

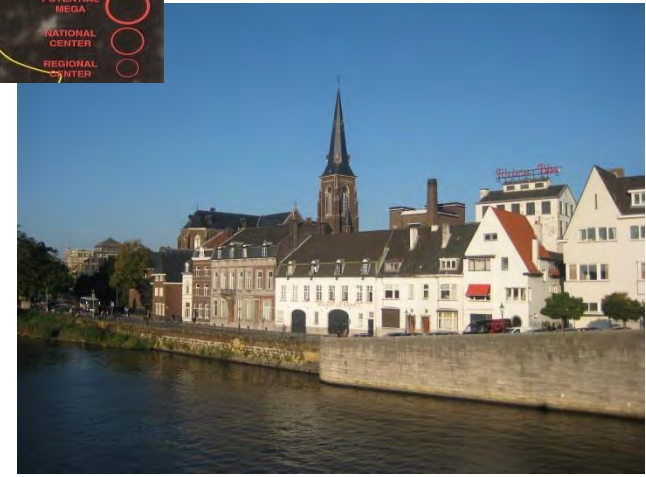
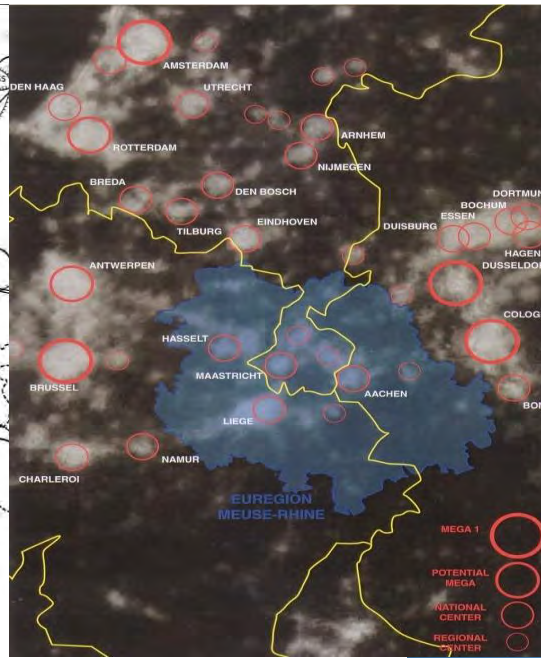
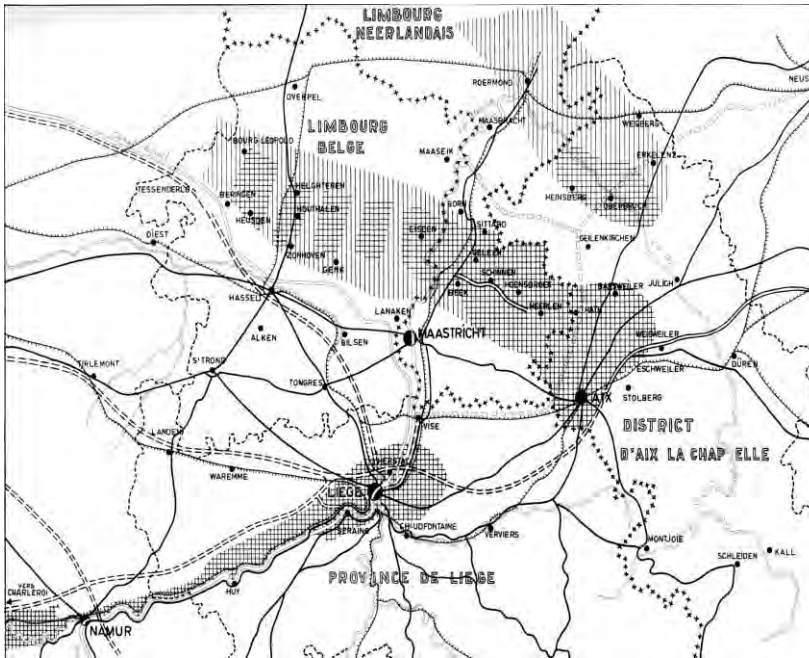
Maastricht Euregional Capital of Culture: *Art & The Public Sphere*



Professor Graeme Evans



Industrial to post-industrial heritage in the Meuse Rhine transborder Euregion – a ‘Land without borders’?



Early C20th saw a shortage of coal miners. Workers came to the region attracted and recruited to Belgian, Dutch & German mines from the 1920s as demand for coal rose:

- Poles** came to Liege initially from the Ruhr and throughout the mining era, cross-border labour movement was common between the mining districts

- Germans** (via Aachen) also migrated to the Dutch Limburg mines, seeking better pay & conditions as did Belgians from Liege (and vice versa).

- Italians** came in the 1930s/40s, like the Poles, recruited for their mining skills initially migrating from French and German mining areas (like the **Moroccans** from France), they were then recruited directly from their mother countries

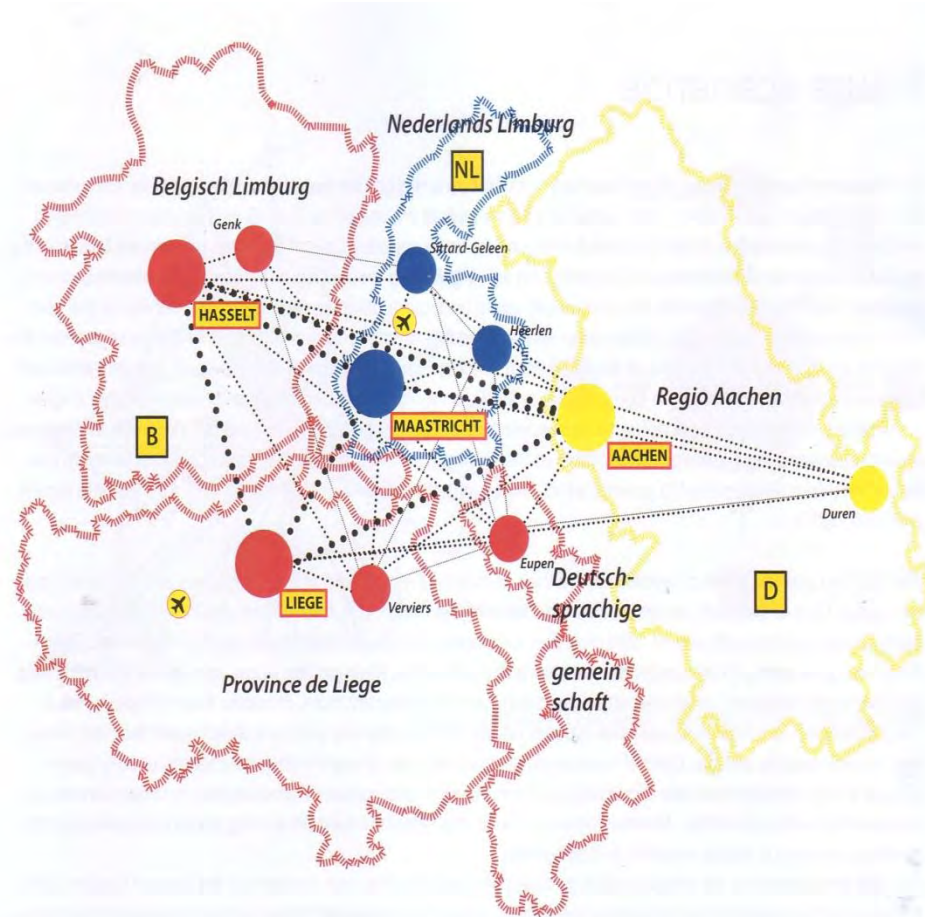
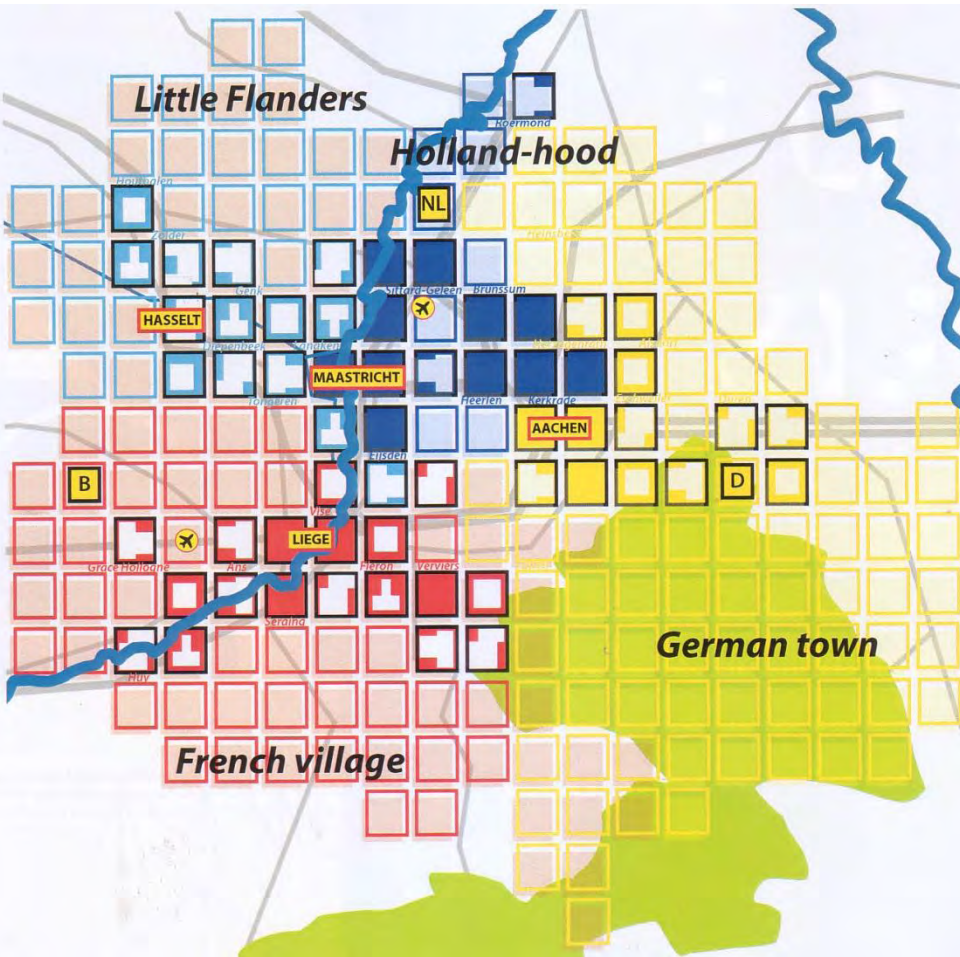
- In the 1950s they were recruited as far afield from **Italy**, **Yugoslavia**, **Slovenia**, **Spain**, **Greece**, **Turkey** and **Morocco** and even from **South Korea**

The mining migrant workers - regional, national and international – served initially as ‘skilled pioneers’. This legacy is a key reason for the Euregion being called: ***a colourful and multilingual community in the heart of Europe*** and where cross-border collaboration has its roots in this early mining period.



There still are a lot of eastern-European and Italian family names recognizable in the phone books of the mining district. Culturally these foreign workers, who settled in Limburg, today still have kept their uniting foreign identity in their own cultural institutions.

Ethno-cities or Polycentric *Eutropolis*?



Re-Use of Industrial Space



C-Mine, Genk



Church-Bookstore,
Maas



Coal Face Gallery,
Genk

Waterscheil Mine,
Genk



Sphinx Park, Maas



New Icons



Modern art museum, Maastricht



Plein 1992 square/Library, Maastricht



Liege Station (Calatrava)



Schunk arts centre, Heerlen



Ceramique
(housing,
ex-ceramics
factory)



Events & Festivals



Annual Carnivaal, Maastricht



June 2 - September 28, 2012 - Book, Liège, Belgium
 The European Biennial of Contemporary Art - Die Europäische Biennale von Heutzeitlicher Kunst
 La Biennale Européenne d'Art Contemporain - Die Europäische Biennale für Zeitgenössische Kunst

Europe Revisited

Maastricht & Euregio Meuse-Rhine join forces as European Capital of Culture 2018
 Aachen Liège Hasselt
 Tongeren Heerlen
 Sittard-Geleen Genk
 Sint-Truiden Province of Dutch Limburg
 Aachen Region
 Province of Belgian Limburg
 Province of Liège
 German-speaking Community of Belgium

Bid book Version 1
 7 March 2012



Capital of Culture – *criteria and catalyst*

- A city is designated on the strength of the programme of specific cultural events in an *exceptional year*
- Draws on its special features and *demonstrates creativity* not limited to its heritage and cultural life
- Celebrates *diversity of European cultures* and cultural input from resident populations, migrants from Europe and beyond
- Cities can benefit *even if they were not successful in the final selection*
- Sustainability an integral part of the *long-term cultural and social development of the city*
- Lasting and catalytic nature of the event - in line with the city's *long-term development plans*

Phases of Mega-Event & Development

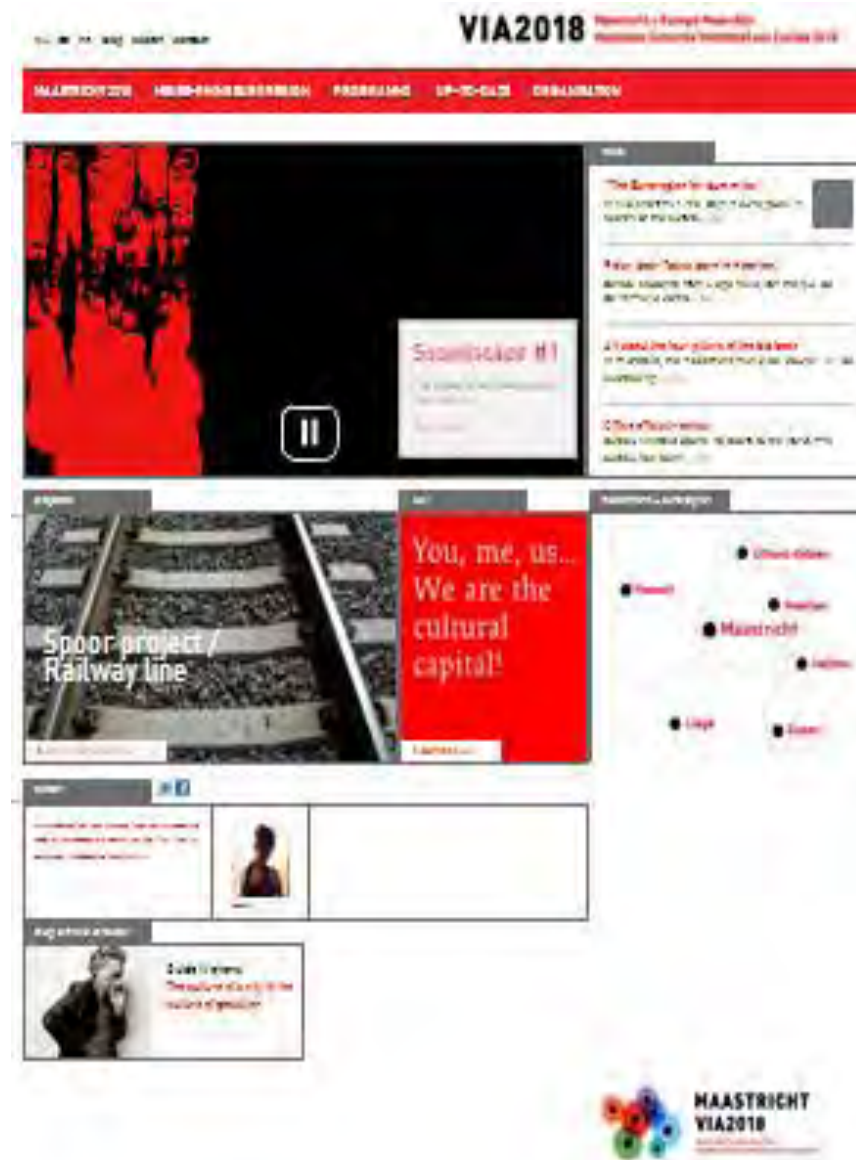
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- 1. Pre-decision** – context, rationale, resources, history (e.g., World Expo 2010, Culture City...)
 - 2. Decision to bid** – international development, local, national and international development, social impacts, Legacy...
 - 3. Bid stage** – selection criteria to community, media, investors, feasibility, and commissions
 - 4. Award stage** – Post mortem, alternative trajectory, re-bid...
- Success factors: campaign, popular/media support, business plan/financing, formal consultation, commissioning

Public engagement

- City's capacity to *involve* both stakeholders in the cultural and socio-economic world *and* the local population
- The involvement of stakeholders, the discussions on cultural policy and the partnerships created can be used to give a *boost to the city's cultural life*
- Foster the participation of citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad
- Public commitment to the programme and the budget must be *firm and constant throughout*



Capital of Culture or Euregional event?



Research & Art(ist) development

- Maastricht: Lieu de Passages? Towards European Capital of Culture 2018, May 2009
<http://lieudepassages.wordpress.com/>
- Who Owns the City (Maastricht debates), October 2010
<http://vimeo.com/16146439>
- Artful Encounters: conversations on ethnography, art and conservation, November 2010
- Experimental Crossings: interdisciplinarity in arts practice, February 2012
- Urban Lab: Researching the City-Region, May 2013

Urban lab as a site for experimentation

The laboratory as a metaphor: sites of experimentation and intervention:

- manipulation of objects in a controlled environment
- researchers as interveners in the object of research
- inside/outside distinction
- successful experiments through the establishment of a relatively stable context

The notion of urban laboratory to investigate particular spaces within the city, e.g.:

- Architecture
- Urban planning and design
- Community planning and cultures



Urban labs: engaged & artistic research

What does it mean when the artist enters the urban lab?

- Tension between artistic autonomy and economic, political or social instrumentality
- Urban space is transformed into an aesthetic space
- Site specific art challenges the dominant definition of public space
- The artist as a 'situated' researcher

- Contrary to the idea of art as an *expert culture*, contemporary cultural practices strive to become more participatory. Cultural projects experimenting along these lines can be understood as *new aesthetic spaces of learning*
- We understand research as a practice of engagement, i.e. as a practice that is transdisciplinary, heterogeneous in terms of the knowledges produced and people and organizations involved, and non- hierarchical in the evaluation of its output

Research themes

Problematic	Research question – “theme”	Sub-Themes
1. Social exclusion of people, urban neighbourhoods, rural areas, regions from the global economy (and opportunities, e.g. jobs, wealth, resources)	1. Bridging Spaces	<ul style="list-style-type: none"> • Emancipation • Identities - ‘Whose Culture or Heritage’? • Accessibility & Connectivity/Transport • Social inclusion/cohesion • Health inequalities • Quality of life • Demography/Ageing - shrinking cities
2. Large city/metropolis hegemony and model (e.g. Creative City) not relevant to smaller and peripheral cities and city-regions	2. New urbanities	<ul style="list-style-type: none"> • Polycentricity • Regional development • Creative Industries & Clusters • Networks (including HEIs) • Knowledge Region & role of the HEIs • Culture & Regeneration • Comparative Advantage • Distinctions
3. Distrust in the political establishment at local and national (and EU) levels - feelings of under/ mis-representation	3. Strategies of representation	<ul style="list-style-type: none"> • Governance - Culture & Governmentality • Citizenship and Rights to the City • Cultural Planning • Capacity Building • Inter-Cultural city-region

Ways in which the cultural programme and events might reflect or address these research questions and themes

Literally	artistic or cultural content or subject - story, theme, language(s), depiction - past, present or future – fictional, dramatic or ‘real’, e.g., characters, history, place, events, artefacts, public art, installations, time-based media etc.
Audience	participation (representation, areas/locations), profile and mix – i.e. age, ethnicity, gender, origin, ‘class’, language, religion, heritage etc.; collaborative, co-creation, amateur-hobby-professional, students, schools, etc.
Authenticity	vernacular - architecture, images, language, local & regional history, landscape, industry, regional/national identity/ies, religion, local artists, creators, companies, galleries, groups (including children, youth, societies, church groups, e.g. music)
Comparative and Inter-Cultural	international artists, companies, thinkers, academics – other European ‘peripheral’ and transborder regions, smaller cities, non-European - but addressing common/shared themes, above - and collaborations, e.g. Istanbul 2010
Research-based events	thematic forum, seminar/workshop series, joint-Institute of Cultural Capitals and ECOC Policy Group meetings (& conference), public debates, podcasts, practice-based research exhibitions, installations, curation, historical, weblogs, archiving, audio-visual, data visualisations, network analysis, publication series etc.
Action Research	measuring impact of VIA2018 (and other interventions, policies, change) and the experience of different groups, residents, visitors and localities - over time (comparative sample areas), e.g. participation, engagement, attitudes, awareness, inter-generational, networks, social capital and cohesion, social enterprises, creative enterprises

Summary Evaluation framework for proposed VIA2018 Cultural Project

indicative examples only

Cultural project,programme, event or initiative	Address Research theme (one or more):	How does project address the research theme
Community Play	1. Bridging Spaces 2. New urbanities 3. Strategies of representation	Historic-contemporary theme (social history of region, past and present)
Oral History project Club Ceramique	2. New urbanities 3. Strategies of representation	Ceramic industrial heritage (factories, mining sites) artefacts/private collections, old and new architecture
Church Choir competition	1. Bridging Spaces 3. Strategies of representation	Multi-lingual,catholic-protestant
Battle of bands (Poppodiums Maastricht & Heerlen)	1. Bridging Spaces 2. New urbanities	Young bands across Euregio, multi-lingual
Public Art installation	2. New urbanities	
Theme forum	1. Bridging Spaces 2. New urbanities 3. Strategies of representation Transborder Euregions	Seminar series in locations across Euregio; Themes address research questions and meta-theme

Digital dancing	1. Bridging Spaces 2. New urbanities	Simultaneous live-blue screen broadcasts across linked venues
War graves in the Euregio – exhibition	1. Bridging Spaces 3. Strategies of representation	Joint cross-border oral history, exhibition and seminar series across S. & N. Limburg, Vaals-Aachen
Opera Zuyd	1. Bridging Spaces 2. New urbanities	German, Dutch & French (English) performances, pieces
E-Museum	1. Bridging Spaces 2. New urbanities	Podcasts, artefacts online, simultaneous curator talks
Inter-Cultural City exhibition and museum workshops	1. Bridging Spaces 3. Strategies of representation	Multi-faith, multi-ethnic, lifestyle and inter-generational exchanges
Fireworks display along the Maas (Dutch and Belgian)	1. Bridging Spaces 3. Strategies of representation	Riverbank and boats, live entertainment (artists from both)
Carnavaal (Carnival)	1. Bridging Spaces 3. Strategies of representation	International carnival mas conference, collaborative fashion and floats (eg. Rio,Trinidad,London)

Cultural Mapping and Artists interventions in Maastricht, Euregion

- Culture & Urban Development programme (City/Province)
- Via 2018 ECOC 2018 bid



1. Artgineering
2. Sphinx park: Places of memory
3. Utopian Projections in Public Space

Cultural mapping of areas with no discernible cultural provision can also give the impression of a ‘wasteland’, and that culture is therefore ‘absent’, whether rural or post-industrial landscapes. Mapping approaches through oral history, literature, poetry, environmental art (Lacy 1995) can capture the cultural legacy and heritage of areas that may be ‘lost’, displaced, reflected in artefacts, museum collections, or held in memory:

‘We must excavate the layers of our city downwards, into its earliest past ... and thence we must read them upwards, visualising as we go... We need to be able to fold and integrate the complex, histories, textures and memories of our urban environments and their populations into the planning process. We need to do some cultural mapping – tracing people’s memories and visions and values – before we start the planning’ (Geddes: Folk vs. Town planning, 1930)



Spoor_onderzoek

Towards re-use of railway infrastructure in the Meuse-Rhine Euregio



Artgineering

Artgineering | 1e Middellandstraat 103 | NL - 3021 BD Rotterdam

call: 0031 (0) 102409155 | fax: 0031 (0) 102409154 | mail: info@artgineering.nl

Spoor_onderzoek

Towards re-use of railway infrastructure in the Meuse-Rhine Euregio

Place: Euregio Maas-Rijn

Client: VIA 2018, SFA

Partners: Ministry of the French Community, Bénédicte Grosjean, Frank Penders, Chris Younès, Oliver Périer

Year: 2010

The reuse of abandoned infrastructure lines including New York's High Line and the RandstadRail between Rotterdam and The Hague has encouraged new spatial developments in cities and metropolitan areas. Of what benefit would the reuse of an entire network be to the spatial development of an area or region?

Put concisely, the objective of this project is the mapping of former tram and rail infrastructure networks and an exploration of their potential as structuring elements within disrupted transnational regions such as the Euregio Maas-Rijn.

This is achieved through a simultaneous and consistent mapping of the old network and spatial structures crossed, respectively. Opportunities for a comprehensive, specific vision of the territory are discovered. By initiating a broad discussion through interdisciplinary workshops, a vision is created on the reuse of networks, the structuring quality of the landscape and the opportunities for the development of alternative forms of mobility in a disperse landscape.

This objective is achieved by working experimentally across physical, historic, geographical, linguistic and disciplinary borders.





Railway tracks...

Places of Memory: Sphinx factory



1. *The determined landscape*
2. *Place of The landscape as memory*
3. *Lieu et La 'Folly' / Regout's 'richesse'*
4. *Nymphaeum - Oh tu, severi religio loci*
5. *Amber Bus*

<https://www.youtube.com/watch?v=ALKmv74izWQ>



Utopian projections in Public Space



Stephen Honegger Three hour donut (2000) - 180 min. (loop) - Photo Philip Driessen

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Yraki Sawa Dwelling (2002) - 9 min. 02 sec. - Photo Philip Driessen

17 /



Jacco Olivier Saeftinghe (2006) - 2 min. 35 sec. - Photo Philip Driessen

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Any Questions?