



A participatory art project in La Latina, Madrid,
initiated by Susanne Bosch for *Madrid Abierto 2009-2010*

**Hucha de deseos:
¡Todos somos un barrio,
movilízate!
Piggybank of wishes.
We are the neighbourhood: ACT!**

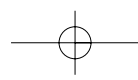
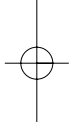
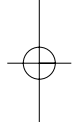
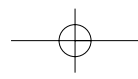
	Page
Hucha de deseos: ¡Todos somos un barrio, movilízate!	7 – 10
Susanne Bosch	
Excerpts from the open call for Madrid Abierto	11 – 14
Online published in 2008	
Urban Buddy Scheme	15 – 18
Madrid Abierto	19 – 20
Jorge Díez, Director Madrid Abierto	
Introduction	21 – 24
Cecilia Andersson, Curator	
Images from the planning process April-October 2009	25 – 42
512 Wishes and Ideas	43 – 78
La Latina: Facts, Living	79 – 88
Susanne Bosch, December 2011	
Images from the Collection Phase 2009-2010	89 – 114
Bringing the wishes to la Castellana, 1-26 February 2010	115 – 124
Aula Urbana	125 – 136
María Molina López	
Inviting the neighbourhood to the Open Space Event	137 – 138
Responses from Politicians and Church Representatives	139 – 142
Images from the Open Space Event	143 – 162
Press Release 1 March 2010	163 – 164

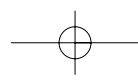
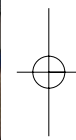
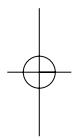
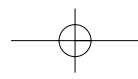
	Page
Reflection and Wish Realisation	
Selected Media Responses	165 – 172
Thoughts on the Open Space Event	173 – 178
Conversations between Mónica Castillo, Michael M Pannwitz and Susanne Bosch	
Evaluation of the Students Experience	179 – 180
María Molina López	
After Rosario the Chana Guana was Heard	181 – 184
<i>zoohaus</i> , December 2011	
We planted Eight Trees!	185 – 186
Lina, 15 March 2010	
Conversations behind the Scene	187 – 210
To Do List	211 – 212
About the making of a Public Art Project	213 – 236
A conversation between Cecilia Andersson and Susanne Bosch, 2010	
Project Expenses	237 – 238
Biographies	239 – 241

The following publication serves to give inside into the public art project *Hucha de deseos* in Madrid. Officially, the project lasted from November 2009 until February 2010. As the book gives an in-depth account of the entire process, the reader will explore the period before the project manifested, as well as developments that have taken place since February 2010. It is my belief as an artist that the complexity of such an art project can only be understood when the invisible parts of it become more public: these parts are considerably more complex than often assumed.

The individual contributions will give evidence of ambiguities in the creation of such a project and the process of coming to terms with the often conflicted elements of the context. The book will also place the project in relation to the developments of recent civil engagement in Madrid.

Susanne Bosch, February 2012





HUCHA DE DESEOS: ¡TODOS SOMOS UN BARRIO, MOVILÍZATE!

Title: *Hucha de Deseos: ¡Todos somos un barrio, movilízate!*
Wishes' Piggybank. We are the neighbourhood: ACT!

Date: 2009-2010

Location: Madrid, La Latina

Commissioner: Madrid Abierto Cultural Association

Duration: 12 November 2009 until 27 February 2010

Type of Project: Participatory Public Art Work in La Latina

Stages: 12 November-26 February 2010: Collection of wishes and pesetas
1-26 February 2010: Charcoal Writing on Paseo de Recoletos
27 February 2010: Open Space Decision event in el Circulo de Bellas Artes
After February 2010: Realisation of two wishes by Asociación Amigos de la Cornisa-Las Vestillas and zoohaus

Process Partners: A project proposed by Susanne Bosch to Madrid Abierto 2009-2010, selected by the curator Cecilia Andersson /curator and realized in collaboration with zoohaus (www.zoohaus.net), Círculo de Bellas Artes (www.circulobellasartes.com), Aula Urbana / María Molina López and the highschool Sagrado Corazón de Jesús as well as the daycare centres Día Numancia and Paloma; Ignacio Tejedor López / Virginia Lazaro Villa / Mario Leal / Elena Bueno (project assistants) and the entire neighborhood of La Latina.

Partly financed by the Arts Council Northern Ireland and British Council.

Project blog: www.huchadedeseos.wordpress.com

Madrid Abierto 2009-2010, curated by Cecilia Andersson, investigated the possibilities of a politically engaged work of social and cultural collaboration and analysed the way in which this work can function as a driving force for change in the city of Madrid. It intended to activate processes, which integrated new fields of knowledge within already existing contexts.

The public art project *Hucha de Deseos* started on 12 November 2009 and created over the period of three and a half months a lively dialogue among neighbours of La Latina on what they would like to change and better in their communal public space. The project collected left-over and unused money in form of old Pesetas in La Latina and throughout Spain.

512 wishes and proposals were collected (via audio recordings, interviews, postcards, posters, media) via a public multi-media collection site, designed and built by the designer collective 'zoohaus'. They can be read on www.huchadedeseos.wordpress.com. On 27 February 2010, 55 neighbours of La Latina met for a day in el Circulo de Bellas Artes.

Together, they decided what would happen with the 512 collected La Latina wishes and with around 85,000 Pesetas which was collected and exchanged into €513.70. This one-day Open Space event led to the selection of two proposals for realization.

The repeatedly requested wish for more green space in La Latina was realised through planting eight plum trees in the Cornisa Park on 14 March 2010. The Asociación Amigos de la Cornisa-Las Vestillas took care of the realisation of this wish in a collaborative action. The second wish – installing a letterbox in La Latina, in order to exchange ideas and inform citizens of events – has been realized at the entrance area of "EL Campo de Cebada" in the form of blackboards. zoohaus realized this wish.

The educational program Aula Urbana by María Molina López, engaged two groups of middle school students from the Sagrado Corazón de Jesús in La Latina in the project for over four months. The students became active participants in the collection of wishes, interview of neighbours, and in the decision process. María Molina López and Susanne Bosch also engaged with elderly people from the daycare centres Numancia and Paloma in the neighbourhood, in order to find out more about the history of the site and their take on it today.

From 1-26 February 2010, the 512 wishes were written (for three hours daily) with white chalk on the pavements of el Paseo de Recoletos. This was realized by the project assistants Ignacio Tejedor López, Virginia Lazaro Villa, Mario Leal and Elena Bueno.



The Hucha object in La Latina, January 2010, Madrid © Susanne Bosch

MADRID ABIERTO

Excerpts from the Open Call for *Madrid Abierto*
Call for applications 2009-2010
Interventions | Sound Art | Audiovisual
Published online in 2008

1. Reflecting from the stance of contemporary art practice on cultural, social and political environment, the purpose of this call for applications is to select artists to produce interventions of a temporary or ephemeral nature, aimed at contributing the activation of public space. The initiative includes two specific projects for the Casa de América and Círculo de Bellas Artes buildings, which will be incorporated into *Madrid Abierto* with other invited projects and selected sonorous and audiovisual works.

This edition of *Madrid Abierto* will be dedicated to emerging practices that critically engage with the urban environment. *Madrid Abierto 2009-2010* aim to include a wide variety of practitioners and art forms that establish their strengths in an expanded role, and that work in the social realm of art practice and audience participation. The idea is to produce and show work that connects various disciplines and that opens up collaborations between, for example, artists, architects, designers, computer programmers, social scientists and urban planners.

For cities to thrive, to be communicative and alive, and to function as catalysts of public life, it is necessary to stimulate civic participation and community involvement. Given the current framework, where society often fails to negotiate some of the most immediate challenges. How can pooling resources such as the ones found in interdisciplinary groups, develop alternative work methods? How can inertia and nostalgia be substituted by visionary and inspiring tools that act as catalysts for change?

2. The programme schedule is as follows:
- Application deadline: until 10 September 2008.

- Selection of artists: until 31 October 2008.
- Preparatory meetings and seminars: February 2009.
- Elaboration of final projects: until 30 April 2009.
- Assessment of projects and installation permits: until 30 June 2009.
- Execution of artistic interventions and transmission of sound and audiovisual works: February 2010.

3. Coinciding with ARCO, the interventions will be take place in February 2010 in Madrid, with some form of presence or reference in the junctions Paseo de la Castellana-Recoletos-Prado and Calle de Alcalá-Gran Vía.

4. Artists of all nationalities are encouraged to present their applications (except for the Casa de América project, which is open to Latin American artists only), either individually or as a team. In the case of team application, one representative must be appointed.

5. [...]

The maximum budget for each selected artist is €15,000. In all cases this sum includes expenses derived from the preparatory meeting in February 2009, as well as travel, accommodation, production, transport and set up of the intervention in February 2010, the author or authors fees (up to a maximum of €2000) and any applicable taxes.

6. [...]

7. The advisory committee of *Madrid Abierto*, presided-over by Programme Director Jorge Díez and comprised of Cecilia Andersson, Guillaume Désanges, Ramon Parramon, Ma Inés Rodríguez, Fito Rodríguez and the artist's group Democracia, participates in the various phases of this edition. Casa de América and Círculo de Bellas Artes, will appoint a representative for the task of selecting each institution's intervention.

Cecilia Andersson will be this edition's curator. In collaboration with the advisory committee of *Madrid Abierto*, she selects the participating artists on the basis of their track record, the quality and viability of the proposals and the total reversibility of the interventions. The organiser may round off the selection with invited artists, up to a maximum of 50% of the total number of selected artists in the open invitation. Since these projects will occupy public spaces, *Madrid Abierto* will obtain the necessary municipal permits to the set up the interventions.

Should the selected artists use images or elements belonging to third parties, they must provide authorisation of the proprietors for the use of images or extracts in the project.

8. Madrid Abierto reserves the right to publish and reproduce the selected artistic interventions for all purposes associated with the promotion of the programme, and shall incorporate all generated documentation into its documentary collection and public archives. The selected projects and works are the property of the authors and, as the case may be, the promoting institutions shall have a preferential right to purchase them.

9. Participation in this call for applications entails full acceptance of the conditions of entry.

Susanne talking to passer-by, April 2009, Madrid © María Molina López





URBAN BUDDY SCHEME

Seminario internacional / International seminar

LUGAR: LA CASA ENCENDIDA. RONDA DE VALENCIA, 2
FECHA: DEL 5 AL 8 DE FEBRERO DE 2009
DIRECTOR: JORGE DÍEZ
COMISARIA: CECILIA ANDERSSON
COORDINACIÓN: RMS LA ASOCIACIÓN
ORGANIZA: ASOCIACIÓN CULTURAL MADRID ABIERTO Y LA CASA ENCENDIDA

PROMUEVEN: FUNDACIÓN ALTADIS, ÁREA DE GOBIERNO DE LAS ARTES DEL AYUNTAMIENTO DE MADRID, CONSEJERÍA DE CULTURA Y TURISMO DE LA COMUNIDAD DE MADRID
COLABORAN: CASA DE AMÉRICA, ARCO, CÍRCULO DE BELLAS ARTES, FUNDACIÓN TELEFÓNICA, MINISTERIO DE CULTURA, RADIO 3, CANAL METRO, FUNDACIÓN RODRÍGUEZ-CENTRO CULTURAL MONTEHERMOSO

Madrid está creciendo a un ritmo sin precedentes. Las iniciativas multidisciplinares están comprometidas con procesos que formulan nuevas relaciones posibles entre la ciudad y sus habitantes, revelando al mismo tiempo capas complejas de información. Las actividades que intentan prever futuros posibles, más allá de la actual crisis de la construcción, continúan con una fuerza admirable.

Esta edición de Madrid Abierto tiene la intención de investigar las posibilidades de un trabajo de colaboración sociocultural y políticamente comprometido, así como, la forma en que dicho trabajo puede servir de catalizador para el cambio en la ciudad. Asimismo se intentarán activar procesos que integren los nuevos ámbitos de conocimiento dentro de los ya existentes.

Urban Buddy Scheme está construido alrededor de las presentaciones de artistas y arquitectos involucrados en las actividades que ya existen en la ciudad. El seminario pretende mezclar esas prácticas con las de los artistas seleccionados para Madrid Abierto 2009-10. *Urban Buddy Scheme* está enfocado tanto para crear oportunidades de intercambio de información como de punto de encuentro social para actividades y networks.

Madrid is growing in an unprecedented pace. Multi disciplinary initiatives are engaged in processes that formulate new possible relationships with the city and its inhabitants, this while revealing complex layers of information. Activities that aim to envision possible futures, beyond the current construction crisis, continue with impressive strength.

Madrid Abierto 2009-10 (previously an annual event of interventions in the city, now biennial) will host a seminar at La Casa Encendida 5-8 February 2009. This edition of Madrid Abierto sets out to investigate the potentials of collaborative socio-cultural and politically engaged work and how such work may perform as catalysts for change in the city. We will also try to activate processes that integrate new bodies of knowledge into the already existing.

The aims for these days are basically two. One is to connect the group of selected Madrid Abierto participants with people in Madrid, but also to keep connecting people in Madrid with each other. The resulting networks we aim to establish will hopefully serve as information base, forum for discussion and exchange in preparation for Madrid Abierto projects that are presented in February 2010.

In an effort to provide the artists visiting from abroad with tools that facilitate exchange with people in Madrid as well as an understanding and engagement with the city, locally based practitioners from various fields have been invited to present their views of Madrid. The seminar also includes a group of additional invited artists with an international profile who presents their context specific works carried out in other parts of the world as springboards for further discussion.

PROGRAMME

Thursday 5 February	6.00-6.15 pm.	Welcome speech by Cecilia Andersson, Curator of Madrid Abierto and Jorge Diez, Director of Madrid Abierto.
	6.30-7.15 pm.	Brief introductions for all invited participants. Open to the public for participation.
	7.15-21.00 h.	Presentations by Andrés Jaque, Basurama, Ludotek and Wunderkammer. Chaired by Javier Duero.
Friday 6 February	6.00-6.45 pm.	Presentations by Studio Kawamura Ganjavian, Uriel Fogué, C.A.S.I.T.A. y Experimentolimon. Chaired by Luis Úrculo.
	7.00-7.45 pm.	Presentation by Kyong Park.
	8.00-9.00 pm.	Presentations by Apolonija Šušteršič + Meike Schalk, Alexander Gerdel y Teddy Cruz. Chaired by Kyong Park.
Saturday 7 February	12.00-2.30 pm.	One-on-one meeting expert meetings with invited participants and the attending public.
	6.00-6.45 pm.	Presentation by International Festival.
	7.00-7.45 pm.	Presentations by Laurence Bonvin, Susanne Bosch y Josep-Maria Martín. Chaired by STEALTH.
	8.00-9.00 pm.	Presentations by Jean François Prost, Adriana Salazar y Gustavo Romano. Chaired by International Festival.
Sunday 8 February	6.00-6.45 pm.	Presentation by STEALTH.
	7.00-7.45 pm.	Presentations by Pablo Valbuena, Iñaki Larrimbe y Lisa Cheung. Chaired by STEALTH.
	8.00-9.00 pm.	Final discussion with all the participants. Chaired by Cecilia Andersson.

PARTICIPANTS

LARA ALMÁRCEGUI	(Spain). Her work often explores neglected or overlooked sites, carefully cataloguing and highlighting each location's tendency towards entropy. Her projects range from a guide to ruins in Holland to the display of materials used to construct the cities in which she shows. Her works are simple actions. Behind them are vast research processes.
CECILIA ANDERSSON	(Sweden) is curator and founder of Werk Ltd., a curator's studio in Stockholm. Her latest projects include <i>Supersocial</i> ; a platform for events organised in different cities and <i>On Cities</i> ; an exhibition at the Swedish Museum of Architecture, Stockholm. Curator of Madrid Abierto 2009-10.
BASURAMA	(Spain) focuses its action area in productive processes, the waste such processes generate and the creative possibilities brought about by this contemporary circumstance. It aims to study phenomena that are part of the massive production of real and virtual rubbish in the consumer society, providing new views that act as generators of thoughts and attitudes.



MADRID ABIERTO

Jorge Diez. First published on www.madridabierto.com and in the flyer of *Madrid Abierto 2009-10*. January 2010

For the first time since its inception, *Madrid Abierto* has taken place over two years. This was one of the changes proposed by the advisory committee that completed its task in 2008. One of the members of this committee is the curator of this sixth edition, Cecilia Andersson, who in her introduction analyses the processes she has followed to select the ten artistic interventions which we are presenting from 4-28 February 2010 in different forms throughout the city, although several of them have been active for some months already. Responses to the open call were quite plentiful, reaching 587 proposals by 769 artists from around the world. [...]

In February 2009 at La Casa Encendida in Madrid, we held in the form of an open workshop the seminar Urban Buddy Scheme, together with a presentation of the artists and a meeting to prepare their projects. The Spanish participants invited were Basurama, C.A.S.I.T.A., Javier Duero, Exprimientolimon, Uriel Fogué, Andrés Jaque, Kawamura-Ganjavian, Ludotek, Luis Úrculo and Wunderkammer, and from other countries came Alexander Gerdel (Venezuela), International Festival (Sweden), Kyong Park (USA), Adriana Salazar (Colombia) and STEALTH.unlimited (Serbia/ Netherlands).

The seminar analysed the possibilities of a socio-cultural and politically engaged, collaborative effort, as well as the way in which such an initiative could act as a catalyst for change in the city. It was striving to activate processes that integrate new scopes of knowledge within existing ones.

Owing to this new biennial format, the artists selected have had more time to become familiar with the local context and to prepare their projects. This was also facilitating various connections between some of the projects and between several of them with many city agents. This has also allowed addressing some of the gaps that concern us most, such as the lack of an educational programme in relation to *Madrid Abierto*.

As a result of the collaboration with the doctorate programme Art Applications in Social Integration at the Faculty of Education at the Complutense University of Madrid and thanks to the interest of its director, Mari-

án López Fernández-Cao, we have had the valuable contribution of María Molina Lopez, who has prepared a prototype of an educational workshop and then developed it as a pilot experience (Aula Urbana), as well as inspiring part of the contents for the specific projects by Susanne Bosch and Lisa Cheung.

Among the common failings is the lack of resources to communicate the projects. Our choice has always been to favour production. Throughout 2009 we distributed the book *Madrid Abierto 2004-2008*, which presents the fifty-five projects shown during the first five editions, as well as the pieces selected in the sound and audiovisual sections, alongside round table discussions that were held.

Additionally, the information desk at La Casa Encendida, the round table discussions and artist presentations have helped to overcome this lack of information in the latest editions, which had a print run of fifty thousand. Nonetheless, the dissemination of information at street level is still a weakness of this and many other public art programmes. Previously, we used various means to resolve this issue. We even built, together with a street furniture company, an information point prototype, designed by Kawamura-Ganjavian.[...]

Organised by the Cultural Association *Madrid Abierto*, this edition is being promoted by the Vice Presidency, Regional Ministry of Culture and Sports and the Office of the Spokesperson of the Regional Government of Madrid and the Government Area of Arts of the Madrid Council. Collaborators are: Casa de América, Fundación Telefónica, La Casa Encendida, Círculo de Bellas Artes, ARCO, Ministerio de Cultura, Radio Nacional de España, Fundación Rodríguez/Centro Cultural Montehermoso, Pro Helvetia, British Council, Arts Council of Northern Ireland, Canada Council for the Arts, AECID, Québec Government, Renfe Cercanías Madrid, diario Público, Facultad de Educación de la Universidad Complutense de Madrid, Espacio 28004, Studio Banana, Studio Kawamura-Ganjavian and zoohaus.

Continuing the work on previous editions, RMS La Asociación is in charge of coordination and equipo 451 of graphics and the web (www.madrid-abierto.com). We owe gratitude to all of them.

INTRODUCTION BY CECILIA ANDERSSON

First published on www.madridabierto.com and in the flyer of *Madrid Abierto 2009-10*, January 2010

This is the first edition of *Madrid Abierto* as a biennial event and the theme for this edition is "collaboration". The call for works announced its openness for proposals that reach across disciplines and for artists aiming to situate their work within the social realm of art practice and audience participation. Selected artists met for three days during an initial seminar, which took place in Madrid in early February 2009.

The aim of the seminar was not only for participating artists to introduce themselves and present earlier works, but also to allow for other players, familiar with Madrid and its context, to present their activities. Behind this was the idea to create a network of connections, a network that would help the selected visiting artists, the majority of whom are based outside Spain, to connect with local knowledge and with the specific context of Madrid.

The works now presented are some of the results of processes and contacts initiated during this seminar. For cities to thrive, to be communicative and alive and to function as catalysts of public life, it is necessary to stimulate civic participation and community involvement. Given the current framework, where societies often fail to negotiate some of the most immediate challenges, how can pooling resources, such as the ones found in collaborative and interdisciplinary initiatives, develop alternative working methods? How can inertia and nostalgia be substituted by visionary and inspiring tools acting as catalysts for change? In our post-political age, how can artistic practices intervene beyond the dominant artistic conventions? How can artists access and address spaces and places when, in fact, most citizens take no interest in participating in communal networks?

This edition of *Madrid Abierto* explores how collaboration and co-operation may act as catalysts to induce changes of benefit for the city and its inhabitants. Involving people from a broad professional spectrum, among them gardeners, actors, community workers, programmers, geologists, architects and urban planners, is meant to ensure that a wide range of views and expressions are manifest in the resulting art projects.

The aim of such a socially engaged approach is to create a larger net-

work, which, ideally, makes it possible to come closer to an understanding of some of the dynamics that operate in the city. Articulating specific concerns and voicing local issues is one step towards resolving a conflict or improving a situation.

The ten commissioned artists in this edition of *Madrid Abierto* are probing into terrains that often remain in obscurity and / or silence. The aim is to reveal some of the dynamics of collaborative efforts and explore how such efforts may affect people and politics in specific places. Implicit in the word "collaboration" is a kind of mutual understanding. It would be difficult to carry out a collaborative project if there was not initially agreement upon what the project wished to communicate and to whom. This process of stipulating goals, articulating and exploring paths, as well as the constant search for additional partners, are integral parts of collaborative projects.

Through these aspects, art projects and cultural projects in general can function as tools for exchange and of recognition for the people involved. Initiating collaborative dialogues allows for coexistence, neighbourliness, alternative identification and for greater comprehension of diversity. Art must in these contexts be understood as a form of political imagination. The need to create such models is endless in today's society.

Collaborative practice may also be filed under categories such as socially engaged art, community-based art, dialogical, 'relational', participatory, interventionist, research-based art.... One thing is certain: since the 1990s, a larger number of artists work within such constellations and are, as a consequence, increasingly judged by their working processes and by the models for participation that they develop. Does this way of working, this kind of "method fever", to quote Sarat Maharaj, this consensual agreement, distance artists from the core of artistic practice, namely autonomy? Is it possible that collaborative projects, instead of exploring visions and ideas that are close to the artist's heart, instead succumb to be part of a rather conventional idea of what collaboration and participation can be?

British art theorist Claire Bishop refers to this position as religious, as "Christian", and argues that often in collaborative projects, the artist takes on a self-sacrificial position and performs for the Other. Now, one year after our first reunion in Madrid, the time has come for project presentations. Some of the questions posed above may remain unanswered, while others have been clarified. Additionally, some of the works present-

ed have managed to generate new questions. This presentation is an opportunity to contemplate some of them. Spain just took on the presidency of the European Union, while the economic crisis keeps rattling the country.

[...] The idea of collecting, creating a meeting point and a place for sharing and belonging in your own community are topics explored by Susanne Bosch. Her initiative is to collect pesetas, which went out of circulation in the New Year in 2000. She is asking for a collaborative effort not only to collect remaining pesetas, but also to join forces and decide what to do with the money once collected and counted.

[...] It is my belief that the above projects, mentioned here only as brief summaries, carry the strength to call for an initial awareness of contemporary cultural needs. How such needs may be accommodated in the future requires a longer commitment: projects that stretch over a longer period of time. The projects presented as part of this edition of *Madrid Abierto* give shape to what is still unknown. As such, they actively participate in defining the needs of tomorrow.

Plaza de los Moros, April 2009, Madrid © Susanne Bosch



PROCESS AND PREPARATION IMAGES

Hucha de deseos:

136 mil millones de pesetas en monedas y 154 mil millones de pesetas en billetes siguen en manos privadas... ¡Más de 1.745 millones de euros! ¿Tiene usted algunas de las antiguas pesetas en casa? Está invitado a depositarlas en un contenedor en la Plaza Puerta de Moros.

Una vez hecha la colecta,

¿Cómo cree que se deben invertir las antiguas pesetas en el barrio de la Latina?

Expresé o introduzca **su IDEA y sus DESEOS** en el contenedor o envíelos a: huchadedeseos@googlemail.com; este proyecto de arte realizará uno o más con todo el dinero recaudado.

El contenedor estará allí hasta el 20 de febrero de 2010.

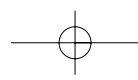
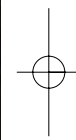
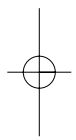
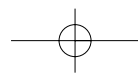
Para tomar parte en las decisiones de cómo gastar el dinero, únase a nosotros el 27 de febrero de 2010 en el Círculo de Bellas Artes, C / Alcalá 42, Madrid. Por favor, confirme su asistencia a través de la web <http://huchadedeseos.wordpress.com> o escribiendo a Madrid Abierto, C/ Antonio Piralá nº 17, 28017 Madrid

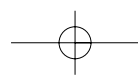
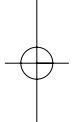
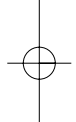
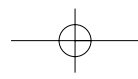
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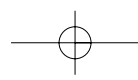
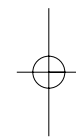
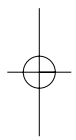
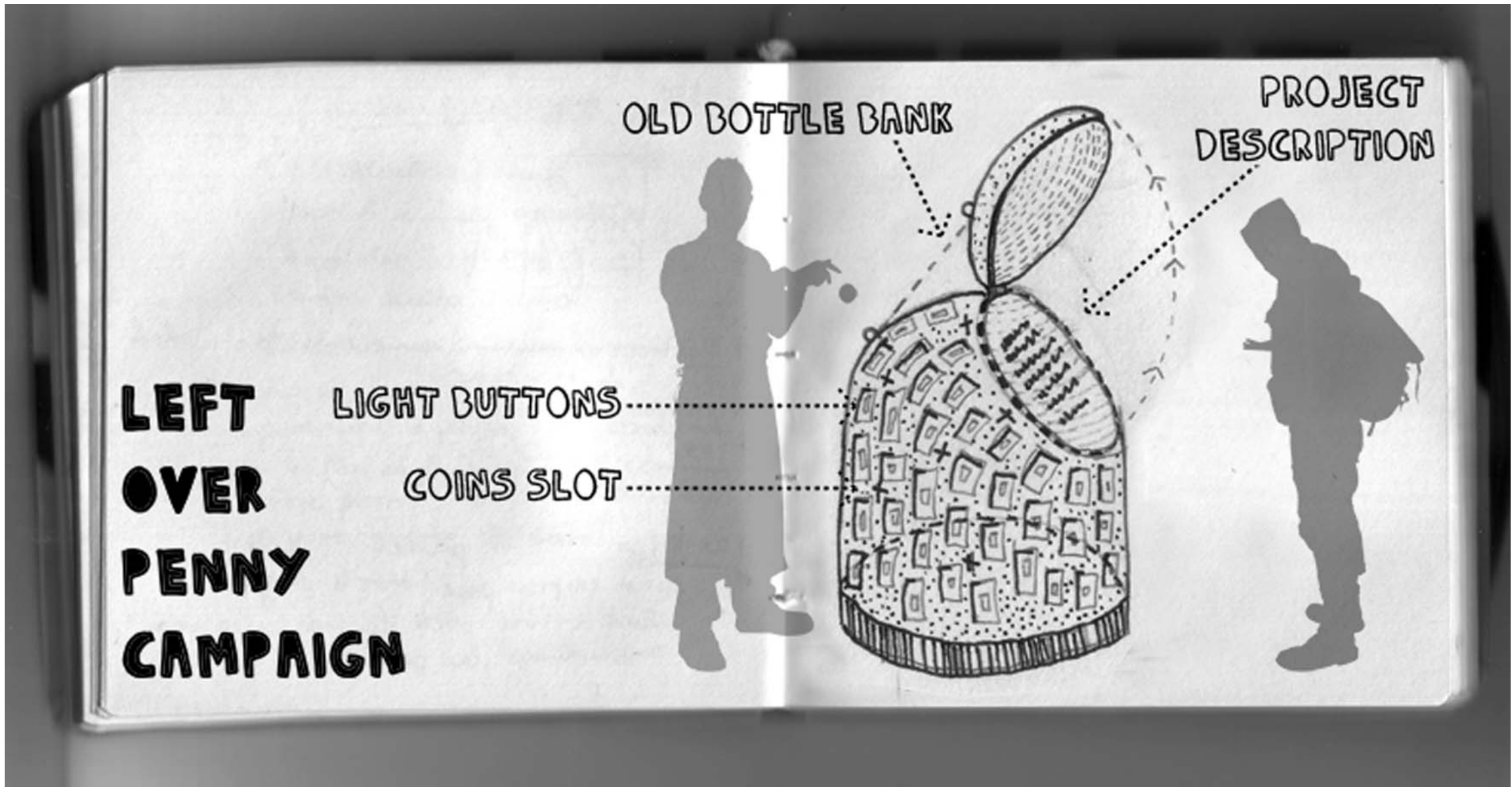
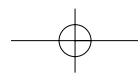
Un proyecto artístico de Susanne Bosch (www.susannebosch.de) para Madrid Abierto 2010 (www.madridabierto.com), en colaboración con Zoohaus (www.zoohaus.net) y el Círculo de Bellas Artes (www.circulobellasartes.com).
 Con el apoyo del Arts Council Northern Ireland (www.artscouncil.org) y el British Council (www.britishcouncil.org).

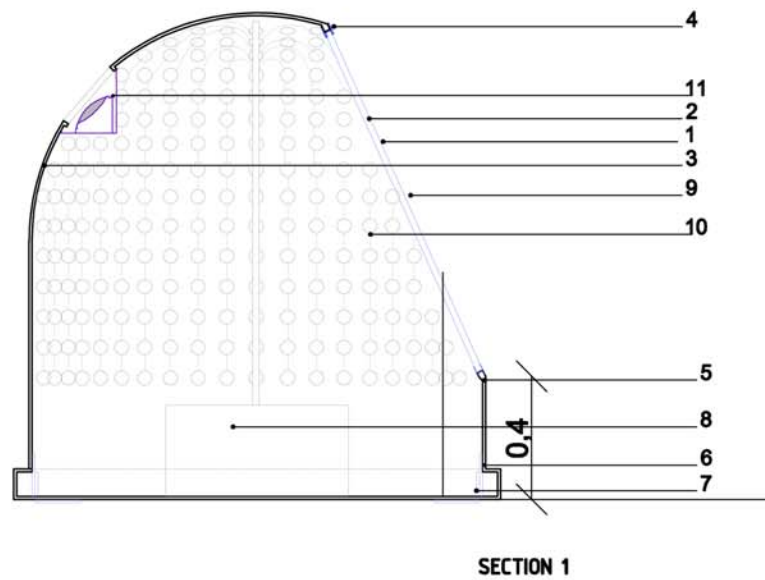
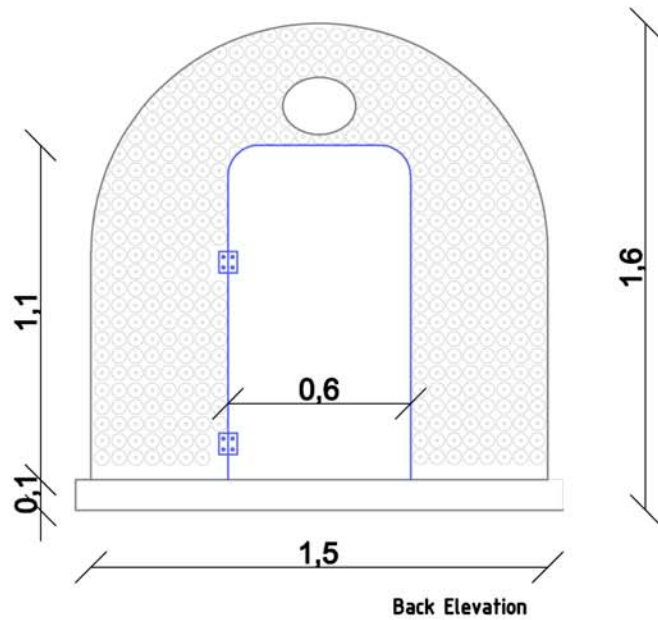
MADRID ABIERTO

All images are taken in 2009, by © Susanne Bosch, zoohaus and María Molina López

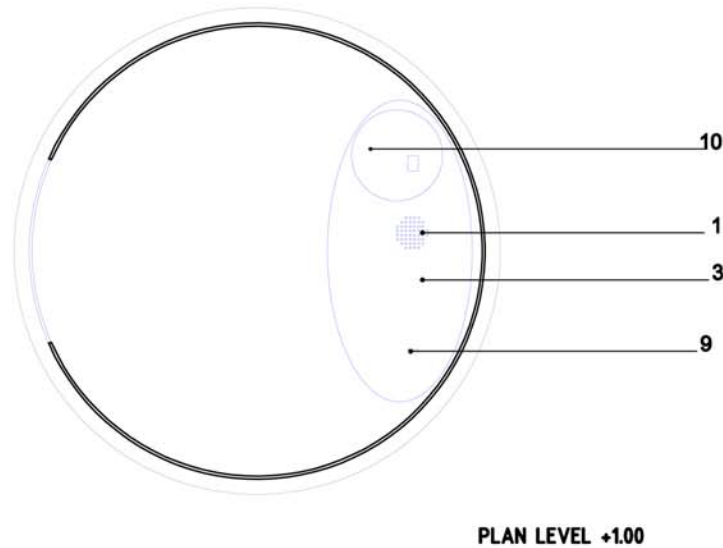




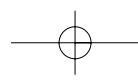
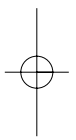
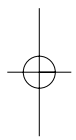
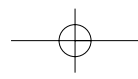




1. zona perforada para recepcion de voz en micrófono
2. puerta de registro
3. metacrilato e=20 mm
4. junta de neopreno
5. refuerzo con fibra de vidrio
6. pletina perimetral de acero para refuerzo 7 cm e=5mm
7. pletina de acero L para fijación al suelo.
8. caja para ordenador-gestion de datos.
9. ranura pa introducir moneda.
10. Hucha de deseos, cilindro metálico de acero e=2mm.
11. Altavoz



1. Perforations area for well reception of the voice by the microphne
2. Back door for registration
3. methacrylate e=20 mm
4. neoprene joint
5. Glass fiber reinforcement
6. flat perimetral steel bar for reinforcement 7 cm e=5mm
7. Flat bar in L shape for stiking the container with the foundation
8. Box for the computer that will process the necessary information
9. Hole for insert the coins
10. "Hope box", Steal cilinder e=2mm
11. Speaker

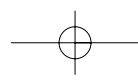
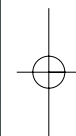
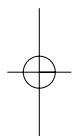
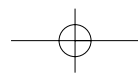


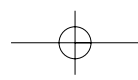
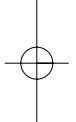
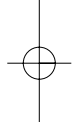
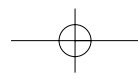
*metro 24h
mas bares
que vuelva la tienda
de mi barrio
casa para todos*

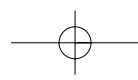
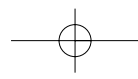


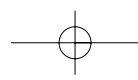
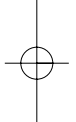
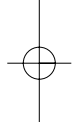
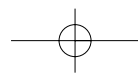
monedas por deseos.
Recicla tus pesetas antiguas y
pide un deseo. Quizas sea el
alepido para hacerse realidad.
Puedes grabar tu deseo en el
microfono, y se encendera
una lucecita. Si grabas otros
lucecita otras se encenderan.
gente

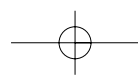
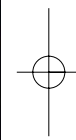
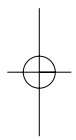
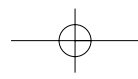


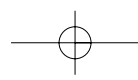
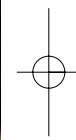
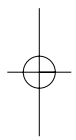
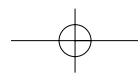


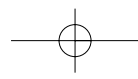












79 WISHES FOR CLEANLINESS, SAFETY AND ISSUES AROUND NOISE

52 WISHES FOR CULTURE

131 WISHES FOR PARKS AND GREEN

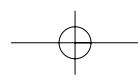
49 WISHES FOR GREEN MARKETTS AND SHOPPING

14 WISHES FOR CHILDREN AND YOUNG PEOPLE

109 WISHES FOR SPORT AND LEISURE

225 UNDEFINED WISHES

512 WISHES AND IDEAS FOR LA LATINA



The following wishes do not follow a cronological order.

512 WISHES AND IDEAS

Wishes reflecting local politics and needs: Sportfacilities, a park or maintaining the Cornisa park, a green market and shopping opportunities, culture, safety, cleanliness, less noise and facilities for children. Black stands for everything else.

* This wish 'zona verde' [green areas] is mentioned numerous times and was one of the realized wishes.

1	Centro de ocio.	Que la Latina sigue siendo igual.	15
2	Un albergue donde los indigentes del barrio tengan un lugar donde dormir.	Que las cosas siguen siendo como son.	16
3	Un monumento simbólico de La Latina.	Lluvia de vino.	17
4	Seguridad en las calles.	Fomentad recitales poéticos, librerías y actividades culturales.	18
5*	Zona Verde	Reducir la criminalidad habitual del barrio (siempre son los mismos)	19
6	Un parque donde se pueda dejar libre a los perros.	Reducir los ruidos nocturnos.	20
7	¡Desde LaLatina Hoy os apoyamos! ¡Nos parece una excelente iniciativa! Seguiremo de cerca toda la información sobre el proyecto. Un saludo!	Más centros infantiles públicos.	21
8	Mejorar las instalaciones del barrio de la Latina. Yo no cambiaría nada solo lo mejoraría.	Más zonas verdes.	22*
9	Que los políticos entiendan la importancia del Arte. ¡Viva el arte!	Polideportivo municipal. Antes teníamos uno pero ahora nada. Piscina municipal.	23
10	Mi deseo, mi idea es que bajen los precios de los pisos.	¡Queremos teatro en las calles – plazas! ¡Cultura para todos!	24
11	Que no halla tanto ruido en la calle.	Vigilancia fija	25
12	Vigilancia	Retirada de los bancos situados en la fachada del edificio nº 8 en la calle Gran Vía de San Francisco; aumentar la iluminación para evitar que los indigentes se orinen en las paredes de la casa y limpieza para quitar los olores.	26
13	Un polideportivo nuevo.	Recuperar el espíritu castizo del barrio; más seguridad; mejoras en las calles de la Latina y más negocios.	27
14	Que nos encontremos en cualquier país en el que estemos.	Que los pisos y locales vacíos de la Latina se recuperen para un polideportivo nuevo.	28

29	Un polideportivo nuevo.	¡Inteligencia por favor!	48
30	Que se convierta en un parque de atracciones.	Centro de ocio	49
31	Deseo un polideportivo.	Centro de ocio	50
32	Policías fijos.	Derruir el colegio ¡Muy importante!	51
33*	Me encantaría tener más verde, más plantas en nuestras plazas (de arena solo). ¡Más color!	Centro de ocio	52
34	Comprar la mayor cantidad posible de ejemplares de los libros de Daniel Estulin sobre el Club Bilderberg y repartirlos gratuitamente. También se puede incluir el libro <i>La CIA en España</i> de Alfredo Grimaldos.	Discoteca móvil	53
35	Que los guarros paren de mear las puertas y las esquinas del barrio.	Un campo de fútbol en las Vistillas	54
36	Que nos hagan un mercado decente para no tener que ir a otros barrios a comprar.	Ganar un premio Mac Grimon	55
37	Una máquina para viajar en el tiempo	Un centro comercial	56
38	Abrir un centro de ocio	Un polideportivo	57
39	Abrir una discoteca móvil	Otra piscina	58
40	Un campo de fútbol en las Vistillas	Un centro comercial	59
41	Muros legales para graffiti	Un cine	60
42	Ayudas para los indigentes.	Ayudar a una fundación que realmente lo necesite o a los colegios para que puedan tener materiales escolares	61
43	Crear una fundación que ayude a los inmigrantes.	Abrir un centro comercial	62
44	Abrir una discoteca para menores	Un lugar para los indigentes	63
45	Abrir un centro comercial	Un polideportivo	64
46	Un lugar de residencia para indigentes	Un monumento	65
47*	Zona Verde	Lugar para que los indigentes duerman mejor o una estancia donde vivir	66
		Una escuela de cine gratuita	67
		Un colegio para niños discapacitados	68

69	Un centro de adopción	Ayudar a una fundación que realmente lo necesite o algún colegio público para que puedan tener libros y materiales escolares.	91
70	Un centro comercial		
71	Un lugar donde puedan dormir los indigentes	Un centro de acogida para indigentes	92
72	Un polideportivo	Un polideportivo	93
73	Un centro comercial	Un monumento	94
74	Un lugar para los indigentes	Un centro de ocio	95
75	Una discoteca	Derruir el colegio	96
76	Un polideportivo	Un campo de fútbol para las Vistillas	97
77	Un museo sobre la antigüedad de la Latina y cosas así.	Un centro de acogida para los que están en la calle	98
78	Un restaurante japonés	Que hagan un carril bici	99
79	Una escuela de discapacitados	Mejorar el barrio de la Latina con más seguridad	100
80	Un centro de ocio	Más dinero, más limpieza en los barrios	101
81	Un polideportivo	Un mercado o supermercado decente	102
82	Un monumento que simbolice a la Latina	Deseo que pongan baños públicos para los guarros que vienen a mear los fines de semana a la calle.	103
83	Más seguridad	Un polideportivo en condiciones en el barrio	104
84	Un restaurante japonés	Más parques, más verde.... Más guarderías públicas, más espacio para los pequeños.	105
85	Una escuela de Break Dance	Aseos públicos y centros sociales de arte	106
86	Un restaurante Japonés	Un cine en la plaza gratuito en verano	107
87	Una escuela de Break Dance	Más músicos y trovadores en la plaza.	108
88	Un club	Que los perros no se laven en la fuente.	109
89	Un centro de ocio	Que el barrio sea como hace 10 años (o antes). Fuera ruidos, fuera exceso de bares, fuera pijos que se mean	110
90	Un centro de deporte		

111	aquí y no en sus bonitos barrios.	Deseo un sueño: que mi barrio, la Latina, sea como hace años.	127
112	¡Más limpieza! Nuestra piscina se la han cargado. Mi Mercado de la Cebada se lo van a cargar. Nuestras Vistillas que desaparecerán. No a la especulación- no a la degradación ¡AYUDA!! ¡¡AYUDA!! ¡¡HELP, help, help...!	Deseo que desaparezcan de él la especulación y la degradación.	128
113	Seguridad y arreglo del barrio.	Deseo mi piscina de la Latina.	129
114	Más amor en el barrio.	Deseo que no desaparezca mi querido Mercado de la Cebada.	130
115	Más aparcamientos.	Deseo limpieza.	131
116	Más zonas verdes.	Deseo que no haya ruido, que limiten el número de locales de ocio.	132
117	Un parking para residentes.	Deseo que la "pijada" alternativa que nos invade se olvide de nosotros.	133
118	Que los bares cierren sus puertas.	Deseo que otro barrio, el de antes, sea posible, que los latinos de toda la vida podamos vivir.	134
119	Mi illusion es un Corte Inglés.	Si sois los reyes magos, ¡conseguirlo!	135
120	Teatro y animaciones en el barrio.	Por un barrio con bares que cumplan la normativa.	136
121	Conciertos y espectáculos teatrales cada fin de semana en la plaza ¡gratis!	Condicionar las plazas de Madrid para niños.	137
122	Menos gente. Teatro de calle y música.	Que hagan algún sitio para los jóvenes y que no cambien el parque de la cornisa	138
123	Adecuar la Plaza de los Carros y limpieza una vez por semana.	Deseo que hagan canchas de fútbol en el antiguo polideportivo	139
124	Mi deseo: que no se carguen (el ayuntamiento) el Parque de la Cornisa para dárselo a la Iglesia. ¡Es nuestro parque!	Que halla más sitios de deporte, centros comerciales.	140
125	Limpiar la Plaza de los Carros 2 o 3 veces por semana.	Cines, Burger, McDonalds, Polideportivo	141
126	Que nos limpien el Parque de la Cornisa para poder sentarse sin miedo. El Parque de las Dolices que sea más respetado y que haya menos colchones. El alumbrado que lo cuiden un poco más ya que hay zonas muy oscuras.	Mi deseo es que el barrio se conserve tal y como está	142
		Que hagan canchas de básquet y fútbol en el antiguo polideportivo	143
		Que se mejore el parque de la cornisa y se mantenga	144
		Mantener el parque de la Cornisa	145
		Me gustaría que el barrio contara con instalaciones deportivas y centro de reunión para jóvenes y asociaciones.	146

147	Deseo que se hiciesen más sitios para acontecimientos para jóvenes y una escuela de baile económica	Quiero que haya más naturaleza, más flores, más árboles.	168
148	Un centro para actividades juveniles.	Un parque mazo de bonito, que haya sitio para protegerse de la lluvia, que haya césped, árboles, bancos, mesitas...	169
149	Deseo que haya más sitios para los jóvenes (tiendas, restaurantes, bares...)	Por favor necesitamos un parque en el barrio de la Latina.	170
150	Deseo un centro comercial o un polideportivo.	Un Corte Inglés.	171
151	Que se mantenga el parque de la cornisa	¡Por un barrio más limpio!	172
152	Un polideportivo	Quiero que pongan un Corte Inglés.	173
153	Una academia de baile o un parque donde estaba el polideportivo	Queremos más árboles y verde en la ciudad. Aquí se hacen obras, se ensanchan aceras y no se plantan árboles. Dónde los había se crean plazas enteras de granito. Madrid se vuelve un sofoco.	174
154	Carril bici.	¡PLANTAS, ÁRBOLES O PONDEN MACETAS ENORMES CON ARBUSTOS!	175
155	Deseo que no se cambie el parque de la Cornisa.	Un exhaustivo control en la apertura de bares sin licencias.	176
156	Que hagan un polideportivo grande y se haga un carril bici.	Deseo para el barrio más actividad y variedad cultural. Gracias.	177
157	Más espacios jóvenes	Desearía un Corte Inglés.	178
158	Que se mantenga la plaza de los Carros y San Andrés	Mi ilusión es un Corte Inglés.	179
159	Hacer un carril bici y polideportivo.	Un parque con jardines.	180
160	Que construyan un nuevo polideportivo nuevo y grande.	Necesitamos en el barrio un parking público gratuito para residentes. ¡ES IMPOSIBLE APARCAR EN LA ZONA!	181
161	Que se mantenga el parque de la Cornisa	Hacer un campo de fútbol en las Vistillas muy simple, 2 porterías, las líneas del campo y ya está.	182
162	Que se vuelva hacer el polideportivo	Más parques y menos perros que se hacen sus necesidades y no las limpian.	183
163	Carril bici	Más zonas verdes.	184
164	Polideportivo	¡Zonas Verdes!	185
165	Conservar La Cornisa		
166	Que no cambie la Iglesia de la Paloma y el Parque de la Cornisa		
167	Quiero que pongan un Corte Inglés.		

187	Más zonas verdes.
188	Acabar el polideportivo.
189	Que cambien el tipo de tiendas del centro comercial Puerta de Toledo.
190	Más festivales.
191	Un festival de música y un concierto gratuito.
192	Un festival.
193	Que construyan pisos para jóvenes a buen precio.
194	Soy un niño de 6 años y estoy cansado de ver mi barrio lleno de cacas de perros y basura.
195	Bicis y carriles en todo el barrio
196	Libertad en las calles
197	Zonas peatonales
198	Un Corte Inglés.
199	Por favor que se quede el Parque de la Cornisa.
200	Ayudar a los indigentes del barrio.
201	Un parque de atracciones.
202	Deseo que vuelvan a construir el polideportivo de La Latina. ¡El deporte es salud!
203	Por favor que limpien y no dejen entrar a los perros a cagar en el Parque de Las Vistillas que es una vergüenza y los niños no pueden ni entrar. Gracias.
204	Comida para los pobres.
205	Prohibir los acordeones y parques.
206	Que hagan un cine.

Comprar tiendas de campaña para la gente que vive en la calle.	207
Comida para la gente sin techo.	208
Una comida muy buena para Navidad o según el dinero que se consiga, varias comidas durante el invierno.	209
Mi deseo es que el barrio de la Latina sea más limpio.	210
Deseo que nunca nos separemos papá y yo.	211
Miles de cromos de la liga para cambiar.	212
Un mundo maravilloso.	213
No me quiero enfadarme con mi familia ni con mi hermana.	214
No quiero mentir a nadie.	215
Quiero a mi perrita y que se le curen las rodillas.	216
Deseo que mi madre vuelva a casa lo antes posible.	217
Que destruyan el colegio.	218
Que tú seas muy feliz y que yo lo vea.	219
Una montaña rusa para todo el mundo.	220
Que se cumpla lo que los reyes quieran.	221
Un barrio limpio.	222
Nuestro deseo es un espacio con una fuente de agua potable y bancos donde poder sentarte o tumbarte (sin barra en medio) y una zona vallada para perros.	223
Que no nos quiten el Parque de la Cornisa.	224
Quiero un gato. Quiero un loro.	225
Quiero un Belén.	226
Deseo que Madrid se conserve igual de limpia y bonita; que	227

	ningún político la dañe.	Un nuevo mercado de La Latina y salud y paz para todo el mundo.	246
228	Por un barrio más limpio y cuidado sin olores.	Más seguridad, menos mafias.	247
229	Un campo de fútbol.	Modernizar el mercado.	248
230	Un campo de fútbol; conocernos todos; una máquina del tiempo.	Más seguridad para el barrio. Menos persecución o redadas a los inmigrantes.	249
231	Que no nos quiten el Parque de la Cornisa.	Deseo que La Latina sea un barrio con más seguridad, que los jóvenes tengan más programación y una educación, y más integración.	250
232	Más limpieza. Menos botellón.	Un Parque de la Cornisa sostenible (sistema de riego autosuficiente).	251
233	Una piscina. Nuestra Piscina.	Una huerta ecológica para el barrio en el Parque de la Cornisa.	252
234	Un campo de fútbol.	¡Rehabilitar los jardines del seminario y abrirlo al público para disfrute de los vecinos, y de los turistas!	253
235	Que dejen el Parque de la Cornisa y que no bajen los perros al jardín.	Que la cuesta de la Calle Toledo la quiten y vuelvan los comercios de antes.	254
236	Poner un paso peatonal para la Residencia La Paloma para cruzar a la cafetería.	Que sigan existiendo los comercios (ultramarinos, carnicería...) y las posadas (León de Oro, Cava Baja).	255
237	Un hostel donde dormir sin pagar para visitar La Latina.	Poner una parada de autocar en la residencia (La Paloma) para excursiones.	256
238	Más seguridad.	Que se mantengan los pocos comercios antiguos que quedan en el barrio de La Latina.	257
239	Más zonas verdes.	Que se modernicen algunos comercios.	258
240	Más señales de taxi.	Quiero que quiten la cuesta de la Calle Toledo, porque los residentes de la residencia La Paloma no pueden subirla.	259
241	Un mercado nuevo para el barrio de La Latina.	Quitar la cuesta de la Calle Toledo, hacerla más plana.	260
242	Un mercado nuevo. Menos ruidos en el barrio. Un polideportivo.	Que no quiten el Centro Numancia y hagan más centros para personas mayores.	261
243	Limpieza en las calles.	Seguridad hace falta en el barrio.	262
244	Me gustaría que el proyecto del Parque de la Cornisa no se llevara a cabo. También me gustaría que las calles estuvieran más limpias.		
245	Mi deseo es que se remodelara ¡por fin! El Mercado de la Cebada, dando así un impulso al barrio y facilitando las compras a todas las personas (sobre todo a las madres) del barrio.		

- 263 Más seguridad por la Calle Gil y Mon, y más farolas.
- 264 Que no quiten el Parque de la Cornisa, y planten más árboles.
- 265 Que no quiten el Centro Numancia.
- 266 Que no quiten el Parque de la Cornisa.
- 267 Que se mantenga el Mercado de la Cebada.
- 268 Que den siempre de comer en el Centro Numancia.
- 269 Que vuelvan los tranvías, más seguros, y que quiten los coches.
- 270 Que no quiten la Cornisa. Que no desaparezcan el barquillero, las patatas asadas, los boniatos, las castañas en una máquina de "ferroquil".
- 271 Que sigan los pavos y el chico con la vara (Puerta Cerrada). Bautizos en los que se tiraban las monedas.
- 272 Que persistieran las fiestas de La Paloma.
- 273 Que duren las Kermes de las Vistillas.
- 274 Que arreglen el Paseo de Extremadura.
- 275 Mi deseo es que arreglen el Paseo de Extremadura.
- 276 Un tranvía desde la Puerta de Toledo que "rompió" el puente de piedra y no vuelva a pasar. "En la flor de la vida y sin poderlo ganar madre mía" (Pierra).
- 277 ¿Sería posible hacer un dibujo animado (divertido) que indujera a niños y jóvenes a no pegotear sus chicles en el suelo y a preservar edificios y comercios de pintadas?
- 278 Mi deseo es que este barrio de Centro-Latina esté más limpio. Vivo aquí desde los años 70, y nunca ha estado tan lleno de pintadas, es una pena, un barrio histórico tan bonito y que parezca que cualquiera que se compra un spray (que venden en los chinos) es el dueño de la calle y puede enguarrar fachadas, piedras, que aunque se limpien nunca quedarán bien. También me gustaría que los bares-terrazas limpiasen las servilletas que caen al suelo, si ellos hacen el negocio no tiene que estar la vía pública llena de los desperdicios. Y, por último, que procurase un alojamiento para los indigentes que viven en la calle. Este es un barrio histórico, turístico y damos una impresión a los que nos visitan de suciedad, cutre... no de capital moderna.
- Mantener limpias de graffitis las paredes de Madrid. 279
- Que restauren todos los monumentos históricos de Madrid. 280
- Deseo que Madrid sea muy limpia y no haya cerdos y guarros. 281
- ¡Que nos devuelvan las Vistillas! 282
- Quitarle las Vistillas a las iglesias. 283
- Wi-fi para todo el barrio gratis. 284
- Actividades semanales todos los sábados por la mañana: fenshui, aerobic, danza del vientre, bazucada... El dinero para pagar a los profesores. 285
- Organizar un grupo de juego/enseñanza para niños del barrio. 287
- Más zonas verdes. 288
- Poder aparcar cerca de mi casa (plazas de parking). 289
- Mi deseo consistiría en crear zonas de ocio para la gente del barrio en las que se pueda practicar algún deporte, tarimas para bailarines callejeros, zonas para poder expresarte... 290
- Más zonas verdes, infantiles, parkings. Contenedores de basura para reciclaje. 291
- Un espacio abierto al público para la creación plástica, al igual que también parques y bibliotecas. A mi me gustaría un lugar para acoger a artistas de todas las edades. 292
- Reuniones vecinales en las azoteas (habitabilidad de las azoteas como lugar común) 293***
- Más vegetación en las calles e incluso, plantaciones (jardines y 294

- huertos) de los propios vecinos.
- 295 No a la Iglesia, no al 'minivaticano'.
- 296 Mi deseo es que haya menos presencia policial los domingos en el barrio.
- 297 Espacio público para actividades culturales, talleres, exposiciones.
- 298 Aparcamientos gratuitos.
- 299 Poner más contenedores para reciclaje.
- 300 Quiero más supermercados.
- 301 Albergues para indigentes y comedores.
- 302 Mejor servicio de limpieza.
- 303 Iluminación navideña todo el año.
- 304 Promoción del comercio tradicional.
- 305 Mayor inversión en el pequeño comercio del barrio.
- 306 Un nuevo asfaltado.
- 307 Más instalaciones públicas culturales en el barrio.
- 308 Menos especulación inmobiliaria en el barrio.
- 309 ¡No al 'minivaticano'! Que devuelvan las Vistillas. El barrio necesita más zonas verdes y menos contaminación.
- 310 Veranos de la Villa gratis... ¡pero de verdad!
- 311 Pista de atletismo bueno, un pabellón deportivo.
- 312 Que mejoren la línea 6 de metro. Que bajen el precio de los 'bonómetros' en el barrio de La Latina.
- 313 Quiero un paso de cebra. Unos kilogramos de pintura = a un gran servicio para la comunidad. En un punto donde se concen-

- tran tres colegios de educación primaria y un centro de educación infantil. Al cruzar la carretera de San Francisco nos tiramos a los coches... ¿por qué? Porque desde Calle Tabernillas hasta Plaza San Francisco el Grande existe una distancia muy grande. SOLUCIÓN: paso de cebra con dos opciones: Calle Las Aguas con Carrera de San Francisco | Calle de San Isidro con Carrera de san Francisco
- Que quiten el mini vaticano. 314
- Que se rehaga el mercado antiguo de la Latina que se demolió en lugar del actual mercado que carece de presencia. Recuperar así una obra arquitectónica que nunca se debió perder. 315
- Baños mixtos. 316
- Más zonas verdes y menos graffitis. 317
- Menos tráfico y más parques. 318
- Más zonas verdes y menos graffitis. 319
- Más zonas verdes y menos graffitis. 320
- Deseo que Madrid se conserve igual de limpia y bonita. 321
- Construir un parque para los niños. 322
- Quiero que no haya contaminación. 323
- Que reciclen más y que este mundo sea un mundo mejor. 324
- No quiero cacas de perro por todas las calles de mi barrio, y puestos a pedir, polideportivos municipales con piscinas. 325
- Ampliación de la zona infantil del Parque de la Cornisa y rehabilitar y abrir al público, sin edificar nada. 326
- No al mini vaticano (zonas de Ocio). 327
- Por favor que las casas sean gratis. 328
- Mi deseo es que pongan árboles en el Parque de la Dalia. 329

330	Fuentes para que todos podamos beber y para el ganado.	Que no quiten el Parque de la Cornisa y que haya más vigilancia de perros y en el Parque de la Dalia que pongan árboles para que den sombra cuando salimos a pasear. (Esto lo escribe una señora mayor, gracias)	350
331	Conservar los parques.	Que vuelvan los tranvías.	351
332	Mejorar los accesos para personas mayores.	Que no haya tanta gente. Que estemos más tranquilos.	352
333	Que nos hagan otro hospital dónde estaba la cárcel.	Zonas comunes de calidad.	353
334	Deseo mejorar el barrio de la Latina.	Indicaciones de higiene (para los visitantes del botellón) Postes de información histórica con planos (qué es el rastro, la Plaza de la Paja...)	354
335	Que hagan una piscina grande y un polideportivo.	Que el cuerpo de agentes de movilidad reciban un sueldo acorde a su función (¡subida de sueldo ya!)	355
336	En los parques poner pavos y codornices. Que vuelvan los tranvías.	Un teatro más barato para invitar a mi churri.	356
337	Que quiten el mercadillo del final de la Arganzuela. Que hagan una piscina enorme.	Que se legalice la marihuana.	357
338	Que hagan más servicio en el barrio; más vigilancia. Es temeroso salir.	No tantos comercios chinos, indios y árabes en el barrio.	358
339	Que no quiten el parque.	Que la facultad de Bellas Artes mejore aunque sea sólo un poquito.	359
340	Mejorar la seguridad.	Me gustaría que se les buscase un albergue o alojamiento a los mendigos de la iglesia.	360
341	Un Hospital.	Hierba/césped en la Plaza de los Carros y en la Plaza de la Paja.	361
342	Felicidad, más puestos de trabajo y más festivos.	Creo que nuestros vecinos de la Iglesia de San Andrés no deberían vivir ahí. Es insalubre para ellos y los vecinos que vivimos por aquí. Toda la gente que viene de visita al barrio, que es mucha, se asombra e impacta con ellos. Creo que miembros del ayuntamiento y las Brigadas Sociales no deberían permitirlo y tendrían que llevarles a un sitio más apropiado.	362
343	Más zonas verdes.	Una estatua con las monedas mismas ¿cuál? Al haber teatros varios se me había ocurrido la imagen de las máscaras.	363
344	Que pongan más bancos.	Poner salas de exposición para los nuevos artistas, independientemente de su edad.	364
345	Que nos hagan un hospital.		
346	Más zonas verdes para mi perrita.		
347	Deseo que construyan un hospital.		
348	Deseo que en el barrio haya un centro de día para personas discapacitadas jóvenes también con alzheimer.		
349	Que arreglen el Puente de Segovia y pongan más policías por las calles.		

- | | | | |
|-----|--|---|-------------|
| 365 | Me gustaría que pusieran más plazas de aparcamiento, más zonas verdes. | Quiero que no haya contaminación y que no quiten el Parque de la Cornisa. | 379 |
| 366 | Un Corte Inglés. | Que limpien todos los días la caca de los perros. | 380 |
| 367 | Un parque para niños y un parking para coches del barrio. | Arbolitos y arbolitos en mi barrio. | 381 |
| 368 | Llenar de árboles el Parque de la Cornisa y mantener protegidas las zonas verdes. | Soy Daniel y no quiero que haya basura por las calles. | 382 |
| 369 | ¡Muchos parques! El de la Cornisa ¡para siempre! | Poner césped alrededor de los árboles de la Plaza de los Carros. | 383 |
| 370 | Más vigilancia para los "perreros", que es una vergüenza las cacas; y un hospital y menos vaticano, "pero con la iglesia hemos topao, Don Quijote". | Que Gallardón y la Vria abandonen la pésima idea de destruir la Cornisa-Vistillas para construir edificios que bien pueden estar en otros sitios. | 384 |
| 371 | Que pongan más zonas de paseo. | Que se vuelva a hacer el polideportivo de la Cebada de nuevo y que no se traslade al Parque del la Cornisa. | 385 |
| 372 | Nuestro deseo es un espacio con una fuente de agua potable y bancos donde poder sentarte o tumbarte (sin barra en medio), y una zona vallada para perros. | Que se organicen conciertos al aire libre y semanales en el Parque de la Cornisa. | 386 |
| 373 | Que la gente no orine en mi calle, por favor. | La Latina es sinónimo de música, arte, alegría, personas, en definitiva; de vida, mi deseo es que no lo pierda. | 387 |
| 374 | Mi deseo es que el barrio de la Latina sea más limpio. Campo de fútbol. | Que compren unos patines al Sr. Alcalde para que recorra el barrio y vea en que estado está de abandonado una zona tan noble como es esta. Que los impuestos que pagamos se vean repercutidos en el barrio. | |
| 375 | (Seguir teniendo el amor de mi familia y la amistad de los que me rodean). Querría que se invirtiera el dinero en guarderías gratuitas para los vecinos del barrio. Gracias por la iniciativa, un beso y un abrazo. | Que no haya tanto humo ni cigarrillos en la calle ni en los bares. | 388 |
| 376 | Muchas flores y arco iris, amigos y juegos en el Parque de la Cornisa. | Que no pierda su identidad y conserve su luz. ¡¡¡GRACIAS, LA LATINA!!! | 389 |
| 377 | Que se respete el Parque de la Cornisa, ya que el centro cuenta con escasas zonas verdes. Que se limpien más asiduamente las calles, también de "cacas". Esta zona tiene muchísima densidad de población y precisa mayor limpieza. El barrio de Salamanca siempre está limpio ¿por qué?. | Un transbordador espacial | 390 |
| 378 | Indudablemente, mejorando las zonas verdes y creando otras nuevas. También sería necesario algo para reducir el ruido ambiente (coches etc.) | Un parque de dragones | 391 |
| | | Todo el mundo feliz | 392 |
| | | Sólo deseo el bienestar y la paz de los vecinos y la buena convivencia con la gente que viene todos los días a disfrutar del barrio. | 393 |
| | | ¡Conocerse entre todos ya! (Y para que me avisen que día se | 394* |

- hace: alegretamara@gmail.com)**
- 395 Que me vaya mucho mejor en el cole y en el recreo.
- 396 Las calles para al gente.
- 397 Una vida de luz y color, de paz y amor. Y todos los presos a la calle.
- 398 Que todo cambie a mejor; la sociedad, África, los sin nombre...
- 399 Que las cosas cambien ¡si! Para bien y nunca para mal.
- 400 Que haya honradez
- 401 Que seamos buenos unos "para" los otros. Carlos Castella.
- 402 Más trabajos. Un buen ambiente.
- 403* Una reunión de vecinos.** Integración migratoria.
- 404 Lo mejor por el barrio.
- 405 Que los jóvenes de hoy en día aprendan chotis y lo bailen en la Verbena de La Paloma.**
- 406 Que mis nietos aprendan a bailar chotis.**
- 407 Que las personas del barrio sean más amables.
- 408 Que el barrio sea lo que era antes, verbenas, bailes, diversión con pianillos en los patios. Hacer cadenas.**
- 409 Que todo el mundo sea feliz y paz en el mundo.
- 410 Deseo paz en el mundo, que todos puedan comer y beber sin pedir.
- 411 ¡Tanta buona fortuna!
- 412 Que se respeten los centros culturales ocupas.
- 413 Llegar a una comunicación y entendimiento sin barreras sociales, culturales o capitales. Por esto deseo que todos com-

- partamos lo mismo, amor y paz.
- No a la represión policial. 414
- Deseo sentirme bien conmigo misma, con los que me rodean y con los que no. 415
- Mi deseo es que la juventud tenga trabajo. 416
- Deseo en beneficio del barrio que se acaben las hipotecas. 417
- Amor, consolación y cariño para Dios, salvador del mundo entero. 418
- Me gustaría que se llevaran a cabo más propuestas como esta. 419
- Deseo una paz mundial. (Un ciudadano del mundo) 420
- Que el amor nos bañe a todos los seres humanos. 421
- Deseo mucha paz en todo el mundo. 422
- Que el mundo se dé cuenta de que lo que necesitamos es solidaridad, amor, sentido común... paz y amor para todos, para todo el mundo. 423
- Que mi familia esté bien. 424
- Un perro para mi hermano. 425
- Salud para mis hermanos, muchas gracias. 426
- Tranquilidad y amistad en este barrio. 427
- Conseguir ser buena persona para hacer feliz a la gente y hacer cosas buenas. 428
- Deseo que mi madre vuelva a casa lo antes posible, te quiero. 429
- I wish to live in Europe someday! 430
- Que sean todos felices. 431
- Deseo ser una niña buena y sobre todo que pueda pasar bien el día de mi cumple y que me traigan muchos regalos. 432

373	Amor y paz.	Quiero recuperar la piscina de la Latina, porque ahora, cada vez que quiero ir a nadar me tengo que ir a Pacífico, por favor.	392
374	Deseo que lluevan chuches con una grúa gigante.	Que Saconia se vuelva un barrio independiente. Quiero una Saconia libre, unida y única. Quiero una Saconia especial de España.	393
375	Que lluevan juguetes y lo que queramos.	Que arreglen la Travesía de las Vistillas, que está empedrada y está muy mal.	394
376	Que no haya malos.	Que el Vaticano deje libre la Colina de las Vistillas.	395
377	Que llueva dinero y chocolate.	Quiero que los locales vacíos de la Latina se utilicen para cosas del barrio.	396
378	Una casa para los indigentes.	Aseos públicos para que la gente no mee en la calle.	397
379	Un monumento que represente a la Latina y un polideportivo.	Que el 2010 traiga mucha alegría al barrio de la Latina.	398
380	Una zona verde.	Que no quiten nunca el Parque de las Vistillas, y todo lo de alrededor que es San Francisco el grande.	399
381	Un polideportivo.	Deseo muchísimo, muchísimo, que en la fuente de aquí, de La Latina, haya una fuente de agua potable.	400
382	Una zona verde.	Deseo que haya muchas más huchas como ésta, para que podamos dar voz a la gente del barrio.	401
383	Que me arreglen la calle que va a Jesús el Pobre porque está fatal. Han arreglado todas las calles adyacentes donde hay bares para poner terrazas.	Hola, soy David, no soy de este barrio, pero si fuese mi barrio me gustaría que hubiese un carril bici. Gracias.	402
384	Querría que recogieran con más frecuencia la basura de los contenedores, que hay ratas y mucha porquería.	A mi me gustaría, me gustaría mucho, que se sembrara romero y tomillo en los alcorques de la plaza.	403
385	Quisiera que pusieran baños públicos en las zonas de ocio nocturno, porque si no la gente mea en la calle y huele fatal.	Que pongan aseos públicos por la calle para que no meen en las puertas de las casas.	404
386	Queremos más fuentes de agua potable en la calle. Gracias.	Quiero que pongan un montón de huchas más porque es lo que más mola de Madrid, sin duda.	405
387	Que retiren los bancos de la Gran Vía de San Francisco número 8 y que pongan más luz, por favor.	Queremos que quiten las cacas de perros en el barrio.	406
388	Plazas húmedas no secarrales, no queremos secarrales. Gallardón ¡por favor!	Queremos un barrio más vivo de formas culturales de vida.	407
389	Que no nos quiten el parque de las Vistillas.		
390	Que no nos quiten el parque de la Cornisa.		
391	Que nos dejen las Vistillas y la Cornisa sin curas.		

- 433 Quiero que hagan más parques en el barrio, que no hay, por favor.
- 434 No se que es lo que quiero para este barrio; habitaciones libres para alquilar, a buen precio, en torno a los 300 euros.
- 435 Yo quiero que en éste barrio reformen las casas antiguas y les hagan bien las ventanas para que tengan más luz los salones, y no un dormitorio raro.
- 436 En este barrio mucho trabajo para todos.
- 437 Que Julia sea mi mejor amiga. Pero si esto es para el barrio, que siga estando tan precioso el barrio.
- 438 Espacios infantiles y parques.
- 439 Quiero que el barrio esté más limpio..., quiero que el barrio, pues que luzca más... quiero... tantas cosas.
- 440 Pues estaría muy bien más limpieza en las calles.
- 441 Hay mucha caca de perro.
- 442 Cañas a un euro.
- 443 Carril bici por todo Madrid y por todo el barrio.
- 444 Un parque para hacer 'botelleo'.
- 445 Quiero que el barrio deje de oler a 'meaos' por culpa del alcalde que no cuida para nada el barrio. Gracias.
- 446 Que haga peatonal la calle Toledo.
- 447 Deseo que bajen todos los alquileres y que pongan terrazas en todas las casas y que en todas las casas de el sol.
- 448 Desearía que no rompiesen más la hucha y que sirviese para algo y que éste proyecto que es tan divertido hiciese que éste barrio mejorase de verdad.
- 449 Un campo de golf.
- 450 Que no haya borrachos.

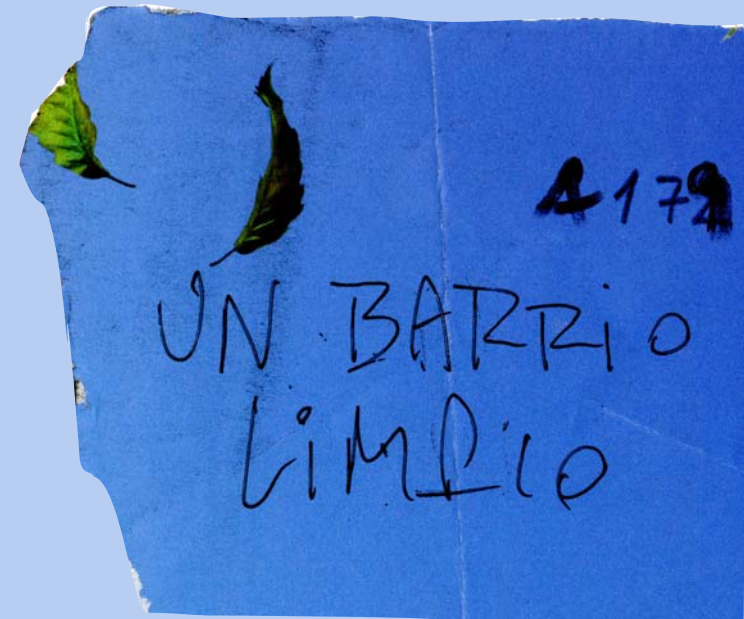
- Quiero que dejen la biblioteca pública. Y que lo hagan peatonal. ¡Latina peatonal ya!. 451
- Bancos públicos para toda la gente. 452
- Queremos que no haya tanto tráfico en el barrio. 453
- Sólo parque en la Cornisa. 454
- Sólo parque en la Cornisa. 455
- A ver, quiero que me dejen beber cerveza hasta la hora que me de la gana y no venga la policía a echarme. 456
- Quiero un parque en la plaza y que no haya tantos borrachos porque nos hacen cosas malas. 457
- Me encantaría que este barrio fuese super civilizado y que a la gente le gustasen mucho las cosas que se hacen, las cuidase y fuese muy amable con los objetos extraños. 458
- Quiero 400.000 árboles en mi barrio para que todos tengamos sombra en verano y sea muy verde. 459
- Queremos un parque para los niños para jugar todas las tardes. 460
- Quiero una estatua de Gallardón aquí. 461
- Me gustaría que pusieran una piscina desmontable los veranos aquí, en esta plaza. 462
- Una piscina para los niños. 463
- Deseo que haya más terrazas. 464
- Quiero el barrio limpio. 465
- Que haya más señales indicando el camino. 466
- Hola, lo primero quiero felicitaros, al proyecto, y bueno, pues desear que hagáis también algo en la calle Granados, en los escalones que hay. 467
- Que haya menos policía y que dejen cantar y tocar a la gente 468

- que está por aquí, de buen ver.
- 469 Que limpien los pises.
- 470 Hola, mi deseo es más limpieza para el barrio y la calle Granados.
- 471 Una pared de graffitis para el barrio.
- 472 Que la hucha se quede mucho más tiempo.
- 473 Que La Latina tenga huertos.
- 474 Que la hucha se quede en La Latina.
- 475 Queremos alquileres más baratos en La Latina, en éste barrio tan bonito.
- 476 Que no quiten el parque de la Cornisa.
- 477 Una línea de autobuses que vaya a Moncloa. No tenemos casi transporte público por aquí.
SC- ¿La piscina de La Latina?
E- Sí, que la han tirado, para renovarla, pero no sabemos como la van a hacer.
SC- Que la renueven
E- Entonces que la renueven y la dejen por que hay gente que si quiere venir a ella.
Y si no está, pues... tienen que ir a otro lado que esté más... Además que es como una cosa de toda la vida, que yo conozca vamos. Eso no quiere decir que lleve muchos más años de los que yo tengo, vamos.
- 478 E- ¿Que deseo para el barrio de La Latina?, tranquilidad.
SC- ¿tranquilidad?
E- Tranquilidad, me voy a mudar (risas). Que sea más tranquilo.
SC- Algo que se hará, algo que se pueda construir... un parque...
E- Que no, que no, que no hagan tantas películas allá abajo donde yo vivo que me ha llevado el coche la grúa un par de veces.
- 479 Un deseo para el barrio de La Latina es que no cambien el Mercado de la Cebada. Que si lo van a hacer, que conserven las estructuras antiguas.
- Menos pisos caros, que mantengan el Mercado de la Cebada, lo que era el polideportivo, y más parques también. 480
- Muchos más parques que él de la Cornisa... sí, sí, el parque de la Cornisa. 481
- Yo vengo de Jerez, soy turista, pero desearía que hicieran en La Latina un parque. 482
- Quiero un barrio tan animado y tan feliz, y que haya menos drogas y menos delincuencia. 483
- Pues nada, a ver, pido un deseo para la gente de éste barrio, que quieren una piscinita para el veranito a ver si se puede hacer realidad. 484
- Que se reduzca el índice de mendicidad, que como se ve está poblando cada día más en las calles. Que haya más casas de socorro, más atención de instituciones públicas. 485
- Pues yo vivo en Holanda pero vengo aquí desde hace muchísimos años, y siempre me encuentro con unos sin casa allí, que me dan siempre mucha pena, y acabo de darles un euro, pero claro, eso no es una solución buena. Mira, ese señor allí está apagando su cubo que le sirve de cocina y habría que remediar esas situaciones tan penosas abriendo una casa de acogida y dándoles la atención que exigen y eso sería yo creo que una muy buena media para el barrio. 486
- Más vigilancia para los perreros, y nos pongan para un hospital y no para un segundo vaticano. 487
- La cartilla. 489
- E- Y que hagan una piscina enorme. 490
SC- Para ti y para tus nietas.
E- Para todos.
- Para una sala alternativa de teatro porque es un hueco que hay que cubrir en Madrid, porque las salas alternativas que hay ahora, la más alternativa que había era la Cuarta Pared pero ahora todo el mundo se pega y hace cosas que son, que son muy de élite sabes, no hay alternativa y las otras pequeñi- 491

- tas pues para vivir y tal meten cosas comerciales tipo monólogos de estos de Manolo Manola aborregando de caca, culo, pedo, pis y no hay teatro alternativo.
- 492 Nosotras que nos hicieran un 'supermercao' ahí, más grande, y que sirviera a las casas, porque las personas mayores no tenemos ni una sola tienda por aquí que sirva a domicilio. Ahí donde van a hacer eso podían hacer un centro comercial que sirviera a domicilio a las personas mayores porque precisamente éste barrio tiene muchas personas mayores.
- 493 E1- Acción social a la gente más desfavorecida, ¿no? a los colectivos desfavorecidos.
E2- Pero es que es complicado, Nacho.
E1- Yo no lo usaría para instalar una farola, por ejemplo, porque eso le corresponde al ayuntamiento pero hay un montón de colectivos que necesitan apoyo de materiales o ese tipo de cosas, lugares que trabajan con niños que, por ahí necesitan lápices o ese tipo... digamos, no lo usaría para instalar un globo de cristal que dure un mes y que no, me parece que... lo usaría para algo social..., si, si.
- 494 E1- Lo que yo diría, por ejemplo, estaría bueno hacer unas aulas de chotis, para que los mayores le enseñen a los más jóvenes, así puedes captar el público anciano que es el poseedor de las pesetas, para enseñar un baile típico madrileño que muchos jóvenes no sabemos bailar y el chotis es altavoces, chotis, y en el suelo se baila y puede ser una buena relación entre el anciano, el joven, el anciano poniendo las pesetas, intercambiando información que tiene que ver con el antiguo Madrid, que tiene que ver con las antiguas pesetas, con el joven.
E2- Igual Nacho, perdona, igual sería más adecuado zarzuela, por que el chotis...
E1- bueno o cualquier baile que controlen, digamos la gente mayor de 55, 60 años, ¿eh?
- 495 Lo primero, para mi, es que la gente sepa realmente lo que desea, creo que la gente puede pensar, hay mucha gente que dice "yo quiero ayudar a los demás" y no se da cuenta de que primeramente tiene que ayudarse a él mismo por el tipo de trabajo o el tipo de vida que lleva por la falta de atención que tiene a sus hijos. Yo promovería algo que concienciase a la gente de lo que realmente tiene valor en la vida. Concienciar a
- la gente, es decir, pues yo que se, promover unas conferencias pero no a nivel intelectual, a nivel de a pie de calle que la gente ¿quieres información de como llevar mejor la vida en familia? o ¿quieres...? Yo una vez escuché que había un tipo que se dedicaba a hacer felices a los ricos y era muy criticado por que decían "pero si hay que hacer felices a los pobres" y decía "no no, los ricos tienen también lo suyo... porque solo coleccionan dinero y hay que enseñarles también a vivir no?" pues es un poco eh..., por que ahora en Madrid la gente dice "yo no tengo dinero" pero todos tenemos, todos. Éste mes no puedo pagar el piso, pero al mes que viene me sobra y... y no se. No se de que manera se puede llevar a cabo eso.
- Que lo tengan más limpio, ¿vale? 496
- Yo creo que lo mejor sería que hicieran más parques y un parking subterráneo para que no hubiera tantos coches en las calles. 497
- Hay muchos ¿eh?, tenemos muchos deseos. Que las calles estén más limpias; menos ruido; los bares que cierren las puertas para que no se oiga; luego el mercado que está hecho una pena. Que nos hagan un mercado, que nos hagan un polideportivo. 498
- Yo quiero, como he nacido en este barrio, quiero que podamos volver a estar todos en la calle. Que la calle no sea solo una manera de recaudar impuestos por parte de las instituciones si no que pueda volver a estar la calle llena de niños que haya serenos, que no importa, y que podamos volver a disfrutar todos del barrio que tenemos. Que no hacemos más que pagar y recibimos poco. 499
- Yo tengo varios deseos para decir. A ver, primero me gustaría que el mercado hiciera la remodelación, que lleva muchos años pendiente. Me gustaría que las calles estuvieran más limpias, me gustaría que el parque de la Cornisa lo dejaran como está, y que procuraran conservar el pequeño comercio. Esos son, de momento, todos los deseos de los que me acuerdo. 500
- Mis deseos para el barrio de a Latina, mis deseos son grandísimos y muy amplios. El primero y principal, que haya un mercado nuevo, que éste es muy antiguo, está muy deficiente, y un polideportivo, claro. Que la zona lo necesita, amén 501

de un poquito de urbanización en sus calles, un poco como tienen otros barrios, este barrio está muy abandonado en ese sentido. Esos son mis deseos.

- 502 E- ¡Bueno! que tenga salud fíjate.
SC- Esto era el barrio, es decir algo que os gustaría que hubiera en el barrio de la Latina y que no lo hay.
E- Que no lo hay, pues jolín, Pues lo grande, **lo que no han hecho, dejar aquí el "mercao", un "mercao" más nuevo, claro...**
SC- Más calentito.
E- Más acondicionado. Vosotros como jóvenes, ¿Queréis un mercado así como está?
SC- No.
E- Pues con eso está dicho todo.
- 503 **¿Mi deseo? El mercado nuevo. Que hagan el nuevo mercado, por favor, que ya lo necesitamos.**
- 504 Una zona verde.
- 505 Un polideportivo.
- 506 Una zona verde.
- 507 **Que me arreglen la calle que va a Jesús el Pobre porque está fatal. Han arreglado todas las calles adyacentes donde hay bares para poner terrazas.**
- 508 **Querría que recogieran con más frecuencia la basura de los contenedores, que hay ratas y mucha porquería.**
- 509 **Quisiera que pusieran baños públicos en las zonas de ocio nocturno, porque sí no la gente mea en la calle y huele fatal.**
- 510 Queremos más fuentes de agua potable en la calle. Gracias.
- 511 **Que retiren los bancos de la Gran Vía de San Francisco número 8 y que pongan más luz, por favor.**
- 512 Plazas húmedas no secarrales, no queremos secarrales. Gallardón ¡por favor!



Wish 222: A clean district

LA LATINA: FACTS, LIVING

By Susanne Bosch, December 2011

Facts

My intention in Madrid was to involve as many neighbours of La Latina as possible. La Latina is at the border of the inner city district of Palacio and Embajadores. It is a mixed neighbourhood of around 250,000 inhabitants, many churches, two convents, cultural and social associations, a large community of elderly people, young families, schools, but also many migrants from Asia and Latin America. It has a vivid secondhand street market (Rastro) at weekends, an extensive nightlife from Thursday to Sunday and cultural sites, such as churches and gardens, which attract international tourism.

I made seven visits to Madrid, of which the longest was 30 days long. During six of these seven visits, I lived in La Latina, either with María Molina López, who is from one of the old families of the neighbourhood, or, for the last months, I rented a room in a family with two daughters. This gave me an insight into the structure of the neighbourhood by witnessing and living my daily life there temporarily.



A public process of 3 1/2 months

Participation and engagement in the entirety of the project can be divided between three and five phases: realizing a proposal in response to a call, thinking about the offer and the conditions (how much time does it take, what is it, why should I take part, is it of any value for me?...), speaking to people about the project, a moment of decision-making and action (giving time and commitment to it).

Respecting this process, I proposed a duration of three and a half months, despite the fact the *Madrid Abierto* only sought proposals for public action in February 2010. The entire duration from the beginning of November until the end of February was dedicated to participation and engagement in the area. In February, the wishes were published alongside some public actions, and the Open Space event took place. There, participants collectively decided about the use to which the collections were to be put. All stages of the project were planned to be accompanied by intensive media work, in order to inform the neighbourhood, the city and the country about the work and its approach.

The phase of collecting wishes and coins / banknotes was accompanied by monthly formal talks within the neighbourhood and outside. I was also to become involved in groups working with María Molina Lopez.

The reflection of La Latina in the wishes expressed

Many of the 512 collected wishes reflect on specific issues in the neighbourhood, which seek dialogue and potential resolutions.

Wishes for more shops and commerce

Although close to the city centre and alive at night during the weekend, the neighbourhood is very quiet during the week. Many small shops are at the brink of closing or have already closed down as the economic power of Spanish society is fading. Many streets have boarded-up shops or bars and restaurants that function as reminders of once vivid street life. On the other hand, the core of the neighbourhood in La Latina is a functioning market, Mercado de la Cebada. The market has a grown social structure of merchants, who function as a cooperative, know their

umers and provide the neighbourhood with an excellent quality of fresh food. Yet, 50% of the stalls have closed since 2007, when the municipality announced to tear down the market building from 1958, which is in need of renovation, and build a contemporary version of a market / shopping centre.



Image © Susanne Bosch, 2009

Wishes for free or lower rent

The rent in this neighbourhood is high, as it is part of the city centre.

Wishes to be free from "Mini Vatican" and to keep the Cornisa Park

The Catholic Church plays a key role in La Latina. The Basilica de San Francisco el Grande, a Roman Catholic Church, is one of the most distinctive structures in La Latina. It is also the seat of a Bishop and has, connected to it, an ancient park called *Parque de la Cornisa*.

In 2006, neighbours started a dialogue with the church, in order to improve the run-down park for their children and for leisure time usage. This turned out to be a difficult dialogue. The neighbours formed an association called *Asociación Amigos de la Cornisa-Las Vestillas* and began using the park for cultural activities, but also cleaned it up and turned a rejected place into a pleasant location.

The association also pointed out the value of the space as historically precious, as it was, from the 17th century, part of the ancient gardens of the Duke of Osuna, the first formal garden in Spain. Hence it is included in

many paintings of the Madrid city scape. In February 2009, the church



decided together with the City Council to build new public buildings, as well as housing onto the site of the park. This created a local outcry, as this 15,000 m² large park is (apart from the Retiro Park about 5 km away) the only green area in the city centre of Madrid. Despite many protests and events organized by the neighbours, green activists, urban planners and historians, the authorities have so far refused a dialogue.



Image © Susanne Bosch, 2010

Wishes for more safety and silence at night, as well as public toilets

From Thursday to Sunday evening, La Latina turns into a quarter for drinking and entertainment. In the summer time, the crowds remain outdoors, on the streets and in front of the many pubs and restaurants. They chat, drink, dance, sing and eventually urinate in public. The people of Madrid are nicknamed "Gatos" (cats), due to their custom of staying out drinking until the early hours. "They love a good party and to roam the



Image © Susanne Bosch, 2010

streets, going from bar to bar, or from club to club, not returning home before sunrise."^[1] This happens every weekend, year in, year out. Local inhabitants have to deal with what municipality services do not manage to deal with. The divide between the needs of those living and the needs of those partying in La Latina could not be more pronounced. Gastronomy has an interest in keeping bars and restaurants alive, but especially elderly people feel frightened by the party culture. They feel unsafe, due to the groups of drinking men and women. Former generations grew up with a different set of rules, as the Franco regime forbade all gatherings. Between Thursday and Sunday, my art object welcomed adults who expressed their collective "play drive" and interacted with it in various ways: urinating, spitting, taping crazy messages on it, kicking it, climbing on it, putting objects inside and trying to break into it. It took zoohaus and I weeks to learn to manage the "play drive" more efficiently.



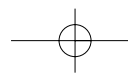
Broken Hucha © Susanne Bosch, 2010

Wishes for a sports centre

In August 2009, the municipality demolished the sports centre of La Latina. It had been attached to the building of the Mercado de la Cebada, occupying a central point of the neighbourhood. Since then, a metal fence has framed the empty location, as the municipality keeps postponing the building of a new sports centre (it was supposed to re-open in October 2011). The current economical situation may not permit to build the promised leisure centre in the near future, as building in Spain has almost come to a standstill since 2008. In 2011, the empty plot was turned into a



El Campo de Cebada © Susanne Bosch, 2011



El Campe de Cebada © Susanne Bosch 2012

neighbourhood-run event site called *Campo de Cebada*. [2]

Is the legacy of Franco still present?

In *History and Remembering: Two Ways of Reading the Past*, Reyes Mate unfolds the complex problem of contemporary Spanish society with its many as yet untold histories. Spain claims to have succeeded in the transition from dictatorship to democracy. It suffered a civil war from 1936-39, followed by a dictatorship that lasted 46 years. The dictatorship created a

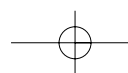


Image © Susanne Bosch 2010

silent society with a history of unspoken events and an ongoing division between the "two Spains". The phase of political transition happened fast between 1977-9, and with silence as an ally: la Transición, also known as el pacto del olvido (the pact of forgetting), so as not to unsettle the newly established and yet unstable democracy. To date, Spain has not made any movement publicly to acknowledge and digest the events of the past. The history of Spain was written by historians belonging to the winning, right. The Historian Reyes Mate compares a holistic image of the past with a sculpture of Chillida: not only the material, but also the holes within the material shape the form. Mate references Walter Benjamin, who claimed that the present is constituted by the past. [4] Not only the facts create a reality, but so do the invisible, the missed opportunities, the unrealised ideas shape the conditions of the present reality. Edward Said echoes this notion in referring to the need to excavate the silences to create a true, humanistic society. "Humanism, I strongly believe, must excavate the silences, the world of memory, of itinerant, barely surviving groups, the places of exclusion and invisibility, the kind of testimony that doesn't



Asamblea Austrias, Plaza de Morros, 2011, Image from <http://austrias.tomalosbarrios.net/>



make it onto the reports, but which more and more is about whether an overexploited environment, sustainable, small economies and small nations, and marginalized peoples outside as well as inside the mass of the metropolitan centre can survive the grinding down and flattening out and displacement that are such prominent features of globalization.”^[5]

When I proposed my project, Spanish people responded with scepticism. Spanish people cared about their private issues, but did not actively live in a participatory democracy. I was also made aware that using the Peseta would lead me to hear more about the past than the present (or future), and that the currency would only be remembered by the older generation. The Peseta witnessed the transition from dictatorship to democracy, as it was used throughout both periods until 2002. I was astonished as the currency change to the Euro occurred in 2002 (eight years ago). This is not even a generation away. I do acknowledge that by using the Peseta currency, a connection to Spain's history and the movement towards civil society was being made. Similar to Germany in the 1960s, the old systems of power seem to still exist in many places. The Spanish government and funding bodies are not accessible to the general public. Even the city councils have not implemented office hours for citizens. As such, no dialogue could be established between the neighbours of La Latina and the two powerful institutions in the vicinity: both the Catholic Church, which behaved unaccountably towards its citizens and the local government. Obviously, when representative government is not willing to speak to its people, there is avoidance, fear and aggression involved. In contemporary Madrid, the lack of identification of citizens with official history and the governing state is constantly being raised by a cynical, middle-aged generation, as well as by a growing number of angry young people.

The wish most often expressed by the citizens of La Latina was to be heard by the officials. Negative attitudes towards the state were expressed when people enquired about the project funders. The fact that a conservative government funded *Madrid Abierto* led to dismissive comments.

La Latina since May 2011

Similar to public uprisings in many Mediterranean countries in 2011, the public in Spain also started to go out onto the streets. Central issues were and are massive youth unemployment, a corrupt government, the economic crisis and the impression that, at a government level, no attempt to change was apparent.

“On 21 and 22 May 2011, thousands of Spaniards marched and pitched

tents in central Madrid in protest at the recent budget cuts, bank bailouts and the Spanish electoral system, ahead of the country's regional elections on 22 May. The protestors defied a government ban on political protest ahead of general elections.”^[6]

¡Democracia Real YA! (Spanish for Real Democracy NOW! = DRY), also known as Plataforma Democracia Real Ya! (Real Democracy NOW Platform!), is a grassroots citizens' organization that was founded in March 2011 in Spain.

“Shortly after Stéphane Hessel's 2010 tract *Time for Outrage!* and Rosa María Artal's 2011 book *React* were published, DRY organized demonstrations in 50 Spanish cities for May 15, 2011. The demonstrations requested a new democratic model denouncing the corruption of politicians and the powerful influence of banks in the political sphere. The movement refused to support any specific political party or labour union, and thousands of citizens mobilized under the slogan “Real democracy NOW, We are not merchandise for bankers and politicians.” The book *React* was written with the intention of raising awareness to dangers that societies currently face. It calls for action, participation and discourages lethargy. The book's declared aim is to defend dignity, democracy and the common good.

¡Democracia Real YA! and the protesters have stated that their demands are that the Spanish government:

- Eliminate privileges for the political class
- Combat unemployment
- Promote rights to housing
- Improve public services in teaching, health, and public transport
- Increase regulation of the banking industry
- Implement new fiscal measures
- Invigorate citizen's rights and participatory democracy

[1] [Online] Available at <http://www.travellerspoint.com/guide/Madrid/> [accessed 12 February 2012]

[2] [Online] Available at www.elcampodecebada.org [accessed 12 February 2012]. Please read pages 179–182 in this book

[3] Mates, Reyes, *Geschichte und Erinnerung: Zwei Lesarten der Vergangenheit [History and Memory: Two Ways of Reading the Past]*, pp. 19–27 in Olmos, Ignacio / Keitholz-Rühle, Nikky (eds), *Kultur des Erinnerns, Vergangenheitsbewältigung in Spanien und Deutschland [Culture of Remembrance, coming to terms with the past in Spain and Germany]*, Vervuert-publisher, Frankfurt/Main, 2009

[4] Benjamin, Walter, *Einbahnstrasse*, in *Gesammelte Schriften*, volume IX, Frankfurt, 1991, pp. 83–148.

[5] In Said, E. W., *Humanism and Democratic Criticism*, Columbia University Press, New York, 2004, pp. 81–82.

[6] By David Flores. [Online] Available at <http://www.lacamararaja.com> [accessed 12 February 2012]

[7] [Online] Available at <http://austrias.tomalosbarrios.net/> [accessed 12 February 2012]

IMAGES OF THE COLLECTION PROCESS



¡Más de 1.776 millones de euros en pesetas siguen en manos privadas...! ¿Tiene usted algunas de las antiguas pesetas en casa? Está usted invitado a depositarlas en un contenedor en la Plaza del Humilladero, a partir de 12 de noviembre de 2009.

¿Cree que se deben invertir las antiguas pesetas en el barrio de La Latina en Madrid? Expresé su IDEA y sus DESEOS - este proyecto de arte realizará uno o más con todo el dinero recaudado.

Introduzca su deseo en el contenedor. También puede enviar un e-mail a huchadedeseos@googlemail.com o mandarlo por correo postal a Madrid Abierto, C/ Antonio Pirala nº 17, 28017 Madrid. El contenedor estará aquí hasta el 20 de febrero del 2010. Ese día contaremos el dinero juntos. ¡Únase a nosotros! El recuento comenzará aquí mismo, a las 10 de la mañana. Para tomar parte en las decisiones de cómo gastar el dinero, únase a nosotros el 27 de febrero del 2010, de 10.00 a 17.00 h en el Círculo de Bellas Artes, C/ Alcalá 42, Madrid.

Para más información <http://huchadedeseos.wordpress.com/> o www.madridabierto.com

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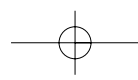
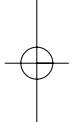
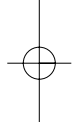
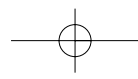
Mi idea-mi deseo: Compras tienda de campaña para la gente que vive en la calle.
Comida para gente sin techo.
Una comida muy buena para Navidad o según el dinero que se conseguirá, varias comidas durante el invierno.
¡Felices Fiestas! Soy JULIE!!!

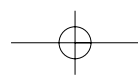
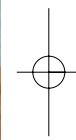
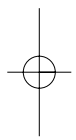
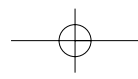
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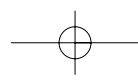
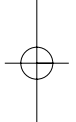
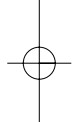
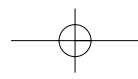
Un proyecto artístico de Susanne Bosch (www.susannebosch.de) para Madrid Abierto 2010 (www.madridabierto.com), en colaboración con Zoohaus (www.zoohaus.net) y el Círculo de Bellas Artes (www.circulobellasartes.com).

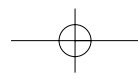
MADRID ABIERTO

Images from collection phase 2009-2010, taken by ©Susanne Bosch, zoohaus, María Molina López



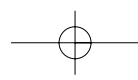
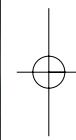
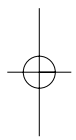


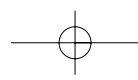
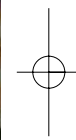
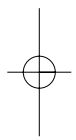
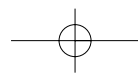


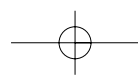
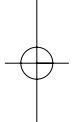
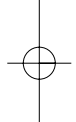
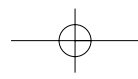


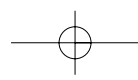
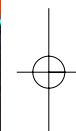
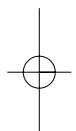
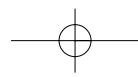
reunión del 27 de febrero de 2010, de 10:00 a 17:00 h
 umnas del Círculo de Bellas Artes, C / Alcalá 42.
 ia a través de la web www.huchadedeseos.wordpress.com
 o, C/ Antonio Pirala nº 17, 28017 Madrid. Para más información
www.huchadedeseos.wordpress.com o www.madridabierto.com

ancienn
 Votre

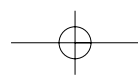
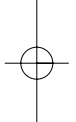
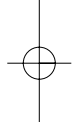
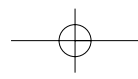








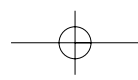
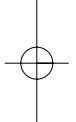
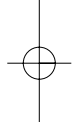
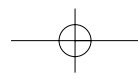




Apartado de correos 14.261-28080 Madrid
www.bankinter.com

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Ciao que muchos nos de
la Iglesia de S. Andrés
debería...
Cultura para...
que mínimo por...
Ciao que...
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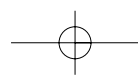
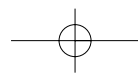


WRITING THE WISHES ON LA CASTELLANA, 1-26 FEBRUARY 2010

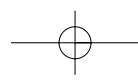
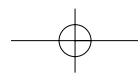
During the month of February, the wishes and desires expressed by citizens over the preceding three months were transformed into a public art action on La Castellana: every day for three hours, one person wrote the wishes on the floor of the paseo with white chalc. Every day, the writing was either continued where it had stopped on the previous day or begun anew (depending on whether the rain had washed it away). The intention was to publish the wishes to a wider audience in la Castellana and spark spontaneous debate in the streets.



Images from action on Castellano, February 2010, taken by © Susanne Bosch, María Molina López







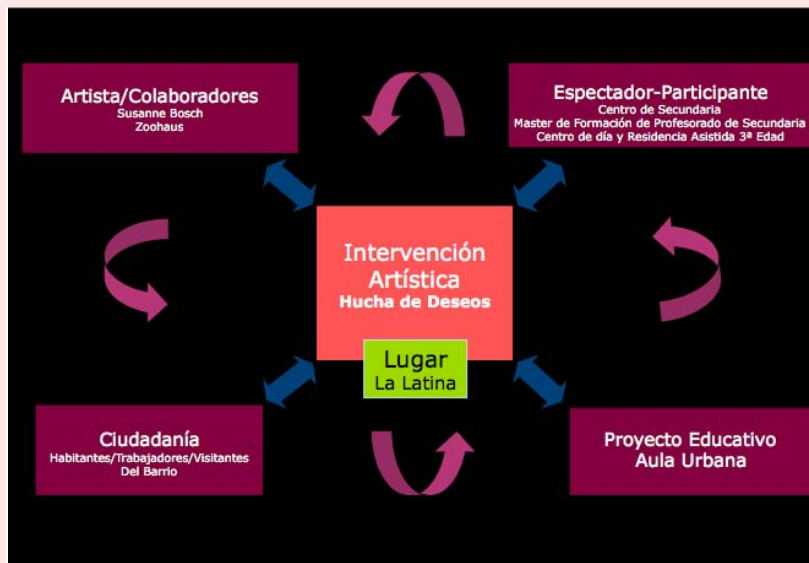
AULA URBANA

An educational process developed by María Molina López and first presented on 4 February 2010, Casa Encendida

My intention in Madrid was generally to involve specific, diverse audience groups alongside passers-by. The specific groups were partially involved through activities developed by me and with my participation. My didactic intervention in this project Hucha de deseos intended to make conscious to the groups which worked with the artistic intervention the problematic characteristics of the district of La Latina. The work aims to reinforce the bond with the area and enable the participants to propose action of rescue of the values, infrastructures and daily life of the district, which is in danger by multiple phenomena like among others, gentrification or opposed city-planning processes for environmental improvements.

This educational experience developed for the project *Hucha de deseos* has been the departure point of the educational programme "Aula Urbana" (Urban Classroom) designed to put it into practice with the artistic interventions of *Madrid Abierto*.

(1) This diagram of relations shows the essential elements that have a part in the educational project. The two essential parts in any process of



education and learning are the educator (in this case, this would be me with my proposal "Aula Urbana") and secondly the participant spectator in the conceptual mission of Hucha de deseos which are:

- The Secondary School Sagrado Corazón de Jesús
- The Masters programme of "Formación de Profesorado de Secundaria" (Teacher Training for Secondary Schools)
- Daycare Centers for the Elderly.

The educational project also consists of other attendant elements of this type of artistic intervention, e.g.:

- citizens who co-exist with the work that – in this particular case – are the people who constitute the district of La Latina.
- the place chosen for the intervention
- the artist Susanne Bosch and zoohaus, and
- the artistic intervention itself

(2) This didactic project is developed in several phases, such as presentation and initiation to the artistic project, contact with the work in situ, analysis and reflection, application-action and process of evaluation. In the images it is evident how I have applied these phases in the *Hucha de deseos* project.



From the phase: presentation and initiation to the artistic project

(3) In this image the school class works in groups in the classroom.



(4) In this image the students put their spontaneous desires in the mini Hucha de deseos.



(5) Writing their desires on the project blog.



[6] The group of the Masters students realising a poster on the project.



[7] Poster



[8] Presentation and display to their companions



[9] In this image, Susanne and I appear realising a workshop with the residents of the day care centers for the elderly.



[10] The residents of the day care centre for the elderly write desires.



All these images correspond to the phase: coming into contact with the work and interaction with the neighbourhood.

[11] In the image you see the students at the inauguration of the *Hucha de deseos* object recording their desires.



[12] In the image the students realise the interviews in the La Latina neighbourhood.



(13) Interviews inside the *Mercado de la Cebada*.

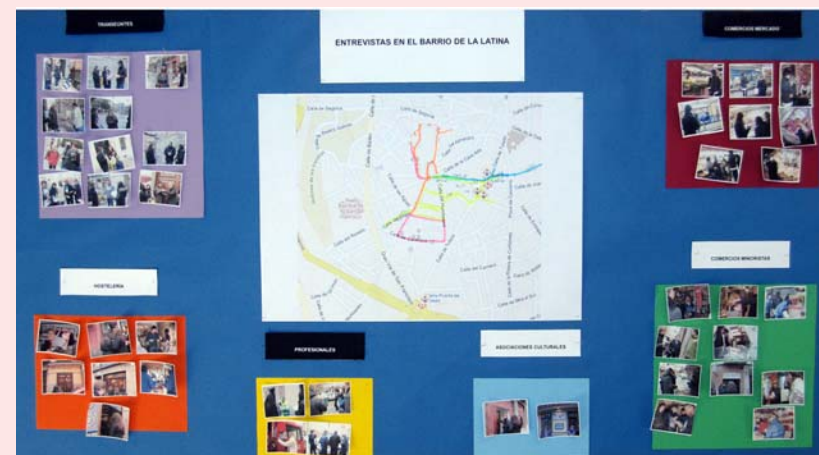


(14) Speaking with a poor person in the neighbourhood



And finally the phase of analysis and reflection

(15) The students conducted a mapping and sociogram of the neighbourhood.



(16) This is a poster they prepared, in order to compile and classify the wishes.



I have been able to verify through the didactic project that initial spontaneous desires by the students are transformed into desires that lean more towards a socio-economic awareness and the environmental situation of the neighbourhood. It is very satisfactory to verify how this one didactic action improved significantly the communication between the artistic

intervention and the citizens.



Aula Urbana, the Educational Project

Excerpts from a text published first on www.madridabierto.com and in the flyer of *Madrid Abierto 2009-10*, February 2010

On this sixth edition, *Madrid Abierto* has created the educational project Aula Urbana, dealing with the different artistic interventions produced, with the aim of favoring their development, diffusion and comprehension. The educational programme, created by María Molina López, is aimed at any person or citizen collective that might be interested in participating in this initiative. It is being developed respectively with the support of the Faculty of Education of the Universidad Complutense de Madrid, with the tutorship of Marian López Fernández Cao and Doctor Alfredo Palacios Garrido, professor and coordinator of the PhD programme "Aplicaciones del arte en la integración social: arte, terapia y educación en la diversidad" (Application of art in social integration: art, therapy and education in diversity).

The fundamental aims of this educational project are, on the one hand, to involve citizens in public art, in order for them to interpret and enjoy it, developing a critical reflection on the city and promoting the feeling that it is belonging to them, while observing and perceiving the changes that artistic interventions may provoke in public spaces, seeking, at the same time, for their sensitive response and appreciation of the evocative, expressive, aesthetic and functional qualities that these pieces may have. [...]

This educational project has been initiated as an experiment in November with two groups of middle school students from the "Sagrado Corazón de Jesús" in Madrid. In the month of December, an open call for participation in the project *Aula Urbana* was issued, intended for education centres and citizens' organizations. It will be open during January 2010. During the month of February the educational project's activities will take place with the participation of the above-named school and with those who are interested in taking part when the artistic interventions coincide with *Madrid Abierto*.

INVITING THE NEIGHBOURHOOD TO THE OPEN SPACE EVENT

Querida vecina / querido vecino,
tenemos el placer de invitarte a la jornada "La Latina quiere ser escuchada" el día 27 de Febrero del 2010.

Ven y participa en la charla abierta, diálogo y toma de decisiones sobre los deseos y pesetas recogidos para la Latina.

Emplazamiento: Sala de Columnas, Círculo de Bellas Artes, C/ ALCALÁ, 42, 28014 MADRID de 10 a 17 h, Sábado 27 de febrero del 2010.

Apúntate en abierto@madridabierto.com o huchadedeseos@googlemail.com
Habrá refrescos y sabrosa comida disponible para todos durante el evento. La jornada será gratuita.

Te invitamos a invertir el día en dialogar y reflexionar con tus vecinos y otros miembros de La Latina sobre los deseos para el barrio con la intención de decidir que hacer con el dinero.

En un intervalo de tres meses y medio, el proyecto de Arte público **Hucha de deseos: ¡Todos somos un barrio, movilízate!** ha hecho una recolecta de pesetas (monedas y billetes), en la Plaza Puerta de Moros (con Carrera de San Francisco) así como de ideas para mejora el barrio.

Miles de personas han estado contribuyendo activamente.

Ha llegado el momento de decidir juntos que hacer con el capital y potencial que hemos recogido. Será una experiencia creativa, gratuita y divertida.

¡Prepárate para algo sorprendente!

El programa	
Horario*	Actividades
Sábado 27 Feb 2010	
10.00 - 10.30	Bienvenida
10.30 - 10.35	Presentación del evento
10.35 - 11.00	Cómo funciona el Open Space (Espacio Abierto)?
11.00 - 11.30	Oferta de temas a tratar por parte de los participantes
11.30 - 12.30	Sesión de intercambio (debate) acerca de los deseos propuestos
12.30 - 13.00	Puesta en común de actas
13.00 - 13.15	Votación del deseo a realizar
13.15 - 13.45	Cómo quieren participar y cuál es el primer paso para la realización?
13.45 - 14.00	Quién recibe el dinero?
14.00 - 14.30	Votación
14.30 - 15.00	Entrega de dinero y fin del Open Space (Espacio Abierto)

*Los horarios serán aproximados dependiendo del desarrollo de las actividades.

Os invitamos a mostrar vuestra documentación de actividades relacionadas con el barrio.

Dear neighbour,

You are warmly invited to a one day event "La Latina quiere ser escuchada"[La Latina would like to be listen] on 27 February 2010.

Come and contribute to open discussion, dialogue and decision making about the collected wishes and Pesetas for La Latina.

Venue: Sala de Columnas, Circulo de Bellas Artes, C/ ALCALÁ, 42, 28014 Madrid, 10-17 h, Saturday 27 February 2010.

Registration with abierto@madridabierto.com and/or huchadedeseos@googlemail.com. Great food and refreshments will be provided as an all-day buffet for everyone to access during the event. The event is for free.

We invite you to use the day to discuss and reflect with your neighbours and other members of the La Latina neighborhood the wishes that have been expressed for the barrio and to decide what will be done with the money.

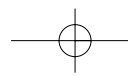
Over a period of 3 1/2 months, the public art project **Hucha de Deseos: ¡Todos somos un barrio, movilízate!** collected old Peseta coins and banknotes in Plaza Puerta de Moros (square Carrera de San Francisco) as well as wishes and ideas for the neighborhood to make a changes for the better. Thousands of people have been actively contributing.

It is the time to decide together what we can do with this capital and potential we have: This event will be a fun, free, creative experience.

Be prepared to be surprised!

The programme	
Time	Activities
Saturday 27 Feb 2010	
10.00 - 10.30	Welcome
10.30 - 10.35	Introduction
10.35 - 11.00	How does an Open Space work?
11.00 - 11.30	Participants propose the themes to be discussed
11.30 - 12.30	Break-out spaces with discussions around the decision-making
12.30 - 13.00	Presenting results on News Wall
13.00 - 13.15	Choosing the wishes
13.15 - 13.45	Who wants to take part in the realisation? What are the first steps towards realisation?
13.45 - 14.00	Who administrates the money?
14.00 - 14.30	Voting
14.30 - 15.00	Handing over the money and closing circle

We invite you to bring with you your documentation of activities in - or ideas for - the neighbourhood.



RESPONSES FROM POLITICIANS AND CHURCH REPRESENTATIVES

De: gabinete@MCU.ES [mailto:gabinete@MCU.ES]
Enviado el: jueves, 18 de febrero de 2010 11:47
Para: abierto@madridabierto.com
Asunto: RE: INVITACIÓN OPEN SPACE

En nombre de la Sra. Ministra, agradece enormemente la invitación a la jornada de dialogo, pero por temas de agenda le resulta imposible poder asistir.

Secretaria Particular Director Gabinete

De: Madrid Abierto [mailto:abierto@madridabierto.com]
Enviado el: miércoles, 17 de febrero de 2010 13:03
Para: Gabinete, Ministra
Asunto: INVITACIÓN OPEN SPACE

A su Excma. Sra. Ministra Dña. Ángeles González-Sinde, Con motivo del proyecto Hucha de deseos: ¡Todos somos un barrio, movízate! de la artista Susanne Bosch para Madrid Abierto 2010, tenemos el placer de invitarle a la jornada de diálogo y toma de decisiones sobre qué realizar con las pesetas recolectadas en el barrio de La Latina desde el pasado 12 de noviembre.

Adjunto le enviamos la carta de invitación donde podrá encontrar información ampliada.

Le agradezco enormemente el mero hecho de leer estas líneas.

Atentamente,
Marta de la Torriente
Coordinadora General de Madrid Abierto

From: gabinete@MCU.ES [mailto:gabinete@MCU.ES]
Sent: Thursday, 18 of February of 2010 11:47
To: abierto@madridabierto.com
Subject: RE: INVITATION OPEN SPACE

In the name of the Minister, we send our enormous thank[s] for the invitation to the dialogue event, but due to her busy agenda [...]it is impossible for her to [...] attend.

Private Secretary Director Cabinet

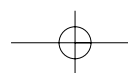
To: Madrid Abierto [mailto:abierto@madridabierto.com]
Sent: Wednesday, 17 of February of 2010 13:03
From: Cabinet, Minister
Subject: INVITATION OPEN SPACE

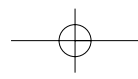
Attention to Exc. Mrs Minister Dña. Ángeles González-Sinde, On the occasion of the project Hucha de Deseos: ¡Todos somos un barrio, movilízate! of the artist Susanne Bosch for Madrid Abierto 2010, we have the pleasure to invite her excellence to the dialogue and decision-making event about what to realise with the Pesetas collected in the district of La Latina since the 12 of November.

Attached we are sending the invitation letter to your Excellency where you will be able to find more information.

I am enormously grateful for you reading these lines.

Kindly,
Marta of the Torriente
General coordinator of Madrid Abierto





De: sec.reina@casareal.es [mailto:sec.reina@casareal.es]
Enviado el: miércoles, 17 de febrero de 2010 17:53
Para: abierto@madridabierto.com
Asunto: Invitación Open Space

A la atención de D^a Marta de la Torriente
Coordinadora General de Madrid Abierto

Estimada Señora:

Su Majestad la Reina agradece su atenta invitación a la jornada "La Latina quiere ser escuchada" que se celebrará en Madrid el próximo 27 de febrero, en el marco del proyecto "Hucha de deseos: ¡Todos somos un barrio, movílízate", y la que no podrá asistir por motivos de agenda.

Su Majestad les envía sus mejores deseos de éxito para dicho proyecto, con Su afectuoso saludo al que añado el mío muy cordial,
José Cabrera García,
Jefe de la Secretaría de Su Majestad la Reina
Palacio de la Zarzuela, 17 de febrero de 2010

De: contacto@madridciudadaniaypatrimonio.org
[mailto:contacto@madridciudadaniaypatrimonio.org]
Enviado el: viernes, 19 de febrero de 2010 2:16
Para: Madrid Abierto
Asunto: Re: INVITACIÓN OPEN SPACE

Estimados amigos: Hemos recibido vuestra invitación a la que daremos difusión entre nuestros asociados y queremos daros las gracias y además avisaros de que próximamente os remitiremos la ficha de inscripción por si queréis formalizar vuestra adscripción al grupo.
De momento, y mientras concluimos estas formalidades, estamos completando nuestra página de internet <http://madridciudadaniaypatrimonio.org> que podéis consultar en cualquier momento, y en la que se explican nuestros objetivos.

Un saludo
Madrid, Ciudadanía y Patrimonio Francisco del Barrio,
secretario general
Vicente Patón, presidente

From: sec.reina@casareal.es [mailto:sec.reina@casareal.es]
Sent: Wednesday, 17 of February of 2010 17:53
To: abierto@madridabierto.com
Subject: Invitation Open Space

For the attention of D^a Marta of the Torriente
General coordinator of Madrid Abierto

Dear Madam:

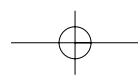
Her Majesty the Queen is thankful for your kind invitation to the day "La Latina wants to be heard" that will be celebrated in Madrid on the 27 of February, within the framework of the project "Hucha de Deseos: ¡Todos somos un barrio, movílízate!". Her Majesty will not be able to attend due to her commitments.

Her Majesty sends her best wishes of success for this project to you, with her affectionate greetings to which I add mine very warmly,
José Cabrera García,
Head of the Secretariat of Her Majesty the Queen
Palace of the Zarzuela, 17 of February of 2010

From: contacto@madridciudadaniaypatrimonio.org
[mailto:contacto@madridciudadaniaypatrimonio.org]
Sent: Friday, 19 of February of 2010 2:16
To: Madrid Abierto
Subject: Re: INVITATION OPEN SPACE

Dear Friends, We have received your invitation which we will distribute to our associates and we want give you our thanks and in addition we would like to alert you to the fact that we will send a membership card to you, in case you want to formalize your allegiance to the group.
At the moment, and while we concluded these formalities, we are completing our page of Internet <http://madridciudadaniaypatrimonio.org> that you can consult at any time, where our objectives are explained.

With Regards
Madrid, Citizenship and Patrimony Francisco del Barrio,
Secretary General
Vicente Patón, President



IMAGES OF THE DECISION-MAKING EVENT

Images from Open Space Event on 27th February 2010, taken by ©Susanne Bosch, María Molina López



10-10.30 **B**ienvenida.

10.30-10.35 **P**resentación del evento.

10.35-11. **C**ómo funciona el **O**penSpace

11-11.30 **O**ferta de **T**emas a tratar por parte de los **P**articip.

11.30-12.30 **1**a **S**esión de **I**ntercamb.

12.30-13.30 **2**a **S**esión de **I**ntercambio.

130-2.15 **P**uesta en **C**omún **A**ctas. de las

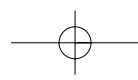
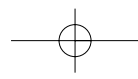
2.15-2.30 **V**otación **del DESEO** a Realizar

2.30-3.00. **C**ómo quieren participar para la **y** **C**uál es el **1**er **p**aso Realización

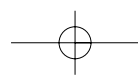
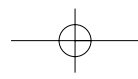
3-3.15 **¿**Quién recibe el **D**inero?

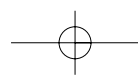
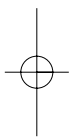
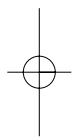
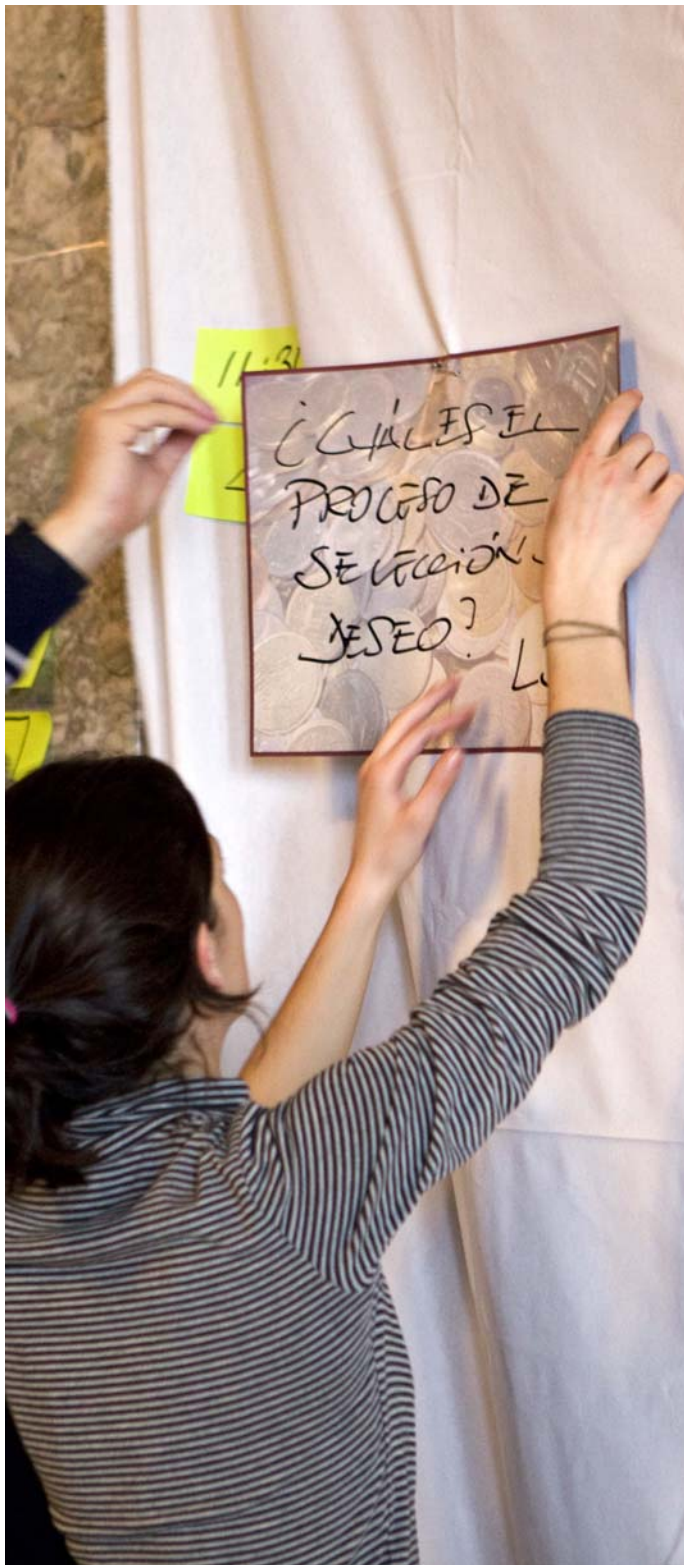
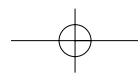
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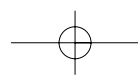
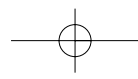










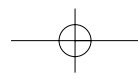




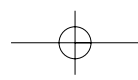
513.70€

- PLANTAR ÁRBOLES 11
- ALGO DONDE ESTABA LA HUCHA 12
- PERMANEZCA PARQUE CORNISA 9
- ESPACIO PARA ASOCIACIONES 1
- QUE LA HUCHA SE QUEDE 5
- JORNADA POESÍA, TEATRO... 1
- CARRIL BICI 1
- CINE VERANO 1
- PARQUE INFANTIL AUTOCONSTRUIDO 1
- HUERTA ECOLÓGICA 2
- ROMPER ASFALTO 1
- EVENTO - FIESTA 2
- MENOS CONTAMINACIÓN 1 2
- ~~ASOCIACIONES~~
- FUENTE AGUA 1
- LLUVIA CHUCHES 1 2
- COMIDA BARRIO
- PIZARRAS ANUNCIOS 1

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PRESS RELEASE 1 MARCH 2010

El día 27 de febrero de 2010, 55 personas se dieron cita en el Círculo de Bellas Artes de Madrid. La causa era el evento final del proyecto de arte público 'Hucha de deseos'. Los vecinos de La Latina fueron invitados a decidir en común qué hacer con los 512 deseos recogidos en y para La Latina y con las alrededor de 85.000 Pesetas cambiadas por € 513.70.

El evento público titulado 'La Latina quiere ser escuchada', reunió a vecinos, estudiantes de instituto, niños, activistas, artistas, profesores, curiosos interesados y gente en apoyo de La Latina. Después de un animado debate de cinco horas dos decisiones fueron tomadas colectivamente:

El deseo muy demandado de más espacio verde en La Latina se realizará gracias a la plantación numerosos árboles en el parque de la Cornisa en el día 14 de marzo de 2010. La "Asociación Amigos de la Cornisa-Las Vestillas" recibió el dinero para llevar a cabo la realización de este deseo.

El segundo deseo consiste en poner un buzón en la Plaza de Puerta de Moros -donde anteriormente se encontraba la hucha - gracias al cual, las distintas asociaciones locales pueden establecer contacto entre sí, intercambiando ideas e informándose sobre posibles eventos. La idea es poner la información en un blog para que la red de contactos se fortalezca. El colectivo zoohaus creará el buzón. La idea del buzón es continuar con la función de la hucha. *Madrid Abierto*, siendo la asociación cultural que comisionó este proyecto artístico iniciará el proceso de permisos para este buzón.

La hucha fue desinstalada el día 28 de febrero de 2010 y actualmente se encuentra almacenada mientras se explora la posibilidad de iniciar un nuevo proceso en otro barrio de España. Aquellos barrios interesados pueden ponerse en contacto con *Madrid Abierto* para ver las opciones.

El proyecto público se inició el 12 de noviembre de 2009, creando un diálogo masivo entre los visitantes y los vecinos de La Latina, para ver qué querían modificar para mejorar el espacio público y común de La Latina. Los 512 deseos pueden ser leídos en www.huchadedeseos.wordpress.com.

On 27 February 2010, 55 people met in el Circulo de Bellas Artes en Madrid. The reason was the final event of the public art project *Hucha de deseos*. The neighbours of La Latina were invited to decide together, what will happen with the 512 collected wishes in and for La Latina and with the around 85 000 Pesetas, exchanged into 513.70 Euros.

The Open Space event, titled '*La Latina quiere ser escuchada*' reunited neighbours, students, high school students, children, activists, artists as well as teachers, interested observers and supporters of La Latina. After a vivid debate of five hours the following two decisions were made collectively:

The multiple named wish of more green space in La Latina will be realized through planting numerous trees in the Cornisa Park on the 14 March 2010. The 'Asociacion Amigos de la Cornisa-Las Vestillas' will take care of the realization of this wish and received the money.

The second wish is putting a letterbox on Plaza Puerta de Moros - the previous location of the hucha - through which local associations can stay in contact, exchange ideas and inform each other of events. The plan is to put the info on a blog, so that the local network will be strengthened. The collective zoohaus will create the letterbox.

Madrid Abierto as the cultural association that commissioned this art project will initiate the permission process for the letterbox.

The Hucha was removed on 28 February 2010 and is currently in storage, in order to explore the possibilities to initiate the process in another neighbourhood in Spain. Interested neighbourhoods may contact *Madrid Abierto* to explore the options.

The public project had begun 12 November 2009 and created, over the period of 3 1/2 months, considerable dialogue among visitors and neighbours of La Latina on what they would like to change and improve in the public space of La Latina. The 512 wishes can be read on www.huchadedeseos.wordpress.com.

SELECTED MEDIA RESPONSES

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ARTE QUE ACTIVA LOS DESEOS DE UN VECINDARIO

LA HUCHA DE LOS DESEOS, LA CAJA DE SUSANNE

Alrededor de las fechas de la feria de arte contemporáneo ARCO, y aprovechando la tracción que ésta provoca, viene sucediéndose en Madrid el programa de prácticas artísticas en el espacio público Madrid Abierto, que busca una mayor interacción con el contexto social. En esta su sexta edición podemos ver el proyecto «Hucha de los deseos», de la artista Susanne Bosch.

Hucha de los deseos. «Todos somos un barrio, movilizate!» es una iniciativa que pretende movilizar a los vecinos del barrio de La Latina hacia la consecución de sus deseos a través de una estrategia de recolección de antiguas pesetas, que serán posteriormente canjeadas por euros.

Se estima que actualmente hay más de 136 mil millones de pesetas en monedas y más de 154 mil millones en billetes que continúan diseminadas entre la población. Abandonadas por desidia o guardadas para evocar la nostalgia, son consideradas por la artista como valores potenciales de futuro a la espera de ser activados.

Desde el 20 de noviembre, y hasta el próximo día 20, se ha ubicado en medio de la Plaza Puerta de Moros de Madrid un dispositivo diseñado por el colectivo Zoohaus que te invita a introducir tus deseos y dinero. Asimismo, se ha recurrido a entrevistas personales, postales, mesas redondas y encuentros informales con distintos colectivos para recolectar los deseos. Pueden leerse en <http://huchadedeseos.wordpress.com>

El día 22 toda persona está invitada a contar públicamente las monedas y billetes antes de que sean transportados al Banco de España para su cambio por euros. Y el 27 tendrá lugar una reunión abierta en el Círculo de Bellas Artes para decidir qué hacer con ese dinero y cómo canalizarlo. En ese encuentro, se seguirá la técnica Open Space, que se basa en la confianza hacia la capacidad de auto-organización de las personas. Sin seguir un orden del día prefijado, apunta por que sean los propios asistentes quienes vayan dejando fluir las prioridades a tratar, con la ayuda de facilitadores.

«Hucha de los deseos» parte de la convicción del poder de las visiones de las personas para afectar a su entorno. Comenta la artista que el punto de partida del proyecto fue percibir en su país de origen (Alemania) de cómo las personas no pensaban más allá de sus posibilidades económicas y cómo en otros países, como por ejemplo Turquía, las personas podían incluso no permitirse tener ciertos anhelos, porque ser demasiado libres en sus deseos podría conducirlos a tener problemas en su contexto social. Este proyecto pretende sacar a la luz cómo limitamos nuestros potenciales, y pone en práctica un proceso que intenta traspasar algunas de las barreras que nos ponemos.

Sin embargo, los deseos son un aspecto

Susanne Bosch (en el centro) en una de las encuentros en el barrio La Latina de Madrid. A la derecha de la imagen, la «hucha de los deseos».

SUSANNE BOSCH
«Todos tenemos la fuerza de cambiar cosas según nuestras visiones»

había funcionado muy bien.

«¿Cree que del plantamiento del proyecto la gente puede llegar a deducir que los deseos se cumplen con dinero? El dinero es sólo una herramienta, el poder del proyecto está en crear en cada persona la consciencia de que todos tenemos la fuerza de cambiar cosas según nuestras visiones. Para hacer cambios no necesitas dinero sino otras cosas: crear una idea, un sentido de comunidad...»

«¿Cuál va a ser su papel después de la asamblea del 26 de febrero? Depende de lo que pase al final del Open Space. Se trata de un verdadero traspaso de responsabilidades. Yo no debo quedarme a controlar nada. También soy consciente de que no se puede iniciar un proceso participativo y desaparecer demastado pronto. Si se necesita que yo siga dentro, siga, si no, no. De cualquier modo, volveré para saber cómo ha evolucionado.»

de la pitagórica humana apasionante a la vez que inescrutable. Según los estudiosos, tienen poco que ver con hacernos más felices, y mucho con posibilitarnos sobrevivir más fácilmente. Deseamos aquello que nos hace sentir bien y nos mantenemos constantemente deseando nuevas cosas como mecanismo de adaptación a un medio en continua transformación. Según Sigmund Freud, los humanos estamos conducidos por instintos primitivos y el objetivo de la sociedad debe ser el de controlar estas fuerzas. Uno de sus discípulos más contestatarios, Wilhelm Reich, mantenía lo contrario: que estas fuerzas inconscientes son buenas y era la represión de la sociedad la que las distorsionaba y hacía a las personas peligrosas. Estas discusiones se daban en la modernidad, la época de las grandes utopías, que ya sabemos acabaron más como distopías.

Ya no estamos en la era de las macro-utopías, de formulaciones perfectas, rígidas y asfixiantes, pero sí se siente la necesidad de ideales utópicos concretos. El día 22, Susanne abrirá esta caja de Pandora para desatar los deseos de los ciudadanos. Según el mito griego, Pandora desataba los males del mundo con su acto. Pandora, la antecesora mitológica de la Eva bíblica, siempre la mujer culpable de los males del mundo, qué raro. Otra versión, sin embargo, cuenta que la vasija contenía en realidad los bienes. Yo me quedo con esta otra versión. En ambas, la esperanza permanece.

Art that activates the wishing drive of a neighbourhood: Piggybank of wishes, Susanne's Post Box

Madrid Abierto occurs around the same dates as the Contemporary Art Fair, Arco, and takes advantage of the buzz that it generates, it is a program of artistic practices in public space, searching for a deeper interaction with the social context. In its Sixth Edition we can enjoy the project *Hucha de Deseos* (Wishes' Piggybank), from the artist Susanne Bosch.

By Saioa Olmo

Translated by Clara Montoya

Hucha de deseos: ¡Todos somos un barrio, movízate! is an initiative intending to activate the inhabitants of the neighbourhood of La Latina towards the materialisation of their wishes through a strategy of pesetas recollection, which will later be exchanged for euros. a strategy of Pesetas recollection, that will later be exchanged for euros.

It has been estimated that there are still 136 billion pesetas in coins and 154 billion in paper bills lying around in people's possession. Abandoned or kept out of laziness or nostalgia, they are nevertheless considered by the artist as a potential value of the future just waiting to be activated.

During one month and continuing on until November, Susanne's Box will be displayed in Madrid's la Plaza Puerta de Moros. The device, designed by zoohaus, invites the passers-by to introduce their wishes and money. There has been a campaign with interviews, postcards, round tables and informal encounters among different collectives to gather wishes. You can access them at <http://huchadedeseos.wordpress.com>.

On 22 December, everyone is invited to come along and publicly count the coins and bills obtained before they are taken to the Bank of Spain, in order to change them into euros. On the 27th, an open meeting will be held at the Círculo de Bellas Artes to decide what to do with the money and how to achieve it. In that meeting the Open Space structure will be

followed. Open Space is based on trusting people's capacity for self-organisation. It does not impose an agenda structure, but rather lets the participants' priorities flow into place, with assistance from the facilitators during the process.

Hucha de deseos emanates from the confidence on the power of people's visions to change the surroundings. The Artist explained that at the starting point of the project she was realising that in Germany, her native country, people didn't think further than their economic means, whereas in other countries such as Turkey, people didn't even dare to have certain desires, because freeing their wishes could cause them trouble in a social context. This project's intention is to underline how we limit our own potential. It stages a process that allows us to trespass across some of our self-imposed barriers.

Nevertheless, wishes are a fascinating and indecipherable aspect of the human psyche. As the scholars tell us, wishes have little to do with how to make us happier and a lot to do with an easier survival. We wish what makes us feel better and we keep constantly wishing new things in order to adapt to a shifting environment. According to Freud, we humans are driven by primary instincts; society's objective is to master those impulses. One of his more rebellious disciples, Willhem Reich, was adamantly convinced of the contrary: that those unconscious drives were good and that it actually was society's repression that distorted them, making people dangerous. Those discussions were held in modernism, the period of large utopian ideas, which, as we already know, rather ended as dystopia.

We are not any longer in the era of macro-utopias, of perfect formulation, rigid and asphyxiating, but still, we feel the need for precise utopian ideals. On 22nd, Susanne will open Pandora's box to release the citizens' wishes. In the Greek myth, Pandora unleashed the evils of the world with her action. She was the mythological ancestress of the biblical Eva (always the woman responsible for the evils of the world, how strange). Another version, nevertheless, tells us that her amphora contained all the goods of the world. I prefer this last version. In both, hope prevails.

Susanne Bosch

"We all have the power to change things towards our visions"

By S. Olmo

Why are people's wishes important to you?

Because I have trust in people's visions and their creative capacity to address them.

How many wishes and how much money have you collected until now? Does the amount matter?

Right now we have around 450 wishes and 350 euros in pesetas. Whether there is a lot much or only a little money, that doesn't change the concept, but it does influence people in their engagement. I knew that the more media promotion the event would attract, the more money would be collected, and up until now this hasn't worked very well.

Do you think that people can interpret from your project that wishes are obtained though money?

Money is just a tool; the strength of the project is to create, in each individual, the notion that we all have the power to change things following our own vision. To make changes you don't need money, but you need other things: to create an idea, a sense of community...

What will your role be after the meeting on 26 February?

It depends on what happens at the end of the Open Space event. It is a real transfer of responsibilities. I don't have to stay to control anything. I am also conscious that one cannot initiate a participative process and disappear too soon. If it's still needed for me to be in it, I will be - if it is not, I won't. Anyway, I will come back to learn how it has evolved.

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Los niños juegan con monedas en la sala del Círculo de Bellas Artes donde se reunieron los vecinos de La Latina.

Ahorrar con la 'hucha de los deseos'

Una artista instala un contenedor para preguntar a los vecinos de La Latina por las necesidades del barrio. Desde noviembre se han recaudado 85.000 pesetas

MILO DE JARDI
 Madrid

Un extraño contenedor apareció el 12 de noviembre en la plaza de Puerto de Moros, en el barrio de La Latina. Pintado de rosa y cubierto con vasos de plástico, formaba una propuesta a cada rato: "¿quieres jugar? tu moneda merece al micrófono. Tienes diez segundos". El peculiar objeto llegó allí por iniciativa de Susanne Bosch (Wesel, 1967), una artista alemana que participa en el ámbito de arte público de arte abstracto. Lo llama La Hucha de los deseos. En una placa de aluminio se daban instrucciones de uso: introducir pesetas (513 pesetas), y poner un deseo para el barrio ante un micrófono de depósito que una vez en una hora de funcionamiento de 100 días se recaudaron más de 85.000 pesetas (513 euros) y 407 deseos.

Unos treinta vecinos del barrio se reunieron ayer en el Círculo de Bellas Artes para hacer una exposición de los deseos. En la sala se exponían los deseos de los vecinos de La Latina. Algunos de los deseos, de un deseo de papel higiénico. "Una tarjeta para jugar a las cartas", "una tarjeta para jugar a las cartas", "una tarjeta para jugar a las cartas". En otra nota, cada uno de los deseos era un video de un niño de un barrio de la periferia de Madrid. Los vecinos del Centro de la Numancia, situado en el barrio de San Martín, se reunieron ayer en una sala del barrio de San Martín, con alrededor de 25 años que coincidieron con la



La Hucha de los Deseos, obra de Susanne Bosch, en la plaza de la Puerta de Moros.

"La gente creía que era un engaño"

Susanne Bosch ha confirmado una tesis en el barrio de La Latina: la gente cree que es un engaño. "Muchos vecinos pensaban que era un truco para robarles el dinero. Y lo comprendo. El objetivo del dinero está cada vez más comprometido. La inversión del dinero que recibimos debería ser visible pero que sea bueno, al menos, según que estabamos haciendo algo de verdad". Para Bosch, el objetivo de la hucha de los deseos es que

la gente tome conciencia de su capacidad política. "La gente cree que saber votar es su poder. Y una cosa correcta debe servir para que se tomen en serio a sí mismos". Un requisito que encuentra trabas en la sociedad española, según la artista: "Aguo parece algo difícil participar en esta cosa". Pero también nos la pierden en Alemania cuando un niño nos decía de niños que se superaban a los vecinos por

superarse a los vecinos por esas cosas ahora, un momento crucial en la vida de la gente". La artista, que realizó un proyecto similar en Alemania entre 1995 y 2002, logrando 85.000 euros y 1.600 deseos por distintas ciudades y países, ha detectado una es parte: "Falta de acciones en los barrios. Se vive en Disney World para turistas. De hecho a veces parece a parte de ahí, un gran lugar de superarse a los vecinos por esas cosas ahora, un momento crucial en la vida de la gente".

artista alguna conciencia a veces. Quieren que volvieran cosas del pasado, como un micro que andaba con una cinta girando por la calle, pero andaba, a un hombre que habla de la tierra con los pies grandes".

Una de las cosas fue hacer un alfiler que pinche sin dolor, o el micro que se pincha las cosas. Guillermo Domínguez, de 14 años, uno de los niños de los vecinos que no se le ocurrió a nadie. "Yo me acordaba de estar en el barrio, interponía el estar marginal de los inmigrantes con una ciudad que es socialista. "Son como gente del sur", pero no lo están a ser verdad. Es un poco contradictorio y a veces es impropio". La decisión final no la tomará a los niños.

La propuesta era contribuir con monedas antiguas y no con euros

El dinero se usará para plantar árboles en el parque de la Cornisa

Del día de la obra salieron tres días de recolección. La idea de la obra se fue al centro de los vecinos. "A los tres días abrieron un agujero y ahí se fueron los deseos". La artista, Susanne Bosch, se dio el corazón con una plaza de metal y se decidió retirar el dinero cada semana e ir a depositarlo en el Banco de España que cuenta por euros los montes de pesetas acumuladas desde 1997.

Las piezas pintadas a ese año, como un día de hermanamiento. "Yo soy alemán", explicó Susanne Bosch, "pero soy portuguesa". La artista se dio el corazón con una plaza de metal y se decidió retirar el dinero cada semana e ir a depositarlo en el Banco de España que cuenta por euros los montes de pesetas acumuladas desde 1997.

Para coordinar la decisión sobre el destino de las 85.000 pesetas, lo primero que hicieron los vecinos en el Círculo de Bellas Artes fue hacer un mapa del barrio de querencias. Algunos, entre ellos, con programación. "Los que hablaban una palabra de solidaridad de deseos", otros, como Ricardo, con más deseos monetarios: "los compañeros de trabajo".

La artista, que realizó un proyecto similar en Alemania entre 1995 y 2002, logrando 85.000 euros y 1.600 deseos por distintas ciudades y países, ha detectado una es parte: "Falta de acciones en los barrios. Se vive en Disney World para turistas. De hecho a veces parece a parte de ahí, un gran lugar de superarse a los vecinos por esas cosas ahora, un momento crucial en la vida de la gente".

Saving money with La Hucha de Deseos

An Artist installs a container to ask the neighbours of La Latina for the needs of the Neighbourhood. 85000 pesetas have been collected since November.

By Pablo de LLano, Madrid.
 Translated by Clara Montoya.
 Photo: Uly Martin "Two children play with coins in a room at the Circulo de Bellas Artes, where the neighbours met."
 Photo 2: Madrid Abierto, Alonso Hernandez

The proposal was to contribute with old coins, not euros.
 The money will be used to plant trees in La Cornisa Park.

A strange container appeared on 12 November in the Puerta de Moros Square, in the neighbourhood of La Latina. Painted pink and covered with plastic cups, it enunciated a proposal periodically: "If you want to record your message, lean towards the microphone. You have 20 seconds."

This peculiar object landed there because of Susanne Bosch (Wesel, 1967), a German artist that takes part in the public art event *Madrid Abierto*. She called it *La Hucha de los Deseos* Piggybank of Wishes.

On a plate upon the artefact where the instructions of use: introduce the Pesetas (yes, Pesetas) and make a wish for the neighbourhood near the mic (or put it in the slot written on a piece of paper). In 108 days, more than 85000 Pesetas (513 euros) were collected along with 512 wishes.

Around 55 neighbours met up yesterday at the Circulo de Bellas Artes to engage in micropolitics, in order to decide what to do with the money and Bosch's piece. In the meeting room you could read some of the wishes. On a piece of toilet paper: "I wish they build cheap flats for the youth". On another one, with childish handwriting: "My wish is a computer game" crossed, with another message underneath: "Food for the poor".

The elderly at the Numancia Centre in the neighbourhood, interpreted the project from a nostalgic point of view, as María Molina told us, who is a 26 year-old educator who worked with the German artist in interviewing the neighbours: "They wanted things from the past, like a young sheep that used to walk around herding turkey in the streets, so that they could sell them; or a man coming down from the mountains with ice for the slushies."

Another idea that was proposed was to make a shelter for the homeless, or at least to lay the first stones. Guillermo Dominguez, 14 years old, one of the schoolchildren who helped to collect wishes in the neighbourhood,

interpreted their status with more clarity than a sociologist: "They [the homeless] are like people of the neighbourhood, but they are not neighbours. They are in a middle ground in between neighbours and immigrants." The final decision didn't favour the roofless collective.

In the artistic piggybank money collection were three days' earnings. On 15 November, the thieves struck. "On the third day they pierced it and stole the pesetas", explained Susanne Bosch. The hole was mended with a metal plate and it was decided to take the money once a week and to put it in an account at the Bank of Spain, the only one that exchanges pesetas coins into Euros after 1997.

Coins such as a rusty "duro" with the face of the Caudillo and the other ones (pennies, CZK, Portuguese escudo) that were brought by people with more enthusiasm than an eye on usefulness, were placed at the centre of the meeting's circle of chairs. In the Columns Room, at the Circulo de Bellas Artes, they were only useful to entertain the participants' children.

In order to coordinate the decision-making about the 85000 pesetas, the first thing that the neighbours did at the Circulo was to search for a rule to sift through the muddle of haunts. Some, like Luis, said with pragmatism: "we need to establish a pattern to classify wishes." Others, like Ricardo, had methodological doubts: "It's complex. We should take on account the wishes of the those who are not present but who contributed with their coins and desires."

At the end, the wish of the majority was chosen: to invest in the Cornisa Park, around the Basilica of San Francisco el Grande. The core of the budget will be dedicated to buy trees for the Park. The rest will be used to set up a mailbox for wishes in the neighbourhood to continue with the project's dynamic. There won't be any money for turkey-herding nor for chaps with slushies.

The container, which will be de-installed today, is looking for another neighbourhood in Madrid where to land.

"People thought it was a scam"

Susanne Bosch has confirmed the rumour circulating in the Barrio of La Latina: no one trusts anything going on outside one's home. "A lot of the neighbours thought it was a scam to steal their money. And I understand it. Public space is more and more economic. The investment of the money should be visible for those people, at least for them to know we are doing something real."

For Bosch, the objective of the Piggybank of Wishes is that people gain conscience of their political capacity. "People need to learn how to value their power. An Art piece like this one should be useful for them, in order

to take themselves seriously".

A purpose that finds many impediments in Spanish society, listening to the artist: "Here it seems ridiculous to take part in these kinds of events.... But it also seemed to us when a man told us as children to sort the rubbish in different containers, and now, thanks to things like that, we've got a very strong citizens' movement" in Germany.

The artist, who developed a similar project in Germany between 1998 and 2002, managing to collect 67 000 Euros and 1601 wishes in different cities and villages, has encountered a special "lack of activism" in La Latina. "It's like a Disney World for tourists. From Monday to Thursday, a neighbourhood, from then on, a big place of leisure" states Bosch.

THOUGHTS ON THE OPEN SPACE EVENT

The following text is based on conversations between Susanne Bosch and Mónica Castillo, the OS facilitator in Madrid, as well as Michael M Pannwitz, an experienced OS facilitator and trainer from Berlin.

Open Space Technology (OST) is a process for facilitating complex meetings. It is people-centred and result-oriented. OST allows people to broach difficult subjects together. Participants in Open Space gatherings are responsible for their own interests, desires and actions. Based on the philosophy of self-organising systems, OST invests in the concept that people do best when they represent themselves. Discovered by American facilitator Harrison Owen in the eighties, OST has four facts of life. They are: 'Whoever comes is the right people'; 'Whatever happens is the only thing that could have happened'; 'Whenever it starts is the right time' and 'When it's over it's over'. There is one law: 'The law of two feet'. Anyone can walk away from any discussion at any time. The 'facts of life' exist to remind us of what we know already, they create a relaxed, inclusive atmosphere, and encourage engaged group-work and cross-fertilisation of ideas. The 'law' affords the individual responsibility for his or her presence, open-mindedness and actions.

"Social scientists have found that complexity, autonomy, redundancy, and learning create conditions for self-organizing processes to emerge. [...] OST's characteristics of complexity, autonomy, redundancy, and learning create the context that allows self-organizing processes to emerge. [...] Engagement and commitment in an OST meeting are high, because they are based on the two underlying fundamental principles of Open Space: passion, without which no one cares, and responsibility, without which nothing gets done. The focus on what is important and interesting significantly increases the creativity and level of participation of participants. The invitation to attend the Open Space meeting establishes personal responsibility, explicitly implying a choice regarding attendance. The voluntary nature of participation insures the right level of interest and energy will be present in the meeting. [...] The content, structure, and design of the meeting are determined by the participants at the meeting. Participants consistently create an agenda more complex, comprehensive, and challenging than could ever be designed prior to the meeting. [...] The ability to be free to make choices allows for cooperative and collaborative behaviors to emerge. OST can serve as a team building experience."

Linda Olson. [Online] Available from <http://www.openspaceworld.org/tmnfiles/Olsonospape.html> [accessed 2 March 2012]

Susanne: Obviously, there is the ideal set of an OST, which I have experienced in the past and that lead to great satisfaction. As people are usually not aware of the OST process, especially when they take part for the first time, they have no idea of the implications of changes to the process. By changes I mean decisions that may be made about consulting with the facilitator, e.g. renting a space without asking.

In Madrid, the OST facilitator made amendments, she actually forgot to mention some aspects in the introduction, which lead to a completely different process.

Mónica: My motivation to participate in this event was to be able to use the OST method that I had learned. For me it was to be led the ideal context to facilitate my first OST – an artistic, participatory project towards which I personally felt drawn. Actually it was a somewhat hazardous thing of Susanne to invite me without knowing me well. Such things can often go wrong. For me it was an emotionally challenging experience to go through the different modalities of a group moderation and not to react to the needs for control, not to feel steamrolled, or respond to aggressions, to hand over to the group, but to guide if necessary, to serve the situation, but to set the rules and to know when to stop.

Susanne: When people are involved in planning and execution processes, the control goes. I wonder how to deal with this in a way that can lead to more success and let the technique shine at its best?

Mónica: I find this kind of facilitation interesting, because it enables the participant to take him/herself seriously and take responsibility for their passion. It is an important personal experience to realize that the outcomes is entirely up to the group's work.

Michael: In OST, one will be more successful as facilitator – but also as organizer – with practice. You will increasingly be able to tell yourself and then also your clients, which conditions are needed (space, time, team, voluntary attendance, open question, real business issues, proper equipment, healthy food) to help yourself or your client to achieve their goals. Control all you can before the event and then let go in the event.

Even though I have undertaken 180 events, I will read the *Open Space Technology – A User's Guide* before I take the first step in a process in which I will be involved. There is no ideal setting for an Open Space Technology event. There is an optimal one that chimes with what is expected

of the event. If it is just a good airing of issues, even four hours are fine. If you want robust, sustainable, concrete actions steps, you probably need 16 hours, spread over three days, sleeping twice preceeded by a regular planning session with a microcosm of those expected at the event and a Next Meeting planned before the event even starts.

Susanne: I am recognizing a number of factors, of course. With time and experience, one certainly better brings across what is needed for such a process. I also read the *Open Space Technology – A User's Guide* again every time and find it extremely helpful. Another question I have is how to get from action planning to action. I observed in the field where I facilitated or participated in an OS so far that when it comes to passion and commitment towards action, some people will go into action, many people will not do that, or do it much later. I wonder what it is that triggers the transition from feeling passionate about something to the drive for passionate doing? You mentioned one thing already that might have to do with the duration of the OST process. Do you have any other insights on that over the years? Even if people immediately receive funding for their proposed action, it is no guarantee for anything to manifest in action!

Michael: What we as facilitators (companions, witnesses...) really have control over, we should control. This view has meant for me to be able to let go much better, not to be attached to outcome and be more in the helpful mode of "completely present and totally invisible". Here are some of the details that I can really influence and over which I can exercise control in the planning for an OS event. This, from my experience, has had influence on Action Planning: there needs to be a Planning Group that is installed and authorized by the sponsor (client). It is facilitated by me and my assistant is also present. The sponsor/client him/herself is a member of the group and greets the participants at the beginning of the Planning Session(s) and also says goodbye to everyone at the end of the session (s/he, so to speak, opens and closes the space, not me).

Susanne: In the case of Madrid, as I was not a member of the neighbourhood, but the "sponsor", this did not happen as I did not know who would attend the event.

Mónica: We had to interpret a lot, because we did not have an idea about how many people would come and how we should finally arrive at a decision.

Michael: If Action Planning is undertaken, the invitation to the Planning Group needs to include this. It is especially important that the date for the Next Meeting at which the Actions are reviewed (what did we plan, what did we do, where are we now, what is the Next Step) is in the invitation, too.

Mónica: In the preparation process I was mainly an ear for Susanne. There were some practical things to do, but I felt that a "calm centre" was very necessary in the tension-rich situation between the artist, the organization and La Latina. I observed a lot, because I was not directly involved at that stage and my observations seemed useful for Susanne, as she needed to decide a lot at the same time.

Susanne: As Mónica lived in Berlin at the time, she could not be part of the OST preparation and I had to deal with my own anxieties that no-one would attend, with an increasingly exhausted Marta and with groups within La Latina that seemed to compete for the money already in advance.

Michael: Getting all these controllable details down helps. It is no guarantee for enthusiastic actions. The worst case is where money is offered for proposals. Try to make sure the sponsor/client will not offer any money or make any kind of promises. Participants do know what they have to do to get funding, what kind of influence they have to take, how to scheme, how to overcome obstacles in their own organisation, who to talk to, how to play the informal system. Promising them anything, especially money, is an insult and an invitation to lean back. One should, of course, not make it especially difficult just for the sake of putting up hurdles. But letting people do their own thing will only work if they are given time and space to do their own thing. Yes, offering money for proposed actions will probably encourage competition around the money, rather than support collaboration around projects. If passion is high, people find the resources they need. If passion is low, forget action. It's better that nothing is taken up without passion.

Susanne: In this case, it was all about the collective effort to decide what to do with available money.

Mónica: The group made itself independent to the extent that they suggested approaches for the decision-making. I believe I held the space open that day for the group.

Susanne: It was fascinating how the group came to a conclusion at the end. Two groups took the responsibility to fulfill the wishes. The 'Asociacion Amigos de la Cornisa-Las Vestillas' planted the trees only two weeks after the event in the Cornisa Park. Zoohaus would have needed more planned follow-up meetings, as the realisation in public space seemed so difficult and bureaucratic. I was gone by the time Marta was past her duties and Mónica had moved back to Mexico: not ideal. On the other hand, looking at the recent development, it all seemed to have fallen perfectly into place as one can read up in the following text by zoohaus. Raul, a participant of the OST, wrote: "In the process of the OST, I appreciated yet denounced that the group seemed to want to secure visibility for a

concrete project in the neighbourhood where the Hucha was located. I thought that was not the unique possibility and function of the Hucha project. I wanted to emphasize its interesting social magnitude and, therefore, I defended a continuity of the philosophy of the project.”

Open Space Outbreak discussion group, 27 February 2010, © Alfonso Herranz



EVALUATION OF THE STUDENTS EXPERIENCE

María Molina López

Example of two out of 15 questions

□ PREGUNTAS GENERALES SOBRE EL TALLER

¿Qué te parece el proyecto de la Hucha de los Deseos después de haber participado en el taller?

- Incomprensibles
- Inútiles **2**
- Curiosos **15**
- Interesantes **12**
- No contestan **1**
- Molones!!!
- Genial
- No sirve para nada, con 500 € no se llega a ningún sitio.

How did you like the project Hucha de los Deseos after having taken part in this workshop?

I do not understand it at all

Useless **(2)**

Curios **(15)**

Interesting **(12)**

No answer **(1)**

Crazy **(1)**

Genius **(1)**

Useless, with 500 € one cannot do anything. **(1)**

179

8ª Sesión (Opcional)

Participación en la reunión para hablar sobre los deseos del barrio y decidir en que se empleaba el dinero recaudado.

¿Que te pareció la reunión celebrada en el Círculo de Bellas Artes?

- Aburrida, me arrepentí de haber ido.
- No fui, no me interesó. **8**
- No fui, pero me hubiera gustado. **10**
- Me lo pasé bien, me gustó participar en la decisión de elegir el deseo y de cómo emplear el dinero para hacerlo realidad. **2**
- Me gustó mostrar y explicar los pósters y los vídeos de las entrevistas realizados por mis compañeros a los participantes de la reunión y a los medios de comunicación. **1**
- Me gustó conocer el lugar en el que se desarrolló la reunión. **1**
- No contestan **5**
- Me gustó ver como la gente se relacionaba y discutía por como utilizar el dinero.

8th Session(optional)

Participation in the decision meeting to speak about the wishes of the neighbourhood and decide what will happen to the collected money

What is your impression on the meetign in *El Circulo de Bellas Artes*?

Boring, I regret that I went.

I did not go, it did not interest me. **(8)**

I did not go, but I would have liked to take part **(10)**

I enjoyed the participation in the decision meeting to speak about the wishes of the neighbourhood and decide what will happen to the collected money **(2)**

I liked to see our vidoes and interviews being presented in the meeting **(1)**

No answer **(5)**

I like to witness how the people behaved and interacted and how they discussed the usage of the money **(1)**

180

AFTER ROSARIO* THE CHANA GUANA** WAS HEARD

Written by *zoohaus* for a forthcoming publication on Madrid Abierto 2009-2012, 15 December 2011, translated by Susanne Bosch

* The pink collection object was named *Rosario* after the wife of one of the workers who helped to building it.

** The *Chana Guana* is a Latin American impression meaning "with great impetus and power" or "equality and justice".



DESPUÉS DE ROSARIO SONABA LA CHANA GUANA

zoohaus, 15 Dec 2011

La película *Magnolia* de 1999, comienza a través de muchos hechos extraños aparentemente frutos solo del azar. Después de la última de estas historias, el narrador nos cuenta su propia opinión. "En la humilde opinión de este narrador, esto no puede ser algo que simplemente pasó, esto no puede ser una de esas cosas. Esto por favor no puede ser eso. Por lo que a mi respecta, no puede ser, esto no fue solo una cuestión de azar. No, estas cosas extrañas suceden a todas horas."

El día que se decidió que hacer con las pesetas recaudadas en la *hucha de los deseos* muchos vecinos de La Latina acudieron a la reunión.



In 1999 the film *Magnolia* begins by presenting many strange facts that seemingly only cohere by chance. At the end of all these histories, the narrator reveals to us his opinion: "In the humble opinion of this narrator, this cannot be something that simply happened; this cannot be one of those things. Please, it cannot be that. For reasons that I respect, it cannot be that this was only happening by chance. No, these strange things happen all the time."

Después de una jornada intensa, una decisión salomónica pero participada, repartió equitativamente las pesetas obtenidas en dos grandes deseos para el barrio. El primero una necesidad imperiosa, realista y muy repetida en las grabaciones de los vecinos: más árboles. Pero más árboles intencionados, no colocados de cualquier manera, sino apoyando una de las causas populares más importantes que se están llevando a cabo, unos árboles destinados a reforzar *el parque de la cornisa*, actualmente en peligro de extinción.

El segundo deseo para utilizar el resto de las pesetas, no fue seguramente ningún deseo grabado en la memoria interna de "rosario", fue un deseo aparecido en el debate y en el consenso. Un deseo que nace como resultado de la convivencia durante seis meses de La Latina con la hucha. Un deseo que reflexionó sobre lo que realmente había significado disponer de un canal que escuchara a la gente, que la invitará a participar proponiendo como mejorar el barrio. Algo raro sucedía, este canal nuevo, había creado un agujero de gusano que traspasa de alguna manera la esfera vecinal a la esfera representativa. Rosario se había convertido en un dispositivo capaz de unir estas esferas y el deseo solicitó que esto continuara.

Dos años después, las pesetas de *Rosario* sirvieron para construir una puerta/buzón para *El Campo de Cebada**. Un espacio público compartido, recuperado por los vecinos. Una plaza de cinco mil metros cuadrados, cogestionada por los ciudadanos que han conseguido de alguna manera, volver a unir las esferas, separar la brecha entre los que toman las decisiones y los que las sufren. En *El Campo de Cebada*, ciudadanía y administración se juntan en el espacio público para diseñarlo y gestionarlo buscando nuevas maneras.

Dos años después, en la plaza de Los Carros, donde se encontraba físicamente la *hucha*, todos los sábados desde el 15 de Mayo, se reúnen vecinos para hablar sobre como debe mejorar el barrio, en la llamada *Asamblea Austrias*.

Muchos diréis que todo esto es fruto del azar, que no tienen relación directa estos hechos con *Rosario*, pero si me permitís, en la opinión de este humilde narrador, esto no puede ser algo que simplemente pasó. Esto no puede ser una de esas cosas, esto por favor no puede ser eso. Por lo que a mi respecta, no puede ser, esto no fue solo una cuestión de azar.

*www.elcampodecebada.org

Many neighbours of La Latina went to the meeting on the day it was decided what to do with the pesetas collected by the project *Hucha de deseos*. After an intense day, a decision - sincere and arrived at by participation - the participants equitably distributed the pesetas to two great wishes for the neighbourhood. The first desire was an urgent, realistic need, repeatedly requested in the pool of neighbour's wishes: more trees in this case intentional trees, not placed anywhere or anyway, but supporting one of the most important popular causes that had been carried out: trees destined to reinforce the *Cornisa Park*, at the moment in danger of extinction.

The second desire to use the other half of the pesetas, was not a desire recorded in the internal archive of Rosario, but was a desire that appeared in the debate of the day and gained consensus. It was a desire that was born as a result of the -existence of the *Hucha* project in La Latina during four months. It was a desire that reflected the agenda what it really had meant to have a channel that listened to the people. A channel that invited to participate by proposing improvements for the neighbourhood. Something rare happened; this new channel had created a wormhole that somehow transferred the local sphere into the representative sphere. Rosario had become a device able to unite these spheres and desire solicited that this continued.

Two years later, the pesetas of Rosario served to construct a door/mailbox for the *Campo de Cebada**, a shared public space, recovered by the neighbours. A place of five thousand square meters, co-managed by the citizens who have managed somehow to return to unite the spheres, to overcome the breach between the ones that take the decisions and those who are subjected to them. In the *Campo de Cebada*, citizenship and administration are jointly designing the public space and managing the search for new forms.

Two years later, in the "Plaza de Los Carros", where the *Hucha* object was physically located, every Saturday since 15 May 2011, neighbours meet to speak about what must be improved in the neighbourhood and we call it *Asamblea Austrias* [Austrian Assembly, as the neighbourhood is also called the Austrian neighbourhood].

Many of you will say that all this is an outcome of a coincidence, that these facts do not have a direct relation with *Rosario*, but please allow me to say, in the opinion of this humble narrator, that this cannot be something that simply happened. This cannot be one of those things, please, it cannot be that. For reasons that I respect, it cannot be that this is only happening by chance.

*[Online] Available from www.elcampodecebada.org [accessed 3 March 2012]

WE PLANTED EIGHT TREES!

Plantamos ocho árboles!

15 Marzo 2010

Hola Susanne, la plantación fué estupenda: la policía no apareció a impedirlo como otros años, hizo un día radiante y templadito. Había bastante gente en el parque. Plantamos 8 árboles alrededor de la zona infantil. Son prunus, los de hoja roja que florecen en primavera. El dinero, lo repartimos a medias y fueron más menos 270 € para cada asociación. Nos han venido MUY, MUY BIEN para pagar los árboles. Con zoohaus aún no nos hemos puesto en contacto a ver cómo va el buzón nuevo. Creo que sería bueno poner algún tipo de información en la Plaza de los Carros para que la gente sepa qué deseos se escogieron, cómo se están cumpliendo y qué a pasado con el dinero. Supongo que se encargarán ellos.

Un beso grande, Lina (ASOCIACIÓN AMIGOS DE LA CORNISA-LAS VISTILLAS)

We planted eight trees!

15 March 2010

Hello Susanne, the tree-planting was wonderful: the police did not appear to prevent the planting like in other years; it made the day radiant and calm. There were enough people in the park. We planted eight trees around the childrens' zone. They are prunus, those with red leaves that bloom in the spring. We divided the money that we received in half, and it was more or less 270 € for each wish. For us it came in VERY, VERY handy to pay for the trees. We have not as yet contracted zoohaus to see how the plan for the new mailbox is going. I believe it would be good to put some type of information in the *Plaza de los Carros* so that people know what wishes were chosen, how they are being fulfilled and what happened with the money. I suppose that they will be in charge.

A big kiss from Lina (ASOCIACIÓN AMIGOS DE LA CORNISA-LAS VISTILLAS)



CONVERSATIONS BEHIND THE SCENE

The following text is taken from numerous e-mails. I had asked Birgit Effinger to be my personal, critical advisor in this process. I also consulted colleagues such as Regina Pemsil and Kerstin Mey. Of course, the text includes correspondences with the curator Cecilia Andersson and the *Madrid Abierto* Team Jorge Díez and Marta de la Torre.

An email from Susanne to Cecilia, Jorge, Marta and Birgit on 14 November 2009

Hola todos, we just went to the Hucha and I think we need to repair it TODAY.

The following DOES ABSOLUTELY NOT work and a lot of people are standing in front of it and are totally confused:

1. The sound is terrible tonterias, too loud (shouts) and really rubbish jokes.
2. The money does not go in: currently, nobody can add any wishes or coins. It is really frustrating. Nobody could or did add wishes all day.
3. When you look inside, you see chaos of stones, cables, rubbish, paper and some coins. The inside of *la Hucha* is as important as the outside: you are supposed to see a collection of postcards/letters and coins. People should understand when they look inside what it is about.

Something needs to be put on the floor. I have white paper here, can I have the key to go inside today to fix this?

This is telling the wrong story. What this object is telling the neighborhood right now is: 'This is a weekend joke for young people to scream terrible things into a microphone. Not a single serious message can be heard. You can throw all sorts of rubbish inside. If you manage to get any coin in, you can leave dirty messages for the others to hear over and over again.'

I am making two suggestions:

We need to get the coin machine fixed as soon as possible. Maybe we turn off the sound for now, as it really conveys the wrong message. And it sounds awful. I think we need to censor the audio messages and put 64 'right' messages to give proper examples (we have already 64 good sound recordings.) Can you please contact 'monster' to get in touch?


People may record, but you should not be able to play that shit over and over again. You should hear a selection of real wishes for the neighborhood.

Broken and needs to be fixed:

The cable outside is still not fixed and it is REALLY dangerous.

I can also see that the door is a huge issue. One of the cups is gone. Right now it is the weekend, a lot of people are standing in front of it and it is a new thing. It is telling the wrong story and I think this is really damaging. It is not working in a proper way and we need to fix it NOW. Please get in contact with me.

I am also suggesting unplugging the electricity until we get this sorted.

 **Re: Das Madrider Objekt**

Regina Pemsil

Sent: Sunday, 27 December 2009 16:47

To: Susanne Bosch

Liebste Susanne,

ich hoffe, die Weihnachtstage - wie auch immer verbracht mit Feiern, Ruhen, Schmausen, Freunden - haben dir ein bisschen Distanz zu diesem unerfreulichen Prozess gebracht !
Danke für euer süßes Grüsse!

Nun zum Projekt:
Ich finde die Entscheidung, eine lokale Gruppe mit dem Bau des "Containers" zu beauftragen, eine gute Entscheidung. Du hast nach Kräften recherchiert und ja offensichtlich auch kompetente Partner - bis zu einem gewissen Grad - gefunden: Das Objekt ist ansprechend gestaltet und funktioniert(e). Ob diese Gruppe genügend Erfahrung und Passion für einen längeren Prozess im öffentlichen Raum aufbringt, konntest du nicht einschätzen.
Schwierig ist vielleicht auch, dass keine "Firma" sondern eine Künstlergruppe mit eigenen Ambitionen zu Werke ging: Ihr Verantwortungsgefühl ist viel schwerer auszumachen als bei einem vertraglich verpflichteten Betrieb, der sich nicht nur über seine eigene Reputation, sondern auch Regressansprüche verpflichtet fühlt. Aber hier spielt wie so oft bestimmt auch der Finanzrahmen eine Rolle, der zusätzlich zu den Mitteln eine große eigene innere Anteilnahme nötig macht - die wiederum nicht einschätzbar ist, wenn dabei sein nicht alles ist und der Marathon tatsächlich bis zu Ende gelaufen werden muß.
Wichtig finde ich auf jeden Fall, dass du dich nicht persönlich durch diese Umstände mißachtet und angegriffen fühlst (haha : die größte aller lebenslang zu übenden Künste, die auch mich intensiv beschäftigt), sondern den Prozess (auch) von aussen als großes Experiment betrachtest. Auch in St. Leonhard haben wir uns immer wieder im Scheitern geübt - der Wiederhall bei den Bewohnern ist für mein Gefühl erst ein ganz ganz winziger Anfang trotz netter Bilder im Katalog.
Sicher bist du von der Nicht-Kommunikation enttäuscht, die hohen Ansprüche, die du selbst immer zu erfüllen versuchst, sind die Messlatte für nur ganz wenige Menschen.

Nachdem es auch andere Kommunikationsformen im Stadtteil gibt (persönliche Präsenz, Workshops) muss der "Container" nicht die ganze Arbeit tun. Ich finde deine Entscheidung gut, die Technik rauszunehmen und quasi eine Skulptur (bei der Restpfennigaktion erprobt) weiterarbeiten zu lassen. Diese Entwicklung ist Teil des Prozesses und man muss sich nicht dafür entschuldigen oder ein Versagen anrechnen: Zoohaus kann oder will nicht besser und du hast dein Bestes getan - mehr geht nicht.

That will not solve the coins being stuck, but at least this sound rubbish stops. Waiting for a quick response, best from Susanne

Report from Susanne on 6 December 2009

Hello Cecilia, Jorge and Marta,
as Cecilia has asked me a number of questions, I thought I send you a little report today. The *Hucha* is up on the street since 12 November. The initial reception to the piece was good, you can hear and read wishes on the blog and watch videos. The people responded positively to the object, gave pesetas and up to now we have more than 150 wishes. After I left on the 16 November, the speed of incoming of wishes was rapidly reduced. That can have four reasons:

1. The newness of the piece created lots of responses.
2. The *Hucha* is constantly under repair since then.
3. The intensity of engagement of my three students helpers to fuel the project
4. The wishes are not transcribed and therefore I have no real overview of how much is coming in... (I also did not get a single image of how it looks inside the *Hucha* since the 16 November). The object worked perfectly for only one evening, as far as I am aware: the opening. The audio turned out to be difficult as many people left 'bullshit'. Our idea was to choose 64 wishes for the 64 buttons to be pressed to listen to them as examples. But it never came to that point as the *Hucha* is under constant repair. This is one of the main points I want to discuss today: Marta is well aware of the situation, as she is constantly dealing with it (many, many thanks for that, Marta). My collaborators *zoohaus* are a great bunch of young professionals. The designed object is complex, multi-media and attractive. Now comes the BUT: The materials do not really resist the constant public use and public attacks.

I think this is part of *zoohaus'* learning (they have won a lot of prizes, but not realized many works yet). In that sense, the local collaboration is problematic as this is the expertise I expected from *zoohaus* as local architects and street activists. When we last met collectively on the 16 November, they reassured that they would take care of the *Hucha* and repair the things such as:

-More security of the door (done), replacement of the broken glasses (ongoing), replacement of the vinyl on the window (not done), a rubber mat for the electric cable on the street (not done and this lead to the turning off of the entire electricity, Marta is has informed me/us about that), getting the audio device in order (not done and now without electricity),... We had two robberies; twice the money was stolen. *zoohaus* is doing work around the *Hucha* in teams of two each week. María lives around the cor-

ner and has so far been incredibly helpful as she passed by every day. I am not so sure about my three student helpers (do they have two sets of keys yet, how are they getting on with postering, writing up the wishes, cleaning ,etc..?)

This communication has to be improved. I also did not receive too many images over the past three weeks from anyone but María and Marta. The *Hucha* is fragile as an object and my feeling is, that 90% of all our energy has been spend in the last 4-6 weeks on the object and its failures instead of the actual art work.

When I am back, I would like to discuss this again with *zoohaus*, as I see two things happening: *zoohaus* will be totally exhausted at some point and not be able to continue the maintenance until the end of February. It costs time and money. They already do not manage to keep it up and running in the way they promised. I am raising the questions again to replace the object with something more stable. The message to the local audience is not good, as the fragility takes over (it's constantly broken!). I also think our working relations should stay as good as they have been so far with *zoohaus*. I do think we should talk together about the foreseeable future. I can also see that Marta and María will be busier with nine other projects soon and no one can constantly deal with the *Hucha* object.

The robberies: I am going to change one thing: since the *Hucha* is not stable, I will ask María or the students to constantly take the money out of the *Hucha*.

We will not pile up coins in this object until the end of February. We can just wait for the next robbery to happen. My idea is to put the money into the bank, in a bank account and to announce on the *Hucha* / online how much we have gathered on a weekly basis. It also means there will be no public counting in February, but learning from the situation, it is not a good idea anyway.

As a process, I find it interesting and I am documenting it: the robberies and the vandalism as it speaks about the public approach and public space in Madrid as much as the wonderful wishes and pesetas that arrived so far. Please let me know what you think about how to deal with the object?

Participation:

I will be back on the 12-20 December to do some activities in the neighborhood. I will spend my eight days asking organizations and individuals of La Latina about this art process: Do they identify with the idea? Did the idea reach them at all? How do they feel about it? Do they think this art project is addressing an interesting topic for them (vision for La Latina?)? Do they think it is completely useless? Do they feel they want to discuss an outcome? La Latina: Does la Latina have a neighborhood community?

I cannot tell currently if this project has so far created a discussion in La Latina. I need to get a sense of the process by speaking with individuals. The *Hucha* is a machine on the street and people feed the machine with ideas and coins. That might not create a sense of ownership, community or debate in itself. The aesthetic language might not reach everyone. I see my presence and also the work with María as the key point to create a deeper interest. My task is also to find through conversations the key people in the neighborhood, if there are any. I am going to focus on individual and group conversations. At the end of the day, this is an art project (and not social work). I try to speak various aesthetic and performative languages and any outcome will reflect people's participation in the project. We have contacted a list of people in the neighborhood, lets see whom we can meet in December. Now, I will answer Cecilia's questions and also look at the potential outcome of my eight days in Madrid in December:

Do you have the support you need in order to do what you intend?

1. Yes, I think so. It has been a great experience so far to work with *zoohaus*, María and Marta as well as the student helpers.
2. The project would need now a kick in December: More local PR, radio, TV, famous people, Canal Madrid, ... if you have any personal contacts, can you please make them aware of the project?
3. The PR response started a bit slow - one radio, two online magazines. One TV station that passed by by accidentally. My blog is also not visited much, as I follow that on the stats.
4. Marta and I are planning a 'Junta del distrito con prensa' for 15 December.
5. We were looking out for famous people of the neighborhood, so far without success.

Is anything missing that I may be able to help you with?

I am preparing a newsletter for the project.

1. You could be a huge help by sending me the contacts of all the people who attended the speed dating and *Urban Buddy Scheme* in February 2009 so I can inform them.
2. You could also send it to your entire Spanish network; that would be super!

Have you been able to connect with people and institutions in Madrid as intended with the mail out about your availability for lectures, etc?

Yes, but the outcome was not really successful.

1. So far: *studio banana* (becomes now a general hub for all artists) and Facultad de Educacion.
2. It could be more - do you know anyone/ institutions, arts organisations, groups, I could ask / contact?

Can I assist with anything in preparation for the Open Space seminar in February?

1. Mónica Castillo, a Mexican artist and trained facilitator, will be the OST facilitator. She will come from Berlin to Madrid around the 23 February 2010.
2. I need a catering company or individuals who love to cook for the event - not too expensive.
3. I will need to go to Circulo de Bellas Artes in December and check the venue and facilities in detail.
4. How to inform and invite the people and get a commitment to come? (will be my job in December)


I would really like to be involved if you think it a good idea.


1. The OST has to be a discussion among the residents in la Latina. But as initiators, you, Jorge, Marta, etc. should all be there as much as the Municipality, funders, etc... We will prepare an entire list in the next two weeks.

Nachtrag

Birgit Effinger

Sent: Wednesday, 9 December 2009 10:03
To: Bosch Susanne

 Birgit Effinger.vcf (0.3 KB) [Preview](#)

 You forwarded this message on 10/12/2009 05:00.

Liebe Susanne,

ich habe mir nun noch einmal dein Protokoll durchgelesen und sehe folgende Stränge:

Du hast ganz unterschiedliche Adressaten von alten Leuten bis hin zu Szenegängern am Wochenende, die alle solltest du erreichen.
Und: es gibt zwei Richtungen in deiner Arbeit:
zum einen Sabotage, zerstörung, Diebstahl etc. eben das ,was du als Symptom des Ortes beschreiben könntest und ein anderes Symptom sind die Wünsche, Sehnsüchte und Utopien.

Und mit all dem würde ich arbeiten als Material.
Der Open Space_ ich weiss nicht , das ist eventuell zu viel Werbung etc.
Denn eigentlich sollst du nicht Bittstellerin deines Publikums sein, sondern reflektierende Künstlerin.

So weit noch ganz kurz

Ganz herzlich und toi toi toi
Biggi

Are you sticking to the idea of chalk in the Castellana?

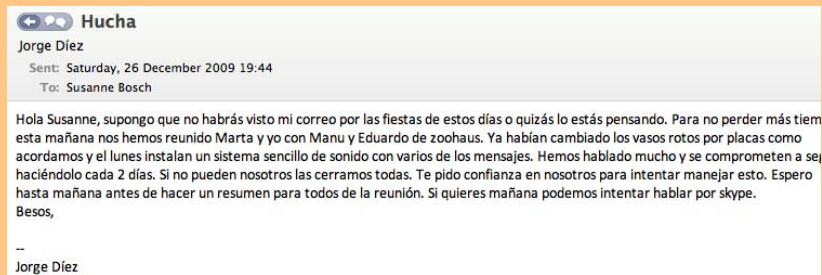
1. Yes, I will definitely do that and choose a location now in December as well as try out different charcoals to see how it lasts in the weather conditions.

And now that there are the sound files perhaps they could be 'exhibited' in some way too? Have you had thoughts on this?

1. No thoughts on that. The *Hucha* ideally plays the audio files onto the street in La Latina. We play them online as well. They are all transcribed. The audio system of the *Hucha* has not worked for the last three weeks. Currently we have an electricity problem, which does not allow us to tape any audio wishes.

Maria's educational projects in relation to the Hucha:

1. One School class so far and one meeting with *Residencia la Paloma* now in December.
2. She did a lot of contact work for me with organizations etc. in the area. Have a good Sunday and see you next week in Madrid! Susanne



E-mail from Birgit Effinger on 10 December 2009

Dear Susanne,
in my opinion you do not fail, you began a project, which now develops its own dynamics, which you will consider. And only because it is not literally like what was written on paper, that does not mean that this is not an interesting project. And please bring a more positive narrative across on the blog and in your newsletters, you do not need to criticize yourself publicly.

Hugs from Biggi

Report from Susanne to all of the above on 22 December 2009

I need an advice as I am not sure how to proceed with my project in Madrid.

You might all know that my project *Hucha de deseos* is part of *Madrid Abierto. Madrid Abierto 2010* is welcoming a networking and a collaborative approach. For me that was / is perfect, not only because the project is only successful if deeply accepted by the neighborhood, but also because I decided to take the advice and invite a local collective to built the object for the project.

That was the first time I took that approach and I did that out for a number of reasons:

I am not based in Madrid and have limited time due to a full-time job in Belfast. To find a workshop place, rent all the tools, etc. and build an object onsite seemed at some point very difficult.

I am not from Madrid and to invite a local collective gave me the impression of additional local urban knowledge that I do not have.

To have a local group build it also meant potentially more networks and people to be actively engaged in the project.

It also meant a new experience for me as I am always longing for a team. It also meant a potential maintenance in case of repairs, vandalism, etc.

I took the approach to follow an advice of professionals. Jorge Díez introduced me to Michael Moradiellos from *ecosistema urbano*. *Ecosistema urbano* had just given prizes to a number of urbanist projects in a competition and they recommended a young collective called www.zoohaus.net.

Since the money was limited to build and transport the object (€ 4000 in total), and since this is not a group of craftsmen/women, but young creative professionals, for me it was clear to give them the parameters of the object and to invite them to design an object as well as build it.

So I received drawings and ideas, and in October 2009 we met for the first time (I met four of them) to finalize the details to open the project on 12 November. Back then, we had an intensive debate (Marta and María were also present).

Whilst in the past I had built a sculptural object, a container for a process, *zoohaus* designed a machine. A playful object with interaction via audio and light systems. I was aware that a machine with electricity might need a lot of maintenance...

zoohaus assured me of the maintenance of the object in case of any failure. They also spend more than half of the money on the audio design. At this point no money is left for anything. I made them aware of that as well. I insisted that the object has to function completely without audio and electricity as I was aware of the fragility of electricity in public space. So the object was designed with an additional mailbox.

We installed the object on the 12 November in La Latina with light and with sound. It functioned properly for three days with light and sound.

It turned out that the recording of wishes created an echo and many recordings were just loud terrible noises. It also turned out to be difficult that the recordings can be played back immediately to the public by pushing a button. People started to play with the object as a recording device and recorded all sorts of messages.

On day 3, we turned the sound off to rework it, so that the recording were

technically ok and it was agreed that one could only hear 64 examples of proper wishes in order to give the participants the right idea of what the project is collecting.

On day 3, we also had our first robbery. The door was opened without damaging it and all the money was taken. Luckily, they did not steal the computer for the audio.

zoohaus repaired the door and secured it with three locks and it has worked fine since then.

Since day 1, *zoohaus* is constantly replacing the light covers as they constantly get destroyed. This kind of vandalism was to be expected, since the plastic cups for the lights are tempting to be touched.

On day 4, we had a huge meeting before I flew back to Belfast and we decided that: The object is fragile, but we believe it can survive in public space with constant maintenance of *zoohaus*. *zoohaus* got the following urgent jobs to do:

- Check if the technical side is functioning
- Check and repair damages on the *Hucha* immediately
- Cover the electricity cable outside the *Hucha*
- Check the humidity inside the *Hucha*
- Put in a floor
- Check the front window (put an additional slogan like: This container collects old Pesetas and wishes for La Latina.)
- The door needs to be usable for the maintenance team
- To secure good recordings, turn the sound level of the microphone to less sensitive
- The introduction text for the recording should include: Pesetas, wishes for the neighbourhood and duration of recording (20 sec...)

On 24 November, day 12, we had our second robbery. Someone crushed one of the lights and took out the entire floor (a piece of textile) including the entire money. The object got a metal band-aid.

On 26 November, day 14, the object was without electricity. The new director in the municipality decided that there would be no more open cables on the street. Marta worked hard and got a new permission for the cable, but it has to be installed above the street. The electricity was back up on 18 December – 22 days later.

Otherwise, the object was perceived positively by the neighborhood as a funny, unusual object (like an object coming from space), but the constant non-functioning of the device does affect the process of engagement (as a machine it promised action with all the buttons and one can observe how people try to interact with it, get confused, puzzled or angry).

Within the first four weeks, more than 250 wishes arrived and € 125.56 in Pesetas and Euros that we could secure.

Three art students and María are regularly touring the neighborhood with posters and info, also giving introductions to the project, so there is an entire group engaging in active work on the project, while I am not there. *zoohaus*, divided in teams, pass by regularly to replace the broken glasses and do the emergency repairs like the metal patch or the new electricity cable through the roof.

When I left on the 16 November, I saw the object standing there without sound. When I came back on the 12 December, the object was without light and sound. We had planned an invitation to all the responsible people of the district for this visit to introduce them to the project and to invite them to the Open Space on 27 February 2010.

We also had planned a second big media release as I was in Madrid for a

Re: The Madrid object report

Jorge Díez Acón

Sent: Thursday, 24 December 2009 16:27

To: Susanne Bosch

Cc: Marta; cecilia.andersson

Hola, Susanne. Perdón por escribir en español, pero creo que Cecilia y tú me entenderéis.

He pensado mucho en tu report y he estado hablando un largo tiempo con Marta.

Primero de todo, no debemos olvidar que los responsables principales de los problemas son quienes han atacado la hucha.

Estoy de acuerdo con tu descripción de lo que ha pasado, pero debemos tener en cuenta lo siguiente:

- Ninguno de los participantes en Urban Buddy Scheme en febrero ha podido o querido participar en tu proyecto, ni para desarrollarlo ni para comunicarlo. Te presenté a Michael Moradiellos y él te propuso a Zoohaus. Ni Marta ni yo conocíamos a Zoohaus, pero nosotros, tú y Cecilia hemos aceptado que hagan el diseño y producción de la hucha.
- Desde el principio no se cumplió tu calendario y se perdió todo el verano. Luego se aprobó el objeto que propusieron.
- Tú propusiste tres lugares para la hucha y el ayuntamiento eligió uno de ellos.
- Zoohaus son muy jóvenes, sin experiencia y no han comprendido bien ni tu idea ni las necesidades de actuar en el espacio público. Además no cumplen lo que acordamos cuando nos reunimos con ellos. Tampoco fueron capaces de calcular a que se comprometían y no han sabido cumplir algo que necesitaría profesionales y dinero para mantenerlo bien.

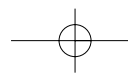
Por todo ello, creo que no sería justo hacer responsables a zoohaus de todos los problemas. Todos sabemos las dificultades que hay en la calle y que a veces se producen sin poderlas anticipar. De todas maneras lo más importante ahora es actuar para intentar resolver los problemas y no añadir otros. No me gusta nada el papel que me va a tocar y creo que la decisión deberíamos comunicársela contigo delante o con Cecilia, yo sólo me he reunido con ellos el día 15 y ya tuve que decir no muchas veces, aunque con poco éxito visto el resultado. De todas formas atendiendo a las posibilidades del momento propongo:

1. Hablar con M. Moradiellos más adelante. Podemos hacerlo juntos tú y yo en febrero.
2. Reunirnos Marta y yo con Zoohaus para decirles que, de acuerdo contigo y con la comisaría, vamos a llevar adelante lo que acordamos en la reunión del 15 de diciembre, es decir, eliminar lo que no funcione según se vaya estropeando. El sonido ya no funciona y se elimina; los vasos no se reponen más. Si ellos no pueden hacerlo por falta de tiempo lo haremos nosotros de forma inmediata (con la ayuda de los estudiantes o por nuestros medios).
3. Intentar tener la reunión el sábado 26 o el lunes 28.
4. Si no pueden reunirse lo hablaremos telefónicamente y actuaremos a partir del martes 29.

Besos,

week and our first press response in November was not too overwhelming. None of that could be done as the object was and is in an incomplete stage. Marta said we cannot invite the media or important people to a broken machine.

We had a meeting together on Tuesday 15 December and decided, as the electricity would be back three days later, we would have the object up



and running. We also decided that from now on, the broken glasses would not be replaced any longer and a metal patch would be put on top of the open hole.

Also the vinyl text should be fixed after six weeks. *zoohaus* sent all of us a design with a text. When I left on 20 December, the object was still without light and sound and with nine missing glasses. Around the object are stands of the local Christmas Market, sunshine and a lot of people in Christmas mood. The people always stop and read, look inside and then walk on.

Also the vinyl text should be fixed after six weeks. *zoohaus* sent all of us a design with a text. When I left on 20 December, the object was still without light and sound and with nine missing glasses. Around the object are stands of the local Christmas Market, sunshine and a lot of people in Christmas mood. The people always stop and read, look inside and then walk on.

I spent this week doing workshops with María, as well as visiting local initiatives.

Personally, I am very sad, upset and angry at the situation around the object. For me, even if I am not in Madrid, with part of my energy I am constantly with the object. The students and María as well as some of the pupils involved in the workshops have developed the same attitude. To see the object in this non-functional state creates physical pain in me and I am angry about the situation.

I have to ask myself, if it was the biggest mistake to hand over the design process to other creatives. *zoohaus* took the responsibility to make sure the object would work.

The reality is, it does not work at all. They do not manage that process. The speed is so slow that we are losing time, it affects the entire art project and I am not sure any longer if they do understand that. They feel strongly about their object, but not strongly about a four-months long process.

I feel extremely powerless, I have no idea how to approach them and to force them to repair and fix it NOW. I am an artist enough to know what message this broken machine communicates.

We made a collective decision that *zoohaus* is in charge of the object.

What do I do with collaborators who do everything the way they want and at their speed? I do not any longer believe in their statements to fix it.

I have questions: was the electricity gone because they never covered the cable on the street? Why did they not change the vinyls yet? How often do they come and fix the glasses? Will they ever put on the audio again

I am having these doubts now because *zoohaus* is a huge collective of 25+ people. Every time before they make a mayor change on the object, they

have group meetings and make group decisions. But to our meetings only 2-4 show up and every time it's someone else.

We agreed with them on 16 November:

Communication

-Who is the main contact person from *zoohaus* to talk to?

-Inform all the others about interested people, articles and interested famous people of the neighbourhood and journalists, send contact details to Marta

-Send images to Marta and Susanne

None of these things ever happened.

The next disturbing situation was last week:

The municipality wanted us to move the object to the lamppost and to put the cable above the earth.

So we met on 15 December, agreed on the space and the way to do it. When I arrived two days later on Thursday, they had put the cable up and NOT moved the object. In their *zoohaus* group meeting, they had decided not to move it.

The current solution seems not bad, but the non-communication is a huge problem, as well as the fact that the municipality might not accept this solution as they gave us clear instructions. Marta wrote a long e-mail (two pages) explaining what it would mean for this and other projects that the municipality may turn against us...

I spent this week emotionally in a very difficult process. I am aware how much energy is non-stop going into a non-functioning object and in communication with a collective that is not taking enough responsibility for it and that seems upset every time I am putting this on the table.

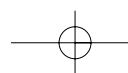
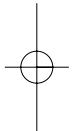
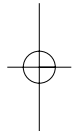
I see all the loss that we are having: neighbours do not trust the object, little money comes in, many wishes arrive only through active communication, we lost the entire Christmas time, I will not be there for the next six weeks and I am worried.

I decided to finish this chaos with *zoohaus* and my emotional disaster and turn the entire machine into a sculpture by taking all the buttons and glasses away that create the idea of a machine, by changing the text and by leaving just a little light inside.

The three art students offered to make the changes as soon as we give them green light. As they studied sculpture, they know technically what to do and they also understand what the process needs. I would give them exact advices how to change and what to change.

I would like to ask you for feedback, as this is my conclusion:

I have written this report listing all the events and I am coming to the conclusion that we always have the same pattern: we name a problem/concern, *zoohaus* promises to fix it and at the end it never happens or its very



delayed after a number of reminders and begging them to please do it. *zoohaus* is a nice bunch of people but either they do not understand their responsibility and the harm they do to the project or they do not care and I do not want to deal with them any longer. For me, it cannot continue like this.

I want to cancel the collaboration with *zoohaus*. That would mean to change the object from a constantly broken machine into a sculpture. It means to take out the audio and the blue LED lights. It also might mean to move the *Hucha* closer to the lamppost as agreed with the municipality. It means to change the vinyl's and to close the holes of lights and to take off / close the buttons for the audio. Inside: we will take out all the wires and the table for the computer and completely clean it out.

The students offered to do all of that and to take care of the *Hucha* from now on (Virginia studied sculpture for three years). We will have to arrange with *zoohaus* how they want to be mentioned in the project.

I also want to feed back about this process to Michael Moradiellos from *Ecosistema Urbano*, as I highly appreciate his professionalism, but I think the lack of responsibility and commitment of *zoohaus* needs to be communicated.

I personally feel hurt and emotional, I did not communicate with *zoohaus*

RE: latest agreement with zoohaus
Madrid Abierto

Sent: Tuesday, 29 December 2009 11:25
To: 'Susanne Bosch'; 'cecilia andersson'; 'Jorge D í ez'
P1010035-b.JPG (86.8 KB); P1010033-b.JPG (85.4 KB) [Preview All](#)

You replied to this message on 29/12/2009 12:26. [Show Reply](#)

Buenos días,

What are the agreements with zoohaus?
They make all the connections and change the glass broken (yesterday they changed by placas. See photos attach). They prepare all the sound connection but they can't do it because yesterday stayed raining a lot all the day. I talked with Esteban this morning and we check that the weather until Sunday will be rains, so they try to make the connections today (they're going to wait a period of time that not rains and do it).

The issue of rain is that as some glasses have broken the hucha is internally wet. Today they are going to leave the audio connected, people will be able to record their messages and hear, every once in a while, how it works (instructions), apart from messages that the people from the neighborhood have delivered already and that are ok. What they can't solve with rain is the mechanism so that people are able to press a button and hear the recorded messages. In order to do that the hucha must be more-quite dry.

Who is our communication partner within this huge group?
Esteban and Manuel.

How does the hucha look like right now?
Looks good. Zoohaus will sent us, this evening, a video with the audio connection and you can see the hucha.

What is our deadline when everything is suppose to function, when do we decide that the machine is not working according to the needs of the project?
We close with them, that if the hucha it's not working today-tomorrow we changed all. Yesterday all is prepare for the audio but the problem was the hard rain.

Does zoohaus know this deadline as I did not communicate to them my disappointment with their responsibility up to now?
Yes they know it and also they know your disappointment about the working of the hucha.

If you have any doubt, tell me please.

Best
Marta

any longer after Manu's answer to my statement on Thursday that I thought we agreed on Friday it should all work: 'Oh well, first we have to do this and that and maybe on Sunday we can do something...!'

I am extremely unprofessional in this emotional stage, I feel that they destroy my project and they do not even understand that.

Kind Regards from Susanne

Response from Cecilia Andersson on 23 December 2009

Dear Susanne,

Thank you for your detailed report and update. Your concerns are fully understandable and I sympathise with your emotional state. I understand the agony of every day that passes without the object being in order and how this 'eats' into the realisation and successful completion of the project. The situation will have to be resolved as soon as possible and I also think that someone, perhaps Jorge would have to transmit what has happened to Moradiellos / *Ecosistema Urbano*.

The way you explain the situation it's obvious there's been a severe breach of confidence from the side of *zoohaus*. I guess you have made every possible effort in order for them to understand your position and to reveal their lack of response to what needs to be done on a continuous basis. It seems like initially this may have sounded like a real fun project for them to be involved with, only then pesky reality kicked in and provided lots more work than they initially calculated. I believe you have to send a similar report to them as to us in order for them to fully understand the impact of their sloppy behaviour.

NO

And perhaps you did already...? And/or, would it be helpful at all if *Madrid Abierto* were to write to them do you think?

But more importantly, how can the current situation be resolved...? To strip the object down to its basics sounds drastic, but I'm thinking it might be the only solution. The 'broken window theory' is applicable on this object as well. Meaning, once one window in the neighbourhood has been broken, it doesn't take long for additional windows to be broken, too; same with graffiti. One tag sends the message to a larger community. I believe the broken object encourages more destruction so let's go for the approach you suggest. I'm all for the suggestion to make use of the students for this. I can't at the moment think of a better solution, especially since you trust them and they have already agreed. It's important to recuperate some of the kudos initially seeded and transmitted by the project, which can only be done by maintaining it in a good and healthy shape. In my opinion, the transformation of the object itself is ok and doesn't interfere much with the intentions behind the project. What disrupts is spending loads of time, effort and energy dealing with people who can't commit.

Again, I'm all for the option to let the students take care of it and strip its guts out, following your instructions closely. There's even a narrative element to this, another dimension that's being added to the project... The vinyl will now have to encourage people to make use of paper and pen and send their desires through the mailbox.

Hope this helps Susanne!

Cecilia xx

Response from Jorge Díez on 23 December 2009

Susanne, I must digest your text (and mainly translate some parts not to lose anything). But first I want to tell you that your form of 'making' – personally and artistically is exemplary for me. Your commitment and energy compensates to a large extent for the thousands of problems and misfortunes we have every year with *Madrid Abierto*. I hope that Cecilia shares this opinion and I believe that we must reflect before making a next decision that takes this process ahead!

Kisses, Jorge Díez

Response from Jorge Díez on 24 December 2009

Hello Susanne.

Apologies for writing in Spanish, but I believe that Cecilia and you will understand me. I have thought much about your report and I have been speaking with Marta for a long time.

First, we do not have to forget that the people causing the problems are the ones who have attacked the *Hucha* object. I am in agreement with your description, but we must consider the following:

-None of the participants in the *Urban Buddy Scheme* in February has been able to or wanted to participate in your project, neither to develop it nor to communicate it.

I presented Michael Moradiellos to you and he proposed *zoohaus* to you. Neither Marta nor I knew *zoohaus*, but we, you and Cecilia have accepted them to make the design for and production of the *Hucha* object.

- From the beginning your proposed calendar was not fulfilled and the entire summer was lost. The proposed object was approved.

- You proposed three places for the *Hucha* object and the City Council chose one of them.

- *zoohaus* is very young, without experience and have not understood your idea well, nor how to act in the public space. In addition, they do not fulfill the collectively decided demands. They were either not able to consider what they committed to or they do not know how to fulfill something that would need professionals and money to be maintained well.

But besides all this, I believe that it would not be right to make *zoohaus*

responsible for all the problems. We all know about the difficulties that exist in public and which sometimes take place without being able to anticipate them.

It is most important now to try to solve the problems and not to add others.

I do not like at all the idea to dismiss *zoohaus* and I believe that a decision like that would have to be communicated by you or Cecilia. I have met with them for the first time on the 15 December and I felt I did not have to say too much to see an outcome.

Taking care of the current possibilities, I propose:

1. To speak with Michael Moradiellos later. We, you and I, can do it together in February.
2. To reunite with *zoohaus*, Marta and I to tell to them - in agreement with you and with the Madrid Abierto team - that we are going ahead with what we decided in the meeting of 15 December, that is to say, to eliminate what does not work, to take away the broken elements. The sound no longer works and it eliminates itself; the glasses will not be replaced anymore. If they cannot do this in time we will go with your proposed solution (and accept the help of the students).
3. To try to have a meeting on Saturday, 26 December or Monday, 28 December.
4. If they cannot meet, we will speak over the phone and we will act as of Tuesday the 29 December.

Kisses, Jorge Díez

Response from Jorge Díez on 26 December 2009

Hello Susanne,

I suppose that you will not have seen my mail, because of Christmas, or you are perhaps thinking about it. Not to lose more time, this morning Marta and I met with Manu and Eduardo from *zoohaus*. They already changed the broken glasses with metal plates as we decided and on Monday they will install a simple sound system with several messages. We spoke a lot and they are committed to continue to maintain the object every two days. If they don't, we stop the collaboration. I request confidence from you in us to try to handle this. I hope to see you tomorrow before making a summary of the meeting for all. If you want we can Skype tomorrow. Kisses, Jorge

Response from Mónica Castillo on 27 December 2009

That sounds really bad and I feel sorry about that.

Unfortunately I do not see any other way but the one you proposed. I believe a clear line with *zoohaus* is important (from the description *zoohaus* sound like extremely passionate people, but extremely experi-

enced and disorganized). Try to solve the problem, as far as you can. That would be my advice for now.

In the long-run, the result will count and the problems will be forgotten. Who believes in the fact that life is fair...? Participatory project or not: it is your project and the responsibility falls back on you. Very unfair, but sometimes life is like that. This is probably the risk if one invites others to participate and when expectations do not get fulfilled? These are the hardships of participation...

But try to enjoy the holidays despite everything!

Love from Berlin, Mónica

Response from Regina Pemsl on 27 December 2009

[...] I find the decision, to assign a local group with the building of the 'container' a good decision. You investigated well and found obviously competent partners – up to a certain degree: The object looks aesthetically appealing and functions/ed. You could not estimate whether this group has sufficient experience and passion for a longer process in public space. Difficult is perhaps that you employed not a regular company but a group of creatives who went to work with their own ambitions. Their sense of responsibility is more difficult to constitute than with a contracted company with regulated obligations; a company feels obligated not only towards its own reputation, but also to claims of recourses. But here, like so often, the financial framework also plays a role, which additionally to the material object demands a large proportion of internal passion – which again is not predictable... when taking part is not everything, but running the marathon to end!

I find important in any case that you do not personally feel attacked and disregarded through these circumstances, but that you regard the process (also) as large experiment with a healthy distance. In our project here in Leonhard we also practice ourselves again and again in failure – the response of the neighbourhood is for my feeling only a tiny beginning – despite nice pictures in the catalogue.

You are surely disappointed about the non-communication. The high requirements, which you always try to fulfill are a measuring pole for only a few.

As there are also different communication forms in the neighbourhood (personal presence, workshops) the 'container' does not have to do the entire work. I approve your decision, to take out the technology and turn it into a working sculpture (tested successfully in your previous projects). This development is part of the process and you must not apologize for that:

zoohaus did their best and do not want or cannot do better – that is the

way it is. Actually the project has just reached its half-time and has seven weeks to go [...].

Lots of love from your Pemseline

Susannes's answer on 28 December 2009

Dear Jorge, dear Marta, dear Cecilia,
thank you for all your responses.

I had to switch off for a couple of days, [...] I did not have energy nor time to get my teeth back onto the *Hucha*. Now I am back on track, with a bit distance and I have been listening to all the mails.

Cecilia, thank you for your mail.

I have not sent the report to zoohaus as I needed advice first before any action. I also know all the info needs to be in Spanish as they do not necessarily understand English and I think it is important to communicate well.

Jorge, thank you for your mails and also adding more details to the report from the very start.

'Por todo ello, creo que no sería justo hacer responsables a zoohaus de todos los problemas.' About responsibility: I am not trying to make *zoohaus* responsible here for all the aspects.

Actually, I am taking all the responsibilities for this by taking the risk to collaborate with strangers. I have already been asked by other *Madrid Abierto* artists about this risk and I know in February I will have to respond to that in public.

I am now basically looking ahead of time: as the artist, I will be held responsible by the public, not you, not *zoohaus*. No one in the future is interested in the process, what counts is the result.

'If they don't, we stop the collaboration.'

I am fine with that. I think we should learn from the past weeks and also from this last chance and then make a cool-minded decision. I also do not see that negatively, it is a process concerning the object and it is good to see a process in a physical sense. It is better than to do nothing and let a broken machine rot away.

Talking to Michael / *Ecosistema Urbano* is not any big issue for me: it is more about reflecting all our professional confidence (and we all had and have it with *zoohaus*) and what a sentence like this means: "Great group, great ideas, but very little experience in realizing a project...".

I do not mean that in any way negatively: it is more connected to learning for the future. I would also love to reflect on the chosen aesthetic form of dialogue and participation. I mean that in a totally professional way and it would be great to do that in February with Michael, either in public or in

private with *zoohaus*, *Madrid Abierto* etc....

'I request confidence from you in us to try to handle this' .

Well, I am in general full of confidence in other people and also in the processes.

Did someone have a look how the *hucha* works today?

Besos de Belfast y muchas gracias de Susanne

E-mail from Susanne on 29 December 2009

Good morning Cecilia, Marta and Jorge, following my mail yesterday, I need to know from you now: What are the agreements with *zoohaus*? Who is our communication partner within this huge group? How does the *Hucha* look like right now? And most important: what is our deadline when everything is supposed to function, when do we decide that the machine is not working according to the needs of the project? Does *zoohaus* know this deadline as I did not communicate to them up to now my disappointment with their responsibility?

The project cannot loose another four weeks – we loose the neighborhood that way (see Cecilia's mail about the broken window theory). I also need to communicate to my student team what the latest agreement is. So, please send me a short account about the latest agreement with *zoohaus*.

Best, Susanne

Marta's e-mail on 29 December 2009

What are the agreements with zoohaus?

They made all the connections and changed the broken glasses (yesterday they changed them with metal plates. See photos attach). They tried to prepare the sound connection but they can't do it because yesterday it rained all the day. I talked with Esteban this morning and we checked the weather until Sunday. It will continue to rain, so they try to make the connections today (they're going to wait for a period of time with not rain and do it).

The issue of rain is that, as some glasses were broken, the *Hucha* is wet and humid inside. Today they are going to leave the audio connected, people will be able to record their messages and hear, every once in a while, how it works (instructions). Apart from that one can hear messages that residents have left already and that are ok. What they can't solve with rain is the mechanism so that people are able to press a button and hear the recorded messages. In order to do that the *Hucha* must be drier.

Who is our communication partner within this huge group?

Esteban and Manuel.

How does the Hucha look like right now?

It looks good. *zoohaus* will send us this evening a video with the audio connection and you can see the *Hucha*.

What is our deadline when everything is supposed to function, when do we decide that the machine is not working according to the needs of the project?

We closed with them, that if the *Hucha* is not working today, then tomorrow we will change everything. Yesterday everything was prepared for the audio but the problem was the hard rain.

Does zoohaus know this deadline as I did not up to now communicate to them my disappointment with their responsibility?

Yes they know and also they know about your disappointment about the *Hucha*.

If you have any doubt, tell me please.

Best, Marta

Response from Kerstin Mey on 1 January 2010

Dear Susanne,

I hope the response arrives not too late.

I would in any case send a description with facts to the organisers, as lesson of co-operation in the public space, as well as for self-protection and the protection of your professional reputation.

I would break off the contact to *zoohaus*, giving an explanatory statement. I hope you have taken notes of all non-fulfilled promises for verification, should it come to a dispute or further discussions. After the end of the project, a discussion with the collaborators would perhaps be good.

Was there ever a contract or 'memorandum of understanding' between you and *zoohaus* to which one can point towards (if not, then that is probably also a lesson for the future)? I think that your solution to convert the object into a sculpture is the only alternative in this situation (except you remove the object completely, you mark the blank space and you transform it to a conversational piece in an action onsite).

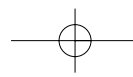
I would try to arrange an action day with the residents and the media around the articulation and stimulation of wishes. Otherwise these types of processes are very suitable as object of reflection for working in the public sphere...

Kerstin x

E-mail from Susanne to Cecilia on the 12 February 2010

Hi Cecilia, I am now going through the phase of endless fear... Nobody will come to the OST, we will sit there with an event costing 3000 € for a decision process which involves around 500 €. Where is the proportionality?

I started thinking last night, judging by all that I have learned: Spain is not a participatory democracy and the people are not coming on their own. They are not used to this. We managed to establish some solid contacts through the project, but not really enough to cover all sides. A friend reflected to me that maybe this is too short to create a sense of responsi-



bility and neighborhood and that it would need various projects in one neighborhood... Maybe she is right...

I started thinking that no other Madrid Abierto project proposed to arrive somewhere, as this is too dangerous. Yes, we might sit there in a HUGE space, alone.

Oh dear, and it might not really help that I make posters and tour the neighborhood, it stays so anonymous. People do not really give a 's...', that is what I think right now. It is easy to drop a wish, but to come for a day to speak with people you do not know?

I am noticing how exhausted I feel being here. It feels to me that I proposed something all the time that completely is not touching this ground. Endless energy goes into this, but is there anyone out there who has created a sense of caring or interest? Anything? I have huge, huge doubts. Seriously. I do not want to lull myself, as there is so much evidence all over the place that people do not see the potential, they do not feel it, it is a nice game, entertainment. The kids are most likely to take it serious.

I realize:, not a single event is well attended, none of these talks and out of my experience I can read this: the buzz is not happening, this is more about begging people to come and hoping that someone might attend.

Well, you might be the wrong person to share my fears, but I am wondering if we should change the format?

I am not sure how, but should we cancel this huge space (I have to pay 1000 € for this and I think it is out of proportion. Money is soooo tight here. We could put that into the *Hucha* project directly... Unless this is a performative event, a statement of the neighbourhood or the visualisation of a project really reaching people, or I see it as a line in my CV... other than that, I just have doubts right now).

Strategies of invitations:

Jorge and Marta have not sent out the invites to the politicians, the queen and church yet. My feeling is that it scares them. It is something political and potentially dangerous here. That is totally lost time to try and get someone as we have now two weeks to go. The list was from end of December. I have two weeks left to visit local initiatives and talk them into the event. I am not sure if the meeting at *mediodía chica's* space will happen tomorrow... bad luck, *mediodía chica* did something wrong with the mail-out... I am going to talk to them now, but that is lost, I think. I made a list of people I think might come and I arrived at 39!

I am missing: People who run bars and restaurants, shop owners, teachers, the church, 'normal' residents...

I am going to copy a little booklet about the project and leave it in public

locations. Yesterday I put posters all over the place. I am also going to put 1000 flyers in letterboxes of residents. What else can I do to attract the residents?

Besos y thank you for your ear. Susanne

Cecilia's e-mail on 14 February 2010

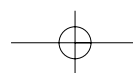
Hi Susanne.

As we said over lunch, Spain is still not a 'democracy' in the sense that people feel the right and need to participate in the processes of decision-making. I learned this only recently, during the workshop in San Sebastian.

Lots of facilities are set up to appear as if that's what they're about, 'participacion ciudadana', but once you scratch the surface, it turns out they're actually quite the opposite... We invited the lady who is in charge of 'participacion ciudadana' from the municipality in San Sebastian to the workshop. I had met her once before and felt slightly intimidated.

Invited to the workshop she made clear no one interrupted her and held a kind of speech declaring that we should not mess with her 'territory' and try to instigate uproar, or whatever it was she was afraid of... I was rather baffled but once she left, no one commented between them on her speech. It took me to ask the participants in the workshop if they thought it ok, if they even believed what she said and they all said no. But had I not asked, her appearance would simply have passed, as if I had presented them with some kind of completely meaningless (political) charade. This blew me away. I had invited her to provide us with information, silly me. Later this also made me think that even the international invitees for the seminars; *Stealth*, *Raumlabor* and Cecile Bourne were received by the workshop participants in a similar manner, with a simple acceptance their presence while not paying much attention or asking questions. It was a small group, I admit, and I can't judge a whole nation obviously on this behaviour, but what they wanted to do the most was to work with their own already existing ideas and make use of the facilities that were offered for free during the workshop. I can't say I left satisfied with the results, even if we produced a pretty impressive installation in the end. But I left with a feeling I had understood something fundamental about people. I tell you this because I think it has something to do with what you're experiencing at the moment.

Cancelling the event in the Circulo would be a bit drastic. But I totally understand your fear that few people will show up. The relation between cost and outcome/decision is uneven, I agree. But from the beginning the Open Space event was such an integral part of your proposal and something I personally picked up on. To me it makes sense to do it, but perhaps in a more open and playful way. More as a symbolic gesture and inviting lots of people, anyone, not only the people from Latina. Stretch the Open Space



rules a bit. Even if it would be nice, it's not like we'd be making life changing decisions for a huge amount of the population in the neighbourhood during the Open Space event so I think people to participate in the process of deciding: the more the merrier. This will certainly not make the art piece any less 'serious' or collaborative or participative, I think the contrary, actually. You for one have done what you can to activate the work throughout a longer period of time. Which brings me to the idea of extending this time, which in my opinion will not produce a more 'solid' closure to the piece. If that's what you're looking for, or? I think the process has been tried and parts of it worked, others didn't.

What you propose as efforts to bring people sounds good, but I also think not many will show up unless they are implied in a different way. Who can sing, dance, read out something loud, play an instrument, hat trick...? Can someone offer something beyond only taking part in that apparently uncomfortable act of deciding? Perhaps this is to complicate things, possibly not what you want, but I think of the tradition of street theatre, shows, performances which makes up the urban history of Madrid. I think the Open Space event will have to be less 'political', less protocol and more burlesque (perhaps without the striptease part...). If we could guarantee good weather it would be fantastic if it took place in the Plaza Puerta de Moros/ Plaza de Carros. I know it's not quite what you've envisioned, but I believe a straight forward Open Space event will be difficult to stage with this disparate crowd. An interpretation of it will probably be as close as you can get if you want to have at least some fun doing it. Hope this of some help, not muddling your thoughts too much...

Beso, Cecilia

Susanne's answer to Cecilia on 14 February 2010

Dear Cecilia,

Today, I finally have the time to answer your mails. Concerning participation in your workshop, I have observed two behaviors here during the year: either it is exactly what you say and so far all the talks (except one) felt for me exactly that way. I thought either people are really bored by my talk and do not dare to ask, or they are simply trained to being a recipient and only a recipient.

But there is also a second type of talks: where people get really emotional and active: that was the case for me at the *Urban Buddy Scheme* and as well partly in this *MODIFI* conference at the Goethe Institute in October 2009. Christian Haubner, the Goethe Programme Coordinator, sent me a great link: www.ojoatomico.com/cualessen/index.html.

The talk in Jorge's master programme was fantastic; great audience, I must say. People want to attend the OST. I realized that the active partici-

pants were mostly people from Latin America.

The Open Space: My intention was to do it in La Latina and on the street, with break-out rooms in the various bars. Jorge and Marta totally refused that and pointed out that it has to be in one of our partner organizations. This setting was not really my first choice, although I like the size of the space and its appearance.

Well, to talk about cost is a bit silly, I know, as this is as much part of a concept as everything else and it is not necessary to be seen in relation between costs and effect. I guess, in my ideal mind, it is a place full of people and cost is not part of the discussion.

I think Mónica and I are already talking about 'this stretch' that you are mentioning: creative and playful elements within the OST. And yes, we might start to invite the world we know next week. That is a topic that worries Maria a bit: people interested in this type of event are the ones with whom we are already in contact, the creative crowd and some NGOs. What about the normal people in La Latina, she is asking? I am wondering: Should we change the timetable from 10-17 to 17-22 h, as this is more a Spanish time for meetings on Saturdays?

I think Mónica will have a tough time moderating this anyways, as some people predicted: No one will come at 10am. People will not come in time. They will come whenever they want. No one will stay for 5 hours, Spanish people don't do that.

I will be tense until the end of this process, but this is normal for me. And I do not really see the end of the process yet, as this is entering a phase two after 27 February. I also need to come to a conclusion for the object itself and make sure that zoohaus understands our working relationship. It will be what it will be. One of my student helpers wrote me a really nice mail today:

'To my mind the project developed brilliantly, I like its global nature; while I typed up wishes yesterday I thought about it and I believe that all the parts of the work are very coherent and they complement each other. The writing on the street in Recoletos/Castellana is a very apt idea, because many, many people read the desires of the residents of La Latina! That is what I consider more important in your project. I hope that you are content with the development of your work and I have to tell you once again that it has been a pleasure to be able to help you! A hug...'

I think my 'German-ness' is in the way of seeing the positive impacts and the joy that people have.

Un beso muy fuerte y hasta pronto, Susanne

TO DO LIST

Continuous work around la HUCHA until end of February 2010, from 14th November 2009

WHO	WHAT	WHAT EXACTLY	WHEN
Susanne	Blog, information, Communication, workshops, PR, Actions, Documentation	<p>Blog: Put deseos on blog, put audio on blog, put images/video on blog Put media response on blog Regular send outs on facebook, mails, twitter, to the contact list (together with Marta!!)</p> <ul style="list-style-type: none"> Communication (Nov/Dec 2009, Feb 2010): meet neighborhood associations, meet groups and key organisations in barrio meet council and ayuntamiento, invite all possible key holders I La Latina for decision process in February Keep in regular contact with everyone involved in project <p>PR: contact international media in Espana, Embassies, Cultural Institutes of UK and Germany..... Information: Talks and discussions with local experts (so far Feb 2010: Actividades Studio Banana and with Prof. Marian Lopez, Universidad Complutense) Workshops: with groups in La Latina: Gente Mayor, Park Initiative, schools,.... Actions: with mobile caja in neighborhood, making interviews and active PR: posters, postcards, Invite famosos, if you meet them in the street -plan Castellana tiza action -plan counting action 20th Feb -plan Open Space 27th Feb Communication Inform all the others about interested people and interested famosos and journalists, send contact details to Marta Documentation</p> <ul style="list-style-type: none"> Of the entire process and outcome on blog, printed, internet, Make / collect images, audio, video Archive of images, films, audios, deseos, printed articles, interviews, TV/Radio 	All the time
Marta	PR, Communication, Coordination, Money	<p>PR</p> <ul style="list-style-type: none"> Send out PR to local media, give interviews if Susanne is not here <p>Communication</p> <ul style="list-style-type: none"> Contact people who express interest in hucha, start a contact list with interested people and interested famosos and journalists. Regular send outs on facebook, mails, twitter, to the contact list (together with Susanne!!) Sends revisioned wishes to Susanne for blog <p>Coordination</p> <ul style="list-style-type: none"> Coordination of activities of everyone involved in the project (Maria, zoohaus, Ignacio, Virginia...) <p>Money</p> <ul style="list-style-type: none"> in charge of finances and expenses 	All the time
Maria	Education, Communication, Head quarter	<p>Education:</p> <ul style="list-style-type: none"> Invite selected groups to workshops around the hucha (school) <p>Actions:</p> <ul style="list-style-type: none"> with mobile caja in neighborhood, making interviews and active PR: posters, postcards, Invite famosos, if you meet them in the street <p>Head quarter:</p> <ul style="list-style-type: none"> 1 key for la hucha Peseta bills: collect from hucha and take them home 2 Caja mobiles <p>Communication</p> <ul style="list-style-type: none"> Inform all the others about interested people and interested famosos and journalists, send contact details 	At agreed times

Ignacio, Virginia,...	Maintenance, Action, Communication	<p>to Marta send images to Marta y Susanne</p> <p>Maintenance of hucha (once a week): Go to hucha:</p> <ul style="list-style-type: none"> Clean hucha from rubbish, clean inside and outside if necessary Check if everything is o.k. (if not, contact zoohaus) Ignacio: Pick up postcards and written letters, transcribe written deseos (number the written wishes: A1, A2, A3, A4, ...), put postcards in folder Virginia: Put audio files from computer in hucha on pen-drive (Susanne will give you 2 pen drives, do NOT delete the files on computer) Virginia: At home: Put all audio files on one computer at home, transcribe. Transfer wav files to mp3, keep an archive of audio wishes on your computer (number the audio wishes: 1, 2, 3, 4, ...), delete the audio files on pen drive, but NOT delete on your computer Send transcribed wishes to Marta for final revision Send to Susanne mp3 files for blog (yousendit.com) Take images (do you have cameras?) (send to Marta y Susanne) <p>Send the work to us once a week</p> <p>Actions (once a week):</p> <ul style="list-style-type: none"> with mobile caja in neighborhood (caja is at Marias home), active PR: posters, postcards, Invite famosos, if you meet them in the street Take images (send to Marta y Susanne) <p>General:</p> <ul style="list-style-type: none"> Help at key events <p>Communication</p> <ul style="list-style-type: none"> Inform all the others about interested people and interested famosos and journalists, send contact details to Marta 	once a week
Clara		Translates from Spanish to English and English to Spanish	When needed
zoohaus	Maintenance of HUCHA	<p>Maintenance (every 3 days):</p> <ul style="list-style-type: none"> Check if technical side is functioning Check and repair damages on hucha Now URENTLY: Cover cables outside the hucha Check the humedad inside the hucha Put in floor Check the front window (put additional slogan like: This container collects old Pesetas and wishes for el barrio La Latina.) the door needs to be usable for the maintenance person (one person alone!) Sound level of microphone less sensible to make good recordings The introduction sentence for recording should say: PESETAS, wishes for el barrio and duration of recording (20 sec...) <p>Communication</p> <ul style="list-style-type: none"> Who is the main contact person from zoohaus to talk to? Inform all the others about interested people, articles, ... and interested famosos and journalists, send contact details to Marta send images to Marta y Susanne 	every 3 days

ABOUT THE MAKING OF A PUBLIC ART PROJECT

The two conversations between Cecilia and Susanne Bosch took place at the end of February and in March 2010 a short time after the project had closed in Madrid. My reason for wanting to talk to her and others was to understand and explore in more depth the multiple layers of this participatory art project. An evaluation in the first instance serves the aspect of learning: for me, for the entire field, for colleagues and everybody involved. Learning eventually becomes common knowledge and best practice.

I The origin of the curatorial concept of Madrid Abierto 2009-2010

SUSANNE: What made you decide to come up with a proposal like this^[1] for *Madrid Abierto 2009-2010* as the invited curator in Madrid??

CECILIA: For me it all started in Liverpool. Over the years, working for Tate^[2] and FACT^[3], I witnessed the faith in cultural regeneration that the dedicated UK funding programme expressed. It included a paid career for public artists in a set framework of regeneration processes.^[4] I just could not understand that in a positive way. I really wondered what the artists are meant to do here?

Eventually I set up a series of Urban Intervention weekend workshops in 2003 and 2004 with support from the Arts Council. I invited lead artists who would present their locally engaged work. Other experts, like sociologists, historians and architects from the university were invited as well. People, especially young artists, could participate in the workshops for free. They were open for everybody. My intention was to allow people to realize that they could do something with others and in collaboration with local people. I wanted them to see that people's own histories, interests and research could be included. A mapping of new territory could happen together. This was my modest proposal. I wanted to encourage the artists to engage on a broader level, not just to be happy about receiving a commission. I wanted to make young artists and everyone else aware that they potentially have a strong position to propose.

SUSANNE: What do these state commissions for public art miss out on?

CECILIA: I felt a different voice needed to be heard in Liverpool, where "everybody" was just celebrating cultural regeneration. There are institutions in Liverpool, like Tate and FACT, which are addressing audiences that are not present. Liverpool is a difficult place with its post-industrial situation: with 42.3% of its population under the age of 30, with 21.8% unemployment, with 12.1% of the population on benefits and 17.2% with no qualifications. They are not addressing the young, uneducated, local

audiences. They are presenting international media artists, all very interesting, but who is this for? These were really pragmatic questions for me. Who am I working for, other than the state and the crown? Who is asking for this? And that is basically still my relationship to institutions. I am not so interested in defending their positions as publics or as creating values. I am looking at the social context, where the art is located. Of course, the art market exists and we must also feed a parallel universe. These are two different realms.

SUSANNE: I think there is not necessarily a contradiction or competition between these two forms of practices. Many artists seem to get the shivers when it comes to the social aspect of their work. The Austrian artist collective *Wochenklausur*^[5] come from a philosophical point of view, saying that the aim of art has always been social. Art is a way to communicate via an object, or through a process, to a viewer.

CECILIA: But we have different channels through which we communicate. And that makes a big difference to me, whether I communicate through the 'collector channel', 'art market channel', or through a pretty unknown channel and as the outcome of a process. I do believe there are different channels there.

SUSANNE: I do agree. As artists, we are trained experts in communicating whatever we do through an artistic language. We all have that in common: It is always about bringing content into a form that follows aesthetic rules and functions. A painting also has a function. But I know collectors who would refuse to accept that participatory public art is art and would call it 'social or communication works'.

CECILIA: Rafael Lozano-Hemmer created these huge projections with searchlights. A recent performance of his was on the occasion of the 40th anniversary of student killings in Mexico.^[6] He invited intellectuals, relatives and children. People were speaking or reading into a megaphone on top of a building. They read out their statements, poems and observations of Mexican society today with its violence and uncertainties. One reader after another was called up. When they spoke out into the megaphone, the searchlights above the city replicated their words. The brightness of the light depended on the sound volume of the voice. It looked almost like Morse code. When the searchlight beams hit the top of the building of the Ministry of Foreign Affairs, now Centro Cultural Tlatelolco, it was relayed by three additional searchlights, one pointed to the north, one to the southeast towards Zócalo Square and one to the southwest, towards the Monument to the Revolution. The art here exists in relation to site, situa-

tion and a context. That is a form of art that interests me, because it goes beyond conventions of beauty and deals with perceptions of the world we live in.

SUSANNE: So, was your starting point for the curatorial concept of *Madrid Abierto*, the question was: what is needed and missing in Madrid? You know Madrid very well.

CECILIA: I know Madrid on certain levels, but I never lived here. I was visiting a lot. I started definitely from the question of what is needed and missing in Madrid. And I talked to other art-related people I know in Madrid. There was a big concern that things were becoming very conservative and closed-down. During dinners I organised in Madrid, I could see people being happy to meet other people locally. The idea was to work on that 'togetherness' on a bigger scale within *Madrid Abierto*: the notion of opening things up a bit. This is how I set out to think about what I could do within *Madrid Abierto*.

SUSANNE: Do you mean the entire city was about to become a bit stuffy?

CECILIA: Not the entire city, but how the artists interact(ed) with each other in their setting of competition and rivalry, almost like an internal war. I was wondering if it would be possible to break that up? I thought: nobody else seems to be doing this here, perhaps it needed somebody from the outside to propose it, so I basically went for it.

SUSANNE: For me, you proposed two things: One is your idea to network and get to know each other, no matter if local or non-local. On the other hand, you invited us to look at the urban situation and the setting of Madrid. For me, you presented us with a very precise analysis of what is currently going on.

CECILIA: This was based on my observations. I am always interested in proposing other solutions.

SUSANNE: Did you have complete freedom to develop the concept and set up the commission the way you wanted?

CECILIA: I had complete freedom, once I was invited as the curator. We had a panel of jury members helping to select the artists - with the final word for me, the curator. We tried to match the choice with the overall intention that I had set. Panel members created awareness for proposals, they at times screened the potential differently. If I had not seen it, they made me aware of it.

II Role definition

I believe that the success of an art project like this lies partly in the successful creation of a framework between the organisers and the artist.

Communication and collaboration is linked to relationships.

How a complex art project develops and eventually is carried out is highly depending on a well-considered and successful planning and preparation phase. Here, before the actual project, is where the course is set. It is similar to the iceberg: The main part of a participatory / collaborative work takes place unseen, before the 'opening', when relationships are built and decisions are made. And this is neither displayed nor visible to any audience. Within *Madrid Abierto*, there was a phase of nine months before the project became publicly visible.

SUSANNE: How do you define your role within *Madrid Abierto*?

CECILIA: My role has been very individually channeled. I would like to position myself like this in this type of process: I was available for the questions that would occur. I was not imposing my view. I had total faith in the artists. If one wanted help or my opinion and my advice, I was happy to engage in that. As with all public art projects, a lot of logistics came into play in Madrid and it became very pragmatic. Decisions were mainly made on the basis of practical solutions and what was possible to be achieved. This made the execution feel far away from the curatorial process.

SUSANNE: I found interesting that in February 2009 all of us made an initial agreement of transparency of communication. I realized that at some point I stopped to cc you in my communication with Marta.[7] I made assumptions there thinking: 'I do not want to bore you with the many decisions I have to make'.

CECILIA: I saw that clearly; the majority did so.

SUSANNE: Sometimes decisions needed to be made rapidly and I could not wait for everyone to respond with opinions. What makes the curator needed in a logistic process?

CECILIA: As curator I had asked to be copied in and I will tell you what I believe a curatorial process can do in this preparation phase: it is in principle about being involved in the overall discussion of what we are doing in general, where we are at, who is involved, where and why do we veer off from the original proposal and, in principle, what message does this framework want to convey? All of this would have been fantastically to discuss together.

I would have preferred if we had all had monthly meetings. It would have been a very productive way. But we had limitations in terms of funding, naturally.

I think *Madrid Abierto* should work with a reduced number of projects to

have the financial means and the energy to sustain these types of communication, instead of ten massive, but isolated projects. Communication between us became all about practicalities and logistics, and I think this is why people stopped including others into their e-mails. We were also dealing with two languages, Spanish and English, and not everyone understood both.

SUSANNE: Looking back at the different stages of the process, decision, production, execution and now evaluation: from what I hear you saying, I take that your role was flexible and it depended on the artists how much you were involved in the stages?

CECILIA: Yes. For the execution process, people dealt mostly with Marta and I understand that. You come with a proposal and things need to be resolved like permissions, electricity and a hundred other things.

SUSANNE: During the execution process, I liked very much that you had said to me a number of times: *'If you need to amend your proposal – do it'*. You encouraged me to be challenged by the situation. I stayed pretty close to the initial concept with which I had applied, but within that, there were key elements to decide, such as the choice of neighborhood, choice of partners and access to infrastructure. I personally would have liked to follow how others accomplished these things and arrived at their decisions.

CECILIA: How they negotiated their way?

SUSANNE: Yes. One example: I heard from María^[8] how Apolonija and Meike^[9] spent three days when they first arrived just to meet people, potential partners and collaborators. Marta was touring extensively with them. I never thought of this as a method. I instead sat down wondering how to meet the right people here in a speedy way? Seeing how others work can improve my own approach to doing things.

CECILIA: Yes, but one also has to realize that a format such as *Madrid Abierto* has its limitations. The local team is mainly occupied with production and logistics.

III A misunderstanding or difference in the definition of the curatorial role?

Public art projects deal with two types of communication: Communication 'behind the scenes and communication with the participants in the visible part. It also deals with defining clear roles in such a long-term and complex process.

SUSANNE: We are in a different situation now, as the project has finished. What do you say when people now ask you how it was?

CECILIA: I feel somewhat relieved, but I also feel that there is so much that still needs to be resolved or discussed. I do not know with whom to discuss this, to be honest. I felt I learned a lot in this process and I somehow also learned to shut up – which is not a good thing for me. I became quiet, not wanting to stir things up.

SUSANNE: I perceived you as two personalities in this process: Very alive and communicative in 2009 and very silent at the end of the process in 2010.

CECILIA: I cannot say I enjoyed myself. I felt it was a missed opportunity for me in many ways. I am sorry that I could not do it in a different manner this time around.

SUSANNE: Was it the first time that you experienced such a situation full of suspense between your curatorial concept, the ten artistic works, an organization on the ground and its established framework?

CECILIA: Definitely, this was the most extreme scenario. The feeling I have with *Madrid Abierto's* staff onsite is that this is routine on their part. It is not an easy process either. But why do they have a curator? To curate an open call is rather contradictory. Why not just get on with it and get all the practicalities resolved?

SUSANNE: So you would say: Let's get a jury together to decide on the artists and then resolve the practical part to install the works?

CECILIA: That is how I would say *Madrid Abierto* operates: by no means an ideal approach.



Folding flyers, February 2010 © Susanne Bosch

IV The making of a public participatory project

The entire creative participatory process depends incredibly on other people's good will and input. There is almost a need first of all to create a trusting relationship. Most of the time, the project is carried out with complete strangers.

SUSANNE: I am interested who is involved in the creating of a project and who makes it what it is at the end.

CECILIA: I think, in the end, you made it what it was more than anybody else in this process. Also in the collaboration with the people with whom you decided to work in Madrid locally. But, obviously, I chose your work because it fitted very well into the collaborative remit. It was an extremely clear collaborative project.

SUSANNE: Were you thinking in the first instance about artists collaborating with artists or artists collaborating with residents?

CECILIA: That was an open question.

SUSANNE: 'Togetherness on a bigger scale' certainly happened in my project. For me, collaboration is based on more grown and solid relationships. I would say, this project was a step towards collaboration via a project that asked for passionate participation. The project also paid for some services and contributions. Collaboration for me is shared passion, but also shared responsibility, even in a legal sense. It also means to define the ownership of a work collaboratively. None of this happened in Madrid.



Discussion with Jorge, Marta and zoohaus, December 2009 © Susanne Bosch

It was not realistic in such a time frame and with me being a long distance removed. But to return to your role: do you think that you had any say as curator at the stage when the *Hucha* project^[10] entered the production phase?

CECILIA: I do not feel I was part of the production phase very much. I could not be there physically and you had a few meetings in Madrid when I was not there. This was part of the reality of the project: My involvement had to be done at a distance. I believe that aspects of your project were decided very quickly in April 2009.

SUSANNE: The speed of decisions was considerable. I had understood the legal briefings of the commission in a way that by April 2009 I needed to know in practical terms how to realize my project. I only had four days in Madrid to get this all going following our initial meeting in February. And it proceeded really quickly from Jorge^[11] telling me about his participation at a jury of an architectural competition to a meeting with the architect of that event^[12] and discussing the winner-group as potentially a suitable group with which to work. This winning group, *zoohaus*^[13], was proposed to help me build an object. Young architects hardly ever get the chance to build or realize anything in Madrid and this collaboration with architects/ designers was suggested to be ideal.

As much as the suggestions were very helpful to me; this pressure of having to know by the end of April how all is going to work out, to find my collaborative partners without living there or spending much time, to choose a neighbourhood and a space for the Open Space event a year later: that was very stressful for me.

E.g. I wanted to undertake the Open Space event in the La Latina neighbourhood, but Marta and Jorge made it explicit that there is no choice but El Circulo de Bellas Artes. I could not put forward an argument or even propose alternative space onsite, as I had no time. *El Circulo de Bellas Artes* was not my choice.

CECILIA: I knew nothing about these space issues and how you would have preferred to formulate the project. We did not manage to set up a system of communication.

SUSANNE: I assumed that Marta and Jorge constantly informed you. It never crossed my mind that the three of you are not working as a team. I think as artists, we did not know that.

CECILIA: If Madrid Abierto wanted to work with a curator outside the city, a format should have been put into place to keep the conversation going.

SUSANNE: So there was no previous planning of how to deal with each other in this process, which lasted longer than a year?

CECILIA: No. This was a serious flaw.
V A project arriving from the outside

relationships in depth, because I don't live where I work. The closest I can get is becoming something like a friend of the family, a returning guest, as Grant Kester describes it: an artist who becomes a regularly returning member of a certain community.^[14] I needed to look at forms of belonging and being-in-place in La Latina.^[15]

SUSANNE: An artist colleague of mine, who was also the Open Space facilitator in Madrid, Mónica Castillo^[16], asked me at some point: "If there had not been an object in the neighborhood of La Latina, but maybe a strong connection to five to eight key people in La Latina who spread the idea and collected the coins: what would that have meant for a project like this and the engagement of the neighborhood?"

That is a really interesting thought in terms of how an idea can arrive in a neighborhood that is not proposed by someone who lives there? At the end of the day, I feared that my approach looked very much like a 'parachute-project': an object arrived one day on the square, initiated by a person who does not even live in La Latina, and that person then also proposed an Open Space decision event. It contained a lot of gestures from an external point. It did not really feel like something that was developed from within. It was an outsider coming into the situation. People in the neighbourhood had not been asked if they wanted to do this.



Broken features of the *Hucha*, November 2009 © Susanne Bosch

CECILIA: I don't think of your project in that nature at all, because you engaged with a lot of people in the neighborhood to make this happen. Yes, there was an object, but to my opinion that was not your main piece of work. If you as audience only came across the *Hucha* object, that is what you saw, but the entire project was much deeper. I would not have this worry about having done a 'drop-piece'.

VI A crisis as point of reflection on roles and decisions

Our individual nature impacts on how we perceive and are perceived, and how we shape our relationships. One needs to understand one's own bias in order then to use the features of one's character constructively, in order to build relationships and to achieve the objectives. Beyond that, one can learn tools to steer one's different capabilities, the strengths and the weaknesses.

CECILIA: When we had a bit of a crisis with the maintenance of the *Hucha* object in December, I said we could replace it with people collecting the money instead of the *Hucha*^[17] I thought that could have been another turn. But as you noticed that was voted down, *Madrid Abierto* had a meeting with *zoohaus* and everything was smoothed out and cleared.

SUSANNE: What was really cleared? The first person who came to the Open Space on the 27 February was a four-year old child who I had met on the street in La Latina with his father Jesus. The dad said to me: "This machine is driving my son crazy for the last three months." I asked him why and he said: "It says, you push a button and you hear a wish. This is a four-year-old who lives in the world of wishes. And the machine has worked twice. Every day he comes and he touches all the buttons and I cannot drag him away and it is a real frustration." I did not manage to convey to *zoohaus* for three and a half months that if you put a machine in public space that promises something, it is not enough for it to work just some of the time. I personally saw it work maybe for ten days in the time I was there. The amount of energy I spent with *zoohaus* to get this machine working was time that I did not spend with the neighborhood, because I was busy negotiating or being frustrated, exhausted or desperate. How could I get *zoohaus* to understand what this object was supposed to do and what their responsibility was? I would not call this cooperation a success, not at all.^[18] To this day, *zoohaus* is happy with it. I am not sure what *Madrid Abierto* thinks about it.^[19] The idea itself to invite a young, creative group was not a bad idea. But they did not apply their local knowledge, because if they had done so, they would have made other material choices.

I am not sure about this idea of involving young, un-experienced teams with great ideas, but no experience, nor a substantial understanding con-

cerning the conditions of public space. These were beginner mistakes. It is a painful experience if you have designed a machine that runs for one weekend, but does not do the job for four months.

The decision to continue in December was enabled by Jorge. I was at a point where I thought I could not deal with the issues of a machine any longer. I wanted to transform the *Hucha* into a sculpture without interactive elements. I don't mean to blame *zoohaus*: I somehow knew what a risk I was taking by not inviting a company, but a creative team, by giving them the freedom to design the object given their level experience. I did not use my experience to the full. At the end of the day, it was my responsibility, it was I who did not get it going, who did not make it clear or who did not stop it before it even started. You are a curator, how did you feel about it? Was that painful to watch? I have various personalities in me: one can observe and realize how these dynamics work. The emotional ME cried all December, every day in front of the *Hucha*. I was so angry that I could not speak to *zoohaus*. I thought if I speak to them now, I am going to scream and yell and I cannot do that. I wonder how a curator feels, reading a concept on paper and then experiencing this piece over time. I wonder how powerful or powerless you feel in terms of saying: this cannot be like this, or lets see it as just another experience.

CECILIA: Of course, it hurts for me as well to see when you as an artist are suffering with the idea. This is horrible. Not because I need to realize my curatorial powers or anything, but it hurts a lot when an idea is not being handled with care. I also had to step back. I could not be there physically. As you say, you have that split personality in you, one part can accept it, and the other part feels sad and betrayed to a certain degree.

SUSANNE: I have this betrayed feeling in regards to the recipients. You sent me a text message in December 2009: '*I found the object, I am sitting here, but unfortunately no lights, no sound*'. These were the moments when I felt that something was wrong. You do not put an art object in public space that promises something that it does not fulfill. It seems exactly like so many things in Spanish society: It promises something and then e.g. the city council confronts you with the installation of a fake – as dead– information hotline for the citizens. It is the last thing I wanted to put in public space. I wonder what conclusion the local residents and passers-by drew from it and its continuous state of dysfunctionality? *zoohaus*' argument was: 'People see us constantly working on it and they see the maintenance we put into it. They see how it changes; people see that it is not abandoned.'

CECILIA: I do think that people perceived it as being maintained. I had lunch last weekend in La Latina, just off the square. The *Hucha* was gone

already. The people at the lunch all knew it. I think there is a 'Nordic pickiness' in your precise idea of functionality.

VII Measuring the success of this public art work

Alfredo Jaar expressed in a conversation^[20] that he considers most of his works as failures. He does so from the point of a much larger field than art, where real life objectives – not just objectives within the spectacle of art – come into play. According to him, art projects are designed to fail, because the artist has not the capacity to accomplish certain elements of what the project seems to want to accomplish. As an artist, one can achieve minor instances of success with the creation of models that are used for specific circumstances.

SUSANNE: It is interesting to hear how much my 'Germanness' or my 'Nordic' idea of perfectionism might be bound up with this, whereas Spanish society seems to have no problem to see things working at only 80% of capacity. It leads to my next question: How do you measure the success of a work like this? Was that a success, what would you say? How do you come to a conclusion?

CECILIA: I do not have measurements of success, that is the point. This is not why we are doing this, it is not about saying this is a success or not, it is also not about saying it is good or bad. I am not interested in that. But I do think that in terms of process it was incredibly successful. It involved so many people into its coming alive. It entirely did what it was supposed to do: it took so many paths. It took on so many unanswered questions. In



Broken features of the *Hucha*, November 2009 © Susanne Bosch

that, it is a complete success, I can thrive on these things and they lead to new questions. It is not a final piece that comes and lands and is ready. I think it was a very dynamic work in that sense and to me that is a success.

SUSANNE: María, living in this neighbourhood, kept on asking: 'Do residents really come, do they really take part in the decision process?' She was seriously afraid that we would sit in the Circulo de Bellas Artes that Saturday and nobody would come that we do not already know. For her, that was a measure of success to get someone from the market^[21] or an old person involved in the process.

In the event, I saw people I had never seen or spoken to before. I thought that was really great. That was a measurement of success for her to have someone there who was not already involved in these dialogues and processes.

CECILIA: I was really surprised how well attended the Open Space was. To what extend can you ask people to participate in the decision process? Maybe they already put their desire to the *Hucha* or recorded their wish. I think it is too narrow to only judge the project on the participation at the Open Space. The project was located in La Latina for a period of time and people had the opportunity to engage at any given moment.

VIII The decision-making event

CECILIA: People decided to stay for hours at the Open Space event and to sit through the at times rather tedious discussions, which went back and forth. But it proved to be a fantastic process. We may or may not like the decisions taken on what to do with the money, but I thought peoples' engagement was impressive.

SUSANNE: I was very happy about it. I had wished that people would engage and discover their voice about it. This is a process that is never boring. When you are engaged, you take it serious, you become this citizen who starts to feel ownership and engagement. I really enjoyed observing the young people from María's education project *Aula Urbana*, who got really vocal and involved about what they preferred. That was great.

CECILIA: Absolutely. As a forum it was fantastic, it really worked. With all these components, I think it has been a successful project in so many ways. All elements in this project where multiple decision-makers were involved vary in the level of success and in dynamics.



Counting money at Bance de Espana, February 2010 © Susanne Bosch

IX Funders and their reputation

SUSANNE: One external factor that impacted on the project was the question: where is the funding for this project coming from. A number of times, I was asked on the spot. *Madrid Abierto* receives funding by private, but also governmental institutions, which is perceived at times by the public as 'dirty' money from a right wing, closed-off government.^[22] People on the street sometimes reacted to the list of funders, not to the project itself. How much do you think the fact where the money comes from and what associations people have concerning the funders, plays a role in the acceptance of a public art project? As curator, I guess you work a lot with external funding and funders. How do you deal with the stories behind the funding?

CECILIA: In Madrid it is easy to declare the money from the city council or government as "dirty". I do not think this is fair or correct. I think the city council and government sponsor some really good art projects in Madrid. You can sure judge a project on their funders. But then I think you should really know what you are talking about. Unless people are well informed, that criticism does not seem like a fair comment from a random audience. I do not buy into these quick judgments.



zooahus working on the object, November 2009 © Susanne Bosch

SUSANNE: These types of judgments are not something that one can control. You do not know what happens when people see a certain logo, whether they close themselves off or not.

X Media involvement, questions of reception

SUSANNE: What did you think about the role of public media in Madrid? I expected least media attention at the end of the process, but the project got the most then. I hoped to get their attention at the beginning. It was interesting that they came at the end to ask what people had made of the concept.

CECILIA: It felt like a lost opportunity.

SUSANNE: Totally. It was a pity.

CECILIA: Even for Lisa's bus^[23] and Lara's project^[24], even with a press person working for Madrid Abierto there was very little press.

SUSANNE: The role of the media that I had conceived in my case was the exponential spreading of an idea, so that it can emerge. This media coverage did not happen in November 2009 and until now, I am not sure why. I was confused that this media interest arrived on the last day of the project. On one hand, I can understand this: It is the day of decisions and you

About the Making of a Public Art Project

can come to ask why, how and what. But the role of the media was supposed to be a far bigger one. So I am not sure if there was bad media relations work, or if the Spanish media is just not picking up on processes.

CECILIA: It is possible. They want the quick fix. But if you read 'Babelia', the Saturday supplement of 'El Pais', it is all very old school writing and reporting on contemporary art: very flowery language with metaphorical interpretations of art. But of course there are other media and excellent writers. I also do not know why they did not cover the projects in a more extended way.

SUSANNE: I like the idea of delegating tasks such as presswork, as it is hard work and language is an issue, as well as whether a network already exists or not. I was for example keen to get into media like the free daily *20 minutos*^[25] magazine, a mass media magazine. It would have been excellent. In hindsight, I think that *Madrid Abierto* and I should both have done the PR work – better to double up. I also think that when faced with a resistant media, one could work much more with facebook, twitter and social media. I tried this, but it takes some time to build up followers.

CECILIA: Josep-Maria got so much good press, because the topic he was addressing was so hot.^[26] In your case, if you intuitively felt that there was not enough happening, you could have asked for individual consultations with me, Marta and Jorge to see what was potentially the issue.

SUSANNE: Something happened with the invites to the politicians. The residents kept on saying they would love to be head for once, and it is one element of an Open Space to identify who needs to be in that space, in order really to create a potential for action and change. So it was logical to invite the Church, the local politicians, even the queen as patron of a green organization.^[27] Marta sent the invitations out around two weeks before the event. Three people replied. The contact details and the idea were ready from the end of December, knowing that one has to give much notice to these public representatives. Therefore, I made an assumption: the task was carried out so late that no one could come. The effect was that the job was done, but so late that it was 100% certain that no politician could come. My question is, should I have done it myself to make sure someone gets it in time for them to attend? It is tricky and it does not seem appropriate to write these kinds of letters as a non-local artist, who was invited by a local cultural organization. What do you think of that in terms of relationships, responsibility, ownership and taking the lead?

CECILIA: It is probably a failure of mine; I can totally acknowledge that. I should have directed someone to write these letters, and if it did not happen, you or I should have done it. Marta agreed to do it, so there was no need to mistrust such a commitment.



Team Meeting onsite, November 2009 © Susanne Bosch

SUSANNE: Mónica's observation was that Marta was so overworked with juggling ten projects that probably the number of things on her list made her do the most urgent ones first.

When you look at it from the perspective of the project, my responsibility was to report back to the residents. What took place had to make sense to them. Throughout February, residents asked me if I had invited the politicians and if they were coming. Out of desperation, I even lied once, saying: 'The invitations are out, they are all invited.' I knew the letters were not sent out at that point. What is my responsibility here and should I have done it myself? How do you deal with these phenomena?

CECILIA: I don't think you should beat yourself up, as much as I am not beating myself up. It is really very difficult to communicate in a context where the roles are fluid. I didn't know at times what Marta or Jorge were doing. There were no clear definitions as to who is doing what and when, why and how.

SUSANNE: We have access to the process behind the scene, we can track back some of the decisions and explain them to ourselves; we know and can analyze reasons. But the audience on the street had no such insights; they experienced the outcomes on the street. That is what they looked at.

The rest should not really interest them either. I can't explain to La Latina why the letters were sent out so late, so that obviously not a single politician attended. We missed the chance and the opportunity to have someone sitting there. I have to trust Marta when she says that the City Council had read the blog and knew about the wishes of the neighbours. Maybe my Nordic temperament is thinking here that the possibility of one of them showing up physically...

CECILIA: ...would have made the difference.

SUSANNE: ...would have been a gesture. I do not believe in the eternal power of politicians. It could have been interesting for the neighborhood to have for example someone from the Partido Popular party^[28] sitting there and to realize that they can make their own decisions and come to a conclusion, working towards their own ideas and expectations.

CECILIA: I have a suspicion that in Spain politicians do not show up in the way they would in Sweden or Germany. A local politician in Sweden could for instance show up at a school in the constituency and talk about the food quality provided. Spain does not have that much political transparency.

SUSANNE: It seems to be a fearful thing for a Spanish politician to speak



Maria repairs the electricity, December 2009 © Susanne Bosch

to the people they represent.

CECILIA: They get verbally and physically attacked in public and people throw things at them. Marta and Jorge both said that. Apolonija and Meike also wanted to invite politicians and were told that Madrid Abierto is not doing that.[29] It means knowing what you can do and what you can't. With that knowledge, Marta could have informed us how she operated strategically. I think she has done an incredible job, considering the number of things that she had to deal with all at the same time.

SUSANNE: I agree. Marta is probably the person who should stand up and ask for more support, as she is the person who had the task to transform ten concepts on paper to realities.

XI Feedback from the curator to the artist and reflection

CECILIA: You have this amazing energy, Susanne. You are a powerhouse. My only issue is that decisions came very fast. I would have advised you to ask the organizers for a two weeks extension than to give in to pressure. Take and possess that space longer, because it is ultimately yours and you own it.

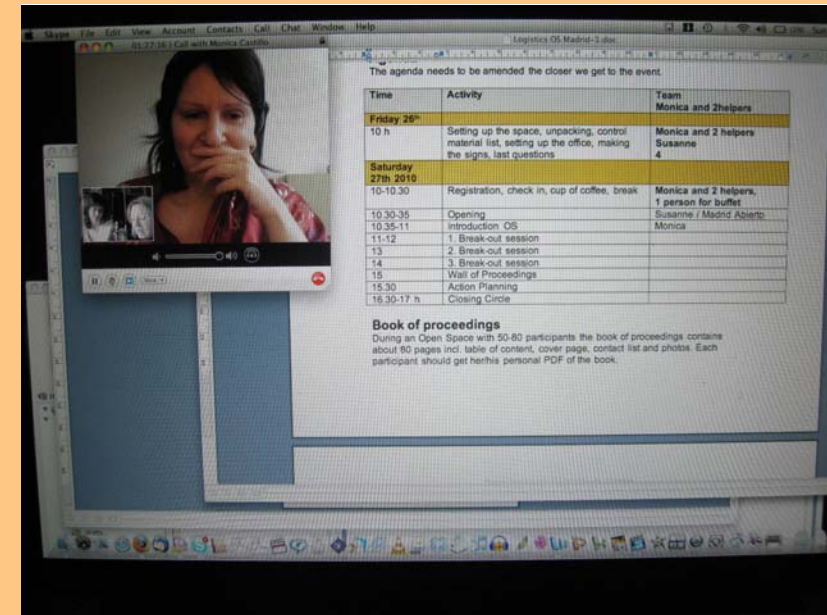
SUSANNE: I thought I would be kicked out if I do not stick to the deadline.

CECILIA: It is an option not to deliver! I could feel that you were under some kind of pressure. Let me reassure you, you have all the power in the world to say: 'I do not need to give you my decision until I am ready'. You could hold that power. You have it. You should make use of it and it will not delude your work to give yourself that breathing space.

SUSANNE: Alfredo Jaar said a really interesting thing about this: 95% of public artwork is conceptual thinking, 5% is execution. If one does not think sharply before acting, one never gets rid of conceptual flaws. It would have been helpful to think over what kinds of relationships I need to have with my partners-to-be in Madrid. What I did was like blind dating, hoping that it would work out. It was based on trusting Michael and Jorge on their professional judgment that this is the right group for my project. It was like marrying a stranger. Usually when you start collaborating, you choose people you trust.

CECILIA: You collaborate on a desire based on mutual ideas. You share the idea and you do not fight against each other.

SUSANNE: It comes down to my personality as well: because it was not a well-paid job for *zoohaus*[30], I did not dare to ask too many questions. What was my role in this? One cannot really talk about collaboration here. *zoohaus* is a large group and often new people would show up at meetings. *zoohaus* as a collective is surely a collaborative entity. That was



Skype planning meeting with Monica Castillo, February 2010 © Susanne Bosch powerful to witness. My relationship with them was more about being a commissioner and them being the executors, similar to a graphic designer around an artist book.

CECILIA: As a curator, I think the piece was really good. It opened up so many questions as it addressed democracy and participation. It came a long way. The vehicle in itself was a trick, but it was a blessing the way it happened.

SUSANNE: I am not unhappy, I left quite content after the Open Space. I feel very enriched by the experience and with open questions such as the duration and my presence. My energy: I am taking this as a compliment, but I am also looking at this process critically. I had a chance to observe the other nine participants and teams. How do people deal with time, energy and money? How down-to-earth was I while doing this project? Were you surprised about the different commitments people made in such a commission?

CECILIA: It really varied and that was the beauty of it. You had a choice. It is interesting to see how everyone deals with it in different ways. You have been the most persistent in the way you wanted to communicate the project, with *Madrid Abierto*, with me, trying to get an understanding of what the project was capable of delivering and what it communicated through-

out. You made the biggest effort in that sense and also involved the largest number of people in executing the work

SUSANNE: Maybe other artists are surer about what they can achieve than I am. Participants will always say at the end of a journey or process that it was a wonderful experience. Most likely this is cultural politeness. Within the Open Space, someone said that if you wanted to find out more about this process, you would probably have to dig differently or ask again in a couple of months.

I do want to know if this achieves anything, because I am spending my lifetime with this type of artwork. What does work, why and how?

I think this is what I have come to understand here in Belfast: Public Art-making is not like being in an extended outdoor gallery with some special permission from funders, organizations and the City Council to realize my personal visions. From my understanding, this type of work is getting engaged in a 'real' public space.

CECILIA: I think this is why you as an artist work in public space. I agree, but we all have different motivations.

SUSANNE: I totally respect that.

CECILIA: Many people participated. You have tapped people on their shoulders and you made them aware. I do not think you need to dig in the dirt to get more truth.

SUSANNE: I do believe in the power of art and I feel that this power so often goes unused. At times, there are art projects that make the difference. I am observing Christoph Schlingensiefel [31] and his public interventions. In 2000 he did *Foreigners out!* where a container was located on the main square in Vienna to perform a 'Big Brother'-like show with refugees and asylum seekers [32]. He turned this into a huge media spectacle and he made use of the media attention to put up a mirror to society saying: *'This is what we are currently doing with people.'* The piece was powerful and set an example for me. Joseph Beuys' practice is also really important to me. He never stopped to remind us how we totally underestimate the power of art and all that it means...

CECILIA: ... and taking it to its full extent, really.

SUSANNE: I think if my work can be improved, I should do so.

CECILIA: But not in an instant. Think about how many years it took Beuys and others.

SUSANNE: I am also thinking about Alfredo Jaar introducing a piece he did on billboards in Milan. [33] He talked about the magic that happened when young people started picking it up by producing youtube films in

response to it. The right thing at the right moment with the right aesthetics might start a flow and people picking it up.

CECILIA: Because you enter the cultural fabric at the right time and in the right space. But you can never predict that, I suppose.

SUSANNE: Jaar would say it has a lot to do with knowing enough about the situation, about what is currently going on. I would say that it has a lot to do with doing one's homework, finding out enough about the context. What I know now about La Latina, I might have known last year. I know all the methods: by April I should have mapped the areas, understood the key parameters, the key issues in the area and the dynamic. What would I have done differently knowing what I know now? I think I had only a vague idea last year in April.

CECILIA: What would you have done differently? Have you thought about that?

SUSANNE: I could have done more events along the process, instead of working towards one event at the end. The location of the *Hucha* was perfect in a way. Some residents proposed using the power of old people and their historical cultural knowledge. I could have organized an afternoon of Jota dancing [34] and that would have created an energy and attention to the potential.

Also La Latina is full of religious institutions like schools and convents. I never had an encounter with them. I did not reach them, but they play a key role in La Latina.

CECILIA: Could the *Hucha* just have been there for a month, in February?

SUSANNE: I think it would have been way too short. I think the *Hucha* should have been there longer. We spoke to the residents during the summer, without the object and the project felt so abstract. It might need years and various interventions to get a collective sense of power and ownership into a neighbourhood. It might not be real to achieve anything in only a few months.

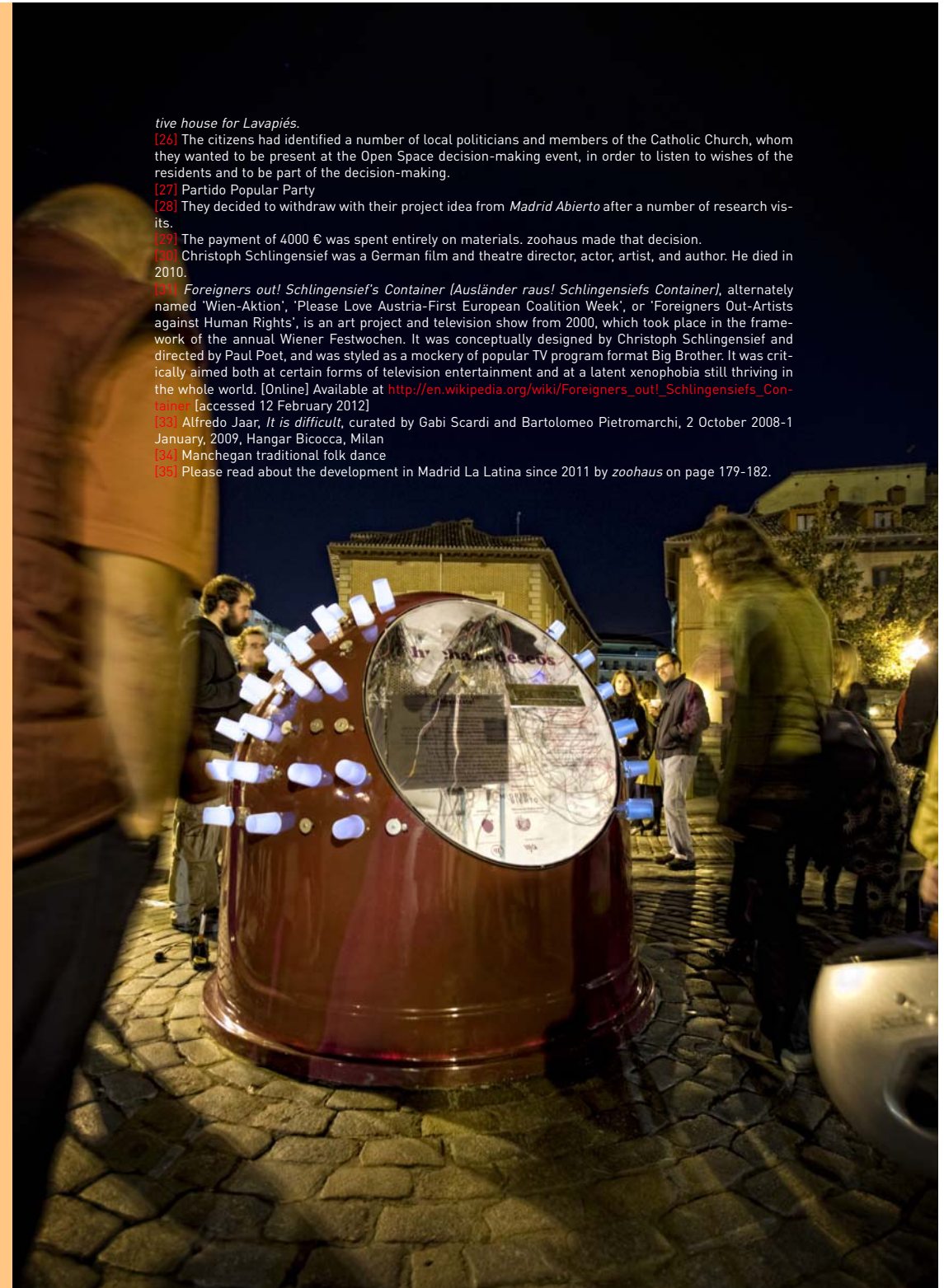
CECILIA: What is really fantastic is a continuation – if the letterbox will be installed. The spirit will still be there, the potential to have a say. I think the message is there. Around the letterbox, the Jota can still happen – if people wanted to. [35]

SUSANNE: The result, that people decided to find a way to keep talking to each other, felt very good to me.

- [1] [Online] Available at <http://www.e-flux.com/shows/view/5698> and <http://www.e-flux.com/shows/view/6350> [accessed 12 February 2012]
- [2] [Online] Available at www.tate.org.uk/liverpool/ [accessed 12 February 2012]
- [3] [Online] Available at www.fact.co.uk/ [accessed 12 February 2012]
- [4] Under Margaret Thatcher, the UK set up regeneration programmes including art and artists, functional, effective. arts.stage.manchester.ac.uk/cit/assets/thefile.66119.en.pdf [accessed 12 February 2012]
- [5] [Online] Available at www.wochenklasur.at [accessed 12 February 2012]
- [6] Voz Alta. The memorial for the Tlatelolco Student Massacre in Mexico City (2008). [Online] Available at http://www.lozano-hemmer.com/voz_alta.php [accessed 12 February 2012]
- [7] Marta de la Torre and Jorge Diez are the Madrid Abierto team. Marta is a freelance curator and for Madrid Abierto the project coordinator of the all projects.
- [8] María Molina López developed the art education for the public art project.
- [9] Apolonija Sustersic and Meike Schalk work collaboratively together and were invited artists by Cecilia Andersson and Madrid Abierto.
- [10] *Hucha* is Spanish and means moneybox or collection box.
- [11] Jorge Diez, Director of Madrid Abierto, was part of a jury of an architecture commission in Madrid, set up by *Ecosistema Urbano*. [Online] Available at <http://ecosistemaurbano.org/eu/> [accessed 12 February 2012]. He became aware of the winners of the prize, a collective called *zoohaus*.
- [12] Michael Moradiellos from *Ecosistema Urbano*. [Online] Available at <http://ecosistemaurbano.org/eu/> [accessed 12 February 2012]
- [13] [Online] Available at <http://zoohaus.net> [accessed 12 February 2012]
- [14] Kester, Grant H. *Conversation Pieces: Community and Communication in Modern Art*, University of California Press, Berkley, 2004
- [15] Mónica Castillo is a Mexican artist, who is interested in creating participatory and collaborative discourses.
- [16] Please read 'Conversations behind the Scenes', pages 185-208 that describes in depth the difficulties with the object onsite.
- [17] From today's perspective, I think *zoohaus* was incredible passionate and stayed on board with the maintenance. They also took the mission further in realizing one of the wishes. I think I learned one more time that the most intensive communication and engagement happens behind the scenes and that the biggest potential for learning from each other happens here.
- [18] Jorge wrote in June 2010: "It was a quite complex process in which the roles sometimes overlapped. This, I believe, formed part of the conceptual base of the artist's work. Nevertheless the tactically important point was the decision of the artist that the *Hucha* object was designed and realised by a local group of architects. Madrid Abierto made the contact. The mentioned conference in February (*Urban Buddy System*) should have served the artists and the curators to establish these necessary relations with the local context. Later, neither the artist, nor the curator, nor we as organization were able to anticipate the problems that derived from the concrete characteristics of the object, chosen by the artist, as it was located in the space. The *zoohaus* group contributed with an enormous work in the production and maintenance of the *Hucha* object designed by them. Paradoxically, the design was meant to enhance a creative and playful perspective of the participation, but was clearly dysfunctional for the basic objective to collect the money [and the wishes]."
- [19] The entire interview was conducted by Susanne Bosch in Salzburg, Austria, 19 August 2004 and has not been made public to date.
- [20] The 'Mercado de la Cebada' at the 'Plaza de la Cebada', a traditional and century old market hall, was awaiting to be closed in 2010 to be modernized. 50% of the merchants had already closed their stalls.
- [21] Organised by the Cultural Association *Madrid Abierto*, the edition 2009-10 was promoted by the Vice Presidency, Regional Ministry of Culture and Sports and the Office of the Spokesperson of the Regional Government of Madrid and the Government Area of Arts of the Madrid Council, with the collaboration of Casa de América, Fundación Telefónica, La Casa Encendida, Círculo de Bellas Artes, ARCO, Ministerio de Cultura, Radio Nacional de España, Fundación Rodríguez/Centro Cultural Montehermoso, Pro Helvetia, British Council, Art Council of Northern Ireland, Canada Council for the Arts, AECID, Québec Government, Renfe Cercanías Madrid, diario Público, Facultad de Educación de la Universidad Complutense de Madrid, Espacio 28004, Studio Banana, Studio Kawamura-Ganjavian and *zoohaus*.
- [22] Lisa Cheung's *Huert-o-Bus* was a travelling greenhouse, inviting local residents in Madrid to grow fresh vegetables and plants within the city centre.
- [23] Lara Almarcegui organized guided tours in her project 'Going down to the recently excavated underground passage' to the excavations being made under Calle Serrano to construct parking lots.
- [24] [Online] Available at www.20minutos.es [accessed 12 February 2012]
- [25] Josep-Maria Martín created as part of *Madrid Abierto* a work about illegal Senegalese migrants: *A diges-*

tive house for Lavapiés.

- [26] The citizens had identified a number of local politicians and members of the Catholic Church, whom they wanted to be present at the Open Space decision-making event, in order to listen to wishes of the residents and to be part of the decision-making.
- [27] Partido Popular Party
- [28] They decided to withdraw with their project idea from *Madrid Abierto* after a number of research visits.
- [29] The payment of 4000 € was spent entirely on materials. *zoohaus* made that decision.
- [30] Christoph Schlingensiefel was a German film and theatre director, actor, artist, and author. He died in 2010.
- [31] *Foreigners out! Schlingensiefel's Container (Ausländer raus! Schlingensiefel's Container)*, alternately named 'Wien-Aktion', 'Please Love Austria-First European Coalition Week', or 'Foreigners Out-Artists against Human Rights', is an art project and television show from 2000, which took place in the framework of the annual Wiener Festwochen. It was conceptually designed by Christoph Schlingensiefel and directed by Paul Poet, and was styled as a mockery of popular TV program format Big Brother. It was critically aimed both at certain forms of television entertainment and at a latent xenophobia still thriving in the whole world. [Online] Available at http://en.wikipedia.org/wiki/Foreigners_out!_Schlingensiefel's_Container [accessed 12 February 2012]
- [32] Alfredo Jaar, *It is difficult*, curated by Gabi Scardi and Bartolomeo Pietromarchi, 2 October 2008-1 January, 2009, Hangar Bicocca, Milan
- [34] Manchegan traditional folk dance
- [35] Please read about the development in Madrid La Latina since 2011 by *zoohaus* on page 179-182.



Hucha, November 2009 © Alfonso Herranz

PROJECT EXPENSES

	Category	Costs	Funded by	Amount includes IVA/VAT
Preparation Meeting 31.1.-9.2.2009			Madrid Abierto	
	Travel			112 €
	Accommodation			670 €
	Subsistence			351.6 €
	Taxis, bus, mobil and unexpected			83.1 €
				1216.70 €
Presence, 5 x for one week between July–Jan 2010	Flight Transport, food, accommodation		Funded by ACNI	1700 €
Presence of artist February 2010, 4 weeks			Funded by British Council	
	Flight taxi / bus / metro		121.37 €	155.37 €
	Subsistence, mobil, transport.	500 150	8 €, 22 €, 4 €	738.63 €
		Sub-total		894 €
	Accommodation		Madrid Abierto	400 €
			Madrid Abierto	
Production of collection site				3700 €
	Production of collection site, transport and installation, administrative costs			
	Transport – van hire			150 €
	helpers			150 €
		Sub-total		4000 €
Opening on 12 Nov 2009			Madrid Abierto	
	Consume for 150 2500 postcards 250 posters expenses Susanne			176 € 119.74 € 141.26 € 132.47 €
		Sub-total		569.47 €
Publicity Dec-Feb				
	2500 postcards			119.74 €
	250 posters			112,26 €
	Internet / blog audio and video			100 €
		Sub-total		332 €
Wishes on La Castellana in 1-28 February 2010			Madrid Abierto	
	2500 postcards			119.74 €
	250 posters			141.26 €
	Material			298,88 €
		Sub-total		559,88 €

			Madrid Abierto	
Open Space Decision Event, 27.2.2010				
	Gastos Bellas Artes			1000,00 €
	Facilitator Monica Castillo: Flight, Accommodation, subsistence for 3-5 days			700,00 €
	Flight		213,30 €	
	Hotel		155,55 €	
	Per diems		331,15 €	
	Organisation, admin of event, subsistence and material for 55 people			855.71 €
	Serjio film			100 €
	Catering costs			400 €
		Sub-total		3055.71 €
Translation			Madrid Abierto	
	Translation English-Spanish German-Spanish of info and wishes, Clara Montoya			550 €
		Sub-total		550 €
set up			Madrid Abierto	
Tiza and other services	Ignacio 166.66+12 h x 10 €=120= Virginia 166.66+6 h x 10 €=60 = Mario 166.66+27 h x 10 €=270= Elena 27 h x 10 €= Natalia 12 h x 10 €=			286.66 € 226.66 € 330.66 € 270 € 60 €
	Activities Maria / 5 cameras			476,53 €
		Sub-total		1592.51 €
Author fee		2000 €	Madrid Abierto	2000 €
		total		16,988.27€
			Income Madrid Abierto ACNI BC	15000 € 1700 € 894 €/800€ = 17594 €
	For unexpected			406.73 €
Preparation Trip in April, 5-8.2009	Flight	109.29 €	Self funded	247.36 €
	Transport, food	138.07 €		
Flight home, 19-21 Feb	Flight	147.37 €	Self funded	167.37 €
	bus	20 €		

BIOGRAPHIES

Cecilia Andersson

Cecilia studied photography and biology (BA Hons) at ICP and Empire State College, New York City (1996-99) and holds an MA in Creative Curating from Goldsmiths, London (2000-02). Cecilia was curator at Tate and FACT (Foundation for Creative Technology), both in Liverpool. She serves as advisor and jury member for ISEA (2004 & 2009), Disonancias (2007-08), Madrid Abierto (2006-2010) and for the Wellcome Trust and NESTA (2002-03). Her writing has been published in magazines including Exit, Blueprint, Modern Painters, ArtChina and in publications including Cities on the Edge (2008), Panel de Control (2008), Disonancias (2007)

<http://www.werkprojects.org/about.html>

María Molina López

Art mediator and educator, currently (sicne 2011) studying primary education at Universidad Complutense in Madrid

Jorge Díez

Director of Madrid Abierto and codirector of the MBA in Cultural Management, Santillana/Salamanca University. In 2007 he has co-curated Cart[ajena] public art project promoted by SEACEX, at Cartagena de Indias, Colombia. He has lectured in the Spain-Japon forum at Nagasaki and Actual experience in Public Art at the 16^o arts Symposium at Porto Alegre, Brasil. <http://madridabierto.com>

Mónica Castillo

Mónica Castillo was born in 1960 in Mexico City, where she later studied painting under Guillermo Meza. She continued her studies from 1978-79 at the Sculoa Germanica in Rome, from 1979-80 at the Freie Kunstschule in Stuttgart, and from 1979-85 at the academy there under Rudolf Naegle, receiving a grant from the German government from 1983-85. From 1986-91 she belonged, together with Francisco Fernández (Taca), Claudia Hernández, Ruben Ortiz, Héctor and Nestor Quiñones as well as Diego Toledo to the art-group La Quiñonera, which worked in Coyoacán in the south of Mexico City in La Candelaria, a villa formerly housing the Quiñones brothers. In 1987 she designed the set for the ballet "Instrumentos" for the Compañía Nacional de Danza in the Auditorio Nacional in Mexico City. In 1990 and 1995, she received grants for young artists from the Fondo Nacional para la Cultura y las Artes. From 1991-92 she lived in Santiago de Chile. In 1993 she took part in the Visiting Artists Program of

the School of the Art Institute of Chicago. In 1994-96 she taught visual art and art history at the Centro Nacional de las Artes and from 1997-99 at the Escuela Nacional de Artes Plásticas La Esmeralda, both in Mexico City. In 1996 she taught at the San Antonio Museum of Art in San Antonio in Texas and at the Escuela de Bellas Artes in Cali. From 2000-03 she is a member of the Sistema Nacional de Creadores des Fondo Nacional and from 2001-04 a tutor for alternative media. In 2002 she took part in the Visiting Artists Program at the University of Montclair, Upper Montclair in New Jersey. Mónica Castillo lives and works in Mexico City.

Michael M Pannwitz

Facilitator in organisational transformation.

1969-1971 Executive Director of the Missouri Delta Ecumenical Ministry (community organizing, development of agricultural production coops, credit unions and self-help housing projects in the poorest rural area of the USA)

1972-1999 Social planner, organisational development consultant, trainer for community organizers and OD-consultants with the Protestant Church in Berlin.

Since September 1999 independent consultant specializing in large group work (open space, future search) with a focus on assisting the development of infrastructures in organisations and communities for enhancing participation and self-organisation toward the Interactive Organisation (180 open space events facilitated)

Co-founder of boscop (berlin open space cooperative) in 2000

<http://www.michaelmpannwitz.de> and <http://en.boscop.org/>

Susanne Bosch

Susanne Bosch is an artist and lecturer as well as joint Course Director (with Dan Shipsides) for the MA Art in Public, University of Ulster, in Belfast. Susanne works internationally on exhibitions and projects in public space. Being an artist and lecturer, she works predominantly in public and on long-term questions, which tackle creative arguments around the ideas of democracy. Recurring themes in her practice are surviving, money and work, as well as migration, societal visions and participation models. She works collaboratively and individually. She formally uses site- and situation-specific interventions, installations, video, audio and drawing as formal devises. In addition, Susanne uses dialogical formats and methods such as writing, speaking and listening as well as workshops, seminars and Open Space conferences. Creative forms of communication are an important part of her work.

She took part in art-based research/research-based art (residencies in Ramallah) (2010/11) and Madrid Abierto 2009/2010. Susanne co-edited recently two publications, 'STATE' (2011) with Anthony Haughey (published by Project Arts Centre Dublin) and 'CONNECTION- artists in communication' (2012) with Andrea Theis (published by Interface, Belfast).
www.susannebosch.de

zoohaus

zoohaus, founded in Madrid in 2007, is a multidisciplinary servicing platform formed by several individuals and collectives. *zoohaus* studies the multiple work in network and collaborations between diverse actors. It develops all type of projects focused in the re-interpretation of urban dynamics through the fields of the architecture, urbanism and art, with scopes of study such as citizen participation, urban reactivation, collective intelligence or public space. In order to know more on our restlessness and forms of collective work have a look at our webpage:
www.zoohaus.net

Asociación Amigos de la Cornisa-Las Vestillas

Group of citizens against the destruction of the surroundings of the church San Francisco the Great, Cornisa Park and Gardens of the Vestillas.
www.cipreses.net/parque/index.php



Campo de Cebada, building allotments, February 2012 © Susanne Bosch

