Brussels2030

Summer Assembly 2023

post report

2030

The Brussels2030 Summer Assembly is a key pillar in preparation for the Brussels' candidacy as European Capital of Culture. The second edition took place from the 28th of June to the 2nd of July 2023 and was based at les Halles de Schaerbeek, Maison Des Arts and GC De Kriekelaar. The week offered a dynamic programme with international keynotes, panel debates, co-creation labs, talks, site visits, walkshops, installations, performances, and artistic contributions. The aim was to test the initial ambitions, findings and realisations of Brussels2030 against a diversity of experiences and expectations. The aim was also to share and discuss knowledge about the Brussels of today, the cultural practices of tomorrow and the heritage of previous European Capitals of Culture.

Over 1000 people participated in the Assembly. Diverse actors were mobilized: Brussels citizens, cultural practitioners, academics, policy makers, artists, creatives and civil society representatives. Together they created an open space, fostering inspiring encounters and dialogues around topics that concern us all: sustainability, new forms of democracy, urban transitions, solidarity and inclusion. Building on these exchanges, the Summer Assembly participants imagined scenarios for preparing desirable urban futures and making Brussels the European Capital of Culture in 2030.

The Brussels2030 Summer Assembly was organized by Brussels2030, Vrije Universiteit Brussel, Université Libre de Bruxelles, Brussels University Alliance, Réseau des Arts Bruxelles-Brussels Kunsten Overleg, OpenLab.brussels, Brussels Studies Institute, Brussels Academy and weKONEKT.brussels. This report provides a synthesis of the activities and discussions that took place during this one-week event. A number of questions and suggestions are formulated that should be considered in the preparation of the Brussels candidature and the continuation of the preparatory process.

VALLÉE DU M...
ELKAA...

Commons

SECTORIALISE

✗ INVISIBLE

⑥ LEARN FROM OTHER TRAJE... IN BRUSSEL...

INDIVIDUES

...EEK ...STRUCTURING ...E (RIVIÈRE URBAIN)

INTEGRATE THE WHOLE BASIN (ABOVE AND UNDERGROUND) SOURCE TO MOUTH

③ CONNECT INDIVIDUAL ISSUES (UPSTREAM OR DOWNSTREAM) AND PROMISING PROJECTS

STRONGER VOICE

COALITION DE MAALBEEK

④ TALK TOGETHER WITH INSTITUTIONAL POWERS

⑤ WORK ON / TOWARDS A LONG-TERM PROGRAMME

context & goals

The candidacy of Brussels as European Capital of Culture is conceptualized as a true urban project. The ambition is not only to become the European Capital of Culture in 2030, but also to remain so after the title year. The project aims to express the creativity characterizing a city in permanent evolution. After a decade of setbacks and crises, this might be considered a much-needed opportunity to inflate urban renewal.

The mission of Brussels2030 is to involve a diversity of cultural forces in the transitions that are already shaping Brussels today, and those that are needed to work towards a more desirable tomorrow. The guiding principle is to mobilize all sectors and invite all interested actors to work together on transversal projects. Every summer is an opportunity to demonstrate the evolution of the project.

The Brussels2030 Summer Assembly is a festive and reflective testing ground. The aim is to share and discuss knowledge about the Brussels of today, the cultural practices of tomorrow, and test initial intentions and pillars of the Brussels candidacy against a diversity of experiences and learnings from previous European Capitals of Culture.

INTENDED OUTCOMES
- Preparing the bid for Brussels2030 in a participatory manner: sharing some preliminary ideas, findings and realisations - discuss some key-questions and thematics that need to be further explored.
- Nurture and harvest the urban imagination.
- Initiate and reinforce a series of co-creation projects and scenarios.
- Develop a series of tangible outcomes that are reflective of the discussions that took place during the Summer Assembly.

TARGET AUDIENCES
- Brussels youth (6-25 years old)
- Brussels inhabitants (diverse cultural & socio-spatial backgrounds)
- Practitioners & experience experts (associative & socio-cultural field)
- Policy makers, topical experts, institutional representatives…
- Silent/silenced voices – minority groups

GUIDING PRINCIPLES
- Diverse activities, publics, locations
- Multilingual – inspiring – connecting – activating
- Not a one-off but a starting-point
- Cross-pollination of scientific, artistic and cultural expertise

facts & figures

The Summer Assembly was structured around three building blocks: inspiration & debate, labs & walks, installations & performances. A different topic was explored each day. Over 1000 people took part in the one-week event. Together, they represent a rich snapshot of the Brussels' population and a diverse range of socio-cultural organizations, associations, coalitions and institutions.

INSPIRATION & DEBATE

4 talks & debates
12 hours of discussion
29 contributors
600+ participants

YOUTH TALKS

3 panels
2 hours of discussion
12 contributors
60+ participants

LABS & WALKS

47 activities
100+ hours of cocreation
70+ participating organizations
600+ participants

PERFORMANCE & INSTALLATIONS

15 activities
20+ hours of performances
25+ participating organizations/artists
400+ spectators

BUDGET €

	€
total:	**50.000**
people:	30 000
logistics:	7 000
catering:	7 000
communication:	6 000

timeline & programme

FEB	MAR	APR	MAY	JULY	AUG	SEP
Scoping Goals & Format	Call for Contribution	Call for Participation	Practicalities & Pedagogies	ASSEMBLY	Follow-up & Results Analysis	Post-Report Dissemination

download brochure

BRUSSELS2030
SUMMER ASSEMBLY
28 June – 02 July 2023

programme

watch aftermovie and daily journal

about this report

This report was prepared building on the conversations and outcomes of the second Brussels2030 Summer Assembly, realized thanks to the contribution of a diverse range of Brussels-based organizations, artists, academics, citizens and students.

All Summer Assembly activities were documented by the Brussels2030 Summer Assembly student team (VUB-ULB): Camille Leddet, Eline Versleegers, Emmeline Peeters, Francesca Massa, Gabrielle Huynh, Julie Simoens, Katherine Amber, Lara Hartig, Lieselotte Weytjens, Margot De Smaele, Marie-Ange Buabua Mushiya Bakolu, Mattia De Stefano, Mouna Achhab, Petra Klimánková, Rani Vermeulen, Ronja Regen, Sara Dores Montes, Vilma Loogman.

The students were mentored by the Summer Assembly project-team: Linde Moriau, Marie-Des-Neiges De Lantsheere, Julie Bertone, Brecht Van Der Schueren, Etienne Toffin, Lien Mostmans, Lynn Tytgat, Marion Berzin, Laura Loutte, Paul Kerstens and Maya Galle.

Editing of this report was carried out by Linde Moriau, Ian Komac, Brecht Van Der Schueren, Mouna Achhab, Lieselotte Weytjens, Marie-Des-Neiges De Lantsheere and Lien Mostmans.

Pluralisme

RETROUVEZ NOUS SUR

BRUSSELS

#1

Cultivating an authentic and vibrant cultural capital
Een authentieke en bruisende culturele hoofdstad voorbereiden
Cultiver une ville capitale culturelle authentique et dynamique
Изграждане на автентична и динамична столица на културата
Pěstování autentického a dynamického kulturního kapitálu
Cultivar una capital cultural auténtica y dinámica
Odla autentiskt och dynamiskt kulturellt kapital
本物のダイナミックな文化資本の育成

#1 Cultivating an authentic and vibrant cultural capital

Speakers: Fatima Zibouh (Brussels2030), Jan Goossens (Brussels2030), Roeland Dudal (Architectural Workroom Brussels), Astrid Begenyeza (Brussels2030), Joke Quintens (WETOPIA) - **Host:** Julie Bertone (VUB)

Brussels has set the goal to become European Capital of Culture (ECOC) in 2030. The first Bidbook must be submitted in 18 months (autumn 2024). Therefore, this second Summer Assembly was a crucial moment to take stock of what has been achieved so far, and what's coming next. How will Brussels2030 succeed in using arts, culture, civic engagement, and urban development as mutually strengthening forces? How will the project connect civil society, artists, cultural institutions, universities, citizens and young people? How will it tie links across communities, institutions, neighbourhoods and scales, in order to cultivate a vibrant and sustainable cultural capital?

During the first plenary session, the Brussels2030 team elaborated on the guiding principles of the ECOC framework, and provided an update on the founding pillars and timeline of the Brussels2030 preparatory process.The session opened with a welcoming word from the Summer Assembly partners. There was a strong emphasis on the need for more collaboration and cross-fertilization. "We need Brussels and Brussels needs us," stated Jan Danckaert, rector of the VUB.

Moving beyond existing divides

For **Fatima Zibouh**, co-head of mission for Brussels2030, the question that is central to the project is: How to work towards a shared horizon for Brussels in 2030? She considers the ambition to compete for the ECOC title as a unique opportunity to tie links and collaboratively prepare a brighter urban future. In her opening speech, Fatima emphasized that she felt very lucky to be able to meet people who are making a difference every day: in their work, through their personal engagement. However, she also observed that people tend to stay within their familiar and the established social bubbles. Fatima's utopia of Brussels2030, therefore, is to create synergies that help us move beyond the existing divides, not only at community level, but also at the institutional scale.

On doit faire en sorte de ne pas rater ce rendez-vous et de créer ces liens qu'attendent au quotidien tous ces acteurs du changement.

Fatima Zibouh

According to Fatima, the main goal of the Brussels bid is to strengthen the Brussels region and its inhabitants. Yet, she wondered: Will we succeed in developing a common narrative? How to bring people together in a region located in such a complex country, a region with such a multitude of institutional players, institutions that all too often set people apart rather than bringing them together? How to create encounters between the inhabitants of the north of Brussels and those of the south, those of the east and those of the west? How to foster true mobility, so that the youngsters of Molenbeek are not afraid to go to Uccle, and those of Woluwe are not afraid to go to Schaerbeek? These questions, and ambitions reflect the key values of Brussels2030, according to Fatima. The desire to promote a more inclusive city. A more sustainable city. A city that shows more solidarity. A city that is more decolonial. A city that is more democratic. And a city that is truly multilingual.

The project started a year and a half ago. That's eighteen months of exchange. 2,600 meetings. Through all of these encounters, the Brussels2030 team tries to capture people's intentions, dreams, fears and hopes. They are much more than a series of discussions. Every meeting generates enthusiasm, hope, expectations and therefore also comes with a great deal of responsibility. "We need to make sure that we don't miss this opportunity to create the connections that all these change-agents not only expect, but also need so much in their daily strivings", Fatima stressed. She highlighted the importance of grasping the full potential of the Brussels2030 process. "2030 in a way is today", she said, "for the transformations we hope for, started yesterday already!"

Molenbeek-Brussels2030

Fatima explained why the municipality of Molenbeek will be submitting the bid for Brussels2030. "Besides the administrative reasons, this decision should be understood from a historical perspective", she argued. The first time our region took a stand - through Rudi Vervoort - to candidate as European Capital of Culture, was in the aftermath of the 2016 attacks. The ambition grew in response to the social hardenings and stigmatizations Brussels was facing at that time. This was particularly the case for Molenbeek. Another reason is that Molenbeek is becoming a new urban center.

The commune has become one of the new nodes of inspiration and attractivity of the enlarged Brussels' city-center. Fatima also stressed that the Brussels region will still carry and propagate the project, and that all 19 communes and their residents should benefit from it. Molenbeek-Brussels2030 (MB2030), she concluded, aims to create a dynamic that cuts across the entire region, its diverse linguistic communities, cultural and social groups.

Imagination as key-ingredient

Jan Goossens, co-mandate holder for Brussels2030, started his intervention by saying that at this stage - after 18 months of discussions and encounters - the Brussels2030 bid builds on a series of propositions. The idea is not that much to propose clearly defined projects, exhibitions, concerts, or theatre productions. Rather, the candidacy will propose a set of ingredients and a guiding framework that should enable interested parties to participate in a diverse range of co-creation processes in the months and years to come. Jan asked: Could Molenbeek-Brussels from 2026 onwards be transformed in a shared communal worksite, where artists, socio-cultural institutions, neighborhood-organizations, and civil society allies join forces in processes of artistic co-production, according to a protocol that was decided collaboratively and is monitored by the collective of Brussels cultural workers and citizens?

Could we re-invent the Brussels biannual, for example, and transform it into a shared urban, artistic and cultural gesture? Could we prepare a landscape of festivals - either topic or discipline driven - reflecting Brussels as the European capital of dance, jazz, strips and graphic novels, nightlife, cinema, food, fashion and other forms of artistic/creative expression? Could we help develop initiatives such as a multilingual Brussels poet laureate, a European bookfair, a Museum of the Bruxeller, a House of European reflection, a Cultural Summer of Molenbeek and Brussels? Does the Brussels bid also need to include a number of policy recommendations that will (finally) result in Brussels-specific cultural policy measures and competences? Do we need a regional Artiviris? These are a few ideas that will be further explored and developed in preparation for the first Bidbook.

Incarnating the Brussels people

Brussels2030 wants to prepare for a transversal urban project. A project initiated bottom up, without excluding the grand gesture and the grand narrative. A project with culture and art at its heart, but equally with the ambition that cultural and artistic gestures subscribe themselves within the necessary societal changes and transitions. All this in close interaction with the European space in which Brussels is definitely embedded, although this is not always clearly reflected. The starting point is certainly the very rich, diversified and distinctive cultural-artistic landscape that characterizes Brussels. A landscape that is very fragmented and remains insufficiently translated into democratic decision-making processes, Jan said. He argued that the region needs a Brussels cultural policy that allows for truly Brussels cultural productions. Molenbeek-Brussels2030 should be an incentive in this regard, by incarnating 'le peuple Bruxellois' - the super-diverse and multilingual Brussels people.

Molenbeek-Brussels. A properly decolonized but federated 'Nous Bruxellois'. An enlarged and diversified center of our Region, its canal, its banks and valleys. Brussels multilingualism and creolization. Brussels youth with its assets and dreams, ambitions and fears for the future. But also, the less young, the old, all Brussels generations. And above all, Molenbeek and Brussels as a city / a region of tomorrow, a city / a region in transition and in need of transformation, and certainly also a city /a region of solidarity in an increasingly fractured and fragile world. These are a few conceptual elements for the Bidbook. But above all, Jan stated, are these the wordings of our dreams and utopias. The dreams and utopias that we wish to work upon and further develop before and after the submission of the bid. We need to be modest and patient. Everything that is being done today is simply a prefiguration, a mobilization around a possible project. But at the same time, we - the Brussels2030 team - are convinced that we can, and we are already in the process of realizing this dream of a future city. "We see it shaping up little by little, step by step".
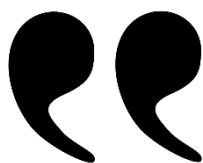
> De ambitie moet zijn dat Brussel dankzij dit project daadwerkelijk beter wordt, dat we voorbij de vele bestaande noden en urgenties kunnen komen.
>
> Jan Goossens

Speak Up Brussels!

Astrid Begenyeza is coordinating the SpeakUp! project, one of the pillars of the 'co-creation' track of Brussels' bid to become European Capital of Culture. The project targets Brussels youngsters, aged between 15 and 30 years old. The aim is to understand how young people perceive their future in Brussels, what their fears are, what their ambitions are, what their dreams are for Brussels in 2030. To do so, different tools are mobilized. The project builds on an online platform where young people can post their questions about the future of Brussels, and then propose scenarios in relation to these questions. Astrid has also been doing some field work. She went out, into the streets, to interview young people. In addition, she held a series of workshops, visited youth centers, cultural organizations, and so on.

As for today, SpeakUp! has harvested 700 questions, covering issues such as rising living costs, police violence, environmental degradation, climate change, access to housing and education. Building on these questions, Astrid - together with a delegation of youngsters - is preparing the Brussels2030 Youth Coalition. Hundreds of youngsters will be brought together to imagine a future for Brussels, inspired by the contributions collected on the platform, during the interviews and workshops. The idea is to translate all of this input into an artistic programming, that will be integrated in Brussels' bid to become the European Capital of Culture. The Youth Coalition was held on September 9,10 and 24 (2023).

Future Places: dreams meet deads

Roeland Dudal introduced yet another pillar of Brussels2030: Future Places, coordinated by Architecture Workroom Brussels and LoUIsE lab (Ulb). Building on a diverse network of city makers, this trajectory aims to harvest inspiring practices, imaginaries and building bricks that will allow us to work towards a more desirable city.

Dit project moet 'le peuple Bruxellois' - het superdiverse en meertalige Brusselse volk - incarneren.

Jan Goossens

The trajectory also explores how Brussels2030 can be an accelerator in this regard; both before, during and beyond 2030. How can we bring more greenery into the city? How to use available spaces and infrastructures differently? How can we take more care of the precious water flowing through our city? How can we create spaces where everyone feels welcome and safe? How can we work towards a more caring city? And how can Brussels2030 instigate, strengthen, accelerate some of these changes, and push the necessary transformation in the most desirable direction?

Numerous people are addressing these questions already. From this pool of 'city makers', the 'Future Places' jury has selected seven coalitions that will serve as the spatial foundation of 2030, the seeds for Brussels as European Capital of Culture. The people involved in the Future Places, make up a network spanning diverse working areas, living contexts, a diversity of actors, organizations, institutions, citizens exploring how to reinforce one other, how to launch new democratic experiments, how to involve new audiences in their urban futures, how to create space for artistic practices that help visualize those futures. The Future Places coalitions stretch across the entire region, from Molenbeek over Anderlecht, Brussels City, Ixelles, Schaerbeek to Watermaal-Bosvoorde. Each coalition focusses on a different thematic. All of them have expressed an ambition to become the prefiguration of an urban future that is both desirable as well as achievable.

This Is Us - This Is Brussels

As last speaker, **Joke Quintens** presented the Brussels2030 pillar 'This Is Us, This Is Brussels'. With this socio-artistic trajectory, Joke aims to create 'more *us*' by developing a pantry for artistic creation. 'This Is Us' aims to become a living archive, building on the multitude of lived experiences embodied by the Brussels residents, visitors, digital nomads, etc. The 'This Is Us'-archive will not only express individual (his)stories, but also inspire and reflect a collective imaginary. The project builds on the stories of 1,000 Brusselers, representative of Brussels' hyper-diverse population: young, complex, multilayered, multilingual... strongly rooted and networked, all-over Europe. Through personal interviews and stories, 'This Is Us, This Is Brussels' explores the Brussels past and heritage, as well as the future visions and aspirations of its inhabitants. The aim is to inspire new alliances and 'more *we*'.

A diverse community of *storygraspers* are trained as heritage brokers. Through the encounters and interactions that they initiate, 'This Is Us' aims to create new nodes and interactions in Brussels' urban fabric. The stories that are harvested not only describe the immaterial heritage of Brussels, but also sketch a vision for the future. They help prepare a better urban life, in a very concrete manner, according to Joke, by taking full advantage of this pivotal moment for Brussels in preparation as European Capital of Culture. She ended her intervention with a warm invitation to join the project. 'This Is Us' is made possible thanks to diverse partnerships with Brussels organizations, which will help make this Brussels' we/us visible, today and in the future. The stories are made available to anyone who wants to use them, be inspired by them or continue writing them.

By the end of the session Jan and Fatima opened the floor for questions and remarks. The audience was engaged and there were more questions than there was time for answers. In that sense, the week took off with a promising start.

Fatima Zibouh (Brussels2030) is co-head of mission for Brussels' bid to become European Capital of Culture. With a doctorate in political science, Fatima Zibouh is a specialist in inclusion and its cultural dimensions. She is the chairwoman of the Think Tank Aula Magna. Two years ago, Fatima launched a Brussels women's summit, the W100, and co-wrote the" Demain Bruxsels Manifesto", a vision for the future of Brussels.

Jan Goossens (Brussels2030) was appointed co-mission holder of Brussels2030 in 2021. Jan studied literature and philosophy in Antwerp, Leuven and London. He has been working on the intersection of artistic creation and metropolitan coexistence, in Europe and in the 'Global South', for more than two decades, as artistic director of KVS in Brussels from 2001 to 2016, as general director of the Festival de Marseille from 2016 to 2022, and as artistic co-director of Dream City in Tunis.

Roeland Dudal (Architectural Workroom Brussels) is founding partner of Architecture Workroom Brussels (AW) – a European think-and-do tank for innovation in the field of architecture and urban and regional development. He studied architecture at the University of Ghent. Roeland teaches architectural design at the KULeuven Faculty of Architecture Campus Ghent and Brussels.

Astrid Begenyeza (Brussels2030) holds a Master's degree in Public Relations from the IHECS. Since 2019, she has been involved with Rebel, a feminist collective in the electronic music sector in Brussels. At Brussels2030, she is working on the participation and co-creation projects "This is Us. This is Brussels" and Speak Up Brussels!

Joke Quintens (WETOPIA) has built a strong reputation around "collaborative city making" with WETOPIA, where everyone - citizens, activists, entrepreneurs, artists, scientists, politicians and civil servants - play a role in shaping a city and society. Joke is highly skilled in community design. Since 2017, she has been living and working in and from Marseille, using the city as a laboratory for learning, but also for connecting people and projects.

TAKEAWAYS

- The ambition to compete for the ECOC title in 2030 could serve as a **unique opportunity to tie links and join forces beyond existing divides**, building on the ambition to collaboratively prepare a brighter future for Brussels, its residents, workers, visitors.

- The values that are central to Brussels2030 are: inclusivity, sustainability, solidarity, democracy, diversity, and equity. The project aims for much **more than just coziness and consensual city-marketing**. The ambition is to inspire and support necessary processes of cultural, artistic and urban transformation, instigated by essential coalitions of artists, cultural workers and a diversity of city-makers.

- Molenbeek will hand in the candidature for Brussels as European Capital of Culture. However, the entire Brussels Region will carry and propagate the project, and all 19 municipalities should benefit from it. Molenbeek-Brussels2030 (MB2030) aims to **create a dynamic that cuts across the entire region**, with its different language communities, cultural and social groups.

- The Brussels' bid as European Capital of Culture will not build that much on clearly defined projects, exhibitions, concerts, or theatre productions. Rather, the candidacy will propose **a set of ingredients and a guiding framework** that should enable interested parties to participate in a diverse range of co-creation processes in the months and years to come.

- Being attributed the ECOC-title is not the only nor ultimate goal. Much more important is the preparatory process that is already in full swing, the **encounters and collaborations** that will be inspired, the change-dynamics that will be cultivated.

- The **European jury needs to be convinced about the Brussels' candidacy**, based on two Bidbooks that are to be brought in resonance with six evaluation criteria: the long-term impact of the project, its European dimension, its participatory dimension, its capacity to deliver, its governance model, and its cultural-artistic ambitions. All worksites that are developed in order to articulate the Brussels2030 vision/ambitions (e.g. through SpeakUp Brussels!, Future Places, This Is Us – This Is Brussels), will need to respond to the ECOC-criteria in order to prepare a legitimate bid.

- During the Q&A, the **importance of quiet urban spaces and moments of social reflection** were mentioned. Questions arose about how **divergent and potentially conflicting needs and interests** would be taken into account and worked with.

Cultivating a vibrant and

sustainable cultural capital

Fatima Zibouh (Brussels2030)
Jan Goossens (Brussels2030)
Astrid Begenyeza (Brussels2030)

This Is Us,

This Is Brussels

Joke Quintens (WETOPIA)

Lieux d'Avenir

Toekomstplekken

Roeland Dudal (Architectural Workrooms)

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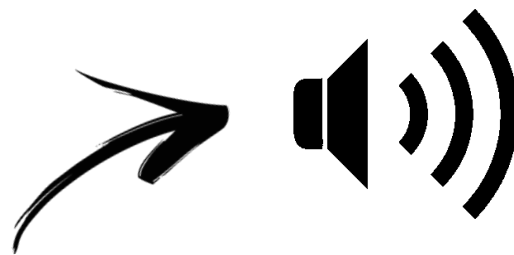
#2

Bruggen bouwen voor een duurzaam en inclusief Brussel
Building bridges for a sustainable and inclusive Brussels
Budování mostů pro udržitelný a inkluzivní Brusel
Construindo pontes para uma Bruxelas sustentável e inclusive
Brücken bauen für ein nachhaltiges und integratives Brüssel
Brobygning til et bæredygtigt og inkluderende Bruxelles
Construire des ponts pour une Bruxelles durable et inclusive
Construir puentes para una Bruselas sostenible e integradora

#2 Building bridges for a sustainable and inclusive Brussels

Key-note speakers: Louise Carlier (LOUiSE-lab, ULB), Marie Fidèle Dusingize (U Mons), Nadia Casabella (ULB) - **Panelists:** Cherine Layachi (Atelier Urbain), Marie-Lucia Vruz Correira (Lieux d'avenir) & Wim Menten (51N4E) - **Moderator**: Roeland Dudal (Architecture Workroom – Brussels)

The second plenary session explored how to get everyone on board in processes of urban transition and transformation. Louise Carlier, a sociologist working on inclusive and hospital urbanism, argued that not everyone is equally influential or heard when it comes to urban planning and renewal projects. She emphasized the need to deliberately search for ways to include the needs and wishes of minority groups. Marie-Fidèle Dusingize, who specialized in Afro-descendant identities, questioned the issues of inclusion, participation and representativity in Brussels artistic and cultural scenes. She called for greater involvement of the African diaspora, by providing spaces that allow for autonomous artistic production under viable conditions. Thirdly, Nadia Casabella talked about the need to support existing organizations on a more structural basis. She argued that inclusive participation and co-creation are time-demanding and should be strived for from the earliest phase of urban renewal projects. At the same time, she said, it is important to always remain mindful of paternalism and other forms of harm that can be done when asking people to be involved.

Bringing solidarity into the streets

Louise Carlier started her talk by pointing out that the cosmopolitan character of Brussels could be viewed as a 'plurality of social worlds'. She zoomed in on the North-station neighbourhood in Brussels, which plays a major role as arrival district for migrants - a 'port d'entrée pour les nouveaux venus'. Louise stressed that migration is a historical structuring factor in Brussels. However, she feels that we still have a long way to go in order to become a truly inclusive city. Carlier noted that hospitality is largely realized at grassroots level nowadays. "Initiatives often arise in response to the lack of structural measures and providings", she highlighted.

As for the North-station district, foreign residents make up more than half the population. The neighbourhood is a place where newcomers often find their first anchor. Where they develop connections, relationships, mutual aid and solidarity, local initiatives and resources that contribute to their urban inclusion. These social dynamics have shaped the area surrounding the Brussels-North train station yesterday, they do so today, and this will also be the case tomorrow. The challenges that this brings about are structural and long-lasting. "Bearing this in mind, how can we rethink the conditions that are needed to develop a more resilient Brussels", Louise asked. In her opinion, it is time to bring hospitality into the streets in a more authentic and effective manner.

Dans ce quartier de gare, les nouveaux arrivés développent toutes sortes d'attaches, des rélations, des initiatives d'entraide, de solidarité, des ressources qui contribuent à leur inclusion urbaine.

Louise Carlier

Unveiling the invisible

Louise wondered why we look down on migration so often, framing it as 'a crisis'. She argued that inclusion and sustainability cannot be treated as separate matters, as sustainability always has a social dimension. Migration issues in that sense, should be dealt with in parallel with ecological challenges, as both are inextricably linked. Louise stressed the importance of recognizing the diversity of social worlds that coexist in urban environments. She added that limits to inclusion also imply limits to participation, and thereby shape the democratic nature of a city. It's difficult to seriously talk about inclusive urban transformation while some people are labelled as 'undesirable' and see themselves expelled to the spatial and political margins; Louise argued. "True participation asks for true inclusivity", she feels.

All too often, the ambition to be socially inclusive in urban policy making is hampered by the exclusive dynamics of territorial knowledge development. People living in precarious conditions are absent from the discussion and participation forums that are set up as part of urban planning and renewal projects. Therefore, minority groups and demands remain invisible, unheard, and are not taken into account. Inclusive urban planning, however, demands for a spatial organisation that recognizes different needs, perspectives and experiences, reflective of the diverse social worlds that inhabit a city.

Dealing with plurality

For Louise, the ability to deal with otherness and coming to terms with difference is an essential part of cosmopolitanism. She wondered to what extent social workers and socio-cultural organizations can play a mediating role in articulating the needs of those who lack the resources, skills or power to participate in institutional negotiation processes themselves. How can minority experiences be acknowledged rather than denied, repressed or forgotten? How can we prevent that certain transformations that are justified for environmental and ecological reasons run counter to being inclusive towards certain groups?

Some people have the capacity to influence urban transformations and shape their own environment. They can benefit from infrastructures that meet their needs and accommodate their undertakings. Others are reduced to adaptation, if not expulsion. To prevent this, social infrastructures that help vulnerable people cope with their crises, have an important role to increase our collective resilience. They should be given more support. In a city where a plurality of humans and non-humans live together, it is crucial to preserve the habitability of places for each one of them, give each of them space, and recognize their shared capacity of shaping an environment of co-existence.

Voicing the African diasporas

In her daily work, **Marie-Fidèle Dusingize** is actively striving for more awareness regarding colonialism, systemic racism, forms of exclusion, marginalization and discrimination. In her talk, she aimed to give voice to the Afro-descendant diasporas living in Belgium and Brussels. She claimed that it is crucial that these groups are represented in urban and artistic projects such as Brussels2030. Not only because they are numerous, but also because their social, cultural and artistic strivings deserve to be seen and recognized.

A first question raised by Marie-Fidèle was: How is the cultural support for Afro-descendant initiatives organized, and what place do their cultural productions and artistic houses have in the larger Brussels cultural-artistic scene? Congolese Rumba became UNESCO World Heritage in 2021. And there are several Afro-descendant venues in Brussels - such as Café Congo or Wetsi Art Gallery - which offer a series of activities closely linked to the social, cultural and ecological issues affecting Brussels' todays and tomorrows. However, these remain quite isolated initiatives, operating in the margins of the more established scenes. This observation led Marie-Fidèle to conclude that the African diasporas need be given a more important say and stage.

> Le problème demeure dans le fait que les diasporas ne sont pas inscrites dans les cadres de réflexions. Or, la ville ne peut pas se construire sans ses habitants.

Marie-Fidèle Dusingize

Balancing the social and economical

A second question addressed, was related to the acknowledgement that Brussels2030 not only aims to be a cultural project, but also aims to foster a series of urban development projects, mostly concentrated in some of the most dense and poor parts of the city. Some of these initiatives intend to respond to well-identified social needs, such as the lack of affordable housing, school facilities or socio-cultural services. Others, are mainly guided by the desire of strengthening the economic attractiveness of certain neighbourhoods and urban areas.

The urban redevelopment projects surrounding the Canal in Anderlecht were discussed to demonstrate the tensions that these strivings entail. Marie-Fidèle stated that due to the desire to meet criteria of metropolitan attractiveness, the projects that are initiated in this area risk to create the material and symbolic conditions that ultimately encourage gentrification, even though the initial desire was to improve the living conditions of the neighbourhood rather than replacing its inhabitants. She argued that this can only be avoided if people who are inhabiting the neighbourhoods are more closely involved and considered in processes of urban planning and change.

We need to ask more questions

Marie-Fidèle agreed with Louise's claim that inclusivity is quite often hindered by processes of invisibilization. She used the debate on the decolonisation of public space as an example. Brussels holds a lot of statues, busts and street names that refer to the vestiges of colonisation. There are groups that are actively working on these issues. They're encouraging us to ask questions about what realities are and should be materialized in public space. This is important, Marie-Fidèle argued, for all too often these spaces play out an Afro-political reality in which Afro-descendant actors do not really have a say. "We should ask more questions and give people with diverse backgrounds and perspectives a louder voice", she stated.

The difficulties for black cultural initiatives, according to Marie-Fidèle, is linked to the dominant position of the established creative clusters. Smaller initiatives are asked to join processes and projects as collaborators, shaping an illusion of equality and diversity-sensitive partnerships.

In reality, however, the established centres and institutions are at the very heart of the partnership, however, and it's them who have the loudest say. To exemplify this dynamic, Marie-Fidèle discussed the case of the Africa Museum highlighting its tendency to reclaim diversity by bringing in international artists, ignoring the Afro-Belgian cultural players. According to Marie-Fidèle there is always a power imbalance at play in cultural partnerships. This 'coloniality of art', as Marie-Fidèle called it, reflects structural forms of exclusion and racism that prevent non-white people from gaining positions of responsibility in public institutions.

Agency as guiding principle

Marie-Fidèle introduced the notion of agency as a guiding principle when rethinking the relationship between established cultural institutions and Afro-descendant initiatives. According to her, we need to stop thinking of Afro-Belgian actors as passive and powerless victims of their own fate. Agency considers all individuals as active decision-makers, capable of guiding actions that improve their living conditions. She closed her talk by stressing the importance of thinking about diversity in terms of people capable of organising themselves and taking responsibility for their own futures. This notion of agency expresses the idea that Afro-Belgian cultural worlds are generators of solutions to the social, cultural and ecological challenges that Brussels is facing. It is therefore necessary for these players to have access to spaces where they can be the bearers of sustainable projects in an autonomous manner, she concluded.

We can free none but ourselves

Lastly, **Nadia Casabella** joined the conversation, speaking from an architectural and urbanist background. Nadia works at the crossroad of ecological and ecosystemic challenges, exploring benefits and pitfalls of socio-technical innovations. Firstly, she argued that it is crucial to include questions of inclusivity in the earliest stages of a project. She shared her experiences at 1010 architecture urbanism, a design office that tries to acknowledge the multiplicity of (f)actors that make a city, including non-human elements such as water, soil and energy fluxes.

Vragen over inclusie zijn echt belangrijk, ook omdat Brussel een brutaal gesegregeerde stad is.

Nadia Casabella

Nadia stated that talks about inclusion often build on a paternalistic stance. When we're asking how to build bridges for a sustainable and inclusive Brussels, it is crucial to also ask: Who is supposed to be capable to build these bridges? Who is empowered to have an opinion? Who is capable of bringing the desired transformations? When we're trying to understand why certain social groups are not participating, it's important to look at the underlying causes of their absence, she argued. These often come back to a lack of resources, decent housing, guaranteed income or necessary literacies. If we ignore those factors, certain interventions can have back-firing effects and cause more harm than good. Nadia also stressed that she finds it important to acknowledge that "You can't make people happy against their own will".

Brussels, a brutally segregated city

A second reminder was the importance of supporting ongoing initiatives and already existing organizations such as Toestand, Jes, or Samen voor Morgen. Despite the fact that these organizations suffer from a structural lack of financial support, they do a lot of good in terms of participation. People who are normally not really allowed to take part in urban transformation processes are supported to have a say, express their views, and share their dreams. Nadia claimed that these associations constitute the foundation for an inclusive Brussels. As such, they should receive necessary support from the different governments, instead of always being on the brink of disappearing.

The competitive logic of financing results in a real fight and struggle for a lot of small, yet crucially important organizations in Brussels, Nadia argued. The strength of these organizations, according to her, lies in the fact that their way of working is highly situated. They are present in the neighbourhoods, on the field. They spent time with people who are normally excluded from the urban debate. This is really important, especially because Brussels is a brutally segregated city. What happens or is needed in one neighbourhood, can be radically different from the dynamics and needs in another area.

Art can inspire new relationships. Relations that are more sensorial, emotional and empathic.

Maria Lucia Correira

Participation never comes in too early

Thirdly, Nadia reminded us that participation, co-creation and inclusion need time. The ambitions in project proposals are often very high, but the actual budget and time that the funding schemes allow for, are insufficient to set-up a genuine participatory processes. It takes time to build trust and develop the confidence needed to express one's views and needs. This is often not taken into account, and that's why people decide not to participate. Nadia repeatedly heard people say: "What I bring forward is never going to be taken into account. All of this is just going much too fast". This is also one of the reasons why she feels it is necessary to work in a participatory manner right from the start of a process, or even/preferably design the project in a participatory manner.

During the panel discussion, **Maria Lucia Correira** asked: How can we include the more-than-human perspective in processes of urban transformation? Building on the example of the Zenne river, she brought forward that we need a shift in our perception of what a river is, and more seriously consider its rights: How do we ensure a river's right to flow? How can we express love for our rivers in written law? How can we tell their stories? Cruz reflected : "Perhaps art can inspire new forms of relationships. Relations that are more sensorial and empathic. Perhaps art can help us think about big topics in a different manner".

Both **Wim Menten** and **Cherine Layashi** view arts as a meaningful tool to foster inclusivity. Both of them think of documentary making as a way to foster public debate and bring minority-voices to the fore. Wim indicated that he beliefs two things are crucially important in order to achieve sustainable change: structures and connections. We need to build bridges, he argued, linking the diversity of urban initiatives and actions. In addition, we must be well organized and provide structural moments of exchange, for example through the creation of online platforms and supportive networks. In the closing discussion, the importance of recognizing the complexity and dynamic nature of Brussels was raised: "Sometimes cities are approached as something static. However, Brussels is always transitioning and transforming".

37

Bruxelles, une ville hospitalière
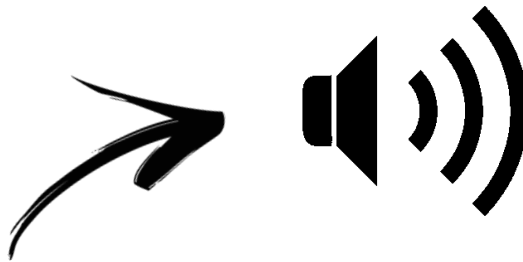
Louise Carlier (Uclouvain - ULB)

Building bridges for sustainable and inclusive Brussels

Nadia Casabella (ULB)

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Louise Carlier (LoUIsE-lab, ULB) after studying sociology at the University of Brussels, Louise Carlier got a PhD in social and political sciences. She has worked on cosmopolitanism and more specifically on the relationship between its urban and political dimensions. Louise specialized in topics related to the inclusive city, hospitality in the city, and the relationship between sociology of the urban and sociology of migration.

Marie-Fidèle Dusingize (Des Hauts et Débats) has a master's degree in social anthropology and specializes in Afro-descendant identities. As a sociologist, she is also an anti-racist campaigner and runs her own media outlet, Des Hauts et Débats.

Nadia Casabella (LoUIsE-lab, ULB) holds a master's degrees of science and engineering in architecture (1997) from the UPC Barcelona and in spatial and regional planning (2005) from the London School of Economics. She is founding partner of 1010 architecture urbanism Ltd., adjunct professor at ULB Faculty of Architecture La Cambre-Horta, and research fellow at the Laboratory of Urbanism, Infrastructures and Ecology - LoUIsE.

Cherine Layachi (Atelier Urbain) studied sociology and co-directed the documentary "Stalingrad: avec ou sans nous?, campaign officer responsible for mobilization and education at CNCD/11.11.11

Marie-Lucia Cruz Correira (Lieux d'avenir) studied Graphic Design at ESAD (PT) and graduated with an a.pass (BE) in 2010. Based in Belgium, she founded Urban Action Clinic, an interdisciplinary platform focused on pollution control.

Wim Menten (51N4E) has gained expertise in designing and delivering a variety of architectural projects. As a co-founder of 'Petite Ceinture', a Brussels urban initiative, he explores the city (specifically Brussels) as a laboratory for inclusive development.

TAKEAWAYS

- **Brussels has an extensive, distinctive and highly appreciated cultural-artistic offer**. Various communities shape this into a colourful palette. However, not everyone sees its/their contribution translated into financial, infrastructural and/or socio-organizational autonomy and recognition. Brussels2030 can be a lever for change on that front as well.

- **Representativity and genuine participation** should be strived for from the earliest phase and at all levels of the project. At all times, attention must be paid not to cause any harm. Paternalism and opportunistic dynamics should be avoided. The ambition should be to **foster agency and equity**, building on the ideal of giving all involved the possibility to self-organize and share responsibility for our city's future.

- Brussels2030 should not focus on bringing newness and innovation. Rather, should it help **improve what already exists, with and for those living and working in the city/region**. It is necessary to honor what already has proven to work well and start building from there. **Transparent and effective procedures** are needed to connect diverse initiatives and ensure sustainable change.

- An inclusive city is a hospitable city, providing **structures of care and solidarity**. Not everyone is equally equipped for taking part in processes of collaborative city-making. Attention should be paid to processes of invisibilization, marginalization and exclusion. Well-considered guidance and support are needed to **keep minority voices and the needs of the most vulnerable groups on the agenda**. The expertise of Brussels' socio-cultural organizations and workers needs to be mobilized and valued in this regards.

- It is important to **reflect on everyone's role and positionality**: Who has the authority to make decisions and why? Whose voices are represented? Who is absent and why is that so? What can be done to also articulate the needs of those who lack the resources, skills or power to participate in negotiation, planning, co-creation and development processes?

- **Dealing with the complexities that inclusion and cosmopolitanism bring about** demands time, resources, and a great deal of readjustments. In the end, inclusion asks for a re-distribution of power. It's about blurring the boundaries between who's there to decide and who's there to adopt a decision.

- Lots of projects have already been initiated in this preparatory phase. Each one of them holds a potential for contributing to the ambition of collectively rethinking the urban environment, prepare a more desirable future for Brussels and its inhabitants. What matters now, is to tie links and foster cross-connections. This will allow to **work towards more long-lasting results and effects**.

#3

Diseñar una capital europea para 500 millones de ciudadanos
Concevoir une capitale européenne pour 500 millions de citoyens
Designing a European Capital for 500 Million Citizens
5억 명의 시민을 위한 유럽 수도 설계
Progettare una capitale europea per 500 milioni di cittadini
Európai főváros tervezése 500 millió polgár számára
Att utforma en europeisk huvudstad för 500 miljoner invånare
Een Europese hoofdstad ontwerpen voor 500 miljoen burgers

#3 Designing a European capital for 500 million citizens

Key-note speakers: Srecko Horvat (Diem25), Chloé Mikolajszak (Green seeds project) - **Panelists:** Edward McMillan (The Bridge) & Georgia Brooks (The Nine) - **Moderator:** Marion Berzin (Brussels Academy)

Does the European project still evoke dreams? Does it spark social imagination? Is it inspiring big ideas and brave aspirations? The third plenary session opened by asking whether the European promises of peace, solidarity and collaboration are not fundamentally in danger. Wars are raging on the continent. The far-right is on the rise. Our seas have turned into blue graveyards. Cooperation between states is being dismantled. Trust in political institutions is historically low. All these challenges require us to think about Brussels as a solution rather than a problem. How can we shift distrust and anger into confidence and pride? How can we create connections between a plurality of citizens, living in a multitude of places, in these worrying times? How can Brussels2030 be an engine for a renewed European imaginary?

Environmental and social justice activist Chloe Mikolaczjk argued that solidarity, empathy, open-mindedness and humility are key to moving towards more inclusive forms of decision-making, where all citizens can express their needs and expect them to be met. Srecko Horvat took it a step further and argued for radical inclusiveness: the need to use this moment of crises to address long-standing contradictions, with the aim of not only imagining different futures, but also to act on those dreams.

European Capital of ~~Culture~~ Lobbying

Chloe Mikolaczjk started her talk by questioning whose needs, wishes and benefits are truly considered when policies are being developed in the European capital, Brussels. Every day, 30.000 lobbyists are working hard to defend the interests of their sectors. Only 3000 of them work on causes that do not directly link to the profit of private companies or big industries. Chloe pointed out that this imbalance leads to policies that fail to address the needs of the majority of European citizens. This raises an important question: does everybody see themselves represented? Chloe beliefs, that this is quite unlikely since only 40% of the members of the European parliament are women, only 3% of them are people of color, and there has never been a non-white EU commissioner.

When the future is scary, we need to tap into bravery and decolonize our minds.

Chloe Mikolaczjk

How can we expect policies on racial inequality or climate change to be radical and ambitious if they are developed by people who have no idea what it is like to be a person of colour, to grow up in poverty, or face discrimination on a daily basis? Because of this lack of representation, people feel alienated and distrustful of traditional politics and decision makers. "It is more than likely that we will see this reflected in the 2024 European elections", Chloe argued.

Let's reclaim time to exercise citizenship!

Despite these challenges, Chloe also pointed out that she is cautiously hoping that now could be the time to fix some old-seated mistakes. She stressed that most of the people don't ask for the impossible: a decent work-life balance, accessible and affordable services, healthy living environments, wages that allow one to live a decent life. Chloe also noticed that all across Europe, including in Brussels, people are already working on very concrete alternatives and solutions, highlighting the importance of claiming time for exercising citizenship. Rather than undergoing decisions, all citizens should be enabled to actively contribute to the decision-making process. Reducing working times or implementing universal basic incomes could allow for more political participation, Chloe believes. Another prerequisite in this regard, is having access to reliable information. The use of complex jargon, is increasing the participation-gap. Therefore, public information needs to be easily understandable and accessible. Chloe added that she finds it crucial to support independent media. "We need to invest more in information channels that are not solely answering to profit imperatives".

Democracies need disobedience

"We need more spaces for discussion and civic engagement", Chloe argued. Historically, religious spaces and unions have played an important role in this regards, but they have been actively weakened and challenged by liberal narratives focusing on individual rights rather than collectivity. "Initiatives such as citizens assemblies are a means to counter this trend", she continued. However, for them to work, they need to be inclusive. This sometimes asks for incentives: rewarding people who participate instead of asking a voluntary engagement. And – crucially – the solutions or demands that are advanced need to be implemented.

Chloe stressed that spaces that allow for protest and disobedience need to be safe-guarded. "These are essential elements of a democracy, and also the final weapon when governments aren't listening to their citizens' demands", she argued. However, the right to gather and protest is currently being threatened and challenged in many places around Europe, including in Belgium.

According to Chloe, in order not to lose hope, we need to use the power of imagination. "There is more than one possible world, more than one possible future." We need to let go of the individualistic, consumerist values that structure our society. When the future is scary, we need to tap into bravery and decolonize our minds. We need to reclaim a world where our worth isn't tied to our productivity. Where we can be someone in society without having to add points to GDP. Where people showing solidarity, respect for nature and togetherness are appreciated and valued just as much - and if not more - as those who climb the corporate ladder. By bringing in values such as solidarity, empathy, open mindedness and humility, we can foster true change. Together, we can ensure that Europe - and Brussels - becomes a true democracy. A space where everyone's ideas are welcomed, where citizens can express their needs and expect them to be met.

There is no escape from Brussels

A leitmotiv in the contribution of philosopher **Srecko Horvat** was the (assumed) binary between the center and the periphery. Coming from Croatia, Srecko spoke from a place that is often considered to be at the margins of European politics. However, Srecko argued, it is impossible to escape Brussels, or to escape the European Union. EU regulations on food, fishing or migration have tremendous impacts on areas that are remote from the political centers. Moreover, daily reminders keep people aware of the many crises Europe is facing. For instance, it has become a daily reality that boats are sinking in the Mediterranean. Refugees drown, while tourists from Europe, from Belgium, from Brussels, from all over the world are carefree and can swim in this graveyard.

Srecko continued by claiming that Brussels doesn't really have a good reputation in Europe, although it's a vibrant and culturally rich city. Lots of Europeans think of Brussels as a depressive, boring, bureaucratic city. So, before we can make Brussels the European capital of imagination and creativity, we will need to address some of the problems that Europe is facing. First of all, its rising inequalities, the everlasting divide between the periphery and the center, manifested in acronyms such as PIGS (Portugal, Ireland, Greece, Spain), and the creation of borders outside the EU. Secondly, its ageing population and crises of natality. Thirdly, the rise of the far-right and authoritarian regimes. Fourthly, an utter climate crisis that risks to disrupt our societies. Fifth and finally, the never-ending wars, not only in Ukraine but also elsewhere in the world.

Srecko stressed that all these crises are not only having an effect on Brussels, but quite often the political Brussels itself is contributing to or deepening them. This got Horvat thinking about whether Brussels could actually inspire a better Europe, or even a better world. He argued: "Let's face it. There would not be Brussels without Congo. There would not be Brussels without the massive influx of people from all over the world. So, maybe we should turn the question around and ask ourselves: how can other countries, communities and societies inspire a better future for Brussels?"

We need to act as if it is 2030 already

Srecko incited the audience to imagine a bolder, a more equal, a fairer, a more utopian future. Brussels2030 could be thought of as a science fiction experiment, he argued. However, he finds it equally important to bear in mind, that Brussels2030 is not the only project claiming to foster dreams about a better future. Consulting firms such as McKinsey tend to present the future as more of the same. More consumerism and more technological solutionism. Nothing about climate crisis, nothing about inequalities, and of course nothing about the crisis of capitalism. This shows, claimed Srecko, that it is crucial to not only imagine a future but imagine different futures. Moreover, he argued, it is crucial to not only imagine these futures, but also actively act and make them come true.

> There would not be Brussels without Congo. There would not be Brussels without the massive influx of people coming from all over the world. So, we might just as well ask ourselves: How can other countries, communities and societies inspire a better future for Brussels?

Srecko Horvat

Srecko painted a complex picture of the European Union anno 2023. For example, by referring to the book 'Time Shelter' by the Bulgarian writer Georgi Gospodinov. This work shows that the nostalgic longing for a past where 'everything used to be better', quite often not really reflects what we collectively had, but rather holds a reminder of what we once hoped for. Similarly, Srecko argues, some EU politicians are mostly investing their time and energy to try keep the memory of an idealized past alive, instead of preparing a more hopeful future. To do so, they obscure the reality that the progress that the European project instigated, was not possible without an accumulation of (human, ecological, economical, democratic) disasters. Which brought Srecko to the captain of the Costa Concordia, main character in Jean-Luc Godard's film 'Socialisme'. He reflected on it as a metaphor for the financial elites of the European Union, who do not refrain from drowning people when the economic crisis hits. We cannot resign ourselves to nice dreams, he argued. We must act today as if it were 2030 already.

Change is always political

Srecko continued by predicting that 2030 will force us to let go the ambition to prevent climate change disasters. Climate crises have already become inevitable. They force us to adapt to new realities. Two important things thus need to be combined. On the one hand, we urgently need creative solutions that help us live a descent life regardless of the ongoing poly-crisis (e.g., by building climate shelters for the poorest urban dwellers). On the other hand, we need to question and rebuild the foundations of our economies, our societies and cultures, in order to work towards a better reality (ergo, abandon the need for climate shelters). So, how can activists and social movements, artists and cultural producers foster these necessary changes?

In his concluding remarks, Srecko argued that we need to combine two things: utopian thinking and concrete actions. Dreaming and doing. At the same time, he argued that realizing a better future also requires to actively counter undesirable scenarios. Acting for more equality and humanity requires to act consciously against more growth, more militarization, more greenwashing, less democratic participation, more cheap labour. "You're never the only one working towards a different future", Srecko argued, "So you always need to be aware of parallel, competing, conflicting dreams and actions, running counter to your own initiatives".

> It's not enough to just imagine a different future. What is necessary, and what is actually happening at this Summer Assembly, is to prepare the very concrete steps that will help realize this future. Today, in 2023, we have to act as if it's already 2030.
>
> Srecko Horvat

The panel discussion touched upon diverse questions: How can Brussels art and culture fuel the European imagination? How can Brussels2030 inspire a new Europe? **Edward McMillan** and **Georgia Brooks** joined the conversation. Consensus emerged that it should be reminded that change is always political. This means that we need to avoid one-sided readings of Europe's 'virtuous values', acknowledging that these also include profit, competition, exclusion, inequality. We need to discuss issues of representation and inclusion, no matter how uncomfortable they get. We need to pay more attention to activist's mental health, in order to prevent them from burning-out. We need to really tackle problems by their root-causes, instead of hampering in the margins. We need to stubbornly keep working within existing structures, while at the same time instigating new realities. And finally, we need to never forget that we are not alone. We need to recognize that a lot of highly needed actions are already been taken, carried by lots of humble, creative and brave people.

Designing a European Capital for 500 Million Citizens

Chloé Mikolajczask (European Seeds Project)
Srecko Horvat (Diem25)

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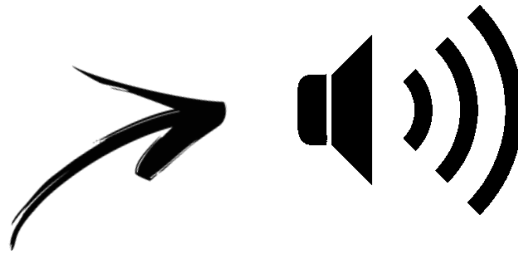
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Srecko Horvat (Diem25) is a Croatian philosopher, author and activist. His books and essays elaborate on capitalism-critical movements, emancipation and the political development of Europe. Srećko Horvat is actively involved in the Democracy in Europe 2025 movement and was one of its founders in 2016.

Chloé Mikolajszak (Green seeds project) is an environnemental and social justice activist. For the past 6 years, she has been coordinating several campaigns including Fashion revolution Belgium, Right to Repair, and Fossil Free Politics, in an attempt to contribute to a more sustainable and equitable future.

Edward McMillan (The Bridge) is a trained actor and singer who worked in UK theatres between 2009 and 2013. Edward moved to Brussels to work at the European Commission. He started as artistic director of The Bridge Theatre in 2020.

Georgia Brooks (The Nine) holds an MA in Ancient History from University College London and a BA(Hons) in Classics and Ancient History from the University of Warwick. Georgia founded The Nine & The Nine Equality Initiative in 2020. Based in Brussels, she is a passionate advocate for women's rights and gender equality.

TAKEAWAYS

- Brussels is sometimes called a laboratory for the future. However, Brussels is above all a home to many people. A place where people work, spend time with their loved ones, or grieve for their losses. The **strength of Brussels2030 is that it builds on a participatory process** that seeks to involve all those people: youngsters, people without secure income or residency, people of colour, digital nomads, native Brussels residents…. **Everyone is invited**.

- To inspire a more desirable future, Brussels2030 will need to **express solidarity, open-mindedness and humility**. The project must apply truly inclusive forms of decision-making, allowing different people to have a say, building on a diversity of needs, wishes and desires. Radical inclusion (providing voice and agency to the most vulnerable and disadvantaged) asks for a critical **reflection on acquired privileges**. These should be openly discussed. Without any taboos.

- It's not enough to come with a beautiful image or convincing story. Change requires concrete actions. **The dreams, utopias, and desired futures that Brussels2030 inspires will need to be acted upon**. Change is always political and cannot be achieved without having to work through contradictions or active resistance against undesirable futures. Brussels2030 must **build on a tryptic: dreaming, acting and resisting**.

- Europe has always been an international/global project. Today, more than ever, this calls for a **humble and critical attitude**. Moreover, if we want to make Brussels the European capital of imagination, **a number of structural problems will have to be tackled urgently**: rising inequalities, failing democracies, climate crisis, wars…

- Working for a better future involves **moving beyond the familiar and the trialed-and-tested scenarios**. The ambition for Brussels2030 should be to **challenge existing realities** and have **tangible effects on the here and now**.

- Any democratic decision-making process involves protest, resistance, disobedience. Brussels2030 will need to provide space for critical reflection and **foster encounters beyond established norms and conventions**. This cannot be done without friction or discomfort. Artistic practices and forms of expression can make it easier to **think through difficult thematics, explore unknown territories and develop unusual imaginaries**.

- Although ambitious, preparing for **a different future is not impossible**. First, because most people are not dreaming the impossible, but long for obvious things such as a liveable work-life balance, a healthy living environment, affordable housing…. Moreover, many **important actions are already initiated and supported by lots of brave people, day-in-day-out**. Brussels2030 must build on their experience, courage and hope.

#4

Brussel als cultureel laboratorium voor het recht op de stad
Bruselj kot kulturni laboratorij za pravico do mesta
Kent hakkı için kültürel bir laboratuvar olarak Brüksel
Bruxelles, laboratoire culturel du droit à la ville
Brussels sebagai laboratorium budaya untuk hak atas kota
Brüssel kui kultuurilaboratoorium õigusele linnale
Brisele kā kultūras laboratorija tiesībām uz pilsētu
Brussels as a cultural laboratory for the right to the city

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#4 Brussels as a cultural laboratory for the right to the city

Key-note speakers: Sjoerd Bootsma (Arcadia), Matthieu Goeury (Les Halles) - **Panelists:** Leen Rossignol (GC De Kriekelaar), Yves Goldstein (Kanal) - **Moderator**: Lynn Tytgat (VUB, weKONEKT.brussels)

The fourth plenary session explored in what way arts can contribute to the process of urban transformation. Brussels is a diverse and dynamic city that boasts an incredible artistic scene. However, the city's institutional organization and complexity is not always supportive of its cultural production. What practices and platforms could be developed to express the unique Brussels identity? How could these support the social, ecological and decolonial transitions that our city needs to make? How can we create a creative coalition blending artistic autonomy, cultural inclusion, and urban transformation?

Sjoerd Bootsma, artistic director of the cultural triënale Arcadia, shared his view on how becoming Capital of Culture can be a driving force for regional change and resilience. In the case of Leeuwarden 2018, it fostered an uplifting dynamic transforming a rural area without much ambition into a vibrant, connected and proud community. Matthieu Goeury is the new director of Les Halles, Schaerbeek. He presented his vision and ambition with this venue, building on three guiding principles: partnerships, accessibility and interdisciplinarity.

How to un-be the underdog?
Sjoerd Bootsma shared his experiences running the ECOC-process for Leeuwarden, capital-city of the Dutch region Friesland. A typical rural area, according to Sjoerd: no big universities, no big industries, no big hopes or ambitions. Unless they're above sixty, people tend to move out. Seeking for a livelier place. In Friesland, people do not feel very important. Nothing about them really matters, the Frisians feel. This inferiority complex is so deeply engrained in people's character, going back for centuries, that it became the core of the Leeuwarden's Cultural Capital narrative.

Sjoerd recalled that around 2010 grassroots movements were popping up all over Europe. Young people were self-organizing and taking matters into their own hands. This was also the case in Leeuwarden. Encouraged by this wave of creativity, Sjoerd decided to try counter the Frisian cynicism. However, he felt, that this would need an outside magnet. Something big. Pushing us to get out of that negative spiral. "We needed Europe", Sjoerd argued. The many challenges the Frisians faced - whether social, cultural, economic or ecological - were similar to those in so many other smaller regions and cities in Europe. "I thought: Let's connect with them. Let's seek inspiration beyond our own levees and familiar frames of reference. Let's start working together and start un-being the underdog".

Arts as transgressive force
The core challenge for Leeuwarden's application as European Capital of Culture was clearly a cultural one, claimed Sjoerd. He looks at culture as the sum of past and present behaviours. "It's who you are. It's also a bit of a system you get trapped in. And that's exactly why people need artists." Arts, Sjoerd believes, can help people strive, work, and long towards something different. We need arts to look at who we are in a different manner. That's the extraordinary and the transformative power of art. "Change is often initiated by being touched, either in your heart or in your guts", Sjoerd argued. But he also rose some warnings. About the decline of arts and other meaning-making strategies: science, religion, spirituality. "We need these beacons hardly. All the more to cope with a world in full transition". This was the drive he stuck to while preparing the candidacy for Leeuwarden as European Capital of Culture in 2018.

We hebben zo vaak gezegd dat ons navelpluis een standbeeld zou verdienen. Wij zijn best trots op ons minderwaardigheidscomplex. Omdat het eeuwenoud is. Dit werd dan ook de insteek van ons Culturele Hoofdstad verhaal.

Sjoerd Bootsma

From empowerment to ecology

Sjoerd explained how they had built the ECOC candidacy on both local, national and international insights and synergies. He and his team went to markets, football clubs, cultural institutions, schools… to investigate what should be included in the application. Quickly, they learned that they shouldn't ask "What needs to change" (because then everybody started complaining about a lack of parking spaces), but rather "What should Friesland look like in 20 years from now"? Many people came with a fairly similar response: "We want to be able to live pleasantly in an open, safe, inclusive and green environment". Once that dot was put on the horizon, slowly but surely an enthusiastic wave took over the preparation of Leeuwarden's candidacy.

Leeuwarden-ECOC2018 was entitled 'Criss Crossing Communities', referring to the ambition to foster more cross-pollination within the local community, allowing people to get to know one another better, and work on shared projects together. This, Sjoerd and his team believed, would be a first step towards more understanding and pride. They aimed for a distributed system of programming where they themselves - as coordinating organization - shared ownership over the project with diverse cultural actors. They build on a 5E's model. Every project had to target Empowerment (working with people who do not normally participate in society and certainly not in cultural projects), Entrepreneurship (collaborating with companies that do not normally participate in cultural projects in order to create a financial basis for the project); Ecology (work together with diverse parties in order to ensure sustainability), Europe (develop a locally anchored but internationally networked project together with European partners), and (artistic) Experience (working with artistic partners and fostering a moment of creativity).

Het grootste succes ligt erin dat er samenwerkingen ontstonden die daarvoor onmogelijk waren of onmogelijk werden geacht.

Sjoerd Bootsma

Glamour versus credibility

To end his contribution, Sjoerd elaborated a bit more on some of the initiatives that were initiated as part of Leeuwarden-ECOC2018, highlighting the impact they had had on the region, and the challenges he and his team encountered on the way. What he had found very difficult is the need to combine two competing demands. On the one hand, you have to build a lighthouse of gold at the top of the dyke, so that the whole world sees what is happening in your region, and especially the important officials, ministers, and financiers. This is quite expensive status play, but it is really important. On the other hand, the lighthouse also needs to be a community shelter. It should be everyone's place. Made with and for everyone. In every cultural capital Sjoerd has seen so far, these two forces are fighting with one another. It is quite difficult to get them aligned. But if that succeeds, then you have realized something very special, according to him.

This was the case with initiatives such as the Giants coordinated by company Royal de Luxe. They succeed in creating a temporary reality in which the rules of everyday life are suspended for a while. Where 'business-as-usual' no longer applies. Everything gets mixed-up for a moment. The strength of the Giants is not that much the actual event - the Giants walking through the streets of Leeuwarden. The power lies in the three hours before their passage. When people are waiting for them, and everyone starts chatting. People who did not know one another. All these conversations create little bubbles of intimacy and trust. That's where the magic happens.

When it gets out of hand, it's successful

At a certain moment, the ECOC-team received 800 applications. Slight panic. Had they organized their own failure? There certainly was not enough money for that many projects! When they started talking with the applicants, they realized that most people just wanted to know whether their idea was good enough. They didn't need money, but reassurance. This was a huge lesson. It actually showed what a ECOC can do: create a momentum that brings people together. And, yes, the project went beyond their control. And that turned out to be a good thing. It's quite impossible to say how many initiatives were organized in the end. But, at one point, there were so many people involved, that nobody could feel negative about ECOC anymore. This should be the situation you strive for here in Brussels, Sjoerd argued: "If you reach the point of losing control, you've been successful".

In conclusion, Sjoerd explained why he thinks of the Leeuwarden-ECOC2018-process as an important gamechanger. The Frisian cynicism and minority complex decreased. Friesland became a place where things are actually possible. Where people are ambitious and proud. And this, according to Sjoerd, is largely due to the extrinsic motivator. The European framework allowed to transcend small-scaled self-interests, he argued. It helped to make the project a collective good. And from the moment you get the opportunity to work towards a shared future, you get everyone involved.

Dreaming a less violent tomorrow

Matthieu Goeury, the second speaker, started by thanking his colleagues of Les Halles for joining him in the Brussels2030 adventure. Although it had been quite ambitious to host the Summer Assembly at the end of a season that had already been tightly packed, the involvement had certainly enriched their own projects. Matthieu continued with a tribute to all Brussels youngsters that had suffered police violence. The recent murder on Naël in Paris, had caused riots in the Anneessens and Lemonier district. "These tensions between youngsters and police, force us to carefully think about the way we talk about our city or its future", Matthieu said. When developing socio-cultural projects, one always needs to bear in mind that we're working in a very much fragmented and unequal city. Les Halles is located in a district where inequalities are very tangible, and where police violence is daily practice. These realities should guide our thinking about how, with whom and why we do what we do.

Je suis un grand optimiste. J'aime beaucoup penser à l'avenir. Mais je dois vous dire qu'aujourd'hui, c'est un peu plus difficile. Les émeutes et la violence entre jeunes et police dans mon quartier m'ont amené à me demander s'il était judicieux de parler d'une ville et d'un avenir commun.

Matthieu Goeury

Les Halles de quoi?

These questions tap into an even bigger issue, which has kept Matthieu busy since he started working in Les Halles in January 2023: What should the mission of a contemporary cultural centre actually be in priority? What should we focus on when we want to start new projects? A first answer circles around the artistic mission of our cultural houses. The COVID pandemic has thought us how essential art and culture are to our well-being and living together. Since we're also primarily funded for this, we should develop artistic projects, support artists and ensure that these projects reach an audience, Matthieu claimed.

The second mission, is about tying links with the local neighbourhood. Historically, Les Halles was an open market. A place of passage and exchange. Even though Les Halles has been a cultural institution for more than 50 years, a lot of locals nowadays perceive it as a closed space. People don't really know what's happening inside. At the same time, they feel it is a place of potential. People want to get in. They want to know what's going on. For Matthieu, this tensions inspired the desire to open up Les Halles to its immediate surroundings much more.

The third mission is to keep an eye on those things that are affecting our daily lives. Political and societal issues, whether it's climate change, police violence, or other social injustices. If you fill the programming completely, it's difficult - if not impossible - to react to these urgencies and societal occurences. It's therefore crucial to keep resources, space, energy and time available to do certain things "en stoemelings". To Matthieu, this is aligned with the rich history of Les Halles, which has been operating for a long time without secured fundings, but with a very strong link to society.

From ambitions to action

Matthieu explained how the team at Les Halles hopes to put these ambitions into practice in the coming months. From the beginning of October to mid-February, Les Halles will have a season where artistic production takes a central place. This means that everything will be about showing big spectacles and co-productions, supporting artists, hosting residencies… truly focussing on the arts.

During this period, Les Halles will actively strive to reach people from the neighbourhood with their artistic programme. And the artists themselves, will bring the political questions to the programme. From mid-February to mid-May the programme will be mainly concerts, because this allows for a bit more time and flexibility in the planning. Even though the schedule is blocked for three months, there's plenty of room to do other things. That gives them the freedom to react to what's going on in the world and in the neighbourhood.

And finally, from mid-June until mid-July they'll have the 'Grand Marché'. A marketplace of emotions, encounters, connections, ideas; the primary currencies of arts and culture. During this phasis, the neighbourhood is really put on the foreground. All activities are free of charge: cinema, circus, cooking, basket-ball. The programming will be delegated to a selection of neighbourhood associations. They'll receive budgets, will be made familiar with the ambitions of Les Halles, and its venues. But it'll be up to them to decide what they want to do, with whom and what for. As such, Matthieu hopes to achieve something similar to what Sjoerd talked about before: lose control over the event, work towards a situation where it is unclear who "owns the space", where people pass-by because of an artistic intervention, but end up playing basketball with the local kids.

From island to oasis

To end his talk, Matthieu shared three important principles that are at the centre of this way of working. First one: working in partnerships both with smaller local associations, as well as more prestigious international partners. Not by handing over all responsibilities, but by jointly answering the question 'what can we better do together'? Secondly: accessibility. For Les Halles, this means being open to diverse publics, hosting young artists as well as the more renowned ones, breaking with the communitarian logic and allowing artists from both Wallonia, Brussels, Flanders and elsewhere to show their work. Thirdly: interdisciplinarity, criss-crossing dance with visual arts, circus with musique. In the years to come, Les Halles hopes to play its part in fostering these kinds of exchanges.

Two speakers joined the panel debate. **Leen Rossignol** was endeared by the idea of making the impossible possible, something she sees reflected in the way Schaarbeek's cultural centre, GC De Kriekelaar, has evolved over the past years. Where it used to be an island situated in quite a sad and deprived neighbourhood, the centre is now gradually becoming an oasis where people wonder around, meet new people, share experiences and prepare new projects. **Yves Goldstein** pointed at the complexity of Brussels. He agreed that it can be fruitful to work towards a common goal, in order to overcome the chaos this complexity entails.

The discussion with the audience was then opened. How do you develop fruitful partnerships? How to avoid instrumentalization? How can we move from consultation to co-ownership? What are the concrete steps that need to be taken in preparation of 2030? And how can Brussels2030 grow into a polyphonic network, where everyone involved can stand in its strength? The conversation touched upon the importance of artistic freedom, clarity about the objectives of a collaboration, the importance of sustainable partnerships, diversity and inclusion. Someone from the audience pointed out that inclusion is still insufficiently realized. She indicated that cultural institutions have an opportunity and responsibility to do better. Matthieu pointed out that, for him, the strength of Brussels lies in its unpredictability. Someone in the audience jumped in to point at the importance of trust. Sjoerd complemented that, according to him, the most beautiful things are created simply by being in the moment, together with other people.

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We hebben de kunsten nodig om op een andere manier te kijken naar wie we samen kunnen zijn.
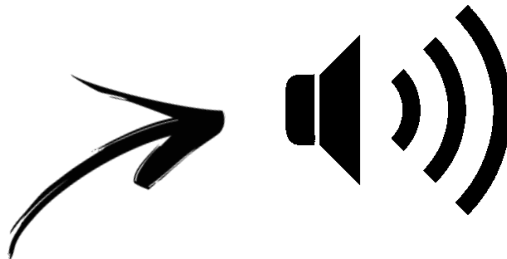
Sjoerd Bootsma

Brussels as a cultural laboratory for the right to the city

Sjoerd Bootsma (Arcadia)

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- **Sjoerd Bootsma** (Arcadia) was part of the team that prepared and delivered the Dutch European Capital of Culture in 2018. He was co-founder and artistic director of festivals like Explore the North and Welcome to The Village (winner of the European Festivals Association's EFFE Award 2019). He is now the artistic director of cultural triennial Arcadia, a large-scale cultural celebration.

- **Matthieu Goeury** (Les Halles) After studying English literature, Mathieu Goeury began by developing musical projects. After working at L'L and Bruxelles Bravo, as well as the Centre Pompidou Metz, Matthieu Goeury joined the Vooruit programming team in 2011, before becoming artistic coordinator in 2015. Since January 2023, he has been director of Les Halles de Schaerbeek.

Leen Rossignol (GC De Kriekelaar) is centre coordinator at the Flemish community centre of Schaarbeek. With great passion, heart and soul for her neighbourhood and staff, she takes up the daily charge. Always looking for new opportunities and with careful attentive to the needs of the neighbourhood-inhabitants.

Yves Goldstein (Kanal) is managing director of KANAL - pompidou, future cultural beacon for Brussels. Previously, Yves worked as chief of cabinet of the Brussels prime minister, Rudi Vervoort (PS).

TAKEAWAYS

- People, communities and societies need arts and culture, especially in times of increasingly disruptive changes. They offer space and inspiration that allow people to **work and long for something different, to think of who we are and imagine who we could be together in a different manner**. That's the extraordinary power of art, its connecting and transformational strength.

- Finding common ground, demands time and lots of consultations around the question: "What should our city look like in 20 years from now"? Once the shared desires, needs, things that people yearn for are found, one can start developing a connecting project and **mobilize people around a goal that transcends pettiness and navel-gazing**.

- The uniqueness of projects such as ECOC is that they can foster collaborations that would not have been possible without an external force. The European framework allows to **shape a horizon that inspires the collective good and gets different people and communities involved**.

- A more difficult thing is that **ECOCs ask for two somewhat conflicting strivings**: **glamour and local relevance.** You need to shine brightly, and make sure that 'the whole world gets to see what is happening'. At the same time, you need to make sure that all initiatives are locally anchored, found relevant and important by the people who work and live in the city. **If those two demands can be brought into synergy, great things can be achieved**.

- Socio-cultural projects need to **relate to the socio-cultural environment they are embedded in**. Daily realities should guide the reflection about how, with whom and why Brussels2030 and all its initiatives are set-up. In order to positively impact Brussels and its inhabitants, their well-being and living together, Brussels2030 will need to **combine artistic and societal, local as well as international relevance**.

- The power of change often resides in small movements and gestures. Allowing people to spend more time together, to get to understand one another better, test-and-trial novelties, laugh, cry, and be touched by a shared experience. This **togetherness often brings beauty and worth**.

#5

Labs, walks, installations & performances
Лаборатории, прогулки, инсталляции и перформансы
Laboratori, passeggiate, installazioni e performance
Laboratori, passeggiate, installazioni e performance
Laboratoires, promenades, installations et performances
Labs, wandelingen, installaties & voorstellingen
实验室、散步、装置和表演
Εργαστήρια, περίπατοι, εγκαταστάσεις & παραστάσεις

#5 Labs, walks, installations & performances

Toekomstwijken in Brussel – Noordwijk
guided walk hosted by Brukselbinnenstebuiten

Goods and passenger rail transport determined the development of the Northern Quarter from 1835 onwards. Along 'de Kassei' (Antwerpsesteenweg), a lively, mixed neighbourhood with houses, factories, cinemas and cafés arose. These had to make way for the progressive thinking of the Golden Sixties and the office towers of the Manhattan Plan. Is the Northern Quarter today a *neighbourhood*? There is no centre and the public space is inhospitable. What exactly will replace the WTC towers, now in scaffoldings? And what about Masui? This neighbourhood remained relatively untouched, but its soul had largely faded from the neighbourhood until new residents moved in. An original Gaucheret Park, organisations for the underprivileged, social housing and neighbourhood contracts are gradually bringing hope and new life to the old streets. A park on the old bed of the Zenne is the backbone for the whole district. This walk took participants along the contrasts of the past and future of the Northern Quarter.

Through its guided tours, **Brukselbinnenstebuiten** learns how to read and understand the city from a social, spatial, cultural and historical perspective. Versatile, multi-focus yet coherent guided walks are their main working tool, but they also complement this with other activities and methodologies.

Takeaways: Besides its many problems like prostitution and drug trafficking, the Northern Quarter also has lots of potential: its empty office buildings, green spaces, bottom-up initiatives... However, despite the many plans and projects for this neighbourhood, there is little clarity on its future. Residents prefer to be enabled to self-organize instead of being surveyed.

2 (t)huizen 1 museum
guided walk by BELvue

BELvue is collaborating with FMDO to train people with immigrant backgrounds to tell their stories that led them to their arrival in their new country, their second home, Belgium, through the museum's themes. In this guided walk participants discovered the BELvue museum through the eyes of Leila, who worked as a radio editor and teacher in Georgia during the Cold War. Leila guided participants through four different rooms, the halls of democracy, migration, pluralism and language, linking her personal stories with the topics of the exhibition. She brought a new perspective on the concept of democracy by comparing that of her first homeland, Georgia, with that of her second homeland, Belgium. Walking past the photos on display about the emigration of Belgians during World War I and World War II, she told participants about her own flight from Georgia to Belgium, drawing parallels between people in search of a safe haven. After the tour, there was a conversation in which participants could ask questions.

The **BELvue** museum, located in the heart of Brussels, is more than a museum about Belgium and its history. As a centre for democracy, BELvue wants to develop a historical awareness. The **FMDO** (Federatie voor Mondiale en Democratische Organisaties) aims to connect and empower people by collaborating with socio-cultural associations and passionate volunteers. Its focus in on creating a space for dialogue and encounters, initiatives that strengthen the participation and voice of people with a migration background and help building bridges between people to overcome polarization.

Takeaways: Linking personal stories to the museum context creates an interesting depth and contextualization of the content.

La plus grande force de Bruxelles, ça reste bien sûr la mixité. Y a les musulmans, les chrétiens, les athées… qui rigolent ensemble. On se retrouve sur un terrain de basket et on joue. On est comme des frères. On a grandi comme ça, et ça, c'est bien.

interviewee *Futures Palimpsest* lab

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A futures palimpsest for Brussels: Speculating 2039 with Youngsters
co-creation lab hosted by Erasmushogeschool Brussel & Vrije Universiteit Brussel

This co-creation lab aimed to stimulate, nurture, and collect young people's images of the future for culture in Brussels through spontaneous conversations in the immediate surroundings of Les Halles. The lab focused on the rigorous imagination of young people. A continuously updated map of Brussels showed the urban choreographies of interviewers and interviewees and accumulated into a complex webbing of images and audio recordings of futures talks. The lab aimed to create a 'futures palimpsest' that will trigger individual and collective agency in the present and near future. The conversations, sound recordings and images have been brought together online. Anyone can find inspiration, be amazed and moved by it, browse and get lost. See: Speculative Tourism Timeline.

For more than 50 years, **Vrije Universiteit Brussel** has been committed to providing solutions to the challenges of tomorrow, through high-quality research, customised education and a strong social drive. **Erasmushogeschool Brussels** aims to offer high-quality and future-oriented higher education, in synergy with research, art development and service to society.

Takeaways: Youngsters want more emphasis on and appreciation of diversity. They do consider this as one of Brussels' strongest attributes. Youngsters do not always feel welcome, as a result of their ethnic, cultural, socio-economic, linguistic, philosophical ... background/identity. This should be taken into account in Brussels2030.

Ateliers de gravure intergénérationnels
co-creation lab hosted by CENTRALE for contemporary art

This lab proposed a series of intergenerational printmaking workshops with the artists Juliette Pirlet and Marianne Garnier (alternating) in the context of the exhibition Mehdi-Georges Lahlou & Candice Breitz. The intergenerational workshops began with a guided tour of the exhibition to stimulate the participants' thoughts and imaginations. The artworks have a deep meaning in the sense that they not only depict a strong image of the two world wars, but also reflect our current society. Colours and textures are central. The different materials used also convey a message, such as the concrete walls that mimic a bunker. The tour was followed by a creative part.

Nestled in the heart of Brussels, within a former power station, **CENTRALE** is the contemporary art centre of the City of Brussels. It develops a committed and open vision of art, in connection with the city and society. Each year, it produces exhibitions and multidisciplinary projects with established and emerging artists, both from Brussels and internationally, in its various spaces.

Takeaways: The meaning of contemporary art is not always easy to read and understand. In what manner will Brussels2030 improve accessibility and readability?

Sound Box Fest
concert by Matteo Gemolo and Carlota Ingrid Garcia

Flautists Matteo Gemolo and Carlota Ingrid Garcia, of Italian and Spanish origin respectively, took participants on a musical voyage throughout the Palais du Coudenberg. Pillows were handed out and participants were asked to follow the artists around with their bodies while they were playing music and moving from one space to another. People were allowed to sit, stand, lay down, or wander around in surrounding hallways. Through an acoustic journey through the centuries, from the Baroque to the present day, the public was reconnected with Belgian archeological, historical, and artistic heritage. The performance was an introduction, a first glimpse, into the Coudenberg Sound Box Fest (CSBF) curated by Matteo Gemolo which is taking place between 26 nov 2023 and 17 dec 2023.

Palais du Coudenberg is an archeological site based on the remains of the once one of most beautiful palaces of Europe which was severely damaged by a fire in 1731. Coudenberg Sound Box Fest (CSBF) is a music festival curated by Matteo Gemolo which takes place between 26 nov 2023 and 17 dec 2023 that focuses on bringing the remains of the Palais du Coudenberg into dialogue with the eclecticism and the dynamism of its present through music.

Takeaways: Combining music with archeology creates a beautiful and unique experience fostering a deeper and more intimate connection with our collective past.

Atelier Quartier
dance workshop by Ultima Vez

The activity was related to coming together around dance and movement, and did this in a very loose, fun, accessible and explorative manner. All ages were welcome. Participants were not asked to follow clear steps provided by the facilitator but encouraged to do their own thing based on imagination and following the rhythm of their own body. For example, by imagining dancing in outer space where body parts could not be controlled or being stuck inside a Nutella pot. In some cases, the dancing was individual – but never alone – and in some cases together with a partner. Moving throughout the whole space was encouraged in all exercises, and sometimes this meant dancing while lying on the floor. Borna Babić, facilitator of the workshop, was able to create a safe environment where people felt comfortable to dance freely and enthusiastically.

Ultima Vez is the dynamic house for contemporary dance in Sint-Jans-Molenbeek in Brussels, founded by choreographer Wim Vandekeybus. Atelier Quartier is a project by the organization that takes place on a weekly basis in which people from the neighborhood (both dancers and people without a dance background) are invited for dance sessions, in which the focus is on movement and expression more than on learning predetermined steps.

Take-ways: We should dance more (weirdly), learn to let go of control and learn to trust more in others.

Learning (with) plants in Brussels
co creation lab door Brussels Health Gardens

A co-creation lab in which, through the sharing of experiences, participants sought how to better understand plants and what they can teach us. Local Brussels plants were invited to participate. Participants were encouraged to look at plants not from an anthropomorphic point of view, but more from an ecological perspective: how are they connected to their environment as well as to us, what forms of intelligence to they hold? Plants occupy an important place in our lives, and we could learn a lot from them: they can make us feel, remember and inspire creative expression. Thus, participants were given the task of becoming a 'plant' for a moment and creating a work of art based on that experience.

Brussels Health Gardens (Jardin Sante Bxl) is a citizens-driven research project striving for health promotion, disease prevention and urban resilience.

Takeaways: We need to be aware that plants' intelligence differs from ours and be open to listening to what they can teach us.

Co-creating a more sustainable urban future: the case of Brussels' urban mobility
co-creation lab hosted by VUB-Mobilise

A workshop facilitated by Luis Martinez Ramirez in which the approach of co-creation is investigated and applied to the context of urban mobility in Brussels. Co-creation is defined as "an active, creative, and social collaboration of different groups and different people to develop new solutions". While becoming an increasing popular approach in solving complex problems, it is not always easy: it requires a lot of resources, time and it is often a challenge to find the people first. There is no consensus on how mobility in Brussels should be organized, as it relates to different people and different needs. In this workshop participants were encouraged to identify issues and find solutions. Suggestions that came out of the workshop include more walking and bicycle paths, more green spots in the city, reconstructing the streets for less traffic, promote bike travel and security for bikers and pedestrians, time regulations for delivery (shops, industries...), getting rid of unfunctional spaces and using permission to drive.

VUB-Mobilise is a research group whose mission it is to accelerate the transition to a more sustainable and inclusive mobility and logistics system. The research group focuses on two main research tracks: urban mobility and sustainable logistics. The urban mobility team analyses the behaviour of transport users and the barriers to adoption of sustainable transport modes. The sustainable logistics team focusses on research to reduce externalities by avoiding transport operations, creating awareness amongst stakeholders, anticipating new technologies and shifting goods to more sustainable transport modes.

Takeaways: Co-creation is a suitable approach to make big dreams come true and take into account very different needs and expectations. Mobility is such a complex challenge, relating to very different people with very different needs.

Repenser l'économie : atelier fresque
co-creation lab hosted by Repenser l'Économie, ULB

Rethinking the Economy is a fresco workshop for the popularisation of economics to reflect on the invisibilisation of pluralism in economics. In contrast to the neoclassical view of economics, the workshop provides an opportunity to grasp heterodox currents of thought, i.e., other ways of thinking about, and thus doing, economics. What is the economy, where does it come from and who is involved? What are the implications of the dominant paradigm, how can they be overcome, and above all, what economic model does the Brussels European Capital of Culture candidacy want to be part of? What indicators should be used, and how? Is the donut model, inherited from economist Kate Raworth's 'Donut Theory, Tomorrow's Economy in 7 Principles', applicable? How can it inspire new ways of thinking about the economic model for cultural events? Ultimately, what do we need to take into account to ensure that this candidacy lives up to its ambitions beyond the way in which they are presented? In other words, The Rethinking Economics Fresco provided an opportunity, through a game of association and discussion, to better understand the critiques of mainstream economic theories and to learn more about heterodox schools of thought in economics. This workshop was the opportunity to discover the links between these theories and concrete policy measures and to discuss socio-economic measures around the city by making links between these measures and economic schools of thought.

Rethinking Economics is an international movement, advocating for the democratization of economics and greater diversity in the theories taught within this scientific discipline.

Takeaways: If we want to study economics, it is important to combine several 'schools of thought' (pluralism) and accept the unpredictable nature of this complex system.

Au nom de quoi résister ?
co-creation lab hosted by Musée de la Résistance de Belgique

This workshop was organised by the Musée de la Résistance and the Young Tinker association. It brought together historians and philosophers to reflect on the question "In the name of what can we resist?". Based on historical examples and narratives, the participants questioned the foundations and motivations of contemporary forms of resistance. To explore this question, participants were first invited to share what shocks them or what has shocked them in the past. Several concerns were raised, including police violence, terrorist attacks, the disconnection of young people from representative democracy, socio-environmental injustice, the loss of a loved one, etc. Through historical photos related to resistance, participants delved deeper into this topic and together defined the word "resistance":

The Museum of Resistance was established in 1972, for hosting a permanent exhibition that conveys the legacy of resistance during World War II in Belgium through a collection of testimonies. **YoungThinkers** is a network of young philosophers revitalizing the philosophical approach as an analytical tool to address the challenges of our time. YoungThinkers conduct workshops for various audiences.

Takeaways: A more profound reflection is needed on the question: In the name of what and whom will Molenbeek resist? How could this resistance impact Brussels and Belgium for the better?

Writing and Performing Lyrics
co-creation lab hosted by Michaël Kashiama (Jeunes Boss)

During the workshop "writing and performing lyrics", participants learn to write and perform a rap song. They don't require any prior knowledge. The inspiration for the lyrics comes from the participants' interests themselves and enthusiasm, creativity, and team spirit are important elements during the workshop. After sharing his personal journey, Michaël Kashiama asked the participants to explain why they chose to join this experience and their link to music. Some use it to feel understood, others to dance or to express their emotions. All the participants had already written poems and wanted to explore poetry through a musical or instrumental dimension, which is why this workshop appealed to them. After selecting the instruments, the participants brainstormed to come up with a theme: friendship and euphoria. The workshop was a three-hour experience of sharing and exchange, resulting in a beautiful song.

Jeunes Boss is a music organization in Brussels that focuses on artistic development and empowerment of young people. In addition to music production, radio making, and event organization, Jeunes Boss organizes art education workshops training young "artrepreneurs".

Takeaways: Emotions are meant to be shared. In music, not all conventions need to be followed. Music is freedom.

On the anniversary of the Independence of Congo
concert by Barbara Drazkov and Pytshens Kambilo

Barbara Drazkov and Pytshens Kambilo is a Paris - Brussels based duo formed by a Polish pianist and a Congolese guitarist. The duo creates its own universe using a traditional and modern language - Barbara & Pytshens mix their personal styles deeply rooted in classical contemporary music and traditional music of Congo. Their original compositions are a journey through musical cultures where rhythm and colour become the crossing point.

ART Inclusive
documentary hosted by Plazey, Lasso, GC De Kriekelaar

The documentary "A Way To B," directed by Jos de Putter and Clara van Gool, sheds light on the Catalan dance collective Liant La Troca. This Barcelona-based ensemble primarily consists of individuals with physical disabilities. The film portrays the dancers and provides insights into their daily lives and artistic work. Themes such as intimacy, love, fear, faith, resistance, and care are explored. The film screening was followed by a discussion moderated by Fien Criel, a member of the "Cripping the Space" working group that is developing a charter for cultural venues regarding accessibility for people with disabilities. During the discussion, it emerged that the film speaks from a radicalism that does not yet seem to be obvious in the Flemish cultural sector. While there is gradual progress in cultural venues regarding audience accessibility, the next crucial step is to prioritize accessibility for employees and artists. The tension within the disability discourse was also discussed: the ideal of universal accessibility versus creating safe spaces exclusively for people with disabilities.

Lasso is the Brussels' platform for cultural participation. They want art and culture to be by everyone and for everyone. **Plazey** is an urban festival organised by two Brussels community centres: PLAtoo & ZEYp. **De Kriekelaar** is one of 22 Brussels community centres located in the commune of Schaerbeek.

Takeaways: If cultural institutions want to reach a more diverse audience, it is important that they take more ambitious steps towards this end. Inclusion requires a societal transformation. It requires a more relational society, where we move away from individuality towards reciprocity and trust.

1984 is now!
co-creation lab hosted by Jafar Hejazi

The "1984 is now!" experience was about blurring the boundaries between two cities and two worlds through an immersive experience. An old cart went to the city streets, like a Raree Show (Iranian Shahre-Farang). People could go on a ride while they watch 360-degree real-life narratives on a VR headset. In this project, daily life stories of various Tehran locations match another city's atmosphere/location to create an immersive experience. For example, a part of the VR film happens at a cafe; the cart went to a cafe to immerse the audience and blur the boundaries of the two cities/worlds.

Jafar Hejazi is an award losing artist who creates multidisciplinary art projects, with a background in engineering, performance and digital storytelling.

> We zijn niet uit op medelijden, we maken kunst. Als je moet huilen door de kunst, huil dan vooral. Maar als je huilt omdat je iemand in een rolstoel ziet dansen, dan: fuck off!

citaat uit de film "A way to B"

Mind the Night: les nuits de demain
co-creation lab hosted by Conseil Bruxellois de la Nuit

Through their co-creation workshops, the Conseil Bruxellois de la Nuit allowed citizens to contribute to the reflection about the future of nightlife in Brussels. The central question was how can Brussels better manage the different uses and activities throughout the 24-hour cycle. The Mind the Night workshop started with the observation that we have a poor understanding of the night, which is why we do not manage it effectively. Several maps of Brussels regarding the party venues were then presented to the participants. After identifying what the term 'party' implies, they divided the world of nightlife into different categories: nightclubs, night bars, casinos, festivals, night shops etc. By collecting this data, the participants observed a significant concentration of nightlife in the lower part of the city, in areas such as Flagey, Ixelles Cemetery, Anderlecht and Schaerbeek. Issues such as population density, noise zones in Brussels, the Regional Sustainable Development Plan, public transport, etc. were at the heart of the discussions.

The **Conseil Bruxellois de la Nuit** was founded in 2021. Composed of public, private, and associative actors, it acts as a regional coordination platform for issues related to nightlife. Its mission is to map the night, facilitate the implementation of actions between public administrations and the nightlife sector, and provide recommendations to the government on how to improve the quality of nightlife in Brussels.

Takeaways: There is a need for an interdisciplinary vision and cooperation between regional administrations. A territorial strategy would make it possible to fully utilize the potential of Brussels' nightlife.

Grief in the city, new rituals and collective care
co-creation lab hosted by Rouwcollectief

Grief in the city; new rituals and collective care is a multi-language workshop and walk about grief in our modern city. Death is a part of life, that's the Rouwcollectief's starting point. They want to take grief out of the darkness and into public spaces and they plan to figure out how, what and where together with Brussels' inhabitants. In a super-diverse city, our emotions connect us, and we can support each other even if our backgrounds and languages differ. During the first half of the workshop, the participants shared their mourning cultures and reflected on new rituals. Afterwards, the group went outside to create new rituals in our city. During these rituals, everyone stayed quiet and still, creating an intense experience. The goal was to connect the lost ones to the city of Brussels and to be able to continue the grieving process in a different place from where one was used to.

Rouwcollectief is brand new. The collective was launched in February 2023. It aims to help build a warm and connecting mourning culture in and around Brussels. They bring death as something totally normal, into our lives and into society. The artists create new rituals using form, word and image. The mourning collective consists of Miksi Brouwers, Tine Belmans and Charlotte Oosterlynck. As a mourning poet, Miksi already has some experience with collective mourning experiences. Charlotte Oosterlynck founded Redemeer in 2022 and creates rituals and ceremonies around impactful events. In this way, she gives reasons to cherish life all the more. She constantly develops new rituals and often works around death and remembrance. Tine Belmans, a social work teacher, was confronted with the death of her son Rowan last year. After going through the first intense months, she felt the urge to bring death more into life. She does this, for example, with a folding candle holder that is always in her handbag. In Schaerbeek, there is a mosaic pavement tile in Rowan's honour.

Takeaways: There is a need for spaces of grief inspiring new grief rituals and collective mourning experiences in Brussels.

Brussel is uniek, vruchtbaar en vol potentieel, exotisch en speciaal op haar eigen manier. […] Volgens mij zou het een gemiste kans zijn om hier een appelboom neer te zetten, in de zin van een bestaand, een reeds beproefd concept. Ik geloof eerder dat we natuurlijke kruisbestuiving moeten mogelijk maken, door ondersteuning te geven aan die ongelooflijk rijke bodem: de mensen die Brussel maken, dag-in-dag-uit.

interviewee *Futures Palimpsest* lab

VOLTA X BRIKABRAK w/ Omegoqa
party hosted by VOLTA and BRIKABRAK

Volta invited **Brikabrak**, a keystone in Brussels nightlife for innovative Dj's, alternative clubbing experiences and open-minded music enthusiasts. The 9-headed collective has since blossomed into a nationwide community of artists and audiences, united in a borderless, genre-bending musical movement. Over the past 5 years, they built up a niche that celebrates a wide range of talents, championing futuristic, percussive, bass-heavy sounds. Powered by an inclusive ethos, the crew facilitated a warm dance floor for a variety of people. Volta was the place to be to let yourself be guided through Brikabrak's orchestrated chaos.

2030 à pied
guided walk hosted by walk.brussels

A cultural capital is best discovered on foot. In 2030, Brussels must be an exemplary capital in terms of walkability. The city must be accessible, and it must be pleasant and safe to move around on foot. This is why walk.brussels proposed an exploratory walk to analyse the walkability of a route and to find, together, the points of attention and improvements for pedestrians. This guided walk started from Les Halles de Schaerbeek and led to the Place de la Monnaie, passing through 7 main stops. The organizers provided each participant with a map of the path and a list of 12 urban quality criteria. At each stop, the participants had to fill the criteria sheet according to their walking experience from one stop to the other. Successively, the participants were encouraged to share their perspectives and experiences on the stretch of road. The goal of the activity was to look at Brussels from the perspective of pedestrians and experience a long walk throughout very diverse areas of the city. The activity helped defining pedestrians and understanding their needs, assessing the accessibility of streets for pedestrians with specific requirements, and exploring potential solutions to enhance the overall walking experience in the city of Brussels, particularly in light of the impact of climate change on public spaces.

Walk.brussels brings together stakeholders in Brussels to promote walking, whether it is for leisure or as a way to get around the city on a daily basis. The aim is to create a pedestrian dynamic throughout the Brussels-Capital Region. Walk is calling on all passionate pedestrians in Brussels. Share with them your experiences and help them to determine how best to develop walk. Together, you'll ensure pedestrian voices are heard.

Takeaways: Noise, trash, construction works, and rough roads are the main reasons why walking experiences in Brussels are not very enjoyable. Public spaces without vegetation tend to be extremely warm in summer, making walking extremely rough. It is necessary to tackle this issue in view of exponentially increasing temperatures. Brussels is lacking drinking fountains and benches. Cars take an exaggerated amount of space in streets. Brussels2030 should help reshape Brussels in line with its residents' needs. This also entails encouraging a more walkable city.

Come2Art: Art-based citizenship
co-creation lab by Culture Action Europe

During this lab, several policy makers and artists participated in a roundtable on art-based citizenship, to share and exchange learned experience. The project Come2Art was presented, which tries to build relationships between artists, cultural workers and community members and especially focuses on how artists can become social leaders of young communities, so both groups can be empowered and grow more resilient. More concretely it does this by focusing on developing life skills, such as expression of emotions, flexibility, collaboration, digital content creation, critical and creative thinking etc., amongst young citizens (18 to 30 years old) through arts and creative placemaking. In the second part of the lab the format of a 'world café' was conducted in which ideas and opinions of participants were collected to structure policy recommendations to support artists' leadership roles. The subjects discussed include finding spaces, creating networks, developing life skills, designing learning experiences, artists' training, and diversifying audiences' experience. The lab was hosted by Benjamin Feyen, Barbara Stacher and Ahad, Alice and many other facilitators and participants of the Come2art project.

Culture Action Europe is the major European network of cultural networks, organizations, artists, activists, academics and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. As the only intersectoral network, it brings together all practices in culture, from the performing arts to literature. The project **Come2Art** took shape during and after the pandemic of Covid-19. As the pandemic heavily impacted both the cultural sector and youngsters, the project has two target groups: young people (18 to 30 years old) and artists. The project is enrolled in different cities and regions of Europe, including Thessaloniki (Greece) and Lisbon (Portugal), and the region of Friuli Venezia Giulia (Italy).

Takeaways: Art and co-creation trajectories can help (young) people express themselves, work towards common goals, and enhance community-building.

Tuin editie Club 1030
concerts hosted by GC De Kriekelaar

Club1030 is a collective of youngsters connected to StudioSteph (Brussels-based music studio for young). The collective organises concerts at GC De Kriekelaar every two months. The aim is to offer a stage to starting musicians under professional guidance. Club1030 evenings combine open mic, a line-up of 2 to 3 artists, and a DJ-set. The audience is treated to new discoveries within the young music scene of Brussels (and its surroundings). On June 30, an open-air edition took place in the garden of De Kriekelaar. After these open-air performances, the evening ended with DJs in the hall of GC De Kriekelaar. **De Kriekelaar** is one of 22 Brussels community centres located in the commune of Schaerbeek.

Takeaways: Music is a lever for reaching diverse publics. Discovering the up-and-coming artists of the Belgian music scene was inspiring.

Brussels2030 Jam!
concert hosted by Muziekacademie Schaarbeek (MAS)

The Music Academy Schaerbeek is helping to build the musical future of Brussels. In an open jam, accompanied by teachers and students from the Jazz, Pop, Rock department, they provided a soundtrack to a vibrant Brussels Assembly. Anyone could join in with his or her instrument; they provided a piano, a drum kit, amplifiers, and also some small but fine percussion. Dancing was not forbidden!

Music Academy Schaerbeek (MAS) organizes regularly concerts and open jam sessions with teachers and students as well as audiences. Their artistic pedagogical project opts for a dynamic image of man and society and aims to educate free people (children and adults). In the developmental guidance of young people, they emphasize both man as an individual and man as a 'community being'.

La Rue Royale fait son cinéma
guided walk hosted by RenovaS

Isabelle Biver, from RenovaS, guided the participants through Saint-Josse-Ten-Noode. The walk was inspired by the vibrant history of the neighbourhood as the town of the film industry. The film reels went up from the Gare du Nord to the "film houses" in the Rue Royale, where the laboratories and cinema suppliers were also located in the earlier 20th century. Today, even while we find traces of its existence, the film industry has mostly vanished. This walk was the opportunity to uncover this hidden cinematic world in the heart of Brussels and engage in discussions related to the reflections taking place for Brussels2030. The topics discussed were for instance change, transition, cohesion, diversity, culture, etc.

Since its creation in 1996, **RenovaS** has played the role of intermediary between regional and municipal initiatives in urban revitalization and the residents of Schaerbeek. The municipality has entrusted it with the coordination of successive neighborhood contracts within its territory,. In addition, they organize guided tours in various Brussels neighborhoods. These tours provide an opportunity to discover lesser-known places and their richness in terms of history, culture, social aspects, and more.

The female Gaze: Let's talk about us in the city
co-creation lab hosted by Laura Wipler & Lena Müller-Naendrup

The hosts started the activity by explaining the concept of Femspaces: places in cities where women feel comfortable, at ease. The first part of the activity consisted of placing the 'Femspaces' of the participants on a blank map. Each participant was invited to share why they chose that specific place. Then they had to create a collective and creative map of our capital, while incorporating their 'Femspaces' in the city of Brussels they envision for 2030. The aim of the activity was to integrate women's perspective in urban planning by sharing empowering stories that shift from the dominant narrative on safety issues, fear and vulnerability.

This co-creation lab highly focused on the emotional level and on the expression of these feelings in a creative but still pragmatic and critical way. Together, the participants imagined a future Brussels where welcoming, diverse and green public spaces encourage respectful and safe interactions, where women feel confident and empowered by their daily experiences.

Laura Wipler and **Lena Müller-Naendrup are** two recently graduated students that are passionate about feminist city planning. Coming from different disciplines, namely cognitive science and urban studies, they try to bring in a new interdisciplinary perspective on urban planning. Instead of looking for solutions, they want to examine potentials of public spaces through understanding their core dynamics, identifying their strengths and propagating them into informed urban planning decisions of the future. The female gaze workshop was their first step towards their planned "cognitive sciences meets urbanism collaboration".

Takeaways: Urban environments often present emancipating environments for women identifying themselves as city dwellers. However, cities can also be extremely scaring and uninviting. Women tend to feel safer in places where they are not alone and where they are surrounded by other women. The feeling of safety is highly related to the more general feeling of comfort: if women feel good in their surroundings, they tend to also feel safer. Working on a more inviting public space is therefore a necessity.

> In many places in Brussels, I don't feel like sitting down and taking a rest. Public space is not very inviting, it feels quite dead and depressing.
>
> participant in *2030 by foot* lab

Tram
20.3.0
Talks

EN

Common Fields

co-creation lab hosted by Laura Viale and Sevie Tsampalla

For the project Common Fields, Laura Viale and Sevie Tsampalla were inspired by cities where people co-create the common spaces and where collective decision making is key. They applied an artistic methodology to create a two days activity that involved a field trip and an open collaborative creative workshop. On the first day, Laura and Sevie invited the participants to explore the Parc Botanique, a threshold between the natural and the urban. They encouraged them to imagine the city differently by reflecting on the links between nature and human beings, between individuals and collectivity. While walking, the participants took pictures of anything they found inspiring which were then printed out on see-through paper for the second part of the activity. On the second day, these different perspectives were used to make a collective composition that turned the actual city into a site of imagination. This creative workshop was an intergenerational exchange and a trip to the city of Brussels we want for 2030.

This co-creation lab is the product of the first collaboration between Laura Viale and Sevie Tsampalla. Both living in Brussels, they connected over their interest in collaborative projects and working in/with public space. In essence, this activity aims to build further on these common grounds between Sevie's curatorial practice and Laura Viale's artistic methodologies.

In **Laura Viale**'s work, nature and artifice, and an approach that leaves space for chance and the unexpected, provide the material for investigating perceptive thresholds, suspended between concrete experience and abstraction. "En plein air" research and the physical relationship with the environment where she works are important components of her creative process. Through nature – in urban contexts as well as in wild places – she questions spaces of possible intersection between the external world and interiority. Her "landscapes" are invitations to cultivate a contemplative way of seeing the world, which, beyond its personal significance, is an important practice to relate to the environment.

In her curatorial practice, **Sevie Tsampalla** explores sociopolitical imaginaries that emerge when art, commoning practices and urban space come together. With a background in art history (MA, University of Athens) and cultural studies (MA, KU Leuven), she was recently awarded a doctorate in exhibition studies (Liverpool John Moores University). Her research focuses on relations between urban commons and exhibition making and builds on her involvement in artist collectives (Reconstruction Community; Athens, AAA, Brussels), collaborations with artist-led spaces (Pianofabriek, AirSpace gallery) and biennials. She was assistant curator at Liverpool Biennial 2016, led city-wide projects for Tate Liverpool and S.M.A.K.-Gent and is currently co-curating Bruges Triennial 2024.

Takeaways: The development of the urban area surrounding Parc Botanique does not respond to its residents' needs. The neighbourhood has been greatly affected by the migration "crisis". There is a great lack of public infrastructures (e.g., public toilets). Participants felt that the neighbourhood was designed to please tourists more than residents. However, it was also stressed that people perceive their environment differently. By bringing diverse perspectives together through artworks, people can learn to look at their city in a different way.

Sensing the city may become even more important than knowing it through numbers and facts.

participant in *Common Fields* lab

Resistance is the fight for the common good. It's the will to survive. Resistance is caring for others.

participant in *Résister au nom de quoi?* lab

Musée du Capitalisme
co-creation lab hosted by the Museum of Capitalism

The Museum of Capitalism is a citizen initiative that provides a space for debate and reflection on the capitalist system, primarily through a bilingual traveling exhibition (French and Dutch). The exhibition consists of four rooms, each with a different theme: origins, hopes, limits, and alternatives. For the Summer Assembly, the Museum of Capitalism replaced its usual content with a special edition focused on the Brussels2030 candidacy. The museum's philosophy is to walk through the exhibition with a single definition in mind but to look at it from a different perspective each time you enter a new room. For five days, participants and/or visitors had the opportunity to explore an exhibition around the definition of the European Commission. In the "origins" room, they wondered what Brussels is. Is it already a capital? And since it already has a lot of culture, is it already a European Capital of Culture? The other three rooms invited participants to explore the hopes, limits, and alternatives of Brussels as a European Capital of Culture. In the last room, two options were at the center of the reflections. In the first case, Brussels does not become the European Capital of Culture in 2030. How can we continue to nurture the hopes we have built for Brussels in this case? The second option: Brussels obtains the title of European Capital of Culture in 2030. How to address the limits and costs that this entails?

The **Museum of Capitalism** is a citizen initiative set up in 2012 by some fifteen volunteers aged 24 to 31. In 2022, it became an official Youth Organisation (under the regional government Fédération Wallonie-Bruxelles, Belgium). It offers punctual events and expositions on the mechanisms of the current system defining our society. Through a thought-through approach, it focuses on themes like 'healthcare', 'finances', 'well-being', 'energy', 'work' and many more.

Takeaways: Both the possibilities of winning or losing the title of European Capital of Culture have to be taken into consideration in preparing Brussels' future.

Festival global de la Marelle
co-creation lab hosted by Festival de la Marelle

The activity consisted of creating *marelles* (hopscotches) and play-paths in the public spaces together and seeing how these games transform the space. The design and realisation were made in one movement, in situ, favouring spontaneity, adaptation to others and cohesion. People were like children creating games in a movement between free play and ruled game. Tools (templates, stencils and stamps) and temporary paint were provided to facilitate the happy and colourful process! At the end, after some drying under the sun, the participants could play and watch other people play.

Festival global de la Marelle is an initiative of Valentin Wauters and Pierre Lognay. Their *modus operandi* is radically open. Their dream is to make the city more playful.

Bruxelles, avec ou contre les immenses ?
co-creation lab hosted by Syndicat des immenses

In 2023, the number of officially recorded homeless individuals in the Brussels Region exceeds 7,000, with over 1,000 people living without shelter. These underestimated figures are just the tip of the iceberg due to the undercounting caused by the invisibility of homeless individuals, especially those without official documentation. The meeting during the Summer Assembly provided an opportunity to discuss the "political toolbox" of the Syndicat des immenses, using words to highlight the inherent discriminations in the way homelessness is approached. The words in question were: hierarchism (the idea that some lives are valued more than others), deuniversalism (unequal treatment by public authorities based on race), allomorphism (finding conditions of existence acceptable for others that would be unacceptable for oneself), and necropolitics (a concept coined by philosopher Achille Mbembe and used by the Syndicat des immenses to point out the slow death induced by the living conditions of those living on the streets).

The **Immenses**, an acronym for "*Individu·e·s dans une Merde Matérielle Énorme mais Non Sans Exigences*" [Giant: Gifted Individual, Although Needy and Troubled] populate the streets of Brussels, yet their existence is often rendered invisible and disregarded by both public authorities and civil society. To combat this social and material reality, the syndicat des Immenses was created in March 2019. This advocacy and lobbying group, led by experienced experts, aims to defend the rights of the Immenses, advocate for the right to housing, and develop a programme to fight against precariousness.

Takeaways: Brussels2030 asks for a political decision: will the candidature take into consideration the Giants? The European Union set the goal to eradicate homelessness by 2030. How can this ambition be materialized in Brussels2030?

> Que l'on se sente exemplaire, héros ou non, on a tous le droit, et même la nécessité de résister.

participant in *Résister au om de quoi?* lab

> Un autre Bruxelles où le logement est accessible et abordable pour tous·tes est possible.

participant in *Avec ou contre les Immenses* lab

Thinking Locally: how to address the global issue of climate migration in Brussels?

debate hosted by AfluentE, with Claudia Salvador (researcher and expert on climate migration), Marie Trossat (PhD hospitality services in Brussels), Feyrouz Lajili-Djalaï (operational coordinator Humanitarian hub Brussels)

This activity shed light on the increasingly unaddressed climate migration topic in Europe, and how European cities should adapt to this phenomenon. The aim of the talk was to kick-start a reflection in Brussels, as the capital hub of the EU, and inspire and encourage other European urban areas to cooperate on providing the best support schemes and services to welcome the people displaced by climate-related events. First, AfluentE hosted a diverse panel, coming from academia, NGO, personal testimony to public authority. The second part of this event showcased the subject from an artistic perspective, bringing art as a means to unite, express, imagine an inclusive city for climate migrants. Institutional arrangements are not enough to address this issue of climate migration. There should be a dual approach, supporting countries that are affected the most, but also to create a framework for climate refugees to cross borders and find support. This leads to the lack of an institutional framework for hospitality, which is interconnected to different aspects such as politics, law, architecture and space. In that sense, the recognition of refugee status is really important to access rights and basic services. It is therefore also important to rethink the legal frame behind asylum and to claim policies for hospitality. Organizations such as Humanitarian Hub are working in Brussels to offer services that the State is not providing. Moreover, the issue of housing is increasingly getting attention. There is a need for more shelters and the implementation of a socially housing system.

AfluentE is a group of young professionals, developing a hub for thought-provoking reflections on topics related to climate change. All members have a background in European climate policy and believe in the need for a more intersectional and inclusive debate. They want to bring the "EU bubble" closer to the city of Brussels and its residents and shed light on the impact of climate migration. The initiative builds on the core values of sustainability, feminism, and intersectionality.

Takeaways: Climate migration is becoming more and more prominent, affecting mainly vulnerable communities. It is important to claim policies for hospitality and rethink the legal framework to make the refugee status and its connected rights more accessible.

Brussels Voices - It all depends on who you ask

co-creation lab hosted by commissioner.brussels

One in three residents of Brussels is non-Belgian, and they cannot vote in regional elections. Meanwhile, the city and its population have an ambivalent relationship with Brussels's role as the de facto capital of Europe. The democratic participation platform Brussels Voice attempts to give "International Brusselers" a voice in policy, but who does it speak to, speak with, speak for? This interactive workshop explored the contours and contradictions of the so-called international community of Brussels and asks whether being the European capital binds or divides the population.

Commissioner.brussels' mission is to welcome all international organisations and ensure their deployment in harmony with the development of the Brussels-Capital Region and the needs of its inhabitants, in policies such as urban development, mobility, quality of public spaces, security and the administrative assistance to the new international citizens of our Region.

Takeaways: In the workshop the manifesto of 'Brussels Voice' was critically looked at. The participants wondered whose voice it represents, whose language, living situation, experience, nationality, gender identity, work conditions does it take into account… ? The notion of "non-Belgian Brusseler" versus "Belgian Brusseler" was found problematic. It's important to build as many bridges as possible, and to acknowledge that people face different challenges.

> In many places in Brussels, I don't feel like sitting down and taking a rest. Public space is not very inviting, it feels quite dead and depressing

participant in *2030 by foot* lab

A shared/disputed cartography of Brussels' hypercentre
walk & co-creation lab hosted by BRAL & ARAU

This activity was divided into two main sessions: a walk in Boulevard Anspach, between la Bourse/de Beurs and Place de la Monnaie/Muntplein, and a co-creation lab at DeMarkten. The aim of the walk was to look at, analyse and discuss the development of the pedestrian project in the hypercentre of Brussels to understand and participate to the political debate around it. Indeed, ARAU aims at encouraging the public debate on the topic, to influence its future development. Themes such as the privatization of space, the 'hambergerisation' phenomenon and cultural spaces in the city centre guided the walk and reflections. Throughout the walk, the participants discussed the current state of the debate on the pedestrianization of the hypercentre of Brussels. Political authorities tend to define it as a "success" because it is evaluated through criteria, such as attractivity for tourists, which are not considering residents' well-being. The discussion revolved around the benefits and downsides of pedestrian areas, which seem to be in lines with mobility and environmental sustainability goals but that can be detrimental for the local communities. The afternoon Lab aimed at complementing the morning walk with a subjective cartography exercise. The organizers divided the participants in four smaller groups that had to walk around predefined areas and add a subjective perspective to the given map. The aim was to better internalize the concepts of the morning walk and get a subjective perspective on the pedestrian area. Every group presented their map to the other participants in a final discussion where some key topics arose. These included the village-like feeling experienced in certain areas of the hypercentre, the importance of considering subjective perspectives in political debates and the limitations of pedestrianization as a one-size-fit-all solution. Every map highlighted the touristification of the centre. This shared/disputed cartography will serve as a base for further discussions with politicians and local stakeholders.

BRAL is an urban movement working for a sustainable Brussels. Together with their members and partners, they fight for a healthy, eco-friendly and inclusive city. From mobility to urban planning, they put the inhabitants of Brussels at the centre. They support them with their knowledge and help them take the initiative themselves. Together they defend their vision to the government.

ARAU (L'Atelier de Recherche et d'Action Urbaines) was founded in 1969 by a group of Brussels residents who claimed their right to the city and who shared the belief that city air makes us free. ARAU has become a well-known protagonist in urban planning campaigns and its original objective is still current: to promote the city as a pleasant place to live and to work towards a top-quality urban environment for all its residents! This vision has led, over the years, to several types of analyses, press releases, seminars and counter-proposals, plus a constantly evolving programme of guided tours that aim to improve residents' knowledge of the city so that they can more easily participate in urban democracy.

Takeaways:

The political debate on pedestrian zones is evaluated on the basis of criteria that often ignore residents' interests, preferences, values and well-being.

We should start looking at pedestrianization through a more critical perspective, considering the negative effects that this could have on the local population. In the center of Brussels, the pedestranization of Boulevard Anspach resulted in an increased touristification of the area and an increasing sense of unease for residents while experiencing the public space. It is necessary to find a balance.

Public authorities are currently responding to the extreme touristification by including 'social and functional mixity' as a key criteria of their plans, such as the PPAS (Plan Particulier d'Affectation du Sol). However, most of the projects that have been developed in the hypercentre of the city did not follow this criteria, showing important contradictions.

The contradictions of the public authorities are clear in the frequent decisions to create housing characterized by small, studio-like accommodations that are mostly suited for short-term rents and Airbnbs. Concerns regarding the negative effects of these types of accommodations have frequently been raised as main drivers of gentrification and touristification. However, similar projects continue to be developed. Similarly, the decision to build monofunctional buildings such as the BRUCITY one shows a contradiction related to their desire to create multi-functional buildings that, however, is not often met.

Restoration of buildings should always be prioritized over demolition for both socio-economic (lower prices, historical value,...) and environmental reasons (lower carbon footprint). Numerous redevelopment projects transformed the public space in highly cemented and pedestrian areas that are favourable to the organization of events. However, the constant organization of events on the public space is related to a privatization of the public space that should be considered and avoided. ARAU says that they "do not hate culture" but that they "love the public space". This means creating a public space which can always host residents and city dwellers freely, without having to necessarily participate to the events.

The contrast between Boulevard Lemmonier and Boulevard Anspach shows how a pedestrian area is not necessarily more convivial. Indeed, regardless of the presence of cars, the mixity of shops and activities in Boulevard Lemmonier make it livelier and more convivial than the highly touristic Boulevard Anspach. Certain areas of the city center still fell like "little villages" and the residents are very concerned that future development will change them and transform them in an extension of the highly touristic hypercentre.

ARAU suggested that Brussels2030 should be more engaged with historical organizations of Brussels and that it should contact them to make them actively participate to the events and the creation of the 2030 candidature.

ARAU suggested to get informed about the mobilization to save the Palais du Midi and show support to ARAU for the initiative.

ÉCRITURE

from the problems in my life I am walking away
with my friends all around, I am finding a way
2 X
day   to my destination I will not sway

stay   Surviving in the jungle day by day

peay

                                        my   Y
           Surviving the jungle with the allies
           unmatched by AI , always by my side.
           fruits are collected, friends are selected
           Minding my business, I am cool and connected
                                         calm

           Calme et Conectée , dois-je me répéter ?
           l'Union fait la force et je dois le fêter.
           Je dois le fêter with to champagne and mango
           A toast to our lives and back to tango

bridge =   Back to the tango , piste de danse
           Je me sens l'euphoric en abondance.
                          more

      2 X hook

           bridge x4

In the lee
guided walk by The City is Our Playground

The guided walk 'In the lee' focused on finding lee spots throughout the city, perhaps best translated as quiet spaces that escape the noisiness of city life. Amongst others, participants were asked to take a moment to listen to the sounds of Brussels, explanation was given about the history of different buildings, and several creative exercises were held to interact with the environment in a deeper way.

The City is Our Playground is an organization created by Silvia and Nanouk, born out of their love for Brussels. Their goal is to explore the potential of diversity, promote integration and a sense of belonging for all members of society in order to help people identify more with their cities. They do this amongst others through their project, 'Les walls, more bridges' which focuses on building bridges between communities by designing and painting murals with them.

Takeaways: Even though there is a lot of traffic, the city can be quiet and peaceful. There are always new places to discover in Brussels.

Play the city: Imagine Europe
co-creation lab hosted by Brussels Academy, Arts et publics, Larsh Université Polytechnique des Hauts de France

'Play the city: imagine Europe' started on the first day of the Summer Assembly with a walk through the European quarter. During this visit, the participants were provided with a list of questions and a reading grid regarding the public space to help them both articulate their feelings and be able to design something with serious games. This format was chosen to make complex questions more engaging, facilitate exchanges, and create a friendly and collaborative or 'horizontal' environment. The rest of the week, the participants worked with the computer game Minecraft to bring the Luxembourg Square like they re-imagined it to life. In a shared local server, the participants co-created a cultural space where everyone can feel good, safe and inspired. Therefore, they added green spaces, a concert room, a playground, an agora, benches, fountains etc. At the end of the week, the Minecraft images were processed through an AI software to create an image of a possible future Luxembourg Square, which the participants renamed 'le quartier des possibles'.

Takeaways: Brussels residents should be encouraged to think critically and collaboratively about their city. They should have the opportunity to collectively build their ideal European capital. Creative construction games (such as Minecraft) are a tool to reach people who are not used or feel uncomfortable in speaking their mind. Discussing complex subjects in a playful manner makes it easier to involve them in the process of imagining a more desirable urban future.

Co-créer des scénarios et contre-narratifs face à un symbole contesté dans l'espace public
co-creation lab hosted by Brussels Studies Institute

For several years now, some of the murals on the Comic book route of the City of Brussels have been contested for being racist and sexist, while the city is often presented as the capital of comics. Who are the actors in these disputes, their claims and their arguments? What are the scenarios and narratives that can be constructed in respect of the Comic book route, or even other contested artistic devices in Brussels? The participants shared their arguments and reflections during this open workshop that respected everyone's opinions.

Brussels Studies Institute (BSI) plays an integrating role in the scientific knowledge of Brussels. It is the driving force behind an ever-expanding network. Its members and partners constitute a critical mass in a relatively small territory. BSI was born in 2012 from the desire of academic circles to work together to better understand and make known the complexity of the Brussels reality to researchers but also to actors in the field and the general public.

Visite du Matrimoine du Quartier Brabant-Nord-Saint-Lazare
guided walk hosted by RenovaS

Have you ever heard of Simone de Beauvoir's visit to passage 44? Or the adventure of the women's house on Rue du Méridien? A place of passage and a multicultural land of welcome, the Gare du Nord district has an extremely rich history, linked to the female artists of the 19th century, to the feminism of the second wave, and to Turkish and Moroccan immigration. This walk guided by Fanny Paquet gave an opportunity to discover the heritage of the women in this neighbourhood between Saint-Josse-ten-Noode and Schaerbeek!

Since its creation in 1996, **RenovaS** has played the role of intermediary between regional and municipal initiatives in urban revitalization and the residents of Schaerbeek. The municipality has entrusted it with the coordination of successive neighborhood contracts within its territory, with the Sustainable Neighborhood Contract "Petite Colline" being the thirteenth one! They also manage the urban renewal contract for Brabant-North-Saint Lazare (the Schaerbeek portion). In addition, they organize guided tours in various Brussels neighborhoods in close collaboration with neighborhood experts. These tours provide an opportunity to discover lesser-known places and their richness in terms of history, culture, social aspects, and more.

Why are we giving so much power to private investors who shape public space to serve their own profit only?

participant in *2030 by foot* lab

Dada Data
co-creation lab hosted by FARI (VUB/ULB) AI Institute for the Common Good

This activity began with a Data walk, a Brussels city tour where the participants can discover data capture methods surrounding us, as well as their known usage and impact. Afterward, a visit to the FARI Test & Experience Center will be organized, where participants can discover algorithms and AI projects being developed in universities. The afternoon session will consist of a practical co-creation workshop. We start with the magical sentence "AND IF?" Our question will be "what if public data could be used freely by everybody, what would we create out of it? What projects can citizens produce for the common good? Cell towers, cameras, sound sensors, parcel boxes, charging stations, doorbells, public and private cameras, trash bins, streetlights, scooters, license plate scanners... Data-generating devices have spread throughout urban space and are now ubiquitous in our environment. How can we identify them? What are the different types of data, and for what are their purposes? After identifying scattered capture tools in the streets of Brussels during the 'data walk,' the second part of the workshop allowed for questioning the concepts of social cohesion and ecological crisis. An artificial intelligence image generator algorithm transformed, reshaped, and transfigured the photos taken during the walk based on 'prompts,' which are instructions generated by the participants. These new images contributed to a collage, constructed collectively to create a subjective map of desirable futures for the city of Brussels.

FARI is an independent, not-for-profit Artificial Intelligence initiative led by two universities in Brussels: the Vrije Universiteit Brussel (VUB) and the Université libre de Bruxelles (ULB). This initiative aims at helping citizens, politicians and companies as well as not-for-profit organizations to address local, every day or long-term challenges in the Brussels-Capital Region, Belgium and Europe. It brings world-leading and future researchers to the service of the city. It reinforces a virtuous circle: the city encounters problems that FARI can help address with projects that in their turn could lead to major scientific advances, especially in the field of AI (Explainable and Trustworthy), Data (Open) and Robotics (human-centric).

Takeaways: Is data collection for the common good possible? Can data collection be a catalyst for citizen projects? Could Brussels2030 be a lever to question the datafication and smartification of the city?

> I think it's important to reflect on who feels welcome in different "cultural" spaces, and also on how to create environments where everyone feels welcome.

participant in *Ketmet* lab

Ketmet, speelplein voor jong en oud
intergenerational playground hosted by Cultureghem

Cultureghem welcomed young and old to cook and play on the covered market of the abattoir in Anderlecht. They hosted a variety of activities for children, including a playground installation with soft play mats and building blocks. The ASBL Construcity Brussels set up a table to inspire careers in the construction industry by discussing the importance of home insulation in engaging and age-appropriate ways, like using a heat detecting camera, and a VR head-set to simulate a construction site. A community kitchen was also present and had around 8-10 volunteers preparing a meal and others cutting fruit to make juice. The children were particularly excited about the juice machine, and bounced around playing, grabbing pieces of watermelon, and learning teamwork efforts with the juicer. Despite their young age, the children had a decent amount of autonomy over the space and could decide which activity to take part in. Overall, the space was convivial, that brought life to the space – which the volunteers at the community kitchen stated as a main goal. The community kitchen also works alongside other community initiatives, like the Sunday market, recuperating unsold produce.

Cultureghem is a place in Cureghem where all Brussels residents, and really everyone, is welcome. It is a place of opportunity, where projects flourish in a creative way, and where they see the added value of everyone. Their goal is to develop, inspire and co-create with as many people in Brussels as possible. And thus, connect and facilitate mutual solidarity on the streets of Brussels.

Takeaways: Ketmet reflects a really positive use of urban space, creating a mixed use for different age groups. The autonomy of the space for both children and adults contributed to the feeling of community and positive energy in the space. Combining different uses of the space (a market, community kitchen, playground…) is a great way to make a space feel alive, purposeful, and intentional.

Cirque au Balcon
performance & party hosted by Cultureghem & Pierre de Lune

Cultureghem and Pierre de Lune hosted an enchanting evening on the covered market of the abattoir in Anderlecht. The circus was made up of three acts. First, Compagnie Airblow presented Let's sing Together: an interactive musical happening and Diabolooping, a combination of high-flying diabolos and live beat box loops. They were followed by Disco Balance that mixes acrobatics and humour. The performances were concluded by the brass band Autotest 80.10, a Brussels-based brass band uniting more than 35 professional and amateur musicians! The entertainment was accompanied by a meal cooked by the Culturegem community kitchen. The show was a definite success and provided entertainment for people of all ages.

Pierre de Lune, the Centre Scénique Jeunes Publics de Bruxelles founded in 1979, offers a space for openness and creation where young people of all ages can find artistic and humanist responses to their needs for expression. By breaking down the barriers between artistic disciplines and genres, Pierre de Lune broadens its horizons and opens up its programming to contemporary dance, the circus arts, music and the exploration of synergies between the performing arts and the visual arts. The shows are open to schoolchildren as well as to the general public and families.

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Beyond their cultural ambitions, whether artistic or sporting, mega-events also serve as laboratories for experimentation in terms of security policies. Quite often, initially temporary measures, implemented for the duration of the event, become permanent afterwards. A recent example is the discussion surrounding the use of algorithmic surveillance during the Paris Olympics. It is important to emphasize that algorithms and artificial intelligence are neither neutral nor independent but rather devices that reproduce racial and socio-economic biases that can contribute to amplifying discriminatory practices. Brussels' candidacy for European Capital of Culture cannot ignore this issue, especially since it is championed by a socioeconomically disadvantaged municipality where surveillance measures are already widely deployed.

participant in *Dada Data* lab

Bridge Stories
performance hosted by Cinemaximiliaan

Bridge Stories is a storytelling performance and the result of a series of workshops where global flâneurs who occupied the bridge in front of Le Petit-Château during winter of 2023 joined forces with friends of Cinemaximiliaan, to share and write stories about Refuge. Bridge stories aims to give newcomers a mic, a stage and to let them be heard, as we might have forgotten that they are human beings who are seeking a home, shelter or refuge!

Cinemaximiliaan is a platform with and by newcomers in Belgium. The initiative started in an improvised camp at the Maximiliaan Park in Brussels with daily film screenings. Cinemaximiliaan quickly grew by the commitment of a vast network of volunteers, amongst them many newcomers. Cinemaximiliaan brings films in many remote asylum centres around Belgium on a regular basis, where there is a need for encounter and cultural exchange. Also, they organise film screenings with encounters and debates in private homes, in cinema's and in cultural venues. It is like an itinerant living room where people can feel home and find a place to exchange and work together.

Takeaways: If we aim at being inclusive, we have to fight to include everyone and especially people living at the edge of society. There is a strong need to include the people living and sleeping on the streets. It is important to give them the opportunity to be present and visible.

Arpentage d'un quartier populaire : Avanti Pogge !
guided walk hosted by Group of inhabitants "Avanti Pogge"

This guided walk was an opportunity to share the issues and views on the city experienced by the inhabitants of the Pogge district, at pavement level. It was also an opportunity to make several stops to explain Avanti Pogge's concrete actions: 01. the nomadic library 02. the temporary occupation of the future communal cultural centre 03. the pavement vegetation projects and the inhabitants-researchers 04. The neighbourhood party. The cross-cutting question was: what kind of city should be built based on the links and challenges created by its inhabitants? The activity ended with an aperitif-discussion in the former library of the neighbourhood, which has now become the "Casa Nova" housing complex.

Home is where one can live in dignity.

participant in *Réparation* lab

Design de la réparation
co-creation lab hosted by ESA SAint-Luc - Bruxelles / Master en Design d'Innovation Sociale

Le pôle académique et de recherche en Design d'Innovation Sociale (MDIS and RDIS) of the ESA Saint-Luc in Brussels and Recy-K hosted an inspirational talk bringing together various people involved in repair: carriers of the circular economy, artists, creators, researchers. This talk included themes such as ecology, feminism and postcolonialism. During the discussions, reparation was defined as a caring and sustainable practice, but also as a work on colonial memory, following the principle of reappropriation as reparation. The inspirational talks were followed by a debate on what needs to be repaired in Brussels by 2030? Some participants pointed out the lack of social interactions in their everyday activities or services and the increasing consumerism of the society. They also agreed that the relation between human and water in the city has to be repaired by referring for example to the fact that the Senne mostly flows underground in Brussels. Another topic that was mentioned was Internet which makes human relations more distant but at the same time enables possibilities of connections between people and communities. The idea of this activity was to present a 2030 ambition around the issue of repairing the city so that it becomes a place of well-being, social cohesion, preservation and regeneration of the biosphere.

Takeaways: Design and Reparation are an interesting strategy to achieve sustainable social innovations: ecovention (from ecology and invention). Reparation is not restoration, but rather a new development, resulting in new functionalities, it's a symbol of resilience. Design musy mix functionality, creativity and sensitivity in order to achieve social innovation.

Récits d'une Belgique imaginaire
guided walk hosted by BELvue

Michel Verbeek, a professional storyteller with a passion for Belgianness, guided the participants through the museum BELvue where they discovered stories, legends or tales about a surreal, funny and absurd country that looks like Belgium. Starting from a specific exposed object or the theme of one of the museum's rooms, the storytelling covered several topics such as migration, poverty, monarchy, women rights, *Brusselair* etc. The visit also included two interactive moments in which the participants compared the year women received the right to vote in Belgium with other countries. The second one was a language course in Brussels expressions and other "brols" and "carabistoles".

Located in the heart of Brussels, the **BELvue** is more than a museum about Belgium and its history. As a centre for democracy, the BELvue wants to develop a historical awareness. It is a place to experience history and democracy. They encourage critical reflections on the great importance of and commitment to democracy, and so contribute to improving trust in democratic values. The BELvue is managed by the King Baudouin Foundation.

Takeaways: It is possible to talk and discuss complicated topics in a light-hearted manner (e.g., through storytelling).

The street is our stage
co-creation lab hosted by MetX & Zinneke, ism Park Poetik & Kunstenpunt

In this co-creation lab Zinneke, Park Poétik and MetX, together with participants reflected on the political, social and cultural relevance of large-scale participatory art initiatives in public space, as it had become clear over the years that many organizations rooted in public space were being confronted with similar challenges. They focused on two main questions, namely: what is the role, function and form of participatory arts in public space in tomorrow's hyper-diverse city? And how do we build a common imagination, future and identity beyond our differences? Within the lab the notion of public space was defined, amongst others by referring to demography, green spaces, and mobility, and participants were asked to reflect on what they understood as public space's core values. Later participants were encouraged to visualize the future of public space and how its regulations may have changed in the year 2030. Were the core values still the same?

The **Zinneke parade** was created in the framework of Brussels 2000, European Capital of Culture, aiming to showcase the multicultural richness of Brussels neighborhoods and restoring the connection between its districts. From that moment on the parade has been taking place every two years in collaboration with socio-cultural organizations all over Brussels. The next edition will take place in 2024. **Park Poétik** is a festival that doesn't ask its audience to come to them, but rather seeks out its audience in public spaces: in the streets, in parks and in neighborhoods. Within this festival, poetry is spread in the broadest sense of the word: anything that moves people, stimulates dialogue and creates wonder has a place in Park Poétik. **MetX** is a production house made for and by musicians. In close collaboration with artists coming from the most different horizons, original repertoires and music bands are created. Their acoustic universe integrates elements from both the Western jazz and improvisation culture as from *Urban Ethno*, traditional music sustained by the different cultures you can find in a metropole like Brussels. **Kunstenpunt** is the support center of the Flemish government for the development of the visual arts, music and performing arts in Flanders and Brussels.

Takeaways: Brussels is a chaotic city: there are many things that seem impossible but there are also so many things that are possible. We need to collaboratively think about the future of arts and public space. We can learn a lot from organizations beyond our national borders.

Building Blocks for Future Spaces
co-creation lab hosted by Architecture Workroom Brussels & LoUIsE

This co-creation lab was centered around the pillar 'territory' of the Brussels candidacy. Several speakers part of 'Future Places', a trajectory created aiming to push the city towards positive change by bringing together citizen initiatives, activists and experts, shared some insights to the public. More specifically organisations part of the coalitions 'The Senne', 'Maelbeek Valley' and 'Watermael-Boitsfort'. Topics included: imagining a new manner of justice for bodies of water, finding solutions for flooding problems, and examples of good practices in which public space was used to stimulate connections between residents, artists, visitors and organizations. As we are facing many urban challenges, and ambitious goals are awaiting to be met, there is a need of knowledge sharing to know which good bottom-up practices are out there on how to actively and collaboratively work towards a better future.

Future Places is an initiative of Brussels2030, LoUIsE Lab (ULB) and Architecture Workroom Brussels vzw. After an open call for Brussels city makers in January 2023, a jury proposed seven coalitions of organizations that will work together on creating on a network of Future Places: concrete places in which existing cultural and social dynamics are bundling forces to realize societal changes. More details on the seven coalitions can be found through the following link: https://www.architectureworkroom.eu/en/news/5172/building-on-brussels-future. **Architecture Workroom Brussels** is a cultural innovation house for the transformation of the social and physical living environment. The organization's mission is to enable the transition to a solidarity-based, sustainable and circular urban landscape by means of design and architecture. **LoUise (ULB)** (Laboratoire Urbanisme, Infrastructures, Ecologies et Paysage) is a research laboratory oriented towards understanding the dynamics of transformation of metropolitan territories and the processes of manufacturing urban projects.

Takeaways: We have to find opportunities to develop building blocks that can support further development of existing initiatives. Working step-by-step is crucial for change: it takes time and is a dynamic process. We should continue exploring, walking around, to get to know each other better to explore possibilities. Instead of creating new spaces we can shift our focus to existing spaces that may not get the attention they deserve. Temporary occupation sites can be used to enhance solidarity, for youth and other citizens. Participation is about trusting the process.

> Brussels is the only city where I feel scared to walk alone at night. It is the first city where the fact of being a woman limited me in my movements and my daily life. I am very careful to what I do and where I go.

participant in *Female Gaze* lab

Doubt your eyes: unearthing botanical pasts and futures along the Senne North

field trip hosted by Super Terram

In this field trip guided by landscape designer Teresa-Galí Izard, participants were invited to explore the complex interplays between soils, plants, railway infrastructures, and the past and future river landscape in the North of Brussels. The walk started with an interactive exercise to stimulate reflection on urban trees – how they are connected yet often planted as individual units without consideration to their sustained wellbeing – and later moved to one of the rare, uncovered parts of the Senne. Here explanation was given on the history of why the Senne was closed and why it's important to uncover the river. The walk ended in a seemingly abandoned SNCB rail yard, which Brussels Environment pitched as a location to redirect and re-open the Senne. The walk brought attention to the tension between public and private interests and showed the impact the waterways, soils, and trees have had, and continue to have, on the city of Brussels.

Super Terram is a co-creative research project that focuses on the Brussels soils and the life contained within them. By looking at the soil with an affective and complex perspective, super Terram aims arrive at new ways of rethinking the city, with an increased sensitivity to our environment and in greater coherence with what lives underground.

Takeaways: We plant trees as individual units which deprives them from growing and communicating in a network – many cities do the same with people. The relationship between public interest and private ownership is deeply influential in what the city looks like and whose interests are served. Covering up the Senne had a huge impact on Brussels and uncovering it will have to be done intentionally and with public input to contribute positively to the city.

Verkiezingskoorts? On prend la température de la culture

debate hosted by RAB/BKO, EBxl, Culture et Démocratie

This panel discussion, in which research department staff and cultural experts from diverse political parties were invited, was organized to do a temperature check before the election fever for the 2024 elections would rise. The public was welcome to ask questions. A topic discussed extensively was accessibility to arts and culture in Brussels: how can the groups that are the most excluded (people in poverty, young people, people in vulnerable situations, people without papers, newcomers …) be encouraged to take part in the cultural life? Responses included representation and diversity, gender diversity, cooperation between Dutch and French speaking education, accessible work, specific focus on reaching the youth, simplifying the institutions and multilingualism projects. It was acknowledged that there was still a lot of work to be done. Another topic discussed included arts and sustainability: Can we make sure that events do not leave behind waste? Can we guarantee to have sustainable infrastructure?

Panelists: Jan Busselen (PTB-PVDA), David Cordonnier (PS), Aline Godfrin (MR), Mounir Laarissi (Les Engagées), Pierre-Yves Lux (Ecolo), Sheraz Rafi (open vld), Els Rochette (Vooruit), Anton Schuurmans (cd&v), Lotte Stoops (Groen), Karl Vanlouwe (NV-A), Michaël Vossaert (Défi) – moderators: Brigitte Neervoort (RAB-BKO) & Benjamin Wayens (Ebxl)

The **Brussels Arts Consultation** (BKO) and Réseau des Arts à Bruxelles (RAB) were founded in 2002 and 2004 respectively by the Brussels arts organizations out of a need for dialogue and collaboration. Today, the two non-profit organizations present themselves as one joint consultation platform for dialogue and reflection, a knowledge center and a discussion partner for everything regarding the challenges for culture in Brussels.

Takeaways: Participation is what gives meaning to culture. If you can see it, you can be it. Culture must play its part when it comes to climate change. Specific attention should be given to include the groups of people that are often excluded from the Brussels cultural offer.

Un bon centre culturel ce n'est pas un centre avec des paillettes et des feux-d 'artifices. C'est plutôt une maison ouverte à tout le monde.

participant in *The Street is our Stage* lab

Less Walls: A Brussels Love Story
short movie hosted by First Move Productions

Less Walls: A Brussels Love Story is a short movie made by First Move productions in collaboration with The City is Our Playground. The movie followed a group of people in their quest to break down (in)visible barriers through human encounters. Starting from and coming back to a mural by Less Walls at the Abattoir, made in collaboration with people from Cultureghem, the group made reflections on their experiences throughout the journey. Personal associations of Brussels were shared, followed by an introduction to some factual statistics about the city. The group later took a field trip to Uccle, to listen quietly to the sounds of the forest and compare this to the sounds of the Abattoir. When discussing people's final revelations, some people explained their perceptions had changed, and they now viewed the city in a different way. The movie made you aware how people in Brussels could be living in completely different realities. In the end a wish was made, a wish of building beautiful, embellished bridges between the two sides of the canal, so that everyone could wander around peacefully, and new interactions could flourish.

First Move Productions was established in 2020 to champion ethical, sustainable and positive change, by filming and sharing original stories about individual contributions and insights. **The City is Our Playground** is an organization created by Silvia and Nanouk, born out of their love for Brussels. Their goal is to explore the potential of diversity, promote integration and a sense of belonging for all members of society in order to help people identify more with their cities. They do this amongst others through their project, 'Les walls, more bridges' which focuses on building bridges between communities by designing and painting murals with them.

Takeaways: Brussels is made of personal stories and objective truths: to see the bigger picture, it is important to look at both. Brussels holds different realities. We should heal the wound that the canal represents.

Trip of the Futures
short movie screenings hosted by BrusselAVenir & Cycle &toile (V2Vingt)

This movie screening showcased 3 short collaborative films (V - Revival - Middling) made by a group of youngsters – 10 from Brussels and 10 from Slovakia – who only had 60 hours, 2 cameras, 1 phone, some tape, plastic, a reptile costume, a melon and a black box theater to turn their imaginations on how people would connect in 2035 amidst the increasing presence of technology into films. Topics touched in the movies were life in digital futures universes, ethical concerns of technology and different ways of interacting and connecting in a world of artificial intelligences. What does it mean to be human, to have a body and to move freely or not? Are AI creations solely for our needs, or should we also consider our creations needs? After the film screenings a reflective conversation was held with the audience. The movies were linked to current times in which more people, and especially younger kids, are slowly starting to live more in the digital world. That this was often without support and was already resulting in sleeplessness, loneliness, and depression amongst some. While we cannot change the digital world entirely, we should be mindful about it and realize the importance of physical presence again. Lastly, the concept of control was discussed. An audience member pointed out that an AI world in which everything is controlled would be scary, as the randomness of the real world (which we cannot control) would go missing.

BrusselAVenir depicts new narratives for Brussels – together with citizens, entrepreneurs, experts, and creatives. Future imaginaries have a power to inspire innovation and shape our societies. BrusselAVenir focuses on co-creating stories that stimulate people to work to realize these societies. Every six months the organisation discusses a new question about how to live in Brussels in 2030 with citizens in open workshops. These ideas become stories and later get shaped into different art forms – print, video, theatre, exhibitions… – and spread throughout the city. **The Cycle &toile project** is a project linked to **V2Ving**t, an exhibition space for visual arts that emerged from the desire to share unique cultural moments with the people of Brussels. Cycle &toile shows documentaries and work by artists for V2Vingt and the visual arts in general, but also blockbusters, animated films, author films and karaoke. The aim is to bring people together in a park, on a square, in a special place or even at your home for a pleasant moment of togetherness.

Takeaways: Letting youngsters use their imagination and translate their thoughts into movies can be a beautiful reflective and bonding exercise. We should actively think about how we can create safer digital environments. How can we be more open source? How can we push tech corporations towards their limits? How much control do we have over the digital world? The beauty of the real world lies within its randomness and the fact we cannot fully control it.

> AI is a human invention. Every AI-generated creation will be humanly filtered. The natural randomness will go missing, leaving us with a quite scary, metric and controled world.

participant in *Trip of the Futures* lab

Futures worldbuilding Lab for youngsters
co-creation lab hosted by BrusselAvenir

The Futures worldbuilding Lab was a two-day participatory workshop with a group of diverse youngsters from Brussels that deals with specific issues related to the future and Brussels in 2030 and resonates with the plurality of the city. Future thinking was not used as a starting point to make predictions, but rather used to inspire conversation and stimulate cocreation as stories can work as a driver for positive change. While we often think about technology when we think about our futures, the workshop also brought attention to more social questions. Participants were asked to imagine the future of Brussels: Will the city be better off or worse? What will happen to Molenbeek after it becomes cultural capital of Europe? How will the existing space look like? How are people interacting? Topics such as Molenbeek's multilinguistic' identity, greenery and green energy, technological innovations, the underlying dynamics between cleanliness and dirtiness, equal access and multiple futures were discussed.

BrusselAVenir depicts new narratives for Brussels – together with citizens, entrepreneurs, experts, and creatives. Future imaginaries have a power to inspire innovation and shape our societies. BrusselAVenir focuses on co-creating stories that stimulate people to work to realize these societies. Every six months the organisation discusses a new question about how to live in Brussels in 2030 with citizens in open workshops. These ideas become stories and later get shaped into different art forms – print, video, theatre, exhibitions… – and spread throughout the city.

Takeaways: Futures inspire innovation and help shape societies. Future thinking can be a driver for positive change. While the future is unknown, we can try to shape it. People have varying ideas of how the future will look like, and if it is controllable or not. It is good to think about the future, but it can also lead to anxiety and stress. Sometimes it's also good to focus more on living in the present.

Bildy Home Rebellion
workshops & performance hosted by Espacetous

Due to gentrification our workshop-class neighborhoods are turned into a new global urban commercial space resulting in people being evicted from their homes. The BILDY workshops, organized by Espacetous, each proposed a unique artistic practice in order to open up other perspectives on activism. In this case, the 'right of adequate housing for everyone' was explored. Eli Mathieu Bustos did this in the workshop 'Astrology Movement workshop' in which the concept of home was approached through the relationships between the Zodiac signs and the constellations from which they come. Valeria Maione made participants reflect on the perspectives of hospitality in the 'Plants Slam Poetry' workshop. Isabel Bur Raty guided an Interconnectivity Game which revolved around imagining a home without borders but as a community. Lastly in the workshop 'Craft for Empowerment' by different BILDY artists participants learned different craft techniques including sewing bags, bracelets, plant-based products and more, all including a symbol linked to the value of a home. At the end of the day the results of the workshops came together in a festive performative parade. With their activities, Bildy aims to build a permanent participatory movement fighting for social change.

Espacetous aims to (re)construct contemporary culture by questioning the living conditions, frictions, desires, and possibilities of the inhabitants of a community. At first, they explore the private and public spaces of the community and collect people's offers and needs. Then, by matching offers and needs Espacetours aims to find connections between people in the community. **Bildy** is a participatory art project, led by Einat Tuchman, that has been developed for several years in Sint-Jans-Molenbeek and surrounding municipalities. The project brings together local producers, traditions and stories with a focus on themes such as food, sport, culture and wellbeing. Bildy has already manifested itself in various forms: as a local market, as pop-up performances, and as a fashion show.

Takeaways: Using different artistic practices to explore societal challenges can be a beautiful way to stimulate reflection and action for social change.

Radio Poétik
cocreation lab hosted by Park Poétik

Radio Poétik, a project by Park Poétik, is an interactive neighborhood radio station which is set up in a public space to give a voice to all its users. Through the transmission of its electromagnetic waves, it wants to connect residents, social and cultural actors, artists… investigating the theme: "What means together?". Park Poétik is a combination of an imaginary radio and actual radio as a platform for storytelling around the above question, but also as a free stage, open mic and exhibition space of co-creation. During the Brussels Assembly the mobile radio station drove around the streets around les Halles de Schaerbeek, playing music and posing questions to passersby about Brussels2030. They interacted with children who were dreaming about more football terrains and public swimming pools, and adults who wished for more green and cleaner spaces. Generally, the people interviewed were not aware about Molenbeek's proposal to become the cultural capital of Europe and the assembly taking place in les Halles. They hoped that if Brussels would become the cultural capital, there would also be cultural projects for residents and not only tourists. Related to the question of "What means together?", people had a positive experience about inclusivity in Brussels.

Park Poétik is a festival that doesn't ask its audience to come to them, but rather seeks out its audience in public spaces: in the streets, in parks and in neighborhoods. Within this festival, poetry is spread in the broadest sense of the word: anything that moves people, stimulates dialogue and creates wonder has a place in Park Poétik. Park Poétik is a collaboration between Team Poétik, Municipality of Forest, Municipality of Sint-Gillis, WIELS, Le BRASS Center Culturel de Forest, GC Pianofabriek, GC Ten Weyngaert, CC Le Jacques Franck & all Poétikizen.n.e.s.

Takeaways: It is interesting to go in the streets and ask passersby from all ages about their dreams and expectations. For many interviewees Brussels2030 was an abstract concept.

Tram 20.3.0 Talks
installation by BrusselsAVenir

Tram 20.3.0 Talks, was an audio installation by BrusselsAVenir consisting of 6 short audio stories of diverse Brusseleirs from the year 2030, narrated by the tram. The installation with fictional stories was an answer to BrusselAVenir's research question "How will we share the city amongst each other in Brussels in 2030?". The stories were about the journeys of different passengers inside a tram. Each story conveyed different messages around mutual care and solidarity across differences; language and cultural plurality; connection between municipalities in Brussels; inclusive design as a norm; and a feeling of home for everyone. The Tram 20.3.0 Talks was the result of a process of participatory futuring and co-creation of diverse futures visions for Brussels.

BrusselAVenir is a socio-artistic citizen lab that creates futures stories with and for people of Brussels. Through a playful participatory process of futures thinking, collective imagining and storytelling they connect people, organizations and sectors around specific themes. Their aim is to trigger imagination and conversation, to raise the desire for more fair and sustainable futures, and to activate citizens to take up a role in the transition.

URBE – Emotional URBanism
installation by La Concertation Asbl

The installation-exhibition "URBE - URBanisme Émotionnel" was the result of an investigation into the relationship between urban space and personal biography. Since 2021, La Concertation Asbl and Medeber Teatro have been offering photography and choreography workshops in various districts of Brussels for young people aged 12 to 16, who are led to express themselves through their daily urban environment. Using their senses, their imagination, and their memory, they proposed a rewriting of the city and created new cartographies. The project of URBE will continue to take place over the coming years, up to 2025. In the end a final exhibition will be created that brings together all these views from the different corners of Brussels.

The Concertation Action Culturelle Bruxelloise is a network of Brussels associations. Its members exchange practices and carry out joint actions with the aim of strengthening the cultural rights of all. **Medeber Teatro** is a research & performance project working at the intersection between poetry & video.

Jus Sanguinis
exhibition by Espirito Mundo association

The experimental poetry exhibition "Jus Sanguinis", which means "Right of blood" in Latin, highlighted human rights, particularly those of people forced into exile, while having an important ecological dimension thanks to its design using recycled or reused materials. It used strong images making references to wars, imprisonment, using visual media, and words that configured the exhibition of an experimental poetry. The exhibition was created during an artistic residency in 2021, by the poet Aline Yasmin and the artistic producer Renzo Dalvi. Guided tours by members of the Espirito Mundo association were organized during the Summer Assembly.

The Espirito Mundo association started initially as a project that promoted Brazilian art and culture through international exchange initiatives. Since 2018 it became an independent association based in Europe/Brussels losing its focus on the priority of Brazil to open up to interculturality . Its main objective is the integration of knowledge and creativity between different cultures for permanent exchanges in a multidisciplinary way. It works transversally with the environment, education and human rights.

Auberge Cabaret Bethleem
installation hosted by La Pointe asbl

The Auberge-Cabaret was set up in the Bethlehem square in Saint-Gilles, as a place to drop off and share memories, stories and affects with the songs people live with. The Auberge-Cabaret proposed meetings-conversations that explored the intimate, personal and collective bonds that inhabitants weave through the universal, sensitive, light and popular form that is song. This playful and artisanal device aimed to listen to the voices that make up the little music of today's Brussels, so as not to suffocate them under the "big project". The sessions resulted in recordings broadcasted on La Pointe. Reflective insights on this project and the touching interactions with the passers-by can be found through this link: https://lapointe.be/2023/07/10/retour-sur-lauberge-cabaret-bethleem/

La Pointe asbl is an independent web medium that combines art, culture and society. It's a shared space where perspectives, discoveries and questions can come together, and where a voice is given to all those who make artistic life happen in Belgium and beyond. In an effervescent artistic landscape, La Pointe offers a new cultural horizon.

I'm gonna work as hard as I can to create a web of people, and not just the through the internet.

participant in *Trip of the Futures* lab

Everything is a fiction, until people start to believe in it, it then becomes reality.

participant in *Trip of the Futures* lab

93

Habiter la democratie Bruxelloise grâce au cinéma participatif
installation by Centre Vidéo de Bruxelles & Ana Povoas

A camera booth, which was accessible in the afternoon during the Brussels Assembly, allowed visitors to express themselves in video format on their vision of the metropolis' future, guided by two young animators. What were the main problems of 'spatial justice' that Brussels should solve? Was coexistence between inhabitants in a hyperdiverse city one of them? This permanent video project was inspired by the Ateliers Urbains, collective video workshops that allow people to live in democracy for the time of a movie... during its creation, but also during the subsequent screenings and debates. The results of these interviews became the subject of a later editing feeding the Brussels 2030 project.

The **Centre Vidéo de Bruxelles** is an an audiovisual production workshop and a continuing education association recognised by the Wallonia-Brussels Federation. The Centre Vidéo de Bruxelles views itself as a cultural operator whose five main areas of interest are: auteur and creative documentaries that explore new forms and deal mainly with social, political and artistic issues; working closely with associations to serve common goals; video workshops, which are tools that truly encourage creativity and reflection and are accessible to all; working to promote a catalogue that reflects a coherent editorial line and a rich production history; continual research and reflection on images and their power to tell the truth. **Ana Povoas** is a researcher in social sciences, architecture and urban planning.

Denaturing the City
exhibition by LOUiSE lab, ULB

Our current crisis is not only about the environment and the climate, but also a crisis of the imagination. By expanding how we imagine futures, we can see the present differently and change what we think or do now. For five days, fifteen students of architecture accepted the invitation to collectively dream of futures that would help us suturing the "great scission" between humans and the living earth, between culture and nature, a legacy of modernity at the root of the construction of contemporary cities. As a result, the exhibition "Denaturing the City" , presented during the assembly, displayed the methods and the stories and drawings attempting to anticipate a more-than-human urban future.

LoUise (ULB) (Laboratoire Urbanisme, Infrastructures, Ecologies et Paysage) is a research laboratory oriented towards understanding the dynamics of transformation of metropolitan territories and the processes of manufacturing urban projects.

Cycle &toile
installation by V2Vingt

Cycle &toile is a project developed within the non-profit organization V2Vingt and was born of the same desire for cultural dissemination. Cycle&toile is a travelling cinema built on a cargo bike intended to share the works produced by visual artists, authors of documentaries, fictions, or various filmic experiments.

V2Vingt is an exhibition space for visual arts that emerged from the desire to share unique cultural moments with the people of Brussels. It is a non-profit platform based on community values of support, solidarity, mutual aid and generosity.

What if we don't see the other?
exhibition by Women in Art

Women in art put the problem of invisibility into a whole new perspective. 'What if we don't see the other?' was a 3-day contemporary art exhibition taking place in comic and canvas format with an adapted installation for the blind and visually impaired public, a guided visit using dialogue. It aimed to question our vision of others and the grip these invisible relationships and fractures have on our existence. It gave a perspective on the mental impact and possible trauma involved, making the visitor reflect on questions like: "What if we could have seen the female artists of the Renaissance?' 'What if the invisible became visible?' and 'What if we could spend an evening talking about the invisible fractures?'.

Women in Art is a NGO (non-governmental organization) whose mission is to promote and support the work of women artists in Belgium and around the world. Women In Art wishes to promote the values and cultural diversity of women artists to the general public but also to artistic and cultural institutions. WIA wishes to offer events that are accessible to the greatest number of people, both in terms of pricing policy and accessibility to cultural events. In addition, WIA wishes to open the debate on the place and role of women artists of yesterday and today, whether on their contributions to the History of Art or to contemporary art.

openstreets
festival by openstreets.brussels

This summer the third edition of Openstreets took place, focusing on the Maritiem district. The car-free summer street traveled through the neighbourhood and made space for encounters. Ultima Vez, Kanal-Centre Pompidou, Filter Café Filtré Atelier, Cultureghem, BOOST!center, Peeping Tom and many local partners joined forces again and took to the streets. The result was a summer full of free activities, music, performances and workshops in eight Molenbeek summer streets.

openstreets.brussels is a yearly car-free summer street that takes place in different neighborhoods in Brussels.

La participation est ce qui donne du sens à la culture.

participant in *Verkiezingskoorts* lab

© Summer Assembly student team

© Summer Assembly student team

TAKEAWAYS

- The Summer Assembly mobilized **a diverse range of Brussels organizations, artists, professionals and citizens**. During the labs, walks and performances, a variety of expectations and concerns were shared regarding Brussels2030. Themes that emerged as key challenges include Brussels' poor build infrastructures (degraded, inaccessible, unhealthy…), unsafe neighbourhoods (dark, tough, dirty…), segregation and inequalities (on the basis of language, age, ethnic-cultural background, gender, sexual orientation, class…). The need to **work towards an authentic project** was highlighted, building on what is already working well, and with an aim to address real needs, respective of differences as well as human and environmental limits.

- The strength, uniqueness and attractiveness of Brussels lies in its diversity, the **unique combination of life experiences, languages, forms of expression**, the multitude of initiatives (both small- and large-scaled, grassroots and institutionalized, short- and long-lived, planned and spontaneous…) that are making this city/region. To do them justice, **more coordination, collaboration and communication is needed** between the various governments, administrations, communes and communities. Brussels2030 should serve as a connecting platform, fostering creative synergies and solutions.

- The participants in the SA prefer to self-organize rather than being surveyed, consulted, let alone directed or presented with a *fait accompli*. In that sense, they also want to be given the **opportunity to co-shape the European Capital of Culture**. Urban co-creation is acknowledged as a suitable approach not only to inspire, but also help realize big dreams, building on diverse needs and expectations. By bringing diverse perspectives together, people also learn to look at their city in a different manner, and gain a better understanding of other people's views, lifestyles and demands.

- Brussels2030 needs to fully embrace and reflect pluralism, help connecting different 'schools of thought', combine diverse methodological approaches, and fostering **moments of perspective-sharing, cross-pollination, and critical-constructive reflection**.

- Brussels2030 must **care for the little minds and souls**, those who all too often fall beyond the reach of urban renewal initiatives: the homeless, unemployed, illiterate, elderly, sick… If they are not taken into account properly, they will suffer from it.

- **Transforming Brussels for the benefit of its residents** asks for an investment in more accessible, inclusive and democratic public infrastructures and social services: housing, public toilets, benches, drinking fountains, parcs, sports infrastructures, public transportation, health care, etc. **The legacy of Brussels2030 should be reflected in better living and working conditions for all Brussels residents**.

- Young people want more emphasis on and appreciation of diversity. Today, they do not always feel welcomed because of their ethnic, cultural, socio-economic, linguistic… backgrounds. They don't always feel heard or taken seriously. To reach and engage a more diverse audience - including youngsters - ambitious steps forward are needed. Brussels2030 needs to **improve accessibility of and recognition for the diversity of cultural-artistic practices, offerings and expressions** that are proposed by the diverse Brussels communities, coalitions, alliances and individuals.

- Artistic co-production allows to involve silent voices. It offers a means to **explore complex issues in a playful manner**, making it easier to involve people who are not used or feel uncomfortable to speak-up. Artistic practice and expression connects people, even around more difficult topics such as loss, grief, death, violence, abuse. **Brussels needs more shared and connecting spaces and initiatives**. Brussels needs more care and solidarity. Brussels2030 could serve as a great lever in this regard.

- Both winning and losing the title of European Capital of Culture will affect the future of Brussels. Brussels2030 therefore comes with great responsibility. Expectations, hopes, ambitions and stakes are high. **Not seizing this momentum is not an option.**

#6

Youngsters on stage - let's talk politics
Mladí ľudia na pódiu - hovorme o politike
Jóvenes en escena: hablemos de política
Fiatalok a színpadon - beszéljünk politikáról
Les jeunes sur scène - parlons politique
Jongeren aan zet - laten we het over politiek hebben
Kaum muda di atas panggung - mari kita bicara politik
Jaunimas scenoje - kalbėkime apie politiką

#6 Youngsters on stage – let's talk politics

During the Summer Assembly, Youth Talks were organized at the end of the day. Members from the Brussels government were interviewed by a youth delegation coached by Promo Jeunes. The youngsters voiced concerns and expectations of their generation in relation to the future of Brussels. Throughout the day, they went onto the streets to talk to young people in different areas in Brussels (Uccle, Brussels and Ixelles). They listened to their opinions, concerns and dreams for Brussels, and used this input for questioning Brussels' politicians.

On Thursday June 29th the youngsters welcomed **Elke Van den Brandt** (Minister of the Brussels-Capital Region, responsible for Mobility, Public Works and Road Safety), and **Nawal Ben Hamou** (Secretary of State of the Brussels-Capital Region, responsible for Housing and Equal Opportunities). Various issues surrounding Metro 3, housing inequality, social inclusion and protection of young people were discussed.

KEY-TOPICS: The Youth Talks started enthusiastically, with a first question touching upon the major mobility changes in Brussels. The youngsters were curious about how the minister plans to support people who depend on their cars, while also making it easier to use other modes of transportation. They also wanted to know how the minister would go about more participatory modes of decision-making and improved communication with diverse Brussels inhabitants. They then raised the issue of affordable housing, expressing concerns around the observation that newcomers find it very difficult to find their ways in the expensive housing market in Brussels. The youngsters stressed that this is an urgent problem that could get worse by 2030. They also asked what could be done to help homeless people, given the long waiting lists for social housing.

On Friday June 30th they welcomed **Bernard Clerfayt (**Minister of the Government of the Brussels-Capital Region, responsible for Employment and Vocational Training, Digital Transition, Local Authorities and Animal Welfare). He was asked about how to manage our economy in a more equal way.

KEY-TOPICS: During the second talk, the central theme shifted to jobs. The interviewing youngsters wondered how technology could change the job market and how to bridge the gap for elderly and non-native speakers. They also wondered why open-source technology is not used more in city government. Furthermore, they were curious about alternatives to animal testing. Finally, they asked what the future would hold for Molenbeek-Brussels2030 in 2045.

On Saturday July 1st **Barbara Trachte** (secretary of state of the Brussels-Capital Region responsible for economic Transition and Scientific Research) was invited and interviewed.

KEY-TOPICS: Then came the topic of climate change. The young interviewers wanted to know how science and reducing carbon emissions can go hand in hand. They also wondered how to make our economy more environmentally friendly by 2030 and how technology fits into this. They talked about making academic research more accessible to everyone, not just a select few. Finally, they wanted to know more about better access to mental health care. These questions painted a picture of a young generation eager to make a positive impact on their city, and more broadly: the world.
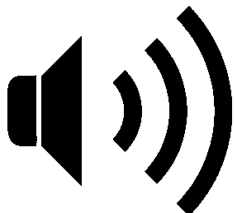
listen to radioshow

feedback & learnings

KEEP – what worked well

PREPARATORY COCREATION DAYS : Nice moments of exchange and encounter. Allowed to involve a diverse range of partners, create an opportunity for diverse audiences to co-shape the Summer Assembly (SA) as well as the Brussels2030 candidacy. Contributed to the coherence of the SA-programming.

PROGRAMMING : The diverse programming (mix between cultural activities, key-notes, labs, walks…) allowed to involve a diverse audience, is reflective of the richness and diversity of Brussels' cultural/artistic landscape, and stimulated inspiring exchanges – The Youth Talks with Promo Jeunes and Speak up! were very successful – The closing ceremony was very much appreciated – The interactive approach in the labs and some of the key-note sessions were forwarded as plus – The inspiring speakers and panels – trial with live translation were cited as value added.

EVENT-MANAGEMENT & AMBIANCE : The SA was well-prepared, retro-planning and detailed overview of to-do's per day/person allowed for smooth organisation – Catering was top: high quality food, local, sustainable - Good vibes, open communication, supportive, fun, informal.

VENUES : Les Halles: impressive site, great crew and (technical) support - Maison Des Arts: friendly and very helpful, Diversity of activities, spread all over Brussels was a plus.

FUNDING : Brussels Capital Region, Innoviris, Réseau des Arts Bruxellois – Brussels Kunsten Overleg (RAB-BKO), Vrije Universiteit Brussel (VUB), Université Libre de Bruxelles (ULB), Brussels Academy, Brussels Studies Institute (BSI), Les Halles, Maison Des Arts, GC Kriekelaer provided human, financial, infrastructural, and political support.

SYNERGIES : The preparatory process and the SA in itself fostered a broad range of synergies, new collaborations between different urban coalitions, institutions, organizations, actors. The SA also enforced collaboration between diverse academic entities and the Brussels university associations thanks to the fruitful cooperation in preparation of and during the SA.

SUPPORTING STUDENT TEAM : The VUB-ULB-student-team was a great asset, fostering a welcoming environment/atmosphere, contributing to the smooth organization of the event, the documentation of all activities, production of daily journal and post report. The SA provided them with a unique learning opportunity and job experience.

PARTICIPANTS IN THE SUMMER ASSEMBLY : were given an opportunity to discover and participate in a variety of debates, site visits, cocreation labs, performances, installations, …. They could share their expertise and mobilize their networks as to inspire the Brussels' candidacy, to co-design the agenda, methodologies and initiatives that will shape Brussels2030, to act as critical friends within the process, to develop partnerships and initiatives that help prepare a (more) desirable Brussels, to formulate points of improvement for the next Summer Assembly.

IMPROVE – what can we do better

AMBITIONS : Put forward Key Performance Indicators (PKI's) to move from rather intuitive to more objective forms of evaluation - Better define target audience: who needs to be involvement, for what reasons? Reduce, sharpen the programme. Make choices to improve accessibility - Move from broad orientation towards more targeted topics or ambitions.

PARTNERSHIPS : How to involve bigger institutions/structures that won't participate through an open call? Shouldn't there be a Summer Assembly Curator? – Intensify partnerships with youth associations - Establish structural collaborations with BX1, Bruzz, … other local/regional media. Explore economic partnerships.

PREPARATORY PROCESS & TEAM : Find a better balance between energy & time invested in the Summer Assembly versus supporting partners and projects outside the event - Better prepare students (coaching, reporting, translation, facilitation, …) - Respect deadlines & workflow during preparatory months - Rethink who does what according to expertise.

TIMING : Rethink timing: end of season/start of summer might be convenient for partners but less for the broad public - Explore possibility to organise a key-note/debate event in March, and a more cultural/artistic programme in June.

COMMUNICATION : Finalize programme earlier to allow for broader mobilisation - Cross-check guest/mailing lists to avoid overlap/double communication - Communication should be less academic/conceptual/abstract – Simplify registration form and procedure - Make webpage less messy - Further think through multilingual ambitions (ex. provide programme on website in both NL FR ENG).

CATERING : Offer more variation in lunch options throughout the week - Provide food for crew and audience during evening programme.

PROGRAMME : Include more cultural and artistic activities - Re-evaluate key-notes formula – Downscale programming to ensure more adaptability / openness to participate in / mobilize around events occurring outside the SA - Increase visibility and integration of installations / exhibitions - Explore possibility of livestreaming - Move the debate concerning possible unwanted consequences of B2030 candidacy from the margins to the centre (city branding, touristification, gentrification, political/economic hijacking) - Invite more dissenting opinions.

PARTICIPATION/ACCESIBILITY : Aim for more representativity/diversity in audience and programme – Develop strategies to reduce no-show - Indicate the "real" language used during the activities as to avoid linguistic uncertainty - Experiment with new co-creation formats – Increase accessibility for blind people, PMR – Need more involvement of cultural partners, make better use of their programming/artistic expertise.

VENUES : Pay more attention to comfort: heat/size/air circulation – Pay more attention to spatial arrangement: how to create a safe/brave space - Improve signalisation.

The evaluation points were formulated by the Summer Assembly production team members, based on their own experience and participants' reactions during and after the event. Feedback from partners and participants was collected via an online questionnaire.

conclusions
& expectations

The question that emerged as a common thread during the Summer Assembly was: **How will Brussels2030 contribute to the creation of shared urban spaces**? Spaces that make everyone feel welcome, capable to participate in, and contribute to the process of city-making. Spaces that allow everyone to be seen, listened to, taken into account and valued? How can the project help **achieve greater inclusion, equity and diversity**, both in terms of cultural, generational and gender diversity, as well as the variety of socio-economic profiles that make up our city? Everyone seemed to agree that this would require **a reflection at multiple scales**: from the street, to the neighbourhood, the city, country, Europe and beyond... Seeking cross-links between those different levels is necessary to truly **transform the city for the better.**

The conversations that took place during the Summer Assembly fueled a reflection about the question: **How can arts and culture help create spaces of commonality?** But also: How can such spaces safe-guard artistic freedom? How can they ensure that artists and cultural workers can practice their jobs in dignified and viable circumstances? One of the questions that regularly popped-up in this regard, was: How not to be hindered by the highly complex institutional context characterizing the Brussels realm? Sustainable transitions and transformations, are only possible with the **active involvement of diverse urban actors:** cultural, political, economic and educational institutions, artists, socio-cultural workers, scientists as well as citizens. However, the fragmented Brussels institutional landscape all too often hampers **cross-sectoral and trans-cultural collaborations**. How can we truly move beyond the existing divides?

There was no consensus about the methods that might allow for sustainable and equitable transitions and transformations. Rather, it emerged that the power of change should be found in a **plurality of initiatives**, ranging from artistic experiments, technological innovations, citizens-driven actions, cross-institutional events... building on networked collaboration and cross-fertilization, but equally resistance and more radical forms of renewal, revolutionary change even.

So, besides the concrete ideas and initiatives that were show-cased, trialed and prepared during the Summer Assembly, numerous questions arose during the five days of encounter, exchange and debate. What links these conversations, is a **shared desire, courage and pleasure** to prepare an ambitious bid for Brussels as European Capital of Culture, and to seize this momentum to **improve the Brussels city and region, for the benefit of its inhabitants, workers and passerby's**.

IN A NUTSHELL

- Brussels2030 should aim for the creation of **safe and welcoming spaces**, fostering sustainable and just urban transitions.
- The project should build on **a multitude of experiments, methods, practices, initiatives**, mobilizing and connecting a diversity of urban residents, workers, city makers and users.
- The stakes are high at all levels: the streets, neighbourhoods, communes, region... Europe, and beyond. Brussels2030 will need to offer a connecting platform, helping to **align goals and dynamics that play out at various moments and scales**.
- Defining and developing **relationships** with political, economic, cultural and educational institutions is crucial at this stage.
- Dare to **dream and aim high**!

references, deliverables & artefacts

- Programme Brussels2030 Summer Assembly – edition 2023 (Summer Assembly team)
- Daily journal Brussels 2030 Summer Assembly – edition 2023 (VUB/ULB students)
- Summer Assembly pictures – Brussels2030 facebook-page (Aurélien Goubau)
- Visual Report of Summer Assembly closing session (FennaBee)
- Summer Assembly Aftermovies (opening night - Wednesday 28.06 - Thursday 29.06 - closing session) – Brussels2030 youtube-channel (Eliot Thirry)
- Keynote presentation 'Cultivating an authentic and vibrant cultural capital' – Fatima Zibouh (Brussels2030), Jan Goossens (Brussels2030), Roeland Dudal (AWR-Brussels), Astrid Begenyeza (Brussels2030) & Joke Quintens (WETOPIA)
- Podcast keynote and panel discussion 'Cultivating a vibrant and sustainable cultural capital' (28.06.23)
- Keynote presentation 'Building bridges for a sustainable and inclusive Brussels' - Louise Carlier (Uclouvain – ULB), Nadia Casabella (ULB) & Marie Fidèle Dusingize (Umons)
- Podcast keynote and panel discussion 'Building bridges for a sustainable and inclusive Brussels' (29.06.23)
- Keynote presentation 'Designing a European Capital for 500 Million Citizens' - Chloé Mikolajczask (European Seeds Project) & Srecko Horvat (Diem25)
- Podcast keynote and panel discussion 'Designing a European capital for 500 million citizens' (30.06.23)
- Video 'Srećko Horvat on creating a different Europe' – crosstalks.net
- Keynote presentation 'Brussels as a cultural laboratory for the right to the city' - Sjoerd Bootsma (Arcadia) & Mathieu Goeury (Les Halles)
- Podcast keynote and panel discussion 'Brussels as a cultural laboratory for the right to the city' (01.07.23)
- Slides presenting Brussels2030 Lieux d'Avenirs – Toekomstplekken (Architecture Workrooms – LOUiSE-lab)
- Audio-montage – scoping citizens voices about Brussels2030 (Radio Poetik)
- Audio-montage by Emilie Garcia Guillen – L'Auberge Cabaret Bethléem (La Pointe)
- Article by Emilie Garcia Guillen – Retour sur L'Auberge Cabaret Bethléem (La Pointe)
- Article by Laura Wipler & Lena Müller-Naendrup – The Female Gaze (La Pointe)
- Audio-montage TramTalks 2.0.30 (BrusselAVenir)
- Audio description of Cripping the Space charter - Youtube (Cripping The Space)
- Futures History Map: A futures Palimpsest (VUB/EhB)
- Cartography of Brussels nightlife (Conseil de la Nuit)
- Short Movies Trips of the Futures: V / Revival / Middling (BrusselAVenir)
- Short Movie 'Less Walls, a Brussels Love Story' (First Move Productions & The City Is Our Playground)
- Theatre Text 'Bridge Stories' (CineMaximiliaan)
- SpeakUp Brussels – youth survey (citizenlab)
- ThisIsUs.ThisIsBrussels – human archive / soundmap (bba-bbot)
- Reportage Brussels2030 Summer Assembly (BX1)
- Vidéo-montage 'Habiter la Démocratie' (Centre Vidéo de Bruxelles)
- Multi-media installation 'URBE - URBanisme Émotionnel' (La Concentration Asbl)
- Multi-media installation 'Jus Sanguinis' (Espirito Mundo association)
- Multi-media installation 'Denaturing the City' (LOUiSE lab, ULB)
- Multi-media installation 'What if we don't see one another' (Women in Art)
- Mobile ciné-bike: Cycle &toile (V2Vingt)
- Mobile exhibition & educational dossier: Euoprean Capitals of Culture (Musee Du Capitalisme)

Most of these resources are accessible online, some are hyperlinked in the post-report.
For any further question, feel free to get in touch: info@brussels2030.be.

36 LABS

4 DEBATES

KEYNOTES

3 BAR TALKS

9 PERFORMANCES

6 EXHIBITIONS

1000 PARTICIPANTS

art CULTURE & inclusion
in Bruxelles & Europe

1 Marion Berzin & Snow De Latsheere (Brussels Academy)

role of arts & culture?

cultivating Imagining

Hoe verbind je diverse mensen en stemmen in processen van groot-stedelijke verandering?

KEYNOTE about CREATING SAFE SPACES

4 Alya Dirx (Conseil Bruxellois de la nuit)

MIND THE NIGHT

The Ideal BX Nightlife?

KAART van het nacht leven

3 Vilma Loogman & Esteban Quintard (Promo Jeunes)

Give youngsters a say, a stage, trust and responsability!

2 Elliot Thiry (Brussels 2030)
jongste werkkracht cineast →
vidéos sur
C'EST QUOI votre rêve pour Bruxelles 2030?
dialoog gemeenschap
A true multicultural space

...asz Ankoudinoff ...ent ...gische (Erasmus Hogeschool & Vrije Universiteit Brussel) ...nsch.
...utures Palimpsest for BX

DURF voorbij het beproefde te DROMEN! Brussel is vruchtbaar en vol potentieel. Laat de natuurlijke KRUISBESTUIVING zijn ding doen.

DESIGNING A EUROPEAN CAPITAL FOR 500 MILLION CITIZENS IN BRUSSELS

5 INTERPRETERS
Eline Versleegers
Gabrielle Huynh, Laura Toln,
Marina Dignef
Mouna Achhab
PLURI-
diversity!
diversite-)
diversiteit
psaha, c'est ça BX!

...t Graceffa
...ance)

...tous le droit ...me la nécessité ...ésister.

NOM quoi SISTER?

Cultivating BRUSSELS as a cultural LABORATORY for the RIGHT to the CITY

10 Laurent d'Ursel (Syndicat des Immenses)

LES IMMENSES = les personnes sans logement
un problème SOCIETAL
gaston sur son carton → la société a emmerdé
l'immense festival

PER sonne nest Personne

I ♥ LES IMMENSES

team

Anne-Cécile MARECHAL (Maison des Arts)
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Museum van het Kapitalisme
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Natagora
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Palais du Coudenberg
Park Poetik
Peeping Tom
Pierre de Lune
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GC De Kriekelaar
Jeunes Boss
Kanal
La Concertation Asbl
La Pointe Asbl
Larsh Université Polytechnique
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activities & activity hosts

- 1984 is now! – Jafar Hejazi
- 2 (t)huizen 1 museum - BELvue
- 2030 à pied / 2030 te voet – walk.brussels
- A Futures Palimpsest for Brussels: Speculating 2039 with youngsters – VUB/EhB
- A shared/disputed cartography of Brussels' hypercentre – BRAL/ARAU/EBxL
- Arpentage d'un quartier populaire - Avanti Pogge !
- ART inclusive – Lasso/PLAzey/De Kriekelaer
- Atelier Quartier – Ultima Vez
- Ateliers de gravure intergénérationnels - CENTRALE
- Au nom de quoi résister ? – Musée de la Résistance
- Auberge Cabaret Bethleem – La Pointe
- Bildy Home Rebellion - Espacetous
- Bridge stories - CineMaximiliaan
- Brussels voices - It all depends on who you ask – commisioner.brussels
- Brussels2030 Jam! – Muziekacademie Schaarbeek
- Bruxelles, avec ou contre les immenses ? – Syndicat des Immenses
- Building Blocks for Future Spaces - Architecture Workroom Brussels & LOUiSE-lab (ULB)
- Co-creating a more sustainable urban future : the case of Brussels' urban mobility - VUB-Mobilise
- Co-créer des scénarios et contre-narratifs face à un symbole contesté – Brussels Studies Institute
- Come2Art: Art-based Citizenship – Culture Action Europe
- Common Fields - Laura Viale & Sevie Tsampalla
- Coudenberg Sound Box - Palais de Coudenberg
- Cirque au Balcon x Kookmet - Cultureghem & Pierre de Lune
- Cycle &toile - V2Vingt
- Dada Data - FARI AI for the Common Good Institute (VUB/ULB)
- Denaturing the city's future - LOUiSE lab (ULB)
- Design de la reparation - ESA SAint-Luc - Bruxelles
- Doubt your eyes: unearthing botanical pasts and futures – Super Terram
- Festival global de la Marelle – Valentin Wauters & Pierre Lognay
- Fractures invisibles – Women in Art
- Futures worldbuilding lab for youngsters - BrusselAVenir
- Grief in the city, new rituals and collective care - Rouwcollectief
- Habiter la démocratie Bruxelloise grâce au cinéma participative - Centre Vidéo de Bruxelles
- In the lee – The City is Our Playground
- Jus Sanguinis - Espirito Mundo association
- Ketmet, speelplein voor jong en oud - Cultureghem
- La Rue Royale fait son Cinéma - RenovaS
- Learning(with)Plants in Brussels - Brussels Health Gardens
- Less Walls, a Brussels Love Story - First Move Productions & The City Is Our Playground
- Mind The Night: les Nuits de Demain - Conseil Bruxellois de la Nuit
- Musee du Capitalisme - Museum van het Kapitalisme
- On the Independence of Congo - Barbara Drazkov & Pytshens Kambilo
- open.streets - Ultima Vez, Kanal, Filter Café Filtré Atelier, BOOST!center, Peeping Tom
- Play the city : imagine Europe - Brussels Academy, Arts et publics, Larsh Université Polytechnique
- Radio Poétik - Park Poétik
- Récits d'une Belgique imaginaire - BELvue
- Repenser l'Économie - Atelier Fresque
- Speak Up Brussels! - Brussels2030
- The Female Gaze/ Let's talk about us in the city - Laura Wipler & Lena Müller-Naendrup
- Thinking locally: how to address climate migration? - AffluentE
- Toekomstwijken voor Brussel : de Noordwijk - Brukselbinnenstebuiten
- Tram 20.3.0 Talks - BrusselAVenir
- Trip of the Futures movie screening - BrusselAVenir
- Tuin Editie Club1030 - GC De Kriekelaar
- UrbeURBanisme Émotionnel - La Concentration Asbl
- Verkiezingskoorts? On prend la température de la culture ! - RAB/BKO, EBxl, Culture et Démocratie
- Visite du Matrimoine du quartier Brabant-Nord-Saint-Lazare - RenovaS
- VOLTA X BRIKABRAK w. Omegoqa
- What if we don't see the other? - Women in Art