



# Demonstrator project status update

**December 2020**





# Contents

## 1 STATUS UPDATE on demonstrator projects

- 1/10 Stare Przedmieście - Gdańsk - Poland  
Conversation with Natalia Brylowska, Katarzyna Werner and Dorota Kamrowska - Zaluska
- 2/10 Nowy Port - Gdańsk - Poland  
Conversation with Natalia Brylowska, Katarzyna Werner and Dorota Kamrowska - Zaluska
- 3/10 Šnipiskės - Vilnius - Lithuania  
Conversation with Jekaterina Lavrinec
- 4/10 Visaginas - Utena - Lithuania  
Conversation with Jekaterina Lavrinec and Oksana Denisenko
- 5/10 Gaarden - Kiel - Germany  
Conversation with Lea Luekemeier
- 6/10 Lindholm - Guldborgsund - Denmark  
Conversation with Diana Gerlach
- 7/10 Daugavgrīva fortress - Bolderāja - Rīga - Latvia  
Conversation with Kaspars Kondratjuks, Madara Enzele and Janis Usca
- 8/10 Sarkandaugava - Rīga - Latvia  
Conversation with Kaspars Lielgalvis, Dzesika Lubane and Janis Usca
- 9/10 Pori - Satakunta - Finland  
Conversation with Harri Sippola and Kati Fager
- 10/10 Kronprintz - Kaliningrad - Russia  
Conversation with Yulia Bardun

### Indicators:

- REFERENCE
- TOOL
- LESSON
- ANCHORING/LONG TERM/POLICY

Gray slanted - remarks from Trevor Davies and Līva Kreislere  
CP - cultural planning  
DP - demonstrator project

## 2 Compilation of TOOLS and LESSONS to note

Interesting tools and lessons from the LD processes

### 1/10 Stare Przedmieście - Gdańsk - Poland



Performance *Micro Tissues* and future development plans of Plac Walowy

The area has a lack of active local organisations or local leaders to work with as the partner organisation is trying to build connections, and in COVID times it has been even harder. For the time being the partner organisation is looking at the area from a more artistic perspective. They have created a performance with artists, using strings in 2 colors and connecting the area to adjacent areas. This is in video format and was presented in Gdańsk conference. The partner organisation are also going to work with artists, living in the Stare Przedmieście. One project is a sound installation inside one of the bastions. One artist is also working on a sensory city guide, which is an independent project. The partner organisation are also working with artist Lucyna Kolendo, artist living in Gdańsk, who was also in residence in Visaginas, she used to live in Stare Przedmieście and her grandmother's apartment is there and she also wants to do something in the area. 3<sup>rd</sup> project will be a secret artwork in a window of a historical gate to the area. The aim is to create interest in the district. For next year the partner organisation wants to continue with the Plac Walowy project. It is the heart of the district, which brings together locals, the Art Academy students, officials from the government buildings. The Plac Walowy park development project has been postponed as the winning proposal is too expensive for the city currently. The central question is the fountain, it used to be there and everyone wants to imagine it again. There is also a negotiation with the heritage protection office, which asks to keep the existing function, so new functions cannot be discussed. However, the project includes a plan to create an exhibition space for the Academy of Arts. Again, conceptually the city does not want to promise anything of fear, that they cannot deliver promises. And if their project would build something temporary, people might see it as the final product. Within the given time-frame, the partner organisation's main goals are to create a mental meeting point of those 3 groups as they are interested in holding discussion meetings about the development on the square. Around that, there might form a group of people, who are interested in the future.

One could certainly have temporary projects, that are looking at the spatial qualities of the area and how to create the sense of sharing a space, sense of a movement, sense of a dialogue. Materials used could be relating to the area. This could be a temporary landscaping exercise. Circle is a very good motif to use, it could be a good symbol. Circle reflects in folk dances, rituals. Perhaps it is a circular food making, circular choirs, circular graphic. Small sound installations work nicely in a circle with many small speakers. This can tie into what is done in Nowy Port with the temporary paint, showing the future. Perhaps in this case it could be a circle of plants, or dug up circle. In winter one could use circle of lights, fire. Even if people cannot meet, this could be a sketch up of the future project, mapping it out 1:1, perhaps with small white sticks sticking out of ground.



## 2/10 Nowy Port - Gdańsk - Poland



Ceramic mural created on the wall of Nowy Port Mewka gallery

Two weeks ago the partner organisation had a workshop in Nowy Port and set up a dialogue between new neighbors of Nowy Port in the district and locals and this showed, that there is potentially quite a big conflict between these groups. This project is one of the sub projects in the district, which has it's final phase in January, when the partner organisation will hold an open space exhibition. Main exhibition will be shown in a yard of a kindergarten, showing the reflections of old and new using pictures, and then it will be separated in-between different locations, like shops and cafes. *Open House* project, where spaces are opened in non-public buildings, the partner organisation tried to have in the winter and it was postponed to April. There was a mosaic mural revealed outside the local *Mewka* gallery. In the OpenCCI open call process there were 6 projects and only one was continued with, 2 were postponed to 20201, *Open House* event and then the international student project from the Technical University. And then there is a project involving urbanists, who are using walks to show the city from different perspectives of different users. In the meantime, the partner organisation has been looking at options on how to create projects during COVID restrictions and that is how the idea of the exhibition came about as there was previous work conducted on the digital archive in the Spring and this is continued with that as well. The project extension works very well for Nowy Port DP, as this year there were activities planned during the summer and only one could happen.

Dorota has worked with the partner organisation - Insitute of City Culture on another project, they have consulted with a revitalization office, development department. The first idea was to make the future changes in the district visible now, show on pavements and roads changes, that can be shown now, using temporary paint or tape. It was a really hard negotiation process and finally, it has been negotiated with the officials, that plans won't be shown until the very last moment - a month before the changes happen, the changes will be marked. Now the partner organisation is in process of choosing a designer and production organization. Perhaps this model could be replicated in other districts. It came as a surprise, that it was possible to negotiate with the departments, but it happened. These institutions are trying to avoid a situation, where something seems to be promised and not delivered. It would be better to show the changes earlier, but the officials do not want the debate and controversy. It could be interesting to show also the past.

All of these smaller project, they see as part of the same process, but they use different tools to work with different challenges. Individual projects sometimes don't really collaborate as they are done by different people. But all of these projects work with values, that were identified in the Compass.

*One can learn a lot with the parallel processes, but as a program and overall way to stimulate new transformations, not only talk about existing. The question is, if there is an ambition in how this might activity be sustained in the neighborhood.*

What is important in this process – urban regeneration is coming and is inevitable, this is a Public Private Partnership investment and the partner organisation has minimal influence, but what is important is to inform people on these processes. Building an understanding and building trust. Up to a point these were participatory processes, but still there are a lot of contradictory opinions and uncertainty around these processes.

The main goal of this DP is to empower locals to take initiative, taking care of the place they live in, take ownership. As a cultural institution, the partner organisation has a really small impact on what is being done. They can only empower locals and try to curate dialogues with officials. Maybe this experience is something to be shared with outsiders. Some of these projects/ processes that have been fulfilled are universal and can be transferred to other places, but mainly they are site specific. **Gdansk has great participatory strategy, but on the other hand there is quite a neoliberal approach towards planning.** It is changing, there is a lot of effort, but there is a balance, that needs to be found. The NGOs in Poland, local actors need to have more common cooperation.

*When a project terminates or moves from the place, what happens with the relationship between citizens and the city, one can hope, that there is enough interest and cohesion, so that the quality of the response by the community will have a larger impact and a voice, which will continue to be heard in the future. Is that ideal position? Could one find something, that would maintain the kind of level of activity, that has been happening. This might be a program, a place or a group of people? Does something emerge from these processes? A group of people, or a point of contact, or an issue, which gathers people?*

What will last after this project are the people, that were engaged, because they are convinced, that these processes should be more open. It would be good, if the partner organisation could work further with city officials to convince them to work in different ways. There is one outcome of the process – **Kasia is now working as a city official in the revitalization bureau now!** She works in 4 districts, not only in Nowy Port. Another outcome is the added value in a group of neighbors, who are excited to take care of Nowy Port. They are people, who worked with *Compass*, and there has been a snowball effect. They have created a support messenger group. This community is added value.

*Looking at what has been done is a value in itself, it is not just to prepare or empower, it is actually changing the place, it is transforming opinions, connections. People are understanding their heritage etc. Is there a need, or force, that is a strong connector in the area? Is there a need for a new type of cultural activity in the area? One might say, that, what is really relevant here is to do a series of Murals.. Perhaps one could do a series of murals over the next 5 years, and this could bring a force of change? Or it could be the idea to do a continuous map of the area, which could be taken on and constantly updated? Or walks? It is important to find something, which is a long term strategic action.*

The partner organisation has started working with people and thinking about their habits and the identity, for example, there is a group set up for the artifacts in Nowy Port, collecting for a future museum of the place. They main topic, which appears is the water and being close to waterfront. The connection to water, because there is going to be regeneration happening close to the canal, also the PPP investment.

*It is important, that there is something left, that grows. This also should leave one with contact to the area. It could be a newspaper. One was already done by an artist in residence in Lania art centre called Nowy Port Żyje, which was a reflection point. There is a local newspaper led by local NGO, supporting social developement in the district, there have been some publications about this project, but the paper is not yet very popular among residents Now there are also a number of people, who have been through projects and know what it means to deliver projects, this is already a resource. Maybe it is just mentoring program? Maybe they have a status within the CCI, like one of the guides have?*

The partner organisation thinks they are not there yet to know in what form they can continue and they still need to finish a couple of the activities to crystallize it. There has been a video created by youngsters in Nowy Port, about their area, and CCI are using the video in their meetings. Ideally it would be nice to have a big celebration at then end of the project as well. They have also renewed the written local guide in Nowy Port, this includes also projects, that were done in the UCP project.

Youtube video created for Gdansk conference <https://www.youtube.com/watch?v=GLURxPrygg>



A future scenario project with Gdansk department of development



### 3/10 Šnipiskės - Vilnius - Lithuania



Advent calendar project *Instagram* <https://www.instagram.com/savaskieme/>  
*Facebook* <https://www.facebook.com/Savaskieme>

After consultations with the managing partner, the partner organisations has reallocated travel line to demonstrators. Despite the Coronavirus restrictions, they have managed to accomplish different things. The residencies were completed in distance, with local kids and youngsters. It was focusing on exploring the area with kids, artist was in distance. The idea was to shape an imagined character of the area. Based on what kids proposed, the artist Iza Rutkowska created a character. The price for realising this artwork is really big and now the kids really want to see the life sized character. The partner organisation thins there should be more video/ audio/ more imagery, as the place is so physical

*There is a reference project, Peter Greenaway – Munich 100 years of the film. We found a hundred sites and then he found a hundred films and then they projected. We did not project one film at all, we just projected the titles of the films, because people new the films.*

There have been 27 cats placed in the yards of Snipiskės. Perhaps working projections on walls could be useful. The partner organisation still will try to make a big object still, travelling around the neighbourhood. The current focus is to see how cultural planning as a theory is implemented in curriculum the Vilnius Technical University. How can this be includes this in the learning process. Urban studies and creative activities in urban spaces – the two courses where the partner organisation is planning to implement the curriculum. There is an affirmation from the Dean of the University to launch cultural planing as part of urban studies.

Jekaterina as a professor tries to orient students with creative tasks to study neighborhoods and involve with the neighbours. This half of year, because of COVID-19, the university could not insist, that students choose to work particularly on Snipiskės or Visaginas. It was suggested, that students could work on their own neighborhoods. This half of the year, some masters students were from small Lithuanian towns and they reached very successful results. They couldn't do big meetings, but for examples, they worked with poets and created a video material. They are testing how this approach can be used in other Lithuanian cities. In Šnipiskės one student worked with routes and re-routing. It is very popular now in Lithuania, a lot of walks, excursions, guided tours, alternative routes. There are different apps to interact with users, so this was easy for the students to use this. The students also used video, photo etc. So there is really a lesson, that one does not need huge crowds to develop something, even physical. The students were using some new apps, like [#walk15](#)

The unfortunate part in this set-up is that the students change each year. They only have half of the year, one semester. Some students although are willing to work further, so there is a possibility to cooperate in long term.

*These are temporary communities created through projects. What Is important is the long-term. Does this translate in community action? Does this translate into policy action? The follow-up is the difficult thing.*

This are is really challenging as it is residential block housing area and very mono-function-al. There are some formalised communities consisting of 2 people, who look after this area. Now the partner organisation is in phase of involving local creative resources, so that there aren't only outsourced artists and creatives and they stay here after the project finishes. The partner organisation is collaborating currently with a young artist who is creating an advent calendar in form of small cards and tasks, as well as creating cat figures and placing them around the neighbourhood. Important aspect - the local governmental structure (eldership), representatives of the municipality in each district, they work as advisors. For Laimikis. It was really a task when they chose the place - how to build a community in such block houses? At this moment they are trying to create conditions for people from the houses around some yards to come together as communities. Because of the local creative activities they are doing, they hope to build formal groups of people, who are interested in bigger changes. They cannot guarantee, that they can create a formal community in the next half of the year, but they want to start asking questions about "how can you contribute to your area?", to build a group responsibility for the surrounding areas. They are wondering how to combine the formal and informal communities.

*It is interesting with these communities, one has a task of systematic organisation, to keep systems going and then there is other one, based on cultural actions, participation. Perhaps there will never be one, and perhaps they do not need to merge, but how do they have a synergy. Perhaps it is important here to involve young people, so they do not stand aside when the elders talk about hot water and whatnot. This is a new typology of housing communities, this could be something to perhaps present as a model. This could also test wether the local authority and housing associations would be interested in this, do they dream of this or they think this is nonsense? This might take 5/10 years to do it.*

In these block houses it is quite an open situations. The partner organisation has interwied the administrative bodies of the neighborhoods and these bodies see it also as a challenge, when they come to the area, they need to connect to the people, and in most cases this is a connection to individuals. They approached the partner organisation actually on how to learn how to administrate it better. Now there is an open competition and it is based on how the locals vote, this is about everything connected to the physical. Contracts are made for at least 5 years. In Vilnius, technical administration of public space, roads, greenery etc. are managed by commercial organisations, chosen through competition. But now there is an administration for the houses only, in some cases there are overlaps. There are also the district elders, which are only 2 people for a large district, which is too small, they cannot have telephone number of each tenant.

In an administrative way as a UCP project - the partner organisation wants to officially finish in the preliminary schedule. But the work with students will be possible to continue without big resources. Usually after projects close they try to find some other outside resources. Gardening, routes by the gardens - they will continue after the project. They just launched the tools they will use further.

*On the level of prototype or model, which could be developed- it would be an advantage to have another period in autumn. The activities with students is one thing, but there is a political process, to try to build on this energy will happen only starting from autumn. It would be so strong to invite people from the city council to Riga conference, or from the building management so they would see how they could fit in this. Autumn could be a strategic/ anchoring time. This doesn't need much resources and time, but this has to be well thought through.*

The partner organisation agrees, as this is also connected to hubs of excellence and autumn is a good opportunity to do this.

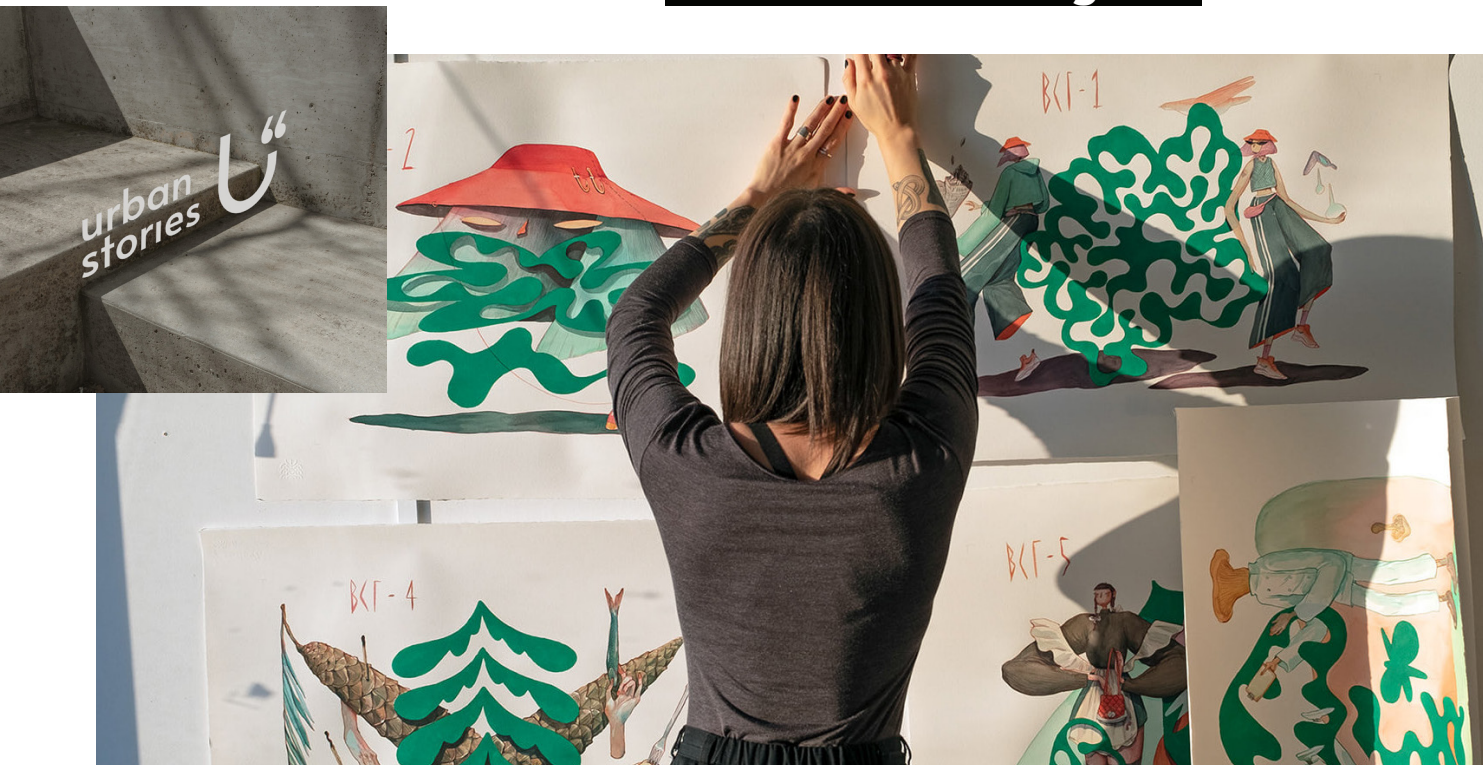


From workshops with artist in residence Iza Rutkowska



## 4/10 Visaginas - Utena - Lithuania

### Urban Stories - Visaginas



Two creatives from Visaginas - *The Art of Marija Tiurina* and *Bkzcreative* collaborated on summer project inspired by their hometown [more here](#)

During summer the partner organisation saw a lot of positive changes in the city, in terms of creative activism. After the quarantine, Oksana started a creative process with photographers regarding the architecture of the city and she saw a lot of other creative projects popping up! Public space became really a space for pop-up galleries or gatherings for artistic workshops. Oksana wasn't really curating that process. This was really an important process for Visaginas. She was doing something and others were encouraged to do something without waiting for permission. Visaginas always seemed like an empty and dead place where nothing happens, but this summer was very rich. There was a first outdoor exhibition created, using a historical red brick structure. Municipality were planning to demolishing it. The municipality came to visit and was asked to not demolish and create an outdoor gallery. It was used for exhibitions during the summer twice. A place under the bridge was also used. Municipality gave the official permission and an artwork was created. There were slogans: "multicultural city" everywhere. Is this all part of this project? Not really! It has been a chain effect and it will continue. The youngsters were quite passive in terms of history of Visaginas, now they want to make projects relating to the history! If they are interested in the city when they leave school – perhaps they will be interested to come back. The goal really is to keep this individual activity going. Municipality is really passive and they are tending to start doing things without permission. Especially now, when they are dealing with the coronavirus pandemic, cultural questions are in the last place. The major topics are education and health. There was a story collection project with seniors, it was restricted because of restrictions, because of the age group. It is interviews and portraits, heroes of Visaginas being built. The partner organisation has been struggling with that since November, but believe, that in the Spring they will continue.

The partner organisation are also building the creatives routes. The idea is to collect information about the city architecture. [www.visaginas.guide](http://www.visaginas.guide) it was important to create it aesthetically pleasing to interest the youngsters. They are creating sensitivity towards the small urban structures, that the municipality wants to demolish. Alternative guide – goal is to show a city, that is only experienced only by going inside the yards, buildings, visiting elderly people etc. They have picked some places, for example an Armenian kiosk, where one can buy Armenian sweets, baclava, they bake it in their apartment. Small museums, that are not official, made by the elderly people by themselves, for example Russian heritage objects. These places are never included in official guides. Yet it is important to make more live activities, it is very difficult to make activities online, you don't really engage people. The partner organisation is bidding on Spring to finish this official part. First part

was collecting materials (interviews, mapping) and second part – creating route and guide, and also artistic conclusion (objects). In every activity - only locals are involved. Oksana is involving local potter etc. These artistic objects will be based on the mapping.

*This reaction shows, that the decisions you have been taking are the right decisions and that there is a need. This gives it legitimacy. This is really re-writing the narrative in the city, you are not replacing it with an imported idea, people are actually writing it themselves. Maybe find out a way to brand your work as not "alternative", but "the real", the one that is there, the authentic. You must frame it into a cultural program, which protects it, so you don't get in the political discourse on "is it right or wrong". What is the project then? Anything goes as long as people do something, can they be challenged? You should give it a frame perhaps, curate it, is it a biennial? Each of what you are saying, the walks, the alternative guide can be carried on, there will be new editions. This is to avoid having situations when there are a lot of activities happening each year and avoid silent periods. Perhaps making a map/ timeline could be useful to show all the activities, that have popped up.*

*The uniqueness of Visaginas is that it is big enough to be diverse, with small areas, but it is still one large community. Everything you talk about give relevance to everyone! It is not like in big cities! As a case study on how to manage change, Visaginas has suffered forced change and activities now are indulging in the idea of change by choice.*

In the larger context, the UCP project contributes to what Oksana has done before and what she will continue doing. Negotiations with the municipality will happen in the autumn. It would be amazing if the municipality would agree to create a foundation, platform for creative initiatives. They think it would be something they could achieve with the municipality and would be enough to help to foster and promote this idea of *doing by yourself and not wait for the municipality to do it*. In official part of culture they invest a lot of money in cultural official networks, what they lack is the institutional involvement that keeps them in sync with societal trends.

*Do you see any way your initiatives could inspire or create a partnership, which could give you resources?*

All these institutions are old fashioned and they believe everything should be top-down. It depends on the director on the institution. There is this person, who has brought circus festival in the city for 2 years, Audrionas Imbrasas is now the director now of the culture centre. This is a great bridge to have! He is changing the whole direction of the cultural centre.



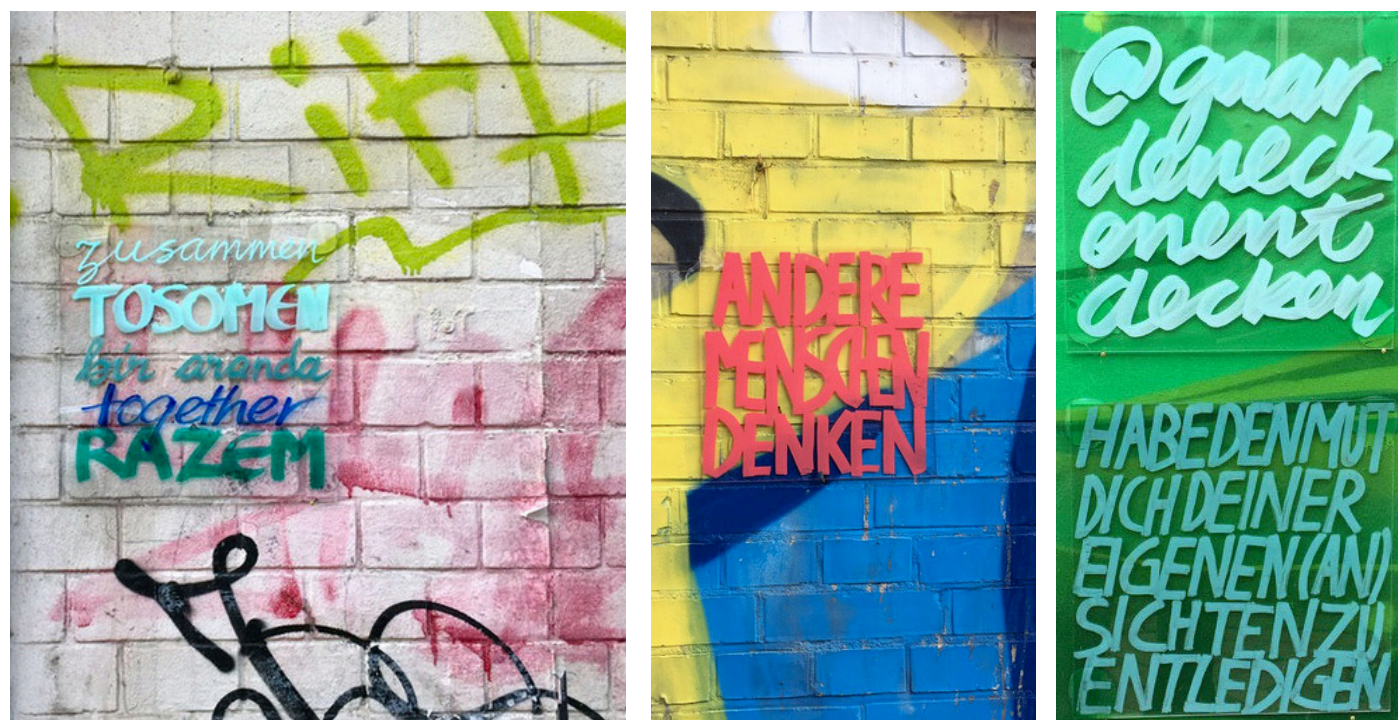
Urban Stories Facebook page <https://www.facebook.com/urbanstoriesvsg>

Urban Stories Instagram <https://www.instagram.com/urbanstoriesvsg/>

Visaginas Architectural guide [www.visaginas.guide](http://www.visaginas.guide)

Urban Stories youtube channel <https://www.youtube.com/channel/UCoqqgACekUnvrlJlWZzEjVQ>





Results from the calligraphiti workshop, process video here <https://youtu.be/-lZtHhXR5NQ>  
Project homepage - <https://www.gaardeneckenentdecken.de>  
Instagram <https://www.instagram.com/gaardeneckenentdecken/>

The partner organisation finished their vision phase with what they had at the end of June. The end should have been a slam poetry workshop, using the material collected where the visions and dreams should have been used. They postponed it to August holidays and did it then. They created a video and have presented this video to a small audience of artists in Gaarden.

In parallel the partner organisation started the 3<sup>rd</sup> phase and there was an idea to work with other artists to work on prototyping, looking at artistic ways of working with the 5 topics, crystalized in the previous phase/ process. 1) greenery, 2) respect, 3) cleanliness, 4) togetherness, 5) safety. For each they wanted to do activity week/ days. They did one "green" week where they worked with stakeholders, people who love to garden and know different courtyards and did a tour. Working with youth groups, clubs, schools, kindergartens, showing green places in Gaarden as well as creating gardening workshops.

Secondly the partner organisation made a calligraphiti workshop where they worked with the theme "messages for respect". They used plexiglass with calligraphiti and they put it all over Gaarden. There is a small map with the route to see all these planks.

The partner organisation is currently missing the 3 other topics. One other topic will be on the theme of "more safety". They want to work with artist, who builds lanterns in different forms. On the theme of "togetherness" they want to work with playback theatre, this is when the audience can give associations on togetherness and it is played by actors. The cleanliness topic, they are unsure yet how to approach it artistically. They postponed all these topics to February/ March, these should have happened in autumn though. Safety and security are issues for so many years, it is a little bit tiring to continue talking about them, but it is good to understand, that they are still relevant.

*These things are very much on how you talk about them. Maybe they represent new things? How you interpret them? How you interpret them to do something about them. One if of course to have more CCTV, but other is how do you actually create a sense of safeness, what can individuals actually do themselves. How do you keep a cultural perspective and community perspective. What is doable and what can you change in the mindsets. What specific relationships and environments you can change? Can you give these color, language, sound, form, smell? In a way there is one theme, that brings this all together, which has been noted already - "respect", this is the main EU fundamental value and also the driving force for many national constitutions. From respect towards others comes all other themes as respect means also tolerance, empathy and democracy. Respect is the driving force behind democracy, understanding, that ones rights are not more important*

In the beginning the partner organisation started to collect the ideas for the calligraphiti and topics and they came up with a sign saying "**socially strong**" (**Sozial stark**). In Germany, there is the system of working with "socially weak families", maybe they are economically weak, but are they socially weak? They want to say "socially strong families".

*With these 5 themes, It would be good to analyze these bubbles, gather all the statements and see if they overlap, make relationships. Perhaps some statements could be put in multiple bubbles. Maybe this will crystalize the core values, common values. If you invest in this value, can that help with other values? Is there a chain reaction? Could look at different options to how one can make a questionnaire, people could mark their core values. Because perhaps different groups have different core values. There could be different groups of people, immigrant women, seniors etc. This could be done in an artistic way. This could also be presented to the city departments as this becomes like a manifesto for where Gaarden is willing to develop.*

There was a core group, but by the end of the vision phase it looked too closed, not really inviting other people in. As often it happens, when these people were asked to do something, they do, but there wasn't a certain spirit evolving from the group. The partner organisation has also worked with stakeholders, 1-3 people are still coming to the activities, but it wasn't what they had wished for. They couldn't find themselves in the activities. Maybe they will come later, but for now the partner organisation's focus is on youth. All youth clubs said it was really hard to stay in touch with the young people during COVID-19 restrictions. The kindergarten contacted the project as they had seen the process presented somewhere, the teacher is eager and out of this cooperation came out a new project. Now Nadine, the artist, and one person from the core group want to do neighborhood art festival, because the director of kindergarten was very interested in continuing to work with art.

There are growing number of activities not linking to UCP project, but growing out of it. There is a lot of activity and motivation on the cut off bridge and the area on the water side, there is a very active initiative called "middle" working with this. There was a wish in the visioning phase called "we want Gaarden to be more connected", now they are working with Nadine and initiative GaardenEck-endecken. Currently it is harder to keep a consistent line in the process. The partner organisation had a wish to activate people, and actually now more people are active. Nadine's knowledge, which she got in the project is very useful in these new cooperations.

*As a process, which is over such a long time and very open, and where different people have been involved, it is a natural and positive thing, that other initiatives and cooperations start to rise. Perhaps the reason why the process is spilling is because one can't pin what the final product ought to be. Is it a Gaarden of activity? Then this open process fits really well, but if there is a curated event or something specific, these initiatives might work against each other.*

The partner organisation is working on the publication, which would look at the methods of CP, participation, Minecraft. By using examples of the process they try to convince the administration to look differently at public participation and use their experiences. This is something they are doing over January. This was intended to start the conversation with the stakeholders also in the Kiel Urban Lab, planned in March 2021. Regarding the process, they are looking at the project being over in September.

*It is important to think about the product as there are small initiatives coming out of it. Nadine has been an artist in residence for 1.5 years. That is already interesting conceptually. There is going to be a cumulative effect, which can be measured. There could be a program, where there is an artist in residence for a whole year as an activator. This could be an open call. We have learned, that Nadine, being there as an artist long term, has created relationships, gathered contacts and started new collaborations, this is direct outcome of an artist in a long residence, not a 1-3 month residence. In addition, the emotional mapping idea of looking at the overlapping values could be adopted on a city level as strategic goals. It is not really enough to have a document with separate tools, it is called a tool "kit" for a reason. One has to know which tools should be used when and with whom and done by the right artist. It is very much about the time, informality and personal links. One can also take a promotional role to promote activities that are important. Should be interesting to promote different activities underneath the "green"/"safety"/"respect"/"connectedness" themes. Perhaps the way the the neighbourhood council could work is programming activities under these themes. One could use these values to promote a program.*

Lea is responsible for the music festival, and she could see branding and exploring for example on of the themes. She would like to still continue using the instagram after the project.

**Green theme workshops**  
[Gardening workshop](#)  
[Flower creation workshop](#)  
[Cooking workshop within](#)

**Respect themed workshops**  
[Poetry slam workshop](#)  
[Calligraphiti workshop](#)





Picture from preparation of "Dialogue Village"  
Boris Borelia Facebook page <https://www.facebook.com/Boris.Borelia>

In 2021, the overall plan is to work with both Pori demonstrators: the city center and the riverside. The idea is to incorporate the two demonstrators together. Physically they share basically the same urban space. They are both also very important issues, when it comes to urban development in Pori. There is a mandate from the city council, that these UCP activities are welcome and they have been happy to take part and ownership of them. The main task is to facilitate the Pori city centre development program 2021- 2025. City planning officials in Pori are currently sketching out the new development program for the city center. The goal is to have the program approved by the City Council before the end of their term in May/ June 2021. It was this elected city council that made the decision to have such a plan made, and this council will also approve it. Through processes done together with the city planning dept, UCP project has brought new insight to urban development in Pori. Pori UCP staff is in fact part of the team for making the new development program. The goal is to bring inside new partly experimental ideas to the plan, such as ideas for collaboration and use of artists to enhance change management processes. All of these are very much based on the learnings of the UCP project. The role of UCP will be, at least partially, to facilitate the process of the making of the plan using ideas of collaborations and change management. The facilitation process is based on key findings done within UCP. If financially possible, also Jonas Büchel and Abdul Dube (who were UCP residents in Pori in 2019), will also participate in the facilitation process. The program must be more than a wish list, the City Council need to create a process and strategic steps, they need to get this approved in the general public, so that the government feels safer to proceed with it. What the partner organisation really wants to bring in there is the process thinking, apart from the transportation, urban landscapes.

It is very possible, that there will be limitations to organize meetings first half of next year because the city is very strict about the restrictions.

*It is an interesting situation, there has been a dynamic created, there is an interference with the usual way of working in the city planning department, they are signalling, that they are taking this on board, but they have problem understanding what they have taken on board. It is also very hard to understand how this will impact their normal processes. It also a question of personalities, who is precisely able to do what and who actually has the mandate to do what. This puts this project in a dilemma, to be more activistic and to underline the independence and emphasize the cultural factor, or to be more involved with the city, support them and follow their processes. Both options should be explored and consequences worked out.*

More realistic and reasonable goal to implement in the program is nothing too radical, it has to be safe and a natural step. The city sees, that there is something there and and they don't really know how to put it together. It will be quite vague and not that detailed. The city council members need to feel safe about making those decisions. They have been thinking about the concept of the experimental city, where certain projects are, in certain visual identity.

*Something needs to be defined for them, so they can understand what the options are. The project wants to stimulate another process of and involvement of people, another terminology, looks at city in another way.*

*But perhaps one needs to go one step further and give them a platform, which they can work with easily and concretely. At one level it can be a shop/ studio, which could be permanent, building on what was there already with Pori. There could be an effort to make this interface, working with artists and writers and film people. Perhaps this is something, that can go on for 3 months a year in the beginning and then become permanent. Perhaps try to go deeper working with some groups that have been involved. One would have to be associated partner. One could take on some of the public participatory commitments which the city council has. There is value in their activities in itself, they create connections, it is change management! That is what is going to change the city – relationships.*

The partner organisation will apply for a Satakunta regional grant with a space project. They want to involve the shopping mall as partners.

One doesn't have to make it anymore difficult than just having monthly meetings. In their experience, routine meetings with topics, distributing responsibility for organising these meetings, are enough to keep processes going.

The partner organisation doesn't have much opportunity to hire people to help them currently because of the extension. They are definitely going to create the program with the city council. After the program is done, they will need to think of building up future projects. They have talked to Pori Korttelit (entrepreneurs association in city centre) about creating this working space. This year in September they had a "dialogue village" on the main square, a 4 day event.

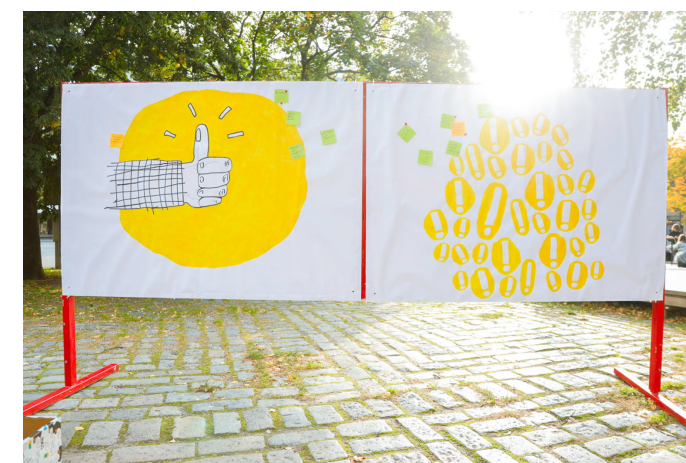
*Perhaps next year in September there could be again an open space, but created more around the idea of reflection, exhibiting the process and perhaps launching what is the next stage. There is a reference of a project called "Park Lek" by Kirsten Bergendal in Stockholm. <http://www.parklek.com>*

Even though officially the partner is cultural department, Kati and Harri don't really work with the culture department. Normally they work more with the planning department, NGOs, Pori Korttelit, cultural actors. The cultural department is officially the partner in this project and they have never refused any activities, that Harri and Kati want to do. The cultural department is currently fighting for basic needs, like libraries, art museum etc.

*Even if there are strains on the cultural sector and budgets, one has to show, that something new is coming in the place of closed, that actually is happening and there if future in Pori.*

In the river topic there are a lot of aspects, considering resources and time frame, what the partner organisation could do is to organise an event for x amount of days, collaborative, maybe have their own sauna built in a tent. It would be great to have the urban lab and have international participants working on ideas towards the river development. In fact the Lab could be the starting point for this second UCP project supplementing but also counterpointing with the city centre approach. The theme is so important now, how to reconnect people with nature etc. They will try to work with artists and urban national park on this. Perhaps working with floating catamaran. Working around the theme of wilderness.

*There could be deep listening workshops. Perhaps the lab is a walking lab, like an expedition. Perhaps artists create something along the way. This is not about making live buzzy waterfronts, it is about respecting nature, collaborating with nature. Perhaps it could be a walking/ talking lab, the lab itself is site specific. The river is the keynote speaker. It would be good to get into the traditions of the area, fisherman, allotment garden owners etc. Could one have some individual walks with collection of artefacts. What is interesting, is the distinction between wild and cultivated nature, as there are a lot of areas, where the length of the grass is curated and every placement of every tree and bush is decided.*



Dialogue Village boards and artist preparing to install artworks in an empty shopping mall





Festival Komēta 2020 <https://festivalskometa.lv/lv/>  
Facebook <https://www.facebook.com/festivalskometa>  
Youtube video prepared for Riga Urban lab [here](#)

At the moment the partner organisation - festival *Komēta* is actually in a bending status regarding the next year, although they already applied for some project funds for next year. The major shift is that this year *Komēta* has decided together with Bolderājas grupa, that from next year they would rent the space out directly from the owners, rather than on a verbal agreement from the 20 year long fortress enthusiasts - Bolderājas grupa. This is useful because there are many installations and objects, which would be good to leave on the site and not remove every year. *Komēta* will approach the new board of the owning company soon and try to get a juridictional base for their presence in the fortress. They are unsure about the exact premise of their next year's activities, but a lesson from COVID-19 is that more and more people are visiting the fortress each year.

*Within temporary structures there is an aspect of thinking of new sustainable architecture and DIY principles. It is often about rethinking new principles and going beyond restoration. It signals the experimental ways of building and living. In long term, one could imagine, that this is a place of collection of experimental structures and prototypes. This perhaps would engage with the local architectural, design and landscape community. This includes an educational aspect of learning about local wood, sustainable building.*

This year *Komēta* has gained a couple of team members, who are actually architects so they are building on that knowledge of slow architecture. They would like to map out what could be done and think about slow architecture approaches within the fortress. They had questionnaire data collected from 1012 individuals, pointing, that people are most attracted to and would love to see the tower and adjacent area refurbished. This supports also their initial idea - to create a community space in the tower, however it was too tricky in terms of protection, time and cost.

*One could also think about an art installation, looking at the future of the tower, projecting stories, sketches perhaps.*

With regards to the local community. The Minecraft part of the project was done with the local school and Riga City Council and this process did not really involve festival *Komēta*. One part of local community is Bolderājas grupa, and as *Komēta* was present in the fortress for more than a month this year, their relationship changed a little bit. Both organizations are involved with the visioning of the future of the fortress, but both group's visions are unclear and they ought to respect one another's visions, which can create conflict situations.

*There is also the third partner in this situation, at that is the owner, this really creates an insecure situation. When no decision is made, one could make proposition.*

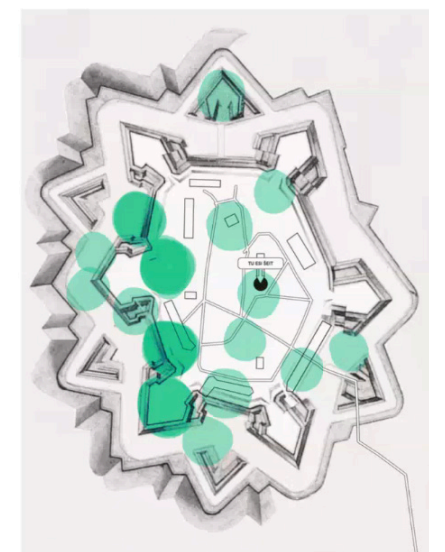
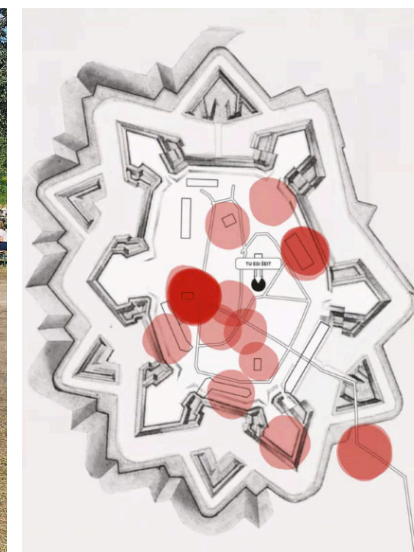
It is a national monument, however some of the Soviet time buildings are not in such high status. *Komēta* are applying for use of those lower status buildings. It is not a UNESCO site, because it is degraded, however there needs to be more research, because there might be possibilities to still apply for the status, even in a degraded situation.

*Komēta* are continuing with Inga Erdmane's and Edd Schouten's project "Behind the lines" as they have very successful roots in the area. They had asked various locals to talk about one line in the neighborhood, be that physical, historical or mental. Through slow and steady work with a handful of locals they are gathering valuable connections in the neighborhood, which also the festival benefits from. The artists created a film with interviews with the locals and shifted the audio and video tracks, so they don't exactly match the speaker, creating a more general message, view and sentiment about the area. Artists were present in the festival, showcasing the movie in one of the bunkers and creating a domestic environment with the TV screen showing the video. Many locals came and for some people this was their first time visiting the fortress.

Some valuable lessons from this year have been, that activities and program for children are more needed than *Komēta* thought initially, as they saw a great demand for that. Secondly, they found out, that creating a festival with entrance fee and then opening one day without a fee and calling it the *Community day* is not ideal as locals might feel like they are taken as inferior.

*Komēta* are thinking about possible activities apart from the festival. They are also rethinking how they curate the festival, perhaps some parts could be curated by others parties as well. A person, who has worked with festival *Burning Man* is actually now living in Latvia and could help developing this partially curated format. This would create the festival as more of a platform. Their 4 week-end format was actually COVID-19 and UCP project initiated

*In some places the build-up to the festival takes form of artist residencies, workshops and knowledge building activities, bringing together like-minded partners and creating a hub. This is very sensible as then these organizations can promote their activities through the big finale – festival. Interestingly, one does not have to worry too much about losing one's identity, because the ethos of the space is so prevalent, it can withstand that. This summer school approach is really interesting as well, this would continue the approach of *Komēta Academy*, that has been started. This set-up could be used for a project meeting, a UNESCO meeting, for educational purposes. One might find partners, who are willing to contribute to keeping the place open in exchange of having this unique platform. As the festival is looking at Creative Europe funding, perhaps it makes sense to find international partners. This could be an artistic approach, go towards creating a knowledge/ learning space, also looking perhaps at the gardening/ permaculture aspect.*



Locals visiting the exhibition "Behind the Lines" and results from mapping (red - spaces people would like to see restored first, green - spaces people find the most beautiful)



## 8/10 Sarkandaugava - Rīga - Latvia



Youtube video prepared for Riga Urban lab [here](#)

Some activities are not finished, but as per contract with Riga City Council - this year local partner organisation *Free Riga* had implementation phase. There can be an extension if there is need for more time. In the Spring they distributed a newspaper and gathered people for a citizen's forum, after which, a series of activities erupted. The outcomes from the implementation phase are: interest in culture by residents and gathering in their contact details, which is very important, finding out engagement and resources (helpers, makers/ creators/ space/ materials/ instruments/ sponsors). There is also a new active member of Sarkandaugava neighborhood organisation, which is a very valuable outcome.

There was a mosaic created by locals, there is a crafts group of embroidery/ handcrafts, organised by 3 or 4 ladies. Third activity was urban collective walks (5 or 6 walks). It has to be noted, that all of 3 activities were carried out because of the engagement of Dzesika. They see, that there has to be a group of cultural planners, who actually facilitate this process as many activities already could not happen from the lack of time from *Free Riga* as the locals are quite passive in the beginning. After the first period, they see, that they are becoming more independent. They need to support in the beginning, and if the interest is real, they expect them to continue without *Free Riga's* support.

*Free Riga* has received Erasmus+ support to work with other organisations across Europe (many of which are from UCP network - Institute for X (DK), Alte Mu (Kiel), Communa (BE)) to look at the community newspaper/ questionnaire as a model of engaging locals in cultural activities. This is a 10 month project from November 2020 – August 2021 and it is centred around youth as they teach them how to work with temporary use, how to open spaces and how to work with communities.

*This cyclic way of looking at collecting and connecting people is interesting and one is looking at it as a model, it makes sense to have more than one print to see if it works and gradually more people are engaged and the existing connections are strengthened. Unless this cyclic process is repeated, activity might die out. This is a good model to stimulate activity in the community. This project is actually creating a more sustainable network in the community. With each issue one might notice a growing sense of focus and potential. If this system is to be maintained and developed, one could really create a community network. The driver in this process is really the newspaper. The newspaper as such is the supporter of this and also extends the value of this project. It also shows the process to the outside world as a typology. Communication as a support system, but also as a dialogue, as making it visible is also important. If one doesn't have a physical space, this is supplementing it. It works also without space as people work in their own spaces, their studios*

*etc. It would be interesting to support also the notion of people seeing what other people's marked resources are. Perhaps one is in need of a lawn mower or needs to find a decorator.*

When *Free Riga* were working with these groups, they needed somebody to tell them when they should meet what they should discuss, sometimes they need help creating a Facebook event. They want to do something, but they did not know how. There wasn't a sports group in the end because they could not decide on time. For example with the mosaic group, the artist started doing her own events/ meetings. Same with crafts group. It is important to note, that *Free Riga* intentionally did not want to push these groups in the beginning, as they wanted the need and want for activity to be sustainable. Their only push was newspaper and citizens forum. Next time they should also invite others, not only those who have clicked "I want to participate", but also just those who were offering some resources. As a communication tool they were planning to have a bigger event. They were planning a contemporary art festival in *White Nights* evening. There was already a group who wanted to do this and they even applied for some grant, but it did not go through and then somehow these activities did not continue.

*Free Riga* has a new space of 10 000 m<sup>2</sup> in Mežparks, Riga and they are planning to print another newspaper in January and distribute it in Mežaparks, Čiekurkalns, Jugla and Teika neighbourhoods. Sarkandaugava is too far from the new space, so they are not planning to print one there. By the end of February they will have results of these questions and will be able to compare to what they have done in Sarkandaugava. Then they are planning to go to the Riga City Culture department and show them the outcome, so hopefully they will be interested to work in this way in future.

*There is a risk, that by moving to a new project, it will leave a vacuum in Sarkandaugava. It is interesting to think about the difference between research and creating sustainable change, as formally there is still the anchoring phase. This so far seems to have been a really good phase of research, and is now able to go into an anchoring stage to create social change. There seem to be great and direct bus transport connections between Mežparks and Sarkandaugava (only 7 stops), as these are neighbouring neighbourhoods and the physical distance is not bigger than with some of the other neighbourhoods suggested.*

*Looking at an international perspective, this new cooperation shows, that labs and conferences do have a role when people are actually travelling and meeting each other. It is important that similarly thinking people are meeting. This is important to note in terms of our work as a project and what is the impact of COVID.*

*Free Riga* are noting, that in Sarkandaugava, as there was no space, there was no income model. It must be looked at what kind of alternative economy could be in place, when there is no space. In terms of Sarkandaugava, it would be important to look at how to ground the project in there to other organisations, certain people etc. If one could find a person in the local community to continue, that would be great.

Note: In the beginning of January it is presented, that *Free Riga* will strive to distribute newspaper in Sarkandaugava and are applying for financial support for this.



Urban walks in Sarkandaugava



## 9/10 Lindholm - Guldborgsund - Denmark



Artists Marika Seidler and Eva Wendelboe: Project GROW FOREST! (VOKS SKOV) A playful and sensory audience involving performance walk in the woods – with cute toy squirrel, at mystic suitcase and storytelling.

1) The basic premise of the project has been to work with children and young people as a potential creative factor in neighbourhood transformation and to processes and to develop both the tools and processes which can support these processes. This goal related to notions of participatory democracy in general and also to seeing the arts as an inclusive and expressive framework to interpret, understand and contribute to society. 2) Secondly, the project aims at supporting the children and youngsters to work with and in the community and to develop a stronger sense of neighbourhood identity and support a more active and open local community. This approach is focused on the public space. 3) Thirdly, the aim has been to integrate this perspectives in a number of real planned changes in the local community and thus include this perspective in the decision making processes and the relation to planning and design process at different levels.

These three overall aims remain at the core of the project and are seen as being interlinked. There are clear challenges w. r. t. to realizing these aims within one three year period and the time lines for each are different: 1) Pedagogic processes can certainly be developed and tested within the 3 year project period; 2) Ad hoc public space programs can also be tested and explored but often need longer time to be played out and often require investment, permission and integration in other plans/actions; 3) is regarded as a longer term goal which can build on the processes initiated by 1 and 2.

As the main premise was the merger of the schools, the partner organisation has managed to have some activities in the summer, right before the schools were merged. Diana has worked extensively with artists, to find out more about particular activities, please [click here](#).

Recently, Diana been running a project with an author Jesper Sternberg and artist Amel Ibrahimovic. As a result of that, they have made a booklet, which is soon to be printed. For this project, they got from local visual artists board (11 000 000 DKK), a special local fund for supporting visual arts. Within this project they reflect on some of the words that students connect with the concept of home. "I can relax", "I can eat", "where it is safe to be", "my home is where my mom and dad are born". Sometimes they were just drawings of a jar of Nutella. These booklets are planned to be distributed in local schools as well. It is interesting to see how one can work on neighbourhoods can be done in artistic ways, there are some interesting overlaps here.

Another project was based on poetry. There was poetry printed in the city-scape. This project was with 75 children from the 6<sup>th</sup> grade. This was a collaborative poetry writing. In the beginning, they were separate and then merged in one class. They want to also print these on the posters, so the children can take it with them to the new school.

*Diana worked as a curator before so she worked a lot with artist before, so it is a very artistically lead process. Most of the artists indirectly inform each other, but they are quite individual. What is good is to look back at all the projects and see how did they approach the themes. What were the tools they used.*

Themes are same "Here where we live", and working with kids.

Recently the partner organisation started work with architect Camilla Berner, collecting different plants and creating a herbarium, this happened in November. They started to work more specific with a new cityscape related to the new school, which right now it is just a field with grass, but they have 10 000 000 DKK to create a new city scape. They have to work on involving the local citizens. So far they have discussed with the architects, that Camilla Berner's work would become part of the project. The architects are currently planning what FREEDOM (the name of the space) should look like, and they would like to use the students' ideas when choosing trees and other plants. She wants to add trees connected with specific ideas and stories. For example, a boy from Turkey mentioned his surname means pine tree, so he would like to have that tree. The result is, that a lot of the kids' suggestions were put in place. In many stories grandparents are mentioned, Japanese cherries tree is mentioned, because you can take photos. Postcards represent questions made by kids "which plant do you connect with childhood?" "If you could be a plant, which plant would you be". They talked with elderly home next to the school and they would like to collect same kind of inputs. They would be interested in planting them together with the elderly. They had a lot of drawing workshops, drawing plants from far and close up. They are also looking at how to transport the plants from old school to new school. Apple tree from the old school tells a story, as a group of girls have been playing in the tree for many years. 5 lessons per 2 hours.

There is another project line - 2 vision projects, working with *Utopia*, with artist collective *Bank and Rau*, they will build-up a new world, a new room representing new vision for the society, they want to end it by week 6. This project will be for 4<sup>th</sup> grade - 50 kids and after-school care organisation with 100 kids.

There is also a 3 year container idea – library, youth cultural centre will be curating activities. Library wants to use container to reach more youngsters. They have applied for funding for container. *Here were we live* container could be placed near the new school – where there will be the development.

It has been easy and also super hard to work with schools, because of COVID-19 and also with the merger. The culture of the two schools were very different. It is definitely an advantage, that Diana had worked with both schools before the merger so has connections to both sides.

*It would be very important to look at how and if this project has eased the merger at all.*

Diana wants to do a strict evaluation. She has a feeling, that these projects work, most of the teachers, when they are in the projects they think it is valuable. It is a complex balance because then again they are not so open when approached regarding new projects.

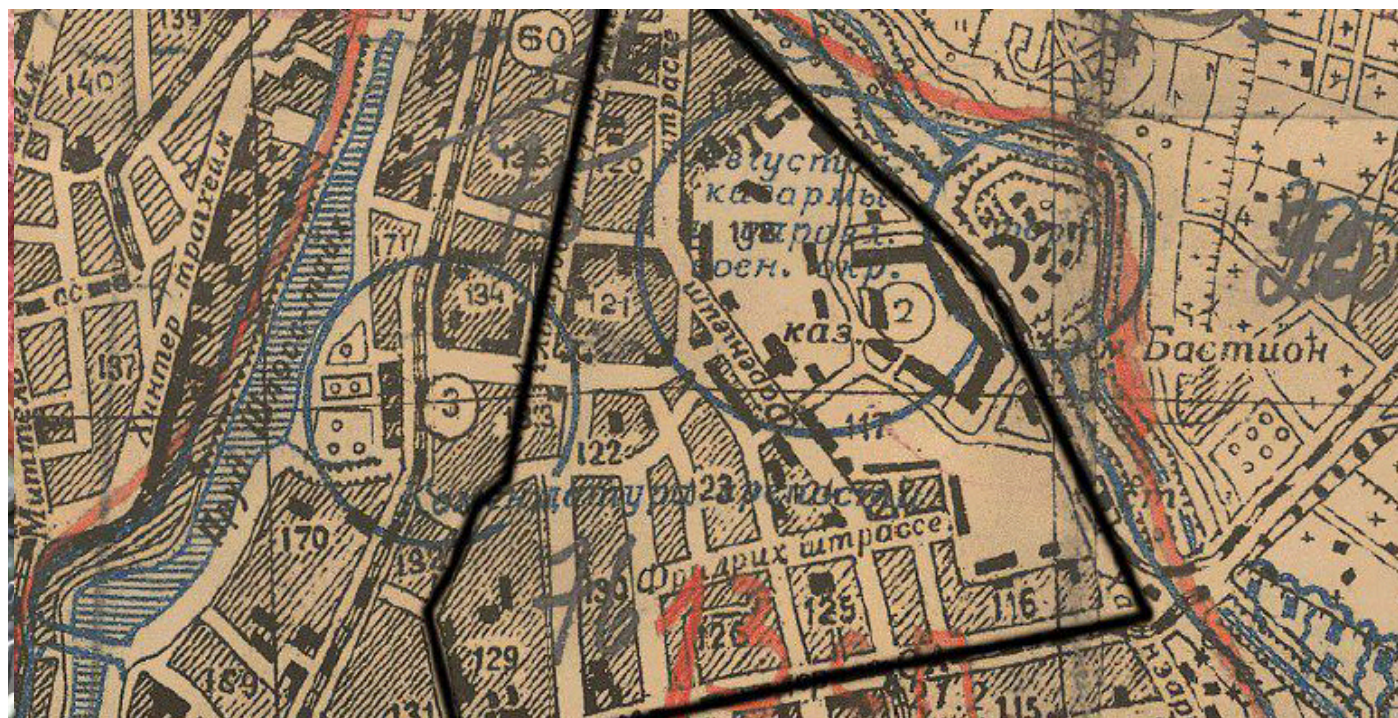
Diana wants to have an exhibition in the end and there are so many voices, so many perspectives involved in the project. The idea was to use the lab in June as a point of reference. It would be interesting to have teacher's perspectives. There have been 10-12 specific artistic processes with kids over the years. At the same time they have been working towards other processes. Diana has been working towards building a new brand for Guldborgsund. It seems, that the idea of "Here where we live" has caught on and Diana will be a consultant, there is a broad steering group, where she will take part in. Diana has as cultural consultant worked for implementing the results and knowledge from UCP in other parts of the municipality: the planning and education departments, cultural institutions, citydevelopment, municipal art-strategy etc. The starting point of the project was, that Lindholm was in the ghetto list of Denmark, currently it is not on the list. The masterplan will start up next summer. An employee from the municipality want to involve more of CP ideas.

*Even though it has been a big mapping exercise, it has a long term perspective and there is a clear outcome - a mobile container as a platform for kids expressing themselves. It is a very clear result, it is strategically and visually makes sense in this situation. One can move it. This keeps this ethos of cultural planning alive and going. Cooperation with Culthus and Fuglsang was establishing partnerships between schools and local cultural institution – with strategic relevance for Kultur-tjenesten. Long-term cooperation with art classes supports a strategic focus on municipal talent strategy. In DK the oldest pupils can choose various classes for 2 years: Art, music etc. This offers a great opportunity for cooperating with artists and cultural institutions with supplementary skills.*

Information about upcoming planning projects with funding 450.000 DKK and 750.000 DKK can be found [here](#) and [here](#).



## 10/10 Kronprintz - Kaliningrad - Russia



NCCA Kaliningrad doesn't have their new space in Kronprintz finished yet, but just recently they opened a small exhibition in a private apartment. For Kaliningrad DP it was a very long process of joining back the project as previous entity closed and now they are under the Pushkin State Museum of Fine Arts. This merge is good as at least they are in the cultural field, on the other hand it is a great responsibility to be with such a grand institution, with a strict profile. The activities planned are the urban lab, two art residencies and the demonstrator project.

In the previous stage NCCA Kaliningrad had a pre-war historical research done on the area and based on that research, they will develop theatre performance walk in the area, a guided tour with interventions in the route. This allows to dive into the area, this is accompanied by a leaflet and a map of the route, inviting visitors to come with suggestions on what is missing in the area. They want to also continue with research on the post-war history in the area and then a production of artistic guide in the area, a book in Russian and english online resources. Next component is collecting visions and suggestions on what should be done in the area of locals using the [otmetki.info](http://otmetki.info) - this is a tool developed by a Russian company. Then another action is to invite a company from Moscow, which would focus on local stakeholders, politicians and regional authorities, companies - how they see the area and also researching the tourist traffic. Currently they are contracting people. The timeline is until the end of June, this is because of the contracts, that have been made, prior to the project decision to prolong the activities till September. The lab is planned for July and they could present results there. The partner organisation also wants to create a video documentation.

Currently from a political level, there is a process of looking into attracting a national level investor to the Kronprintz area. The lab could help to position Kronprintz in a cultural status. *It would be interesting to have local stakeholders in the lab also present, because it can create a softer context to discuss these issues coming out of the mappings. The UCP network can also come with questions and comments certainly, perhaps it frees up the discussion.* It is all in process and is difficult to say as one doesn't see the whole process. NCCA Kaliningrad thought for themselves, that it would be important to talk about the area and draw attention without making any strong public statements. The lab could help to keep the discourse of cultural and art institutions playing a certain role in developing areas and neighborhoods and staying in touch with the community. Tretyakov gallery and Hermitage museum will open premises in Kaliningrad as part of a very centralized process of showing great cultural achievements. A big cultural centre is being constructed next to a stadium built for the 2018 football championship. This is important, because none of these institutions tried to develop links with the local creators. While, in their case, now being part of a very prominent Russian institution, they could take the role of promoting the idea, that these big cultural institutions can have and play a big role in developing neighborhoods and communities. They are building a new large building, also combining other artistic educational fields. It is relevant to talk about cultural institution roles in lab.

## APPENDIX 1 - Interesting tools and lessons from the LD processes



**A plant for each** In Lindholm, artist Camilla Berner has worked with children and biotopes. Kids work with plants in terms of associations and stories, thus helping to create a garden, where each can find themselves in the form of a plant.

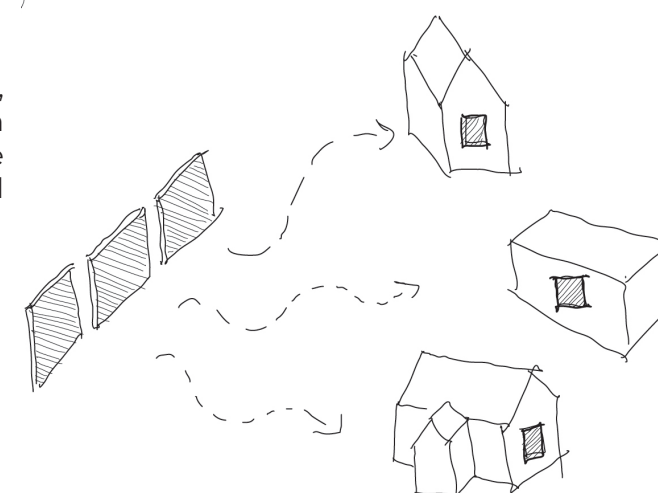
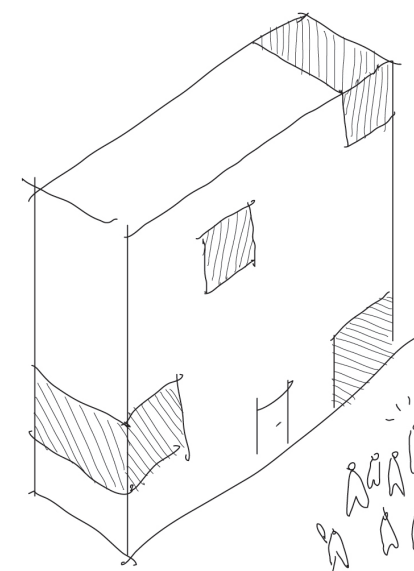


**Playback theatre** In Kiel - Gaarden, they are planning to finalise a phase in the project with a playback theatre, where audience helps to create the storyline.



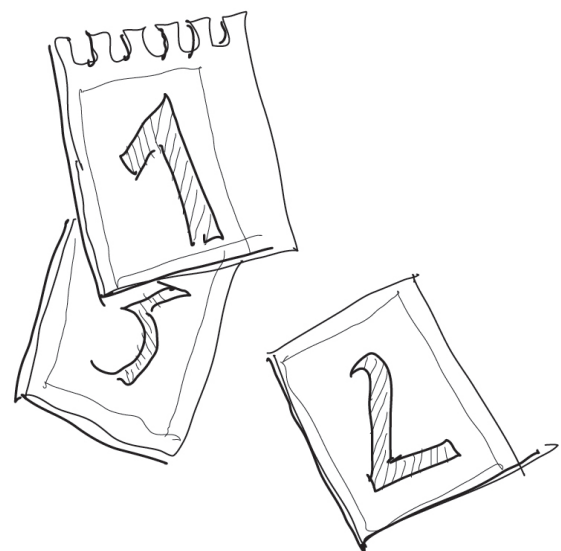
**Home** In Linholm, poet Jesper Sternberg and artist Amelie Ibrahimovic have worked with children on the theme *home*. Asking to illustrate the details, things, people, who make one think of home, the most interesting drawings were created. Some of them were as simple as a jar of Nutella, isn't that exactly what makes one think of home comfort.

**Dissolving exhibition.** In Nowy Port, Gdansk, they are planning to erupt an outdoor exhibition about the history of the area and afterwards the individual pieces will be distributed around local shops, cafe's and other local spaces.



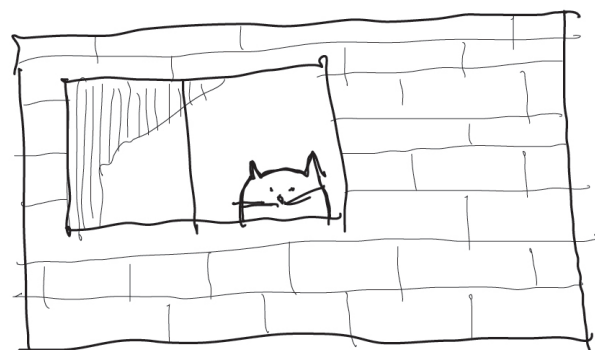
**Moving day** In Nowy Port, they organised a meeting between locals and new inhabitants, which turned out to be very useful as showed potential points of conflict.



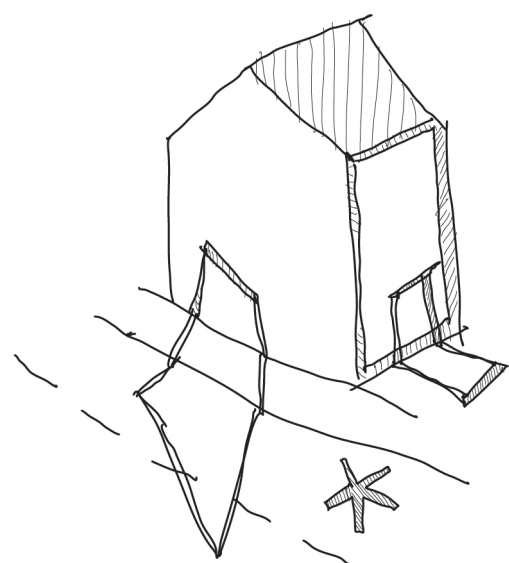


**Neighborhood advent calendar** In Šnipiskės, Vilnius, illustrator Pijus Čeikauskas and Laimikis. It have created a neighborhood advent calendar, which, for example, gives tips on how to decorate the window and asks to think about the neighbourhood environment and values.

**Travelling cats** Also in Šnipiskės, Vilnius, a number of large colorful cat figures have been placed around the neighborhood, which creates a game-like environment for kids, to find a new cat every day, as well as for the adults, to get to know their neighbours better, as many cats are placed in the windows, almost as a Facebook profile picture tag, these cats signal positive attitudes in the neighborhood.



**Marks of future** In Nowy Port, Gdansk, they are planning to create white markings in the urban space with temporary paint or tape, signalling what kind of changes are coming soon to the area as part of the urban regeneration process.



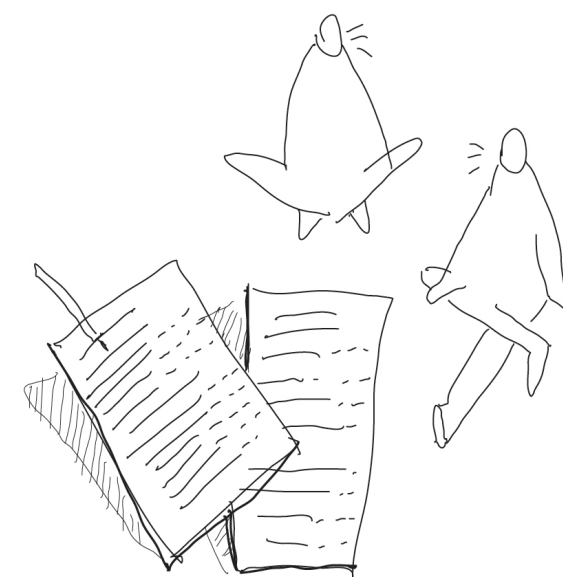
**Mapping values** In Gaarden, it seems like a good idea to create questionnaires to ask people what their top 5 values are for the future of the neighborhood. This came out of the idea, that perhaps some groups might have different core values than others.



**Shifted stories** In Edd Schouten's and Inga Erdmane's work, they created a film with interviews with the locals and shifted the audio and video tracks, so they don't exactly match the speaker, creating a more general message, view and sentiment about the area.

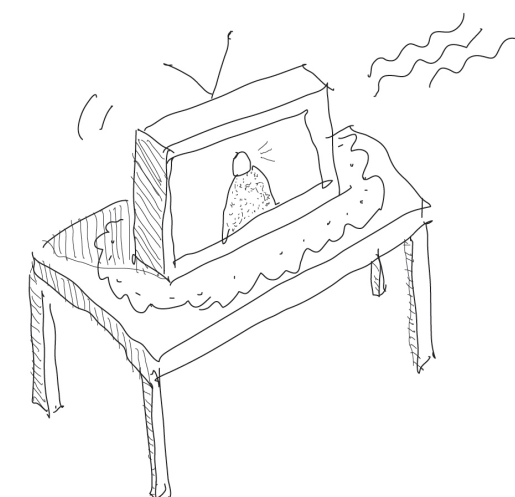


**Vision a line** Also in Edd's and Inga's the premise was to ask locals to talk about one line in the area, be that physical, mental or envisioned line.

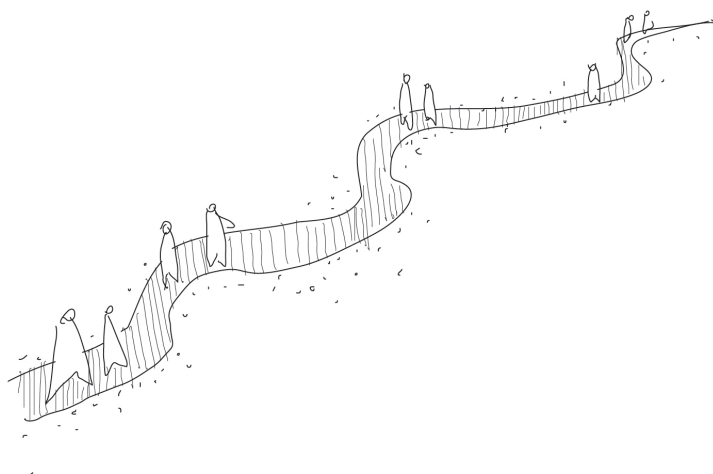


**Collective poetry writing** In Guldborgsund, the artists created a collective poetry by ending each other's sentences, creating unique pieces. These then were printed on large posters and placed around the city.

**Calligraffiti on plexiglass** In Gaarden, Kiel, a beautiful set of urban interventions have been created using colorful graffiti markers on transparent plexiglass. The plates are fixed on walls using a translucent silicone adhesive and look beautiful layered on the existing colors and writings, creating a dialogue.







**Compiled and created by Līva Kreislere**



**[www.urbcultural.eu](http://www.urbcultural.eu)**



EUROPEAN  
REGIONAL  
DEVELOPMENT  
FUND