ACTORS OF URBAN CHANGE

URBAN CHANGE TALK KRASNOYARSK 2016

ACTORS OF URBAN CHANGE IS A PROGRAM BY THE
ROBERT BOSCH STIFTUNG IN COOPERATION WITH MITOST
E.V.

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PICTURE
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CONTENT

This publication is providing information about Actors of Urban Change, a program by the Robert Bosch Stiftung and MitOst association, some background for the event URBAN CHANGE TALK Krasnoyarsk, as well as an introduction to the participating teams in the second cycle of the program (2015-2017).

Actors of Urban Change brings together change makers from different cities in Europe and beyond. They invest in new ways of cooperating, find new strategies to make positive change for the common good happen faster and long lasting, making our cities more sustainable and participatory.

The Urban Change Talk is part of the program Actors of Urban Change. The event in Krasnojarsk* is organized by the Robert Bosch Stiftung and MitOst in cooperation with Rusal and Interra.

Get inspired by Mundano, the Brazilian street artist and activist, who shows, how initially a small idea can have a big impact on our cities and change the lives of many people for the better!

*
September 9th, 2016

ACTORS OF URBAN CHANGE

Устойчивое городское развитие с помощью культурных мероприятий и межотраслевых сотрудничеств в Европе

Программа «Actors of Urban Change» направлена на достижение устойчивости и партиципации в развитии города с помощью культурных мероприятий, которые реализуют группы партнеров, состоящие из представителей культурной сферы или гражданского общества, общественного сектора и частного бизнеса. В рамках урбанистических проектов участники программы имеют возможность применить свои навыки и знания, повысить компетентность в области межотраслевого сотрудничества, повысить квалификацию на семинарах с международными экспертами, установить контакты с коллегами и стать частью общеевропейского обмена. Текущие проекты программы начались в 2015 г. и будут завершены в 2017 г. Следующий конкурс на участие запланирован на лето 2017 г.

ВОЗМОЖНОСТИ И ДЕЯТЕЛЬНОСТЬ В РАМКАХ ПРОГРАММЫ
В рамках программы формируется команда состоящая из трех партнеров, представляющих культурную сферу или гражданское общество, общественный сектор и частный бизнес с целью реализации инновативного урбанистического проекта. На протяжении 18 месяцев 10 команд из разных европейских городов получают поддержку при осуществлении их совместных проектов, повышают профессиональную квалификацию и устанавливают полезные контакты.

ПОДДЕРЖКА ДЛЯ УРБАНИСТИЧЕСКИХ ЛАБОРАТОРИЙ
:: Проектные гранты в размере до 5.000 Евро
:: Индивидуальная экспертная поддержка с помощью грантов на консультационные услуги в процессе реализации в размере до 5.000 Евро

ПОВЫШЕНИЕ КВАЛИФИКАЦИИ
:: Пять встреч в рамках международной академии в разных европейских городах для обмена опытом включающие: доклады, курированные мастерские и экскурсии

:: Гранты на мобильность для участия в программах наставничества членских проектов в других городах (до 10 дней на участника)

ВЗАИМОДЕЙСТВИЕ НА ЕВРОПЕЙСКОМ УРОВНЕ
:: Личные встречи участников во время мероприятий в рамках международной академии и программ наставничества способствуют налаживанию контактов
:: Общение участников в электронной форме на интернет-платформе

ВОЗМОЖНЫЕ ТЕМЫ И ОБЪЕМ ПРОЕКТОВ
Программа не направлена на развитие городского пространства средствами формальных процессов градостроения и урбанистики, а скорее предусматривает городское развитие на основе инициатив и активности местного населения. В этом контексте возможные темы проектов включают в себя доступное жилье/джентрификация, инклюзия/интеграция, культурное многообразие, доступность общественной городской среды для лиц с ограниченными возможностями, устойчивое развитие мобильности, здравоохранение и спорт, зеленый город/изменение климата и т.д. Центральной составляющей проектов должно стать вовлечение и участие местных жителей.

КУЛЬТУРА И ТРАНСФОРМАЦИЯ ГОРОДСКОГО ПРОСТРАНСТВА
Социальные тенденции в городской среде усиливаются тем, что возможности и риски в городах проявляются во множестве разных форм и в высокой концентрации. Для жителя города четкие разграничения отраслей стираются, что дает возможность для межотраслевого сотрудничества в области урбанистики. В нашем понимании культура является основополагающим элементом устойчивого развития. Культура обладает потенциалом создавать смысл и идентичность, способствовать

социальной партиципации и инклюзии и играть ключевую роль при усовершенствование городов в пользу общественного блага.

ФОНД ИМЕНИ РОБЕРТА БОША
Фонд имени Роберта Боша является одним из крупнейших частных фондов в Европе. Ежегодно фонд выделяет примерно 70 миллионов евро на поддержку около 800 собственных проектов и проектов партнеров в сфере взаимопонимания между народами, образования, здоровья, общества и науки. С момента основания фонда в 1964 году, на благотворительные цели было потрачено более 1,4 миллиарда евро.

ОБЪЕДИНЕНИЕ MITOST
Объединение MitOst - международная некоммерческая организация зарегистрированная в Берлине. Она продвигает культурный обмен и гражданскую активность в Европе и соседних регионах в Центральной, Восточной и Юго-Восточной Европе. MitOst проводит международные программы и проекты, а так же служит платформой для новых форм общественной деятельности для поддержки гражданской активность без культурных, языковых и политических ограничений. Объединяя 1400 членов из 40 стран и сотрудничая с самыми различными партнерами MitOst является частью динамичной европейской сети.

ACTORS OF URBAN CHANGE

Urban Development through Cultural Activities and Cross-Sector Collaboration in Europe

The program Actors of Urban Change aims to achieve sustainable and participatory urban development through cultural activities implemented by teams of partners coming from the cultural sphere/civil society, public administration and the private sector. The program participants put their skills into practice through local projects. They strengthen their competencies in cross-sector collaboration and profit from peer-to-peer exchange, professional trainings with international experts and Europe-wide exchange. The current program round runs from 2015 until 2017. Another call for applications is planned for summer 2017.

PROGRAM OFFERS AND ACTIVITIES
In the program, an actor from the cultural sphere or civil society, public administration, and the private sector form a cross-sectoral team to implement an innovative local project. Over the course of 18 months, ten teams from various European cities receive support for the implementation of their joint local projects, obtain professional qualification, and engage in networking opportunities.

SUPPORT FOR LOCAL LABORATORIES
:: Project Grants of up to 5,000 EUR
:: Tailored support from experts through Process-Related Consulting Grants of up to 5,000 EUR

QUALIFICATION
:: Five international Academy Meetings in different European cities, based on a peer learning approach and featuring lectures, facilitated workshops and field trips
:: Mobility grants for Shadowing Internships in other participants' cities (up to ten days per person)
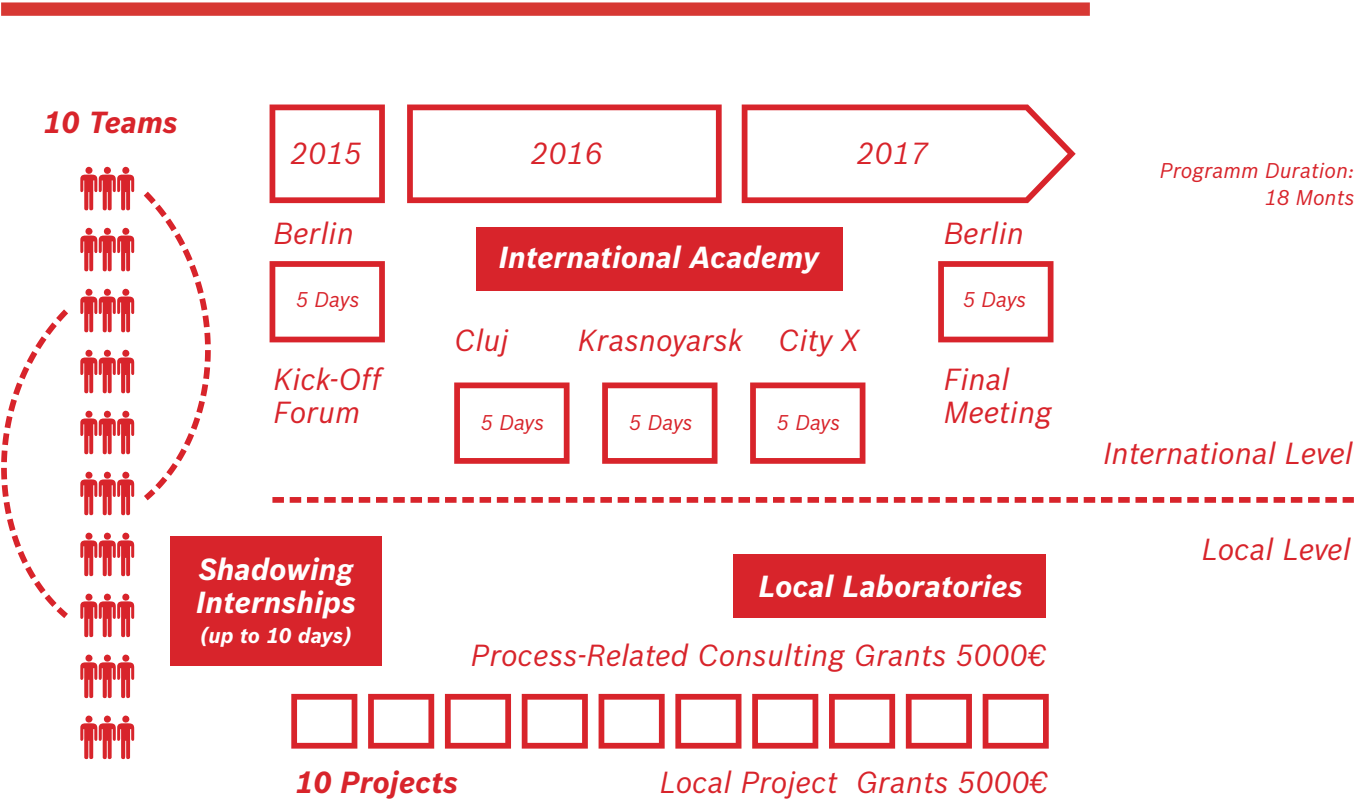
EUROPEAN NETWORK
:: Exchange among participants through in-person meetings during the international Academy sessions and Shadowing Internships
:: Virtual exchange through an online platform and community

POTENTIAL TOPICS AND SCOPE OF PROJECTS
The program does not focus on urban change through formal processes of urban planning or development, but rather on community-driven engagement for local urban development. In this context, potential topics to be addressed include affordable housing/gentrification, inclusion/integration, cultural diversity, accessibility of (formerly) public urban resources and spaces, sustainable mobility, health and physical activity, green city/climate change, etc., with citizen participation as core element of all the projects.

CULTURE AND URBAN CHANGE
Social change is intensified in the urban context, since opportunities and risks present themselves in different, and more pronounced ways in cities. From a citizen's perspective, the boundaries between sectors become more permeable and allow for cross-sector collaboration in urban development.
We consider culture to be a fundamental dimension within the realm of sustainable development. Culture has the potential to create meaning and identity, promote participation and social inclusion, and play an important role in the positive development of cities for the common good.

THE ROBERT BOSCH STIFTUNG
The Robert Bosch Stiftung is one of Europe's largest foundations associated with a private company. It invests approximately 70 million euros annually in supporting approximately 800 of its own as well as third-party projects in the fields of international relations, education, society, health, and science. Since its founding back in 1964, the Foundation has used about 1.4 billion euros for charitable activities.

MITOST E.V.
MitOst is an international non-profit NGO based in Berlin that promotes cultural exchange and active citizenship in Europe and its neighboring regions, with a focus on Central, Eastern, and South Eastern Europe. MitOst organizes international programs and projects and serves as a platform for new forms of social engagement to support an active civil society, regardless of cultural, linguistic, and political limitations. With 1,400 members in 40 countries and various partners, MitOst is part of a dynamic European network.

10 Teams

| 2015 | 2016 | 2017 |

Programm Duration: 18 Monts

Berlin — 5 Days — Kick-Off Forum

International Academy

Cluj — 5 Days — Krasnoyarsk — 5 Days — City X — 5 Days

Berlin — 5 Days — Final Meeting

International Level

Local Level

Shadowing Internships (up to 10 days)

Local Laboratories

Process-Related Consulting Grants 5000€

10 Projects   Local Project Grants 5000€

All pictures from www.pimpmy-carroca.com and www.flickr.com/photos/pimp-mycarroca with permission of the artist.

MUNDANO
Artist and activist

Mundano is a Brazilian artivist whose work makes people stop and think about the issues swirling around them every day. In 2007, he began using his graffiti skills to paint "carroças," the wooden and metal carts used by the trash collectors throughout Brazil who haul off junk and recyclables. He painted more than 300 carroças and in the process made these invisible superheroes visible – not only in the streets, but also in the media. The effort led to "Pimp My Carroça," which is a crowdfunded and collaborative movement that took the activities to another level. It has brought in over 500 trash collectors in more than 25 cities around the world, teaming them up with 354 street artists and 1429 volunteers. It quickly became a movement that is getting global with the mission to create a new legacy for these truly environmental agents.

Mundano
Pimp my ... trash cart?

Our world has many superheroes. But they have the worst of all superpowers: invisibility. For example, the catadores, workers who collect recyclable materials for a living. Catadores emerged from social inequality, unemployment, and the abundance of solid waste from the deficiency of the waste collection system. Catadores provide a heavy, honest and essential work that benefits the entire population. But they are not acknowledged for it. Here in Brazil, they collect 90 percent of all the waste that's actually recycled.

0:58
Most of the catadores work independently, picking waste from the streets and selling to junk yards at very low prices. They may collect over 300 kilos in their bags, shopping carts, bicycles and carroças. Carroças are carts built from wood or metal and found in several streets in Brazil, much like graffiti and street art. And this is how I first met these marginalized superheroes.

1:28
I am a graffiti artist and activist and my art is social, environmental and political in nature. In 2007, I took my work beyond walls and onto the carroças, as a new urban support for my message. But at this time, giving voice to the catadores. By adding art and humor to the cause, it became more appealing, which helped call attention to the catadores and improve their self-esteem. And also, they are famous now on the streets, on mass media and social.

2:04
So, the thing is, I plunged into this universe and have not stopped working since. I have painted over 200 carroças in many cities and have been invited to do exhibitions and trips worldwide. And then I realized that catadores, in their invisibility, are not exclusive to Brazil. I met them in Argentina, Chile, Bolivia, South Africa, Turkey and even in developed countries such as the United States and Japan. And this was when I realized that I needed to have more people join the cause because it's a big challenge. And then, I created a collaborative movement called Pimp My Carroça -- (Laughter) -- which is a large crowdfunded event. Thank you. (Applause). So Pimp My Carroça is a large crowdfunded event to help catadores and their carroças. Catadores are assisted by well-being professionals and healthcare, like physicians, dentists, podiatrists, hair stylists, massage therapists and much more. But also, they also receive safety shirts, gloves, raincoats and eyeglasses to see in high-definition the city, while their carroças are renovated by our incredible volunteers. And then they receive safety items, too: reflective tapes, horns and mirrors. Then, finally, painted by a street artist and become part of part of this huge, amazing mobile art exhibition.

3:43
Pimp My Carroça took to the streets of São Paulo, Rio de Janeiro and Curitiba. But to meet the demand in other cities, including outside of Brazil, we have created Pimpx, which is inspired by TEDx, and it's a simplified, do-it-yourself, crowdfunded edition of Pimp My Carroça. So now everybody can join.

4:08
In two years, over 170 catadores, 800 volunteers and 200 street artists and more than 1,000 donors have been involved in the Pimp My Carroça movement, whose actions have even been used in teaching recycling at a local school.

4:27
So catadores are leaving invisibility behind and becoming increasingly respected and valued. Because of their pimped carroças, they are able to fight back to prejudice, increase their income and their interaction with society.

4:43
So now, I'd like to challenge you to start looking at and acknowledging the catadores and other invisible superheroes from your city. Try to see the world as one, without boundaries or frontiers. Believe it or not, there are over 20 million catadores worldwide. So next time you see one, recognize them as a vital part of our society. Muito obrigado, thank you.

BOLOGNA, ITALY
Euphemia – Artistic Training for a Changing City

БОЛОНЬЯ, ИТАЛИЯ
Евфимия – тренинг развития креативности для трансформации города

PROJECT DESCRIPTION
The creation of a new cultural meeting place for migrants, refugees, and long-time residents of Bologna. Using theater as a means of mutual understanding and identity creation.

ОПИСАНИЕ ПРОЕКТА
Создание новой культурной платформы для мигрантов, беженцев и многолетних жителей города Болонья посредством театра, для создания взаимопонимания и формирования идентичности.

TEAM :: КОМАНДА
KAREN BOSELLI
:: Project Coordinator, Cantieri Meticci

Michele Dore
:: Artist, Cantieri Meticci

LUCA VIRGILI
:: Public Relations Speaker, Center M. Zonarelli, City of Bologna

MICHELE PETRIZZO
:: Coordinator for Youth Activities, Coop Adriatica

PROJECT DESCRIPTION
The greening and refunctioning of inner city courtyards in order to create meeting points for residents and improve the microclimate in the neighborhood. Using collective courtyard projects to encourage the neighbors' feeling of solidarity and belonging.

ОПИСАНИЕ ПРОЕКТА
Озеленение и преображение дворов центра города с целью создать площадки для встреч и общения жителей и улучшить микроклимат в районах. Коллективные проекты во дворах усилят чувства солидарности и сплоченности среди соседей.

TEAM :: КОМАНДА
MÁRTA KISZELY
:: Founder and Future President of the Association, Courtyard Gardens Action Group

CSABA STANISZEWSKI
:: Environmental Control and Climate Adaption Officer of the Local Government, Mayor's Office of the 13th District of Budapest

ILDIKÒ RÉKA BÀTHORYNE NAGY
:: Freelance Landscape Architect, Chief Designer, Assistant Professor, Climate Adaption Expert

BUDAPEST, HUNGARY
U Tree Greening

CLUJ–NAPOCA, ROMANIA
Dacia Central – Mănăștur Central

КЛУЖ–НАПОКА, РУМЫНИЯ
Cinema Dacia – Mănăștur Central

PROJECT DESCRIPTION
Transforming the vacant Cinema Dacia into an important catalyst for a new local identity in Mănăștur. Engaging residents in brainstorming and development to create a central meeting point in the satellite city for and by the local population.

ОПИСАНИЕ ПРОЕКТА
Преображение пустующего кино Dacia в важный катализатор для новой самоидентификации жителей района Манаштур. Вовлечение населения в коллективные обсуждения идеи, разработку и создание места встреч в городе-спутнике.

TEAM :: КОМАНДА
Laura Panait
:: Cultural Manager, Colectiv A

Silvio Medeşan
:: Freelance Architect

BUDAPEST, HUNGARY
U Tree Greening – озеленение города

GERETSRIED, GERMANY
Stories set in Stone – Creating Connections

ГЕРЕТСРИД, ГЕРМАНИЯ
Истории увековеченные в камне – установление связей

PROJECT DESCRIPTION
New resident house for the satellite district Stein as a meeting place for long-term residents and new arrivals from various countries. Getting to know each other as a means to break down prejudices and to create a common identity.

ОПИСАНИЕ ПРОЕКТА
Новый жилой дом в расположенном на окраине города районе Штайн, как площадка для встреч между многолетними и новоприбывшими жителями из разных стран: знакомство друг с другом как средство избавиться от предрассудков и создать новое сообщество.

TEAM :: КОМАНДА
DAGMARA EWA SOSNOWSKA
:: Project Manager, Youth organization Trägerverein Jugend- und Sozialarbeit Geretsried e.V.

ANDREAS PORER
:: Deputy Head of Building Department, City of Geretsried

MARTINA ROTH
:: Neighborhood Management and Department for Technics and Insurance, Building cooperative Geretsried eG

PROJECT DESCRIPTION
Preservation and rediscovery of the cultural heritage of Tatavla, the traditional GreekArmenian neighborhood today known as Kurtuluş in the Şişli district of Istanbul. In-depth exchange with the local residents to record the history, and exhibitions and readings to bring it back to life.

ОПИСАНИЕ ПРОЕКТА
Сохранение и повторное открытие культурного наследия Куртулуша, традиционно греко-армянского квартала Татавла, расположенного в Стамбульском районе Шишли: на основе тесного контакта и общения с местными жителям история фиксируется, а выставки и чтения возвращают её в жизнь

TEAM :: КОМАНДА
ÇAGLA PARLAK
:: General Coordinator, Association for the Protection of Cultural Heritage
ARIANA KAZANCIYAN
:: Expert, Şişli Municipality

BANU PEKOL
:: Assistant Professor, Faculty of Architecture and Design of Özyeğin University

TAMAR GURDIKYAN
:: Public Relations and Advertising Manager, Paros Magazine

ISTANBUL, TURKEY
70TK

СТАМБУЛ, ТУРЦИЯ
70TK

KRASNOYARSK, RUSSIA
Recycle Art Festival

КРАСНОЯРСК, РОССИЯ
Ресайкл Арт Фестиваль

PROJECT DESCRIPTION
The creation of a recycling system with citizen participation. A festival to raise citizen awareness of environmental protection.

ОПИСАНИЕ ПРОЕКТА
Создание системы вторичной переработки при гражданском участии. Фестиваль служит привлечению внимания к теме защиты окружающей среды.

TEAM :: КОМАНДА
IRINA ULANOVA
:: Curator of Cultural Projects, Member of the Coordinating Team, Krasnoyarsk Regional Non-Vovernmetal Youth Organisation "INTERRA"

ALEKSEY SAVCHENKO
:: Head of Department, KGBU "KCMP Lider" Regional State Budget Institution

MARIA ZYKOVA
:: Eco Consulting and Public Relation Specialist, "Ecoresurs"

MESSOLONGHI, GREECE
Speak up!

МЕСОЛОНГИОН, ГРЕЦИЯ
Выскажись!

PROJECT DESCRIPTION
Citizens' radio as a means for bottom-up urban development in a city with important structural and demographic differences. Giving initiatives a voice and enabling citizens to have more influence on the city administration's policies.

ОПИСАНИЕ ПРОЕКТА
Общественная радиостанция как средство для городского развития на основе местной инициативы в городе с существенными структурными и демографическими расхождениями. Радиостанция дает инициативам голос и гражданам возможность повлиять на решения городского управления.

TEAM :: КОМАНДА
OLGA DASKALI
:: Events Facilitator and Member of the Board, "Radio friends", Messolonghi Radio Station

OLGA-CHRISTIANA PAPADIMITRIOU
:: Head of the Informatics Department, Municipality of the Sacred City of Messolonghi

SPYROS TZORTZIS
:: Co-Founder and Interim President of the Cooperative, Sociality

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NOVI SAD, SERBIA
Project N.N.

НОВИ САД, СЕРБИЯ
Проект N.N.

PROJECT DESCRIPTION
A new cultural center for the satellite town Novo Naselje. Supporting children and youths in their role as the driving force of the district.

ОПИСАНИЕ ПРОЕКТА
Создание нового культурного центра для города-спутника Ново Населье, поддерживающего и поощряющего детей и молодежь, которые являются движущей силой района.

TEAM :: КОМАНДА
OGNJEN TOMAŠEVIĆ
:: Co-Director, Novo Kulturno Naselje (NKN)

DARKO POLIĆ
:: Authorized Urban Planner at the Department for Urban Planning, JP "Urbanizam" Novi Sad (Urban Planning and Development and Research Centre Novi Sad)

MARKO JOZIĆ
:: Owner, Café Pizzeria Alo

PORTO, PORTUGAL
Critical Housing Lab

ПОРТО, ПОРТУГАЛИЯ
Critical Housing Lab

PROJECT DESCRIPTION
A summer school program for international students, local unemployed people and experts to restore a social housing configuration in Bonfim, a working-class neighborhood in the heart of Porto. Cultural and discursive formats open to the local communities to raise citizen awareness and participation.

ОПИСАНИЕ ПРОЕКТА
Летняя школа для иностранных студентов, местных безработных и экспертов для восстановления системы социального жилья в рабочем квартале Бонфим в самом центре Порто. Проведение культурных и дискурсных форматов мероприятий открытых для местных сообществ для повышения общественной осведомлённости и активности.

TEAM :: КОМАНДА
JULIANA TRENTIN
:: Project Coordinator and Architect, Critical Concrete

SAMUEL KALIKA
:: Director, Critical Concrete

ELISABETE VALÉRIO
:: Psychologist at the Social Office, Junta de Freguesia do Bonfim

PEDRO CAVACO LEITAO
:: Technical Coordinator and Architect, Co-Founder of Moradavaga Collective

SKOPJE, MACEDONIA
Urban Art Action

СКОПЬЕ, МАКЕДОНИЯ
Urban Art Action

PROJECT DESCRIPTION
Artistic guerilla actions to attract attention to social and urban problems and difficulties. Citizens and the city administration take action towards change with a touch of humor.

ОПИСАНИЕ ПРОЕКТА
Арт-партизанинг для привлечения внимания к социальным и урбанистическим проблемам и сложностям. Граждане и городское управление проявляют инициативу используя элементы юмора.
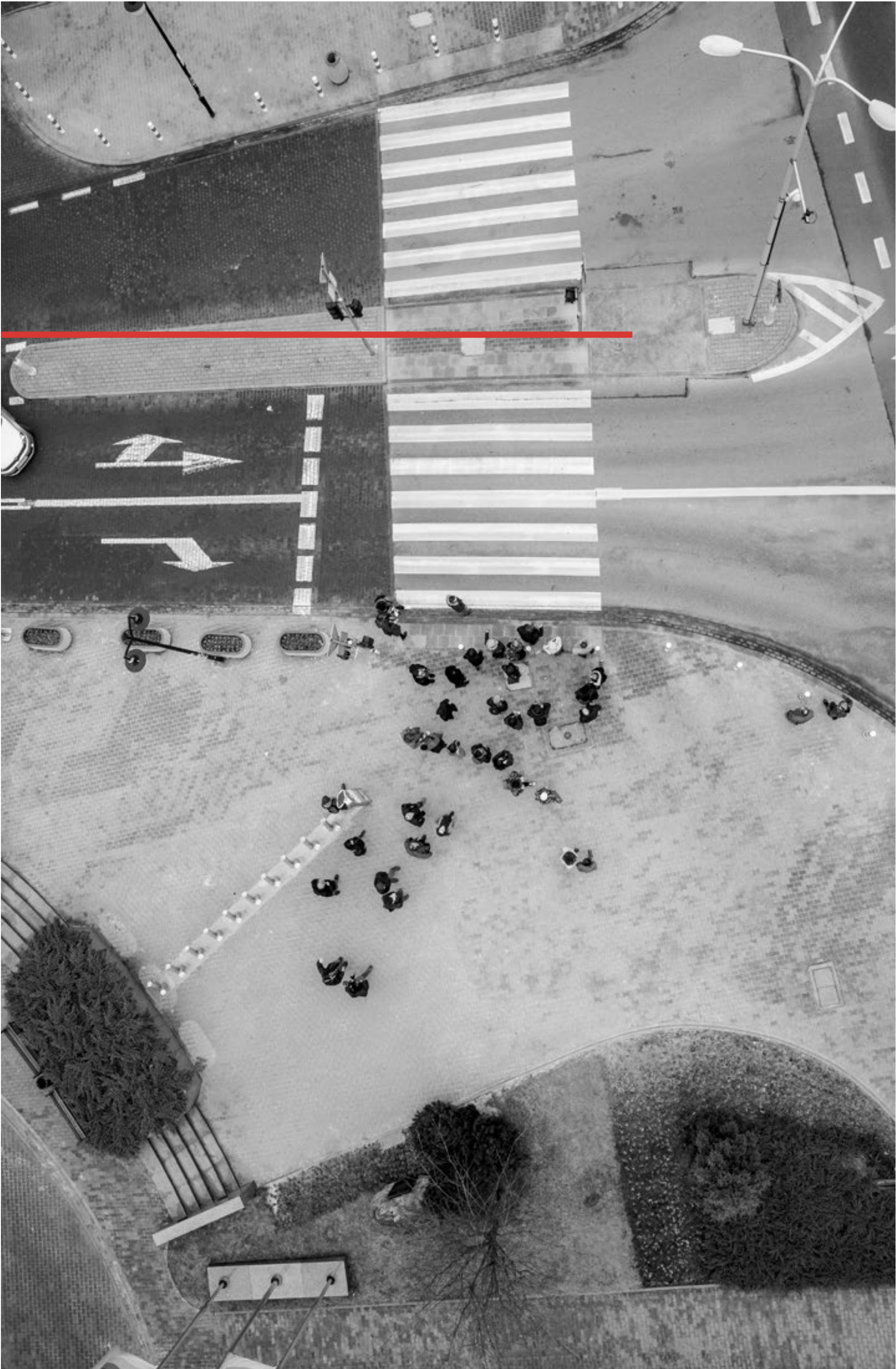
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GJORGJE JOVANOVIK

CITY GRAIN

How can a city be described, compared, understood? With this page, we look into the grain of the city, its built morphology telling us about its spatial qualities and peculiarities. We want to connect the street view with the bird´s eye view, giving a more analytical representation of the cities body, in order to get a multidimensional picture of these complex organisms we all think to know – cities.

This page represents the figure-ground diagrams of the city centers of the participating cities of the current Actors of Urban Change program cycle.

1 BOLOGNA, ITALY

2 BUDAPEST, HUNGARY

3 CLUJ-NAPOCA, ROMANIA

4 GERETSRIED, GERMANY

5 ISTANBUL, TURKEY

6 KRASNOYARSK, RUSSIA

7 NOVI SAD, SERBIA

8 PORTO, PORTUGAL

9 SKOPJE, MACEDONIA

CITY
COMPARISON

LOCATION
CITY AREA

BOLOGNA,
ITALY
Euphemia
Artistic Training for a
Changing City
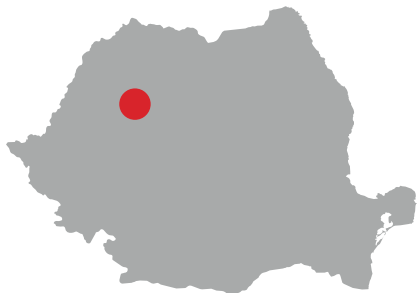
BUDAPEST,
HUNGARY
U Tree Greening
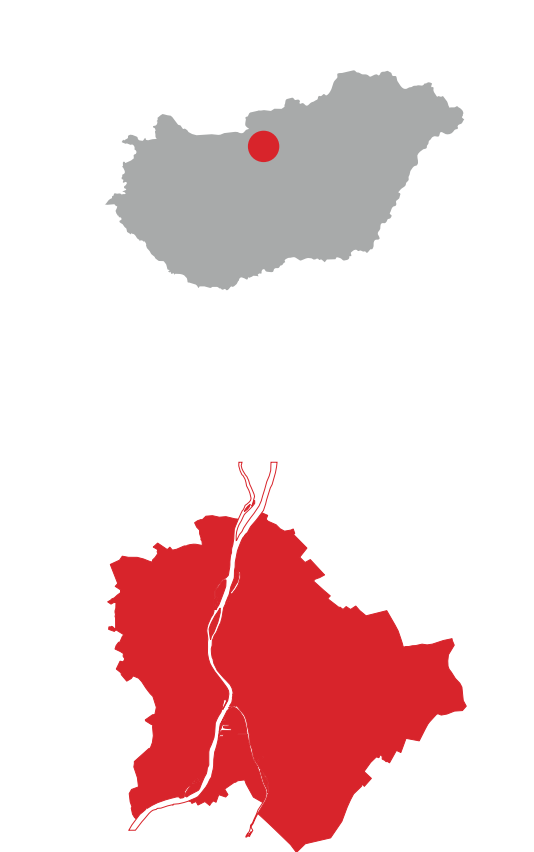
KRASNOYARSK,
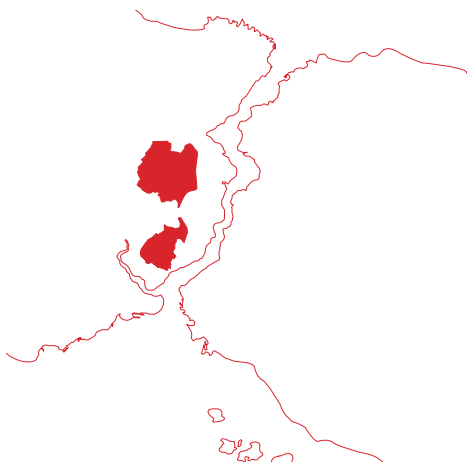RUSSIA
Recycle Art Festival

MESSOLONGHI,
GREECE
Speak Up!
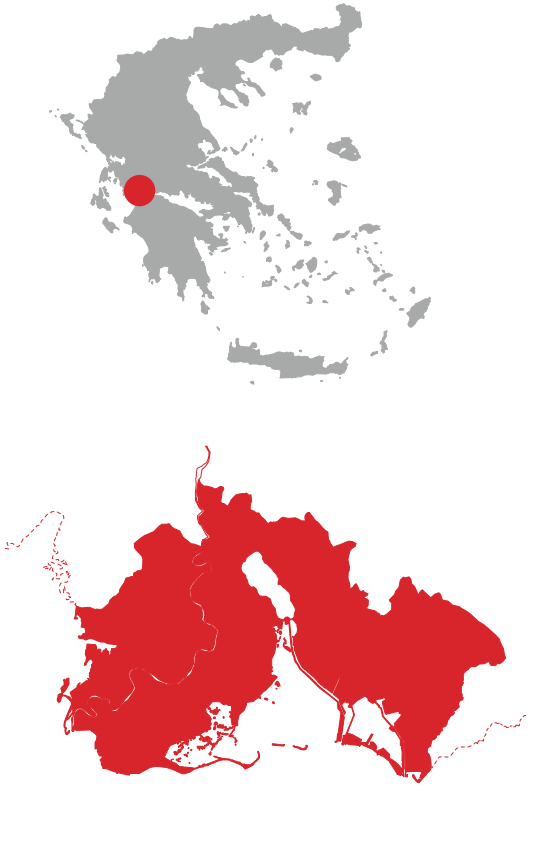
CLUJ–NAPOCA,
ROMANIA
Dacia Central –
Mănăștur Central

GERETSRIED,
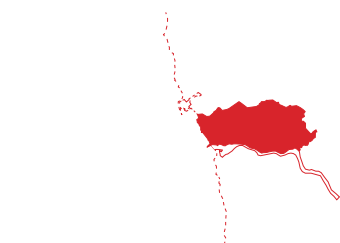GERMANY
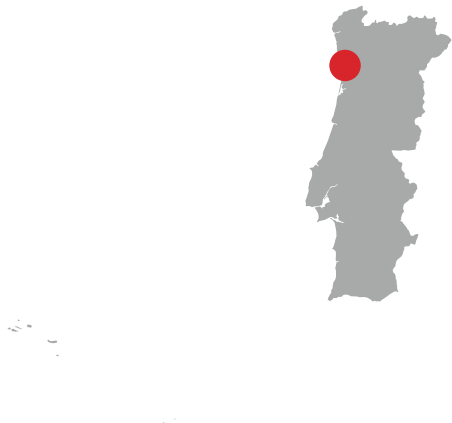Stories set in Stone –
Creating Connections

ISTANBUL,
TURKEY
70TK

NOVI SAD,
SERBIA
Project N.N.

PORTO,
PORTUGAL
Critical Housing Lab
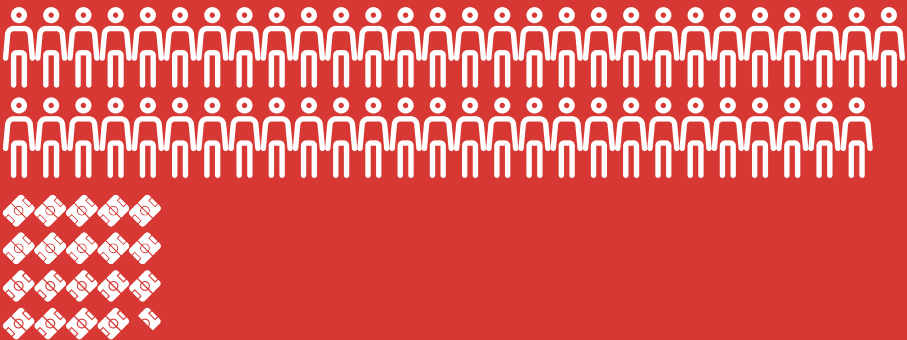
SKOPJE,
MACEDONIA
Urban Art Action

CITY COMPARISON DENSITY

BOLOGNA, ITALY
375,935 Inhabitants

Population density
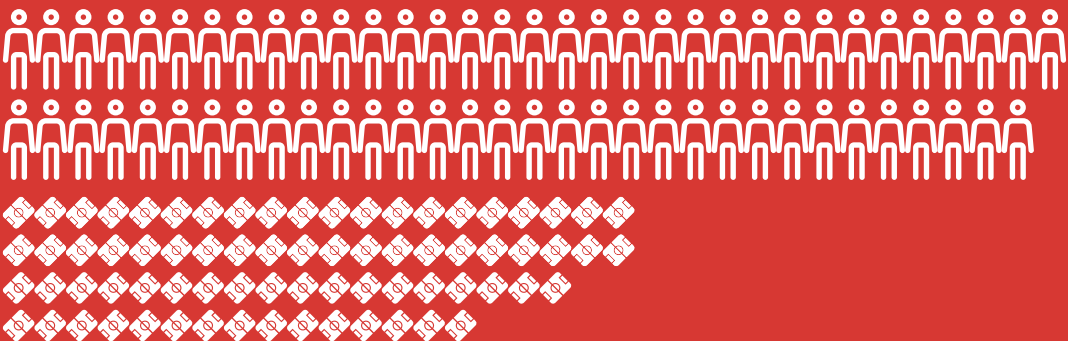2,750 people/km²

Area 140 km² =
19,500 Soccer Fields

2,750
(people/km²)

BUDAPEST, HUNGARY
1,740,041 Inhabitants

Population density
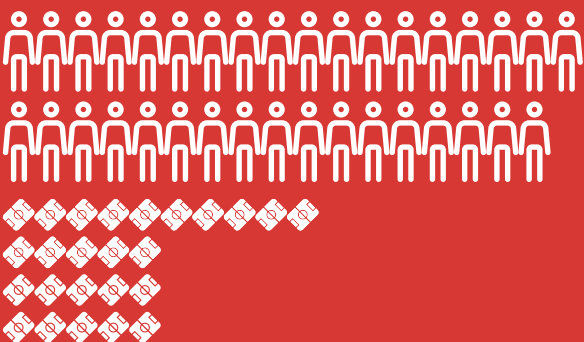3,250 people/km²

Area 525.13 km² =
73,000 Soccer Fields

3,250
(people/km²)

CLUJ–NAPOCA, ROMANIA
304,802 Inhabitants

Population density
1,750 people/km²

Area 179.5 km² =
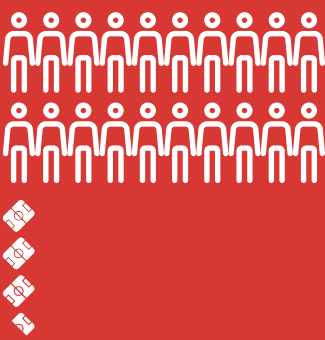25,000 Soccer Fields

1,750
(people/km²)

GERETSRIED, GERMANY
23,070 Inhabitants

Population density
1,000 people/km²

Area 24.59 km² =
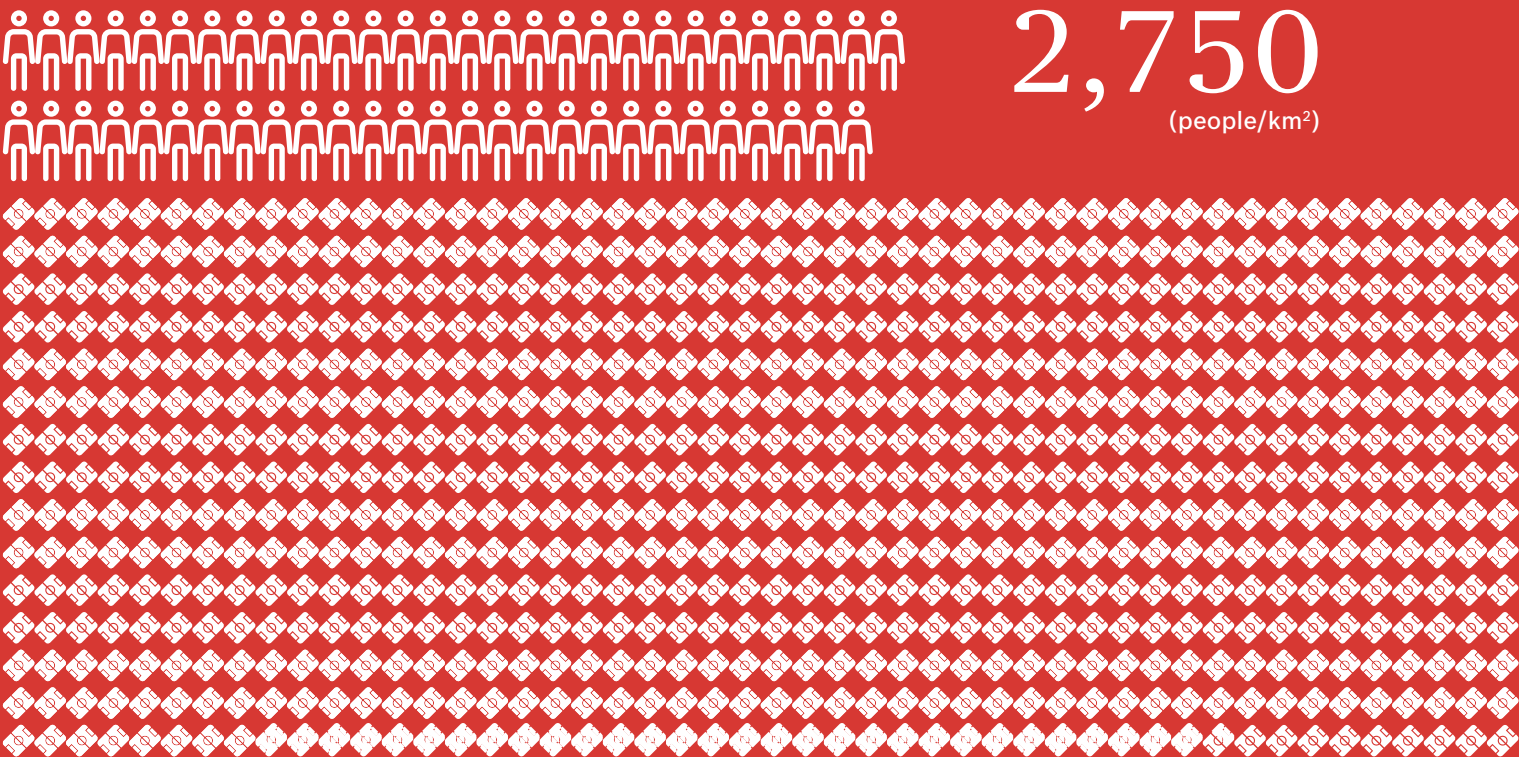3,500 Soccer Fields

1,000
(people/km²)

ISTANBUL, TURKEY
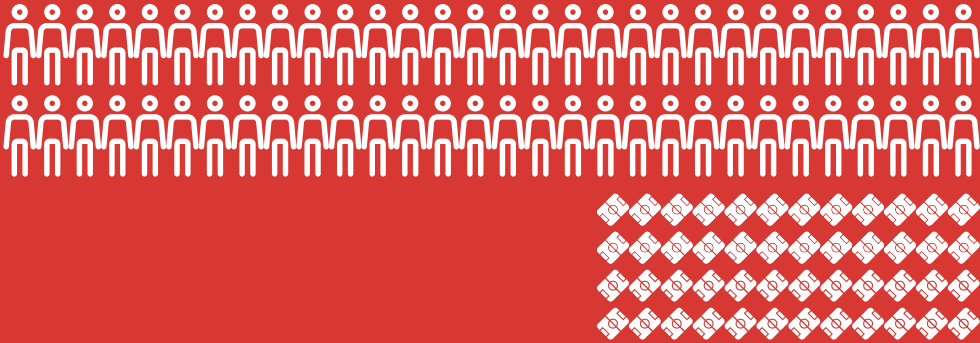14,657,434 Inhabitants

Population density
2,750 people/km²

Area 5,461 km² =
758,500 Soccer Fields

2,750
(people/km²)

3,000
(people/km²)

**KRASNOYARSK,
RUSSIA**

1,036,000 Inhabitants

Population density
3,000 people/km²

Area 348 km² =
48,000 Soccer Fields

50
(people/km²)

**MESSOLONGHI,
GREECE**

34,420 Inhabitants

Population density
50 people/km²

Area 674.13 km² =
94,000 Soccer Fields

500
(people/km²)

**NOVI SAD,
SERBIA**

307,760 Inhabitants

Population density
500 people/km²

Area 702.7 km² =
97,500 Soccer Fields

**PORTO,
PORTUGAL**

237,584 Inhabitants

Population density
5,750 people/km²

Area 41.29 km² =
6,000 Soccer Fields

5,750
(people/km²)

1,000
(people/km²)

**SKOPJE,
MACEDONIA**

506,926 Inhabitants

Population density
1,000 people/km²

Area 571.46 km² =
80,000 Soccer Fields

ACTORS OF URBAN CHANGE

PROJECTS 2015–2017

PROJECTS 2013–2015

From experiments to big picture and back: introducing transition management

ANIA ROK AND JULIA WITTMAYER

The Actors of Urban Change program aims to achieve sustainable and participatory urban development through cultural activities. The activities the program supports are often small-scale, stand-alone projects and yet the expectations for them are to achieve effects going far beyond these single interventions. Is that at all possible? What are the mechanisms linking mainstream policy making and small-scale experiments driven by activists, artists or entrepreneurs? And, to take this question even further, what are the mechanisms linking local interventions and broader societal change processes?

The purpose of this short article is to shed some light on how change happens and the broader framework it sets for activities such as those implemented by the Actors of Urban Change program by introducing a transition perspective. This will include neither a precise definition of what sustainable and participatory urban development is or should be, nor a foolproof recipe for how to achieve it, but hopefully it will offer some inspiration on how local initiatives can play into a broader process of societal transition towards sustainability.

THE DYNAMICS OF CHANGE
We tend to refer to certain ideas or even products, most often retrospectively, as being "ahead of their time" but who decides when is the right time? Let's take an example of car sharing that experienced an incredible growth over the last decade. As of October 2012 it had an estimated 1.78 million of users across 27 countries[1] and yet the first car sharing experiment was launched in Zürich in 1948, 67 years ago![2] The growth of car sharing was not linear; instead it resembled the S-curve pictured below. At a certain point it moved from a number of isolated, niche initiatives to a visible global trend that is openly challenging the mainstream model of private car ownership. This acceleration was the product of a number of developments

occurring simultaneously at different scales and across different domains. Developments in technology, policy, in the social, environmental and economic sphere, changes in values and habits, evolving local contexts and global frameworks - these are all interconnected and only to a certain extent predictable. Together, they can be framed as the dynamics of a sustainability transition of mobility.

However, not every change is a transition. The term "transition" is used here to describe fundamental changes in structures, cultures and practices in a societal (sub)system that usually span a few decades. Owing to their complexity, these kinds of changes cannot be planned nor controlled and as such they constitute a challenge to our governance systems.

GOING BEYOND HELPLESS
The governance systems as we know and experience them are often fragmented, domain-focused and usually operate in a command and control manner, detached from the fast-changing realities on the ground. It is not in their modus operandi to question the very logic of the system (e.g. centralized and fossil-fuel based energy production) and they resort instead to optimalizing the existing system.

No wonder regular policy-making seems helpless in the face of the severe problems and challenges of unsustainability our society faces. We are looking at problems such as climate change, depleting resources or social inequality that have multiple causes and consequences, involve a broad range of domains, actors and scales and – if that wasn't enough – are deeply embedded in our societal structures, meaning that technological fixes alone will not work (and may even make the problem worse). Where do you even start when attempting to tackle a challenge of this magnitude?

Instead of settling for making 'bad things a little less bad', we could broaden our perspective and look for an approach that brings together long-term visions of radical change with immediate short-term actions. There are many ideas as to how this approach could look like. One, which has been used and is continuously developed in cities, is transition management.

Far from being a foolproof recipe for delivering a sustainable city, transition management proposes a joint searching and learning process designed to accelerate social innovation for sustainable development. It makes no claims to replace regular policy processes or to offer a one-size-fits-all model for solving local problems.

Transition management is an experiment in co-creating change amongst actors from different backgrounds that involves working with the ways people think, feel and act,

individually and as part of communities, organizations or institutions.

DESIGNING A DIFFERENT GOVERNANCE APPROACH
To understand how transition management differs from mainstream participatory processes, it is helpful to look in more detail at six principles that underpin it:

DIG DEEPER To attempt any changes, we need to understand the system we are dealing with (e.g. actors and domains involved, existing interdependencies, historical evolution), be courageous in acknowledging the complexity of the overall challenges and question underlying assumptions referring e.g. to what is possible or desirable and for whom, what are the causes and effects of our actions.

AIM HIGH The focus should be on system innovation, not optimization. This is not only about creativity and imagination but also about questioning the status quo and dealing with powerful vested interests. The struggles related to energy transition, both locally and globally, can

[1] Shaheen, Susan, and Adam Cohen (2013). "Innovative Mobility Carsharing Outlook: Carsharing Market Overview, Analysis, and Trends." (http://tsrc.berkeley.edu/node/629, accessed 25 Feb 2015)

[2] For more details on the history of carsharing see Shaheen, Susan, Sperling, Daniel, Wagner, Konrad (1999). "A short history of the carsharing in the 90s." (http://tsrc.berkeley.edu/node/457, accessed 25 Feb 2015)

[3] Jan Rotmans (2005) „Societal innovation. Between dream and reality lies complexity", pp.24

FIGURE 1
Different phases of the transition and different transition paths [3]
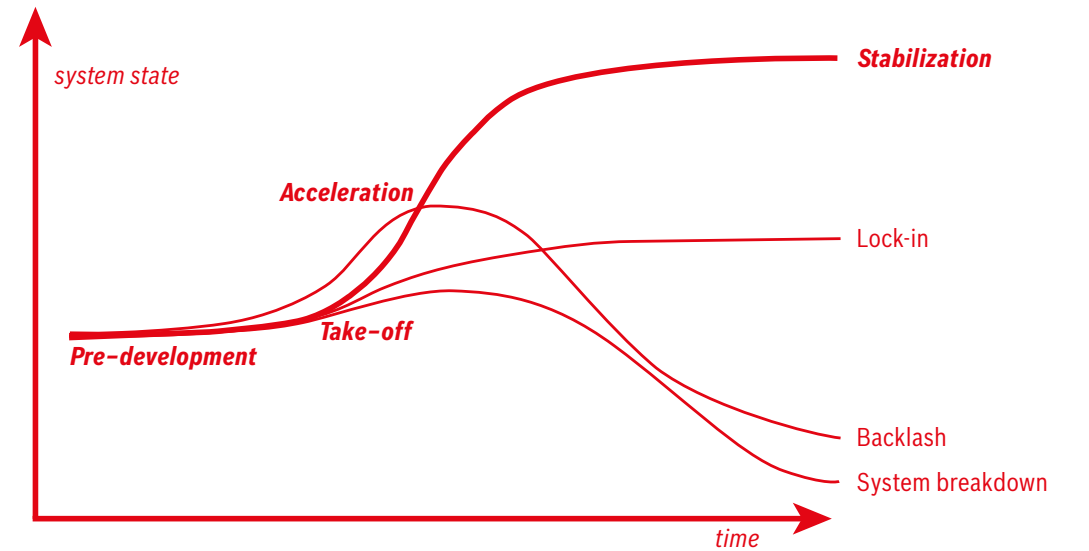
teach us a great deal about how difficult that might be.

KEEP YOUR OPTIONS OPEN The future likes to surprise us therefore exploring multiple, alternative pathways is the best way to get ready for it. Playing into transition dynamics requires a careful observation of the ever-changing landscape and the flexibility to respond to the opportunities as they emerge.

CO-CREATE Transition management is founded on a principle that everyone is a decision-maker and has the power to shape the future of the city. This challenges a more traditional notion of power, as resting exclusively with politicians and civil servants, and better reflects the realities of urban change where many important initiatives come to life independently of the official decision-making structures.

FIND CHANGE AGENTS As illustrated by the car sharing example earlier, many initiatives or solutions that will come to shape our future are already out there. Often difficult to spot, especially from the perspective of the town hall, they are important experiments pushing the boundaries of what is possible. The challenge is to find those niches and people driving them.

LEARN, ALWAYS Transition management offers a framework for linking long-term visions with short-terms actions and learning is key to make this happen. The feedback should always go both ways, with visions informing the actions and actions helping to refine and adapt the visions.

FROM PRINCIPLES TO LOCAL CO-CREATION PROCESSES
Translating these abstract principles into concrete instruments and process on the ground is easier said than done. One of the challenges is to create a protected space where existing power relations and interests can be temporarily suspended or at least openly questioned and addressed, and yet avoid the risk of creating a playground, a parallel process functioning in a vacuum and disconnected from whatever is happening locally. In transition management methodology this metaphorical space for reflection and learning is referred to as "transition arena", a temporary setting which brings together a group of change agents from diverse backgrounds and serves as a starting point for involving a wider group. It is important to note that a transition arena group is neither a decision-making body nor a statistical representation of the community; it is a group that is equipped to develop an alternative narrative on the future of the city and a transition agenda.

What follows is a very brief overview of how transition management process can look like, from setting the scene to getting into action. The process structure presented below should not be treated as a universal blueprint but rather as a starting point, a framework to be considered and adapted to local needs and dynamics.

SETTING THE SCENE AND EXPLORING LOCAL DYNAMICS
Before embarking on the co-creation process a number of preparatory steps need to be taken. The first one is to set up a small core team (transition team), responsible for the design and organization of the process, usually from within the initiating local organization (e.g. municipality, universities). The team ensures adequate resources, builds and maintains commitment amongst various local actors and tailors the process, its focus and framing as well as its future outcomes to the local context.

Since transition management is about playing into existing dynamics, the process needs to be based on a thorough understanding of the current situation, including its historical evolution, needs and interests of actors involved,

as well as the relationships and interdependencies between various domains. This is part of a system analysis performed by the transition team. For instance, if the focus is on mobility, the system analysis would include information regarding people's mobility needs and patterns, how those evolved over the years and why, the impact of existing policies and broader socio-economic factors and especially the links with other important domains, e.g. health, environment, social equity or land use.

Actor analysis takes this one step further, identifying change agents to join the transition arena group. It typically consists of 10-15 people who, while often part of various local institutions and initiatives, are asked to participate in the process as individuals. The individual participants are carefully selected by the transition team to form a group that includes people with different competencies, backgrounds, initiatives or interests as well as sources of power.

This concept of handpicking, of establishing a small group to act as a nucleus of change is what sets transition management apart from other participatory processes. It is definitely a shift from a more traditional "open door" approach seeking for representativeness where everyone is encouraged to contribute. It may lead to transition management being perceived as undemocratic or excluding. However, it is worth keeping in mind that the role of the transition arena is not to 'decide' upon the future of the city but rather to find innovative ways to address the most pressing issues faced by a city and prepare the ground for everyone to get involved.

WHAT HAPPENS IN THE TRANSITION ARENA?
Once the participants are selected, they are invited for a number of transition arena meetings. The arena participants consecutively frame the transition challenge, develop a long-term vision, and formulate pathways and immediate actions, to finally arrive at a consolidated document to be shared with the wider community, a transition agenda.

To successfully work as a group and dig deeper, the arena participants need to arrive at a shared understanding of the underlying persistent problems (rather than symptoms) of the system in question. Taking the system analysis prepared by the transition team as a starting point, the participants discuss what needs to change to address the challenges identified. It may sound easy but is anything but, as it requires the participants to leave behind their short-term interests, institutional perspectives and interpretations they have learned to take for granted. The arena meetings need well-prepared facilitation in order to create a safe space for these difficult discussions and make sure that all voices are being heard.

Once a shared definition of the problems and challenges is agreed upon, the next step is to envision the future. Rather than about little adjustments and optimizations here and there, the arena participants are encouraged to think big and out of the box, possibly supported by expert presentations, artistic visions or examples from other places and times. The resulting vision should embody a diversity of visionary images, based on commonly defined sustainability principles forming a coherent storyline.

And then? On one hand, there is a bold, compelling vision that pictures our city in 50 years. On the other hand, there are our everyday self-perpetuating routines, the relentless logic of already existing systems, the paralyzing magnitude of the changes required. Often this is the point where more traditional participatory processes fail. Transition management proposes to engage in a process of backcasting. Flipping the usual trajectory, the backcasting method asks participants to imagine they are in 2050 and the vision has become reality. How did they get here? They start in the future and slowly move back to the present recounting the story of what happened

first in 2040, then 2030 and so on until they arrive in the present. The result is a number of transition pathways, inspiring storylines connecting the visionary images of the future with the present featuring key milestones in the short, mid and long term.

The pathways are helpful in identifying short-term actions needed to bring closer (but also validate) the vision. Transition management encourages short-term actions that are viable and visible, with a potential to become icons of change, simultaneously challenging the status quo (i.e. transition experiments).

This is the moment when the transition arena setting opens up and its outcomes are shared with a wider community. Transition challenge, visionary images and pathways, as well as short-term actions are consolidated in a document called a transition agenda.

WHOSE TRANSITION AGENDA IS IT?
Transition agenda is not an action plan to be automatically implemented. Rather, it is a starting point for a broader community of local actors to engage in the discussion on the future of their city or neighborhood and the role they could play in it. What follows from here is very context specific. The transition team and the transition arena group, possibly in a new configuration, work to share the agenda with broader public (e.g. through a kick-off meeting), in order to inspire its further development, adoption and implementation.

Another important step is to have (part of) the agenda anchored in agendas of other organizations and individuals, including local government but also other important actors, e.g. enterprises, politicians or non-governmental organizations. It is through these links that the transition agenda comes alive since it does not draw its strength from an official mandate but from the power of its diagnoses, visions and actions. Ultimately, it is all about putting the transition agenda into action by working on transition experiments, defined in the agenda or developed later, e.g. through dedicated working groups.

WHAT IS TRANSITION MANAGEMENT GOOD FOR?
Let's start with what it is definitely not good for. You should not embark on a transition management process if you want fast, measurable results. It is also not a recommended strategy if you already know what you would like to do and just need some feedback or support in refining your idea. It is not an easy process to manage, most probably a few people will be disappointed or upset along the way and a good facilitator (or willingness to learn new skills) is needed. Why get started?

There are at least three compelling promises of transition management:

Most importantly, a transition management process, because of its open and critical nature, can act as an 'empowerment boot camp'. A transition arena is an attempt to temporarily transcend existing power relationships, changing them along the way. The setting enables people to feel a sense of shared urgency, responsibility and power, building new alliances across old, well-cemented divides e.g. between the public sector and bottom-up initiatives.

Secondly, a transition management process results in a shared sense of direction, an understanding of how a sustainable future of a particular city or system can look like and what needs to change in order to set the city on a right course. Next to this outcome, it is the joint learning and reflection process in the protected setting of a transition arena which constitutes a valuable lesson in questioning the status quo, gaining a systems perspective but also in building consensus and understanding among people from very different backgrounds.

And finally, thanks to connecting long-term radical future with short-term action,

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Transition management processes can catalyze new commitments for local sustainability or inject new energy into existing efforts.

This constant dialogue between the future and the present is one of the most powerful elements of this approach, with the distant vision of the future becoming more tangible thanks to short-term actions, which in turn gain new meaning from being seen as feeding into a long-term process of change.

IT'S THE PERSPECTIVE THAT MATTERS
Is transition management the right approach for helping your community to move towards a more sustainable future? Maybe. And maybe not. Even if we have managed to convince you of its usefulness, you may still think it is not the right moment or the right setting to take this forward, perhaps you don't feel you are the right person to do it and that's OK. Our aim here was to illustrate a possibility of how one may apply the principles of transition thinking to an urban context. However, this is by far not the only possibility so feel free to experiment. What matters is that you start with a good understanding of a system you are trying to change and an ambition to go beyond adjustments. The opportunities and resources provided by the Actors of Urban Change programme, such as personal connections across sectors, external feedback and support or new alliances on the local and European level, may be just what you need to make the next step.

WHERE TO LOOK FOR MORE INFORMATION?
Roorda, C., Wittmayer, J., Henneman, P., Steenbergen, F. van, Frantzeskaki, N. and Loorbach, D. (2014). Transition Management in the Urban Context. Guidance manual. Drift, Erasmus University Rotterdam, Rotterdam

Wittmayer, J., Roorda, C., Steenbergen, F. Van (2014). Governing Urban Sustainability Transitions – Inspiring examples. Drift, Erasmus University, Rotterdam.

Roorda, C. and Wittmayer, J., (2014). Transition Management in five European cities – an evaluation. DRIFT, Erasmus University Rotterdam, Rotterdam.

FP7 InContext project publications
5) „Societal innovation. Between dream and reality lies complexity", pp.24