



DANCING CITIES

danza en paisajes urbanos / dance in urban landscapes

Least Common Multiple Arte, Espacio Público y Ciudadanía en Europa · Art, Public Space and Community in Europe
Num. 05. 2012 | Gratis - Free | Revista anual - Annual magazine | www.cqd.info

The following file is an extract from a special edition of the Dancing Cities Magazine, presenting the “**LEAST COMMON MULTIPLE**” project,
It’s a collaboration between eight European Festivals of the network CQD:

DIES DE DANSA (Barcelona-Spain),
EMPAPE (A Coruña - Spain),
CORPI URBANI (Genova- Italy),
INTERFERENZE (Teramo- Italy),
A CITY THAT DANCES (Swansea- Wales),
CITY HOPPERS (Malmö - Sweden),
DANTZA HIRIAN (Basque Eurocity).
AND DANSE EN VILLE (Eupen - Belgium)

The main aim of the project is the exploration, from a pan-european perspective, on the relationship between culture -specially dance-, public space, community and social inclusion in the participant cities, discovering their differences and similarities and exploring their *least common multiple*.

The project aims to bring together curators, art organizations, dance companies and academics working in the field of performing arts and public space studies, to open debates around the socio-urban development of the European contemporary cities.

You will find in this file, the articles resulting from the focus groups, both local and international, developed in Eupen, a participant city with the **“Danse en Ville/ Tanzende Stad Festival”**

Another activity under development made within the framework of the Least Common Multiple project, is the DCODE which aims to bring contemporary dance closer to non-specialized audiences using new technologies, proposing virtual itineraries in the cities through short video-dances recorded at public locations.

dcode.cqd.info

More informations :

Ciudades Que Danzan network
www.cqd.info

Danse en Ville / Tanzende Stadt Festival :
organized by the IRENE K Company
www.irene-k.be
Ancienne Route de Malmedy, 27
B-4700 Eupen
+32 (0)87/55.55.75

ART AND PUBLIC SPACE IN EUPEN - BELGIUM

NADYA BASCHA_cultural manager
IRÈNE BORGUET-KALBUSCH_coreographer
URSULA KOMES_architect
HIROSHI WAKAMATSU_dancer and choreographer
ALLESSANDRA WINTGENS_art critic



Patchwork - Irène K.

PUBLIC SPACE AND ITS IMPACT ON SOCIAL COHESION

“The Church in the middle of the village”... in Belgium, many quotes use these terms: To keep, to replace or to rebuild the “Church in the middle of the village”. It could be translated as “to reorganize the things, recentralize the organization”. Historically, as in many others European cities, the center of a village is the place where the community gathers for political, juridical, religious or social reasons. Even if it’s a very small city - 18,500 inhabitants -, Eupen has four main churches...this may be representative of our divided public space.

A public space divided

The public space reflects a way of living together in the city. In Eupen, before, on sunny days, chairs were out on the sidewalk, women took their knitting. At their feet, children playing. They were talking about their everyday lives. The life was outside, out of the houses. In our childhood memories, the public space was much more invested by the inhabitants. Today, we isolate ourselves, we close our doors, our windows, we close ourselves. Fears coupled with individualism have taken place. Today, it becomes scarce to see such a scene. There is “life” in the public space but life organized around shops and bars. Public space is more a meeting point than a cultural point, more a place of traffic than a living space. People do not live anymore in the public space. As many other cities, houses are decentralized, main shops and supermarkets are out of the city center and closer to the motorway. Most people feel that there is no “real” life in the public space, and so, no real social cohesion that could emerge from it.

...and privatized

We had so much history in these places, so much life before and now...A big parking lot that takes the whole area! Today, we note that the public space becomes more and more private: notice boards pervade our city. Public space used to live with advertising but doesn't always tolerate culture and art. Hoardings have the right to live in the city, as the cars, while the art has to fight. Traffic takes up most of the urban spaces. Some families are afraid of this traffic jam and hesitate to go for a walk with their children in the centre of the city.

Even more, some public spaces as churches or old monuments are sold by public authorities to private investors. In Maastricht, a Dutch city situated at fifty kilometers from Eupen, an old church was transformed into a library, another one into a hotel... The government doesn't really have the choice: Some old monuments are listed as historical monument and protected of any renovation. It's so expensive to maintain such buildings that, instead of letting them deteriorate, they're given over to private investors. In the last recent decades, limits between public spaces and private spaces have not been distinct anymore, as a result of various processes of privatization. On the contrary, we consider that limits between public and private life are not so blurred. There is individualization in people's habits.

A difference exists between public life and private life. Everyday life appears in individual houses, individual cars, individual ways of shopping in big supermarkets and even sometimes on the Internet. The everyday life of the inhabitants is outside the city centre. Quite far away from "the church in the middle of the village".

Virtual community, the same?

As we noticed, nowadays, there is an individualization of the people; everyday life doesn't exist anymore in the public space but in the private space as individual houses, often out of the city. With new technologies, we can be in contact with the whole world at any moment and share our "public-private" (or "private-public") life on the internet. We can be a member of a kind of social community, we can share virtual cultural events. However, we are persuaded that living together shouldn't be a virtual meeting but a physical one. Culture in urban life has to bring people together face to face. Even in a little city like ours, it doesn't exist.

Obstacles for social cohesion in public spaces

To talk about the "living together" in the public space of our own city, it's also taking into account its specificities.

The first one could be the climatic one: In our area, the weather is unsettled. A lot of rain year round, a lot of snow in winter, not many sunny days even in summer ...Therefore, it's quite difficult to stay outside in all seasons. Cultural or social events in public space are difficult to organize. Spontaneous meetings are quite scarce when the climatic conditions aren't mild.

Another specificity is the linguistic and cultural one. Eupen is in the German speaking part of Belgium which is a little territory situated near the border with Germany. Different linguistic and cultural communities live in Eupen and sometimes, social relationships don't even exist between them.

Even if Eupen is not a big city, different areas exist. We have the Upper town and the Lower town but also a lot of green public spaces out of the city. Eupen is a small town surrounded by green spaces, forests with path where citizens regularly meet each other and where events are organized. Green public spaces are part of everyday life of the inhabitants.

Finally, we can't forget that the use of the public space is also the result of political decision. Public authorities set the policy of town planning and finance regional development, including public spaces.

What about creating a square without benches? What about renovating the city if nothing could happen in public spaces or even more, if the main square of our town is transformed into a parking lot. Public authorities are responsible for the improvement of social cohesion in their town while planning the public space but also letting - or dissuading - inhabitants from using these spaces. According to us, a public space has to live with the citizens, has to be a welcoming space for inhabitants. Are the authorities really aware of that? With our example of a cultural event, the "Danse en Ville" festival, we are sceptical about that point.

Conclusion

The idea is not to criticize the evolution of our public space but to notice that this evolution doesn't include the most important element of a city: its inhabitants and the importance that a public space could bring to the community, the impact on social cohesion it has. To rediscover our public space, to gather inhabitants there would improve social cohesion and could have a positive impact on the "living together" in our city. How to do it? Notably through a cultural event...

THE ROLE OF ART IN PUBLIC SPACE AND ITS POTENTIAL AS A TOOL FOR SOCIAL CHANGE



In the streets on a Sunday afternoon, little by little people come as they appear suddenly from nowhere. A few minutes before the first performance, large circles are formed around the artists. Art in public space has, first of all, the role and effect to gather people around a common event. Art contributes to "living together", to create a collective identity. Public participation gives the sensation to the individual to share at the same time, in the same place a collective event. Art - as any other events in the urban area – helps to increase the sense of belonging to a free community.

An outdoor cultural event is a way to enable people to invest in public spaces, to provide a contemporary "living together". During a brief moment, a dance festival could change reality and bring some poetry into everyday life. Dance affects people's regular routine, regular movement also. The trash, the wall, the tree, piles of dead leaves adopt a new dimension. The environment becomes an artistic support, a partner of the artistic process. Dreams and imagination emerge. Art brings this "something" into the city, introduces something unusual, something that will enable people to see – during a very brief time – their own environment dressed and animated differently. The square, the bridge, the Church that seemed so trivial before are embellished for a short time. Art gives things a new shape.

With a cultural event in the public space, you can direct people's view. Art touches people when it enters in their own city, their own everyday life. It changes perspectives when people see an artist with flowing movement dancing on the very strict border of the parking space, for instance.

Art enables inhabitants to discover or re-discover (for the owner) public spaces but also private gardens or courtyards. A festival like "Danse en Ville" tries to show, to animate also private spaces, because discovering what happens behind this huge wall, this high fence could encourage the sense of belonging to a city. A private space becomes public for a brief time. Social cohesion is encouraged by the discovery of the whole environment, public, private or even semi-public as the inner courtyard of the ministry or chapels.

The feeling of being "part of something", of being heard in a choice even if that choice was not verbalized (formulated). In brief, the feeling of taking part in everyday life of our own city - with that ugly parking lot next to our house, with this scaffolding placed two years ago that stops an easy passage, and so on ...

Art in public spaces has an impact on social cohesion but can we consider it as a tool for social change?

According to us, it's very difficult to bring a real change. In this case, Art could bring an idea of changing the city but people are closed in their habits and once the festival is finished, this place where this fabulous dancer performed becomes a parking space again...as always.

Democratization of culture and multiculturalism

Art in a public space directly involves citizens and facilitates access to culture for everybody. Diversity and accessibility of programming is a key to gather. Free as well, is almost inseparable from a cultural event in urban space. A dance festival has a democratic value that creates ties between the various associations in the city. It generates synergies between politicians, shopkeepers and artists. By such an event, there is no social discrimination between young and old, healthy and disabled, immigrants and natives. Art in the city is for everyone. One way to make Art in life and in the city. During "Danse en Ville", different cultural associations are invited to offer finger-food to the audience. Asian communities in the city and Asylum seekers who live in Eupen have the opportunity to share something and to join the main community. This element makes a subtle but real social change, doesn't it?

Democratization of public space

A public space is not just a space that "belongs" to the government. We are convinced that the public space has to be a space for democracy. We have to find a way to let people take ownership of these spaces. Art paves the way for potential uses of the public space. Public art helps the population to (re-)take possession of "common" spaces. Art could be considered as a tool to change the relationship between citizens and public space and indirectly, citizens and the public authorities. Notably through art, the inhabitant may assert as an actor in his own city. Using such a space is also a way for citizens to get involved in the scenes of urban transformation. The artist could be a guide of this discovery.



Streets: an ideal space for demand?

Art is about politics, is about money, is about the needs of our citizens. Art is social and automatically political. Once you make an act, you do a political thing and even more if it happens in a public space. It's the political aspect of Art. Of course, not only "the streets" can host demands and claims coming from citizens but public spaces are ideal to bring attention to some critical points.

Criticize just to criticize is not a solution. We have to suggest alternatives. If we like to be more critical in Belgium, we need the support of citizens. In Eupen, inhabitants are timorous. Most people follow orders, are settled. We are not in the sixties anymore. The criticism, in our opinion, must be a positive one.

The first criticism is against the consumer society and its goal of profit. The festival is free and subtlety makes a political act for the democratization of culture and public spaces. "Danse en Ville" does not search for confrontation. The festival could only be with the permission of authorities. Criticism must be discreet. In the future, we would like to liven up more the city with small images, little plays which would fit more in people's lives. Every year, each edition, the Festival aims to create an event related to what we observe in our city: for example, the previous edition in 2011 was focused on the theme of public works "under construction" because Eupen was a huge open construction site. We placed the festival between scaffoldings and sometimes when it was allowed, in the middle of the yard. It's also a nod to the authorities that control the land settlement.

Let's relativize...

Art is obviously not all. Art couldn't be the miracle cure that will change our society, the way of thinking, of acting overnight. But, for sure, Art is a way, a reliable tool that reduces aggressiveness, creates empathy, creates unexpected connections and offers new possibilities of living together. This is a slow process but an effective one.

Responsibility of public authorities and role of education

We noticed some social changes brought by art in public space. However, these changes could only exist if public authorities care about Art and allow it to exist in public spaces. To organize something in our city could be compared to a constant struggle whatever you want to do. Can public authorities see the benefits of such cultural events in public space? We are not sure about that. Culture could raise the quality of living in our city. Culture is not necessarily expensive but each time someone wants to organize a cultural event, he has to fight.

We really would like public authorities to give more importance to art in public space, not necessary a financial help but more space and a positive signal to people. People can't understand. We need to educate people to art but also to find a way to reintroduce it in their everyday life.

Education in school is not enough. So many limits exist in school that it's very difficult for teachers who are motivated to construct art lessons: funding, of course, but also time because school programs are full. Art in school is so often out of regular lessons. When a teacher is allowed to organize a cultural trip, most of the time, he can go to theaters or traditional museums but hasn't got time enough to continue the reflection after words. It's a pity because students are very creative.

Obviously, Art is not a priority...

Finally, we have to relativize. Is it just in public space that art could be considered as a tool for social changes? According to us, not only! The question is: Do people have to come to meet culture, in theatre, cultural center, or does culture have to go and meet them where they are?

Art in public space is a good compromise: both, artist and audience take a step forward.

THE PUBLIC URBAN SPACE: THE SPECTATOR TO PARTICIPANT



Transports Exceptionnels Beau Geste

Urban space is not a neutral space: its architecture, urban planning, furniture (benches, statues, fountains...), its various areas and all its empty and its full spaces, its history. All this translates a vision of living together. The urban space is a partner with whom we must discuss, a geography with whom the artist has to play. In the middle of the town, no way to build a platform and to 'place' just a show created for a theater. The artist goes into the city, into the public space; he explores it and therefore reveals it. His work can have different specificities. The urban environment can't be limited to its appearance; this environment must also include the soul of the city: its inhabitants.

The artist has to lean on citizen's participation. He has to create the event including what he observes in the area, the way of living, and create solidarity networks, allowing also inhabitants to confront themselves to the process of artistic creation.

The festival creates links between dancers and audience. An event like this inevitably brings dancers and spectators together as the desire to participate, to express themselves exists. They are close geographically, less or no more physical barriers between them but they are also close emotionally.

In a park, on a square, in the streets, more than in a theater for example, the spectator is invited to enter in symbiosis with the artist. In a theatre, the dancer can't see the audience. They are usually in the black. The dancer can feel some reaction, some energy but the audience is composed by people he doesn't know, with whom he hasn't got any visual contact.

To perform in the city – or whatever the place – is very different because people are usually free to move like they want. The public is around and dancers are able to see the people's faces, each person's reaction. For a lot of dancers who dare to do it, it's a real pleasure to live such a moment also because, after the performance, people are not afraid to share their opinion and to give a feed back to the artists. Spectators enter in contact with artists. It's a social meeting.

Most of the time, the participation of people is an emotional connection with artists. Sometimes, spontaneously or as included in the artistic process, people decide to make a physical act. Some performance includes the spectator in the concept, asking him to participate: to move, to write, to react... But, many times, this participation is limited and directed, is artificial.

According to us, it's more interesting if the people's reactions can be spontaneous. The artist has to deal with what happens during his/her performance, from the dog that crosses the place to the little boy who starts to be in movement with the dancers. That what happened in a performance of the Brazilian company "Artesãos do corpo". During this performance "Olhar urbano", everybody wanted to enter physically in the dancer's sphere. Even when we asked, people didn't want to move away. Dancers of this company choose a place where people do not pass anymore. The symbiosis between people and artists was very strong. At the end of the performance, a little boy suddenly joined the group. One of the dancers took off his jacket and put it on that boy. His facial expression was so amazing. It seemed that this spectator, the little boy, became part of the group. He was included in the performance. It was such a powerful moment.

This example shows us that the spectator can spontaneously become an active participant. It's the result of two main elements: Dancers were open, opened their performance and the little boy seemed to be profoundly touched by the message of the performance. He was emotionally connected. To perform outside supposed that artists can adapt themselves to the environment but also to the inhabitants.

Excepting the entertainment and consumption aspects, we are convinced that the need of culture exists. We have to try to magnify it, to stimulate this need of culture and help it to be more visible and easier to decode. But the active participation of the audience is a slow process that takes time because a lot of people want to participate but are afraid to do it. Afraid to open their doors, their windows, to open themselves. People really need time. Everybody has limits and rules and once someone asks them to feel free to do something, they don't dare.

Some key to encourage spectators

We think that people's participation can only exist if they are concerned about how we tackle the places; only if they understand the message. That's why in "Danse en Ville" it's important to communicate about the main theme of the festival. Each year, the theme tries to concern the everyday life of the inhabitants (to perform in empty windows of shops which became bankrupt, to perform on that place where people hardly use because there are no public lights ...). People have to be connected.

An idea to encourage the participation is to develop confidence and continuity. If we want to involve more people, we must involve these inhabitants in other cultural projects because being an active participant requires "monitoring", continuity. The sporadic isn't sufficient. We could start the work from an idea of the inhabitant himself.

One way, quite easy and attractive is the use of humor. It can easily bring people together. Humor diverts meanings of things and opens connections. Behind humor, a second understanding level is quite often hidden.

Finally, we've noticed that an important element is missing in the "Danse en Ville" Festival to reach the general population: a performance for children. The child is an attractive partner, once involved, he brings with him his family, sisters, brothers, parents and grandparents. His participation makes it possible to affect indirectly other generations. Even more, by his spontaneity, his openness to all kinds of art, his ignorance of all social codes, he dares and paves the way.

Art has the power to gather people, to create networks of solidarity between young and old, immigrants and indigenous, healthy and disabled. Everybody could be involved with his own talent. The door is open. It's a step. The inhabitant himself has to take a second one.

Least Common Multiple.



URBAN ART IN THE EUROPEAN CITIES

A DISCUSSION WITH CULTURAL MANAGERS AND ARTISTS
ALESSANDRA WINTGENS AND IRENE KALBUSCH (EUPEN),
SITESIZE AND RAMON PARRAMON (BARCELONA)

Text by ALESSANDRA WINTGENS

Dance in the City. September 2011. A small street in Eupen. In fact, it's not even a proper street. It's a kind of narrow passage, linking a car park to a green space, a forgotten part of our town, close to the ministry's office building. Where the money is. Where decisions are made. Where rules and regulations are applied. And where people go if they want to make their voices heard, looking for support for a project they're working on or explaining themselves to one of the officials there, hoping for a human element in between all the paragraphs. The narrow passage leads into an open space, where spectators are waiting. Wondering where to stand. Who are these dancers, standing there, rigid, looks intense but vacant? Not giving anything away... Where will they move to? Along the street? Into the park? Will I be in their way? Where will I, the spectator, do no harm? What exactly is my role here? The dancers start to move, ever so slowly. Music: « This Bitter Earth ». Once people understand what's going on, they start moving in on the dancers. They want to get close. So do I. Not miss a thing. A look, a move, a moment. Only later Irène will tell me she was actually worried then, anxious for the dancers to feel suffocated, to be « deprived of their space », essential to any dancer and choreographer. But this is Dance in the City, and anything can happen. Making choreographers and dancers fragile, while at the same time empowering them to make that all important connection. A social connection. Of people who live and breathe these spaces, who hurry through them, pass them, every day. I've been there. Next to my old school. Good days. Bad days. Hopes for the future. Am I there yet? Have I reached these goals? Are they worth reaching? The lead dancer is slowly turning her head, glancing back at what could have been, what was supposed to be. Ah, the human condition... She is giving me this moment. She is giving me time to assess. Do I want to take that time? Or is running the better option here? Suddenly, a boy enters the scene. He's wearing a football shirt. Ronaldo, was it? Funny, suits a Brazilian dance troupe. One of the dancers takes off

his jacket, puts it round the boy's shoulders. They both turn their heads back, as if looking into the past... I honestly thought he was part of the performance... Only later I will find out this is a local boy with « behavioural difficulties », as they call it nowadays, who was not part of the troupe, who just happened to pass and just wanted to « claim his space »... The dancers gave him that space...

After the performance, people are stunned. On my way to the next location I meet my dear photographer friend. I ask him: Did you just see that? He says: This has totally knocked me sideways. I'm glad I've got my pictures to focus on, I don't know what I'd do otherwise... Can we talk later? Let it sink in first... And then there's the Italian dancer, who throws himself to the floor in front of one of our churches, and the French dancer who performs with a crane. Eupen is a building site at the moment, so what could be more appropriate?

However, back to reality. Hardly any money from the town council for this fabulous festival, of course, as usual. No town representatives, which is disappointing. So what remains?

After our « expert meeting », Irène asks me to also take part in the skype conference on 3rd December, where the « Urban Artists » group exchange about the work they do and the impact they hope this is having on people. No way am I going to miss that... We talk about **what makes artists choose a public street rather than closed spaces:** The element of surprise, says *Irène Kalbusch*, which challenges choreographers and dancers alike. You're open to the elements; a sudden gust of wind needs to be reckoned with. This is Belgium, after all – what if it suddenly starts to rain? There is a constant dialogue between the space and the body. Irène loves seeing her scenography change that way; no two performances are ever alike. For her as a choreographer, this is highly inspirational. There is a constant need to adapt to your surroundings.

For her – and her dancers – this is a challenge of a different kind. Also, she likes relating to a particular environment, taking into account its specific structure and architecture, its history and atmosphere.

Site Size were originally inspired by the Poblenou neighborhood renovation project. Their studio was located right in the middle of all this radical urban transformation, and they were inspired by the way citizens were involving themselves to save that particular area. There was an element of confrontation here, and *Site Size* decided to explore a new kind of art, relating their work to a particular context.

Ramon Parramon says his personal experience in the activation of public space projects derived from Idensitat, a sort of platform for ideas experimenting with new forms of social interaction relating to space, be it physical, virtual, social or political... This type of work, he says, simply doesn't make sense in an institutionalized or « protected » space. Open space is the better option.

As far as **the relationship with the spectator** is concerned, *Irène Kalbusch* stresses that outside, spectators are more free to do as they please: they can choose to ignore you, or even leave... And if they stay, they might be closing in on you. Dancers and choreographers need to be able to take this into account, to adapt to whatever is happening. All of this creates a different kind of intensity, and one that empowers viewers and performers alike.

Site Size add that the fact that people can participate and have their own place, their opinions and their actions are, in fact, the main corpus of the whole project. There *is* no spectator as such... Instead, everybody shares the same cultural ground, playing an active part.

Ramon Parramon, in turn, counts a lot on citizens in a community to use the ideas triggered by an open space performance. Public space should be a « porous area », enabling creative interaction between art and the audience, « contaminating » different creative practices, spreading out, as it were, in multiple directions. For him, spectators are not mere « viewers » or « users ». He prefers to call them « citizen participants », or « community participants », stressing their active role in a socio-political context.

Which brings us to **public space being a tool for social change, social inclusion**. For *Site Size*, public space is, first of all, the site where you express yourself artistically. Performing your work of art in a public street then allows you to evaluate your creation, in contact with the citizens.

Although this « public phase » is an important part of the whole creative process, the main concern remains the work in progress, decisions they make while setting up a project, sharing in the creative process as such.

Ramon Parramon then tells us about the 15M movement, in which citizens clearly positioned themselves as active, creative agents of a new social space: this seizure and occupation of the streets was a clearly symbolic, aesthetic and political act, which artists hope will eventually lead to social transformation. So, yes, if the goal is clear, and the approach is straightforward, a lot can be achieved in this sense.

Irène Kalbusch sees social change as rather subtle, but nevertheless very real... Young and old, healthy and disabled, immigrants and natives, they all gather and share in the same experience. That already is social inclusion in itself... Of course, the question remains how far you can actually reach people and make « that change », but it's a step worth taking!

Finally, we talk about the particularities of performing in different countries all over the world, and whether the choreographers feel there is such a thing as a **common European identity**. *Irène Kalbusch* states that even though every country, every part of the world has its own wounds and its own riches, which sets them apart from every other country, there is some common ground beyond, some universal concepts people relate to, wherever they live. A road, for instance, will always mean « connection », just as house or home will always mean « sheltering lives ». The biggest challenge, for her, lies in working with those universal concepts, communicating with people, while at the same time singling out any particularities linked to a specific place, making it into what it is: a place like nowhere else, offering itself to artistic interpretation.

All participants agree on the fact that there should be more focus on inner-European diversity as a nurturing component, rather than desperately trying to make everything equal, which is simply not going to work. Let us be who we are and share it!

What about creating new networks, having more exchange, just like this project, having more public platforms?

The public is there. The cities are there. The artists are there. We need to get out there more. And reach out.

I remember that boy.

It doesn't get more « social » than that.

Alessandra Wintgens

Who's who ?

NADYA BASCHA

Director of Atelierhaus Aachen, a cultural centre of contemporary art. She has participated as an expert in several projects, for instance the Group Maastricht Via 2018 - Cultural experts of Aachen/ Regio Aachen.



IRÈNE BORGUET-KALBUSCH

Artistic director of Danse en Ville (Eupen, Belgium). Choreographer, founder of the Irene K. Company and urban artist. She regularly works on interdisciplinary projects.



URSULA KOMES

Architect and urban planner who lives and works in Aachen, Germany. She is specialized in House Building and develops concepts of communicative buildings.



HIROSHI WAKAMATSU

Dancer and choreographer. After dancing in several companies in Europe, since 2009 he has been working with Compagnie Irene K in Eupen, as a dancer and an assistant director.



ALLESSANDRA WINTGENS

Art critic specialized in site-specific works. Member of the Eupen's City Council Culture Commission. She includes her passion for art in her school projects, raising students' awareness of the sociology of the town they live in.

