




a European platform for and by
city makers and public developers

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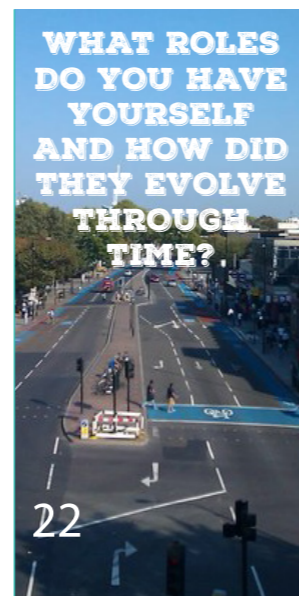
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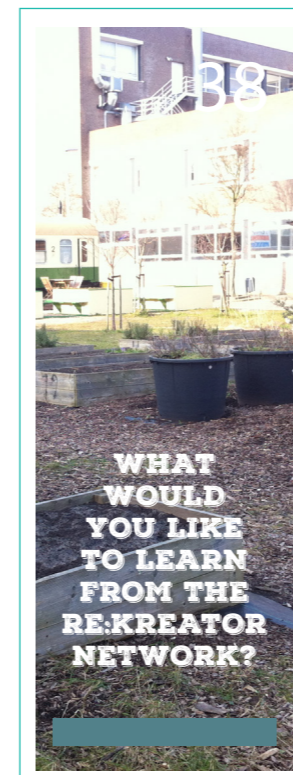


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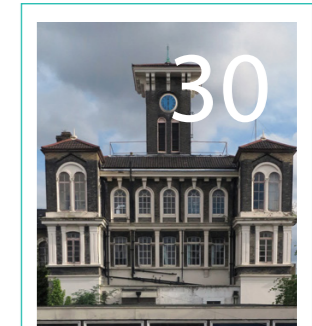
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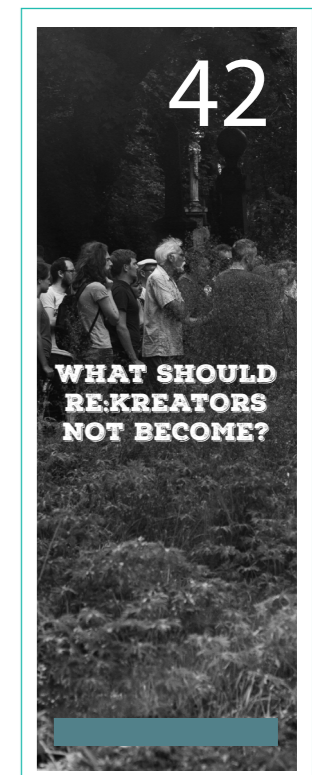
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**A EUROPEAN
PLATFORM
FOR AND BY
CITY MAKERS
AND PUBLIC
DEVELOPERS**

Who are the re:Kreators?



1. We believe

IN A WAY OF LIVING IN THE CITY THAT IS INTERESTING, AFFORDABLE AND JUST. WE CREATE THOUGHTFUL PLACES WITH CARE. WE CREATE VALUES: MONEY, SOCIAL, WELFARE AND ARTISTIC.

2. We generate

DIVERSE OWNERSHIP - MENTALLY, EMOTIONALLY AND LEGALLY; DIVERSE GROUPS FEEL AT HOME IN AND FEEL OWNERSHIP OVER OUR PLACES.

3. We Create

PLACES THAT LIFT EVERYONE'S SPIRITS, AND DRIVE PEOPLE BEYOND WHAT THEY WOULD NORMALLY COME ACROSS. OUR PLACES ARE OPEN, INCLUSIVE AND BRILLIANT.

4. We Look

FOR TRUE CHANGE. WE ARE NOT INTERESTED IN JUST POP-UP, GET PEOPLE'S HOPES UP AND LEAVE. WE USE THE EXISTING ENERGY, BUILD ON EXISTING QUALITY, STRUCTURES AND RE:CREATE BY SMOOTH TRANSITION.

5. We take

A STEP BEYOND BOTTOM-UP OR TOP-DOWN: WE BUILD PARTNERSHIPS BETWEEN THESE WORLDS.

Where are the re:Creators located?



QUESTION #1

WHAT IS THE SOUL, THE DNA OF THE AREA YOU ARE WORKING IN?



Industry shaped the area most. Processes of industrialization, in the early communist years, and of de-industrialization in the 90's and 2000's, created islands of urban space that no longer have usability nor meaning for the inhabitants. These spaces act as buffers between parts of the cities, isolating them from one another. Some areas are almost in the center of the city, but our area is situated on the Eastern outskirts, in the middle of an apartment block residential neighbourhood.



A former housing area, bombed during the second world war, on the edge of the city centre, surrounded by social and a bit of private housing (along the singels/canals), 5 minutes walk from city centre and central station.
a forgotten area, with high buildings on the edge, a railway line as a fence between the area and the innercity, with main streets on the edges of the area instead of through the area.
the area attracts people who love the city, who love the post-war reconstruction culture of rotterdam, who appreciate a little roughness, but who also want to be close to "everything". an area that attracts people who want to experiment, who can become mental owners of the progress.

PB
43

PB43 is a user-driven working community which consists of a number of companies, associations, and groups with interdisciplinary expertise in cultural production and design, entrepreneurship and urban development.

SHUFFLE
FESTIVAL

Mile End, Tower Hamlets, London. Mile End is poor/rich/diverse/dirty/clean/green/grey. A mile from the City. It's an area of London that has been mostly overlooked by developers and fashionistas. In their song, Mile End, Pulp sang, 'Yes, it's a mess alright.. Mile End'. So far it has escaped homogenous redevelopment unlike so many other areas on London. It's community is separated by the busy and brutal Mile End Road which links Essex and Central London. The North side of the road is million pound town Georgian houses, towering over garden squares, the south side is social housing blocks rising 30 stories high and a collection of derelict and unused buildings – fallen into disrepair by council neglect and sometimes sold off to developers who quickly produce badly designed housing.

HOLZMARKT

The soul of the Holzmarkt is the diverse group of people behind it and their creative Spirit, trying to create a good area for many People and preserve the Spree riverbank public for everybody.

[LAKATLAN]

The entire city of Budapest, with some focus areas with inner city typologies in the 5 6 7 8 districts.
We work not on a specific area, but on the phenomena of commercial units in crisis



DARWIN

The Darwin Ecosystem has been devoted, since 2008 to renovating the Magasins Généraux of the ancient barrack Niel. The main ambition is to set up a heterogeneous community that is creative, socially and ecologically responsible. To that effect, Darwin hosts a large panel of activities, spread on 3 hectares: creative companies working in environment, business incubators and associations as well as workshops and sports facilities. A green restaurant and a relaxing spa are also in the making.

Indefinable and unprecedented, some see in DARWIN the incarnation of the Hakim Bey's «Temporary Autonomous Zone». The DARWIN Project walks in the steps of many other projects all around the world: «The Hub» in Bruxelles and London, the «Center for social innovation» in Toronto, the «Skate Halle» in Berlin, the «Gundeldinger Feld» in Bale or the «LX Factory» in Lisbon. They all share the same ideals: innovations, cooperation and a more frugal concept of development.

The particularity of Darwin resides in the fact that it regroups all the aspects of those projects in one big place.

The DNA of Darwin can be defined in 3 concepts :

Ecological transition : Devoted to contribute to the social and ecological transition, the DARWIN Ecosystem uses low-energy buildings and promotes maximum use of renewable energies and circular economy. It is also accompanying companies into a more responsible way of energy consumption; even the water is collected from the rain.

Economic cooperation : Seen as a laboratory for ideas, DARWIN is investing on new ideas and business models that are ready to face the depletion of fossil fuels, the scarcity of primal resources, the evolution of work needs and corporation meaning. DARWIN is a hybrid and fluid place where different economical and cultural dynamics come together to create a genuine ecosystem propitious for creativity and frugality. It is a real social and economical platform for entrepreneurs, associates, artists and citizens.

Urban creativity : DARWIN creates an urban ecosystem favourable to creativity by stimulating exchanges on professional expertise and social experience. Meeting point between artistic expression, social initiatives and urban cultures, it is a place for experimentation, innovation and hybridization that invent new developing models for the city, based on collective intelligence.



QUESTION #2

WHAT IS YOUR PERSPECTIVE ON THE AREA FOR 10 YEARS FROM NOW, AND FOR THE NEXT 1 YEAR?



Pantelimon neighbourhood could become (or become again) a place for more complex activities, varying from sports, cultural-artistic, educational, not just a residential area. This could happen by giving value to the former industrial spaces that are today abandoned. There are at least 4 abandoned spaces as such, only around the nearest metro stop. In just 1 year from now, ideally, more cultural activities will be happening. Currently there is almost no public infrastructure for arts and culture, other than Make a Point.

The local Town Hall announced some years back the transformation of a former asylum into a cultural center. Last year the center was opened, but it turned out to be a very basic “social” center instead of a cultural one, a place for people to do physical activities or learn how to use a computer.



10 years from now the area is an area that has a “position” in Rotterdam. At this moment it is in area waiting to be re-developed as a housing area, with possibilities to experiment with other functions. 10 years from now a new natural balance will be achieved with a now unclear mixture between many functions from housing to makers, culture, sustainability, innovation, etc. One year from now, some qualities will have been realised, such as a park between the Yellow Building and Hofbogen, good plinths in every building, over 90% occupied buildings with parties that fit the area, and an area organisation focused on events, professional cooperation between tenants, and maybe financial area organisation for investing and maintenance. Both “existing” professional parties such as Havensteder and the government, and new investors varying from neighbourhood organisations, to small developers and social entrepreneurs will feel even stronger ownership than now.

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10 years: To make a sustainable and rich cultural development that benefit both the members, the local

1 year: build up our new place and connect it to other similar places

SHUFFLE
FESTIVAL

We want to get in their first – before the area becomes too expensive or privatised as has happened in Spitalfields to the West and Stratford to the East. Bring old and new residents, visitors and groups together to create the type of place people choose to live in. Already, the franchise coffee shops are moving in, public assets are being sold off to create expensive housing, we want to make sure there is something left for the community.

HOLZMARKT

By 2025 the whole Area should be developed but still in an active process of transition. The project should always be flexible and be able to adopt to new situations.

Within the next year we are aiming big goals: Most of the Village will be built by then, the first renters be established with their business, the Restaurant will be open in the new Building at the Waterfront and the Mörchenpark will be a green park, with an public waterfront, which will be used by a lot of neighbours and People all over Berlin and the world.

[LAKATLAN]

1 year: some specific projects:

Klauzal square rehabilitation in 7th district by filling up empty shops and cellars and creating community gardens

Nyugati Grund, an empty area to be worked on with community involvement in 6th district

Nepszinhaz street rehabilitation with a large multicity

Urbact project, partners welcome

second Nyitva festival multiplying the successes of the first one

10 year:

better communication between municipalities, private owners and potential shopkeepers, more interim projects and less vacant shops

DARWIN

DARWIN is right at the entrance of a large military brownfield of 13 Ha, there are more abandoned buildings, more free spaces to revitalise. The ideal perspective would be to enable a real living lab of a new way of re-inventing the construction of the city; not in the hand of big construction companies but on a more collaborative/intuitive and “smaller level”.

QUESTION #3

WHY ARE YOU INVOLVED?
WHAT ARE YOUR PERSONAL MOTIVES TO WORK IN THIS AREA? WHAT DRIVES YOU?



All Make a Point permanent members live or have lived in the vicinity. Each of us has different interests and passions, which happen to overlap, ranging from arts to solving & documenting social issues or even combining science with all of them. The common link in our motivation is the desire to harness the potential of the former industrial space to help it become a meaningful, attractive place for people from all over the city. This is a drive to stop a process of decay and loss and spur a process of



Paul:

Paul is the strategic ZoHo area manager from Havensteder. He has known the northern area of Rotterdam for many years, redeveloping neighbouring areas such as the Zwaanshals district. ZoHo is the logical next step for him. Within Havensteder Paul is one the person who likes that “unusual projects”, where there is a broader view in area development than social housing.

Jeroen:

Jeroen is a public developer, partner at Stipo. He is both a tenant in the Yellow Building, but has a partnership with Havensteder to develop the area as a whole. Jeroen’s role is more of that as an ambassador and linking pin between third parties in the area

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Im involved because the city needs places that shows an alternative citydevelopment. I started working in this area because I needed a place to work and breath more free. Peoples energy and the need for documentation of this development.

SHUFFLE
FESTIVAL

Lizzy studied Geography at Queen Mary University, on the Mile End Road. She spent most of her first year of university holed up on campus or escaping Mile End for fun and comforts elsewhere. It wasn’t until 3rd year when she started some research for the East London Community Land Trust on affordable housing that she started talking to people who lived there, realising there was a brilliant community of people who cared about the place they lived in. With an understanding of the ridiculous housing situation for others and herself, as well as the privatisation of so much of London’s public buildings and housing she got further involved with East London Community Land Trust and in Mile End.

Kate studied Architecture and did a diploma in interdisciplinary working at the Architectural Association – having grown up during the mining boom in Western Australia she experience what was a quiet sleepy city (actually the most isolated in the world) become an international hot-bed of wealth within a few years and pricing out many of the inhabitants in simple things like housing, food and eventually extending to culture and community. When living in London she found the same thing was happening on a grander scale and after working with the ELCLT and a Architectural/Urbanism practice called oo:// that was interested in both built form and socially inclusive design she started to think ‘enough with the theorising lets do this for real’ and started Shuffle Festival with Lizzy as a way of getting people on board with a new way of doing things. The aim of Shuffle is to create both meaningful, artistically brilliant festivals that congeal people together and inform the way a city is built (similar to the way they did in ancient Rome) and to make permanent buildings and spaces that are generous and keep London interesting through backing affordability of access to culture, housing and green space.

HOLZMARKT

My Motivation is to develop and create an area in the city which provides space and infrastructure for creative people and sustainable projects. I want to implement public participation in urban development projects and preserve good public and green spaces for everybody.

LAKATLAN

KÉK has professional visions for a better functioning city. New role of architecture and urban planning is to act on the existing structures of a city with flexible, participatory and socially sustainable ways. KÉK wants to act “on the spot”, not only in theory.

DARWIN

We are entrepreneurs from Bordeaux, there is a strong motivation to participate to the dynamism of a city that saw us growing up. We feel responsible of its Evolution, as citizens. We are also citizens of the world, and have children, we again feel responsible for what we are going to leave behind us, for the next generations; so we are trying to re-think our behaviours in terms of ecology and society. We think that the place where we work, and in extension the city is a strong tool to induce to change.



QUESTION #4

WHAT ARE THE MAIN MILESTONES SINCE YOU GOT INVOLVED? WHAT ARE PLANNED MILESTONES IN THE FUTURE?



2009-2010 – Make a Point is born – industrial hall refurbishment & the official birth of the NGO. First cultural & social events. Participation at large scale events like the “White Night of the Galleries”

2011 – “Neighbourhood is How I’m Called” series of projects – places Make a Point on the map as a networking and cultural venue and draws attention to the former industrial spaces potential.

2012 – participative transformation of the water tower, with the help of the local community and artists, as a point of interest.

2013 – inauguration of the Art Tower – Event on the 1st of December, Romania’s National Day. Make a Point becomes unique with the addition of the tower as an exhibition space and also a local attraction for the tourists or visitors from the neighbourhood.

2015/2016 – grow & promote the potential of the tower as a unique cultural venue by showcasing works of major local and international artists, on a constant basis.

- find a source of constant financial support in order to have continuous activity
- expand our activities to other venues



The thinking process about redeveloping the area started +/- 2012, with some small experiments/projects between Havensteder and artists (Nu Hier) and real estate party Codum, who rented existing property to the creative class.

In 2013 Stipo came, and Havensteder and Stipo together changed the strategy to a strategy for the area as a whole.

In the 2013 the area filled up so fast with new tenants.

On 26th of May 2014, Open ZoHo symbolised the rediscovery of the area. With a festival, a ZoHo newspaper, we showed Rotterdam the potential of the area.

Te end of 2014 the Minister of Housing (minister Blok) came to the area, to show his support. Later that year in November Havensteder celebrated its 100th birthday in the area. Both gave the area an official status.

In November 2014 the main stakeholders in the area spend a day making a collective vision for the area.

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Publishing the first book about alternative city projects in Copenhagen and Europe (The City Becoms / Byen bliver til) and transferring PB43 from a voluntary organisation to a legal cooperative.

SHUFFLE
FESTIVAL

Summer Shuffle Festival 2013 – Opening St Clements Hospital, a work-house and mental asylum, built in 1849 for the public but never opened to the general public. As the site of the first Community Land Trust in London we invited everyone in to create the kind of space it could be in the future. We created two cinemas, one indoor in the old patients social club and one outdoor in the courtyard and held music, theatre, talks and an exhibition and family fete day exploring the theme of mental health. Events were free or affordable.

- Establishing London’s first Urban CLT – now we need to have more influence in the design and build which were primarily taken on by the developers. We also need to make sure they actually get built as we are wary of governmental and private companies promises evaporating into thin air. The festival and large public voice will hopefully prevent that

- Creating our first permanent public building in Mile End at the cemetery park which is linked to the CLT development and is a fully realised community-led regeneration project, not compromised by working with backward developers but enhanced by working with local groups to achieve something that is fantastical, needed, and complements the social housing.

We started developing the area from the scratch. Built parts of the park and temporary buildings, as an theatre and performance location and a beach bar. Opened the club and the restaurant. Gathered around 100 members in our financing cooperative and around 700 in our civic association. Set up a big network of interested and qualified projects and persons, co-founded the re:Kreators network. And finally started with constructing the non-temporary buildings for the village. The Plan for the future is to go the same way further, step by step and learn from our mistakes.

Norwegian found grant won
Toldsd újra programme launched
Lakatlan call for organizations seeking a place was a success with 420 entries
Nytiva festival had 100 organizations interested

- Project and creation of Evolution Group
- 2008: Evolution Group present the Darwin Project to the cityhall of Bordeaux, owner of the land
 - dec. 2009: The cityhall of Bordeaux officially validates the sale of the Niel Barracks for the Darwin Project (10 000 m2)
 - 2008-2011: many meetings and barbecues with local stakeholders, neighbours and future tenants are hold around the Darwin Project to make it a collaborative project
 - dec 2012: inauguration of the first building of Darwin (around 5 000 m2), first tenants come in
 - nov 2013: inauguration of the second building of Darwin (around 3 000 m2)
 - july 2013: tender offer for "Darwin 2": Les Magasins Généreux, 10 000 m2 of housing, cultural fabric, youth hostel...
 - sept 2014: Evolution Group wins the project of Darwin 2.
-
- Sept 2015: permit of building for Les Magasins Généreux
 - Jan 2018: Inauguration of Les Magasins Généreux



QUESTION #5
WHAT ROLES DO YOU HAVE YOURSELF AND HOW DID THEY EVOLVE THROUGH TIME?



Alma: I am one of the co-founders, so while developing the center I had to cover a wide variety of roles – from the conceptual and creative part to administrative & financial tasks or creating and coordinating the visual identity of various projects, event production, IT and technical and so on. I do / have done all these with the help of my colleagues, so it has always been a lot of team work involved, always learning new things and never boring.

Dragoş: In July 2010 I showed up on Make a Point doorsteps and immediately started giving opinions about the social dimension of the initiative. I haven't stopped since. In the meantime I took on also the role of project coordination and grants application writer. Recently I am less involved in organization of events due to job commitments, Phd. commitments etc.



Havensteder and Stipo are partners.

The role of Havensteder changed from the dominant owner with a cooperative attitude, towards a more “equal” partner with others in the area. That goes mostly for subject of the social-economical development. It also goes for improving the in a way that value is added to the real estate in the area. Tenants are involved with improving the value for their real estate and are “sponsored” with lower rent etc.



Stipo started as an ambassador and changed into a more equal party, focusing on the links between stakeholders and the long and short-term social economical opportunities.

Im the daily PB43 coordinator, appropriation carrier for the cultural hall and editor of the PB43 publishing house. They have envolved from non-paid voluntary jobs to payed professional jobs.



Shuffle was successful from the outset and so what we originally saw as a means to an end – a tool to influence one particular development and to define the first Urban CLT in London has grown a wider vision and this takes more of our time and thinking to make happen. We now see it as something that is a new profession and new model, rather than a one off aberration in the normal order of things. We are looking now to how we can sustain our workload and our teams funding to continue to work on something we think is really valuable.



I am the Chairman of Mörchenpark association. I am responsible for the development of the green, public spaces at the Holzmarkt, the integration and participation of interested citizen, the development of the association. And for international networks, and cooperations. I started “just” with the development of the public spaces, and took over



Adapting and translating best practices
 Mediate between stakeholders
 Raising awareness



I'm in charge of the economic Development of Evolution Group and its sister companies. When I started, there were 3 sister companies with around 30 employees and the developments were only projects. Now there are 10 sisters companies and the projects are running companies with around 100 employees..

QUESTION #6

WHAT IS THE AREA'S NETWORK, WHO ARE THE KEY PLAYERS?



Key players:

- former industrial spaces owners: their decision to sell, rent, or demolish has major impact on the area and on its future. It influences the physical layout, facilities, but also the number of jobs and the real estate market.

- retailers – in the past 3 years two major grocery shops have opened in the area attracting an increasing number of visitors from outside.

- inhabitants, apartment owners – though traditionally not acting in an organized manner, the inhabitants' habits and common use of the area, and their expectations have shaped the decisions of authorities. For example, something as minor as the habit of having barbeques in a derelict park, might determine the local authorities to restore it.

- local authorities – most important role until now is that of repairing and creating infrastructure for transport and, to some extent for, leisure. The Mayor's decisions are also important in what concerns properties with contested ownership. For example the restitutions of plots led to closure of venues such as the local flea market, which used to be the biggest in Bucharest at the time.



ZoHo has many fans and a large network, with an overemphasis on professionals in urban development (from all angles). Government, housing corporations, a diversity of professionals.

There are some new and existing tenants and other parties in the area who play a larger role as an informal leader in the area. There are some specific people who play an extra large role.

PB
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That's very complicated.

SHUFFLE
FESTIVAL

Local groups, charities, small businesses, community groups, housing associations, academic institutions as well as individuals and artists that provide the flair and vision.

HOLZMARKT

We have a broad network of entrepreneurs, musician, artists, citizen, craftsmen, politician and other area/urban development Projects. Many of them are either part of the cooperative for urban creativity (GuK e.G.) and/or the Mörchenpark e.V. Central figures are interested people, supporting us financially (Members of the GuK) and a broad public, which supports us politically (partly members of Mörchenpark).

[LAKATLAN]

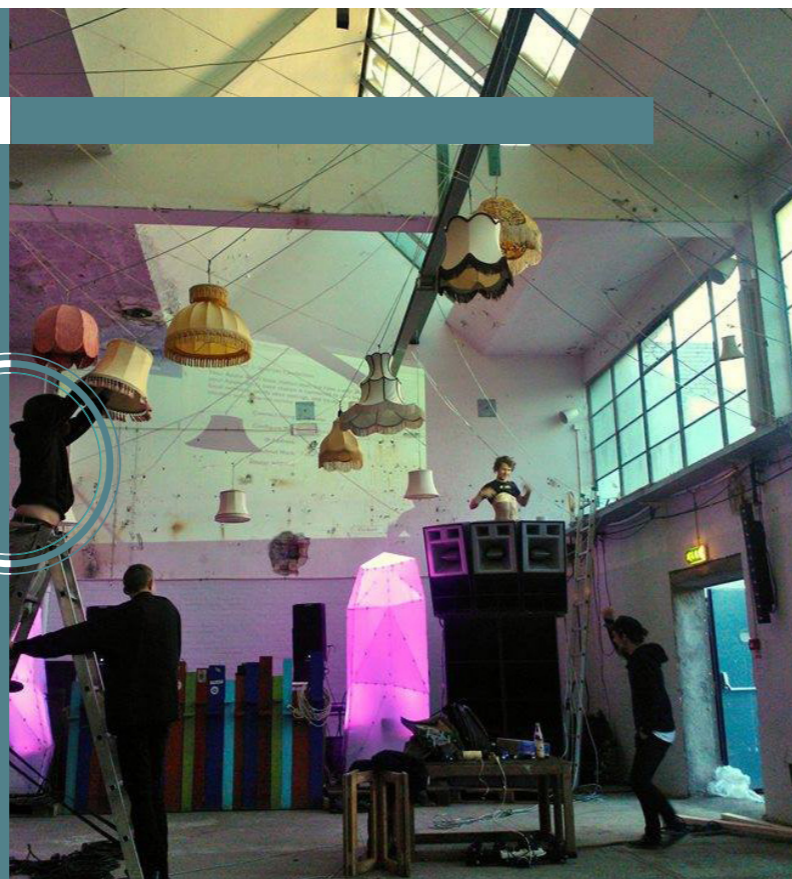
Municipalities
Property owners
Renters
Locals



The network is very wide, from small NGOs and associations, to local companies, to the cityhall, the national government and more recently to players in Europe. No real key players since all of them play their key role in their specific area of action. Except maybe Alain Juppé, mayor of Bordeaux and his staff who facilitated our actions whenever we got blocked.

QUESTION #7

WHAT ARE THE MAIN SUCCESSES OF WHAT YOU HAVE DONE IN THE AREA? WHAT HAVE YOU FOUND THAT OTHERS COULD LEARN FROM?



Make a Point has created a landmark and an attraction point in an area that functioned primarily as a passage way. It is now a destination for tourists and local inhabitants.

More than this, the cultural activities brought people from all over Bucharest to the area, exposed them to the realities, and minimised the prejudice and stereotypes about the people living there (the neighbourhood had a certain notoriety as a ghetto).



Connecting different players, combining strategy with action. People come to ZoHo because they think we are discovering a new profession here.

PB
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Setting up PB43 as a active local player, showing that it is possible to make a sustanible and succesful mixed userdriven platform, that makes cultural and social events for the whole local area, and also support small business and entrepreneurship. Especially Prags Garden was a necessary social thing, because the local area dont have any open meeting places, where all people can come and take part or just hang around without a membership.

Also publishing our 5-6 books about alternative city culture has be a catalyst for people who want to make a change in the city and shape it on different ways. The books also made their way to university and many articles in the daily press, documentating and starting discussions and giving new inputs for learning.

SHUFFLE
FESTIVAL

We feel we have successfully created something that resonates across usual divides such as religion, age, class, financial status and ethnicities. In London, as elsewhere, there is a general pattern of regeneration which is that the young, cool, internationally mobile class move in and create their own paradise to the exclusion of everyone else. We genuinely believe we can do something more interesting in Mile End and have already achieved a beautiful thing which appeals to a large cross section of our amazingly diverse city.

HOLZMARKT

The early public participation process and the involvement of a diverse group of actors are central factors for the success and a model, others could learn from.

LAKATLAN

Municipality opens up only after successful pilots with only private partners

Self organizing force of the private sector is larger than expected:

Heti betevő Party

district venues gives food to socially needy, they cook 300 portions for these people.

It is a self organizing movement, no municipal or governmental help.

Muszi also works like this



DARWIN

- 135 companies are tenants of Darwin, with a lot of collaborations between them
- More than 4 000 people use regularly the Darwin Ecosystem for the practice of urban sports or for the means of their associations. It creates an incredible lively neighbourhood with kids, families, artists, workshops etc.
- 70% of the produced trash is re-injected in the recycling branch
- Darwin actively participates to the rejuvenation and re-creation of Bordeaux's right bank.



QUESTION #8

WHAT ARE YOUR MOST IMPORTANT STRUGGLES THAT YOU HOPE TO FIND ANSWERS FOR?



Make a Point is over reliant on volunteering. This is a risk for the organization's sustainability. Since 2011 the organization failed to attract collaborators that would stay active for more than one project. But every time we could offer some money in return for the services, usually very little money if compared to the market, people were willing to get more involved.



Struggling along has its risks. Being too late with financial arrangements, vague contracts, etc.

PB
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how to maintain the involvement of a wide range of people, so it is not just the same 10-15 people who make all the work and take the responsibility.

SHUFFLE
FESTIVAL

We're not financially sustainable just yet.. We've done pretty well in our first two years of business (no debt as yet!) but it would be great to rely less on funding and more on our own revenue. It would also be great to pay our staff for more months of the year!

HOLZMARKT

A strict separation of tasks and a internal organisation model which can deal with the complexity of the project.

[LAKATLAN]

Municipalities' uninvolvedness is amazing. Slow because of bureaucracy, but also because of lack of any interest in their own areas. Also there is a mismanagement of costs and benefits for renting out properties at way too high prices,

DARWIN

Creating a real social mixity is difficult as soon as you become fashionable, even if it has always been a priority of Darwin. Sometimes we fail in our discussions with public stakeholders, because of a very different cultural approach of making the city.

QUESTION #9 FINANCES



HOW DOES THE WORK YOU DO ON THE AREA WORK FINANCIALLY? WHAT ARE THE MAIN (ECONOMIC, CULTURAL, SOCIAL, PROPERTY) IMMATERIAL VALUES THAT YOU GENERATE? WHAT ARE THE MAIN COSTS FOR YOU TO BE ABLE TO DO WHAT YOU DO? HOW DO YOU GENERATE INCOME FLOWS AND/OR INVESTMENTS?



Make a Point projects generate value in a threefold way:

- by increasing the area's liveability – adds value to the lifestyle (this is very difficult to quantify, so it goes under the immaterial category)
- by attracting attention to the venue, which acts like a marketing tool for the venue. Postavaria Romana, the former factory, mainly obtains revenues from renting out spaces for storage, manufacturers, and offices – and so we have received deductions to the rent or sponsorships.
- by acting as a platform for artists. Make a Point functions as an exhibition and events space, but also as a creator of projects.

We either come up with project ideas and apply for funding (public or private) or offer the space and facilities to other creators. It is a multipurpose space that artists can use for little or no charge at all. Basically, we do not charge the creators who need our help or the space if their projects are not-for-profit too.

Make a Point costs:

- staff costs – difficult to assess due to most activities being completed by volunteers. Whenever the funds that we apply for can cover wages (which is quite rare) we pay the people from the team, according to their involvement.
- rent, electricity and heating bills & space maintenance or renovation.
- furniture and technical acquisitions (projector, lamps, printer consumables etc.)
- project specific costs, usually artworks production, transport, communication (phone & internet) and promotion (prints and online).

ZOHO

So far Havensteder has the direct financial benefit in the real estate. But parties like Stipo get a lot of indirect benefit with image, assignments elsewhere etc. Stipo is hired one day a week by Havensteder to play their role but invest more. Havensteder also invests more time.

In the area we are playing with other financial streams. There is an area cooperation – where people who live here make money providing the area with services. Some organisations have subtenants, and rent out their space to other organisations. Products are developed by organisations in ZoHo (in partnership) and sold in the area and elsewhere

PB43

Our income has two legs. 1. A part of the income paid by our members in rent goes back to running the place and new shared projects. 2. We have income from coordinating, arranging and consulting. The overall PB43 project has chosen not to get economical support from the public or private funds, so to maintain our Independence. Individual projects do get support from the public and private funds, but only within their own project frame.

Our main immaterial values that we generate is social and cultural. The main cost is that many of us use 60-70 hours a week on the project. Some are paid for others not. So a lot of normal social recreation things there is no time for. But who gives a shit about that anyway :-)

SHUFFLE FESTIVAL

The festival generates an income, but as our programming is quite in depth and we offer a lot of free things we have struggled to get past being self funding - apart from at a very limited time of the year. By using areas that are currently vacant, derelict and investing in them through our own avenues of governmental, private and crowd-funded support we create real value for a council that is otherwise not able to deliver much because of political issues (to do with the tensions between the dominant Bangladeshi population and Mayor and everyone else) and a general institutional malaise.

HOLZMARKT

The development of the area is financed by the GuK e.G., the constant costs are covered by income flow from renters. (Restaurant, Club, Bar...) The immaterial values we create are a gain of recreational value for the neighbourhood, a new creative hot spot for entrepreneurs, musicians and artists.

Our financial plan:
visibility for owner, possibilities to try out a physical space for renters, if it works for both, it is then supposed to be sustainable financially.
Grants until that point.



- There is a relative good economic dynamism in Darwin, even if the actual French economy is not very strong.
- It is extremely difficult to evaluate the immaterial values that are generated by the Darwin Ecosystem.
- The main costs reside in ensuring the safety of the premises of the abandoned military barracks and in financing the jobs that do not directly generate new incomes.
- Trying to do our jobs as best as we can ;)



QUESTION #10

COOPERATIVE DEVELOPMENT. WHAT ARE THE MOST IMPORTANT TOOLS OR APPROACHES YOU USE FOR THE COOPERATIVE DEVELOPMENT AND THE INVOLVEMENT OF THE COMMUNITY IN YOUR AREA? WHAT STRUCTURES, TRADITIONS, ETC DO YOU HAVE, NORMAL, INFORMAL?



One major tool for community involvement are the open events. Cultural events are per se meant for an audience. For the Art Tower project Make a Point used also a more formal strategy for community involvement, namely a public vote on the artists proposals for the painting showcased on the tower. Ballot boxes were installed inside the nearest metro stop, were also taken to schools near-by, and people could also vote on-line.



Stipo is a public developer, which is a new profession. In the area we have many rituals, lunches, business meetings, festivals, where we meet. And with main partners in the area we sit together to set the social-economical course.



We just do what we want and think could be interesting. Often it is more easy to get forgiveness than permission. Not that we break the law, but we have a very big network, street cred and have showned the municipality that our solutions works and can make a difference, so they are very cooperative. You can say our way of doing things are pragmatic culture and city development.

SHUFFLE
FESTIVAL

We are very open and meet with most people that contact us, as well as regularly talking to our main community collaborators in an informal way. We run a volunteer programme during the festival so there is a lot of involvement and sense of common ownership over the project.

HOLZMARKT

The Mörchenpark and the GuK e.G. organize the different interests of the community. Separated in financial/professional interests and support (GuK e.G) and in volunteer/non-profit interests and support. In both we have general assemblies, working meetings, informal get together, and festivities.

LAKATLAN

There is mostly informal cooperative development.



With regular calls, debates and workshops, we map local actors and community needs and we work on responding to these needs. We look for models that can channel community energies in local development.

QUESTION #11
WHAT WOULD YOU LIKE TO LEARN FROM THE RE:KREATOR NETWORK?



It would be very valuable to exchange information regarding sustainable models of developing re:Kreator like initiatives. Also we'd like to know how others have managed to have a fruitful relationship with the local authorities and overcome corruption or their lack of interest for independent, community driven cultural activities.



Paul: share experiences about how the develop areas such as ZoHo. How can it work without the role of an involved the owner such as the housing corporation? But also how can it work with an involved owner such as the housing corporation

Jeroen: The financial system in which you can combine a business approach, with idealistic goals



How other places do things and are organised, and that we can help each other to be stronger.



We're excited to meet other people creating similar projects. We're looking for friends, colleagues, partnerships and precedents to strengthen our work.



Inspiration and new ideas in the field of urban / area development. Better understanding of processes and influences of re:Kreator projects. Best ways of internal organisation structures.



We would like to widen our horizons, strengthen our methodologies and expand our fields of operation. As part of the re:Kreator network, we believe that we can create new alliances, helping our local development activities as well.



Many things, but right now how to work more efficiently with public stakeholders.

QUESTION #12

WHAT DO YOU BRING TO THE RE:KREATOR NETWORK?



Make a Point has already a good record with site specific interventions for the creation of urban places. We bring along our experience and our hypotheses about the city, especially about the post-industrial city in Eastern-Europe.

On the other hand, the Make a Point team members are specialists connected also to other fields of activity, which allows them to have very particular/ out -of -the-box approaches to urban issues.

Alma Cazacu is a visual artist and producer, working in film and advertising. To find out more, you can check the website: <http://www.almacazacu.ro/>

Dragoş Ciulinaru is a Social Sciences graduate, with a specialization in urban studies, currently researching human rights. He has also extensive experience with managing learning processes and with group facilitation.

Other members of the team include documentary director & TV shows producer, an art critic & curator, a media researcher, an anthropologist, a communication expert who is also a raw chef and hair stylist (not at the same time), a music events organizer, a couple of architects, an art historian etc. We all share experiences and learn from one another.



Paul: I have no secrets, so people can ask me everything.

Paul and Jeroen are both connectors between parties with very different interests and reasons to participate

Jeroen has the profession of public developer, the knowledge of the Stipo network and experience.

PB
43

A lot of experiences, idea and a network.

SHUFFLE
FESTIVAL

We bring a blossoming project that is very much a product of London, and the way people think and act here, but that we also think is repeatable in other places. We hope we are able to bridge the gap between delivery of permanent places that are interesting and unsanitised but also provide clues as to how to continually engage local people in creating their cities - particularly in this internet age when audience is so important.

HOLZMARKT

Expertise in financing models, area development, community building/ integration, public participation

[LAKATLAN]

We bring our experience of parallel civic society and parallel social services and infrastructures: experiences from a less democratic context where the mediating role of organisations like us is crucial in keeping the society from falling into pieces.

DARWIN

The history and experience of the Darwin Ecosystem.

QUESTION #13
WHAT SHOULD
RE:KREATORS
NOT BECOME?



Hopefully re:Kreatos will not become just a formality or a network clogged by bureaucracy which puts tasks or financial burdens on it's members (we've witnessed such situations in the past).



Paul: a formal club
 Jeroen: uninspiring



A centralized organization with too much talk and paper work and too less action.



It should not become a self congratulatory group of people that make nice ideas but don't actually make good cities.



A too complex, bureaucratic, hierarchic organisation, which does not represent the interests of it's Members.



ReKreators should NOT become a lobby organisation with no real touch with local needs. It should be able to communicate with various layers of society.



A group of thinkers that create writings that are read by thinkers. We should generate, act, do.

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