

Brussels2030

Summer Assembly

post report

2030

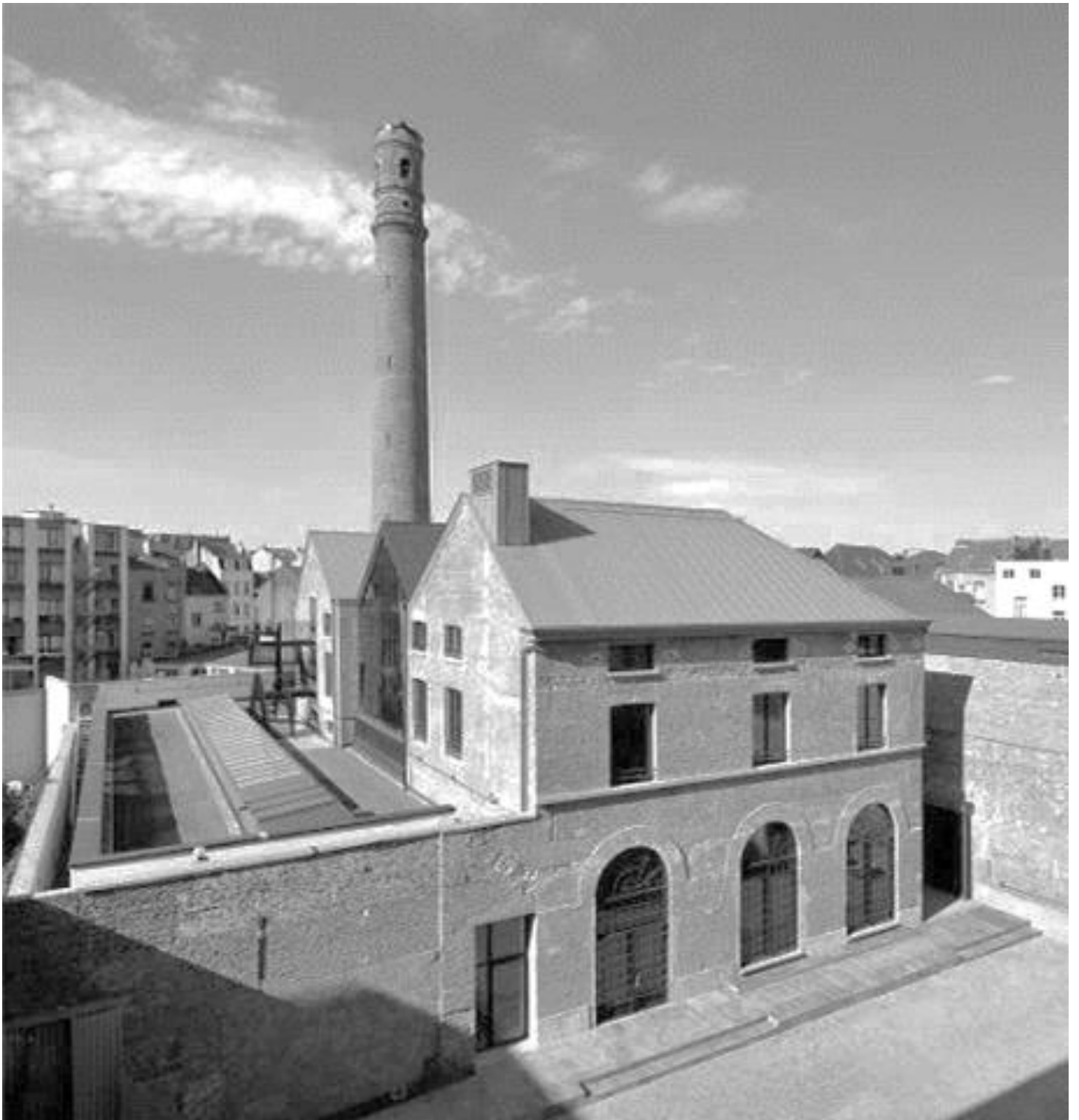


The Brussels2030 Summer Assembly is a key pillar in preparation for the Brussels' candidacy as European Capital of Culture. It was organized at Tour à Plomb from Monday July 4th till Friday July 8th 2022, offering a dynamic program with keynotes, co-creation labs, bar talks, site visits, workshops, film screenings and artistic performances. The aim was to test initial findings and aspirations of Brussels2030 against a diversity of lived experiences and expectations. The ambition was also to share and discuss knowledge on current day Brussels, the cultural practices of tomorrow and the heritage of previous European Capitals of Culture.

Over 800 people participated in the Assembly. Diverse actors were mobilized: Brussels citizens, cultural practitioners, academics, policy makers, artists, creatives and civil society representatives. Together they created an open space, fostering inspiring encounters and dialogues around topics that concern us all: sustainability, new forms of democracy, urban transitions, solidarity and inclusion. Building on these exchanges, the Summer Assembly participants imagined scenarios for preparing desirable urban futures and making Brussels the European Capital of Culture in 2030.

The Brussels2030 Summer Assembly was organized by Brussels2030, Vrije Universiteit Brussel, Université libre de Bruxelles, Brussels University Alliance, Réseau des Arts Bruxelles-Brussels Kunsten Overleg, OpenLab.brussels, Brussels Studies Institute, Brussels Academy, VUB Crosstalks and weKONEKT.brussels. This report provides a synthesis of the activities and discussions that took place at Tour à Plomb. A number of questions and suggestions are formulated that need might be considered in the further preparation of an ambitious candidacy and an inspiring Summer Assembly in 2023.

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Tour à Plomb – Brussels (picture: Summer Assembly student team)

context & goals

The candidacy of Brussels as European Capital of Culture is conceptualized as a true urban project. The ambition is not only to become the European Capital of Culture in 2030, but also to remain so after the title year. The project aims to express the creativity characterizing a city in permanent evolution. After a decade of setbacks and crises, this might be considered a much-needed opportunity to inflate urban renewal. The mission of Brussels2030, in that sense, is to involve a diversity of cultural forces in the transitions that are already shaping Brussels today, and those that are needed in order to work towards a more desirable tomorrow. The guiding principle is to mobilize all sectors and invite all interested actors to work together on transversal projects. Every summer is an opportunity to demonstrate the evolution of the project. The summer of 2022 was a festive and reflective testing ground, with the very first Brussels2030 Summer Assembly as a starter to open the conversation and mobilization around the project to the broader public.

three thematic pillars: imagination, spaces & cocreation

The development of an attractive program for 2030 will build on a **collective urban imagination**, telling the story of Brussels as a cosmopolitan city across different languages, communities, religions and nationalities. A story about what unites us rather than what is putting us apart: a new we. What practices, narratives and initiatives can inspire such a collective vision and imagination?

A shared imagination should be reflected in the cityscape, its social geography and the collection of **urban spaces**. The regional development plan links spatial planning to highly-needed ecological and socio-economic transitions. Artistic and cultural practices have a role to play in these processes. How can we anchor them through the development of “future spaces”? How can we shape those spaces together, building on existing infrastructure, needs and expertise?

Brussels2030 aims to be a true urban project, reflecting a way of life that fully embraces Brussels’ diversity. It intends to involve the entire population, especially youth. How can we co-produce the Brussels2030 project, ensuring support but also beneficial outcomes for the Brussels population? How can we **share ownership and responsibility**? The third thematic pillar tackles the issue of participation, the co-construction and co-creation of a cultural project that intends to positively impact the Brussels inhabitants and environment.

The Brussels2030 Summer Assembly was organized to explore these questions and test initial findings and aspirations against a diversity of experiences and expectations. The week-long event was prepared building on the following guidelines and objectives:

guiding principles

- diverse activities, publics, locations
- multilingual – inspiring – connecting – activating
- not a one-off but a starting-point
- cross-pollination of scientific, artistic and cultural expertise

intended outcomes

- creating leverage for and reflection about Brussels2030
- harvesting inspiration regarding key-topics, actors, activities, locations
- mobilizing neighborhoods, organizations, dwellers, communities
- initiate and reinforce co-creation initiatives

facts & figures

The Summer Assembly was structured around four building blocks: key notes, co-creation labs, walks and talks. A different topic was explored each day. Over 800 people took part in the one-week event. Together, they represent a rich snapshot of the Brussels' population and a diverse range of socio-cultural organisations, associations, coalitions and institutions.

KEYNOTES

5 talks
11 hours of discussion
24 contributors
500 participants

LABS & WALKS

24 activities
46 hours of cocreation
72 participating organisations
500 participants

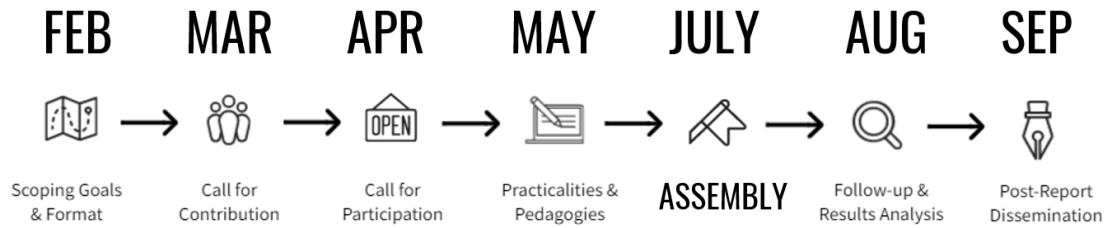
BAR TALKS

4 panels
2 hours of discussion
20 contributors
120 participants

BUDGET

	€
total:	50.000
<hr/>	
people & organisations:	30 000
logistics:	5 000
catering:	10 000
communication:	5 000

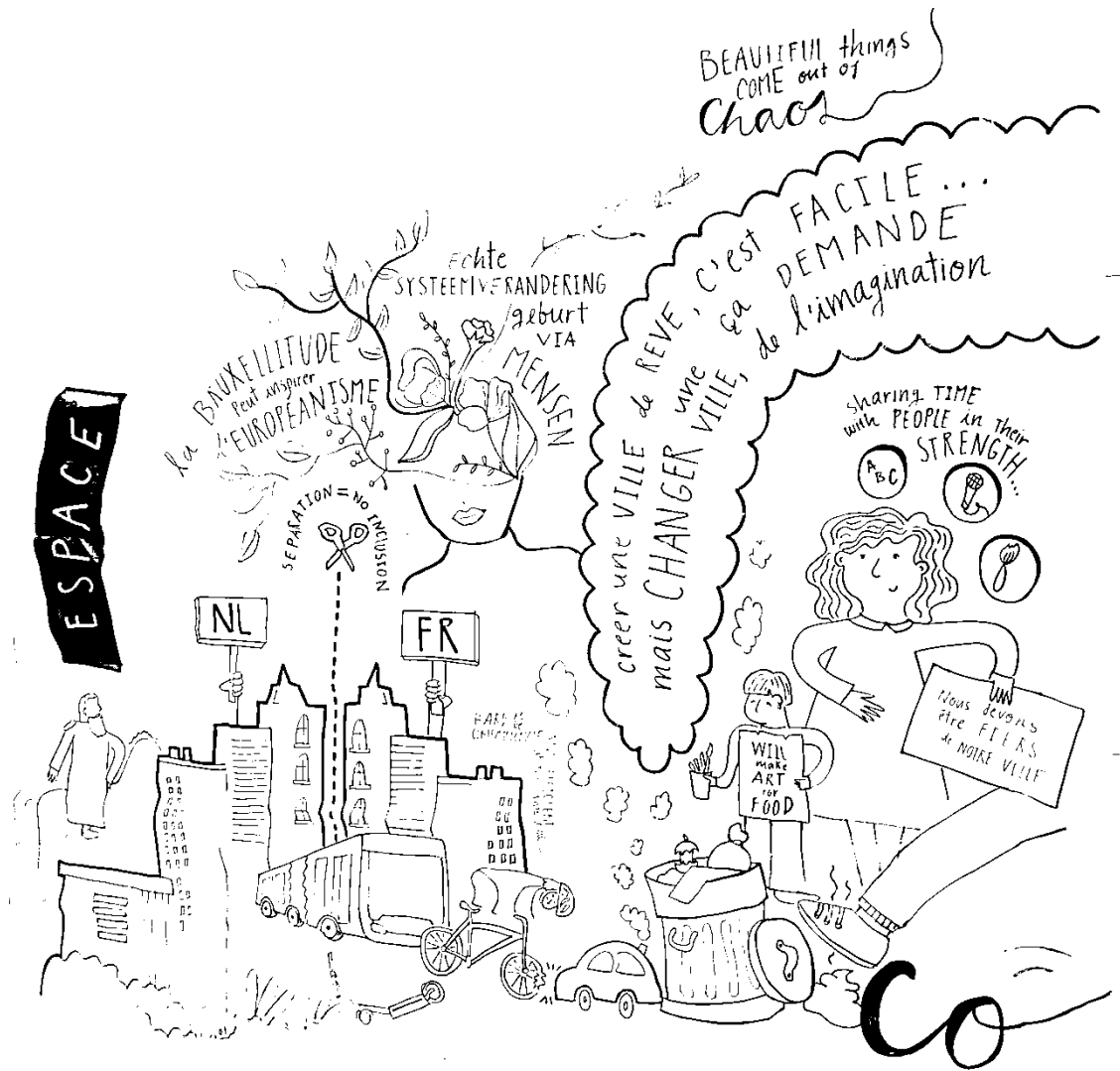
timeline & programme



download
brochure



watch
aftermovie



BEAUTIFUL things
COME out of
Chaos

ESPACE

La BIENVEILLANCE
Peut inspirer
L'EUROPEANISME

SEPARATION = NO INCLUSION
NOUSISON

NL

FR

PARIS LE
CONSTITUTIONNEL

Echte
SYSTEMVERANDERING
geburt
VIA
MENSEN

créer une VILLE de REVE, c'est FACILE...
mais CHANGER VILLE, ça DEMANDE
de l'imagination

Sharing TIME
with PEOPLE in their
STRENGTH...

A B C

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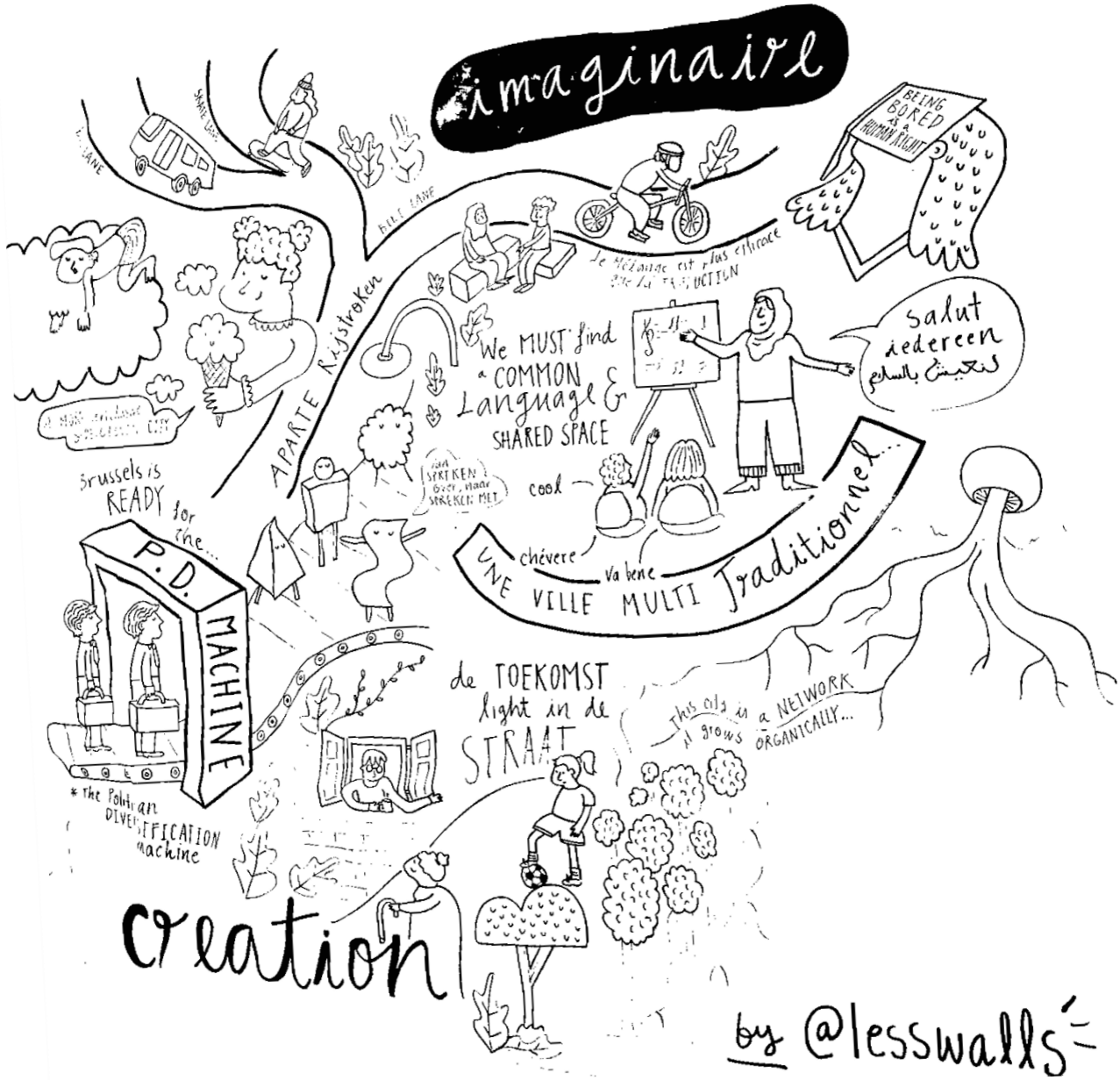
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WILL
make
ART
for
FOOD

UN
Nous devons
être FIERS
de NOTRE VILLE

CO

imaginair



#1

Brussels, x-ray of a unique city

Brussel, röntgenfoto van een unieke stad

Bryssel, ainutlaatuisen kaupungin röntgenkuva

Βρυξέλλες, ακτινογραφία μιας μοναδικής πόλης

Bruksela, zdjęcie rentgenowskie wyjątkowego miasta

Brüksel, eşsiz bir şehrin röntgeni

Bruxelas, raio-x de uma cidade única

Brüssel, Röntgenbild einer einzigartigen Stadt

Bruxelles, radiographie d'une ville unique

Bruxelles, radiografia unui oraș unic

#1

Brussels, x-ray of a unique city

speakers: Benjamin Wayens (EBxl), Annabelle Van Nieuwenhuysse (Cinemaximiliaan), Kristiaan Borret (bouwmeester maître architect) & Aline Fares (activist – author) - **moderator:** Lynn Tytgat (VUB)

A first - obvious - question that was raised during the Summer Assembly is how Brussels could distinguish itself from other candidate cities as a European Capital of Culture. What makes Brussels different? What makes it unique? An inspiring reference? But also vice versa: how should a European-oriented project express and capitalize on those Brussels-specific assets and challenges... before, during and after the title year? Why should we strive to make Brussels the European Capital of Culture? With what ambitions and motives? Building on which pillars and achievements? Why now? What must be realized? What should be avoided? Are there any downsides?

Brussels, due to its political complexity and rich history, accommodates a multitude of identities, and special challenges. Beyond pointing out these specificities, the opening keynote session aimed to find ways to overcome this fragmentation. How can civil society contribute to reimagining what it means to have unity within a metropolis? Building from this, how can Brussels contribute to conceiving what it means to have a European culture? Which are the similarities between these two scales?

Va falloir arbitrer des tensions importantes, de manière originale.

Benjamin Van Wayens

Brussels as a metaphor

In his opening lecture, **Benjamin Wayens** described Brussels not as a capital city but as a metaphor. A metaphor because 'Brussels' is often used as such. "Brussels has decided that..." when in fact we are talking about the European Union in general. Wayens highlighted a number of Brussels-specific challenges and characteristics and put them in a European perspective: to what extent are Brussels' demographics, life expectancy, labor market, cultural offering and infrastructure unique, different, exceptional...?

Brussels is part of a Europe that is highly dense and – since the Middle Ages – figures at the heart of metropolitan development. Southern and Eastern Europe have a rather young population, whereas the average inhabitant of North-Western European countries and cities is older. Nevertheless, there are cities in this region that are islands of youth, and Brussels is one of them. Brussels is known for being an arrival city, a place to which lots of people migrate. However, when one considers life expectancy and health conditions, Brussels does not figure amongst the most exemplary European cities.

Looking at the issues of employment and training, Brussels can be categorized amongst those European cities that have an educational system characterized by early tracking and segregation. Many youngsters are oriented towards vocational and technical education, and this happens at quite an early age. As a result, Brussels' educational landscape is marred by major inequalities, both amongst schools as well as individual pupils. This does not prevent Brussels from attracting many young people for higher education and university studies.

In economic terms, Brussels is on the fringes of the Europe of full employment. It is also a region where the rate of poverty is far from negligible. This situation in Brussels proves that in the heart of Europe there can be as high a risk of poverty as in the south or east of Europe. Consumption and trade in Brussels are changing. The use of online shopping is increasing. More deliveries, more orders arriving in boxes that end up invading our buildings and then our bins.

In terms of mobility, Brussels can be coined 'problematic' facing daily traffic jams and high levels of air pollution. Brussels' inhabitants move for leisure and work. Brussels also has real touristic potential - which raises tensions between tourism, culture and heritage. Furthermore, this attraction as city trip location brings up the question whether we are not encouraging a model that is environmentally problematic.



When it comes to arts and culture, Wayens noted that these are not competences of Europe, nor Brussels. This is reflected in the fragmented cultural cityscape of Brussels. What gives hope however, he argued, is that Brussels performs best in terms of 'potential' through its young and diverse population, its multiculturalism, openness and hospitality.

This unique configuration, characterizing Brussels' past and current dynamics, will need to be handled thoughtfully in preparation of Brussels2030. They are creating tensions that will need to be considered carefully in preparation of the candidacy, argued Wayens. Do you opt for a project that is inclusive or prestigious, sustainable or profitable, rooted or attractive?

Working at the crossroad

Building on this last note, **Annabelle**

Van Nieuwenhuysse presented Cinemaximiliaan a project that started during the migration crisis in 2015. The Maximiliaanpark became a village where mostly Syrian refugees but also people from Iraq and Iran waited for their admission to Belgian citizenship. The organizers of Cinemaximiliaan took the initiative to install a movie screen and a projector in the park. This improvised outdoors cinema quickly grew and is now a project house that does film production and offers movie screenings in Belgian asylum centers and other socio-cultural locations.

Cinemaximiliaan depends largely on the involvement of passionate volunteers and cinematographers. It offers a safe place where personalized contact is essential, aiming to foster togetherness, friendships and lifelong connections. Being together also means that the staff running the project tries to be open, get inspired and connected to what is happening elsewhere, in the neighbourhood, on the streets. Cinemaximiliaan is surrounded by a great diversity of socio-artistic organizations with which they choose to collaborate and not to compete.

Connections and collaborations, said Van Nieuwenhuysse, are an opportunity to create new and bigger projects. For example, Cinemaximiliaan recently prepared an exhibition as part of a larger project 'Brussels, City of Stories'. The organization was involved through writing ateliers where storytelling and poetry were considered as universal ways of catching people's thoughts. The end result was shown in the underground station at La Bourse.

Van Nieuwenhuysse concluded by saying that their activities are not only about helping people who experience economic, financial and administrative difficulties, 'keeping them busy'. It's about living together, spending time together and giving people an opportunity to show their strengths and talents. The aim is to share stories in an environment free of judgement and patronization.

Complexity and hybridity as strength

Reflecting on what the keynote speakers had brought forward, **Kristiaan Borret** shared some key ingredients central to his own practice. For Borret, Brussels always means multiple things. Therefore, he feels that it makes no sense to look at Brussels as one of those emblems of the traditional European city. He would rather approach it from a future-oriented perspective and think of it as a laboratory for the future. This is what the Bouwmeester-team (BMA) is trying to do: accepting the Brussels' diversity, also in its physical appearance. Brussels is not harmonious; it is not cute and that's one of the strengths of Brussels. This diverse image is created by different buildings, streets and neighborhoods. It's a form of complexity that suits us, said Borret.

The Brussels' Bouwmeester agreed that Cultural Capital events hold a risk of being not very much more than prestigious projects benefiting established practices and those in power. For Brussels2030, he argued, the prestigious part will probably be covered by the bicentennial anniversary of Belgium. That gives Brussels2030 an opportunity to really make the difference. Borret brought forward that he believes that the spirit of Brussels2030 as he had been witnessing it so far, is to go beyond city marketing that is focused on the organization of prestigious events. Getting more people on board - also those who are not deemed profitable - will be one of the keys to success.

Hoe zorg je ervoor dat financiële betrokkenheid niet directief is voor het eindresultaat? Kunnen we een neutraal financieringsorgaan installeren?



Benjamin Wayens

Participation is the challenge of our times, Borret continued, also in his own practice of urban planning. The capacity in urban planning and urban renewal has really been improved over the past 20 years, but what has been lacking, are new methodologies of participation and involving civil society. Therefore, for the next five years, BMA wants to explore ways to reach out to different publics in an innovative and transparent way. This entails quite a paradox, of being both in and out of the system, as the BMA-team tries to work for the government in an independent way. A similar in-betweenness will characterize Brussels2030.

But it will always come with a price

During her intervention **Aline Fares** argued that when one says, 'European Capital of Culture', he/she often means 'capital, competition, attractiveness' reflected through the international weight of Brussels. Fares emphasized that the ambition to run for this title today, does not come with a country, a region, an economy, a population or society that is doing well. She argued that the ambition to become European Capital for Culture is something that is imposed by some to all Brussels inhabitants. A projects, she believes, that will (need to) happen in accordance with dominant logics.

Fares expressed her concern about the risk of feeding mechanisms that reinforce old and produce new inequalities, pointing at the drivers of a capitalist economy where investors - through their implication in urban projects - hope for just one thing, and that's to make a profit. These investors often do not really know Brussels and try to create an image of the city based on references they are familiar with. European Capital of Culture is one of those recognizable labels, she argued.

We have studies now showing the effects and impacts of Cultural Capitals. There is no excuse to make the same mistakes.

Aline Fares



We live in a country where capital circulates freely, where there have been successive waves of privatization and where the capital was accumulated hand-in-hand with developers. Any element that adds to this has dangerous effects on the population, as it can increase inequalities, housing evictions, population displacements and other gentrification dynamics.

Because of all this, Fares argued to be very critical about this kind of events, trying to bring light to the city. Mostly, she continued, do they feed problems, simply because we live in a competitive, capitalist and unequal society. She closed by stating that she sincerely believes that Brussels2030 does not want to make this situation worse, but she warned that without a clear framework set-up to prevent for deleterious effects, this is what will happen.

So, who will be paying the costs and how?

Benjamin Wayens agreed about the riskiness of large-scaled market-driven projects, regardless of the labeling and framing. He argued that the real question is to agree on where to find funding and how to govern financing streams. In the end, he said, it's the one who's going to put the money on the table who is going to direct things in one way or another, and we know that "paradoxically we're living in a country where it is easier to find money for bricks and concrete, than for people and making things work. So, the real issue is whether we can count on a player who can manage the money for Brussels2030 in a neutral and transparent way. You could say that this is the role of the Ministry of State, but we know very well that the state of public finances is particularly communitarian in Belgium".

This raises the question of whether we should not establish a new platform as to ensure authentic financial management. In the 1990s, for example, we had the municipal cash box, which was more or less on the same level as the public institutions, and which had a relatively independent policy. Are we capable of recreating this type of governance structure? If not, each project will have to be financed separately with the logic of the funder who will have a strong influence on the project. Wayens closed by stressing that regarding to him, not only do we need to co-create the project itself but also its financial dimension.

Work with the unexpected

In a last reaction **Annabelle Van Nieuwenhuysse** reflected about the difficulties she encounters in the area of (financial) governance and policy. She quite often finds herself stuck in a straitjacket of structural habits, obstacles, practices of exclusion and discrimination... As a non-profit organization trying to bridge the gap, you can not solve these issues, and definitely not all by yourself. You need to prioritize, join arms, and inevitably will need to deal with political lobbying. There's examples and ideas on how to foster accessibility and inclusion. We need to build on this experience and creativity. However, one can and should not plan and prepare everything in advance, Van Nieuwenhuysse concluded. The better things are thought through, the better it is worked out in advance, the greater the chance that some people will fall out. You need to keep some holes and blind spots.



It makes no sense to look at Brussels as one of those emblematic European cities. I think Brussels is more like a laboratory for the future. The strength of Brussels is that it is not harmonious, it's not cute. That complexity suites us.

Kristiaan Borret

Benjamin Wayens coordinates the interdisciplinary network for Brussels Studies (EBxl) at the Université libre de Bruxelles (ULB), and is responsible for internships, field trips and academic follow-up of the MSc in Urban Studies within the ULB. He is also deputy editor-in-chief of the scientific journal Brussels Studies.

Annabelle Van Nieuwenhuysse was born in Paris and grew up in Bruges. She studied photography and worked as a graphic designer for some time. Today she is coordinating CineMaxiliaan. Annabelle also is well known as presenter at festivals and sociocultural events, such as Couleur Café.

Kristiaan Borret started his second term as Brussels bouwmeester - maître architecte in 2020, stimulating and supervising the quality of urban development projects in the Brussels' region. From 2006 to 2014 Kristiaan Borret was bouwmeester of the City of Antwerp. Since 2017 he is also Supervisor of Oostenburg for the City of Amsterdam.

Aline Fares is a campaigner, author and activist based in Brussels. She is actively engaged in popularizing the issue of finance within civil society movements. Fares is the author and performer of a stand-up show on finance (Chroniques d'une ex-banquière). She co-created an artistic lab exploring arts, witchcraft, contestation, and finance.

**Bruxelles, métaphore de
quelle Europe ?**

Benjamin Wayens

Réseau de études bruxelloise (EBxl) de l'Université libre de Bruxelles

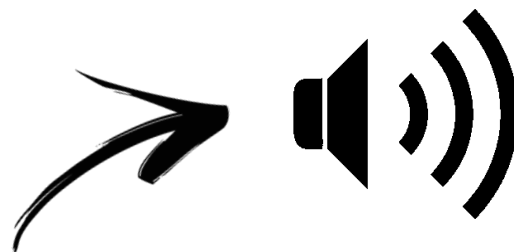


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slides*

**Meeting at
the crossroad**

Annabelle Van Nieuwenhuysse

CineMaximiliaan



*listen to
podcast*

Labs, Walks & Talks

B-SIDE OF BRUSSELS

Guided walk by Julia Mendes Rocha & Francesca Gualino

The objective of this session was to discover hidden spots and stories by going into the field. Wandering around the Tour à Plomb, participants visited various hidden treasures. One group witnessed how the inhabitants of an old building had turned the ground floor into a vibrant meeting place where kids learned how to repair a broken bicycle, elderly people gathered for a drink, birthday parties were being organized, and yoga or cooking classes were organized..

OSMOS Network is a cast of designers, planners and researchers, supporting public and private organisations working across a range of sectors such as urbanism, the built environment and public space, environmental planning, waste and resource management, industry and production.

Takeaways: How to organize civic engagement in urban development? To what extent will Brussels2030 allow for self-organization, improvisation and spontaneity?

BRUSSELS, A HYPERDIVERSE CITY

Lecture by Hans Vandecandelaere

After *In Brussels*, a book that traces about 75 years of recent migration in Europe's capital, author Hans Vandecandelaere is writing a sequel, touching on the issue of hyper-diversity. During his talk, Vandecandelaere touched upon the different ways in which Brussels minorities live and interact. What are the gains and what are the pitfalls? He looked for strengths, weaknesses and challenges in various environments, and made suggestions on how to make Brussels a more inclusive and hospitable city.

Hans Vandecandelaere is the author of the non-fiction books *In Brussel. Een reis door de wereld* (2012), *In Molenbeek* (2015) and *En vraag niet waarom. Sex work in Belgium* (2019). He is a guide of Brukselbinnenstebuiten.

Takeaways: A project like Brussels2030 can detect and take down hurdles in intercultural and intergenerational collaborations. Avoid stereotyping through awareness building and encounters.

THE TRUE NATURE OF BRUSSELS

Lecture performance by Gosie Vervloessem

During this session, Gosie Vervloessem performed in the role of the Sick Detective. Wearing a grass jacket and blindfolded she guided participants through the botanical map of the magical pentagon of Brussels, telling different stories about the relationship between humans and plants. How do people (mis)use plants in everyday life, in an act of protest, or on special occasions? "If the grass calls your name, you should listen", said the Sick Detective, or "how can we imagine a better world in place without air?" The participants were immersed in the unique nature of Brussels.

Gosie Vervloessem's artistic research focuses on the position of the researcher in times of multiple crises. Her work faces the challenges that arise within this role and looks for new ways of producing knowledge. She focuses mainly on the concept of nature and tries to unravel the ideas that underpin this concept.

Takeaways: How do destructive actions against plant life impact urban ecosystems? The importance of biodiversity.

J'HABITE, TU HABITES, ILS SPÉCULENT

Conférence Gesticulée by Sarah De Laet

Throughout her *conférence gesticulée* and by means of popular education, Sarah de Laet stressed the need to consider the current housing crisis that Brussels' inhabitants are facing. Instead of addressing dwellings as an individual problem, the performance highlighted the need to collectively challenge housing problems. Sarah also touched upon the question if being European Capital of Culture will have an impact on the housing market. With only 6,95% of social housing in Brussels how will Brussels2030 safeguard the right to housing?

Sarah De Laet was a researcher in geography at the ULB for several years before she started working for Inter-Environnement Bruxelles for 3 years where she became passionate about continuing education. Today she is active in several Brussels collectives fighting for the right to housing and to the city.

Takeaways: Housing problems. Gentrification and the adverse impact of being European Capital of Culture: art and culture as leverages to generate new attractivity within popular neighborhoods, leading to housing displacement of the working class.

MINORITY WALK

Guided walk and workshop by Omar Fassi Fehri

The history of minorities in public space has often been invisible, 'forgotten' in the public debate. This 2-hour walk, considered as a work-in-progress, in the center of Brussels aimed to reveal how the oppression of minorities – groups undergoing relations of domination (racialized, colonized, women, LGBTQIA+) – is organized in public space.

Omar Fassi Fehri is a teacher, a professional translator, a theatre workshop facilitator and a cultural actor. He has been living in Brussels since 2018. Graduated in Political Sciences at the University of Grenada and in French Literature at the Fez University, he is now taking a Master's degree in Cultural Management at the ULB with a dissertation on the access of racialized minorities to public theatre schools in the Fédération Wallonie-Bruxelles.

Takeaways: How can Brussels2030 foster a more inclusive cityscape? The importance of decolonizing public space. How public is public space?

MARTIAL ARTS LIVING LAB

Presented by: Hebe Schaillée

Martial arts is in top 3 sports of Brussels. Very often these sports are used as a tool to acquire other social goals and attract hard-to-reach target groups, help them develop self-esteem, overcome fear and control their emotions when they find themselves in stressful situations. Despite this, the Martial Arts scene - especially the 'harder' disciplines such as kick-boxing, thai boxing and Brazilian jujitsu – suffer quite some prejudices and negative perceptions. The Martial Arts Living Lab tries to tackle this, by bridging the gap between two knowledge worlds: the science and the practice of martial arts.

The purpose is to translate existing scientific knowledge into relevant and usable knowledge and tools for martial arts clubs in Brussels, in close collaboration with practitioners. It has been running as a Virtual Lab from 2020-2022, under coordination of VUB's Sport & Society Research Group. Focus is on co-creation and dissemination of knowledge, service provision and the organization of public events that help to create more awareness, sensibility and support for the Martial Arts in Brussels and beyond.

The Flemish Martial Arts Platform acted as boundary spanner between diverse concerned parties.

As a result of the project-activities, VUB will host a Martial Arts Expertise Centre, unique in Europe.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- The innovative and systematic use of MA as a means to respond to societal challenges (using MA as a powerful 'social vaccine')
- Linking and supporting a wide variety of local MA initiatives which often are working in obscurity
- Reaching 'hard to reach' target groups

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- More support for monitoring and evaluation
- Setting-up sustainable partnerships to co-create knowledge and disseminate with a diverse 'Community of Practice'
- Increasing the public and policy support base in Brussels
- Support for the 'Martial Arts Expertise Centre' at VUB (operational in 2024)

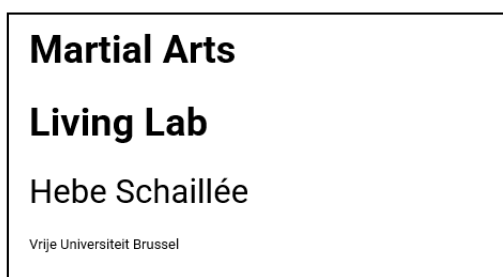
VIOLENCE MUST BE SHOWN

Screening and role play by Wouter De Raeve

In 1970, the North Quarter was destroyed to make way for towering projects with the World Trade Center as the crown jewel. Since 2017 a renewed interest has risen in the area. The film *WTC A Love Story* unravels the relations between the different actors. To come to a better understanding of the power(dis)balances at play in large urban development projects the screening was followed by a role play.

431 vzw is an initiative of **Wouter De Raeve** and Lietje Bauwens to produce multidisciplinary frameworks for the creation, curation and research of forms of knowledge production and presentation regarding spatial practice. Each project puts forward its own specific methodology such as spatial interventions, text, performance and film.

Takeaways: How do you involve and give agency to residents in large urban development projects? How do you ensure that underrepresented groups also get a voice? What place is there for minority groups?



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BRUXELLES NOUS APPARTIENT – BRUSSEL BEHOORT ONS TOE (BNA-BBOT)

Presented by: Séverine Janssen

Bruxelles Nous Appartient-Brussel Behoort Ons Toe creates a history and memory of the city by collecting, archiving and using sound data: from anecdotes to outbursts of anger and laughter. Everyone can intervene, take up the microphone and ask questions of their neighbors, family and friends. All this material - which is accessible to everyone - forms the basis for radio sequences, songs, exhibitions and shows. BNA-BBOT offers a long-term documentary experience, which not only aims to capture the voices and sounds that pass by, but also to create multiple forms to make them heard in various contexts and formats: radio documentaries, sound plays, installations in public spaces, exhibitions, publications, radio shows, audio walks, podcasts, etc. The BNA-BBOT practice is as much experimental as it is experienced, both organic and organized, multiplying points of view on history as well as narrative possibilities, opening perspectives on the city of today and tomorrow with a focus on inclusiveness and empowerment.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Demonstration and recognition of the strength and richness of Brussels' diversity and polyphony
- Ability of the city and its inhabitants to create a living and inclusive narrative
- To present the narrative as a tool for cohesion and invention for living together
- Working on the city's sound identity as an ecological, economic and socio-cultural issue

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Increase its visibility and audibility
- Initiate new multilingual thematic collections
- Build bridges and promote mutual understanding, develop a common language
- Celebrate and let dance together the 104 languages spoken daily in Brussels

SOLIDARY MOBILE HOUSING LAB

Presented by: Aurélie De Smet (KUL)

Solidary Mobile Housing is a project of the Living Team of Samenlevingsopbouw Brussel, the Faculty of Architecture of the KU Leuven, BC Architects bvba and CAW Brussel, and mainly financed by Innoviris, which searches for and experiments with possibly innovative and resilient living models, based on the housing problems in our capital. The project links three objectives: the creation of a temporary housing solution for homeless people, the use of wasteland in the capital, and the dynamism of the urban environment and neighborhood residents. All this is done through a far-reaching co-creation process. The temporary residences are designed and built by and with the future residents as well as teachers and students of the KU Leuven Faculty of Architecture, in collaboration with BC Architects bvba, and are modular and mobile. In addition, the future residents are fully involved and supervised in every phase of the project, both individually by the CAW and collectively by Samenlevingsopbouw Brussel, so that they gradually regain control of their own living and living situation, but also for example, learn communication skills and learn to function in a good way in a group.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- To learn about Living Lab methodologies: from the start, sustainable (binding) alliances need to be made with the stakeholders that will be responsible for the long-term implementation
- To continue the discussions on the themes addressed, such as 'the right to housing', 'the right to the city', 'the role of academy in society'

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- B2030 could offer a momentum/vehicle for making arrangements/agreements for the structural integration of temporary transitional housing on urban Waiting Spaces in the Brussels-Capital Region, as one of the ways to tackle the current (affordable) housing crisis! (see our policy recommendation to facilitate bottom-linked governance through further development of the recently set-up 'counter for temporary use')

**Solidary Mobile
Housing**

Aurelie De Smet

KU Leuven

**Bruxelles Nous Appartient
Brussel Behoort Ons Toe**

Séverine Janssen



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to view
slides

Takeaways & questions to explore

Brussels2030 does not have to fit into the frame of prestigious city marketing projects as it might be expected that the parallel celebration of 200 years Belgium will take up this role. Will Brussels2030 be able to propose a **genuinely alternative** approach?

How will **unwanted side-effects** be mitigated? What can and will be done in order to prevent problematic situations (environmental, financial, infrastructural) at the short, mid and longer term? Will Brussels2030 also consider the natural specificities, assets and vulnerabilities of Brussels?

There's a need to carefully **document the process** initiated through the ambitions and activities of Brussels2030 in order to keep stock of their impact at multiple levels and scales. What tools and indicators will be used in that regard? How will the collected data and observations be shared, discussed and used to remediate the process?

It is important to be **transparent about funding sources**, mechanisms and financial governance. Ensuring the right to information is key for a successful implementation of the project and its preparatory processes. What tools and methods will be used to do so?

Political **support will need to be sought at various levels**: communal, regional and national. This implies tensions and the need for **deliberate choices**: does Brussels2030 aim for inclusion or prestige, sustainability or marketability, rootedness or attractiveness, ... ?

For Brussels2030, it is essential to be open and **embrace diversity**. Include people and organizations not deemed profitable. Reach out to them right from the start. How will residents be given a voice? What place is there for minority groups? How will underrepresented groups be involved and given agency?

In order to ensure **ownership and accessibility**, the Brussels2030 project - to some extent - will need to be an open-ended project. Will it allow for self-organization and improvisation? What elements will remain undecided and open for spontaneous initiatives?

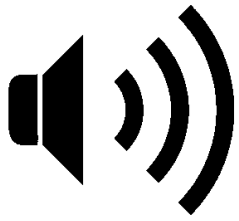
Meeting at the crossroad and doing things

with what can be found there,

is an established practice in Brussels.

Annabelle Van Nieuwenhuysse





*citizens
voices*



Scoping Futures for Brussels - Strategic Design Scenarios (pictures: Summer Assembly student team)



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video



#2

Kunst en cultuur als hefboom voor stadsontwikkeling

Art and culture as lever for urban development

Kunst oga kultur som løftestang for byudvikling

El arte y la cultura como palanca de desarrollo urbano

A művészet és a kultúra mint a városfejlesztés mozgatórugója

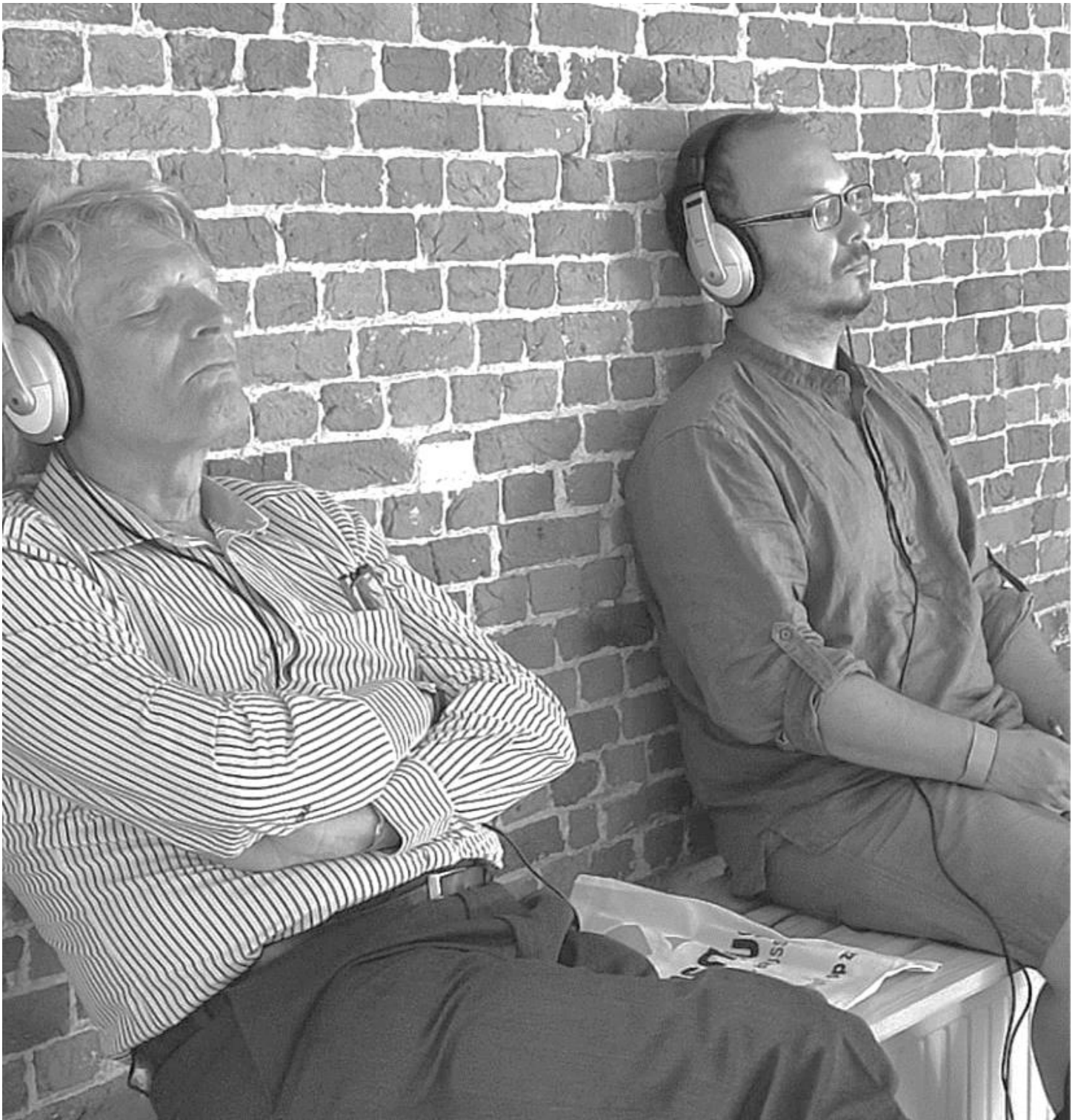
Arte e cultura come leva per lo sviluppo urbano

Изкуството и културата като лост за градско развитие

Umenie a kultúra ako hybná sila rozvoja miest

Kentsel gelişim için bir kaldıraç olarak sanat ve kültür

Arta și cultura ca pârghie pentru dezvoltarea urbană



#2 Art and culture as lever for urban development

speakers: Tom Bonte (Ancienne Belgique), Cathy Min Jung (Le Rideau), Melat Gebeyaw Nigussie (Beursschouwburg), Arne Huysmans (Volta), Kasia Redzisz (KANAL) - **moderator:** Tatiana Debroux (VUB/ULB)

A second topic that was discussed during the Summer Assembly was the role of art and culture in processes of urban renewal. How can artistic and socio-cultural practices serve as leverages in city-making? How do they forge spaces that help us prepare a more inclusive, democratic, just and sustainable Brussels? How do cultural organizations adapt to the Brussels reality? How can we move culture past the margins and, building on its diverse modes of expression and organization, deploy it to reimagine new modes of encounter? What is it that truly defines urban culture, and how could it be mobilized to define the cultural capital of Europe? How to prepare an inclusive event rooted in cultural rights?

Culture is exactly what defines cities and makes them stand out.

Tom Bonte



Art and culture as common language

In his opening statement, **Tom Bonte** built on the idea that arts and culture are not only a way of bringing people together, but also nurture a sense of belonging and shared understanding. To him, the cultural field should be a place where a lot of different people are brought together to do a lot of different things, serving diverse interests - from passively consuming arts and culture, to actively taking part in the process of making it. In that sense, the question of finding a common language is really at the heart of everything that we are doing, Bonte argued. Working in the sector for more than 20 years, convinced him that there is no magic formula for making arts and culture leverages for city-making, although it might come down to “doing things that go beyond the established, and doing them in an exceptional manner”.

Bonte aims to inspire a cultural field that allows urban inhabitant to consider the city their living room, their garden, television and hi-fi installation. “The best thing that the cultural field has to offer is a welcoming space for people to take part in a shared experience”, he said. “Instead of getting wrapped up in your own information and entertainment bubble, the cultural field should create a shared space”. Of course, he added, convincing all kinds of people with all kinds of different backgrounds to leave their house and come together, is not at all easy. “It really is a never-ending battle”.

From branding to bonding

Bonte went on by arguing that, to him, culture is exactly what defines cities and what makes them stand out. What would Venice be without its biannual or its architecture? What do we know about Bilbao? Why do millions of people want to visit Paris? And this works in two directions: for many people AB is Brussels, going to L’Olympia equals going to Paris. According to Bonte, this urban dimension should be reflected much more in cultural policies and funding schemes. At this stage, culture al too often is considered as something nice to have, one out of the so many other items that need to be subsidized. In order to keep a city vibrant, art and culture should be at the heart of all things.

Of course, art and culture do not operate in isolation, quite on the contrary. They need to be considered in combination with lots of other elements influencing city life: housing prices, institutional collaborations, accessibility of creation spaces, subsidiary systems, etcetera. In that sense, Bonte believes, is Brussels2030 providing an interesting momentum, as it will push for enhanced cooperation. However, in order to ensure an attractive position for Brussels, he added, we will need to have everyone on board, not only the established institutions. We will need to invest more in bottom-up initiatives. This will call for more bonding and less branding, Bonte stressed.

Bonte feels that the cultural field in Brussels is permanently under construction. And this, he argued, calls cultural workers to take a humble position, caring about what their venue and programming is meaning to people much more than about their own brand or reputation. Connections are emotional, Bonte stressed. Therefore, he strongly believes in the combination of *arty* and *party*. Also, "although I'm a profound lover of the performing arts and I like theater and dance a lot, I strongly believe that there is one field that is best in connecting people and that's popular music". So, for Bonte, when touching upon the topic of city-making, nightlife, clubbing and parades should be part of the discussion.

Comment allons-nous rendre possible la rencontre de ces différentes bulles culturelles?

Cathy Min Jung

Vibrant cities need agile organizations

Bonte feels that cities ask for more agile organizations and that collaboration should be at the heart of every institution nowadays. Not only within the cultural field, but cross sectors: education, commerce, tourism, technology... "Basically, if you lead an institution, you need to break out and let others break in. Create an environment that is capable of morphing, so that it continues mirroring the city." Taking 'Picnic the streets' as an example, Bonte argued agility must be understood as a passive response to an active process. To him, it is about being aligned with a city in permanent change. Changes that can easily take tens of years and call for transversal connections.

In a concluding note, Bonte stressed that cultural organizations need to connect to what is happening in the streets and involve citizens much more, especially youngsters. The voice of young people should be at the heart of the conversation, also for Brussels2030. It is important to provide in safe and accessible spaces by and for young people. This, Bonte argued, entails much more than inviting them at the table. Young people should be involved in the programming, planning, the process of creation, production, right from the start.

They should be allowed to take initiatives themselves, building on their talents, interests and ambitions.

Brussels as a multiversum

Cathy Min Jung joined the conversation highlighting that she considers culture as something that belongs to all of us, something that everyone has, and this in a multitude of ways. Culture, she argued, is not something that can be produced, but something that is. Something that carries very different meanings. For some culture will be about how to prepare a meal. Others will link it to art galleries, exhibitions and fancy events, still others, will connect it to (digital) entertainment and amusement.

This multitude of meanings led Jung to the question of how to speak to a large number of people. How do you ensure that people feel addressed? That they are truly touched, inspired, moved by what you have prepared? How to connect with the multiversum of cultures that shape Brussels? Questions that ask for real participation, argued Jung, practices that go beyond representation and box-checking-exercises. She compared the city with a collection of cultural bubbles that, most of the time, do not interact with one another. Leading towards yet another question: how can you foster cross-cultural encounters. Jung believes that the performance arts can help create a favorable environment in that regard, at least when they allow people to really be part of the creative process.

Bringing arts into the streets

Jung thinks it is important not to speak for other people, pretending you know better than they themselves what they would like to hear, see or be part of. One way of doing so, she argued, is by bringing arts and cultural practice into the street. Creating connections is much easier when you work in an environment that is familiar to people: the street they live in, the neighborhood they are part of. However, genuine connections ask for genuine participation. You need to involve people right from the start and provide them with a welcoming space, suitable support, expertise and resources.

Bringing arts into the streets, for Jung, is not only about programming art performances in public space. There is a need, she said, to think of cultural houses and institutions much more as public spaces themselves, as an extension of the street. Additionally, is it important to appreciate small-scaled interventions much more. Painting fragments of poems or theatre texts on walls or pavements, for example, not only can be a means to make the neighbourhood more beautiful and bring art to local communities, it also fosters conversations and encounters.

Let's empower, not instrumentalize

For **Melat Gebeyaw Nigussie** the future of Brussels is about three things: collaboration, embracing diversity and creating opportunities for young people to share and show their talents and creativity. Nigussie argued that all too often young people are called in or considered far too late in the process of cultural programming. In that way, youngsters tend to be instrumentalized rather than empowered. She argued that Brussels is a unique city when it comes to the diversity that young people are representing, feeding into every aspect of city life, what Brussels looks like, how one feels when he/she wanders around in Brussels. We should foreground, cherish, appreciate this diversity much more, Nigussie emphasized, also when it comes to linguistic diversity. She stressed the need to go beyond the dominant French-Dutch-English form of multilingualism. Too many languages remain unspoken. In this way, far too many communities and minorities remain invisible.

Arts as a depolarizing practice

Nigussie stressed the importance of well-thought language politics and true multilingual practice for a project such as Brussels2030. It would mirror the unique assets of Brussels and the strength of its unique diversity. **Arne Huysmans** joined this idea, by highlighting the importance of working in a community-driven and assets-based manner. Building on his experiences, Huysmans argued that when people are offered a supportive and agency-enhancing environment, a space where they can create things freely – through making music for example - linguistic and other differences become far less important. In that way, he believes, can artistic creation be considered a depolarizing practice.

Working in a multilayered fashion

For **Kasia Redzisz** what is peculiar to Brussels is that it has such a vast and quite unique cultural infrastructure. Both when it comes to the big, internationally reputed, high brow institutions, as well as for its bottom-up initiatives and dynamics. Redzisz highlighted the need to work on all those different scales and approach arts and culture at multiple levels: the level of the institution, the audience, the local residents. What Brussels need – and what will be important for Brussels2030 – she argued, is to step out the 'delivery mode' regularly. Living and working in such a complex environment, asks you to sit, observe, listen and reflect once in while. It's important to take the time to get oriented or to reorient yourself regularly.

Acknowledging what already exists

An idea that ran through this conversation, was the need to build on what already exists. Huysmans argued that if the cultural field wants to prevent economic suicide, there is an urgent need for more conversation and coordination. The cultural offer indeed is very diverse, meaning that lots of people can take part in lots of different experiences. But at the same time - especially for little organizations and initiatives - it is quite hard to stand out. Many have difficulties to survive. A similar concern was raised by Nigussie and Bonte in relation to the use of public space. Public parks and squares not only are used by diverse public, but they are also becoming more and more scarce. It is important to recognize this, so that you do not take the space away from their current users. In other words, will Brussels2030 need to acknowledge and appreciate what already exists.

We must be careful not to
overcompensate for something
that is already there.



Melat Gebeyaw Nigussie

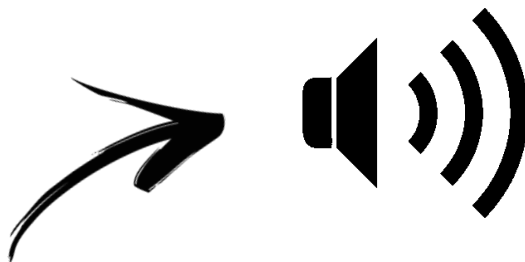
From branding to bonding

Tom Bonte

Ancienne Belgique



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slides



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podcast

Tom Bonte is General Director at Ancienne Belgique (AB), Brussels. Previously Tom headed the Beursschouwburg arts center, worked at Vooruit Ghent and as an assistant programmer at deSingel Antwerp. Tom is also chairman of the board of directors of the Brussels Kunstenoverleg and a member of the board of directors of OKO, the umbrella organization for arts.

Arne Huysmans is the founder and artistic director of Volta, currently located at Studio Citygate in Anderlecht – amidst the industrial zone behind Brussels South Station. Being passionate about music - and a musician himself - Arne signed the leasing contract in 2018. Since then, Volta has been committed to supporting the musical sector through creation, education and presentation.

Melat Gebeyaw Nigusie is general and artistic director of Beursschouwburg. Over the past few years Nigusie worked as a projector coordinator for BOZAR, focusing her efforts predominantly on creating an inclusive and participative program. As an opinion maker, she has written on the topics of diversity and gender for various media outlets.

Cathy Min Jung is the general and artistic director of Le Rideau. After training at the Conservatoire Royal de Bruxelles, her quest for identity led her to Paris and then to London, where she attended the Webber Douglas Academy of Dramatic Arts. When she returned to Brussels, she embarked on another journey, that of author, actress and director.

Kasia Redzisz is the artistic director of KANAL-Centre Pompidou, coming from the Tate Liverpool where she had been active as senior curator since 2015. In the years before, she worked at the Tate Modern and as founding director of Open Art Projects, a non-profit organization in Warsaw dedicated to innovative art commissions.



Il faudra considérer les grands
défauts et les grands défis.

Participant

Labs, Walks & Talks

HEYVAERT AS TRANSITION

Lecture performance by Raafat Majzoub

Raafat Majzoub is an architect, author and artist based in Lebanon. His work negotiates the territory of reality through literature, visual arts and public interventions. During a residency at Mousseem Majzoub reflected from his specific artistic practice on the Heyvaert neighborhood in Anderlecht, to which Mousseem recently has moved. In this lecture he shared his findings on the much-needed interaction between the arts center, its neighbours and the local economy.

Mousseem Nomadic Arts Centre supports artists and makes programmes that shape the contemporary global art scene and helps build a new common heritage. Mousseem focuses on a diverse, urban audience. The nomadic art centre plays a unique, interculturalizing role by integrating its offer into art houses on the basis of long-term and reciprocal partnerships.

Takeaways: The street as a school. The importance of mutual learning in public space. Art and culture as leverages to generate new attractivity within popular neighborhoods, leading to gentrification.

MARCHE BILDY MARKT

Workshop by Einat Tuchman

Marché Bilty Markt is a market for handmade products created by inhabitants and small neighborhood associations from Molenbeek and Laeken. It is also an art project in which Brussels based artists explore how to empower the local economy through artistic interventions while reinforcing and developing the local narrative. One of the activities initiated by Marché Bilty Markt was a hand massage session, showing participants how to take care of one another, and how to give and receive in the context of a community.

Marché Bilty Markt is a project initiated by **Espacetous** and the artist-performer **Einat Tuchman**. After having launched several projects in the Maritime Quarter in Molenbeek, she felt the need to create a broader framework to bring together various projects, local initiatives and organizations.

Takeaways: How to value diverse forms of knowledge, and how to allow artists to create without the need to prove themselves? How to ensure funding, making artistic practices less of an act of survival and allow artists to really enjoy what they do?

POETRY IN PLACE

Poetic walk by Miksi Bee & Fleur Wirtz

This poetic walk allowed participants to discover hidden bits of Brussels. Each stop represented an element that Miksi and Fleur assumed to be essential for a healthy city. The walk started with a brief history of Tour à Plomb, a former gun powder factory. Hence, the first element that was discussed was fire, which despite its destructive nature, also represents warmth, both literally and figuratively. "Sometimes we need fire to be reborn."

Miksi Bee is the founder of a SpeakEasy Spoken Word BXL, a poetry collective that creates a space for poetry to grow. Together with **Fleur Wirtz** she turns dreams, ideas and feelings into poetry and music. Strolling around like cats they love to end up in unexpected places in the city, where they share their music and delve up stories by involving bystanders or being inspired by the location.

Takeaways: How to foster togetherness and reimagine the city collectively? The possibility of using spaces in ways that they were not meant to be.

MET-X, BRUiTAL & FANFAKIDS

Musical workshop & performance by Jo Zanders & Vital Schraenen

During the official opening on Monday, July 4, Fanfakids accompanied the Assembly to the City Hall of Brussels. Jo Zanders and Vital Schraenen then challenged the participants of the Summer Assembly to dive into the punk percussion universe of BRUiTAL. From 5 to 7 July Jo Zanders invited them to join in a percussion workshop every evening. This resulted in a musical performance with the participants of the workshops, Jo and Vital, joined by other musicians from Brussels and beyond during the closing event.

MUSEUM OF UNWANTED PIANOS

Presented by: Barbara Drazkowska

Brussels was once a city of piano manufacturers. Now it is a city of unwanted pianos. Every day pianos are abandoned, usually ending up in a container park. In order to prevent this, Barbara Drazkowska collects old pianos and gives them a new concert life by changing their sound and playing music created for this "new" instrument. With the Museum of Unwanted Pianos, she hopes to create a cultural laboratory based on the specifics of a particular Brussels urban fabric, helping to preserve an instrumental heritage. Through the upcycling of abandoned pianos, the project also intends to offer a space for artists to learn how to readapt instruments for new purposes. Furthermore, the project hopes to raise awareness of experimental music and ways of creating it amongst professionals, students, the broad audience, children/youth), thereby expanding the concert hall concept - going beyond the walls of traditionally understood venues.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Building a socio-cultural bridge by using the city's historic resources to create a unique, open atelier for contemporary art
- Exploiting the moment of exceptional intensity in the urban piano removal movement
- Circular economy of pianos
- Reconnecting with Brussels as a city of piano manufacturers (beginning of XX century)
- Creation of a globally unique cultural, artistic, historical and tourist space
- Integration of urban cultural actors

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Promotion of the topic
- Dialogue with local institutions
- Discussing / suggesting / finding location for the Museum of Unwanted Pianos
- Management and administrative know-how
- Assistance with procedures for the creation and development of real operating conditions (location, budgeting)

ATELIER LEON

Presented by: Seppe Baeyens

Atelier Leon is a participatory dance studio for children, young people and adults. Apart from existing role patterns, Leon invites you to show yourself through dance and movement. The goal of Atelier Leon is to research and create contemporary collective and participatory rituals. To achieve this, Atelier Leon uses innovative artistic methods co-writing with the participants. Atelier Leon is less concerned with individual expression, symmetry of movement or harmony of symmetry of movement or harmony of choreography: it is the real and authentic bond between the participants that prevails. Atelier Leon is created in collaboration with partners from various sectors: social services, youth work, education, art and culture, etc. Atelier Leon voluntarily brings together partners from different domains with the aim of being a lever for change and change and social integration.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Mixing (different people, generations, communities, organizations)
- Inverting (empowering people with disabilities, diminishing stereotypes)
- Affirming (doing it repeatedly means confirming the diminishing of stereotypes)

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Atelier Leon hopes to ensure continuity with Brussels 2030. As a starting organization, we are aware that the fragile processes we initiate and the activities we set up need regularity and clear frameworks within which to work.
- We also consider Brussels 2030 as a possible pioneer of a growing network of partners working in education, the care sector, youth work, the arts sector, academia, etc. Together with Brussels 2030, Leon wants to build a relationship agency where cross-domain working, and thinking is paramount.
- In the coming years, Atelier Leon choreographer Seppe Baeyens will also create a new dance production (working title: Kosmos). Talks on this are already underway with KANAL-Centre Pompidou and KVS. Brussels 2030 can also play an important role here. As co-producer and/or by setting up sustainable participative projects with social organizations, community work and schools.

Atelier Leon

Seppe Baeyens

Museum of

Unwanted Pianos

Barbara Drazkowska



click
to view
slides



Takeaways & questions to explore

To think Brussels2030 as a **shared and collective experience**, the event will need to strengthen what has proven to work and transform what needs to be improved. What platforms and practices will be put into place to foster cross-sectoral collaboration and synergies? How do you ensure that people feel addressed? That they are truly touched, inspired, moved by what Brussels2030 has prepared? How to connect with the multiversum of cultures that shape Brussels?

Creating a common language and space - beyond the walls of cultural institutions – asks for moments to **'sit, discuss, and listen'**. Will there be any occasions to pause, reflect and (re)consider plans and approaches? Who will be invited to these conversations?

Brussels2030 will need to provide in a diverse offering, aligned with diverse needs and expectations. Make it a festive event, fostering **genuine connections**. Go out, into the streets and parcs, use squares and roundabouts; without taking space away from people who are already using it. Start from what works. How will you find a way to co-exist with what is already shaping Brussels today?

Brussels2030 will need to recognize the political dimension of art and culture, moving **beyond pacification and invisibilization**. In order to prepare an inclusive event rooted in cultural rights, the project needs to actively involve underrepresented and hard-to-reach publics. How will Brussels2030 provide in safe spaces, expertise and support, aligned with needs and aspirations of diverse publics?

Using arts and other socio-cultural practices to foster **shared experiences** and build the urban 'human-habitat' of the future demands for a multi-scalar and multi-level approach, involving inhabitants of different neighborhoods throughout the whole process.

Brussels is one of the most polyglot cities in the world. Language politics will be a key issue for Brussels2030, not only in order to remove linguistic barriers, but also to **bring minority languages to the foreground**. How will you work towards linguistic plurality and inclusivity?

Brussels2030 aims to be more than a cultural project. It aims to be an urban project. A challenge will be to **balance levels of participation**: how can different parties not only contribute but co-decide? How will youngsters be involved in the programming, planning, the process of creation and production?

Young people are defining this city, they should really be put at the heart of Brussels2030.





#3

Sustainable transitions, the great renovations

Transitions durables, les grandes rénovations

Tranziții durabile, marile renovări

Βιώσιμες μεταβάσεις, οι μεγάλες ανακαινίσεις

Transizioni sostenibili, le grandi ristrutturazioni

Hållbara övergångar, de stora renoveringarna

Nachhaltige Übergänge, die großen Renovierungen

Fenntartható átmenetek, a nagy felújítások

Tranziții durabile, marile renovări

Jätkusuutlikud üleminekud, suured renoveerimised



Minority Walk - Omar Fassi (picture: Summer Assembly student team)

#3 Sustainable transitions, the great renovations

speakers: Jean-Philippe De Visscher (UCL), Annekatrien Verdickt (Architectuurplatform), Roeland Dudal (Architecture Workroom Brussels), Esra Tat (Zero Waste Europe), Dimitri Berliner (communa) -
moderator: Marie-Des-Neiges de Lantsheere (Brussels Academy – BSI)

The transition towards a genuinely sustainable city (and region) poses one of the greatest challenges for Brussels today. How will we organize this transition? How do we involve the Brussels publics and work at different scales simultaneously: the individual and household level, the neighborhood and communal level, the scale of the region and that of the European institutions and governmental bodies? What can be the role of arts and culture in guiding this process? How can they collaborate with research and planning institutions? What will be the role of technologies within this regard? In what ways can digital and artificial intelligence, or concepts such as the 'smart city' be part of the solution?

Urban renovations should be aligned with the urban diversity and make sure that what is put in place is accessible to all.

Jean-Philippe De Visscher

Brussels, at the crossroad of crises

The opening statement for this session was prepared by **Jean-Philippe De Visscher**.

Building on the iconic book 'Limits to growth', De Visscher framed Brussels as a collapsing ecosystem, facing a multitude of crises, reinforcing one another and culminating in quite disastrous combined effects. A rather gloomy picture emerged, leading to the question whether it was reasonable to believe that anything could be done to make things better still, or would all efforts come too late in any way? Is it just a matter of 'how not to crash all too badly'? With these opening reflections, De Visscher aimed to emphasize that today is the time to ask ourselves real questions. Questions that help us find ground. Questions that lead back to the essence of things.

Where to land?

Today, De Visscher argued, is also the moment to draw clear boundaries. We need to stick to the ambition to keep global warming to 1,5 degrees, for example, we cannot make any compromise there.

Similarly, when it comes to time frames, we know pretty good what to stick to and work with. Scientific studies teach us that real transformations take about 10 years. That's what we will need as well in order to make Brussels2030 beneficial, said Jean-Philippe De Visscher. So, there's no time to waste. We need to get ready today, starting with tying links cross institutions, communities and neighborhoods. It's through multi-stakeholders' networks that genuine change can happen, according to De Visscher. This also means, did he bring forward, that the initiators of Brussels2030 should facilitate a process of coalition-building, so that the concerned actors themselves can initiate the highly needed transition processes, rather than that they should be initiated or pushed through top-down dynamics.



Not planning but enabling

Looking back on the establishment of the pedestrian axes running through the inner city, De Visscher stressed the importance of well-defined objectives, building on a clear and – preferably – shared vision. De Visscher advocated a commons-oriented vision for the city, aligned with what characterizes urban environments and makes cities so lively: the high concentration of diversity, a diversity of people, of spaces, services, interactions, languages, etc. Any urban renovation should be aligned with this diversity, make sure that what is put in place is accessible to all, meets a diversity of needs and allows very diverse people to make the best of use of the new infrastructures. Renovations, in that sense, should be an enabling factor, benefitting the inhabitants and users of a city in the first place. Beyond this, De Visscher also argued that renovations should foster unplanned encounters, connections and interactions.

This is what makes cities future-proof, De Visscher argued, emphasizing the importance of public spaces in that regard. He described commoning-oriented practices as the combination of three key-elements. The process needs to be governed by a collective, drawing on pooled resources and a variety of stakeholders, both private and public parties. All involved actors should be able to co-shape and co-decide on the activities that they consider to be needed in order to reach collectively defined goals. The practices need to build on an experimental approach, a combination – iteration - of diverse interventions, allowing to reorient the process building on its interim results.

This way of working should not be romanticized, nor simplified. All elements need to be in place, meaning that you need to deal with complex and complicated dynamics. According to De Visscher, this not only makes commoning-oriented approaches rather difficult and very time-consuming exercises, but precisely because of their holistic characteristic does he believe, are they a means to tackle urban issues in a sustainable manner. “We need to stay away from quick-fixes”, did De Visscher argue, pointing at practices that reduce complex problems to more simple issues that can be met with simple solutions. “We have to look at things from a systems perspective and recognize that systemic change is slow and complicated”.

The need for more steenweg

De Visscher ended his contribution, by zooming in on the potential of what he calls ‘the steenweg’ as a reference to the medieval roadway that crosses Brussels East-West, an axes that reflects almost 1000 years of history, a microcosmos of urban and social landscapes. The steenweg has the potential of becoming an inclusive urban area, representing the best of Brussels, according to De Visscher. To him, these kind of environments are the place where Brussels urbanity is shaped and reinvented. A project such as Brussels2030 should invest in such environments, in particular the multitude of in-between spaces that they hold, for it is in those spaces that co-existence is learned and practiced day-in, day-out.

The street as a connecting laboratory

Annekatrien Verdickt also believes very strongly in the potential of the street as a connecting laboratory. Building on her experience with Filtré Café, Verdickt is convinced that city dwellers themselves should be enabled much more to co-shape highly-needed metropolitan transformations.

Not only does this ensure support for the proposed interventions, it also results in more inclusive, user-centred urban designs. Verdickt is very much aware of the difficulty of reaching and involving all people. She cited the ‘open street’ experiment as one way to succeed in this ambition. By closing streets for motorized traffic during a targeted period of time and bringing a diverse range of activities to the street, residents are brought together in their familiar environment, making it much easier to gather them all together around the drawing table. Low-threshold initiatives such as this, are a means to build trust, create an environment where everyone feels invited to participate in the re-drawing of the city. Re-imagining one’s own street, has a connecting effect, said Verdickt. But it is also a concrete lever to influence metropolitan policy, and it provides you with a small-scaled laboratory where new socio-artistic practices and cross-pollinations can be trialed and worked upon.

Lasagnas and spaghettis

When using the street as a laboratory, you need to ensure that the activities planned are accessible to all. Provide a free of charge, diverse and easy-to-engage-with offer, aimed at mobilizing and attracting diverse publics. Through small interventions, you can work with the street, in physical terms, making possible futures tangible and visible. However, following De Visscher, Verdickt emphasized the complexity of urban interventions and change. “The street is like a lasagna”, she said, “you constantly need to switch between different scales”. Doing so, one sometimes loses oversight a bit. Very important in that regards, she argued, is it to work with critical friends, people who help you zoom out a bit and look at the process from a distance.

De toekomst ligt

in de straat. Dat is de plek waar

mensen elkaar kruisen en

ontmoeten. Dat is de plaats waar

mensen kunnen interveniëren.



The next big thing is a lot of small things

Roeland Dudal joined the conversation by stating that he believes urban planners and architects need to stop building and start renovating instead.

He stressed the importance of considering not only the physical dimensions of a building, but also its social use and value. "We need to rethink what we will do with the existing infrastructure.

How will we open it to new uses and publics?

How do we transform them so that they can accommodate new functions?" According to Dudal, these transformations will entail lots of small-scaled interventions, set-up in parallel, initiated by a diversity of actors. He added that, in order to prepare for sustainable future spaces and places, the transformations will need to be anchored at the neighborhood-level. "The next big thing, will be a lot of small things", did he conclude.

We can do better, we must do better

According to **Dimitri Berliner** Brussels suffers from a lack of vision and ambitious policy making. Public authorities have sold Brussels infrastructure to private companies, creating a candy machine that is benefitting private profits rather than the common good, Berliner argued. According to him, the city does not need yet another megalomaniac building project or office tower. "There is a need for new and better infrastructure", he argued. In order to make the city livable the policy makers need to invest in public pools, playgrounds, skateparks.

And in order to prepare those spaces in a sustainable manner, public authorities will need to move "beyond minimal-standard and low-expectation urbanism". We can do better than that. We must do better than that, Berliner argued, in order to move beyond the multitude of complex crises we are facing today.

These crises ask for targeted, ambitious and integrative policies. When it comes to lowering our carbon footprint, for example, we cannot stick to fragmented and unambitious policy making.

Berliner suggested to look at the city as a rhizome, and consider all vital dimensions (the social, environmental, economic, political, technological, cultural) as a whole. To Berliner, this also means that we do not only have to bother about the materiality of things. He stressed that we need to emphasize more on changing our habits. Something that we've learned during the COVID-pandemic, is that habits can change very quickly. So, the question to him is not "Is this possible?", but rather "What's the incentive? How to create a sense of urgency?".

Prioritizing people over technologies

Esra Tat fed in the position that the Brussels' transitions and renovations should also be approached from a planetary perspective.

"We are in a global mess", Tat stated, stressing that the questions that are addressed in Brussels today, are the same questions that people in Barcelona, Ljubljana and other European countries are debating about. The connecting challenge, she believes, is that we need to regulate the urban metabolism and resources flows so that our planetary boundaries are respected.

This, she added, will not happen through technofixes alone. We need to invest in people-centered solutions and capacities much more. Many of the transformations that are highly needed today, Tat argued, will be powered by people.

There is an urgent need to create spaces and lobby for policies that prioritize people over technology.



The leverage of artistic practice lies in its capacity of bringing in new voices.

Roeland Dudal

Getting prepared for the great shift

The debate touched upon the issue of short-termism and naive optimism. **Annekatrien Verdickt** argued that the problem is not ignorance. "We all know pretty good what's at stake", she said.

The problem, Verdickt believes, comes down to a lack of incentives. Politicians are driven by short-term electoral benefits much more than that they are moved by this planetary urgency, this is hindering us to move beyond incrementalism and foster genuine change. Dudal jumped in by adding that the clock is ticking very rapidly. He believes that change is coming but will not come fast enough. "We need to face this", Dudal stated, "even the most optimistic predictions indicate that we will not reach the sustainability goals by 2030".

Dudal went on by arguing that we need to prepare for the worst. "Crises will hit - badly - and the only thing we can do is make sure that we are ready to bounce back". This will demand a collective effort. We need to get everyone on board. The power of arts and culture in this regards, according to Dudal, is that it nourishes both connections, collective imagination and agency.

Artistic and socio-cultural practices have a capacity to feed in unconventional ideas and voices, which is exactly what we will need in order to move beyond the established. “That’s why Brussels2030 should be recognized as a unique opportunity allowing us to make the great shift and truly work towards a better future“. Verdickt added that in order to succeed, it will be important to persist, for change demands time, trial, error and perseverance.

Enabling agency and redistributing power

In a concluding remark, Roeland Dudal emphasized the importance of regaining trust and fostering agency. Esra Tat fully agreed on this, stressing the importance of bringing people together to work towards concrete outcomes, feeding a sense of belonging through concrete actions. She believes in the connecting strength of story telling shared narratives fostered by real, convincing and moving stories that help people to imagine the results of their collective strivings. Tat stressed that the ambition to bring people together as equals, should not be approach in a naive and romantic manner. People are unequal. So, participation is not only about providing an empty chair. It is also about timing, capabilities, resources, trust, language, ... People should be able to feed into the process, departing from there actual situation, in a way that is feasible for them, fits with who they are, with their experience and aspirations.

De Vischer added that bringing diverse people together, quite often entails navigating power imbalances and asymmetries. Urban renovations that want to be just and work beyond existing inequalities, need to find ways to redistribute power. According to De Vischer, sustainable transitions should not be about highly educated and wealthy people deciding for less privileged people. “We will need to work together and value diverse forms of knowledge, expertise and experience“.

**Rather than investing in technofixes,
we should focus much more on
enabling change through people.**

Esra Tat

Jean-Philippe De Visscher is an architectural engineer graduated from UCLouvain. De Visscher teaches architecture, landscape and urbanism in various studios and seminars. His research interests focus on research by design as a tool for the development of new urban commons, both in occidental and non-occidental contexts.

Roeland Dudal is founder and partner of Architecture Workroom Brussels (AWB) - European think-and-do tank for innovation in architecture, urban and territorial development. Previously, Dudal worked as coordinator of the urban debate platform Studio Open Stad, project leader for the Flemish Architecture Institute (Antwerp).

Annekatrien Verdickt is the founder of Architectuurplatform and visiting Professor at UGent. Annekatrien got known for her citizens' initiative 'Filter Cafe Filtré' – and was elected Mobility Personality in 2018.

Esra Tat is Associate Director of Zero Waste Europe, the European network of communities, local leaders, experts, and change agents working together to phase out waste from our society, empowering communities to redesign their relationship with resources and to adopt smarter lifestyles and sustainable consumption patterns.

Dimitri Berliner is Technical Director of Communa, a non-profit organisation committed to a more affordable, more democratic, more resilient and more creative city. Focusing on temporary occupation, Communa fights against the commodification of urban spaces.



**De straat als
laboratorium**

Annekatrien Verdickt

PlatformArchitectuur

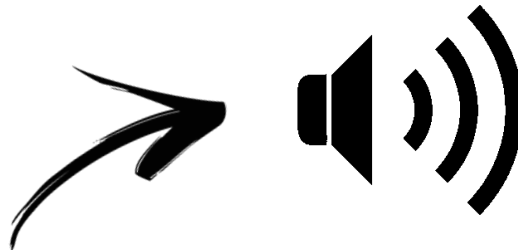


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**Exploring metropolitan
ground floors**

Jean-Philippe de Visscher

UCL



listen to
podcast

Let's stop building and start
renovating! The key is to start using
existing spaces in a different way.

Dimitri Berliner



Labs, Walks & Talks

STEENWEG

Guided walk and workshop by Jean-Philippe De Visscher (UCL/Brussels Studies Institute)

From the middle age up to the early 20th century, the 'steenweg' – the west-east urban axis connecting Gentse Steenweg and chaussée d'Ixelles – was the backbone of the city center. Today it intersects highly diverse neighborhoods and a unique density of public buildings, cultural institutions and heritage sites.

This walk and workshop explored the possibility to reshape the Steenweg as a cultural landscape embodying the metropolitan soul and dreams of Brussels.

Jean-Philippe De Visscher is an architectural engineer. He is an associate professor at the UCLouvain where he teaches architecture, landscape and urbanism in various seminars.

Takeaways: Focusing on the Steenweg as an intervention area for Brussels2030 can showcase the city's vibrancy and potential to its own inhabitants and to the rest of Europe. Temporary artistic interventions can lay the seeds for a more lasting transformation addressing issues of underused public space, mobility, social inclusion, and active citizenship.

L(A)GUM

Guided tour by Léna De Brabandere & Francisco Davila (ULB)

L(ag)UM is located on the rooftop of Colruyt. It is the outcome of a partnership between Refresh ASBL, ULB agroecology lab and the Municipality of Ixelles. During the guided tour, the facilitators introduced the project. They explained us the origins of the project, as well as its operation and objectives. The sustainable features of L(ag)UM address the issue of food production in Brussels and the social, economic, and cultural multifunction of urban agriculture.

The visit was facilitated by **Francisco Davila** and **Léna De Brabandere**, researchers at the **ULB Agroecology Lab**, and Guillaume Culot and Gaël Loicq, market gardeners at **Refresh asbl**.

Takeaways: How can this type of project shape the Brussels of tomorrow? What role can urban gardening play in the agro-ecological, social and societal transition of Brussels? With which other disciplines should/could bridges be built?

THE BRUSSELS OF WITCHES

Feminist guided walk by Chiara Tomalino (L'architecture qui dégenre)

In the 14th century, as we moved out of the 'dark' Middle Ages and into the Modern Age and the Renaissance, women were plunged into darkness – or rather into the flames of the stake. How were women's skills and knowledge transformed into acts of witchcraft? How did the living conditions of free women change? What female figures reveal other possible worlds? What does our urban public space reveal about that time... and about witches today?

L'architecture qui dégenre is a platform that questions the dominant order, builds equality and edifies optimism. It is a space for sharing practices and knowledge related to architectural, artistic and urban equality.

Takeaways: The importance of history and education in order to keep the rich cultural diversity of a capital city alive and not to repeat the errors from the past.

TOEKOMSTPLEKKEN IN KUREGHEM

Guided walk by Brukselbinnenstebuiten

The Cureghem district has a glorious industrial past, but when industry moved away in the 1970s neglect and poverty followed. The tour of Brukselbinnenstebuiten took us to areas where the future of Cureghem is taking shape: recycling and circular economy projects, new green links, investments in education, housing and culture... We start at Ninoofseplein and end at the site of the Abattoirs, where an ambitious sustainable urban project is in the making.

Brukselbinnenstebuiten is a non-profit tour-guide organization. It was founded in 1971, inspired by community work and the struggle to improve living conditions in the city. Their guides steer clear of trivia and talk about Brussels with passion. They love their city and are keen to share that feeling with you.

Takeaways: Brussels2030 is an opportunity to get tourists to places that usually remain hidden for them. Invite representatives from Brussels' Tourism Department to the Brussels Summer Assembly.

SUPER TERRAM

Guided walk by Nadia Casabella (ULB)

A fictional *dérive*, a semi-planned walking tour through the rarely accessed Schaerbeek Formation (SF) site, followed by an act of restitution, inspired by science-fiction (SF) techniques. The aim of the walk was to experiment with new ways of relating to the ground by restoring modes of premodern attention, helping us to tell and amplify destabilizing stories and histories about urban soils.

Super Terram is a research project supported by BRAL, ULB architecture and the self-steering collective 51N4E, in collaboration with Newrope, World ETHZ, ULB's Urban Nature studio and the Louise laboratory, Ecotechnic, Plant en Houtgoed, Falma Fshazi, Valérianne Poidevin and Studio1Bis. It is funded under the Innoviris Co-create 2021-2023 program.

Takeaways: How to plan and build our cities while making room for living soil, whose thickness accommodate the life and affections it was deprived of for so long?

BRUSSELS TURBULENCIES

Workshop by Raf Custers & Greet Brauwiers

The session was designed as a workshop to reflect on the presence of towers and skyscrapers in Brussels and their impact on cities. Due to sickness of the speakers, three guest speakers (Sophia, Marco and Simon) were asked to pool together their own researches and link it to the workshop. This led to a discussion on social housing and a brainstorm for alternatives.

Sophia Holst is a Dutch architect researcher, active within the architecture fields of Belgium and the Netherlands. **Simon Allemeersch** is a theater maker and an artistic researcher. In 2010 he made a film on the Rabot towers in Ghent.

Takeaways: Housing as a way of emancipation. The importance of qualitative housing. The importance of a real dialogue between the social housing companies and the tenants. The need for a more caring and holistic approach when a building is renovated.

ENERGY COMMUNITIES

Presented by: Grégoire Wallenborn

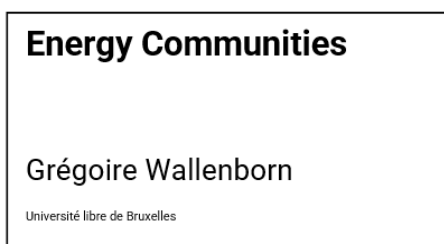
The "Voisins d'Énergie" (VdE) project is a collaborative research project on the theme of energy which is part of the "co-create" call for projects on urban resilience from Innoviris (Brussels Ministry of Research). This action supports projects that propose societal innovations in the perspective of self-sufficiency with regard to the interdependent services on which our urban society is based (notably the limitation of mineral and energy resources). This project aims to test a series of experiments on energy in groups of inhabitants living in a common place or close to each other in the Brussels area. These groups of inhabitants are defined as Energy Communities (EC), i.e. groups of neighbors who gather around means of producing electricity and heat (solar photovoltaic energy, cogeneration, etc.) and who organize themselves to exercise new rights for users (sharing energy, selling it, offering energy efficiency services, etc.) and to reduce their consumption.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Paying attention to energy production and consumption of the events through collective involvement
- Festival of energy communities

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Exhibiting results through artistic performances
- Making energy more visible
- Creating a public interest towards energy issue through visible



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BRUSSELS OUTDOORS SCHOOL

Presented by: Mia Schmallenbach

BOS SCHOOL is an educational ideal in which democracy is both a goal and a method of instruction. It is based on two tenets: educational freedom and democratic governance. These are components of quality, real-life, experiential, hands-on education where students are free to choose how to spend their time and decisions affecting the school community are made by those affected by the decisions. This approach sees children as equal, unique and competent to explore, learn and discover by choosing, initiate and drive their own learning and development. Forest School approach supports the development of a relationship between the learner, natural world and the community of people through a learner-centered processes that fosters resilience, confidence, independence and creativity. It offers learners the opportunity to take supported risks appropriate to the environment and to themselves.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- We practice and integrate democracy with children, allowing them to take responsibility for themselves and the society, which is essential at a time where democracy is taken for granted and threatened.
- We research on how to follow EU recommendations and guidelines on innovative education, and at the same time we advocate and research on quality education for the present.
- We increase students' sense of belonging and responsibility in students, also towards people with disabilities, the local community, animals and the environment.

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Create funding opportunities
- Enabling consultancy to help more schools increase democratic approach wherever possible
- Support for policy changes
- Opportunities for research and case studies of the quantifiable benefits of democratic education on the resulting workforce and urban resilience.

LA SERRE

Presented by: Charlotte Bens (communa)

La Serre is a hybrid space that brings together under one roof 4 flats (for 1 to 3 people), a large shared studio for artists and a hangar that hosts food processing activities, repair workshops and socio-cultural events. In an inhospitable street in Ixelles, La Serre was born with the desire to create new neighborhood dynamics and to promote sustainable food. It began in the framework of the Maelbeek neighborhood contract (2013-2017) and marked the beginning of a partnership with the municipality of Ixelles. The upgrading and improvements were carried out thanks to the strength and enthusiasm of volunteer occupants and using recycled materials. Through successive additions, the hangar and its two small adjacent buildings have become "La Serre" as you know it today.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- La Serre as a proof of concept to demonstrate how temporary use can help conceive spaces with a mix of uses and aims (social, cultural, artistic)
- Example of collective and shared governance

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

Brussels2030 must highlight La Serre and similar experiences as to promote alternative urban development through social temporary occupation and community-driven revitalization of unused buildings. Collaborate with the sector of social temporary occupations (20ème commune, Community Land Trust).



Brussels Outdoor School Mia Schmallenbach

La Serre Charlotte Bens <small>vzw commune asbl</small>
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Takeaways & questions to explore

The sustainability urgencies are not unique for Brussels. Worldwide, cities are dealing with similar challenges and crises. As European Capital for culture, Brussels should set an example by working towards and **environmentally friendly, a diversity-rich and inclusive, an economically and ethically sound event**. This needs to be done in a **truthful and intelligent manner**. Building on facts and real stories rather than figments. It demands for well-considered actions targeting long-lasting change rather than quick-wins.

Brussels2030 could be a catalyst for genuine transformation if the intention is to cross-link a diversity of **small-scaled transformation practices**, using arts and cultural practices to feed in unconventional ideas and voices and **move beyond dominant logics and established practice**.

Urban transformations should build on **commoning-oriented approaches**, fostering collective governance, (re)collectivization of urban resources and experimentation. The pitfall over overly simplified and optimistic approaches should be avoided.

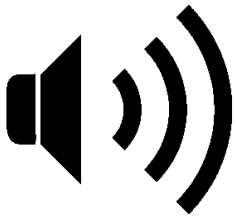
Transforming the urban environment in a sustainable, socially just and ecologically robust manner demands for a **redistribution of power, time and resources**. Brussels2030 needs to enable encounters and facilitate initiative-taking, rather than initiate new activities and projects.

In terms of the Brussels infrastructure, there is a need to **rethink existing uses and reclaim public spaces as a common good** allowing people with diverse backgrounds to reinvent the urban environment in a shared space.

We should **stop building and unbuilding and start working with the existing infrastructure**. Infrastructural renovations and transformations need to prioritize on the establishment of **mixed-use spaces and value social over economic benefits**.

Brussels2030 should **facilitate coalition-building at diverse scales**. Arts and cultural practices are a great means to do so, allowing people to engage with otherness, sit, listen and learn from one another. They can be used as agentic practices, shaping **environments where more desirable futures can be prepared**.

Brussels2030 needs to foster initiatives that allow Brussels residents to re-shape their immediate environment by reclaiming **the street as a futuring laboratory**. A diversity of participation-modalities should be provided, **allowing people to take part according to their capacities and aspirations**.



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fragment



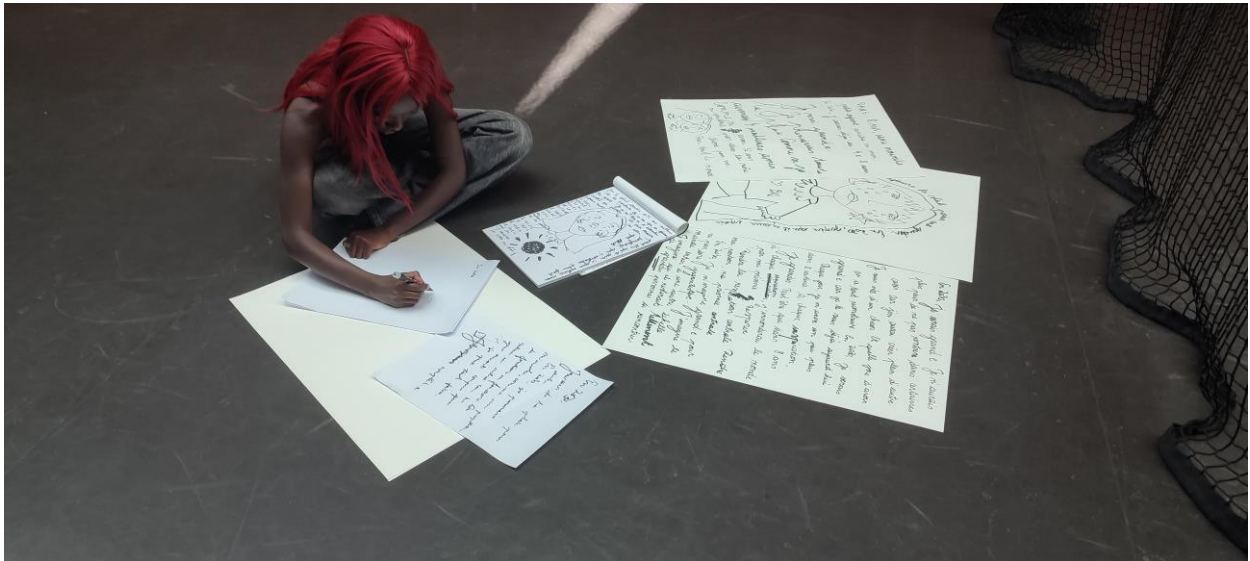
Speculative Futures - OpenTime Ehb (pictures: Summer Assembly student team)



Violence must be seen, otherwise you lie - Wouter De Raeve, 431 vzw (picture: Summer Assembly student team)



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Leila Alice - Plein de Jeu (pictures: Summer Assembly student team)

#4

Co-producing the city, mobilizing the population

Coproduction de la ville, mobilisation de la population

Co-produzir a cidade, mobilizando a população

Co-Produktion der Stadt, Mobilisierung der Bevölkerung

都市を共同プロデュースし、住民を動員する

Coproducir la ciudad, movilizar a la población

Bendras miesto kūrimas, gyventojų telkimas

Coproducând oraşul, mobilizând populația

Coprodurre la città, mobilitare la popolazione

A város koprodukciója, a lakosság mozgósítása



A fictional restitution of Urban soil – Super Terram (picture: Summer Assembly student team)

#4

Co-producing the city, mobilizing the population

speakers: Nicola da Schio (VUB), Liselotte Vanheukelom (Jeugd en Stad Brussel), Fatima Zibouh (Aula Magna), Bram Dewolfs (Academy for Urban Action), Ibrahim Emsallak (Flemish Boxing League and Training School) -
moderator: Linde Moriau (VUB)

The fourth keynote session dealt with the question of participation. How can the Brussels' publics be mobilized around a shared urban project given its diversity, its social, economic and territorial fragmentations? How can the city be co-produced by its citizens? How can civil society find ways to overcome its segmentation and create platforms of cooperation? How can we foresee spaces to unify in diversity? Are urban commons a suitable leverage for this mobilization? How to prepare robust citizen coalitions and conventions?

Citizen science as empowering practice

Nicola da Schio introduced the idea of citizen science as an approach to knowledge production having empowering and democratizing potentials. Traditionally, urban policy and governance are presented as far too complex for citizens to take part in, resulting in a technocratic, depolitized and exclusive forms of governance (the realm of experts). Building on these observations, da Schio presented citizen science as a collection of practices fostering more democratic modes of urban governance. He developed this idea by arguing that citizen science should not only be perceived as a form of collective knowledge creation, nor as a means to involve citizens in processes of problem solving.

Three additional elements of citizen science were highlighted by da Schio. First, is it a means to create and harness knowledge building on real-life experiences and peer-to-peer exchanges. This is a dimension that not only benefits the involved citizens. It also helps to develop a more broad and diversified knowledge-basis allowing a more broad and nuanced understanding of the urban environment and dynamics. Second, do citizen science approaches allow for epistemological recognition, meaning that citizens' lived experiences are recognized as valuable knowledge and that citizens gain legitimacy as co-governors of their immediate environment thanks to their participation in scientific activities. Thirdly, do they foster collectivization of socio-ecological problems and their potential solutions, thus creating more connected, resilient and agentic communities.

In sum, did da Schio emphasize, is the practice of citizen science a way of enacting substantive citizenship, fostering empowering relationships that allow people to fight multiple forms of exclusion.

Scientific citizenship as praxis

In his concluding intervention, da Schio raised the question whether the virtues of citizen science should perhaps not only be looked at from the perspective of the scientific undertaking - the way it allows us to rethink science - but also from the perspective of citizenship - the way we approach citizens' capabilities, rights and duties. He questioned whether participatory processes would not benefit from a more scientific approach, arguing that it might be beneficial to encourage people to participate in public life and take responsibility for their immediate environment by connecting theory and practice much more, combining abstract knowledge and lived experiences rather than taking a purely action-oriented approach. A call for more praxis (the process of using a theory or something that you have learned in a practical way), or 'scientific citizenship' as coined by da Schio.



Verhalen maken
gemeenschappen. Die verhalen
zijn we nu aan het schrijven.

Liselotte Vanheukelom

Youngsters make Brussels

Liselotte Vanheukelom stressed the importance of giving the floor to youngsters much more, also in preparation of Brussels2030. Young people are often seen either (at the best) as a challenge or (at the worst) a problem (parasol-throwing, peace-disturbing subjects). Vanheukelom cited some 'inconvenient truths': the challenges Brussels faces when it comes to schooling, the day-to-day experiences of exclusion and discrimination and the rising distrust towards politics and the establishment. She added that studies also show that Brussels youth are remarkable open and empathic. And this, she argued, is something that needs to be emphasized much more.

Building on her experiences working at JES (vzw Jeugd en Stad) Vanheukelom feels that the unique assets of Brussels youngsters should be recognized much more. She believes in the power of Brussels youth, the *zinnekes* and *ketjes*. Their remarkable openness and agility, for example, gained by living in a city driven by diversity, multiculturalism and multilingualism, is a great strength, helping them to address complex issues in a creative and unique manner.

Brussels bravado and pride

Brussels youth has a strong sense of place. They do identify themselves first and foremost as Brussels residents. They are proud of their Brussels' identity. They do feel at home in Brussels. This is quite precious. Something to build upon. However, when it comes to youth participation, Vanheukelom stressed the importance of competence-driven, integrative, situated and policy-oriented approaches. She pointed at the importance of acknowledging the talents of young people throughout the participation process and the pitfall of instrumentalized participation. When working with youngsters, you need to consider and integrate diverse elements (building on both hard- and software-oriented approaches) as to foster truly empowering practices. Vanheukelom feels that young people should be given the chance much more to interact and discuss with policy-makers. Not only to ensure that their needs and aspirations are considered much more by policy-makers, but in order to give them a chance to contribute to the process of policy-making. Given appropriate guidance and support, this is a means to put youngsters in their strength and pride, Vanheukelom argued.

Mirror mirror on the wall

In many cases, the Brussels reality and the reality of Brussels youth, ask for a Brussels-specific approach. Young people need to be offered an intimate safe space, a space where they can really be themselves. Equally important, however, is it to acknowledge difference and give space to those youngsters who are willing to take-up leadership. Vanheukelom stressed that involving youngsters is not only about opening doors and inviting them to come in. It is essential to go out and find youngsters in their preferred environment, those spots that are of an importance to them, and give them a chance to co-shape those spaces for themselves. She highlighted the need to work towards genuine participation, rather than window-dressing approaches. The need to work with practices that build on equity rather than hierarchy. Working with young people calls you to look in the mirror.

A mirror that gives you a glimpse of what the future might look like, but also confronts you with those issues that need to be tackled today. The need for more cross-sectoral collaboration and coordination. The need for genuinely inclusive spaces allowing people with diverse origins, study backgrounds and life experiences to contribute equally to Brussels' tomorrow. This will require lots of dialogue and trust. Key-ingredients, Vanheukelom believes, to co-author new stories fostering a sense of belonging and social cohesion.

Unity in plurality: from Molenbeek to Uccle

Fatima Zibouh joined both Lislotte Vanheukelom and Nicola da Schio in their call for recognizing the value of multiple forms of knowledge and start building Brussels2030 with a diversity of people, using that diversity as a strength. She emphasized the need to involve both people working in academia, policy-makers, recognized leaders, as well as youngsters who dropped-out of school, elderly people who did not have a chance to enjoy higher education but know everything about their neighborhood because they have been living there their entire life. Brussels2030, she argued, will need to build on established as well as minority voices, and allow all Brussels residents to co-shape the initiative, especially youngsters. The strength they will bring in, as was highlighted by Liselotte Vanheukelom earlier, is that Brussels youth identifies very much, both with the region as well as their neighborhood. In that sense, they are already cross-linking diversity cross territorial scales, creating a form of unity in plurality from Molenbeek to Uccle.



Construisons pour
les Bruxellois·es, avec les
Bruxellois·es.

Fatima Zibouh

Zibouh called attention to the need of leveraging Brussels diversity to create an inclusive, regional culture and identity, which would serve as the basis for integration and democratization. Additionally, she raised the question of potential exclusion based on borders: where the Brussels territory stops is not necessarily where the Brussels identity stops. Following the lead from the ideas of Nicola da Schio, Fatima Zibouh reminded the audience that at the quartier level, Brussels already possesses a significant reservoir of expertise, through its local community leaders and activists, which could be harnessed in the Brussels 2030 processes.

Building connections and bridges

Bram Dewolfs emphasized the need to break through the siloes and build bridges in order to connect diverse publics, sectors and integrate diverse ways of using, understanding and appreciating the city. According to him, this requires suitable methods and instruments allowing one to adapt to and work with the diverse parties you are trying to involve, reach, mobilize. Connecting people also asks for shared spaces. Spaces where people can jump into one another by accident. Public and outdoors spaces are an interesting environment in that regards, he argued. Dewolfs also believes that working with diversity requires humbleness. He stressed the importance of offering spaces that allow for risk-taking and unplanned activities. Brussels2030, in his opinion, needs to serve all Brussels inhabitants. In order to do so, there is a need to identify who is left out, excluded, who's voices are missing. There is a need to identify the people we are missing and develop practices that allow hard-to-reach groups to co-design the project.

On friction and glitter

Ibrahim Emsallak cited the power of sports, and in particular the expertise gained within Brussels boxing clubs, as a good starting point to reach out to Brussels youth. For Emsallak too, the uniqueness of Brussels lies in its connecting diversity. He describes Brussels youth as particularly talented, but also sees and feels the frustration that - at least among some young people - is very much present. Sport, he says, is the ideal way to get those young people on board who are experiencing a hard time, those who are a bit lost, get them on track again and help them become engaged citizens. Vanheukelom agreed with Emsallak about the connecting and future-inspiring power of boxing and - more generally speaking - sports. She argued that this should be more recognized and appreciated. The experience of using diversity as an asset and empower vulnerable youngsters so that they are willing to contribute in a constructive manner to a shared goal, she argued, that's what we need to invest in in order to prepare a desirable future for all Brussels residents, a future that will not always build itself through the easiest path. So, a project such as Brussels2030, must allow for some failures, frictions, moments and spaces to rub shoulders and grow from there to shine and glitter.

The need for stories and counter-stories

In a concluding debate, avenues were explored to experiment with and help prepare new forms of participation. Where to start? What can be expected? And again, how to prioritize on young people? How do you ensure that all youngsters feel represented, can be heard and actively contribute? There is a need for connecting platforms, structures and actors that cross-link organizations and institutions at the local level. There is a need as well for new stories. Stories that allow for nuance, critique, complexities. Stories that move away from good-news and easy-stories-only practices. Stories that embrace the incomplete, the imperfect and messy, while at the same time fostering a collective understanding, pride and sense of belonging.

Nicola da Schio emphasized the need to crosslink theory and practice, science and experience. Both are needed, he argued to redraw the city in a 'learning by doing' approach. Experience feeds new concepts and abstract ideas that better describe reality and - vice versa - will those concepts and models allow us to understand our experience of the city, the urban reality better and differently. Both Bram Dewolfs and Fatima Zibouh stressed that Brussels2030 should not serve any other agenda than the one written by the Brussels inhabitants themselves. In that sense, the project should be more than a cultural event. Brussels2030 must be an urban project that puts the city, its beauties, cultural uniqueness and artistic pioneers in the spotlight, but it should not ignore the concerns and needs of the people of Brussels. The question of who will be able to co-author, co-produce and co-create the project in that sense was put forward as the number one question to bear in mind throughout the preparation, execution and evaluation of Brussel2030. A question that will only be seriously addressed if there is a real commitment to co-create, co-produce, co-reflect, ...

Brussels2030 will need to be co-authored by all Brussels inhabitants, and serve no other agenda than the one they are putting forward.

Bram Dewolfs



Jongeren en Brusselse bravoure

Lieselotte Vanheukelom

Jeugd en Stad - Brussel



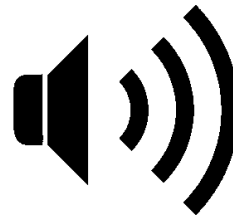
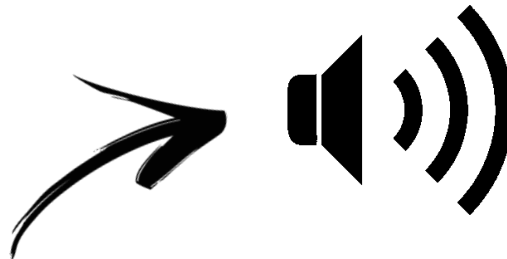
On the virtues of Citizens Science

Nicola Da Schio

Vrije Universiteit Brussel

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slides

listen to
podcast



Liselotte Vanheukelom is the director of JES Brussels, an organization that supports young people in the areas of leisure, education, work training and welfare and is strongly committed to full participation. Previously, Liselotte was coordinating Circus Zonder Handen.

Ibrahim Emsallak is coordinating the Flemish boxing league and the Flemish Trainers School. Both organisation work on the promotion and advocate of the boxing sport in Flanders.

Bram Dewolfs is known as placemaker, activist and educator. Bram is interested in topics cross-linking Youth, Placemaking & Urban Pedagogy. He is one of the instigators and spoke persons of Picnic the Streets. Bram is the co-founder of Urban Foxes, and - more recently - the Academy for Urban Action.

Nicola da Schio is postdoctoral researcher at the Cosmopolis Centre for Urban Research of the Vrije Universiteit Brussel (VUB). He is interested in the uneven geographies and knowledges of urban socio-ecological good and bad, as well as in the nexus between science, state, and civil society as the place where these come to be established and contested.

Fatima Zibouh is a politologist, specialized in questions related to political participation and representation. She is the chairwoman of the Think Tank Aula Magna. Two years ago Fatima launched a Brussels women's summit, the W100, and co-wrote the "Demain Brussels Manifesto", a vision for the future of Brussels.

Brusselse jongeren
onderscheiden zich zowel door
hun talenten als op het vlak
van Brussel-specifieke
kwetsbaarheden en frustraties.



Ibrahim Emsallak



click
for
video



Festive Opening - Hôtel de Ville Brussels (picture: Summer Assembly student team)



click
for
video



Fanfakids (pictures: Summer Assembly student team)

What do you want for Brussels in 2030?
Que voulez-vous pour Bruxelles en 2030 ?
Wat wilt u voor Brussel in 2030?

No borders
No regions
BELGIUM = BRUSSELS
FRANSEES = BRUSSEL

Let's just
embrace differences

Less people,
more dinosaurs!

hiefolvolle ontmoetingen

Bruxelles
indépendante

A LITTLE L
A LITTLE M

peuple lucht & veel groen & ruimte

Développer les connaissances des autres cultures.

geen auto's Meer & vissen in het
kanaal

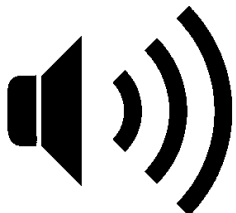
plus d'espaces verts
moins de voitures

BE ABLE TO TELL
A JOKE IN
ALL LANGUAGES
SPOKEN IN MY
STREET

Décoloniser l'espace public : plaques
d'information sur références coloniales
+ démembrer les statuts des colonies
aux musées

Plafond op hunkprijzen

Bouwstop Weg niet de Geleke bureaubuiling



listen to
radioshow

PLUS DE
RÉALITÉ

25, cité mondiale de la paix,
enclavée au cœur de l'Europe ♡

LESS CONVERSATION,

MORE ACTION PLEASE

 **BrusselAVenir**
Creating future stories, with and for Brusselsers

Less gentrification ♡
#

togetherness!

♡ Lifelong
learning & re-skilling
opportunities for all of us!

How to include the elderly
and the people at work?
⇒ Only see people from
NGOs, politicians,
people already involved.
⇒ include ???
(Agree!)

Practice what you
preach: more youngsters
in the programme! The
week has started without
them, WHERE ARE THEY?
→ present at the activities,
but it's a difficult time =
start of summer/end of exams
+ how to reach non-students

How to make Brussels
more inclusive especially
for older people so they
can feel integrated
into the society?

→ We are not retired yet,
we have (summer) jobs :)

Not being afraid
in the street anymore!

and

Being allowed
to be a child again!

♡

MORE LANGUAGES
THAN ENGLISH. ♡

I want:

- smiles
- people that I do not understand
- people that understand each other
- freedom
- smart projects

let the Marais grow
and other green biotope

Labs, Walks & Talks

BRUSSELS OPEN LIVING LAB

Workshop by Joke Den Haese (EhB)

BrOLL is the result of the socio-cultural, artistic and pedagogical expertise within the Bachelor of Education for Young Children at the Erasmushogeschool Brussel. During the session Joke Den Haese asked us to make a portrait of Brussels together, describing our relationship with the city while using recovered materials.

BrOLL (Brussels Open Living Lab) is a socio-educational project in which old, discarded and residual materials (*brof*) from Brussels organizations and companies are reused in a cocreative process to connect children and adults from different socio-cultural and socio-economic backgrounds. Intergenerational dialogue is central in all of this.

Takeaways: Creativity to get to know and understand each other better. The importance of intergenerational dialogues.

INVOLVING YOUTH IN B2030

Workshop by Anne Deltour (Orfeo)

Brussels2030 aims to be an inclusive and diversity-sensitive project. The question of how to involve young people in this process is central. In order for this inclusion to be achieved and successful, it is necessary to ask the right questions. Who are the young people to be involved? What is their relationship to culture and to which culture? How would they like to be involved? How can we keep them mobilized over such a long period? Who are the key actors to engage? This session aims to identify and validate the key issues to be addressed.

Orfeo aims to disseminate art in society by organizing shows, festivals, concerts and internships; music, song, theater or dance according to your tastes and needs

Takeaways: The importance of the involvement of youngsters in the construction of Brussels2030. Culture is not a closed concept, there must be room for fun. Go to the places youngsters attend (digital and non-digital). How to develop a long-term inclusive narrative? Build a real network that can then be scaled up.

BIG IN BXL, JONGEREN MAKEN DE STAD!

Guided walk by Wies Moriau (JES vzw)

How do youngsters participate in the transition of the Canal Zone? The Canal Zone, stretching from Vilvoorde to Halle, has little green and open space, but high population density, a high degree of unemployment and, above all, a young population. All these characteristics gave JES vzw reasons to be so active in this region. The walk led us to JES vzw where Gunssy shared with us his experience as a Brussels youngster and dancer who found his way to urban leadership thanks to JES and their festival Big in BXL. His testimony demonstrated the importance of empowering young people so that they can coach and inspire other young people in their neighborhoods.

JES vzw is located in Molenbeek. They work with youngsters in and around the more disadvantaged neighborhoods of Brussels. Their goal is to amplify young people's voices and engage them in local urban development, as with the construction of a playground in 2008, or the construction of Parckfarm in 2014. Both are examples of projects that have enabled intergenerational bonds of trust and that new neighborhood dynamics have emerged.

Takeaways: Giving young people chances and opportunities for personal development can lead to inspiring projects that in turn create new opportunities. Urban Leadership: empowering young people to become role models within their city. The coaches of today generate the coaches of tomorrow. Meet youngsters in their own habitat. Investing in the talents and creativity of youngsters. Youngsters need coaches to blossom and to fully develop their talents.

ZORGZAME EN DUURZAME BUURTEN

Guided walk by Liesje, Anna en Roeland (Atelier Groot Eiland)

At the end of 2019, in cooperation with BSI-BCO, BRAL and Groot Eiland, VGC started an exploratory study for the realization of a 'productive green and blue network in the southern pentagon' granted by the Flemish Government. In 2021, Groot Eiland set to work with the results of the study in order to translate them into concrete realizations in close cooperation with school networks, neighborhood activities, care institutions and other (neighborhood) actors. As a result, an edible green, blue, biodiverse and cooling maze was sown in the inner city of Brussels that finds its way through the streets, along facades, through fences and over roofs. In June 2022, the first realizations of GroenBlauw.bxl were officially inaugurated. An ideal moment to discover the first results, reflect on the process and look ahead to the future during a round table discussion on care and education.

Atelier Groot Eiland fights poverty by supporting as Brussels residents who are struggling to find a job. They achieve this by organizing work experience, (free) training, employment care and job coaching. And all in very different sectors: from carpentry to catering to urban agriculture. Sustainability, social entrepreneurship and an economically realistic business model go hand in hand in everything they do.

Takeaways: The importance of networking: how to reach unemployed people. Broaden the collaboration with other organizations through volunteers. The importance of long-term ambitions and investments.

SCOPING DESIRABLE FUTURES

Workshop by Fiora Noël & Marie-Ange Dubreuil (Strategic Design Scenarios)

During this lab the focus was on collecting unheard voices describing the future of Brussels in 2030. Two designers from Strategic Design Scenarios, Fiora Noël and Marie-Ange Dubreuil went out to interview passengers and inhabitants of the Tour à Plomb neighborhood. They had prepared 10 questions concerning the future of Brussels. People reflected on what they would like to change, which parts of Brussels they liked the most, and why they loved or did not love this city.

Strategic Design Scenarios (SDS) is an innovation lab specialized in public innovation, strategic design, participatory foresight, policy design, co-design with users and community centered approaches. Created in 2003 in Belgium, SDS is one of the pioneer design labs in Europe working on public innovation through design. SDS strives for greater sustainability, social equity and general interest.

Takeaways: The need to create spaces where all people feel at ease to share their thoughts. More focus on Brussels as a multilingual city: the assets and the challenges that go along with it.

COCREATING AN IMAGINARY PARK

Workshop by Ciska Vandendriessche (Park Belle Vedere)

During the Enterfestival 2018, Jovial Mbenga created an imaginary park with a very diverse group of inhabitants (Japanese, Greek, French, German, Slovak, Belgian, Peruvian...) from Woluwe-Saint-Pierre: Park Belle Vedere. The group wanted to turn Woluwe back into the attractive area it must have been at the time of the horse races, at the beginning of the 20th Century. It was their own diversity that was used as an attraction, and so the Park became a metaphor for living together in Brussels' diverse reality. Ciska shared their experiences, from the perspective of the creator, the participants, and the organizer. What made this happening so special? How do you create together with a diverse group, what does it take? What is the impact on the participants? How do you imagine together, from different perspectives, and create a new transcending culture/narrative? What can be taken to Brussels2030?

Ciska Vandendriessche is a cultural policy coordinator at the municipality of Woluwe Saint-Pierre.

CITE DE LA JEUNESSE

Presented by: Eve Hanson (Promo Jeunes)

Supported by Promo Jeunes ASBL, "Cité de la Jeunesse" aims to encourage young people to live together and become emancipated through the design of a city created by and for them. This place represents a device that allows both the exercise of active citizenship and the meeting of young people from Brussels who do not meet during school or leisure time. More than 400 young people aged 14 to 20 took part in the reflection on the youth city. The project was built up gradually according to their ideas and desires. Philosophical and educational activities opened the debate with notions such as the city, youth... and allowed to identify 4 workshop ideas to address issues related to space, the public, activities and organization: virtual reality, radio, drawing and rap. Afterwards, they decided to extend the reflection around these themes with improvisation and graffiti workshops. The collective creation of a model and a totem pole as well as a micro-trottoir.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Co-constructed and inclusive project
- Youth involvement
- From utopia to reality process

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Imagination-based process
- Societal issues
- Multilingualism

ACADEMY FOR URBAN ACTION (AUA)

Presented by: Bram Dewolfs

The Academy for Urban Action is a project for and by young people in Brussels. A challenging urban laboratory that aims to inform and empower young people through action research, thanks to non-formal sustainability education in an urban context, urban pedagogy and placemaking. AUA grew out of a collaboration between young energy and the academic and socio-cultural world, civil society and policy makers. It's an urban Do-tank that teaches young people about urban themes in a non-formal and experimental way. A framework that stimulates them so that they can design and take positive and creative action in their cit. The AUA strives to empower young people and give them a voice in city-making. Via Urban Pedagogy, Experimental Youth Work, Active Citizenship, Action-Based Research, Co-Creative and Placemaking methods.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Sharing expertise on how to inform and engage youngsters into co-creating a city. Treat youth as an equal partner.
- Experience with connecting youth to urban and sustainability related topics, using a multidisciplinary and playful approach.
- Sharing experience on how to empower youngsters using non-formal education and a participatory budget.

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- By developing and co-producing a collective city-project for Brussels2030, starting from a shared dream or urban imaginary.
- Giving young people a real seat at the table.
- Create and facilitate links to partners, venues, funding opportunities, and create a "stage" for youngsters to show their work.

**Cite de la
Jeunesse**
Eve Hanson
Promo Jeunes

**Academy For Urban
Action**
Bram Dewolfs
Urban Foxes – BRUSSELS ACADEMY



Click
to view
slides

Takeaways & questions to explore

Participatory projects need to build on evidence-informed approaches, supportive coordination, trust and agency-promoting environments. They should also allow for risk-taking and failure, **offer both safe as well as brace spaces**. Time is crucial. People need to be able to get to know one another and formulate shared goals. Brussels2030 needs to consider these dimensions and work through/with them in a thoughtful manner.

Intergenerational and intercultural collaboration generates interesting dynamics and outcomes. They allow to look at urban challenges from a variety of perspectives and confront diverse experiences and aspirations. But, working with/in diversity also - inevitably - comes with tensions and messiness. **Will Brussels2030 allow for vulnerability and experimentation?**

Living Lab methodologies are an interesting approach to foster urban (re)imagination, for the experimental set-up encourages participants to **think and act beyond the status quo**. In order to be truly meaningful and beneficial, they need to be organized building on long-term strategies and well-resourced infrastructures. What kind of **support and resources** will be provided by Brussels2030 during the preparatory phase, the title year and after that?

Brussels2030 should be **as co-creative and inclusive as possible**. This means that processes should not solely rely on the involvement of key-representatives and established institutions. Citizens and civil society associations should be considered key-actors. Emphasis should be on youth, women, marginalized populations, and neighborhood-level actors. In what manner will **bottom-up initiatives** be encouraged and supported? How will participation in/to the project be recognized?

An urban project needs to cross-link bottom-up initiatives and policy level dynamics. How will this be ensured? How will initiatives and existing dynamics be translated to policy instruments and content? What methods and initiatives will be put in place to allow youngsters to take part in this process, thereby fostering a **youth-driven and youth-oriented re-imagination of Brussels?**

Brussels2030 provides in a unique momentum to **feed counter-stories on Brussels**. A chance to shed a more nuanced and positive light on Brussels and Brussels' inhabitants. A chance to tell a brave story. One that runs **against the tides of rising nationalisms, bubbliciation, polarization and hardship**.

Responsible citizenship asks for
both knowledge as well as practical
experience, theory and practice.

Nicola da Schio



#5

Re-imagining Brussels: telling another story

Réimaginer Bruxelles : raconter une autre histoire

Преосмисляне на Брюксел: разказване на друга история

Membayangkan kembali Brussels: menceritakan kisah lain

Wyobrażenie Brukseli na nowo: opowiadzenie innej historii

Brüksel'i yeniden hayal etmek: başka bir hikaye anlatmak

Brussel opnieuw verbeelden: een ander verhaal vertellen

Briseles pārtapšana: cits stāsts

Brüsszel újragondolása: egy másik történet elmesélése

Re-imaginar Bruxelas: contando outra história



BarTalks with Promo Jeunes (pictures: Summer Assembly student team)



#5

Re-imagining Brussels: telling another story

speakers: Caroline Kadziola (Mons2015), Joke Quintens (WEtopia), Maya Van Leemput (Open Time – Erasmushogeschool Brussel), Camille Kervella (l'architecture qui dégenre), Laura Nsengiyumva (KASK) - **moderator:** Marion Berzin (Brussels Academy – BSI)

The last debate touched upon the question of how to define and articulate the Brussels identity. If it is indeed Brussels' diversity that shapes its uniqueness, do we not need to adapt the bi-communitarian narrative into a cosmopolitan one? How can we move beyond the notion of superdiversity, and better articulate and understand the hybridized Brussels ecology? How can we create a common urbanity building on that new narratives? How can we inspire a collective imagination? How can a new us find its way in songs, images and objects so that Brussels remains the European capital of culture, long after 2030? What will be the heritage of Brussels2030 in terms of resilience, social cohesion and collaborations? How will the project live on in terms of cultural-artistic practices and infrastructure?

Clearly, there is a before and an after Mons2015. The same can be expected for Brussels2030.

Caroline Kadziola



The notion of heritage

According to **Caroline Kadziola** the question about the short- and longer-term impact and heritage of a European Capital for Culture should indeed be addressed well in advance. Why would a city aim to become the European Capital of Culture? For sure, did she argue, will the event provide a unique opportunity to create social, cultural, and economic convergences. But these need to be integrated in a longer-term strategy - right from the start - in order to ensure durability. Building on her experiences with Mons European Capital for Culture in 2015, Kadziola stressed the difference between both concepts: impact and heritage. In Mons, for example, there was a considerable impact in terms of tourism, employment rates and offerings, the financial return on investment, an enhanced sense of belonging amongst Mons' residents. Additionally, Kadziola argued, did Mons2015 initiate a 'double urban metamorphosis'. The project impacted Mons' infrastructures

(improved sidewalks, wireless internet providing, cultural facilities), as well as its mindset (grown appetite for culture, new ways of working together, enhanced collaboration). Clearly, she added, there is a before and an after Mons2015.

Transversality, generosity and solidarity

Mons2015 was a project that built on human connections and emotions, according to Kadziola. This, she believes, largely ensured its heritage beyond the title year. The most important long-term effect, being the creation of new synergies between people, cities, sectors, associations and institutions. Building on these connections, a series of projects were initiated that continued long after the festive event. Projects that were co-produced between different institutions and cities. 'Le grand huit', for example, established to search for new imaginaries for the Mons' territory, the 'Club Mons 2015' mobilizing fundraising companies and commerces, and the 'European Capital of Culture Network' offering unique opportunities in terms of cross-European collaborations and artistic exchange. Kadziola ended her contribution with the recommendation to start preparing the candidacy well in advance, stressing that "the process matters". It is important to mobilize large and widely in order to make it a collective effort and success.

This is us - making city together

If we want to make it together to Brussels2030, we might want to start by investigating who this 'we' is referring to. **Joke Quintens** started her contribution with a numeric representation bringing the Brussels population back to 2000 people. Of those 2000, 829 people have roots in migration. 362 are non-belgian EU28 citizens. 178 have a Moroccan background. 87 hold a French nationality. 520 speak no other language than French at home. 220 do not speak French or Dutch. 350 speak English. 90 speak Arabic. 320 are younger than 25 years old. 400 are under the age of 30. 40 are older than 80 years old. 151 live in the city of Brussels. 18 in Koekelberg. 349 have an income below the poverty line. 270 consider themselves to be unhealthy.

This exercise is part of the project 'This is us' with which Quintens aims to make Brussels inhabitants visible, register their expectations and experiences through story telling, story writing and preservation. Quintens aims to write a story of place, capturing the 'uniqueness of Brussels' built and cultural environment, its geo-physical and natural patterns. Through the collection of stories and the creation of a 'human archive' she searches for the 'essence of Brussels'. In doing so, she aims to create a common space for collaboration, building on the unique potential of Brussels. Quintens also hopes that the human archive will foster new connections, a new 'us'. She thinks of it as a resource that should nurture new cultural and artistic practices making this 'us' visible, bringing it into the streets, theatres, schools, libraries, etc. By the end of her talk, three questions were asked as to open the conversation with the audience and panel:

How would you approach the creation of more us and where would you concretely start? How can we transcend the Brussels' fragmentation and encourage more cross-sectoral and –institutional collaboration? What role can Brussels2030 play in this regards?

Long nows need big heres

Maya Van Leemput stressed the importance of foresights and hindsight. For Brussels2030, just as for Mons2015, the ambition is to bring about changes that last. This will only be possible if we learn from previous experiences and reflect about the desired short- and longer-term impact beforehand. This, for Van Leemput, does not at all mean that everything needs to be planned in advance. "If the ambition is to make a 'long now', we also need to make 'a big here", she argued, referring to the Long Now Foundation.

The creation of a 'we', according to Van Leemput, is something that happens at very diverse scales simultaneously. "We need to acknowledge that even the smallest activities count. Why would we want to have it all sorted out in advance?"

Van Leemput argued that Brussels2030 should be about making lots of little things possible conjointly. "There is no such thing as 'a three-step plan for success' when it comes to cocreating collective futures", she said. The only thing we can do is keep on trying. According to Van Leemput, Brussels2030 does not need to prepare one, but a collection of desirable futures. "If we are going to imagine and cocreate futures together with diverse people, the outcome will always be that there will be lots of different futures. And that's how it should be. Different people have different needs, preferences and aspirations".

She also pointed at the need of not only asking how we could transform for the best, but also whether we can emerge transformed for the better? Given the state of the earth, doubts and fears need to be taken seriously.

Empathy, interest and enthusiasm

Camille Kervella reflected on the meaning of a collective heritage. Brussels, she argued, is a collection of multiple identities, people with very diverse experiences that to a large extent are individualised experiences. The importance of a project such as Brussels2030, she believes, is that it offers a momentum to connect people and shape a shared experience. "A city is made of a multiplicity of individualities. Bringing people together to share personal and intimate experiences, making those experiences visible, inserting them into a collective history, creating a culture around it, that's what matters".

Kervella highlighted that it is important to ensure that the storyline the project builds upon, holds a meaning for everyone. She finds it important to think and care about what brings us together and what we can mean for one another. One such a thing, she argued, is give one another the power and courage to speak out, to be themselves, to share their ideas with one another. "Showing interest in people, caring for one another and showing enthusiasm might be that one thing that we all have to offer". She added the need of creating safe and welcoming environments, allowing people who can not identify with a peculiar practice or culture (yet), people who are shy or underequipped to find their place in a project such as Brussels2030 straight away. They should feel welcome and be enabled to take part in the cocreation process as well.

I really believe in this togetherness.



In a way, we already are the

European Capital of Culture!

Laura Nsengiyumva

Tapping into difficult conversations...

Laura Nsengiyumva describes herself as an "artist", combining artistic practice and activism. She's a profound believer in togetherness, trying to initiate processes of collaborative city-making through arts and performances that touch upon difficult topics such as colonialism, diaspora and racism. She looks at Brussels not only as the heart

of Europe, but also as one of the most African cities of Europe. “We should celebrate this much more”, Nsengiyumva argued. She sees her artistic creations and interventions as a form of decolonial critique, responding to the need of materialising the past in order to create new social relationships. Doing this allows us to initiate a process of healing that Nsengiyumva considers much needed if the ambition is to create more ‘us’. Arts is a means to foster togetherness indeed, she argued, but cocreation is not an easy process. Quite often will you need to deal with conflicting interests and desires. So, it’s not just improvisation, trial and error. It’s about learning by doing and learning from failures, mistakes and shortcomings.

... and co-creating more desirable futures

Co-creative practices, gathering people and organizing social consultations, are a means for Nsengiyumva to allow citizens to co-shape their preferred futures. “Co-creation processes should be seen as citizen agoras, capable of resulting in citizen parliaments, allowing people to co-decide on important matters”. Working extra-muros, beyond the established, outside the institutional and institutionalized framework is key in this regard, she believes. Only then, can people really decide for themselves about how they would like to be represented, what kind of activities they would like to set-up or take part in. For Joke Quintens, the essence of co-creation is to remain open and willing to engage in new conversations and encounters at any time. “The future is a practice”, she argued, “coming with lots of unexpected twists and surprises”. Experimentation is key. Practicing everyday is better than having everything programmed and planned beforehand. It’s not about having everyone on board, but about creating an environment that allows those people who want to be involved and contribute, to actually get on board.



We need to give power to one another and encourage people in what they want to create. We all have something valuable to give.

Camille Kervella

This is us - shaping

a 'new we'

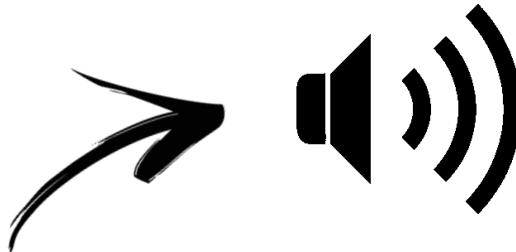
Joke Quintens

WETOPIA



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slides

listen to
podcast



Joke Quintens has built a strong reputation regarding "city making". For more than 20 years, creativity and "doing things together in order to move forward" have been at the forefront of her career, both in the social sector, in policy.

Camille Kervella is an architect, curator and co-founder of the non-profit association L'architecture qui dégenre. Her work is characterised by the idea that our body and identity are political. Practising lesbian architecture therefore colours our vision of buildings and society.

Caroline Kadziola currently is International and National Development Manager at KANAL – Centre Pompidou. For twelve years, Caroline was involved in the team behind Mons Cultural Capital being the General Director of the Mons 2025 Foundation.

Maya Van Leemput senior researcher at the Applied Futures Research – Open Time knowledge centre of Erasmushogeschool Brussels. Her work focuses on futures research, capacity building and co-creation.

Laura Nsengiyumva (KASK) is a Brussels-based activist, architect and researcher. Nsengiyumva explores themes such as diasporic experience, hidden histories, North-South relations and empathy. She speaks about these topics through images and interventions on colonial spaces.

Brussels2030 will also need to
involve the temporary residents,
and digital nomads shaping the
Brussels' demography.



Jan Goossens



STEENWEG - a culture of metropolitan groundfloors (picture: Summer Assembly student team)

Labs, Walks & Talks

SPECULATIVE FUTURES FOR BRUSSELS

Workshop by Maya Van Leemput & Eva De Smedt (EhB)

This series of was meant as an open invitation to trigger, articulate, expose and nurture the participants' imagination and anticipation skills. A swift collaboration between the research centre Open Time|Applied Futures Research (EhB), Brussels-based audio artist Roel Heremans and BNA-BBOT lead up towards a porous and asynchronous polylogue. An intimate audio composition of life in Brussels anno 2042 served as a *point de repère*: a touch-base in and through which participants could imagine desire lines towards preferable futures for Brussels beyond 2030.

The material expressions of these imaginaries gradually built up towards a quirky exhibition of the not-yet, positioning the participants intermittently as passive spectators and active creators.

Organisation: Futures theory and research exist in many flavours and are applied in widely varying contexts. In this heterogenous landscape Open Time develops knowledge and insight for applied futures research.

Takeaways: The richness of being a multilingual capital. How can techniques of participation and collaborative creation be used in day-to-day urban policy? The importance of talking with with instead of talking about.

STEDELIJK BURGERSCHAP

Workshop by Vanessa Vanfraeyenhoven & Aline Dusabe (Citizenne)

How to strive for more inclusive civic initiatives? By means of the methodology 'holding spaces' participants learned to systematically free up space for people's initiatives, including those whose voices, stories and potential are (too) rarely heard or taken into account. Based on various exercises the participants reflected on what civic practice could look like in 2030.

Together with the inhabitants of Brussels, **Citizenne** sets up projects and activities with daily life (together) as the starting point. They strengthen people, awaken their engagement and stimulate citizenship in Brussels. Together with the inhabitants of Brussels, Citizenne builds a sustainable and learning city where everyone is welcome and where people connect.

Takeaways: How can we better reflect multicultural society is in civic initiatives? How to involve voices that often remain unheard? Being aware that people can enter the space with different backgrounds and feelings.

LESS WALLS, MORE BRIDGES

Guided walk and participatory mural by Nanouk Vets & Silvia Alba (The City is our Playground)

A participatory public art walk, guided by The City is our Playground. During the tour participants discovered the various mural paintings The City is our Playground has created within the Brussels 1000 area and its vicinity. The city becoming, as it were, a canvas to visualize the identity of its residents.

The City is our Playground is a nonprofit organization focusing on urban community building through art in Brussels. It makes mural paintings throughout the city of Brussels in collaboration with the people living in the neighborhoods.

Takeaways: The importance to create moments for people to connect in shared spaces and strengthen the connection with the neighborhood. Drawing and painting together transcends language barriers. The workshop showed that everyone approaches neighborhoods from their own experience or background.

L'ASSEMBLEE DU TEMPS LONG

Workshop by Benoît Verhulst (Missions Publiques)

Imagine yourself walking beside a river to meet the 7th generation. This would bring you to 2230. What would you ask the people you meet, what would you get as a gift from the current time, what they would offer you, and how would the landscape evolve? This fictional and visual narrative was a way to start an immersive workshop to discuss and reflect on the current and future times. Indeed, 2030 is almost tomorrow. However, what about the long-term? How to project ourselves beyond 2030, and the European Capital of Culture? Eventually, which tools to 'bringing people into policy'?

Missions Publiques is an agency specialized in citizen participation based in Paris, Bonn and Brussels. Since 1998, they have initiated or organized over 1,000 citizen dialogues in 125 countries'

Takeaways: The need to consider the long-term and think about how Brussels' application to the European Capital of Culture is rooted in contemporary issues that implied both present and future times. How to 'open the imagination' to address those issues? What are the tools to do it collectively? To what extent fiction and visual narratives can help to do it?

CARTOGRAPHY FOR A MULTISPECIES CITY

Guided walk and workshop by Jolein Bergers (KUL/BRAL)

During this collaborative mapping session at the Marais in Wiels, Jolein Bergers aimed to map a collective sense of loss and wonder in front of the disappearance and appearance of different life forms on contested sites of urban nature in Brussels. While asking the participants to look at the marsh through the eyes of insects, animals and plants, a complex discussion about the future of Brussels as a 'living city' was induced.

Jolein Bergers is a PhD candidate at the KU Leuven and a collaborator at BRAL. In her research she aims to trace, articulate and weave multispecies knowledges of citizen collectives in processes and projects of urban planning and design, for which she collaborates with diverse neighborhood and nature associations in the Brussels Capital Region.

Takeaways: How to incorporate non-human perspectives in decision-making processes? Biodiversity in an urban context.

BRUSSELS, CITY OF STORIES

Exposition by WEtopia – this is US

Brussels City of Stories is a participative project that aims to inhabit the territory of Brussels in a poetic way by filling the city with the stories of the people who live there. We all have a story to tell, but mostly stories! Whether funny or not, beautiful or surprising, true or imaginary, these stories follow us everywhere we go and cross paths through encounters that bring people and places together. Brussels, with its 180 nationalities and nearly a 100 languages, is full of stories that are just waiting to be told. For the second edition Brussels City of Stories explored the theme of public transport as the setting and location for stories and encounters. Discover the stories during The Summer Assembly

WEtopia takes action to build communities together with civilians, activists, designers, artists, scientists, entrepreneurs, civil servants and policy makers. Their aim is to co-create more resilient cities from the bottom-up. An aspirational concept first conceived and used by Joke Quintens, field expert in 'making cities together'. WEtopia underlines the importance of co-creating cities inclusive of everyone.

BRUSSELAVENIR

Presented by: Ellen Anthoni & Khushboo Balwani

BrusselAVenir creates stories for Brussels - together with citizens, entrepreneurs, experts and creatives. Images of the future trigger innovation and have the power to shape societies. We live in times of uncertainty, chaos, growing inequality and fear of what is to come. We can analyze problems. What we need is to write new stories together, which stimulate us to make them happen. Every six months we crowdsource a question about how we will live in our city in 2030. We choose one to delve into and map out the current situation. Then we imagine possible futures, in open workshops. We discuss the visions with citizens and choose the ones we like best. We turn these ideas into stories in different forms - prints, video, theatre, exhibitions... - and spread them around the city.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- ideas on and expertise with organizing an inclusive event
- research formats could be replicated on different topics
- as a concrete example of how we involve citizens in shaping the future of our city
- use the insights on socially inclusive climate action planning to do things in a socially inclusive way

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- spreading of the developed artefacts / multimedia installations
- help mobilize /find fund for follow-up sessions
- use the developed artefacts as conversation starter
- organize screenings/listening sessions

COMPASSIONATE COMMUNITIES

Presented by: Hanne Bakelants & Sarah Dury (VUB)

The **Compassionate Communities center of expertise (COCO)** wants to do pioneering work through developing, implementing and evaluating the Compassionate Communities model in Flanders, Belgium, Europe and even further. It is carrying out an extensive and interdisciplinary research programmed which links fundamental research and action research. The main goal of COCO is researching the processes that lead to the successful development of a Compassionate Community in different contexts. To realize that, COCO brings together eight research teams, who all contribute specialized scientific expertise, in one big interdisciplinary consortium.

In what way could the experiences / outcomes of this project be used in the B2030 candidacy?

- Experiences and learnings from using participatory and developmental evaluation methods: opportunities and barriers
- Insights of using implementation theories and frameworks to study complex adaptive system change and to capture socio-cultural change processes, and underlying mechanisms of change

In what way could B2030 support in the continuation / upscaling of this project and/or its outcomes?

- Awareness raising of serious illness, death, dying and loss as 'part of life' by creating space for these topics during events such as B2030 Summer Assembly
- Partnerships and creating networks with other living labs through knowledge sharing and the co-construction of new knowledge by sharing experiences
- Compassionate Communities cover diverse contexts: schools, workplaces, churches and temples, hospices, museums and art galleries, ... Knowledge can be shared across living labs that focus on other contexts to exchange insights.

BrusselAVenir

Ellen Anthoni & Khushboo
Balwani

Compassionate Communities

Hanne Bakelants & Sarah Dury

Vrije Universiteit Brussel



Click
to view
slides

Takeaways & questions to explore

Brussels2030 needs to **build on the experiences of other European Capitals for Culture**. Hindsight will help formulating realistic objectives and shape a canvas that helps making Brussels2030 a successful event.

It should be clearly defined **what impact Brussels2030 will seek for** at the short- and longer-term and how its heritage will be mapped and evaluated. Who will be involved in this? What indicators and methods will be used?

If Brussels2030 aims to be an inclusive urban project, it will need to enable and appreciate **lots of small-scaled interventions and initiatives** operating along one another. How will they be supported and made visible?

Brussels2030 provides a unique opportunity to **contextualize problematic histories, deconstruct outdated narratives**, and shape new imaginaries that inspire a more desirable future for Brussels, only if underrepresented groups and voices that tend to be marginalized are genuinely involved, worked with and taken into account.

Brussels2030 should not only build on ideas but also concrete actions, initiatives that allow people to **test alternative solutions**, experiment with a variety of settings, building on learning by doing.

Aiming for the **creation of collectivity** does not mean that everyone needs to contribute to one big outcome or final result. Brussels2030 should allow for **divergence, difference, contestation** even.

Brussels2030 needs to **build on what already exists**, celebrate and support existing initiatives, foster synergies and strengthening collaborations where possible. It should aim to feed hope and optimism while at the same time acknowledging fears, doubts and frustrations. Given the state of affairs in the world, people are doubtful, lack hope and trust. This needs to be recognized and worked upon.

Brussels has a highly dynamic - fluid and volatile - population. This should be reflected in Brussels2030. How will **temporary settlers, digital nomads and casual passengers** get a chance to be involved?

A 'story of place' is what makes a place unique, lively and energetic, it's those things that make its heart beat.

Joke Quintens



BAR TALKS - Brussels youth in conversation with the Brussels government

During the Summer Assembly, Bar Talks were organized at the end of the day to share experiences and aspirations over a snack and a drink. Members from the Brussels government were interviewed by a youth delegation coached by Promo Jeunes. The youngsters voiced concerns and expectations of their generation in relation to the future of Brussels.

invited politicians

- **Alain Maron**, Minister of the Government of the Brussels-Capital Region, responsible for Climate Change, Environment, Energy and Participatory Democracy
- **Barbara Trachte**, Secretary of State of the Brussels-Capital Region, responsible for Economic Transition and Scientific Research
- **Elke Van den Brandt**, Minister of the Government of the Brussels-Capital Region, responsible for Mobility, Public Works and Road Safety
- **Sven Gatz**, Minister of the Government of the Brussels-Capital Region, responsible for Finance, Budget, Civil Service, the Promotion of Multilingualism and the Image of Brussels

questions

- Will the Brussels2030 momentum be used to tackle some pressing issues such as youth unemployment, gender-based discrimination, waste management, the lack of green areas and public facilities in some neighborhoods? What impact is to be expected from technological innovation in that regard?
- Will the sustainability transition respond to the needs of diverse publics? What is the place of youth-participation in urban planning and policy-making? Will youngsters be involved, and will their recommendations be taken into account?
- How to ensure that the Brussels identity is better understood and appreciated? How to promote multilingualism? How to make diversity a norm?
- What can be done to improve the work and life conditions of artists and cultural workers? What is to be expected from Brussels2030 in that regard?

takeaways

- The Brussels2030 dynamics subscribe themselves in the growing field of cocreation. Its participatory process might initiate changes that could benefit all Brussels inhabitants. This way of working is appreciated and supported by the regional government, policies and fundings schemes.
- The build environment of Brussels needs, can and will be improved. More safe, healthy and accessible outdoor locations need to be worked upon. Green areas, playgrounds and sport facilities should be spaces of encounter, welcoming to anyone, regardless of gender, age, cultural and social backgrounds.
- The diversity of Brussels is reflected in the many languages that are spoken in the city. Recognizing this as a strength - for example in the field of education - would better reflect the multi-layered identities of the people of Brussels.
- There is a growing awareness about the need for an institutional protection of the artist's status, and the availability of space and facilities supporting those that wish to express themselves artistically.
- Brussels2030 will be successful only if it results in more and better employment opportunities and conditions. However, Brussels2030 should be evaluated not only in economic terms.
- We should use this process to show what Brussels is good at, regain trust and pride.

where to land hoe te landen où atterrir

The question about what could and should be expected from Brussels becoming the European Capital for Culture in 2030 ran through the diverse conversations and activities that took place during the Summer Assembly. What do we want to accomplish with this event in the short, mid-long and longer term? What impact will the event have on the Brussels inhabitants, its building infrastructures and cultural-artistic practices? What will be the heritage of Brussels2030? Since Brussels is a complex city, characterized by paradoxes and contradictions, the candidacy for Brussels2030 not only needs to be prepared well in advance, it should also build on well-considered choices, weighing potential risks and carefully considering its limitations. During the Summer Assembly, a number of shared expectations and suggestions emerged. They could be summarized as four broad axes that need further exploration in the months to come:

Targeted transformation building on what works

A first consideration expresses the need to carefully map the existing infrastructure, spatial dynamics, artistic practices, cultural organizations and expressions that shape Brussels today and start building the candidacy for Brussels as European Capital of Culture from there. The Brussels2030 project should strengthen what has proven to work and transform what needs to be improved.

Strengthening ties, collaborations and synergies

A second idea that ran through the Summer Assembly, was the need for more cross-sectoral collaboration, guided by transversal ambitions and building on truly inclusive practices. It was emphasized that the Brussels' diversity must be reflected in a candidacy that mobilizes culture and arts as connecting environments with the aim to strengthen existing ties and preparing new synergies.

Promote genuine participation

A third topic was the question of how to create the conditions that allow for genuine participation. What methods will be deployed? What are the tools to be mobilized? How to make sure that Brussels citizens, civil society and associations regain trust? How to create a platform that allows both for self-organization as well as risk-taking?

Art and culture as lever for the right to the city

A fourth question - emerging from the three previous ones - concerned whether and how culture and the arts can be used as a lever for the right to the city. How can a cultural project strengthen inclusion? Will it enable all Brussels' dwellers to contribute to and benefit from urban life?

8th July '22
2030
Brussels
SUMMER
ASSEMBLY
 closing session

It was a great pleasure to host you at Tour à Plomb for this very first SUMMER ASSEMBLY!

En week met bijna 1000 participanten!

sortir partager / mobiliser.

pour devenir Capitale Culturelle Européenne 2030

24 LABS
 5 KEYNOTES
 463 PARTNERS
 800 PARTICIPANTS

72 HOURS OF COCREATION

Bar Talks

Stéphane Roy
 Tour à Plomb

Jan Goossens

IMAGE BRUSSELS 2030

Il ne suffit pas d'inviter les gens, il faut aller les chercher

150 personnes écoutes

Strategic Design Scenarios

Fiora Noël & Marie-Ange Dubreuil

we go for
CO-CREATION
 always!

VIDEO REPORTING

by Huis / Maison des cultures Molenbeek

les jeux

Taan Daubria
 Promo Jeux

Wie zagen we ervoor dat jongeren niet allen bij kunnen dragen maar er ook beter van worden?

who are the young people? & what do they want in BXL?

THEY WANT REAL RESULTS

space & spaces

Anne Deltour
 Ogeeo

(it's always about
SPACE)

IDEAS FOR THE AXE ch. d'Ixelles

Hier kan de stad dan al wandelend worden herkend.

What are your dreams for 2030?
 Ceci n'est qu'un début

Moi, mon rêve c'est d'avoir plus de JEUX pour ADULTES!

Leila Alice
 Plein de Jeu

Let's prepare not one, but a polyphony of DESIRABLE FUTURES!

Eva De Smet & Maya Van Leemput
 Open Time (EhB)

Flying Cars & UFOs

interviews met groen en parken

BXL = 'SUPER' DIVERSITEIT

troef & challenge

Une des questions clé étant, comment faire de la culture et les arts un levier pour le droit à la ville?

Marion Berzin

HOW? collaborating transversal / change scales op schoolbaar

WHY? CRUCIALE TRANSITIE TRAJECTEN

WHO? plus de diversité

les jeunes en débat met POLITICI

on a d'autres soucis

Lynn Tylgat

Goedele Nuyttens

Etienne Toffin Open Lab VUB-VLB

sortons du cadre

We moeten ontleren en herdenken!

van Daubin Promo Jeunes

We KONEKT workshops

Brecht Van der Schueren

Bruno Mesquita (ULB-VUB)

Einat Tuchman Marché Biddy

THE ROLE OF ART IN SOCIAL TRANSFORMATION

Let's make art legitimate and commit to it with love!

We need to celebrate urbanity and create suitable spaces to do so.

Emma Bourguignon STINLE

5 topics: 2 celebration de biens communs

...en wandeling die je meent door een meer inclusieve en dekoloniale stad

Jolin Bergers KUL-BRAL

the loss of life & wonder

look & feel through the eyes of SPECIES

what is that ONE ACTION that you will take to make Brussels 2030 happen?

art is a great tool to break barriers & create bridges.

Silvia Alba & Nanouk Vets

the city is our playground

close your eyes & IMAGINE

2030

CLOSE YOUR EYES & IMAGINE all the people

outcomes & learnings

PARTICIPANTS were given a chance to...

- contribute to the program of the Brussels2030 Summer Assembly
- participate in a variety of debates, site visits and co-creation labs
- share their expertise and mobilize their networks in order to inspire the Brussels2030 candidacy
- co-design the agenda, methodologies and initiatives that will shape the European Capital of Culture program
- develop partnerships and initiatives that help prepare a (more) desirable Brussels
- formulate points of improvement for the next Summer Assembly

FOR THE NEXT SUMMER ASSEMBLY

we want to KEEP ...

- the cordial, warm and vibrant atmosphere
- the rich, diverse, relevant and coherent program
- the diversity of organizations / partners involved
- the ambition to work towards concrete outcomes
- the intention to co-create the candidacy of Brussels2030

we want to IMPROVE ...

- the visibility and accessibility of the Summer Assembly
- more artistic contributions and cross-pollination between art and science
- more youth-driven and youth-oriented initiatives
- more diverse production team, programming and audience
- more space for spontaneous initiatives and informal encounters

list of resources

- Program Brussels2030 Summer Assembly – edition 2022
- Aftermovie produced by youngsters of the House of Cultures and Social Cohesion of Molenbeek – part 1 / part 2
- Movie and audio-montage produced by Strategic Design Scenarios – scoping citizens voices about Brussels2030
- Keynote presentation ‘Bruxelles, métaphore de quelle Europe’ – Benjamin Wayens (ULB)
- Keynote presentation ‘Meeting at the crossroad’ – Annabelle Van Nieuwenhuysse (CineMaximilliaan)
- Podcast keynote and panel discussion ‘Brussels, x-ray of a unique city’ – 03.07.22
- Martial Arts Living Lab presentation – Hebe Schaillée (VUB)
- Solidary Mobile Housing Living Lab presentation – Aurelie De Smet (KUL)
- Bruxelles Nous Appartient Living Lab presentation – Séverine Janssen (BBOT-BNA)
- Keynote presentation ‘Acting against bubblicification’ – Cathy Min Jung (Le Rideau)
- Keynote presentation ‘From branding to bonding’ – Tom Bonte (Ancienne Belgique)
- Podcast keynote and panel discussion ‘Art and culture as lever for urban development’ – 03.07.22
- Atelier LEON Living Lab presentation – Seppe Baeyens
- Museum of Unwanted Pianos Living Lab presentation – Barbara Drazkowska
- Keynote presentation ‘De straat als laboratorium’ – Annekatrien Verdickt (Architectuurplatform)
- Keynote presentation ‘Exploring metropolitan ground floors’ – Jean-Philippe De Visscher (UCL)
- Podcast keynote and panel discussion ‘Sustainable transitions, the great renovations’ – 04.07.22
- Energy Communities Living Lab presentation – Grégoire Wallenborn (ULB)
- La Serre Living Lab presentation – Charlotte Bens (communa)
- Brussels Outdoors School Living Lab presentation – Mia Schmallenbach (BOS SCHOOLS)
- Speculative Futures Audio Montage – Ruby Bernabeu-Plous (BNA-BBOT)
- Speculative Futures Movie – Leila Alice (Plein de Jeu)
- Keynote presentation ‘Jongeren en Brusselse Bravoure’ – Liselotte Vanheukelom (vzw JES Brussel)
- Keynote presentation ‘On the virtues of Citizens Science’ – Nicola Da Schio (VUB)
- Podcast keynote and panel discussion ‘Co-producing the city, mobilizing the population’ – 05.07.22
- Radioshow 20:30 Brussels Talks (BrusselAVenir)
- Cité de la Jeunesse Living Lab presentation – Eve Hanson (Promo Jeunes)
- Academy for Urban Action presentation – Bram Dewolfs
- Keynote presentation ‘This is US – shaping a new WE’ – Joke Quintens (WEtopia)
- Keynote presentation ‘From heritage to future ambitions’ – Caroline Kadziola (KANAL)
- Podcast keynote and panel discussion ‘Re-imagining Brussels: telling another story’ – 05.07.22
- 20:30 Brussels Talks Living Lab presentation – Ellen Anthoni & Khushboo Balwani (BrusselAVenir)
- Compassionate Communities Living Lab presentation – Hanne Bakelants & Sarah Dury (VUB)

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Missions Publiques
Mousssem Nomadic Arts Centre
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Super Terram
The City is our Playground
Tour à Plomb
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weKONEKT.brussels
WETOPIA

about this report

This report was prepared building on the conversations and outcomes of the first Brussels2030 Summer Assembly (July 2022).

The event was realized thanks to the contribution of a diverse range of Brussels-based organizations, artists, academics, citizens and students.

All Summer Assembly activities were documented by the Brussels2030 Summer Assembly student team (VUB-ULB): Amber MARX, Brent MAES, Bruno MESQUITA, Camille LEDDET, Gabrielle LE HUYNH, Hana TAHERAZAR, Lieselotte WEYTJENS, Maria GOTALSKAYA, Mouna ACHHAB, Nasrin SAFIRI, Orgesa QIPO, Parto IJADI MAGHSOODI and Sara DORES GALAO.

The students were mentored by the Summer Assembly project-team: Marie-Des-Nelges DE LANTSHEERE, Ine DE BOCK, Brecht VAN DER SCHUEREN, Etienne TOFFIN, Goedele NUYTTENS, Laura LOUTE, Lien MOSTMANS, Linde MORIAU, Lynn TYTGAT, Maarten DENYS, Marion BERZIN and Maya GALLE.

Editing of this report was carried out by Linde MORIAU, Brecht VAN DER SCHUEREN, Etienne TOFFIN, Goedele NUYTTENS, H el ene FRECHE, Ian KOMAC and Lien MOSTMANS.

More information: www.brussels2030.be
October 2022

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VUB crosstalks

OpenLab
Brussels

BRUSSELS
ACADEMY

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