HUSTADT, INSHALLAH

Learning from a participatory art project in a trans-local neighbourhood

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ABSTRACT

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My PhD dissertation investigates relationships between contemporary art and spatial practices. It emphasises the creation of platforms for public participation as interventions into urban regeneration processes.

The project has two essential objectives:

a. To identify the potential within contemporary art for a critical analysis of an urban development process from the location, in dialogue with people, and through direct participatory spatial action;

b. To propose a scenario for future operation that can instigate the inclusive change within our everyday environment and the wider domain of spatial practice.

The PhD research results from my own practice and gives a detailed analysis of a three-year case study: *Hustadt Project.* The majority of *Hustadt Project* took place on location (Bochum, Germany) within a suburban setting. In cooperation with local inhabitants we established the context for and ultimately constructed a new Community Pavilion – a structural platform for participatory exchange.

As my art practice is situated in-between architecture and design, sociology and urban studies, the process of the PhD research has been to emphasise my personal involvement and subjective observations utilising and transforming methods from these fields along with inventing new tools and strategies. I develop these methods from the context and the situation as a reaction to the process and therefore they are non-prescriptive, improvised, and reactive. In order to construct an argument in negotiation with local politicians, I introduce the form of spatial action by constructing performative events and inviting people to participate in them. More than accumulating knowledge, I'm interested in analysing it, using it, transforming it into a project where the result produces new relations with people onsite. It is important to emphasise that by using video and photo camera as the main tools within the research process, the research strategies I use transform my position from an observer of the situation to that of being observed.

Thus the research questions I focus upon:

1. **The relationship** between the contemporary art production and urban regeneration process: What are the contemporary art and architecture references that have shaped my own practice? What is the process of activating public participation though an art practice?

2. **The position** that the artist occupies when becoming involved in the process of urban regeneration:
What is the role of the artist working in the process of urban regeneration? How can an artist work within the urban regeneration process and keep her/his critical position?

3. **The knowledge contribution** to the critical spatial practice produced within the contemporary art discourse:
What are the methods and strategies of my artistic research that differ from other disciplines?

The final doctoral submission comprises (1) a textual part with some graphic and photo material, (2) "Hustadt Episodaire" – narrative visual documentation, (3) Hustadt blog, which was produced while following the case study project, and (4) an exhibition presenting the *Hustadt Project* Archive.


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INTRODUCTION

My doctoral submission ***Hustadt, Inshallah[1]:*** *Learning from a participatory art project in a trans-local neighbourhood* reflects on my own art practice and especially on the case study *Hustadt Project*.

In my practice, I question the relationships between people and their living environment, the democratic processes of building space when changing our cities and our neighbourhoods, the understanding of spatial equality within the market-driven economy, and the need for forming community in a time of mobility and exodus. I seek out the invisible paradoxes situated in-between the text and the image. I emphasise and direct my research deliberately towards participation in urban projects. Such projects are related to physical interaction within a space, where space is concerned primarily with physical matter and secondarily with its social and political character.

I wish to clarify from the very beginning that the presented research does not have the ambition of becoming an art history or sociology research, or for that matter, any other empirical studies research. Hopefully, it can contribute to all of them from its own artistic position. This is clearly an art research based on the case study *Hustadt Project*, an art project produced for an urban situation. I intensively followed and produced the project during a process of three years (from September 2008 to September 2011). The results of the process consist of the analytical research presented within this dissertation and the socio-spatial intervention present at the location itself. The research that has arisen from the process is a project-driven research that interacts with theory only when necessary within parts of the written text. The form of ana-

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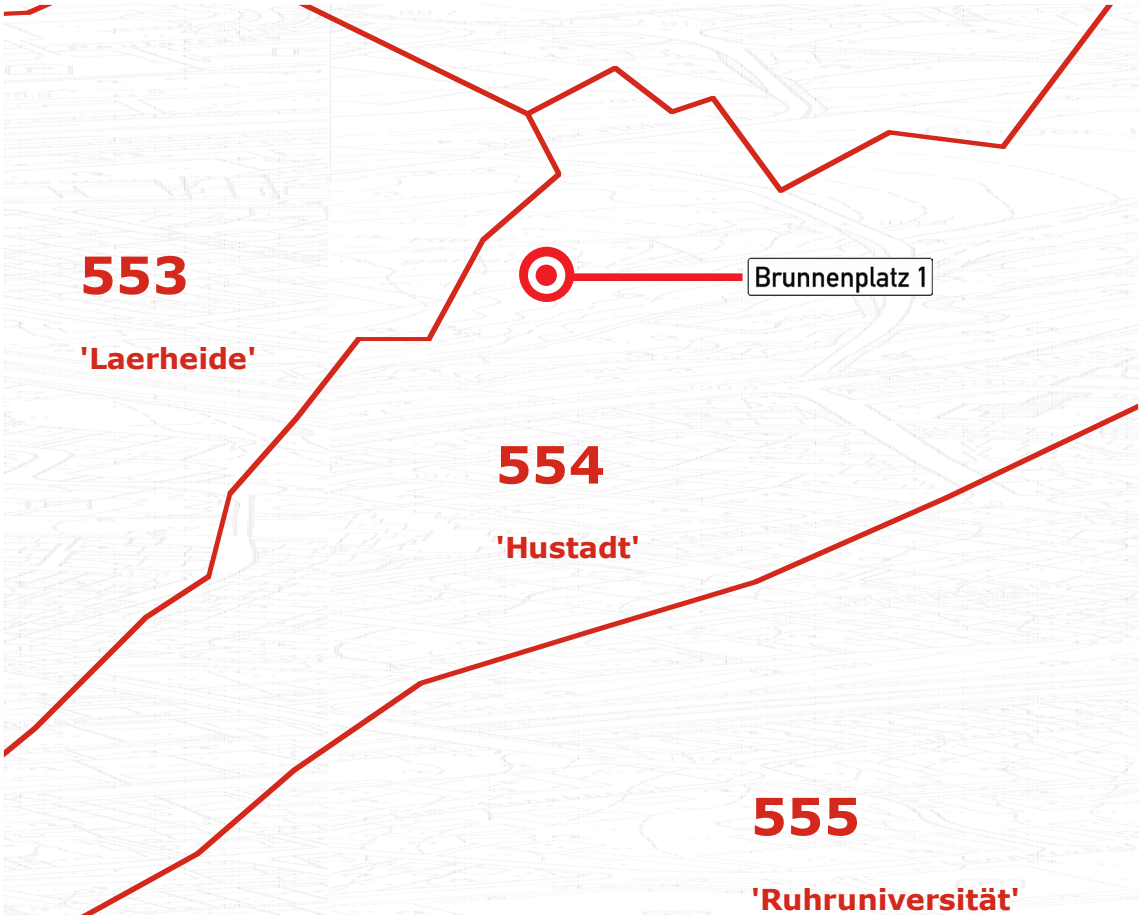
1 *Inshallah* is the word that I heard in Hustadt most frequently. People started or ended sentences with *Inshallah* to express hope and good will. "But it is not only God's good will, we can help him as well!" they said.

It is an Arabic word for "Allah willing" – God willing – *Insha'Allah*. The interesting thing is that the word *Allah* is not only used by the Islamic world but also by the Christians in the Middle East when they are referring to their God. "*Allah*" originated already from the pre-Islamic times and describes the supreme deity. Around the world, it is a term that has some controversy surrounding it, as to who should be "allowed" to use it. For example, in Malaysia, only the Muslim population was allowed to say it until recently. http://news.malaysia.msn.com/community/anyone-can-say-allah-not-only-muslims-harun-yahya.

The activity of urban planning has often in the history of architecture been referred to as God's activity, that of "making the world from above". Indeed, when thinking of *Inshallah* in the case of Hustadt the future is unpredictable even for the professionals such as urban planners or politicians. It is obvious that God's gesture (planning from above) in the case of Hustadt isn't enough, there are different kinds of people to be considered, there are issues that are not only related to urban re-design, etc. I find that any contemporary space is an "*Inshallah* space", and God willing, we can work it out through consensus.



STATISTICAL DISTRICTS

Area of study

lytical writing presented in this dissertation follows the leading method of this research, that is, processual, narrative, and conversational. I use various forms of dialogue (coffee conversation, interview, and exchange of ideas) to emphasise the conversational method that I have used in my research. Therefore, the use of theoretical references is implicit to the main narrative text and intends to support the analyses of the practice in an innovative way.

The doctoral submission is composed of descriptive and reflective writing, the "Hustadt Episodaire[2]", a project blog, and an exhibition. The doctoral submission has the following chapters: *Abstract, Introduction, Road Map, Conceptual Map, Case study: Hustadt Project, "Let's talk about our concerns!", "We are making the city.", "What did we learn together?", Conclusion.* In a separate document I also submit the *Hustadt Episodaire: documents, letters, a selection from the photo and video archive.* Finally, the exhibition which will present the complete *Hustadt Archive – Hustadt Episodaire* in the form of a *"Research Room".* In the future, the full *Hustadt Project* Archive will be kept in my studio in Ljubljana, Slovenia, and available upon request.

The case study

The *Hustadt Project* appeared out of a very ordinary invitation from the City of Bochum to make a public art piece for the central marketplace, Brunnenplatz, in the multicultural suburban neighbourhood called Hustadt. The art project was part of a greater urban regeneration programme that had been set up for Hustadt by the city. When I began to investigate the conditions of the area, and the invitation, I learnt of a number of interesting issues and formed my project around them. The biggest issues were those related to the inequitable distribution of socio-political work in public space. Thus, the project circulates around questions of publicity and the public realm. It focuses on and discusses distributions of power in the public space, the role of the artist within urban regeneration projects, the issue of "spatial justice", and the appropriation of public space as understood by different actors. The project also includes and also examines several aspects of my own practice: action research, context as a material to develop a project, process as product, and public participation as a vehicle to "generate" community. (*See my blog:* http://www.hustadtproject.blogspot.com/)

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2 *Episodaire* applies to Marcel Duchamp's description of the content within the Green Box as Ecke Bonk describes in his book *Marcel Duchamp*: *The Portable Museum: The Making of the Boîte-en-valise de ou par Marcel Duchamp ou Rrose Sélavy* (New York: Rizzoli, 1989). "The Green Box not only bristles with reflections on serial reproduction and its techniques, on ready-mades, originals, and multiples, but it is itself conceived of as a mélange of 'les photos et les textes épisodaires' in an edition of 300. A complex of photographic and other techniques was deployed to make prints of the Large Glass and facsimiles of the original handwritten sheets."
Marcel and Alexina Duchamp used 'episodaire' as well in the organisation documentary material called *Series XI. Original housing*.

Direct action and generating change

As an artist researcher I immersed myself into the life of the place. I shared the everyday situation with people living in Hustadt and together with them created a platform for the participatory process. I wasn't interested in a virtual interaction that discusses modes of operation within the development of space as strategies to provide/improve participation for direct democracy. Not only is the new technology not developed enough, it isn't widely available and access to it is usually limited to a specific social class. At the same time, I wished to defend the direct relationship to space and to people; I wished to confirm the importance of creating stimulating social situations within physical space. I'm not so much interested in the analyses of history but rather the present.

Beyond the white cube

In respect to the present, I wonder what kind of potential is situated within the context of contemporary art production. By now we understand and accept that a great deal of contemporary art production is situated outside of the white cube[3] and refers, among others, to urban space and place as material to build from; it refers also to Spatial practice[4], the kind of practice that Lefebvre has been theorising in relation to social interaction and its politics in the city.

Yet my question here is: how does this kind of art production situated within the immediate location contribute to change? I'm really impatient about the proposals for change: who has the potential to generate change and how can it be performed? That is, a change beyond the market economy that creates new relationships between people without creating a major economic success. Is this kind of art production only possible when fulfilling the desires of the new economy? Can it become a field for creating new social relations by negotiation, process, and participation beyond the political and market agendas? Or will it, after all is said and done, be questioned by its own professional field as non-art or even social engineering[5]? Can we recog-

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3 Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999).

4 Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson Smith (Oxford: Basil Blackwell, 1991).

5 "Social Engineering" was first coined by the Dutch industrialist J.C. Van Marken in 1884. The idea was to develop the position of an engineer to deal with human issues. It then appeared as the title of a book in 1909 edited by the American William H. Tolman. Here, the term took the sense of social relations as "machineries". ("Social engineering (political science)," *Wikipedia*, accessed 30 May 2013, http://en.wikipedia.org/wiki/Social_engineering_%28political_science%29.)

"Social engineering" as an act of psycho-social manipulation has previously been mostly associated with the social sciences, but its usage has caught on nowadays among computer professionals and the term is often associated with hacking and similar practices. (Ross J. Anderson. *Security engineering : a guide to building dependable distributed*

nise the contemporary art context as a platform where new ideas are developed in relation to "the city", that is, in relation to what Jane Rendell would name: Critical Spatial Practice[6]?

What I'm trying to trace down and analyse is spatial action that is conceptualised within the art context. What is at the core of the concepts that were developed in contemporary art back in the 1960s and 70s and still remains relevant when we are working within urban situations? Are those concepts significant for the development of contemporary art today and how can they be placed and developed into a new situation of our time? As I have already mentioned, my aim is not to follow up another art historical investigation on performance, socially engaged art, or participatory art as Claire Bishop[7] has already done by unfolding the development of spatial concepts within art that influence and question the position of the spectator. I'm trying to reveal the "backstage of participatory processes" beyond the white cube, beyond the art institution. I question the role of the artist within the rough and merciless process of urban development. I'm seeking another niche for artistic operation that might contribute to the discussion on contemporary democracy.

Topography of past projects

My investigating, testing, and experimenting takes place mostly through the *Hustadt Project*. However, I also look into other projects out of my practice, which are related to institutional and urban critique. The "**Road Map"** presents the topography of the process over the last five years

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systems, 2nd ed. (Indianapolis: Wiley 2008). (Larry Ray and Andrew Sayer, eds., *Culture and Economy After the Cultural Turn* (London: Sage Publications, 1999), 162.) Still, it is interesting to look at the role and meaning of this term in the history of the Social Sciences. The subject of study was developed and promoted by Adam Podgorecki through the Polish Sociological Association. He sought to develop an applied and practical social science, independent from ideology, which would avoid attempts to reconstruct society on ideological grounds. He wanted to avoid the dogma of bourgeois social science that "societies work best when left to purely spontaneous invisible hands". "Sociotechnics" emerged as a general theory of how efficient methods for inducing collective action work. Karl Mannheim developed the term "sociotechnics" in the 1940s to bring a rational social restructuring. Podgorecki developed the primary task to unmask governmental social engineering stratagems. In *Social Engineering*, Podgorecki, J. Alexander, and R. Shields, present a historical description to clarify the meaning of these words and to develop the idea within social science as well as to justify the practice. Social engineering is seen as the arranging and channelling of environmental and social forces to create a high probability that an effective social action will occur. In the 20th century it occurs within the totalitarian states – controlling the whole societal life. Adam Podgorecki, Jon Alexander, and Rob Shields, eds., *Social Engineering* (Ottawa: Carleton University Press, 1996), 1, 4, 24.

6 Jane Rendell, *Art and Architecture: A Place Between* (London: I.B.Tauris, 2006). (I discuss Critical Spatial Practice later on in the text).

7 Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012).

with information about my other projects that inform my research. In the selection, I present the projects related to the subject of discussion within this dissertation. Projects referring to institutional critique, urban action, and participation include: *Beyond the Construction Site*, *Architectural role-play: What architect are you?*, *KAFIČ*, *Garden Service*, *Bonnie Dundee: Meeting place in a Garden*, *Prototype for self-organized Working Unit*, *Light therapy*, and *Suggestion for the Day*. Through these projects it is possible to understand how I have developed the research within the PhD dissertation and the topics that I've been investigating already for several years. Through writing this PhD dissertation, those years of investigating have now led me into deeper analyses and experiments in the realm of urban intervention and public participation through the case study *Hustadt Project*.

Public participation

The subject of participation has been widely discussed, used, and even abused, not only in the art practice, but in the wider interdisciplinary field of spatial practice in relation to urban issues. It became a legitimation for performing democracy especially for official urban development projects. Although it is a golden hammer with a positive value, it must be examined critically and not just taken for granted. The danger is that we might end up overrating it and therefore dismiss its real potential within the production of "*agonistic relations*"[8]. It is necessary to examine the situation critically and create strategies that lead into action. That is what I've been developing through this research and the subsequent analysis of my practice. Such strategies are necessary when working with a situation "in this moment" that aims to create a suggestion for change. I propose a type of change that is shaped through a process developed from the context of the situation. Thus, every proposal is unique. And every process is an experience that produces awareness and creates relations between the people involved. It is a network of relations that will eventually provoke an action. I perform this idea within the *Hustadt Project* – the core project of this research unfolding the whole process in the chapter: Case Study: Hustadt Project**.** Here, I describe and partly analyse the process, from the forming of the *Aktionsteam* – a group of people who joined in the art project to work together on the Community Pavilion – to the organising of the neighbourhood Community Festival. Aktionsteam*,* which was the main motor of the *Hustadt Project*, functioned mainly as a temporary community, as a "community without a community"[9] for the time of the project, a kind of non-organisation or a network of individuals.[10]

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8 "Agonistic relations" is a construction that relates to agonism discussed by Chantal Mouffe and Relational art analysed by Nicolas Bourriaud. I present this verbal construction in the chapter: "We are making the City."

9 Vijay Devadas & Jane Mummery, "Community Without Community," *Borderlands e-journal* 6, no. 1 (2007), http://www.borderlands.net.au/issues/vol6no1.html.

10 The local people who joined the *Hustadt Project* formed the *Aktionsteam* – an informal non-organisation, a network of individuals who met and worked together during the project. I name them at the end of my doctoral sub-

In the text, I combine stories about these individuals and our shared activities from a diary ("**Hustadt Episodaire"**) along with a descriptive and partly reflexive text about the process of the project with key events that opened and problematised the main research questions: the relationship between contemporary art production and the urban regeneration process, the position that the artist occupies when becoming involved in the process of urban regeneration, and through this experience, the knowledge contribution to the critical spatial practice produced within the contemporary art discourse.

Enter bureaucracy

Quite an important milestone within the text "Case study: Hustadt Project" is a reflection on the bureaucratic processes that were coloured by the local and regional political battles. The whole process brought the situation to the point of absurdity when the officials were questioning art and the existence of art within the *Hustadt Project*. In the eyes of the officials, the immateriality of the participatory process was not enough to represent an artistic gesture.

Learning from art: self-awareness and intersubjectivity

Later on in the discussion with Dan Graham entitled "Let's talk about our concerns!" I further contextualise my practice in which this PhD research has been developed. It is important to understand my personal as well as professional background since it greatly influences my artistic practice and research. As a professionally educated architect, my *Refugio* within the art context gives me a possibility for "another kind of thinking". It allows me to do research and to experiment on the subject of *the City* in all its complexity. It allows me to develop something that does not sit in the framework of the conventional. Yet I critically observe the developments within architecture and urban planning that, in the bigger scale, have become highly de-politicised, commercial, and rather unethical activities.

The immaterial, the relational, and the processual: is it art?

At the same time, I look at visual art and its relation to society today when it seems to be developing an interesting critique of capitalism but hasn't yet managed to distance itself from it. The

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mission as participants in collaborative research. Not all of them, however, were comfortable being named by their full name so we decided that I would only use their first names. We also agreed that I would not subtitle images with people's names, but that I might mention them in the written text. As I describe in the text "**Documentation / Archive / Presentation",** the images of the *Hustadt Project* are of documentary value but they are not documents, they represent the atmosphere of the place but don't want to be too specific or serve as an investigative material.

"dematerialization of the art object"[11] has turned itself into a "production of value"[12] that feeds the art market continuously, even if the art object has disappeared. On the other hand, art that is produced "outside" of the art institution (and art market) contributes to the production of space and potentially changes its value as well. But in this case I believe that by acting ethically, we can stir the process against the accumulation of capital exclusively producing the social value of space. Working within the urban context (as an artist or architect) one needs to be aware who will benefit from the change in order to be able to shift the spatial development processes against gentrification and other socially negative processes.

Within the production of space, through experience and awareness, I focus on analysing the relationships (the relational[13]). This approach creates an interaction with space that can lead to further participation and action. This finding is not a new one, but it connects loose strings and presents the subject in another light. The argument is a result of my practical investigation, and therefore brings in some new suggestions on the subject of participation. It is focused on the intersubjective relations in the process and the creation of informal situations for encounter. The key issue for creating the participatory process is participant motivation and desire. In my opinion, motivation and desire are part of the subjective state of mind: experience and awareness. I unfold and analyse this statement within the specific context of the *Hustadt Project*.

In the *Hustadt Project*, as in my practice in general, I focus on a result that is not necessarily an object (that is, an architectural or art object that provides a physical presence within our living environment). Instead, I am interested in the process itself. Rather than a physical object, I'm interested in the process of communicative exchange. I'm interested in changing and affecting the established systems through their own processes of development in order to provide a change.

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11 Lucy R. Lippard, *Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some aesthetic boundaries: consisting of a bibliography into which are inserted s fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so called conceptual or information or idea art with mentions od such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in Americas, Europe, England, Australia, and Asia (with occasional political overtones)* (Berkeley: University of California Press, 1997).

12 I'm referring here to the increasing value that applies to art objects and art concepts produced for the art market, which transforms the value from the symbolic value of the art work into the money value. Dematerialisation as a concept critical of the material society and the greediness of market capitalism is an interesting idea. Yet as bodies we are still not dematerialised even if the developments within technology nowadays suggest virtualisation of the parts of our being (that is, emotions, feelings), the physicality of our body remains. Therefore we simply need physical space, and objects to relate to. The more urgent problem that I see needs attention today is the production of value within the contemporary art context. That serves very well to feed the flow and supports the philosophy of the market-focused capitalist system.

13 See Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les presses du réel, 2002).

Through this project I aim to embrace what Doreen Massey proposed about space[14]:

> First, that we recognise the space as the product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny. Second, that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity. Without space no multiplicity; without multiplicity no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality. Multiplicity and space as co-constitutive. Third, that we recognise space as always under construction [as a process[15]]. Precisely because space on this reading is a product of relations – between, relations, which are necessarily embedded material practices, which have to be carried out, it is always in the process of being made. It is never finished; never closed. Perhaps we could imagine space as the simultaneity of stories – so-far.

Politics in space: motivation for change

My concern with space could be described as progressive, starting with understanding space as a physical phenomenon which unfolds into a social fabric. This unfolding produces political meaning where "the political" and "the politics" should be understood within a certain composition of belief and power. Where the belief (in the production of change) forces us to act politically and the power is related to politics applying the change. Or as Chantal Mouffe[16] describes, "the political" refers to the ontological dimension of antagonism and "the politics" to the ensemble of practices and institutions whose aim is to organise human coexistence. Mouffe would "acknowledge the political dimension of the critical artistic intervention in an agonistic way when that supposes challenging the idea that to be political means to offer a radical critique requiring a total break with the existing state of affairs"[17]. Therefore, I understand the development of Critical Spatial Practice[18] mainly as a practice where the critical is produced through the belief

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14 Doreen Massey, *For Space* (London: SAGE Publications Ltd, 2005), 9.

15 My comment.

16 Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013), XII.

17 Chantal Mouffe, *Agonistics*, 104.

18 Jane Rendell, *Art and Architecture*, 6–12. Jane Rendell introduced the term Critical Spatial Practice not that long time ago. She claims that such practices are all related to an interdisciplinary mode of practice. Her suggestion is that they are located between art and architecture, and that is how she would describe works that intervene into specific sites in order to offer both a moment of self-reflection on their own methods as well as social critiques of those sites and their cultural histories and contemporary social uses.

and direct confrontation with a spatial situation and less through critical theory which can inform and inspire the spatial action.

Looking at my own history, I have lived through several changes of political systems, which very much affected my own everyday life, as well as the people and the space around me. I started to understand life as being in a permanent transformation where many things are possible. I believe that any changes depend entirely on us people. In the text "We are making the city." I discuss the position of the artist within the urban regeneration process as an agent who comments on and provokes change at the same time.

Change is possible and positive only when it is produced from self-awareness into intersubjectivity that creates cooperation with others. The subject of creating the community and self-organisation is of course directly connected to the discussion around participation. Here, I would like to emphasise the changing role of the artist within participatory process from being the one who is responsible for the process who is the organiser, moderator, negotiator, to a person that would think of a new strategies and construct new situations, push the process to unfold in a most unexpected way and, finally, inspire others around her to take action. I'm proposing the role of the artist working with people on urban change in public space being described after Foucault's idea of the *specific intellectual*[19] – as somebody who shares her/his power rather than imposes it upon the participants in the project.

Further on, I question the independent position of the artist within the urban regeneration project: how would that be possible to defend and justify and how is this idea imbedded within the historical understanding of artistic autonomy. I'm suggesting that the artist should be able to retain a critical position within the context of the urban project and be able to develop a project or a practice that could be described within the category that I propose as "*Constructive Spatial Critique*".

Performative action

I have entered the research process based on a case study in which the definition of a "case study" becomes slightly uncomfortable; therefore, I ponder it in the text "What did we learn together?" and in the video "Um_bau_stelle HU_stadt – Temporary Pavilion". The idea of a case study suggests observing and analysing the subject. However, in the case of the *Hustadt Project* the situation at one point in the process reversed. This reversal led to an important shift within the research process to produce an equal position between the subject of observation and the researcher. The process happened through "*performative action*" which was one of the constructive methods of my research to create the relationships with the people and the place.

As the entire *Hustadt Project* started when I moved to the place, to learn about the place from

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19 Michel Foucault, *Power*. *The Essential Works of Foucault, 1954–1984, vol.3*, ed. James D. Faubion (New York: The New Press, 2000).

the experience, I can say that this research started out of non-knowledge, not-knowing the place or the situation, as well as not-knowing the language and people living in the place. As such, it presents the production of knowledge as "No-how"[20] from the situation found *In situ*.

First, I was walking around and observing. I was taking photographs and filming what I saw, and eventually a conversation started up that gradually became more frequent and focused. This would be my description of building up the "conversational method" that I have developed and used throughout this research.

Then I started to organise informal social situations (informal meetings, workshops, lectures, dinners, parties) and to create platforms for action (a community garden, a flea market, bicycle workshop, public readings and storytelling events, cinema screenings, etc.) for testing and constructing the political argument and creating the possibility for the participatory process to evolve.

Action research, methodology and producing knowledge

Further in the discussion with Meike Schalk, which is a conversation as an exchange of ideas, I unfold the idea of action research[21] and how it was performed within the *Hustadt Project*. I support the argument for using the method of action research – or collaborative research when building up participatory processes. Discussing this subject from an academic armchair position, which claims to present an objective analytical view, misses out on some important arguments. Mainly those arguments related to the political correctness of the participatory processes, which somehow ignores the nature of the word "process". Where participatory process is not just there and given but has to grow and develop.

The presentational form of my PhD submission is conceptualised according to the subject and practice that I'm investigating. Special attention is directed to conversations and visual documents (*photographic material and videos*). The written conversations take on different forms, as described above, and were performed with individuals who represent a specific position either within the context of art or architecture, or are in some way closely related to my practice. In the Epilogues at the end of each conversation I then theorise on the topics that have come up in the discussion. Thus, there is a correspondence to the way the case study was built. This approach creates meaning in-between the lines, as important to the whole as is the reflective analysis and

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20 Sarat Marahaj, "Know-how and No-How: stopgap notes on 'method' in visual art as knowledge production.", *Art & Research, A Journal of Ideas, Contexts and Methods* 2, no. 2, (Spring 2009): 9, http://www.artandresearch.org.uk/v2n2/maharaj.html. "The tendency marks the rendering of creativity increasingly as hard-nosed know-how – a drift that makes it even more crucial to keep the door open for the unpredictable see-feel-think process of no-how."

21 The term "action research" comes from Kurt Lewin (1948), and was "conceived as a strategy for collaborative participation of a workforce within an institution as a means to improving practice". Kurt Lewin, *Resolving Social Conflicts: Selected Papers on Group Dynamics*, ed. G.W. Lewin (New York: Harper and Row, 1948).

academic references placed within the footnotes of the written text.

I have been creating different situations for audience interaction; a logical consequence of being concerned with the programmation of space. But not only: it is also a suggestion for an activity that produces awareness leading to public participation. From very early on in my art practice, it has been important for me to understand the audience as part of my work. In almost every instance, my goal is to create with them some kind of direct communication or action as soon as possible during the project. Conceptualising these kinds of intersubjective situations is not only about providing awareness, or experience, it is also a process of the exchange of knowledge. It is very important for me to learn from the place, to learn from the people who get involved in the project. Also important to me is for the people to be able to formulate the proposal for change. By sharing knowledge, participation transforms into cooperation – a horizontal power relation. In my opinion, it is the only possible way to process and apply change.

Through the economy of desire I propose to finish the discussion on participation with questions that relate to the story about sustainable participation, which at the moment is still a “science fiction” in the soap opera of spatial development.

Road Map gives a short overview of the activities – everything from projects, events and actions, to conferences and seminars, to workshops and conversations – that have been important in shaping my doctoral research during the last few years. In addition to all of these diverse activities, for most of the period September 2008 to September 2011 the major part of my PhD research centred on the ***Hustadt Project***.

The *Hustadt Project* represents the case study within my doctoral work. I worked intensively on a project for the City of Bochum to make a public art piece for the central marketplace: Brunnenplatz in the suburban neighbourhood of Hustadt. My contract with the City of Bochum and the working budget were set for nine months. However, because of the participatory process the project extended for another two and a half years. It became a highly debated project among the politicians within the city hall in Bochum. And it changed its character from a commissioned art project into self-organised process. I present more about the whole process and an analysis of the project within "Case study: Hustadt Project".

The *Hustadt Project* is a process composed of a series of discursive projects which took place in Hustadt, Bochum (Ruhr Area, Germany). The first part consists of the preliminary research of the existing situation that included many formal and informal meetings, numerous discussions, and organised workshops with people living in Hustadt. The aim was to create out of this preliminary research the conditions for public participation (parallel to an official participatory urban planning process) and together with a group of inhabitants make a suggestion that could influence and ultimately shift the official planning proposal for Hustadt.

The whole process led to the drafting of a proposal for a ***Community Pavilion*** – ***Brunnenplatz 1*** – a meeting place for people living in Hustadt; to encourage them to act and re-act on present conditions – outside of the official social institutions – to create a place by themselves and for themselves. The *Community Pavilion – Brunnenplatz 1* is a network of activities suggested by the inhabitants themselves: a summer kitchen, a seating place, a small performance stage, an outdoor cinema, a bicycle-repair workshop, and much more. The goal was to create a place that would generate and inspire everybody living in the neighbourhood.

Besides the *Hustadt Project*, which evidently makes up the core of my doctoral work, I have been working in parallel with several other projects that highlight similar issues in various contexts and situations. They strengthen my research on subjects such as: public participation, self-organisation, the role of the artist as an interventionist in urban space, community building, spatial justice, post-production, and the role of the institution within the research project. They give space for thinking and experimenting, which is an important part of the research process.

Here I would like to mention an ongoing activity within the cultural association KUD OBRAT, which Urška Jurman (art historian, curator, writer), Polonca Lovšin (artist/architect), Stephan Döpner (artist), and I founded in 2009 in Ljubljana, Slovenia. Together, we started a series of lectures and discussions entitled *Spatial Practices and Politics* in which we wanted to emphsise issues related

Garden Service

Suggestion for the Day

Beyond the Construction Site

Tiger Bay

KAFIČ

Home Design Service

to urban space and the spatial-cultural politics connected to it. One of the important reasons behind this programme was our observation that the Slovenian (and not only Slovenian) fields of architecture and urban planning lack the critical discourse to challenge the predominant role and understanding of both disciplines within the contemporary society.

In January 2010 we started our actions on a deserted building site in the centre of Ljubljana, which had been closed already for more than 10 years. The project is called *Beyond the Building Site*. Here we are testing and presenting the potentials of dilapidated urban areas as well as searching for possibilities of redefining them through collaborative interventions. In close co-operation with both the people living around the area and other interested individuals, the site has been transformed into a hybrid community space, dedicated to urban gardens, socialising, ecology, culture, play and education.

In 2010 OBRAT got an invitation to be a guest editor of the ***AB Arhitekturni bilten*** / ***International magazine for Theory of Architecture*** on the subject "Participation". We invited several people to write on the issue from many different fields and perspectives: urban sociology, political science, architectural history, architecture and urban planning as well as visual art.
Participation is one of the dominant topics within my research and therefore editing such a publication gave me the opportunity to look into the subject more carefully, to reflect upon its marginal history and the situation in various professional fields which are now taking the central role in constructing the urban space such as: art, architecture, or urban design and planning.
Another practical example of participation, although in another context, was the project ***KAFIČ***, which I made in collaboration with Meike Schalk for the Galerie für ZeitgenossischeKunst, Leipzig, in 2009/10. This project is related to the *Hustadt Project* since we were eager to examine the relationship between the audience and the institution, in order to create a condition and a network through our research for another audience: migrants in the city of Leipzig. We were problematising the notion of hospitality and hostility parallel to internationalisation and migration in the city. Through this project I was able to compare the social organisation and activities of migrants living in Leipzig with the ones I know from Hustadt, and their desire to participate in "foreign environments" such as the art institution.

The project *KAFIČ* was the concept and realisation of the museum café, where the furnishing of the space followed a process of transformation; without a preliminary plan, yet following and reacting on the given situation which became a method for creating another kind of result within a collaborative as well as participatory situation.
The art institution played a major role not only in producing the project as well as in showing an interest in engaging its network in the city of Leipzig and being able to maintain the new relationships that were established through this project. This method of working, of course, is a change

in their usual task, yet creates the possibility of having another position and visibility from a different perspective within the city itself.

If there is an understanding and shared interest between the artist and the institution it is possible to apply specific change through the art project within the institution itself. If not, the proposed change stays only a suggestion. Throughout my own practice I have previously created several situations within art institutions that suggest the change of the institution in various ways; however, very few have accepted the change beyond the temporal situation/exhibition.
Another rather important challenge for the art institution today is how to *present and archive artistic research projects.* This problem is also an eternal dilemma within my own work, as it is usually based on research. How can we present projects that have taken place somewhere else – outside of the art institution? Is it relevant to show these projects within an exhibition; to bring them back to the art institution? How can we create the conditions for such a display? What happens to those projects afterwards; how can they be archived?

Those questions were very much at the forefront when I was presenting *Hustadt Project* (in process) at the ***Moderna Exhibition 2010,*** in ***Moderna Museet, Stockholm.*** The experience was very helpful and sparked a vivid discussion among the participating artists as well as among the audience. The decision to show artistic research projects (also in process) within an art exhibition was already quite unusual. However, the presentation frame was fixed and I was very happy to discuss the hot issue on the workshop: ***Contemporary Art Museum and Art Research: production / presentation / collection****.* At that moment it also became clear how complicated it is to present the complexity of the research related to the *Hustadt Project* in a visual/textual, that is, primarily two-dimensional, display. The same problem has troubled me with other projects that are part of my practice. Since most of my work exists in relation to a specific, complex, living and three-dimensional situation and not as an object that can be transported and moved I have been trying to find a solution to present the documentation for a specific project. Documents and documentation have therefore come to play an important role within my practice. Through this research I have been testing several possibilities that might be able to represent my practice in post-production. Therefore I'm using various possibilities to set up experiments in different formats to test the possibility of activating the documentation for, or with, the audience. Such formats can be a talk on a conference; a teaching situation, lecture or a discussion; making a publication or other kind of printed matter (listed below). Another format is also a workshop to activate the public and get them to engage with the given issue in a specific situation.

Here I would like to mention the workshop: ***K_map zine,*** which I ran as my contribution to our PhD research seminar at the opening of the IAC – Inter Arts Center in Malmö, in May 2010. I proposed to the seminar participants to reflect on the event and to reflect on our PhD seminar

by making a contribution to a fanzine. I asked them to map this event in a fast and impulsive way. By producing a fanzine we were able to create an immediate response to the information and knowledge that was distributed on the seminar.

Another workshop/project was part of the exhibition: ***At Work with***, in the Nordic Pavilion, at the Architecture Biennale in Venice, in October 2010. Together with Meike Schalk, Sara Badovinac, and Katja Skorič we set up a situation for the audience to be able to think about "What is the role of the architect today?" by making and doing. This action was very simple and provoked many different responses from the audience. Obviously, not only the *role of the artist* is under question today; architects are also asking themselves how to re-formulate their position and re-invent their practice in order to answer today's complex questions from society.
Still, I'm very reluctant to reduce the documentation of my work to a display in the form of a framed picture or framed document that produces an artefact in an art context. Even within the seemingly context-less space of a white-cube, I still insist on reacting to a specific context or confronting a situation. This issue is related to my research on context and specificity, interpretation of the context, and learning from the context. I believe that very specific knowledge is produced within a specific context that we can learn from and use for the production of new knowledge.
In relation to the issue of presentation and context I would like to mention the recently produced project: ***Impossible retrospective (Activating the Future)***, which was made for the new Museum of Contemporary Art Metelkova (MSUM) in Ljubljana (2011)[22] where I presented selected proj-

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22 From the press release of the MG+MSUM opening: ***Impossible Retrospective (Activating the Future)*** is the title of both a temporary exhibition and the permanent display of Apolonija Šušteršič's projects on the ground floor of the MSUM. Working together with the museum and students of architecture on a project of interior design, visual artist and architect Apolonija Šušteršič has developed a concept for activating a part of the space on the ground floor, dedicated to informing the public, presenting connections, and exchanging ideas between the art institution, its visitors, and various local and international agents. A usual classical survey exhibition includes as many works as possible by the same artist, from a certain period, under one roof at one point in time. The aim is to give an overall view of an artistic oeuvre and most typically the works are presented chronologically. However in this case looking into the work of Apolonija Šušteršič the situation is more complex and un-usual. It is not only that her practice is interdisciplinary; her projects are highly bound to a specific context in time and simultaneously thematize flexibility, temporality, mobility, interactivity, performativity and connectivity. Therefore, it is impossible to use the classic model of a survey exhibition. We decided to create a retrospective that becomes a project in itself, reacting to the given situation.
Impossible Retrospective (Activating the Future) creates a new situation that consists of fragments of the past, reacting to the current conditions and opens up possibilities for the future.
The selection of presented projects by Apolonija Šušteršič is limited to those, which are discussing the role and the position of the contemporary art institution within our society in particular context, reacting to a very specific situation in time. Projects and actions were produced from 1998 – 2010. Some of them like Non Stop Video Club, Showroom / Meeting room / Backroom as well as MUSU are projects that have been made in collaboration with the Museum

ects from my practice that discussed various questions in relation to the art institution as well as the art museum. The display was limited to the installation of several pieces of furniture (reproduced from different projects), the publication and distribution of a newspaper with information text/images/drawings of presented projects that I had done in the past, and a specific video documentation, which became part of the video archive on display within the new museum.
As I have already stated, this project was important for my research in order to clarify the idea of presenting the documentation of previous projects that has been produced for a specific situation and cannot be repeated as such. The project also paralleled issues with the presentation of research.

In April 2012, I created another experimental situation, where I used one part of the documentation material of my case study in this research: *Hustadt Project* and presented it within an exhibition format: ***Vesoljske politike / Politics "In Space",*** Tobačna 001, Ljubljana. I created a comparative situation by presenting the *Hustadt Project* with the project ***Beyond the Building Site***. I also installed an interactive element: a table with a map of Ljubljana. I asked the visitors to mark sites in the city that they – themselves – would like to act upon.
This experimental situation gave me an overview of how the visitors engaged with the material presented and their interest for interaction and the subject in discussion.
The last project I would like to present that informed my PhD research is the project I did for the exhibition *Artes Mundi* at the National Museum in Cardiff in 2012.

The ***Tiger Bay Project*** is a new case study within the above-mentioned research. When I started to examine the Cardiff urban situation I became fascinated by the process of the city development in-between the sea and the land, the building of an immense structure of the barrage, and

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of Modern Art - Moderna Galerija, Ljubljana following the difficult moments and asking questions throughout the process of the constitution of the new contemporary art museum. Projects that are re-activated through the interior design of the communication area are becoming a permanent content of the museum itself. They create a new unity. As such the new project communicates about the content of the new museum, its archive material, it s collection and numerous publications and presents the institutional networks, which connect the new institution to the local context as well as the world.

Impossible Retrospective (Activating the Future) is inviting the viewer to become an active participant, to accommodate thinking, acting and critically discussing the institutional processes and politics within the art museum itself. The whole project is also questioning the production process of the exhibition itself. It has been partly produced as an interior design project officially part of the architectural project, which is following a very different production process then being produced within the art context. The process is documented on a time line, which is following the arguments and negotiations, decision-making in changing the "original" product.

Impossible Retrospective (Activating the Future) is creating communication spaces on the ground floor of the new museum like: the chatting room/the reading room, the exchange room/the suggestion room and the bookshop.

the public protest that this urban development provoked.
According to Sian Best, who wrote the book *A Whim Set in the Concrete – The Campaign to Stop the Cardiff Bay Barrage*, this was the longest public protest against politically set urban development in the history of the UK (which might never end).
The regeneration project was proposed by Nicholas Edwards, the Secretary of State of Wales in November 1985. Since then the project is not only in perpetual development but also presents itself on its website as the largest waterfront in Europe. (www.cardiffbay.co.uk)

What is interesting for me in this situation is the way the politics have been performed. The UK government has developed a generic model to regenerate the derelict industrial waterfronts all over the country by setting up so-called City Development Corporations, which are a type of QUANGO (Quasi-Autonomous Non-Governmental Organisation), performing the governmental responsibilities but usually having no obligation to consult, negotiate, or encounter with the local representatives and local public.
In the case of the Tiger (Cardiff) Bay Development the City demanded its involvement, however, in reality that brought them very little room to negotiate. The other objectives that seem to be ignored or dismissed in the Tiger Bay Development project is the history of the place as well as its social, cultural, and environmental context.
For *Tiger Bay Project* I did a video installation constructed of a wooden platform covered with artificial grass; video projection on a building site billboard; seating elements; TV monitors showing documentary films borrowed from the ITV archive which follows the process of the Tiger Bay development.

Video: *The Tiger and the Mermaid* (HD, PAL, 20').
Archive: BBC Wales documentary films
Talk Show, an event performed on the green platform with Gareth Jones (BBC Wales) and invited guests: Ken Poole, Roger Thorney, Sian Best, and Katie Jo Luxton, key actors in the video *The Tiger and the Mermaid*.

The Tiger and the Mermaid video was shot in the Senedd, the Welsh National Assembly building in Cardiff. I invited both promoters and protesters of the Tiger Bay development project to talk about the history, the present, and the possible future, while sitting in the People's Gallery overlooking the main Chamber of the Senedd. Although I talked to each of them separately, in the video they appear to communicate with each other.
For the ***Talk Show*** I invited some of the same people to meet in life for the first time in front of the public, on the green platform within my installation to re-examine the case of Tiger Bay. The moderator of the event was Gareth Jones who did a documentary in 2010 titled *Starbucks and Stadiums* where he critically reviewed the development of the Tiger Bay (among other sites in

the city), emphasising the lack of public voice and public participation within city development projects.

The conferences, seminars, public lectures, events and exhibitions to which I have contributed and inspire my research:

2008 Agency – the 5th AHRA International Conference, Sheffield 14–15 November; an important presentation and discussion on the topic of participation, public space and activism, the new role of the artist, architects today.

2008 Spatial Practices, seminar HKU/artistic research, Central Museum Utrecht; exchanging information with another art-research programme.

2008 Spatial Practice, teaching a seminar at Center for Curatorial Studies and Hessel Museum of Art Bard College, Annandale-on-Hudson, New York; getting the first response from young curators on the research based practice.

2008 Visiting artist/lecturer, MIT Visual Arts Program, Department of Architecture; exploring research possibilities.

2008 Invited critic at the Graduate School of Architecture, Preservation, and Planning at Columbia University, New York; being informed about the current issues in urban planning after the world financial crisis.

2009 Spatial Practice, lecture, P74 Gallery, Ljubljana; discussion on interdisciplinarity and the role of the artist within urban planning projects.

2009 The Next Step, International Conference of Museums of Modern and Contemporary Art, Moderna Galerija, Ljubljana; discussion on the role of the new museum as a producer of critical art project.

2010 Conference: presenting ongoing research, IAC, Malmö.

2011 Conference: Spatial Practices and Politics, City Museum, Obrat, Ljubljana.

2011 Lecture at MIT, Program for Art, Culture and Technology, Cambridge, MA; presenting ongoing research project.

2011 Lecture at University of Sheffield, School of Architecture, Sheffield; presenting the *Hustadt Project.*

2011 Alternative Architecture, Seminar, Arkitekturmuseet, Stockholm; getting information about other similar practices.

2011 Participation in the context of Diversity, Conflict and Power, Conference, Swedish University for Agricultural Science – Department of Urban and Rural development, CEFO and APULA, Undervisningshuset, SLU, Uppsala.

2011 Art beyond Market, Conference, Zeppelin University GmbH, Hochschule zwischen Wirtschaft, Kultur und Politik, Friedrichshafen, Bodensee; presenting the *Hustadt Project*.

2011 Im Zeitspiegel: Kunst im Stadtraum, Discussion, Kunstlabore in Bochum, M:AI NRW, Stadtsmuseum Bochum; discussion on the role of the artist within urban planning projects

2011 Specters of the Nineties, Marress, Center for Contemporary Culture, Maastricht; presenta-

tion of previous work within the exhibition context.

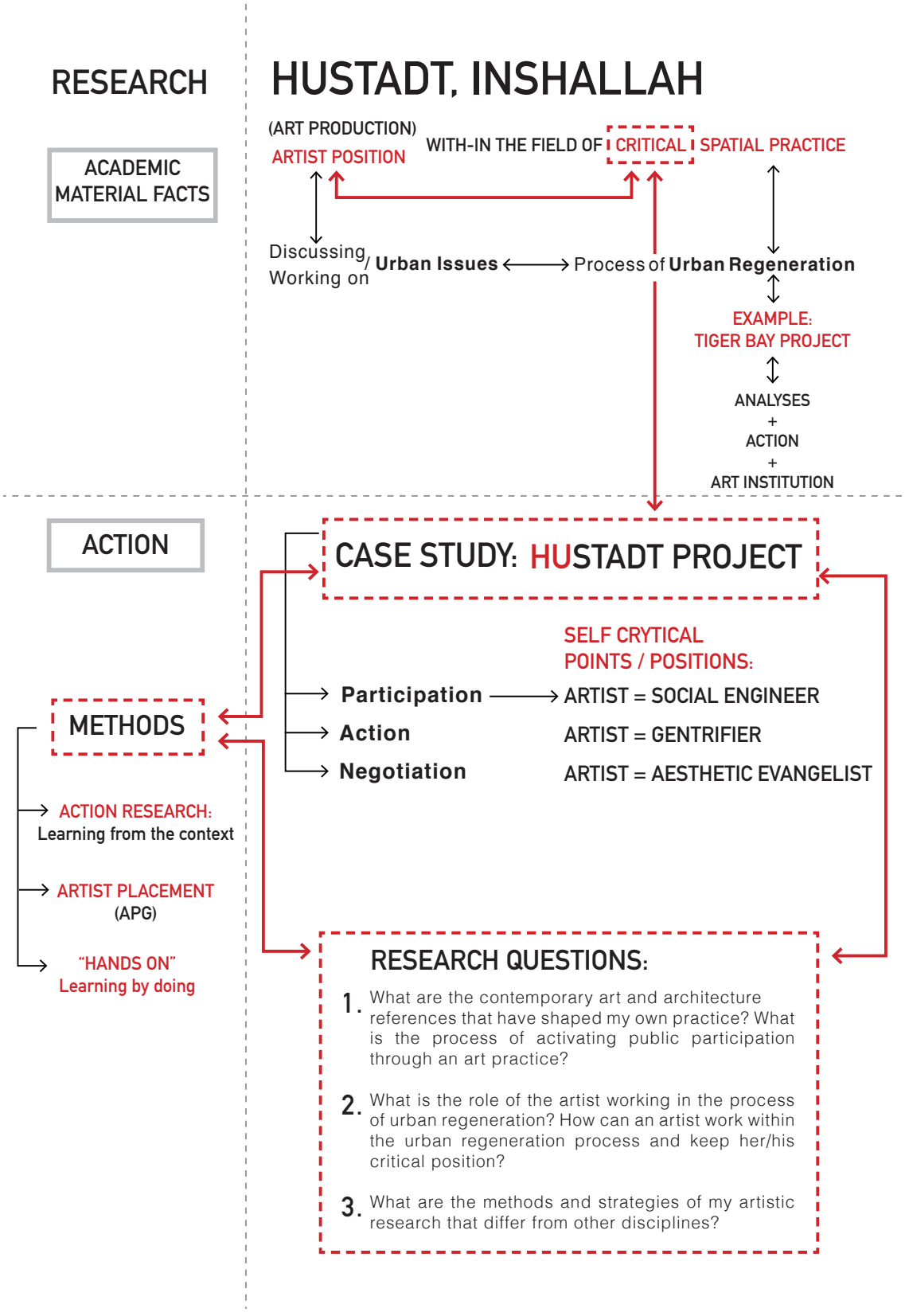
2012 Vesoljske politike / Politics "In Space", Tobačna 001, Ljubljana, an attempt to make a research exhibition as a try-out presenting the case study *Hustadt Project* in public.

2012 Urbane Künste Ruhr, Turbinenhalle / Jahrhunderthalle, Lecture, Symposium, Bochum.

2012 Politics "In Space" / Tiger Bay Project, *Artes Mundi 5*, National Museum Wales, Cardiff.

2013 Architecture in Effect: Re-thinking the Social in Architecture, Presentation, International conference, Buildmuseet, Umeå.

CONCEPTUAL MAP



CASE STUDY: HUSTADT PROJECT

I'm standing in the middle of a square that reminds me of Copacabana in Rio de Janeiro, Brazil. But there's no beach. There's no sea and no people. The horizon is solidly built by the housing blocks on one side and a modern church assembly on the other side with several green gaps in-between. That brings a green feeling into the space. There's a lot of green all around, a bit wild and uncontrolled. Perhaps a bit neglected as well. Nature is taking over the concrete walls making them soft and wet. There is a peculiar platform – like a stage – at the bottom of the wall that divides the upper level of the square from the lower level. The wall is decorated with a ceramic abstract relief, which looks like an original work from the time when the neighbourhood was built, sometimes in the late 1960s.
I'm standing in the middle of the square looking at the windows wondering if somebody is looking at me. I want to call out to them!

Context: History

Hustadt[23] is a suburban neighbourhood on the SE edge of the city of Bochum: it is surrounded by woods and fields on the one side, and offshoots of the enormous campus of the Ruhr University Bochum, as well as other housing areas on the other side. It was conceptualised in the frame of development of the Ruhr University area in South Bochum. The winning project from professor Hanns Dustmann for this part of the city (Querenburg) proposed to situate 6,500 housing units for about 25,000 people on 418 ha of land, wherein Hustadt would house only about 6,000 inhabitants.

The building process in Hustadt started in 1965, taking a few years to complete. The initial 500 apartments were finished by 1968 when the first young families moved in. This is also the time when the first Hustadt citizens' initiative – *Aktion bessere Hustadt*, started to organise itself in order to deal with the everyday life situation related to organised childcare and general communal living which had only just begun.[24]

Mrs. Seelbach has been living in Hustadt since the very beginning. She moved in with her husband and two kids as one of the 500 pioneers. She speaks very positively about those times

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23 Rolf Haarmann, Christian Uhlig, Kleine Geschichte der Hustadt, Zusammengetragen von UmQ e.V, ergänzt vom Förderverein Hustadt e.V. [*A Short History of Hustadt*, Collected by UmQ, supplemented by the Förderverein Hustadt eV], 2008, (in German),: "Anyone who wants to write a history of Hustadt is faced with the question of where to begin. About 700 years ago, when the knights of Lützelnauve, who owned Haus Heven, established a homestead (Hausstatt: Husstadt) for their manor staff? In 1929, after the incorporation of Querenburg, when the former Gustavstraße began to be called '*Auf der Hustadt*'?", Hustadt Episodaire: Documentation.

24 Haarmann, Uhlig, *Kleine Geschichte der Hustadt*.

in Hustadt, quite nostalgically really. She remembers "living on a building site" for years, "as it looked like Hustadt would never get finished". But even then, it was exciting, her living environment was constantly changing without her ever moving. There was no playgrounds for kids at the time. Not even a kindergarten at the beginning. So children played on piles of sand – on unfinished land. They organised themselves together with neighbours to take care of each other's children. They helped each other with daily supplies since shops were not that close by and the transport connections were bad. They managed somehow and the community spirit grew steadily.

She remembers living on the 7th floor of the Hustadtring 45 with a window looking out over the whole valley: the trees were still low and the horizon was wide open.[25]

Dustmann's project for Hustadt proposed the creation of a central area – central Hustadt – closed for traffic that connects two public squares. All the public functions for the neighbourhood were to be situated here: two churches, shops and services for daily use, a bank, a kindergarten, and an elementary school. The main shopping centre was planned in-between the campus of Ruhr University Bochum and a large housing estate.

However, the greater Hustadt area was conceptualised as a living place with a variety of housing units (from high-rise blocks with up to 10 floors to lower housing blocks with 3 to 4 floors, as well as bungalows and detached houses with gardens) in order to provide a place for different social classes and create a complex living environment. The place was meant to be the so called *Universitätsrahmenstadt* – a dwelling area to frame the university campus and *Opel Werke*, *Bochum* - the Opel car factory situated on the other side of the Learholds Woods, was intended to offer professors, students, academics, and public employees nearby living possibilities.

Hustadt history goes back to 1963 when the City of Bochum invited several local architectural offices to work on a city planning competition for the *Universitätswohnstadt*. Architect Professor Hanns Dustmann from Düsseldorf won the competition.[26] His professional career is known, especially within the regional context. Dustmann was educated in Hannover and Munich in the mid-1920s. He worked as a promising young architect in the Walter Gropius office in Berlin. Later on, however, he became a Chief Architect at the Cultural and Building Department of *Hitlerjugend*. Hitler appointed him as a professor, a lecturer at the Technical University of Berlin. After World War II, he became part of the team lead by Albert Speer for the reconstruction of cities that had been destroyed through bombing.

After the war he opened an office in Bielefeld and later on in Düsseldorf. At the time he built many schools and residential buildings which all followed the style named *Heimatschutzarchi-*

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25 Frau Seelbach, (Research Room: Hustadt Episodaire: Video archive. Frau Seelbach, tape no. 34).

26 "Ruhr-Universität Bochum und Universitätswohnstadt, Dokumentation 1961–1981 [Ruhr-University Bochum and University City Residential, Documentation 1961-1981]," Stadt Bochum – Land Nordhein Westfalen, Dokumentation 1961–1981), November 1987, 165.


K_map _zine
workshop
May 1- May 2, 2010
presenting an ongoing Research
Malmö Art Academy PhD seminar
Most welcome to join in!
workshop
K_map _zine
K_map _zi

tektur (“Homeland protective architecture”). At the end of the 1950s, he began to build more banks and offices[27], and then changed his style into the American modern management style architecture (curtain walls that would exchange with lines of windows and parapets).

In the 1960s the high-rise became the dominating typology when building new housing neighbourhoods. It would shape the city silhouette with a playful composition in a variety of heights. In Germany it was called “*Band-architektur*”[28] or “crown (belt) architecture” as it was usually seated atop a hill like a crown. This architecture is highly regulated and designed by planning laws. These kinds of city projects have rarely anything contextual in their design that relates to the specific location. They can be repeated anywhere. However, this might not be completely true in the case of Hustadt. The Hustadt housing complex was built in the style of late modernism which is quite advanced for Germany in that period. One can notice a “Bauhaus sense for composition”[29], with an influence of Scandinavian architecture, that is, the functional modernism of the 1960s. There are traces of understanding of the regional context based on what Kenneth Frampton would describe as “Critical regionalism”[30]. At the time this was mainly represented by Alvar Aalto and Jørgen Utzon, who gave much attention to the use of local material. In the case of Hustadt that means the use of slate on the façades and locally grown wood for visible wooden surfaces.
Indeed Hustadt reminds me of all those suburban areas in Stockholm like Tensta, Rinkeby, or Vällingby that I visited so many times while living in Stockholm. There is something “Scandinavian”[31] about Hustadt as well. I think that I felt this resemblance also because of the wild landscape, which leads straight from the woods into the neighbourhood. It becomes more and more cultivated by the time it reaches the main pedestrian area which connects Hustadt in its longitudinal direction with the rest of Querenburg. The whole urban setting quite beautifully

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27 “Hanns Dustmann,” *German Wikipedia*, accessed 15 June 2013,http://de.wikipedia.org/wiki/Hanns_Dustmann.

28 “Ruhr- Universität Bochum und Universitätswohnstadt, Dokumentation 1961-1981,” 157.

29 A “Bauhaus sense for composition”, meaning that the composition is rather asymmetrical but still balanced, composed of geometrical forms.

30 Kenneth Frampton, “Towards a Critical Regionalism: Six points for an architecture of resistance,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Port Townsend: Bay Press, 1995), 16-30.

31 Scandinavia was one of the leading countries after World War II in developing cities in a modern socialist spirit. The Million Programme (Swedish: *Miljonprogrammet*) is the common name for an ambitious housing programme implemented in Sweden between 1965 and 1974 by the governing Swedish Social Democratic Party to make sure everyone could have a home at a reasonable price. The aim of the programme was to build a million new dwellings in a 10-year period (hence the project’s name). “Million Programme,” *Wikipedia*, accessed 15 September 2013 (https://en.wikipedia.org/wiki/Million_Programme).

follows the existing topography. However, it was very clear to me that the city of Bochum had forgotten about this place; not really well-maintained, it was almost deserted, quite run-down for German standards, but perhaps it was never even finished. Hustadt is the last place built before the vast fields start to form the Kemnader Valley. It is one of those forgotten places in a city that is destined to become a nowhere land. Is it a place that doesn't exist?

Already at its very beginning, Hustadt was described as a "Utopia"[32]. However, in this case "utopia" can be understood as a "future vision that is becoming a reality"[33]. Still, the places built in the 1960s and 70s like Hustadt are usually presented in analytical theory as "social utopias". Manfredo Tafuri approaches the social utopian vision in architecture through the thesis in his book *Architecture and Utopia*[34]. He defines the traces of socialist ideology in urban planning and the reality of architecture; referring to the Enlightenment view on the relationship between the city and the individual. He claims that the 20th-century avant-garde movement adopts "the Enlightenment Dialectic" order and chaos, "regularity and irregularity, organic structure and the lack of organic structure"[35]. The avant-garde socialises the Enlightenment dialectic: "form is not sought outside of chaos; it is sought within it. It is order that confers significance upon chaos and transforms it into value, into 'liberty'."[36] For Tafuri, the dialectic of order and chaos mirrored the socialist dialectic of individual and collective. We could think about Hustadt in dialectical terms suggested by Tafuri, which open up a possibility for constant shifts and re-adjustments between the individual and collective in relation to the developments in our society. Indeed, we can think about Hustadt as a social utopia as a reflection of the global reality.

I will be discussing the notion of Utopia later in my dissertation when I discuss it as a way of thinking about alternative systems and thinking about changes related to the development or transformation of space.

Hustadt has become a social utopia of the present. Like many other places it continues its development yet is not framed into the static equilibriums proposed by the architectural manifestations of the modern avant-garde movement. I wouldn't consider it as a failure. It is a place in permanent transformation.

(Hustadt Episodaire: Prof. Christian Uhlig_ Hustadt Histories, mini DV, 42:33 min.)

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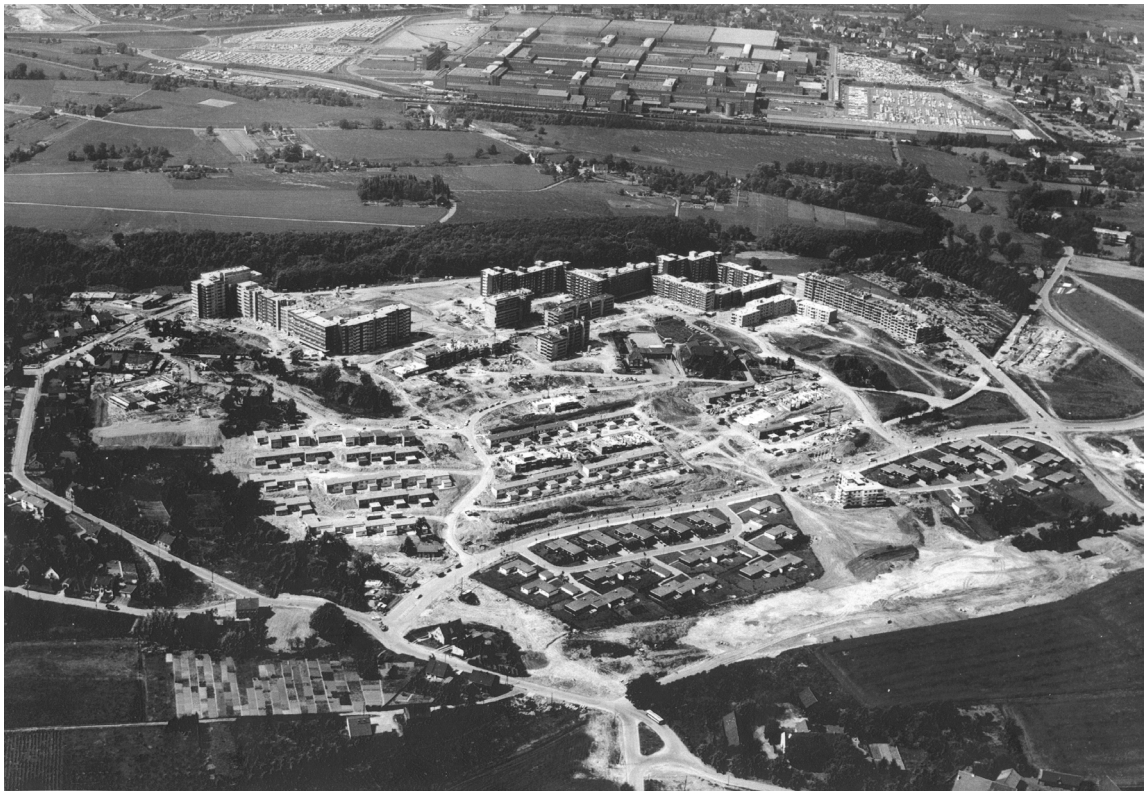
32 "'Utopia' 'beginnt zum wachsen," n.d., unsigned newspaper article from an unmarked newspaper. A copy of the article is included in Hustadt Episodaire: Documents, Newspaper article.

33 Ibid.

34 Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development*, 11th ed. (Cambridge, MA: Massachusetts Institute of Technology, 1976; London: MIT Press, 1999), 165. Citations refer to the 11th edition.

35 Ibid., 21.

36 Ibid., 96.



Context: Present

Along the way Hustadt has met several changes as a result of different social, economic, and political developments related to today's changing global situation. The population has changed dramatically. The people living in Hustadt today come from all parts of the world, which makes Hustadt much more metropolitan then the main centre of Bochum itself. Today, there are approximately 56 different nationalities living in the neighbourhood. Many different cultures, lifestyles, and living habits are performed every day very close to each other, creating a microcosm of the world for good and for bad.

There is no need to say that outside of the neighbourhood itself, Hustadt has a reputation of being a ghetto. It has gotten a very bad name, which has stigmatised the area for quite some time. High unemployment, lengthy integration processes, and a constantly changing community limit the possibility for people to begin to relate to the place as their home. Consequently, the area is not able to create a sustainable community that manages itself and its everyday life to build a better place and a better reputation, where children are not ashamed to say that they come from Hustadt.[37]

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37 Namely, there was a case when the high schools in Bochum didn't want to accept students who had finished elementary school in Hustadt (Querenburg), acting on the rule of the school vicinity. Tom Thelen, "Ablehnung von Grundschülern am NGB sorgt für Empörung in Bochum-Querenburg," *WAZ*, 02 March 2011, accessed 04 October 2011.http://www.derwesten.de/staedte/bochum/ablehnung-von-grundschuelern-am-ngb-sorgt-fuer-empoerung-in-bochum-querenburg-id4355167.html, Hustadt Episodaire, p. 2.

But I am still impressed by the place. Walking through and around the neighbourhood is exciting since there is no linear route and I have a feeling I can get lost. The main walkway through the neighbourhood is well-articulated with several interesting urban elements in-between: a play area with table tennis, a bowling site with benches on the side, a big area for playing chess. All a bit forgotten.
When I visited Hustadt on that first day, I met a few people while walking around. Not very many, really. Everyone was in a kind of Sunday mood, including the kids. They didn't look German and the adults didn't speak German among themselves. I noticed, however, that the kids did.
I didn't speak German either. Well, just a few words. And that made me worry – how am I going to communicate?

It wasn't that difficult after all. When I moved to Hustadt I got to know the people living in Hustadt quite fast from a close distance, without really speaking German, sometimes even without speaking, just by being there. My first observation, however, wasn't really confirmed by the data I received from Stadtumbaubüro (SUB)[38] who was one of the partners in the regeneration

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38 Stadtumbaubüro Hustadt – SUB (Neighbourhood Urban regeneration Office) is part of the "Stadtumbau West" programme, a social and political programme, which has its history in the East after the fall of the wall at the beginning of the 1990s.

"The Bund-Länder (national-regional) programmes Stadtumbau Ost and Stadtumbau West (Urban Redevelopment East/West) react to particularly extreme economic, social and demographic upheavals that have been radically changing the general conditions of urban development in many East German regions and some West German ones since the beginning of the 1990s. The typical phenomena of such extreme problem clusters are de-industrialisation and rapid population decline, suburbanisation and erosion of city centres, growth in area and perforation of the urban structure, as well as functional deterioration and the infrastructure becoming more expensive.

The objective of the 'Stadtumbau West' programme is to find ways to react to the challenges of urban regeneration and urban development generated by demographic and economic structural change, a process that creates a development often referred to as shrinking cities or regions.

Between 2004 and 2009, the subsidies given by the Federal Government within the urban restructuring programme amounted to almost 345 million euro.

The priorities for the financial aid in the 'Stadtumbau West' programme are as follows:

Strengthening inner cities and town centres

Revitalising industrial locations/urban derelict land or brownfields

Furthering development schemes for residential areas

Cities that are most eligible for funding are those that suffer most from the economic structural change and/or are struggling with building inoccupancy and poor social conditions caused by low housing demand and different expectations of housing quality. Among others, this affects the former coal and steel cities, but also some medium-sized and small towns that have lost their main employer after the only large factory or military base closed. More than 300 cities and local authorities in West Germany are taking part in the urban restructuring programme 'Stadtumbau

project in Hustadt. The statistical data[39] claims that there are 7,925 people living in Hustadt, with 3,110 people living in central Hustadt. Families with children represent the largest part of the population, almost 50%. According to the statistics (2012), the foreign population is only 38.2%, the rest is German[40]. Among the foreign population, people are reported to be from Turkey (6.7%), Poland (1.4%), Ukraine (0.8%), Russia (0.8%), China (0.5%), Morocco (0.3%) and other countries/unspecified (12.8%), the latter represents quite a big part of the foreigners. In central Hustadt, 16% of the population receives social assistance, since in the entire Hustadt the unemployment rate is about 12%. It is also important to look into the numbers of fluctuation of the population, which seem to be quite high. In Hustadt 16% of the population changes every year, people are constantly moving in and out of the place. Which means that it is not only difficult to build a relationship with the place as home, but also difficult to form a stable social environment and neighbourhood community.

Another bit of interesting information for me was that the population numbers in Bochum as well as in Hustadt are in decline, which is an indicator of a shrinking city[41]. However sad this information might be, as it reveals the economic decline of the city, it is also important information for me as an artist working on an urban project in the area. It means that the regeneration project in Hustadt will not be able to change the demographic composition of the place. In short, a gentrification process is not possible, the rents cannot be changed. The present population has a chance to stay in Hustadt and hopefully build more of a connection to the place. As Tom Slater claims, gentrification is not possible in places where the economy works against the development[42]. The process commonly occurs in urban areas where prior disinvestment in the urban infrastructure creates opportunities for profitable redevelopment, which doesn't seem to be the case in Hustadt. It also occurs in those societies where a loss of manufacturing employment and an increase in service employment has led to an expansion in the amount of middle class professionals with a deposition towards central city living and an associated rejection of subur-

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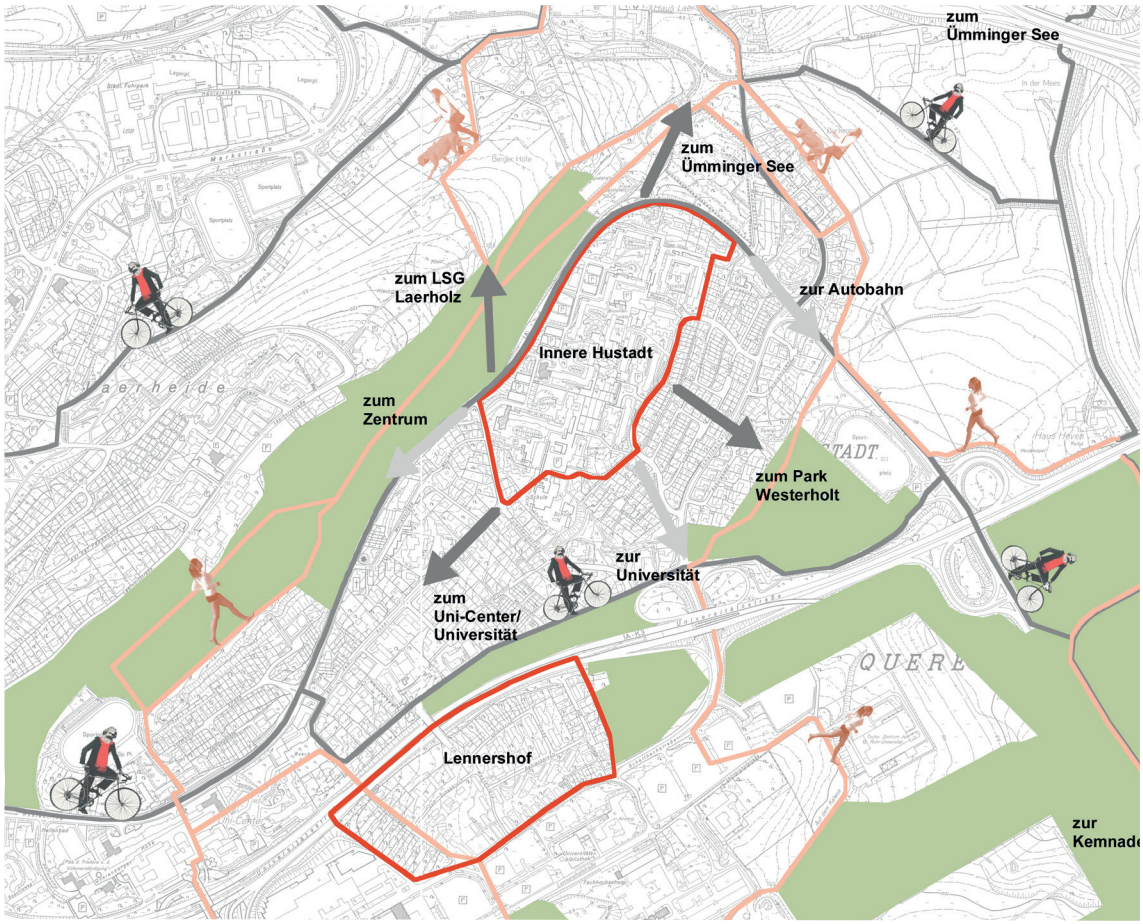
West'." Dr. rer. pol. habil. Wolfram Wallraf, "Making Shrinking Cities Future-Proof: Urban Redevelopment in East and West," trans. Jo Beckett, Goethe-Institut e. V., March 2009, 15/06/2012. http://www.goethe.de/kue/arc/dos/dos/sls/wus/en4269927.html.

39 Hustadt Entwicklungkoncept pdf. 33, Appendix 1.

40 Stadt Bochum, Büro für Angelegenheiten des Rates und der Oberbürgermeisterin, Statistik und Stadtforschung, Einwohner nach Staatsangehörigkeit 2012, Quelle: Auswertung aus Einwohner – Statistikdatai der Stadt Bochum, Stand: 31 December 2012, Appendix 2.

41 Dr. Ernst Kratzsch, Head of the City Planning Office – Stadtbaurat, in discussion with the author, 6 March 2012. (Research Room: Hustadt Episodaire: Video archive, "Dr. Kratzsch", tape no. 114).

42 Tom Slater, "What is Gentrification? Bellevue Road, Wandsworth, London," in *Apolonija Šušteršič, Community Research Office, Ibid Projects* (Frankfurt am Main: Revolver, 2003), 28–42.



LANDSCAPE CONNECTIVITY

- Area of study
- Vehicle connection
- Pedestrian connection
- Landscape preservation area
- Footpath
- Cycle route

bia. That is definitely not the case in Hustadt either. The place is economically deprived due to the specific social and urban politics for the last 30 years in the city of Bochum. Quite a number of people living in Hustadt are unemployed. Therefore the economic power of the place is very low, which affects even the existing services in the neighbourhood. And there is no prospect of seeing economically prosperous newcomers moving to Hustadt since they are not even present in the city of Bochum itself.

Hustadt has very limited daily services. There are no larger chain food stores (supermarkets), not even the cheapest ones like Aldi, since the franchises don't have any financial interest in the area. The only ones that survive are very small businesses run by individuals themselves living in Hustadt: local kiosks, a pizzeria, an Arabic grocery store, a laundry service, and a hair salon. Public services are strictly limited to a small local bank, Evangelical and Catholic Church activities, which provide their religious services as well as parts of social work, such as the organisation of kindergartens and numerous NGOs[43] that take care of the social integration programmes for the immigrants in the area.

This tenuous relationship between the shifting demographics and the shrinking population and the weak economy as a result of deindustrialisation were, I think, the reasons that Bochum is one of those 300 cities that got funding for urban regeneration for several years. The city is part of a larger area around the Ruhr River, famous for coal mining and the steel industry. A lot of it collapsed already in the mid-1970s when the global economic crisis affected the region, forcing industrial diversification, later bringing the development of other sectors. The gradual decrease in the worldwide demand for coal since the late 1950s also meant that the whole Ruhr region lost its primary occupation and had to think about another future.

Apart from this issue of deindustrialisation, however, the situation in Hustadt is also quite specific. Besides being situated on the outskirts of Bochum in the middle of nowhere, the rents for apartments are surprisingly high, already compared to Amsterdam where I used to live before I

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43 Apart from those previously mentioned, such as **Förderverein**, **UmQ,** and **SUB**, some of the other non-governmental social organisations and institutions in Hustadt include **AWO, Hustadtreff**, a welfare organisation, founded by *Sozialdemokratische Partei Deutschlands (SPD)* (the Social Democratic Party of Germany), engaging in citizen-based neighbourhood work combined with cultural activities; **IFAK** – *Verein fur Multikulturelle Kinder – und Jugendhilfe – Migrationsarbeit* (Association for Multicultural Children and Youth Services – Migration work), a social organisation founded by immigrants themselves in the late 1960s; **InWis** – *Wissenschaftliches Privatinstitut für Integration und Sprache* (Private Institute for Integration Processes and Language); **Hufelandschule** – Public elementary school for 5- to 10-year-old children; **St. Paulus - St. Augustinus – Gemeinde, Katholische Kirchengemeinde Querenburg**, Catholic Church; **Querenburg Evangelische Kirchengemeinde Querenburg,** (*Predigtstätten, Kindertagesstätten, Friedhöfe, Die "Stiftung der Evangelischen Kirchengemeinde Querenburg" , Diakonie*) [Evangelical Church Querenburg (Preaching centres, nurseries, cemeteries, the "Foundation of the Protestant Church Querenburg" Diakonia)]. For more information, see the "Glossary of Terms", 162 - 163.

moved to Hustadt.[44] To make the situation even more complicated: most of the houses in Hustadt are social housing – owned by private or state housing corporations – and many people are unemployed, which means that the state is paying the rent via social support. As soon as a person gets a job, she/he no longer has a right to social support, but usually cannot pay the rent from her/his earnings alone and has to move out of Hustadt. This is an interesting phenomenon, which is obviously a consequence of German social policy. This, to my opinion, doesn't benefit Hustadt since people are constantly in transition. They have no chance to establish any relationship with the place itself. But, of course, one could see it the other way: people are not really stimulated to get a job since they know they will have to move out of Hustadt; they will not be able to afford to pay the rent on their own.

As Appadurai points out when writing about the *"The Production of Locality"*[45] is that the governments or as he says "the policies of nation-states, particularly toward population regarded as potentially subversive, create a perpetual motion machine", which created certain unrest not only in lives of individuals but just as well in the lives of neighbourhoods.

It is a complex and particular situation that makes me wonder how the conventional regeneration process might change the course of the urban renewal in Hustadt. The questions that come up at this point are: What is the goal of the regeneration project in Hustadt? Why has the *Stadtumbau West* programme decided to invest money into the regeneration of this place? What is the point of urban renewal in such a situation?"

As Dr. Kratzsch, the Head of the City Planning Office in Bochum, said in our interview – it is all about keeping up the economic value of the estate.

> We must not allow the financial value to drop below its minimum. We know that we cannot sell Hustadt and we also know that we need to keep some social housing in the city of Bochum. But we need to maintain the value of the estate. And that is why we must renovate Hustadt – the city and the states together with private partners we have to invest. Now is the time, the estate is falling apart![46]

The very pragmatic conclusion on my side is that change must happen, but in favour of the people who are already living in the area who plan to remain living there also after the change –

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44 My apartment in Amsterdam-Nord (not as suburban as Hustadt) where I had lived since 2003 is twice as big as what I was renting in Hustadt and it cost me almost the same price. The rent itself was low 3.5 EUR/m2 (Amsterdam, 5 EUR/m2) but the costs for maintenance and energy were much higher than in Amsterdam. I wonder why?

45 Arjun Appadurai, *Modernity at Large, Cultural Dimensions of Globalization*, 8th ed. (Minneapolis: University of Minnesota Press: 2008), 191.

46 Dr. Ernst Kratzsch, in discussion with the author (Research Room: Hustadt Episodaire, Video archive, "Dr. Kratzsch", tape no. 114).

a change made by and for the people, not for the profit!

I got a bit dizzy from the reading of all those reports about Hustadt, past and present. Looking out through my kitchen window onto Brunnenplatz, the main square of Hustadt, makes me wonder if those numbers really represent what I see.
The people I see crossing the square are young and old, men and women, some of them dressed in traditional clothing, they're obviously not from Germany. And indeed, I see many kids playing on the square. I see a group of young mothers who are seated on the edge of what I would call the "stage" – a wooden platform – and drinking coffee that they have apparently brought with them, observing their kids playing; and another group of women standing quite close to my window each of them holding a handful of sunflower seeds, cracking them in-between their teeth and eating them. Some of them are covered with Hijab[47]. Since my window is half-open I hear voices, mixed voices: speaking Arabic and German. I see teenagers, riding old bikes transformed into BMX – going up and down the square trying to avoid (or not) the others who are playing football. They are making a lot of noise. The ball is bouncing everywhere and every now and then it hits the wall of the house. I wonder how many times it will hit the window.

Quite rightly, many of these people living in Hustadt already possess German passports. Therefore, the number of *Personen mit Migrationshintergrund*, "people with migration background", is quite low and doesn't fit with the image of the place that I've observed. Still, I wonder if these people living around me in Hustadt feel German. Do they identify with the German culture or lifestyle? From my own observations and also my own experience of being a "migrant" myself, I know that, yes, we can adjust to a certain situation, we can even learn the language, obey the rules, and respect the law, but deep down we will always judge, compare, measure, and wonder about the life in our host country from the perspective of our background. I understand that it was a major victory within German politics when they decided that all foreigners who possess German passports are German and no longer considered "immigrants", which gives them the same possibilities, the same rights, and the same obligations as native Germans. This is a generous act, however, it cannot erase the cultural differences and at the end of the day it should not erase them. It should contribute to the variety and richness of German culture. However, the

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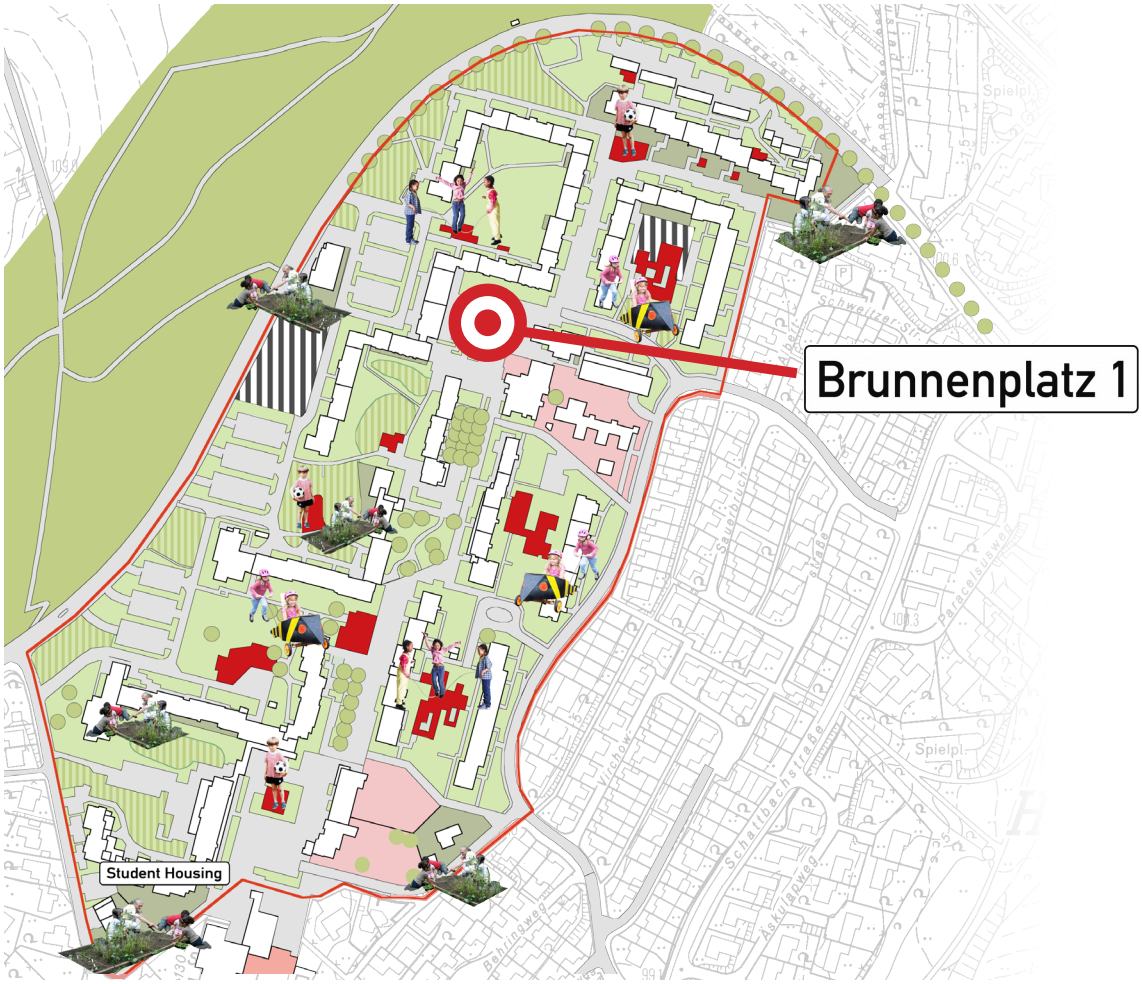
47 *Hijab* or *ḥijāb* (/hɪˈdʒɑːb/, /hɪˈdʒæb/, /ˈ*hɪ.dʒæb*/ or /hɛˈdʒɑːb/;[1][2][3][4] Arabic: pronounced [ħiˈdʒæːb] ~ [ħiˈgæːb]) is a veil that covers the head and chest, which is particularly worn by a Muslim female beyond the age of puberty in the presence of adult males. It can further refer to any head, face, or body covering worn by Muslim women that conforms to a certain standard of modesty. It not only refers to the physical body covering, but also embodies a metaphysical dimension, where al-hijab refers to "the veil which separates man or the world from God."[5] Hijab can also be used to refer to the seclusion of women from men in the public sphere. Most often, it is worn by Muslim women as a symbol of modesty, privacy and morality. "Hijab," *Wikipedia*, accessed 15 September 2013, http://en.wikipedia.org/wiki/Hijab.

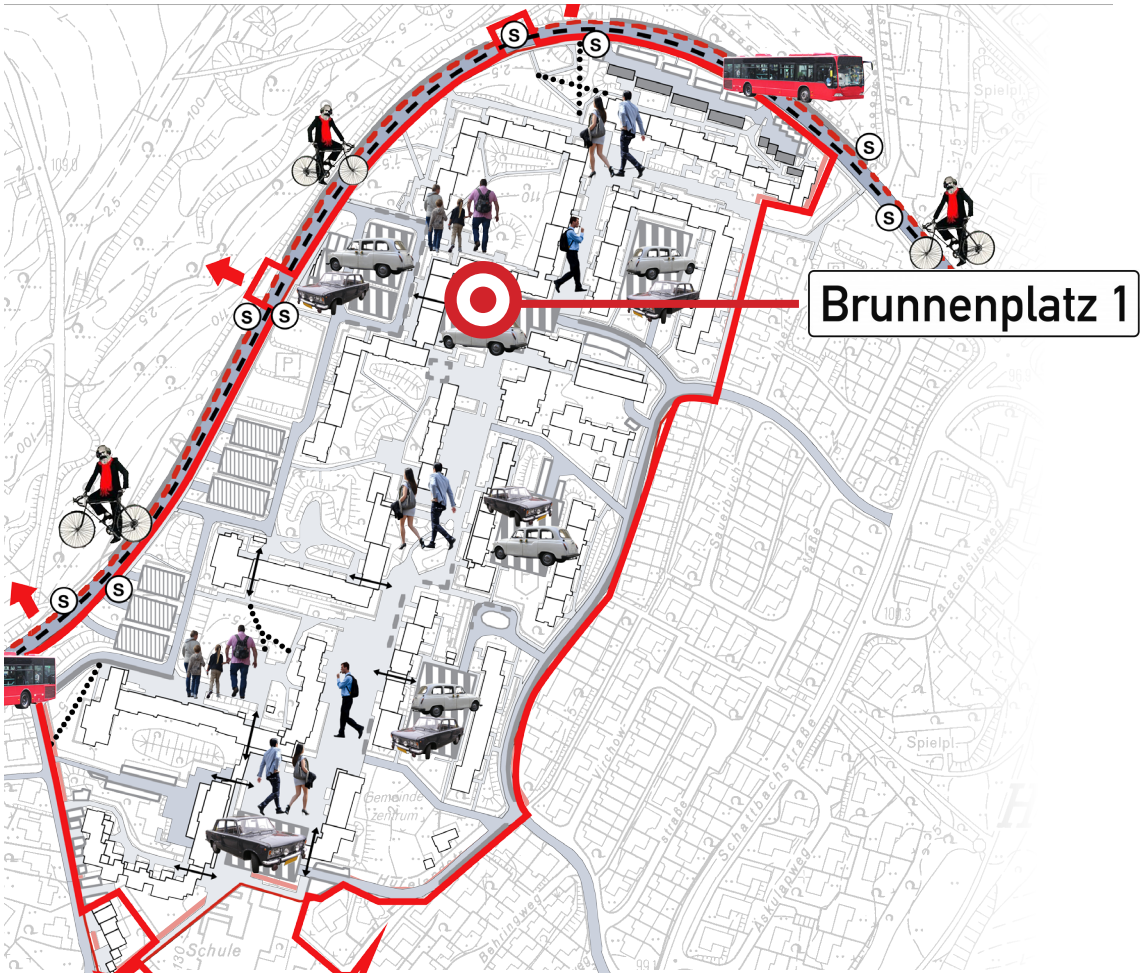


GREENSTRUCTURE

- Green separators
- Forestlike groves
- Tree structures
- Succession areas
- Gardens
- Outdoor public facilities
- Areas of access
- Playground
- Learholz

Student Housing

- Area of study



TRAFFIC STRUCTURE

- Main roads
- Secundary roads
- Pedestrian zones
- ÖPNV route
- ÖPNV stop station
- Wild parking
- Parking garage
- Above-ground parking
- Garage
- Passage
- Foothpath
- Connecting foothpaths
- Local cycle road
- Area of study

statistics reported for Hustadt were made with a specific goal in mind that would support equal opportunity for all: the newcomers and the original inhabitants.

The problem with those numbers is that if you only read about the place and you never go and see it you might end up with another picture in your head. Which means that working on the urban regeneration plan, making a place for people living in Hustadt, one needs to understand what kind of population is living there, what are their needs and how do they live their everyday life. You need to understand: Who is Hustadt, really?[48]

The report that I got from SUB about Hustadt analysed it through the observation of the formal organisations and institutions working there and the summary provided some interesting information, such as the fact that the neighbourhood has formerly enjoyed a high level of acceptance within the residents, and still has a large number of residents that have identified themselves with the place and are willing to work for local quality.

However, it seems as there is a problem with the unclear definition of public, semi-public, and private open spaces within the neighbourhood, the anonymity of the living situation, the lack of identification with the living environment, etc. All of that has produced numerous problems that characterise today's image of the place. There is reported vandalism, trash in outdoor facilities, waste tourism (such as scrap vehicles), and a perceived threat by the residents of intruders. The concern for safety is especially affected in structural areas out of immediate social control and supervision, such as in open parking garages or in unclearly marked paths in central Hustadt. Within the individual residential blocks the perception is one of a very different state of living and social interaction: some are inhabited by mature or long-established tenants who are concerned with the condition and the appearance of the blocks of flats (at least concerning the interiors or other areas that the tenants can affect such as cleanliness in public facilities, design of hallways, etc.). However, in other blocks where the fluctuation of residents is higher, according to experts' statements, the condition of common facilities is unsatisfactory, which produces conflicts with other tenants or the landlords.

Overall, the social interaction within the interior spaces of Hustadt is performed through a half-functioning coexistence of different lifestyles and household forms.

The summary of the report presents the strengths and weaknesses of Hustadt as follows:

Strengths:

- Close to Ruhr University, College and University Centre
- Good transport infrastructure links (public or private)
- Young population structure
- Attractive and well-designed floor plans, large apartments

Weaknesses:

- High-density housing structure, high degree of conflicts in the residential environment

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48 Hustadt Episodaire: Graphic material, Who is Hustadt?, 20.

Condition of the buildings and recreational areas (only partially modernised)
Social and economic problems in the residents
Relatively high vacancy rates and high tenant turnover.[49]

To me, the "Hustadt Report" is quite general, strategically generalised, and expected. It is composed of the same presumptions as we would expect from a report being written about any other modernist neighbourhood built in the 1960s or 70s. For example, the problematic of the undefined public, semi-public, and private space could be perceived as an advantage. According to my observations, the place functions as a village where everybody knows everybody in the close proximity of their living environment, especially since they share a specific life history. They might even be family; families in Hustadt are big, sometimes they add up to 30 people and they all live quite close to each other. Or they might come from the same country – from Lebanon or from the wider territory of Kurdistan. That means that the life in Hustadt is not as alienated as might be expected of those living in a 1960s modernist neighbourhood.

The lack of identification with the living environment as is suggested within the report is not as general. When I talked to the people living in Hustadt, I got the impression that they liked living in Hustadt and they found ways to appropriate any situation that was given to make it comfortable for themselves. There are several Hustadt hip-hop groups that have made songs about Hustadt and life in Hustadt. There are several citizens' initiatives (like *UmQ*, *Förderverein*) that are trying to make life in Hustadt more interesting, however difficult that might be for them. IFAK[50] organises several events per year that bring people from Hustadt together and meet each other, such as Newroz[51] and Hustadt Festival, community celebrations and festivals which are becoming regular events in Hustadt.

But there is a conflict between mature tenants, or long-established tenants, as the report describes them, and those newcomers who have another understanding of communal life. As I have seen over my three years of observation, this is not only a conflict between different cultures but also a conflict between generations.

When I talked to Mrs. Seelbach[52] who was around 75 years old and living on the 5th floor in my building in Hustadt, I realised that she has a very specific idea and strong expectation of sanitary cleanliness and order when it comes to our communal staircase which was quite different from mine. True, I do come from Slovenia (some might already consider it: "from the Balkans") and, indeed, I might have a completely different view related to the subject of cleanliness and order.

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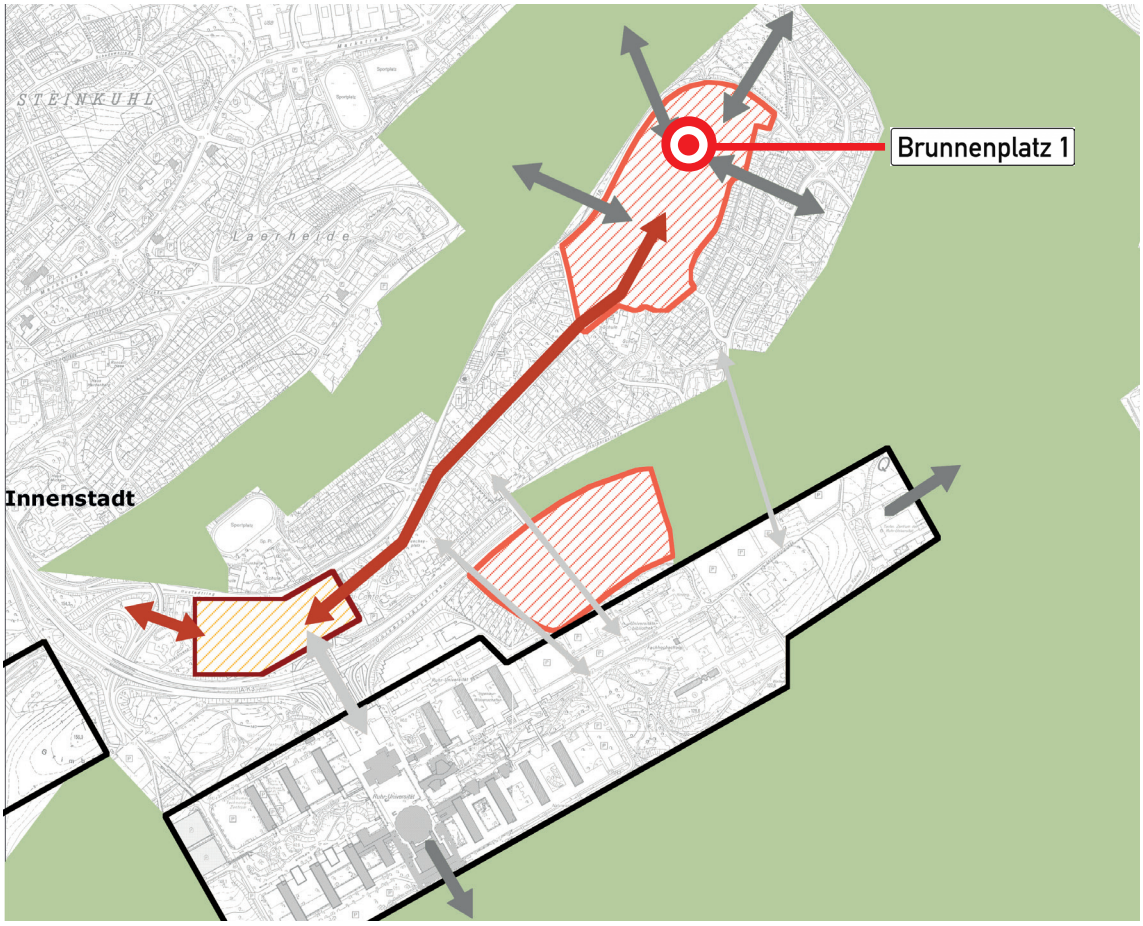
49 Hustadt Entwicklungskoncept.pdf, 46, Appendix 1.

50 IFAK, *Verein fur Multikulturelle Kinder – und Jugendhilfe – Migrationsarbeit*, www.ifak-bochum.de/ueber-uns, is a multicultural social organisation that was founded by immigrants themselves in the late 1960s.

51 *Newroz* or *Nûroj* (Kurdish: Newroz/Nûroj, also: Gulus) celebration of the Kurdish New Year.

52 Frau Seelbach, (Research Room: Hustadt Episodaire: Video archive, "Frau Seelbach," tape no. 34).



ZONING

- Area of study
- University
- University center / Infrastructure
- Work / study
- Supply
- Leisure time
- Center of living
- Center of infrastructure
- Green system

For Mrs. Seelbach that subject seems to be quite a complex topic since her expectation is not only limited to the area of the house staircase, but spills out into the public space. Mrs. Seelbach and also some other older ladies, including local politicians like Mrs. Schumann (CDU – South Bochum, 2009), were very much bothered by people eating sunflower seeds on Brunnenplatz and spitting the shells on the ground. This might seem like a funny little detail, but it marked the ground for a battle between several groups of people in Hustadt and escalated beyond expected. The question about what to do with this "foreign habit" was a subject of discussion on quite a few SUB meetings.

In relation to the statistics in Hustadt, I can say that I met very few Polish or Russian people in Hustadt, most of them come from the Middle East, more precisely, from the south-eastern corner of Turkey, as well as northern Syria, Iraq, Iran, and Somalia. In this respect, of course, officially, those migrants who come from Turkey (6.7%) have a Turkish passport but are not Turkish either. Respected members of the Kurdish migrant community (most of them I'm only mentioning by their first names in the following dissertation) told me that in places in Germany where many Kurds are living there are usually almost no Turks. They obviously don't like each other due to the conflicts they have back in their own country. Many of the Kurds I met in Hustadt, both women and men, came to Germany as political refugees. And many of them were quite happy to change their Turkish passport for a German one. That is also one of the reasons why the statistics report such a high percentage of "German" population living in Hustadt. However, not many have a German background and therefore might still have problems with understanding the German language as well as typical German culture and civic life.

Talking to Heike Feldmann and Bernd Hupfeld from *Büro für Angelegenheiten des Rates und der Oberbürgermeisterin, Statistik und Stadtforschung – Statistikstelle* (Office of Affairs of the Council and the Mayor, City Statistics and Research – Statistics Department, Bochum), it became clear to me that there was no intention or possibility to get more precise data about the demographic situation in Hustadt. They work on specific cases on the demand of the City Council. And apparently, the City Council Bochum didn't find it important to provide precise data about the demographic composition of Hustadt when they began the regeneration project there. This surprised me quite a bit. In my view it would have been important for them to know the situation in Hustadt. Especially when the ambition and role of the SUB was to enable the participatory process within the urban regeneration project. It would have been important for them to know how to communicate with the people in Hustadt in order to inform and establish a relationship with them.

(Hustadt Episodaire: Ghetto Girl, mini DV, 23 min.)

Process: Brunnenplatz

As mentioned, the City of Bochum had invited me to work on an art project in Hustadt as part

of the *Stadtumbau West* programme, which was supporting a regeneration project for Hustadt. The invitation came to me via galerie m and Situation Kunst in Bochum, two prominent places for contemporary art in the city. Both of the organisations who initiated the invitation were unknown to me, but not uninteresting. When we were discussing my conditions for working in Hustadt I asked them to provide me with a time and place for doing my preliminary research for the project. In turn, they proposed the concept of Artist in Residency to the City of Bochum together with my request for an "Open contract"[53]. They wrote a so called *Projektskizze* - "Project sketch" as an addition to the *Vertrag* ("Contract")[54] according to my instructions that reflected on my work to make it clear that "the artist will be engaged with people living in Hustadt" and produce an art project (*Kunstprojekt*) in the time of approximately 'ca.' 9 months. The time seemed a bit short to me already at the start, however, it looked like it could be re-negotiated later on in the process. They accepted my conditions and asked me if I could possibly imagine placing my finished work on Brunnenplatz. I didn't object, as the physical location is not really the issue in my projects. That is, it is usually not the starting point. On the contrary, I found Hustadt itself very intriguing. This might sound odd for an artist who is working on "context specific" projects but what I mean is that any site has potential – has its own interesting contextual questions without exception. However, I did get a bit concerned with the idea of placement, not because of the place itself, but in relation to *what* I was going to place on Brunnenplatz and *what* they, as the commissioner, expected me to do.

I suddenly sense that there has been some kind of misunderstanding somewhere between the City of Bochum and myself. Somebody had an idea that including an artist into the regeneration process must be a good thing. That an artist can help the process along the way. As if an artist would be a magician who can make things happen.

I moved to Hustadt to have a better chance to learn about the place. Of course, I could have simply made several site visits as well since it is not that far away from Amsterdam, where I was living at the time. However, this was also a personal experiment, not only necessary for the research itself. I needed to approach the subject of my research as an observer and a participant at the same time. I felt this approach was vital to the project. This was more-or-less the usual method of my research, however, this time I really wanted to get engaged in living in the neighbourhood, not only visiting now and then. The intention became a method that I will be talking about later in my dissertation text. From the start of the project I was interested in testing the limits, the limits of my engagement as an artist, the changing of my own role through the process

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53 "Open Contract" – where it is not specified what am I supposed to do, and how, what exactly will be the result of the art project.

54 *Vertrag* – "Contract", and *Projektskizze* – Project sketch, Appendix 3.

of the project, and the questioning of the idea of the local in this multi-ethnic community. When and what does it mean to become local? Who in this community is local after all?[55]

My living and working in Hustadt all started out of not knowing. Not knowing where I was going to live, with whom I was going to work, what the place was all about.
I negotiated a living space and shared a working area with SUB, which had been hired to communicate, to be a liaison of sorts, about the neighbourhood regeneration project between the city and the inhabitants. Interestingly, we (SUB and I) did not know of each other prior to my moving in. Since we had both been commissioned by the City of Bochum we both agreed that it was necessary to have good contact and possibly good collaboration.
SUB was essentially two people: sociologist Uta Schütte-Harmeyer and urban planner Alexander

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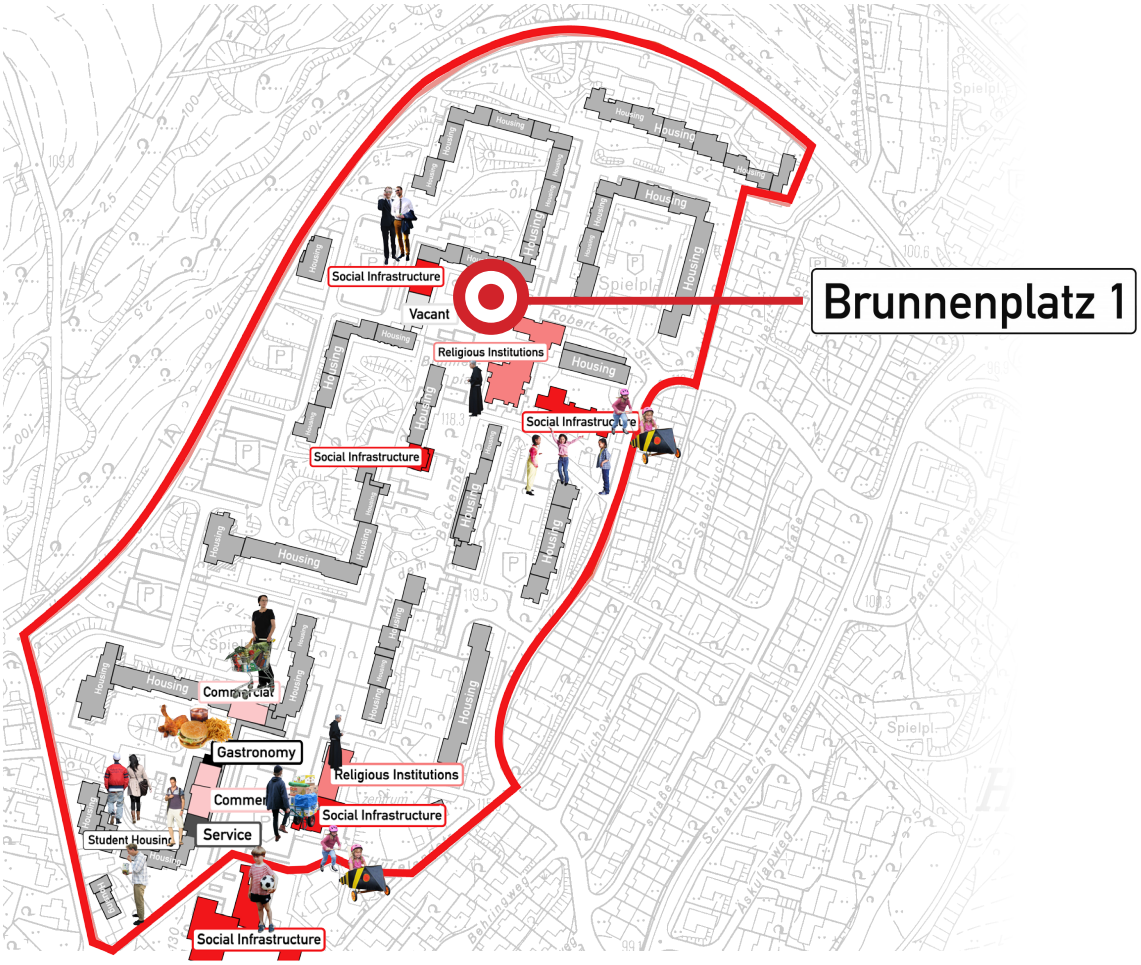
55 My work on different sites and in different situations, and the work of many other artists working with context and situation specific projects, has been in the past criticised in numerous ways for not being local to the place but instead coming as a visitor and leaving after the work is finished. The critic is usually speculating on our right "to speak in the name of the others" since we do not know the place and situation well enough because we are not local. I'm elaborating on this subject further on in the text "We are making the city." in the section Epilogue: Artist position, motivation, cooperation.

Kutsch. I only realised what was going on through conversations with them. It was very helpful and it made me think about what the city's expectations were. However, I could not understand the city's ignorance in not providing me the more specific information that I had previously requested.
From Uta and Alex I also learnt of another partner in "our team": a landscape architect, Christine Wolf, and her office (wbp – Landscape architecture) that had been commissioned for the urban redesign of the public space in Hustadt. This was quite a surprise for me! However, when we finally all got to know one another, we were able to cooperate well together. They were all very curious about my work and very enthusiastic about my ideas and methods of developing the project. They had never worked before with an artist like me. They didn't know what to expect.
The only partner in the team who was rather confused about my position as an artist was the representative of the City of Bochum, Mr. Reinhard Hachenberger. We negotiated a 9-month contract (until May 2009) to produce an art project (*Kunstprojekt* – as it is named in the contract) without an indication of what that might be. The project description or *Projektskizze*, which is part of the contract, referred only to my old work and to my practice in general and said nothing about what I was actually going to do or make in Hustadt.

I'm becoming curious about my own position in the frame of this invitation. What kind of relationship can I develop between the city as a commissioner, the place, and myself? It's clear to me that the commissioner doesn't quite know how I work and what I will produce. But I guess they trust galerie m and Situation Kunst
I myself am also wondering what kind of agenda is behind this invitation. Why did the city suddenly decide to invite an artist to make an art project for Hustadt? What is the role of an artist working in a regeneration project in a suburban neighbourhood without a clear perspective? I feel very much in the dark.

The "darkness" became lighter and lighter throughout the process of reacting to the development of this project without any prepared scenario. Not to mention improvising – a lot.
My first quite organic impulse was to go out and meet people: on the street, in the shop, having pizza, … I even started to smoke to create an excuse for myself to join the smoking girls group on Brunnenplatz. I made appointments with NGOs and institutions in Hustadt and had long conversations about the place, its past, present, and possible future. Talking to people was my main source of learning about the place. Conversations became the main tool for my research, which I describe more in the detail in the text "What did we learn together?" later in this dissertation.
Through the first steps of my research I found out the purpose of the regeneration project in Hustadt. It didn't have any ambition to really regenerate, only to re-build or maintain – that is, it targeted only the built environment; no social aspects within the planned change were taken into consideration. The commissioning party didn't seem to be aware of the socio-political emer-



MIXED USE

- Commercial
- Gastronomy
- Religious Institutions
- Social Infrasctructure
- Housing
- Service
- Vacant
- Student Housing
- Area of study

gency situation in this neighbourhood.

Process: Aktionsteam

For the first few months, I was just observing, listening, participating in public events, and discussing with the people I met in Hustadt. I noticed there was a permanent problem in communication. The information people received from SUB would usually end up in the garbage without being read, but direct conversation would make them alert and interested. Many people didn't understand the purpose of the public meetings that SUB had been organising. They didn't understand that they had been invited to participate in an urban regeneration project that was about to change their living environment. Nobody had ever explained to them what it was all about. That became very clear on the first workshop that SUB organised in the Catholic Church Assembly Hall where only the native German-speaking population took part, including a few individual representatives of various Hustadt NGOs. The composition of the participatory public was therefore very limited and most of the people didn't live in central Hustadt but around in the "garden city" part of Hustadt.[56]

The problem with the organisation of the workshop was also that it took place in an ideologically predefined space that was obviously not inviting to people living in Hustadt. It became clear to all of us that most of the people in Hustadt are Muslims and that meeting in the Catholic Church Assembly Hall wasn't really appropriate. At the same time we realised that there wasn't any "ideologically free" space suitable for a large meeting except the *Hufelandschule* (elementary school), which wasn't always available to hire.

The other obstacle in communication was language. Myself, I didn't understand much German, however, I was really trying to learn it as fast as possible. I was learning German not through an official language course, but "from the street": by meeting people and especially by talking to kids. So I understood very well what it means when one might understand the language but cannot speak it properly.

Therefore, I'm convinced that many people who are living in Hustadt and are Germans (by statistics) still have a problem to speak and understand German. Participating in public workshops, however, demands mastery of the language – one must be able to speak, and speak in front of and with the other people. That can create an embarrassing situation for every adult who has not mastered the language or has a problem speaking in public. Therefore, in many participatory situations the native German speaking population took the leading role, meaning, overruling the others.

Finally, the drive for any participation is desire and motivation. People who decide to participate in such public processes must know why they are participating. They must be clear about their goal. And they must have a desire to create a contribution. To my surprise, the people were very

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56 See map: Garden city, 52.

supportive of the regeneration project to redesign and change the urban space of central Hustadt. There were voices among the public that pointed to other social problems in Hustadt and doubted that the urban re-build could change the place at all. Others were really happy that the city had finally gotten its act together to do something for Hustadt. They all agreed that Hustadt had been forgotten about for the last 40 years and many things would need to be changed in this place. Some older German participants openly criticised their immigrant neighbours for not taking care of the place, not cleaning staircases in the housing blocks, leaving garbage next to the dump bin, throwing papers on the floor, spitting sunflower seeds all over, etc.
I realised there was a lot of hostility in the air.[57]

I saw them coming, through the window of my studio. I opened the door for them and welcomed them in. They entered as they had stepped out of a film screen, all well-dressed in dark, their thick, heavy hair covered with beautiful, transparent headscarves, some of them decorated with very thin and light lace. I was impressed. I wanted to take a photo but I didn't dare. I would spoil the moment, I might scare them away. They were looking proud and in control, saying "Guten Tag".

In comparison to the SUB workshops, the workshops that I organised in parallel were smaller and more intimate. They took place in "my studio" (which was our shared meeting room) that had a huge window and entrance from the Brunnenplatz. Everybody could join us or just pop in. Workshop times were during the week in the morning when women who are mainly taking care of their families could join us and on the weekend in the afternoon after 3 pm when other people could come who might be working during the week.
I designed flyers and posters to inform people about my workshops and distributed them to their post boxes around Hustadt. I thought it was important to start to introduce my project also via specific graphic language that might catch their eye and stay in their memory[58]. However, I also went around and personally invited people whom I already knew to join to my workshops with their friends and family. People who attended my workshops were mainly the ones I had met at my informal meetings (at *Frauenfrüstück*, at IFAK, at *Hufelandschule*, in the local kiosk, at the pizzeria, etc.). And some of them would come with their friends. It was a mixed public: men and women, people with migrant backgrounds and Germans, young and old. And finally they were not only native German speakers, especially in the morning workshops when many women with migrant backgrounds would come around. They were people who had migrated to Germany for various reasons and were trying to create their new home in this country. I was impressed and quite touched by their personal stories. Hustadt had suddenly opened the whole world to me.

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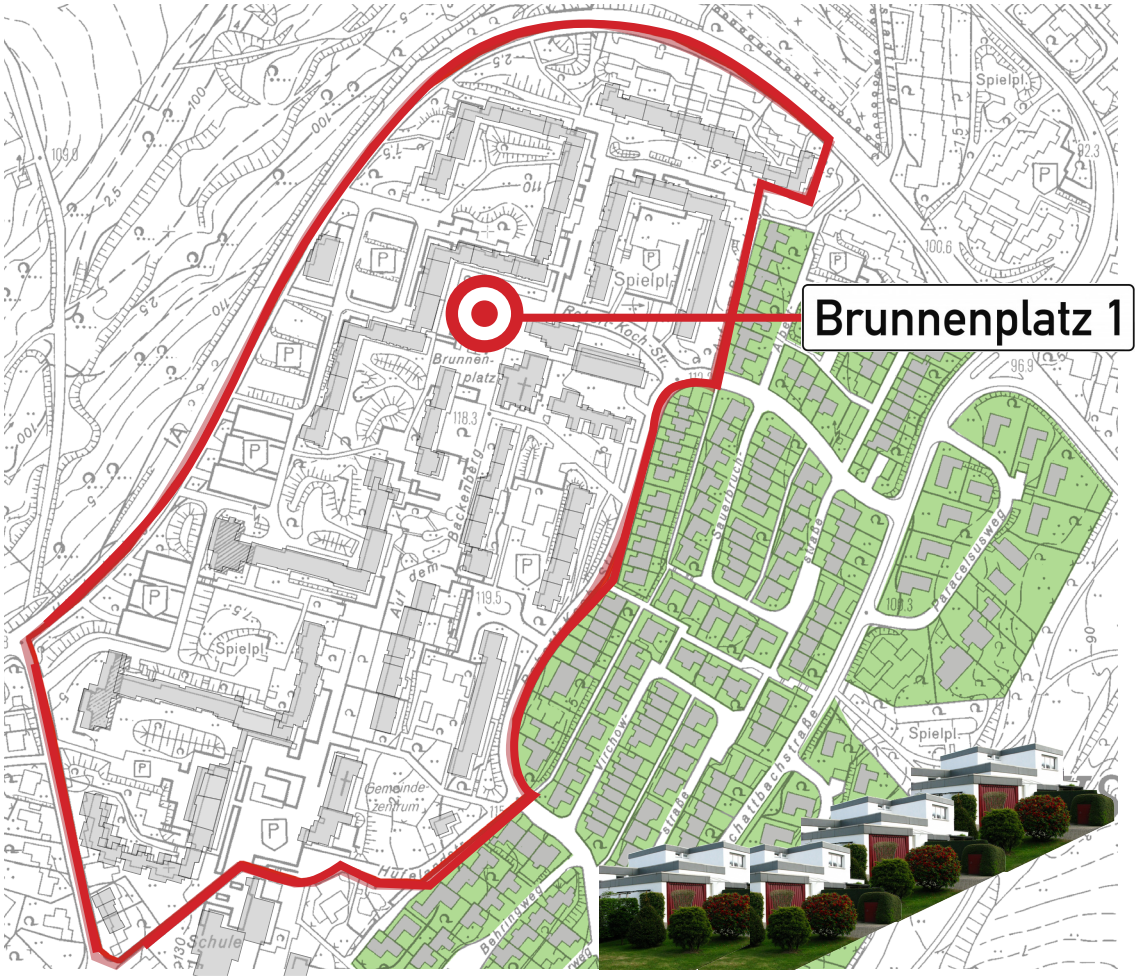
57 Hustadt Episodaire: Photo archive, Meeting with politicians, 44 - 45.

58 See Workshop flyer, 53.



HUSTADT “Garden City”

Garden City with bungalows

Einladung zum Workshop

"Brunnenplatz im Detail"

mit Apolonija Šušteršič

Alle Bewoners ~~van~~ Hustadt sind eingeladen mit Kuntlerin Apolonija Šušteršič ~~nach~~ "Brunnenplatz im Detail" ~~zu~~ anschauen.

Wir bitten sie ~~an um~~ alle photos von Hustadt die Sie haben mitbringen; auch Ihre ~~familien~~photos die ~~eben im~~ Hustadt ~~aufgenommen sein~~.

Zusamen sollten wir reden und nachdenken uber die Geschichte und die Gegenwart von Hustadt. besonders ~~von~~ Brunnenplatzes.

Samstag, 10 Januar, 2009 um 15.00 Uhr

Mittwoch, 14 Januar, 2009 um 10.00 Uhr

Sie sind herzlich willkommen im Stadtumbaubüro, Hustadtring 51

info: Sandra Königsmann s-koenigsmann@versanet.de

My idea was to learn from them about their personal experience of Hustadt: how and when they moved to Hustadt; how Hustadt looked to them before, compared to now; would they like to continue living here; would they want to move somewhere else and if so, why; what they missed in Hustadt; did they have a dream about a better place and what was that like.

The workshops were very successful. I learned a lot about Hustadt's history and its present. I met people who were interested and engaged citizens. We took walks around Hustadt where someone always had a story about a specific location. Or we spent time drawing on a huge piece of paper an imaginative future of Brunnenplatz – the main square in Hustadt.

At that point my German still wasn't very good; however, I did my best to lead the workshops. I used my non-knowledge of the language to create a situation for participation which I describe more in detail in the text about methodology, "What did we learn together?"

These workshops gave me enough confidence to present my concept for the further development of the *Hustadt Project* at the *Bewohnerstreff*, "residents meeting", in February 2009[59] where SUB and landscape architect Christine Wolf presented the first draft of the urban redesign project for central Hustadt.

At the meeting, I talked about public art and also about its history with examples from Germany and from Bochum. I mentioned Joseph Beuys, who planted 7000 oak trees in Kassel in 1982 for *documenta 7* as an element of regeneration. As Beuys would say, it is in itself a concept of time. I took his idea to make people understand that art isn't only an aesthetic improvement but can become as well a social and political statement.

I presented his planting trees action as a project that had the mission to affect environmental and social change, the purpose of an educational activity, and the aim to stimulate awareness within the urban environment of the human dependence on the larger ecosystem. The project itself also became an ongoing process whereby the society is activated by means of human creativity. That is what Beuys would call "social sculpture"[60].

In my practice, I share beliefs and ideas with what Beuys is suggesting. Thus through his work I tried to help people in Hustadt understand that art has taken peripheral and tangential routes away from conventional representation in sculpture, objects, or painting. Art has developed other forms of representation and activity in relation to emergent questions in society and it is producing answers that might not be only beautiful. Today, contemporary art has made its way into reality, where it works beyond representation into direct action.

At the end of my talk I made a very abstract proposition for creating a meeting place as a platform to discuss further action in relation to the regeneration project in Hustadt. I invited people

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59 Hustadt Episodaire: Photo archive, *Bewohnerstreff*, "residents meeting", 19.

60 Eugen Blume and Joseph Beuys. *Beuys. Die Revolution sind wir* [In conjunction with the exhibition "Beuys. Die Revolution Sind Wir"; eine Ausstellung der Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart, Berlin, im Rahmen der Ausstellungsreihe "Kult des Künstlers, 3. Oktober 2008–25. Januar 2009]. (Göttingen: Steidl, 2008), 52.

to come and join me in this process of developing the project. The idea of a meeting place was itself a summary, translation, and interpretation from our workshops, talks, and other meetings with the inhabitants, as well as from my observations and experiences of everyday life in Hustadt.

The participants at this residents meeting were predominantly German. Not only were we meeting again in a religious institution, but the meeting was basically set up for those who understood the meaning of this kind of meeting. The attendees didn't have any questions for me but I could see that they were confused.

After the meeting some people came to me and expressed their wish to meet with me and talk more about the *Hustadt Project*. These were the first members of our Aktionsteam.

Process: Hustadt Project

We had quite regular meetings at the beginning – every week, usually Wednesdays in the afternoon after 6 pm in "my studio"[61]. Five people came to our first meeting. More people joined in at later ones. They brought with them friends and family members. Soon the group became larger. I will be gradually analysing the group dynamics throughout this dissertation in various places in relation to actions that we performed together. But already now I can say that we had our ups and downs. Aktionsteam was a mixed group of people with very diverse backgrounds, from an on-call working handyman to university professors – but all of them retired or without work. The core of the group was German, although several migrants joined us regularly. Nonetheless, towards the end of the project only the Germans took the initiative to finish the work. The others came in and out, as visitors and as informants, still interested to participate, but not really devoted. I describe some members of the core group in the continuation of this dissertation and in the section "Hustadt Episodaire". I think they are extremely important characters who played a valuable role in the development of this project.

Our main concern was how to communicate with the rest of the neighbourhood, that is, in what way we would inform people about our activity and invite them to join us. Supported by the networks of IFAK and AWO we organised workshops and started to communicate with wider groups of inhabitants. The information about our activity was distributed by flyers, by actions in the public space, and by word-of-mouth. Email and Internet communication didn't work since people didn't own computers at home. They didn't really have a culture of communicating by computers; however, nearly everyone had a mobile phone. Also, it is important to say that from the very start, in Aktionsteam we discussed art, the role of contemporary art in today's society and what it could be in a situation like Hustadt.

The Aktionsteam was aware of the role of Stadtumbaubüro as a communication agent for the regeneration project and wanted to act as a critical eye to their operations. However, the Aktion-

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61 I didn't really have a studio, but I was sharing a meeting space with SUB, which I called "my studio".

steam never objected to the change in Hustadt as such; they actually welcomed it, but wanted to have a say in it.
We grew together as a group. We were people who didn't know each other at first, and gradually, a social formation emerged with a common goal. Eventually we started to discuss the formal status of the Aktionsteam in relation to the regeneration project.
Suddenly the question that I had for myself as an artist coming to Hustadt got translated into a question for the whole group:

What is our position within the regeneration project that SUB is promoting? What is our motivation to work together? Can we create a positive change for Hustadt after all?

Of course we couldn't answer the questions at that point but we were discussing them and trying to direct our operation accordingly within the process. The initial proposal to create in Hustadt a public meeting place – both in public and for the public – was our starting point. From this platform we questioned the current situation in Hustadt.
We decided to stay an informal group – a network of individuals who joined forces for the project and who would help each other and support each other throughout the project, even though each of us might have a different motivation and possibility to get involved. This was an important decision that made all of us understand what it was that we could expect from each other and what is it that we were doing together.
We made a plan for various actions that were carried out by individual members of Aktionsteam in June, July, and August 2009[62]. Anyone who was interested in doing an action proposed it to the team and invited others to join in. We discussed the actions in relation to the situation in Hustadt and specifically to Brunnenplatz as the main location: how did the actions communicate with Hustadt residents, were they inspiring, were there any ethical problems that we needed to think about. For example, we were very aware of the fact that there were many Muslims living around Brunnenplatz and they wouldn't feel welcome if we created "food events" that served pork meat and alcohol. Just as well we wondered about the sound volume at our "music and cinema performances", which might disturb and create problems with the older inhabitants around the square.
The idea of the action programme was to test the limits and understanding of the possibilities within the specific context of Brunnenplatz as the main public space. At our meetings we pondered the role of contemporary art. We talked about urban regeneration projects, about Hustadt, and about city politics. Each of us brought in some piece of information and knowledge that the others didn't know and could learn from. It was a lot about sharing and learning how to share. About listening to each other and learning how to listen.

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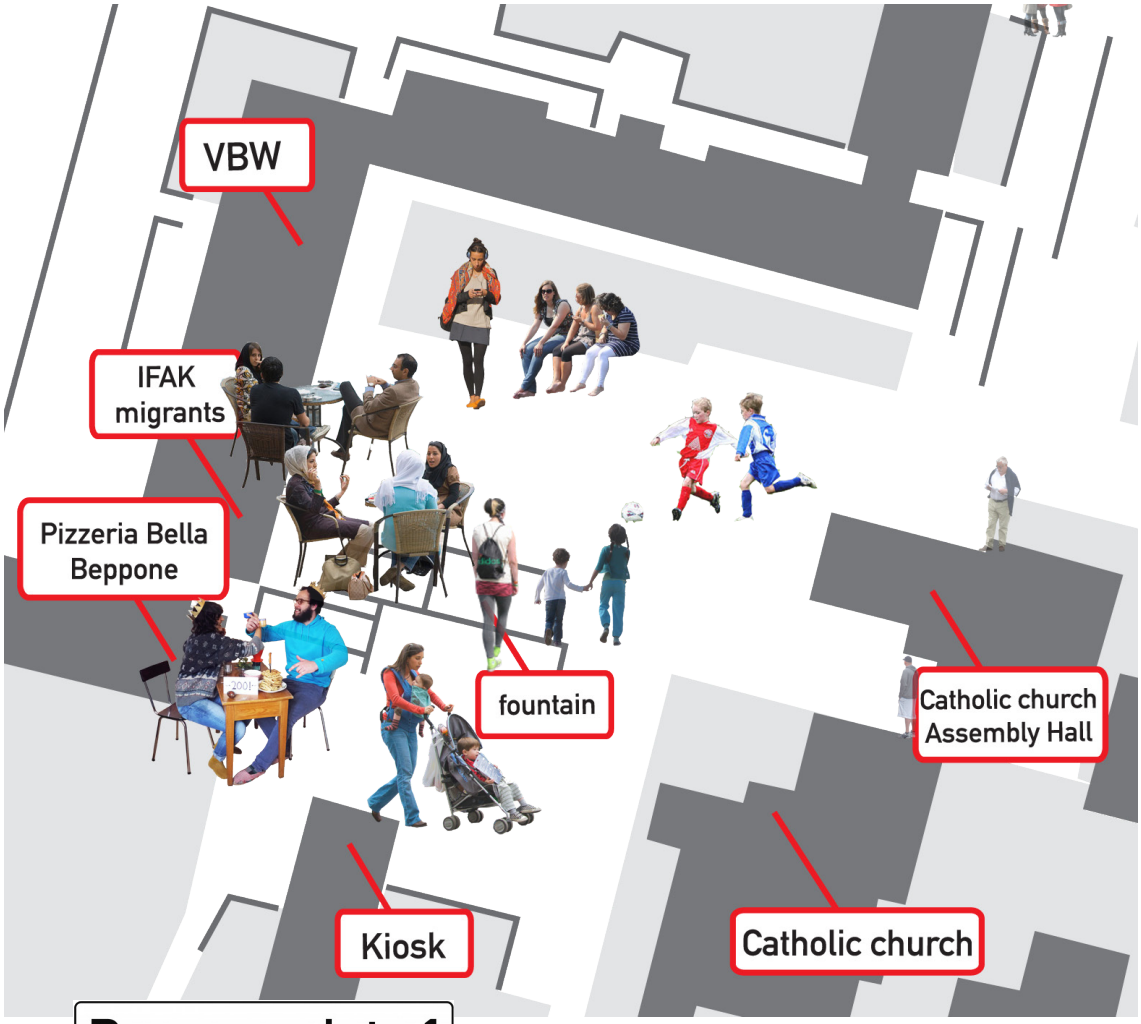
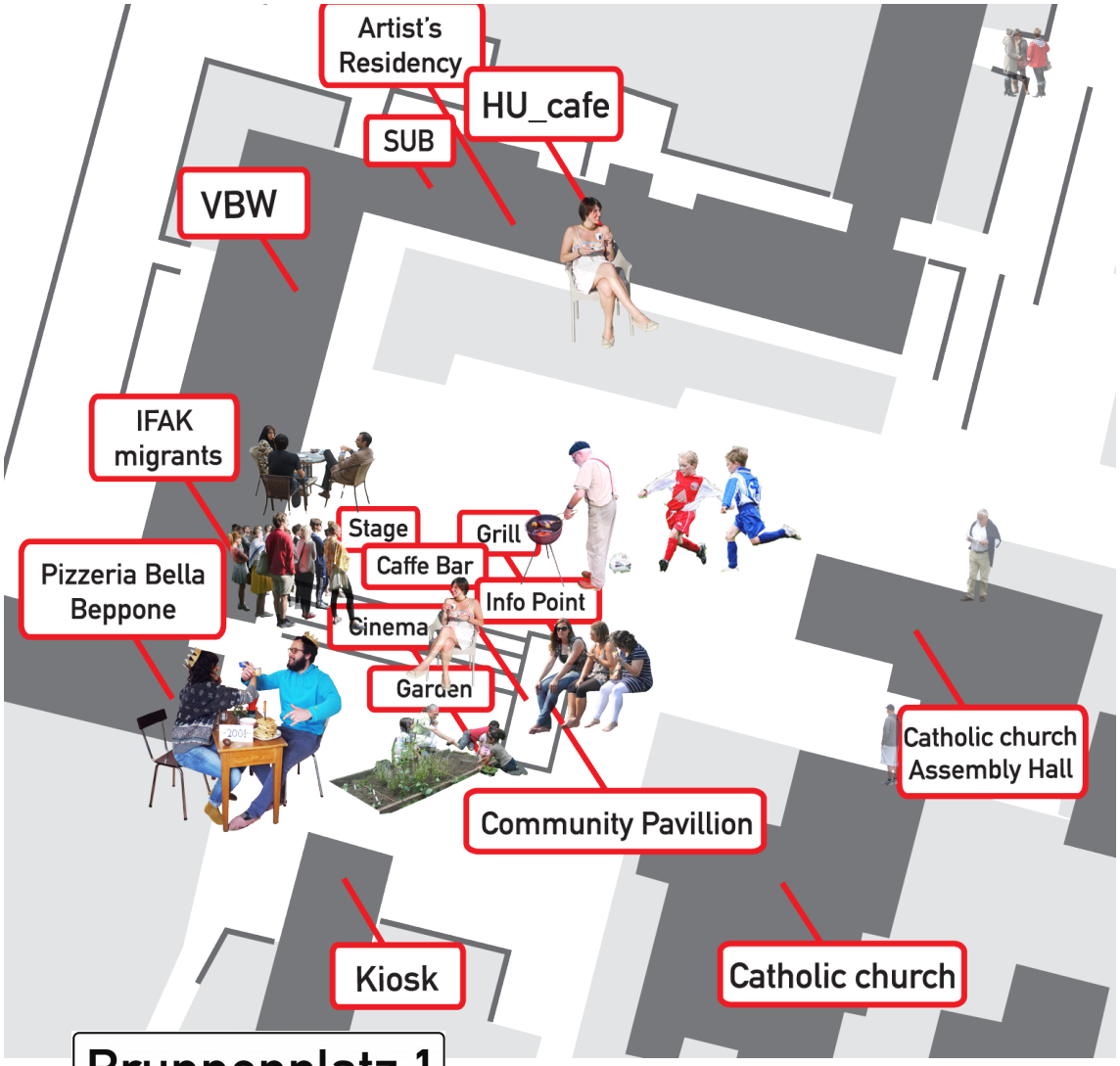
62 Hustadt Episodaire: Action plan, 52 - 53.



Brunnenplatz 1

FREQUENTLY USED OPEN SPACE

before



Brunnenplatz 1

FREQUENTLY USED OPEN SPACE

after

Through our conversations and actions, the concept of a meeting place began to take on a real, physical definition of a place. As there was a need for an assembly space in Hustadt without any political or religious connotation, we were thinking of a place with a roof where people could sit down and talk, where they could meet anytime and relax in an informal setting. We even started to name the place a "Community Pavilion" – *Gemainschaftspavilion*. We were still aware of the fact that there was no such thing as one community in Hustadt. We believed, however, that by coming together under one roof we would create a situation – metaphorically – where "under the same roof" we would became a community for the moment that we shared there. This relates to Agamben's suggestion in his book *The Coming Community*, where he writes about the community "to come", where the relation to the other is "medi-ated not by any condition of belonging … but by belonging itself"[63].
Therefore the activities that we planned also functioned in our minds as a test for the future Community Pavilion's possible programme, which should be activated by the people themselves. The idea was to present to the inhabitants a possibility for self-organisation and self-action. They could create the conditions for community based on different activities that would reflect upon the cultural differences and make the place open and welcome to everybody.

"I am here, because you were there!" declared a black man in response to racist assaults on his right to stay in Britain. He has remained. He has not forgotten where he came from and he is clear about all the historical cataclysms that propelled him to this place. Neither the memories nor the abuse have forced him to abandon the hope of making a new community for himself and the others around him. But how to build a new community when the ground is foreign? What will hold "the people" together when their needs and dreams are always in the making?[64]

Those were questions that I shared with Aktionsteam when I was reading the text from Nikos Papastergiadis in the conclusion of his book *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity*. In our doings in Aktionsteam the desire was very much "integrational". We had also realised on the way that we have a problem understanding who is integrating where, and, in the case of the Hustadt community, who is the minority that must integrate into the German society. Namely, we all observed that Hustadt's saddest and most helpless population was that of the native German speakers, the ones who were without work and using alcohol and drugs to cope with their daily problems. Therefore we decided to rather speak about "social

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63 Giorgio Agamben, *The Coming Community*, trans. Michael Hardt (Minneapolis: University of Minnesota Press, 1993), 85.

64 Nikos Papastergiadis, *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity* (Cambridge: Polity Press in association with Blackwell Publishers, 2000), 205.

symbioses" or a cooperative relationship[65] – a kind of living together, sharing space, but not necessarily "must be together" mode, just trying to learn and exchange and help each other, making the experience of living in Hustadt different and meaningful for everyone.

In the frame of the project *Community Pavilion – Brunnenplatz 1*[66], we started an herb garden, which later on found a place next to the "summer kitchen" at the Community Pavilion. One of our Aktionsteam members, Silke Bolestra, was doing a bicycle repair workshop to demonstrate the possibility of creating a self-organised small business opportunity for Hustadt inhabitants. In cooperation with IFAK, we prepared a so-called potluck brunch every Sunday. Our programme also included activities like public storytelling, second-hand book sales, flea markets, handicraft workshops, dance courses, film screenings, and music performances.
Some actions such as gardening, the bicycle workshop, and the flea market also continued in 2010/2011. Those actions were the most successful ones with the most positive response from the Hustadt inhabitants.
At the time Brunnenplatz didn't have a post address. Therefore it couldn't be seen on Google Earth. Nowadays that means: it doesn't exist. Therefore, we decided to "put the place on the map" by creating the address "Brunnenplatz 1" for a new community meeting place. We proposed to the main housing corporation (VBW), who owns most of the property on the main square, to re-number the addresses of the ground floor spaces which were in the past used for a public programme into Brunnenplatz 2, Brunnenplatz 3, etc. We wanted to put the heart of Hustadt on the map and no longer pretend that it didn't exist (as many city politicians had done

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65 Integration tends to be a political cliché/buzz word. When politicians/governments talk about it, they often mean simply that "other people should become like us" (a process of assimilation into "sameness", into German-ness in our case) rather than living with "difference" and having an interaction of difference that produces the space of translation and therefore the possibility of transformation. Social symbioses, which can also be described as a cooperative relationship, is about interaction between two organisms – a process of living/surviving together, where one depends on the other and each feeds into the other, where one can't survive without the other.

66 I designed the sign **Brunnenplatz** using the standard official German typeface: Traffic Sign Typefaces: DIN 1451, Mittelschrift. The official traffic typeface in Germany is called DIN 1451 and has a long history. It goes back to the beginning of the 20th century when the Royal Prussian Railways (*Königliche Preußische Eisenbahn*) defined a new master drawing for the lettering for the description of freight cars. The typeface was later adapted for all kinds of signage for the German railways. In the 1920s the major German industrial companies met to agree on all sorts of technical standardisation including type standards. The result was called DIN 1451 and was based on the railway typeface. The typefaces were created on a very simple grid system and with a continuous stroke width. The type norm was published in 1936 and became a standard for traffic signs, road signs, street names, house numbers, and license plates. Over the next decades the typeface also appeared on all kinds of goods and household articles, making it THE German typeface. One can read the full story of the history of the DIN typeface in a series of articles by Albert-Jan Pool (designer of FF DIN) in the issues 13, 14, 15, 17, and 18 of *Encore* magazine.

for the last 40 years!). The VBW accepted our proposal and the address is now in the process of being implemented.

Process: Handy_Photo_HUstadt

Part of the *Hustadt Project* was also an active student group from the Art History Department of Ruhr University Bochum supervised by the curator Astrid Wege (EU Kunsthalle) and myself. The students joined the *Hustadt Project* with a proposal to create a possibility for Hustadt inhabitants to present their neighbourhood to the audience outside of Hustadt in Bochum and elsewhere. We asked the inhabitants to take photos of their living environment as they see it, using their mobile phones, or "handy", as mobile phones are often called in Germany. We selected the photos which were then exhibited at three venues (the Customer Service Center of the municipal energy supplier in the centre of Bochum, the Hustadt Festival, and the Library at RUB – Ruhr University Bochum). The project Handy_Photo_HUstadt also included a competition. We presented two awards: a Public Award and a Professional Jury Award.

The most important part of this project was again clearly the communication with the Hustadt residents. How to explain the project? Will they feel motivated? Why would they want to participate?

We announced the project via flyers that were translated into 5 different languages (German, Arabic, Persian, Kurdish, English), which were distributed to residents' post boxes, and Hustadt NGOs. However, the most responsive way was to talk to the residents and explain the project to them. Then they took action. Then they began to think about and discuss with each other what they wanted to photograph and why. The subjects of the images were of all sorts: from happy ones, to nostalgic, melancholic and sublime ones. There were very few images that showed the "dark side" of Hustadt. It was clear that people were proud to live in Hustadt and that is what they wanted to tell to the world.

We were standing in the middle of Brunnenplatz. It was September, at midday. We were looking at the architectural drawings which presented the new Brunnenplatz. Alex talked about urban design and I talked about the Hustadt Project *– about Aktionsteam meetings and actions and the idea of creating a meeting place for people in Hustadt.*

They didn't look very happy, they looked grumpy. I didn't know anybody, except Mrs. Schumann (CDU) and Mrs. Gärtner (die Grünen) both who occasionally came around to our meetings. And exactly those two were the ones standing at the front asking me all those difficult questions as if they didn't trust us. I felt like I was taking an exam about the future, of which I knew nothing about.

Mrs. Schumann talked in old German, using words that I had a hard time understanding. When Alex translated for me what she had said I was quite shocked. Her words described the people living in Hustadt in a very particular way that no one would be proud to hear.

"But you are the representatives of these people living here; they are the people who elected you. Don't you think they deserve what they desire!" was my rather undiplomatic answer.

Process: Negotiations

How should negotiations between artists and politicians look? Shall we talk or shall we perform the process of negotiations? Do we share any common ground at all?

The meeting with local politicians at Brunnenplatz made me upset. I didn't expect such aggression and lack of understanding. I thought they were local and would know the situation in Hustadt. I thought they were aware of a Hustadt as a place with great potential, which suffers from being a cliché – the outsiders' perception – as a ghetto. I thought they understood the problem is not the people in Hustadt, but its created image which has much to do with the Eurocentric perception of the Other. But they were also full of fear, full of political anxiety or political misconception. Therefore they didn't want to take any risk or show any sympathy for the project.

I became afraid that the politicians I met didn't understand their own role in representing, among others, also the people in Hustadt. They misunderstand the concept of ethics, religious, and nationalist conflicts because of the inadequate conception of politics?

Again I was just talking in my bad German and perhaps that made them irritated as well. I was talking and talking, probably about things they couldn't understand. About working together, solidarity, mutual help; about understanding each other; about self-organisation and action for change; about respect and interest in the other cultures that make Hustadt an interesting place to live. I indeed felt that I was negotiating with them; I need to convince them that Hustadt needs something more, something better than just ordinary urban renovation. However, I felt in every minute that I was losing them. We had very different opinions about the situation in Hustadt. And I was wondering if those opinions would ever come together.

The first meeting with local politicians was certainly not very successful. My unprofessional performance didn't really do our project any favours. But what I started to understand throughout the process is that they are aware of their own position and power that comes with the position. They need to be convinced in order to support any new idea or project coming on their table. However, to me it didn't look like they let themselves be convinced. They were not really opened-minded to my opinion, however, they did show concern and interest in the project. They were not professionals in the fields of art or urban planning or urban design and regeneration so they needed to be informed about the subject. Which meant it was up to me/us to use the right language to convince them that what we were doing with Aktionsteam and our ideas were "the best solution for Hustadt, leading the place into the future".

Process: UmBAU_stelle_ HUstadt / Temporary Pavilion

"We should go on … somehow," he said, a bit irritated that the City of Bochum postponed the

answer to our proposal.
"Why is it taking them so long?" I was wondering.
"The money problem. They haven't planned these costs into the budget." He said.
That must be right. The art project has a very limited budget and we are proposing something that will costs 3 times as much.
"This should not be a question of money. They have 13 million EUR to renovate the urban space of central Hustadt. Why is it so difficult to re-budget the project? After all, Community Pavilion cannot cost that much."

The Temporary Pavilion was another action planned within the Aktionsteam. More precisely we worked on this project together with the social-activist Matthias Köllmann who was also a member of the Aktionsteam. Together we developed the idea of building a Temporary Pavilion, which would be a try-out for the Community Pavilion proposed within the urban re-design plan of Central Hustadt.
This idea came up since the city couldn't decide if they could accept our proposal to build the Community Pavilion on Brunnenplatz. Landscape architect Christine Wolf was very supportive of the project as well as SUB. They both thought there was enough money in the budget for the regeneration project and that it would be possible to build the pavilion as part of it. However, the year 2009 was also the first year of financial crisis when Germany decided to introduce a rigorous *Sparpaket* – a savings plan on various levels of civic life which especially targeted city budgets. Nevertheless, the composition of monies for the entire *Hustadt Project* was quite complex, meaning that most of the finances came from the German state and region NRW (Nordhein Westfalen) and the city was responsible for just 20%. Thus, we still believed, somehow, that since the amount of money provided by the city was smaller, our funding would be secure.
Still, Aktionsteam had already been waiting for the answer for a month and we were asking ourselves what to do: go on our way or redirect the project somehow?
We decided to go on. Therefore we proposed the idea to build the Temporary Pavilion as a test structure to Mr. Hachenberger, my supervisor and contact person from the City of Bochum. I sent him the sketches for the Temporary Pavilion which showed that we would be using as much recycled material as possible and placing the pavilion in such a way that we would use the existing pergola on Brunnenplatz as a support structure for it.
Fortunately, galerie m had organised for us to get some free second-hand "betonplex"[67] plates from a building company. Matthias had a van and the proper tools to be able to work on loca-

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67 "Betonplex" is a material that is usually used at building sites for making moulds for concrete walls. I like it very much and have been used it a lot within my projects as it is a material that is used as a "pre-set" and therefore signifies temporality, however, at the same time it enables permanent structures to be built – like casted concrete walls.

tion. Philipp organised a contact for us with the wood workshop at the *Wohnheim Hustadtring*[68], who became our cooperation partner on the project also in the future. We started to work at the beginning of July without receiving any official building permission from the city of Bochum. Mr. Hachenberger had merely confirmed our activity by e-mail.
The idea to build a Temporary Pavilion wasn't only to create a "try-out" for the future public platform but to utilise the building process to establish communication with people living at Brunnenplatz and its close vicinity. The building process was very public. It took place every day and lasted for almost 2 months. During the building process we were able to observe very closely how people – different age groups – use Brunnenplatz and what could be the potentials and problems within the planning of the future situation.
We built the Temporary Pavilion with an open building site which proved to facilitate communication with many different user groups – from small kids to older people – who were passing by. Everyone's curiosity provoked some kind of discussion on the subject of re-building Brunnenplatz and Hustadt in general. We not only answered questions related directly to our project and what we were doing – building the Temporary Pavilion – but we also opened new questions about the Hustadt re-building plan – what, where, when – about security in Hustadt, about taking care of public space in Hustadt, about what to expect from the people living in Hustadt, about what people can expect from the city authorities, about their worries and possible wishes, etc.

Matthias was talking with one of our neighbours who was passing by with his kids. They were standing in close proximity to the Temporary Pavilion and talking about the building process, how it's going and how much there still is to do. They were looking at me working high up on the pergola stretching the textile in-between pergola beams to make a roof. The man was looking a bit surprised as he expressed his worries about me working too hard.
We thought that was a strange remark since Matthias was also working very hard but the man didn't mention him in this respect. We wondered why.

This was a remark about my gender and my capabilities as a woman. I do think that the neighbour wondered about my role and suggested to Matthias to clear this situation, meaning he should take care that I don't work so hard and don't work like a man. Of course, this could be pure speculation. However, I think people were in general quite surprised to see a woman drilling and cutting wood, climbing a ladder and working "like men do". Many of them could not easily accept that the building team was composed of men and women and that the project was actually run by a woman. But still, as the whole performance was going on, they somehow accepted it; at least I never heard any further remarks. In any case they kept their opinions to

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68 *Wohnheim Hustdatring* – is the organisational part of Diakonie Ruhr, which provides shelter and takes care of people with problems from chronic alcohol-abuse.

themselves and always expressed a very respectful attitude towards me in public. I guess I was just very different from what their ideal image of a woman is.
Through the process of building the Temporary Pavilion people really got to know us. They started to appreciate what we were doing. They sent us coffee and home-made pastries, they came by to help from time to time, and they started to understand what it was all about. They were also getting more and more curious about how and when the project would end.

(Hustadt Episodaire: UmBAU_stelle_HUstadt / Temporary Pavilion, mini DV, 39 min.)

And indeed the Temporary Pavilion was inaugurated for the *Hustadtteilfest* in mid-August just after Ramadan.
During the festival, the Temporary Pavilion served as a big kitchen. Benches and tables were used like a restaurant in the middle of Brunnenplatz.
However, the most magical event of that evening, which convinced even the most difficult people in the neighbourhood who were rejecting the idea of the pavilion, was the cinema event. This event also helped us to shape our proposal for the future.

The Temporary Pavilion was composed of three parts: a wooden box with a kind of “terrace” on top, which one could only reach by climbing on the pergola. The wooden box was a space that had a door and small opening like a street kiosk, which could be opened and become a bar, a puppet theatre, or a small shop. The side of the wooden box that was faced Brunnenplatz was used as the neighbourhood info board. The side with the bar was painted with a blackboard colour to be used for chalk drawings. The pavilion had a white textile roof and under the roof we made modular benches and tables that could be arranged in various ways depending on the event.
The first people who appropriated the pavilion for themselves and their own use were kids. They were already extremely inpatient during the building process and we had to really take care that the situation was safe and the atmosphere was easy.
As I already mention above in the statistic report, Hustadt is full of many kids, of various ages, most of whom run around by themselves unsupervised by their parents. In that respect Brunnenplatz is an ideal place for them, since it is a car-free zone. It is an enclosed space, used mainly by the residents of Hustadt. The mothers can simply supervise their children from their kitchen window or the balcony. I think this is definitely one of the positive architectural/urban planning qualities that Hustadt has as a 1960s neighbourhood. It is rare to see it in the more contemporary examples of today’s housing typology.
Matthias had an idea to teach the children responsibility. He had a strong desire to make them in charge of the pavilion so that they would possess the key for the wooden box and could open it and play in and around the box. This functioned for some time for few months – until the point

when one of the neighbours reported that the kids had started to make fires in the box.
Still, meanwhile they did enjoy taking care of the place very much. They were really keen on cleaning the space, as it became such an exciting event.
People frequently used the place, mainly for “coffee meetings” and “smoking chats”. With Aktionsteam we used it for our actions: public readings, a flea market, birthday celebrations, and other events … The place became quite popular. As fragile as it was it survived very well until its end, which was longer than expected.
It was the perfect proof and argument for the local politicians who objected to the idea of building the Community Pavilion or anything that would go beyond the usual and expected furnishing of a very conventional public space in Germany. There was no space for understanding that Hustadt needed a different approach than the usual re-design project for urban space in the centre of the city.

Process: Negotiations

Post-it note:
Apolonija, have you time to present the Hustadt Project *on October 2nd, to the city?*
Ute.

“Kunstprojekt Community Pavillon - Brunnenplatz 1”
hier: Gespräch am 02.10.2009 von 15:00 - 17:30 Uhr im Stadtumbaubüro Teilgenommen haben:
Frau Sustersic, Künstlerin
Frau Breidenbach, Galerie M
die Herren Dr. Kraemer und Backwinkel, VBW
Frau Schütte-Haermeyer, Stadtumbaubüro
Frau Baltussen, Frau Altenbeck und die Herren Stadt Bochum
Dr. Kratzsch, Scheel, Huhn und Hachenberger, Stadt Bochum[69]

I asked if some people from Aktionsteam could join the meeting but that wasn’t possible.
The meeting was odd since (we) they talked a lot about the project of rebuilding Brunnenplatz and all possible difficulties around that plan and at the end of the meeting they gave me 10 minutes to talk about my project.
I took 40 minutes and I talked about the whole process. At the end I also presented our idea for the Community Pavilion. When they saw my pictures – collages of the Community Pavilion placed on Brunnenplatz, I overheard some voices speaking behind my back.
After my presentation they took a break of about 30 minutes. When they came back Dr. Kratzsch, with the support of Dr. Kraemer, informed me of their decision that they cannot accept my pro-

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69 Hustadt Episodaire: Document: mail from Mr. Rainchard Hachenberger, 74 - 76.

posal for building the Pavilion, however fantastic the images were that I had shown now at the end. They said they felt very sorry, but there wasn't enough money to invest in such a project.
I objected to this decision with an argument that their calculation wasn't accurate and it was overrated. I argued for us – for the Aktionsteam – who had been working over the whole summer looking forward to the materialisation of our effort. It would have been fine if the participatory project – involving Hustadt residents in the project – would have only been envisioned as a process with temporal interventions, but that wasn't the case, neither for us, nor for the city. We had been performing all of the ephemeral situations in order to prove the necessity for something that would come to fruition as something permanent. My reply: "The decision from this meeting will put people down and diminish their engagement in the Hustadt regeneration process. They will certainly feel disappointed."
At this point of the process I felt that I was possibly pushing the limits too far by not respecting the initial budget that had been given to me and by not being able to propose a project for the meeting place within the given frame of the contract. But the city had been informed about it from the beginning and we had been waiting for their answer for just too long. I somehow felt that the project must be done in a way that the people involved would get a platform from which they could continue their engagement with Hustadt. For me, that was the important part. Still, I felt there was hope since at the meeting there were also many people who were very supportive of the project. At this point Susanne Breindenbach from galerie m and Bettina Eickhoff from Situation Kunst played a very important role. We made a strategic plan of how to continue and a "what if" scenario, backing up my legal position in the project as a contracted person. Susanne provided a second calculation for the building costs of the pavilion and Bettina, who is a very influential Bochum citizen, started lobbying for the project via her network. She managed to persuade Dr. Kratzsch, *Head of the Building and Housing Department, Bochum City Council,* to look again into the plan and our new calculation which was one-third of the price that VBW (Mr. Backwinkel) had presented at the meeting.
Aktionsteam took its own initiative and we wrote a letter to Dr. Kratzsch once again describing our project and the whole process. We urged him to re-think his decision from October 2nd. Some of the members of Aktionsteam talked to the local politicians and even to one of the mayors in Bochum, Mrs. Gabriela Schäfer, who represents Querenburg in the City Council.
Much was going on, almost as never before, we were extremely busy every day with meetings and discussions, letter writing and thinking about possible solutions.
At this point I'm not sure if we can still call this participation or if it is a very engaged level of community activism where a group of people is fighting for a common goal. The participatory platform at this point was irrelevant, we all knew what it was that we needed to do and we were all doing it according to our knowledge and relation to a specific – helpful network. Clearly, participation is not a process that can just emerge out of nothing nor is it just there at the place as one could sometimes misread Claire Bishop or Marcus Miessen, who both write extensively on

the subject from the position of theorists in the field of art and architecture. Participation is a process that grows and transforms. In our case, it became a cooperation that was provoked by a crisis situation. Indeed, in this situation, agonism provoked action; cooperative action that aimed towards “saving the project”.
The crisis was escalating until the point at the beginning of November when I was informed via SUB “the city has found some money” and the project could continue. However, now we needed to make proper technical plans for the building in one month and present the Community Pavilion together with the whole re-design plan for Brunnenplatz which would still have to be discussed at the last *Bezirksvertretung*, the meeting of the District Council South Bochum, just before Christmas.
It was hard timing but we could manage![70]

Participation: Community Pavilion / Der Gemeinschaftspavillon – Brunnenplatz 1
At this point it is hard to say anything new about the Community Pavilion except that we were all waiting for the spring when they would start to build it.
I made a design for the pavilion that was imbedded into the design of the square done by Christine Wolf and her office. The Community Pavilion[71] is situated at the end of the main pedestrian path leading through Hustadt. It connects the two levels of the square and uses the space in-between – the stairs – for seating. I tried to keep the form of the building by answering the question of economy. Therefore, the construction was very simple and cheap. It is constructed from simple concrete walls, which grow vertically into a frame from the supporting sidewalls of the very long staircase. The roof construction is wooden; built from the thin vertical beams running in two directions, perpendicular to each other, so that the light coming through the transparent roof has a warm touch on the wood. But the roof itself, which is the most metaphorical element in the whole construction, is invisible – transparent. As there is no roof. The meaning of transparency here is to look into the sky as the definition of space, a space without limits for all those people whose home is the world. The contemporary materials today allow us to create the double meaning of the roof at the Pavilion – invisible protection without limitations.
It is interesting that an important agreement in our negotiation with the City of Bochum was that they would build the main construction for the Pavilion and we, Aktionsteam, would make the roof and other elements, like the kiosk box and furniture, ourselves. They were not interested in financing the roof. Given the metaphorical meaning of the roof, their political decision creates its own meaning, which I believe they should be more aware of.
The *Community Pavilion – Brunnenplatz 1* is built as multipurpose space. In its simplicity it has a lot of potential. As I have already described in the previous text it should be able to host the

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70 Hustadt Episodaire: Photo archive, 82 - 83.

71 Hustadt Episodaire: Community Pavillion, Plans, 72 - 73.

whole network of activities that has been suggested by the inhabitants themselves: a summer kitchen, seating places, a small performance stage, an outdoor cinema, an info wall, an herb garden, and a small storage space which can became a puppet theatre, or a bar. The idea was to create a place that could generate community(ies) and inspire everybody who lives in the neighbourhood. The Community Pavilion offers various possibilities of use for different groups of people from children and teens to adults and elderly people.
Alongside the Community Pavilion we discussed the Activity Plan (User's Manual) and time planning or programme for the near future. The decision was that although everyone is welcome to use the pavilion we did need a pavilion keeper: a guardian who would supervise the use of the pavilion, who would take care of the pavilion and also contribute to its activation. In this case we needed to turn to one of our formal organisations (NGOs) in Hustadt to take the pavilion into their legal space: IFAK, UmQ, and Förderverein were the candidates. At the time UmQ (University meets Querenburg, an Association for Street Culture) reacted very fast with a satisfactory response – a legal document formulated by Rolf Haarmann, who was together with Philipp Unger one of the founders of UmQ. And at the end, Philipp signed the contract with the City of Bochum to become the official Community Pavilion caretaker[72].
The idea of the Pavilion was also to become a hub for all loose organisations in Hustadt as a place where they could present their activity in public and become visible. The building was part of a public art project produced for the public domain and is therefore the responsibility of the City of Bochum who, according to our contract, has to maintain the work. In this case they have to be in permanent connection with UmQ and Aktionsteam.

Process: Negotiations
Meanwhile other members of Aktionsteam had been asked to sign a "Letter of Intent", which had been conceptualised via SUB by the City of Bochum. This request caused much discussion within the Aktionsteam, since somehow it didn't feel right. Although the "Letter of Intent" wasn't legally binding, some members of Aktionsteam didn't feel comfortable signing the document, especially in relation to the recent history of our relations with the City of Bochum.

"We have done our job, and we have done it well! Why wouldn't they simply trust us that we will continue working with our voluntary activities in relation to the Community Pavilion? Why do we need to sign yet another document?"

We started to feel pressured because of the way it was communicated to us. We felt that we were not worthy of being trusted. By that time we had managed to organise ourselves from scratch, to make the whole programme of actions over the summer, and to get a building permission for the

72 Hustadt Episodaire: Photo archive, 88.

Community Pavilion. We were determined to continue, but under our own conditions and time. But without the "Letter of Intent", the planning authorities couldn't present the "unplanned project" to the city politicians – this seemed to be the only back up argument for them. And as we wanted the Community Pavilion to be built, we signed the letter. This moment was quite stressful for our group. It also brought up a lot of heated discussions and arguments. This was also the moment that some active people left the group. The project continued, but a lot of energy was lost because of the lack of trust – trust in the people. This was also one of those moments when I as an artist realised and started to feel the bureaucratic power of the official politics, manoeuvred by the city authorities.

This is the point when one can observe the clash between the official, regulated life, which no longer has any understanding of reality, and the very simple and basic human behaviour.

Then came the next memorable moment when the politicians created an absurd situation. As the artist who had managed to fundraise the money to be able to finish the building of the Community Pavilion, I had to propose the donation of that money to the city.[73] This was first presented as a formal, insignificant procedure, which later on escalated into a big political fight between the Social Democrats (SPD), who where in the power position in the city government, and the CDU (Christian Democratic Union), who was the strongest opposition party. Within the seven-month procedure, during which they not only lost my letter, but many other odd things happened, they finally managed to place the question of donation on their parliamentary agenda and, after a long discussion, the CDU still objected to the donation with the argument that the donation is exactly the amount of my honorarium (?) and that the pavilion had already cost too much money. In the newspaper interview they even suggested that it might be better to just turn it down. In one gesture they manage to swipe away two years of efforts, not only mine, but also those of the people who worked with me including the SUB, the city planners, and the local NGOs.

(Hustadt Episodaire: Video Archive: "Rathouse", 5 min.)

This was the highest level of absurdity I have ever experienced in my life. I couldn't believe what I saw and heard. In this case the city government clearly acted irresponsibly and abused the political power over the citizens, using our project as a subject of their political battle, not even knowing what it was about. I had an impression that they even didn't know what kind of place Hustadt was. They didn't know the people who were living there. They didn't know what it meant to finally be able to do something in Hustadt. It took us a long time to bring our project to the point where people, not only Aktionsteam, started to see it as a positive contribution to the future of the place. And the situation was still very vulnerable. The process wasn't finished

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73 Hustadt Episodaire: Letter to the Mayor, 6 October 2010, 112.

at all. Because of political ignorance and administrative laziness we had to wait for half a year to be finally allowed to finish the Community Pavilion. We had to wait for their confirmation to accept my art donation to be able to use the finances that I had collected from various sources to build the roof, to make the furniture, and finally to open the Community Pavilion for the Hustadt residents.

The level of political ignorance and irresponsibility at this point was beyond rational. They were simply blind. Blind for power and success. They didn't inform themselves properly about the project but just ran over it in the name of the political advantage they might win – if at all. It is interesting as well how they managed to manipulate one of the regional newspapers, *Ruhrnachrichten*, which published an article in their favour (without any major research!)[74]. This alone created a lot of damage on all levels within the project in relation to the Hustadt public. However, to my surprise, people who knew about the project, who were living around the Community Pavilion, who were seeing us working on Brunnenplatz, they didn't care what the media was writing. They were already used to hearing the judgemental opinions from politicians about Hustadt, for them that was no surprise.

Still this wasn't the end nor was the Hustadt drama complete. I would like to remind the reader at this point that this was the time of *Sparprogramm* – the 2010 savings programme in Germany during the second year of the globally announced economic crisis that has touched Bochum and Hustadt as well. Obviously, this was also a great excuse for a political battle between those in power and the opposition about who has the right to spend what money, where, and why.[75]

Process: A Bureaucratic demand: "Where's the artwork?"

The City of Bochum, as with all other cities in NRW, had to produce a report about its previous year's spending (from 2008 to 2010). The report was written up by the *Rechnungsprüfungsamt*, the Regional Audit Office. Although at this stage the *Hustadt Project* and Brunnenplatz re-design were by no means finished yet, we all had to present our expenses. Officialdom expected an itemised and detailed list of costs, regardless of the fact that there was some way to go before wrapping up the project and having precise figures at hand. A group of officials from NRW Audit Office (Kurt Buchner, Alfons Jost, Monika Becker, Thomas Fründ) wrote the report. They never talked to me or even consulted with any of us in the Aktionsteam. They didn't even visit Hustadt to see what the project about, to perform an onsite evaluation of the problems, difficulties, or

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74 Hustadt Episodaire, "Finanzloch in Pavillon," www.ruhrnachrichten.de, 23 May 2011. http://www.ruhrnachrichten.de/lokales/bochum/Finanzloch-im-Pavillon;art932,1293700. Just after publishing the article "Finanzloch in Pavilion", Susanne Breindenbach took action and created a counter event in favour of our project, published in Ruhr Nachrichten.de. Benedikt Reichel, "Rückenwind für den Gemeinschaftspavillon," www.ruhrachrichten.de, 30 May 2011. http://www.ruhrnachrichten.de/lokales/bochum/Rueckenwind-fuer-den-Gemeinschaftspavillon;art932,1301650.

75 http://www.steuerzahler-nrw.de/Ein-ehrliches-Sparprogramm-muss-her/21048c24530i1p134/index.html.

hurdles we faced. They didn't bother to ask about the history of the project, to inquire about the process, to question why we were stuck in the process of finishing it. They simply wrote a report on the basis of legal documents (the Contract and the Project sketch) and an incomplete financial outline, the majority of which was mostly appropriated and twisted, in the least, simply wrong. For example, they didn't recognise the costs for the work that I paid to some members of Aktionsteam when they had done some technical jobs for the project, as well as they simply dismissed a fee that had been paid from the budget to galerie m for the media work, or the monthly rent I had to pay for the apartment in Hustadt. They completely eliminated the fact that I had to stretch the budget I got for nine months into three years. That was of no importance for them.
They produced a report entitled "Assessment Report of the measure 'Artist in Residence' for the transformation of Brunnenplatz, Hustadt by Audit Office NRW"[76], which, after writing a 14-page-long analysis claims that I as a contracted artist hadn't yet produced any *zeitgenössischen Kunstwerkes*, "a contemporary artwork". Therefore, they were asking the Amt 60 (the Financial Office at the City of Bochum) on what grounds they had paid me the money.
This report in itself is an interesting image of a typical conflict and misunderstanding between life (art of life) and governmentality[77], between the bureaucratic processes and their legal mind in relation to the production, not only of art, but also of democracy and freedom of speech. It strikes me on several levels, which are related again to what Foucault talks about in his lectures *The Government of Self and Others*, where he is elaborating on different forms of *parrhesia*, truth telling, a freedom speech, or as he would say to "one's being-in-the-world, to one's socio-political existence"[78]. He is exploring *parrhesia* from Greco-Roman Antiquity migrating from philosophy to theology in the Middle Ages and then again its re-appearance in Modernity. *Parrhesia's* evolution can be traced through its relation to philosophy regarded as "an art of life" *(techne tou biou)*[79] which is an interesting analogy if we keep our incident with the Audit Office in the back of our minds.
When Foucault talks about *parrhesia* he talks about the problem of truth. He talks about ethos and politics or ethical politics which has been formed in the ancient world through the relationship to self, the complex of experiences linked to the care of self – as Foucault shows was connected to the government of others. Foucault's ethical politics is a politics of the care of self. This is an important concept worth remembering further on in this dissertation when I'm talking

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76 *Bericht über die Prüfung der Maßnahme „Artist in Residence" im Rahmen der Umgestaltung des Brunnenplatzes in der Hustadt Rechnungsprüfungsamt NRW* [Assessment Report of the measure "Artist in Residence" for the transformation of Brunnenplatz, Hustadt, Audit Office NRW], Appendix 4.

77 Michel Foucalt, *Power*. *The Essential Works of Foucault, 1954–1984, vol. 3)*, ed. James D. Faubion, trans. by Robert Hurley. (New York: The New Press, 2001).

78 Ibid.

79 Michel Foucault, *Fearless Speech*, ed. Joseph Pearson (Los Angeles: Semiotext(e), 2001).

about social and political awareness growing from the self-awareness and the necessity of the artist's autonomous position or independence that is related to the free-(ethical) speech, especially mobilised when related to projects beyond the art context (gallery, museum). An artist can be understood as *parrhesiast* who risks truth telling in a pact with herself that brings to life what is put forward as truth. However, typical for our parliamentary democracy, there is no *isegoria* (not even at Brunnenplatz) where *parrhesia* arises in an autocratic polity where the issue is one of engaging in persuasive as opposed to political *parrhesia*, where one attempts to guide the one in power, or failing that to courageously speak truth to power even perhaps at risk of one's own position.[80]

An interesting point here is that the governmental institutions in our present democracy seem to take the stance of representing the ultimate credibility without any doubt. The written report tells the autocratic truth about a specific subject and as the subject concerned – I have no chance to object. In the report it sounds as if the artist is a fictional – non-existing entity since she was never consulted or even informed that there is a piece of writing with possible legal consequences out in the world about her work. And she has no right to object either. In this case the artwork is understood as a definition produced by an official documentation without any right for "telling the truth". Therefore this research, this dissertation, is the only platform where it is meaningful to bring the incident back to life and discuss its impact in a wider sense as a symptom of contemporary governmentality.

Jobsworth[81]: Where is the artwork? There is no artwork? What have we paid for?
Parrhesiast[82]: The artwork is a concept.

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80 Michel Foucault, *The Government of Self and Others: Lectures at the Collège de France, 1882–1983,* ed. Arnold I. Davidson, trans. Graham Burchell (New York: Palgrave Macmillan, 2010).

81 *jobsworth* | ˈdʒɒbzwəːθ | noun Brit. Informal an official who upholds petty rules even at the expense of humanity or common sense.ORIGIN 1970s: from "it's more than my job's worth (not) to". A jobsworth is a person who uses their job description in a deliberately uncooperative way, or who seemingly delights in acting in an obstructive or unhelpful manner.

The term became widespread in vernacular English through its use in the popular 1970s BBC television programme *That's Life!* which featured Esther Rantzen covering various human interest and consumer topics. A "Jobsworth of the Week" commissionaire's hat was awarded each week to "a startling tale of going by the book".

82 "The *parrhesiast* is the one who speaks the truth as *ethos* and speaks in her own name. The *parrhesiast* has an obligation to use language to articulate the truth she knows, and the language she uses is defined by its clarity and its directness. In speaking truth as *ethos* the *parrhesiast* says not what will be, not what is, and not the tradition, but reveals to the listener 'who he is', the listener's *ethos*, by speaking in such a way that the listener is thrown back upon himself. In other words, the *parrhesiast* does not tell the other who he is objectively. Rather, the manner of speaking in *parrhesia* provokes the listener, brings the listener into a new relationship with himself. And unlike the prophet who

Jobsworth: What do you mean? It does not exist – there is no substance to it?
Parrhesiast: There is a process set up, and there are relations established among people. The "sculpture" you demand is less an "object" than an activating process, a flow of connectivity and awareness between residents, it is a "social plasticity" contributing to "moulding and shaping experience, attitudes and thinking."
Jobsworth: We cannot evaluate that. There is no tangible quality to it. Relations are abstract and impossible to put a price tag on them.
Parrhesiast: Indeed! Very true! The relations established are priceless.

This is a typical absurdity created by the processes of bureaucracy, processes which are alienated from real life and in terms of the production of everyday life reality cannot think in a frame without or beyond regulations. From the bureaucratic perspective, the creators of the report produced a fact-based interlay based on documentation and took the right to create a strongly opinionated judgement which affected and produced real legal consequences. There's no longer any question why this report needed to be produced and what was its purpose. There was no question about the consequences of the production of this document. It was simply there and placed in public without any consultation with the subjects involved. There is a "strangely secretive dimension" to their ways in which they go about their business. I was kept totally in the dark about their proceedings and the report and its findings.
I learned about this report from some of the members of Aktionsteam who pointed out its existence to me. Nobody from the City of Bochum had informed me about it. Not even SUB, who was supposed to communicate all the information between Hustadt and the city. I knew that the report would be produced, but hadn't been briefed about the process of how it would be done or the function of it once it was done. I didn't really understand what it was all about, namely because I hadn't been informed. It all seemed to be taking place "behind closed doors". The report certainly didn't do our project any favour. Nonetheless, some members of the Aktionsteam did understand the politics behind this report and many others were just too much involved to bother. Still, it was no small thing and we discussed the Assessment Report in our meeting. It made us all very angry and upset, not because of their question, but because they didn't recognise our work to date and the effort that we had already made.
The last two pages of the Assessment Report are dedicated to the Answer to the Audit Office which was written by the city officials as an attempt to find a legal solution for the problem. The author of the answer, Rolf Hunger, claims that they understood the fact that Community Pavilion itself was not an artwork but part of a larger artistic concept which had been accepted into the

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leaves the others with the task of interpretation, the *parrhesiast*, whose meaning is all too clear, leaves the others with the difficult task of accepting the truth." - Edward F. McGushin, *Foucault's Askesis: An Introduction to the Philosophical Life* (Evanston: Northwestern University Press, 2007), 10.

re-design plan for Brunnenplatz and built in the frame of the urban regeneration project.[83] It seems the city was trying to protect the project and themselves in front of the higher powers. Namely, they were accused of building the artwork for the commissioned artist by building the Community Pavilion and that was – as they have interpreted – not part of the initial contract. It was all very confusing, really. What happened in reality is that I (with Aktionsteam) produced the concept for the Community Pavilion and provided a major amount of work and funding to finish the structure. That fact wasn't important to the Audit Office at all. It was all really absurd! My proposal for the *Hustadt Project* was obviously unexpected and became quite unpredictable as it developed; it was interesting for the City of Bochum, yet what was going on was extremely risky. After half a year of discussion, the city officials had taken the risk to dip into a pool of unforeseen situations. However, they hadn't thought about the consequences of the many questions and situations that the whole process of the project had meanwhile produced. I guess they were not aware of the fact that also within the public art genre contemporary art production has shifted and developed its discipline. They didn't envision such an approach as a possible answer to their invitation.

To calm down the officials in the National Audit Office and the politicians in the City Hall, Dr. Kratzsch (City of Bochum), asked me to write my own Report on *Hustadt Project*. I felt like I had to produce just another document that would end up in the city archive. I decided not to write a document but to compose a 432-page documentation of the entire Hustadt Project in two editions: printed correspondence, documents, and photographs of the whole process. The documentation was bound together into an office binder in order to use the form of representation as a language of bureaucracy so that the officials might finally understand what the *Hustadt Project* is about.

Participation: sustainable relations

LOCATION: CAFÉ HU_[84] I speak in my broken German again and I'm meanwhile thinking if anybody understand what am I trying to say or… they are just tolerating me? They are very polite they are just smiling at me!

People have gathered in a newly open space at the ground floor in one of the former apartments overlooking Brunnenplatz, which has been changed into a public facility – a café, painted in very bright colours. *Wonderful, very special, crazy!* – I invited a friend of mine, Mari Rantanen, a Finnish painter living in Sweden, to work with me on its design. We had our first painting action at the end of July 2010. All done for fun – with hours of voluntary work, as cheaply as possible, but it looked great! Fun aside, it still had a very serious concept in mind: to help Matthias Köllmann,

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83 *Bericht über die Prüfung der Maßnahme „Artist in Residence" im Rahmen der Umgestaltung des Brunnenplatzes in der Hustadt Rechnungsprüfungsamt NRW*, Appendix 4, 15–17.

84 Café HU is a derivative of the *Hustadt Project*.

one of the members of Aktionsteam to create a place for meeting and work, a platform that would possibly generate jobs in an economically devastated neighbourhood where no private investment could survive. The idea was also that HU Café would be compatible with the Community Pavilion as a kind of winter/indoor meeting place but run as a social project by Matthias Köllmann.
I've already written about the idea of opening up the ground floor spaces into Brunnenplatz – the public square with facilities serving the neighbourhood already in the section "Process: Hustadt Project". But just to make a small reminder at this point, Aktionsteam suggested already at the beginning of our project to VBW to change the addresses of those spaces by the name of the square which hasn't been "on the map" until now however it exist since the 1970s. So we got Brunnenplatz 1 (which is the address of our future Community(ies) Pavilion), we have got Brunnenplatz 2, 3, 4, 5, 6, etc.; spaces on the ground floor suited for public services open to the main square.

The idea is to make the square more alive and even domesticated by having the direct access to the square from the ground floor apartments.
The new Café HU address is therefore: Brunnenplatz 8.

Dear Ladies and Gentleman, dear Neighbours, dear Guests, this is going to be a new café in Hustadt! But not the kind of café that you are used to visiting in the city. No, this will be a work place, a meeting place, a discussion space, a lecture room or a party place … which can be rented out for meetings and workshops, for birthday parties, for serving the needs of the neighbourhood. It will be rented out for a small fee just so that the place can survive. The idea is to develop a place which can use the potential of Hustadt, a microcosm of the world. I know women in Hustadt who can make the best Falafels, Labne, homemade Hummous, Makaneek, Kaftas, Balklawas, just name it, and who can use their skills and knowledge within the Café HU project. There are other people in Hustadt with other talents and knowledge that other places would not have, which makes Hustadt special. The Café HU can become a place where all those potentials can be developed further and possibly make your own future, which is also the future of Hustadt, better!

The importance of the HU Café is that it is a direct derivative of the *Hustadt Project* and has an ambition to become an economically sustainable platform to create jobs for people in Hustadt. The Community Pavilion is an open public space, which became a small cultural institution. It can generate jobs only on a project base; the keeper, Philipp Unger and his association UmQ, has an opportunity to apply to various cultural foundations to get the finances for running the place. Still both places are creating specific relations with people in Hustadt that are very tight but very different from each other. That depends on the personalities and their reputation in Hustadt. It seems that Matthias Köllmann who is running the HU Café (now called: HUKultur) is somebody

who is well-connected to the migrant population in Hustadt and enjoys a high level of trust among them. On the other hand Philipp Unger/UmQ is much more distant from Hustadt and is well-connected with Ruhr University Bochum (RUB) and in particular the Querenburg population. Both of them and other members of Aktionsteam are still engaged with the regeneration project in Hustadt that will finish in 2014 and it seems that their motivation hasn't ended with my departure from Hustadt. However, the financial situation isn't easy. The regeneration project was developed by the city and state authorities, whom we all hope will be able to support and maintain the investment that they have made. Not only in terms of the Community Pavilion, but also in terms of the relations that we have worked hard to establish within the *Hustadt Project*. Relations that, if nurtured, can potentially positively affect the lives of all Hustadt inhabitants for the better.

The *Hustadt Project* itself demands further intensive interaction and participation. It requires to be taken care of, not only as a public place but also as a place for activities, and the relations that have to be maintained. The *Hustadt Project* is not a temporary project but a project in process that should last for awhile and develop relationships with the place and the people living in the neighbourhood. Therefore, it needs intensive support and engagement. I can only wish that this project will generate a desire for people to get involved and take care of it. I can only wish that this project will possibly generate a new reality, new beliefs in the future for many in Hustadt, as well as for some of them to create platforms where they can start their own existence. That has already started to happen. It is my expectation that the city authorities and housing corporations in the neighbourhood will be able to understand this project as a generator of a better life for people who are already living in Hustadt. Therefore they should start supporting those who are trying to continue what the *Hustadt Project* has begun. They should understand that what this project has created is not an art object but several relational platforms that need to be maintained and continued. The fact is that everybody, the people living in Hustadt as well as the city and housing corporations, will benefit from it. The sustainable participation can only happen when all the actors are involved, running a constructive and continuous dialogue.[85]

Participation: ad continuum

The *Hustadt Project* will probably never end. It is a project in permanent development started as an art project but taken over by the locals who are transforming the project into many things. This characteristic of the project is one that I was hoping for. At one point in the development of the project it was necessary to hand it over to the others.

The meaning of this kind of project is that it generates a kind of movement in space that generates change. Change that is possibly positive for all, which of course is never the case. The *Hustadt Project* has definitely generated some change for people living in Hustadt and I hope it is a

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85 Apolonija Šušteršič, "Platforms of Relations," *TWINS* publication (Essen: European Culture of Capital Ruhr, 2010).

constructive change.
My departure from Hustadt was planned after the inauguration of the Community Pavilion with the Hustadtteilfest 2011, which was this time in September – again after Ramadan.
However, we were busy with finishing the Community Pavilion over the whole summer. We built the roof, the furniture, and the kiosk box. We re-planted our garden into new garden boxes at the pavilion. And we attached a big bright address on the blackboard: BRUNNENPLATZ 1. It was a lot of work and again many people from Aktionsteam and Hustadt came to help. Matthias Köllmann, who had already opened his HU Café, was the most engaged and reliable partner in the team organising and working on the production. The other production partners were people from Wohnheim Hustadtring who produced our tables and benches. The work situation was similar to the one we already experienced while building the Temporary Pavilion a few years ago, however, now our goal was to finish the building as soon as possible and give it over to the residents for their everyday use.
Working outdoors again, being exposed, and in public we could sample all kinds of opinions about the re-building of Brunnenplatz. And of course, some people were very happy that it was finally coming to an end and they would be able to use the space, and others were criticising the design and were tired of the whole noisy building process. There was certainly no one common opinion about the Community Pavilion but whatever it was, as soon as we cleaned the space of the working tools and materials, it was immediately taken over: by kids and their parents and everyone else.

Participation: Hustadtteilfest 2011[86]

"What are we doing this year? I'm new here as you know." Ayse asked me.
"Well, we are finishing the Community Pavilion so it will be open and in use for the Hustadtteilfest. I would like to make a special event to mix contemporary art and community life. What do you think? A recipe for a cultural clash? " I replied.

This was my third Hustadtteilfest that I had helped to organise (I'd designed a poster already for the last two festivals). This one was special for me and therefore I made a big effort. I worked on the programme together with IFAK, which became my surrogate home. I was always invited to come for breakfast, parties, or just everyday coffee. The women from IFAK adopted me and at the end of the day IFAK was also a very active partner at Brunnenplatz during the whole project. Like every year at Hustadtteilfest, IFAK makes an open call for participation. Anyone who is interested to participate is welcome. There are many singing and performing groups in Hustadt and the programme can easily be fulfilled. However, in my last year in Hustadt I had asked for some more attention. I wanted to compose a programme that would somehow mirror and summarise

86 Hustadt Episodaire: Press Release: HU_stadt Project: Community Pavilion – Brunnenplatz 1, 132 – 133.

the *Hustadt Project*. The Community Pavilion was to be used in all possible ways to demonstrate what the structure offered and how it could be transformed into different situations for different publics.

I invited my friends from the art world to join me for this celebration. They all had a meaningful and directed role in the whole concept of the programme[87]:

- Barbara Steiner, a curator with whom I worked on the project *KAFIČ* in Leipzig, came to make an opening speech together with other official representatives (the Mayor of Bochum, the Slovenian Consul, the director of IFAK, the director of VBW). I also asked her to prepare a lecture about public art in the evening.
- Kees van Zelst, a musician and sound engineer, whom I asked to work on the sound for the festival, as well as on the recording of the whole programme.
- Gitte Villesen, Melanie Manchot, Pia Rönicke, Lasse Ernlund Lorentzen, Dario Azzellini & Oliver Ressler, and Mischa Kuball, whose films and videos represented a complexity of themes and moods that could somehow also be applied to and speak about the *Hustadt Project* and its place.

Myself, I presented a short Hustadt Trailer that announced a film to come. However, instead of the film I created the "Hustadt Episodaire" – an archive about the *Hustadt Project*, which is also a part of this dissertation.

The entire programme was carefully conceptualised in its direction and in cooperation with IFAK and other participants.

The festival took place over two days and started with a Press Conference in the morning of the first day. I had insisted to organise and direct the Press Conference myself when the city (via SUB wanted to organise it for the opening of the Community Pavilion). The Press Conference was staged in the pavilion at the big table like a discussion – the final discussion between Aktionsteam and the City of Bochum. We invited all those people whom we had met during the 3-year project to meet with journalists and the Hustadt public.

> *Dear Dr. Kratzsch[88],*
> *The* Hustadt Project *is slowly coming to the end after 3 years of very intensive work. As I already informed you in the last letter (sent by e-mail on June 27th) I'm planning a Press Conference with a round table discussion on:*
> ***September 23rd at 11.00 hours.***
> *Therefore I would like to invite you to actively participate in our discussion, which will be moderated by Ria Jansenberger, project leader at TWINS programme, Ruhr 2010 – Euro-*

87 Hustadt Episodaire: Hustadtteilfest_Program_text (German), 125 – 128.

88 Dr. Ernst Kratzsch, Head of the Building and Housing Department – Baudezernent, Bochum City Council.

pean Capital of Culture.
Other invited participants are: Dr. Kreamer (VBW), Matthias Köllmann (Café HU), Philipp Unger (umQ), Alexander Kutsch (SUB), Claudia Buning (IFAK) and Christine Wolf (Wbp).
We will be discussing questions related to the Hustadt Project such us:
- The role of the artist within the urban re-regeneration programme (expectations and fears).
- Participation as a form which leads towards democratic decision-making: who is deciding about what and when?
- How to perform sustainable participation? How to support the socially engaged actors who have proved during the process of the project to be extremely important for further development within the neighbourhood?
The discussion will be recorded and will become a document of the Hustadt Project.
If you need more information don't hesitate to contact me.
In the attachment you will find my reflections on the Hustadt Project; written material as the basis for our discussion.
I kindly ask you to reply to this invitation as soon as possible.
Looking forward to hearing from you.
Sincerely yours,
Apolonija Šušteršič

Aktionsteam had the opinion that this was the last chance to speak openly and honestly about the whole process and ask the questions that were never really answered. I wasn't sure that we would be able to get to that point in a short one hour talk about the project that took us three years. But indeed, some issues got opened up and, in a moment of weakness, some people said what they thought. There was still a lot of anger in the air from all those past events concerning political manoeuvring around Hustadt and relations between the city and the *Hustadt Project* – Aktionsteam. Meanwhile, Dr. Kratzsch was in the process of a public hearing about the *Hustadt Project* and had to defend himself and his decisions in front of the politicians.
It was interesting to observe the emotions on both sides of the table. We were all very happy that we finally managed to "finish" the *Hustadt Project*, however, everybody had a bit of a bitter memory and a sad face about the recent past and was also wondering about the future. The representative of the city authorities, Dr. Kratzsch, admitted that they didn't realise what it meant to invite me as an artist into the project or the greater regeneration in Hustadt. They were a bit naive concerning the idea of participation as well. They realised that it takes much more effort and energy as anybody could imagine and probably in the future of the *Stadtumbau programme* they will not be able to afford to support these kinds of participatory processes anymore. They take too much time, too much effort, and create a lot of extra problems. Hearing this was quite disappointing, but such a predictable prophecy, that it made me think. Do we have time and

money to afford democracy at all?

Despite everything we were all secretly proud of what we had managed to achieve up until this moment when we were sitting around the public table in a public space with Hustadt listening to us.

For the opening event I prepared a Film Programme with a collection of art videos and films. The Hustadt Film Programme was the last act of the *Hustadt Project* and at the same time also the beginning of Hustadt Film Festival, which will continue its work in the future in this newly opened Open Air Cinema.

The inaugural film programme was composed of films and videos which discuss topics that *Hustadt Project* had already been addressing throughout various small projects throughout the entire three-year production process. It questioned the idea of community and its self-organisation (Oliver Ressler, Melani Manchot); migration as a central element of contemporary existence manifested though movement and transition; the gaze of a traveller (Lasse Ernlund Lorentzen); as well as the perceptions and relations that we create with the other and otherness (Gitte Villesen) when we are confronted with something new or different. Hustadt is an international place, a multicultural neighbourhood with a very mixed population coming from all parts of the world, representing various life styles, beliefs and cultural backgrounds. However, the main population comes from so-called Kurdistan (a country that doesn't exist on the political map) and brings to this place its own joy and sorrow as Pia Rönicke (with Zeynel Abadin Kizilyaprak) describes in her film: *A Usual Story from the Unknown Country*.

Most of the artists whom I invited to Hustadt also joined the screenings and talked about their films. This was certainly an important contribution to the whole event, which was much appreciated by Hustadt residents. Certainly one cannot say that there was a big audience, but in my opinion, even a small exchange from both sides makes a big difference.

The next day we started with the official opening: with a welcome address and speeches. This was my last chance to say what I wanted to say to the Hustadt people[89].

I first shortly presented the *Hustadt Project* and the Community Pavilion as well as the whole festival programme with the art-video extension, which is the new contribution to the Hustadtteilfest. I pointed out the lecture from Barbara Steiner about public art and a discussion with artist Pia Rönicke and Kurdish writer Zeynel Abidin Kizilyapark. At the end of my speech I could not resist pointing to the question of the value of the Community Pavilion. During the days prior there had been somebody (presumably from the Hustadt – garden city) distributing flyers around central Hustadt, which were mentioning the costs of the pavilion. The flyer was questioning the spending of the money, which should have been spent in a much better way to re-new the *Bürgersteig* – the footpath between central and garden Hustadt[90]. Indeed the *Bürgersteig* – a

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89 Hustadt Episodaire: Opening speech */ Eröffnungsrede (in German),* 135.

90 Hustadt Episodaire: Protest flyer, 145.

connection between the two places – was really missing. Not in a physical way (there were many paths and ways connecting the two places) but in conceptual way, in which the population from one place would start to accept and understand the population of the other.

"I do hope that Der Wert des Pavillons – the value of the Community Pavilion is not only 190,000 EUR, but much more when we 'calculate' the price of all the voluntary hours, discussions, and negotiations but most of all the friendships that have been made during the process of the Hustadt Project …. Abschließend möchte ich nun offiziell den Pavillon an die Nachbarschaft übergeben – stellvertretend dafür bekommt Philipp Unger die Schlüssel für den Pavillon." / "Finally, I would like officially to hand over the Community Pavilion to the neighbourhood – to representative Philipp Unger, who will get the keys to the pavilion."

“LET’S TALK ABOUT OUR CONCERNS!”

My very first text for a catalogue was a conversation with Dan Graham. He is an American conceptual artist best known for his pioneering advances in video art as well as his performance and architectural installations, which facilitate specific interactions between viewers.

This is a continuation of our discussion many years later. We used to fax to each other back in the days before Internet. We wrote to each other about our ideas for new projects, newly published architecture or art books and music. Dan Graham was my teacher. What I learnt about art in my very early stage of trying to transform myself from a fully educated architect into a contemporary artist, I learnt from him as well as from my colleagues at the Rijksakademie van Beeldende Kunsten in the mid-1990s, where I studied for two very short years.

A coffee conversation with Dan Graham:

Dan Graham: My work is more and more involved with Impressionism. People lie down on the grass and have a picnic …

Apolonija Šušteršič: Excellent. But what about you? You never lie down and relax. You are just “on the road”. Working wherever you are invited to make another glass pavilion in a new situation.

D.G.: No, not anymore. I have almost nothing to do!

A.Š.: Hm. That’s not true.

D.G.: What I like most is architectural tourism. And I think our relationship began with my education about architecture.

A.Š.: And I was learning about art from you!

D.G.: I was buying all those architectural books that you could not afford, remember?

A.Š.: True. Can we talk about our common background? Do we share any common interests?

D.G.: I think they are hedonism and communitarian socialism. You told me that Tito was a hedonist and you grew up in Tito’s Yugoslavia. That is also where your interest in the community comes from, right? And in my case the communitarian socialism comes from Franklin D. Roos-

evelt and from my mother who was very involved in educational programmes. But instead of a sociological critique I think we have to go back to post-World War II …

A.Š.: (*Laughs*) You have a good memory. Yes, I did say that, Tito was a hedonist, or at least a *bon vivant*. I'm just missing some hedonism in my own life.

(*Dan makes coffee and we look into his collection of architectural books and music: The Fall are always great, The Feeling, and the last new CD by Ray Davis: The Working Man's Café …*)

D.G.: And you don't have Dan Graham's Greatest Hits vol. 1, 2 and 3? As soon as I get them done I'll ship them to you. But the deal is … Here's the coffee; it's called Peet's Coffee, something they don't have at Starbucks. You know there are several of my favourite architects who were interested in communitarian socialism like Lina Bo Bardi. When we look at her … I think that her architecture deeply influenced Gordon Matta-Clark … the other big influence was Hélio Oiticica, who took a lot of cocaine and lived in New York. I also think that Matta-Clark's work was political, not formalistic as many people would think. His work was agit-pop. His art works were anti-monuments. I wrote the first article about Matta-Clark[91], I re-discovered him. But I think the architects and artists are just taking the formalistic aspect of it.

A.Š.: I'm not so interested in formalistic aspects. There is more there than just formalism.

D.G.: I got interested in Matta-Clark. He and I share a common background. He studied at Cornell and he read the architectural journal *Oppositions*. We were both interested in architecture. Aldo Rossi published parts of *The Architecture of the City* in *Oppositions* at the time. Back then I was reading Aldo Rossi's books, which also had a great influence on my work. So *Homes for America* (1967) and the Dia Art Foundation piece (*Rooftop Urban Park Project,* 1991) are really about the city plan. But I think that Matta-Clark was reading the same thing. We both saw the *Benacerraf House* (1969) in Princeton from Michael Graves where he cut away an existing house to show the structure.

A.Š.: Michael Graves was a great architect at the beginning. But later on he became a bit too decadent, too formal, and perhaps too spectacular. However, I give him credit for trying to develop a language and products to reach a wider public not just exclusive "architectural collectors". It is really important how we set our own concerns in relation to the world around us, isn't it?
What is important to you today to address in your work? I would like to talk about our common concerns.

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91 Dan Graham, *Rock my Religion,* ed. Brian Wallis, (Cambridge, MA: MIT Press, 1993), 194–205.

D.G.: Well, one part of my work would be looking into museums: museums as gardens and gardens as museums. First, museums were Renaissance gardens, which were like Disneyland, as we know today. They had the archaeological digs, they were allegorical, they influenced poetry and philosophy, and of course, they were aristocratic. I started doing this in the 1980s in France with FRAC (*les Fonds régionaux d'art contemporain*), that is, French cultural institutions in each region dedicated to contemporary art, which were usually surrounded by gardens. So I realised that in Europe the historical overlay was important. But I was also particularly interested in the work I'd done for the Stuttgart Garden Year (*Gate of Hope*, 1993). I used the two-way mirror glass because that was the part of the corporate architecture and the hedge that goes back to the hedge labyrinth placed on the edge of the city – suburbia – and the relationship with the suburban house.

A.Š.: In the hedge pavilion you joined together the two parts of the city: the corporate and the suburban. Not only that, as far as I see your work; you emphasise the use of material: two-way mirror glass, a hedge which is half transparent, perforated metal sheets, a kind of material that creates a specific experience of the viewer's perception. You emphasise the bodily experience, which makes me as a viewer more aware of my own perception. The viewer gets involved, becomes part of your work. Your work makes me aware of my own behaviour and my own body. One becomes aware of oneself looking at one's own image through the image of the others and the environment that is reflected through the mirror. The awareness of one's own self that is produced through the observation of the others and the environment that surrounds one is a strong feeling that functions on many levels. I think this moment leads to the participation of the viewer: one becomes aware of one's own gaze. As a viewer, I produce and create a physical and mental relation to the space by being aware of myself and my corporeality in relation to the others in relation to the place.

D.G.: It plays with the 1960s' idea of self-awareness – consciousness. I got really interested in this idea when I was reading Jean-Paul Sartre's *Being and Nothingness*[92]. I was only 14 then. This is the idea of the mirror stage – in other words – the gaze. So my work is about intersubjectivity. People seeing each other, seeing somebody else and themselves through seeing somebody else, which is described as "the mirror stage".

A.Š.: But don't you think that the awareness that you produce through your work changes the role of the viewer looking at the work of art from a distance into somebody who becomes involved, somebody who becomes aware of his/her own existence and behaviour, somebody who

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92 Jean-Paul Sartre, *Being and Nothingness*, trans. Hazel E. Barnes (Paris: Gallimard, 1943; New York: Open Road Integrated Media, 2011).

at the end of the day is “involved”?

D.G.: Well, I never thought of that. I thought the performance was a cliché at that time and that is why I wanted to do it, since everybody else was doing it. And I was using alternative spaces like De Appel.

A.Š.: At that time De Appel might have been an alternative space but, today?

D.G.: Well, yes, at that time; those kinds of spaces were producing a community; an artist community. The same was true about PS1 at the time; it was a small and modest space. The art world is a community.

A.Š.: Yes, a community, which is sometimes quite hermetic and hostile. How do you experience this community today?

D.G.: Well, with a few exceptions, all my closest friends who are artists have become businessmen. They’re getting so famous that I never get a chance to talk to them anymore.

A.Š.: I guess the community idea has fallen apart on the level of society or it is going through a major change. Everybody is too busy with him/herself! Maybe we can only talk about different loose networks of individuals seeking privacy, something that is disappearing as well. There is a paradox in it.

D.G.: Still, I think one’s background is an important influence on one’s work. I come from suburbia and you as well, right? And that is something one can also see in my work: an interest in garden paradise, in childhood memories. Later, we moved into an upper middle class community in search of better educational possibilities and that was when I fell apart. It was a totally conformist situation. Very alienating actually! But you grew up in Tito’s Yugoslavia.

A.Š.: I grew up in a small town in former Yugoslavia under Tito, yes. I went to a local public school, of course, as did everybody else in Yugoslavia at the time. We all wore the same clothes (well, not really), in order not to stand out. We were supposed to be all the same. On special celebration days like 25 May, which was Tito’s birthday, we would all sing and march wearing red scarves and blue partisan caps. The system was trying to suppress the idea of class division. At least it was not as obvious as it is today. I only became aware of the class society when I went to England for the first time to learn English. I guess I was 17 at the time.

D.G.: In another words; it was a propaganda machine that confused you?

A.Š.: You mean in the UK? (*Laughing*) Well, I guess I didn't question the political system as a child. I believed it was all fine. I questioned my own environment, which was of course part of that system.

D.G.: And your parents wanted you to be educated? They valued education?

A.Š.: Yes. And I loved school but I also always objected to the institution as an organisational system. However, I never properly studied art. But I have been studying architecture … forever.

D.G.: Well, I was a drop out. I was just too problematic. I was almost psychotic. So I educated myself. So did Smithson, who did a correspondence school. Flavin, whose father was a bus conductor, was one day away from being a priest. Sol LeWitt studied architecture and worked for M.I. Pei and did some magazine design. As you see not one of us studied art. But I was learning from other people. I've learnt a lot from you! About architecture, for example. You pointed out the importance of the interior in relation to the body in relation to the outside. It's about perception. It's about the body and the sound. You showed that very beautifully in your video, which you shot in *La Tourette*: built by Le Corbusier and Xenakis.

A.Š.: *MTV for La Tourette* is an old work that I did back in the mid-1990s. I guess I was trying to deconstruct the idea of sound and the experience of sound through architecture. The bodily experience of space must have been an important issue for me at the time.

D.G.: Talking about the interior and the body ... we joined our common interest in designing a boutique for Liza Bruce [*a British underwear designer, AS*] in London, remember?

A.Š.: Oh, yes, I almost forgot about that project. I guess that was a kind of compilation of your works: *Public Space/Two Audiences* (1976), a curved moving mirror-glass wall and my idea of commodification and the transformation of space related to body transformation and perception. We placed the big turning mirror in a way that it could turn into the space, and into the shop window mirroring the street and the people passing by.

D.G.: How do you relate to the idea of the body in your own work? You probably don't think about that issue anymore?

A.Š.: Well, now, I see the body more as a social body and a political body. Back in that time I was very concerned with the commodification of the body; meaning providing a place to sit, to talk, to listen and to be heard, to see and to be seen – to experience the space. The activation of the viewer became more and more important for me, which changed the position of the body into

a social and political body. I started to emphasise the activity and the programme within architecture and the city.

D.G.: Oh, yes, the programme is a very important issue in architecture.

A.Š.: You know I did the project *Light Therapy* (1999) in Moderna Museet, Stockholm. This work refers to the programme of the institution, the art museum (and the mental hospital) in relation to the Nordic context as well as the activity that is replacing the artefact.
D.G.: But you also criticised Rafael Moneo, the architect of the museum, for not having any feeling for the place because he hadn't provided enough light for a museum situated in a Nordic environment.

A.Š.: Yes, I think he misunderstood the context; he provided too little light for the exhibition rooms in the museum and they had to be re-built/adjusted just after the museum had opened.
I also didn't want to see this work only as a critique but also as a possibility to create something directly out of such a misunderstanding. So I don't want to confirm what Andrea Frazer would call "institutional critique". I would like to make a step towards change into a constructive discourse. I don't like to be critical without offering another suggestion. Situations are usually very complex and one has to be able to deconstruct them, to understand them.

D.G.: I know. Those ideas of institutional critique are so oversimplified that they are almost dangerous. One such example from my own practice, which relates to a museum, is the *Heart Pavilion* (1991) in the lobby of the Whitney Museum in New York. I think lobbies are pick-up places! I love museums!

A.Š.: I like museums as well. I like contemporary art museums in fact; I like them as production institutions and laboratories for new ideas where one can also experiment and exercise new concepts for the future society.

D.G.: Hm? What do you mean?

A.Š.: Well, not all contemporary art museums are that fond of being laboratories, of course. Just a few perhaps. Moderna Museet, for example; when I worked there on the *Light Therapy* project with the curator Maria Lind it was like that for sure. The other place I'd like to mention is the Galerie für Zeitgenössische Kunst in Leipzig. Last year I worked on a project there together with my architect friend Meike Schalk. We were working on a project for a café. The project is called *KAFIČ.* Barbara Steiner, the curator and director of the museum at the time, had a very specific idea about the function of the non-exhibition spaces within the museum in relation to

the museum programme.

D.G.: Oh, I forgot that about you. Food is very much your obsession. It is also a female pleasure. Kleenex and some of other female bands like Cibo Matto would describe this as such. Identification as a child with the mother is a very female thing. It is against the patriarchal idea of separation. This is a very important part of your work.

A.Š.: Hm, that's an interesting view on my work! Talking about cooking, I just installed a public kitchen/bar as part of the interior installation in the new Museum of Contemporary Art (MSUM) in Ljubljana. It is part of the old project that I did in 1996 in Škuc Gallery in Ljubljana. Remember? You came then for the first time to Slovenia and had a public talk as part of my project *Case Study: Home* (1996).

D.G.: Oh yes, you took me around to see Plečnik's architecture … (*thinking*). But there is also another person in your generation within the art world who is taking food into museums: Rirkrit Tiravanija, a good example of a misunderstanding of history.

A.Š.: What do you mean?

D.G.: Well, there is Matta-Clark!

A.Š.: You mean *FOOD*[93]?

D.G.: But, of course, people only have historical amnesia.

A.Š.: Hm, that is what I sometimes think about the younger generation as well. But I don't think it is that simple. It is a transformation and re-contextualisation of the historical idea. Cooking is an activity that leads into creating the social space on a very basic and simple level. I made a kitchen as part of the project *Case Study: Home* to emphasise transforming or re-placing a private activity from the home into a public space. Besides, Škuc Gallery used to be a bakery back in the days. But I don't consider the furniture elements (the kitchen) to be the art piece – I consider

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93 The two of them (Carol Goodden and Matta Clark) rallied their friends around the creation of a restaurant named, with typical artists' deadpan, *FOOD*. Taking over the premises of a defunct bodega in the heart of SoHo (and consuming most of Goodden's inheritance), Food became something of a permanent stage for Matta-Clark and numerous friends, while providing reasonably cheap, fresh and healthy nourishment for the youthful contingent of loft-dwellers in a neighborhood with next to no commercial infrastructure. Corinne Diserens, ed., *Gordon Matta-Clark* (London: Phaidon Press, 2003).

the whole project that provides specific social situations as the art project.[94]

D.G.: *FOOD* was not an art piece. Matta-Clark basically just liked to cook.
I'll show you the book.

(*We are looking in his great book collection again.*)

D.G.: Charles Moore was a very resentful person, you know. And I figured out that architects like Bow Wow Atelier, for example, are taking a lot from Robert Venturi and Emilio Ambasz. You know, also my Children's Pavilion was influenced by Ambasz. And I think Ambasz is Superstudio. And when I think about Rem [Koolhaas*, AS*] I see that what he did was take Superstudio and Cedric Price and put them together without politics. I know, this is a nasty thing to say about Rem, but he is taking away the politics from those concepts.

A.Š.: Do you think this is a kind of neo-liberal strategy in general? It swallows something that has an edge and comes out smooth.

D.G.: No, I think there are good Scorpios and bad Scorpios.

A.Š.: OK, and what kind of Scorpio am I? Well, anyway I don't think I'm a Scorpio. I have none of the Scorpio characteristics.

D.G.: Oh, yes, you do! You are very critical! And you come from a culture which is pleasure seeking [the South, the Balkans]. And of course, you work in places like Sweden and Holland where things are controlled. Even in the 1960s as much as the Swedes were involved in exploring sexuality they remained under control, they are Protestant and Calvinist and so are the Dutch. But with your background of Yugoslavian hedonism/communism you are imposing the situation on them.

A.Š.: Dan, you are talking about clichés.

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94 Back in 1996 I didn't know of the work that Rirkrit Tiravanija had done in New York four years before (1992) when he converted a gallery (303) into a kitchen cooking Thai Curry for free – Untitled (Free)*. My idea within the Škuc Gallery in Ljubljana was to change the gallery into a kind of place between public and private referring to the historical context of the place, which had been a bakery before. For me, it was clear that the gallery is a public space but I wanted to create the same kind of feeling of privacy like at home, since the exhibition discussed my/our experience(s) of living in the women's community D66 in Amsterdam for a couple of years. Part of the exhibition was also a kitchen where we baked cookies and made coffee for the visitors.*

D.G.: Yes, I like to think about clichés. They represent public thinking.
(*I show him my latest newspaper that I made as a catalogue for my project* Impossible Retrospective *in the new Museum of Contemporary Art in Ljubljana – MSUM*.)

D.G.: Well, your work reminds me of the earlier work of Michael Asher. When I did the *Public Space/Two Audiences* for Venice Biennale in 1976 he did a piece which was just chairs that should be re-arranged, he installed a room of folding chairs there. His early work really comes out of architecture via Flavin. But unfortunately, Michael dislikes museums, and he likes Buren. I think Buren is simply so a-historical. He says that a museum is fixed. But I think the museum is always in flux.

A.Š.: I agree. The museum should be in permanent transformation; it should be growing and changing as the world outside. The museum should be able to reflect the society outside of its door.

D.G.: Let's go; I want to show you the best bookshop in town and … and we should eat something.

Epilogue I: The relationship between the contemporary art and spatial practice
The conversation with American conceptual artist Dan Graham gives us a hint about the spatial concerns that were developed within contemporary art in the 1960s and 1970s and are still topical today. With this conversation I would like to start up building the analytical ground for the discussion around the case study – Hustadt Project*, which I'm presenting within this research. The best place to start is to focus on the just-past history that has produced an influential change within contemporary art and made a major contribution to the context of spatial practice. Through my dissertation I am arguing for contemporary art's relationship and contribution to spatial practice, as Henri Lefebvre[95] named the interdisciplinary field that constitutes space. In the* Production of Space *he suggests that space was produced through three interrelated modes – spatial practice, representations of space, and spaces of representation. I experience the spatial practice as a conversation platform for different disciplines from sociology, geography, anthropology, cultural studies, history, and the theory and practice of art and architecture to exchange knowledge about the city as a subject. Jane Rendell refers to "such discussions on the urban condition, which have produced an interdisciplinary terrain of 'spatial theory' that has reformulated the ways in which space is understood and practiced."[96] However, I would like to add that a big part of the knowledge, which is contributed on the subject of "the city" comes from the side of*

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95 Henri Lefebvre**,** *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Basil Blackwell, 1991).

96 Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006).

practice – especially from an art practice itself that has exchanged its experience with theory. I would like to argue for the role of art practice in producing its own knowledge and analyse its production within spatial practice.

In the conversation with Dan Graham, I examined various art concepts which have contributed to the formation of spatial practice, as we know it today. It is clear that the spatial concepts within conceptual and minimal art are not only related to a discussion within the art context but they have an ambition to reach out beyond the walls of the gallery or the museum. It is also clear that the spatial concepts within contemporary art have always been influenced by the interdisciplinary discourse through architecture and urban planning, cultural theory or social sciences. Graham mentions the rejection of art education and learning from the social situation, learning from each other, and together with one other developing the ground for art beyond the white walls – out of reach of the art institution, out of reach of the power structures that have been influencing art production through their beliefs. In this respect, artists at that time acted with political and social responsibility introducing a critique of the institution (art and education). They not only understood the space as a physical phenomenon but also as a social and political structure that needs to be questioned. Graham mentions the misunderstanding of Gordon Matta-Clark's projects as formalist actions as, in his mind, they were rather political statements directing attention towards forgotten industrial sites, or housing neighbourhoods in decay. The change of the site of production driven by the artist's self-organisation away from a gallery into the urban or landscape setting possibly changed the position of the artist in relation to the art context as well as in relation to Spatial practice. It opened up another territory of operation that would come to be known as Public Art. However, with this text I don't want to write just another (art history) analysis of the Public Art phenomenon but rather emphasise the singularities that have been important for developing the case study Hustadt Project *within this research.*

As mentioned, the relocation of art production stimulated Rosalind Krauss in the late 1970s (1979) to publish an essay "Sculpture in Expanded Field"[97] *that analysed and explained what had already been happening in the field. Krauss had repositioned contemporary sculpture using a technique called the "Klein" group, in relation to the positive as well as to the negative aspects of landscape and architecture. Within this field, where the central element is a semiotic square, she identified three new sculptural conventions: "site construction" (landscape and architecture), "marked site" (landscape and non-landscape) and "axiomatic structure" (architecture and non-architecture). However, she claims, it is important not to use the square as a map that defines as a finite set of categories but rather to regard it as a mapping that remains open to the emergence of new possibilities. This concept is something to remember in relation to the categorisation of contemporary art and its development as a (non-) discipline. Contemporary art has obviously undertaken various directions, interests, and motivations within its production until today.*

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97 Rosalind Krauss, "Sculpture in Expanded Field," *October* 8 (Spring 1979): 30–44.

Rendell writes about Krauss and describes her work:

> *Definitions and categorizations of art are occurring across multiple disciplines rather than within one, requiring new terms and modes of thinking that allow us to identify the particularities and differences of the various related practices in ways that go beyond opposition. To do this she proposed that we need to understand artworks as products of specific process, of production and reception, that operate within a further expanded and interdisciplinary field, where terms are not only defined through one discipline but by many simultaneously.*[98]

Here we can sense the indication or the multi-disciplinary nature of contemporary art, which has been developing further on through the years in many dimensions. Visual art has not only re-located from its original site of production (from the artist's studio into the art institution) but has suddenly opened up to other forms of expression that might be borrowed from other disciplines and languages beyond sculpture and painting, which have created a specific liberation for the visual art form itself. The expanded field of sculpture, which has obviously been translated into the expanded field of art through the years opened up possibilities for artists without limits which still defines the art context as one of the most liberating platforms of public speech in our society today. That makes art into a borderless discipline within knowledge production that can challenge all other orthodox professions. Freethinking without rules and regulations is extremely necessary to develop a reflexive and critical approach that can introduce something new and innovative beyond the known or accepted. In this respect art, as an independent subject, has all the possibility for analysing and highlighting the situation of our everyday reality as well as speculating and imagining the future. Drawing attention to the wider social and political problems; it might then best be part of the "Critical Spatial Practice"[99] *– a term which serves to describe both everyday activities and critical practice. The term was first introduced in the article by Jane Rendell, "A Place Between Art, Architecture and Critical Theory", and later consolidated and developed in her book: "By stretching and playing out definitions like 'art' and 'architecture', theoretical reflection provides standpoints from which to explore what we might call critical spatial practice."*[100]

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98 Rendell, *Art and Architecture*, 43.

99 Rendell, *Art and Architecture*." I identified an interdisciplinary mode of practice, located between art and architecture, which I termed 'critical spatial practice', to describe works that intervened into specific sites in order to offer both a moment of self-reflection on their own methods as well as social critiques of those sites and their cultural histories and contemporary social uses." J.R.

100 Jane Rendell, "A Place Between Art, Architecture and Critical Theory." (Paper presented at PLACE and LOCATION Studies in Environmental Aesthetics and Semiotics III. In *Proceedings of the Estonian Academy of Arts 14*, eds.

Between the "expanded field of art" and the "critical spatial practice" is about 20 years. In this time, the art practice developed numerous interesting spatial concepts commenting on the subject of "the city". Miwon Kwon describes them in her book One Place After Another*[101], where she analyses and critically examines "site specificity not exclusively as an artistic genre, but as a problem idea, as a peculiar cipher of art and spatial politics"[102]. She analyses and theorises about the various artistic (re)configurations of site specificity, and re-evaluating the rhetoric of aesthetic vanguardism and political progressivism associated with them. She proposes a genealogy of site specificity since the late 1960s, when site-specific art was based on a phenomenological and experiential understanding of site, which acknowledges particular physical attributes of the site (size, scale, texture, and the dimensions of walls, ceilings, rooms, existing lighting, topographical features, traffic patterns, etc.).*

The site-specificity applied as well on familiar sites that form the art's ideological system (from the studio, gallery, museum, art market, into art criticism) and develop something that is called "institutional critic".

The early institutional critique as introduced by Hans Haacke, Daniel Buren, Michael Asher, Robert Smithson, Joan Jonas, Lucy R. Lippard, et al., is now one of the potential threats absorbed by the museum's immune system. In the context, we see now this same adaptability and disposition to integrate critique as a form of survival cannibalism; as Peio Aguirre has written in relation to my work: "museums are places where the transgression of their own limits have been introduced and, immediately after, museified"[103].

Therefore, in our conversation Dan Graham refers to museums, again, as a site for investigation but also as a site of departure; departure from the museum into the park into the city.

Epilogue II: Critical Practice

In my own work, the project Suggestion for the Day*, produced by Moderna Museet in Stockholm for the exhibition* What if – On the Verge of Architecture and Design*, I proposed to look into the city as a site with a complex situation outside of the museum location with the purpose of connecting the museum and the city.*

The project Suggestion for the Day *examined the city of Stockholm, the perception and experience of the urban space, and the perception and experience of reality.* Suggestion for the Day *aimed to open up a discussion about the city in the art context by establishing a direct confronta-*

Virve Sarapik, Kadri Tüür, Tallinn: Estonian Literary Museum, 2003), 221. Available at http://www.eki.ee/km/place/pdf/kp3_14_Rendell.pdf, accessed 10 March 2013.

101 Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, MA.: MIT Press, 2002.

102 Ibid., 2.

103 Apolonija Šušteršič: *Selected Projects 1999–2012*, ed. Peio Aguirre (Berlin: Sternberg Press, 2013), 7–16.

tion and physical involvement of the viewer/perceiver, who became part of the work itself.
The "suggestion(s)" of where to go and what to see were given by young architects working in Stockholm who knew the city well and who were closely concerned and critical of its present development. Each of them pointed out and described one or more sites, which were of specific interest to her/him and might also be of interest to the visitor of the Moderna Museet. The sites are not the sites of tourist attraction but the sites of critical examination. The Suggestion for the Day *proposed to the visitor to rent a bike at the museum's ticket counter, take a map of the city, and ride to the suggested sites, which were marked and described on the map. The visitor could make her/his own choices for the Suggestion for the Day – as to which site(s) to visit and the route to get there.*
As an art institution, the Moderna Museet was becoming a very active part of the city; its role was becoming a platform for creating critical discourse, a structure for cultural activism. The project's aim was to directly activate the public by opening up the enclosures of the Moderna Museet to the city and bringing the city into the museum. A round table discussion which was a part of the project staged as a performance in the exhibition developed into a debate forum that continued to meet regularly for another two years in Moderna Museet and Iaspis (International Artist Residency, Stockholm).
The appropriation of the art institution (museum and gallery) as a site for research, production, experimentation, and finally, as a platform for critical discussion has shifted the early institutional critique into something that Maria Lind would call "constructive institutional critique"[104] *where the institution is taken into critical observation but the artist goes beyond his/her critique into a constructive suggestion that might speculate upon the future, a future which might not be as bright as the recent past. The question is, namely, what does institutional critique mean today? Can this critique lead to a change, change that would reflect upon the world around us?*
It is obvious that critique has been employed by artists to raise questions on specific issues related to the institutional systems such as to make visible the historically and socially constructed boundaries between inside and outside, public and private. Institutional critique is often critical of the false separations made between distinctions of taste and supposedly disinterested aesthetic judgement, and affirms that taste is an institutionally cultivated sensibility that may tend

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104 Maria Lind talks about "constructive institutional critique" when we discuss my project for Moderna Museet, Stockholm, 1999, where I proposed to turn the critical comment towards the institution (not only towards an art institution but towards a mental institution as well) into a constructive suggestion by creating the project *Light Therapy.* I employed the "Duchampian strategy" to re-place or borrow the whole programme or function of a particular space such as a Light Therapy room as a readymade from a mental hospital and place it within an art institution. *Apolonija Šušteršič, Moderna Museet Projekt*. Catalogue (Stockholm: Moderna Museet, 1999). She wrote about this in Maria Lind, "Learning from Art and Artists" In *Curating in the 21st Century*. Gavin Wade, ed. (Walsall: New Art Gallery & Wolverhampton: University of Wolverhampton, 2000). Reprinted in *Selected Maria Lind Writings*. Brian Kuan Wood, ed. (Berlin: Sternberg Press, 2010), 249. Page reference is to the 2010 edition.

to differ according to the class, ethnic, sexual, and gender backgrounds of art's audiences. However, I emphatically object to these limitations of art as not seeking to affect change and just providing critique on the level of raising consciousness. I'm convinced that up to today the way has been paved for some effective critique to move beyond self-referentiality, as identified by Peter Weibel in his 1994 project Kontextkunst (Context Art)*, suggestive of a provocative attitude towards change:*

> *It is no longer purely about critiquing the art system, but about critiquing reality and analysing and creating social processes. In the 1990s, non-art contexts are being increasingly drawn into the art discourse. Artists are becoming autonomous agents of social processes, partisans of the real. The interaction between artists and social situations, between art and non-art contexts has lead to a new art form, where both are folded together: Context art. The aim of this social construction of art is to take part in the social construction of reality.*[105]

I've deliberately selected Peter Weibel's definition of "Context art" in relation to institutional critique, despite the later development of other formulations and categorisations (relational art, new genre public art, dialogical art, etc.). I've chosen his definition because I think there is a lack of discussion within the critical spatial practice emphasises the complexity of the context and its influence on the process of production.
As a case study for this dissertation, the Hustadt Project *was developed on the premises of the existing context and a given situation: on the doorstep of the art context, it engaged very strongly with the social and political matter in urban space, while employing the strategy of constructive institutional critique. The project attempted to draw out all the possible existing elements of the context to engage people living in Hustadt to generate the change by themselves.*
Examining the existing context and producing a new situation out of the old is what we know as a recycling process. This is an organic development that can generate change without too much stress. These processes are usually slow, they take a lot of time, but in my opinion they are more humane and related to regeneration as we would find in nature.
Therefore, my general disagreement with official urban planning processes and regeneration projects is their misunderstanding of the existing context. Not listening to who and what is already there. The kind of atmosphere they create as professionals lock all the possibilities for the field of urban development to question itself and develop as an answer to reality, to the actual situation. As Jeremy Till would comment, architects (and urban planners) are taught to look at the city from above, to "command it as an abstraction. The voices of people are lost; we just observe their function. Buildings are reduced to form, roads to flows of traffic. Noises are measured,

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105 Peter Weibel, *Kontextkunst – Kunst der 90er Jahre*, trans. Barnaby Drabble (Köln: DuMont Verlag, 1994), 57.

not listened to. Shapes are classified by type, not sensuously enjoyed."[106]

Epilogue III: Awareness and Participation

Back in 1972, Dan Graham presented his first performance in the Lisson Gallery in London.

> *Two people who know each other are in the same space. While one predicts continuously the other person's behavior, the other person recounts (by memory) the other's past behavior. Both performers are in the present, so knowledge of the past is needed to continuously deduce future behavior (in terms of causal relation). For one to see the other in terms of the present (attention), there is a mirror reflection or closed figure-eight feedback/feedahead loop of past/future. One person's behavior reciprocally reflects/depends upon the other's, so that each one's information is seen as a reflection of the effect that their own just-past behavior has had in reversed tense, as perceived from the other's view of himself.*[107]

He talks about self-awareness – consciousness. His idea is based on intersubjectivity and suggests that our self-awareness is constructed through and in communication with others. Through the observation of the other we understand our own self. A great deal of important philosophy and psychoanalysis takes the subject of intersubjectivity as a major topic, what it means, and what can we learn from it. The whole frame for discussion on ethics deals with intersubjectivity; how one should act, what is the intersubjective experience, where there is an identifiable other.
Although intersubjectivity is an important subject to study, I'm not going to make a deeper analysis of it here at this point as it might take away from the focus of what I'm trying to argue in my PhD research. However, with the existing knowledge in place that already explains intersubjectivity, I would like to construct another understanding of participation and other forms of togetherness through the production of knowledge on the subject within the art discipline.
For me, the discussion on intersubjectivity is important in relation to the production of awareness. I believe that the awareness of one's self produces social awareness – consciousness that constructs political awareness, which leads into action. Taking the work of Dan Graham as a starting point of my analyses, I would like to look into the relationship between the artist, or rather, the artwork, and the public. The public that becomes a participatory public or an activated public. How is intersubjectivity produced within an artwork where the public becomes involved, becomes a co-producer of the process in making? Does the process of co-production raise people's awareness that consequentially leads to action and creates a change?
What has always interested me in Dan's work is the awareness of the audience's presence and

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106 Jeremy Till, *Architecture Depends* (Cambridge, MA: MIT Press, 2009).

107 Dan Graham, *Past Future Split Attention*, http://www.eai.org/title.htm?id=3889.

participation. By giving the audience a place for visual and social interaction and allowing one to become aware of one's own body and one's own self through the image of the surroundings together with the other people in the space produces a situation in a place focused on relations. I also believe that the strong constructive intersubjectivity in participatory projects or rather co-operation is developed through common experience. It is important to create a condition for common experience where people working in cooperation share good and bad moments, discuss them, and resolve the situations together. The experience of togetherness makes us stronger, especially in the present time after we've begun to realise that the individualism promoted heavily by neo-liberal politics has been working only for a few.

Richard Sennett in his new book Together: The Rituals, Pleasures, and Politics of Cooperation *writes about cooperative exchanges and its many forms with a purpose to remind us all about the skills that we might have forgotten. We have forgotten about solidarity, mutual respect, trust, commitment … the values that can provide us with an experience for making something together that we cannot do alone. "Cooperation can be defined, drily, as an exchange in which the participant benefits from the encounter."*[108]

Participatory art practices that have been operating for the last 20 years have recognised the emergency of the discussion around the subject of cooperation or working together and many of them manage successfully to engage the public using different methods and strategies to create a cooperative experience. As Grant H. Kester[109] *observed and analysed in his writing, many of those art practices would start with a dialogue, an exchange of views and observations, questions and answers, sharing knowledge and learning from each other, which is a form that I introduce within my practice as well as in this PhD research and in the analytical writing as a form of engagement.*

"Dialogic" is a word coined by the Russian literary critic Mikhail Bakhtin to name a discussion which does not resolve itself by finding common ground. Though no shared agreements may be reached, through the process of exchange, people may became more aware of their own views and expand their understanding of one another[110]*.*

A big part of the Hustadt Project *production process was dialogical: at workshops, discussions, and very unofficial meetings or social gatherings. The place was usually the same – my studio, seated around the discussion table. We have built up our relations through dialogue and the sharing of opinions. It took us some time before we understood that the only way to influence the future development of the regeneration project in Hustadt was to take our own action. The group*

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108 Sennett, Richard, *Together: The Rituals, Pleasures, and Politics of Cooperation* (London: Penguin Books, Ltd., 2012).

109 Kester, Grant H. *Conversation Pieces: Community, Communication in Modern Art*. (Berkeley: University of California Press, 2004).

110 Sennett, *Together*.

that formed the Aktionsteam wasn't a homogenous group, far from that. The people were very different and only some of them knew each other from before. Our social consciousness grew over time and together we managed to create a discipline of discussion, which was based on listening; listening to each other and commenting upon each other's ideas. We had to learn how to discuss ideas, not to kill them from the very beginning. There were moments of disagreements and even conflicts that we needed to resolve in order to continue. From the start, the Hustadt Project *was a kind of forum where we discussed Hustadt history and everyday life, the problems of communication between different cultural and religious groups living in Hustadt, perspectives and dreams about the future, and how it can all develop, how to avoid gentrification and keep the momentum, possibly shift the focus of the regeneration project towards sustainable public participation.*

It was my role from the start to prepare and stir the discussion every time we met. And that was simply because that was expected from me. I invited them into the project, I organised the platform for the discussions, and laid out the basic structure. They participated. At this point we need to understand that the participation process is not a given, it is not just there, it has to be carefully prepared, context needs to be researched, even when we talk about very informal ways of organising the process, it still needs basic research, organisation and communication. And then it needs people who want to participate, who have a desire to be part of a process of production of space by exercising democracy.

As Doina Petrescu[111] states, a schizoanalytical approach to "participation" should start with desire, by considering the participative process as a way of assembling a collective economy of desire, articulating persons, gestures, economic and relational networks, etc. The participation process depends on participants' desire.

At the same time it is important to emphasise that participation is not the ultimate form of democracy but just one of the possibilities to engage citizen power. In the now already famous article from Sherry R. Arnstein, who talks about participation and its various forms in decision making, we realise that citizen power can be employed, used, and misused in many different ways[112]. She understands citizen participation as citizen power.

> *It is the redistribution of power that enables the have-not citizens, presently excluded from the political and economic processes, to be deliberately included in the future. It is the strategy by which the have-nots join in determining how information is shared, goals and policies are set, tax resources are allocated, programs are operated, and benefits*

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111 Peter Blundell Jones, Doina Petrescu, Jeremy Till, eds., *Architecture and Participation* (London: Spoon Press, 2005), 45, 208.

112 Originally published as Sherry R. Arnstein, "A Ladder of Participation," *JAIP* 35, no.4 (July 1969): 216–224. http://lithgow-schmidt.dk/sherry-arnstein/ladder-of-citizen-participation.html.

> *like contracts and patronage are parcelled out. In short, it is the means by which they can induce significant social reform which enables them to share in the benefits of the affluent society.*[113]

However, there is no sympathy or romanticism attached to her analyses and classification of the participation process since she is very aware of the potential use of power by authorities that promote participatory processes. She developed a typology of eight levels of participation or non-participation ranging from "Manipulation, Therapy, informing, Consultation, Placation, Partnership, Delegated Power and Citizen Control".

The "Ladder of Citizen Participation" by Sherry R. Arnstein is an interesting tool to just think about the participation process as one type of process. This is a very typical way for the official policy maker to understand what the unequal distribution and use of power can mean and what the consequences can be. However, in my experience as a practitioner who has worked on various participatory projects (not only the Hustadt Project*), my observation is that it is quite impossible to classify the communication process, dynamics, and motivations within such a complex situations as created by the participatory processes. Everything can happen throughout the process from manipulation to citizen control, perhaps in different proportions and without real intentions. It also depends upon the type of the project, the context where it is seated and the people involved. In relation to the projects that generate urban change I do think it is important to acknowledge that levels of engagement have to be built up and that usually takes quite some time. The people who decide to get involved need to understand the process and their own position of power and responsibility within the participatory process. One has to understand that it is a process of exchange that can potentially grow into cooperation when they take over the control. Taking over the control is of course not just the great achievement, the victory within the battlefield of power; namely, it is a continuous struggle and a big responsibility. The one in control, citizen control, has to know how to handle power, how to use power for constructive change and the common good. And the process of participation and citizen empowerment is therefore also a process of learning. Learning about how to develop awareness and consciousness of freedom, recognise authoritarian tendencies, and connect knowledge to power and to the ability to take constructive action.*

The learning process is learning from experience and from the exchange of knowledge between various parties involved in a participatory project. As I have already mentioned above, it is a kind of learning that is based on respect, not hierarchy, it is about sharing rather than imposing a specific knowledge. I discuss the production of knowledge through cooperation and the participatory project in the text: "What did we learn together?". However, at this point I would like to emphasise the fact that the participatory process is a process in development, which needs its

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113 Ibid.

time, and has to be organised – even if it is unofficial and improvised.
Members of the Aktionsteam within the Hustadt Project *understood that we needed to develop some kind of structural process in order to affect/contribute to the regeneration project. Some of the members suggested forming a new association to become an official body that would have more power in conversation with the authorities. But the problem was who would take over the responsibility and pull together the act of organising. Later we understood that we should just stay a temporary group, a network of individuals who support each other without too many formalities. We observed that there were already many existing independent organisations which were inactive and needed to be re-vitalised. One such organisation was Förederverein (the oldest citizen association in Hustadt), which also became an active player in the process later on.*
The Aktionsteam itself always tried to be an open group to everyone who would like to join in – even just occasionally. But in general, the public involvement in the making of this project was carried out by just a few people. People seemed to have little time to get engaged beyond their own everyday life – beyond working for survival. In participatory projects the main problem is usually the organisation and the production of the process: who takes the responsibility and risk and manages the production, who takes care that things are developing as being discussed. In the case of the Hustadt Project *it was me – as an artist.*
I initiated the project and was in charge for the whole development while the group plugged-in on various ends. We needed to spend time together in order to understand what it was that we wanted to do together and how we could work together. Self-initiative came from the group much later in the process, when they also got to know each other better and gradually some individuals became interested and confident enough to take over the future development of the project.
The support among the general public – the people living in Hustadt – was there. We realised that we had their support when we started to go out into public and perform our actions. The members of Aktionsteam proposed the actions individually; anyone who felt that she/he would be interested to organise and produce an action for a public space at Brunnenplatz brought the idea forward for discussion. We discussed the criteria for our actions quite a lot since we didn't want to create just another conflict or offend somebody, we wanted to inspire people in Hustadt to understand those actions as something that could be picked up and developed, something that could provide a missing public service (like a bicycle workshop) or just another cultural experience (like cinema). At the same time the actions were testing the public space and public interest; what is possible, how difficult it is to organise them, are people interested to take part, is it too loud, too expensive, or too dangerous, where are the limits or further potentials of this neighbourhood as it is now at this moment.
From the dialogical process of raising social awareness we directed our cooperation into action; into action in urban space where we could communicate with the public and test our ideas, which formed our main strategy and constructive arguments within the political negotiations.

We decided for a form of action that was directed and performed; an action that might lead and direct or decide about the further activities in the public space; the kind of action that is used as a research tool within the investigation for urban change or an argument within negotiations within the regeneration project. Further I'm describing these actions as 'performative actions' that creates a tool within our collaborative research methodology in the text: "What did we learn together?", part of this dissertation.

'Performative actions' are a derivation from performance, performance in the space producing the space. Doina Petrescu and Constantin Petcou would talk about 'Acting spaces'[114] which become spaces to question daily life, its potential, its barriers, its imposed temporalities. By blaming the stereotypical mechanisms of conformed spaces, these acting spaces can become spaces to dis-learn uses that are subservient to capitalism and to relearn singular uses, by producing a collective and spatial subjectivity proper to those involved. Through the daily weaving of desires, these micro-spatial practices introduce other temporalities, other dynamics (longer, random, collective and sometimes self-managed) thus comprising spaces, which undergo continual transformation, 'auto-poietical'[115].

With our actions we performed the everyday life activities in public space; they activated the public. We danced, read in public, cooked, repaired bicycles, gardened, constructed a building, told stories, played music, etc. We performed activities that would communicate with the public on several levels: bodily, culturally, and socially. The language of our actions was known to the public and therefore easy to adopt and participate. Through the actions, we managed to activate the place and define it as space, it became visible and present in the life of the neighbourhood. Following Michael De Certeau who would argue that, "a space exists when one takes into consideration vectors of direction, velocities, and time variables" we managed to place Brunnenplatz on the map of the city space. We managed to unfold a space that is composed of interactions of mobile elements, a space that is actuated by the ensemble of movements deployed within it, a space that occurs as the effect produced by the operations that orient it, situate it, temporalise it, and make it function in a polyvalent unity of conflictual programmes or contractual proximities. We managed to transform the space into a practiced place[116].

Those everyday life activities communicated our future project, the community pavilion – a meet-

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114 Constantin Petcou and Doina Petrescu, "Acting Space, Transversal notes, on-the-ground observations and concrete questions for us all," in "Participation," Urška Jurman, Apolonija Šušteršič, eds. *AB – Arhitekturno bilten* [Architectural magazine] XLI, no. 188-189 (July 2011): 56–59.

115 The notion of autopoïesis was developed by H. Maturana and F. Varela in the 197Os. It names the qualities of a system which generates and continually specifies the production of its components. See also Francisco Varela, *Autonomie et connaissance* (1979; Paris: Seuil, 1989).

116 Certeau, Michel de Certeau. *The Practice of Everyday Life*, trans. Stephen F. Rendall (Berkeley: University of California Press, 2011).

ing place at Brunnenplatz. Our actions had a direction. The actions that we performed, the everyday life activities were known to the public, however unusual, at the same time since they were somehow "out of place" or "unexpected". They just popped-up without any extra official consent, meaning we didn't ask the city for permission, except when it was really necessary. For example, when building the temporary pavilion we just informed the city authorities via mail about our action and we never received any official building permission for it. At one point in the process things were developing so fast that we didn't have time to be engaged with bureaucracy. We just did it.

The situations that we instigated with our performative action in the public space – on Brunnenplatz could be just as well inscribed into what Guy Debord described as "situation" as "a moment of life concretely and deliberately constructed by the collective organization of a unitary ambiance and a game of events"[117]. His concept was formulated as a direct reaction towards the urbanisation movement in France at the time, which is interesting to acknowledge as a historical fact in relation to the urban regeneration projects today. If we remember that Hustadt was originally an urban development project in the 1960s, when Debord's ideas were likely to have influenced the thinking in that time, it is especially curious that we return to Debord today in relation to the "regeneration project" in Hustadt.

But most importantly, the members of the Situationist International, sought to develop a method for individuals to analyse their everyday more critically, and to discover their true desires. Their aim was to set up an environment that encouraged this development.[118] This idea can be found back in our 'performative actions' in the Hustadt Project*, however, we didn't perform actions only to stimulate the urban environment and analyse or contradict the situation at place by creating the new situation, but it was also very important for us that we were using the action as a tool for negotiation within the process of development of the regeneration project in Hustadt.*

If we now return to the very beginning of this text where Dan Graham mentions the concept of self-awareness – consciousness through reading J.P. Sartre's Being and Nothingness*, where Sartre declares that "there is freedom only in a situation, and there is a situation only through freedom … where the spectator participation is the situation"[119]… we can now understand the importance of constructing the situation through performative action as part of the urban art project; a project that can possibly shift the direction of the regeneration process from its critical*

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117 Guy Debord, "Definitions," translated by Ken Knabb, *Internationale Situationniste 1* (June 1958), accessed 17 May 2013, http://www.cddc.vt.edu/sionline/si/definitions.html.

118 Guy Debord, *Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action*, trans. Ken Knabb (June 1957), accessed 17 May 2013, http://www.cddc.vt.edu/sionline/si/report.html.

119 Sartre, *Being and Nothingness.*

position by the evolution of self-awareness into social-political – awareness.
What I would like to argue here is that intersubjectivity is developed through the participatory project through a process where social and political consciousness gets developed gradually though a learning process where all categories of participation can be introduced from manipulation, therapy, informing and consultation to the delegated power and finally and hopefully to citizen control. This is not a purified process it is a very complex set of situations that depends on contextual circumstances and it can end up with a failure of non-participation as well.

"WE ARE MAKING THE CITY."

Mariska van den Berg is an art theorist and writer who is interested in projects related to the making of the city from the bottom up[120]. She investigates interdisciplinary practices which act in urban space and enable public participation and contribute to the making of a city beyond conventional urban planning. She has been following the development of the Hustadt Project *from the very beginning. In May 2013 we met again and she interviewed me about the project.*

Mariska van den Berg: We have been talking about the *Hustadt Project* already several times. I remember you told me that the project was a public art commission from the city of Bochum that turned into a self-organised process. Why did you accept the invitation, what was interesting in this invitation? What was your motivation for working on the *Hustadt Project*?

Apolonija Šušteršič:
There are prejudices against public art commissions within the arena of contemporary art production nowadays. For many artists this is a "dirty job". It limits their freedom and confines their artistry. For others, it is perceived as paving the way for gentrification wherein art gets heavily exploited in the name of progress and contributes to the political battlefield. To me both arguments are interesting to challenge, especially when we consider that many artists conform to the other option of operation: the conventional art market. The history of art production is full of paradoxes. It is interesting to see what happens to the art and its protagonists today when art is called into a dialogue with the urban environment and the city.
So I set up an experiment. I wanted to find out what the commissioners of the art project expected an artist to do in an area like this. I wondered what they would project on contemporary art. Was there a more general policy applying to art? I inquired about the motives for the commission but the answers were about "doing beautiful things in a place that is ugly" and therefore unsatisfactory to me. So I was there to figure out just where I was situating myself and researching the expectations and the environment before making any final decision. At that moment I also decided to look into the *Hustadt Project* as the main case study for my doctoral research. I was interested in the position that an artist occupies when becoming involved in the process of urban regeneration; what is the role of the artist in such a situation? How can the artist work within the urban regeneration process while keeping not only her own critical position but also

120 "Bottom-up" and "top-down" are two terms related to the flow of information and decision making in various systems from organisational management to software design. Bottom-up decision making is akin to grassroots movements in the idea that decisions are made by people and groups of individuals at the "lower" levels of power and pushed up the chain to the "higher" levels of official power structures, albeit elected officials, managers, bosses, etc. Mariska van den Berg uses this concept extensively in her work, which can be explored at www.bottom-up-city.com.

a sense of independent thinking?

M.vdB.: Just how important was the notion of "belonging" to you – to be able to feel at home and develop a sense of ownership of the place in the context of the *Hustadt Project*?

A.Š.: For me it was definitely important to live in Hustadt. However, I didn't pretend that I was a local or have any intention of becoming local by moving to Hustadt. If we describe being "local" as the measure of time somebody has lived in a place, very few people were local in Hustadt. Most of the people living in Hustadt were not born there but had moved there several years prior. Many of them were living in Hustadt, but were in transition, waiting to move on. But being local and having a sense of "belonging" isn't the same thing. I think it is possible to not be local and have a sense of "belonging". I loved living there; I was living and working with the place and the people living there. For myself, as one who usually has a "home on a move" this was my only fixed residence for a while. I guess for many people in Hustadt this was the case and I really hope that the people who chose to be engaged in the project got an experience of how to create situations of belonging. Lots of things developed out of the project which emphasised the idea of inhabiting and how to inhabit a place. Right at the beginning of our cooperation I presented the project to the participants as an opportunity to find out what they'd want to do for the future of the place. To try out something they would like to do in the frame of this urban project that might mark/make their future.
One example in this case is Matthias Köllmann – the most active person within the Aktionsteam. He was unemployed and looking for a job. Through the *Hustadt Project* he managed to develop a complementary indoor meeting place – HU_Café, now called "Kulturcafe" – associated with the *Hustadt Project.* His idea was, through the HU_Café, to create a proper "Hustadt brand" where he would employ people from Hustadt to use their cooking skills and athletic skills and be able to "export" their knowledge "to the world". To some extent he succeeded; we have all been helping him, however, it will take a long time to fulfil the goal because of the constant lack of finances.

M.vdB.: Something that has struck me in this discussion is that artists are especially committed to empowerment and participation within these projects. In light of the long tradition of community art that may be no surprise. The criticism about these artistic practices, however, has been, and still is, the unequal relationship between the artist and the participants. How do you see your role as an artist in the *Hustadt Project* in relation to the participants?

A.Š.: I had many roles within this project: I was an artist, organiser, facilitator, moderator, negotiator etc., but I wasn't the only one doing those things. The people in Aktionsteam took up these roles as well. Our communication with the neighbourhood took place through events in the public space. We discussed the actions but they were performed on their terms, I didn't direct them.

The actions simulated functions of everyday life in the language of everyday life. Each of the participants did an action that he or she felt comfortable with and could carry out. We had long discussions about the ethics of communication, about what is appropriate and what isn't, about what we can do and what we can't. Unlike in the usual forms of community art, this project was not about painting or doing theatre together, I was not teaching them how to become artists. I encouraged them to create situations to think about their role as citizens, as active citizens. However, even at this point I have to say that the participants in Aktionsteam were already quite active by themselves, maybe just not yet organised and able to push things into action on a wider level. As an artist, I was in a position of agency to provide the action.
The relationship within Aktionsteam was based on sharing knowledge and network. It was about learning – for all of us – how to run a different kind of organisation: a "non-organisation" – a network of individuals who help each other. Nowadays it seems like we need to learn how to work together and listen to each other, as we mainly experience individualism and we mainly work for ourselves for our own existence.
The Aktionsteam possessed the local knowledge, which – as we know – is power and without sharing this knowledge the project wouldn't have worked. We established a situation of exchange and that was the only way we could work together on the project. They had an extensive network of friends and people they knew in their local environment. They knew about the Bochum politics and many of them were already politically active. I brought with me experiences from other projects and places and as a commissioned artist I also had the financial means to do the project in Hustadt. In terms of power position we needed to be equal – the project could not have worked without an exchange of knowledge and agency.

M.vdB.: Through the situation of exchange, as you say, you were obviously empowering yourself as a team to be able to take on roles that were previously executed by official authorities – such us the design, the building, and the maintenance of the public space. Would you say that you were operating as bottom-up producers of the city?

A.Š.: We were acting upon a very different set of values that results in spaces and situations which cannot be produced top-down. The usual official processes simply do not have enough resources (emotionally and time wise) to be able to lead and realise this kind of project. The *Hustadt Project* gave the residents an open opportunity to get engaged in the process of planning, to formulate and to communicate their own ideas and understanding of how these kinds of processes are running. We had numerous discussions, without a schedule, working overtime (not 9 to 5 as bureaucrats do) on actions, together we went to see art exhibitions, films, and music festivals in the vicinity which would inspire us, we made simple social events, and we cooked together. We thought it was important to develop a creative atmosphere outside of a regular, official meeting. And at the end of the day, we (I – in this case – since I signed the contract) were

not obliged to write reports about each and every meeting and event that happen during the *Hustadt Project*. We performed a non-bureaucratic entity that was focused on action. We did write protocols for ourselves to remember what we had decided in the previous meeting and what we planned to do until the next meeting. We valued honesty and directness in our discussions and were trying to learn to listen to each other and to be patient with each other. However, there were also conflicts in the group that we all needed to resolve in some way or another. Some people in the group had a serious problem with listening to others and were always overbearing. Some of them were very provoking and therefore very destructive, they were unable to accept the thoughts and opinions of the others. And some of them were just very negative and therefore completely incapable to think about anything constructive. This was a new situation for everyone, so we had to find ways to manage it – together.

M.vdB.: Do you think that it would be possible to introduce the "making of the city" from the bottom-up position as a daily practice? How would you evaluate such a practice and stimulate its future activities?

A.Š.: A "bottom-up producers of the city" could become a practice, or it is a practice already. It is part of my practice and many other people's practice. Many of those practices, such as PLATFORM and Public work from London, CUP from New York, Jeanne van Heeswijk from Rotterdam, Park Fiction from Hamburg, or OBRAT from Ljubljana, originate from the arts and these days are also attracting architects, designers, sociologists, and anyone who wants to be engaged in "the making of their own city". But it still seems to be non-official occupation, which in itself is not a problem and should perhaps stay like this. I just think it would be very important for the official producers of the city to begin to appreciate our activities and give us space and time to develop such practices.

M.vdB.: In many of the self-organised urban projects that I have been looking at recently, (participative) ways of working and (new) tools have been developed to increase the involvement of residents in decision-making processes with regard to their own environment. Is there a reason to interpret these as new forms of social or community work?

A.Š.: I'm reluctant to frame those projects within the field of social or community work. This would be much too specific and would simply strangle the project. Both definitions: social work and community work have their own histories within their own context, which are necessary to examine. However, I do think it's very important to acknowledge that the type of practice that we've discussed above remains open to all spatial issues not only the social or the community. The notion of community today is quite problematic or different from what we know from the 1960s and 70s when community projects started to pop up. It would need to be re-examined, es-

pecially in relation to the present space and time. In *Hustadt Project* we were trying to challenge the notion of community by introducing the new meeting place in the Community Pavilion – a place for one and all – that we built on the main square Brunnenplatz.
At the end of the day I'm also not a social worker. I'm an artist and an architect interested in social issues. And I guess, as I have never been educated as a social worker, that I'm not able to do social work, either. I create socially engaged projects in which the public actively participates, but I would not call them social work. I do this kind of work out of my art/architectural practice through which I've developed my own tools and strategies following my interest in the subject.
To try to define the newness of something is difficult, as one must look into the history within the interdisciplinary field. I'd say that the newness of the tools is not so much the point, as every project is related to a new context and situation (time, space) that requires adjustments of pre-existing tools. You can say these tools were in place before and we've been adjusting them. Like I mentioned, I use the form of a workshop or a meeting or an informal event, like cooking, quite often. I do so not just to create relationships but also to stir discussions and plan actions. I'd say that I'm trying to listen to the existing context and use it as a material to form a constructive participatory situation.

M.vdB.: I'm interested in how you see the standardised participation process of many institutions, which involve people and give them a voice, mostly by allowing them to comment on already formulated plans and ideas at specified points in the process. What is your way of working in relation to this conventional method?

A.Š.: Generally speaking, what the governmental organisations tend to do is a form of "social engineering". They tend to work with a scenario where the prime purpose is the realisation of the plans as set out beforehand. There is usually very little space for negotiation. But in the case of the Hustadt regeneration plan, however, it was quite an advanced approach from the official parties. Therefore, Stadtumbaubüro Hustadt wasn't just another neighbourhood office; they were situated within the area under regeneration and were in contact with the residents. That is rather uncommon. Such a setup was due to the larger Stadtumbau Programme – a political programme for all of Germany to regenerate and develop. The Stadtumbau Programme has quite an advanced approach which aims to develop a communication model to monitor the process of renewal of the neighbourhood. According to these institutional principles, Stadtumbaubüro had to work according to a protocol, write extensive reports, and adhere to a time schedule. Bureaucracy was inherent to their organisation. Thus they were disadvantaged when it came to organising a participatory process. They simply didn't have enough time. On official meetings it was difficult for them to meet people other than those from various local organisations. Therefore they mainly worked with representatives of NGOs who, with only a few exceptions, were mostly German. The participation method they used was to organise workshops and official meetings

with the inhabitants. On the first meeting, they informed the people that this regeneration plan would only focus on the rebuilding of the urban space in the neighbourhood; there wouldn't be any money for social regeneration, as the financial construction of the programme didn't allow for it. The participants could think of new playgrounds, new seating places, new lighting plans, new floor materials, new colours, perhaps new green areas for spaces, which were already considered problematic. As usual, on such workshops people took the situation in their hands and their wishes were high flying, all over the place. However, at the end of the day, they wanted to have a meeting place, a café, a usual supermarket …

I wasn't very comfortable placing my project in opposition to or even in competition with SUB since I believed that we should work together or, at least, respect each other. Indeed, sometimes I used their official meeting to express my concerns and make a point; and they used my meeting with Aktionsteam to get their feet on the ground and meet people on a more personal level. The public platform for action that I developed through the project was based on an unofficial frame of working that gave me enormous freedom and space to develop something different. I could work informally and on a personal level. I was meeting people on a day-to-day basis, at the local shop, breakfast meetings at Hufelandschule and IFAK, walking and exploring place with my camera, at workshops that I organised, etc. The people with whom I worked met me as a person. I believe that is the only way people can trust each other: through eye-to-eye contact and open conversations without fear.

The problematic position of Stadtumbaubüro was that, as an organisation, it was associated with the city authorities. The city authorities had a really bad reputation in Hustadt, since they had been neglecting the place for the last 40 years. Therefore, the Stadtumbaubüro got labelled before they even started to work in Hustadt. Their public image was damaged and generalised and they needed to re-brand themselves in every situation. I wasn't labelled in advance; my position was a sort of tabula rasa. I came to Hustadt as an artist. I can imagine that the tendency was for the inhabitants to see me in a supposed state of "innocence" about the socio-political details, or perhaps even one of "ignorance". More likely, I was more in an un-knowing state – not entirely clued-in to the social and political realities of the place. This fact enabled me to take an independent position from which to negotiate. Often, I had to tease things out for myself from scratch. This point has been very crucial in the whole process. I had to defend my autonomous position against all parties: the public and the authorities.

People in Hustadt had had prior experience with artists, which had obviously been a positive experience.

Maybe that is why I had an advantage. I guess I was probably quite an unusual artist for the people in Hustadt since I wanted to cooperate with them. I wanted to work together with them, even without knowing what we were going to do.

I was interested in researching Hustadt history. We took walks around Hustadt where someone would always have a story about a specific location. Or we spent time drawing on a huge piece

of paper an imaginative future of Brunnenplatz – the main square in Hustadt. That is how the Aktionsteam got formed. And together we became a local agent who was directly connected to people living in Hustadt. It happened many times that even the Stadtumbaubüro asked us for an opinion or for help with some information related to Hustadt. They had a hard time communicating with the people living nearby. They simply didn't know them. They were too involved in the bureaucracy of the process and thus had no time to meet the people. But we did. We wanted to get engaged with the people living in Hustadt, we talked to them about their perception of the Hustadt renewal. We – as Aktionsteam – believed in public opinion and information that would empower them, we believed that if the authorities expressed trust, the citizens would take responsibility for their local place. And that was the idea of the *Hustadt Project*. However, at the end of the day, the authorities should have been able to appreciate the kind of work that the Aktionsteam was doing, in fact, that all of the participants of the project were doing, but there seemed to be a problem. The people working on the project were not just volunteers, happy to take care of their own outdoors. They needed appreciation, to get rewarded for what they were doing … or they'd stop!

M.vdB.: Many of those bottom-up initiators formulate plans for the city with the aim to change a particular spot, but in many cases, with the aim also to create change within the administrative and political institutes that plan, develop, and maintain the city – let's say to create change within the existing power relations. How do you see this? How do you produce change from the bottom up?

A.Š.: I think it is important that we think about change and possibly imagine or predict the consequences that change can bring. However, sometimes it is just necessary to change the situation to be able to see another possibility. And sometimes the change doesn't bring anything good. It is important to ask why we need a change, what kind of change and for whom, who will benefit from the change.
Most of the time the changes within our living environment are happening above our heads, behind our backs, or just somewhere where, as civilians, we're not involved. It seems too complicated, too slow, and it takes too much energy for the official bodies to bother about discussing the potential change with non-professionals, citizens, and neighbours. If they happen, those processes are quite unpredictable and take a lot of time. And time is money – which is nowadays more so than ever: "We have no time for democracy since the finances are going to run out!"
I have no recipe for making change happen from the bottom up, as you say. I'm convinced that the "how" is always related to the situation and the specific context and there is no general manual for this kind of action. It should always be re-invented! However, I think people who are involved in organising the process for making the change should be open for discussion and take time to listen. Change should be implemented through the democratic process, which seems to

be more and more difficult to perform nowadays since the pressure of time in relation to the financial capital is too big. There is a common perception that democracy is in decay and the changes being implemented in our society are imposed from above. The counter movement is therefore becoming stronger and stronger from participatory urban actions, street protests, occupations, etc. But each of them is happening on its own premises and with its own possibilities. The very important factor within those movements is certainly people's motivation and belief in change, especially the change that will work for them – for the 99%.

I'm interested in facilitating change in my own work since I believe that as an artist/architect, it is my responsibility to society to not only comment on what is going on around me, but to also contribute ideas and provide platforms that can empower people to pursue the change they want. This is not the activity of an "Aesthetic Evangelist"[121] as Grant Kester calls the artist working in the public space with communities, but it is an act driven by the desire for changing the system – together with others. Therefore, I cooperate with people who are interested in cooperating with me, of course.

The authors of *Spatial Agency, Other Ways of Doing Architecture*[122] address the lengthy and complex process of negotiation as the ground for change, as this is where agents and "structure" meet and administrative processes and power relations can be transformed. Other voices advocate more conflicting approaches, like the German architect and theorist Markus Miessen, for example – who argues in his book *The Nightmare of Participation*[123] that conflict may be necessary to enforce participation – or the Italian philosopher and activist Antonio Negri[124] who prefers rupture and revolution to gradual change.

M.vdB.: How were you planning and making the change in Hustadt?

A.Š.: The change that is happening in Hustadt has been taking place on several levels. The official plan was to change the urban space within the neighbourhood mainly on the design level. The composition of inhabitants is changing all the time – people are constantly coming to and going from Hustadt. However, my aim was to interact with the official, planned change and introduce the voice of people living in the area, to change the process on the social and political level. In

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121 Grant H. Kester, "Aesthetic Evangelist: Conversion and Empowerment in Contemporary Community Art," *Afterimage* 22, January 1995, downloaded from: http://grantkester.net/resources/Aesthetic+Evangelists.pdf.

122 Nishat Awan, Tatjana Schneider, Jeremy Till, *Spatial Agency, Other Ways of Doing Architecture* (London: Routledge, 2011).

123 Markus Miessen, *The Nightmare of Participation (Crossbench Praxis as a Mode of Criticality)* (Berlin: Sternberg Press, 2010).

124 Antonio Negri, Constantin Petcou, Doina Petrescu, Ann Querrien, "What makes a biopolitical space? A discussion with Antoni Negri," http://www.eurozine.com/articles/2008-01-21-negri-en.html.

many ways this operation provoked many conflicts but also produced and contributed to the change. It was an operation that was unpredictable and beyond control, where we – as Aktionsteam reacted to a specific situation as it appeared and acted accordingly. Sometimes we were without a proper plan. We saw it just as an experiment: "Let's try and see what will happen, ask and give a suggestion no matter how odd and unusual it sounds!"

The whole process of the *Hustadt Project* was already a change in relation to the usual planning of urban regeneration processes. As the project was proposed by Aktionsteam and not planned, that is, it was not estimated within the original urban design plan, it took us quite some time, many (urban) actions, and negotiation skills to persuade the city to support the project.

Additionally, as I already mentioned, Aktionsteam member Matthias Köllmann started up his HU_Café (KulturCafé) at the site. This was his own personal decision – he just saw an opportunity alongside the *Hustadt Project* to create something out of it for himself and, consequently, for the Hustadt people as well. It was a huge change for Matthias as well as for Hustadt, and people were very supportive all along. We have to remember that at the time Hustadt offered very few ground floor retail services or small businesses. Hardly anything was able to survive there. This is a contextual "speciality" of Hustadt. The place is just too poor, too economically weak, to sustain a small private business, let alone a chain store or franchise which is dependent on the public from the immediate neighbourhood. The only ones that survive are very small services run by individuals themselves (local kiosks) or those businesses outside of Hustadt selling goods and services (like pizzerias).

Concerning the change of the social and political structures in Hustadt I'd like to mention the case of Förderverein[125], which is the oldest neighbourhood association in Hustadt and was dying at the time that we started to work on the *Hustadt Project* – it only had two members. However, through the project it became active again and now it supports Matthias as well as the functioning of the Community Pavilion. They take up tasks related to the needs of the new generation of inhabitants, which is great since they are well-connected to the local politicians and to the university. IFAK also implemented some changes after it became integrated in the programme around the pavilion. The *Hustadt Project* and finally the Community Pavilion became a hub not only for the inhabitants to meet but also for the NGOs in the neighbourhood to get connected. IFAK was there solely for the immigrants, now it is an important organisation for the entire neighbourhood and they welcome everyone. The pavilion gave them new possibilities to interact with their public, like working with the small garden which is part of the pavilion and creating the film programme workshops organised around the pavilion. The pavilion can be transformed into an outdoor cinema in the summer and that motivated many people to get involved into making the cultural programme that includes film screenings and film making activities.

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125 Förderverein – the oldest self-organised association in Hustadt, which organises a variety of citizen's activities in Hustadt.

Those are some of the changes in the neighbourhood that were introduced by the *Hustadt Project*. Having said all this, because of the art project, the regeneration process didn't run according to the books. The Stadtumbaubüro had to deal with Aktionsteam, and all the demands and troubles coming from the art project. Even after I left and the members became part of decision-making parties in a later phase. The second part of the regeneration project went differently because of the first part when the *Hustadt Project* took place.
Also, when we follow the development of the *Hustadt Project* after I left, after the Community Pavilion was finished and opened with the Hustadt Festival, the activities now are running further on, maybe slower, maybe less structured, but they are certainly there and people are involved. One only wishes that the regeneration project for Hustadt will be able to support the sustainability of what has been already achieved. But that is the most difficult part of the whole project. There is a continuous negotiation and struggle needed to be able to provide the future democratic development of the place with the inhabitants involved.

M.vdB.: Would you call your way of working a form of "soft activism"? This is namely the form of a practice in urban space that Constantin Petcou and Doina Petrescu – together known as atelier d'architecture autogérée – in Paris[126] have used to describe their operation.

A.Š.: Already a long time ago, my decision to work within the art context was not without reason. However, my subject of research has always been related to spatial questions (institutional space or the urban environment). I still believe that contemporary art provides a kind of platform where ideas can be checked, alternative systems can be invented, and the autonomy of the artist as a political subject is (must be) protected. Maybe this sounds very naïve nowadays. I still think this is the most autonomous zone in our over-controlled society today. Constantin Petcou and Doina Petrescu – aaa – also previously worked in the art context. I think that this work established the philosophy they utilise today in their work as architects.
My work is trying to answer the questions in the context of time and space. Thus I think that today we have a responsibility to act and re-act upon the situation in which we live. It is necessary to question the existing systems. We must think about alternatives, especially when we discuss our cities and our living environment. I also believe that my work has always been about putting questions into the public as well as creating suggestions or taking action. The question of activating people to think and act has always interested me. This is a form of activism. Indeed, my work has a social concern but it is not social work. I do like the idea of "soft activism", since I think we all can influence and contribute to change, as artists, architects, activists … or simply as citizens.

126 Atelier d'architecture autogérée (aaa - Studio for Self-managed Architecture) is a practice based in Paris co-founded by architects Constantin Petcou and Doina Petrescu in 2001. aaa acts as a platform for collaborative research and action on the city and much of their work is carried out with other specialists, artists, researchers and institutional partners such as universities, arts organisations and NGOs, as well as the eventual users of their spaces.

The question of change and especially political change is no news. Even the strongest form of democracy is under stake. It seems like the system of democracy itself is being exercised so much that it has started to eat itself up. Today we don't have democracy anymore we have lobbying, powerful groups advocating for their own interests. As citizens we have become politically disillusioned and have problems looking into the future. What future? Whose future? Where is the future? Therefore we need to join forces and act within our own professional fields in possible frames to rethink the present and exercise the future.
Just look at the Occupy movement. It's grown into a movement very fast through the use of social media and new technology and mobilised millions of people around the world. It managed to put forth a question that the majority of people identify with, a question, which they are thinking about and possibly acting upon as much as each individual can. The big change has not yet happened and it might not happen that fast or might even not even be very visible, but already it has made an impact on our lives.
My concern here, however, is: if we manage to change the system, will that even bring the change we envision? I'm talking from my own experience of living in a communist system before and now living in capitalist one, a change that came about without a revolution. The system wasn't just falling apart; there was already another power in place to take it over. Having been through these changes in power(s), the question for me is if a new power will be any better? Any fresh power, whether coming from activism, a revolution, or a smooth change, has its own expiry date. I have a problem with revolutionary changes as Negri is suggesting, since we first need to learn and understand how to have power and how to deal with it.

M.vdB.: In the Netherlands, there's a discussion about the many citizens initiatives that are oriented towards social participation – being active in the neighbourhood and meeting other residents – but hardly towards political participation – becoming part of the decision-making processes about more fundamental democratic issues such as the use and design of public space. In the case of the *Hustadt Project*, clearly both forms of participation have been exercised. How was this developed? Was there any direction in the formation of the political actors?

A.Š.: Influencing the running of the urban regeneration programme was the intention from the very beginning. Since I was working on an art project, I had the freedom to organise my project the way I wanted. Participation in the project was open to everyone; everybody was informed and welcome to join in.
However, the official process of participation, which was run by Stadtumbaubüro Hustadt, invented its own operation scheme. They formed a neighbourhood decision-making body, the *Stadtumbaubairat.* Twelve members were selected by Stadtumbaubüro itself from the group of engaged, we might say "well-behaved", inhabitants and representatives of the neighbourhood organisations and local politicians, however, without an election or open call. Meaning, the situ-

ation was well under control, without too many difficulties and disagreements.
Still, people complained about the "privileged position" within the *Stadtumbaubairat*. That was because this board was also deciding about the distribution of small sums of money for various projects that people could do in their neighbourhood. People in Hustadt, especially the German population that has better understanding of the regeneration processes and democratic decision-making, were very interested to participate. This population was also very politically aware and engaged. I think it had to do with the historical context of industry in the *Ruhrgebiet* (the Ruhr district) which has been strongly inscribed by the various workers' movements in the area. In the case of the *Hustadt Project* we – I myself together with Aktionsteam – acted as opponents to official structures. In fact, our actions were the answers to the demands and rejections from the local politicians. We had an on-going "conversation" with the politicians through our actions. Whereas local government insisted that keeping a garden on Brunnenplatz was impossible, we proved that it was possible by making one. And if you want to affect the macro level, sooner or later, you step into dialogue with political powers. The dialogue developed and became visible as well, as we were acting in public space. We were engaged with the public, the public got engaged with us; it easily became a public issue. Therefore, I believe that acting within the public space is already a political act.

M.vdB.: In your *Hustadt Project* blog you refer to the (loss of) utopian ideals subscribed to by the modernist architecture. While modernist architecture is interpreted to be both the instrument and representation of social reform, I wonder if the idea of spatial utopia constitutes the social utopia. The Community Pavilion on Brunnenplatz represents both in the urban fabric of this modernist neighbourhood, as in the present social structures of the place. How do you look at the notion of social reform, now and in the light of the modernist legacy? And how did this inform your work in Hustadt?

A.Š.: If we look at the modernist architecture as a kind of desire for social utopia, in many cases it failed, especially when it got sold and transformed into luxury apartments. On the other hand there are still many cases like Hustadt where the physical and ideological relics stayed unchanged and a bit neglected, only inhabited by a different population – various people with different social, ethnic or cultural backgrounds living back to back with each other, meeting each other every day on the staircase or the local shop. This condition could be called social utopia but in Hustadt it is a daily routine. Thinking about Hustadt as a place of social utopia, I'd say it's actually there! It's just not perceived as such; since Utopia is by definition a space that doesn't exist, a non-place.
Still, utopian thinking certainly has an influence on developing an alternative to the present situation. I would like to see Hustadt in a small segment as a social utopia of the present. Here,

I'd like to refer to Immanuel Wallerstein's book *Utopistics*[127], where he suggests to think about utopia that lies in thinking about the future – not necessary a better future but different, most likely with all kinds of problems that we're not aware of yet. But the thinking itself is changing the existing system, by envisioning alternative processes. There's the utopian element that Hustadt embraces.

Today, people associate modernist architecture with underprivileged neighbourhoods, crime, and bad living conditions. Hustadt is far from that, however, many people somehow adopted the idea of it being a ghetto. In reality, from what I saw while living in Hustadt is that it's a place with beautiful outdoor spaces, with a lot of greenery and areas where children can play without the fear of traffic. The apartments in Hustadt are big and full of daylight and usually have a fantastic view over the Kemnader Valley.

However, reality hits the place with low economic power that cannot sustain even the basic service offer in the neighbourhood – that turns it into a sleeping rather than working or active place. The notion of Utopia is currently understood as the transformation of the existing, step by step and in negotiation, and not so much as the realisation of something completely new. Call it a pragmatic utopianism. Pragmatic, not only practical and certainly not uncritical, but in the sense of a reflected agency within the possibilities and charged with a longing of what it could be.

Everything that is developed within art in relation to utopia is developed with this idea of thinking of a potential future, of what it can be. It is a speculation. The concept of utopia gives a space for thinking of an alternative, to develop something that could be applied to and connected to an existing system, to be able to change it, to infect it with an unusual, maybe even impossible, process. In the everyday reality a lot is missing and therefore we can do a lot, to plug in, to add on and by that initiate/provoke change within the already existing system. This is more evolution than revolution. In my practice of striving for change within the urban context, I don't presume how to act and what it will lead to. I react to the process, I have to reinvent myself. It is a lot about improvisation ... and permanent reflection.

Epilogue: Utopian thinking

Our conversation ended with Utopia – as a way of thinking about the future. It seems we call in Utopia at the times when we become unsatisfied and miserable about the present. When the conditions of the present become too hard to accept.

I also discuss social utopia and architecture in the text "Case Study: Hustadt Project". I begin my discussion on social utopia in architecture as it was perceived though the "Enlightenment Dialectic" by Tafuri in the 1970s. In his book Spaces of Hope[128], *David Harvey presents a similar line*

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127 Immanuel Maurice Wallerstein, *Utopistics: Or Historical Choices of the Twenty-First Century* (New York: New Press 1998).

128 David Harvey, *Spaces of Hope* (Berkeley: University of California Press, 2000).

of thought about utopia on the legacy of the production of the present moment, this moment in space and time He looks back into utopian movements, which have always tried to construct a just society. He thinks we need to use the force of utopian imagining in order to rethink the present and find the new equitable alternative for our future. He outlines a new kind of utopian thought, which he calls "dialectical utopianism"[129]. He argues for a possibility of designing a better world for working and living with nature. If any political ideology could work out, it should be constructed on human qualities, the capacities and powers inherent in nature, and the dynamics of change. Similarly to Harvey's suggestion, many contemporary artists today (Francis Alÿs, Artist Placement Group, Michael Asher, Amy Balkin, Ursula Biemann, Bik Van der Pol, Daniel Buren, Victor Burgin, Rirkrit Tiravanija, Lawrence Weiner, Rachel Whiteread, Krzysztof Wodiczko, Qiu Zhijie, etc.) are looking backward to investigate the utopian elements of previous eras, and the imaginative modelling of alternative worlds as intimations of possibility. For example, Bik Van der Pol investigated the so called Swedish (social) model in their project called Absolut Stockholm*. They focused on the selection of a specific public spaces and areas in the city that played a significant role in building up and constituting the social ideal. In search of their "utopian, esthetic, functional and historic qualities", they set up public meetings, small events, and interventions in or around these places, to "make connections between people who live here and those who visit, to question the grade of 'publicness' of these spaces functioning today, to challenge a sense of creating interest on what public and public space means in a city where public places disappear under constant pressure of pragmatic capitalist developments, as well as communicating excitement and curiosity by creating access to places."[130] Obviously Bik Van der Pol were trying to investigate a historical model of social utopia in order to learn from it. In order to examine what is left from it today.*

Utopia obviously entails two related but contradictory elements: the aspiration to a better world and the acknowledgment that its form may only ever live in our imaginations. Furthermore, we are as haunted by the failures of utopian enterprise as we are inspired by the desire to repair the failed and build the new. Contemporary art reflects this general ambivalence. The utopian impulse informs politically activist and relational art, practices that fuse elements of art, design, and architecture, and collaborative projects aspiring to progressive social or political change.

Yes, there are many inspiring concepts for a better world produced but locked within the world of art talking to the ones who are convinced already or those who don't really desire any change since their position in the world is secure (they are among the 1%). Therefore, even the re-production of utopia within the art context remains utopian; these ideas would very rarely find their place out in the world and would remain models of utopian thinking.

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129 Ibid., 182.

130 Liesbeth Bik and Jos van der Pol, website of Bik Van der Pol, discussing the project Absolut Stockholm (Stockholm: Moderna Museet, 2000). http://www.bikvanderpol.net/?book=1&page=77.

Epilogue: Artist position, motivation, cooperation

My PhD research focuses on art production that dares to step over the "wall of representation"[131] *beyond art museums and art galleries space "out into the wild" where utopian thinking would hit reality. According to my own experience within my practice, the conflict between thinking, analysing, and creating imaginative models of a utopian world on the one hand, and working with the real situation on the other, is quite striking. It is almost impossible to imagine, to predict, to know, or to analyse reality in advance. There have been situations where alternative thinking and the will to introduce change (or something else as usual) is very welcome but there are also situations where people are very resistant to work with or to accept any unusual, unknown and unpredictable alternative.* Hustadt Project *experienced both strong resistance to and the happy welcoming of the new possibility. The strong resistance was mainly experienced from the side of the authority. I would describe the reasons for this resistance as the outcome of mistrust, fear, and losing control as well as "having another idea about the artist role". The people who worked with me on the project were, of course, very supportive, as well as the general audience who encountered the project several times during the process. However, the participants' support, motivation, and enthusiasm changed during the process. The project went through different dynamics and modes, through good and bad times. There was some agonism within the group itself that had an effect on everybody and on the process of the project. Within the Aktionsteam we talked a lot about our motivations – how unalike they were. It was important to be clear about why we were doing what we were doing. My position was certainly very different from the others but then again we all had different positions and different motivations. I came to Hustadt by invitation to work on an art project, others joined the project by the open call I made at the public meeting and via flyers. I got an artist fee, and a budget for the project, I signed the contract and carried the responsibility for the realisation of the project, which in the beginning no one knew what it would become. As I already mentioned in our discussion above, it was important for this kind of project to have an open agreement with the authority to be able to negotiate during the process in relation to the context and situation about the development of the project itself.*

The participants in the project – the Aktionsteam members – had no legal responsibility to the project, rather only to themselves. They joined the project of their own free will, when they had time. They were all volunteers, who were occasionally paid for their work, if that is what we agreed upon. But mainly they worked on a voluntary basis for "the future of their neighbourhood". Which sounds idealistic and unreal. Certainly every member of the Aktionsteam had another motive which was in some way compatible with their life situation at that moment: some of them really wanted to create a better Hustadt for their kids; for others, our meetings and actions fulfilled their social life; and then a few recognised an opportunity to create something

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131 "Wall of representation" – the white wall of the art institution. But only that these practices are trying not only to analyse the situation but also act upon it and introduce the alternative.

more sustainable out of this project for their personal future. From the beginning this was also the idea of the project: to create a cooperative production which might already lay foundations for the participants' future within the place they live, in the time after the project. We had several discussions about the way we would like to work together around the possibilities that we could pursue, as well as our different positions in the project. Everyone contributed to the project the most she/he could, according to her/his own possibility of time and energy. They have seen in this art project a possibility to realise something different for the future of this place and for them that would make a change to the existing situation (public and personal), which was obviously unsatisfactory for them. During the process they realised, however, that is not easy to carry on and realise an idea and that if they want to achieve any change they need to take their mission very seriously. Some of them did and some of them didn't. And for the ones who became strongly engaged, the results were also very rewarding. This might sound very pedagogical. Indeed, there were situations in the project in which I was teaching something. Still my intention was not to be teaching but learning. Learning from the others in the group and learning from the situation or exchanging knowledge as I describe it in the text "What did we learn together?"[132]*. Therefore I have a hard time agreeing with Grant H. Kester when he describes the role of the artist who is working with a community on participatory project today as the role of an "Aesthetic Evangelist"*[133]*. According to Kester, Evangelism specifies a particular dynamic or relationship between the reformer and the subject-to-be-transformed or "converted". He argues that the central feature of Victorian welfare is the spectacle of the repentant subject who must demonstrate his or her reformation through the recitation of a conversion narrative in which he or she accepts personal responsibility for his or her sinful condition. The bad subject must become the author, so to speak, of one's own salvation under the guidance and oversight of a good subject.*

He found and composed the figure of the "Aesthetic Evangelist" by going back into the Victorian model of social policy, which was formed during the mid-19th century in Britain as model of policy based on a specific understanding of poverty and the poor. "The poor are understood as malleable subjects, dangerously susceptible to corrupting moral influences, whose consciousness can be formed and transformed through the application of pedagogical techniques." This is clearly a form of manipulation, an abuse of power and pedagogy that any ethically conscious artist working today with people in various contexts (not only community art) would try to avoid. Kester continues to explain his idea through "the early reform movements centred in cities in Europe and the U.S. which attempted to provide the emergent industrial bourgeoisie with the tools necessary to morally regulate the urban working class. These movements addressed themselves

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132 "What did we learn together?", a conversation with Meike Schalk and the author for the PhD dissertation.

133 Grant H. Kester, "*Aesthetic Evangelists: conversation and Empowerment in Contemporary Community Art*", *Afterimage* 22 (January 1995): 1–39. Page numbers reference the online version, accessed 6 June 2013, http://grantkester.net/resources/Aesthetic+Evangelists.pdf.

to a broad range of maladies associated with the concentration of dangerous populations of immigrants and the working class in the industrial city."[134]

He compares the community artist with the Victorian idea of "'a friendly visitor' as a combination of model subject and bureaucratic spy; the judicious dispensation of advice as well as, or in place of, alms, the constant concern with discriminating between the 'deserving' and the 'undeserving' poor, and the primary focus on the moral regeneration of the poor over any real concern with systematic changes in the surrounding society ..."[135]*. Explaining further, he talks about a particular dynamic or relationship between the reformer and the subject-to-be-transformed or "converted". "In this process the 'bad' subject (characterized by moral depravity, defective family structure, and lack of identification with bourgeois norms) must be transformed into a 'good' subject (characterized by respect for the transcendent authority of property, identification with an individualistic ethos, etc.)."*[136]

Indeed, here we are talking about a specific time in history and a context related to an official policy, which could not be applied in the worst case regeneration scenario even today. I cannot think of any contemporary artist involved in community projects who would share the same perspective, motivation, and perception on the subject. Usually the artist motivation working on urban project is not focused on the transformation of the local people or the community but the transformation of the place itself, which will offer further opportunities to the people living in the place. Working with *the context not* against *the context is a usual strategy. An artist working with the community is usually searching and proposing structural change, not the transformation of the "poor as the sinful subject"; moreover, they are proposing the transformation of the structural system* with *"the poor" and are together sharing the guilt of the "sinful subject". In this respect the aim of the* Hustadt Project *was not to transform the people who were living there but to influence, to interfere with the formal process of regeneration – which is representing an official structure – to change its usual procedure, to involve peoples' voices into the plan of their common future even when contradicts the official general plan.*

Furthermore, Kester comments on the artist's role through analysing the role of the historical activist movements ranging from tenement reform, to moral purity and abstinence campaigns, to immigrant education programmes as they would be a patronising act of intellectuals who would offer "rational" solutions to problems such as urban poverty, class-conflict, poor housing, unemployment, disease, and overcrowding. This belief is based on their control of, and faith in, a set of sophisticated symbolic and analytic skills, forms of "scientific" urban planning, a specialised technical language, etc., that allow them to view the city and its problems from a "universal" and class-transcendent position. Through their command of these skills they can intervene in any

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134 Ibid., 15.

135 Ibid., 15.

136 Ibid., 17.

cultural environment to promulgate and administer progressive solutions to various "crises" of industrial urbanism.

The question that remains and for which Kester is arguing represented within his "Aesthetic Evangelist" is the problematic position of the artist versus the community or participants within the project. In the discussion with Mariska van den Berg above (p. 106), I partly answered this question when we talked about empowerment and participation. Indeed the artist's position could be perceived as a superior position, a position of power or as somebody who knows how – an intellectual in its own domain, which I would rather argue for and present as a position of a "specific intellectual"[137] who shares her/his power rather than imposes it upon the participants in the project.

The position of a specific intellectual was introduced by Michel Foucault in his 1976 interview where he "describes and advocates a changed way in which intellectuals might act and intervene publically in political matters". He describes the specific intellectual as somebody who has replaced the position of the universal intellectual; the specific intellectual "would alert public and warn of dangers in a specific problem area about which he or she knew professionally"[138]. He summed up the role of the specific intellectual in May 1984:

> *The work of an intellectual is not to form the political will of others; it is through the analyses he does in his own domains, to bring assumptions and things taken for granted again into question, to shake habits, ways of acting and thinking, to dispel the familiarity of the accepted, to take the measure of rules and institutions and, starting from that re-problematisation (where he plays his specific role as an intellectual) to take part in the formation of a political will (where he has his role to play as citizen).[139]*

The question that follows is: how does the artist as a specific intellectual act upon political matters in the public sphere nowadays beyond the art context? What is the specificity of her/his specialisation? This question becomes rather important also in relation to the widely subscribed and accepted role of an urban gentrifier; a character similar to the "Victorian friendly visitor" who is sent into the battle for urban change. Many art theorists would see the artist's role in an urban project as primarily to provide stimulation to the process of privatisation and gentrification, which the term "regeneration" figures as progress and renewal and represents communitarian credibility. However, I am not convinced that this is the role an artist working in an urban setting should take at all. It is already a cultural cliché and hopefully a subject of the past. The growing

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137 Michel Foucault, *Power*, *The Essential Works of Foucault, 1954–1984, vol. 3*, Editions Gallimard, 1994, ed. James D. Faubion (New York: New Press 2000), XXXIII.

138 Ibid., XXXIII.

139 Ibid., XXXIV.

awareness about the transformation of the urban environment which produces a surplus value for the advantage of the rich is leading to more discussion and critical thinking on the matter. The artist should be able to act as an intellectual working out of her/his practice with responsibility towards civil society. Taking the role of the specific intellectual, working within the autonomous professional field (funded by public or private money), the artist has a choice to take a critical position that can lead into the production of public awareness. This is a demanding process that involves research and examination, possible departure into the interdisciplinary field of operation as big as the subject of the city might be.

As Mariska van den Berg already pointed out in our discussion above, a vast movement of ethically responsible urban practices exists. Such practices are working with responsibility and awareness against urban gentrification to provide spatial justice for all.

Epilogue: Relations setting through negotiation and conflict.

No one should deny the position of power from the citizen or the intellectual in one's own field; however, this position must not be abused or misused. And this goes not only for the artist; it should be a universal ethical rule in our society in general. However, within community projects, I think it is important to distinguish between two different positions of power; the relationship between the artist and participants and the relationship between the artist and the art commissioner (the official authority).

Theoretically, if both types of relationships were to acknowledge and confirm the artist's role as the role of the specific intellectual the situation would be ethically and pragmatically resolved. In practice it is more complicated than that. In the case of the Hustadt Project *the relationship between the participants and me, as an artist in the project, was rather uncomplicated, with a few disagreements that we managed to resolve.*

Meanwhile, the relationship between the city who commissioned the project and me as an artist was very intense during the whole project right from the start. My questions to them were: Why have they commissioned an artist to work within the regeneration project? What are their expectations? I was interested in the answer not because I wanted to fulfil my role, but as a researcher I was interested in the backstage of our relations.

The answer I got during the process of the project was that they expected from me a public sculpture (an art object) on Brunnenplatz that could be placed and re-placed during the rebuilding. They anticipated the kind of object where people could get involved in making it (that is, painting, sculpting, making an object). Obviously, what they had in mind was a light form of participation and the production of an art object where the artist occupies a position of master – teaching the participants simple art techniques. Where everything would run nicely and smoothly without rupture. They did not expect that the art project would in any way create a disturbance, or even become a critical opponent to the regeneration process in Hustadt or a political topic. Their understanding of participation was obviously not grounded in a politi-

cal sphere, where the political would be understood, as Carl Schmitt[140] describes antagonism between the friend and enemy. They did not understand that participation means empowering people, where people also learn how to object and critic, how to take an active role in the process of decision making.

The unplanned suggestion from Aktionsteam to build a meeting place on the main public square messed up the official regeneration process quite a bit. Still we managed to come to some kind of unofficial agreement to continue the project after my contract expired in May 2009.

This friction indeed produced a new type of relations between me, Aktionsteam, and the city authorities. The friction could be described as antagonistic in specific moments which created an atmosphere that never left our project and will probably never leave Hustadt. And as such it was always present parallel to the will and desire of negotiation and finding the way. Antagonism was always present in our relations in such a way that it might be therefore called "agonistic relations"[141], if I were to marry Chantal Mouffe with Nicolas Bourriaud[142]. "Agonistic relations" suggests the production of the "agonistic struggle among different adversaries", which is based on human relations and social context. "Agonistic relations" made the process of our (hegemonic) art project quite intensive and polemical. Every week there was another battle. The relations produced through the project were far from smooth or intrinsically democratic and in my dissertation I am answering or at least presenting the question that Claire Bishop asked when she was writing the critique of Relational art: What kind of relations are produced within relational art with whom and why?[143]

In the process of the negotiations with the city authorities it was very important that I had some alliances. And indeed I had the full support of gallery m and Situation Kunst in Bochum as two major publicly recognised and highly respected art institutions in the region. As an individual artist I had to seek allies within an influential network to be able to lobby on the governmental level. My role at the time was to bridge the communication between the network of local participants – Aktionsteam – and political structures for the project to be able to continue. And here I can see an advantage of the artist who is by definition a character situated somewhere in-between different social classes and has the ability to connect and inform the two alienated parallel realities. This role of the negotiator was repeated several times during the project. However, as I mentioned

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140 Carl Schmitt, *The Concept of The Political* (Chicago: University of Chicago Press, 2007), 67. "Political thought and political instinct prove themselves theoretically and practically in the ability to distinguish friend and enemy. The high points of politics are simultaneously the moments in which the enemy is, in concrete clarity, recognized as the enemy."

141 Chantal Mouffe, *Agonistics: Thinking the World Politically* (London: Verso, 2013).

142 Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les presses du réel, 2002).

143 Claire Bishop, "Antagonism and Relational Aesthetics."*October,* no. 110 (2004): 51–79.

previously in the discussion with Mariska van den Berg other people in the Aktionsteam shared various roles and positions with me depending on their ability and the available networks. We were all signed in for negotiation at different points in the process of the Hustadt Project *and usually we were able to work it out together.*

As Marta Fleming responded to Kester's writing in Afterimage*:*

> *We are from inside the belly of the beast trying to be responsible for the people and things seriously wronged and wrong, that need work, all around us in our immediate environment. We are also saying that collectively this complex society has the power to change: to change poverty, hatred, racism, sexism, homophobia, abandonment, and all the self-hating, and self-perpetuating things, which they produce in all of us. Including a tendency to shoot the messenger.*[144]

The artist's position and the artist's role in our society has been discussed many times in history especially in moments when the "official" (accepted) position became insufficient, threatened, maybe even abused in relation to what has been/is going on within the practice itself. Today we can re-examine the role of the artist again since it seems to have been changing all along in parallel to the rest of the world. Still, the artist keeps reflecting upon the world, she/he absorbs what is going on around her/him and possibly produces the critic of the present. There are many ways of being an artist today from the one who is working quietly in her studio to the one who has organised the whole production house where she is employing many people manufacturing her art products and selling them on the art market. Different ways of thinking as well as different ways of producing art form the artist position as well as define its role in the society today. However, in this writing I'm not really interested in defining the role of the artist in general but would like to focus in a more specific situation that has been clearly questioned through my case study within this doctoral research. This is the role of the artist within the urban regeneration project that seems to be problematic and challenging at the same time. Mariska van den Berg names the process of the new urban practices popping up in various cities around the globe "bottom-up production of the city". In relation to this I want to again emphasise the position that the artist occupies when becoming involved in the process of urban regeneration: What is the role of the artist? How can the artist work within the urban regeneration process and keep her/his critical position? Why is it necessary for the artist in such a position to remain autonomous or independent?
We touched on the above questions in our conversation where it became clear that from out of the art context and its history artists have created for themselves a position which needs to be

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144 Marta Fleming, http://www.marthafleming.net/artforum-vanguard-fuse-afterimage/.

re-examined. It is clear that the capitalist market has not changed its priorities. On the contrary, it has become even more aggressive than ever, using any opportunity to reach its goal and produce the surplus value within the city space itself. Even art seems to be a handy tool manoeuvred through the production of the new value for the city space. It is a bit uncomfortable when one reads the report from the World Economic Forum about the "Role of the Arts in Society in 2013"[145] *and realises that art is very much part of their agenda. Regardless of how up to date and understanding this cultural policy is, it is imperative to understand that somewhere between the lines they are missing the point:*

> *From visual arts to literature and music to dramatic performance, the arts exert a powerful influence on societal development. Artists often challenge commonly held perspectives with innovative thinking. They raise awareness about social issues, break down barriers to cross-cultural understanding and global dialogue, and inspire creative ideas. Artists worldwide are important agents of change. Numerous examples demonstrate this fact, such as musical collaboration between opposing sides in conflict zones, therapeutic art to relieve psychological trauma and theatrical productions to promote community regeneration.*[146]

This pre-definition of how important art is in our society today is only a diplomatic gesture to be able to persuade those who are holding finances in their hands to release some for the production of art. They talk about the functionality of art – art being useful, but not critical. Yet reality shows another picture where cultural budgets, especially in art, in all governments around the world have been severely cut. The role of art, together with the role of the artist, seems not to be so important after all.
This was the general feeling when I stepped on the stage of the Hustadt Project *as well. The city officials who were in charge of the production of the art project as part of the bigger plan for regeneration of Hustadt seemed confused and dis-interested. Despite making many presentations of my practice, they still expected me to make a sculpture for the main square even before the design planning for the urban space in Hustadt began. This was a paradox in itself and it says something about how serious we as artists can be taken when it comes to the production of a project in the public space paid for by public money. Still their disinterest became my advantage when I managed to negotiate my position again and again during the process of the project. Here I can say that they were probably surprised with my way of working and level of engagement in the project when they finally had to take me seriously. After all, they had spent serious money on*

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145 "Global Agenda Council on the Role of the Arts in Society in 2013", World Economic Forum, http://www.weforum.org/content/global-agenda-council-role-arts-society-2013.

146 Ibid.

the project. "Persistent performance", which was unusual and odd, was just as well infecting the usual procedure of regeneration planning. Disrupting and checking out, questioning and proposing alternatives was my role. I attended official meetings that SUB would organise in relation to the regeneration project where I managed to solidify my position as an accountable and serious partner in the discussion. However, it was obvious that we spoke very different languages (metaphorically and literally, I only began learning German while working on the project). I was performing the "incidental person" as APG[147] would name an artist placed within the industrial workplace or governmental department. This time I placed myself into an urban regeneration project in Hustadt.

Epilogue: Artists as Incidental person

The placement into a situation that is known for manipulating artist's integrity is an experimental part of my PhD research. It would be hard to say that I was completely incidental or that my project became incidental, since it provoked quite a lot of discussion and turbulence within the city politics as well as within the neighbourhood itself. I was very curious if it would be possible during the process to remain my critical position and what my influence could be. As already widely accepted, artists are invited into a project of urban regeneration; I was curious how they are perceived as the specialised intellectuals, as professionals in their own field which is wide and stretched in all directions.

In a discussion with Uta Schütte-Harmeyer, sociologist and manager of the SUB, her general opinion was that artists are interesting cooperation partners but entirely unpredictable and unaccountable. The official authorities are usually a bit uncomfortable with artists since they have an idea that they do not know anything about art and therefore do not really understand the language artists are speaking; they have no idea what they can expect, they are generally lost. They usually understand art as an object with a specific value (symbolic or financial) and that is why it is interesting for them to include it into the urban regeneration project. However, according to Uta Schütte-Harmeyer, the Hustadt renovation project is difficult to label regeneration or even gentrification since it takes more than just rebuilding urban space to provoke movements of gentrification.

But what if the economic power of the neighbourhood and wider city, or even region in this case,

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147 "APG, Artist Placement Group, was instigated in 1965 by Barbara Steveni. It was founded a year later by Steveni and her then-partner John Latham, along with Anna Ridley and artist Barry Flanagan, David Hall and Jeffery Shaw. The Group aimed to find ways for artists to relocate their practice from the studio to the industrial workplace, and in the process alter the perception of the artist as marginal to the key social issues of the day. APG's proposal to organizations was that they forego the historic idea of patronage by commissioning works of art, and instead imagine that they might benefit from artists' insights. In turn, APG would enable the artist to benefit from a 'real world' context in which to develop new ways of working, or as APG's axiom put it: 'Context is half of the work'." (*APG Limited*, publication for the exhibition at Raven Row Gallery, London, 2012).

is not strong enough to enable movements of social classes to enable the gentrification process? What is the point of urban renewal in such a situation?
As Dr. Kratzsch, the head of the City Council Hustadt, said in our interview – it is all about keeping up the economic value of the estate.

> *We must not allow the financial value to drop below its minimum. We know that we cannot sell Hustadt and we also know that we need to keep some social housing in the city of Bochum. But we need to maintain the value of the estate. And that is why we must renovate Hustadt – the city and the state together with private partners have to invest. Now is the time, the estate is falling apart!*[148]

The very pragmatic conclusion would be that change must happen but in favour of people who are already living in the area and who plan to remain living there also after the change – a change made by and for the people, not for the profit!

Epilogue: Critical position and artistic autonomy
A critical position in relation to the institution is nothing new for the artist or for the art institution. As I have already written about in the previous conversation "Let's talk about our concerns!" it seems a bit out of place to talk about a critical position in relation to the art institution today when the cultural institution is getting dismantled, underfunded, and subjected to the demands of a neoliberal event economy. Something similar is happening to the city. We can understand the city as an institution. An institution that is supposed to offer a safe and organised life for all citizens but has always failed. The situation is similar, although in both cases, we cannot just conform to the helplessness and lack of power to change the situation. If the governments and institutional boards have been performing a bad job then they need to take responsibility and be able to change the situation for the better.
Hustadt Project *produced a situation in itself throughout a process which suggested the opposing, criticising, and questioning of the official regeneration project in its process of making. These situations of criticising were produced daily within discussions with SUB, official meetings with all parties involved as well as by urban action that was performed. The people who were engaged in the* Hustadt Project *had a high level of political awareness and motivation. They felt a responsibility towards the society and as active citizens they became aware of their own political power. As artists and as citizens – as democratic subjects, we are just as well responsible for our immediate environment and should be able to take action and provide the condition/platform for the constructive change to happen. In general that is what my practice is about regardless of whether I am working within an urban space (or an art institution). The strategy is the same and I would*

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148 Hustadt Episodaire: Video Archive, Dr. Kratzsch, MiniDV tape no. 114.

call it: "Constructive Spatial Critique", deriving from "Constructive Institutional Critique"[149] *that I describe in one of the previous texts, where I – as an artist or architect – analyse, dismantle, and critique the protocol of spatial (urban) change by producing an alternative or complementary suggestion. To produce such a suggestion one can use different methods and techniques and the result is not to be expected only as a manifestation in an art object or in urban setting but just as well ephemeral production in an action, exhibition, temporal intervention, a performance, or simply an idea.*

As I have already presented, Hustadt Project *has been mainly a process that produced a platform for "agonistic relations" also by questioning its own position within the Hustadt community. How many times did we discuss the relationship between the German residents and the immigrants? Where is the real problem? Why is it that they live together but so far apart? What is our own role in facilitating those relations? What can we all learn from this situation? Those questions may never be resolved but at least they made us all think about the situation in Hustadt.*

I think that art can be critically productive when set into regeneration projects if the artists are provided with enough freedom and space for thinking and acting. The artistic autonomy as I would like to discuss at this point and seems to be an important element for defending the critical position of the art that differs from the discussion in art theory. Artistic autonomy as it is debated by Bürger in his Theory of the Avant-Garde[150] *or even by Adorno in* Aesthetic Theory[151] *is mostly looking at the position of the artwork and its content in relation to society. What I'm suggesting here is the autonomy of the artist as a political subject within the process of "agonistic relations" that are produced through the process of urban regeneration. A position that is independent and self-organised; aware of its ethical role in relation to other participants in the project, but has a self-regulated responsibility towards the authorities.*

According to Bürger, "art's detachment from the context of practical life"[152] *understands the autonomy of art as "a historical development – that among the members of those classes, which at least at times, are free from the pressures of the need for survival, a sensuousness could evolve that was not part of any means-ends relationships"*[153]*.*

On the contrary Adorno writes about art being autonomous because of his proposal of the unique formulation of dialectics. As he states; art manifests itself in dialectical tension with its own historical moment – in this respect – art and life are indelibly intertwined – but these tensions have remained unresolved. Although art receives its identity from its negative critical relation with

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149 Maria Lind and Apolonija Šušteršič, *Moderna Museet Projekt* (Stockholm: Moderna Museet, 1999).

150 Peter Bürger, *Theory of the Avant-Garde* (Minneapolis: University of Minnesota Press, 1984).

151 Theodor W. Adorno, *Aesthetic Theory* (Minneapolis: University of Minnesota Press, 1997).

152 Bürger, *Theory of the Avant-Garde*.

153 Ibid.

society, it does not have the ability to sublate the social dimension that it negates. As society inevitably changes and artwork's non-identity becomes increasingly encapsulated that is where the autonomy lies[154].

This is not exactly my idea of autonomy or even the role of the contemporary art within society today. Still my proposal seems to engage with both writers when I suggest the understanding of autonomy that would serve as a prime example for de-reified critical activity as Adorno would address. I as well suggest an "open-ended contract" that would allow for a process set on a different values as usual, following Bürger who mentioned the development of sensuousness, that could evolve in such autonomous situations. I propose an idea of artist's autonomy that would allow for critical reflection and the production of relations, spontaneity, and friendships that stimulates a process without a protocol but with a sense of responsibility towards the common good.

The social status of the artist is changing in relation to changes in society and if the artist of the 16th century changed his position from the production of the commissioned work to the production of work for an anonymous market, where are we now, several centuries later?

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154 Adorno, *Aesthetic Theory*.

"WHAT DID WE LEARN TOGETHER?"

This discussion with Meike Schalk on practice and research is compiled from several talks we had during our collaboration.
Meike Schalk is an architect and assistant professor at KTH School of Architecture in Stockholm working in Critical Studies and Urban Theory. Her architectural practice is located between urban studies, architecture, and art in the public realm. Projects involve the participation of individuals, communities, and institutions and often take the form of common workshops and research. We have collaborated in several art projects since 2005 such as Garden Service *(2008) and* KAFIČ *(2009–2014), and conducted the artistic research project* Participative Mapping *(2010) together. Our common work also includes text productions in art and research publications, and performances/events for the Architecture Museum, Stockholm, and the Architecture Biennale in Venice.*

Apolonija Šušteršič: Is practice-based research interesting for the production of knowledge? Is it really possible to learn from experience and then theorise from practice? Can we "translate" the experience from a practical research into an objective knowledge?

Meike Schalk: Spatial Practices[155] in which both art and architecture are also situated are mainly concerned with a certain life reality and perhaps changing that reality (taking off from that reality). Therefore, it is crucial to examine and experience what this reality is. I guess I'm more sceptical about academic research that might be losing its ground and contact with this reality. Learning from practice has proven to be crucial, especially when one talks about spatial relations and subjects like participation, context, and processes in spatial developments which have so much to do with "life material": people in different situations. I'm defending the idea of a specific situation that relates to a specific time and space and creates results that are not possible to simply apply directly to another situation. Multiplication, relocation, copy-paste strategy is in this case out of the question.

A.Š.: Yes, I would agree with you. Therefore I would also claim that within spatial research there

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155 Helen Liggett & David C. Perry, eds., *Spatial Practices: Critical Explorations in Social/Spatial Theory* (Thousand Oaks: Sage Publications, 1995), 2. "The development of interdisciplinary research, the recognition of spatial and synchronic approaches, and the acknowledgment of the function of physical space in constituting, maintaining, and challenging social life are all major contributions enabling work in the in-between area of theoretical and practical world conditioned by de-industrialized urban markets and unsheltered homeless, by suburban shopping malls and global telecommunication networks. When Lefebvre (1991: 101) says that 'everything' is assembled, this is not to collapse the analytic potential of space but rather to challenge research to consider new questions of action and representation ...".

should be no prescribed methodology. We should be able to invent our necessary methodology as a response to a specific situation.
A great deal of social science research is based on real-life examination combining quantitative and qualitative techniques. However, that is not the same as when we talk about practice-based research or project-based research. Theorising out of your own practice or professional field (in our case art and architecture) does require a slightly different approach. In my opinion it has to use research tools and present results that are genuine to the specific practice. I have employed strategies and methods that I'm using in my everyday practice such as walking, shopping, talking to neighbours, visiting local public events, meeting people for coffee, organising small scale workshops … besides the known methods of case study[156] and action research[157], which I have borrowed and transformed from social sciences. A very important statement that I'm trying to bring across is that every situation requires different research tools, tools which develop out of a specific context. Could this be described as the production of "situated knowledge"[158]?

M.S.: I would say, yes. However, I would ask you to describe the methods that you have been using within your own PhD research in detail. I'm interested in how they differ from other research methods in comparative fields of research.

A.Š.: Early on in the process of my research I decided to work on a case study: on an art project as part of the re-generation plan of a suburban neighbourhood in Germany. I have been examining the process into which I was invited. Which means that I didn't look for a "finished" case study done by somebody else but I have myself experienced the process of building up the case study.

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156 Researcher Robert K. Yin defines the case study research method as "an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used." Robert K. Yin, *Case Study Research: Design and Methods*, 4th ed. (Los Angeles: SAGE Publications, 2009): 18.

157 The term "action research" comes from Kurt Lewin (1948), and was "conceived as a strategy for collaborative participation of a workforce within an institution as a means to improving practice". Kurt Lewin, *Resolving Social Conflicts: Selected Papers on Group Dynamics*, G. W. Lewin, ed. (New York: Harper and Row, 1948).

158 Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (Fall 1988): 577. http://www.jstor.org/stable/3178066: "In any case, social constructions might maintain that the ideological doctrine of scientific method and all the philosophical verbiage about epistemology were cooked up to distract our attention from getting to know the world effectively by practicing the science. From this point of view, science – the real game in town – is rhetoric, a series of efforts to persuade relevant social actors that one's manufactured knowledge is a route to a desired form of very objective power. Such persuasions must take account of the structure of facts and artifacts, as well as of language-mediated actors in the knowledge game".

The process became a case study. And the case study is an art project named: *Hustadt Project*[159]. It is a very atypical case, which in my opinion reveals lots of interesting information related to the subject of my PhD research. It became a key case for my research; however, I also refer to other projects and practices to be able to create an argument.
To make things even more complicated, I have been building up the case study with an action research method in combination with other artistic strategies. I'm using those as tools for theorising from my own practice positioned within the art context.

M.S.: The artistic strategies you are referring to position you as an artist into the centre of the project, which turns your research position inside out. Doesn't that mean that not only you as a researcher are observing and analysing the subject itself, but that you have also become a subject of observation as well?

A.Š.: Right. I moved to Hustadt, the place where I did my research. The reason for that was that I was going to test the process of becoming local or a sense of belonging. I had no intention to identify with anybody around me, but rather with the situation in which I was living at that place and time. Living and working at the same place. Therefore, I'm discussing the production of knowledge through the experience; later on, I also discuss about creating awareness that provokes an action. Part of the *Hustadt Project* was about me moving to the place and working mainly with local inhabitants on the production of an art project, which generated specific methods in the field of research. My focus point was meeting people in un-official situations (shops, bars, cafes ...) and organising investigative workshops, walks in the neighbourhood, lectures, and actions. The actions tested the spatial situation and also became platforms for communication. They were of a performative nature (Um_BAU stelle_HU_stadt / Temporary Pavilion[160]). The results of our testing were appropriated for our negotiations with the local politicians.

M.S.: Action research is also known as producing knowledge in action as well as emancipatory research, or collective research. How important was that for your research?

A.Š.: Action research, emancipatory research, or collaborative research are all producing knowledge in cooperation with others, which was an important aspect in the case of the *Hustadt Project*. In my opinion, a project that is concerned with public space, discusses spatial justice, or puts democracy on trial, needs to be done in cooperation with others. It needs to be produced in a group situation with local agents. For me, working on a site that I didn't know very well myself was very interesting but it was also very important to create situations where collective research

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159 See Case Study: Hustadt Project.

160 Hustadt Episodaire: Um_BAU stelle_Hustadt / Temporary Pavilion, 40 min.

could develop. For myself as a researcher, it was important to me to create situations of exchange with the local people in order to work with the local knowledge and collect it through our own experiences. Therefore I present both this collected knowledge and knowledge produced collectively as a prime source within an academic research through dialogues and through visual documents composed of video and photo material. The aim is that this material can be used in the future within (but not limited to) the academic context. Through the experience of a specific situation within an action research[161] and with the help of the local community and individuals I can find out and open up new questions related to our immediate context. I really like the idea of "situated knowledge" as Donna Haraway describes. I also like what she says in relation to the body (reading): "I'm arguing for politics and epistemologies of location, positioning, and situating where partiality and not universality is the condition of being heard to make rational knowledge claims. These are claims on people's lives. I am arguing for the view from a body, always a complex, contradictory, structuring, and structured body, versus the view from above, from nowhere from simplicity. Only the god trick is forbidden. Here is a criterion for deciding the science question in militarism, that dream science/technology of perfect language, perfect communication, final order."[162]
The research I have been doing in Hustadt was very much from the view of the body, and therefore it has a kind of organic development, quite unpredictable and depending on communication with others. This research can only produce knowledge in collaboration with others and with the local context.

M.S.: An interesting historical example for collaborative research would be CERFI[163], the group that formed around Félix Guattari in the mid-1960s. CERFI pursued collective research, which assembled many different actors who were not necessarily trained as researchers but who brought

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161 In this case I mean a research on site where I get involved with the local community.

162 Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," *Feminist Studies* 14, no. 3 (Fall 1988): 589, http://www.jstor.org/stable/3178066.

163 CERFI stands for Centre d'études, de recherches et de formations institutionelles / Center for Institutional Study, Research and Training.
"[The] French research collective CERFI, which was working from the mid-sixties to the end of the seventies, developed a new way of questioning urban space and the function of the institutions in that space." (Helena Mattsson, Meike Schalk, Sven-Olov Wallenstein, "CERFI: An Introduction", *SITE 2* (2001): 10.)

various kinds of knowledge into the group. Anne Querrien[164] and François Fourquet[165] were part of CERFI. There were around 30 researchers of different professions involved. The French government even supported the group for a while.
You remember, we met Anne Querrien in Paris at the seminar that aaa[166] organised in 2010.

A.Š.: Yes, I remember. She wrote an article in the special issue of *SITE* magazine about CERFI. They were pursuing collective research on several topics from politics to history and psychoanalysis including research on their own collective research practice.

M.S.: Yes, indeed. She must have quite some memories of that time. Namely CERFI's history is closely connected to the history of the psychiatric clinic, La Borde, which was established in 1955, at a castle at Cour-Cheverny, by Jean Oury. It served as the locus for discussions on "institutional psychotherapy" or what Guattari is referring to as G.T.Psy (the institutional therapy think tank)[167] and, in the beginning, Jacques Lacan's seminars formed the intellectual basis for these discussions. Félix Guattari joined the clinic in 1956, as a political activist whose interest was focused on the idea of desire[168], which was really developed together with Gilles Deleuze in their text "Capitalism and Schizophrenia"[169]. CERFI was definitely influenced by their concept of the "Schizo-analysis" of desire. They were also in discussions with Michel Foucault, whose research

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164 Anne Querrien is a French sociologist and urbanist, she was part of CERFI back in the 1960s. She works as the editor of the magazine Les Annales de la Recherche Urbaine, and participates in the editorial board of the journals Multitudes and Chimères. She has participated in the translation of two books from Italian written by Christian Marazzi (*La place des chaussettes* and *Et vogue l'argent*), and in the translation of *A Hacker Manifesto* by Mackenzie Wark. She lives in Paris.

165 François Fourquet is a French economist, professor of economics at University of Paris VIII. Fourquet studied at the Institut d'Études Politiques de Paris. After an internship at La Borde clinic in 1965, he worked there as administrative secretary under Félix Guattari from 1966 to 1972. In 1972 he joined the Center for Institutional Study, Research, and Training (CERFI), and his first book *The Historical Ideal* appeared as issue 14 of the CERFI magazine, *Recherches*. "François Fourquet," *Wikipedia*, accessed 20 April 2012, http://en.wikipedia.org/wiki/Fran%C3%A7ois_Fourquet#cite_note-0.

166 Atelier D'Architecture Autogeree – aaa – was created in 2001 as an inter- and extra- disciplinary network which includes a multiplicity of viewpoints: architects, artists, students, researchers, retired, politicians, unemployed, activists, inhabitants and all concerned users.

167 Félix Guattari, *Soft Subversions, Texts and Interviews 1977–1985* (Los Angeles: Semiotext(e), 2009).

168 Meike Schalk, "The Urban Mental Hospital and the State of Research," *SITE* 2 (2001): 16.

169 Refers to *L'Anti-Œdipe*: *Capitalisme et schizophrénie* (Paris: Les Éditions de Minuit, 1972), first published in English language as *Anti-Oedipus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983).

into power and its spatial manifestations – spatial forms of discipline, control, and surveillance – was also most likely influenced by discussions with CERFI.
However, if we want to think further, there is a certain urge today to organise interdisciplinary groups to discuss specific issues together and find conclusions. It looks as if the communication between different disciplines, different professionals as well as non-professionals is still a big issue. We should question the relationship between theory and practice again.

A.Š.: Yes, it seems, that we're facing a similar problem today as they did back in the 1970s, the question of what we declare as our sources and materials in order to establish some kind of valuable production of new knowledge. As Anne Querrien states in her article, one really needs the real-world experiments in order to develop the theories themselves, and these experiments would have to be nothing less than what we do and what we are.[170]
It is interesting that CERFI was related to the psychiatric clinic La Borde and developed a part of their research in the field of urban studies.
(Reading): "...the collective, CERFI, focuses on their excursions into urban questions, oscillating between theoretical and program work, including political engagement, and psychoanalytical experience and practice."

M.S.: Yes, that was one point. To escape "scientism", CERFI chose to work on particular case studies, whereby research would not be distinguished from the fields of "concrete history", which could be described as the relationship among social phenomena, the techniques of scientific institutions, and the personal life circumstances of the researchers. Quote: "Our seriousness in the work was very much connected to our seriousness concerning the revolution. We saw ourselves as practitioners, not as researchers."
Personally, I was really interested in the state of collective research within the CERFI group. As you see, I wrote about the idea of the institution, the experience of La Borde as it influenced the group. I think this experience was very crucial for their discussion about research. They frequently questioned the financing of this research since they were funded by the state for this project: in which way are you allowed to criticise the state, how can you turn against it, be critical of the state under these circumstances?

A.Š.: I have a similar question in relation to the *Hustadt Project*, which is part of a bigger regeneration project funded by the German government. To produce a critical answer might be considered unethical, however, from the perspective of "freedom of speech" and activist tactics it must be possible, but the funder might not agree with me. I think in the case of the *Hustadt Project*, I managed to create a more complex situation through negotiations and dialogue. How

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170 Anne Querrien, "CERFI: Four Remarks," *SITE* 2 (2001): 10-11.

did CERFI answer that question? What did they produce in the end?

M.S.: They published the periodical called *Recherches* [Researches], which laid out the critical perspective on the subject they were discussing.

A.Š.: How were they performing this research?

M.S.: They were partly living together and testing all the borders of life. As I said the group was totally mixed, all kinds of people who were interested in these discussions. This was called *Recherche-action*[171] and this is, for example, what Félix Guattari calls research about the "quality of life".

A.Š.: I guess *recherche-action* is the Action Research method that I used as well, within my research on site while working on the *Hustadt Project* case study. I also moved there in order to understand the dynamics within the neighbourhood better. This gave me a close perspective on life that had been presented in a very different way within the formal representation, that is, by statistics and other numerical data. I think I mentioned to you already that the City of Bochum operates with statistical data for Hustadt that claims there are about 60% Germans and 40% foreigners living in the place. But from my observations of living in Hustadt the numbers seem to be the other way around.

M.S.: As you probably know this is quite a sensitive discussion in Germany – about migrants, and the native and non-native population. I guess the statistical research has been asking specific questions to get this result. When I visited you in Hustadt I also had an impression that it was much more international than what the numbers say.

A.Š.: Yes, I think it is interesting to look into Hustadt data and then visit the place. What you see and experience is not what the data is presenting. But that doesn't mean that the statistics are wrong. No, it means that behind this information are specific politics or a particular political strategy which is invested in representing Hustadt in a certain way. I'm also not saying that that particular political strategy is wrong. What I'm trying to point out here is the conflict between the experience of the place and the official representation of it. Therefore, I think it is important to do the research on site, to do the action research.

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171 "Practice that would engage the researchers on a personal level was called 'recherche-action'. Transforming the 'grey matter' of research into socially engaged research, whereby everyone, professional or not, could act as a researcher." Ibid.

M.S.: Who were the people involved in your research project in Hustadt?

A.Š.: They were many and they were also changing. It wasn't a stable situation. It had a flow. I cooperated with a lot of different people who joined the project under the name Aktionsteam. Regardless, there always was a core group of people. They were locals living in the area. Most of them were unemployed or retired, but with a variety of skills or even those who had finished their university education. They were people who were interested in participating in the project. They were not selected. It was an open call.

For example, prof. Christian Uhlig[172] is a retired resident that has been living in Hustadt since the very beginning. He moved to Hustadt when he first got a job at the new university[173]. He is an extremely generous and intelligent man who understands the situation in Hustadt. From the beginning of his time in Hustadt, he has been engaged with the place on the community level, trying to contribute to its good spirit.

The other very much engaged Aktionsteam member was Matthias Köllmann, who also moved to Hustadt from Essen in the process of running the project to be able to work with the project further in the future and develop his own idea out of it. He came around to our meeting sometime in March with his girlfriend, got inspired by the idea of the *Hustadt Project* and continued working with us. His idea is based on social-entrepreneurship. He wants to highlight the quality of Hustadt as it is today. For example, the fact that there are so many people from the whole world living in Hustadt. His wish is to develop a Hustadt brand, with products that can be made in the neighbourhood and distributed throughout the city, the region, or even beyond.

Newzad is a young man who came to Germany with his parents from SE Turkey, from Elâzig, when he was still a child. He went to school in Germany, and he became a mechanical engineer, but was more or less unemployed at the time of the *Hustadt Project*. His background is Kurdish. He didn't want to be too much engaged but he would come around now and then and we would have great conversations about Islam and the position of Muslim women, about Kurdish traditions and Kurdish politics.

As you know, there were a lot of Kurdish people living in the area who had fled to Germany mainly because of political reasons.

You met Faruk, who took us to that Kurdish Club in Bochum, remember? I was there quite a few times. It is an amazing place. It was interesting to see how they organise themselves in the social sense as well. They help each other a lot. Through their similar history back in Turkey and the similar experience that they all shared, they have developed a special community. Faruk was

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172 I'm naming people by their real name unless they have asked me specifically not to name them by their full name. This is the case with Kurdish migrants; I name them only by their first name. I consider them all as partners in this research not only as "informants" or "interlocutors".

173 Hustadt Episodaire: Video archive, Prof. Christian Uhlig, Hustadt Histories, 42:44 min.

also quite politically engaged back in Turkey and therefore he had to escape. He was a political refugee who had just finished studying law back in Turkey, came to Germany, and got a job as a social worker.

Gulbachar, a girl who came around quite often with her German boyfriend Andreas (also a member of Aktionsteam), told me that she was just a small child when her mother took all nine kids and escaped to Germany after the Turkish police killed her father and her brother. Later on, she wanted to know about her own country, about where her family comes from, and therefore she wanted to join a PKK[174] "learning camp" for two years. However, that was not for her; she came back after 6 months.

There were many interesting people coming and going – who were part of Aktionsteam. They were engaged for a while, but then their daily life obligations took them away.

Working on the *Hustadt Project* was certainly a way to accumulate knowledge; it was an experience for the people I worked with as well as for myself. We were all learning from each other and from the situation.

Within the development processes related to the re-configuration of the public space, I find that the exchange of ideas is very important. Therefore, in these cases, I'd prioritise a collective research constructed out of experience over individual, academic research.

M.S.: In a project, in a workshop, you come up with spontaneous thinking; you never know where you will end up once you have started. And most of the time in such a situation you have a discussion about ideas with the others. Usually when you are writing, you are on your own. And that's very interesting: in a discussion, work opens up instead of closing down.

A.Š.: Yes, that's true. The discussion is really an exchange of thoughts and ideas. In the case of the *Hustadt Project,* the conversational approach was really crucial. For example, an interview is a form of conversation but it is also a form of meeting a person, a form to set up a meeting with somebody that one normally wouldn't meet. The discussions in Aktionsteam were not only discussions; they told us about who is talking and who is listening. They taught us about how we communicate with each other. Do we give space for talking to each other even if we don't agree? Can we perform a constructive discussion nowadays without a strong moderator? Can we learn how to communicate and share ideas in discussions where people have strong opinions and little tolerance?

All that experience can only be gained in action, one needs to experience it. Academic writing and any kind of form of documentation is already a form of translation and interpretation.

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174 PKK – Partiya Karkerên Kurdistan, (http://www.pkkonline.com/en/), Kurdistan Worker's Party fighting for the rights of Kurdish people living in Turkey. The PKK is listed as a terrorist organisation internationally by states and organisations, including United Nations, NATO, the United States and the European Union. "Kurdistan Workers' Party," *Wikipedia*, accessed 15 September 2013. http://en.wikipedia.org/wiki/Kurdistan_Workers'_Party.

M.S.: I find direct input very important and spontaneous decisions very valuable.
I think it is more interesting to also learn by doing practice than to learn only by reading and writing. For me, it is very important. For me, writing is a very precise work. You write it down and it will be in a book and it is there forever, never to be changed. It will always be the same formulation. I think it is very hard when you go back to your old texts; you usually have many objections about your own texts, about your own basic formulations. So to work on a practical project where you meet around an object, when you are working with material, with the configuration of a space, or when you have to decide the use of something or even the use of your time spent together gives you more space to reflect and also you reflect in a different way than through merely reading and writing and trying to create situations in an imaginary space. In that sense, action research that takes an active role has many advantages: when you do it, you automatically have many more voices that give you feedback. You face problems that you actually have to deal with; in a text you can always manipulate things in a certain way, cheat, make them nicer than they are. But in a project where others are also involved you are constantly challenged. So I guess the thinking and learning process is a different one. It is more direct, more confrontational.

A.Š.: Do you think that "learning by doing a project" can create another reality, another understanding of the problem than when you produce text? And how does one influence the other? For example when you are writing a text on "participation" how does that change your understanding after experiencing the very process of a participatory project?

M.S.: In the workshop situation one has to simply follow one's intuition; things that were planned before are usually changed and turned around. The results are quite unpredictable.

A.Š.: Yes, and I think that it was very confusing for the officials – the people who were overseeing this kind of project within an institution. They had a hard time believing that this way would produce any end results at all.
As in the case of the *Hustadt Project* I started with time and budget restrictions, but I managed to push them beyond their limits in order to pursue the process further on. Then the commissioner, that is, the city and its representative Mr. Hachenberger, who was supposed to run the project, got very confused. I think they couldn't deal with the situation in the end. It came to an absurd moment. They weren't able to make timely decisions. Through the process they couldn't answer many of the questions that we were asking them. They were too slow in following those of us who were very active at the place itself. In fact, we learnt from this situation that if we as citizens are fast in our actions the officials have to deal with our results.

M.S.: If the *Hustadt Project* wasn't part of your dissertation, but just one of your art projects, would you have made the same decisions? Would you have conducted your project in the same

way?

A.Š.: It is hard for me to distinguish my practice from the research. However, in this case I became very aware early on that I wasn't "only" working on an art project. I was challenging situations within the process of making the project for the sake of research. I was very aware of experimenting, trying out things, and looking for other possibilities. I was provoking situations in order to test limits. That has to do with the position of the artist and art production within the re-generation process as well as issues of self-organisation and participation when working within the domain of urban public space. I describe this process within the text "Case Study: Hustadt Project".
Results from the experiments and tests are presented within the documentation: "Hustadt Episodaire" (video, photo, documents) and in a written form within different text categories. A conversation like ours is a form of presentation that represents a dialogical encounter – a direct communication with the subject of research. There have been many like this within the project itself. A dialogue gives a feeling of the life experience and knowledge that are produced by sharing. Practice-based research is not only research for the sake of producing knowledge; it provides platforms for communication and creates relations. Therefore, it demands a conceptual form of representation that works along with the information that needs to be presented.

Epilogue: Not-knowing_ Experiencing_Listening_Observing
The kids were running around asking me:" What are you doing?"
I had a hard time explaining what I was doing. I didn't even know myself. Therefore, I just said: " I'm making a film about Hustadt."

With the camera in my hands I attracted many people, especially kids who always wanted to perform in front of the camera. Meanwhile, we'd have a conversation about what they were doing. About who is a friend with whom. And why. And about where they live. About school, which one they go to, and do they like it, etc.
When I first came to Hustadt I didn't know what I would find there. I didn't know what would attract my attention. I had no idea where I would start my research. I just went for a walk.
Everything started out of not-knowing, not-knowing the place, not-knowing the language. There was no preliminary plan. I had no idea what I would find on the way. Admittedly, an unusual way for a researcher to start a research. In my practice I usually explore the existing context and situation before I decide what it is that interests me in the place; what it is that the place is telling me. If one really listens to the place and observes the situation then it's possible to find a point where it starts to itch. Observing, looking, seeing, and listening are, after all, the conventional methods of working within the arts. It is a process of producing a specific kind of knowledge through the relationship between "looking", "translating" and "making". Therefore, as Sarat Maharaj would

claim, we can understand that "Visual Art as Knowledge Production" involves sundry epistemic engines and contraptions that we might broadly refer to as "Thinking through the Visual". We can ask ourselves: "What do such modes of knowing entail? How do they tick?"[175]

Living in Hustadt provided me the possibility to experience the place from within. Everyday life activities – like shopping for food in the local kiosk or at the small grocery run by an Iraqi man; jogging in Learholz woods; doing the laundry at the neighbourhood "all-round laundry service"; meeting women at IFAK and the Hufelandschule for breakfast; talking and playing with kids at Brunnenplatz; filming and photographing in and around Hustadt; attending all possible public meetings; and organising workshops in relation to the art project – gave me an idea of what the place was like and who were the people who were living in Hustadt. These activities composed pretty much the first part of my research leading into the second part, which was much more direct collaboration with people from Hustadt especially with Aktionsteam.

The meetings and workshops that I organised during the Hustadt Project *created part of the research platform where knowledge was produced through interpersonal and group conversations and through direct experience. As I have already pointed out in the previous discussion with Dan Graham, experience influences the individual's self-consciousness. It builds up an awareness through which the knowledge becomes "em-bodied" – experienced by the body and through the body and from the perception of the body of the specific situation. In this respect my non-knowledge of the language provoked me to use body language in order to communicate my ideas and thoughts. At first this was inevitable and necessary. However, later on I realised that my poor knowledge, or non-knowledge, of German language put me in a situation where I could use it as a tool for participation. The strategy I developed out of non-knowledge was that when I was looking for the right word, people would fill in the missing words and help me to finish the sentence. It became like a language game that we invented together out of need. This situation created a type of solidarity between us of thinking together and being together, of making sense together. In this way it suggests a blending in of different voices, bodies, and speeches to form polyphony, an emerging experience from the ground level and, above all, the sense of a "joint endeavour".*

I never made reports about the workshops but I documented them occasionally by taking photos and video with camera. I didn't always do so because I didn't want to put too much pressure on the participants to feel observed every time they joined the workshop. If something memorable happened and I wasn't recording the meeting, in the evening I wrote it down in my diary, which is now presented within "Hustadt Episodaire".

Not-knowing the language also helped me to communicate with the Kurdish women who were attending the basic language course at IFAK and always organised the course with a breakfast – a potlatch breakfast where we would all bring something with us to share. They, of course,

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175 Sarat Maharaj, "Know-how and No-How: stopgap notes on 'method' in visual art as knowledge production," *Art & Research* 2, no. 2 (Spring 2009), http://www.artandresearch.org.uk/v2n2/maharaj.html).

prepared amazing food and we would communicate in a very simple way about what it was and how it was made. Most of the time we would be just looking at each other and smiling at each other. However, already the presence created a kind of confidence and understanding of each other a feeling of knowing each other again reading from our own body language, reading from non-verbal communication. From these breakfast gatherings at IFAK, the idea about the HU-Café[176] started to develop and later on became part of the Hustadt Project.

A big part of the research methodology (strategy) of the Hustadt Project *was observation, which I occasionally documented with a video or photo camera. I already mentioned above the points of active observation as part of experience. However, what I observed and experienced didn't really match the data provided to me from the Bochum City Statistic Office[177], which presented Hustadt, especially its demographic situation. As I have written, I understand the reason for modulated statistical data analyses for political purposes: to eliminate discrimination everyone possessing a German Passport is already considered German. Yet the image that I constructed through my daily observation was different. For me and for my research it was very valuable – people can still possess a German passport and yet consider themselves as not being German and express themselves in non-German ways. And, of course, one can question at this point what is the true image. What is the real situation in Hustadt? How to navigate between the official, statistical data and the visual and experiential presumption that isn't based on systematic information, but just on what one sees? As my research in Hustadt is more related to qualitative research it was not that important to mirror the statistical data. Nevertheless, the question of two different realities remains. Since it was important to ask, "Who is Hustadt?" It was also important to know who would be my research partner(s) and how I should communicate the "open call" for cooperation. This data was important in order to set up the proper communication tools and choose the right place and situation to meet.*

Employing seeing, looking, observing, listening, and translating has been the starting method that I have been using in my research; research which later expanded into so called action research or what Guattari would call "Recherche-action". A true analysis of the quality of life would also imply research on the masses, which, at the same time, develops a politics of desire within the research groups themselves, and also research on the topic of desire for change. Guattari suggests three possible directions: exploratory research, taking the margins seriously and considering them as social laboratories of sorts; the exchange of experience among communities, institutions, and all other types of experimental collectives; and finally, an exploration of different

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176 See text Case Study: Hustadt Project, 24.

177 *Büro für Angelegenheiten des Rates und der Oberbürgermeisterin, Statistik und Stadtforschung – Statistikstelle* / Office of Affairs of the Council and the Mayor, City Statistics and Research - Statistics Department, Bochum.

countries and different layers of society.[178]

However, action research is known by many other names, including participatory research, collaborative inquiry, emancipatory research, action learning, and contextual action research. Put simply, action research is "learning by doing" – a group of people identify a problem, do something to resolve it, see how successful their efforts have been, and if not satisfied, try again[179]*.*

The way I "perform" action research might differ from other more systematic forms of doing action research, where data is systematically acquired, listed, and presented by writing protocols, by making appropriate diagrams and tables. However, the research methods I am using in my research are partly adopted from social and ethnographic research. In contemporary art practice, it seems that ethnography is a paradigmatic method "suited to working and responding to today's fragmented and chaotic world"[180]*. Artists use "anthropological tools to produce a wide range of works"*[181]*. They adopt some of the methodology. For example, the fieldwork situation – a prolonged stay in the place of study – as I have done in Hustadt. Already in 1975, Joseph Kosuth saw the artist as a "model of the anthropologist engaged"*[182]*. He clearly distinguished the anthropologist from the artist by saying that the anthropologist "is not part of the social matrix", the "anthropologist is outside of the culture which he studies, he is not part of the community. [...] Whereas the artist, as anthropologist, is operating within the same socio-cultural context from which he evolved."*[183] *He talked about a non-static depiction of art's (and thereby culture's) operational infrastructure as the aim of an "anthropologized" art as he would name it*[184]*. Artistic activity consists of cultural fluency. When one talks about the artist as anthropologist, one is talking about acquiring the kinds of tools that an anthropologist has acquired – in so far as an anthropologist is concerned with trying to obtain fluency in another culture. But the artist attempts fluency in his (her) "own" culture.*[185] *My reading of Kosuth would be that the artist's approach*

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178 Meike Schalk, "The Urban Mental Hospital and the State of Research," *SITE* 2 (2001): 16.

179 Rory O'Brien, "An Overview of the Methodological Approach of Action Research", unpublished version of paper, 1998. Available at: http://www.web.ca/~robrien/papers/arfinal.html, accessed 6 June 2013.

180 Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge, MA.: MIT Press, 2002), 74.

181 Arnd Schneider, Christopher Wright, "The Challenge of Practice," in *Contemporary Art and Anthropology*. ed. Arnd Schneider, Christopher Wright (New York: Berg, 2006), 16.

182 Joseph Kosuth, "Artist as Anthropologist" 1975 (extracts) reprinted in *The Everyday: Documents of Contemporary Art*, ed. Stephen Johnstone (Cambridge, MA.: MIT Press, 2008), 182.

183 Ibid., 183.

184 Ibid., 184.

185 Ibid., 183.

is embedded into his/her own practice which is a reflexive approach that not only analyses the situation in society but at the same time also produces its change.
The everyday practice of walking around Hustadt, talking to people and occasionally recording and taking photographs, making drawings and models, writing down the stories I was told, which ended up in a sporadically written diary, all provided me with the information I needed to design the platform for a participatory research project that became the case study for this dissertation. I mainly reacted to the process and the situation, reacted to what was coming towards me, and questioned it while looking into the subject matter.

Immediately there is also a critique coming from the side of art theory. Hal Foster introduced his critique of the Artist as Ethnographer and questioned the authority of contemporary artists who are using ethnographic tools. He emphasises the projection and the appropriation of the other, which in this case is the artist. He claims that "ethnographic self-fashioning" becomes the practice of "narcissistic self-refurbishing"[186]. But in this case, I wonder why it is so difficult to accept the fact that artists are not just concerned with themselves. They have not only societal concerns and interests but also the ability and imagination to think with others and embrace the possibility for change through the imaginative worlds they create.
Artists turn towards ethnography as a way to link practice to theory, as in experience (participation) and interpretation (observation)[187]. Liz Bailey considers that the use of strict and limited anthropological methods by artists as an additional visual representation for the study of people's cultures[188].
The methods that I'm using in my research look like ethnographic methods, but they are not. I'm borrowing tools from ethnographers, but my intention is not to do ethnography. My intention is to make art in its socio-spatial dimension.

Epilogue: Conversations
As discussed with Meike Schalk within the text above, different forms of conversations have considerably shaped my research. In fact, a substantial part of my PhD submission is "conversational". Meaning, it reflects on a subject through a particular form of conversation deemed appropriate to highlight a specific subject. Through a "light, coffee chat" with Dan Graham in "Let's talk about our concerns!", I present the historical background of the art practice that I have

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186 Hal Foster, "The Artist as Ethnographer" in *The Return of the Real: The Avant-Garde at the End of the Century* (Cambridge, MA.: MIT Press, 1996), 196.

187 Liz Bailey, "Why have some artists turned to anthropology in their practice and how has this turn been interpreted and critiqued?," accessed 16 May 2013, http://www.lizbailey.org.uk/painting_pages/essay%20pages/artist%20as%20anthropologist.html.

188 Ibid.

learnt from. During this conversation, we are dropping and exchanging ideas in a very easy way without questioning them too much. It is almost a sub-consciousness type of verbal exchange that reflects on and leads into questions of self-awareness and intersubjectivity as two important elements building up the arguments for participation – one of the main subjects of this dissertation. Later, I use the interview form of a dialogical exchange in the text "We are making the City.", when I am talking with art theorist Mariska Van den Berg. Here, I'm arguing the case for the project and defending it. In the present text, I'm using the form of exchange of knowledge through conversation where my conversation partner and myself are questioning, reflecting, and responding to each other.

In the same way I employed various conversational forms when doing my research in Hustadt and when formulating the Hustadt Project*. By conversational forms, I mean forms that not only stimulate verbal exchange but can also provide visual or sound exchange. It is about exchanging information that a specific language is transmitting and the knowledge which gets formed through this information. However, it is not only about a form of conversation. It is also about where is the conversation performed, how, and with whom. A very important part of all forms of conversations is "being in the space", being present, listening, acting, and reacting within the conversation. "Being in the space" is creating and shaping our awareness, a self-awareness that I have discussed with Dan Graham previously in this dissertation. Self-awareness is produced through intersubjectivity, which is constructed through relations; relations that are also created via various forms of communication. As conversation is a form of communication and as such produces the awareness of self and the other(s), we have verbal exchange. Together with other people we construct the space and atmosphere, we fill it up with the presence that we create. That is a very important part of conversation – the place that we create through our exchange.*

I would describe the forms of conversations that I performed throughout the Hustadt Project *as part of this research as "contextual conversations". These were conversations dependent on the context, or the situation, where and with whom I had a dialogue. The form of conversation was shaped by the context. For example, with the Aktionsteam we had a group conversation based on preliminary rules that we developed together. These rules involved trying to listen to each other, giving space to each other, but also being aware of each other in space and time, developing a kind of self-controlled behaviour that would enable the productive argumentative discussion. Disagreements were very common, but we tried to accept them, however difficult that was. I noticed that, in principle, we are mostly taught to evaluate conversational outcomes as positive when we all agree and as negative when we disagree or end up in a conflict. But as Chantal Mouffe would suggest, conflict can also be constructive when it takes an "agonistic" form where the opponents are not enemies but adversaries among whom exists a conflictual consensus[189]. Nevertheless, I am not certain this suggestion is always possible since it requires a high level of*

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189 Chantal Mouffe, *The Democratic Paradox* (London: Verso, 2000), 80–107.

consciousness and responsibility towards the main goal that the two sides seek to achieve. Sometimes human nature – anger, disappointment, or simply poor social behaviour – prevents people from being constructive in their conflict and they remain too defensive towards the oppositional standpoints in their conversation or action. I discuss this proposition already in my text "We are making the city." in relation to the negotiations with the city authorities and local politicians. In this case I – in fact, we – were performing a dialogue that was based on insistence, defending our own position, and arguing for our project, even on the level of promotion. Not giving it up, but working on finding new solutions and proposals that would not compromise the project too much.

The very light, non-demanding conversations that I had with people, especially at the beginning of my stay in Hustadt, and my continuous presence in the place, created the grounds for trust – between them and me. I had a feeling that they accepted me and I never felt unsafe or threatened by anything or anybody, as many people often do when they come to Hustadt as visitors.

Through IFAK, I also came into contact with a group of young girls from age 16 to 22 organised by Niemat Chekif, a young Lebanese woman born in Germany[190]. For me, this was an interesting encounter since they talked about their lives in Hustadt: their desires for the future, secret dating with boys, the music scene in Hustadt. They all wanted to be famous and rich or marry somebody rich. They were rather determined about their own future, how it should be, as if they had already lived the future before. They taught me Kurdish and Lebanese traditional dancing and that was our way of communicating, through dance and music.

I also conducted many interviews with city officials and representatives of different NGOs in Hustadt. That was a way to present myself as well and to get information about their work and the place in the most direct way. I recorded many Aktionsteam discussions and talks with individual members as well as numerous situations with kids on Brunnenplatz. All of the collected material is presented within the "Hustadt Episodaire", selected parts of which will be in open to the public and presented within this doctorate submission.

As I already mentioned, forms of conversations are various and do not limit themselves necessarily only to verbal communication. Conversation can also be performed through movement (body language, dance) or sound (music, auditory interactions). It has an experiential value in acquiring knowledge. As a communication theorist would usually label it, the conversational or dialogical approach in research is described as a "dialogical turn". Here, communication is conceived as a dialogue among participants in which knowledge is co-produced collaboratively. "Dialogical turn" as described in the field of social practice is a retreat, at least rhetorically, from the idea of communication as one-way flow – that is, knowledge transmission, diffusion, dissemination,

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190 Hustadt Episodaire: Video Archive, Ghetto Girl, mini DV, 23 min. 2013.

or transfer – from experts to less knowledgeable target groups.[191] *"Dialogical turn" enables everybody to be an expert or to speak from the position of an expert where the power/knowledge relationship is disseminated within the group interaction. The dialogic or, as I would rather insist, the conversational, approach "aim[s] to harness the transformative power of social and cultural difference and collaboratively generate new, shared knowledge that often is actionable – that is it can form the basis for action often involving* individual empowerment *(the achievement of power and control over one's own life) and/or* community empowerment *(extending the community's ability to shape its own future)"*[192]*.*

Epilogue: Participatory_Performative Research Method

Habermas defined the "Public Sphere" through encounters. Urban space is a space of the genuine encounter. Therefore the Hustadt Project *as a research case is based on the analyses of different kinds of encounters. Through this process I try to find out what is the possibility of introducing the constructive situation for the encounter to happen within the urban project as an artist. I work from an independent position, but still in a different set of dialogical relationships with different actors in the process. According to Habermas, "every subject with the competence to speak is allowed to take part in discourse," "everyone is allowed to question any assertion whatsoever", "everyone is allowed to introduce any assertion whatsoever" and "everyone is allowed to express his or her attitudes, desires and needs"*[193]*. This was exactly my invitation to the public in Hustadt. I opened the* Hustadt Project *as an invitation to people to join the project and formulate with me the new situation of the urban meeting place together. It was clear from the very beginning that Hustadt Project was to be a case study within my doctoral thesis and people who join in the project were happy to contribute; to become the co-producers of various parts of this research. Their knowledge on the local level of the local situation was very important within this research in various situations, formulating the historical information, as well as experiencing the whole process in the making of the* Hustadt Project*. I have described more about the process already in the text Case Study: Hustadt Project, where I refer to the connections to local politicians and general knowledge about the people and the place itself that helped us in shaping the idea for the project.*

The collaborative research approach is becoming a more frequently used method in various fields of social science and urban studies. Nonetheless, I would like in this case to introduce a mod-

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191 Louise Phillips et al., eds., *Knowledge and Power in Collaborative Research: A Reflexive Approach* (New York: Routledge, 2013), 2.

192 Ibid.

193 Jürgen Habermas, *Discourse Ethics: Notes on a Program of Philosophical Justification, in Moral Consciousness and Communicative Action*, trans. Christian Lenhardt and Shierry Weber Nicholson (Cambridge, MA: MIT Press, 1991), 89.

est modification from my side as an artist. I wish to call this form of research "performative-participatory research", since the method I was using is composed together of participation and action performed during the process. As an artist, I develop my own artistic strategy to define the participation as well as the action. Still, the artistic strategy is not prescribed and varies from case to case, from project to project. Artistic strategies in my practice are always re-invented for a specific context. In this case I would call up again the idea of "situated knowledge" and its relationship to collaborative research "that requires the object of knowledge be pictured as an actor and agent, not as a screen or a ground or a resource, never finally as slave to the master that closes off the dialectic in his unique agency and his authorship of 'objective' knowledge. The point is paradigmatically clear in critical approaches to the social and human sciences, where the agency of people studied itself transforms the entire project of producing social theory."[194]

While working on the Hustadt Project*, I used artistic tools and strategies, which have been partly described in the text above. They included different forms of behaviour (observation, conversation), performance, and action as well as different forms of public communication (social media, printed matter) and participation. I suggest describing them as "autonomous strategies". It is a kind of strategy that allows for appropriation and improvisation in relation to the specific situation, and always allows for the possibility to change. Those strategies helped us – Aktionsteam – to think about possible actions that we decided to perform on Brunnenplatz to be able to test the place. We also used the actions as arguments within the negotiations with city authorities and politicians. I have described those actions already in the previous texts ("Case Study: Hustadt Project" and "We are making the City.") however here at this point I would like to emphasise the nature of these actions. They were "performative actions" – which I would describe as directed public events inviting the public to participate within the urban change. My definition of a "performative action" is that it is an event performed within a limited time, of a temporal nature, purpose oriented, and directed. The "performative" in this case is related neither to the form of speech or gesture, as within the "speech acts theory" by J.L. Austin, nor as the "performativity" of our identities as within J. Butler. Instead, it takes its course into the direction of the participatory theatre or the Theatre of the Oppressed by Augusto Boal*[195]*. The actions carried out by Akstionsteam members were previously constructed but highly improvised, impulsive, and inclusive.*

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194 Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," 592–593, http://www.jstor.org/stable/3178066.

195 The Theatre of the Oppressed describes theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1960s, initially in Brazil and later in Europe. Boal was influenced by the work of the educator and theorist Paulo Freire. Boal's techniques use theatre as means of promoting social and political change. In the Theatre of the Oppressed, the audience becomes active, such that as "spect-actors" they explore, show, analyse and transform the reality in which they are living. "Theatre of the Oppressed," *Wikipedia*, accessed 02 October 2013. http://en.wikipedia.org/wiki/Theatre_of_the_Oppressed.

They invited people into participation in the most natural way since they performed ordinary, everyday like activities, slightly misplaced, in a public space; such as a dance course by Luiza Martin Morales, or public readings by Willy Unger, or a bicycle repair workshop by Silke Bolestra, etc. Those "performative actions" were extraordinary events since one would not usually expect them to take place in a public square of a suburban neighbourhood. They transformed the square into a public living room or adopted it as a community hall. The "performative actions" claimed the public space for the people, without involving authorities, and therefore suggested public empowerment in many ways by taking the right to use the space in ways that the inhabitants could imagine. In that sense they were already subversive and suggestive at the same time. Still one should not forget that they were also performed as "research actions" in which the "performers" critically observed the reactions of the neighbours and their participation. As such, we adjusted, corrected, and appropriated them, trying out new versions of the same "performative action" to exercise the public's participation.

At this point it is important to also mention the concern over a critical and reflexive approach in research that is implied within my artistic practice being described as "Critical Spatial Practice" in the introduction of this dissertation. However, this becomes even more important when we are dealing with issues such as "participation" and "dialogue", which is already a label for self-evidently positive value and would legitimate the practices, which are constructed in their terms. "If their positive value is taken-for-granted, critical questions are not raised, we may romanticize the co-production processes and downplay or neglect the tensions, contradictions, dilemmas as well as power imbalances inherent in all forms of knowledge production and communication."[196]

I do hope that throughout this doctoral submission it is also possible to hear its own critical voice, where nothing, especially not dialogue and participation, is taken for granted.

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196 Louise Phillips, *The Promise of Dialog: The Dialogic Turn in the Production and Communication of Knowledge* (Amsterdam: John Benjamins, 2011), quoted in Louise Phillips et al., eds., *Knowledge and Power in Collaborative Research: A Reflexive Approach*, 7.

DOCUMENTATION / ARCHIVE / PRESENTATION

> Contemporary art conservation requires a re-assessment of the distinction between the work and its re-configuration in documentation.
> Although documentation is crucial for the survival of many contemporary works of art, it is never neutral: all approaches, formats, media and systems have their own inherent affordances and blind spots and always transform what they document. Furthermore, in process-centered, technology-based or performative artworks in particular, we often can no longer make a sharp distinction between an original work and its subsequent documentation or replication: documentation is part of the work's very core.[197]

The question of documentation is an eternal question in my work that is processual, related to the context or/and situation and makes no sense when I re-place the project from one situation into another. Therefore the experience of the constructed situation through the project is an important legacy of my work. At the same time there is no one situation. My work comprises a plurality of situations (in process of change) that creates a multiplicity of experiences all based on the subjective level. In my opinion, when we talk about the experience of the audience in documentary format, it is impossible to objectively re-present the phenomenological category that describes the structure of the subjective experience and consciousness. All documentation which is collected throughout the project already is a subjective selection of information that is conceptual and purpose oriented. In this case I decided to document the *Hustadt Project* as a process within my doctoral research very early on. This decision has also influenced the subject of documentation and its destination. However, at the start I did not know what kind of result the project would bring in terms of research.

I also encourage the audience to participate by taking images of the whole process within my projects on their own terms with mutual respect to the others involved. Therefore, there might be an overflow of images taken of a specific event or experience by various people, which in my opinion may devaluate the image of the project in the context of the art market, but not the experience of the situation itself.

I would suggest that the image (photo or video image) taken to create a memory of a specific situation usually has more of a personal (emotional) value, especially for people who have experienced the situation. The image brings back the memories[198]. However, the same image has

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197 Network for Conservation of Contemporary Art Research (NeCCAR) website for the 2013 conference on "Performing Documentation in the Conservation of Contemporary Art." http://performingdocumentation.fcsh.unl.pt/Site/home.html, accessed 6 June 2013.

198 As I have demonstrated in the event described in Hustadt Project_Stories, "Happy New Beginning", December

completely another message for those people who haven't been able to take part in that specific situation. For them the image creates an association, a thought that represents comparative information to the text. Usually (in our everyday information flow) both cooperate with each other to create a documentation of the specific event.[199]

Hustadt Project in itself as a process and as an experience is not possible to repeat in any other situation as well as it is not possible to objectively re-present it. Therefore I assign myself to a collection of documentation that takes various forms: video, photography, writing, collecting documents and objects. Together, all of these forms create an assemblage that constructs the narrative of re-presentation for the case study *Hustadt Project* in a very subjective manner.

As previously described I have been using the video and photo camera as tools not only for documentation but just as well as tools for communication[200]. However, I was not able to start documenting the place at the very beginning of my arrival in Hustadt since I felt it was not right. I had a feeling that I had to "earn the permission"[201] to document by observing, meeting, and talking to people, even if I was only documenting the public space in the neighbourhood. I had a feeling that I had to give them a chance to get to know me and to know what I was doing.

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199 Naturally, even from the perspective of a purely immanent analysis, the structure of the photograph is not an isolated structure; it is in communication with at least one other structure, namely the text – title, caption or article – accompanying every press photograph. The totality of the information is thus carried by two different structures (one of which is linguistic). These two structures are co-operative but, since their units are heterogeneous, necessarily remain separate from one another: here (in the text) the substance of the message is made up of words; there (in the photograph) of lines, surfaces, shades. Moreover, the two structures of the message each occupy their own defined spaces, these being contiguous but not 'homogenized', as they are for example in the rebus which fuses words and images in a single line of reading. (Roland Barthes, *Image, Music, Text*, 21st edition (New York: Hill and Wang, Farrar, Straus and Giroux, 1999).

200 I was aware of the fact that I would attract public attention by holding the camera in my hands in a neighbourhood like Hustadt, which was also my intention. I wanted to provoke some kind of communication.
And indeed as Grammel and Zarbock would write in their text "Worktop Video", video has in current art production increasingly become a means to interact with social reality. Video is used to intervene in certain environments, *e.g. to create situations in which different persons or groups can collaborate. The aim of these interventions can* consist in joint actions, the creation of community, or communication. (Søren Grammel with Gerhard Zarbock, "Worktop Video," in *The Need to Document* (Zurich: JRP I Ringier, 2005), 109).

201 This is an ethical decision, which is part of the artistic method that one can trace in contemporary art video production especially when working with documenting reality. Here I would like to mention the work by Gitte Villesen who is very precise in setting up the relationship with her subject of interest based on a relationship of respect. The artist must, in her opinion, create a trust situation with her subject of recording by giving the same opportunity to both sides: in front of and behind the camera.

I moved to Hustadt in autumn and I was only able to take out my camera in the winter to film kids from a distance. Of course, I was hardly invisible and got their attention immediately.

People in general, not only kids, would ask me what I was doing and why was I filming them. Sometimes the questions felt as though they were asked in fear, other times they were asked with pleasure and excitement. I wanted to make sure that my shots were not too close up to people's faces unless I got to know them and asked them for permission.[202]

There was a story circulating among people, which I noticed particularly among the Kurdish immigrants (mainly political immigrants), who believed that VBW (the main housing corporation in Hustadt) was constantly observing them, recording every move they made and using this recording to report their bad behaviour to the police. I don't think that was true since VBW didn't have enough employees in Hustadt to be bothered with documenting and reporting. But there were some individuals, mainly elderly Germans, who complained quite frequently to the VBW about the behaviour of their immigrant neighbours. As I have already written, the main subject of conflict was about the mess in the communal spaces beginning with the staircase, the public space, and the communal garbage bins.

However, for most of the people I met in Hustadt the appearance of the camera in public space was an exciting event. For them it meant the possibility of being exposed, at least on TV. It meant that they would be seen by one's neighbours and other people and that's the way to become famous. They associated the making of the film with becoming famous and consequentially rich and that is what many of them wanted to be. This was of course a conversation that I had with kids and young adults who had mainly grown up in Germany. Most of them had experienced some kind of video shooting in Hustadt already. There is quite a strong hip-hop music scene associated with Hu Town Jugendzentrum, a youth centre situated below Central Hustadt. They had produced several videos that had been filmed in Hustadt.

I realised that having a camera in my hand helped me to clarify my identity in Hustadt quite quickly. Nobody had any doubts anymore about me being an artist, making a film.

I collected the visual material by documenting the process of the project and how it developed. As at the start I had no idea what I was going to do in Hustadt and how the process would unfold, I was learning about the place by meeting people and attending public events as well as observing life around me also through the camera lens. My subject matter was the re-generation project set in Hustadt and everything that makes it possible: the supporters and the opponents. I was mainly documented public life outdoors, indoors where possible. I documented interviews

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202 Meanwhile I learned about who is living in Hustadt. Many of the inhabitants were not just regular economic immigrants but they were immigrants with a difficult history experiencing problematic political situations in their own countries. They were escaping political trials or even coming out of prisons and were still living in fear that somebody might find out where they were (in Germany – in Hustadt) as they would not be allowed to find their own freedom in another country.

with people living or working in Hustadt. I documented public events and meetings. I documented the workshops that I organised as part of the *Hustadt Project* as well as our urban actions. I documented public parties and festivals which took place in urban space. And I even managed to record (without permission) from the public gallery in the Town Hall a political discussion around the *Hustadt Project* as an art project in the time of the project's "crisis".

I didn't have any special camera or even a film crew around me to make high quality recordings. That wasn't my intention. I wanted to use the camera at hand. One that became an object of exchange (from one hand to another*)* that could be used by anybody around me who was interested in looking at reality through the lens.[203]

I never saw all the material I collected. Instead I focused on a few points within the process of the *Hustadt Project* that I found crucial for the development of the project. For those moments in the process I edited the material I had and created videos that in some way re-presented parts of the process, the atmosphere, and the people involved.

The editing process was similar to writing. Words were replaced by video frames (image and sound) and in association create a subjective narrative about the place. I've mixed text and sound into the narrative as a layer which connects the film with the written part of the submission in my PhD dissertation.

During the process of *Hustadt Project* I followed the narrative by creating small Keynote[204] movies from editing the photo material that I had taken in parallel to the video, or even sometimes on its own. The Keynote presentations were created to communicate the idea of the project in different situations (meetings with the politicians, project presentations in public within art context and beyond). Therefore I decided to keep the form of a Keynote presentation and transform it into a "table of contents" or a "summary of images" that introduces specific chapters, for example, edited (key) videos within the presentation of the *Hustadt Project* in an exhibition format.

The exhibition is an important element of my submission that connects all the loose ends of my PhD project in a physical space in an attempt to suggest an individual experience of the research process over the last 5 years. It is not art exhibition in an art space. Nor is it the usual type that

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203 The recording became a byproduct of the *Hustadt Project* itself – "picture material that accumulated during the creation of a moment of self-constituting reality. In this context the medium functions as a work surface on which people come together for the duration of a certain production. Less a medium (through which a practice is communicated) then a tool (utilized by practice), video turns into a catalyst of social interaction, e.g. in the public reading seminars organized by Rainer Ganahl since the mid-1990s." (Ibid. 1, 110).

204 Keynote is a computer program made for Apple computers similar to Power Point that is made for fast editing of images and text for presentations and talks. The program allows animating originally still images into a moving image, which makes it possible to create a movie with adding the layer of sound. The program gives a possibility for fast, "snap-shot" movie making.

contextualises the content as an art content. Instead it is research material on display that is framed by an exhibition as a format of presentation/communication. The space of the exhibition is a white wall gallery space of the IAC (Inter Arts Center) – a research institution; a place where researchers work on their projects and present experiments to the limited public. Within an institution of this kind the researcher has a possibility to create an artificial environment – or incubator, a situation needed to suit to her/his research needs. And that is what I decided to do, to create a situation, an installation or a showing device within an exhibition where people are invited to study my research case and (spatially) experience the research questions.

The display installation will present the documentation in an archive[205], as a *spatial archive*[206] that connects together different categories through the exhibition space. If the documentation archive is something that describes an action or event as a set of traces, through the records left in one's life – drawings, writings, records of interacting with society on the personal and formal level – then I propose to add the role of the scholar who discovers and reactivates the traces of action through her/his own active experience within the contained space of a display installed within an art exhibition.

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205 Here I'm referring to historical a priori after Foucault who suggests that it produces the system of statement as events and things that form an Archive. "Juxtaposed these two words (Historical a priori) produce a rather startling effect; what I mean by the term is an a priori that is not a condition of validity for judgments, but a condition of reality for statements. It is not a question of rediscovering what might legitimize an assertion, but of freeing the conditions of emergence of statements, the law of their coexistence with others, the specific form of their mode of being, the principles according to which they survive, became transformed and disappear. "
(Michel Foucault, *The Archeology of Knowledge*, ed. Paul Rabinow (New York: Tavistock, 1972), 126–31.)

206 "The term 'Spatial archive' is usually associated with the digital database archives which were defined (together with the Interchange Format SAIF, pronounced 'safe') in the early 1990s as a self-describing, extensible format designed to support interoperability and storage of geospatial data." However I'm using the exhibition format as well to introduce the idea of Spatial back into the physical space which is re-presented within the documentation itself that suggests a physical experience of the data on display. "Spatial Archive and Interchange Format," *Wikipedia*, accessed 10 October 2013, http://en.wikipedia.org/wiki/Spatial_Archive_and_Interchange_Format.

CONCLUSION

The day after … Matthias set up breakfast for all of us outside of the HU_Café in the sun. The late September morning sun had been really making a big effort to pretend it's still summer. The new Brunnenplatz triumph called Community Pavilion was sitting on the side of the square waiting to welcome the people. From afar, it looked like a serious building, complementing the composition of the space. But when I'm sitting under the roof, the feeling is warm and cosy, like sitting under the big village tree. The light coming through the transparent roof was taking on the tone of the wood, breaking through two layers of construction. The wood was still fresh and the smell was ... the concrete walls were melting down into the stairs creating a never-ending space.

There was no one around. It was very quiet on the square, everyone was still sleeping. This was the most beautiful time of the day at Brunnenplatz. I experienced it so many times during my residency in Hustadt. Just before the kids conquered the place.

We usually sat in front of my place, drinking coffee, and making plans for the day. So many times our plans were too ambitious, since there was always something unpredictable that happed during the day and we had to deal with it … somehow.

Now my part of the work was finished. Well, almost finished. Or perhaps it will never be finished! It will always be in process.

Already during the process of building the Community Pavilion, the Aktionsteam had slowly disintegrated into several small groups that performed their "molecular revolutions"[207] *in the everyday life of the Hustadt neighbourhood. I hope we have all learnt something from the* Hustadt Project *experience which will be taken further on into new situations. Philipp Unger and his network – UmQ had been helping me finishing the Community Pavilion as well as Matthias and his friends. UmQ took over the responsibility to take care of the Pavilion and stimulate the programme in the future. Matthias was very decisive about running his social café as a complementary project in support of the pavilion. And my feeling after the three-year experience of working with both of them was that this partnership might be difficult but necessary. After I left Hustadt they worked together and shared the space together for a while but this situation didn't last long, mostly because of the different ways of understanding responsibility within the engagement. Later on Matthias joined forces with Förderverein (Prof. Uhlig), which still seems to be working very well today.*

Another member of Aktionsteam, Renate Thomas, has changed her sharp left wing orientation and started to cooperate with Mrs. Schumann, the older lady who used to be the CDU representative in the local politics. This was the most surprising for me, however, not impossible knowing Renate's deterministic character. She and some others were the ones who were leading the cam-

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207 Felix Guattari. *Molecular Revolution: Psychiatry and Politics* (New York City: Puffin, 1984).

paign against the Community Pavilion at the end[208].

Ina Gutteck distanced herself already during the process since she had problems with some people in the group as well as with the process itself, mainly being asked to sign the Letter of Intent[209]. She did, however, come at the end and congratulate me. She never believed we would manage to bring this difficult project to its end. She herself was determined to continue organising the Flea market at Brunnenplatz and the campaign for saving the Library in Uni-Center.

Silke Bolestra disappeared after we got the building permission for the Community Pavilion and she never showed up again. I was hoping that she had gotten a job somewhere and forgotten about Hustadt. I was very keen on talking to her at the end of our actions but couldn't get in contact with her anymore. I wanted to make an interview with her, as she believed and followed the news about extra-terrestrial conspiracies. She is definitely an interesting and peculiar character.

All the other people were still around. Prof. Uhlig, Dr. Fischer, Christoph, Andreas, and Tina were all still engaged.

During the whole process Matthias and I had realised that Aktionsteam was far too German (like the Hustadt statistics) and that we'd need more intensive communication with immigrants, especially those living around Brunnenplatz.

As a group the Aktionsteam acted as an "intermediary" between the individual and the society, between the active citizen and the City politics. As such it was a temporary organisation that could not sustain itself after the goal had been achieved. Instead it came together in another form or organisation.[210] And if we listen to Guattari (after working on research with several groups at La Borde), where his belief in the existence of the group as an entity was questioned, he said "most of the time, it's no more than a fiction"[211], then our presumption was correct. What Guattari suggested further on is to work with the idea of a "Beckett assemblage" as he would call an isolated individual who can do group work. He suggests starting from a much more inclusive, perhaps more vague, notion of assemblage: "Who is speaking? Who is intervening? What assemblage of enunciation makes something real?"[212] And indeed when we think about our "performative actions" as the assemblage that constructed an argument in negotiations with the politicians, we after all affected both objective and subjective realities. The individuals involved had been acting as a group and did the group work. And then they continued each on his/her own way as he/she thought was right. Meaning, the aim had been achieved.

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208 Hustadt Episodaire: Protest flyer, 145.

209 Letter of Intent, Appendix 5

210 They have been organised into another neighbourhood team called: *Kümmerers* ("the ones who take care"), mainly to organise "Cleaning Actions" in Hustadt.

211 Guattari, *Soft Subversions, Texts and Interviews 1977–1985* (Los Angeles, CA: Semiotext(e), 2009), 48.

212 Ibid., 48.

Already after our experience of building the Temporary Pavilion it became clear that our non-German friends were not very fond of the "German group"[213] – there had always been tension between them since the beginning of the Hustadt Project *and probably already long before that. It was quite interesting to hear the repeated argument that "the Germans are just too loud". This is, of course, a sensitive remark. It does say something, however, about the way the immigrants observe the environment in which they are supposed to integrate. As an immigrant myself, I construct my own opinion about a place, which is usually very critical and questions every little difference that deviates from my own culture. Usually I'm not able to question my own cultural codes at the same time. As an immigrant one is the best mirror of the society into which one is supposed to integrate. The question in Hustadt was: integrate with whom? And why? And how? In Hustadt, the social environment which represented German culture was really not that attractive that one would even want to integrate into it. That would mean integrating with people who have no sensibility for others, people who don't even respect themselves, who have obnoxious public behaviour, who live on the dole all their lives? Not to be too judgmental or puritanical, but as an immigrant you do need a positive stimulating environment that creates a desire to be integrated into, that shows the interesting side of German culture or German society.*

At the same time, the non-Germans were perfectly able to accept Matthias (who is German) as somebody they admired and could trust. Indeed in my opinion it had much to do with personal relations. It had to do with the way one communicates one's own personality towards other people and in public. For me, a place is defined by the people I meet.

I believe that the Temporary Pavilion_Building Action created a situation where we both met with Hustadt residents in a way that our personalities were harshly judged in the middle of Brunnenplatz. Passersby would observe our work. They would observe us when we were communicating very openly about what we were doing and why. We engaged them about their opinions and their ideas. It wasn't always pleasant to hear what they thought about our project. They were sceptical and negative. Yet the closer we came to completing the project, the more positive their reactions were. Not because they liked the design of the structure we were building. Not even because they liked the idea that we were presenting, but because they had gotten to know us. We had become "people they know" – we had become persons for them. Through this "performative action" we gained trust and respect and we trusted and respected them back, the feelings were mutual and in exchange. This was important for us in order to believe that the place we had built will therefore not be destroyed deliberately. We could trust that in some way the residents would identify themselves with the place WE had made for them just because they participated in conveying it. That while most of them may not have participated in the physical building of it

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213 Here I'm naming the groups as they would be named during our project no matter what politically correct vocabulary would say. The 'German group' was not the entire Aktionsteam and also not all of the Germans in the team. This was the nickname for a specific group of individuals who couldn't gain much respect among the non-Germans mainly because of their behaviour in public: drinking alcohol, being too loud, and always talking instead of working.

(although some of them helped as well), they had participated in the whole process by supporting us in different ways within our daily communication. Indeed, the Temporary Pavilion was used intensively and wasn't destroyed on purpose. It "fell apart" because the cheap material we had used deteriorated and also because it was actually there much longer than what we had expected.

As we learnt from the Hustadt Project*, participation is not something that just happens or is there lying around that we can just pick up. It is a process that needs to be carefully and sensitively composed. It is important to research the preceding context and then design a platform suitable to the situation where people are feeling invited to participate. This was the case not only within the* Hustadt Project, *but also within many other projects that I have previously worked on. Projects in which I invited the public to join in to think and to work with me. However, each case was different since every situation had its own objectives and there was no manual how to do it. Yes, we can still talk about general instructions like: take time, observe, talk to local people, listen, think beyond the possible, think beyond the limits of expectation, and never give up!*
Participation means working with people and people are different. In participatory processes it is impossible to plan the result, therefore an open ended result must be anticipated.
Participation is also not the ultimate form of democracy as I have already stated within this dissertation. It is one of the possibilities to practice democracy as well as to promote democracy and everything that democracy represents. The participation process is organised by somebody who is also taking a responsibility for the process itself, which means that the frame is already given. It might be changed and transformed but that depends on the engagement of the participants, and the one who has set the platform.
Within my dissertation I have tried to emphasise the importance of developing the notion of participation through self-awareness and motivation, to emphasise the immanent desire to participate in the production of democratic space.
There are many forms of participation that also vary from discipline to discipline. And I believe that within art there is much space to investigate the possibility of various forms of participation on different levels while not being necessarily too moralistic or politically correct. The fear of manipulation is not only present within participatory processes in art[214] *but in all forms of communication when the one who possesses power abuses her/his position of power. Art is a specific very self-conscious form of communication and if we speak from the position of power, we should be aware of our position when we speak. We should also be aware of the manipulative power of politics that uses public projects like the* Hustadt Project *for its own celebration or within its own battle for domination on the political field.*
Certainly, also within urban regeneration projects there is space for navigation and so called

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214 See the discussion on social engineering in footnote 5 of the Introduction to this dissertation.

"molecular revolutions"[215] *for artists to work. Still, one has to make it clear that she/he is speaking from an independent-autonomous position in a permanent "agonistic relation" with the different parties involved. The artist, as a specific intellectual, as an expert in one's own field, has a responsibility to one's own discipline. The kind of discipline which is designed to produce critical thinking and a critical practice that eventually creates the conditions for the production of democratic change. We need to widen the field of artistic intervention, by intervening directly in a multiplicity of social spaces in order to oppose the programme of total capitalist mobilisation. Therefore, the urban regeneration process is just another space for exercising and producing the hegemonic struggle. It must be taken seriously as a space for action.*

As Mouffe finally agrees, "artistic practices could contribute to the struggle against capitalist domination". She also warns, however, "this requires a proper understanding of the dynamics of democratic politics; an understanding which can only be obtained by acknowledging the political in its antagonistic dimension as well as the contingent nature of any type of social order. It is only within such a perspective that one can grasp the hegemonic struggle which characterises democratic politics, hegemonic struggle in which artistic practices can play a crucial role.[216]

And indeed, as the Hustadt Project *indicates, there is certainly a space for struggle that is activated only when both artists as individuals and other people in cooperation with them take action to influence the predetermined decisions in the process of the production of urban space. This action is certainly different from the production of space by dominating mechanism. As Lefebvre would point out,*

> *The user's space is* lived *– not represented (or conceived). When compared with the abstract space of the experts (architects, urbanists, planners), the space of the everyday activities of users is a concrete one, which is to say, subjective. As a space of 'subjects' rather than of calculations, as a representational space, it has an origin, and that origin is childhood, with its hardships, its achievements, and its lacks. Lived space bears the stamp of the conflict between an inevitable, if long and difficult, maturation process and a failure to mature that leaves particular original resources and reserves untouched. It is in this space that the 'private' realm asserts itself, albeit more or less vigorously, and always in a conflictual way, against the public one.*[217]

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215 Guattari, *Soft Subversions*, 36.

216 Chantal Mouffe, "Artistic Activism and Agonistic Spaces," *Art & Research* 1, no. 2 (Summer 2007). http://www.artandresearch.org.uk/v1n2/pdfs/mouffe.pdf.

217 Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Basil Blackwell, 1991; 2007), 362. (French language edition first published in 1974 by *Éditions* Anthropos. Citations from printing in 2007).

The Hustadt Project *also demonstrates that acting spatial takes time*[218]*. It is very important to give time to set the process of actively reinventing space; to spend time on location, to observe, to listen, to talk with people and spend time with them. "Common desires can thus emerge from these 'shared moments', collective dynamics and projects to come. Patiently, we had to rebuild practices in spaces void of use, which are no longer suited to anyone."*[219] *Therefore, we are looking to set the conditions of a non-predetermined experience, of a subjective experience, which produces a collective narration of urban space through daily activity.*[220]

Time is an important aspect also in relation to the post-production of this project, which is set into a process. Even when the artist leaves the scene and hands it over to the people in cooperation, it is important to be patient and give time for the transition and re-adjustment.

This is the time when the project needs a distant support to be able to survive and carry on.

That is also the time when all the official participatory projects, collapse since the authorities are not interested in sustaining the results of the project, they are not interested in sustainable participation. At the end of the day, they are not interested in participation at all, since it takes too much time, energy and finances. For the authorities, participation is uneconomical.

Therefore I thought about the moment of post-production of the Hustadt Project *in terms of support and continuation as well as its documentation and sharing knowledge. Together with the curator Katrin Mundt we managed to set up another project that would give a boost to the Community Cinema and further activate the local population. The project started right after the Community Pavilion opened and it is has been running now for the last 2 years and it seems it will continue. Meanwhile, it has been transformed and adjusted according to the needs and desires of the local group of women who are participating in the project. They are meeting and discussing together in HU_Café.*

"Congratulations, Matthias! You won! Finally. That has been a long struggle."

"Yes, Thank you. Thank you for your support. It took me … how many years? When did we open HU_Café? In 2010?"

"Well, you were always saying that it isn't finished. However, it was functioning as soon as Mari and I cleaned the paint buckets. We were all your guests, in HU_Café, which is now, HUKultur, right?"

"Yes. Have you read our newsletter? We are struggling with the graphic design. Hilfe, Apolonija! But we have proper opening hours, we have a cultural programme, Katrin is going on with the

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218 Constantin Petcou and Doina Petrescu, "Acting Space, Transversal notes, on-the-ground observations and concrete questions for us all," in "Participation," Urška Jurman, Apolonija Šušteršič, eds. *AB – Arhitekturno bilten* [Architectural magazine] XLI, no. 188-189 (July 2011): 56–59.

219 Ibid., 57.

220 Ibid.

Cinema workshops, we are running cooking workshops, and other projects. Hustadt women are on board: Faiza, Devran, Elife, Hayat, and Somaia are part of our HUKultur team."
"Sounds great. Good luck. And I hope to see you all very soon!"
"When are you coming to Hustadt again? We will make special 'Hustadt baklawas' for you."
"Inshallah!"

GLOSSARY OF TERMS

AWO, Hustadtreff – a welfare organisation, founded by Sozialdemokratische Partei Deutschlands (SPD) (the Social Democratic Party of Germany), engaging in citizen-based neighbourhood work combined with cultural activities.

AJS – Ambulantes Jugendhilfezentrum Süd / Itinerant Youth Services Center South. The AJS is supported by the cooperation of the Ev. Overdyck Foundation and the Association for Integrative work Bochum (ViA). They develop customised aide for youth. AJS deals with family problems, as well as issues related to the economic status of re-education.

Förderverein – the oldest self-organised association in Hustadt, which organises a variety of citizen's activities in Hustadt.

Hufelandschule – Public elementary school for 5- to 10-year-old children.

IFAK – e.V. - Verein für Multikulturelle Kinder- und Jugendhilfe - Migrationsarbeit / Association for Multicultural Children and Youth Services – Migration work. (www.ifak-bochum.de/ueber-uns/). IFAK is a social organisation that was founded by immigrants themselves in the late 1960s.

InWis – Wissenschaftliches Privatinstitut für Integration und Sprache (Private Institute for Integration Processes and Language).

Querenburg Evangelische Kirchengemeinde Querenburg, (Predigtstätten, Kindertagesstätten, Friedhöfe, Die "Stiftung der Evangelischen Kirchengemeinde Querenburg" , Diakonie)/ Evangelical Church Querenburg (Preaching centres, nurseries, cemeteries, the "Foundation of the Protestant Church Querenburg" Diakonia).

St. Paulus - St. Augustinus – Gemeinde, Katholische Kirchengemeinde Querenburg / Catholic Church

SUB - Stadtumbaubüro Hustadt - The Urban Redevelopment Office SUB coordinates and manages the actions necessary to implement the urban development concept of inner Hustadt.

Stadtumbaubairat – one of the organised functional bodies around Stadtumbaubüro Hus-

tadt.

UmQ – University meets Querenburg, Association for Street Culture.

VBW – The main housing corporation in Hustadt.

wbp – The landscape architecture office of landscape architect Christine Wolf.

Wohnheim Hustdatring – is the organisational part of Diakonie Ruhr, which provides shelter and takes care of people with problems from chronic alcohol-abuse.

ARGE – Bundesagentur für Arbeit/ German Labour Agency.

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