

Proeftuin: a model for participative co-creation in cultural urban development

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Abstract

This research focuses on the definition and development of a new cultural development model called proeftuin (Dutch word for “experimental garden”), as a model for urban cultural development that relies on multidisciplinary co-creation and community participation. The research begins with a description of the model and the process continues with demonstration of the model through the review of examples in an artistic context, in an urban development context, and concluded with strategic recommendations towards a successful implementation of the model at an urban level.

Keywords: co-creation, user participation, cultural strategy, urban development

1. Introduction

In the context of the programming for the European Capitals of Culture, the Dutch city of Eindhoven has submitted a bid to become one of the European Capitals of Culture in 2018. Following the city’s strategy for cultural development, the Eindhoven bid sets the mission to place art and culture structurally within the urban fabric, envisioning the representation of Europe empowered by the power of imagination: the imagination of cultural makers and imagination of citizens.

A new model for cultural development takes in account the networked character of modern society. With a continuous increase of accessibility to information, citizens have been more and more empowered with possibilities of participation in city cultural. The growing phenomenon of community building and citizen engagement shows that consumption of culture can become more than a traditional situation of showcasing and displaying the results of artistic experiences, towards a direct citizen participation within the cultural and artistic production process. As such, it is relevant to study both the components of such a cultural model, its benefits in terms of integration, cultural and social development, as well as strategic guidelines for the successful development and implementation of the model.

Under the slogan “Imagination designs Europe”, the city of Eindhoven presents itself together with the four other cities and the region of Brabant as a “mosaic metropolis”, a “city side” and a network city of the future. The core of its approach is the concept of “proeftuin” (Dutch for “experimental garden”) that act as living laboratories with ample room for experimentation and in which cultural and societal innova-

tion would be generated, a strategic cultural model may also be of use to other cities’ development.

The central theme of the programme “we explore the future” is developed alongside the two programme lines “we make the city” and “we connect people” under which “proeftuinen” for many types of projects will be organised. In a Europe in crisis, the aim of the model is to set in motion a transition towards new solutions through the creativity of the arts and culture sectors working in close connection with as many other sectors as possible.

1.1. Eindhoven as origin for the proeftuin model

An understanding of the presented cultural model relies on the understanding of the development of the city of Eindhoven. With a population of 217 000 inhabitants, Eindhoven is the fifth largest city of the Netherlands. It was granted a city status in 1232, and had an exponential growth in the end of the 19th century, with the emergence of textile and tobacco industries, and the birth of the Philips electric light bulb. Since then, worldwide known industries of technology have been built and grown in Eindhoven (e.g. Philips, truck manufacturer DAF, satellite navigation company TomTom, and the world’s largest supplier of machines for the micro chip industry ASML).

This technologic and scientific growth was accompanied by the development of widely world-renowned knowledge organisations and high education institutions (e.g. TU/e Eindhoven University of Technology, Design Academy Eindhoven, the Netherlands Organization for Applied Scientific Research). Becoming the Dutch mark as a region for Design, Technology and Knowledge, the Brainport region, where Eindhoven is included, is on the top three in Europe in terms

of patent density. Each year, it produces more than half the patent application in the whole Netherlands. Such developments have triggered immense social, cultural and economical growth: the Brabant region is the second-largest economic region of the Netherlands. Eindhoven was recognised as European City of the Future in 2010 by leading business news daily the Financial Times, and recognised in 2011 as the Smartest City of the World by the Intelligent Community, in New York City. With a tradition in environmental responsibility, Eindhoven is the greenest city of the Netherlands, where about a third of all public space in Eindhoven is open green space, with an equivalent to 100 m² for every household. The same strategy has been applied in the reuse of industrial complexes in environmental and social friendly strategies (e.g. the reconversion of the old Philips plant facilities into Strijp-S, one of the most exciting neighbourhoods for the Arts and Creative Industries of the Netherlands).

Symbolically, Eindhoven has always developed itself through combination of efforts and industries towards a creative approach to the city's development. An approach that involves triggering the creative power of its communities, empowering communities to develop from a social and cultural perspective. As the history of the city has shown, in alignment with the successful results from an economical, industrial and cultural perspective, approaching cultural development with a strategic "work together, grow together" strategy was the natural step for the City to grow further, where culture becomes more than a reflection of its society: culture is society.

2. The proeftuin model

From a theoretical perspective, a *proeftuin* is a cultural model that strongly relies in multidisciplinary co-creation, as a participative process involving the citizens and communities. As opposed to traditional cultural models that focus on the result of artistic manifestations and expressions – showcased to citizens in the form of mostly exhibitions, the *proeftuin* focuses on the process itself. This innovative approach is a revolution in the way citizens relate with art and culture. Culture becomes approachable, and Art becomes not only a showcase of culture, but becomes an integrative part of social development. The creative process involves a "marriage" between co-creation and participation (as opposed to a separation between co-creation or participation). It is this osmosis that triggers the cultural value of the *proeftuin* method, promoting a cultural making process effective through a social construction, where input from users may change the effect of the concept.

2.1. Proeftuin as model for co-creation

In the context of our research, we define multidisciplinary co-creation as the process of combined expertise and disciplines from various fields of the Arts, Design, Technology and Knowledge. Society has traditionally observed the growth and development of each of these fields individually (e.g. architecture, painting, sculpture, installation, photography, dance, theatre, design, media, fashion, etc.). If, on one hand,

technologic and scientific developments have strongly contributed to the development of these disciplines individually, experiences in artistic production, where experts and producers from different disciplines combine knowledge, skills and vision in joint artistic ventures, new artistic forms of culture manifestation have emerged, and became the trend in most developed countries. The benefits of such co-creative experiences transcend the boundaries of traditional artistic expressions. The result in combined forms of artistic expression reaches out for a wider citizen comprehension, and results in manifestations that besides a reflection of culture reflect a civilizational progress.

2.2. Proeftuin as a participative process

Discussing cultural development is useless without discussing social development. Culture has always been a reflection of the states of society, as seen in different periods in history. Culture has been a process that mostly places cultural agents (e.g. artists) as cultural makers, and society as causality that influences and showcases society, but to which art is merely showcased: a model that places citizenship an active consumer or art, through visit and acquisition, but a passive agent in the cultural and art making process. Within the *proeftuin* model, Art assumes a role that goes beyond the provision of results (e.g. Art pieces) towards showcase and acquisition: a role where the citizen participates in the making process, a role where the artistic process becomes a reality that is part of the citizen life, directly influencing cultural and social development of the surrounding society. In this regard, the model intends to build up with business partners from as many different sectors as possible new and unconventional relationships on a long-term basis that would ultimately generate cultural and social value.

2.3. Development phases of the proeftuin model

As a metaphor for how gardens are built, the *proeftuin* model focuses, essentially, on two development phases. (1) Sowing and growing: the development phase, where ideas and roots are stimulated and developed. This phase focus essentially in the process. The organisation assumes the role of facilitator, providing projects with means and/or resources to allow the development of ideas. (2) Harvesting: the outcome phase, where projects are made public and there is a cultural output of the previous phase. At this stage, cultural output can be reviewed in terms of social and cultural impact of the exhibited projects.

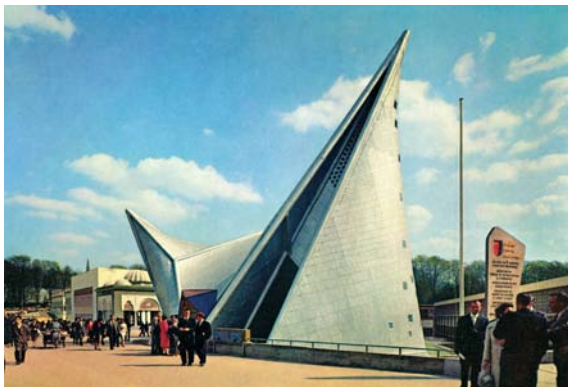
3. Review of artistic proeftuin

In order to translate of the theoretical model of a *proeftuin* in a practical implementation, some examples were reviewed in the context of this research for demonstration purposes. The following case studies were gathered based on artistic research literature and expert consultations (referred to in acknowledgements). Each case study is presented with a description in terms of production, implementation and relevance in terms of cultural and social development.

3.1. Philips Pavilion (Brussels 1958)

As an historical reference for such model, the first example worth mentioning is the production of the Philips Pavilion for the World Expo 1958 in Brussels, Belgium. The Philips Pavilion was a multimedia pavilion combining architecture visual and audio design, produced in co-creation between a commercial manager (Louis Kalf), some world famous artists (Le Corbusier, Varese, Xenakis), Philips sound designers and architectural engineers.

The pavilion hosted a futuristic multimedia display featuring images, coloured lighting and music and sounds called the "*Poème Electronique*." The Philips Pavilion represented an important artistic phenomenon through its synthesis of architecture, visual media and music by a cooperation of great artistic minds of that time. The purpose of the pavilion was to exhibit the technology of Philips, with an obviously promotional aim, integrating corporate advertisement into an exhibit. Rather than having a traditional pavilion that would display their products for the visitors to browse through, Philips chose to create an integrated work of modern art that would utilise its wide array of technologies. Therefore, the Philips pavilion had no exhibits per se; rather it was a kind of exhibit in itself.



For the execution of this undertaking, Philips selected the French architect Le Corbusier, who got carte blanche to create their pavilion. Insisting only that he utilise the various technological media the company was producing. Le Corbusier got a lot of fame, however the workload was divided over a crew: Yannis Xenakis, a Greek architect and music composer made the most of the designs for the interior and exterior of the building; and Edgard Varèse, a well known composer and a pioneer in electronic music, responsible for the sounds in *Poème Electronique*. At the moment, a reconstruction of this pavilion is planned in Eindhoven, including the possibility for the presentation of the former *Poème Electronique* show once a month. This reconstruction plans to use the rebuild pavilion as a lab, platform and stage for arts & sciences projects in the way Xenakis conceptually developed.

Millions of people visited the *Poème Electronique*, and all agreed that was new and innovative. The general public was for the most part baffled by the bizarre images and sounds. The Pavilion was a very memorable experience and its *Poème* has influenced an entire generation of avant-garde composers with

its use of electronic music. The project confronts citizens with a new kind of art and performance that lies outside their pattern of expectation, forcing them to reconsider the boundaries of what is possible, what do you like as an observer. The peculiarity of the project forces people to communicate, through direct interaction and through (social) media the audience has to adjust its taste, and may have it influenced by the values and opinions of others.

The Philips Pavilion is a translation of the *proeftuin* model. The way the pavilion changed the minds of millions of people and inspired composers and musicians can be an inspiration for a new *proeftuin* or pavilion where design icons of today cooperate with young designers to blend their insights and set the pioneering vision of the Eindhoven Design Future.

3.2. Eating your heart out (São Paulo 2004)

"Eating your heart out" is a combination of dance / performance, sculpture and video art. It was the title of the work representing Portugal at the 26th São Paulo Biennial in 2004, commissioned by the Belém Cultural Centre in Lisbon.



This unique, unseen piece, especially produced for this specific occasion, space and location, was co-devised and created by sculptor Rui Chafes, dancer/choreographer Vera Mantero and video artist Helena Inverno.

This co-creative installation is a combination of two hermetic worlds. The hard-core line of modern sculpture, and the other is the no less esoteric work of contemporary dance, in a combination of the two creating a specific design, a dance unique for this combination. A body that leaves the floor behind and a body that does not need the floor is one of dance's greatest utopias.



A sculpture that exists in the air, like a voice or a silence, is one of the utopias of sculpture. The contradiction between the evocation of lightness and the evidence of industrial weight, the proletarian nature of the material used and the method of construction, with the seams and the nuts and bolts clearly visible, gains further meaning.

The work, considered a process of artistic investigation, shows the contradiction of the battle between two art forms, in this case two different artists that, in their dialectic relation, explore and reflect the contemporary *Zeitgeist*. The project reflects on both artists' interest in new forms of cognition that promote an unrestricted exercise of the imagination. This is a project that bids people with the intention to reveal hidden meanings and to disturb the viewers and the audience with their creative doubts that try to maintain the balance that characterises the perceptive dichotomies of sensitiveness and intellect.



From a *proeftuin* perspective, this project demonstrates the result of a venture of multiple art forms in contrast to the opposed "more natural" cooperation in *proeftuinen* it would be fruitful for the variety of outcomes to approach projects in more different ways. Rather than just changing one parameter (content), it may be interesting to adapt a specific variable through each *proeftuin* to see the individual effect of "content", "approach", "artists", etc.

3.3. Capturing Intention (Amsterdam, 2007)

"Capturing Intention" is a choreographic interactive installation / spatial environment, that translates choreography and dance in dance lessons, and assists the dancer to understand his dance movements through different representations.

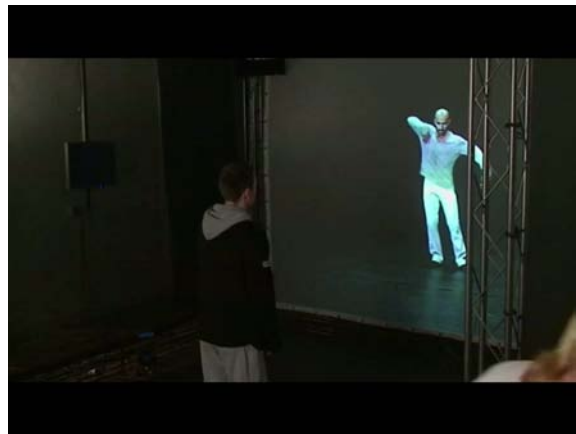
Produced in 2007 in Amsterdam, the Netherlands, by Emilio Greco and Pieter C. Scholten, and commissioned by The International Choreographic Arts Centre Amsterdam (ICK) and the Amsterdam School of the Arts, capturing Intention is a project providing four different scenarios or goals: (1) workshops with user participation; (2) learning (instruction processing / explanation / examples / details / text / audio); (3) customising; and (4) Play. The system captures dance movements through an installation of video camera's and multiple sensors in order to notate, archive and reproduce dance representations. While

in workshop or learning mode, the movements made by the user are registered and projected in front of the user. In both of those modes the projections are combined with projected exercise examples and dynamic info graphics.



This information helps the user to understand his/her own movements, by comparing them to those of the examples. In customising mode, the user takes over the initiative by adjusting the parameters and the system keeps up by analysing the movements and will provide hints. While in play mode, the system offers a creative environment, a performance space rather than a cognitive interface. The dancer interacts with the visualisations and supporting soundscape in a much more abstract level.

In "Capturing Intention", the output is not the technical installation alone, but the whole social context to which the physical piece is just a vehicle. The artistic installation is the choreographic output that the infrastructure provides, within a social context of dancers. In this case the technology is a facilitator of that social and choreographic installation, where the different inputs of the different participants affects the resulting choreography.



The social relevance of this project is obvious: as an installation that uses dance and art as a learning vehicle for its audience, Capturing Intention becomes a situation where the piece is used as a social process, more than a showcased performance. The artistic process in itself takes citizens as a direct participative part, not only for the purpose of the development of the art piece itself, but also for the cultural and artistic development of the participants.

3.4. I/Eye (Amsterdam, 1993-2007)

I/Eye is an interactive computer based sculpture produced by artist Bill Spinhoven van Oosten and commissioned by the Netherlands Media Art Institute (NIMK). It is a continuously looping black and white video installation monitoring a full screen human eye, interactive responding on the environment. The involvement of the viewer / user is essential for the installation to have effect. Until the viewers' movements trigger the eye, it remains still. As soon as the passer-by approaches the installation, the gaze follows every of the viewer's movements, consequently "the observer becomes the observed", tracking movements in real time and remarkable precision, by the image of the artist's eye.

The encounter with I/Eye provokes an overwhelming and unnerving experience on the viewers as "it challenges their own secure position as observers". I/Eye makes people aware that every day they are constantly being monitored and observed by others, and highlights "the phenomenon of society's heightened need for security, as well as the loss of privacy this need automatically entails".



The most important aspect of this work, as far as the artist concerns, consists of giving the audience the chance to watch other people discovering the eye. The user discovers what it is like to be watched and followed, as if you were an object. At the same time, your safe position as spectator is undermined. Who is really the viewer here? Computers eliminated existing boundaries between disciplines, resulting in the crossover phenomenon. Artists have become more critical, too, and their work poses questions about the influence of new media and technology on the world and people. I/Eye has the ability to make audiences feel uncomfortable. This project it is a classic example where the behaviour of the art piece is dependent on user participation. The installation, in itself, is once more the vehicle to trigger social dynamics, through adaptation of the environment. The user does not co create in the production of the tool (facilitating element) but does co create in the final result or experience.

Exhibited in the STRP Art and Technology festival in 2011, the project aims to change the way an audience perceives its environment. In a playful way the observer starts as an outsider but becomes part of the installation at last. In *proeftuin* areas, the audience should be involved. However there should be

different levels of involvement in the different *proeftuin* areas; production and maintenance of the *proeftuin* situ, active involvement after the production climax to keep the *proeftuin* alive / vivid and the kind of involvement influencing the behaviour /be an eye turner; changing the perception of an audience on certain events.

3.5. Light through Culture (Sienna, Beijing, Eindhoven and Ankara, 2011 – present)

"Light through Culture" is a co-creative workshop binding young designers from different cultures through interactive light installations, which happened in Sienna, Italy (2011), Beijing, China (2011), Eindhoven, the Netherlands (2011) and Ankara, Turkey (2012). Set up by the Intelligent Light Institute (ILI), the Eindhoven University of Technology (TU/e) and Philips, this collaborative project creates explorative and experiential propositions to open up the field of lighting, setting out to identify new themes, to inspire and to bring together disciplines to push propositions forward. "Light through Culture" is a creative lab where young designers and researchers from different backgrounds collaborate to realise new propositions with light.



With new lighting technologies, ILI shows that light may offer more than just the possibility to "see". Light helps to concentrate, to think, it supports our biorhythm, it improves our (feeling of) safety and it may help us to escape from every day's hectic situations.

The "Light through Culture" installations are in unique sites where the implemented light setting blends perfectly with the environment, either to tell a story or to create awareness on a topic, object or situation by submerging the user in the context. Visitors become participative users, in terms of storytelling.

Bringing different cultures and different disciplines of design together in a common platform triggers the involved designers to consider different approaches leading to more dynamic results of applied light design. The projects ask for design results of high quali-

ty professional standard. The results are created for a specific environment to involve the audience in a un-exhibition-like way, as we know it.



Triggering the audience to gain awareness in the context, the design and the origins of the designers. The co-creative and participative character of this project is an exact example as how the *proeftuin* model can be implemented, as according to definition: location, convergence multiple disciplines, sow, grow, harvest. In different new locations with space for growth and improvement, a group of multidisciplinary designers start a project. The project is influenced by the skill set of the group and the environmental factors. While focusing on the process and the modalities used, each project has the intention to have social relevance on the outside world.

4. *Proeftuin* as a cultural model to urban and social development

As mentioned earlier, there is an evolution in terms of cultural strategies and how can culture, more than a reflection of society, become a cycle of mutual benefit, in terms of development. Considering the democratisation of culture that is triggered by open and participative artistic processes, there have been experiences where art and culture have constructions that beyond aesthetics, perform and operate in contexts that have a direct effect in the way a city expands. Community involvement in the growth of neighbourhoods, from a cultural perspective, was seen as a utopia that, through co-creation and community engagement, becomes a reality. The following reviews focus essentially in case studies where co-creation and citizen participation intersect with cultural and artistic making, towards a collaborative process of city building: a city that is built between multiple cultural agents and citizens themselves.

4.1. Seven Thousand Oaks (Kassel, 1982)

Set up by artist Joseph Beuys, and commissioned by the Dia Foundation in 1982, this participative city forestation project started at Documenta 7 in Kassel, Germany. The design included a plan which called

for the planting of seven thousand trees, paired with a columnar basalt marker measuring approximately 120 centimetres above the ground, throughout the greater part of the city.



Brought from a quarry some thirty kilometres from Kassel, the stones were initially heaped on the lawn in front of the Fredericianum, Documenta's principal exhibition building. The action continued during the next five years under the aegis of the Free International University. The diminishing pile of stones in front of the Fredericianum indicated the progress of the project. Later on, the Dia Centre for the Arts has continued the project in New York City, with the planting of several different kinds of trees, each aligned with a basalt stone, in front of its exhibition facility at West 22nd Street.



Even though planned, designed and set up by an artist, it were in fact, through a collaborative process, residents, neighbourhood councils, schools, kindergartens and local associations carried out planting in public space. The result, according to Norbert Scholtz, offered significant opportunities for "occupying and utilising public open space socially". Yet, 7000 Oaks is characteristic of this German artist in that it could both function as a small-scale, intimate project, the outcome of individual initiative, as well as a highly ambitious, potentially vast undertaking meant to be replicated elsewhere. As a *proeftuin*, this project shows how a simple idea triggers the in-

volvement of different groups in society, all groups working together, adding value and creating their environment. It can both be a centralised process with a “managing designer”, as well as a decentralised process, where the concept is demonstrated and different communities are free to pick up and process it in a way they believe fit. The relevance of this historical example is related to the fact that, at the date, this was a trigger, within certain boundaries, of the type of social-cultural experience that later on came across as “co-creative”. The artist, again, is a facilitator of a social and cultural experience. An object humanly created that triggered a petting behaviour towards a certain life cycle of a machine. A social experience where each citizen is given the role of urban master of a living form, implanted in urban space. As the urban grid of these trees grew, the project triggered more and more social engagement, as the original pile of stones (the metaphor for each of these trees) were spread and installed at an urban level by the citizens themselves. It's an historical example of a situation of urban development where the artist is a facilitator, triggering citizens to be directly participative in the urban scale art piece. Compared to the I/Eye project, which has a relatively short impact/duration, the 7000 oaks project is longer lasting. Once the user leaves the I/Eye project, the effect is gone. The effect of the initial users in the 7000oaks project is in a matter of fact clearly visible in the later stages, their decision of location influenced the city landscape years after.

4.2. *Het Blauwe Huis* / The Blue House (Amsterdam, 2005 – 2009)

This urban development plan is a culture catalyser conceived by artists Jeanne van Heeswijk & Hervé Paraponaris, commissioned by the Amsterdam City Council in 2005. The blue house is a project for the new residential district “IJburg” in Amsterdam. As any new developed residential area, it lacks a history – a social and human history, which trigger stories, life and a beating heart through its usage and occupancy. Each of these qualities and elements must grow and are proportional to the living character of a residential area. It has been demonstrated that these qualities are decisive for an area's identity as well as for its inhabitants and users hence they are of crucial importance.

The Blue House project hosted 35 international creative minds (artists, writers, architects, designers) that alternately lived in the building in IJburg over a time span of 4 years. The blue house was a catalyst for an accelerated formulation of history in IJburg. By describing and simultaneously intervening in everyday life in this area, the Blue House facilitated the acceleration and intensification of the process of developing a cultural history. The studies and projects to be initiated from the Blue House exist outside the tradition of standard cultural historiography. They do not constitute a cultural monograph but are an experimental form of historiography in which documentation and production are interwoven in a unique way. The blue house was a place where inhabitants of IJburg could meet and share ideas with the hosted

creative minds; together working on the development of the neighbourhood.



This project is an exact example as how the *proeftuin* model can be applied to the cultural and social development of the urban fabric, focusing on location, collaboration of multiple disciplines, sow, grow, harvest. In different new locations with space for growth and improvement, a group of multidisciplinary designers start a project. The project is influenced by the skill set of the group and the environmental factors. While focusing on the process and the modalities used, each project has the intention to have social relevance on the outside world, and leaving a trace in terms of cultural heritage within a virgin residential area.

4.3. 't Hof Eindhoven (Eindhoven, 2013)

't Hof Eindhoven is a participative senior apartment complex developed by the housing corporation Woonbedrijf and The Centre for the Arts Eindhoven (CKE) in 2013. Thirty senior apartments were completed, with a focus on community building between residents. The initial plan was to offer a living place for senior citizens with roots in Surinami, and for seniors who would like to live accordingly to those cultural values. The facilities of this apartment complex offer a shared garden, a gallery and a meeting place. As a result of a creative workshop, initiated by artist Marielle van den Bergh, the residents co-designed the layout for the shared garden. In a second workshop, tenants co-created designs for wall tapestries, reflecting their own personal stories through imagery, later produced by van den Bergh, at the Tilburg Textile museum. The tapestries were revealed during the festive delivery of the building, during its opening.

This participative urban development project between artists and inhabitants had a central point of interest: to collectively connect the different residents, and sharing their personal stories through the design of the common environment. The flats are situated around a little patio, triggering the tenants, who by the way do not own individual gardens, to meet for all sorts of events like eating, cooking, playing cards and drinking coffee. The project uses the special spatial design of the building to trigger people to live in a more social way. The results of the workshop (tapestries) dress the environment with a personal

touch and serve as a conversation starter in sharing personal stories of emotion, joy and pride.



't Hof is a *proeftuin* example where the sowing time has been relatively short. However, the growing and harvesting time has a much longer effect. It shows the relevance of art as input for social relation building and maintenance; art and design binds a group of citizens in the production stage, it creates the roots of the small society and the fruits of the initial workshop stay visible for the duration of the time the initial tenants live in the complex.

4.4. Space-S (Eindhoven, 2015)

The housing corporations Woonbedrijf & Vestide initiate this community-built residential neighbourhood, as an innovative way to offer the ideal place to live and work for the Eindhoven society. Space-S is a new neighbourhood to live in the near future on the Srijp-S area within the recently reconverted Strijp-S creative district of Eindhoven. As opposed to traditional methods on urban development, generally decided by local government and housing corporations, this project is an open plan for urban development co-created with the future inhabitants.

Future inhabitants are asked to join the project by sharing pictures of their ideas for their future houses, studios and neighbourhood on the social media. Each photo is an inspiration for future co-residents and as inspiration for conversation. This process continues further in a two-stage exhibition focusing first on "my neighbourhood" and later on "my house", sharing what inspirations and common vision on how these citizens would like their future residencies to become. The process is divided in phases, starting with the indexing of requirements in late 2012, the start of the execution in early 2013, through the process till the delivery of the apartments, which is planned for 2015. Using the power of social media and networked engagement, the amount of reactions on social media, together with the quality posted ideas directly influence the project by creating the reference frame of requirements. An active participation of the community becomes proportional with the chance to be selected to rent a place in this space and become an inhabitant. This project asks for involvement of the users in a way the Blue House and 't Hof Eindhoven projects do. The users share their creativity on one of today's most influential social media platforms, Facebook, to help understand the

future area, and see their motivations and interests related to those of others, measured against flexible but realistic guidelines. As it was a contest, citizens are invited to be as involved as possible in order to "win" an opportunity to rent the place of their dreams. However where the two other projects were more iterative and dynamic, this project seems just to ask for input during production phase.



Because this is an on-going process, the long-term success and committed involvement of the users is not yet measurable. Just as in some of the suggested *proeftuin* concepts, there is a need to guard the process in order to have a long-lasting successful *proeftuin* trajectory.

5. Discussion: the validity of the *proeftuin* method at a city scale level

The implementation and productions processes of the analysed case give an overview of the optimal strategies adopted to promote cultural and social development through artistic related initiatives. The *proeftuin* method is an innovative co-creative process intersecting arts, creative industries, science and technology as part of a major urban and trans-urban regeneration. The method raises concerns about the actual implementation and manageability of the model in a realistic day-to-day work level (Surman 2006), if measurable success criteria are not clearly defined, based on which the facilitator organisation can guide the process. The selection process of the different *proeftuin* projects is therefore an important quality control and reality check, to secure successful results from the activities of the respective *proeftuin*. As such, implementation and success criteria are required in order to measure the feasibility and realism of *proeftuin* implementations, namely social, cultural and sustainability perspectives. These criteria will provide the framework that supports the selection process of the *proeftuin* projects, based on high artistic quality. From a participative perspective, the *proeftuin* model has a clear dimension in terms of city development "with citizens", as opposed to the traditional model "for citizens". There is a high level of awareness among the population residents about the Eindhoven candidacy and that most people were supportive. However, a more detailed explanation of the planned cooperative participation of artists, cultural operators and citizens is necessary in order to demonstrate the applicability of the model at a city scale.

6. Recommendations in the context of the Eindhoven bid for the title of European Capital of Culture 2018

The Eindhoven bid for the title of European Capital of Culture 2018 is managed by the foundation 2018Eindhoven|Brabant. Together with a new cultural model, there may be necessary new artistic management models. Nevertheless, in order to safeguard a high artistic quality, it is absolutely necessary that the selection process for the participative projects have clearly defined success criteria, that can be quantifiable and measured in forehand, in regards to artistic, social, cultural and sustainability factors. Criteria do not necessarily need to be static and restrictive of artistic and conceptual development. We estimate that different contexts require different criteria. However, there is a need to have guidelines that can lead to successful cases. As an example, if the organisation is supporting the development of projects with limited budget, based on which criteria would the decision to invest in one project and not another be based upon? Criteria allow for transparency in the process of cultural support in the form of subsidies. What conditions must a project meet in order to be considered promising? When is a project successful? When is a project not successful? What deliverables should it have? In which conditions should it be developed? By defining a *proeftuin* as a co-creative and participative process, these are already two criteria, from a conceptual perspective. Beyond conceptual, more criteria need to be defined in order to assess whether a project is valid to be supported and projected as representative of the vision that 2018Eindhoven has of *proeftuinen* as a valid cultural process (Hanleybrown et al, 2012). The 2018Eindhoven foundation is in charge of the selection process of the projects. Upon selection, projects cannot, by definition, have pre-established results. That is the beauty of art, that it has the artistic freedom to, within certain process boundaries, develop itself. But while artists should be given the creative freedom to guide the creative process, the selection process by a foundation has the role of facilitating, management but also decision making that needs to be based on assertive and defined qualities, at the level of project proposals and vision.

Even though it is expected that this is an umbrella organisation that leaves artistic production and project set-up to artists and project initiators, the foundation must remain critical and bound to quality control upon project selection in order to minimise risk. On the other hand, the definition of clear success criteria will provide a transparent framework for project selection and attribution of resources and organisational support. As the *proeftuin* model is a relatively new concept, and accordingly comes with increased risk, it is recommendable that there is a balance between *proeftuin* projects and other more formally managed projects, creating synergies between flagship projects, that have a present a diminished risk, with *proeftuin* projects, that while having strong contributors for urban and social development, leave open space for higher percentage of risk.

This strategic development lead by Eindhoven will conduct to cultural development, and complement the already strong cultural display, among the several artistic manifestations that co-exist in Eindhoven and region. There is a relation between how culturally relevant is a city and how much art locally and visibly produced there (as opposed to art displayed and showcased in exhibitions and museums). All the cultural cities and environments studied have several Art in residency programmes where artists and participants may experience Art production process within the region. This may lead to the conclusion that for Eindhoven to be successful in cultural development, infra-structure and funds need to be allocated in order to host artists to produce Eindhoven based productions and projects, rather than merely showcasing them, in the terms / themes / dimensions proposed.

In terms of implementation, the openness of the *proeftuin* model raises an obvious implementation question: how are the different activities choreographed in time, space and dimension? At this point in time, even though the artistic proposals for 2018 are not fully defined, clear strategies and logistics on how different activities can be implemented geographically, by listing existing facilities and new facilities that might be required, would strongly contribute to clarify how will the whole process be implemented within an urban level. It is highly recommendable that an inventory of infrastructures is provided, in order to give a realistic overview of the facilities that can and will be hosting activities, events and projects.

In terms of sustainability, a new cultural model that is based in multidisciplinary participation and direct citizenship involvement may trigger new business models that might become new sources of financial sustainability. It is highly recommendable, as such, that prior period before 2018 is used as development of business models of artistic and cultural development that, in time, can be directly implemented upon the set-up of the European Capital of Culture.

From an European perspective, the Eindhoven bid may project a truly enhanced and unique European dimension, by promoting the cultural development based on the interaction of science, arts and creative innovation, but also based on the fact that Eindhoven concentrates, among its residents, one of the highest presence of expats and foreign communities in the Netherlands. The *proeftuin* model is, by definition, a model that has the potential to become an innovative approach to culture, by approaching culture and citizenship closer together, and promoting socially and culturally engaged communities and populations.

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