

CHEurope

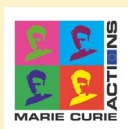
Critical Heritage Studies and the Future of Europe_Towards an integrated, interdisciplinary and transnational training model in cultural heritage research and management

Joint Research Seminar

Curating public debates on urban heritage futures

Organized by
UHasselt

Hasselt & Genk
23rd - 27th April 2018



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UHASSELT is organising the JRS no. 3 in late April 2018 in Hasselt and Genk on the topic of 'Curating public debates on urban heritage futures'. The main focus of the seminar is to reflect on the notion of 'curating the city' in relation to urban heritage and the future of spatial heritage in contemporary urban contexts. In particular, we are interested in discussing different curatorial strategies which deal with complex heritage projects by supporting the role of heritage as a platform for civic engagement.

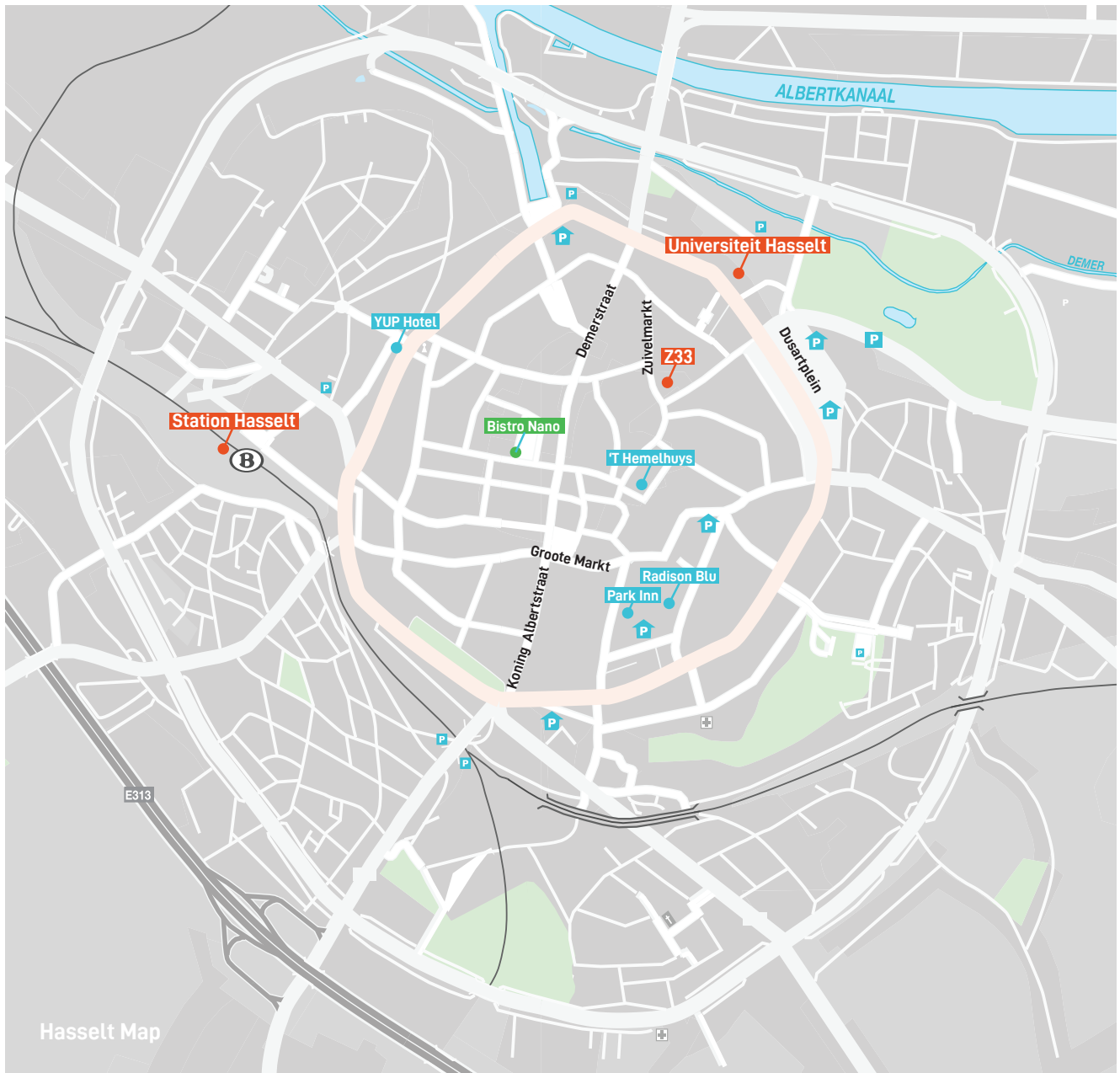
We would like to tap into the following questions and issues:

How can we curate the public debate on complex research material and proposals for urban heritage futures; a debate that navigates in between different spaces, contexts, formats and media? In doing so, how can we reflect upon and support the role of heritage as a platform for transitions to take place (on the level of society, space, culture, technology, economy, etc)?

How can participatory curatorial strategies mediate between a heritage site and the (exhibition or digital) space where we publicly debate its prospects, as well as in between the site's past and its future?

The seminar program will include guest lectures and talks, presentations of ongoing research projects in Genk and Hasselt, as well as workshops on digital and participatory methodologies.

Locations



[Please click on the map to link to Google Maps](#)

Transport

The seminar location is within 5-10 minute walking from most of the hotels in the city centre. If you would need to use the public bus transport, please visit delijn.be to plan your route. The railway station in Hasselt is well connected to Brussels and Antwerp with 2-3 trains departing per hour.

The transport to Genk on April 25th at 09:30 will be organized with departure point at the main bus station in Hasselt. In Genk, we will be at De Andere Markt, Hoefstadstraat 21.

Contact for Emergencies:

In case of any emergencies or confusion feel free to contact Femke Verheyen (+32 497 459 480) or Mela Zuljevic (+32 470 253960).

Detailed Schedule

Monday, April 23rd

Z33 contemporary art center, Hasselt

09:30 - 10:00 Coffee reception

10:00 - 11:45 The Generous Pike: Art as the Heart and Soul at Tensta konsthall

Maria Lind keynote (45 minutes)

Response and discussion

11:45 - 12:00 Coffee break

12:00 - 12:50 Student presentations*

Khaled Ahmed (UGOT-ESR12) presentation and feedback: 25 min

Katie O'Donoghue (UCL-ESR11) presentation and feedback: 25 min

12:50 - 13:45 Lunch

13:45 - 14:35 Student presentations

Lukasz Bugalski (IBC-ESR5) presentation and feedback: 25 min

Mela Zuljevic (UHASSELT-ESR4) presentation and feedback: 25 min

14:35 - 14:50 Coffee break

14:50 - 15:40 Student presentations

Vittoria Caradonna (UVA-ESR6) presentation and feedback: 25 min

William Illsley (UGOT-ESR9) presentation and feedback: 25 min

15:40 - 16:40

Supervisory Board Meeting

ESR Council Meeting

19:00 - 20:30

Jan Boelen in conversation with Maria Lind at Z33

Drinks reception

20:30 Dinner at Z33

*ESRs Anne Beeksma and Moniek Driesse will provide a short printed presentation of their research progress which will be distributed at the seminar.

Tuesday, April 24th

Z33 contemporary art center, Hasselt

09:30 - 10:00 Coffee reception

10:00 - 11:45 Heritage as platform

Martijn de Waal keynote (45 minutes)

Response and discussion

11:45 - 12:00 Coffee break

12:00 - 12:50 Student presentations

Nermin el-Sherif (UVA-ESR15) presentation and feedback: 25 min

Nevena Markovic (CSIC-ESR7) presentation and feedback: 25 min

12:50 - 13:45 Lunch

13:45 - 14:35 Student presentations

Carlotta Capurro (UUTRECHT-ESR10) presentation and feedback: 25 min

Hannah Smyth (UCL-ESR8) presentation and feedback: 25 min

14:35 - 14:50 Coffee break

14:50 - 16:15 Student presentations

Marcia Lika Hattori (CSIC-ESR14) presentation and feedback: 25 min

Marcela Jaramillo Contreras (ISCTE-IUL-ESR1) presentation and feedback: 25 min

Jana Oud Ammerveld (UCL-ESR2) presentation and feedback: 25 min

16:15 - 17:00

Final discussion

Wednesday, April 25th

De Andere Markt, Hoefstadstraat 21, Genk

09:30 - 10:00 Transfer to Genk from the bus station

10:00 - 11:45 Creative Heritage Studies and Policy Reframing. Glocal Ethics, the 2003 UNESCO Convention Paradigm and European Appropriations.

Marc Jacobs keynote (45 minutes)

Response and discussion

11:45 - 12:00 Coffee break

12:00 - 13:00 Heritage Unit Mining/My heritage – heritage practices

Leen Gos and Leen Roels, Erfgoedcel Mijn-Erfgoed presentation

13:00 - 14:00 Lunch

14:00 - 15:00

C-mine visit

15:00 - 17:30 Panel and Workshop: **Participatory Design & Heritage**

UHasselt - Arck (Roel De Ridder, Liesbeth Huybrechts, Vlad Ionescu, Koenraad Van Cleempoel, Marijn van de Weijer, Mela Zuljevic)

19:00 Dinner at Bistro Nano, Hasselt

Thursday, April 26th

Z33 contemporary art center, Hasselt

09:30 - 10:00 Coffee reception

10:00 - 13:00 Lecture and workshop: **Collaborative Fableing of Cities**

Per Linde and Maria Engberg

13:00 - 14:00 Lunch

14:00 - 17:00 Workshop: **CHEurope Exhibition**

Liesbeth Huybrechts, Per Linde and Maria Engberg

Friday, April 27th

09:00 Trip to Antwerp

11:00 - 12:30

MAS museum guided tour

12:30 - 13:30

Conversation with Leen Beyers, MAS museum curator

13:30 - 17:00

Optional site visits

(Red Star Line Museum, M HKA Museum of Contemporary Arts, Rubens House, FOMU Photo Museum, Museum de Reede,...)

Abstracts and Bios

The Generous Pike: Art as the Heart and Soul at Tensta konsthall

Maria Lind

Maria Lind is a curator, writer and educator based in Stockholm, currently the director of Tensta konsthall. She was the artistic director of the 11 th Gwangju Biennale, the director of the graduate program, Center for Curatorial Studies, Bard College (2008-2010) and director of Iaspis in Stockholm (2005-2007). From 2002-2004 she was the director of Kunstverein and in 1998, co-curator of Manifesta 2. She has taught widely since the early 1990s. Currently she is professor of artistic research at the Art Academy in Oslo. She has contributed widely to newspapers, magazines, catalogues and other publications. She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In the fall of 2010 Selected Maria Lind Writing was published by Sternberg Press.

Suggested readings:

Sarat Maharaj: "Know How and No How: stopgap notes on 'method' in visual art and Knowledge Production."

Natascha Sadr Haghighian: "Disco Parallax"

Lisa Robertson: "Future Light"

Heritage as Platform

Martijn de Waal

From Granby 4 Streets in Liverpool to the Museum without Walls in Amsterdam's Transvaal neighbourhood, cultural institutions and heritage professionals alike are searching for new forms of meaning making. Common to many of them is the use of heritage as a 'platform': a shared context enabling civilians and professionals to participate in a wide range of cultural and social activities – from rehabilitating a working-class area to organizing a neighbourhood exhibition. In this lecture, based on the *Street Values* research project, Martijn de Waal will explain an emerging approach in which heritage is activated as a 'vector' for the organization and empowerment of local publics around themes of communal concern. He will provide examples, introduce a model to map these practices and relate this emerging approach to broader shift with regard to perceptions of citizenship as well as shifting ideas about the role of professionals in both the fields of heritage and design in relation to society.

'Heritage as platform' means that heritage is approached as a 'focal point' for the assembly of citizens around all kinds of social and cultural issues, in an open process. Heritage plays a double role in that trajectory. First of all, it can be understood as a 'setting' in or an 'activator' around which a public could be organized, either by professionals or by members of the public itself. In its simplest form, heritage is then more or less used in an instrumental way as a symbolic place or practice that people can identify with. It is this shared (or sometimes contested) symbolic meaning that allows people to start discussing an issue or working together towards a common goal. Heritage then literally becomes a platform or a stage on which all kinds of societal activities can be played out.

Secondly, heritage itself is not a given in this process: what we consider as 'heritage' also emerges as the outcome of the encounter between members of a public, who through their interactions may come to a collective appreciation of cultural places, objects or practices – again: guided here by experts or otherwise. Combining these two perspectives, heritage as platform can be understood as a practice in which heritage is used to set the stage for or even provoking social interaction towards a communal goal or around a particular theme, while at the same time through these interactions heritage and collective meanings are being (re)produced.

It is an approach that matches the shift from heritage as a 'sector' and 'factor' towards heritage as 'vector'. Heritage, in this vision, should no longer be organized as an inward-looking *sector* that uses its own logic and professional expertise to classify and conserve particular buildings or practices as end in itself. In contrast, heritage could be understood as a *vector*: a force or 'course of direction' that could be applied to all kinds of cultural and societal issues, pushing them in a particular direction. Heritage as platform, then, could be understood as the production of symbolic settings or 'dramaturgies' that provoke citizens to convene around a shared or contested set of meanings and work collaboratively towards a societal or cultural goal or theme, producing new shared experiences and meanings in the process.

It is an approach that can also be contextualized in two other shifts. The first is a shift in the perception of citizenship, 'from a space of duty and virtue facilitated by traditional mechanisms of participation to a space of personal interest, care and self-actualization, facilitated by a multitude of media platforms' (Dalton 2008).

A second shift, as signaled by Huybrechts et al. (2017) is a shift in the organization of collective action in a post-fordist society, in which designers have taken up new roles as the organizers of coalitions or collectives around communal issues. In *Street Values*, we have taken up the term 'dramaturgy' to describe the design of local settings and stories and the orchestration of events by which collective action is organized in time and place. This concerns the design of a compelling and attractive setting that allows various stakeholders to come together and start collaborating and exchanging knowledge and resources in a meaningful way. It is about building a platform (whether online or offline) on which members of the collective can represent themselves and interact with each other.

In sum, the approach of heritage as platform sketches the opportunities and newly emerging relations heritage institutions and professionals can take to embrace these developments.

Dalton, R. J. (2008). *The Good Citizen: How a Younger Generation Is Reshaping American Politics*. Washington, D.C.: CQ Press.

Huybrechts, L., Benesch, H., & Geib, J. (2017). Institutioning: Participatory Design, Co-Design and the public realm. *CoDesign*, 13(3), 148–159. <http://doi.org/10.1080/15710882.2017.1355006>

Levine, P. (2016). Democracy in the Digital Age. In E. Gordon & P. Mihailidis (Eds.), *Civic Media. Technology | Design | Practice*. Cambridge: The MIT Press.

Knoop, R., & Schwarz, M. (Eds.). (2017). *Straatwaarden: in het nieuwe speelveld van maatschappelijke erfgoedpraktijken*. Amsterdam: Reinwardt Academie.

de Waal, M. (2017). Heritage as Platform. In R. Knoop & M. Schwarz (Eds.), *Straatwaarden: in het nieuwe speelveld van maatschappelijke erfgoedpraktijken*. Amsterdam: Reinwardt Academie.

Suggested readings:

Texts from *Straatwaarden* book (Michiel Schwarz: "Heritage-making and placemaking in the sustainist era", Joost Beunderman: "Heritage: what kind of platforms for what kind of cultures?", Martijn de Waal: "Heritage as Platform")

Martijn de Waal: "Hackable City - Cahier #1"

Martijn de Waal (1972) is a writer and researcher focussing on the relation between digital media and urban culture, with a specific interest in public space. He is currently working as a professor (lector) at the Lectorate of Play and Civic Media at the Amsterdam University of Applied Sciences. He is also the head of research for the faculty of Digital Media and Creative Industries at that university.

Creative Heritage Studies and Policy Reframing. Glocal Ethics, the 2003 UNESCO Convention Paradigm and European Appropriations.

Prof. dr. Marc Jacobs (FARO, Vrije Universiteit Brussel)

The 2014 encompassing definition of cultural heritage proposed by European policy networks and the rhetoric of some of the official EYCH2018 documents that seemed finally to acknowledge the existence or even the potential of the 2005 Faro European Framework-Convention, are promising.¹ They seem to suggest that the heritage world and their politicians in Europe have digested a generous opening up of the heritage semantic field or even a paradigm shift, that is compatible with the study field that critical heritage studies try to identify, imagine or construct. Really? Heritage counts for Europe, but only so far (as Monuments, landscapes, masterpieces and digital infrastructure are concerned and heavily sponsored and sooner or later tourist-industrialised)? Or is there more (possible)? The avant-gardes of the 2003 UNESCO Convention Paradigm on Safeguarding Intangible Cultural Heritage are testing and pushing the limits of the heritage paradigm in Europe. As scholars like Laurajane Smith are pointing out, the pushback of the Monumental Heritage System and their institutional strongholds, disciplines and networks should not be underestimated, as recent discourses using the false dichotomy "intangible values/"tangible" values" show.

In this intervention, I explore some of the front zones in the development of the 2003 Safeguarding ICH paradigm, as they are adding- not insult to injury, but - complexity and reflexivity among European actors to this arena. First, I briefly discuss the evolution of the notion of the "allegedly non-, but o so European notion" of ICH in Europe, starting from the "Bruegel and Burke"- analysis I published a few years ago (JACOBS, 2014). This is complemented with the most recent attempts to think and work out of the box, without giving up the 2003 Convention but instead developing it. On the one hand, recent work on the 2005 UNESCO Convention and the special attention to urban culture in UNESCO and other UN Agencies can be mentioned. On the other hand, the recent experiments with the concept of superdiversity in urbanized European regions like the Randstad, Birmingham or Brussels will be touched upon.

Second, I discuss the pivotal role of the article 15 of the 2003 UNESCO Convention, by explaining the importance of annoying everyone as long as possible with the CGIs-debate on the one hand and on the other hand hinting at the Trojan horse capacities of the concept of the heritage community of the 2005 FARO European framework convention. Lauso Zagato was right to focus attention on the importance of combining that convention with other UNESCO conventions. I wish to call for continuing with the experiment of what Zagato called interesting 'contamination' and what I prefer to call creative heritage policy, supported by deco-reco (deconstruction-reconstruction) critical heritage studies.

In the last part, I wish to introduce the notion of glocal ethics, both in the form of the Agenda 2030 and the battery of the sustainable development goals and targets, while trying to take the lessons of the aforementioned article 15 serious. Possible ways to deal with this are new forms of co- XXXXX, cultural brokerage and embracing the wicked problems approach pragmatically and above all: together, without throwing away erudition with the bathwater.

¹ This 2014 definition of cultural heritage is probably one of the most up to date definitions of heritage, or an aspiration of how it could be perceived and managed: "cultural heritage consists of the resources inherited from the past in all forms and aspects -tangible, intangible and digital (born digital and digitized), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. It originates from the interaction between people and places through time and it is constantly evolving. These resources are of great value to society from a cultural, environmental, social and economic point of view and thus their sustainable management constitutes a strategic choice for the 21st century;" https://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/142705.pdf

Suggested readings:

Marc Jacobs: "Bruegel and Burke were here! Examining the criteria implicit in the UNESCO paradigm of safeguarding ICH: the first decade"

Marc Jacobs: "Glocal Perspectives on Safeguarding. CGIs, ICH, Ethics and Cultural Brokerage"

Marc Jacobs: "Cultural Brokerage, Addressing Boundaries and the New Paradigm of Safeguarding Intangible Cultural Heritage"

Marc Jacobs: Development Brokerage, Anthropology and Public Action. Local Empowerment, International Cooperation and Aid: Safeguarding of Intangible Cultural Heritage"

Lauso Zagato: "The Notion of "Heritage Community" in the Council of Europe's Faro Convention. Its Impact on the European Legal Framework"

Prof. dr. Marc Jacobs is the director of FARO. Flemish Interface for Cultural Heritage and the UNESCO Chair on critical heritage studies and safeguarding the intangible heritage, Vrije Universiteit Brussel. He focuses on the 21st-century cultural heritage paradigm as a transdiscipline, with attention for both policy and practice.

Heritage Unit Mining/My heritage – heritage practices

Leen Gos & Leen Roels, Erfgoedcel - Mijn Erfgoed

There are 22 so-called heritage units in Flanders that receive funding from both the Flemish government and the participating municipalities. The most important criteria for funding are the presence of valuable heritage and an involved heritage community, i.e. volunteers at a local museum, historical or heritage societies, but also community workers and self-organizations.

Heritage Units are commissioned by the Flemish government to develop a cultural heritage policy. By cultural heritage, the government means tangible and intangible heritage. *Intangible cultural heritage* involves social customs, traditions, rituals, representations, expressions and particular knowledge of nature and craft skills that communities and groups recognize as a form of cultural heritage. It is passed on from generation to generation and from person to person. Immovable heritage, as in monuments and historic buildings, is not included in the agreement.

Our heritage unit is a cooperation of 6 municipalities: As, Beringen, Genk, Heusden-Zolder, Houthalen-Helchteren and Maasmechelen. The foundation for this cooperation is a mutual past: 5 of the cities involved used to have one or more mining sites and the municipality of As is the place where coal was discovered in the region.

The coal mining history of our region is a fairly recent one. Coal was only discovered in 1901 and it took several decades for the production to take off. This mono-industry transformed our region in less than a century from a rural, sparsely populated area to a multicultural, densely populated and more urbanized region. This resulted in a young population, a highly involved heritage community and a great presence of intangible heritage.

Although mining heritage forms the basis of our involvement, it is not the only heritage subject we're working on. Other important heritage themes in our region are migration, daily life, world wars, folk traditions, dialect, agriculture and art.

In our presentation, we will elaborate on our unit, present several heritage sites in our region and address our participatory strategies and attention to diversity in our projects. Our main goal is to monitor a complementarity between the different municipalities / mining sites. After all, we are the only intermunicipal partnership between the former mining communities. We also try to find a balance between former use and meaning and contemporary needs. In doing so, we encounter many challenges.

Panel and Workshop: **Participatory Design & Heritage**

AdReuse & Spatial Capacity Building research groups: Vlad Ionescu, Roel De Ridder, Koenraad Van Cleempoel, Marijn Van De Weijer, Liesbeth Huybrechts, Mela Zuljevic

The common minimum. Four Figures for Participative Design and Their Impact on Heritage

Dr. Vlad Ionescu

Crises foster new ideas and the period following World War I was no exception: the notion of *Existenzminimum* was the architectural answer to a housing crisis on a territory that needed a total reconstruction. Architectural design was an exercise in concentrating the minimal conditions of living around a rationally divided space. Today, Western society is confronted with a different crisis, one structured around the nature of architectural heritage and its impact on public space. The systematic privatization of space and the constant correlation of space to consumption affects public space. Instead of the minimal dwelling, public space demands a minimum of commons that is fundamental to a community's existence, maintenance and development. This common minimum, a clear reference to the *Existenzminimum*, consist of the following sets of activities related to a place: *debate* (related to the agora), *attention* (related to the workshop), *memory* (related to the gallery) and *reflection* (related to the library).

The hypothesis that inspired this workshop is that participative design entails the active engagement of a community with this common minimum. Its four dimensions (debate, attention, memory, reflection) constitute the program that can motivate – through adaptive reuse or other forms of design – the employment of the existent heritage. After all, heritage is only significant for history and history is a specific involvement of memory. Hence, the justification of memory as a common minimum in relation to the continuous debate, reflection and attention that it deserves. Speaking of a community, in the sense of a shared space (*Gemeinschaft*, Tönnies) depends thus on a maximum of engagement from all its participants. The current workshop is an opportunity that encourages you to investigate the potential, position and relation of these dimensions to the larger existence of a community.

Lecture and workshop: **Collaborative Fableing of Cities**

Per Linde and Maria Engberg (Malmö University, Sweden)

Historical moments and people have the potential to serve as counterpoint to the stories and realities of contemporary cities, and we work with fictionalizing characters and events as a way of informing public debate. In particular, we stress how constituting publics foregrounds an engagement with authority structures (LeDantec and DiSalvio, 2013). From this perspective official archives can be seen as one such authority structure, providing specific facts and viewpoints. By contrast, remediating and fictionalizing in public settings create an experimental zone, which does not rely on one actor, but rather integrates the translations of a multitude. This in turn highlights knowledge creation, knowledge sharing and agency in a similar way as design labs (Smördahl and Stuedahl, 2015).

The lecture and presentation focus on the work of the design and artistic research projects "Living Archives" and "City Fables." We reflect on the role of fiction in participatory engagement and how the remediation of historical events can provide input for public debates that address the relationship of everyday life to larger political and cultural events. In particular, our approach takes seriously the potential of narrativization and possible worlds explorations through methods of, what we in our work have called, "fableing." In the

workshop we will work in groups with the challenge of how public debates can be performed with archival material as a starting point.

Suggested readings:

Maria Engberg, Susan Kozel, Temi Odumosu: "Postcolonial Design Interventions: Mixed Reality Design For Revealing Histories Of Slavery And Their Legacies In Copenhagen"

Christopher Le Dantec, and Carl DiSalvo: "Infrastructuring and the formation of publics in participatory design"

Dagny Stuedahl and Ole Smördal: "Matters of becoming, experimental zones for making museums public with social media"

Per Linde is Assistant Professor at Malmö University and holds a PhD in Interaction design. He is a chair of the management board for the Internet of Things and People research platform at the Malmö University. The current research addresses IoT, mobile interaction, participatory design processes and Living Labs methodologies. He has been an active member of the Malmö Living Lab The Neighbourhood. The lab worked with social innovation and collaborative services.

Maria Engberg is an Assistant Professor at Malmö University, Department of Media Technology and Product Development, and an Affiliate Researcher at the Augmented Environments Lab at Georgia Institute of Technology (US). Her research interests include digital aesthetics, locative media and media studies. She designs mobile media experiences for augmented and mixed reality for cultural heritage and informal learning experiences.