789 Bochum Contemporary art, street art gallery, photography, urban art, designer toys, gifts and a constantly changing event programme – the spaces at Königsallee offer odd street life to touch, to see and sometimes even to hear. www.actiontoys.de

SAE Institute Bochum

Springerplatz 1, 44793 Bochum SAE is a leading educator in the field of audio-visual media. With more than 50 global branches, SAE operates as an important player and impulse-giver within the media industry. The business-oriented educational institution moved into a restored above ground bunker: The Zentralmassiv (central massif) – seventy year old, two meter thick walls, but boasting technical equipment of the highest modern level. The Springerplatz in front of it has also been reshaped. In cooperation with the Folkwang University of the Arts, SAE developed the master's degree programme "Professional Media Creation". www.bochum.sae.edu

Atelier Stephan Geisler

Rottstraße 21, 44793 Bochum The shop-windows of a former salesroom invite passers-by to press their noses against the glass. The interior looks colourful, with many works on the walls and a lot of paint, brushes and easels in the middle of the room. Freelance visual and graphic artist Stephan Geisler's studio is abundant with creativity – even more so when the highly frequented workshop and paint courses take place. The former fish tank warehouse in the backyard serves as exhibition space for Stephan Geisler's large-format works before they wander out into the world, courtesy of his representing agencies in Denmark and Dubai. www.stephangeisler.com

Goldkante

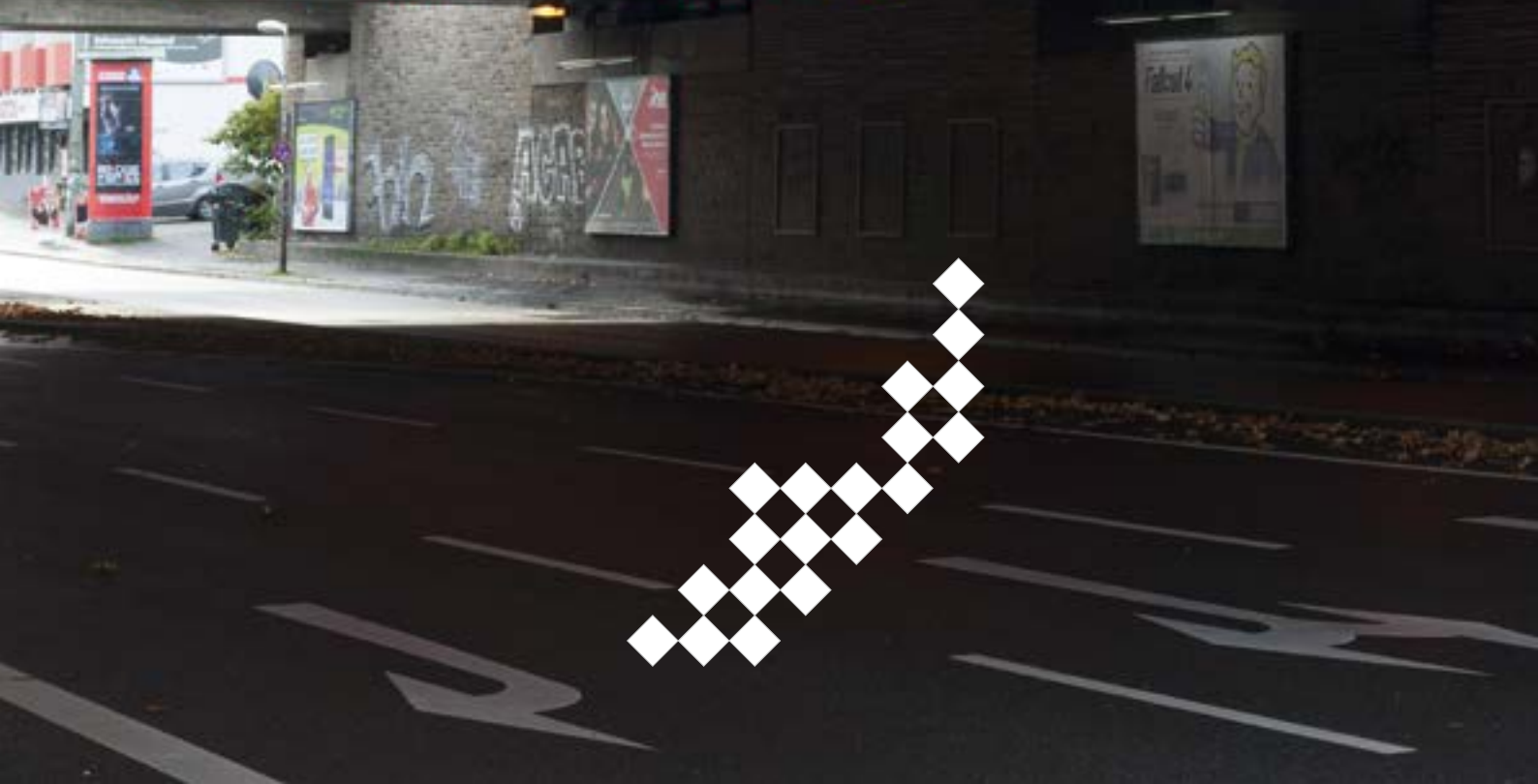
Alte Hattinger Straße 22, 44789 Bochum Goldkante describes itself as "a bar owned by its patrons". Behind the Bochum counter, there is no ordinary owner but a colourful association open to all visitors who want to become actively involved. The DIY character is mirrored by the quaint fixtures surrounding the comfortable counter and the lovingly arranged decoration. In conjunction with its rich event programme, the Goldkante itself has garnered a cult following. www.goldkante.org


Κις Πουί

kuda

وہین 到哪去 dove ո՞րտեղ Ինչու Կար

دیکھو دی دنہ





CREATIVE QUARTER LOHBERG DINSLAKEN

Today, gallery owners, painters, photographers, musicians, freelance artists and numerous other creatives live on the border between the Ruhr region and the Lower Rhine, in the Dinslaken quarter of Lohberg. Amongst them are descendants of fathers who used to work in the mining sector at this very place. The old Lohberg pit and its development serve as trademark and figurehead of an extraordinary location development, both in magnitude and content: The Creative.Quarter Lohberg is put into the context of a large-scale urban development strategy implemented by the City of Dinslaken, that broke new ground in the planning of the site's future use with the area's owner, RAG Immobilien GmbH. During the deconstruction process, the restoration and development, the existing buildings are available for simultaneous interim usage – a creative way to prevent the terrain's deterioration with all its negative side effects. The overall aim is the development of a nationally known facility for creativity, innovation and forward-looking housing and economic activity: with gastronomy, leisure and cultural establishments as the pulsating centrepiece amidst an inspiring environment.

Lohberg and Halde become one! During the conversion of the former pit, great emphasis is placed on urban, cultural and social connections reaching out for the surrounding quarters. The growing Creative.Quarter already acts as a powerful cultural stimulus: On the one hand, via the pit building's creative residents' work and offers and, on the other hand, through regular guided tours and events such as the ExtraSchicht and other presentations that also involve the Gartenstadt (Garden City) and other quarters.



Bergpark Lohberg

Hünxer Straße, 46539 Dinslaken The Bergpark, opened in 2015, has become the whole quarter's landscape hub: Two former heaps as landmarks and lookouts, meadows and playgrounds, open spaces and promenades around a recently created lake. The site is the centre of attraction, recreational area and art site as well as refuge for Lohberg residents and guests, who also come from afar. "Landscape Choreography" was the title under which curator Markus Ambach gathered notable artists who set long-lasting marks with their objects and installations: Jeanne van Heeswijk, Britt Jürgensen and Marcel van der Meijs, Jakob Kolding, Folke Köbberling, Martin Kaltwasser and Thomas Schütte. In their day-to-day business, PARKWERK and KRAFTWERK are in particular inviting visitors to participate. It is not the intention for the Bergpark to be developed singularly, but rather in conjunction with the Lohberg people.

www.facebook.com/Bergpark-Lohberg



Zeche Lohberg

Hünxer Straße 374-380, 46537 Dinslaken The pounding heart of the Dinslaken Creative.Quarter Lohberg can be found on site at the remaining listed edifices of former pit Zeche Lohberg. The large hoist frame still acts as a landmark and a monument. Demolition, reconstruction and new buildings accompany the change on the way to becoming Germany's largest connected carbon neutral area. Regarding its content, a centre for creative and knowledge-based service providers shall be developed there.

www.kreativ.quartier-lohberg.de



Theater Halbe Treppe

Teerstraße 2, 46537 Dinslaken The small Lohberg stage is as unusual as its location – in a classroom in the former Johannis school, seating 45 underneath a boxing club. Theatre and boxing club take turns using the facility – one has to arrange that, but it works. There is no artistic director in a classical sense, programme and content are decided on in a grassroots democratic manner. Well-meant, entertaining and successful, as evidenced by a rise in popularity and increase in visitor numbers. The Halbe Treppe (Half Staircase) has gained status as an insider tip!

www.theaterhalbetreppe.de, www.kleinkunstakademie.de



Ledigenheim

Lohbergstraße 20 b, 46537 Dinslaken Once living and sleeping quarters for unmarried miners, now a commercial site and stage for presentations and events: The Ledigenheim (Home for Single Persons) is a special building from the times of coal, iron and steel industry, owing to its size and central location in Lohberg's centre. In recognition of this significance, it was turned into a listed building and its operation transferred into a charitable foundation in 2004. Its refurbishment should adhere to the demand to develop the building into a beacon within the quarter. This plan bore fruit: By now, the Ledigenheim has been firmly established as a centre for culture, services and commerce, currently housing more than 35 residents. www.ledigenheim-lohberg.de

Zentralwerkstatt

Hünxer Straße, 46539 Dinslaken Without the Zentralwerkstatt (central workshop), proceedings underground would not have been possible at all – it was all-in-one: locksmithery, welding shop, forge, carpenter's shop, milling workshop, joiner's bench, and even a saddlery. Breech leathers and leather helmets were produced and heavily damaged machine components, tank gorges and tracks were repaired here, all under time pressure. Nowadays, the imposing edifice, its core removed, strikes a fine pose at large events such as Summer of Love or the Ruhrtriennale. A long-term operational concept is still pending. As of now, the Freilicht AG is the tenant in the central workshop. A charming model, albeit of uncertain duration, because the cards will be reshuffled if a large investor comes along – unless the small cultural public limited company proposes an alternative buying offer. www.facebook.com/zentralwerkstatt.dinslaken

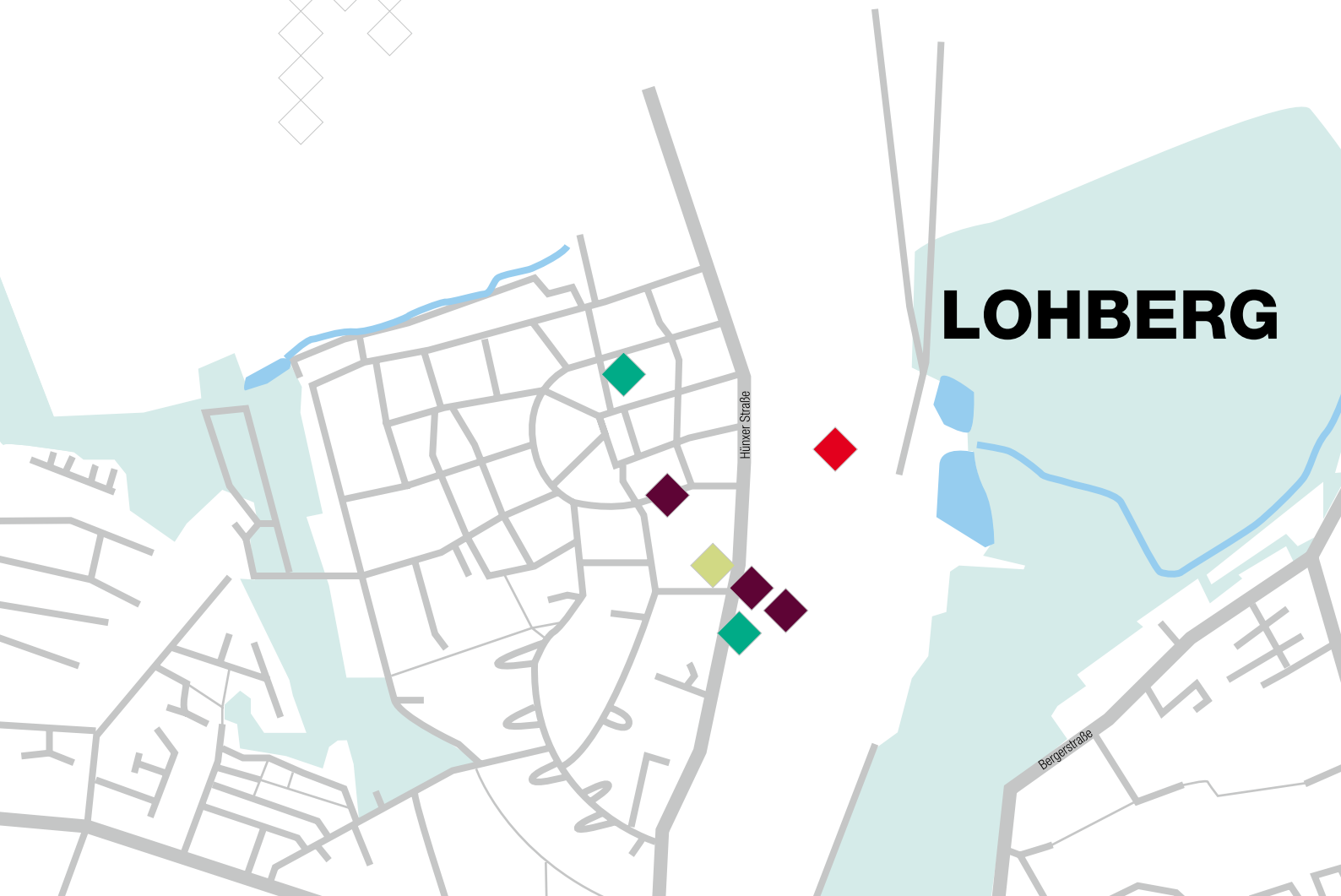


Kreative im Quartier Lohberg e.V.

Hünxer Straße 374-380, 46537 Dinslaken From initial impulse events to an in demand permanent one – the Creative.Quarter Lohberg artists invite people to their OPEN HOUSE four times a year, granting them insights into studios, seminar and exhibition halls. Charity activities, concerts, exhibitions and workshops offer a varied programme to an art-interested public. Around 20 creative makers have settled in the former Zeche Lohberg logistics facilities directly situated at the Hünxer Straße. Here, they do not only find space for their professions but also mutual benefit in a creative community. And they don't do it quietly – the makers have long since been regarding themselves as urban space protagonists. Time and again, they also conquer the quarter's squares and streets with their art projects. These include:

- Samirah Al-Amrie
- Studio Freiart (Walburga Schild-Giesbeck, Peter Giesbeck)
- Studio Kook (Doris Kook)
- Britta L.QL
- Hecho-a-Mano (Markus Buchholz)
- MAGENTA – Studio for Painting (Ulrike Int-Veen)
- Judith Anna Schmidt
- Spirit & Art (Sabine Hulvershorn)
- Tanz auf Ruinen (Dance on Ruins) – Upcycling and Vinyls (Thomas Zigahn)
- Filzflüsterin (Felt Whisperer) Anja Sommer
- TADEV(I)MÜSIK (Ali & Tuncay Dilekci)
- Photography and Design Edda Treuberg
- Jazz Initiative Dinslaken and photo studio „Sonderschicht“ („Extra Shift“) (Peggy Mendel & Angelika Barth)

www.kreativquartier-lohberg.de





CREATIVE QUARTER UNIONVIERTEL DORTMUND

The Unionviertel is drawing more and more attention, while also binding more and more artists and creatives. For a long time, the neighbourhood at the Dortmunder U and along the Rheinische Straße was marked by vacancy and social distortion due to structural change. By now, vacant lots are filled with new offers, and the area also enjoys rising demand for resident quarters. This development benefits strongly from the new, widely visible beacon, the art and creative centre Dortmunder U, opened in 2010. Yet, for a time, it was mainly the Union Gewerbehof activists and other single stakeholders who initiated change. In the meantime, numerous artists with their studios or galleries and cultural initiatives have settled here. A municipal quarter cooperative, InWest eG, offers a setting for different activities within the quarter. Among other things, it rents vacancies and passes them on to interested artists and cultural creative companies. Additionally, the website www.unionviertel.de takes care of the visibility of culture, economy, gastronomy and the quarter's social life. Affordable housing in the area is in demand, especially with students, and purposeful support by public authorities is aimed at securing spaces for Cultural and Creative Sector experiments for the future.

44309 STREET//ART GALLERY

Rheinische Straße 16, 44137 Dortmund The gallery opposite the Dortmunder U offers local and international artists space for graffiti-inspired art, stencils, graphics, illustrations, paintings or photography. Street art should find acceptance as modern contemporary art. Artists cannot only exhibit here, through the gallery they also have the option – on the street, in the form of large-scale murals – to display their abilities at the place of origin. Due to this, the Unionviertel changes and turns into an extraordinary walk-in gallery. www.44309streetartgallery.net

Dortmunder Kunstverein

Park der Partnerstädte 2, 44137 Dortmund More than 30 years and after three relocations, the Kunstverein (Art Association), now domiciled in the Unionviertel, has always been an experimental laboratory and guest space for artists from other regions. Throughout the decades, the association has been presenting established and young artists along with those who later won acclaim. Four to six temporary exhibitions annually are presented in the scope of a year's topic, covering the genres of painting, drawing, sculpting, installation, and new media. An extensive mediacy programme consisting of lectures, discussions and artist conversations turns the Kunstverein into one of the most vibrant art spaces in the city and into an important networking platform for different cultural institutions, within both the quarter and the region. www.dortmunder-kunstverein.de

Dortmunder U

Leonie-Reyggers-Terrasse, 44137 Dortmund The brewery tower of the former Union Brauerei (Union Brewery) site opened its doors as a modern art and creative centre in 2010. On its seven floors, the Dortmunder U now houses the Museum Ostwall, the Hartware MedienKunstVerein (Hartware Media Art Association), university institutions, exhibition spaces of the TU Dortmund (Technical University Dortmund) and the University of Applied Sciences and Arts, one cinema, a media centre, one club, a café and a first class restaurant in the basement. The unique film installation "Fliegende Bilder" ("Flying Images"), created by Adolf Winkelmann, on the roof beneath the glowing U has since won status as the city's landmark. www.dortmunder-u.de

DETAILED
PORTRAIT

PAGE 20

Hartware MedienKunstVerein

Leonie-Reyggers-Terrasse, 44137 Dortmund Since 2010 the HMKV (Hartware Media Art Association) has been located in the Dortmunder U, after already having revived the Union brewery's ruins with a media art exhibition in 1998. Media art serves as the superordinate concept for a broad spectrum of artistic forms here: film, audio drama, photography, software art, installation, performance. The HMKV views itself as a platform for the production, presentation and agency of contemporary respectively experimental (media) art, regularly winning awards for exceptional works. www.hmkv.de

Tapir

Rheinische Straße 12, 44137 Dortmund Media agency for film, photo, graphic design and web design. The makers prefer their native city to the grand German media metropolises because they cherish "family, friends, loud-mouthing, beer, gigs and music, football and culture" here. Collaboration and networking are most important – that is the reason why the workstations are intentionally and noticeably removed from the entrance, where events, but also exhibitions and workshops take place. www.tapir-media.de

KALEIDOSKOP

Wilhelmstraße 38, 44137 Dortmund Five artists and one studio collective – Danuta Drwecki, Pia Hartmann, Nele Hinz, Julia Knies and Chiara Nardini have settled at the Wilhelmstraße under the name KALEIDOSKOP.Raum für Gespinste ("KALEIDOSCOPE.space for notions"), where they work, amongst other things, on illustration, screen printing and jewellery they exhibit and sell. www.facebook.com/kaleidoskop.raumfuergespinnste

Bureau hintenlinks

Richardstraße 18, 44137 Dortmund Working and living – old edifices and creatively used courtyard workshop: At Bureau hintenlinks, freelance designers and engineers draft ideas and concepts for the future within the fields of communication and media, scenography, object design and technology. www.bureauhintenlinks.de

Freizeit Zentrum West (FZW)

Ritterstraße 20, 44137 Dortmund Founded by the city as a community centre, at a different site, in 1968, it became an event and culture centre of national appeal. Now situated in the Dortmunder U's vicinity, it is an institution for first-class concerts and events of the youth and pop culture, drawing top acts from around the world into the Ruhr region. www.fzw.de

Dezentrale Dortmund

Richardstraße 18, 44137 Dortmund The Dezentrale (The Peripheral) views itself as a community laboratory for questions of the future. Here, everyone can actively participate in research and development projects. The workshop facilities speak for themselves: numerous 3D printers, a laser cutter, computers, a workbench, an endless assortment of tools... www.facebook.de/DezentraleDortmund

galerie143

Adlerstraße 63, 44137 Dortmund Opened just in time for the European Capital of Culture RUHR.2010, art historian Simone Czech's gallery is a platform for the presentation and networking activities of artists in Dortmund and the region. Besides curating, the proprietor is in charge of Neue Kolonie West (New West Colony). Visitors can find exhibitions from the fields of photography, painting and installation behind the large shop-windows. www.galerie143.de

LEARN MORE
ONLINE

This is but an exemplary excerpt of the remarkable makers and locations from a choice that is vast. We recommend you visit our website www.kreativ-quartiere.de to learn more.

UNIONVIERTEL





Union Gewerbehof

Huckarder Straße 10-12, 44147 Dortmund From a craftsmen colony to a creative hub: More than a quarter century ago, 13 unemployed people occupied the former laboratory building of the Hoesch Steel Incorporated, later earning a lease for use respectively rent. By then it was not clear that they were about to create one of Dortmund's most important creative hubs. Today, the group of buildings houses 75 small and medium-scale enterprises, from a call centre to an urban development office, from a publisher to a photographer and art studios. Around half of the tenants stem from the creative scene, making the Union Gewerbehof with its rentable area of around 5.000 square metres a creative centre. Its appeal, apart from its industrial charm with its nice courtyard, lies in a strong community: It creates synergies in a continuously expanding network. www.union-gewerbehof.de



Black Plastic

Rheinische Straße 31, 44137 Dortmund Since 2013, rarities and favourites on vinyl have been available here. The wares on offer oppose the mainstream: Apart from buying and selling analogue records, Black Plastic offers accessories for turntables as well as "laundering and ironing" of vinyl records. Gigs in the shop rooms can be enjoyed time and again. www.blackplastic.de



Projektraum Fotografie

Huckarder Straße 8-12, 44147 Dortmund A number of photographers have gathered in the Projektraum (Project Room), running a collective office on the Union Gewerbehof premises: This is simultaneously a working space and a gallery for photographic art, group exhibitions, workshops and individual artistic consulting. The Project Room describes itself as an art laboratory in which photo enthusiasts and professionals alike are granted access to technical equipment and guidance. www.projektraum-fotografie.de



Verlag Kettler

Hoher Wall 34, 44137 Dortmund The publisher produces illustrated books and catalogues on art, design and photography. All the publications bear evidence of a great passion towards ambitious and special books, both in content and aesthetics. People work on books here that become artworks themselves. Besides programming, graphic design and production, Kettler also prints its books at their own printers' shop. www.verlag-kettler.de



Neue Kolonie West

Adlerstraße 63, 44137 Dortmund Strong together – since 2010, the association Neue Kolonie West (New Colony West) has been active in the Unionviertel. It gathers artists and creatives based in the quarter as a network and who want to influence, support and stimulate the quarter's shape. A monthly or daily programme comprising many events, exhibitions, concerts, performances and readings at various places of the quarter invites visitors as well as non-resident artists to participate creatively. www.neuekoloniewest.de



Heimatdesign

Hoher Wall 15, 44137 Dortmund Heimatdesign (homeland design) represents a junction, platform and dialogue partner for young creatives from the fashion, photography, graphic and object design as well as architectural fields. Exhibitions, events, a biannual magazine and an online shop offer up-and-coming talent and professionals from the region a display and a meeting point for their ideas. The networking platform Designmetropole Ruhr (Design Metropolis Ruhr) constitutes the latest building block by Reinhild Kuhn and Marc Röbbecke. www.heimatdesign.de



Salon Atelier

Adlerstraße 66, 44137 Dortmund From haircuts to visual art – a group of young artists adopted the former spaces of the hairdresser's salon in 2009. In the spirit of the salon character, reflection on art is on the agenda of the studio programme, besides insights into the artistic and creative process. www.salon-atelier.de



Evil Flames Fire Company

Hahnenmühlenweg 61, 44147 Dortmund What began as a fiery passion grew into a creative force of nature. Different artists and creatives collaborate with the ensemble, a six-piece group by now. Founded in the year 2000, Evil Flames offers space stagings (also large scale) at extraordinary sites and fiery spectacle on every kind of stage. Fire street theatre and stilted theatre are also part of the event offerings of the ensemble that is working on a national scale. www.evil-flames.org



Die Urbanisten

Rheinische Straße 137, 44147 Dortmund Local, creative, alive! The members of Die Urbanisten (The Urbanists) association design spatial concepts with regard to ecological, economical, urban development-related and socio-cultural conditions. Civic involvement, social participation and cultural education serve as the foundation for an inspiring as well as sustainable urban living environment. www.dieurbanisten.de



Idiots Records

Rheinische Straße 14, 44137 Dortmund Sir Hannes Schmidt has been present here with his shop since way before anything hinted at creatives in the Unionviertel. The shop is not only a means of commercial support for the musician who plays in band "Honigdieb" (Honey thief) and with punk legend "The Idiots", it is also the centre of his life. After relocating to the Rheinische Straße from the northern part of Dortmund, he has been selling CDs, Vinyl, DVDs and shirts from people who know their heavy metal, rock and punk craft well for over two decades now. www.idiots.de



UZWEI_Kulturelle Bildung

Leonie-Reygers-Terrasse, 44137 Dortmund From photography classes to an online magazine, from drawing mangas to video projects, to light graffiti or sketches on the tablet and on paper: On the second floor of the Dortmunder U you will find media space, including cameras, computers, microphones and more technical equipment, participative exhibitions, art workshops, a studio and even a small gallery space, waiting for curious designers between the ages of 4 and 24. Apart from ongoing offerings, UZWEI also develops fitting formats for projects or activities involving schools, kindergartens, youth centres or for children and youth groups. aufderuzwei.de



konter

Adlerstraße 41, 44137 Dortmund University-educated communication designers Michelle Flunger and Sascha Schilling do not only run their own studio, konter, they are also the authors of the event series FÜR HIER (FOR HERE) that aims to animate participation in professionals and hobby creatives with workshops, exhibitions and lectures. Plus: Participation is free. www.studiokonter.de, www.fuerhier.de



Hofcafé

Huckarder Straße 12, 44147 Dortmund The café is an unconventional gastronomic oasis at the Union Gewerbehof: homemade dishes and cakes in familiar atmosphere. The lovingly refurbished refuge by owner Claudia Lüdtke now even hosts small cultural events from time to time and has become an important gastronomic meeting point within the quarter – with one branch, the Straßencafé (Street Café) directly opposite the Dortmunder U. www.hofcafe-unionviertel.de



Kunstatelier ART-DO / Osman Xani

Lange Straße 66, 44137 Dortmund Kosovo-born artist Osman Xani first studied architecture before turning his attention to visual arts completely, following an arts professorship. Since 1999, he has been living and working in Dortmund. He favours large-scale works – on canvas or on buildings. www.art-xani.de



blam! PRODUZENTENGALERIE

Lange Straße 92, 44137 Dortmund In December 2015, four artists – Stephanie Brysch, Silvia Liebig, Thomas Autering and Babette Martini – founded the producer's gallery blam! in the Dortmund Unionviertel. blam! sees itself as an idea forge and platform for presentation, discussion, agency, and the marketing of visual arts. www.blamgalerie.de





CREATIVE QUARTER RUHRORT DUISBURG

The island position north of the confluence of Rhine and Ruhr imbues the quarter with its characteristic flair – sailor’s pubs, a harbour promenade and old town architecture create a maritime atmosphere. The historically seeming city centre hints at the hustle and bustle of the harbour quarter before the onset of industrial and structural change. Nowadays, things have quietened down. Nevertheless, the place oozes a remarkable atmosphere of change; the artistic and cultural orientation brought forth a new form of quarter identity that is continued with a lot of spirit. Dauntlessly, the Creative.Quarter Ruhrort, carried by artists, makers in the cultural sectors, residents and others actively involved in Ruhrort, has been campaigning for the needs as well as for the cultural development of the quarter since 2010 – side by side with internationally active, local corporation Franz Haniel & Cie. GmbH and the Gesellschaft für Wirtschaftsförderung (Economic Development Agency) Duisburg, by the way. Reactivating the Lokal Harmonie in 2012 provided a new central space for art and discourse whose proprietors bring ideas and events into urban space in the network. They focus on festival formats, apart from high-class art productions, playing the quarter, making the already existing scene visible and palpable. With this, Ruhrort is turning into a cultural experience space, bringing together artists and visitors, and was even – following Sydney and Glasgow – able to host the art installation Nomanslanding. Also, the residents feel inspired to create spontaneous action: The Ruhrorter Strickguerilla (Ruhrort Knitting Guerilla) never fails to surprise with new urban creations, and parkour group “Zarrio”’s daring April Fool’s prank, installing a sofa at 15 meters up on the Ruhrort bridge, even gained national attention.



Atelier Iris Weissschuh

Weinhagenstraße 23, 47119 Duisburg Atelier Iris Weissschuh is more than just a mere studio. Apart from abstract-expressive works and sculptural objects which the Stuttgart-born artist presents nationally and internationally, she places an emphasis on participatory art projects and working with youths. She wants to stimulate creative independence and free work – adhering to the motto: “Art has to be free and comes from within”. www.iris-weissschuh.de



Kreativquartier Ruhrort UG

Dr.-Hammacher-Straße 6, 47119 Duisburg The European Capital of Culture RUHR.2010 provided the impulse – in Ruhrort, they did not only want to talk about sustainability, people wanted to make it palpable. That was the foundation of the Creative.Quarter Ruhrort, supported by artists, cultural makers, intellectuals and creatives as well as by associations and enterprises. They want to light up a liveable and likable Ruhrort through art. With events like HOFkultur and MAXI-Musik, an arts and party mile at the Ruhrort harbour festival, as well as with the living advent calendar, arts and culture keep pulsating in Ruhrort all year round. www.kreativquartier-ruhrort.de



Lokal Harmonie

Harmoniestraße 41, 47119 Duisburg The rooms of an old ironmongery now serve as an event venue and production site for art projects with an emphasis on performance action, exhibitions as well as contemporary music. The cultural institution, founded in 2008, could be reanimated as a cultural power station, following a period of longer closing – with the support of the Creative.Quarters Ruhr. As a hub and provider of impulse, Lokal Harmonie is the associational roof under which different stakeholders such as Kulturwerft Ruhrort (Cultural Shipyard Ruhrort), art and consulting, TAD (Theater Arbeit Duisburg e.V./ Theatre Works Duisburg Association) and TuP (Theorie und Praxis e.V./ Theory and Practice Association), Mustermann Produktion and Harmonie Media gather. The common goal of all involved: To develop artistic excellence in Ruhrort, to make it visible – as a nucleus for further quarter development. www.lokal-harmonie.de



Ruhrorter Strickguerilla

There are special nocturnal street art activities in Ruhrort – members of a subversive knitting collective want to direct the gaze unto everyday life with their looped graffiti, invigorating the quarter with their unforeseeable actions. This succeeds in regular fashion, always leading up to hilarious publicity. The originators wish to remain anonymous – unfortunately, there will be no link or address given here.



Museum der deutschen Binnenschifffahrt

Apostelstraße 84, 47119 Duisburg From a log-boat to the modern river cruiser – the Museum der deutschen Binnenschifffahrt (Museum of German inland water transportation) leads visitors through the history of German inner water traffic on its three floors. In the former indoor swimming pool, touchable exhibits make the lives of sailors, on the waters and disembarked, palpable to people; children are invited to explore the playing ship “Hermann”, and outside, museum ships lie at anchor, such as “Oscar Huber”, the only Rhine-traversing paddle steam tugboat that escaped being scrapped. www.binnenschifffahrtmuseum.de



ruhrKUNSTort

Fabrikstraße 23, 47119 Duisburg Studio, gallery and general store – a colourful mix, handmade and authentic. Three artists – Ralf Lüttmann, Arno Bortz and Horst Weichbrodt – conduct a former store as workshop and exhibition hall in Ruhrort. Their concept is consciously unconventional and close to the citizens: art to show, look at and touch. They do not only present their own works under the label ruhrKUNSTort (ruhrARTspace), they also offer external artists space for their works. www.facebook.com/ruhrkunstort



hafenkult

Am Parallelhafen 12, 47059 Duisburg Not completely in, yet very near: Studio and exhibition house hafenkult (harbour cult) is situated to the south of Ruhrort amongst cranes and containers in the industrial zone of the parallel harbour. On roughly 500 square metres, you can find 14 artists from all genres here: painting, sculpting, drawing, object art, photography, graphic design, illustration, textile design, jewellery, fashion and stage design. In regular exhibitions, events and guided tours, the studios and their artists present themselves to the public. Works can be bought at the hafenkult kunst 6 kaufraum (shop) or online. www.hafenkult.de



Kulturwerft Ruhrort

Fabrikstraße 19, 47119 Duisburg In 2009, Duisburg culture and history enthusiasts founded the Kulturwerft (Cultural Shipyard). Since then, they have been campaigning for the creative development and cultural use of Ruhrort – initially with the goal to save the listed Alte Schmiede (Old Blacksmith's Shop) at the historic Ruhrort shipyard harbour from decline, and to use it for culture. After the object burned down and following its subsequent demolition, the association has been devoting its activities to the development of high-class event formats in several different Ruhrort locations. www.kulturwerft-ruhrort.de



Zum Hübi

Dammstraße 27, 47119 Duisburg Situated directly at the waterfront promenade, with views on the Rhine and on museum ship "Oscar Huber": Dyed-in-the-wool harbour pub "Zum Hübi" has long gained cult status as a hip venue. Amongst life belts, shark-themed decorations and savoury dishes, up-and-coming bands and undiscovered cabaret talent of every variety perform. The HFN jams are a real highlight: Amateurs, semi-professionals and professional musicians meet for live music – everyone is invited to join. www.zum-hübi.de



HOFkultur

This annual format presents cabaret at unusual sites within Ruhrort's urban space. Backyards and courtyards, a shabby garage or a hidden areaway become venues for theatre performances, readings and concerts.

RUHRORT





CREATIVE QUARTER CITY NORD.ESSEN ESSEN

At first, they occupied the northern part of the city centre, now it becomes a space for art and creativity. The demand for “workspaces for art” was the motive for the initiative “Freiraum 2010” (“Scope 2010”) to occupy the former DGB-Haus (House of the Confederation of German Trade Unions) at the Schützenbahn. Barely two years later, the first studio house was inaugurated in 2012 – also at the Schützenbahn: An impulse that opened the quarter for artists and creatives with its typical northern quarter character. Affordable space and experimental areas met sub-culture and the scenes, finding ideal nourishment for ideas among the messy street arrangements and cobbled-together post-war architecture.

Individuality instead of mainstream – visiting the City Nord.Essen, one will encounter a growing number of idiosyncratic shops and small producer-led galleries. Apart from takeaways, gastronomic scene offerings such as the Don’t Panic, the Café Konsumreform, already legendary Turock or the GOP Varieté theatre are also based here. Here, photo students from the Folkwang University of the Arts meet, as do businesspeople and creatives using the possibilities provided by the Unperfekthaus (Unperfect House). It is idle to search for remnants of industrial culture; its appeal lies instead in the quarter’s contrasting fragmentation. Recent developments create a new sense of unity: A movement that residents, businesspeople, entrepreneurs, artists and municipal officials all feel drawn to. Their common interest: urban space for a liveable future. The support and qualification of artists and a continuous supply of affordable studio space and workshops are on the agenda of the Creative Quarter’s further development, as are measures taken to reinforce the quarter’s identity.

Atelierhaus Schützenbahn

Schützenbahn 19/21, 45127 Essen When the studio house’s doors opened, the demand was immense: 80 applications for 12 studios – the influx towards the capacities of the former RTL studios was remarkable. The City’s decision to open rooms for creatives in the faded City Nord.Essen sparked the development of the Creative Quarter as a whole. Today, very diverse stakeholders as well as residents devote themselves to the city quarter’s positive development. In this way, the studio house not only became the stomping and working ground for artists, it has also turned into a centre and meeting point for all people actively involved in the quarter. www.kq-essen.de

Atelierhaus Viehofer Straße

Viehofer Straße 38-52, 45127 Essen After the first studio house at the Schützenbahn 19/21 had already been completely rented out after a short time, even more room for creativity has been made available since October 2013: The second studio house administered by the Kunsthaus Essen e.V. (Art House Essen Association) opened at Viehofer Straße 20, featuring 20 additional studios for young artists of all genres. Under one roof with Atelier & Gallery 52 of the Folkwang University of the Arts, it represents a building block to concentrate the quarter’s potential, to widen the network in Essen’s City Nord and to send out important development impulses into the quarter as a whole. www.kq-essen.de

Unperfektakademie

Friedrich-Ebert-Straße 18, 45127 Essen Challenging tradition, rediscovering knowledge: The events and offerings provided by the Unperfektakademie (Unperfectacademy) address businesses, organisations and institutions that want to rethink their future. In a completely new conception, simulations and open learning processes are in the focus of workshops, barcamps and guided coworking, to let innovations and new ideas bloom without interference. www.unperfektakademie.de

Felis

Mechtildisstraße 1, 45127 Essen With the location of her spot, trained sommelier Felicitas Püttmann realised a long held dream, in the process breathing a bit of new life into the northern part of the city centre, which is still struggling with vacancy. Charming Felis delights with its menu and cultural programme, finding favour especially with students who are hard pressed to find similar places to go to in Essen. www.facebook.com/felistheke

Alte Mitte

Viehofer Platz 20, 45127 Essen Since Bavarian-born artist Lex Spielmann has been living in Essen, he has been devoting his powers towards the northern part of the city centre: Through his studio workshop Alte Mitte (Old Centre), the painter and object artist offers exhibition space to unknown talents, too. Alte Mitte regularly extends invitations to exhibitions, events and concerts. Between events, curious passersby may watch the artist create through the large shop-window. www.facebook.com/AlteMitte

Turock

Viehofer Platz 3, 45127 Essen Right next door to Don’t Panic, there is another location for loud guitar music. The place is an all-in-one live club, discotheque and lounge, and a nightlife institution within the quarter. www.turock.de

3D Druckzentrum Ruhr

Schützenbahn 19/21, 45127 Essen 3D Druckzentrum Ruhr (3D Printing Centre Ruhr) is the first fablab of its kind in the Ruhr region, combining technology and cultural work. Peter Petersen and Alexander Lohberg combine the possibilities of new printing technology with a search for solutions that not only feature sensible additions to everyday life, maybe reshaping it, but want them to add benefit for and with art for urban space at the same time. The very active makers see their laboratory as an open meeting point and networking hub, get around a lot in the world themselves, returning with new knowledge and a lot of enthusiasm regularly. www.3d-druckzentrum-ruhr.de

GOP Varieté-Theater

Rottstraße 30, 45127 Essen The GOP knows how to artfully entertain people. Located in the former UFA cinema "Grand Filmpalast" since 1996, a branch of the GOP Entertainment Group has been enriching the Ruhr region with exceptional gastronomy, bimonthly changing concept shows, world-renowned artists and special events in an impressive event hall. The GOP Essen belongs to the state's music hall hotspots. www.variete.de/de/spielorte/essen/essen.html

Das Kleine Theater

Gänsemarkt 42, 45127 Essen Founded in 1965, it is one of North Rhine-Westphalia's oldest privately run theatres. Visitors praise the informal living room atmosphere. 41 seats convey a feeling of great proximity to the proceedings on stage, where crime thrillers, comedy and children's theatre along classical plays are presented. www.kleines-theater-essen.de

KARO - Kunst in der Kasteienstraße

Kasteienstraße 2, 45127 Essen In a former shop, Essen artists Ulrike Huckel, Anabel Jujol and Annette Schnitzler run a studio with a temporary exhibition space. Their works range from painting and photography to video and performance. The makers describe KARO as a "self-organised, open space for culture and politics without commercial or institutional constraints". www.facebook.com/AtelierProduzentengalerieKARO

Kreativ-Netzwerk

Kopstadtplatz 8, 45128 Essen Inspired by City Nord.Essen's developments, three creatives, Ka Wai Ho, Patrick Kaut and Markus Stollenwerk, settled at Kopstadtplatz at the beginning of 2013 to offer creative full service. The Kreativ-Netzwerk – Büro für Neue Medien (Creative Network – Office for New Media) is an association of different stakeholders from the fields of design/illustration, new media, music and stage. The studio and office community is the hub where all threads run together. www.kreativ-netzwerk.com

Unperfekthaus (UPH)

Friedrich-Ebert-Straße 18, 45127 Essen Different and uncomplicated – Unperfect House is like a vibrant and modern artists' settlement. Spread out over seven floors, the house offers offices, studios, conference and recreation rooms, a large roof terrace and stages, apart from technical infrastructure for artists, creatives and businesspeople. Coworking is embedded into the programme, open workshops are part of the structures; shared flat hotel, student housing and gastronomic businesses are add-ons of a now proven concept. The house and its founder have long been a hub for the Cultural and Creative Sectors in Essen, brimming with ideas. www.unperfekthaus.de



CITY NORD, ESSEN



GenerationenKult (GeKu) / Haus

Viehofer Straße 31, 45127 Essen Young and old, working and living – Unperfect House initiator and visionary Reinhard Wiesemann opened this meshing of a store community with an art and flea market, coworking and generation-crossing living sections with GeKu-Haus in 2012. Also, he carried the discourse on alternative possibilities in urban life into the city centre, focussing on social exchange. www.generationenkult.de



Kreuzeskirche

Kreuzeskirchstraße/Weberplatz, 45127 Essen Church, highbrow culture, scene, diversity and freedom – the Kreuzeskirche (Church of the Holy Cross) is a cultural church of a special kind: With its mixed usage (40% church, 40% culture, 20% given to independent private, also private economic enterprises), a modern space is created where faith, society and city life mingle if they wish, but where they do not have to do so. The underlying concept of a positive opening is mirrored also visually – since August 2016, the inside has been radiating with new, colourful windows, designed by James Rizzi, no less.

www.kreuzeskirche-essen.de



Forum Kunst & Architektur / Kunstverein Ruhr

Kopstadtplatz 12, 45127 Essen When the Forum Kunst & Architektur (Forum Art & Architecture) opened in a Kopstadtplatz shopping mall in 2002, there were some reservations about its location. In hindsight, one could rather speak about a pioneering achievement – such is the verdict of Peter Brdenk of the Bund Deutscher Architekten (German Architectural Federation), who runs the forum with the Ruhrländischer Künstlerbund (RKB/Ruhrland Artists' Union) and the Werkkreis Bildende Künstler (WBK/Visual Artists' Work Circle). In the year 2003, the Kunstverein Ruhr (Art Association Ruhr), looking back on more than 60 years of history, moved in next door. The associations offer events and exhibitions, supporting the dialogue between artists, architects and citizens. Apart from cooperations with institutions such as Kunsthaus Essen or the Grillo-Theater, a stage is given also to art not yet established. www.forumkunstarchitektur.de



Kulturfenster Essen

Viehofer Straße 31, 45127 Essen Shop-window display for the arts: The generous windowpanes of Café Konsumreform offer artists room to present themselves. The project by the city of Essen is called "Kulturfenster" ("A Window Into Culture"), regularly giving changing artists the opportunity to present themselves and their art. All artists and cultural institutions from Essen and the surrounding cities may apply. Organisation lies in the hands of the cultural office in cooperation with Lokalfieber (Local Fever) City Nord.Essen.



Atelier & Galerie 52

Viehofer Straße 52, 45127 Essen In the former rooms of the City's parks and gardens department, there have been studio and exhibition spaces for the Folkwang University of the Arts' photography students since 2011. These premises complement the workshops and studios at the university, building a bridge to inner city life. Here, students may retreat and use the rooms for reflection and debate removed from opening times and schedules. Additionally, the house offers the possibility to present to an interested audience regularly, and three floors have been in use as the city of Essen's studio house since 2013.

galerie52.folkwang-uni.de



Don't Panic

Viehofer Platz 2, 45127 Essen On two floors, with three bars, in one integrated club, with many individually designed seating and playing possibilities as well as on a generous outside balcony, all those who like punk, metal, ska, alternative or rock'n'roll and who generally favour live action with bands from around the world may find "their" programme. www.dontpanicessen.de







CREATIVE QUARTER ÜCKENDORF GELSENKIRCHEN

Gelsenkirchen's quarter Ückendorf is gathering more and more attention lately. Once one of the city's shining boulevards, the area around Bochumer Straße now shows the typical traits of a former miners' and workers' quarter with a largely immigrant population structure. Yet, the neighbourhood of Wilhelminian blocks has experienced a rising demand by artists. Vacancies here offer opportunities to creatives: There are affordable studios, offices and production sites, unusual lost spaces to experiment in, and there is also a certain closeness to beacon projects – such as the Gelsenkirchen Science Park or the quarter's future key edifice, the Heilig-Kreuz-Kirche (Church of the Holy Cross), which is receiving special attention due to an extensive urban renewal project conducted by the EU, the State and the municipality. Since November of 2013, a badge graces the outer façade of the bild.sprachen (picture.languages) project offices, the project a pioneer in the quarter's development, commemorating its achievements as award winner of the location initiative "Land der Ideen 2013/2014" ("State of Ideas 2013/2014") for its digital picture archive Pixelprojekt.Ruhrgebiet.

Artists and cultural intermediaries have been showing presence at the Galeriemeile (Gallery Mile) for a few years now, not only offering art products but also opening their communities to the neighbourhood. What emerges in the quarter, and also in some backyards, is not always readily visible – yet the authentic nucleus with potential is pulsating ever more strongly. A group of young creatives has gathered under the name Insane Urban Cowboys, initiating round table talks and the "Feierabendmarkt" ("After-Work Market") for groceries and creative products. The former art residency Halfmannshof, a rather rural seeming spot only at first glance, is also undergoing a reorientation – whilst acting as a discursive hotspot of artistic creation, it is increasingly busy in international exchanges, such as in the European programme "Erasmus for Young Entrepreneurs".

Erasmus for Young Entrepreneurs

"Erasmus for Young Entrepreneurs" is an exchange programme for people venturing into business, financed by the European Union. The City of Gelsenkirchen has been acting as the local hub since February 2015, cooperating with Bilbao, Rotterdam, Košice, the Creative Region Linz & Upper Austria and the Swedish Ale region. The programme's participants are offered the opportunity to work with experienced businesspeople and expand their expertise. The young entrepreneurs can live in the artists' settlement Halfmannshof while setting out to work for one or up to six months in the city or region. If you are interested, you may apply for the exchange programme at any time, also if you are a Ruhr region resident. All information is available at: christiana.vanosenbrueggen@gelsenkirchen.de

www.erasmus-entrepreneurs.eu, www.facebook.com/eyeexcite

bild.sprachen

Bergmannstraße 37, 45886 Gelsenkirchen With exhibitions, info events, workshops, a trade fair format as well as local events, picture.languages offers knowledge, help and possibilities for exchange in the photographic genre. Apart from this bild.sprachen (picture.languages) under the direction of Peter Liedtke and Melanie Kemner, curates national and international exhibitions, and is strongly connected to the quarter through its project offices. The ruhr.speak blog invites dialogue on current photography, and the current format #instaworldruhr searches for new pictures, unknown spaces, urbanism in the in-between and other Ruhr region beauty. picture.language is a project by the friends' association Pixelprojekt_Ruhrgebiet which is active in the preservation of the Ruhr region's photographic memory. www.bildsprachen.de

Wissenschaftspark Gelsenkirchen

Munscheidstraße 14, 45886 Gelsenkirchen "Working in the park" – that is the Gelsenkirchen Science Park's motto as a congress and technology centre in Ückendorf. At a site where once steel was cast, there is now a 300 meter glass arcade with affiliated office units. This building was awarded, among other things, the Deutscher Architekturpreis (German Architectural Award) in 1995. In dusk, a light installation by US-American artist Dan Flavin starts glowing. Design enterprises and graphic design agencies call this their home. In the glass mainline, smaller fairs, receptions and exhibitions take place. Among others, the Pixelprojekt_Ruhrgebiet, a regional photographic collection, annually inducts its new pictures here. www.wipage.de

StadtBauKultur NRW

Leithestraße 33, 45886 Gelsenkirchen To make urban spaces more liveable the non-profit association – part of the State Initiative StadtBauKultur NRW 2020 – is campaigning for a liveable, sustainable and qualitatively designed environment in North Rhine-Westphalia. StadtBauKultur NRW views itself as a laboratory in which new impulses for current tasks of Baukultur (building culture) can be developed and tested out. Apart from their own projects, StadtBauKultur NRW takes part in cooperation projects and is also active in communication, realising public events, publications and other public-oriented formats.

www.stadtbaukultur-nrw.de

DETAILED
PORTRAIT

PAGE 16

URB Clothing

Bochumer Straße 74, 45886 Gelsenkirchen The “URB-Clothing” label by Sara Urbais, Daniel Sopke, Samir Duratovic and Enzo Galante produces fashion in Ückendorf, distributing it globally. With their “melting tights” made of latex, the young venture was able to make a name for itself in the international fashion scene. SPIEGEL ONLINE and DIE WELT wrote enthusiastically about the “slime on the leg in Ückendorf”. Despite mainly distributing its fashion on the Asian markets, the young label designs and acts in Ückendorf. The quarter’s qualities in connection with the appeal of an old pharmacy as a studio were incentive enough to open a showroom at Bochumer Straße 74. Sales are exclusively conducted online. www.urb-clothing.com

DETAILED
PORTRAIT

PAGE 24

Insane Urban Cowboys (IUC)

Bergmannstraße 73, 45886 Gelsenkirchen On the trails of a spirit of discovery: The Insane Urban Cobwoys (and, of course, Cowgirls) see themselves as a network for developing hitherto unused creative forces in Gelsenkirchen, Herten, Bochum and Essen. Their faith in the region’s potential as well as their interest in urban subculture and underground art were sufficient to bring different artists and artisans together in an association that has been incorporated in the meantime. IUC seeks new ways off the beaten paths and mainstream and wants to contribute to the quarter’s upgrading. Despite all its problems, Ückendorf offers a central location, a good infrastructure, low rent and a number of vacancies which are ideally suited for young artists and creatives still searching for locations or ones who want to participate in the network. www.iuc-ge.de

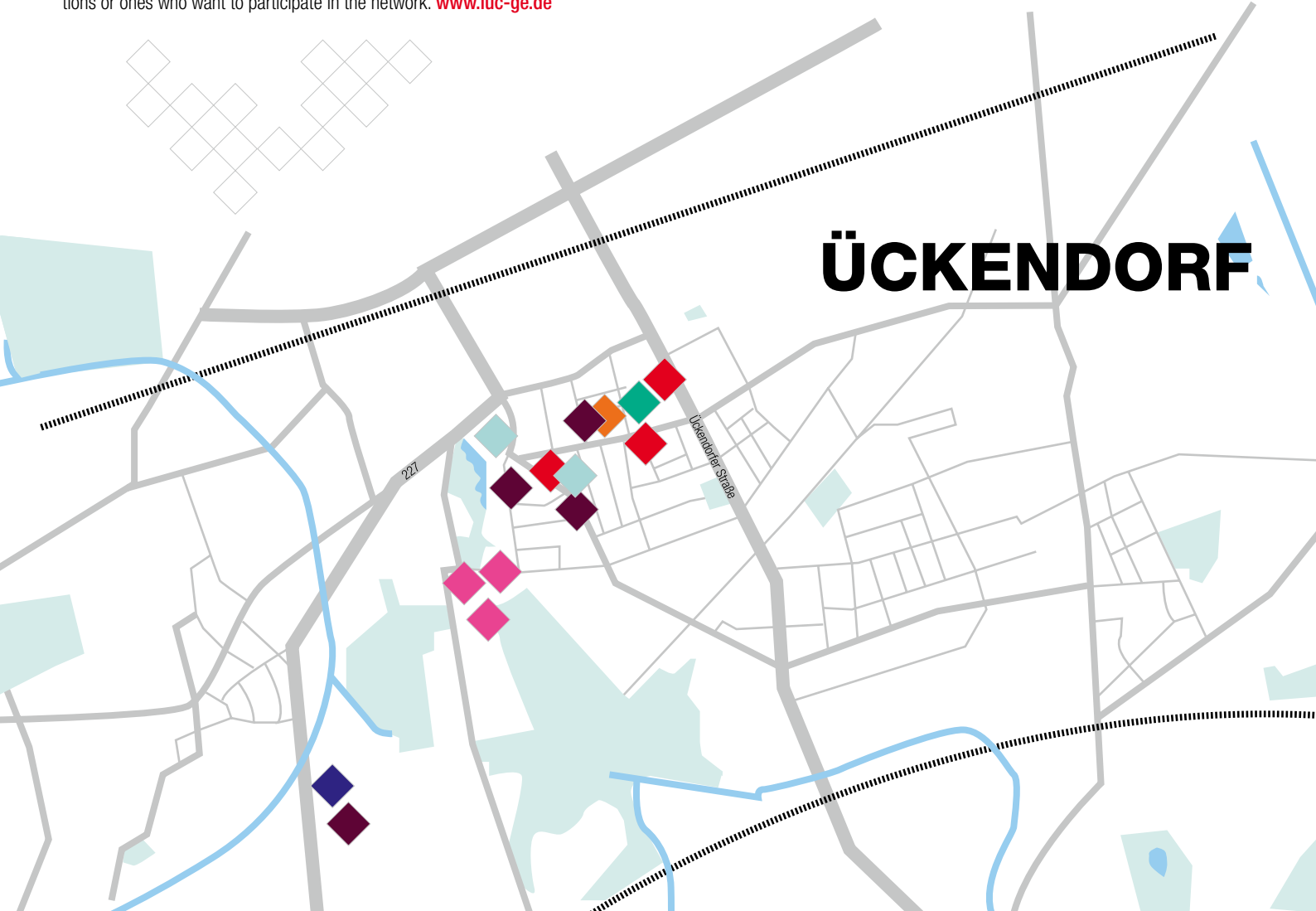
Künstlersiedlung Halfmannshof

Halfmannsweg 48-54, 45886 Gelsenkirchen The Artists’ settlement Halfmannshof lies in the south of Gelsenkirchen, bucolically situated in the middle of the Ruhr metropolis. Here, different urban structures lie adjacent to one another: Farms border on central traffic ways next to coal, mining and steel remnants, next to dense urban housing and modern technology and service companies. This is also true for the Creative.Quarter Ückendorf as a whole. To the outsider, the Halfmannshof may seem like a rural idyll in the midst of the city, but that only covers half the truth – the artists’ settlement with a history spanning more than 80 years presents a vibrant, creative picture as a living and working environment for diverse artists. The premises are also in use for the exchange of international experience of creative young entrepreneurs participating in the “Erasmus for Young Entrepreneurs” programme.

www.halfmannshof-gelsenkirchen.de



ÜCKENDORF



c/o Raum für Kooperation

Bergmannstraße 37, 45886 Gelsenkirchen Small but beautiful, and it is a speaking name: c/o connects people, ideas and working in Ückendorf. A former shop (interim site for the Galerie Hundert) has been serving as a coworking space, office and seminar space, but also as a cultural site and event location starting in 2016. A well-filled gap and initiative by Simon Schlenke, Matthias Krentzek and Melanie Kemner, who have all long been working in the cultural and creative sectors themselves. www.facebook.com/co.raum.de

Heilig-Kreuz-Kirche

Bochumer Straße 113, 45886 Gelsenkirchen Something new emerges right in the centre of the Creative Quarter: The former Heilig-Kreuz-Kirche (Church of the Holy Cross) represents one of the preeminent examples of Brick Expressionism. In the summer of 2007, its use as a sacred building ended. Where once more than 1.000 faithful gathered for prayer, a unique event venue will form in the next few years, serving as a key edifice in the mutually devised quarter strategy by the state and the municipality.

Bund Gelsenkirchener Künstler

Bergmannstraße 53, 45886 Gelsenkirchen The Bund Gelsenkirchener Künstler (Gelsenkirchen Artist's Union) has been in existence since 1950 – and it has been in a permanent location at Bergmannstraße 53 for more than ten years. Since then, there have been numerous single and group exhibitions, celebrations of art and life! The Bund wants to invite more residents and art enthusiasts from around the Ruhr region to its exhibition spaces. www.bundgelsenkirchenerkuenstler.de

Neslihan Kapucu

Bochumer Straße 109, 45886 Gelsenkirchen She merges cultures in fashion: Designer Neslihan Kapucu has found home at fashion weeks in Berlin or Istanbul and on fashion shows all over Europe, creating a splash with her styles. She has a knack for combining fashion trends in her creations in adherence to Muslim conventions, wearable for religious and atheist customers alike. A wonderful interpretation of a growing versatile culture, gaining in visibility not only in the vicinity of her Ückendorf studio. www.neskapucu.tumblr.com

Kutschenwerkstatt

Bochumer Straße 130, 45886 Gelsenkirchen Art and culture in the backyard – nowhere is there more of a sense of emergence present than here, behind the gateway of Bochumer Straße 130. This is the residence of FTN Services, and its proprietor Ferhat Tuncel is actively involved in the Creative Quarter's development. As the main renter of the former coach workshop, he does not only make the site available for openings, fashion shows or music and art projects, but also motivates residents and creative minds to bring colour to urban routine with their projects. The old, crumbling walls and leaden windows ooze industrial charm, the walls of the courtyard are aglow with new graffiti, and there have also been offspring with the coach kids... www.facebook.com/KutschenwerkstattGE

M:AI Museum für Architektur und Ingenieurkunst NRW e.V.

Leithestraße 33, 45886 Gelsenkirchen A museum of houses without having a house itself: The M:AI is not a museum in a classical sense because it does not have exhibition space of its own. The association rather uses houses and premises to stage exhibitions. The M:AI is very mobile; with excursions, lectures and artistic action, working in changing real estate or just where topics and standpoints of Baukultur stimulate discussion. www.mai-nrw.de

Galeriemeile Gelsenkirchen e.V.

A portfolio of studios – mainly along Bergmannstraße as well as in all of Ückendorf – comprises the Galeriemeile Gelsenkirchen (Gelsenkirchen Gallery Mile). Networking and a concentration of local creatives presenting under one common label enables events with national appeal such as "Licht an" ("Lights on") on the first Advent weekend and "Tür auf" ("Doors open") during the first weekend in May. Those are only two of the many opportunities to experience the local artists' dynamic activities. www.galeriemeile-gelsenkirchen.de



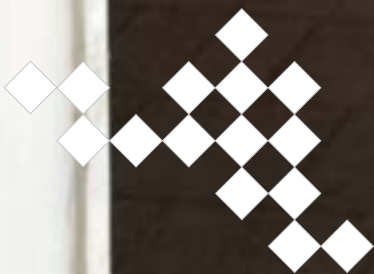
EURASIA Kulturverein

Schillstraße 23, 45886 Gelsenkirchen An intercultural dialogue: Cultural association EURASIA e.V. connects artists from East Asia (mainly Korea) with art and culture in the multicultural Ückendorf quarter. The emphasis of their events lies on classical music and visual art by highly professionalised Asian artists. www.bildsprachen.de/gelsenkirchen/galeriemeile/eurasia-kulturverein

Kultur Ruhr

Leithestraße 35, 45886 Gelsenkirchen Ruhrtriennale, ChorWerk Ruhr, Tanzlandschaft Ruhr and Urbane Künste Ruhr (Ruhrtriennale Festival, Choir-Works Ruhr, Dance Landscape Ruhr and Urban Arts Ruhr): Those are the four self-contained pillars of Kultur Ruhr (Culture Ruhr). Emerging in 2001 from impulses received by the Internationale Bauausstellung (International Architecture Exhibition) Emscher Park (1989-1999), it produces and conveys contemporary, cross-genre art, mainly in the Ruhr region's industry venues. www.kulturruhr.de

PERFORMANCE
AT





CREATIVE QUARTER WANNE HERNE

“Culture meets quarter” – a vacant department store in the middle of Wanne-Eickel can be turned into a studio, a workshop, an experimental laboratory and exhibition space. An open site that would send new impulse and ideas into the city, and would make the region’s creative potential visible. The impulse came from the scene itself: From Pottporus, by now a firmly established association that is taking care of young urban culture. Under its roof, dance company Renegade, Junges (Young) Pottporus and Danceschool thrive. Especially director Zekai Ferneri campaigns for the vision of a new culture – only the real estate development, years in the planning, currently stalls. Seeking a balance between fast artistic impulse and the slow development in real estate is a well-known crux, in no way exclusive to Herne.

The city of Herne is open to initiatives from culture and the creative industries and has crucially been involved in the development of the Creative.Quarter Am.Kanal and the artists’ mine Unser Fritz. The former machine shop has been shining in a neo-renaissance style since 2009, functioning as an artists’ colony with studios for different genres and as a creative hub in Herne.

Pottporus

Dorstener Straße 262, 44625 Herne Pottporus supports young creatives in the fields of words, dance, image and sound. The association tries to define artistic expression anew through street art – words, dance, images and sound. Pottporus serves as the roof for multiple award-winning dance company Renegade, Young Pottporus as well as for an academy. The Pottporus Festival, starting in 2005, has become a firmly established part of the Ruhr region’s cultural scene: Every autumn, international street artists meet for the Urban Street-Art Festival in Herne to show off their skills. Establishing art in unexpected surroundings: That is what Pottporus is all about. www.pottporus.de

DETAILED
PORTRAIT

PAGE 30

Kulturkanal

Herne acted as the initiator and project executing organisation during the European Capital of Culture RUHR.2010, when ten neighbouring cities along the Rhine-Herne Canal came together to create the Kulturkanal (Culture Canal). Following this tradition, Herne piers still invite people to take part in events and cultural exploration tours even today. www.kulturkanal.net

DIE AULA – Bühne für urbane Jugendkultur

Städt. Realschule, Semlerstraße 4, 44649 Herne Following large-scale restructuring, the old auditorium at the secondary school Crange reopened as the official youth culture stage of the quarter in December 2013. With this, the City of Herne now features a new place to present young urban art. Integrated into the secondary school, DIE AULA (THE AUDITORIUM) still serves as space for in-house school events, yet additionally offering room for performances, concerts and project presentations to cultural makers and other institutions. A regular programme is in the works that will also be devoted to forms of urban youth culture.

Künstlerzeche „Unser Fritz“

Zur Künstlerzeche 10/Grimberger Feld, 44653 Herne Once mining, now a place for culture, art, exhibitions and all kinds of events. A part of the group of buildings of the former pit “Unser Fritz” provides artists with space for their creativity in an atmosphere both lively and full of history. All in all, there are eleven studios. In the Weißkaue (white changing room) artists present their works, in the Schwarzkaue (black changing room), events and festivals take place. In the direct vicinity, at the Rhine-Herne Canal, a pier was built. It has been integrated into the Culture Park Unser Fritz 2/3 which features a beer garden with a beach at the canal in addition to facilities for play and sports. www.kuenstlerzeche.de

ENSAMPLE

From contemporary dance to ballet to break-dancing – every single artist member of the dance crew has his or her own focus, and all talent is merged for one goal: They collaborate to search for urban impulses, try them out and establish urban culture as a viable professional art on stage. Choreographer Kama Frankl and her team gathered the dancers, and they rehearse at DIE AULA (THE AUDITORIUM) of secondary school Crange. Their initial choreography had already been received enthusiastically by media and audiences – leading to an invitation to the Tanztreffen der Jugend 2016 (Dance Meeting of Youth 2016): There were 58 applications in all for the Bundeswettbewerb der Berliner Festspiele (Federal Competition of the Berlin Festival) – ENSAMPLE was one of the five dance companies selected by the jury. www.ensample.de

KHAUS

Hauptstraße 272/274, 44625 Herne Vacant department stores, in general, send out a bad signal for city centres. The KHAUS once was a department store and now provides impulses for the development of the Creative Quarter in Herne-Wanne. Lots and lots of ideas on two floors and on around 2.000 square metres – the opening in December 2013 already had young creatives from different genres demonstrating the possibilities of the building's upper floors. Innovative ideas and future-oriented cooperation shall be carried into the city from here, just like the shopping bags used to be. Inspiring signals depending on the self-interest and commitment of the proprietor – it is still unclear whether a vision might turn into reality, and if so, how. www.khaus.eu

Mondpalast

Wilhelmstraße 26, 44649 Herne Theatre plays and cabaret with a regional spin – under the famous Wanne-Eickel moon, Ruhr region romanticism and regional humour meet. Founded in 2004 by principal Christian Stratmann, the Mondpalast (Moon Palace), has long become one of Germany's most popular folk theatres. Apart from entertaining performances, there are also regional special dishes waiting for the visitors' palates in the Palast canteen.

www.mondpalast.com


Jugendkunstschule

Dorstener Straße 476, 44653 Herne The Jugendkunstschule (Youth Art School) is an independent project executing organisation for extracurricular youth education. It offers classes and projects in the field of cultural education targeted at children, youths and young adults in the genres of music, dance, theatre, visual creation and technical media. The main body of the classes offered takes place at the Kunsthaus Crange. There are studios for dance and theatre, painting and sculpting, a goldsmith's workshop as well as several rehearsal spaces. www.jks-wanne-eickel.de

Rockbüro Herne

Wilhelmstraße 89 a, 44649 Herne The Rockbüro e.V. (Rock Office Association) consists of voluntary helpers who aim to provide young musicians with a platform to play professional concerts. The association supports bands in music production, in technical matters, press and marketing through qualifying workshops. With the community centre Pluto as their backing, the Rockbüro has access to a concert venue with seating for 300 to 400 visitors and formidable light and sound facilities. www.rockbuero.org





CREATIVE QUARTER HERTEN SÜD HERTEN

Only some years ago, the south of Herten was marked by urban depopulation, vacancy and a somber atmosphere. With united forces and incredibly strong commitment, a decisive change has been brought about. Within the urban renewal project "Süd erblüht!" ("South is blooming!"), not only did they redesign Ewaldstraße, build playgrounds and cycle paths and restore Wilhelminian facades and the canal, but they also created a space for cultural experience and possibility. While the main road purposefully received affordable creative space, the adjacent parks and recreation areas provided for cultural measures and action. Due to these steps, more and more cultural and economic stakeholders moved into a quarter that regained its strengths. The focus of this development lies on the topic of "urban pop and social innovation", a recourse on everyday cultural principle with its very own appeal: an idyllic suburban neighbourhood with open and cooperative people.

Also, the old Ewald mining pit has been successfully integrated into the conversion process. Where mining business thrived until 2001, an attractive location for different enterprises has emerged. In the meantime, 1.300 jobs in 30 businesses have been created on the grounds spanning half a square kilometre. 400 more are to come with MOTORWORLD Zeche Ewald, the first vintage car museum in the Ruhr region. Also, culture and leisure are important to the area's development – the Revuepalast Ruhr is a constant presence. Additional appealing spaces in mostly listed buildings are regularly booked for events. With the impressive heap as a backdrop, outdoor events such as Nachtschicht (Nightshift) or the "Food Truck Festival" gain a lot of attention, time and again.

ART.62

Ewaldstraße 62, 45699 Herten Break dancing, hip hop, artistry, rap and drumming – a new creative stakeholder was won in 2013 when ART.62 was opened as part of Kreativzentrum Vest (Creative Centre Vest). Initiator Denis Y. Dougban (working, amongst other things, at the Arnhem and Nijmegen Universities in the Netherlands) sees himself and his team as education designers, stimulating self-esteem, confidence and interpersonal skills through dance and motion. Apart from classes for schools, kindergartens and sociocultural institutions as well as businesses, the university reference will be deepened through internship programmes. Wilfully open: ART.62 is also the initiator for the ART.Garden project that transforms inner city fallow land into a neighbourhood garden. www.kreativzentrum-vest.de

Constellationen

Hospitalstraße 11-13, 45699 Herten Building bridges and increasing the visibility of a city's identity – that is the aim of project Constellationen. The concept is a creative journey of discovery to connect Herten citizens of different cultural backgrounds and to enable shared experience. The project is based on the idea that people start moving, leaving familiar structures, whilst admitting experiences in new group constellations. Exchange is also the guiding principle to enable integration by way of arts and culture. Constellationen is a project by the Herten Caritas. www.constellationen.de

Atelier Morphofalter

Ewaldstraße 69, 45699 Herten One of Ewaldstraße's "epicentres" lies in committed shop owners, among them Christiane Vaut and Wolfgang Stierand-Vaut with their studio and artisan shop Morphofalter. They pursue the shop as a sideline, viewing it as a platform for other creatives. The Morphofalter offers sewing, felting, painting and glass bead workshops. Additionally, handmade paintings, jewellery and ceramics are sold. In the art spaces, one may experience the production as well as changing exhibitions. www.morphofalter.de

Waldritter e.V. Herten

Ewaldstraße 59, 45699 Herten The charitable association offers adventure games for all ages everywhere nationally – experiential education in projects and activities in the great outdoors. They mostly consist of a mixture of quiz, theatre, and adventure. In Herten, Waldritter e.V. (Forest Knights Association) also acts as the project executing organisation for the Ludothek, a board gaming centre for children, youths and adults, and thus a twice-weekly community meeting point. www.waldritter.de, www.ludothek-herten.de

Parkrestaurant Katzenbusch

Herner Straße 67, 45699 Herten Amid the local recreation area Katzenbusch, there lies the inn of the same name. The park restaurant features bowling alleys, a beer garden and rustically styled halls to conduct festivities in. Also, regular blues jams take place here: The Blues-In-Herten regularly attracts 20 to 30 musicians, playing together in front of often more than 100 guests. www.facebook.com/Parkrestaurant.Katzenbusch

Sabines Marmeladen

Ewaldstraße 71, 45699 Herten In her shop, Sabine Jaksits offers handmade seasonal jams, syrups, chutneys and assorted vinegar. The former nurse worked her passion at farmer's markets as a sideline for a long time – on the background of Creative.Quarter development and possible future space, she dared to venture into self-employment. Today, she is one of the fixtures of the Herten Süd area. Her appealing choice and the store concept, in which the premises also serve as a meeting point, have worked out so well that she draws customers from way beyond the city borders. Seasonal events, therefore, need to be booked in advance. www.sabinesmarmeladen.de

RevuePalast Ruhr

Werner-Heisenberg-Straße 2, 45699 Herten The whole wide world in contemplative Herten: The RevuePalast Ruhr presents international show theatre with glamorous travesty productions in the listed heating facilities of the closed-down pit, on the premises of pit Zeche Ewald. The RevuePalast combines industrial culture with entertainment. Visitors experience one of the Ruhr region's largest theatre stages in a bespoke red velvet costume, sparkling chandeliers and black leather armchairs. A spacious bar and impressive lounge in the caverns of the historical building round off the atmosphere. www.revuepalast-ruhr.com

Kreativ.Netzwerk Herten e.V.

Kurt-Schumacher-Straße 2, 45699 Herten Stakeholders from creative businesses and social organisations located in Herten.Süd as well as cultural makers, artists, municipal and business representatives founded the Kreativ.Netzwerk Herten (Creative.Network Herten) association. The chair is shared by the RevuePalast Ruhr's principal, Christian Stratmann, and (deputising) Freia Lukat, theatre educator at the Herten Caritas association. The initiative wants to push the Creative.Quarter's positive development coming out of support project "Süd Erblüht!" ("South is blooming!"). Impulses that have been given so far should be allowed to prosper in a cultural and business-oriented cluster. To achieve this, the association strives to convince more artists and creative businesses from different areas of urban pop art and innovative social work to take up residence here. www.kreativnetzwerk-herten.de

„Punky“ Bahr

Original and energetic trash artist Christian "Punky" Bahr settled at Ewaldstraße in 2009 more out of curiosity, since then becoming part of Herten Süd's creative nucleus. A self-declared "Rest-O-Rator", he knows how to turn recyclable trash into whimsical art objects. His sometimes incredible ideas can be found in different formats and areas. Jules Verne would have been delighted at his future machine created by Punky for an experiential exhibition at Dortmund children's museum mondo mio. With the result of the art project "ZU NEUEN UFERN" ("TO NEW SHORES"), namely the boat "Panka Maria", he journeyed as far as Croatia. In his adopted city, he keeps coming up with surprising initiatives – the Katzenkönigfest (Cat King Festival), rock festival "Volk im Katzenbusch" ("Folk at Katzenbusch") or the ExtraSchicht 2015 parade at Zeche Ewald – his handwriting is unmistakable. Reason enough to award him the Herten Bürgerpreis Kultur 2016 (Herten Citizen's Award in Culture 2016).

www.facebook.com/punky.bahr

Zeche Ewald

Ewaldstraße, 45699 Herten With pit Zeche Ewald and its preserved industrial architecture, Herten's urban area possesses a special brand. While the former pit was the area's main employer during its time, exerting enormous influence on residents' everyday lives as well as on urban (infra-) structure, the premises now house a growing, healthy mix of high-grade service, business and industry enterprises. Zeche Ewald is also part of landscape park Hoheward, at its core Europe's largest heap landscape. At the same time, it serves as a venue for different events, of which the annual ExtraSchicht marks a special highlight. The former heating facilities are now theatre home to the RevuePalast, and its caverns serve as the production sites for the "Sportschau Club". Today's site for the future connects work, leisure and culture in an exciting way. Vintage car enthusiasts also get their money's worth here. The Doncaster Platz has been serving as a regular meeting point for the Oldtimertreff Ruhr (Vintage Car Meeting Ruhr) since 2016; and MOTORWORLD Zeche Ewald will be the region's first vintage car centre. www.facebook.com/ZukunftsstandortEwald





CREATIVE QUARTER KULT. CITY MÜLHEIM MÜLHEIM AN DER RUHR

Embedded between Ruhr cities Essen and Oberhausen, the city on the river brings you something of everything: Big city flair, scenic nature and cultural highlights, some of them famous beyond the Ruhr region's borders. Like most Ruhr region cities, Mülheim an der Ruhr struggles with structural change. Inner city development with at times disastrous vacancy rates does not only show that the loss of coal production and conversion created a number of new challenges, but changing business structures also influence current city structures.

Gaping voids instead of vibrant life? Coming to terms with the past has been taken rather progressively by the people in charge at the municipality – large projects such as Ruhrbania, reconceptualising the city quarter at the banks of the Ruhr, have been rather controversial yet managed to combine into a promising new start with a number of partial projects. The scene, which has always been committed critically and actively, discovers that creative talent forms a strategic point of action, palpable with Games Factory Ruhr and Creative Factory Ruhr. "Ruhrzilla", "Schlimmcity" ("SinCity" a play on words) or "Montanindustrie" were names of city games that transformed the quarter into a stage and artistic research space. ART.SQUARE is the name of a new initiative, on its way since 2015 to revitalise vacancy with cultural formats and Creative Sector offerings. It is good to see that the city on the river is keeping its flow.



dezentrale

Leineweberstraße 15-17, 45468 Mülheim Contrary to its name, it is located in the inner city, and apart from that, it fails to be grasped by any common notion: dezentrale (peripheral) is a variable room for participation, combining the qualities of a meeting place, civic dedication and cultural programming. What once started out as an initiative by the Ringlokschuppen, temporarily and in a shop vacancy, has become – in cooperative institution with the Bildungsnetzwerk Innenstadt (City Centre Education Network) – an established space for art and artisan workshops, informative lectures, classes or exchange and meeting downtown. www.muelheim-ruhr.de/cms/dezentrale2.html



MedienHaus

Synagogenplatz 3, 45468 Mülheim All under one roof: The Medien-Haus (Media House) Mülheim hosts the local library, art film cinema Rio with a weekly changing programme of carefully selected movies, Mülheim's tourist information as well as the Media Literacy Centre. The latter organises advanced training in the audiovisual fields, targeting multipliers from the education and charity sectors. www.muelheim-ruhr.de/cms/medienhaus1.html



Games Factory Ruhr

Kreuzstraße 1-3, 45468 Mülheim Industrial culture meets digital world – go play your heart out in this former machine plant. Games Factory Ruhr (GFR), founded in 2009, hosts freelancers, start-ups, and established enterprises under its roof. The stakeholders, mainly from the games sector, use synergies along the whole commercialisation chain – from a developer studio, web design and film production right to a conceptual artist. Unique to the Ruhr region, this sectoral centre of competence uses the appeal of an old industrial property for productive cooperation, offering sub-market rent and short notice periods that make up ideal conditions. Ambitious new blood may use two fully equipped founder laboratories that can be used rent-free for a number of months, including coaching and counselling. www.gamesfactory-ruhr.de



Ringlokschuppen Ruhr

Am Schloß Broich 38, 45479 Mülheim Where once steam locomotives were serviced, there is now a meeting point for artists, current social discourse and varied resources at the "Theater der Zukunft" ("Theatre of the Future"). Ringlokschuppen Ruhr is a coproduction house for contemporary theatre, performance and dance. The house connects artists' collectives operating internationally with a number of local and regional institutions, local theatres as well as production houses from all over Germany. They initiate regular participatory art projects in urban space and also in the Creative Quarter Mülheim here. Cross-culture and crossover productions on site range from chamber plays to open air events.

www.ringlokschuppen.de





Creative Factory Ruhr

Bachstraße 22-24, 45468 Mülheim Working in the old town, cross-linked: A new creative laboratory emerges in Mülheim's city centre with the Creative Factory Ruhr. Providing space for up to 40 creative entrepreneurship, covering approximately 1.000 square metres, Mülheim Business Development Agency is tying in to the success story of the GFR, which is now completely booked. Cooperating with the municipal housing company SWB, the initiative explicitly addresses creatives considering going freelance. Room sizes of about 25 square metres on average, for a monthly rent of 220 Euros including additional costs, common social and event space and a good intra-urban location might just stir the minds of young creatives and be responsible for new impulses within the quarter. www.muelheim-business.de/creative-factory-ruhr



Galerie an der Ruhr / Ruhr Gallery

Ruhrstraße 3, 45468 Mülheim Ruhr Gallery in Mülheim is an independent art gallery, led by long-established proprietors, taking its name literally: Housed in an inspiring historical building, once industrialist Carl Nedelmann's mansion, the venue is situated right at the Ruhr sites, welcoming its guests with a striking art nouveau portal. With this, it puts forth an exciting cultural counterpoint to the new Mülheim, which connects right with the Ruhrbania area. A gallery sector, eight studios and more than 700 square metres of presentation area spread out evenly over more than three floors. Changing exhibitions and formats offer a showroom with an international inclination to successful artists and up-and-coming unknowns alike. www.galerie-an-der-ruhr.de



Makroscope - Zentrum für Kunst und Technik

Friedrich-Ebert-Straße 48, 45468 Mülheim The Makroscope joins worlds: Art and technology have a home here. The art association is devoted to interdisciplinary and experimental media handling as well as audiovisual art. The former shop and storage spaces of stationery now hold exhibition space, seminar and office spaces as well as a workshop. You will find a remarkable collection of objects and works dealing with the history of photocopy, including contemporary copy art, in the resident (M)USEUM für Kunst und Technik der Kommunikationsmedien ((M)USEUM for art and technology of communications media). Makroscope is also headquarter to Shiny Toys Festival as well as to the label Ana Ott. Regular unformatted audiovisual events do not only bring different artists together, they also open up new project worlds and ideas, time and again. www.makroscope.eu




Autonomes Zentrum (AZ)

Auerstraße 51, 45468 Mülheim Not necessarily cozy, but colourful, unique and diverse – AZ is a self-governing youth culture centre. The idea is to provide youths and young adults with the possibility to become culturally, politically and artistically active, and to educate themselves without constraints, pressure or institutional guidance. Therefore AZ does not offer a regular programme but rather acts as a space to set one up. The result is a programme for and by youths with a vinyl flea market, girl skating, bicycle repair shop, action samba, climbing facilities, a free shop and an abundance of subcultural events, among others. By now, it is firmly established in the youth culture scene, and there are little prohibitions – yet racism, sexism, anti-Semitism and homophobia are not condoned. www.az-muelheim.de



KULT.CITY MÜLHEIM



CREATIVE QUARTER OBERHAUSEN, MITTE OBERHAUSEN

Oberhausen's downtown produces exciting creative projects: from the municipal side as well as from the independent scene. The Ebertbad's portfolio with cabaret, comedy and variety and German-Polish culture pub Gdanska are both well known beyond city limits. In the old main post office, the Initiative Freie Oberhausener Kreativwirtschaft e.V. (FROK / Association of Independent Oberhausen Creative Industry) has taken up residence, offering work and synergy spaces to creatives from different genres at their post_eins quarter. Right next door, in the former central bank, vaults are being used as professional film studios.

Amid this growing cultural landscape, the former water tower at the main station looms large as a special landmark. Where once steam trains got their fill of water and train drivers took up shelter for the night, there is now a cultural laboratory featuring work facilities for artists from all over Europe. The kitev (Kultur im Turm e.V./Culture in the tower) association developed the station tower within the renovation programme and turned it into a contemporary cultural incubator. The members also aided physically during the self-undertaken refurbishing. The tower lures cultural enthusiasts back into the "Alte Mitte" ("Old Centre") with exhibitions, art and urban projects.

FROK. / post_eins

Poststraße 1, 46045 Oberhausen The Association of Independent Oberhausen Creative Industry, in short: FROK, unites more than 30 freelancers respectively creative businesses of different genres under one roof – graphic designers, photographers, copywriters, journalists, advertisers, musicians, sound designers, authors, publishers, visual artists, media educators as well as film and theatre people are all members of the FROK e.V. initiative with its quarters at post_eins. Since 2010, cultural makers have been finding affordable studios and offices in the edifice of the old Oberhausen main post office on around 1.000 sqm. www.frok.org, www.post-eins.de

KIEZ

Ebertstraße 53, 46045 Oberhausen Handmade products and originality are the trademarks of KIEZ' products. It is a creative island directly opposite the Ebertbad. KIEZ simultaneously serves as an exhibition space and a sales room: Artists and artisans rent space or crates to sell or show their creative output. A small workshop can be used for classes, making it possible to create media products such as business cards, car stickers, or event posters. All of this is musically framed by regular shop-window concerts. www.kiez.ruhr

Bert-Brecht-Haus

Langemarkstraße 19-21, 46045 Oberhausen The Bert Brecht Haus (BBH) as a centre for culture and education houses the public library, the adult education centre, a culture café as well as the city's cultural office. It is situated at the newly developed Saporoshje-Platz and has become a popular gathering place. The building itself is a well-known example of Brick Expressionism in Oberhausen and the Ruhr region and had been in use as a department store and the seat of local newspaper Ruhrwacht in the past. www.bert-brecht-quartier.de/dein-quartier/bert-brecht-haus

Jugend- und Kulturzentrum Druckluft

Am Förderturm 27, 46049 Oberhausen This self-governed youth and culture centre offers group rooms, workshops, rehearsal space and a vegan café to youths. Sociocultural projects and alternative events find support here. The youths organise flea markets and festivals as well as lectures and exhibitions. www.drucklufthaus.de

Ebertbad

Ebertstraße 4, 46045 Oberhausen First a public swimming bath, then a cabaret stage in the middle of the Ruhr region. The stylish ambiance of this art nouveau bath from 1895 is now a backdrop for cabaret and comedy, revues and concerts. Regional and national artists find a popular stage for their performances here. www.ebertbad.de

Gdanska

Altmarkt 3, 46045 Oberhausen Jazz, food, pub, café, beer garden and everything is Polish and German – ever since the Polish culture restaurant Gdanska opened its doors at the Altmarkt for the first time in 2000, it has become a real hotspot, even featuring a small theatre stage. Its menu and the cultural programme (music, readings, exhibitions) are equally popular with the crowd, and insiders tell of legendary New Year's Eve parties. www.gdanska.de

Skribble Gebibble

Küppers Hof 15, 46117 Oberhausen Behind the name Skribble Gebibble, there lurks an art and culture group that brings together live music, parties and art. The result is a sound oscillating between beats, ambient and IDM, mirrored in international booking as well as in the Skribble DJ team itself. Opulent stage and space designs make Skribble events unique. Skribble Gebibble has been in cooperation with the International Short Film Festival Oberhausen, played floors at the Traumzeit and Fusion festivals and at the European Capital of Culture RUHR.2010 opening ceremony in recent years. Its members are also a constant part of the regular miniature festival Beatplantation as well as of further regional events. www.skribblegebibble.de

Galerie KiR - Kunstinitiative Ruhr e.V.

Elsässer Straße 21, 46045 Oberhausen The 14 artists who founded the association Kunstinitiative Ruhr (Art Initiative Ruhr) in December of 2013 have proven their stamina. A group of artists from Oberhausen and neighbouring cities had already been running the Galerie KiR at the Altmarkt since 2001, in the course shaping their own creative history with more than 130 exhibitions, an extensive event repertoire as well as with art and artist exchanges. After ten years, financial problems led to a cut and the dissolution of the gallery. Nevertheless, numerous artists remained active with their regulars' table, turning culture restaurant Gdanska into their temporal homestead with their exhibitions. Still, the desire for a space of their own remained, and so the new gallery KiR at the Europahaus came into existence, with the City's support. Since then, regular exhibitions by local and national artists lead to meetings between art and citizens. "Guest performances" at Gdanska are still part of the programme. www.galerie-kir.jimdo.com

kitev (Kultur im Turm e.V.)

Willy-Brandt-Platz 1, 46045 Oberhausen The kitev association was founded around Berlin group Ateliers Stark in 2006 on the occasion of the realisation of the Museumsbahnsteig (Museum Platform) at the Oberhausen main station. Numerous architectural interventions in public space and social-artistic projects followed. Afterwards, the tower was in use as a temporary venue again and again, winning global recognition with their sound installation TANK-FX. The restoration of the tower clocks, conducted in personal responsibility, as well as a video installation within the tower renewed the identification of the citizens of Oberhausen with their station – as a cultural venue. Eventually, the association tackled the water tower's conversion into a cultural laboratory, event venue and artist residence. This is not all – the artists are constantly out and about with their visions of the city and of culture –, they also enter the cityspace with their activities, conquering a "problematic" multi-story building with artistic perspectives, or they found Oberhausen's first Free University. As an active member in the EU-wide networking project "New ideas for old buildings", they are not only busy in international exchange, they also bring the discourse on possibilities of and in the city back to Oberhausen. www.kitev.de

DETAILED
PORTRAIT

PAGE 32

Zentrum Altenberg

Hansastraße 20, 46049 Oberhausen One becomes two – right behind the main station lies the real estate of a former zinc factory. Nowadays, the socio-cultural centre Altenberg and the LVR-Industriemuseum (LVR Industry Museum) share the compound. The Zentrum Altenberg is not only a place to go for night owls, it also serves as the roof organisation for an alternative art scene. www.zentrumaltenberg.de

OBERHAUSEN.MITTE





CREATIVE QUARTER WIESENVIERTEL WITTEN

From sociocultural involvement to quarter identity: The Wiesenviertel, in the middle of Witten city centre, somewhat off the main shopping street, is an impressive example for the powers emanating from cultural initiative and creative sector initiative alike. The members of the Stellwerk association were engaged in the setting of the experimental housing and urban development research project “Jugend belebt Leerstand” (“Youth revives vacancy”): They transformed a vacant shop lot into now established cult café Knut’s. Within this work, the initiators not only developed a cultural programme that even played underground car parks and vacant stores, but also vehemently campaigned for a networking within the city area. This resulted in a community structure in which residents, shop operators, owners, but also municipal representatives and more creative makers alike campaigned for a consequent and sustainable development of “their” quarter.

The area surrounding Wiesenstraße gains in profile and vibrancy. With quarter regulars’ tables, urban gardening and a lot of political cabaret, music and assorted artistry that is not only suited to the Knut’s studio stage, it is also given a platform by the surrounding commercial establishments, the inner city now also attracts a clientele that – although it was always in the vicinity – has kept away until now: The private Witten/Herdecke University students who discover a new future space for themselves here. Co-working spaces and the installation of urban laboratories aim to consolidate this development.

PROJEKTFABRIK

Bahnhofstraße 11-13, 58452 Witten The PROJEKTFABRIK gGmbH (PROJECTFACTORY) and Die SCHULE für Kunst, Kommunikation und Wirtschaftsgestaltung (The SCHOOL for art, communication and designing economy) initiate and coordinate education projects nationally and on a European scale, also in collaboration with “JobAct®”. The “artistic concept as the educational principle” wants to empower unemployed people, showing them ways for developing their personality. Here, vocational training to become a social artist also takes place that wants to enable people to shape social life with the means of art. The former Café Leye’s premises and shop-window turn into the SALON once a month, a forum for conversation and performance on topical issues – with a rotating roster of guests, artistic contributions and a call to join in.
www.projektfabrik.org, www.die-schule.org

Knut’s

Wiesenstraße 25, 58452 Witten Knut’s connects drinking and dining with arts and culture. In addition to plain fare meals, there are regular events and happenings. The cultural menu encompasses a KleinKnut’s evening, a French group of regulars, a knitting get-together and a gallery in which local and young artists present their works. Knut’s studio stage is situated in the backyard of the culture café and is available to young theatre makers, independent actors and actresses as well as groups as a space for exchange, experimentation, rehearsal and a showroom. www.knuts-witten.de

Der Hutsalon

Hammer Straße 5, 58452 Witten The Witten Hutsalon offers the right head-gear for everyone, even for unusual occasions. In one of the few remaining hat shops in the Ruhr region, modiste master craftswoman Bärbel Wolfes-Maduka manually produces all hats. From everyday caps to extravagant hats and the festive “fascinator” or a leather convertible cap: The team realises customers’ dreams – also for public theatres and opera stages all over the country.
www.der-hutsalon.de

Evangelische Popakademie

Ruhrstraße 48, 58452 Witten A stroke of luck meets an historic monument – from 2016 onwards, the Evangelische Popakademie (Protestant Pop Academy) revives the former public library. “Europe’s first Academy for Ecclesiastical Popular Music” offers a broad choice of advanced training and qualification programmes in addition to its academic education. The institution not only addresses church insiders, it also wants to put forth a valuable cultural contribution for the city’s citizens as well as for the region. In this way, the Popakademie wants to consciously join Creative Industry networks and become involved in the dialogue as part of a participating and partaking citizens’ culture. A new, strong stakeholder from the Wiesenviertel is evolving – in perspective, also a whole new gateway to the inner city. www.ev-pop.de

[...] Raum

Wiesenstraße 25, 58452 Witten Space for what? Space for ... everything. The [...] Raum ([...] Space) views itself as a connecting link: between citizens, creatives, founders and world movers. An atmosphere shall emerge that ingests creative and entrepreneurial potential, in consequence giving impulses to the space’s self-responsible arrangement. In 2015, they redesigned the large garden together with Knut’s – to gain more space for everyone.
www.arbeitundcafe.de

STELLWERK – STUDIO FÜR KULTURDESIGN

Ruhrstraße 39, 58452 Witten Registered association Stellwerk (Signal Centre) is a network of photographers, graphic designers, artists and cultural managers to incite movement at the crossroads of culture, economy and urban development. Stellwerk acts as a coordinating office, drop-in centre and interchanges closely with the municipality and the independent creative scene. Stellwerk hosts events in public space, initiates and crucially coordinates the Creative.Quarter Wiesenviertel, runs a bar with an affiliated studio stage, a co-working space, a number of gastronomic modules and a photographic studio.

www.studiostellwerk.de

DETAILED
PORTRAIT

PAGE 34

Repair Café Witten

Steinstraße 15, 58452 Witten Laptop failing, bike broken, and the coffee machine is having its quirks again... If you want to take care of your gems DIY style, you can head over to the Repair Café. Once a month, the initiative uses the [...] spaces, bringing together tools, experts and noobs. The organisational staff is still open to support in the form of donations in kind as well as expertise.

www.repaircafe-witten.de

BlumenPOTT

Harvesting vegetables in Witten city centre! Witten/Herdecke University students shape the Creative.Quarter Wiesenviertel and the adjoining urban space, following their own ideas, instigating residents to become active themselves. That is the simple idea behind BlumenPOTT (FlowerPOTT). Residents and initiators have already built planterboxes and seating using recycled material, and they have also harvested their own vegetable crop.

www.facebook.com/blumenPOTT

für Elise

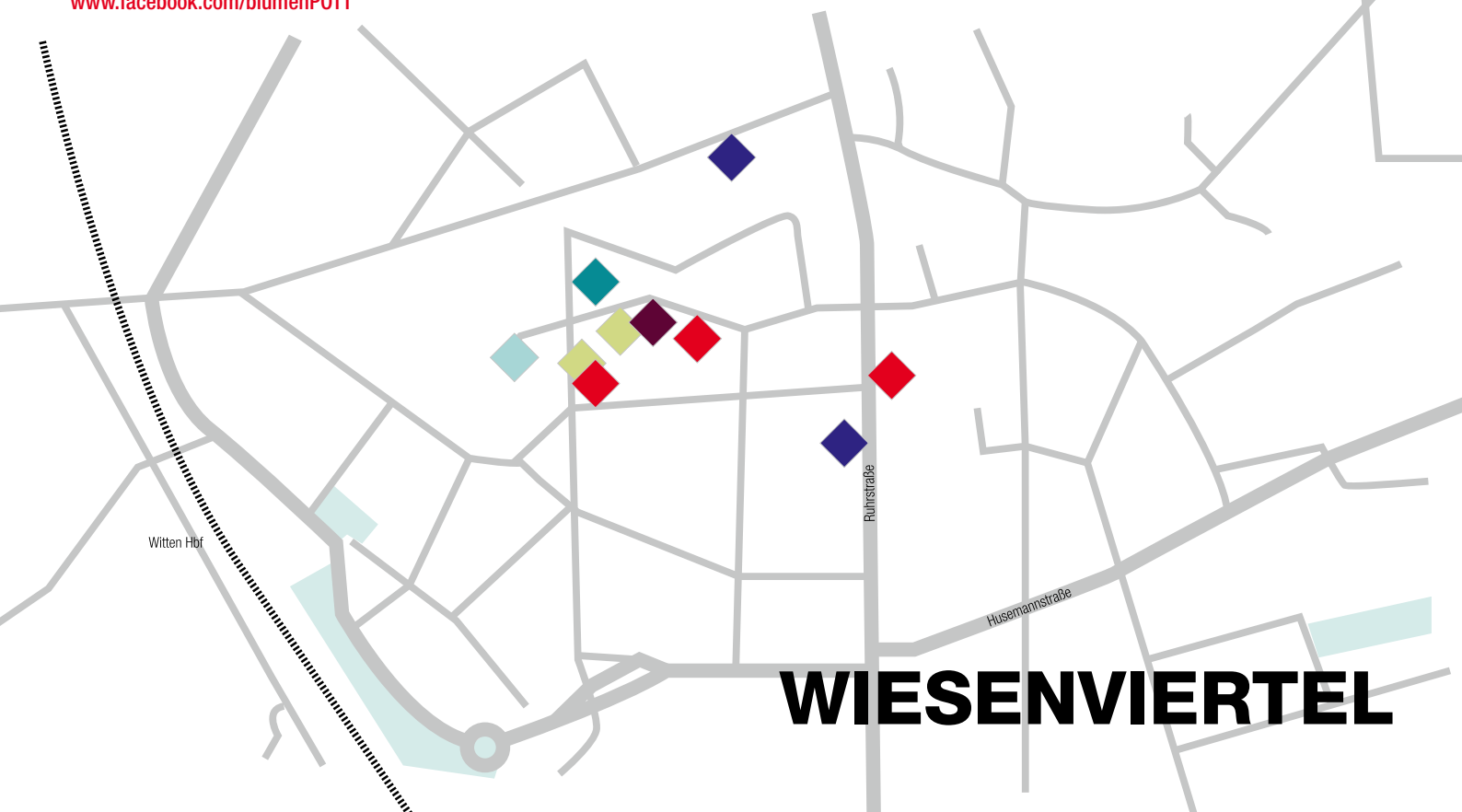
Steinstraße 9, 58452 Witten für Elise is not only a second hand store for fashion, shoes and bags: Everyone is invited to rent shelf space to offer homemade wares. Regardless of its nature: Everything fits and yet, nothing fits. The facility's furnishing shows a love for detail – many beautiful finds remind us of childhood days long past. The ample changing room is a special eye-catcher. It offers space for a whole group of card players, but it can also be divided into two smaller cubicles. This concept regularly proves its worth on cabaret evenings, when the changing room converts into a stage. www.fuerelise.com



FÜLLBAR

Steinstraße 15, 58452 Witten The FÜLLBAR (FILLING BAR) will be Witten's first unpacked store, naturally situated in the middle of Wiesenviertel in the building complex which cultural association Stellwerk (Signal Centre) is gradually developing for Creative Industry stakeholders and cultural entrepreneurs. Behind this supermarket selling goods without plastic wrap, there are nine young people (mostly students) from Witten whose aim it is to locally support sustainability in a real way. The opening of the zero waste drop-in centre is planned for 2017.

www.fuellbar-witten.de





Supporting Cultural and Creative Sectors is a central concern of the State of North Rhine-Westphalia which has been implemented through the Creative.Quarters Ruhr programme as a project by the european centre for creative economy (ecce) since 2012. Status as of 2016, subject to change. Please find more info as well as current news at www.e-c-c-e.com and at www.kreativ-quartiere.de.



PUBLISHER

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

Tel +49 (0) 231 222 275 00
Fax +49 (0) 231 222 275 01

info@e-c-c-e.com
www.e-c-c-e.com

DESIGN

tamioe - Visuelle Kommunikation
www.tamioe.de

EDITORIAL STAFF

Bernd Fesel
Stefanie Rogg
Theresa Wiedemann
Anne Windheim

AUTHORS

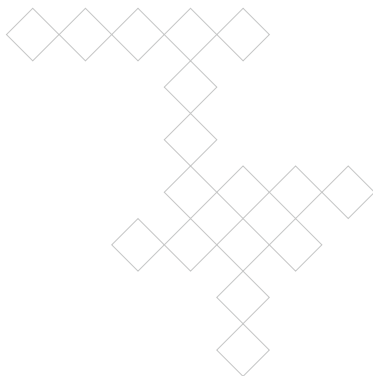
Christian Caravante
Peter Hesse
Mirko Kussin
Carmen Radeck

TRANSLATION

Julian Rybarski

FOTOCREDITS

Brigitte Berkau (page 64)
Folkwang Universität der Künste (page 54)
Birgit Heyne (page 1, 52, 53)
Tom Pflaum (page 58)
Pottporus e.V. (page 62)
Robin Preston (page 68)
Waldemar Riedel (page 70)
Stefanie Rogg (page 6 above, 7 above, 29 above, 42, 46, 48)
Thaisen Stärke (page 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 40, 61)
Unperfekthaus (page 56)
Markus van Osenbrüggen (page 59)
Vladimir Wegener (page 4, 5, 6 below, 7 below, 8, 24, 25, 26, 27, 28, 29 below, 30, 31, 32, 33, 34, 35, 36, 37, 41, 45, 47, 57, 60, 66, 71)
Hannes Woidich (page 51)



This project receives financial support through

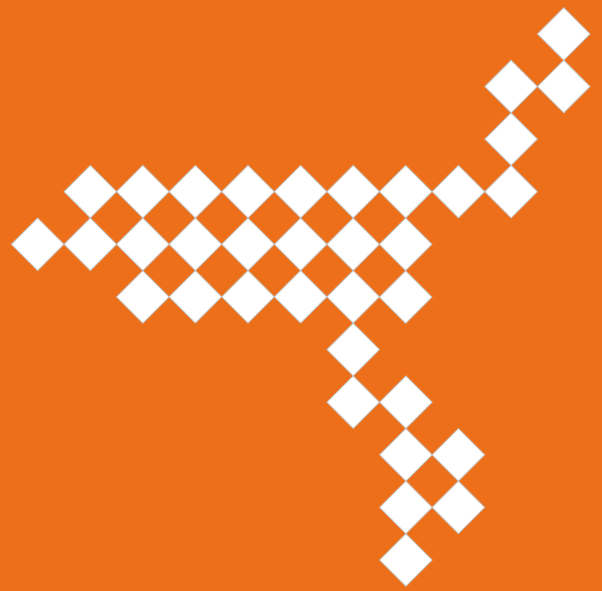
Ministerium für Familie, Kinder,
Jugend, Kultur und Sport
des Landes Nordrhein-Westfalen



Partner



Regionalverband Ruhr



**KREATIV.
QUARTIERE
RUHR**

