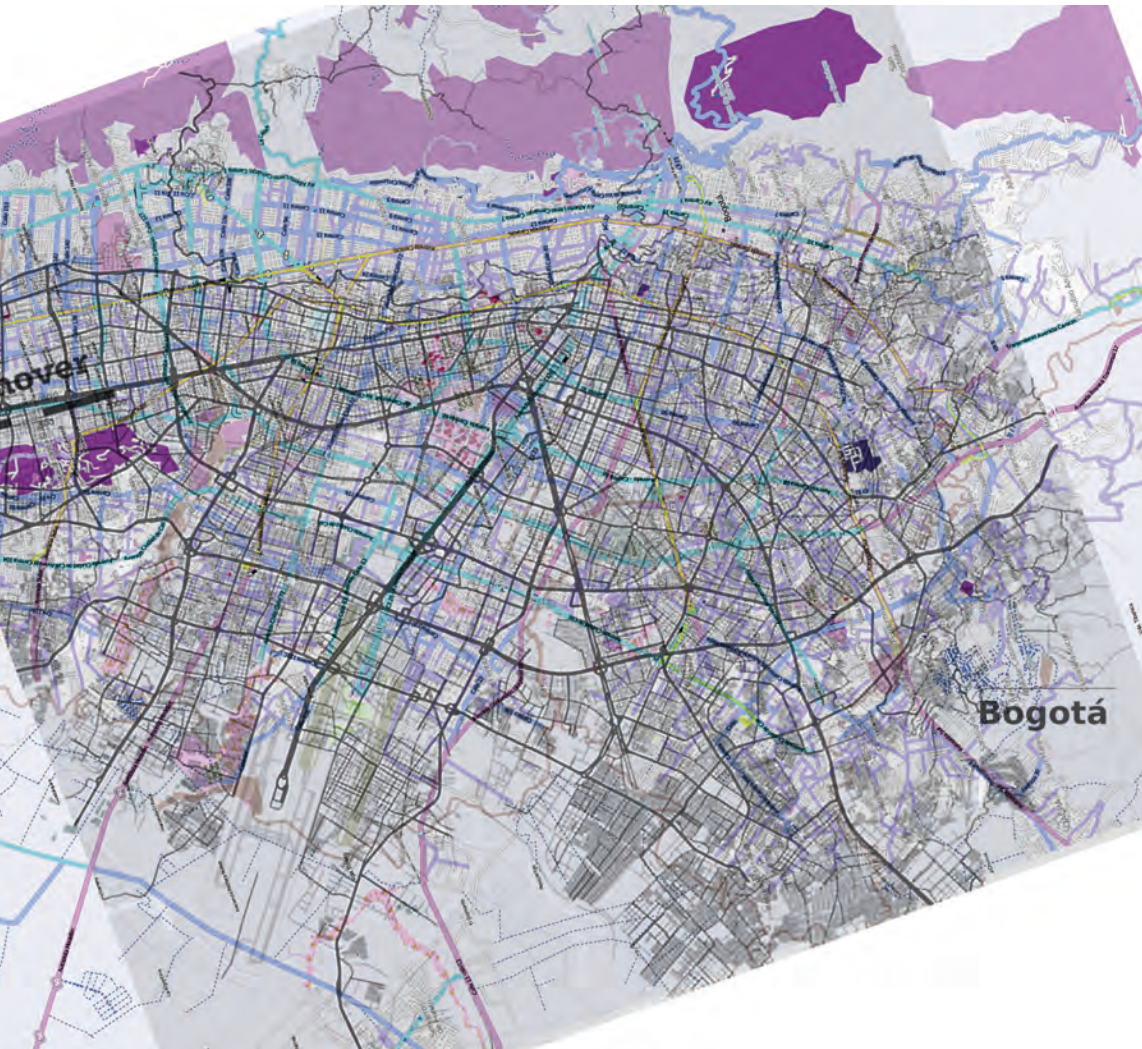


THE FUTURE OF CREATIVE CITIES

Bogotá // Hannover
creative cities in exchange. workshop report

Universitätsprofessur für Regionales Bauen und Siedlungsplanung | Institut für Entwerfen und Städtebau | Leibniz Universität Hannover



The Future of Creative Cities explores the potentials of creative cities. In a collaborative workshop the Faculty of Creative Studies of Universidad del Rosario, Bogotá and the Chair of Territorial Design and Urbanism of Leibniz University Hannover created an encounter to explore connections between urban design and art. By providing a virtual space of sharing and exchanging, the workshop invited to imagine, re-imagine and activate in a prospective way the idea of creative cities based on artistic methodologies. Invited international workshop leaders of the fields of arts, architecture and urban design generated interactive, blended virtual-onsite platforms to discuss and promote culture and art as a driving forces for new pathways in understanding and creating the urban space.



THE FUTURE OF CREATIVE CITIES

Bogotá // Hannover

Creative Cities in Exchange. Workshop Report

Edited by Alissa Diesch and Alma Sarmiento

Regionales Bauen und Siedlungsplanung

Leibniz Universität Hannover

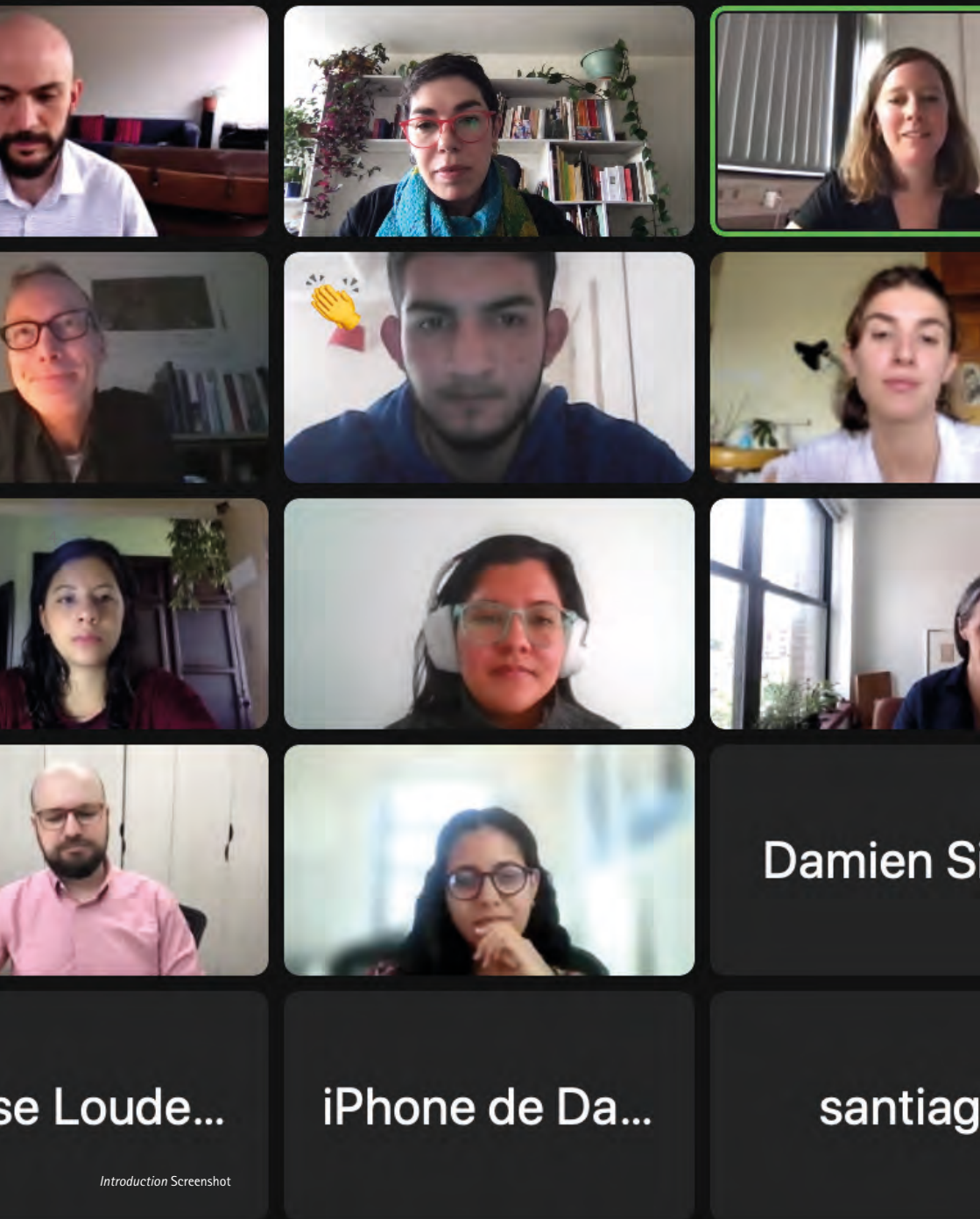
and

Faculty of Creative Studies

Universidad del Rosario Bogotá

TABLE OF CONTENT

Introduction	5
Methodology	7
Itinerary	10
Workshops and Workshop Leaders	12
<i>IMAGINING FUTURES OF INFINITE, CREATIVE, POSSIBLE CITIES</i>	19
Alma Sarmiento	
<i>CREATIVITY AND THE CITIES</i>	25
Alissa Diesch	
<i>THE CREATIVE CITY AS A LABEL: REFLECTIONS ON ITS USE IN THE GLOBAL SOUTH</i>	33
Juan Pablo Aschner	
<i>PLACES AND PRACTICES IN-BETWEEN THE CREATIVE CITIES</i>	37
Martina Massari	
<i>WILD ARCHAEOLOGIES</i>	45
Roberto Uribe	
<i>EXPERIMENTAL CARTOGRAPHIES</i>	57
Maria Carrizosa	
<i>A WORLD WITHOUT FUNDING</i>	69
Alex de las Heras Et Santiago Reyes Villaveces	
Participants	77
Imprint	78



INTRODUCTION

Alissa Diesch Et Alma Sarmiento

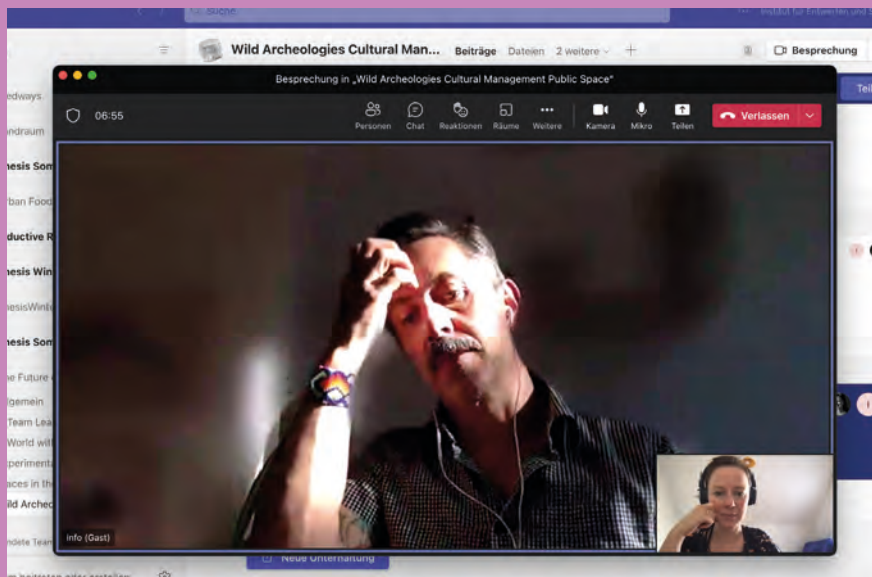
In this collaborative Workshop FaCrea, the new Faculty of Creative Studies of Universidad del Rosario, and the Chair of Territorial Design and Urbanism of Leibniz University Hannover created a space to explore connections between urban design and art. By providing a virtual space of sharing and exchanging, the Workshop invited to imagine, re-imagine and activate in a prospective and critical way the idea of a creative city based on artistic methodologies. It offered a platform to discuss and promote culture as a driving force for new pathways in understanding and creating the urban space. The interdisciplinary approach proposed a stimulating meeting of crossroads and relationships to generate new perspectives on how to understand, create and transform the city. The workshop brought together students and professionals of diverse artistic disciplines and creative industries to develop analytical and prospective skills and competencies to rethink and co-create the offers, dynamics, possibilities, spatialities and logics that characterise and facilitate a creative environment in urban, rural and even virtual environments of current and future cities. Professional experts in different areas and disciplines supported the endeavour. Virtual interactive workshops created a dynamic network where different perspectives and disciplines engendered a dialogue. The workshops facilitated an exchange of experiences and personal stories where a common ground could be found for various cultural and creative manifestations of post-pandemic cities. Participants learnt about a wide range of artistic methods to analyse and represent of urban phenomena that shaped the bases for creative and integrated proposals. The interdisciplinary approach represented by the

two faculties of Creative Studies (URosario) and Urban and Territorial Design (LUH) as well as the invited workshop leaders – María Carrizosa, PhD in public and urban policies and lecturer at the New School in New York, Roberto Uribe Castro artist, curator and cultural manager based in Berlin, Martina Massari, PhD in urban planning, lecturer at the University of Bologna and artist and consultant duo Santiago Reyes Villaveces and Alex de las Heras, based in Bogotá – represented an inspiring working framework for the 56 students and practitioners of the urban and creative realm. The presentation of local creative initiatives by Hannover’s UNESCO City of Music coordinator Alice Moser and the insights into the processes around Bogotá’s Bronx Creative District by Gabriel Ortiz of Gilberto Alzate Avendaño Foundation (FUGA) showed ongoing examples of the tight relationships of making the city and creative dynamics in the respective cities. Furthermore, the diverse cultural and geographical backgrounds of the organisers, trainers and participants themselves created a cosmopolitan background for exchange of knowledge and experiences and the raising of new questions and curiosities, supporting the explorative character of artistic research. The combined virtual and simultaneously locally based workshops made use and extended the possibilities of online workshops that had become so ubiquitous during the Covid19 pandemic. The methodology, combining online teaching and co-learning sessions with locally rooted and place-based activities, opened up new possibilities for international research and teaching schemes.

Alissa Diesch Assistant Professor, LUH
Alma Sarmiento Tenured Professor, Director Arts Program, UR



Introduction Screenshot



Preparatory Meeting Screenshot

METHODOLOGY

Alissa Diesch & Alma Sarmiento

Objectives

The virtually connected multi-site workshop offered new interdisciplinary linkages between academic and artistic methods, promoting a space to create and imagine the future of creative cities by generating the exchange of experiences of actors in the field. By analysing, studying, and collecting experiences and challenges associated with the cultural sector and creative industries in different Latin American and European cities, a platform for the exchange of experiences around the possibilities of an urbanism based on art, culture, and creative industries was established. Moreover, identified potentials and dynamics were mapped creatively and experimentally that enabled the discovery of new possible relations of different cultural manifestations that are likely to contribute to and to enrich the creative cities of the future. These outcomes form a set of places, networks and dynamics that are understood as potentials to strengthen the development of a creative city. In the process of the workshop, the needs and expectations underlying the creation of a virtual atlas were characterized and tools to inhabit and appropriate the territory in its creative and cultural expressions were discussed. All of this generated links and exchanges between stakeholders committed to the identification and revitalization of diverse cultural centres related to the concept of creative cities on local and global level.

Process

The workshop was organised in two two-day sessions between June 24 and July 2, 2022 with a duration of four hours each. After an introductory session with welcoming inputs by Juan Pablo

Aschner (Dean Faculty of Creation, UROSARIO), Jörg Schröder (Dean for Research of the Faculty of Architecture and Landscape, LUH) and the coordinators Alma Sarmiento and Alissa Diesch, invited cultural coordinators presented local creative projects: Gabriel Ortiz, advisor of Gilberto Alzate Avendaño Foundation (FUGA) gave an overview of the process of renovation, revitalization and transformation of the Bronx Creative District, a central area of Bogotá marked by a painful and violent past, where the reconstruction of the social tissue is combined with the activation of cultural and creative enterprises. Alice Moser, coordinator of the cultural office in Hannover of the UNESCO Creative Cities of Music network, explained the role music and its related industries have played for Hannover's cultural life and the city's role in the Cities of Music network with its heterogeneous music scenes and undertakings in the cultural industries, educational and sustainable development fields.

The further agenda of the seminar was organised in four workshops, each with their individual objectives and methodologies, lead by invited experts in the fields of architecture, urban studies, philosophy, arts and history. The 56 students and professional of artistic and creative disciplines from Hannover, Barranquilla, New York, Bogota, Pasto, Monterrey, Adelaide, Vancouver, Santiago de Chile, Valledupar and Puebla previously had chosen one of the four workshops. The workshop leaders from Bologna, Berlin, Bogota, New York and Madrid represented different approaches and views on cities in Europe and Latin America, proposing creative tools and perspectives on different urban spaces, encouraging the participants to make use of their own perceptions and experiences:

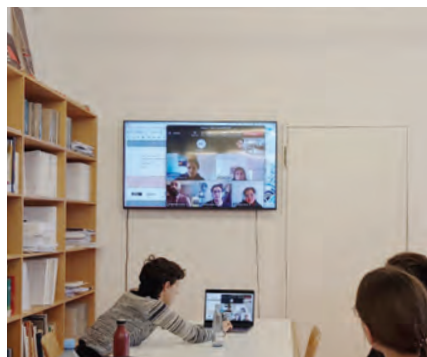
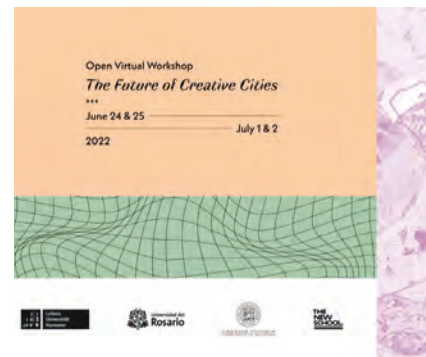


- Experimental Cartographies
- Cultural Management in Public Space.
- Wild Archeologies
- Places in the Creative City
- A World Without Arts Funding

On the first day, the workshop leaders gave an introduction to their program, methodologies and itinerary and organised the internal working groups, forming diverse intercultural and interdisciplinary teams.

On the second day, the working groups defined and discussed the topic and concrete project they would work on independently during the following week. During this period the participants developed their project working on site and connected on virtual platforms, with feedback from the external workshop leaders and academic staff from the two organising universities, Riccarda Cappeller and Federica Scaffidi from Hanover and Antonio Sánchez from Bogotá.

On the second week the groups discussed their findings and projects they had developed for analysing, studying and collecting experiences and challenges first within their workshop groups in order to prepare then final presentations for the group presentations with all participants and contributors on the last day. During this final session everybody could get to know the processes, resumes and results of the internally developed work in each workshop. Following questions, feedbacks and discussions engendered further exchange on the possibilities of artistic research for urban design, the exchange of contrasting urban experiences around the globe and common topics and challenges.



Introduction Screenshots and Photos (Riccarda Cappeller, Alissa Diesch, Alma Sarmiento)

ITINERARY

DAY 1 June 24th

8-10 a.m. (BOG)
3-5 p.m. (HAN)
online

INTRODUCTION & CONTEXTUALISATION

- Welcome by Alma Sarmiento and Alissa Diesch
- Introduction by Juan Pablo Aschner. Dean FaCrea, Universidad del Rosario, Bogotá
- Introduction by Jörg Schröder. Dean for Research Faculty of Architecture and Landscape at Leibniz University Hanover
- Welcome by Luisa Fernanda Godoy, at that time Chancellor of Universidad del Rosario, Bogotá
- Lecture by Gabriel Ortiz. Advisor of Gilberto Alzate Avendaño Foundation (FUGA), Bogotá. *The Bronx Creative District*
- Lecture by Alice Moser. Coordinator Cultural Office City of Hanover. *UNESCO Creative City of Music*
- Discussion. Creative Cities: possibilities, needs, challenges, potentials. Perspectives and prospectives: rethinking, co-building the creative cities of the future; construction and creation of space (real and virtual), community building

DAY 1 June 24th

10:30-12:30 a.m. (BOG)
5:30-7:30 p.m. (HAN)
online

KICK-OFF IN THE FOUR WORKSHOPS

- Welcome and presentation in each of the individual workshops
- Introduction to topic, approaches and methodology

TEAMWORK & TUTORING WORKSHOPS

- Creation of working groups
- Ideas and discussion of projects

INDEPENDENT DEVELOPMENT OF PROJECTS

Self-organised team work on the projects

TEAMWORK & TUTORING WORKSHOPS

Feedback by workshop leaders and academic staff from the organising universities

CONCLUSIONS & FINAL REMARKS

- Presentation of the outputs of each workshop
- Feedback by invited workshop leaders
 - General discussion
- Conclusions and closing remarks

ITINERARY

DAY 2 June 25th

8-12 a.m. (BOG)
3-7 p.m. (HAN)
online

June 27th-30th

on-site
online

DAY 3 July 1st

8-12 a.m. (BOG)
3-7 p.m. (HAN)
online

DAY 4 July 2nd

10:30-12:30 a.m. (BOG)
5:30-7:30 p.m. (HAN)
online

PLACES IN THE CREATIVE CITY

Martina Massari



Architect and PhD in Urban Planning. Currently Research Fellow, Adjunct Professor of Urban Planning and academic tutor at the architecture Department of the University of Bologna and freelance architect/planner, engaged in cycling mobility planning and design. She was a Research Fellow at the Chair for Regional Building and Urban Planning at the Leibniz University of Hannover. She is part of the "CPCL Agency" and the "Collaborative and Adaptive Cities" research groups of the University of Bologna. She was engaged in the H2020 project ROCK - Regeneration and Optimisation of Cultural Heritage in Creative and Knowledge Cities and is currently involved in the H2020 project GRETA-Green Energy Transition Actions.

Contents and practical activities

This workshop proposes to create a tale of two cities from the understanding and interpretation of the shared strategic framework and spatial dynamics of the UNESCO City of Music in Bogota and Hannover. The group will work as in an atelier, where different expertise will be put into work and shared. The aim is to achieve a narration of the two cities in a unique constellation of practices, made of relationship between places, new connectors, new connections, linked to cultural practices. The workshop will be structured in several mixed-method activities, among which (but not limited to): 1) Shared glossary galaxy: group collection of grasped concepts and hints to deepen in the two cities. 2) Collective patterns detection: what are the cultural alliances that can be created in-between the cities. 3) Practices and places mapping: case study selection of creative practices to analyse and reflect upon collectively. Virtual navigation towards a place detection for the creative transformation to kick-off. 4) Creative practice fictioning: drawing from the technique of "design fictioning", the activity foresees the sketching of a scenario (in 50 years) that allows the participants to reason how to act now to reach it. It is a moonshot for participants to work towards with the help of existing case studies of creative practices in the public space. 5) Postcards from a memorable place: one of the results of the workshop will be a graphical representation of the fiction created. A message to convey to the inhabitants, researchers, activists, creative practitioners, youngsters of the present to achieve the future vision.

WILD ARCHAEOLOGIES

Roberto Uribe Castro



Contents and practical activities

The continuous, linear and uni-directional narrative that has dominated what we identify as western cultures, is only one of multiple ways of understanding the time and space we are immersed in. Disciplines such as ethnography and archaeology allow us to perceive the diversity of realities and temporal dimensions that coexist simultaneously in our time-space. In this workshop we will use the public space as the field of research and as the source of materials collection. Streets, sidewalks, parks, urban furniture and bodies of water can become the laboratory to produce collections, series of videos and sound of a landscape that might not be there in the future. The goal is to create a narrative and leave the traces for future generations to understand our moment in history. For this workshop the idea of 'creative city' will be approached from the perspective of the city as a historical document framed within a political, social and cultural discourse that is possible to modify and intervene.

Support: Antonio Sánchez (UR)

Artist with MA in Fine Arts (Space Strategies) from the school of art of Weißensee in Berlin. Member and co-founder of CC_Berlin a non profit organisation that works together with rural and indigenous communities in Colombia to develop sustainable and self-managed projects. Uribe's work has been shortlisted in competition in public space in Germany and Europe. Curator of project CALLE22 in Bogotá.

EXPERIMENTAL CARTOGRAPHIES

María Carrizosa



14 Architect and philosopher with an MA in Geography, MS in International Affairs, and a PhD in Public and Urban Policy. Maria teaches courses on urban studies, urban history, international development, and housing at The New School and at the City University of New York (CUNY). She is also Assistant Director of the Observatory on Latin America at The New School, a research center that collaborates with different universities and partners across Latin America. As a consultant for international organizations, Maria has led research and policy advice in climate change adaptation and sustainable development. With a feminist economics lens, her research uses visual methods to analyze space-use intensity within houses in informal settlements.

Contents and practical activities

Maps are tools to make visible the invisible. As such, they are both creative and political instruments. This workshop uses cartography as a methodological instrument to craft research-grounded creative maps. This workshop introduces a repertoire of four methodologies: 1) Psychogeographic maps of the Situationists that locate and connect moods from purposeless derives. 2) Transect walks of ecology studies that record the distribution of features across a landscape. 3) Space-use diagrams of house interviews that micro-map land and time use. 4) Cartographic collage that juxtaposes city paper maps from distant cities to propose fictional solutions based on the creative potentials of different places. Our catalogue of experimental cartographies will present a counter-narrative to the global discourses on the "creative cities" spurred by the commodification of the "creative class" and urban hipsterization.

Support: Riccarda Cappeller (LUH)

A WORLD WITHOUT ARTS FUNDING

Santiago Reyes Villaveces Et Alex de las Heras



Contents and practical activities

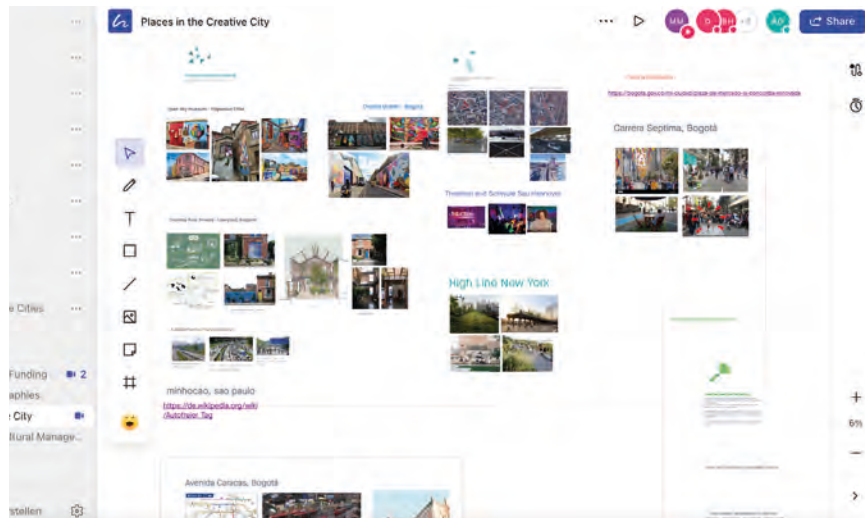
'A World without Funding' is set out in the year 2032. The climate change emergency has desperately driven all the nations, states and economies of the world to a consensus and coordinated effort to curb global warming. In an unprecedented avalanche of action, all available public and private resources for the next decade have been earmarked for this purpose, eliminating all scholarships, grants and competitions for creation. In the fifth year (2037) the AI is autonomous, creative and creates unique experiences, sensations, objects and concepts. Artists, creators, designers, architects, urbanists and communicators, etc., are forced to resist and create different tactics and strategies to live with dignity, continue creating and sharing their creations and ideas. This workshop is an invitation to individually imagine and project strategies and tactics from an art, design, cultural management, architecture, urban planning and or research perspective to navigate a future scenario in a world without funding in the year 2032.

Support: Federica Scaffidi (LUH)

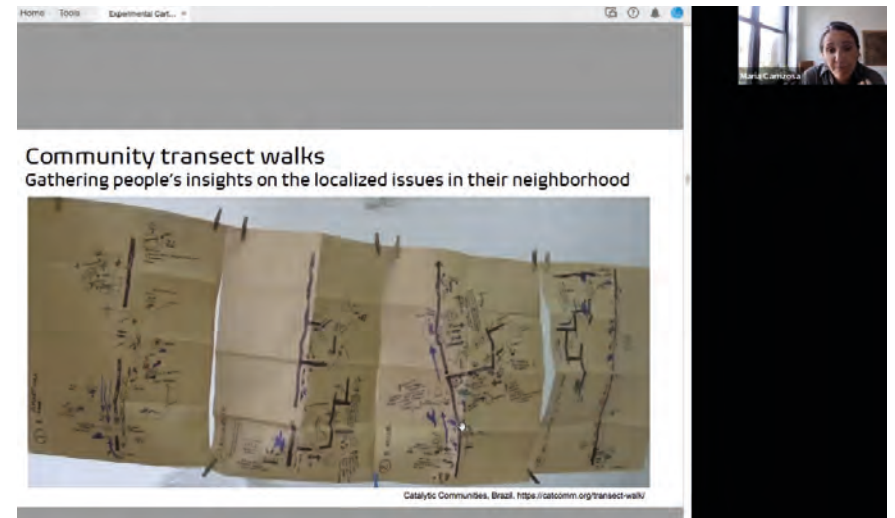


15 Visual artist. In 2015 he won the Abraaj Royal College of Art Innovation Scholarship 2015/2017. Santiago holds an MA in Sculpture from the Royal College of Art in London (2015/2017) and a degree in Visual Arts and History and Theory of Art from the Universidad de Los Andes in Bogota (2009), between 2006-2007. Foresight career consultant, co-director and co-founder of 121 Consultancy.

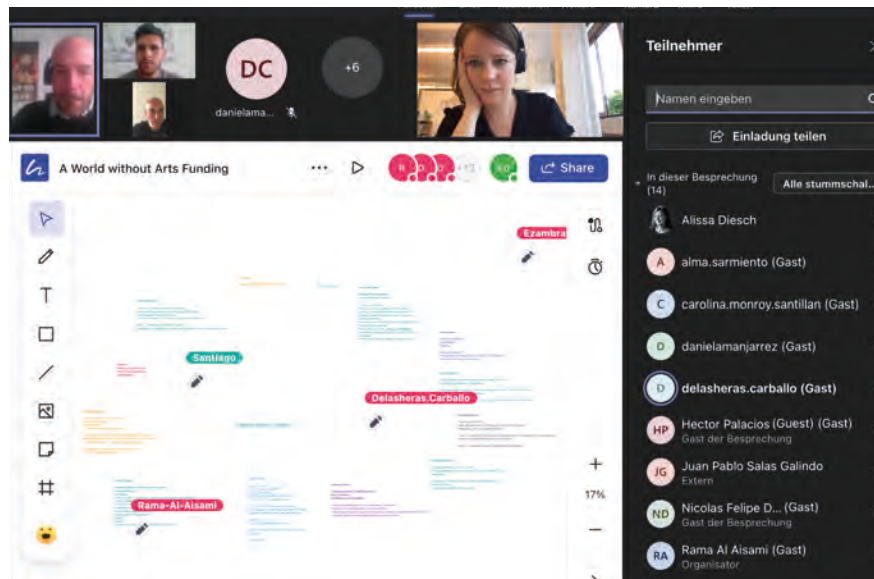
Relational artist and engaged scholar. He is a Ph.D Candidate in Social Sciences and Humanities at the National University of Colombia and holds a MA in Fine Arts and Experimental Design from the University of Art and Industrial Design of Linz, Austria. His fields of research and creation deal with Participatory Action Research, Future Studies and Politics, with a focus on living heritage, happening and performance, time perception and immersive future scenarios. He is a Foresight Career Consultant, co-director and co-funder of 121 Consultancy.



Screenshot during Workshop *Places in the Creative City* (Martina Massari)



Screenshot during Presentation *Experimental Cartographies*. (Maria Carrizosa)



Screenshot during Workshop *A World without Funding* (Alex de las Heras and Santiago Reyes Villaveces)



Screenshot during Workshop *Cultural Management in Public Space. Wild Archeologies*. (Roberto Uribe Castro)



Cuentacuentos I (The Storyteller I) Alma Sarmiento, 2020

IMAGINING FUTURES OF INFINITE, CREATIVE, POSSIBLE CITIES

Alma Sarmiento

Art, urbanism, and architecture share deep ontological connections that are rooted in the human experience. Together, they form an authentic expression of human freedom by allowing individuals to imagine possible worlds, propose how they should be, and intervene on the world as it exists. Artists, architects, and urban planners are all visionaries who envision unique ways of inhabiting time and space, inventing their own temporary architectures and multiform spaces. They all share a common set of gestures that involve configuring a territory on both a symbolic and physical scale. This includes transforming and intervening in matter and space, carving, assembling, sculpting, experimenting, retracing, walking, and drawing paths and lines, among other actions.

In this context, the book *Walkscapes. Walking as an aesthetic practice* by Francesco Careri is particularly interesting for this Workshop. For Careri, walking, in the twentieth century "assume the status of a pure aesthetic act. Today it is possible to construct a history of walking as a form of urban intervention that inherently contains the symbolic meanings of the primal creative act: roaming as architecture of the landscape, where the term landscape indicates the action as symbolic as well as physical transformation of anthropic space" (Careri, 2002, 20).

Careri's perspective is reminiscent of Deleuze and Guattari's definition of the beginning of art, where they propose that "perhaps art begins with the animal, at least with the animal that carves out a territory and constructs a house" (Deleuze, Guattari, 1994, 183).

Careri's book takes us on a journey through the history of 20th-century art, starting from

the walking and the conquest of urban space by some avant-garde expressions, such as Dadaism, Surrealism, Situationism, Land Art, the performance expressions, the happenings, etc. Through these movements, new ways of experiencing and navigating urban spaces were revealed through innovative and playful strategies. For instance, Careri recounts the story of four Surrealists who randomly selected a city on a map of France in 1924 and embarked on an expedition with no clear purpose, plan, or schedule. Their goal was to engage in "a form of automatic writing in real space, a literary/rural roaming imprinted directly on the map of a mental territory" (Careri, 2002, 80).

Another key example that Careri analyzes is the Situationists, who, led by Guy Debord, coined the term "psychogeography" 30 years after the Surrealists. This concept proposes new methodologies that transform the city into a field of play and concrete actions, marked by passionate and poetic behaviors. Through map collages, the Situationists created new visions of Paris, disrupting the classic cartographic unity and redefining the function of the map as an objective and orienting device. These imaginary maps propose a visualization of the sensory and psychic experiences that we encounter in cities. As Careri notes, "The city is a psychic landscape constructed by means of holes, entire parts are forgotten or intentionally suppressed to construct an infinity of possible cities in the void" (Careri, 2002, 104).

From the "void" that Careri describes, we can leap to the shared virtual space-time where we gather to conduct *The Future of Creative Cities* workshops. These workshops aim to imagine



infinite, creative, and possible futures for cities, connecting art, urbanism, and architecture in unique and exciting ways. Each workshop is informed by the paths outlined above, and seeks to explore and expand upon the rich history of creative interventions in the urban landscape.

The "Experimental Cartographies" workshop, led by María Carrizosa, PhD in public and urban policies and professor at the New School in New York, aimed to explore cartography and maps as tools to unveil the invisible and make it visible, opening the possibility of using them as creative and political devices. Four working methodologies were used, evoking artistic currents, techniques, and approaches to understanding space and time, such as situationism, ecology, collage, and Afrofuturism. The students proposed methods to reimagine ways of reading and mapping the city, connecting cities, and activating graphic and cartographic analyses and visualizations of their cultural urban spaces. They also created kaleidoscopic collages that brought together their intimate spaces and their ways of living and feeling their respective city.

The workshop "Cultural Management in Public Space. Wild Archeologies", was proposed and led by artist, curator, and cultural manager Roberto Uribe Castro. The workshop explored the possibility of activating archaeological processes related to the present and time in public space. Participants were invited to "excavate" information about their cities in the manner of archaeologists, but with the added methodology of "urban drift," which involved walking, experimenting with their own bodies, and recording their observations and perceptions using basic elements such as paper and pencil for drawing and writing, that is, in a very analogous way, an aspect that differentiated this workshop from the others. Using their "urban drifts" as a starting point, the students set out to propose and invent ways of walking as a starting point for

designing and thinking about transportation and time in cities. These exercises raised reflections on how bodies interact in each city and underscored the importance of interventions and actions in space that awaken the attention and senses of citizens.

During the "Places in the Creative City" workshop, Martina Massari, an architect and PhD in urban planning, professor at the University of Bologna, led participants to imagine a large collage and collective fictional narrative based on a mapping of places, practices, and experiences in Bogotá and Hannover, both named as Cities of Music by UNESCO. The workshop aimed to generate stories that emerged from the understanding and interpretation of the strategic framework and spatial dynamics of the cities, allowing for the composition of a narrative that represents a unique constellation of practices, relationships, and connectors between places. By linking these narratives to specific cultural practices, projections of possible futures common to both cities were generated. The workshop envisioned a common horizon of ecological and social innovations in sustainability, taking inspiration from creative markets and streets as accessible stages for cultural expressions. Through this collaborative approach, the workshop facilitated the creation of a new narrative that integrates the voices and perspectives of diverse participants and offers fresh perspectives on the cities' futures.

The workshop "A World Without Arts Funding", led by artist and consultant duo Santiago Reyes Villaveces and Alex de las Heras, explored the theme of the future and its potential to offer multiple temporal routes. The premise of the workshop was to devise interdisciplinary strategies and tactics to navigate a future scenario in the year 2027, where grants and funding for projects in the humanities and the arts disappear due to the emergence of climate



change. Participants were challenged to create solutions to major problems, such as "the death of globalization and the need to invent a new world order", "the need for a sustainable and responsible use of water for all", and "The Great Pacific garbage patch". One of the proposals involved the creative appropriation of tools such as Google Earth to visualize territories where garbage becomes a desirable input for artistic creations. Other proposals included the creation of subway cities that function as massive water collectors and filters; cities that aim to reduce their footprint on the surface, leaving it free for energy production through the sun and wind.

All of the proposals aimed to use the future as a tool for collective action, where creativity plays a fundamental role in responding to the challenges facing cities in the years to come. Reality can be transformed depending on how we tell and narrate it, and thus, by imagining the future, we can begin to change it. Thanks to the virtual device and the conditions proposed by this Workshop, bringing together students and professors who barely knew each other and working in a short amount of time, we were able to approach a model of collective action full of possibilities for opening dialogues between cities. As Professor Maria Carrizosa noted, this allows the cities of the north to look at themselves through the eyes of the cities of the south and vice versa, experiencing constellations that were not easily conceivable before the pandemic.

Bibliography

- Careri, F. (2002). Walkscapes. Walking as an aesthetic practice. [English and Spanish Edition]. Barcelona: Gustavo Gili.
- Deleuze, G.; Guattari, F. (1994). What Is Philosophy? Translated by Hugh Tomlinson and Graham Burchill. London; New York: Verso.

CREATIVITY AND THE CITIES

Alissa Diesch



UNESCO Cities of Music, cities of workshop leaders and participants

24



Mapas Bogotá // Hannover Alma Sarmiento, Alissa Diesch

Hanover and Bogotá - two distant cities of dissimilar character, history and recent development - are linked by the UNESCO Creative Cities Network as "Cities of Music". The international workshop "Future of Creative Cities - Creative cities in Exchange" aimed to uncover inherent and emerging creative potentials for urban transformation the two cities possess. The diverse cultural backgrounds and urban every day experiences of the participants and workshop leaders were seen as a valuable resource to develop and test new concepts for urban intervention. The encounter provoked a change of perspective within the respective alleged familiar urban context. Needless to say, for the numerous participants the workshop above all generated a low threshold experience of exchange with like-minded people around the globe.

Understanding the common affiliation in the "UNESCO Creative Cities Network" as a starting point, the workshop opened up explorations to discover and engender cultural resources for the future of and as a paradigm for innovative and cosmopolitan urban environments. The cultural lens of the workshop's framework and the four working groups provided a platform to exchange concepts and ideas about creativity and artistic relations to the urban space, using them as possible access points for urban transformation. Different aspects of creativity and the urban were tackled in the workshop: On the one hand, the recognition of the value, the growing sector of cultural and creative industries and places of social innovation have for urban change constituted the thematic framework. On the other hand, the methodologies themselves, applying a broad range of artistic research methods to

analyse the urban and propose new concepts, promised creative work.

Culture based urbanism understands places of cultural and creative production and expression as already active indicators of urban transformation. Furthermore, these sites can be strategic knots for new projects, when entered on the assets side for urban design proposals. Concrete places of creation and encounter, connected through networks reacting to emerging challenges and needs can actively shape new spaces, services and products.

Creative industries comprising traditional and new disciplines are a growing economic sector - in Bogotá as well as in Hanover. This field is an emerging sector of employment; also, the spill over effects of cultural and creative industries play an important role for societal cohesion and can be a fruitful trigger for urban regeneration and development. The shifting, reciprocal linkages between cultural and creative industries and cities, creating complex and powerful dynamics, are the common denominator that the UNESCO creative city network founded in 2004 aims to explore (UNESCO, IBRD 2021).

Beyond the obvious economic outputs of the growing creative industries for local development, further ideas how to employ the potential for urban design are explored in different cities (Matovic et al. 2018). To understand local policies in each of the cities, Alice Moser (Hanover) and Gabriel Ortiz (Bogotá) presented projects and on-going debates. Additionally, cultural heat maps (on the following pages), based on previous research, show the (recognized) cultural and creative places and activities in Hanover and Bogotá. It becomes clear that the central areas in

CULTURAL HEAT MAP BOGOTÁ



Biblioteca + Teatro Julio Santo Domingo

San Felipe

Galeria Casas Riegner
Biblioteca Virgilio Barco

Biblioteca el Tintal
UNAL

Chapinero

NC-arte

Museo Nacional
MAMBO

Odeon

Teatro J. E. Gaitan /
Cinematéca Distrital
Universidad el Rosario
Bronx Distrito Creativo

MAMU / Museo de Bogotá
BLAA / CCGM / Teatro Colón

Teatro el Ensueño

Casa B

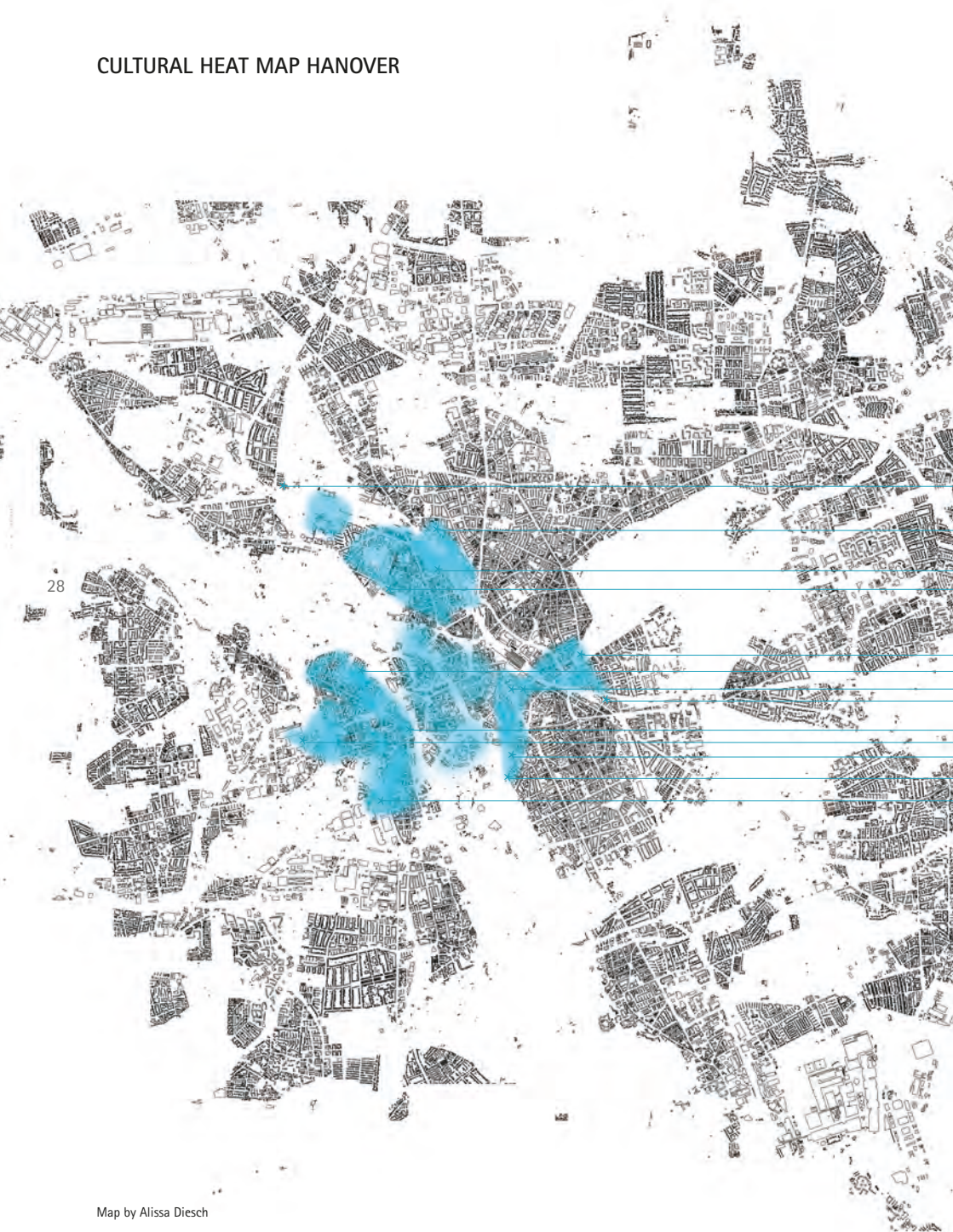
Biblioteca Tunal
Potocine

Museo de la ciudad
autoconstruida

Biblioteca Marichuela



CULTURAL HEAT MAP HANOVER



LUH Fakultät für Architektur und Landschaft

MusikZentrum

Hafven

Leibniz Universität Hannover

Hochschule für Musik, Theater und Medien

Kulturdreieck

FAUST

Capitol / Hafven

Music College

Landesmuseum

Sprengelmuseum

Kre|H|tiv

PLATZProjekt

28





Mapas Bogotá // Hannover Alma Sarmiento

both cities are well equipped with multi-layered cultural and creative spaces. However, potentials in the peripheral territories are not (yet) fully identified, activated and linked to the dynamics of the centre. The separate working groups challenged this situation, digging deeper into the possible resources and exploring new fields of action.

Roberto Uribe in *Wild Archaeologies* deployed concepts of archaeology and the Situationists' *dérive* to uncover and extract existing information of the participants' cities. Overlooked threats and treasures were brought to light when the participants started using their bodies as instruments of detection and analysis.

By expanding the use of map-making beyond the most common applications, Maria Carrizosa in *Experimental Cartographies* developed with the participants unexpected visions, hidden narratives and new relations between different places all over the world.

In *Places in the Creative City*, Martina Massari used the frictions of comparing Hanover and Bogotá to unleash a creative design exercise. Teams comprising participants of the two cities were asked to work about common typologies in both cities and make use of the differing and similar perceptions.

Alex de las Heras and Santiago Reyes in *A World without Arts Funding* created a set scenario where new roles for art academies and creatives were to be explored. The participants became part of a game to find answers for pressing questions regarding climate change.

Working about different, seemingly unrelated cities, applying artistic, explorative methods in international and interdisciplinary teams was the aim of the workshop. The collaborative, open platform of mutual learning by exchange became a common project of research and design. The intrigued search and re-search for new ways of knowledge production, representation,

hidden potentials and new perspectives on the supposedly familiar urban space (Wildner 2015) was a central goal.

Eventually, the wide array of methods and approaches enabled fresh discussions and showed and promoted culture and creativity as a driving force for new pathways in understanding and creating urban space. Recognizing creative places and people as assets for new urban transformation strategies by integrating them into new networks can also help to activate the potential of underestimated productive traditions and generate new value creation loops (Diesch 2022).

Furthermore, encounters like this workshop can foster concepts such as planetary relations, bottom-up globalisation processes, a local-global-dialogue (Carta 2007), and support a decolonial cosmopolitanism (Mignolo 2011). Digitalisation and the proven application after the years of online teaching/learning helped to connect remote places and differing every day experiences. As a result, the workshop engendered manifold and unique "glocal" constellations, experiences and exchanges, creating sometimes challenging but above all inspiring situations for all participants in projects connecting through time (zones) and space.

Bibliography

Carta M. (2007) *Creative City. Dynamics. Innovations. Actions.* Barcelona, List.


Diesch A. (2022) Culture and Creativity as Drivers for Circular Territories. In: Schröder J., Cappeller R., Diesch A., Scaffidi F. *Circular Design. Towards Regenerative Territories.* Berlin, Jovis. 54-59.

Matovic M., Madariaga A., San Salvador del Valle R. (2018) *Creative Cities: Mapping creativity driven cities. 12 good practices from UNESCO Creative Cities Network.* Bilbao, University of Deusto.

Mignolo W. (2011) *The Darker Side of Western Modernity. Global Futures, Decolonial Options.* Durham, Duke University Press.

UNESCO, IBRD (2021) *Cities. Culture. Creativity. Leveraging culture and creativity for sustainable urban development and inclusive growth* (<https://unesdoc.unesco.org/ark:/48223/pf0000377427>)

Wildner K. (2015). *Inventive Methods: künstlerische Ansätze in der ethnographischen Stadtforschung.* *EthnoScripts: Zeitschrift für aktuelle ethnologische Studien*, 17(1), 168-185. <https://nbn-resolving.org/urn:nbn:de:gvb:18-8-8107>



Workshop
The Future of Creative Cities

June 24 & 25 —————
————— July 1 & 2


2022

Language
English - B2

Length
16 hours of direct accompaniment
of teachers and lecturers

Online
Microsoft Teams

Organized by



THE CREATIVE CITY AS A LABEL: REFLECTIONS ON ITS USE IN THE GLOBAL SOUTH

Juan Pablo Aschner

The concept of the Creative City emerged in response to the generic and technocratic model of urban transformation in the West. Bianchini and Landry proposed a more holistic conception of the Creative City in their 1995 book, emphasizing the intelligent use of local resources (O'Connor 2020). However, few cities have fully implemented a transformation of urban governance with a creative perspective as originally conceived. In the early 21st century, the term "creative" became popularized thanks to the emergence of "creative industries" and the "creative class," a concept coined by Richard Florida. A new conceptualization of the Creative City emerged as one where citizens use innovation and creativity to solve social problems (O'Connor 2020; Alsayel et al. 2022). The Creative City as a concept and a place attracts a new young middle class that values educational and cultural capital and resonates with radical political interventions and global protests of recent decades (O'Connor, 2020).

The discourse of Creative Cities has expanded from Europe and the United Kingdom to the Global South, as an attractive concept with great potential to generate social value. However, in this transfer from the North of the imaginary of the Creative City, problems of adaptation and translation have arisen (O'Connor 2020). Local authorities in the Global South have used the Creative City label as a rhetorical device to mobilize conventional economic development strategies, mainly for territorial marketing purposes (Ferru et al. 2022).

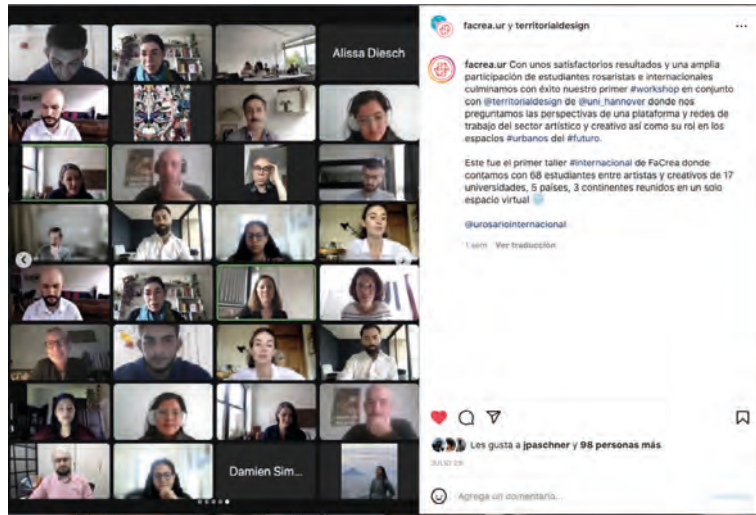
The definition of a Creative City may vary. Some authors focus on the presence of "creative industries," while others focus on the talents of

their population or on everyday popular creative practices (Ferru et al. 2022). Creativity remains a subjective perception, and therefore, a creative place is one that is perceived as such by the people who occupy or visit it. To measure creativity, Yum (2017) proposes an index that considers the creative class, creative infrastructure, and culture, where infrastructure refers to the materials and organizational structures necessary for the realization of creative ideas, and culture is manifested in places, buildings, and people (Alsayel et al. 2022).

Place is a key factor in creativity, it concerns creative infrastructure, local dynamism and creative climate. The "soft" cultural capacities that characterize many cities in the Global South have driven a new sense of habitability and post-industrial economic dynamism (Ferru et al. 2022). However, the notion of the Creative City has become ambiguous due to its dependence on both the competitiveness associated with these industries and proximity to marginal social issues or those linked to local development (Alsayel et al. 2022).

It is important to recognize the complex and ambiguous nature of the Creative City to be able to investigate and mobilize its approach, recognizing its limitations (Segovia and Hervé 2022). Despite its problems of adaptation and translation, the Creative City remains a valuable concept in the Global South, where it has the potential to generate social value and contribute to post-industrial economic dynamism.

Academic literature has pointed out certain shortcomings in the approach to the creative city, highlighting the prioritization of economic goals and the lack of attention to redistribution and



Instagram Post



Bronx Distrito Creativo

equality (Segovia and Hervé 2022). To achieve a socially inclusive creative city, it is necessary to leverage the creative and cultural sectors at the grassroots level in the urban fabric. Likewise, it is crucial to bring together the creative industries and informal, popular, or non-mainstream agents who operate in creative fields but face threats of precariousness and gentrification. To this end, it is important to foster the emergence of intermediary places where actors can gather and interact, promoting the development of urban creativity (Ferru et al. 2022).

These temporary and alternative places, which could be called "local artistic small worlds" or creative districts, can foster social inclusion and maintain a diverse and sustainable creative environment (Ferru et al. 2022). On the other hand, implementing strategies focused on "place quality" is essential to promote new ideas, strengthen and diversify the creative class that needs to think "outside the box" and confront entrenched beliefs. This includes not only local facilities but also an open and tolerant environment (Alsayel et al. 2022).

In addition to these measures, cities can promote cultural participation as a means of generating stronger public support for cultural spending and policies, which in turn would support the financial sustainability of creative districts and ensure the future of cultural industries (Cerisola & Panzera 2022). In summary, achieving a socially inclusive creative city requires the consideration and inclusion of diverse factors and actors to ensure a sustainable and diverse dynamic in the urban fabric.

Bibliography

- Alsayel, A.; Jong, M.; Fransen, J. (2022). Can creative cities be inclusive too? How do Dubai, Amsterdam and Toronto navigate the tensions between creativity and inclusiveness in their adoption of city brands and policy initiatives?. *Cities*. 128. Article 103786.
- Bianchini, F.; Landry, C. (1995) *The Creative City*. Demos, London.
- Cerisola, S.; Panzera, E. (2022). Cultural participation in Cultural and Creative Cities: Positive regional outcomes and potential congestion concerns. *Papers in Regional Science*. 101. pp. 1245-61.
- Ferru, M.; Rallet, A.; Cariou, C. (2022) A topological approach to the creative city: artists' perceptions of cultural places in Paris, *Journal of Economic Geography*, 22(6). pp. 1125-48.
- Florida, R. (2012). *The rise of the creative class, revisited*. New York, Basic Books
- O'Connor, J. (2020). *Creative Cities, Creative Classes and the Global Modern*. In: Gu, X., Lim, M.K., O'Connor, J. (eds) *Re-Imagining Creative Cities in Twenty-First Century Asia*. Palgrave Macmillan, Cham.
- Segovia, C.; Hervé, J. (2022). The creative city approach: origins, construction and prospects in a scenario of transition. *City, Territory and Architecture*. 9. Article 29.
- Yum, S. (2017). *The Spatial Patterns of Creativity in the U.S. Metropolitan Areas*. *Business Creativity and the Creative Economy*. 3. pp. 99-109.



Postcard Creative Streets Hannover 2072

PLACES AND PRACTICES IN-BETWEEN THE CREATIVE CITIES

Martina Massari

Workshop description

Places and Practices in-between the Creative Cities proposed to create "a tale of two cities" from the understanding and interpretation of the shared strategic framework and spatial dynamics of the UNESCO Cities of Music in Bogotá and Hanover. The collective narrative was realised by a group of multidisciplinary members who worked as in an atelier, where different skills were put to work and shared. The aim was to realise a narrative of the two cities in a unique constellation of practices, made of relations between places, new connectors and new connections related to cultural practices.

Methodology

The workshop was structured with several mixed-method activities, oriented toward three objectives:

- 1) The LEARNING COMMUNITY CREATION. The aim was to visually define who we are as a group, our expectation as participants to the workshop and our preliminary knowledge of the two cities. Adopting inclusive and accessible visualizations two activities formed the basis for the learning community.

Christina
 - working with already existing buildings and how their can be transformed
 - method of collage as creative language of the concept
 masterprogramm architecture and urban design (Hannover)

Gabriela
 undergraduate in design (Universidad del Rosario)
 COLOMBIA

María Hernández
 Musical Theater Student 3rd Semester (Universidad del Rosario) COLOMBIA

Daniel
 @talleracasquemada
 @colectivolasubversiva

Alishah Khan
 A fusion of our work, designed and how we learned using a robot
 Masters of architecture City College of New York
 Strengths: Sketching, writing, creating art in different mediums, teamwork
 Need more practice in: public speaking and group conversation

Mafe
 CHILE
 Architect from Venezuela since 2010. Currently studying in Chile Master degree on Advance design.
 PROS: investigation, team work
 CONS: speak in public @matersall

Rebecca
 Masterprogramm of Architecture and urban design (Hannover)
 Internship on construction site (HENN)
 like to travel and do arts and crafts
 PROS: mapping organization
 CONS: writing

Natalia
 Undergraduate in Design, Universidad del Rosario

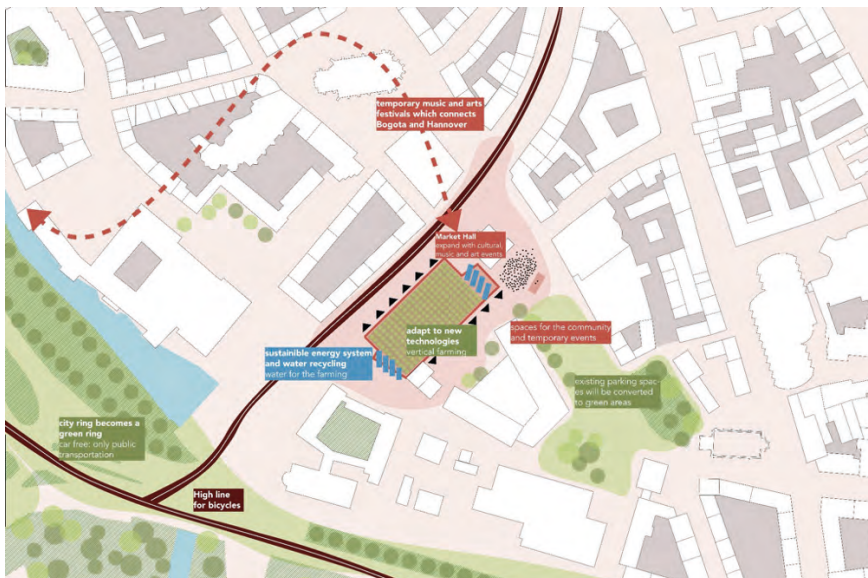
Angélica
 Last year in architecture degree at Universidad La Gran Colombia
 Pros: Collage, Research, Mapping
 PhD in Architecture participation, bike activist, planner, creative places fan

Martina Massari

Learning Community Creation Screenshot during Workshop



The Creative Market - Communities in Exchange Plaza La Concordia, Bogotá



The Creative Market - Communities in Exchange Markthalle, Hannover

3) The VOICING OF THE VISION FOR THE FUTURE.

As a final step in the creative process towards the actual narration of the two cities, two activities were held:

a. Creative practice fictionalising, drawing from the technique of "design fictionalising", the activity foresaw the sketching of a scenario (in 50 years) that allowed the participants to reason how to act now to reach it. It was a moonshot for participants to work towards with the help of existing case studies of creative practices in the public space.

b. Postcards from a memorable place: one of the results of the workshop was a graphical representation of the fiction created. A message to convey to the inhabitants, researchers, activists, creative practitioners, youngsters of the present to achieve the vision for the future.

Summary of results

The workshop was carried out from the beginning in a collective manner. The group worked in Atelier mode, with participants first familiarising themselves with the group and then constructing an initial self-descriptive narrative. The result of the learning community phase saw the production of a galaxy of words that formed a shared glossary, a vocabulary of project intentions, values, premises and design postures. These were clustered into recurring patterns and oriented towards bringing oneself into the project and sharing knowledge of the places and practices of the two cities and beyond. Two teams then set up and worked on the realisation of a couple of distinct projects: "The creative market, communities in exchange" and "Creative Streets".

The creative market, communities in exchange

This proposal stemmed from an initial work to get to know the two UNESCO Cities of Music, and from an in-depth study of common needs and opportunities. Food, music, art, dance, integration emerged as key aspects from which to build a network of connections between Hanover and Bogotá. These premises inspired a proposal for a method, oriented towards place-making, everyday art, tactical urbanism and co-design. But above all, they identify a type of place where the reflections landed and from which the two cities could be brought together: the markets.

For Bogotá, the market of Plaza La Concordia was chosen, a redeveloped place in danger of losing its traditional identity to respond to global market logics at risk of succumbing to gentrification. For Hanover, the group proposed to work in the Market Hall area, a central zone to be activated in a creative way. The proposed vision answered three questions: How does the market react to climate change? How does the market and the food process integrate technology? What does the market offer for the community and how can Bogotá and Hanover be connected?

The results of the proposal can be read as pictures of a desired future, the markets will become adaptable to future urban conditions and even safe places where to anticipate creative answers to urgent challenges. For instance, as climate change requires a rethinking of the way we manage energy, resources and waste, the future food market will be modified and optimised by new technical achievements and will be waste-free. The local community will find its place in the future creative market, which will be identity-based and rich in culture, history, art and music. From the markets the two Cities will create alliances, dialogues and new hope for the local communities to pursue a more sustainable urban future, by leveraging their cultural strength.



Creative Streets Hannover 2072



Creative Streets Bogotá 2072

Creative Streets

With an influx of population and rising climate temperatures, it becomes crucial to speculate how we can bring together the community and design for the social, political, and economic needs of the future. Creative Streets is a proposal that envisions a dynamic special framework to unite the city of Hanover and Bogotá through music and art. It emphasizes the importance of how the city thrives on the togetherness of its community and thus the group chose to develop a street/highway into a hybrid space of gathering, performance, and art hub. The year is 2072, there is great migration of people from city to city to experience both the familiar and the unknown. An outburst of colourful songs and aroma of international delicacies fill the air as residents enjoy the fusion of beautiful cultures and traditions. The cities of Hanover and Bogotá become bridged through the social innovation of sustainability, culture, and community.

Conclusions

Places and Practices in-between the Creative Cities was first and foremost a collective experimentation, a creative design exercise built by an international learning community. The starting point for telling a new collective story for Bogotá and Hanover were the places, which tell the most about these two cities: places dense with culture, art, aggregating spaces of sociability, creative environments, strongly linked to the context but also widely connected in the global world, located in the middle of the processes of social transformation. It was an exercise in knowledge-creation that, by necessity of time, was fast and intense. For this reason, the places of the two cities became privileged vantage points from which to create inter-cultural and international links and dialogues.

The two places chosen as archetypes are: the street and the market. Original places where the concept

of culture acquires solid foundations, comes to life through everyday practices, and emerges in multiple forms out of the ordinary. The street becomes a stage for public and social life. No longer a ribbon to be crossed, but a permanently animated public space. The communities that are proposed to inhabit the Creative Street are built around common, impermanent, but strongly globally connected challenges.

The same can be said of the market, rethought as an ideal place of exchange for practices, productions, and services that germinate from the places themselves and are distributed in a known environment, a place in which to feel recognised and in which to reconstruct those bodily ties that distance, disconnection risks impoverishing.

Ultimately, the street and the market represent an attempt to recall the need to return to the need to discuss relationships, the only antidote to the consequences of an unsustainable evolution of urban societies. Such relationships, if born from place-based practices, are capable of uniting and discussing the cities of the future: connected, dynamic and open to change.

Participants

Creative Streets: Gabriela Acuna (URosario), Angelica Garcia (UGC), Alisha Khan (CCNY)

Creative Markets: Daniel Buitrago (UNAL), Manuela Jaramillo (UR), Maria Hernandez (UR), Mafe Sanchez (UC), Rebecca Wehling (LUH)



WILD ARCHAEOLOGIES

Roberto Uribe Castro

The germination of the 21st century through the rubble

The new generations have received a world that begins this millennium with a mountain of rubble. The attack and subsequent collapse of the Twin Towers in New York on the 11th of September 2001 marks the end of an era where powers seem to be contained and represented on those towers moved in real time and infant of a globalised audience to digitalised realm (Baudrillard 2003). Relocation of power and symbolism found echoes at Documenta 11 in 2002. Okwui Enwezor, the first non-European curator of this important world art event, proposed a concept of platforms with events extended in time (5 years) and in four continents¹ framed in a powerful postcolonial discourse where spatiality and temporality play an important critical role².

The objective of the *Wild Archaeologies* workshop is to provide participants with a methodology to critically understand our urban environment and to extract existing information in the public space of urban territories using the body as a tool close and accessible to all, in order to produce projects, interventions and reflections that contribute to the knowledge of stories and circumstances less visible and yet of crucial importance for the development of more inclusive and just urban environments. Now our globalised and hyper-connected world through a virtual technology that seems to occupy everything, and where

¹ the four previous years to the exhibition the Documenta 11 had debates, workshops and conferences in Europa (Vienna and Berlin), Asia (New Delhi), the Americas (St. Lucia), and Africa (Lagos)

² Postcoloniality, in its demand for full inclusion within the global system and by contesting existing epistemological structures, shatters the narrow focus of Western global optics and fixes its gaze on the wider sphere of the new political, social, and cultural relations that emerged after World War II. (Documenta 11 2002)

virtuality seems to detach us from the symbolic load that makes meaningful our living in an analogue and tangible dimension, it is important to reconnect with a closer reality.

Wild Archeologies (Ebeling 2012)

The proposal of this workshop was to make a break with the linear and chronological way of thinking that has dominated Western thought and logic for centuries. The postcolonial political order provides a way to make a break with normative and hegemony, and bridges us towards a more inclusive universal order. The idea of using tools and methodologies borrowed from a discipline such as archaeology has its reason in that archaeology contrasts with history as a discipline that draws its knowledge from stone 'monuments', while history draws its knowledge from documents and archives whose materiality is usually linked to paper (documents). Paradoxically, it is archaeology as a discipline of the 19th century that lays the foundations for neo-colonialist practices in the 20th century in both Africa and the Americas.

These archaeologists break with the traditional discipline of archaeology anchored in the 19th century, for although they share ties such as their constant solidarity with the unexpected, wild archaeologies draw from diverse sources: texts, archives, photographic documents or information gathered from fieldwork as well as personal impressions to show and highlight that the world of material things and objects seen as debris often enclose a cultural past very different from that which appears in academic texts that is important to include. The terminology 'wild' does reference in an ironic way to the fact that these



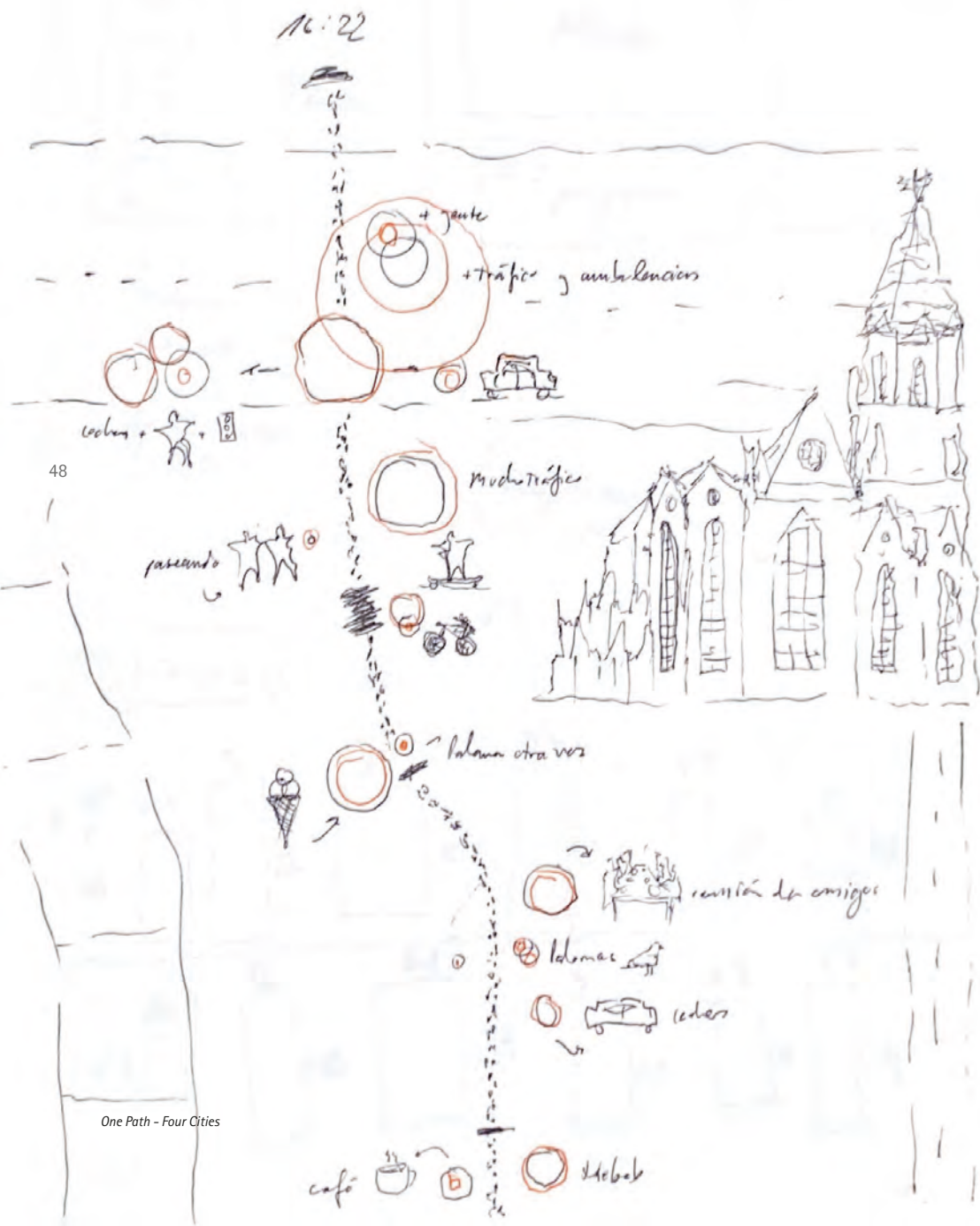
The emblematic Café Pasaje located on Plazoleta del Rosario in Bogotá has inside on a large wall located on the South side a series of photographs of New York and the unforgettable Twin Towers. Some of these photos recall the horrors of 9/11. Some of these pictures are the



ones taken by Richard Drew. This wall reminds us that this event not only dislocated the memory of the place itself at the dawn of the 21st century, paradoxically this wall also reminds of how the urban memory of a city can, in the era of hyperconnectivity, be anywhere.



Photos and captions by Roberto Uribe



approaches do break with a tradition anchored in Europe and by having a long-established tradition that is in these new ways re-shaped, re-arranged and re-established from a point of view from the Global South.

Knut Ebeling in his book "Wilde Archäologien", from which this workshop borrows its title, describes five different types of archaeologies; The archaeology of metaphysics (Kant), that of the soul (Freud), that of Modernity (Benjamin), that of knowledge (Foucault) and finally an archaeology of the media (Kittler). All of them form the wild archaeologies that form the basis of this workshop. As Ebeling himself explains, while this in the case of archaeologists and archives allows a glimpse into our past, they are if you look closely this glimpse into the past orients us towards the future.

In this workshop we use the public space as the field of research and as the source of materials collection. Streets, sidewalks, parks, urban furniture and bodies of water are welcome to become a laboratory where students produce and collect, drawings, videos and sounds of a landscape that might not be there in the future. The goal is to create a narrative and leave the traces for future generations to understand our actual standing point in history. For this workshop the idea of "The Future of Creative Cities" was approached from the perspective of the city as a historical document framed within a political, social and cultural discourse that is possible to modify and intervene.

The Situationist, the city and the drift and the production of 'Mental maps'

The symbolic load contained in the image of the Twin Towers collapsing embodies the end of an era for the construction and understanding of the cities. There is, however, a genealogy that shows us an alternative to this way of city and economy that was in the making even before

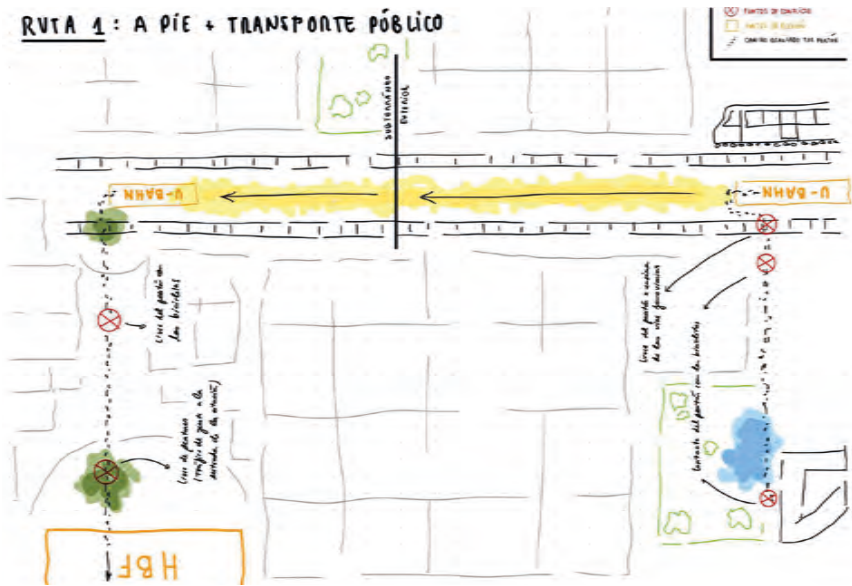
the construction of the towers in 1973. The Situationist International was a movement (1958) around the figure of Guy Debord whose aim was to transform daily life in the modern world through the creation of "situations" defined as a moment in the life of the city "Concretely and deliberately constructed by the collective organization of a unitary", in other words for the Situationist international the city was seen more than as a physical container, an assemblage of structures and routes, of functions and their interrelations, a place of potential reciprocity and community rather than a location of work and passive consumption (McDonough 2009).

This workshop took three basic aspects in the tours, relating these aspects to some of the Wild Archaeologies (Ebeling 2012), adapting them at the time of the fieldwork: the archaeology of metaphysics (what lies beyond the physical aspect of a place), the archaeology of the soul (what background in us personally and culturally make us perceive a place or a space the way we do) and the archaeology of knowledge (which information can be traced in the place from related to other sources). Using our body as a vehicle to capture information that would later be processed in groups, they were asked to focus on physical elements of their environment and their meanings:

- Objects, buildings, marks, traces and in general the physical elements present in the public space on a personal and social level (metaphysics),
- Reflect on their emotions, fears, memories, impressions in their journeys (soul).
- Link these experiences and impressions and give them a context from texts (knowledge).

The Wild Archaeologies workshop is presented as a strategy to approach the city from the body. To this end, we take as a basis some of the work methodologies practiced by the International

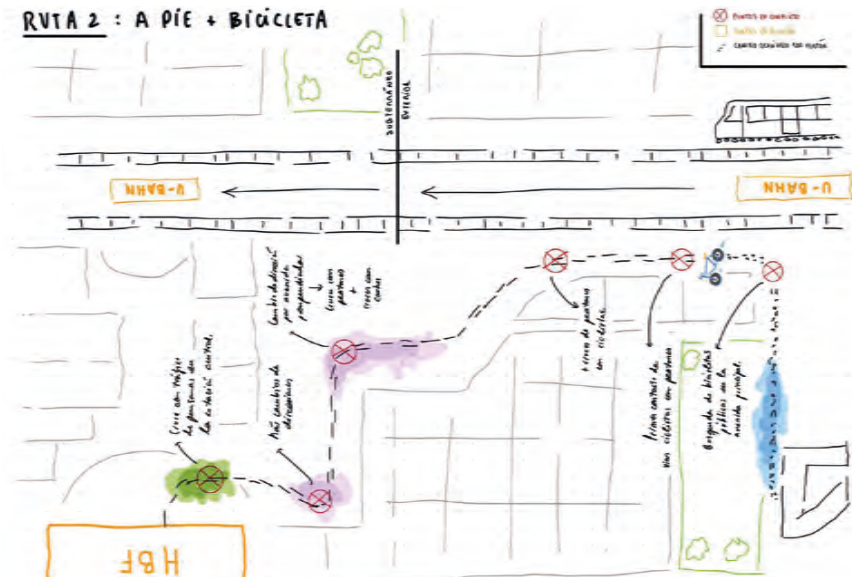
RVTA 1 : A PIÉ + TRANSPORTE PÚBLICO



50

One Path - Four Cities

RVTA 2 : A PIÉ + BICICLETA



One Path - Four Cities

Situationists. The first of them is the organisation and realisation of *dérives* or drifts that consists of making tours around the city to find that 'other' that usually escapes our perception in the day to day. Information that is usually embedded in these 'historical landscapes', buried or hidden but not disappeared (Ebeling 2012).

To this end, each group of students established rules that would guide during the drifts. The *dérives* are made to sharpen the senses and thus unlock the secrets held within the urban landscapes³. To document these tours, participants were asked to think of more analogous options such as pencil and paper to take notes and make drawings, or if decided to use digital media, prioritise voice notes and recording ambient sounds over photos.

The students were located in their home towns of Bogotá, Bucaramanga, Hanover, Medellín and Pasto and we manage to get together thanks to digital media (chat rooms and emails). In this way, the idea of spatial and temporal equity, mentioned above when referring to post-coloniality, was sought to be present. As a product, groups were encouraged to produce mental maps or visual interpretations similar to the 'psycho-geographic' Situationists, videos documenting their drifts. More than an accurate descriptions of urban realities, the aim was to find ways to describe graphically their interpretations and the impressions of the routes in a critical way. Below are the results obtained by each of the groups.

One Path One Path - Four Cities Four Cities

The group worked concentrated the drifts made around the topic of public transport. Starting from a pedestrian perspective along their usual daily walks. The group made different attempts to understand particular issues to each of the cities

3 "However, for the Situationist these plans cannot be reduced to a purely individual response to the urban terrain; cities were for them profoundly historical landscapes, whose current appearances were shaped - as geological strata underlay physical landscapes - by the successive events that time has buried, though never completely effaced (McDonough 11)

and later explore common points.

Bucaramanga: Inequality to the accessibility of transport that lead to informal options (moto-taxis).

Medellin: The daily route was analysed from the perspective of perceptions specially aspects such as personal safety.

Bogotá: This drift was made thinking about the pedestrian experience with respect to other transportation systems such as private vehicles and Transmilenio system. Again, safety appears as a determining factor.

Hanover: Conflict on crossing point between pedestrian and bicycle. It is efficient and well implemented from the pedestrian perspective. Public transport and bicycles seem to be used by different groups of population.

The group worked through an outline of words noted during the tours and with the help of graphs and drawings made by each member came to the following conclusions:

- The pedestrian and commuter experience on public transport is a cultural one, reflected in perceptions such as safety. It is therefore important to think about alternative transport systems that can include informal and formal ways.
- The complex relations in transport understood as urban infrastructure leads to the question: Who makes the decisions and what political, social and economic interests are behind them?
- The factors that make transport efficient are varied in nature. Economic, social or a technical design that responds to social phenomena and characteristics as well as to the particular needs of a population are important variables.
- Thinking of cities in a decentralised way and with flexible and expanded schedules during the day can contribute to decompressed areas and routes of transportation.



Different Bodies - Different Cities Screenshot



Different Bodies - Different Cities Videostill

Different Bodies, Different Cities

The set framework by this group was to explore the city by exploring their own bodies, so, they activating consciously some of their senses while inhibiting others. Another exercise they did consisted in changing willingly their bodies (becoming big or small) or the way they moved through the public space (walking with only one foot). As a last exercise, they stayed for long periods of time in the public space, inhibiting one of their senses (e.g. closing their eyes) what leads them to be more aware of their immediate surroundings. With this they sought to acknowledge aspects that determine the way in which we inhabit public places based on physical differences that may be represented by gender, age, temporary or chronic illnesses, physical disabilities, etc.

In their drifts the group made video recordings where they managed to transmit through images that jump unexpectedly and whose focus easily loses the horizon and shows the difficulty of inhabiting many of the places visited when the urban space presents difficulties for bodies that don't fit the norm.

The group was able to reach the following conclusions through these exercises:

- Changing your body shape has an impact on the way public space is transit or inhabit. It also has an impact on the perceptions on safety and comfort by making the the person fell more vulnerable.
- It reveals contrasting experiences, perceptions and sensations from the ones made on an everyday experience.
- It can also reveal privilege and discrimination.
- We can think and build cities prioritising diverse bodies and senses. Design must reflect this on the public space.

As a final action the group decided to do a public action that consist in Post-its written with suggestive/triggering question such as:

What happens if you walk without looking? what happens if you eat with your hands? what happens if you walk differently than normal? what happens if you lie down in a chair? The goal was to change the perception of the city.

Walking through a Sustainable City

The group set for themselves a focused on the 11th goal of United Nations that focuses on Sustainable Cities and Communities, paying attention specially to issues related to gender inclusion and social inequality⁴. The group set some questions for their drifts:

- What aspects determine inequality in public space?
- Who is welcome in a public space?
- Who's is allowed only to transit?
- Is there people that can change the feeling of security?

The group came to the following conclusions:

- Preconceived ideas about graffiti, for example, can lead to the stigmatisation of areas of the city. A good example of that is the presence of graffiti.
- Some areas can be perceived as dangerous depending on age and gender. Construction sites are often seen as areas where women could be sexual harassed. That shouldn't be the case.
- Security cameras and the presence of police does change the perception of welcoming or danger can be determined by ethnicity and socio-economical backgrounds.
- The permanence and use of the public space can be determined also by socio-cultural background: In some cities the permanence in public areas is consider hostile while in other is a sign of security. This can also change according to economics: a traffic light can be an area of permanence and

⁴ United Nations has set an agenda for 2030 that consist in reaching 17 goals in order to face the climate crisis the growing economic inequality and hunger in the world. (<https://www.globalgoals.org/>)

Feeling safe near construction sites and abandoned places



Women tend to feel uncomfortable in these places

Walking through a Sustainable City Screenshot Presentation

Economic Inequality in Public Spaces



Who stays and who passes through?

Walking through a Sustainable City Screenshot Presentation

income place for some population while just a transit one for other.

- Design can be an element of inclusion. One example is embossed tiles that help blind people to recognise crossings or those in wheelchairs to control their speed when descending a ramp.

The City as a never-ending Archaeological Field

The possibilities of such a workshop opens up the possibility for exchange of knowledge and experiences about similar topics having the chance to compare situations that might be radically different while experiencing similarities or crossing points of research. The students were able to approach their cities from a close perspective something their bodies interacting in the public space allowed them to do. At the same time their senses became a powerful tool to come to conclusions and to open new possibilities for future works in their creative fields.

The way we approach a city determines our communication with it, what we will be able to extract and what we will be allowed to leave in its urban fabric. In *Quaderns magazine* (2002) dedicated to New York City right after the attack on the Twin Towers the editorial says: "The leap to a smaller scale, the search for specifics and an instance on the minimum intervention are paradoxically determinant in articulating this look at a city which operates in a global territory and projects a powerful, saturated image worldwide" Creating more inclusive and equitable cities isn't a task that can be summarised in a workshop, nevertheless it is important to develop tools that allow us to identify how these inequalities and injustices may have their origin in the difficulty of developing sensibilities that seek empathy with the 'other' with those around us. Sometimes we choose to ignore or simply have not been able to include in our radar of priorities therefore it is important to keep in eye on the human scale where finally all converged.

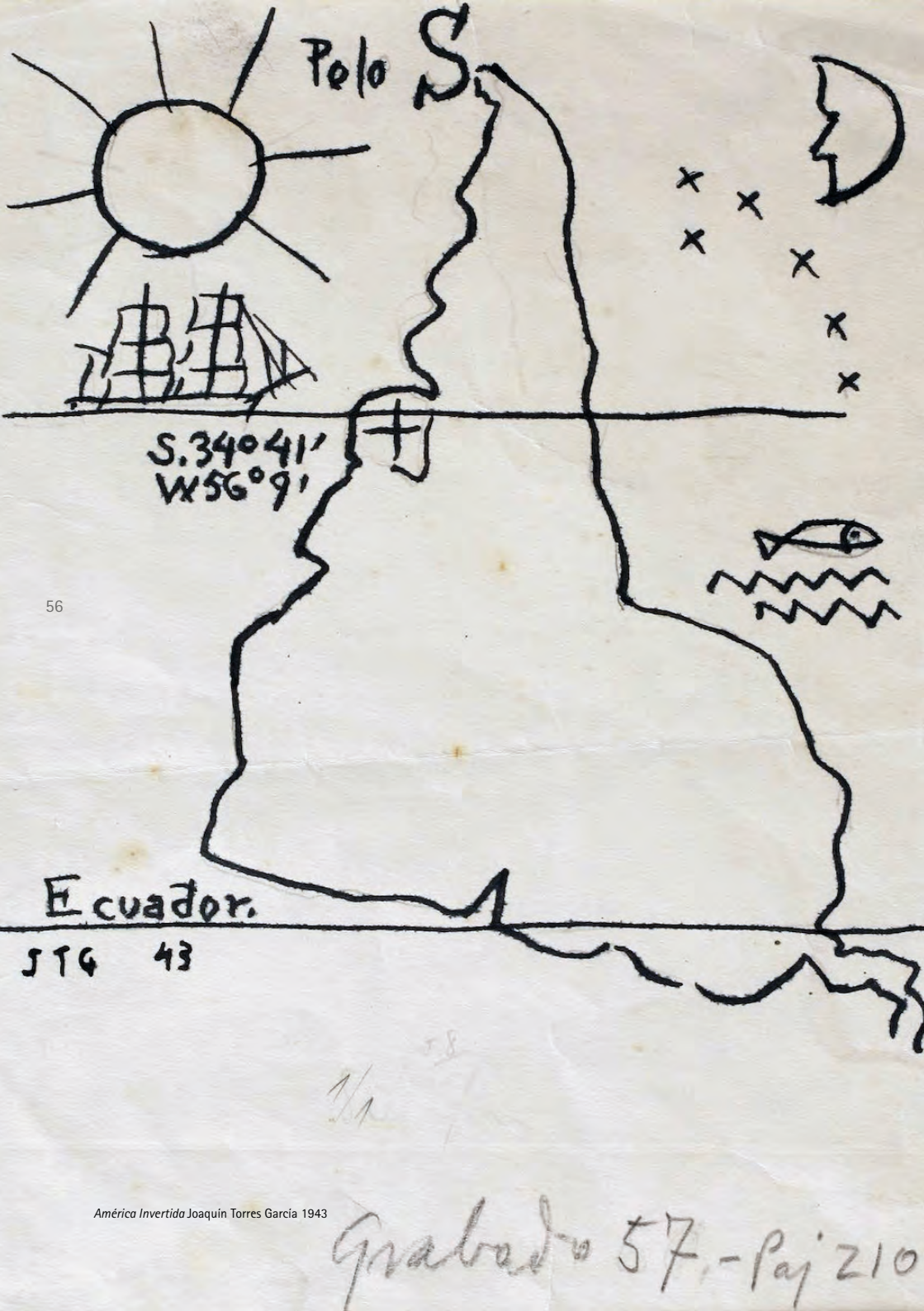
Even the most documented event in the history of mankind also has a blind spot. 'The Falling Man' a photograph by Richard Drew occupied many of the world's newspapers on September 12th 2001. Today the image is taboo, an example of how sometimes history isn't a compilation of what has been, but rather a selection on what we choose to see it it (Junod 2016). And here is when the Wild Archaeologies, come into play, to give us the necessary tools to bring to light those fears and prejudices that have been covered in order to expand the world we inhabit, making it more diverse and fascinating even if sometimes we have through the rubble of glass and steel.

Bibliography

- Baudrillard, J. (2003) *Requiem for the Twin Towers*. Verso
 Documenta11. (2011) *Exhibition Catalogue*. Black Box
 Ebeling, K. (2012) *Wilde Archäologen*. Kulturverlag Kadmos
 Junod, T. (2016) *The Falling Man. An Unforgettable Story*. Esquire 09/2016
 McDonough, T. (2009) *The Situationist and the City*. Verso
 Quaderns 232 (2002) *New York Notebook*

Participants

- One Path - Four Cities: Héctor Palacios (USTB), Alba María Pérez (LUH), Daniela Pineda García (UNAL), Andrés Felipe Pinzón (UR)
Different Bodies, Different Cities: Angel Baron (UN), Manuela Bonilla (UNAL), Paula Alejandra Tibocho Ruiz (UR)
Walking through a Sustainable City: María José Lema (UR), Sara Moncada (LUH), Juan Pablo Salas (UR), María Camila Sánchez (UR)



EXPERIMENTAL CARTOGRAPHIES

Maria Carrizosa

Description

Maps are tools to make visible the invisible. They are instruments that help the unseen be seen. Maps endow the cartographer with a mighty power: the power to create and to erase. As such, they are both creative and political instruments. Cartography reminds us that there is no creative endeavor that is not political, and that all political actions are at the same time aesthetic.

When adding the malleable adjective "experimental" to the seemingly technical "cartography" noun, we invited participants to map as an excuse to design, as a launching pad for creativity, and also as a channel to collaborate easily with participants across geographies and time-zones. The map was the way to collectively store research and creative data, the map was the venue to engage.

This workshop distanced itself from the "creative class" narrative (Florida 2002) that has successfully travelled around the world, seeding urban interventions that are appreciative of the entrepreneurial energy of creative industries and that invariably commodify and gentrify local energies. Instead, our approach was modest and pragmatic. We centered the efforts on mapping methodologies (note the plural). It introduced participants to a repertoire of interesting maps throughout history and made emphasis on four ways of mapping methodologies that the students could use and adapt as they created their own.

The *Experimental Cartographies* workshop had 15 multidisciplinary cartographers both North and South of the Equator. Students were pursuing undergraduate and graduate degrees from eight universities in six cities spread through four countries. We had three instructors based

at three different cities: New York, Hannover, and Bogota. Maria Carrizosa, who teaches at The New School and at the City College of New York, Riccarda Cappeller who teaches at Leibniz Universität Hannover, and Ana Prada who is a digital community cartographer at Humanitarian Open Street Maps based in Bogota.

Methodology

Day 0

The Workshop begun before meeting everyone for the first time. Instructors asked participants to share three images. They were told: "one map you like, one image from your city, and third image from another city that you care about. Each person will have two min to present yourself and these images. This will speed up the process of getting to know each other". This canvassing proved powerful. People brought up all sorts of examples, from a 12th century world map with rotated north (Fig 1), to the fantastic alternative future of Bogota's extensive subway network (Fig 2). We also shared two short readings to warm up the sessions. One was a section of *Species of Spaces* by George Perec (1974), where he says: "If "Nothing strikes you. You don't know how to see. You must set about it more slowly, almost stupidly. Force yourself to write down what is of no interest, what is most obvious, most common, most colorless... This undertaking, [is] not so dissimilar in principle from a 'time capsule'" (17). Indeed, perhaps the maps of this workshop can be thought of as time capsules.

Day 1

Our first session was planned to the minute, and every participant got to speak. The welcome

Grabado 57.-Paj 210



Fig. 1 . World Map (Al-Idrisi, 1154)



Fig. 2 Mapa Férreo de Bogotá (Suarez 2018)

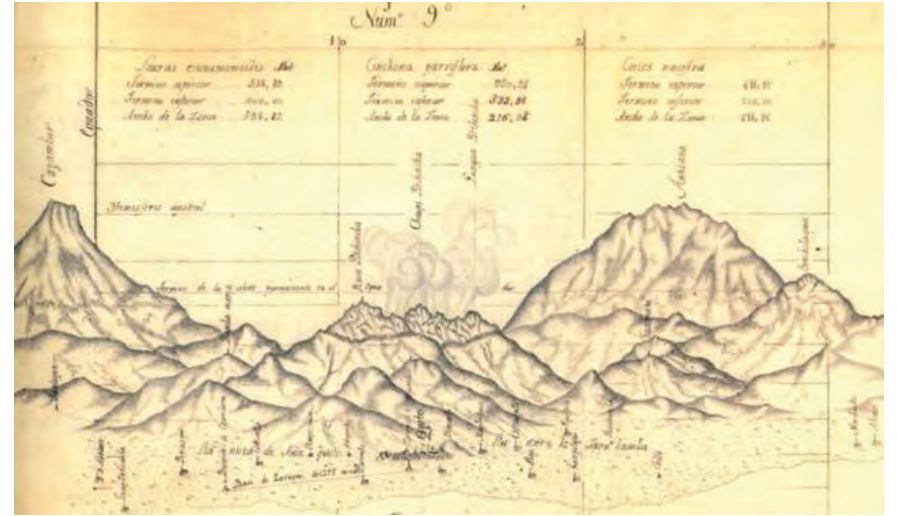


Fig. 4 Phytogeographical Regions Quito to Loja (Caldas 1802)



Fig. 3 Fragment of Carta Marina (Olaus Magnus 1539)

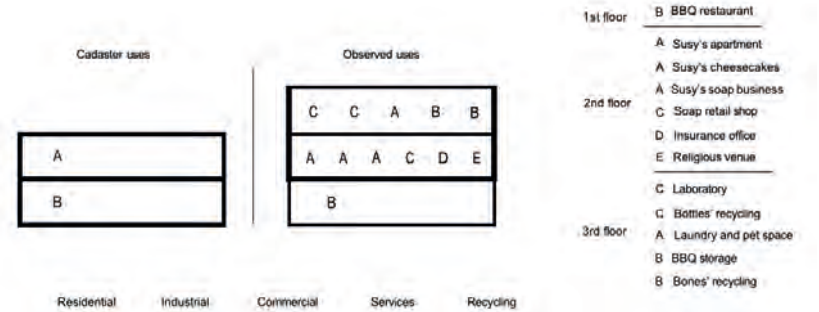
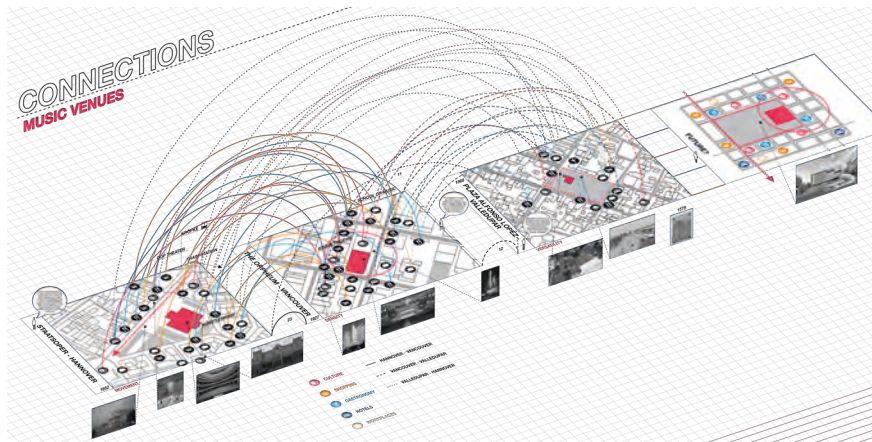
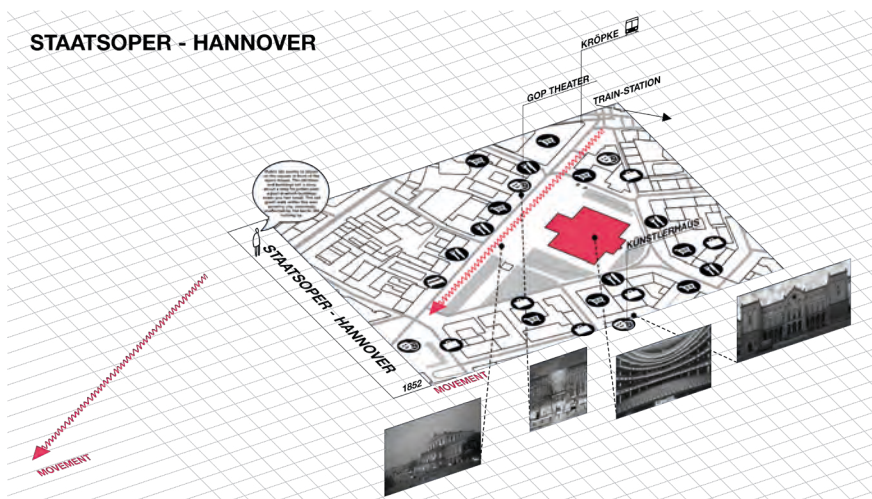


Fig. 5 Space-use intensity diagrams (Carrizosa 2021)



Connections: Music Venues



Connections: Music Venues

statement made three points clear. First, maps are never perfect replicas of reality, instead, they are always creative pieces. Second, maps make visible the invisible so in that sense, the cartographer has the power to make real the unseen. Third, the mapping exercise we would do is collaborative. Following, as a way to introduce ourselves, we all shared where we were, the maps we like, an image of the city we belong to, and another one from a different city we wish to be connected to. Then it was time to answer the elephant-in-the-room question: "What are maps?". To do this we begun defining (and right after questioning) the basic cartographic elements: title, author, north, scale, projections, legends, insert, and source.

Questioning the basic cartographic elements is crucial. For instance, what happens if the north is not up high, but down below? Even the mental pictures we have of country sizes differ from the "real" ones. Just shifting away from the traditional Mercator projection to alternative ones like the Peter-Gall's, reveals that when our three-dimensional globe flattens onto the two dimensions of the map it distorts land masses, affecting the shapes and sizes of whole hemispheres. The truth is, simply put, that the Global North is smaller than what our mind eyes have been trained to believe. Questioning the given "technical" attributes of a map renders visible its political or poetical statements (*América Invertida* p. xx). In fact, cartography has historically been an instrument of coloniality, and in the same fashion, it can also be a powerful decolonization tool.

Following, the instructors made a quick overview of a dozen awesome maps throughout history, an opportunity to share the results of years of treasure-hunting for eye-and-brain candy and show the breath and scope of what maps can do. We touched upon Charles Booth's 1889 Descriptive Map of London Poverty. The legend of these large-scale hand-drawn maps, classify

people in seven categories from wealthy to poor and labels poor classes as "vicious" and "criminal", disregarding the sins of the rich! We also commented on a recent crowdsourced online map of the globe showing our world is firm not made of countries with firm administrative boundaries but rather of intersecting and fuzzy indigenous territories, treaties, and native languages¹. We also referenced Afrofuturistic mappings that create utopian worlds and soundscapes to vindicate Black power through speculative fiction. We explained the power of mapping to parse out extremely large datasets like Twitter's opensource API data.

Two examples resonated the most with the participants. Sensory maps that "organize wonder", as Peter Steinhart asserts. They trace sounds, textures, and smells of cities, to open up new ways of exploring. Over 650 smells were detected by 44 people undertaking 10 smell walks over a period of 4 days in April 2013². We also showed 16th century nautical maps where medieval cartographers could not bear empty open spaces in the seas (horror vacui), so they populated the ocean with fantastic creatures (Fig 3). The sea monster maps embody fears of the unknown, they dress up and color horror. These examples and others sparked ideas and curiosities proved fertile later.

After this explorative tour, the workshop moved on to reflect on how to do experimental maps. The suggested strategy was to record individual observations of a place and then adapt one of four methodologies to create a collective speculative piece. It was important to remind the cartographers that methodologies are not rigid technicalities, but ways to do things. We warned the mapmakers that methodologies are tools, not rules, so they should feel free to use them, abuse them, and bend them.

1 <http://native-land.ca>

2 <https://sensorymaps.com/product/flower-explosion-spring-scents-smells-of-the-city-of-amsterdam-2013/>

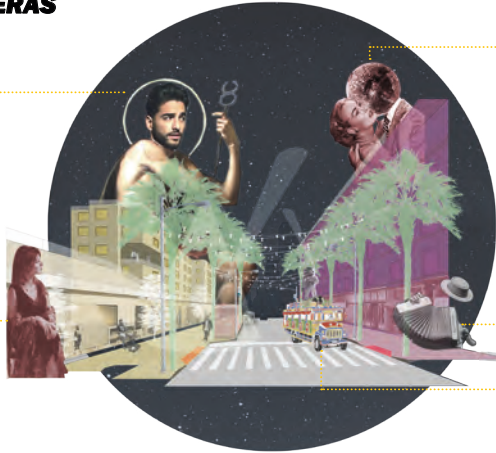
PARQUE LLERAS

PAPI JUANCHO

AKA Saint Maluma. The patron of "reggaetoneros gomeles", he is said to be vigilant about those who go out during the full moon's nights.

ODALISQUES

A race of beautiful women that only appear at night, offering a good time to unfaithful men, who disappear to not come again.



LATIN LOVER

Character of daily life in Latin America. He is dressed as a gala, patent white shoes and has a gold tooth that glows in the dark similar to Pedro Navaja

INVISIBLE VALLENATERO

One can hear him close when he is far away, and far away when he is close. He tends to play vallenato music, angry at Papi Juancho because he displaced him.

LA CHIVA

Those who jump in it, appear again after a week of incessant party, at the verge of exhaustion

MONSTER BINGO BOOK

THE NARCO-BEASTS

Dreaded by everyone, no one even dares to speak out loud of them due to the fear of giving them strength



He Who Shall Not Be Named



Narco Park



Papi Juancho



J Balvin



The Aro-Plane



Vallenato Monaco



The Latin Lover



The Invisible Vallenatero



The Burns



Glanpompus



Cocoyes



The River Ink

THE NIGHT-MONSTERS

They only appear at night, the perfect moment to commit their misdeeds

THE KINDRED SPIRITS

Temperamental spirits, but give hope and happiness to Medellín... sometimes they seem to be very whimsical.



Ruins of España Library



Botero Flying Scoulers



Hugobites



Saint Berito



Cable-Savior



Orquidocoma



The Wormhole



La Chiva

The first methodology described was the psychogeographic derive developed by the Situationists, a movement of social revolutionaries, artists, and theorists, inspired by surrealism and anarchism, who operated between 1952 and 1972. According to their 1958 (anti) manifesto, psychogeography is defined as: "the study of the specific effects of the geographical environment (whether consciously organized or not) on the emotions and behavior of individuals." Derive is defined as: "A mode of experimental behavior linked to the condition of urban society: a technique of transient passage through varied ambiances." The purpose of the psychogeography cartographer is not to have a purpose, but instead let herself be drawn through the city by the city, hence discovering unities of ambiance across the city³.

The second methodology we studied was the transect. A transect is a cross-section drawing that shows differences across a landscape. These drawings use a mix of drawing and text, making the result data-rich, technically informative, and also beautiful. The most famous transect is Alexander von Humboldt's drawing of the Chimborazo peak (1805), which details in its wide margins the location of different species of plants at different altitudes. Much less prominent, though more technically sophisticated and done earlier, are Francisco Jose de Caldas' transects of the phytogeographical regions Quito to Loja (1802) (Fig 4). Ecology and rural studies also use transects to capture indigenous knowledge of their landscapes⁴. Community participation can be facilitated by the use of transect walk maps in slum upgrading processes, like this example by

3 See: https://www.frac-centre.fr/_en/art-and-architecture-collection/debord-guy/guide-psychogeographique-paris-discours-sur-les-passions-l-amour-317.html?authID=53&tensembleID=135

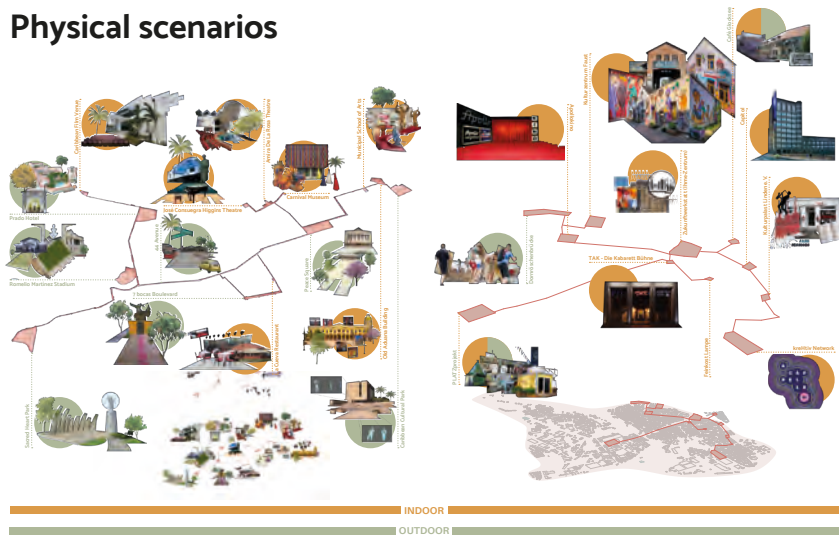
4 <https://www.nzdil.org/cgi-bin/library?e=d-00000-00---off-0cdl--00-0---0-10-0---0---0direct-10---4-----0-0l-11-en-50---20-about---00-0-1-00-0--4---0-0-11-10-OutfZz-8-10&cl=CL2.18&id=HASH4e8d719444cc22d4187522.2.5.10>=1>

Catalytic Communities in Rio de Janeiro⁵. The third methodology was the space-use diagrams. Inspired by time-use surveys that document multitasking, these simple drawings record mixed-use within buildings. They use the same colors of traditional land-use maps (yellow for residential, red for commercial, blue for services, purple for industrial, and green for green spaces), and use letters to record different types of users. The space-use diagrams summarize the information gathered via "house interviews", where the cartographer interviews the space itself via conversations with residents and a forensic reading of impromptu photographs of each room of the house. This way of looking at houses, especially in informal settlements, reveals that houses are used less for residential than for economic purposes (Fig 5).

The fourth and last methodology explored were the cartographic collages. Because, as Steven Holl explains: "Unlike painting or sculpture from which one can turn away, unlike music or film that one can turn off, architecture surrounds us. It promises intimate contact with shifting, changing, merging materials, textures, colors, and light in an intertwining of flat and deep three-dimensional parallax [meaning shifted from its apparent position] space and time." Collage is a queen among the methods and remains an accessible, fertile, playful, and potent means of creating fictional realities. Participants found it particularly useful for their digital and remote working-from-home, pandemic realities. Before closing the first day, the 16 participants were split into four groups of four, guaranteeing both similarity and difference: there were at least two people sharing a city and at least two people from different countries on each group. Group were sent home with the task of bringing a rough idea about what map they wanted to do in the workshop. They were to clarify an interest or topic, decide how to split the work and how

5 <https://catcomm.org/transect-walk/>

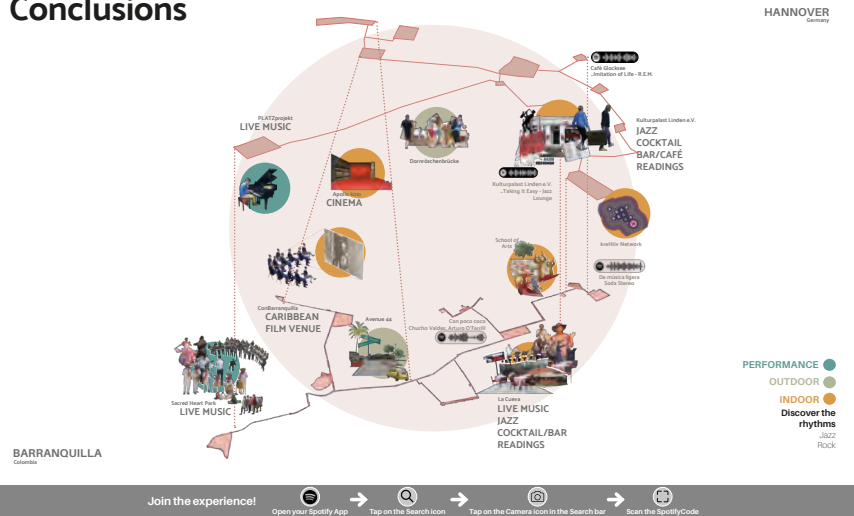
Physical scenarios



64

Artcourse

Conclusions



Artcourse

to merge it, discuss the scale, and the type of visual representation they felt comfortable developing. They were reminded to “make a map, not a tracing” (Deleuze & Guattari 1987). And also that the real should only be the excuse to begin experimentation, not the final goal. An effective experimental map enables new realities: it digs, finds, exposes, related, connects, re-structures.

Day 2

The second day was already a day at the sandbox. Thrills, synchronicity, anxiety, communication hiccups, and also a lot of magic; all of it happened. Each group had enough time to show their early ideas and drafts in front of everyone and received extensive feedback from peers, instructors, and other collaborators. References circulated, techniques discussed, more collections of awesome maps were shared, like David Rumsey's Digital Map Collection. The four groups parted with a lot of work ahead, and with the option of scheduling one-on-one appointments to discuss their maps.

Day 3 and Day 4

Presentation time. Day 3 was the day for each group to take all the time needed to tell their mapmaking stories, comment on their process, and show their cartographic pieces as best developed as possible. The feedback was at this point focused on recommending strategies to deliver compelling messages with their maps for the following day, when they would have less time to talk but an audience of about a hundred people!

Results

It is unfair to butcher into pieces the work done by these cartographers and show just de-contextualized fractions of it. Each map was a rich creative process with a consistent narrative arc, refined details, conceptual nuance, and

even beautiful dead ends. Let these snapshots be invitations to follow their creative practices, and inspiration to conduct more workshops of experimental cartographies every time and everywhere.

Connections: Music Venues

This group analyzed three very different music venues scattered throughout the world: the Staatsoper in Hannover (characterized by urban movement); the Orpheum in Vancouver (characterized by urban density), and Plaza Alfonso Lopez in Valledupar (characterized by urban versatility). The team designed a refined cartographic axonometric apparatus to map linkages between these urban spaces in terms of culture, shopping, gastronomy, workplaces, and hotels. Comparing and contrasting their local potential using geolocation, photographs, and comic-style word balloons, was only a steppingstone towards their final product: a speculative combination of the local assets of each place: versatility, density, and movement.

Monstruous Medellín: An Imaginary Map and a Critical Repository of Monsters and Fantastical Beasts

Finding Medellín as a common unknown city of their desires and imagination, this group decided to fuel the overheard stereotypes of Medellín, and let these pre-conceptions - good, bad, scary, and exciting- lead the way. Their cartographic adventure was inspired in Magnus' 1539 Carta Marina, a medieval naval map where the most important elements are the monsters residing in unknown waters. But theirs was a parody to the taboo topics and blasé attitudes. A catalogue of exaggerations of “so-called monsters” which they aptly called a Monster Bingo Book. Their taxonomy included 20 specimens of three monster types: Narco Beasts (like He-Who-Shall-Not-Be-Named, the patron Pablo Escobar,

65



Camilo would start his weekend in Elena's room but will be able to admire the mountains of Monterrey. Very early in the morning, he would go on a hike to Cerro de La Silla to see the sunrise. Then he would have breakfast at a cafe. At midday, he would go to have fun at Parque Fundidora and have a walk at Paseo Santa Lucia. Camilo is very curious about the Metro so he will go on a spontaneous trip and return to have a picnic at Rufino Tamayo Park. In the afternoon he would go to watch the beautiful sunset at Chipinque Hill. Then would have dinner at Café Laurel in Arboleda before partying at Centrito Valle.



Juan Camilo in Elena's Room in Monterrey



Mi casa es tu casa



This kaleidoscope represents the relationship between the intimacy and the interactions with the surroundings.

It shows the way we conceive ourselves and how we live in a unique way in our cities.



Mi casa es tu casa

and the Hippos that are taking over the region); the Night-monsters (like Saint Maluma, patron of "reggaetoneros gemelos" who is said to be vigilant about those who go out during the full moon's nights, or J Balvin the patron of colors and hotdogs); and the Kindred Spirits (like the gorgeous Orquioderama, or La Chiva "those who jump in it reappear after a week of incessant party, at the verge of exhaustion"). These whimsical monsters were located in six parts of the city: Plaza Botero, Parque Lleras, El Poblado, Hacienda Napoles, the Botanical Garden, and the slums; for each site they created an explanatory iconic diorama.

Artcourse: Transect for Tracking Urban Cultural Spaces

This group scaffolded their comparative research on Barranquilla and Hannover using extruded axonometric maps, and colorful data-rich transects to map urban cultural spaces, both official and unofficial, indoor and outdoor. Their map was at the same time a detailed heritage visual guide revealing creative places to listen, play, dance, perform, sing, imagine, and sculpt. But their cartography went even deeper into the fourth dimension. The group also mapped invisible experiences along the route of two transects, one in each city. Their final piece was a sonic cartography that invites a musical walking tour where the map user can discover a wealth of rhythms and styles. One is invited to scan a Spotify code and venture into a Barranquilla's salsa, merecumbé, bullarengue, porro, champeta, vallenato... or mix up cities and distort music genre giving a try new wave, anarchist punk, classical symphonies, and operas from Hannover too!

Mi casa es tu casa [My House Is Your House]

This group embarked in a phenomenological trip. The four of them folded their most personal spaces

in Puebla, New York, Monterrey, and Bogota into an intimate kaleidoscope. Three concentric spatial circles: body, room, and neighborhood (of the likes of Hundertwasser's five skins) were assembled together using their bedroom window orientations as a guide. Then, they pictured each locale, connecting their borders with common objects. Finally, their map is not supposed to be read as is, but instead, by displacing the wheels. Shifting these spatial realms, their map-collage becomes out-of-body, space-time shifting game, a sort of space-travel. As if they were playing roulette, their game transported each body to another person's room, and transposed that room to another country's neighborhood. New topographies become accessible to the quotidian, new coffee places appear, otherworldly sunset-watching corners, unusual swimming spots, morning hikes for flat cities, and the Central Park can be shared. What if we switch places? Their map not only asks but vividly shows.

Bibliography

- Debord G., Constant A. G., Sturm H., & Wyckaert M. (1960). Situationist Manifesto. Internationale Situationniste, 4.
- Deleuze G. & Guattari F. (2004). A Thousand Plateaus: Capitalism and Schizophrenia (2nd ed.). Translated by Brian Massumi. London: Bloomsbury Publishing Plc.
- Florida R. (2005). Cities and the creative class. London: Routledge.
- Holl S. (2017). The architectonics of music. PAJ: A Journal of Performance and Art, 39(2), 50-64.
- Perec G. (1974). Species of Spaces and Other Pieces. Translated by John Sturrock. London: Penguin Books.
- Steinhart P. (2005). Undressed Art: Why We Draw. New York: Vintage.

Participants

Connections: Music Venues: Vincent Jeske (LUH), Nicolas Toro Arismendy (UR), Martin Trujillo (UR), Károly Zubek (LUH)

Monstruous Medellín: Anabella Acevedo (CCNY), Maria José Lara (UGC), Chandler Loudon (NewSchool), Maria Paula Prieto (UNorte),

Artcourse: Martha Castilla (UNorte), Alessandra Meza (UNorte), Francisco Portilla (UN), Aysil Sahin (LUH)

Mi casa es tu casa: Elena Dieci (CCNY), Juan Camilo Morales (UR), Carlos Enrique Palomeque (TecM), Marina Ramirez (TecM)



A WORLD WITHOUT FUNDING

Alex de las Heras & Santiago Reyes Villaveces

The Game

'A World Without Funding' invites us to relate to the future (the possible, the plausible and the desirable) and ask ourselves about the changes that are happening or could happen around us in the years ahead.

In a very introductory and practical way, we invite you to think of the future as a tool for social and collective action. We will play to conjecture, envision and anticipate the occurrence of different events, we will discuss different contingency possibilities and we will play with different contemporary events and trends capable of affecting ways of life. By doing so, we will learn how to use the future, generating new meanings, imaginaries, interpretations and sensitivities, as well as other underlying and alternative scenarios. Although there are other perceptions of time (for example multi-temporality or cyclical perception), this game considers future from a Western perspective - which is common to all - considering it as the part of the time line that has not yet happened, and time as something predictable, regular and evolutionary (past, present, future).

How to Play

Collectively or individually imagine and project solutions, tools, strategies and tactics to navigate a future scenario in 'A World Without Funding' set in the year 2027.

On a daily basis, you will receive a newsletter in your email containing an event, a trend and a call to action within the future scenario presented. Each participant should reflect in their narrative the effects of these events and trends on their survival tactics and strategies, as well

as their creative proposals, which may engage with speculative design in its broadest possible sense. From this perspective, outcomes are open to personal or collective choice, as far as they represent an image of the future in the proposed scenario: ranging from maps to renders, graphic to audiovisual images, text or even a banner to be carried on your next demonstration.

Participants are asked to address the following questions: How do we design alternative futures? What do design responses to climate change look like when they are grounded in the aspirations and struggles of those most affected? How does design grapple with radical ecological challenge in conditions of enduring injustice, everyday uncertainty, and rapid urban change?

Thursday 30th of June will be dedicated to reflect and constellate what has been proposed and created by the participants; state the questions that have arisen, define the images of futures that have been projected or simply finish your proposals. At the end of the game, each participant will articulate a narrative about their "personal and professional fictional experience", relating how they navigated the scenario and how they affected the different events and proposed trends. This narrative or journal will be shared as a story at the end of the workshop.

Places, communities or images of future resistance are welcomed.



Instructions

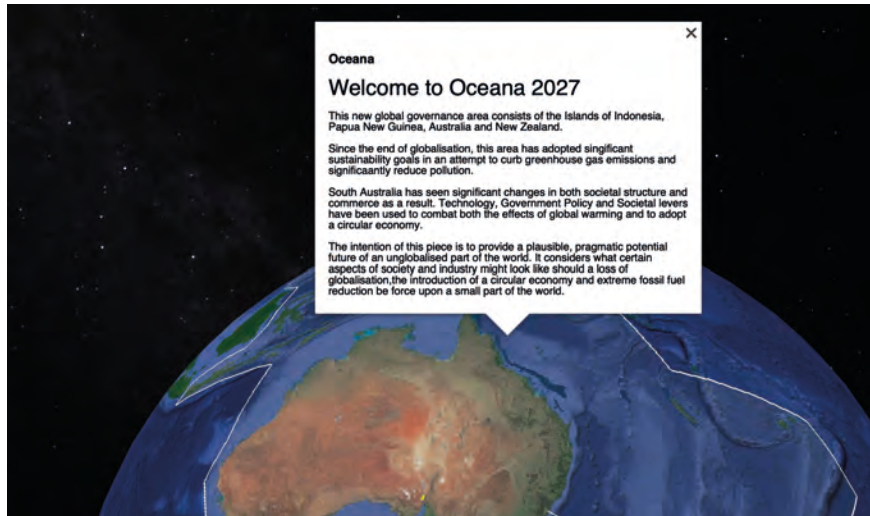
- 1) Saturday 25th of June: Scenario presentation and discussion. In order to play, please fill in the form 'Personal Survey Against Climate Change'.
- 2) On Monday 27th, Tuesday 28th and Wednesday 29th of June you will receive a newsletter on the email address provided containing an event, a trend and a call to action within the future scenario presented.
- 3) Thursday 30th of June will be dedicated to finishing all proposals.
- 4) Tutors are asked to accompany and guide the workshop by sharing their background, their experiences and their visions of possible cross-impacts of the different events and trends. Focus is always between the personal and professional daily life.

Scenario

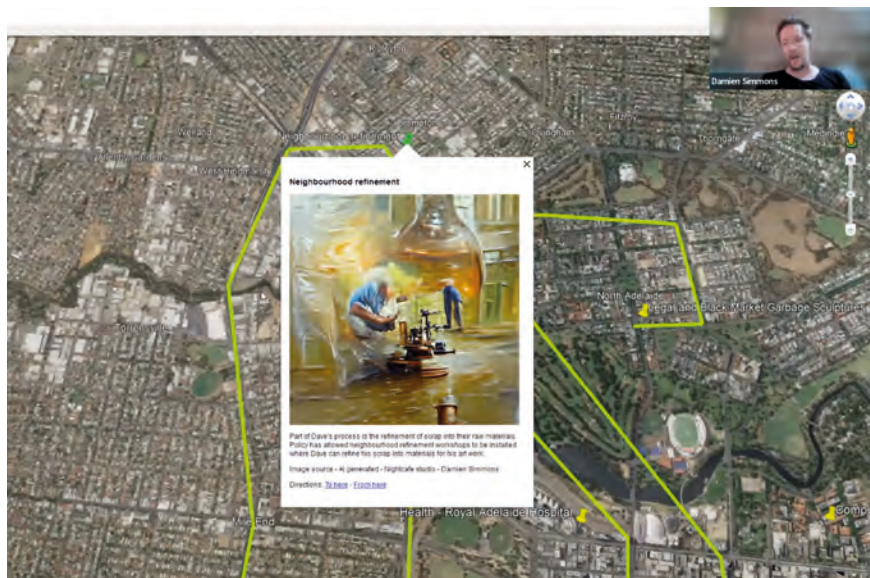
Global temperatures continue to rise, according to a sobering new report on the state of the world's climate by the UN's Intergovernmental Panel on Climate Change (IPCC), having the world warmed 2 degrees Fahrenheit (1.1 degrees Celsius) since the industrial age. Based on current trends in global energy use and recent climate policy, by the year 2032 the world will be hotter and the weather will be more dangerous, but the worst climate impacts will be averted and most societies will be able to adapt. In others, global cooperation will be fractured by nationalism, increasing poverty, soaring emissions, and unimaginably hot weather. In this sense, adaptation will depend heavily on a world cooperative narrative, in which wealthy countries help less wealthy countries.

In this scenario, all regions of the world will be affected by some extremes whereas some parts of the world will not be liveable anymore. Nearly every country on the planet will be hit by intensifying heat waves, more rainfall, or worsening drought. Tropical cyclones will change character: becoming more powerful, moving

more slowly over land, and dropping so much more rain that flooding will often cause more damage than the wind. Wildfires will break out in areas suffering from heat waves and drought. Under a relentless confluence of drought, flood, bankruptcy, starvation and political chaos, many will be forced to migrate and flee. By 2040, more than twenty million people will have moved toward the Middle East, Europe and North America, streaming toward the coast and the cities, remapping the world's population. 'A World Without Funding' is set in the year 2027, when the climate change emergency will desperately drive most of the world's states and their economies to a consensus and coordinated effort to curb global warming. In an unprecedented avalanche of action, drastic measures will be put into effect, such as vastly eliminating the consumption of coal, oil, and natural gas in most countries, as well as earmarking all available public and private resources for the next decade. As a consequence, all public and private funding, scholarships, aid and competitions for artistic creation, urban planning and humanities have been eliminated. Following these efforts, Academies of Art and Art Faculties have drifted into creative hubs to help policymakers and the public understand the choices in front of us —and what's at stake if we don't choose wisely; giving back to society new knowledge, tools, methods and tactics to help it dive into the present and build the future. For the time being, Art is still valuable but only in its capacity to help limit climate change, reduce poverty and improve quality of life for everyone.



The End of Globalization Screenshot



The End of Globalization Videostill

Email // Event 1

Globalization is dead and we need to invent a new world order. As nations look toward building a new future, globalization is in the rear-view mirror in favour of a multi-polar world where there are seven large regions (North America, Caribbean Region, Latin America, European Union, Africa, Asia with China at the apex and possibly India) that have distinct economies, security networks, cultures, and laws. These poles might operate from a similar position regarding data privacy, standards, trade agreements, and more.

Some of the biggest societal systems and modern industries such as education, transportation, energy, food, and healthcare are in the midst of enormous changes. Spurred in part by the measurable climate change that can no longer be defended as a myth, these industries are working to reinvent themselves in this new reality. Since livestock production has been cited as being responsible for 14.5% of greenhouse-gas emissions, there's been a groundswell of support for going vegan or vegetarian, as well as the food industry working to develop "fake" meat. From e-cars to autonomous vehicles, the transportation industry is in transition as well to develop the next generation of transportation that is safe, reliable as well as good for the earth. Likewise, your Government boosts to maximize recycling, minimize waste, reduce consumption and ensure that products are made to be reused, repaired or recycled back into nature or the marketplace, aiming for no trash to be sent to landfills, incinerators or the ocean.

A Call to Action

Your city or community, your university and workplace, etc., seeks a Zero Waste approach, aiming to eliminate rather than to manage waste. Instead of viewing used materials as garbage in need of disposal, materials are recognized as valuable resources. A pile of 'trash' represents

community and economic opportunity including jobs and new products from raw materials. Project a variety of action plans and measures that significantly reduce your personal and professional waste and pollution to this scale. Reflect how preventing waste, reducing and reusing first, and recycling and composting would affect your practice and daily life.

Email // Event 2

Around 76 per cent of natural disasters between 2001 and 2025 were water-related, including droughts and floods. The frequency and intensity of such events are only expected to increase with climate change. Rising temperatures are leading to deadly pathogens in freshwater sources, making the water dangerous for people to drink. Likewise, climate change has exacerbated water stress (in areas of extremely limited water resources) leading to increasing competition for water, even conflict. Rising sea levels are causing fresh water to become salty, compromising the water resources millions of people rely on.

As the heat waves exacerbate and climate migrants and refugees stream out of South America into the United States and from North Africa and South Europe into Central Europe, an anti-immigrant backlash has propelled nationalist governments into power, sealing themselves off and trapping tens of millions of people in places that are increasingly un-liveable, such as the Caribbean region and the Southern Hemisphere. The United Nations and others warn that in the worst case, the governments of the nations most affected by climate change could topple as whole regions devolve into war.

Air conditioners have been cited to have many negative impacts on the environment itself. They require lots of energy to function properly. It consumes so much electricity and releases carbon dioxide into the air, more commonly known as greenhouse gas, which is a major contribution to

RECYCLABLE PLASTIC EXCHANGE

Plastic as a valuable resource

Government boosts to maximize recycling, minimize waste, reduce consumption and ensure that products are made to be reused, repaired or recycled back into nature or the marketplace, aiming for no trash to be sent to landfills, incinerators or the ocean.

valuable resources. A pile of 'trash' represents community and economic opportunity including jobs and new products from raw materials.

Project a variety of action plans and measures that significantly reduce your personal and professional waste and pollution to this scale. Reflect how preventing waste,



74

Globalization is Dead Videostill



What would i see in this scenario?

The Great Pacific Garbage Patch Videostill

ozone depletion. Air conditioners can sometimes be vital for mere survival, yet it is so hot in some cities that air-conditioning isn't able anymore to maintain comfortable temperatures. On the other hand, extreme weather events and changes in water cycle patterns are making it more difficult to access safe drinking water.

A Call to Action

The world needs to get water smart. Everyone has a role to play, and we cannot afford to wait. How can you drastically reduce your carbon footprint? What climate-friendly choices and changes can you make? How does your professional practice adapt to this new environment? What tools, programs, designs and plans can you develop to help those climate migrants in your own country, city or in your immediate context, trying to improve the situation and quality of life of the city, the community and its new inhabitants.

Email // Event 3

The Great Pacific garbage patch (also known as the Pacific trash vortex) located 10 years ago in the North Pacific has reached the West Coast of the United States of America, Mexico's Pacific Coast, the coastline of Central America, and the coastline of Colombia. The estimated size of the garbage patch is 1,600,000 square kilometres (620,000 sq mi) (about twice the size of Texas or three times the size of France), containing more than 3 million short tons (2.7 million metric tons) of plastic; including items (and fragments of items) such as plastic lighters, toothbrushes, water bottles, pens, baby bottles, cell phones, plastic bags, and nurdles. Where did this trash come from?

A Call to Action

A trial run of an innovative system designed to clean up the world's seas and oceans, founded

by the UN Environment Programme (UNEP), is to set off in 2029 from San Francisco (EEUU), Puerto Vallarta (Mexico), Limones (Panamá) and Nuquí (Colombia), in a bid to begin the removal of the so-called Great Pacific Garbage Patch.

In this context, the UNEP calls for speculative proposals, creative research, experimental projects, pragmatic design inquiry, and narrative interventions. Proposals may engage with design in its broadest possible sense, including architecture, landscape design, spatial planning, environmental management, product design, bio-engineering, digital technology, media and the creative arts.

What do design responses to climate change look like when they are grounded in the aspirations and struggles of those most affected? How does design grapple with radical ecological interdependence in conditions of enduring injustice, everyday uncertainty, and rapid urban change?

Participants

The World Needs to Get Water Smart: Rama Al Aisami (LUH), Carolina Monroy (LUH)

The End of Globalization: Damien Simmons (UniSA)

Globalization is Dead: Vanessa Lébolo (UNorte), Daniela Manjarrés (UNorte)

The Great Pacific Garbage Patch: Edward Zambrano (USalle), Silvana Zambrano (USalle)

TEACHING

LEIBNIZ UNIVERSITÄT HANNOVER

Dipl.-Ing. Alissa Diesch - coordinator
 Prof. Dipl.-Ing. Jörg Schröder
 Riccarda Cappeller M.Sc. M.A.
 Dr. Arch. Federica Scaffidi

UNIVERSIDAD DEL ROSARIO BOGOTA

Dr. Alma Sarmiento - coordinator
 Dr. Juan Pablo Aschner
 Dr. Antonio Sánchez

STUDENTS

Gabriela Acuña, [Universidad del Rosario](#)
 Rama Al Aisami, [Leibniz Universität Hannover](#)
 Angel Baron, [Univesidad de Nariño](#)
 Manuela Bonilla, [U. Nacional de Colombia](#)
 Daniel Buitrago, [U. Nacional de Colombia](#)
 Martha Castilla, [Universidad del Norte](#)
 Elena Dieci, [City College of New York](#)
 María Angélica García, [U. la Gran Colombia](#)
 María Hernández, [Universidad del Rosario](#)
 Manuela Jaramillo, [Universidad del Rosario](#)
 Vincent Jeske, [Leibniz Universität Hannover](#)
 Alishah Khan, [City College of New York](#)
 Maria Jose Lara, [U. la Gran Colombia](#)
 Vanessa Lébolo, [Universidad del Norte](#)
 María José Lema, [Universidad del Rosario](#)
 Chandler Loudon, [New School](#)
 Diego Maldonado, [U. Piloto de Colombia](#)
 Daniela Manjarres, [Universidad del Norte](#)
 Alba Marín, [Leibniz Universität Hannover](#)
 Christina Mauersberg, [Leibniz U. Hannover](#)
 Alessandra Meza, [Universidad del Norte](#)
 Sara Moncada, [Leibniz Universität Hannover](#)

Carolina Monroy, [Leibniz Universität Hannover](#)
 Juan Camilo Morales, [Universidad del Rosario](#)
 Carlos Enrique Palomeque, [TEC Monterrey](#)
 Daniela Pineda, [U. Nacional de Colombia](#)
 Andrés Pinzón, [Universidad del Rosario](#)
 María Paula Prieto, [Universidad del Norte](#)
 Marina Ramirez, [TEC Monterrey](#)
 Aysil Sahin, [Leibniz Universität Hannover](#)
 Juan Pablo Salas, [Universidad del Rosario](#)
 Maria Fernanda Sanchez, [Pontificia U. Católica de Chile](#)
 María Camila Sánchez, [Universidad del Rosario](#)
 Damien Simmons, [University of South Australia](#)
 Paula Alejandra Tibocha, [Universidad del Rosario](#)
 Nicolas Toro, [Universidad del Rosario](#)
 Martin Trujillo, [Universidad del Rosario](#)
 Jesus Valencia, [U. Industrial de Santander](#)
 Rebecca Wehling, [Leibniz Universität Hannover](#)
 Edward Zambrano, [Universidad de La Salle](#)
 Silvana Zambrano, [Universidad de La Salle](#)
 Károly Zubek, [Leibniz Universität Hannover](#)

THE FUTURE OF CREATIVE CITIES
Hannover and Bogotá. Creative Cities in Exchange

Edited by Alissa Diesch and Alma Sarmiento

Based on study projects
at the Faculty of Architecture and Landscape
Leibniz Universität Hannover

and

Faculty of Creative Studies
Universidad del Rosario, Bogotá

ISBN 978-3-946296-48-5

Published by:
Regionales Bauen und Siedlungsplanung
Leibniz Universität Hannover
Herrenhäuser Straße 8, D-30419 Hannover
www.staedtebau.uni-hannover.de

Design and Layout:
Alissa Diesch

Colourscheme:
Julian Carvajal

Cover:
Artwork by Alma Sarmiento

©2023
Regionales Bauen und Siedlungsplanung LUH
Text by kind permission of the authors
Pictures by kind permission of the
photographers/ holders of the picture rights
All rights reserved

