Artistic interventions for urban innovation
Comparing new forms of engagement in public space by two local initiatives

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A B S T R A C T

This article looks at artistic interventions as impulses for urban innovation. It investigates their ability to create the conditions for new forms of engagement, influence, rethink or enable new kinds of cooperation or experimental ideas to approach the urban context. Two examples are examined, focusing on their production and the emergence of new roles at the intersections of disciplines or in processes of co-creation. The architects and designers involved in this process become "intermediate actors". Their doing shifts from creating spaces to creating experiences and new public interfaces where city-making and social engagement is re-imagined, discussed and tested. The artistic interventions selected show new formats established in or at the intersection with public space. As catalysts for transformation processes they contribute to an urban and cultural knowledge creation and address a shift of focus in approaches towards an urban context.

1. Introduction

Current discussions in the field of architecture and urban design show, that the characteristics of urban space and its transformation processes are necessarily linked to existing buildings and spaces. For example, the reuse and recycling of existing spaces is what the practice of designing today is about (Ricci & Schröder, 2015). It includes the rethinking and transformation of built situations with already established uses, social rituals and (mixed) programs, vacant or less used places, or the ones situated at the intersection with public space. As Hill argues, "We need thinking about building unbuilding and re-building: using our existing resources and fabric in new ways: avoiding building unless necessary, performing sharp adaption and modding" (2016) Art and culture within this field can bring in creativity, innovative and unconventional formats, conceptual frameworks and new models of cooperation. The existing spaces and already built living spaces in these transformation processes are seen as important resources for society (Schröder, 2022, Freudendal-Pedersen & Kesselring, 2018, Encore heureux, 2018, Petzet et al., 2012) and as tools or methods for a shift in urban design (Finkenberger et al., 2019). They offer the basic structure for an emerging culture of open testing grounds and experimental platforms, that allow understanding the city and public space (again) as common field of practice. Furthermore, these spaces can work as departure points of social, spatial and cultural interventions that foster urban change and territorial innovation.

Territorial Innovation here is understood as an expanded urban field, where site-specific and new forms of engaging citizens are applied. It is about establishing new approaches for the practices and alternative processes in adapting existing spaces to current societal challenges, transforming and activating them. In this paper, what is meant with "activating spaces", is to set starting points to revive the spaces. To connect local initiatives, people and programs, create possibilities for public encounter, develop and test new ideas for temporary happenings and events and through these initiate alternative processes of city making and conditions for new forms of engagement. As Christopher Dell puts it, the urban sphere in this way becomes a key area of knowledge where new forms of investigation are applied (2019). Creative impulses and artistic interventions, so the hypothesis, are needed to foster new ways of seeing the city and experiment with alternative forms of living, (inter-)acting and performing the city.

The temporary acts in the city, as the artistic interventions looked at here, are important processes for reflection, discussion, exchange on values and interests "mobilising the citizen against cuts and closures, and defending sites of common use" (Tonkiss in Fergueson, 2014). They question how and by whom the city should be imagined and made. And, which role (social) values play in the production of space or how they manifest materially. Furthermore, what is thematized is the temporary dimension of the projects and the interaction between the people and

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initiatives involved.

In this paper two case studies in two different German cities are looked at. They both point at a series of artistic interventions that try out new kinds of uses in existing spaces and develop formats to explore these spaces together with others. Moreover, they show the importance of temporary activities or events applied as tools within the culture of city-making. A focus lies on the intent and interest of the agents involved and the kinds of formats for urban learning they create to support processes of collaboration, reflection and exchange, awakening public interest.

As catalysts for urban change and with a renewed perspective on people's everyday life, artistic interventions allow the visitors and participants to engage with the urban context anew. Co-creating experimenting or gaining experiences together, on a long-term view raises the public awareness and facilitates access to former unknown places or local actors and initiatives, which can lead to new forms of cooperation. The interventions looked at thus develop ideas and programs for working with, in or at the intersection of public spaces. Through performative use, temporary events and activities they create the conditions for new connections and productive exchange that enhance processes of urban and cultural learning.

From a more critical point of view, it has to be mentioned that artistic interventions can initiate or contribute to gentrification processes and the exclusion of several groups of citizens. For example, people already experiencing a huge discrepancy on an economic, cultural, social or political level, are less integrated in society. Through artistic practices and cultural activation that attract a certain public, they can feel more expulsed. Moreover, cultural activities can give new value to the neighbourhoods they are situated in, which possibly shifts in the access to affordable housing, as well as the social structure in general causes displacement in the city. Nevertheless, and as Pradel-Miquel argues – with a view to Berlin – "instead of simplistic views understanding artists as early gentrifiers, we have to figure out what role artists decide to play in the local context and how they are involved with other actors in the neighbourhood" (2016). Regarding the cases, they become part of thinking about future uses or open their personal surrounding to create dialogues, share and exchange.

In this research the emphasis is on the design and creation of artistic interventions as catalysts for urban knowledge generation and exchange among citizens, local institutions and initiatives. This is shown as a field to which the knowledge of professional practitioners from architecture and urban design can contribute. A field that allows anchoring urgent debates upon the urban transformation processes, linked to the recycling and reimaging of existing spaces as places for public encounter. The artistic interventions, so the hypothesis, through awakening curiosity, imagination and creativity change the perspective upon the city. They integrate urban analysis such as research into local history and test various formats of activation, that allow to better understand the living spaces, their use and transformability. In addition, they connect people and spaces and allow enhancing new kinds of cooperation that recognize the value of existing spaces and creatively work with it. Overall, artistic interventions bring in new ideas to create and use existing spaces as public platforms. Such public platforms are increasingly becoming more important due to the growing segregation of society and less spontaneous interaction in-between different social groups.

On the one hand the role of the arts in the perception of urban space and the one of artistic interventions as catalysts in urban transformation processes is often looked at (Bürkle, 2013; Courage, 2017; Finkenberger et al., 2019) On the other hand, the urban context they are situated in, their design and planning or the knowledge and skills behind are less thematized. A focus chosen for this research though are the agents and places involved in working with the arts – the creators and organizers of interventions, the local initiatives they connect to and the (public) spaces or buildings in which they are installed. It is a form of action that moves in-between disciplines, initiatives, state institutions (Willinger, 2019) and together with citizens engages in different forms – observing, consulting, curating and initiating new processes, events or

interventions. Applying creative, artistic approaches, this dealing with the existing in multiple ways, is central to process of (architectural) design and urban transformation. They here emerge from individual or social initiatives and can be seen as important impulses to foster experimentation and change. In addition, they foster temporary or long-term activation of new spaces working as or at the intersection with public space.

The first case looks at the artistic interventions and public events achieved by the media and communication agency *georg + georg*. In the framework of "Quartiersmanagement projects", a tool and program installed by the city of Berlin, they developed two formats that from a certain point of view contribute to a cultural exploration and urban learning through cultural exchange and a curated visit of a place. The first, "Unverblümt" invites for expeditions into the cultural and craft scene of the Wedding district, while the second "süß + salzig" is about establishing public screenings in unusual places.

The second case looks at interventions completed in the framework of a European project to restore the structure and redetermine the uses of the market church in Halle/Saale. Here, the architecture firm cappellerarchitekten with the fundings of two foundations, curated various artistic installations, reactivating former unused spaces at the interface of the church and the public Market place (program: "Denkstuben"). And, they achieved public events for discussing and transmitting building culture, in a wider sense (program: "Fenster zur Stadt").

2. Material and methods

Through the examples selected, the capacity of a creative-artistic and cultural creation to develop new impulses for sharing ideas, time and knowledge is further examined. The interventions foster innovation through interdisciplinary approaches, "pushing for a more just city, that is, balancing relations of power through fostering diversity, equity and democracy" (Fainstein, 2010).

Regarding the structure of this paper, various steps are followed. First a short overview to the Material and Methods as well as the researcher's role is given. Then, the theoretical framework introduces the central topics of the research. It links theoretical literature and contemporary challenges and thematizes the need of creative impulses to rethink and redo city-making. In addition, it discusses the roles and agencies that work with artistic and cultural practices in the urban realm and the knowledge and skills they bring in. In a following step the two case studies selected are examined. First, through looking at the context of the situations the case studies work with. Second, through describing the interventions in depth, which is the empirical part of the research.

The examination of the cases is composed by a general, introductory description, a basic analysis of the main components, and a tabular comparison (later referred to as comparative overview) of the parameters defined throughout the analysis. As a third research part, this comparative overview creates the base for the juxtaposition of the two case studies. Even though the interventions in both of the cases and the spatial situations in which they are installed are very different from each other, their intention and concept have similarities. The creation of the comparative overview though was a tool to keep the main information concerning the case studies together, and be able to go through it at a different pace. This descriptive approach is followed by the Results- and Discussion-part, where the main findings and results are brought together and reflected in relation to the theory. In the last step concluding remarks are given together with an out view for possible following research topics or questions.

The main intention of the research, as stated, is to grasp how the artistic interventions in the case studies through linking people, local initiatives, programs and already existing urban spaces create new formats for urban knowledge creation and cultural exchange. Their design is equally looked at as the interdisciplinary approaches used to activate people of the neighbourhoods to engage with the urban context in which they are situated. In addition, the interconnection of different groups as

well as the creation of ongoing cooperation and new interlinkages in-between the participants, artists, funding partners and initiators, are examined.

The research is based on data gathered through interviews, website reviews, the documentation of the events (photos, flyers, posters, video material) and observation during the interventions in place.

The main sources are semi-structured interviews, conducted with the agents involved in the case studies, and field notes, observations and reflections from the direct participation that were studied and evaluated. In addition, the documentations of each project (on social media platforms, as funding report or as magazine) and information provided by the responsible city administration or collaboration partners were examined. This data has been reviewed, reflected upon and coded according to aspects, that expand the focus on architecture and urban design.

For example, the agents involved, their intention and professional background as well as the roles they take to conduct the projects are looked at. This as a research topic links to social studies and in the data collection process can be identified as ethnographic field research. Even though the table contains both qualitative and quantitative data, it is rather qualitative research, based on the principles of Grounded Theory (Glaser and Strauss, 1998). Following Groat and Wang, qualitative research, as conducted here, is characterized through the departure from everyday life, placing a focus on interpretation and meaning making through empirical realities of observation and in-depth interviews as well as the bricolage-like use of multiple tactics (2013, p. 215).

With a background in Architecture, Urban design and Visual Sociology, the aim of this research is to open an interdisciplinary perspective. In a contemporary way of understanding how the city is created and transformed this view is indispensable. It addresses the discipline of architecture while at the same time questioning the role of the architect as expert and main actor within. According to this, the role of the researcher is changing. It shifts in-between participating and reflecting on the events (participant and reflexive researcher). As stated by Flick in his introduction on qualitative research, the "researchers themselves are an important part of the research process, either in terms of their own personal presence as researchers, or in terms of their experiences in the field and with the reflexivity they bring to the role – as [they] are members of the field under study" (2007).

Well known and self-designed practices are researched to gain a deeper knowledge and foster a critical thought process, where reflexivity comes to be the theory of practice (e.g. Buchert, 2014) Reflexivity within this means the (self-) critical thinking and connection of the research subject and object throughout the research process (Buchert, 2014). A large part of information, that includes personal reflections and observations of the events was obtained through an internal perspective and the knowledge gathered by taking part or developing the formats. It was recalled through images, research diary entries and dialogues with the creators and partners. The images included in the paper grasp the interventions visually and allow to better follow and understand the interventions, as well as they give an impression of the atmospheres in place. The literature presented, helps to understand the role of artistic, creative and cultural practices in processes of urban transformation. It is used to open the view to a more interdisciplinary agency for architects and urban designers, which stresses the rise of new intermediate actors working at the intersection of arts and urban design.

The case studies selected connect to this. They both apply creative-artistic formats to bring people together, share local histories or knowledge derived from the cities' neighbourhoods and places. And, they invite for explorations into the immediate surrounding, creating an awareness for what is to be found in the city. They show how new platforms and interfaces can be created through artistic interventions and cultural production in public space. Moreover, they test interventions in existing places, install additional programs or reuse places that in their everyday use might have a different function and work as temporary public meeting points. The perspective on the case studies

goes further than looking at the material space in which these events are installed. It relies on the transformative potential of the actions –their performativity– and the network of actors and spaces involved. A focus is placed on the conceptual ideas and intention of the agents, their potential and capacity to provoke change and innovation in relation to the urban context or neighbourhood. Important for the selection of the examples, are also research-pragmatic grounds – a personal connection to both of them, which allowed an experience from within; as visitor, participant ("Süß + Salzig") and contributor ("unverblümt"), or as initiator, curator and cooperation partner ("Fenster zur Stadt" and "Denkstuben").

In the Appendices an overview of the cases is given through a table that brings together the main information concerning each intervention. It was developed throughout the coding of the interviews and allows a certain comparison.

3. Theory

For the theoretical framework in which the case studies are then situated, three main topics are brought together: 1. The Context and culture of city-making, as the larger field to which the interventions contribute and that includes a reflection upon the public spaces, 2. Artistic interventions as catalysts for urban learning, which closer characterizes the projects looked at and addresses the aim intended by their creators. And 3. The role of key players and the intermediary agencies of people involved in their creation processes, which focuses on the creators and the knowledge and skills needed behind. It shows another field of engagement by architects and urban designers, in which the praxis shifts from creating buildings, to creating experiences – situations, events and happenings as performative interventions.

1. The context and culture of city-making

"City - making is a social process, a relationship between social and physical shaping of cities, between how people use, create and live in social spaces, and the formal and informal material and embodied production of urban environments" (Tonkiss, 2013, p.1). Besides this, city-making today is bound to the use and occupation (recycling, transformation and reactivation) of existing spatial situations. It faces the challenges of climate change, which especially in the building industries, that make 36 % of the total waste in Europe (Eurostat, 2020; Schröder, 2022) is crucial. This topic recently has been addressed by the New European Bauhaus initiative. It called designers into action, and to connect the goals of the Green Deal with the living spaces and experiences, which implies the re-work of cultures that shape public life, mutual learning processes and citizen's engagement as well as the act of prototyping to create tangible experiments in everyday life (European Commission, 2022). In short, this call made clear that the existing built environment needs not only material intervention, but also creative ways to foster new kinds of encounters, multiple exchange and the engagement of people. As this paper proposes, such creative approaches can be facilitated by the arts (Courage, 2017) as one component of culture.

Culture as multifaceted topic and essentially urban phenomenon, can help cities to make a difference (Montalto et al., 2019). The role of culture in city-making for example is discussed in the proposal of the "Creative City" by Bianchini and Landry (1995). Creativity here is thematized as context-driven necessary pre-condition to innovation, which then counts to maximize the potential of the city (Bianchini & Landry, 1995, p. 20) Creativity, they state, "is not solely about the new – it also involves opening ourselves up to ideas, influences and resources that are all around us" (Ibid.)

One element here is the use of public spaces as catalysts, where different types of people are attracted. Another is the claim, that for developing creative space, projects need to be based somewhere. As they state, this not only requires land and buildings at affordable price but

also a certain closeness to other cultural amenities (Ibid.). Moreover, they argue that "to make cities respond to change […] we need to access how to feel ambience, atmosphere and 'soft' infrastructures", which expresses the need of different skills and tools to approach the city. This connects to Cassim Shepard ́s view upon the culture of city-making, which according to him, "includes articulated observation, artistic production, technological innovation and civic activism" (2017). To achieve this in practice and contribute to the city's everyday life through artistic interventions and cultural events, it is fundamental to carefully investigate the specific contexts. Their surrounding and relationality, together with their connection to the user's needs have to be understood, before enacting them.

2. Artistic Interventions as Catalysts for Urban learning

"Cities are places of unexpected encounters, progressive ideas, forms of knowledge and activism and can generate not only inventive ways of perceiving and acting in urban space, but new forms of urban learning and possibility" (McFarlane, 2011, p. 182) Learning here stands for "processes, practices and interactions through which knowledge is created, contested and transformed, and for how perception emerges and changes" (Ibid., p.3) McFarlane with the "urban learning assemblages introduces a concept which exposes, evaluates and democratizes the politics of knowing cities by placing learning explicitly at the heart of urban debate" (2011) It uses the assemblage "to highlight how learning is constituted through sociospatial interactions" and "signals how learning is produced not simply as a spatial category, output or resultant formation, but through doing, performance and events" (Ibid.) The process of making and acting here comes to the forefront and is important for an active and reflexive awareness creation.

Returning to Cassim Shepard and his culture of city-making, the act of "making" is set in relation to Sennet's Craftmanship, and is seen as fundamental to achieve human consciousness (Ibid, p. 30), as it is the way to make sense of the world. Artistic practices here "can change perception and aesthetic parameters, recognize potentials and make them effective, formulate counter-positions, thematize and test other ways of life, question existing power relations and create synergies" (Keitz, K.v., 2019) As new tools able to reach a wide range of people and cope with the complexity of contemporary institutions and realities, they are necessary (Finkenberger et al., 2019). And they contribute to the transformation of social realities (Ibid.). In relation to the city, a performative understanding though looks at spatial situations, "shaped in process of interaction and usage of objects" (Wolfrum & von Brandis, 2015), fostering the active perception rather than the focus on the material objects. The interventions looked at are less interesting regarding their spatial form, and rather stress the ideas and uses created as well as the public intersections they enact.

"At a time of relative economic prosperity and investment in urban development schemes, temporary projects enable forms of direct appropriation and use at the margins of mainstream urban practices, and align with campaigns and forms of neighbourhood organising to identify and preserve public spaces and buildings from neoliberal dynamics of privatisation" (Isola Art Center, 2013).

According to this they are an important component and countermotion to the top-down development of the city and need to be examined theoretically to better understand what they achieve and how. In the discourse on European urban space the temporary improvised and its participative approach to reused and recycled materials in construction processes is a relatively new form of urbanism.

3. The role of key players and their Intermediary agencies

The focus on key players and their naming as such, relates to the paper by Gailing and Ibert, whose intention is to bypass the terms usually taken in social studies, such as "subjects", "agents" and "individuals" and to focus on the patterns of their actions rather than the

persons themselves (2015) Even though also here the patterns of actions are at forefront, the term of the "agent" and the "agency" as his or her doing, is consciously used, because it increasingly appears in papers that discuss the future roles of architects and urban designers (Ward, 1996; Awan et al., 2011; Lang, 2019; Finkenberger et al., 2019, Cappeller, 2021) Till, Schneider and Awan here speak of a "spatial agency", as a broader interdisciplinary field, which includes people from other backgrounds and addresses how space affects social and phenomenal relationships and the topic of co-creation (2011).

The term agency though anchors a more social and cultural creation and action in the discipline, which already by itself is quite interdisciplinary, using approaches and tools from various backgrounds. Andreas Lang, who is part of the architecture and art practice "public works" in relation to forms of situated learning, speaks of exploring the roles within a "broader understanding of Architecture".

So, while the creators of artistic interventions and cultural events set impulses for urban development, they shift in-between different roles, being experts, citizens, or participants. In addition, and independent from their background, they work as bricoleurs, "assembling apparently incompatible aspects into something new". They establish "sets of relations, networks, and programmes for a better liveable future, through an "operational, transforming, and incidental character" (Cappeller, 2021, p. 158–159) The framing of the agents as "intermediary" also refers to Gailing and Ibert, who identify key players characterized through objectivity and social mobility. They work "in between the worlds" 2015, p. 394), meaning in various social groups and contexts. Intermediary key players are able to translate and mediate distinct values to collective ones (Ibid.). Opening the view, they can be understood as bridgebuilders (Allen, 2020), Space-Facilitators (Ward, 1996) or intercultural and interdisciplinary mediators (Finkenberger et al., 2019). They not only work within existing contexts but also transform them through creative ideas, temporary events and interventions as well as new collaborations and networks of local actors. Referring to this, the intermediary agents actively create new linkages, connect everyday life topics to the culture of city making and create artistic interventions to allow people to experience the city differently.

4. Context case studies

The general characteristics of the case studies and important information are brought together here. Their framing as "examples" relates to the fact, that they are just two of many similar projects which could be picked up for the topic of creative, artistic and cultural interventions in public space. As "case studies" they are the subject of research and analysis as well as the practical reference for the results discussed. In the following section, the context of the case study areas shall be introduced to clarify the role of the interventions for the neighbourhood and inform the reader about each setting.

4.1. Berlin: moving programmes and flexible elements

The first case study is composed of various cultural programs and events, created in the framework of Berlin's "Quartiersmanagement" (QM)- fundings, by members of the media- and communication agency "georg+georg". Throughout the last five years they completed more than four projects within this Berlin-specific support structure, whereas two – the "Kulturexpedition unverblümt" and "Süß und salzig" will be looked at closer here. Both projects designed by georg+georg ("Unverblümt" and "Süß und Salzig") address topics related to the creative and cultural activation of the Wedding district in Berlin and to the creation of low-threshold social exchange. Wedding as the urban context looked at in the first case study is a workers and immigrants district located in the North-West of Berlin, very close to the center (Berlin Mitte). During the eighties Wedding (Semm, 2011) has been one of the poorest areas of West Berlin. To understand the interventions, first the framework of the Berlin's Quartiersmanagement projects (QM) in which they were

completed has to be explained.

Regarding the culture of city-making relevant for this research, the districts' coordination centres (Quartiersmanagement Berlin, 2022) have to be mentioned. As part of a pilot project in Berlin they were established in 1999 to support disadvantaged districts for initially three years (Senatsverwaltung für Stadtentwicklung und Wohnen, 2019). It is a "multi-level policy development, based on the federal social program Soziale Stadt – Stadtteile mit besonderen Entwicklungsbedarf (Social city, city areas with special needs of development) with the objective of improving poorer neighbourhoods of German cities with a combination of urban intervention and social policies at neighbourhood scale." (Pradel-Miquel, 2017) The main aim of the QM is to upgrade urban spaces and install activities that call for public engagement. In today 32 areas of Berlin, they conduct basic analysis of local needs and interests by the inhabitants, that are brought together in strategic action goals. And, with the help of various funding programs they try to stabilize and re-evaluate the living together of citizens through collaboratively created action- and development concepts (Ibid.).

A QM is led by 15–30 representatives – representing a cross-section of the district. The majority of the people take part as inhabitants, others are chosen by local associations, schools or religious communities. The QM's regularly publish calls that take care and work with some of their previously defined strategic action goals, such as creating more possibility in the working sector, more education offers and qualitative living spaces, as well as a better social infrastructure and or responsible persons, district culture (german: Stadtteilkultur), social and cultural integration or more participation of the different actors and local residents. As Pradel-Miquel summarizes, the QM project "is an example of how social policies are increasingly oriented towards citizens' involvement in problem solving" (2016). This particularly in Berlin was important for the city's transformation processes. Artistic initiatives, he argues further, "have played a relevant role in the QM initiatives, especially in those oriented to change the identity and perceptions of neighbourhoods" (Ibid.). This connects to understanding the interventions and initiatives looked at here as catalysts for urban learning, following a performative view upon them.

Georg + georg, as the key players and intermediary agents of this case study, for the interventions, depart from a careful interrogation of local residents to develop their projects (Wolter and Kuntzsch, 2022). These are based on the analysis and strategic action goals by the QMs. Personal needs, wishes and ideas from people in the neighbourhood are collected and integrated into the different formats. Through the funding of the QM's that range from 25.000 to 40.000€ a year, the events are free of charge and aim to bring people of different backgrounds and generations together – Berlin citizens, people of the neighbourhood, temporary visitors and newly arrived people (Figs. 1 and 2).

- "Kulturexpedition unverblümt" (English: Cultural expedition bluntly) was the first QM-project achieved by georg + georg, with funding and responsibility from QM-Pankstraße. The culture- and concert series was thought as a collective urban walking tour through the district of Wedding, linking locations with a cultural program or element. The group of participants visits the locations one after another for example local businesses, workshops, public meeting points, restaurants, café's, temporary stages, a nice rooftop, party cellar or unused building. And, at the locations, they experience different programs, such as a short lecture, a private concert, an art installation explained by the artist, a theatre play, sportif game or the craftmanship within a violin making workshop. The expeditions bring around five locations and cultural events together. In-between, while walking and entering the locations the participants get in touch with each other, talk, discuss, or observe together. From 2015 till 2020, in total 36 unverblümt expeditions were completed. The name of the format "unverblümt" (English: bluntly) connects to the idea to show the neighbourhood, the activities and people within as they are, without embellishment.

- "Süß + Salzig" (English: sweet and salty) was conducted with a funding from QM-Badstraße and connects to the former tradition of cinema and entertainment of the neighbourhood, where especially the 1970 demolished cinema "Lichtburg", remains as heritage of collective memory. The idea of the format "süß + salzig" was to offer mobile cinema events, combined with additional programs, for example craft workshops, activities for children, performances, cooking and food share or concerts, installed each time at a different site. The places; a library, a gallery or office space, a workshop, a church, a courtyard, outdoor street space with the cinema inside of a shop window, are selected according to a movie, or the other way around – the movie is chosen to fit to the surrounding or everyday use of the place.

main purpose is to watch a movie together and get to know as well as activate the places selected through a different kind of use. Here, each event takes place at one location, that is selected according to a movie, or the other way around – the movie is chosen to fit to a spatial situation. The name "süß + salzig" takes reference to the popcorn, that – also free of charge – is part of each event.

4.2. Halle: intersections and the process of rediscovery

The second case study are programs and art installations, curated by members of the architecture firm "cappellerarchitekten" in collaboration with the church community, in the framework of the restoration and cultural reactivation of the "Marktkirche Unser Lieben Frauen" ("Market church of our dear lady"), also called "Marienkirche" (St.

Fig. 1. unverblümt: Announcement with logo, walking tour and concert, Images by georg+georg.
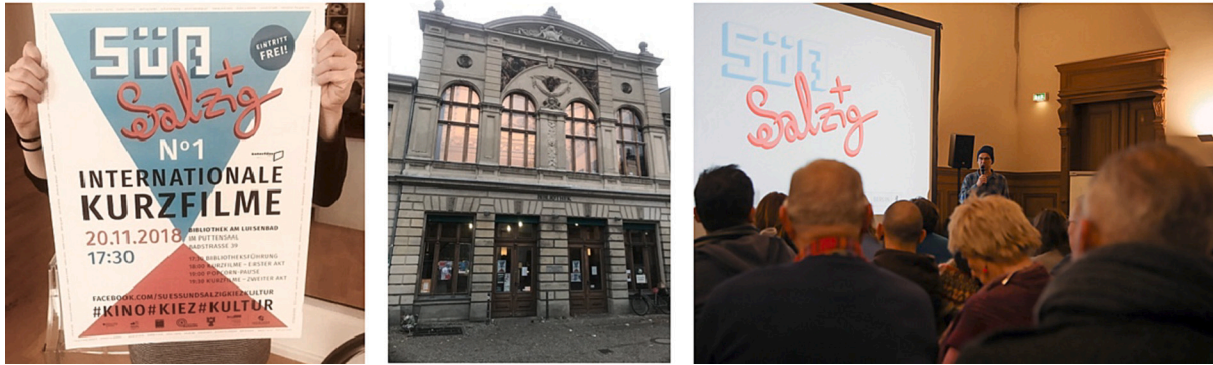
Fig. 2. "Süß + salzig": Announcement with logo, Venue "Luisenbad" and screening, Images by georg+georg.

Mary's church) in Halle/Saale. It was a project of the EU Structural Funds for regional development (ERDF), running from May 2020 to June 2022. Part of this project and the funding obtained was the re-opening and material restauration of the 6 m² small praying rooms (German: Gebetstübchen), located around the surface of the church at the ground floor level and opening to the outside. This spatial intersection to the public here was taken as departure point to raise an awareness to the for a long time, unused spaces. Topics that not necessarily connect to the church as institution, but thematise its possible role as point of social interconnection, reflection and pause were developed for the interventions. The projects looked at in this paper intended to add a temporary social and cultural activation to the material one. On the one hand this was about accompanying the process of material restauration and the construction site with informal education sessions, cultural events and presentations on or tours through the building site. On the other hand, the thinking about and testing of formats that could work as future use for the praying rooms was initiated through the artistic installations at the public intersection to the main market place. Both programs were created and achieved through additional funding from two foundations and were independent from the ERDF projects, both financially and organizationally.

Looking at the urban context, the market church is located in the very city centre of Halle and in close proximity to cultural-historical sights and institutions, such as the art museum "Moritzburg" in a refurbished medieval castle, the Francke Foundations as educational institution, the Martin-Luther University or the old dome. The urban centre of Halle is both a living neighbourhood and a place for retail and commerce, which during the last decades has gained the upper hand. The interventions and the reactivation and cultural programming of the church aims at supporting the cultural and creative sector to install activities in the town centre. In order to bring them forward as long-lasting tools for a performative, more human-based understanding of the city, the aim was to test and try out different kinds of interventions that temporarily make use of the small praying rooms. The interventions here are not directly connected to a program or political instrument of the city of Halle, but address the culture of city-making coming from a more experimental, project-related approach. They initiate cultural activity and creative imagination for a particular spatial setting that already through its symbolic character and positioning within the city is relevant.

- "Fenster zur Stadt" (English: Windows to the City) was completed as cultural program, that accompanied the transformation process of the building construction site at the Market church. Funded by "Beisheim Stiftung", the concept was to make the building site and changes transparent to the citizens of Halle; explain, communicate and explore the ongoing transformation together and open the church to the public using the space-occupying scaffolding as scenery. In addition, the re-opening of the "Gebetstübchen" (former praying rooms), that had been neglected and closed for several decades, was one of the main goals. Events and interventions in cooperation with local and external initiatives and artists took place and reactivated the church through new programs and formats for exchange Fig. 3.

This included; 1. Projections with historic photographs, temporarily installed in the Scaffolding, 2. musical interpretations of the spatial intersection by Jazz-musicians, 3. an Audio-Walk that introduced the musicians and a short movie for the event's documentation, 4. the screening of a local theatre project in the scaffolding, 5. A photo workshop and exhibition with the confirmands of the church, grasping the re-interpretation of the church's function and its everyday use, and 6. guided tours and presentations about the renovation process with the renovation team (arge Bauteam Marktkirche) Fig. 4.

- "Denkstuben" (English: Thinking Spaces) was completed as a series of art-installations and vernissages, that tested formats for the reactivation and possible future use of the "Gebetstübchen" in the context of the new cultural and touristic programming of the market church in Halle. Three topics (I Improvisation, II Transformation, III Spatial Exploration and Memory) were used as general framing for the cultural program. They connect to the re-awakening of a public interest in these spatial situations, a processual transformation throughout the building site and a testing phase for new formats as well as to their situatedness at the intersection of public space and the church. External and local artist (groups) and institutions were invited to develop context-related ideas, using different media: performance, projections, photography, experimental film and installations Fig. 5.

With the topic of Improvisation, the interventions opened the doors of the *Gebetstübchen* and created new perspectives, developing ideas for the public intersection. It asked in which way the former praying rooms could be interpreted anew and used in future. The two Berlin-based artist groups invited were "stiftungFREIZEIT" and "prjktr." in cooperation with the sound artist Robert Heel. *StiftungFREIZEIT* developed the "Zeitschwellen" (English: time thresholds) which were small installations in three of the former praying rooms, that invited passers-by to enter the newly discovered spaces and "take time". The usual rhythm of everyday life here was purposefully interrupted to focus on perception and experience when entering the prayer rooms. Inside the rooms, the group installed different situations: changing the insight and outlook, creating meditative moments and focusing the attention of the users on one single aspect, experimenting with several kinds of synaesthetic perception. *Prjktr.* in change designed the "Metamorph", a moving image- and sound installation. The abstract shapes and forms, were developed in reference to Lyonel Feininger's paintings of the "Marktkirche", and the building's canon of forms was projected through video mapping upon the glass doors of the small rooms. Together with the

Fig. 3. Concept for the former praying rooms (Gebetstübchen), Image by the author.

Fig. 4. "Fenster zur Stadt": Projection in scaffolding, "Musaik", Presentation Bauteam, Screening "Sprechbühne", Images by cappellerarchitekten.

Fig. 5. "Denkstuben": Installation/Event Diana Artus + installations prjktr, Werkleitz, stiftungFreizeit.

sound piece by Robert Heel the intervention created movement and rhythm along the facade and raised an awareness for the newly discovered situations.

For the topic of transformation, the process of continuous change in both, the actual building site and theoretically in processes of urban transformation was addressed. The passers-by were invited to perceive and reflect on the built space as an interface. Through photography and film, the perception of change, the role of observation in public space and the experience of moving through it were addressed by the Berlin-based photographer "Diana Artus" and the local, Halle-based film art association "werkleitz". *Diana Artus* adapted an existing series of city photographs, the "scratchings", and installed them as door-high images. They addressed the topic of urban perception and the repeated views of commuter traffic.

Thematically and aesthetically directly related, *Werkleitz* developed the curated program "Transformationsraum Stadt" (English: transformative space: city). Three movies, that take different perspectives on the topic of transformations within the urban context – politically and ideologically – were shown on a screen installed as window within one of the doors of a former praying room – as window to the city. For the opening of this intervention, a screening was installed inside the church,

contextualizing the films in their time of origin and entering an exchange and discussion about the different forms of perception and communication achieved.

For the topic of spatial experience, exploration and memory the former praying rooms were addressed as places to develop and install art works. These, critically questioned and interpret topics related to the immediate surrounding of the "Gebetstübchen". The two art installations were installed by the Berlin- New York and Hannover-based artist *Anette Haas* and the Halle- and Berlin-based artist *Margit Jäschke.* "Draperie" (English: drapery) by *Haas,* was a material and visual investigation into the topic of drape as artificial means, referring to its appearance on the altar piece in the inside of the church and reinterpreting it, while taking it outside. Composed of an installation of fabric panels with red and blue folds, that become interwoven and resemble complexity, and a video projection closely exploring it, the work focuses on one detail found in place and sets it into the context of urban space.

"Kairos" (the wording is taken from Greek mythology, meaning an opportune time or momentum) by *Margit Jäschke* was an installation that thematized the former praying rooms as space of possibility where new ideas can be tested. As objects and symbols worked with, the

matches as main part of the exhibit, stand for ideas and the moment, in which opportunities are seized.

5. Results and discussion

Returning to the central topics of this research the interventions from the case studies in the following are discussed, re-connecting to the theoretical body of this work and the observations obtained. In the theoretical part, the larger scale on the context and culture of city-making was looked at as a starting point, to then introduce artistic interventions as catalysts for knowledge creation and reflect upon the role of key players and their intermediary agencies of the people involved in their creation.

What has become clear is that artistic interventions only contribute to urban innovation if they really understand and integrate the local context, a clear conception of the aim and possible goal as well as a reflection on how it contributes to city-making.

Following these observations, the artistic interventions and cultural events become platforms for exchange, where future transformation processes are imagined and brought forward through active engagement. In both the interventions looked at, the activation of existing spaces through new uses and ideas invites for reflection and worked as thought provoking. The everyday experience of the space is changed by drawing new thematical connections. While the feedback of the participants in the artistic interventions would have been interesting here, the focus of this research remained on the concept and creation of the interventions. Moreover, the way in which the existing city context is enacted, connecting to people, places and local networks has been looked at.

Artistic interventions work as analytical tools and design approaches where a project [or space] is studied as event (Kassem, 2019). In this investigation what stands out is not this rather analytical view, but a performative, future-oriented and experimental envisioning of future uses (in Halle) and the playful approach (in Berlin) that aims at connecting people and existing spaces to discover them as resources for urban change. The interventions accordingly become methods for territorial innovation and urban development (Finkenberger et al., 2019), recording the interaction of people with the structure (Ray, 2016). Even though here not all actors stem from the architectural field, the potential artistic interventions can bring into the field of practice and a future envisioning of places becomes clear.

5.1. Understanding city-making as open process

Looking at the concepts created within the two case studies, the aspects relevant for an understanding of the culture of city-making by Shepard – an "articulated observation, artistic production, technological innovation and civic activism" can be found (2017).

In terms of an "articulated observation" (Shepard & Genevro, 2017) both cases – being dependent to external funds – previous to their implementation – closely examined the immediate urban context that should be dealt with. This allowed linking the new ideas of exploration and discovery to local specificity and emerging topics in the larger framing of the interventions. In the case of *georg + georg* this lead to a broad network of places and people that was deepened through the direct involvement of local businesses and inhabitants. In the case of *cappellerarchitekten*, the context-related knowledge was mainly based on the understanding of the overall situation of the market church: its importance as public and cultural monument and city symbol, as well as its localization in the city center, which creates a direct relation to the wider network of cultural and public institutions, located nearby.

In terms of "artistic production" (Shepard & Genevro, 2017) both cases worked with the creation of alternative perspectives upon existing spaces through the arts or the opening of them to participatory art and performative events. Artists and agents from the cultural industries were invited to share their work in unusual places. They installed engaging formats such as games, small competitions or collective (sportive) exercises (georg + georg), or developed contemporary interpretations of and new approaches to already existing spaces that were recycled, reused and reinterpret (cappellerarchitekten). The collective experience and imagination of alternative future uses was paired with awakening an interest and curiosity for new forms of creation, personal discoveries as well as a closer connection to local institutions and networks. Art here works as a forerunner that on the one hand is installed in the places of tomorrow, such as existing spatial situations that so far haven't received any attention. On the other hand, it is used for imagination, contributing to a rising culture of experimentation. It involves "thinking a problem afresh" and emphasize continuous change and the process of creation (Bianchini & Landry, 1995).

In terms of "technological innovation" (Shepard & Genevro, 2017) one could mention many elements that for example allow a high-quality cinema projection in any kind of space (georg + georg). Moreover, one could think of new tools, such as the working with video-mapping for projecting on the door openings of the former praying rooms (Denkstuben, interventions by prjktr and Anette Haas) or digital platforms that allow to better map vacancies, temporary happenings and specific knowledge. Nevertheless, here the particular settings, the given structures are interpreted as technologies themselves,. Michael Guggenheim, in reference to Latour, puts forward a sociological understanding of buildings. They are shaped by interactions and at the same time define the behavior of users (Guggenheim, 2011). The innovation from this perspective lies in the process through which the new ideas are created on the one side, and implemented on the other.

In terms of "civic activism" (Shepard & Genevro, 2017), both cases address a broad audience and invite for action, creating social and spatial interfaces that are situated in between the public and the private, the individual and collective as well as between established organizations and loose civic associations. The interfaces range from the collectively experienced series of situations and artistic creation in the specific local contexts, to the creation of immaterial platforms and possibilities to interconnect. They invite people to share their knowledge, interests and questions during or after the events, which intends an open exchange. Through these interfaces and their situatedness in already known or re-discovered places, new impulses for people to take action, meet like-minded people, learn about and discuss political, societal and cultural questions and structures are given. On a long-term view this enables a more democratic culture and active participation of the citizens in their neighbourhoods and places of the everyday.

5.2. Provoking urban knowledge creation through the arts

In the two case studies the topic of urban and cultural knowledge creation happens subliminally, through participation in the events and workshops, the active perception of the neighbourhood or discovery of new activities and places (unverblümt and süß + salzig). Or, through the artistic installations that foster new perspectives, reflection and modes of experiencing the city, making sense of former unused or less used places (Fenster zur Stadt and Denkstuben). (Urban) knowledge creation here is understood in a broader sense, integrating informal and unconscious ways of formation, that often occur in playful activities or workshops as well as through seeing, thinking and making, taking part and experiencing the city.

In the case of "unverblümt", the participants get to know about their neighbourhood, listening to or entering the stories of local agents and through them gaining new perspectives, knowledge of creative practices, insights to historically important places or imaginations. Cultural variety, local atmospheres, the identity and history of the neighbourhood is set into focus. The "moving through" the city and act of walking and connecting different places and people to each other, automatically creates a new layer of one's own spatial understanding. In the case of a "Süß + Salzig"- Event, the participants get to know a place and movie, which is more of a setting and starting point to interact. Through free

popcorn – food sharing – and the collective experience of watching a movie, together with an unusual place of doing this, the creators intend to provoke a shared experience. Moreover, existing public spaces are reinvented as cultural places, adding new uses or different time frames for public action. For example, the public library "Bibliothek am Luisenbad", where "Süß + Salzig", after several years is now going to be consolidated, received a new format that not only makes use of the building, but also adds additional content for the users. In the case of Halle, former inaccessible and unnoticed spaces – even the people from the church community had never realized the small doors of the praying rooms – are re-opened and propose different formats of how they could be used in future. In addition, the informal opening sessions – the vernissage at each of the events – allowed to create new connections among projects, people and places.

The interventions contain multiple aspects of learning that create a broader knowledge of the urban situations, their context and possible networks of actors. Returning to Landry and Bianchini, the public spaces, through artistic interventions, become catalysts (1995), as they attract different types of people and encourage interaction, which contributes to change. They are both objects of transformation and resources in processes of change (Gailing and Ibert, 2016). And, they provoke new perspectives and kinds of cooperation, among the single participants, in-between the creators of the concept and direct cooperation partners as well as with the founding institutions, that foster urban change in selected city parts and the creation of artistic experiments and cultural formats for a broader public.

5.3. Investigating key players and their Intermediary agency

Looking at the agents and their patterns of action in the case studies, what is important is their cooperation with other agents of change, local businesses and institutions. As recognizable in the comparative overview (table in appendices) the agents in both of the case studies work with the intention to create innovation through the development of new and creative formats that foster an open encounter of people within the city. Moreover, both state that their engagement rises from a personal interest and conviction to contribute to a positive social and urban change, although the projects at stake barely cover the expenses and work force. In both cases the projects related to the culture of citymaking are not the ones that sustain the practices, but the ones that bring joy and allow to test with and experiment new formats and interdisciplinary intersections.

While both practices came to do their projects through self-initiated applications for funding, and with similar intentions and interests, their background is differing. *Georg + georg* is a media- and communication agency, that through its founders and employees brings together various expertise, ranging from communication design, graphic design, media, design, film-, literature-, and cultural studies, to urban planning, communication and management. In the case of *cappellerarchitekten* one has to enter the discipline of architectural design to really understand the multiple expertise, which here are less bound to specific agents, but more to the methods and approaches that come into play in architectural design processes (e.g. Luce et al., 2022).

These are for example architectural and urban design, architectural history and -journalism, process design and management, curation and visual communication. Noticeable is the broad spectrum both agents cover, which connects to the "multidimensional nature of culture" (Montalto et al., 2019). Moreover, Culture is described as having "intensely local features" (Ibid.) which connects to the context-related development of the interventions in both cases. In terms of local knowledge both, *georg + georg* and *cappellerarchitekten* with their offices are located in the immediate urban surrounding worked on (Wedding district, Berlin and the inner city of Halle/Saale) and have long established contacts and relationships with diverse networks and stakeholders.

Returning to Gailing and Ibert, who as cited in the theoretical part of

this research, identify key players that are characterized through objectivity and social mobility, and work "in between the worlds" (2015, p. 394), a possible future of the engagement looked at can be discussed. Interesting here is the characterization of the key players as "governance-pioneers". This means the involvement and pointing at pathways and options for collective areas of action, which contribute to larger processes of change and development, and influence governance modes and politics (2015, p. 395). Even if the role model of this key player cannot be identified in the two case studies, on a smaller scale the established cooperation with the institutions (QMs in Berlin and the two foundations – "Kunststiftung Sachsen-Anhalt" and "Beisheim Stiftung") as well as the social interaction and processes of exploration, show possible ways of creating or transforming the city differently and lower barriers for engagement. They question the ways in which people are integrated in processes of urban transformation and show ideas for governance models, that manage to involve local people and businesses while at the same time, creating new linkages. It is a multidisciplinary, context- and people-related, process-focused strategy which leaves space and time for experimentation.

The case studies through this show possible cooperation models and ways, in which urban innovation could be thought and experimented with. In addition, it becomes clear that a certain knowledge and approach is needed, in order to really address context-related challenges and select places and partners with a capacity to convey different layers of information or host events. Professional practitioners from architecture here can bring in different kinds of expertise, working as space facilitators and conveying not only spatial knowledge but also fostering processes of reflection and action that contribute to imagining and creating different urban futures. Up-scaling these ideas, could mean to provide more funding opportunities and programs for cultural and artistic creation within the city. It would allow more possibilities for a content- and user related action that is intended by the people themselves, not developed by foreign investors or monetary interests. Local stakeholders in this way could be invited to form new cooperation and, supported by bridgebuilders such as the spatial agents in the cases, together create new or prolonged already existing and well working formats.

6. Conclusion

As pointed out throughout this article, artistic interventions and cultural events contribute to a new or different kind of awareness creation in the culture of city-making. A context-related understanding and the creation of collective experiences is put to the forefront by the agents involved. Important is the awakening of an interest and active engagement of the participants, which in the case studies looked at could be achieved through the local knowledge and experience brought in by the agents. And, through the close analysis an interrogation for the needs and interest of various groups of local people and businesses.

As seen, artistic practices and approaches from the arts bring creativity into the culture of city-making. They can be used as catalysts for territorial innovation and urban and cultural learning or knowledge creation. The interventions themselves foster the creation of new spatial interfaces and platforms that invite for public exchange. One, that broadens the view of the participants and allows them to discover practices and processes of interaction found in a spatial situation – a building, a public space or street scape, a neighbourhood, village or city. For example, creating an awareness for the cultural history of a neighbourhood or the diversity of artist's studios that can contribute to public events and situated learning formats.

The roles, activities and processes of the agents were looked at through the lens of Gailing and Ibert, which identified them as "intermediary key players" that can build bridges within socially and culturally diverse groups. As experts of the urban they are space-facilitators (Ward, 1996) and interdisciplinary mediators (Finkenberger et al., 2019), working with the transformation and adaption of

already existing spatial situations and the capacity inherent. Outstanding here is the interdisciplinarity of the teams and the connection to the design disciplines in both cases. It shows the creative and innovative potential of these practices. For the role of architects and urban designers, which has been the main research perspective, it can be concluded, that the creation of artistic interventions, cultural events and formats for knowledge creation and urban learning, opens new possible fields of practice to engage with in future. The parameters discussed and the results brought together, are not conclusive, but aim to open the door to further reflections which could be explored in future research.

To conclude, a final review of the cases and their impact on each city context shall be given. In the case of Halle the interventions tested a series of possibilities how the former praying rooms could become elements closer connected to the public realm. The close collaboration with the church community led to a wider view and reflection upon the role of the church and its activities in today's everyday life. This was only possible through the perspectives brought in from abroad, which facilitated to think about the praying room as public interface without any prior charge.

In case of the interventions by *georg + georg* the cultural events in various locations densified already existing activities and integrated the ideas of participants. For example, a movie selected by the participants was shown, or the participants contributed to the program development. The network of locations, activities and people that was constantly enlarged throughout the years of conducting unverblümt and süß und salzig in this way became a collective undertaking. It opened fewer known places to the public and allowed a deeper look into what constitutes the cultural scene of the neighbourhood.

Both of the artistic interventions looked at have to be seen in a large framework of such temporary actions and of course do not show a new emerging phenomena. Instead, they brought together in-depth explorations that allow seeing the potential outreach and capacity for transforming existing urban spaces and provoking new ideas and perspectives upon the spaces.

The article provided an overview of examples how such interventions can take place, which formats can be developed and how they contribute to a rediscovery and reinvention of already existing spatial situations. Arts and culture have been thematised as important factors for looking at urban contexts, changing the way in which we perceive and experience it. Surprising is the variety of activities that can be integrated into everyday spaces, and that each influences the imagination of the following and the way in which we live, create and structure our habitats, and bring innovation. Artistic interventions in this way support the active engagement of citizens, opening possibilities to act and create change as well as awakening interest and curiosity for discovering new places, people, networks, uses and activities.

CRediT authorship contribution statement

Riccarda Cappeller: Conceptualization, Methodology, Data curation, Writing- Original draft preparation, Investigation, Visualization, Writing- Reviewing and Editing.

Resources: Interviews with spatial agents (cappellerarchitekten and georg+georg.

Declaration of competing interest

None.

Data availability

Data will be made available on request.

Appendix A

PROJECT + KEY PLAYERS				
Example Empirics	MOVING PROGRAMMES AND FLEXIBLE ELEMENTS		INTERSECTIONS AND THE PROCESS OF REDISCOVERY	
Name	**"Unverblümt"**	**"Süß + salzig"**	**"Fenster zur Stadt"**	**"Denkstuben"**
Official Name	„Kultur- und Konzertreihe im öffentlichen Raum" *(English: culture + concert series in public space)*	„Kiezkultur" *(English: the culture of a neighborhood)*	As obve	
Happening /Event	Cultural Exploration + X	Moving Cinema + X	Presentations Concert / Stage Exhibition	Art – Installations + Vernissage
Designer / Creator	georg + georg Communication Agency		cappellerarchitekten Architecture firm	
Knowledge Background	Communication Design, Graphic Design, Media, Design, Film, Literature, Cultural Studies, Management, Communication		Architectural and Urban Design, Architecture History + -Journalism, Process Design + Management, Curation, Visual Communication	
Intention	Innovation, Urban Exploration, Testing of new formats, create open encounters + events, reactivate + add uses to existing spaces, joy, meet people´s needs and wishes		Innovation, Urban Exploration, Testing of new formats, create open encounters + events, reactivate and reimagine existing spaces, contribute to urban and social change, joy	
Time Periods of Implementation	07/2015 – 12/2017 04/2018 – 12/2022	09/2018 – 12/2020 02/2021 – 12/2022	07/2020- 04/2022 (Prolongation pandemic)	01/2022 – 09/2022
Interventions completed	36	27	5	6
Access (Fee)	Free			
LOCALIZATION / CONTEXT				
City, District	Berlin, Wedding (Berlin)		Halle / Saale, City Centre (Saxony-Anhalt)	
Specific Place	Various Locations in Wedding (For example: Roof Tops, terraces, Bars, Workshops, Gallery + Office Spaces, Street, courtyard)		Former Praying Rooms (6m2) In Ground Floor Level of Market Church	
Intervention Existing Spatial Situation	Temporary activation Mixed use, Re-Use, new program + formats Enable multiple use		Activation, Re-Use New program + formats	Activation, Re-Use Re-interpretation, New program + formats
Intervening Conditions	Pandemic	Selection Place	Pandemic, construction site	Addressing User groups construction site
ORGANIZATION				
Funding through	Quartiersmanagement Reinickendorfer- / Pankstraße	Quartiersmanagement Badstraße	Beisheim Stiftung, Munich-based	Kunststiftung Sachsen-Anhalt, Halle-based
Amount Funding	25.000-40.000€ (net price) per year		12.000€ (net price) once	14.900€ (net price) once
Duration	5 years		1 year	1 year
Management	2-3 people (management) 5-10 people (creation, implementation)		1-2 people (management) 2-4 people (creation, implementation)	
Average Cooperation Partners per Event	3 Artists, various groups, institutions, local businesses, authors, scientists, place operators etc.	1 Artists, various groups, institutions, authors, place operators, etc.	> 2 Artists, various groups, church community	1 Artist /artist group
OUTREACH				
New Connections + Knowledge	Exchange participants + coll. Experience Urban + Cultural Learning, Participation, Situated learning (places) Discovery of spatial situations + actors Network building Cooperations among artists, new locations, QM	Exchange participants + coll. Experience Urban + Cultural Learning, Participation Food Sharing Discovery of spatial situations + actors Network building, Consolidation event series, QM	Exchange participants + coll. Experience Urban + Cultural Learning, Communication Building Culture Discovery of spatial situations + actors Network building, participating agents, Church community	Exchange participants + coll. Experience Cultural learning, Communication Building Culture Discovery of spatial situations + actors Network building, Church community
Average Visitors per Event	150	80	50	15 at opening events + Passers-By in time of duration (2 weeks)
Archive	Film Photography Posters	Photography Posters	Film Photography Posters	Photography Posters Magazine Exhibition
Communication	**Digital** - Social Media (Instagram + Facebook) - Website QM - Newsletter - Announcement and Articles in "Weddingweiser" - Announcement Event- + neighbourhood platforms: "Ask Helmut", "Kulturplattform Mitte". "Gratis in Berlin", "nebenan" **Print** - Flyers, Posters, Stickers - Newspaper: "Berliner Woche", "Berliner Abendblatt", "Weddinger Allgemeine Zeitung"		**Digital** - Website Church Community - Newsletter to personal contacts - Announcement + Articles "Mitteldeutsche Zeitung" - Announcement Event platforms: "Kulturfalter Halle", "Hello Halle", "365" **Print** - Flyers + Posters - Newspaper "Mitteldeutsche Zeitung" (not regularly)	

Fig. 6. Comparative overview of the two case studies, Graphic by the author.

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