BUDAPEST 2B TOPIA

BAUTOPIA 2B

Dimitra Kondylatou and David Bergé

NEW KINDS OF SPACE MAKING

Public space design and governance have been gearing increasingly towards privatization and exclusive management in many European cities. This iteration of *BAUTOPIA* proposes, through theoretical frameworks and examples of specific practices, different ways of imagining and constructing the everyday culture and our spatial surroundings.

In *BAUTOPIA 2*, a European Creative Hubs Network publication that brings together newly commissioned and existing writing, we propose bold and compassionate practices for creating new kinds of spaces, designed along with the place and its human and non-human users, in a sustainable and long-term way. While some of these initiatives are externally funded, others are sustained by voluntary work and direct action. They are all ignited by the persuasion that different modes of space-making can and do exist beyond the current and dominant institutions and policies, actively involving the agency of the people and their participation in both the design and use of public space.

BAUTOPIA 2 raises questions about whether such initiatives inadvertently reinforce the very system they seek to challenge and the role of community in such endeavors, where each individual's actions contribute to the collective outcome. The publication looks at spaces that are in constant transformation by the agency of those who live, move, work, and act in them, through examples of different forms of organization, interaction, and communication.

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The complex challenges ahead will require cooperative and multi-faceted approaches. We are not looking for simple answers, but for new questions and creative strategies arising within the context of our day-to-day activity.

previous page: Creative Skills Week at University of Applied Arts Vienna, 10-11 October 2023, photographer Paul Pibernig

Carolina Pacchi

NEW WORKSPACES IN EUROPEAN CITIES AS ALTERNATIVE ENVIRONMENTS

New working patterns, and thus new workspaces have been gaining relevance worldwide, already before but especially during and after the Covid-19 pandemic, when a growing number of workers – and not exclusively those in the most advanced creative and digital sectors – have been experimenting with opportunities to work remotely. Research about such spaces has been focusing on their nature, evolution, and the urban role they play in various parts of the world, not the least in European cities. Coworking spaces, hybrid workspaces, maker spaces, fablabs, etc. have been analyzed through different perspectives, even though the main dimensions highlighted were their collaborative nature (shared workspaces) and supposedly alternative function, in the face of traditional workspaces in the tertiary sector.

New workspaces have been seen as an expression of new working patterns, initially concerning a small minority of knowledge workers, a niche characterized by a loose relationship to the working environment, the lack of need to work in a fixed location, a cosmopolitan allure, and a quest for freedom. This trend can be linked to the fundamental shifts in the production models towards a knowledge-intensive economy or cognitive-cultural capitalism (Scott 2014); the latter requires highly skilled workers and increasingly propels structured employers against tight connections and towards more fragmented and precarious careers, while at the same time it relies decisively on the use of digital technologies, thus freeing workers from the need to be present in specific places.

After Covid-19 pandemic and given the changes that it has entailed, the attention towards this new type of workspaces has significantly increased (Mariotti, Di Marino, and Bednar 2022), also in relation to the wider range of workers potentially involved, and in the context of shifting patterns of relationship between work and residential decisions (Di Marino, Lilius, and Lapintie, 2018).

the freedom these workers enjoy is an aspect of a growing sense of precarity and insecurity

In light of this renewed attention and taking into account the strong potential all this might have for the lives and career paths of an increasingly broader umbrella of workers, the topic has clearly taken center stage in the reflections on urban policies and labor, as well as in a more specific debate about the real potential and impact of these shifting models on the lives and choices of many workers. On the one hand, public discussion has strongly accentuated the innovative, alternative character of such spaces, their potential to liberate workers from traditional, hierarchical ties with their employers, and the possibility they offer to those same workers to establish collaborative, horizontal bonds with people in the same situation (Montanari, Mattarelli, and Scapolan 2021). On the other hand, the freedom these workers enjoy is an aspect of a growing sense of precarity and insecurity, so in view of this collaborative workspaces only provide precarious shelters from a harsh job market – in some cases, they do so by trapping people in complex relational environments grounded on a mix of cooperation and competition, raising high expectations concerning the role of community ties (Pacchi and Mariotti 2021).

From this point onward, it is possible to formulate a number of questions that firstly have to do with the way in which new – collaborative – workspaces will be evolving across European cities in the near future; secondly, we may ask how alternative they actually are compared to the usual work scene in those same cities and territories, both in terms

of offering different jobs and ways of dealing with the job market, and the production of common/public goods and the relationship with the urban space. Ultimately, it is important to try and assess the possible impacts these types of spaces may have even beyond their boundaries, regarding the transformation of the very neighborhoods and contexts in which they are located.

The first point opens a wide array of possible answers, in that the evolutionary paths of new workspaces across Europe are very diverse. In larger metropolitan regions, such spaces typically follow a bifurcated path, becoming either large, structured office spaces managed and run by corporate actors, or tending to become more informal, small-scale spaces, with a distinct contextual nature, stemming from the characters of each individual city or neighborhood, and building substantive relationships with them – drawing a distinction between a neo-corporate and a resilient model (Gandini and Cossu 2021). This difference has characterized new workspaces since the very beginning of their diffusion in the mid-2000s, but it is becoming more polarized as real-estate market actors are seizing the opportunity to enter this sector, as is consistently the case in cities such as London and, to a lesser extent, Milan. On the other hand, in some cities (we can mention Berlin, Barcelona, Athens, among others), these workspaces have frequently been stemming from the counter-cultural scene, and/or serve a distinct social purpose at local level, offering shared services across a gamut of fragile populations. In both cases, a certain emphasis is put on the concepts of community and community building, through rhetorical constructions that underline them as the key distinguishing characteristics from traditional or mainstream workspaces. The nature, formation, and evolution of such communities should be an object of attention and investigation. A strand of literature insists, for instance, on highlighting the collaborative dimension of such spaces as their predominant feature, while others see this as an element ultimately hiding the structural difficulties of an increasingly polarized job market.

If we look more closely to different urban contexts in Europe, the pecu-

liar combination of the external factors affecting the economic, political, cultural, and institutional sphere, and the agency of different actors in the creative and cultural fields, gives way to some interesting observations.

In Milan, in parallel with the emergence and diffusion of large corporate new workspaces, several initiatives were born at the intersection between public sector agency and social innovation actors: This intermediate way of creating welcoming and (possibly) innovative spaces for knowledge workers and creative projects has been a typical outcome of a long phase of intense collaboration between the Municipality and different private and civil society actors. An interesting example is BASE Milano, a hybrid space that is located in a former train production factory and hosts different creative and cultural projects both on a temporary and on a permanent basis, together with a cafe and a small hostel. In this case, as in many others across the city, the Municipality owns the premises, which are leased to private actors with short-term contracts, thus opening up opportunity spaces but within a clear institutional framework.

In Berlin, the new workspaces scene is extremely mixed, in that spaces range from small, self-organized collectives or groups of cultural and creative workers to more structured hubs for start-ups and digital nomads; at the same time, there is a number of hybrid spaces that perform different functions, often changing form and location over time. An interesting example is the Agora Collective, an artistic and creative group interested in promoting alternative types of collective cultural practices, which has housed in different spaces in the Neukölln district. At some point, the collective also hosted a shared workspace and a cafe, which served as a meeting place for diverse users, more or less connected to the core group activating this site. In this case, the fluid nature of the team and its ongoing practices has influenced the changing and experimental nature of the whole endeavor.

The second point investigates the potential of such new workspaces to represent a real alternative to traditional or mainstream ones, in terms of physical settings, in terms of daily practices that take place in those settings, and in terms of labor models. The issue can thus be tackled by breaking down the concept of the 'alternative' in different aspects, and then discussing the 'alternative' potential for each of them.

three different spheres with different degrees of closure and publicness, moving from the actual workspace in the strict sense to the urban public space

One first important dimension that can guide us to identify and discuss how such alternative places may be considered is the type of physical settings that characterize new workspaces. They very frequently result from processes of reuse and rehabilitation of spaces previously devoted to other functions, such as former industrial buildings or spaces devoted to public welfare; more rarely, they result from the reuse of residential or tertiary space. Only in the case of large corporate establishments, new workspaces are located in recently constructed buildings or buildings designed for this purpose. Apart from the actual areas devoted to work, they frequently have an array of spaces and services that cater for different needs, such as common kitchens, spaces for rest, leisure, training, and in some cases dedicated services for their workers, such as childcare. In general, it is possible to identify three different spheres with different degrees of closure and publicness, moving from the actual workspace in the strict sense to the urban public space. Firstly, there is the inner space devoted to work practices (in turn, open plan space or more traditional working rooms). Then, there are spaces of interaction and exchange, and finally there is the opening towards urban public space. Such spheres can be distinguished on the basis of their formal features and spatial organization, as well as their modes of use and the characters and profiles of their users (Bruzzese and Pacchi 2018). Interestingly, in terms of alternative functions, the intermediate spaces

of interaction and exchange become a buffer zone between the commonly defined workspaces and the urban space, which takes the form of a cafe, a bistro, or any other place open to a broader public. Overall, new workspaces enable a wider array of daily practices as compared to traditional office spaces, including some related to personal life, with a risk of blurring boundaries between the personal and the worksphere.

Lastly, in terms of the job market, we can critically discuss the nature of labor, and thus of worker attitudes and practices, and of the job market dynamics emerging in such spaces. More seldom than not, these spaces do offer a real alternative to the precarious and difficult careers of knowledge workers, freelancers, and workers in the creative industries, because it is very difficult for such workers to build a collective voice, to organize themselves to fight for their rights, and to improve their conditions within the extreme fragmentation of such job markets. Moreover, we may focus on the actual system of relationships (the 'community' or the 'collaborative space') that apparently single out the job dynamics in such spaces.

The changing nature of labor in contemporary societies has been highlighted with different accents, in a quite extensive debate. We can certainly observe how the increasing need for self-branding and individual entrepreneurship that characterizes the contemporary labor panorama, not just in the realm of technology and innovation, but also in the creative and cultural industries as well, deeply influences and shapes the way in which such workers can engage with their daily labor practices, career paths and expectations, salary dynamics, and types of contracts they sign (Bandinelli 2020). If these workers "trade security for freedom" (Spinuzzi 2012), the ways to circumvent challenges in their career and work-life balance are not always clear. In this, their relationships with other workers (the 'community') are complex and ambiguous, in that both individuality (and subjectivation) and sharing processes emerge at the same time. Such workers tend to stay alone when facing the harsh power structures of neo-liberal job markets; thus, at the same time they are in need of sheltering from such dynamics (by, for instance,

participating in supportive community building activities), and enhancing their distinctiveness, because their individual position guarantees they can survive a strong competition in a very difficult market.

Ultimately, we can underline how new workspaces alone are not able to address the challenges opened by neo-liberal job market dynamics, such as the growing income inequality (even in the case of highly skilled workers), forms of precarious work, and the erosion of worker rights. Such job markets can generate job insecurity, limited benefits, low and uncertain wages. While new workspaces offer alternative spatial arrangements for daily work life, and some forms of protection mainly sustained by a community of peers, they don't necessarily address these systemic issues.

new collaborative workspaces may play a different role in the urban web only when they explicitly and consciously design new forms of interaction with their surroundings

Adding to the above, the (questioned) alternative role of such spaces exceeds their boundaries, to inform the nature of the relationships they entertain with their neighborhood (in urban contexts) or with their surroundings by and large. Here it is important to understand if and how they can influence the labor environment even beyond what happens within their walls. In general, new collaborative workspaces may play a different role in the urban web only when they explicitly and consciously design new forms of interaction with their surroundings. That said, many co-working spaces and, broadly put, collaborative workspaces tend to stay on the mainstream side when secluded from the urban space, much like traditional office spaces.

Eventually, a very interesting dimension added to the possible alternative nature of such spaces emerges when they actually engage with their

surroundings, particularly at neighborhood level: the organization of cultural events that spill over into the urban space, the (temporary) transformations of the surrounding public space, or the building of robust bonds with local communities and their grassroots initiatives, among other initiatives are good examples, even if they are not decisive in tackling the aforementioned difficulties. In such cases, new workspaces enter a relationship with the urban space drawing on the idea of porosity, in that they act like a sponge, absorbing and giving back to their surroundings forms of self-organization and local innovation.

Carolina Pacchi

Carolina Pacchi holds a PhD in Urban and Environmental Planning, and she is Associate Professor in Urban Planning at DAStU Politecnico di Milano. She is Vice-Rector for Institutional and Community Relations, she coordinates the MSc Programme in Urban Planning and Policy Design, she is Board member of the PhD Programme in Urban Planning, Design and Policy. She has done research on the transformation of urban governance in European cities, on forms of alternative politics and grassroots activism at local level, and she is engaged in research on the transformation of workspaces and their impacts on territories in Italy and other countries in Europe. She has been involved in a number of EU-funded research projects on governance in urban, environmental, and local development policies. She has been a visiting researcher at the Kingston University, London, and at the Technical University, Berlin.

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André Forte | Head of Business Development - Arts at UPTEC, at Creative Skills Week at University of Applied Arts Vienna, 10-11 October 2023, photographer Paul Pibernig

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Marcelo Rezende

PARTICIPATORY, CONTEMPLATIVE, AND ALCHEMICAL

In the exceptional, groundbreaking, sometimes turbulent, yet surprisingly gracious history of Brazilian museology over the last century, there has been a clear inclination to revise the idea of what a museum could and should represent, particularly with regard to its social, cultural, and political role. This drive for transformation was evident not only in the industrial and political hubs of the country, such as São Paulo and Rio de Janeiro, which were significantly influenced by the impact of modernism, but also in the arid regions of the 'Sertão' or among the waterfalls in the Chapada Diamantina in the northeast of Brazil, where few institutional museums even exist.

In these areas, new interpretations of art, artists, and collections arose due to individual or group voluntarism, facing unthinkable historical and economic pressures. These unofficial, unacknowledged, or illicit museums, even though they were not supported by regulatory cultural policies dictated by the government, were still considered as museums and existed outside the established power structures of the state. They are there dealing with the Brazilian circumstances, regardless of whether it

was under democratic or dictatorial regimes, the same circumstances where Museu do Mato (Scrubland Museum), established in 2015 in the State of Bahia as a "museal sculpture," serves as both a continuation and a disruption of this narrative.

What is meant by a "museal sculpture?" Could it refer to Joseph Beuys and his 1980s ecological campaign "Difesa della Natura," where he collaborated with the Italian-born Brazilian modernist architect Lina Bo Bardi, and was observed by an astonished Antonio Gramsci, captivated by his belief in cultural resistance and the establishment of a counter-hegemonic cultural position?

a museum-atelier-forum, opposing the idea of a museum as a monument

To attempt to answer this question, we must step back in time to a specific moment (the city of São Paulo during the period from the late 1940s to the mid-1970s), when the idea of a Brazilian art museum – opposing the traditional Western model – began to take shape in the minds and hands of Lina Bo Bardi and Pietro Maria Bardi, with the creation of the Museu de Arte de São Paulo (MASP) in 1947. The brilliance of curator and art critic Walter Zanini shone fifteen years later, when he decided to transform the Museum of Contemporary Art of the São Paulo University (MAC–USP) into a museum-atelier-forum, opposing the idea of a museum as a monument. Bahia entered the picture between 1959–64, when Bo Bardi organized the Museum of Modern Art of Bahia in the capital of that state, Salvador, as a radicalized process that challenged the economic power of São Paulo and placed the impoverished Brazilian Northeast at the center of the cultural movement. Looking through the lens of the present, this entire journey seems almost unreal indeed.

In all its limitations, the cultural and political struggle in Brazil throughout the 20th century and the first two decades of the 21st century can be summarized into two distinct possibilities: accepting the notion of Brazil as an underdeveloped country that needs to follow the models of a Western order (with all its implications), or promoting the idea that Brazil should embrace its differences, seeking a unique Brazilian model that refuses to replicate the old and instead creates something new, drawing from its Afro-Portuguese-baroque-indigenous history. This battle has been present in every political putsch that Brazil has experienced. Every time Brazil becomes more essentially Brazilian, an 'order' has been re-established through force. This was evident in the military coup of 1964 and more recently in the parliamentary putsch of 2016, when then-president Dilma Rousseff was impeached by the Brazilian parliament despite not being found guilty of any crime. The museums – and this cannot be emphasized enough – have also been part of this same process, sometimes oscillating between positions: imitating or refusing to imitate, depending on their own context, European or North American museums.

Museu do Mato emerged from the historical and cultural context outlined above, having its origins in the procedures initiated at the Museum of Modern Art of Bahia (MAM–BA). The initial museum's program, developed by its founder Lina Bo Bardi, championed the concept of a museum as a space where communities could take center stage, dismissing the hierarchical narratives of art history and empowering underrepresented groups, such as the popular classes. When Bo Bardi departed the MAM–BA in 1964, following the military coup, the entire program began to diverge from its initial objectives, and the museum gradually transformed into a 'standard' institution, akin to those in the northern hemisphere. In 2013 (under President Dilma Rousseff), the museum, under new leadership, opted to revive Bo Bardi's original principles. The challenge was to achieve this without fostering any form of nostalgia, but rather by examining its potential in addressing pressing contemporary matters and inquiries.

As a consequence, numerous events transpired over the span of 2012–2015. This is when the museum's archive was organized for the first time, while the team got access to the manuscripts left by Bo Bardi. A bimonthly magazine was created to publish the research conducted, and the museum brought back the Biennials in Bahia – a process that had been interrupted by the military dictatorship in 1968. Also, the MAM–BA began to 'dematerialize' itself, working beyond its historical building and across the state, among other gestures aimed at desacralizing the museum as a normative institution. However, due to new political turbulence (both local and national), everything started to disappear once again, in a strange and dramatic re-enactment of Bo Bardi's years.

The question arose among a group of former workers at the Museum of Modern Art of Bahia: How to continue the project initiated at the museum, expanding it in the name of an alternative model for a museological institution? What then needed to be done?

Conceived and coordinated by Luciana Moniz (former executive director of MAM–BA) and the museum's graphic designer Dinha Ferreiro, Museu do Mato emerged from these distinct circumstances – and also in a truly unparalleled location: the village of Mucugê, in the Chapada Diamantina, an area in the heart of the Bahian State, where the scenery is molded by mountains, waterfalls, scrublands, and layers of uncharted memory, dispersed amongst tiny settlements and families. The founders of Museu do Mato share a personal bond with the location, where their families have resided for generations in the vicinity of the village, together with 8,889 inhabitants. Thus, they did not arrive as outsiders, but as a duo capable of grasping the unique dynamic of the area.

The history of Chapada Diamantina originates from the Brazilian colonial era. Mining in the region can be traced back to 1710. In the second half of the 19th century, an economic surge occurred due to the ex-

ploitation of diamonds in the Chapada area. The discovery of diamonds in Mucugê took place in 1844. However, the uncovering of diamond mines in South Africa (1865) and the partial exhaustion of the region's soils led to the desertion of prospecting and trade. By the dawn of the 20th century, the cities of the diamond mines had lost the grandeur of the past, and their population had dwindled by half.

Nonetheless, Chapada witnessed a cultural revival during the late 1960s and throughout the 1970s, when various alternative communities arrived at the location seeking their own lifestyle dynamics, consistently guided by a critical perspective of urban, consumerist Brazilian society by means of organic agriculture, innovative pedagogy in the schools they established themselves (fostering creativity and invention as core objectives), and the conviction that it was essential to establish a harmonious connection between the elements of nature and human beings. For Museu do Mato, the recent past of Chapada and the experience of the Museum of Modern Art share a common aspiration.

A museum is an instance of legitimization, whose purpose is to create and legitimize cultural/artistic narratives, ideas, and logics

Despite its clear connection with the nature found in Chapada Diamantina, Museu do Mato cannot be defined as one dedicated solely to local flora and fauna. Instead, it positions itself as an institution aiming to work from the perspective of resonance: researching how the interaction between the space and its inhabitants has created a precious collection, composed of memories materialized in objects of any kind, capturing the unique sensibility of the place. In a short presentation of the project written in 2016, Luciana Moniz de Aragão defined Museu do Mato as follows (my translation):

> “A museum is an instance of legitimization, whose purpose is to create and legitimize cultural/artistic narratives, ideas, and logics. The purpose of the Mato Museum is to produce and disseminate reflections and poetic exercises on nature, time, cycles, vastness, aridity, water, work, survival, memory, transmutation (decomposition, understanding, and recomposition), living systems, space, enjoyment, the state of participation, unpredictability, and cosmos. New logics emerge from a small circle, outside of urban centers, seeking some independence from hegemonic instances and ideas. Poetic readings of nature/culture relationships; perceptions, values.”[1]

Therefore, as a museum dedicated to memory, human presence in nature, and the unwritten history of a place and its communities, its construction comprises different, sometimes disparate elements, much like its collection, which is never assembled in a storage or exhibition space. The museum believes that the collection and the exhibition already exist, and the main task of Museu do Mato is to make it visible, recognizable, and protected, rendering representable what has been underrepresented within a hegemonic memory of the facts.

As described by Moniz de Aragão, “the ‘Museal Sculpture’ is a concept developed in the hybrid field between art and museology, based on principles by German artist Joseph Beuys, and it has a plant-like structure: roots, branches, flowers. ROOTS represent the past, memory, tradition, the alchemical Salt; BRANCHES represent mediation, creation, adaptation, the alchemical Mercury; FLOWERS/POLLEN represent the new, the potential of the future, the alchemical Sulfur. This is also the functional structure of museums: past, present, future – preserve, research, communicate. Art is a locus for articulating subjectivities. Art is looking outward from the inner universe. Creativity is capable of creating new societal models. The spiritual inheritance is a poetic message, passed down from generation to generation, which

has the power to redefine human existence. The museum is a symbolic space for transmitting fragments of these poetic messages. Within the museum, it is possible to shape the future. Nature and its patterns possess their own logic and a profound sense of balance and harmony. Observing biological systems and natural phenomena can provide solutions to various everyday problems. Participatory and contemplative experiences in the relationships between the individual and the environment activate creative processes, broadening boundaries and provoking new interpretations and meanings for art and life, as well as new paradigms."[2]

As a museum that does not receive any financial support, be it public or private, the first strategy for Museu do Mato was to determine what sort of knowledge could be brought on location to address urgent needs. The small museum team decided to assist in organizing private archives (sometimes consisting of a few photos and an object), interviewing the owners to create a document of personal memory, connecting it with the surroundings and the presence of the non-human. Simultaneously, Museu do Mato began to gain "public" recognition, not only among the inhabitants but also within local associations where its proposal started to be assimilated: a museum to be, fundamentally, experienced.

An institution addressing local memory while also exploring intimate connections with the universe

This attracted the attention of artists developing projects in the location, as well as curators and critics: "Day after day, Museu do Mato abides just as such. Meaning gradually materializes through the sensations of the present, seeking elusive shadows. At a later dawn, we re-

turned to the entrance after visiting the remnants of creative processes that have recently been formed and shattered, both with equal intensity. I handpicked random stones as we traveled the passages, selecting them as treasures discovered in the depths of raw nature – randomly, but thoroughly, and mostly instinctively. When we were near the spiral of circles drawn on the ground, I removed the stones from my pocket and placed them down, following the spiral pattern. However, I saved one stone for later, keeping it for that empty moment when I would find myself returning to my confines. I preserved that stone with the intention of placing it in my own chantry of ancestors, intertwined with the intimate relationship I had just experienced with the universe."[3]

An institution addressing local memory while also exploring intimate connections with the universe – could this be a Brazilian response in order to re-imagining the museological institution? Indeed, this experience of having a museum created through volunteerism, born from necessity and far from any political or public order, could even be considered a local tradition, particularly in the northeastern part of the country. In small communities, it is not uncommon to find museums dedicated to various subjects, simply because someone or a group recognized the importance of doing so.

One exemplary case is Museu de Canudos, the site of a civil war in Brazil between 1896 and 1897. Around 25,000 people died, with the majority coming from the Canudos community in Bahia, who came into conflict with the Brazilian Republic's army. The civil war was fueled by religious messianism, the interests of powerful farmers, and widespread poverty. The village of Canudos (in Bahia) was submerged in water when the Brazilian dictatorship decided to create a reservoir, effectively erasing a significant piece of history. It was in 1971 when merchant Manoel Alves took matters into his own hands. He was so impressed by the history of the Canudos War that he began searching for and preserving everything related to the episode. His collection includes contemporary items from the Canudos War, such as old sewing machines, clothes irons, keys, and a trunk. Additionally, it features

cartridges and bullets, rifles and revolvers, machetes, and sheaths that may have been used during the war. It is no surprise that all of this was accomplished without any institutional support. Everything displayed in a small chapel built by Manoel Alves.

If Museu do Mato emerged from the experiences promoted by MAM–BA, it is also part of the Northeastern narrative concerning the reasons why a cultural institution needs to take shape in the name of cultural and political paradigm change. Consequently, as Museu do Mato continually emphasizes, art and an artistic environment can take various forms, as can collections and exhibitions. As a result, a new museum experience can be offered – one without borders or walls, where the cultural value is expressed and determined by its own communities.

Marcelo Rezende

Marcelo Rezende is a researcher, critic, and exhibition maker. He serves as the co-director of the Archive der Avantgarden – Staatliche Kunstsammlungen Dresden (2017–22), the director of the Museum of Modern Art of Bahia (2012–5), the artistic director of the 3rd Bahia Biennial (2014), and was a member of the curatorial group (as an editor) for the 28th São Paulo Biennial (2008). Among his curatorial projects, Rezende developed the exhibitions The State of the World – The Museum of the South Atlantic (Galerias Municipais – Pavilhão Branco, Lisbon, 2022); Is This Tomorrow? (Zentrum für Baukultur Sachsen – ZfBK, Dresden, 2018); More Courage (within the framework of "Exercises in Freedom – Polish Conceptual Art 1968–1981," Kupferstich-Kabinetts, Dresden, 2018); The Social Space (Kinderbiennale, Dresden, 2018); Kaffee aus Helvecia (Johann Jacobs Museum, Zurich, 2017) ; and the essay series Reprise and Repetition, Methodologies of Teaching and Learning, Conditions of Living and Working, Following the Instructions (Archiv der Avantgarden, Dresden, 2017–8). He is associate curator at Museu do Mato.

Marcelo Rezende (São Paulo / Berlin) presents an initiative born after the collapse of many cultural institutions in Brazil in 2015, when the employees of the Museum of Modern Art of Bahia (MAM–BA) in the northeast of the country decided to informally continue their practice in the countryside, at Museu do Mato (translated in English as "the Museum of the Bush"). Museu do Mato, for which Rezende is an associate curator, was ignited out of the need to reinvent itself through oral history, material culture, and the participation of people, far away from the white cube, as a counter proposal to what a cultural institution can also be.

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a creative laboratory at the University of Évora (Portugal), for experimentation, prototyping and transdisciplinary research in the intersection of art, science, design and technology, that opened in June 2020. _ARTERIA_LAB develops educational and training activities in different levels and for different publics, such as higher education, advanced training, schools, creative industries, entrepreneurs and other groups. _ARTERIA_LAB is part of theTransform Places of Learning community within the New European Bauhaus strategy.

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Marianna Maruyama

THE CULTURAL HUBS WE NEED ARE ALREADY THERE, IF ONLY WE COULD RECOGNIZE THEM AS SUCH

TerminiTV: Stories from Places of Transit is an independent online channel born in 2015 around Rome's Termini Station. This medium has no sponsors, no hired employees, and no official funding. The stories it broadcasts attend to the spirit of places of transit as experienced through migration, memory, and music. Its videos are regularly posted on YouTube and social media, and it has a following that many cultural institutions of a similar scale would envy. The interviews, performative demonstrations, and artistic projects featured are usually situated in Termini Station, but in principle TerminiTV is active around the world, in countries such as Armenia, Egypt, and Bosnia.

To this day, TerminiTV operates solely through the voluntary efforts of Francesco Conte, who also goes by the moniker *Atopos* (no place / no territory), and a handful of close collaborators including Maaty Elsandoubi, Silvia Anti, Alice Santori, Morteza Hosseini, and Chiara Feliciani. Back in 2015, Conte – a journalist himself –noticed that no Italian media outlets were willing to report on the condition of the Termini Station, which started changing right after the Italian government approved the privatization of 40% of Italy's state-owned rail company Ferrovio dello Stato.[1] This change was even more noticeable later that year, when the Paris attacks took place, prompting the Italian government to rapidly militarize train stations in the name of increased security. Both the

privatization and the high security measures contributed to changing notions of public space and thus prompted Conte to raise awareness of those changes among the civil society. Since he was in-between-jobs at the time, Conte made use of his background, free time, and artistic interest in the topic of transience, and decided to direct an independent media station, building up a team of collaborators from the ground up.

In addition to the spontaneous and planned interviews conducted with people who live in or frequent the station, there are occasional creative interventions in and around it including musical performances and artistic processions. Every Sunday evening, the association Mama Termini, made up of a small group of regular volunteers, cooks and distributes meals to the otherwise forgotten and invisible people of Termini: the unhoused. All of the labor, food provision, distribution, and cleanup is voluntary and unpaid, with contributions coming out of the pockets of participating individuals. Of the many artistic projects that claim to have positively contributed to the discourse on migration, urban precarity, human rights, and financial inequality, and which proudly speak of eroding borders and reducing notions of otherness, in this rare example, the people who are being talked about are not only getting help and visibility but are at the heart of the activity. But how sustainable is a project like this – alternatively labeled as a socially engaged art practice or a venture in documentary filmmaking – despite the fact that it has been running for several years?

Before elaborating on this question, let us consider how other people approach Termini, not only as a train station but as a place for art and culture: The itinerant artist Melina Riccio installs impromptu works all over the city of Rome, but especially in places of transit such as bus stops, subway entrances, train stations, and parking lots, sometimes in commercial and semi-private spaces in Italy's capital. Unlike celebrated street artists like Banksy, few people know this relevant and impactful artist, much less see her as an artist in the first place. Her most recognizable works are hand-painted or drawn on various surfaces which she claims for her artmaking, and they read like prayers or secret

devotions to the city, its people, and nature. With white paint, red wine or other found "inks," she writes enigmatic messages in large strokes on a variety of surfaces, including tree stumps and neglected signboards. When you find an artwork by Melina Riccio is to feel as though you have encountered one of Rome's secret cosmologies. She has the reputation of a mythical artist one never expects to meet in real life, an artist who completes her works under the cover of night, appearing everywhere and nowhere at once.

Some call her crazy, but as a friend of mine said, "you are crazy if you don't know how to do anything."

Francesco Conte has interviewed and filmed several artists and musicians for TerminiTV over the years, and has had the chance to talk with Riccio on a few precious occasions. "For years, I've seen your writing all over Rome, and I've always asked myself how it would be to meet you in person," Conte says during a short video interview at the station. Riccio sings a song from the heart and muses, "We have to take care of mother nature." She is then interrupted by a friend of Conte: "I knew her when I was in Genoa working in construction. They called her 'Mother Nature'." Other people consider her *un'imbrattrice*, Conte explains during the interview, ie. someone who merely smudges paint around, and there are even Facebook groups in which they ask her to clean the city 'with her tongue.' Some call her crazy, but as a friend of mine said, "you are crazy if you don't know how to do anything."

Unofficially, Termini houses many artists, but not in the usual manner of art spaces. No one is invited to perform, exhibit, or do a residency. There's nothing official or institutional in the way cultural support unfolds rather the opposite: Among other measures aimed at 'cleaning up' the station under Termini's private ownership, it has become customary to spray water on the ground where unhoused artists like Melina Riccio and others rest their heads, so that they will be forced to move elsewhere.

On February 19, 2022, Conte and his collaborators organized an event with live music, in order to protest against the aggression towards the unhoused people living in front of the station. The independent political initiatives Casetta Rossa, Nonna Roma, and Akkittate immediately joined the initiative, which was accompanied by an online petition demanding that the Grandi Stazioni company stops throwing water to drive out the homeless, while Conte urgently addressed the crowd in front of the station:

> "Everyone can pass through; volunteers can give food. It's a place where we can be together, and we won't let it become empty. [For a place to be] empty means having no dignity. We want a community where we care about each other. [...] Let this be the start of something, not just an event. We wish there were music here every day, to enjoy this space, because it's not just thieves, drug dealers, they're humans here. If you talk with them, they won't hurt you or themselves."

What if, instead of Termini Station turning into a commercial space, it could be recognized as Rome's biggest and most relevant cultural space? A dominant rhetoric around the social impact of art emphasizes the importance of dynamic hubs in urban environments, so that people can meet, exchange ideas, perform, learn, appreciate art and music, and enrich their lives; however, this rhetoric excludes the importance of the unhoused as cultural contributors. What if these hubs didn't need to be newly constructed and weren't under the guidance of advisory boards comprising government officials, administrators, and cultural workers (at best), or commercial developers and corrupt organizations (at worst)? Consider the possibility that we might not have to build new places. Instead of following a capitalist logic that extracts the most profit out of public and private spaces alike, and seeks out lower rents in less 'desirable' neighborhoods to reconstruct, might we notice that many of these spaces might already be right before our eyes, in the

heart of the city? We tend to ignore them, much less question how to support them. Instead of passing by as quickly as possible, stopping only to grab a coffee or buy something, we could pause for a moment like Conte and his crew to converse with and learn from the temporary artist residents and other people inhabiting such spaces. The cultural hubs we need are already there – if only we could recognize them as such.

Transit hubs in the heart of our cities are fertile grounds that need to be protected as public, cultural spaces.

Transit hubs in the heart of our cities are fertile grounds that need to be protected as public, cultural spaces. Then why are the people who spend time there (whether they are unhoused or housed) often tired, in unsafe conditions, hungry, lacking medical and mental healthcare, devoid of agency, sometimes without legal papers, and therefore in ultra precarious situations? To assess "sustainability" in this scenario means to adopt the most literal sense of the word. Rather than taking a specific political or environmental perspective, it means simply asking how and if something – or someone – can continue.

Many important art spaces and communities begin in neighborhoods outside the city center, a development that has historically contributed to gentrification. In Rome, for example, the 'bohemian' Pigneto neighborhood has long undergone this process. Tor Pignattara and Colle Prenestino are on the way, while Trullo is perhaps not far off. Look at the Museum of Other and Elsewhere (MAAM) in Rome's Eastern suburbs.[2] Museo dell'Alto e dell'Altrove di Metropoliz is a project that tries to protect the unofficially-housed through the creation of an art space, seeking cultural legitimization and validation in various and somewhat predictable ways. Speaking of MAAM's aims, Giorgio de Finis, anthropologist, curator of exhibitions, and former director of Rome's well-

known MACRO museum, has said that "[...] [w]e try to make ourselves known. Last year, we participated in the Venice Biennale, and we are currently collecting all the necessary material to present MAAM's candidacy for UNESCO protection by the end of February this year."[3]

The MAAM project offers a model of an art-living space on the outskirts of the city, one that seeks cultural legitimization as a way of protecting the inhabitants who have occupied the abandoned premises. In the case of MAAM, sustainability is partly reliant on external validation from the art world and heritage institutions like UNESCO, alongside other factors such as legislation and community support. When it comes to a project like TerminiTV, sustainability is dependent on some of the same factors such as legislation and public support, but additionally, its continuation relies on the personal motivation of its founder and the protection of public spaces.

For Conte, who has a background in journalism, artmaking was a way to circumvent the prohibitive restrictions that are bound to his profession. Working independently and outside established channels with obvious spatial manifestations (i.e., art or media institutions housed in devoted buildings; or biennials and art markets that always take place in the same cities – Venice, London, Miami, New York, etc.), as he does, means one might never gain significant visibility and support, and for the purpose of this exploration of the relationship between TerminiTV and sustainability, might struggle to continue without further support.

The question of financial support to practices of sustainability, while not the main argument here, broadly connects the problematic way in which Termini Station is increasingly becoming a commercial space, as is the case with many places of transit worldwide:

> "More than a quarter of the 1 million weekly visitors to London's St. Pancras station come to eat, drink and shop rather

> than take a train, while Leipzig's main station is also the city's largest shopping center. [...] 'Destination' stations with a large retail footprint will need to create and maintain a welcoming and safe environment with an exciting and dynamic retail mix" (33).

Whether it's in Utrecht's Hoog Catharijne station mall or in Tokyo Metro's countless underground shops, people who choose to travel with public transport are forced to first pass through hundreds of square meters of shopping malls before reaching the platform.

Current developments have made it even more difficult for Conte to continue. The new private security team of the shopping mall the Termini is quickly becoming won't allow volunteers to offer meals to the unhoused, even though Conte and his crew do it anyway. Contradictorily, railway stations are promoted as shining examples when it comes to the potential to create mixed used spaces that are environmentally, economically, and socially sustainable. Consider the definition given in the executive summary presented by thinktank Arup titled "Future of Stations" where the prospective role of stations is described as being full of blurred boundaries "between public and private, physical and digital, the building and the city – and where stations are an enabler for sustainability, well-being and opportunity."[4] For all their potential, these models are still limiting, as they disregard the presence of vulnerable people such as those who live in the station and others who do not participate in the economic activities of the station. Again, from Arup's vision:

> "The future station is the heart of its district, with arteries extending out into the surrounding neighbourhood. [...] The future station succeeds because of integration, investment and partnership. The city, transport operators, station owners, developers and local communities work together to design, assemble and evolve a reciprocal relationship of uses

and functions. This benefits the environment, the economy and local people."

Without a singular use or a stable demographic, much less a narrow definition of "local people," Termini Station means many different things to many different people and comprises an ever-evolving population. Often it is the first place people encounter when they enter the city and the last thing they see before leaving it. It is also a stopping point for many who never make it further into the city, or who return to it partially defeated. Some might end up setting up makeshift accommodation under motorway tunnels, or on the sidewalks directly in front of the station. It is a place people come 'home' to when there is nowhere else to go. For those who have reached a personal terminus in their lives, it is considered a safe space. Unhoused people live in and around Termini Station or spend a good deal of time there for various reasons, which entail a combination of political, social, personal, and economic circumstances – the exact same reasons that enable others to find a comfortable home. TerminiTV investigates these people's stories one by one, sharing them with audiences who do not dare to ask for themselves.

Termini Station is a metaphor – a station in life everyone passes through, and where human experiences coexist in their full range: joy, pain, injustice, tenderness, cruelty, misery, humor, and beauty. Witnessing life in the station or living under its wings doesn't foster a romantic sensibility but a brutally realistic one. TerminiTV features individual stories of people living in and around Termini Station, as well as the stories and perspectives of people passing through for the first or only time. The numerous interviews effectively amplify marginalized voices, bring attention to the most vulnerable and fragile members of society, and highlight the rapidly shifting notion of public space.

Conte's message that we are all part of a larger story, even if we refuse to see or acknowledge it, is reiterated throughout the hundreds of videos he has produced and broadcast. Meanwhile, his assertion that the

railway station is also a town square is a simple but powerful reminder that we still need to make use of forums in public spaces. But again, can such a compassionate and socially engaged practice, artistic or otherwise, operate under an agenda that is the foundation of current societal values underpinned by capitalist logic and privatization? As a project, TerminiTV is driven by personal devotion rather than external validation or financial gain. People in positions of power, those who can participate in democratic elections, and people with access to reports and information about their local public spaces (which likely includes anyone reading this), need to recognize what resources are already in place and what is being lost when commercial interests, such as the ones held by the multinational group Grandi Stazioni, come into play.

The question of how a project like TerminiTV can continue remains open. Operating at the intersection of artistic practice, independent journalism, and documentary filmmaking, it encompasses a wide perspective on what culture is and in which spaces culture can flourish. Sustainability in this context presupposes similar societal values, where the governance of public spaces would encourage and support various notions of culture, different kinds of artists and people, and life in general. It would mean making a commitment to nurturing compassionate practices or, at the very least, to stop antagonizing them.

Marianna Maruyama

Marianna Maruyama is an artist and writer situated in The Hague. She works with performance, installation, and writing, and is interested in translation, as well as cultural constructs of identity, nature, and heritage. She is deeply interested in Rome and its insect life. She has led and contributed to many research projects and collaborations, often concentrated in the Netherlands, Italy, and Lithuania. Her work has been performed and exhibited in the Stedelijk Museum Amsterdam (NL), at documenta 14 in Kassel (DE), at Manifesta 11 in Zurich (CH), in the Centraal Museum in Utrecht (NL), at the IMPAKT Festival in Utrecht (NL), and in CAC Vilnius (LT). Selected publications include: *Performing Security* (Het Vijfde Seizoen [The Fifth Season], 2019); "Translation as Method" (special issue of *Kunstlicht*, Vol. 37, no. 3/4, 2016); *Farocki's Living Room* (Harun Farocki Institut, 2018). Residencies include: Nida Art Colony (LT), The Fifth Season (NL), and The Royal Netherlands Institute Rome (IT).

Notes

1. James Politi, “Italy Plans Part-privatization of Railway Group Ferrovie dello Stato,” *Financial Times*, November 23, 2015, https://www.ft.com/content/0dd11b26-91f8-11e5-94e6-c5413829caa5. Accessed April 19, 2023.

2. “Located in a former *salumificio*, where animals were slaughtered and turned into salami and other cured meats, MAAM is not the first industrial site in Rome that has been transformed by art. The MACRO Testaccio Art Museum was once a sprawling slaughterhouse while San Lorenzo’s Pastificio Cerere went from producing pasta to housing artists’ studios.” Ema Law, “Inside MAAM: Rome’s Illegal Museum,” *Culture Trips*, March 26, 2015. https://theculturetrip.com/europe/italy/articles/inside-maam-romes-illegal-museum, accessed April 19, 2023.

3. Jasper Storgaard Jensen, “Beauty as a Bulwark: Rome’s Inhabited Museum, MAAM,” *Upmagazine*, https://upmag.com/beauty-as-a-bulwark-romes-inhabited-museum-maam, accessed April 23, 2023.

4. *Future of Stations* (Arup 2020), 7.

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Stavros Stavrides

THE POTENTIALITIES OF SPACE COMMONING THE CAPACITY TO ACT AND THINK THROUGH SPACE

Concrete social realities have their spaces. They unfold in and through space. It is by interacting with spatial attributes and char-acteristics that the experience of individuals and groups unfolds. If every society re-produces itself by reproducing the habits and structural relations of its members, then the regulating of shared experiences is among the most powerful means to pursue this goal. Spatial arrangements, however, are more than containers of social life and shared experiences. Spatial arrangements interact with social experiences both by giving them con-crete context and by supporting representations of those experiences, which actu-ally make them sharable.

By being an active co-producer of social life and of the experiences that characterize it, space becomes a powerful means to control the distri-bution of the sensible. Let us remem-ber Jacques Rancière's definition: 'I call the distribution of the sensible the system of self-evident facts of sense perception that simultaneously discloses the existence of some-thing in common and the delimitations that define the respective parts and posi-tions within it.'[1] This process actually channels sense percep-tion to socially imposed patterns that are connected with meaning-ful representations of the social world. The perception of spatial forms and

characteristics is part of this kind of social order-ing. The normalization process, which lies at the foundations of social ordering, tries to ensure that future experiences will be shaped according to deeply embedded 'dispositions', a term Bourdieu uses to describe the results of socially inculcated tacit knowledge.[2]

However, what makes space a means to control both the shared experiences and their representations, gives space the power to shape possible experiences. A way of exploring this power is by thinking-in-images.[3] In this case, the power to con-struct representations of social life through spatial qualities is used to project elements of possible social worlds through thought-images of possible spaces of social life. We know, of course, that the history of utopias is a history of utopian sites, utopian worlds, utopian cities and utopian spaces, in many cases envisaged, depicted or narrated in the greatest of detail. What distinguishes thinking-in-images from this history of utopian spatial projections is the fact that thought-images can be hybrid combinations of thoughts about a possible future and of spa-tial relations related to this future (conceived diagrammatically rather than in full imagistic detail). The term, which originated in the writing of the Frankfurt School theorists (Benjamin, Adorno, Bloch, and Kracauer), 'self-consciously exposes the inescapable contamination of the theoretical by the figurative'.[4] Thought-images, thus, do not offer (or seek to construct) depic-tions of a possible future but rather shape arguments about the future developed through the processing of images. Here lies the emancipatory potential of this process: A possible emancipatory future is connected to both the concreteness of available shared experiences and to their shared representations, as well as to that abstract generalizing reasoning that learns from such expe-riences and representations (and does not use them merely as examples or illustrations).

If emancipation has to do with the envisioning and testing of specific forms of social organization, possible spaces (under-stood as imagined arrangements or as specific possible sites) may become the means of both envisioning and testing those forms. Space, concrete and relational, abstract and specific is truly con-nected to a crucial human capacity: to understand experience and imagine the world through arrange-

ments of objects and sub-jects. Through space and spatial attributes (for instance, distance) humans make their experiences meaningful but they also long to reach beyond what they face as reality.

A comparison with the capacity of language may be instructive. This capacity is considered to be innate: Humans may produce language as part of their species-specific armature for survival.[5] Language, thus, may take different forms in different historical periods but also different levels of this capacity are being reached by different individuals in different language com-munities. In all cases, however, language is an area of potentiality. To use Paolo Virno's suggestion, linguistic potentiality is never exhausted in the specific utterance or 'speech act' that is actual-ized in different contingencies. Potential becomes the measure of what actually exists (in the case of language of what is uttered) but it is also the very precondition of going beyond it.[6]

Potential becomes the measure of what actually exists

What seems to be common to P. Virno and Giorgio Agamben is an effort to rescue human capacities from their direct exploitation by current capitalism, which they consider not merely as a distinct production system but also as a form of government based on biopolitics. They both focus on language as the most important human capacity, which connects and even directs all the other capacities. And it is language, according to both, that is completely instrumentalized in contemporary work relations and production relations as a generic ability that all humans can employ. Actually, it is language, instrumentalized in the form of an all- pervasive communicability, which subordinates human communication to productive work (through information and tele-communication technologies) and to the shaping of con-sumption habits (especially through the mass media as well as the social media). Thus, according to Agamben,

> [I]n the society of the spectacle, it is this very communica-tivity [the communicative essence of human beings], this generic essence itself (that is language as Gattungswesen), that is being separated in an autonomous sphere. What pre-vents communication is communicability itself.[7]

For Agamben, to reclaim human capacities from direct capitalist exploitation, to restore communication as the ground of human community means to restore the potentiality inherent to those capacities. Drawing heavily from Aristotle's problematiza-tion of potentiality (dynamis), Agamben suggests that potentiality is not and should not be reduced to its actualizations. For the 'coming community'[8] to be different from existing forms of social organization, which are based on 'belonging' and on identity cate-gorizations and hierarchies, we need to restore potentiality as the basis of the common. 'We need to secure a pure potentiality that does not pass over into actuality.'[9] 'We need to think man ... as a being of pure potentiality (potenza) that no identity and no work could exhaust.'[10]

Pure potentiality becomes the power of means, the power of mediality, once it is released from its necessary connection to specific social ends, or, more specifically, once it is released from actuality as potentiality's necessary outcome. Politics, thus, becomes for Agamben 'the sphere of pure means',[11] 'the sphere of a pure mediality without end intended as the field of human action and of human thought'.[12]

It is in such a prospect that potentiality will become the common denominator of shared life in a 'coming community'. Singularities will be shaped in 'forms-of-life', in ways of living in which 'mediality' (form considered as means without end) is to become the only distinguishing factor.

> What is at stake then, is a life in which the single ways, acts and processes of living are never simply facts [therefore imprints for governance and rule making] but always and above all possibilities of life, always and above all potenti-ality (potenza).[13]

The capacity to produce spaces and to think through spaces is indeed

a human capacity which, as language, is never reducible to concrete social realities. This capacity corresponds to a poten-tiality that transcends any actual social reality. Virno believes that what he names as 'potentials' 'attest to human beings' poverty of instinct, undefined nature, and characteristic constant disorien-tation'.[14] Stressing the importance of human disorientation as the condition of human life he insists: 'Potential is intimately connected to disorientation',[15] which results from the 'lack of a pre-given environment in which we can take an innately secure place once and for all time'.[16] Following a different reasoning, Agamben comes to a conclusion that can be considered as similar. For him, man 'appears as the living being that has no work, that is, the living being that has no specific nature and vocation'.[17]

Potential is intimately connected to disorientation

However, the capacity to think and act by employing spa-tial attributes and spatial denominators (such as, for example dis-tance, height, and so on) cannot be rescued from its instrumental-ization in capitalist society the way Agamben seems to suggest in referring to language and life (life as form). Pure potentiality in terms of space will mean an absolute emphasis on the mediality of space completely cut off from any of its concretizations in lived human environments. Reduced to a means without end, space will be closer to the abstract space of capitalist production, which is so severely condemned as alienating by H. Lefebvre.[18]

True, we can compare this abstract 'spaceness' of space to the pure communicability that destroys communication, which Agamben links to the conditions of capitalist exploitation of human capacities. And we may assume that Agamben's 'sphere of pure means' is not a sphere separated from the rest of social life (the way communicability is in capitalism, resulting in the empty-ing of its human potentiality) but indeed the centre of a coming community life.

However, space as capacity is developed through expe-riences of

actual spatial arrangements. The power to think beyond those actual arrangements and their material existence is developed from within those experiences. Thus, we may retain the effort to keep open the potentialities related to this capacity only if we continuously open possibilities to experience different actual spaces. The actualization of spatial potentialities further opens the field of potentialization.

Spaces, concrete lived spaces, are works (the result of labour), but also the means to shape possible future worlds. If we connect this perspective with Lefebvre's idea that the city is the collective 'oeuvre' of its habitants,[19] then the potentialization of space is always the result of commoning, of sharing aspira-tions but also of working together, of working in common. Lived spaces are shaped through human interactions that develop shared worlds. To potentialize those shared worlds, which means to challenge their meaning and their power to present the distribution of the sensible as an indisputable order of life, people have to activate the potentialities of commoning. And this essentially amounts to the liberation of commoning from capitalist command.

Agamben thinks that in the feast 'what is done—which in itself is not unlike one does every day—becomes undone, is rendered inoperative liberated and suspended from its "econ-omy"',[20] Similarly, dance is the 'liberation of the body from its utilitarian movements' and the poem is rendering language inoperative, 'in deactivating its communicative and informa-tive function in order to open it to a new possible use'.[21] In all those cases, it seems, potentiality is really experienced as the expansion of the field of the possible because there exist human movements that are not dance and because there is a variety of human discourses (human interactions through language) that are not poetic. 'Inoperativity' in this context defines a describ-able externality, although the boundaries between the poetic and the non-poetic (as well as those between dance and everyday gestures) are socially marked. The potentialization of everyday gestures, everyday language or everyday acts of survival does not happen, however, because we become able to render them inoperative but, rather, because the externality of dance, poetry, and feast, respectively, is only relative in terms of history: It is by contaminating everyday normality that art or collective joy may transform it.

Potentialization is a dynamic, contingent process that transforms habits and not the restoration of an unpolluted, ontologically different beyond.

Possible Spaces

Thus, to think about space as potentiality is to connect experi-ences of space to possibilities of expanding them and transcend-ing them. To explore the potentialities of space is to explore the potentialities of spatial relations and the ways those relations may happen. Materiality is not merely an aspect of the actualization of spatial potentialities in a specific context but an essential constit-uent of the potentiality of space.

Space becomes potential when it is performed

Space becomes potential when it is performed. And perfor-mance is not only a process of repetition, of normalization based on spatially acquired dispositions. Performing space, performing through space, is always open to discovering space through per-formance, much like a dancer discovers possible movements by dancing and an actor possible gestures by acting or by rehearsing. By performing space we may transform actually existing spaces. Performing space actually means performing social relations, it means experiencing them as concrete unfolding realities, rather than as abstract definitions of social identities. And this is a way to live potentiality by creating it.

Maybe 'what is at issue in Agamben's thinking of potenti-ality is simply and intensely creation – creation in its most radical form, a form that, to truly create, must make the complete of the dictated incomplete, must grasp decreation'.[22] Creation, however, may become the substratum of a multiple process of displace-ments and experiments that unfold in a myriad of ways in every-day practices as well as in moments of rupture. Creation, thus, is both mundane and heroic, as is the process of poten-

tializing space. Rendering space inoperative is no way of discovering possi-ble spaces. Destroying the instrumentalization of space imposed by capitalist governance may possibly become the motor of the potentialization of space. But this is something that is necessarily exposed to the messy contradictions of lived reality.

One can even go further in challenging the emancipating promise of pure potentiality: Potentiality should never be reduced to the actual only because the actual always feeds potentiality. To go beyond what exists we need to use the experiences and thoughts that are born in what exists and struggle to transcend it.

Spatial capacity, the faculty to perceive through spatial attributes and to think through spatial attributes, can be said to be part of the ability of humans to create their own history, to be members of societies unfolding in history. This capacity shapes specific spaces but also may support the projection into future pos-sible spaces of experiences that unfold in the present. In Virno's theory the process through which potentials shape the present is not equated to actualization. For him potential is pre-historical and non-chronological.[23] It 'is the unrealized past against which the living measures itself while it lives'.[24] Potential, thus, cannot be connected to a certain moment in the past but it can be evoked by memory as that which measures the present. Potential always remains 'unrealized' but for this reason we can say that it gives meaning and attributes value to actual experiences.

It is interesting to observe how Virno treats Benjamin's approach to the past. Benjamin's theory on history is based on the idea that historical time is full of discontinuities and ruptures and, therefore, a narrative reconstruction of the past is only illusion-ary and mythologizing,[25] Moreover, such a narrative approach is essentially part of the mythology of continuous progress, which, transposed to politics, legitimizes a social-democratic view of social change as gradual and linear.[26] Ruptures indicate, for Benjamin, moments that reveal potentialities. Unrealized potenti-alities in the past can provide us with a knowledge that is crucial for the present: How to pursue a different future, an emancipa-tory future, by taking advantage of potentialities that were not followed in the past. By trying to win where others have lost.[27]

This approach to potentiality, to the potential, according to Virno, needs to be supplemented by an interpretation of the present's relation to potential. It is because the 'present moment itself entails the past-in-general – potential – as one of its intrin-sic component',[28] that the present can be connected to a spe-cific past and thus become meaningful in the prospect of social change. Potential makes the historical past a dynamic challenge for the future. Potential keeps the past as an unresolved pen-dency in the present.

There is something very useful here for a possible theory of the potentialities of space (or for space as part of the poten-tial): If past and present experiences, shared (and thus social-ized) through representations, actually provide people with the means to construct possible visions of a different future, then it is important to see the past not as a finished and fully describable reality but as a propelling force for the discovery of potentialities in the present. Re-activating the past, thus, might mean using, among other ways, images of the past, spatial configurations of past experiences, in order to discover in them potential spaces and potential spatialities. In the process of printing the images of the past with the powerful developing solutions of the present (an image that allures to a technology of image printing made obso-lete by contemporary xerography), spatial characteristics acquire new meanings, appear in a new light, and are being transformed or possibly distorted (but, of course, an initial 'authentic' form of space is just as imaginary as any of its projections). To put it in dif-ferent words: To see spaces of the past as opportunities to rethink what may change or what should change, necessarily entails the capacity to think through space, to construct possible spatialities.

Considering space then, as a capacity to experience and to think of different forms of social organization, links space to the project of social emancipation. This does not amount to reiterating that new societies need new spaces. Emancipated societies, societ-ies in which human emancipation unfolds, produce and need new spatialities, new ways, that is, to understand and employ space as a crucial factor of shaping human relations. Spatial potentialities support creative explorations of possible human relations.

Space and Prefigurative Politics

By focusing on space as potentiality and by acknowledging the capac-ity to think and act through space as a crucial human capac-ity we can reformulate the problem of prefiguration and prefigu-rative politics. The simple and historically most enduring way to conceive of prefigurative politics is as those practices in which means reflect (mirror, look like) the ends. In prefigurative pol-itics, visions of a different society are supposed to shape strug-gles to establish such a society according to the same values that support these visions.[29] There is of course an important problem that makes the comparison between means and ends highly pre-carious. We experience acts as they unfold in time. And we can connect them to scopes either judging by ourselves or by taking into account words or other forms of expression that are used by the subjects of those acts to explain what they aim at. There is, howev-er, an unbridgeable gap between words and deeds, scopes and acts, discourses and practices. Actually, what we try to com-pare cannot really be compared.

It is because power relations take different forms
that we can distinguish between
different forms of relations between people

We can observe and judge acts (including the performance status of enunciations) but scopes we have to infer. And words that declare scopes merely do that: declare. Shouldn't we then say that acts reveal (according of course to an interpretative stance) scopes rather than pre-figure them? Shouldn't we realize that acts (including enunciating acts) may indeed be considered as means to accomplish something but that ends can only be inferred? And, surely, results of actions do not necessarily establish (let alone 'prove') the scopes of those actions.

J. Holloway, in his subtle definition of prefigurative strug-gles, suggests an interesting way out of this conceptual impasse. A 'consciously

prefigurative' struggle 'aims, in its form, not to reproduce the structures and practices of that which is struggled against, but rather to create the sort of social relations which are desired'.[30] By talking about the 'form' of struggle, Holloway may try to show that means can be considered as forms rather than as concrete realities, the way the realities of acts are. Focusing on the formal aspect of acts may establish a common ground between acts and scopes. What need to be compared are, thus, not acts and scopes but the forms of acts and the form of scopes. Values in both acts and scopes can, therefore, be connected to their forms through which they are embedded in social relations. And what seems to differentiate those forms is power. It is because power relations take different forms that we can distinguish between different forms of relations between people. A certain society's members enter into differentiated social relations because of an overall arrangement of power distribution that characterizes this specific society.

Direct democracy and horizontality are forms of rela-tions that construct modes of social organization based on the values of equality. Specific ways of distributing and controlling power are developed in the spatio-historical context of groups or societies that establish such relations. And, of course, those ways are being developed in time: Forms characterize relations but in a way that is open to the historicity of struggles – forms are open to transformation. Prefiguration is actually being per-formed and prefigurative practices do not prefigure a future condition but actually prefigure a future process by unfolding as a process.

Commenting on the prefigurative politics of alter-global-ization movement, M. Maeckelbergh seems to suggest exactly this. Namely, that this movement was not creating 'a prefiguration of an ideal society or type of community or abstract political ide-ology ... [but] ... a prefiguration of a process, a prefiguration of a horizontal decentralized democracy, which is at once a goal and current practice of the movement'.[31]

Returning to space as capacity: Spaces can be pre-figura-tive because they can show possible arrangements of social rela-tions by way of analogy: Spaces do not simply illustrate or repre-sent social relations that may inhabit them, spaces contribute in the shaping of those social

relations. It is because space is both a medium (analogically able to show possible new ways on inhabit-ing) and also part of the projected future, that space can prefigure and materialize, at the same time, a different social condition.

This gives the shared capacity to use space the power to contribute to prefigurative politics by destroying the considered as indisputable polarity between means and ends. In actual spaces. people can experience the future and the means to reach it. Space, when it becomes enmeshed in prefigurative politics, is both expe-rienced and potential, an actual materiality of arrangements and a dynamic construction of possible human relations that unfold in the present. Space as potential is more like a testing ground for the future: through real-time experiments parts of the future are brought to the present.

Space acquires its relational power, its power therefore to become a medium but also an aspect of social relations, through the shaping of its form: Space-as-form is connected in three ways in social life. Thus, space-as-form connects to social organiza-tion (form-as-organization), to the expression of social values and meaning (form-as-expression), and to the processes of labour and technology (form-as-materializa-tion).[32]

It is because space is shaped as form through social prac-tices that space may be potentialized in prefigurative politics. Space is part of social life and not a way to establish a pure exter-nality to life as it unfolds in a certain society. This is why space may be experienced and thought as both an external and an inter-nal reality when it is part of prefigurative politics. 'Pre-' does not exactly describe its status in terms of time: (pre)figurative spaces unfold on multiple levels of temporality—they may connect actual and remembered experiences with aspirations and dreams. And this multivalence of practices may happen during the process in which space is actually produced in action.

An activist fighting for indigenous rights in Mexican Chiapas is actually juxtaposing different temporalities in spaces that are potentialized through collective actions of resistance:

A remembered space of community, a sought-for space for indige-nous

autonomy, and an experienced space of everyday struggle are co-present in territorio Zapatista (Zapatista territory). 'Alternative social rationalities'[33] emerge in Zapatista communities as new forms of social organization and government are being tried out. This is a process that sustains dissident ways of practicing poli-tics aimed at emancipatory changes, which are developed against dominant neoliberal policies of discrimination and 'expulsion'.[34] 'We might best characterize the Zapatista strategy, then, as the construction of another structure of relation between a newly produced collective subject and space – a new "territoriality..."'.[35] Zapatista territory, thus, does not exist outside the capitalist Mexican state and the global flows that shape it. Zapatista terri-tory emerges as an unfolding potentialization of dominant spatial relations in an effort to create expansive networks of commoning and self-governance. This is the meaning of Zapatista autonomy, which is clearly distinguished from the declared autonomy of whatever state.

Prefigurative power is a propelling force for spatial figura-tion, which happens in the re-configuration of space. In search for possible spaces and practices of emancipation, we need to potentialize existing spaces and to potentialize existing practices, which amounts to an inventive re-appropriation of the power of commoning.

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Stavros Stavrides

Stavros Stavrides (Athens), architect and activist, is Professor at the School of Architecture, National Technical University of Athens, Greece, where he teaches graduate courses on housing design (social housing included) and urban design, as well as a postgraduate course on the meaning of metropolitan experience. He is currently the head of NTUA Lab for the Architectural Design and Communication. Until recently he was director of the NTUA postgraduate Program Research in Architecture: Architectural Design – Space – Culture.

He has done extensive research fieldwork in Brazil, Uruguay, Argentina and Mexico focused on housing-as-commons and on urban struggles for self-management. Research topics include urban commons, urban struggles, the social experience of metropolitan space, housing, spatial theory, architectural design and planning.

Notes

1 Rancière 2006, p. 12. See also Rancière 2010, p. 36.

2 Bourdieu 1977 and Bourdieu 2000.

3 Stavrides 2016a, pp. 209–227.

4 Richter 2007, p. 25.

5 Virno 2009, pp. 98–99. 6

6 Virno 2015, pp. 23–26.

7 Agamben 2000, p. 84.

8 Agamben 1993.

9 Braun 2013, p. 174.

10 Agamben 2014, p. 69.

11 Agamben 2000, p. 60. 12 Ibid., p. 117.

13 Agamben 2014, p. 73.

14 Virno 2015, p. 87.

15 Ibid., p. 88.

16 Ibid, author's italics.

17 Agamben 2007, p. 2.

18 See Lefebvre's discussion on 'abstract space' in Lefebvre 1991, pp. 50–53.

19 Lefebvre 1996, pp. 173–174.

20 Agamben 2014, p. 69.

21 Ibid., p. 70.

22 Deladurantaye 2000, p. 22.

23 Virno 2015, p. 186–187. 24 Ibid., p. 120.

25 Benjamin 1992, p. 255.

26 Ibid., p. 252. 27 Ibid., p. 247.

28 Virno 2015, p. 144 note.

29 See Breines 1982, a work in which the term prefigurative politics was introduced, and Van de Sande 2017.

30 Holloway 2002, p. 153–154.

31 Quoted in Van de Sande 2013, p. 232. 32 Stavrides 2016, p. 82.

33 Porto-Gonçalves and Leff 2015, p. 86.

34 Sassen 2014.

35 Reyes 2015, p. 421.

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Lottozero Team, 2023, photographer Rachele Salvioli

Lottozero

Lottozero is a creative hub and a design studio, with a textile laboratory, a shared studio space/coworking and an exhibition area.

Lottozero's mission is to create a fertile environment for textile research and experimentation in design, fashion and art, and an international base for people operating with textiles.

We support the development of designers, artists, brands and institutions through residencies in our headquarters in Prato, one of the main textile districts of Europe. We initiate and facilitating the exchange and collaboration with the local textile companies. We offer a fully functioning in-house textile laboratories which allow for constant experimentation, creation and prototyping of new ideas. We provide personalized services to anyone operating in the world of textiles, textile art and fashion.

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Pavel BEDNÁŘ Lukáš DANKO

COWORKING SPACES AS A DRIVER OF THE POST-FORDIST CITY: A TOOL FOR BUILDING A CREATIVE ECOSYSTEM

Abstract. Collaborative places nurture creativity and efficiency of cultural and creative industries. Research in collaborative places revealed they are essential for networking and cooperation in the creative ecosystem. The results of studies focusing on competitiveness of coworking spaces and their effect on boosting entrepreneurship are rather vague. Furthermore, an awareness of how coworking spaces stimulate coworkers to engage in urban regeneration through local community initiatives is limited. Hence, this study seeks to provide an insight into coworking spaces from the organizational perspective devoted to entrepreneurship and competitiveness. Simultaneously, the paper aims to reveal synergies between creative communities and local development. The method of data gathering consists of semi-structured in-depth interviews with managers and entrepreneurs from selected countries of the EU applying the grounded theory for their analysis. The results suggest that coworking spaces indicate a boosting of the entrepreneurship of the creative class through collective projects. These activities tend to stimulate knowledge creation and open innovation in the creative ecosystem that benefit local development. Coworking spaces also represent a driving force to initiate and maintain a dialogue between the

creative ecosystem and local authorities for cultureled urban development.

Key words: coworking spaces, coworking, creative ecosystem, creative industries, post-Fordist city.

1. INTRODUCTION TO CREATIVE INDUSTRIES AND COLLABORATIVE PLACES

The notion of the cultural and creative industries (CCI) was firstly acknowledged by the Department of Culture, Media and Sport (DCMS, 1998) as a novelty concept based on individual creativity, skills, and talent. Furthermore, the CCI are considered a driver for job creation, mainly through the exploitation of intellectual capital (Florida, 2002). The development of digital media raised awareness of the CCI as they are linked with wider processes and sectors outside creative economy. Therefore, they occur in traditional sectors with the use of ICT, while many scholars (Chapain, 2010; Plum and Hassink, 2014; Chapain et al., 2014) believe that these links make the CCI more innovative than traditional industrial sectors. According to the EU (2010) the CCI and their innovativeness is associated with the creation, production, and distribution of creative products in non-creative sectors. Thus, innovativeness is also stimulated by utilisation of talent, creativity and unique ideas (Howkins, 2002). Concurrently, in the digital era, the CCI depend on the culture and arts as they are often integrated in the process of production (Jones et al., 2015). From the economic perspective this phenomenon is associated with the changes in the relationship between supply and demand among individuals and companies. Consequently, these processes contribute to the shift of public policies towards an advancement of creative economy. Further, the development of the creative economy is also associated with the processes of de-industrialisation and the expansion of the service sector. As De Propris (2013) mentioned, the concept of the CCI is essential for restructuring manufacturing activities mainly after negative events such as a financial crisis. Another aspect of emerging synergies between the CCI and the service sector leads to the process of output commercialization these industries generate (Martin-Rios and Parga-Dans, 2016). Furthermore,

the essential part of output commercialization is its' uniqueness and non-replicated nature (Jones et al., 2016). This eventually corresponds to the process of cultural and creative education with the involvement of users/customers in the process of creation. Involvement of various agents create a favourable environment for crossover innovation that comprises both internal and external features (Cooke, 2018). Moreover, favourable an innovative and entrepreneurial environment nurtures economic growth with preconditions corresponding to creativity and interaction in time and place (Copercini, 2016; Farina et al., 2018).

Collaborative places currently provide favourable conditions for the creative and cultural industries in certain areas. Coworking spaces are such a type of new working spaces that unite independent freelancers and micro-companies as they coexist at the same place. Furthermore, they offer prospects for developing the creative economy and serve as an effective tool for creating and nurturing favourable conditions for the CCI with the focus on non-standardized production. Regarding the favourable conditions, there is a great variety of activities that support collective learning and education (Katz et al., 2015). Mutual activities in collaborative places also rise public interest in active and passive participation in the creative economy on both the local and regional levels. Previously, studies were devoted primarily to conceptualising collaborative spaces with their taxonomy (Mariotti et al, 2017; Capdevila, 2017).

Furthermore, research activities were focused mainly on the characteristics of co-workers as knowledge workers in the entrepreneurial ecosystem (Brown, 2017; Bouncken and Reuschl, 2018). The fact of facing ongoing challenges of local development entails the need for empirical contributions regarding coworking spaces as microclusters. Moreover, coworking spaces denote the idea of third places with different socio-spatial characteristics that might invent new ways of collaboration (Kojo and Nenonen, 2017). However, Mariotti et al. (2017) argued that the physical proximity does not necessarily lead to networking and collaboration. Thus, coworking spaces and other collaborative places often depend on competent managers and facilitators that contribute to the creative ecosystem.

In addition, managers might develop synergic effects that stimulate

new ways of cooperation within the creative class that represent trust-based community (Fuzi, 2015). Thus, the CCI and coworking spaces could enable open innovation approaches that bring various actors to collaborate on mutual projects in the process of production. Nonetheless, a combination of actors changes a view on working and leisure. As Suire (2018) mentioned, this leads to an interplay of time, place and social settings in knowledge work. This might underline the need for a shift in governance not only from practitioners and managers but from policy makers and local authorities alike.

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Coworking spaces combine the CCI with places that have cultural and social settings that develop a “local buzz” that is essential for non-standardised production in terms of styles and trends (DeFillippi, 2015). Nevertheless, a local buzz and non-standardised production that is specific for coworking spaces represent a local source that might contribute to global knowledge through global pipelines (Bathelt et al., 2004). Hence, the paper is build on the previously-mentioned empirical contributions and aims to address a research gap regarding coworking spaces as permanent and temporary work settings in boosting entrepreneurship in the sense of competitiveness (Capdevila, 2013; Suire, 2018). Additionally, the paper discusses the implications for local development through coworking centres, and their local communities and initiatives for micro-scale physical transformations (Mariotti et al., 2017). Considering that, the paper is intended to contribute to an overview on coworking spaces as a part of collaborative spaces enhancing collaboration and knowledge interactions for policy implications in urban development and social participation in decision-making for smart urban regeneration (Parrino, 2015; Czupich, 2018; Babb et al. 2018).

2. COWORKING SPACES AND THE ROLE OF THE CREATIVE CLASS IN LOCAL CREATIVE ECOSYSTEMS

Collaborative spaces are an alternative way to a second place where freelancers share flexible and part-time work placement (Kubátová, 2016). They are specific for their idea of sharing facilities and offices that bring strangers to coexist. Nevertheless, the physical proximity and coexistence could be summarised as the first stage of developing collaborative spaces. More importantly, they denote the idea of collaboration that is unique and essential for the creative economy in terms of the crossover of an innovation that utilises technologies and techniques from other related industries (Cooke, 2018). Hence, managers of coworking spaces face challenges of developing human capital in order to achieve sustainability and viability in the long run. Human capital refers to the accumulated value of investments in employee training, competence, and the future. Human capital can be further subclassified as the employees' competence, ability to build and maintain relations, and values (Kannan and Aulbur, 2004). Furthermore, the relevancy of human capital among coworking spaces is considered most important for those that operate in complex and dynamic competitive environments, where the ability to rapidly acquire and assimilate a new market and technological capabilities is the key to having enduring advantage over competitors (Hayton, 2003).

However, human capital describes the value of the know-how and competences of an organization with competences, competence improvement, staff stability, and the improvement of the capacity of persons and groups (Montequín et al., 2006). Particularly staff mobility is relevant for the creative industries that are associated with a wide range of theoretical streams. Richard Florida is considered a pioneer of the creative class with his book Rise of the Creative class (2002), where he considered creativity as a crucial competitive advantage. Florida distinguished professions with capacity to invent new and unique ideas (ibid.) Thus, the creative class is a critical mass for collaborative places, represented by individuals engaged in professions such as design, architecture, software design, advertising, publishing, arts, crafts,

fashion, film, music, theatre, research, TV, radio, and gaming. Florida (2002) argued that these professions form the "creative core", while individuals employed in finance, trade, law, and healthcare are perceived as "creative professionals". The creative class is considered more openminded, flexible, and having higher levels of individuality (Kagan and Hahn, 2011; Florida et al., 2013). Communities in which the creative class is concentrated are more competitive and more inclined to adopt advanced technologies (McGranahan et al., 2010). These are essential feature of the creative class that are relevant for developing successful coworking centres with diversity and sustainability of communities and mutual activities. The creative class concept is also a subject of critique mainly by economic geographers regarding the fuzziness of some of the concepts and definitions (Pratt, 2008; Clifton, 2008). Nevertheless, Florida (2002) argued that to attract the creative class, cities have to pursue "the three T's" consisting of talent, tolerance and technology, along with a focus on details, such as diversity and individuality. The attraction of the creative class is simultaneously based on two different streams based on job motivated migration (Niedomysl and Clark, 2010), and the role of cultural amenities in cities (Lawton et al. , 2013). Additionally, Florida (2002) developed the Creativity index as a tool for describing how the creativity class is attracted to a city. The use of the Creativity index is still highly limited due to the difficulties in identifing some indexes (Kloudová and Chwaszcz, 2012).

Nevertheless, the current debates among scholars regarding the creative class are not limited solely to attraction per se, but rather to its' retention in cities, where coworking might play a vital role for the local ecosystems. Factors influencing the retention of the creative class are associated with pleasant neighbourhood characteristics, local cultural amenities, and the lifestyle in communities (Van Heerden and Bontje, 2013). Then, the factors influencing their retention in small and rural places are community sense, outdoor amenities, and time with family, which are reflected in the nature of coworking centres (Verdich, 2010; Bereitschaft and Cammack, 2015). Hence, coworking centres might facilitate the structural changes of cities, especially in post-Fordist cities that are based on the knowledge economy with flexible production

and human capital (Asheim, 2012). Furthermore, the links between the creative class and coworking centres could be further developed by a Neo-Schumpeterian Approach associated with the fifth wave cycle characterised by information technology and innovation in post-Fordist cities (Cooke and Schwartz, 2008). Sternberg (2000) argued that post-Fordism is characterised by flexible and specialised companies with new forms of working and technologies based on collaboration.

the ability to create new knowledge, results from the collective ability of employees to exchange and combine knowledge

Previous studies underline the eminence of creative cities, where the creative class shall contribute to openness, globalisation, and deindustrialisation through flexibility and specialisation (Scott, 2006). Hence, creative cities provide favourable conditions for collaboration and a flexible specialisation approach towards customised goods. Thereby, these principles underline the mutual interactions of various stakeholders that contribute to professional relationships and social networks for access to knowledge (Söpper, 2014; Vinodrai, 2015). Consequently, we assume that knowledge-based competition requires more from freelancers and microcompanies than just the application of their knowledge to generate creative solutions within post-Fordism (Jackson et al., 2003; Amin, 2011). Thereby, they are required to identify the problems to be solved, and present them in meaningful and compelling ways, where coworking centres might play a vital role regarding exhibitions, workshops, and presentations. This could be recognised as knowledge sharing that affects business environment in which coworking centres are located and operate. Generally, the ability to create new knowledge, which enables firms both to innovate and to outperform their rivals in dynamic environments, results from the collective ability of employees to exchange and combine knowledge (Collins and Smith, 2006).

3. THE RESEARCH GAP BETWEEN COLLABORATIVE PLACES, THE CCI AND COMPETITIVENESS

In previous sections, we elaborated on the fundamental underpinnings of coworking centres and their role in post-Fordist cities, mainly regarding socioeconomic transformations. These are being taken into consideration within the concept of the creative economy that develops economic and social activities in collaborative places that overlap a creative ecosystem. Additionally, collaborative spaces are based on both competition and collaboration that create and develop a local creative ecosystem with challenges for enhancing competitiveness and achieving long-term sustainability. Nevertheless, the issue concerning how to create suitable conditions for socioeconomic development through collaborative spaces in both central and peripheral cities remains unclear (Mariotti et al., 2017). Moreover, there is a limited insight into what role do local and regional authorities have in local development towards collaborative places, and what initiatives do local communities take in order to contribute to microscale transformations. As a consequence, there is a research gap regarding addressing the role of permanent and temporary work settings in boosting entrepreneurship for which collaborative spaces arrange (Suire, 2018).

Hence, the paper aims to answer the research question regarding how governance in coworking centres develops, and address the current issues regarding entrepreneurship and what mechanisms are utilised in order to achieve competitiveness of human capital. In addition, the paper seeks to clarify the specifics of collective learning and knowledge sharing in the creative ecosystem. The paper considers previous studies that addressed similar research questions and helped to specify the research gap, primarily regarding a) human capital development in coworking centres (Kubátová, 2016) with mobility of labour market; b) the knowledge transfers in the CCI and quadruple helix with institutional frameworks (Cruz et al., 2019); and c) the economic diversity in coworking spaces regarding innovation and business development (Vidaillet and Bousalham, 2018, Farina et al., 2018). Furthermore, the paper follows empirical research concerning emerging workspaces

in post-functionalist cities (Di Marino and Lipantie, 2017) as a study to investigate human capital development and collaboration between key agents preferably in post-Fordist cities. Additionally, in order to address the research gap, the paper focuses on collective activities to enhance competitiveness, and adaptive resilience in coworking centres and determinants to boost entrepreneurship (Durante and Turvani, 2018). In order to focus on the research question, the paper is based on qualitative research concerning the phenomena specific for conceptualising new working spaces in local creative ecosystems. Finally, the paper provides an insight into the interplay of time, place and governance in different socioeconomic settings with a key methodological advantage in the process of gathering and analysis extensive primary data of coworking centres and their practical implications for entrepreneurs and policy makers in developing local creative ecosystems (O'Connor and Gu, 2014).

4. THE METHODOLOGY

The first step was based on a desk research to identify dynamic coworking centres in the EU. Thus, the selection of coworking centres was to highlight the similarities and differences in new working spaces. The research sample was designed to included new working spaces based on their specialisations, active periods, target groups, and socioeconomic activities (Patton, 2014). Subsequently, respondents were selected according to systematised efforts for proposal and implementation of public policies towards the creative economy as a source for competitiveness local development. Even though countries included in the sample were at different stages of policy implementation, they shared a common goal of developing sustainable creative economy as a driver for socioeconomic development. Purposeful sampling was employed with the aim to include coworking spaces with experience in human capital development through collective learning and knowledge sharing. Hence, the respondents could share their opinions and expertise in different settings for boosting entrepreneurship. As a final point, the sample reflects on collaboration with public authorities in order to identify policy implications for urban development and regeneration. In

order to address the research question regarding coworking centres in post-Fordist cities, the paper includes new working spaces located in both peripheral and central cities, where brownfields were recognised. A new element proposed by the paper could be the diversity of human capital involved in cultural and creative activities for enhancing competitiveness and developing the entrepreneurial spirit among the creative class. Subsequently, a key advantage of the methodology might be marked in structure and analysis-focused interviews in different cultural settings (Leavy, 2014). Data collection was performed with extensive face-to-face semi-structured interviews that lasted 90 minutes each, with management in order to address top-down and bottom-up approaches in coworking centre development. The interviews were conducted in 2017–2018, with the total sample of 20 observations (see Table 1 for their list and selected structural indicators). The sample included post-Fordist cities, more specifically capital cities Berlin, Copenhagen, Stockholm, Helsinki, Tallinn, Riga, Warsaw, and peripheral cities Linz, Zlín and Trenčín. Moreover, it was designed to be gender balanced to avoid any bias in the creative class management and development. The respondents were selected based on their expertise in management of coworking centres along with best practices criteria in the creative class development, which was reflected in sustainability and viability of new working spaces. The best practices criteria were based on desk research of coworking centres, which were intended to support the development of the CCI along with their activities to nurture the creative ecosystem. In addition, the selection respected the approaches of local governments towards the creative economy as a tool for local development and entrepreneurship. Hence, the paper employed purposive sampling concerning coworking centres and their characteristics, which was later enriched with the respondents causing a snowball effect to widen the perspective on competitiveness and entrepreneurship.

Interviews were structured into three blocks in order to address the underpinnings of boosting entrepreneurship, knowledge sharing, and the participation in local development. The first block of questions was devoted to the involvement of local stakeholders in the creative eco-

system development and local development in terms of changes in the scenery where coworking centres were situated. The second block was concerned about knowledge sharing and collective learning towards boosting entrepreneurship through mechanisms, mutual activities, and constrains/opportunities. The third block of interviews was devoted to the specific role of communities in local development through engagement of various stakeholders in the process, along with an insight into the mutual interactions of coworking centres and the local milieu. In order to address volunteer bias regarding the respondents in the sample, we had discussed the process in the research group with a focus on errors of judgement prior their selection. Nevertheless, the sample embraced differences in economic activities of the creative class, where respondents were randomly selected by managers. Thus, this procedure was intended to avoid volunteer bias in the selection of entrepreneurs.

Considering the research gap mentioned above, the qualitative research design employed a critical incident technique in order to learn the perspective from the respondents. Furthermore, this procedure was included to address positive or negative activities regarding permanent and temporary work settings in developing human capital towards entrepreneurship and competitiveness. In order to capture similarities and differences among coworking centres, the survey entailed fifteen questions regarding establishing, managing, and developing coworking centres in post-Fordist cities, which were proposed and pretested in order to comprehend responses and issues regarding semistructured interviews. Additionally, respondents were asked about the motivations to establish and develop coworking centres and the target groups they were focused on in the initial stage and later in the process. Subsequently, the questions were focused on the criteria of localisation, experience with collaboration outside of centres, and the opportunities in financing new working places. Regarding boosting entrepreneurship, the respondents could share their experiences with developing human capital, critical events, opportunities and barriers for collaboration, and local competition. Semistructured interviews enabled them to share their views on the strengths and weaknesses of coworking

centres, along with apparent benefits coworking centres generate for local creative ecosystems. Both managers and the creative class could share their insights and perspectives in the changes of the scenery by coworking centres regarding urban development. Hence, the paper employed the Grounded theory as the systematic qualitative methodology approach focused on qualitative data collected with semistructured interviews. The systematic approach was dedicated to an inductive process with an objective to reveal, understand and interpret critical incidents and circumstances in boosting entrepreneurship (Shen, 2014).

The final stage of the methodology was devoted to thematic data analysis that relied on a constant comparison of codes and categories to complete constructivist paradigm (Braun et al., 2018). The critical incident technique and the grounded theory were selected to address different forms of links between management, entrepreneurs and communities with an explanatory approach and an interplay between data, categories and concepts (Glaser et al., 2013). Both these methods were applied to investigate and interpret critical events and meanings in different socioeconomic settings that new working spaces represent. Nevertheless, both could be affected by a misinterpretation of data and categories by authors, or even inconsistence in coding and categorisation. In order to avoid diminishing original significance of the phenomena, we utilised the process of coding and categorisation in a group (Birks et al., 2013). Thereby, we applied the systematic methodology in investigate specifics of place, key actors and activities of coworking spaces in order to understand interactions of stakeholders, and their activities towards boosting entrepreneurship and competitiveness in local creative ecosystems. The methodological advantage of the procedure might be reflected in pattern coding regarding the reduction of large amounts of data into compact units that enable one to identify construct patterns in the data.

5. THE FINDINGS

5.1. An overview of findings

Generally, the respondents agreed that the desire to change of the

respective cities and its attitude towards the position of arts, culture and design in local creative ecosystem was the motivation to develop coworking centres. Furthermore, interviews revealed that new working spaces were an effective tool for promoting local young talent and providing quality environments for their development in terms of human capital. In the case of boosting entrepreneurship, centres promoted and linked the creative class with active communities that met at the workplace every day. The respondents emphasised that some aspects of freedom and variability of environment coworking centres provided stimulated creativity and networking, which resulted in new contacts regarding new market opportunities along with professional guidance to run sustainable business.

Our centre allows members to experiment from prototypes to very specific events that help to stimulate local communities and individuals

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Hence, the respondents highlighted the role of urban regeneration, especially places that were not attractive for longer periods of time that became vital and interesting for economic and leisure activities. We can summarise that most of coworking centres were established by more people cooperating in local networks or as small teams forming communities with shared goals, which supports social participation. Communities primarily included freelancers, new startups and graduates, who together with the local creative milieu created an opportunity for the creative class retention. This opportunity was also reflected in the positive feature of coworking centres on the civic aspect in particular cities, due to establishing and developing creative coworking centres. Managers and representatives of the creative class experienced higher interest in educational activities within the cultural and creative industries due to various mutual events to promote the CCI and to bring the creative ecosystem into the spotlight.

'We have a long term vision to create an environment where people learn from each other and pursue their careers'.

Generally, managers identified the creative class as the target group, however, they stressed that a further development of the local creative ecosystem attracts related industries that might not be labelled as the CCI, for instance crafts and software development. However, creatives who are not typical businesspeople who generally manage coworking centres. Thus, the respondents emphasised the necessity to develop an entrepreneurial spirit through collective learning and knowledge sharing. Competences in management and creative economy form a favourable alternative or new working spaces that stimulate creativity, the entrepreneurial spirit, and combine both for the development of the community. The respondents highlighted the role of coworking centres as places for mutual competition to some extent offering opportunities for collaboration on common goals together with building mutual trust among coworkers.

We have a long term vision to create an environment where people learn from each other and pursue their careers

In most cases, common goals were to promote cultural and creative industries and run sustainable and viable businesses. Despite that, the respondents noted the fact of there existing competition in new working spaces, they stressed the variability in spaces for work and free time allows for knowledge exchange based on mutual trust to work together and boost entrepreneurship among coworkers. Thus, successful management depends on trust building through continual networking and supporting mutual projects to stimulate innovation activities and generating new ideas. In addition, the respondents underlined that coworking centres helped build mutual trust with public authorities resulting in communication that is more effective, and relationships that are more cultured. This might be attributed to the process of engagement in local development, where communities share a common goal

with public authorities. Hence, the collaboration of coworking centres and public authorities might generate new opportunities for boosting local entrepreneurship and urban development through unambiguous public policies in post-Fordist cities.

5.2. The role of coworking centres in boosting entrepreneurship in post-Fordist cities

The respondents stressed that finances was the main barrier in the process of establishing centres and their further development. Thus, some centres were dependent on EU projects in the initial stage. That support was utilised for the infrastructure. Also private finances were provided with the aim of boosting entrepreneurship in the local creative ecosystem. In case of development, certain difficulties were identified from the managerial perspective, especially with process of managing small groups with different scopes of economic activities. Those issues were based on the differences regarding knowledge and skillset among the creative class. Hence, managers faced challenges in bridging different branches and knowledge in order to facilitate collaboration. The central piece for addressing these challenges is trust building through mutual activities. Even though the CCI might be labelled as a fuzzy concept, there are certain rules to follow regarding intellectual property.

The creative class is exposed to open environment and relationships in coworking spaces that reflect both strengths and weaknesses. The respondents mentioned creative people as the major strength, because they work and live in the community and they create the overall atmosphere with intangible benefits for boosting entrepreneurship. Non-standardised shifts and free spirit gives the members the freedom and comfort to bring new ideas into the reality of business. Moreover, the respondents considered a well-organised management team and the right visual identity as additional strengths as coworking centre provide brand name that could be utilised for gaining access to new markets. The respondents highlighted the role of coworking centres as a bridge between “the artistic and the real” worlds, especially regarding the promotion of the creative economy to private and public sectors. Thus, coworking centres provide an orchestrating role for promoting

non-standardised production on both local and regional levels. The respondents indicated such promotion benefits as the brand name of coworking centres, and brought the CCI into the spotlight for potential consumers. Mutual events and activities engage the population in the process of the creation and presentation of creative outcomes that might stimulate new forms of collaboration. In order to develop a brand name that brings various branches together, the management faces the challenge of finding an effective way of marketing profit and non-profit activities together. The interviews revealed that marketing on social media is not enough to promote a brand name and the respondents indicated the importance of events as a tool for marketing in terms of presentations.

Presentations and exhibitions of cultural and creative outputs were identified as a crucial factor for marketing the CCI and raising awareness of the creative economy in a broader sense. These efforts nurtured the cooperation with local organisations in the cultural or creative industries that were not part of the coworking centres. Hence, coworking centres successfully engage other entrepreneurs in the local creative ecosystem in terms of developing entrepreneurship on temporary or permanent settings. The engagement is reflected mainly in entrepreneurial education with a focus on business skills, marketing and effective presentation in order to reach new markets and opportunities for collaboration. The development of business skills of the creative class is crucial for their sustainability and viability that create synergies between the real and the artistic worlds. The respondents also highlighted the need to collaborate with other centres in terms of sharing experience in development and seizing opportunities to address mutual objectives for developing sustainable and long-term socioeconomic activities. The sharing of knowledge in that sense is considered as knowledge or ideas behind coworking centres that are often difficult to define. Nonetheless, it similarly depends on the specifics of a place, people, environment, and the atmosphere in permanent and temporary workplaces. The interviews revealed that individuals were motivated to take part in coworking centres due to their image as a favourable environment that stimulates creativity and enhances entrepreneurial

perspectives of the CCI. In terms of developing entrepreneurship, coworking centres aid to seize networking opportunities for accessing new potential markets. Sharing information about opportunities among coworkers was identified as one of the main benefits to support entrepreneurship among the creative class that might struggle with entrepreneurial thinking and business skillset required to run sustainable economic activities. Hence, all the abovementioned features leads to conceptualisation of CWS in boosting entrepreneurship.

5.3. Specifics of coworking centres in post-Fordist cities

The localisation of coworking centres took place preferably in old industrial buildings identified as brownfields, while the main criterion was the potential for a cultureled urban regeneration in post-Fordist cities. However, the regeneration of brownfields and old industrial buildings requires long term participation and relies on public investment, which happens to be a constrain for developing a local creative ecosystem. Nonetheless, the respondents stressed it was not necessary to localise in large buildings, but rather smaller that are easier to maintain, mainly due to the fact that creatives were motivated to start with their economic activities as soon as possible. Localisation was also based on availability of public transport and nearby green places, parks, museums and galleries that might be summarised as cultural amenities with a potential for collaboration on various projects. The interviews revealed that culture helped stimulate business environment by bringing the CCI into spotlight with the efforts of coworking centres. In terms of coworking centres and their contribution to regeneration, that is reflected in their operation and maintenance that are financed by membership fees. Additional financial resources for developing new working spaces are generated by events, workshops, lectures, and conferences. These facilities are attractive due to their uniqueness of work and free time environment for both the CCI and related industries.

'Our centre serves as a platform to put local agents together to change a scenery in an effective way'.

In regards to the previous features, the respondents highlighted the role of communities and their links to different stakeholders. Exhibitions, seminars, lectures, presentations, and workshops increase the attractiveness of coworking spaces for both the private and the public sectors. Additionally, various cultural and social events create an image and attractive environment in post-Fordist cities. In terms of the socioeconomic development of a local creative ecosystem, coworking centres are responsible for creating a social motion in the districts they are located mainly through a variety of events and cultural initiatives to connect the artistic world with local communities. The respondents stressed the role of coworking centres as mediators in establishing and facilitating communication between the creative class and the public sector towards smart governance. The interviews revealed that coworking centres helped develop tourism in post-Ford-ist cities as they increased people's interest in the cultural and creative industries in local creative ecosystems. The respondents stated that the contribution also consisted of raising the awareness and relevance of design and architecture in the civic perspective as those branches were previously considered as redundant. Currently, coworking centres and the creative class contribute to entrepreneurship with spill-over effects in post-Fordist cities by dint of crossover innovations combining various stakeholders in the process of production.

'The variety of events nurtures local creative communities and brings creative industries into the spotlight'.

The variety of events nurtures local creative communities and brings creative industries into the spotlight

Therefore, positive effects were not limited merely to certain districts and communities in which they were located. The interviews revealed that they improved the cooperation between various branches of the CCI in terms of generating new ideas for mutual projects through systematic knowledge sharing towards new social environments like the

"fourth place". Continual efforts to showcase the CCI enhances local creative ecosystems, since members agreed on increasing attention and participation on lectures and workshops, along with increasing attendance at exhibitions and sideshows presenting cultural and creative outcomes. This could be also interpreted as a better communication between the real world and the artistic world in cities with developing human capital capable of implementing public policies towards smart governance and the CCI.

> Systematic joint activities and being visible raise interest in cultural and creative industries from local communities and public authorities

'Systematic joint activities and being visible raise interest in cultural and creative industries from local communities and public authorities'.

Interestingly, residents often support centres and members financially and with their engagement in public leisure activities that the centres organise. However, the capacity is limited. That also affects community development since there is a focus on quality rather than quantity in terms of their sustainability and viability. Furthermore, limited capacity also means a unique atmosphere for collaboration in coworking centres for creatives and artists. The respondents expressed the role of cultural socialisation among the strengths of coworking centres that might attract the creative class to be a part of permanent and temporary work settings in post-Fordist cities. Hence, all the abovementioned features lead to the conceptualisation of the role CWS represent in post-Fordist cities.

6. DISCUSSION AND CONCLUSION

In general, the paper strengthens the notion of the coworking centres towards encouraging entrepreneurial spirit of the CCI. Furthermore, it provides empirical evidence on how coworking centres develop

human capital in the creative economy with opportunities for cross-over innovation in the local creative ecosystem. The paper supports the findings of Durante and Turvani (2018) regarding the sustainability and viability of coworking centres, which depend on internal factors related to entrepreneurial actions. Concerning the former idea, the results indicated that internal factors were crucial for human capital development through knowledge sharing and mutual events engaging various stakeholders. The analytical part extends findings by Farina et al. (2019) regarding coworking places and innovation activities that are based on mutual trust, tacit knowledge, and expertise in non-standardised production. Hence, as the respondents highlighted, learning from experience and sharing tacit knowledge in communities combining various stakeholders in the CCI is the key principle in boosting entrepreneurship in the local creative ecosystem (see Bouncken and Reuschl, 2018). These values reflected on different stakeholders collaborating together on shared objectives regarding their economic diversity presented in a study by Vidaillet and Bousalham (2018). Furthermore, the creative class in coworking centres embraced social movement in communities that might be of both formal and informal nature. Moreover, the findings underlined the importance of engagement in events that serve as a showcase of outcomes in the CCI with an idea of developing a mutual brand name and identity of a place. Remarkably, social movement tends to be a catalyst for bridging the artistic and real world in post-Fordist cities as it triggers the interest of both the private and public sectors in the creative economy. In regards to post-Fordist cities, coworking centres indicate the idea of a cultureled urban regeneration by creating cultural identity and developing sustainable communities that involve various stakeholders in the CCI as mentioned by Zeng and Chan (2014).

To summarise, coworking centres could be utilised as an effective tool for maintaining a dialogue between the creative economy and public authorities who might collaborate on developing policies to retain and attract the creative class in local creative ecosystems. Temporary and permanent settings boost entrepreneurship mainly via a systematic approach towards human capital development and networking in order

to support cross-over innovations. Hence, the paper presents a novelty view on entrepreneurship in coworking centres that are based on the creative economy, and the specifics associated with the communityplace interaction that results from the microscale physical `transformations in post-Fordist cities as a contribution to Capdevila (2013). Coworking centres and their creative class represent prospects for culture-led urban development through systematic planning concerning coworking centres as a driving force for socioeconomic development. Key findings indicate that the districts where coworking centres are located experienced changes of their scenery by dint of the social movements and synergies between cultural-creative activities. Therefore, coworking centres boost entrepreneurship by linking different stakeholders and creative branches in collaboration on common ideas and projects in local creative ecosystems, while these link support innovative thinking in non-standardised production. In addition, these synergies stimulate the engagement and participation of communities in urban regeneration through profit and non-profit oriented projects. Hence, active coworking centres facilitate platforms for micro-scale transformations in post-Fordist cities through networking and social interactions, along with collaboration and competition in the sense of the "fourth place" (Morisson, 2018).

The findings have certain implication for practitioners in order to develop competitive and entrepreneurial permanent and temporary collaborative spaces that create a liveable and vibrant environment. The paper provides an insight into policy making that could tap into the local creative ecosystem regarding the design and implementation of locally oriented policies and initiatives towards smart governance in post-Fordist cities. Public policies and initiatives concerning cultureled urban development ought to be based on a systematic collaboration of coworking centres, cultural amenities, and local authorities in order to ensure policies which respect the local specifics and industrial heritage towards smart governance (see Babb et al., 2018). Further research could be directed towards geographical differentiation, primarily considering the fact that there were no major differences identified in the study regarding the sample and its' characteristics.

Nevertheless, we need to address the limitations of the paper in regarding the sample and epistemological standpoint that enabled only an interpretation of the reality of coworking centres experience concerning the development of entrepreneurial spirit without the ability to generalise the phenomenon. Thus, further research will incorporate a survey in order to employ quantitative research design with modelling the role of coworking spaces towards boosting entrepreneurship. Moreover, there are certain prospects for investigating performance of coworking spaces and tackle drivers of enhancing their competitiveness.

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Pavel BEDNÁŘ , Lukáš DANKO

With a background in economics, **Lukas Danko** has a range of interests in creative economy, clusters, and public policies. He combines both quantitative (ESDA/spatial econometrics, experimental research) and qualitative approaches (etnography, grounded theory) in research. He is lecturer at the Tomas Bata University, department of Regional Development, Public Sector, Administration and Law, in Zlin, Czechia. **Pavel Bednář** is head of the Department of Regional Development, Public Administration and Law at the Tomas Bata University in Zlín, Faculty of Management and Economics. He focuses his research on quantitative mapping of creative industries and industrial clusters using exploratory spatial data analysis and collocation analysis. Similarly, he contributes to the research on factors of industrial clusters development and research performance of the EU countries and NUTS2 regions using spatial econometrics. Finally yet importantly, his expertise is in strategic planning for state culture organisations and public administration authorities.

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The Artist and The Other, at Creative Skills Week at University of Applied Arts Vienna, 10-11 October 2023, photographer Paul Pibernig

The Artist and the Others

The Artist and the Others, born in 2013, is a non-profit foundation based in Maastricht & Munich. Through local, regional and international projects, we support young artists and cultural professionals by helping them develop a sustainable career in the cultural & creative field. All of our activities are based on the recognition of the profound importance of the Arts in Society, the benefits which can come with shared knowledge, and the urgent need to contrast the unequal and unsustainable structures of the art world.

We target educational gaps and unfair dynamics, highlighted in expert reports, and actively talk to artists and professionals to learn about their experience, the difficulties and obstacles they face in different countries. Through our projects, we provide a solid framework of knowledge, skills and connections, necessary to address these gaps and empower artists.

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Nataša Petrešin-Bachelez

FOR SLOW INSTITUTIONS

An institution of contemporary art can be described as a public, civic, citizen, or common space, coproduced by its staff and by the continuous line of actors—subjects or objects—who inhabit it temporarily. How can we work within and with institutions today, as cultural workers and artists, at a time of violent racialization and profound ecological crisis, when heightened surveillance reinforces the organized and transnational governmental abuse of natural resources and the commons? How do we engage various institutional constituencies in countries of the Global North, when precisely their governments cause and contribute to inhuman civil wars and drone strikes in certain regions of the world, forcing thousands of people into displacement and dispossession, whereby many of them drown, suffocate, starve to death, or are exposed daily to violence by those they encounter on their route?

This is an invitation for curators operating in distinct geographies but within an intertwined geopolitical reality to slow down their ways of working and being, to imagine new ecologies of care as a continuous practice of support, and to listen with attention to feelings that arise from encounters with objects and subjects. This is a call to radically

open up our institutional borders and show how these work—or don't—in order to render our organizations palpable, audible, sentient, soft, porous, and above all, decolonial and anti-patriarchal.

In contrast to the competitive environment of institutions that foster "best practice" models, the plea of Isabelle Stengers to slow down research in the social and hard sciences offers an important alternative. Transcribing Stengers's call to undo the symbiosis between fast science and industry, let's think together about some proposals for how institutions of contemporary art can counter the imperatives of the late-capitalist and neoliberal progress-driven modes of living and thinking. Decisions about fossil-fuel divestment and institutional exercises to embrace degrowth as a necessary condition in the Global North are starting to take shape within institutions that deal with the past and future of cultural heritage.

Resilience

A few years ago I proposed "Resilience" as a working title for the Triennial of Contemporary Art in Slovenia, held at the Museum of Modern Art in Ljubljana.[1] After more than twenty-five years of exchanging "socialism with a human face" for savage capitalism, this region still has very little private investment in the arts and only symbolic public funds. Immediately, the theme of the triennial grew into a metaphor for a younger generation of artists who were and still are barely surviving amidst a contemporary mess of artistic and cultural overproduction. This young generation is formed by resilient subjects that live and work under today's conditions of crisis, where minor and major disasters continually follow one another.

a metaphor for a younger generation of artists who were and still are barely surviving amidst a contemporary mess of artistic and cultural overproduction

Resilience stands counterpoised to the idea of socio-technological de-

velopment. First emerging as a concept within the study of the ecology of systems in the 1970s, resilience evolved into a science dealing with complex adaptive systems, becoming established as the prevalent strategy adopted in risk and natural-resources management.[2] Over the past two decades, resilience has been incorporated into discussions about the so-called "commons society" in the social sciences, international financial, political economy, the logistics of crisis management, terrorism, natural-disaster management, corporate risk analysis, the psychology of trauma, urban planning, healthcare, and as a proposed upgrading of the global trend of developing sustainability in the societies of the Global North.[3] The term is used widely, with a variety of connotations: in the natural sciences or physics, a resilient body is described as flexible, durable, and capable of springing back to its original form and transforming received energy into its own reconstruction; in psychology, resilience refers to the subject's ability to recover its original state relatively quickly after some significant stress or shock, continuing the processes of self-realization without a major setback.

Your utopia, my dystopia

Applied more narrowly in the sphere of cultural work, resilience is more than just the ability to adapt, as promoted by the concept of the flexible subject over the past two decades, which was adopted by corporate capitalism and neoliberalism and which triggered the mass movement of precarious labor.[4] Resilience encompasses reciprocal dependence and the finding of one's political and socio-ecological place in a world that is out of balance and that creates increasingly disadvantageous living conditions. Rather than trying to find global solutions for some indefinite future, or projecting a possible perfect balance, resilient thinking focuses on the diversity of practical solutions for a specific locality, and on the cooperation and creativity of everyone involved in a community or society.

Resilient thinking looks at the critical and dystopian near future; unable to anticipate or postpone it, it can only react by adapting to it. "Your

utopia, my dystopia," said Françoise Vergès recently, in the framework of the project Atelier, a research group that has been meeting and working in and around Paris once a year on the notions of racism, decoloniality, and capitalism.[5] As a concept, resilience has drawn a lot of criticism, with the main reproaches focusing on its depoliticized nature (which makes it vulnerable to appropriation by neoliberal thought and action), its favoring of resources while ignoring conflict, and its emphasis on reestablishing a previous status quo rather than effecting change.

During the research for the triennial, I began examining contemporary art production in Slovenia at the same time that the Occupy movement in the US was coming to an end, and when the all-Slovenian uprising was organized, a right-wing government fell and another took office, and drastic austerity measures were introduced not only in Slovenia but across the entirety of Europe. The growing discontent with social, political, moral, and economic crises echoed in my conversations with a younger generation of artists. My main challenge for the triennial was to see how the ideas on sustainability emerging from discussions around "commoning practices"—such as community gardens, the sharing of public space, new forms of crowdsourcing, and new ways of collaborating such as coworking, do-it-together, and do-it-with-others[6]—could enter into the exhibition-making and remain after the end of the triennial, in the museum itself or in its immediate surrounding.

Limits to Growth

While working with the concepts of resilience and commoning, I encountered one of the many predictions for a future of scarce resources. It was in the form a diagram, published in the magazine Wired, predicting various global changes that would supposedly take place by the year 2025. Air travel, announced Wired, would become a luxury, and local initiatives and grassroots thinking would bring neighborhoods together in a web of self-organized, sustainable societies. This prediction, however, is almost a reality already, given the global scarcity of oil, grassroots calls to leave the remaining fossil fuels in the ground, and a general awareness of how much pollution air travel generates. In

another example, scientist Frank Fenner has predicted that by 2100, humans will become extinct due to climate change, overpopulation, and a scarcity of resources. Lately, scientists have begun to issue warnings to a concerned public about imminent shortages of the minerals that are essential for laptops and cell phones, but also for hybrid and electric cars, solar panels, and copper wiring for homes.[7]

A number of contemporary artists and filmmakers—such as Danish director Frank Piasecki Poulsen, in his documentary Blood in the Mobile[8]—have explored the disastrous labor conditions and contemporary forms of enslavement involved in the extraction of such minerals. "Coltan as cotton," says poet Saul Williams, confronting us with the necessity of letting this phrase resonate with us, within us.[9] Minerals are obtained through extractive labor in the Global South, relying on the abuse of bodies that live and work in inhuman and dangerous conditions, repeating the very same colonialist and racial capitalist structures that we have known for centuries. This extraction represents an entangled form of the continuing exploitation of both humans and nature. We can observe this entanglement in a series of photographs taken between 2009 and 2011 in the historically charged mining area of Kolwezi, in the Katanga region of the Democratic Republic of Congo, by the artist Sammy Baloji, who was born in this region. Images of breathtaking landscapes, flooded open-pit mines, and ant-sized workers document "artisanal" copper and cobalt mining at a time when the Chinese government was granted access to these mines in exchange for rehabilitating parts of the Congolese infrastructure. This depiction of a "Zero World," as Achille Mbembe describes such landscapes, shows

> the ant-men, termite-men, men of lateritic red, who attack the very edge of the slope with pickaxes, plunging into those tunnels of death and, in a movement of self-burial, become one body and one colour with those tombs from which they extract minerals.[10]

Talking about the roots of this exploitation, activist and author Firoze Manji describes how, since its origins,

> the growth of the capitalist economy has always been

> achieved at the expense of the ecosystem of which humans are a part. It has involved enslavement of millions, genocide, colonisation, amputation of non-renewable resources, pillage, piracy, militarisation, theft, poisoning of ecosystems, loss of species of animals and plants, dispossessions and imprisonment of cultures and societies within capitalist social relations of production, all in the interest of accumulation of capital by a few.[11]

Sociologist Razmig Keucheyan draws on the notion of ecological debt that social movements from the Global South have put forward in recent years:

> By exploiting their natural resources, and hence by durably damaging their environment, industrialised countries owe a huge debt to countries of the South. This ecological debt is much bigger than the financial debt the South supposedly owes the North. Taking it into account would completely transform the way we think about the global economy.[12]

Contemporary scientific and scholarly reports about impending ecological disaster recall a famous older document. In 1972, The Limits to Growth was published. It was the first world report examining the human impact on the environment. Supported by the Club of Rome (a group of entrepreneurs and financial experts concerned with the ecological impact of worldwide industrialization) and spearheaded by a team from MIT, The Limits to Growth made explicit the long-term consequences of exponential economic growth. The report stated that if human habits did not change, if the industrialized economy did not revolutionize, and if ecology was not inscribed into the capitalist business model, in the next fifty to one hundred years we would reach the limits of the earth's resources. As a result, a series of catastrophes would occur: natural-resource depletion, crop failure, out-of-control pollution, population increases, and environmental collapse.

In a video entitled The Limits to Growth (2013) by the artist Pedro Neves Marques, animated computer simulations depict some of the various alternative scenarios that were outlined in the Club of Rome

report. In these scenarios, only drastic environmental-protection measures would be capable of changing the direction of the world system and maintaining both world population and wealth at consistent levels. (As we know, so far the necessary political measures have not been taken.) Together with Mariana Silva, Neves Marques wrote a text to accompany his video, drawing an analogy between the report and the institutions of contemporary art:

> Looking back at the turn of the 21st century, museological narratives and displays had become in themselves preemptive gestures, attempts at capturing the modulation of capital and social erasure, as violence sunk in ... Finally, beyond the control of cultural workers and civic representation, art institutions were slowly recognized as also possessing their own psychological states.[13]

Even as it has done research into what these preemptive institutional gestures could be, the artistic and cultural sector of the Global North has exceeded its sustainability, and seems to be caught in a vicious circle in which advanced professionalization via art academies is coupled with a lack of financial or systemic support for myriad artistic institutions. Despite the culture of austerity that followed the financial crash of 2008, artistic institutions in the developed countries keep increasing in number, and by and large their logic continues to be one in which the "event economy" (French: "évenementiel") and accumulation reign. A prominent symptom of this phenomenon has been incessant "biennialization" and the expansion of cultural tourism.

Racial Capitalism

Many historians of the twentieth century—W. E. B. DuBois, Eric Williams, Walter Rodney, and Kwame Nkrumah, to name a few—have documented the impact of the Atlantic slave trade and colonialism on the growth of industrial capitalism in Western Europe and North America. The transatlantic slave trade—that transformation of human beings into property, setting them outside the realm of history—excluded these slaves from narratives about historical progress and denied them

personhood, a process that has continued for over four centuries in the form of organized colonialism, imperialism, and slavery. Profits from the slave trade went directly into urban, marine, and merchant development, accumulating substantial wealth for slave-owner families mostly in Europe and the US. A recent generation of scholar-activists from universities in South Africa, India, the US, Europe, and South America have initiated a reparations movement. As long as the "former" West continues to promote the idea of technological and economic progress based on combustible resources and extractive labor from the Global South, the same old colonial capitalist drive that organized the transatlantic slave trade will continue to run rampant.

In his inspiring book Is Racism an Environmental Threat?, Ghassan Hage gives us insight into the historical and contemporary conditions of racism—in particular Islamophobia—and their destructive relationship to the environment. He shows us how colonial racist exploitation reproduces and legitimates the very wild, unchecked, and inumane capitalism that governs the overexploitation of nature. He also examines how this exploitation is the structuring principle of both ecological and colonial domination.[14]

It's like a road map of world trade

Juxtaposing a map of transatlantic slave-trade routes and a map of global underwater cables reveals a fascinating analogy. It's like a road map of world trade: the big international shipping routes tend to mirror major cable routes, linking the US with Europe and Asia. Africa and South America are less well served. Since they're hugely expensive to lay, cables have traditionally been placed between more developed countries, but new routes are constantly being added worldwide. South-South partnerships are being forged by nations on the two sides of the Atlantic, once united by the transatlantic slave trade. Underwater cables for internet traffic follow this reconnecting.

Scholars agree that accountability, recovery, remediation, and repair of the archival traces of black lives as a means of contesting racism and its legacies should have a political purpose and not only be "a plea for inclusion within the foundational promises of liberal modernity."[15] Even if financial accountability for slavery might not be able to unsettle the deep injustices and power imbalances that permeate our world, reparations movements are an example of the necessary work of decolonizing recorded history.

The Productivity of Shame

As intersectional feminists of the Third Wave and postcolonial theorists have argued, liberal claims to know or represent the experiences of others through the process of empathy often involve forms of projection and appropriation on the part of privileged subjects, which can reify existing social hierarchies and silence those at the margins. These discourses routinely take for granted the socially privileged subject as potential empathizer. That is, in the vast majority of these cases, it is an imagined subject with class, race, and geopolitical privileges who encounters difference and then chooses whether or not to extend empathy and compassion. This act of choosing to extend empathy can itself be a way to assert power. The less privileged (poor, nonwhite, and/or third-world) other remains simply the object of empathy and thus once again fixed in place. In her recent book Affective Relations: Transnational Politics of Empathy, feminist scholar Carolyn Pedwell offers a reading of postcolonial affects like anger, sadness, and shame, exploring how these affects can be affirmative in their demand to reopen the archives of history, to keep the past alive precisely for the political work of the present.

In L'Abécedaire, Gilles Deleuze said, "The shame of being a man ... is there any better reason to write?" Deleuze approaches creating or writing as resistance, and states that one of the greatest motifs in art is a certain "shame of being a man." He commented on Primo Levi's book Survival In Auschwitz, which Levi wrote after he returned from the camp and in which he said that his dominant feeling, after being freed, was that of the shame of being a man. As Levi, and Deleuze after him,

explained, this beautiful confession doesn't at all equate the killers with their victims or suggest that all humans were guilty of Nazism. Levi rather asks how some humans—other than himself—could do that, and how one could take sides and survive. The feeling of shame is thus born of having survived when others haven't.[16] Deleuze believes that art arises from that shame of being a man; it liberates lives that have been imprisoned over and over again.

Acknowledging exploitation within the history of humanity is also present in the proposal by the scientists Simon Lewis and Mark Maslin to date the beginning of the Anthropocene to the colonization of overseas lands by European explorers and settlers and the subsequent extermination of indigenous peoples and their way life.[17] Taking 1610 as the starting date of the Anthropocene corresponds to a shift in carbon deposits due to the deaths of more than fifty million indigenous residents of the Americas in the first century after European contact—the result of genocide, famine, and enslavement. The term "Anthropocene" was officially presented as a new geological era by Paul Crutzen, a Dutch chemist, in 2000. Crutzen proposed to link it to 1784 and the invention of the steam engine—the instrument that accelerated the extraction of resources from the earth and drove even more colonial expansion. Ever since Crutzen proposed his idea of the Anthropocene, it has been challenged and tested, for example by Donna Haraway, who proposes the term "Chthulucene" instead, or Françoise Vergès, who proposes "Anthropocapitalocene." The effort to connect the Anthropocene to the near extermination of indigenous communities has yet another sociopolitical implication. It suggests that art institutions today should not pretend that they have been built out of the neutrality of the white cube and its Western Enlightenment legacy, as if these have no material or cultural link to the centuries-long exploitation of the Global South by the Global North.

The Complicity of the White Cube

The body of a cyborg, according to Donna Haraway in her Cyborg Manifesto, is "oppositional, utopian and completely without innocence," a position whose legacy is explored by Vinciane Despret in her conversa-

tion with Haraway and Isabelle Stengers: “The non-innocence seems to unravel the problems, explore the unexpected and imperceptible folds, to create a discomfort but without paralysing action or thought.” Learning how to recognize, assume, and think this discomfort, says Despret, can lead to greater attentiveness and a fruitful form of hesitation. In her writing about the dead, Despret affirms that spaces in which sightings of ghosts have been reported are usually associated with histories of violence. These ghosts, says Despret, are somehow still there, without us being able to understand or imagine what they do. But they are there and we have to take them into account, even if we don’t perceive them.

In recent decades, artists and scholars have attempted to tackle these ghosts through artistic and curatorial practices of institutional critique and in new forms of institutionalism in the Global North.[18] But the specter of the neutral white cube still haunts many architectural visions, museum directorships, and newly built art institutions. In her master’s thesis, Whitney B. Birkett notes that while eighteenth-century aristocratic collectors favored symmetrical hangings that allowed viewers to compare the strengths and weaknesses of different artistic movements, nineteenth-century American institutions such as New York’s Metropolitan Museum of Art and Boston’s Museum of Fine Arts began to present artworks as didactic tools rather than as treasures, with the aim of “civilizing” the working class and educating a nation.[19] In the 1930s, New York’s Museum of Modem Art and its director, Alfred H. Barr, Jr., developed the aesthetics of the “white cube” based on art movements in the US as well as Bauhaus design. This new display method focused viewers’ attention on a select number of masterpieces. As Birkett writes, “By presenting art as self-sufficient symbols of freedom in a capitalist society, Barr created a space that perfectly fit the needs of an era and was emulated by museums and businesses alike.”[20] MoMA also minimized its interpretive wall text, allowing viewers to form their own interpretations of what they saw, and leaving the artworks to act as symbols of their creators’ supposed autonomy and artistic genius. But as Birkett shows, this space was far from being free of ideology, since it was designed to promote artistic freedom in support of a democratic, capitalist society and the “American dream.”

However, the best critique of the ideological premises of the white cube remains a series of essays written by Brian O'Doherty in 1976, collected in Inside the White Cube: The Ideology of the Gallery Space. Writing from within the context of post-minimalism and conceptual art of the 1970s, but also from the point of view of artistic practice, O'Doherty argues that the gallery space is not a neutral container, but a historical construct. The white cube divides that which is to be kept outside (the social and the political) from that which is inside (the value of art):

> The white cube is usually seen as an emblem of the estrangement of the artist from a society to which the gallery also provides access. It is a ghetto space, a survival compound, a proto-museum with a direct line to the timeless, a set of conditions, an attitude, a place deprived of location ... It is mainly a formalist invention, in that the tonic weightlessness of abstract painting and sculpture left it with a low gravity ... Was the white cube nurtured by an internal logic similar to that of its art? Was its obsession with enclosure an organic response, encysting art that would not otherwise survive? Was it an economic construct formed by capitalist models of scarcity and demand? ... For better or worse it is the single major convention through which art is passed. What keeps it stable is the lack of alternatives.[21]

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the gallery space is not a neutral container,
but a historical construct

As Simon Sheikh writes, O'Doherty offers a critique of the understanding of the white cube as

> a place free of context, where time and social space are thought to be excluded from the experience of artworks. It is only through the apparent neutrality of appearing outside of daily life and politics that the works within the white cube can

> appear to be self-contained—only by being freed from historical time can they attain their aura of timelessness.[22]

In Sheikh's view, the task of O'Doherty's seminal text is to continue the ongoing struggle to find ways of escaping the white cube's ideology of commodity fetishism and eternal values.

Slow Institutions

In the book The Future of Heritage as Climates Change: Loss, Adaptation and Creativity, edited by David Harvey and Jim Perry, the authors of the essay "Strategies for Coping with the Wicked Problem of Climate Change" suggest that organizations and institutions confronted with the challenges of climate change should engage in adaptive governance:

> An organisation's adaptive capacity results from a unique combination of values and principles, institutional culture and function, commitment to public engagement, financial and human assets, acquisition and use of information, know-how and a mandate for decision-making.[23]

They assert that assessing an institution's readiness to adapt to climate change is the initial step, which should be followed by a commitment to address social, gender, and cultural issues in ecologically meaningful contexts. Poetically speaking, let's listen to Fred Moten's call to slow down:

> So we have to slow down, to remain, so we can get together and think about how to get together. What if it turns out that the way we get together is the way to get together? ... Come get some more of these differences we share. Are differences our way of sharing? Let's share so we can differ, in undercommon misunderstanding.[24]

In opposition to accelerationism and in favor of slowing down, Isabelle Stengers has been a fervent opponent of globalization and neoliberalism, especially in her support of the struggle of anti-GMO activists. In many of her writings in recent years, she has underlined the fact that the new politics of public research promotes only the potential for

research to generate profit in the competitive academic marketplace. To counter this, Stengers suggests that researchers should take her "plea for slow science" seriously. Slow science, she writes, is "about the quality of research, that is also, its relevance for today's issues."[25] Stengers was motivated to start a debate about rethinking the conditions of public research after professor Barbara Van Dyck was fired from her position at Leuven University in 2011 for publicly endorsing action against genetically modified potatoes in Wetteren, Belgium. According to Stengers, her colleague was fired because of a position she took as a citizen, not as a researcher. This prompted Stengers to claim that she stands firmly against the idea of the neutral, disinterested production of knowledge. She describes how the genesis of "fast science" in the nineteenth century had an impact on the whole of scientific research, creating an atmosphere in which all research was supposed to contribute to the immediate (usually profit-driven) progress of its given field.

Stengers says that in the face of younger generations who have entered universities with the hope of gaining a better understanding of the world we live in, she feels ashamed. Referring to Deleuze's reflections on how shame drives art as well as philosophy, Stengers states:

> We know that those who enter university today belong to the generation that will have to face a future the challenges of which we just cannot imagine ... Our ways of life will have to change, and this certainly entails a change in the way we relate to our environment, social and ecological, but also in the ways our academic knowledge relates to its environment.[26]

In arguing that scientific reliability should no longer be based only on scientific judgment, but also on social and political concerns, Stengers proposes slow science as "an operation which would reclaim the art of dealing with, and learning from, what scientists too often consider messy, that is, what escapes general, so-called objective categories."[27] Drawing on the work of ecofeminists and other activists from the US, she calls for learning to listen to each other in order to recognize the emergent values that arise only because "those who meet have learned how to give to the issue around which they meet the power to effec-

tively matter and connect them." What sustains those moments when someone is mesmerized and forever transformed by understanding the perspective of someone else—when transformative power comes from participants thinking together—is "more similar to the slow knowledge of a gardener than to the fast one of so-called rational industrial agriculture."[28] As Stengers writes in her recent book In Catastrophic Times: Resisting the Coming Barbarism, in the point of view of fast science, paying attention is equated with a loss of time; but from the perspective of slow science, paying attention can teach research institutions and researchers to be affected and to affect the creation of the future.

paying attention is equated with a loss of time

How could Stengers's notion of slowing down be introduced into public cultural institutions? How can they transform themselves from white cubes into slow institutions? These questions are debated in the e-publication Ecologising Museums, edited by L'Internationale Online with Sarah Werkmeister.[29] In one of its contributions, Barbara Glowczewski says:

> A slow museum should be especially attentive to collaborating with concerned populations and artists, Indigenous or not, who create new worlds in response to traumas of the past and the present ... Acceleration of history, in which ongoing events become archived before being finished, is a real issue to be thought about in a slowed-down, more thought through process, both within art and within cultural institutions.[30]

The most important priorities seem to be developing practical solutions that relate to the actual buildings and their infrastructure, and to the production of the exhibitions themselves; working on the content of exhibitions collectively with the staff of institutions; creating opportunities for staff members to share competences; and including staff in discussions about sustainability and resilience.

Much of this text was developed over the course of two lectures—the symposium "How Institutions Think" at the LUMA Foundation, Arles, in 2016, and at the symposium "Instituting Ecologies," De Appel, Amsterdam, 2016. A version of this text appears in the forthcoming publication "How Institutions Think: Between Contemporary Art and Curatorial Discourse" (MIT Press, 2017), edited by Paul O'Neill, Lucy Steeds, and Mick Wilson.

Nataša Petrešin-Bachelez

Nataša Petrešin-Bachelez is an independent curator, editor, and writer based in Paris whose research interest spans situated curatorial practices, empathy, transnational feminism, slow institutions, degrowth, and performative practices in the former Eastern Europe. She co-founded, with Elisabeth Lebovici and Patricia Falguières, Something You Should Know, a seminar series held at the School of Advanced Studies in the Social Sciences (EHESS) and she is a member of the research group Travelling Féministe at the Centre audiovisuel Simone de Beauvoir, both in Paris.

Notes

1 “Resilience: U3—Triennial of Contemporary Art in Slovenia” took place in 2013 at the MSUM in Ljubljana http://u3trienale.mg-l j.si/en/about/ .

2 A significant text on resilience and ecology is the Canadian ecologist C. S. Holling’s “Resilience and stability of ecological systems,” Annual Review of Ecology and Systematics 4 (1973): 1–23. A more contemporary work on this topic is Brian Walker and David Salt, Resilience Thinking: Sustaining Ecosystems and People in a Changing World (Washington: Island Press, 2006).

3 A commons society, unlike the market-oriented one, entail a new understanding of natural and social resources as collective and common.

4 According to Suely Rolnik, who develops the concept of flexible subjectivity based on Brian Holmes, this is the product of the emergence of the creative class in the 1950s, which led to existential experimentation and a radical break with dominant forces: “Flexible subjectivity was adopted as a politics of desire by a wide range of people, who began to desert the current ways of life and trace alternative cartographies—a process supported and made possible by its broad collective extension.” Suely Rolnik, “Politics of Flexible Subjectivity: The Event-Work of Lygia Clark” http:// www.pucsp.br /nucleodesubjetividade/Textos/S UELY/Flexiblesubjectivity.pdf .

5 For a manifesto entitled “Dystopies / Utopies / Hétérotopies,” written following the fourth Atelier, see http://www .fmsh.fr/fr/college-etudesmondial es/28533 (in French).

6 Deriving from the do-it-yourself (DIY) ethos, the concept of “do-it-together” emerged on the internet just under a decade ago, most notably in the sphere of art and activism, as a form of collaboration based on principles of open-source information, nonhierarchical relations, and networked co-creation.

7 “Warning of shortage of essential minerals for laptops, cell phones, wiring,” Science Daily, March 20, 2017 https://www.sciencedaily.c om/releases/2017/03/17032011 0042.htm .

8 See https://www.youtube.com/w atch?v=Tv-hE4Yx0LU .

9 Saul Williams’s slam poem “Coltan as Cotton” serves as a main inspiration for the upcoming Contour 9 Biennale that I have the privilege of curating. See https://www.youtube.com/watch?v=UXE 0ZT-0Nxo .

10 Achille Mbembe, “The Zero World: Materials and the Machine,” in Elements for a World: Fire , eds. Ashkan Sepahvand with Nataša Petrešin-Bachelez and Nora Razian. Published as part of the exhibition “Let’s Talk about the Weather: Art and Ecology in a Time of Crisis,” at the Sursock Museum, Beirut, 2016 https://sur sock.museum/content/lets-talk-a bout-weather-art-and-ecology-tim e-crisis . A selection of Baloji’s photographs from this series formed the opening chapter of this exhibition.

11 “Degrowth is not a choice available to those impoverished by capital: Interview with Firoze Manji,” La Décroissance, September 26, 2015 https://news click.in/international/degrowth-n ot-choice-available-those-impover ished-capital .

12 Razmig Keucheyan, “Division, not consensus, may be the key to fighting climate change,” Guardian , May 5, 2014 http://ww w.theguardian.com/commentisfr ee/2014/may/05/division-inequal ity-key-fighting-climate-change?C MP=twt_gu .

13 Pedro Neves Marques and Mariana Silva, “Limits to Growth,” 2013.

14 Ghassan Hage, Is Racism an Environmental Threat?

(Cambridge: Polity Press, 2017).

15 Laura Helton, “The Question of Recovery: An Introduction,” Social Text 125 (2015). On accountability, see the many research threads in “Legacies of British Slave-ownership,” an ongoing project organized by the historian Catherine Hall and other researchers and students at University College London https:/ /www.ucl.ac.uk/lbs/project/cupb ook . On the notion of meaningful remediation, see Clémentine Deliss, “Collecting Life’s Unknowns,” L’Internationale Online , June 11, 2015 http:// ww w.internationaleonline.org/resear ch/decolonising_practices/27_co llecting_lifes_unknowns . The artist Kader Attia uses the term “repair” in the titles of some of his installations, and the term has also been debated by Wayne Modest, Bonaventure Soh Bejeng Ndikung, and Margareta von Oswald in “Objects/Subjects in Exile,” L’Internationale Online, March 9, 2017 http://www.intern atio- naleonline.org/research/deco lonising_practices/89_objects_su bjects_in_exile_a_conversation_b etween_wayne_modest_bonaven ture_soh_bejeng_ndikung_and_m argareta_von_oswald .

16 See Charles J. Stivale, Gilles Deleuze’s ABCs: The Folds of Friendship (Baltimore: Johns Hopkins University Press, 2008).

17 Simon L. Lewis and Mark A. Maslin, “Defining the Anthropocene,” Nature 519 (March 2015): 171–80 http://ww w.nature.com/nature/journal/v51 9/n7542/full/nature14258.html?f oxtrotcallback=true .

18 On new forms of institutionalism, internationalism, and the responsibility of public institutions towards their constituencies, see the conversation with the directors of the museums of the confederation L’Internationale: Nathalie Zonnenberg, “The Potential of Plurality: A Discussion with the Directors of L’Internationale,” Afterall 38 (Spring 2015). For L’Internationale, see http://www.i nternationaleonline.org/about .

19 Whitney B. Birkett, “To Infinity and Beyond: A Critique of the Aesthetic White Cube” (master’s thesis, Seton Hall University, 2012) http://scholarship.shu.edu/cgi/viewcontent.cgi?article=1211 &context=theses .

20 Ibid.

21 Brian O’Doherty, Inside the White Cube: The Ideology of the Gallery Space http://www.societyofcontr ol.com/whitecube/insidewc.htm .

22 Simon Sheikh, “Positively White Cube Revisited,” e-flux journal 3, 2 009 http://www.e-flux.com/ journ al/positively-white-cube-revisited / .

23 P. A. Gray et al., “Strategies for Coping with the Wicked Problem of Climate Change,” in The Future of Heritage as Climates Change: Loss, Adaptation and Creativity , eds. David Harvey and Jim Perry (New York: Routledge, 2015), 186.

24 Fred Moten, “Remain,” in Thomas Hirschhorn: Gramsci Monument , eds. Stephen Hoban, Yasmil Raymond, and Kelly Kivland (New York: DIA Art Foundation; and London: Koenig Books, 2015), 326–27.

25 Isabelle Stengers, “‘Another Science is Possible!’: A Plea for Slow Science” (lecture, Faculty of Philosophy and Literature, Université libre de Bruxelles, 2011 http://we.vub.ac.be/aphy/sites/d efault/files/stengers2011_pleaslo wscience.pdf .

26 Ibid.

27 Ibid.

28 Ibid.

29 See http://www.internationaleonl ine.org/bookshelves/ecologising _museums .

30 Nataša Petrešin-Bachelez and Sarah Werkmeister, “Ecosophy and Slow Anthropology: A Conversation with Barbara Glowczewski,” in Ecologising Museums, eds. L’Internationale Online with Sarah Werkmeister, 2016 http://www.internationaleo nline.org/research/politics_of_lif e_and_ death/74_ecosophy_and_ slow_anthropology_a_conversati on_with_barbara_glowczewski .

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