



**Urban Lab on Design**  
**October 2019**  
**Pori, Finland**



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 **REFERENCE**

 **TOOL**

 **LESSON**

# 1 THE LAB

## 1.1. A talk by Janin Walter, Ilkin Akpınar - Urban Catalyst ,Experimental City



### What is Urban Catalyst?

Urban Catalyst started as a European research project about temporary usage in urban fallow land. (2001 - 2003). After the project Philipp Oswald, Klaus Overmeyer and Philipp Misselwitz continued Urban Catalyst as an interdisciplinary platform for research, projects, public interventions and publications. The outcomes of the research is summarised in the book. "Urban Catalyst - The Power of Temporary Use", discussing the interim use on the market, the economy, culture etc.

### Urban Catalyst Key working fields

#### **Space and city research,**

intergrated process where they are always working with the politicians, inhabitants, key actors and the municipality.

#### **Networking, communication.**

We have developed in 15 years a format to bring people together, because they have realized, that fights between the people are only in their heads, once they sit together it is a different story and it is easier to understand each other.

#### **Planning, process, realization,**

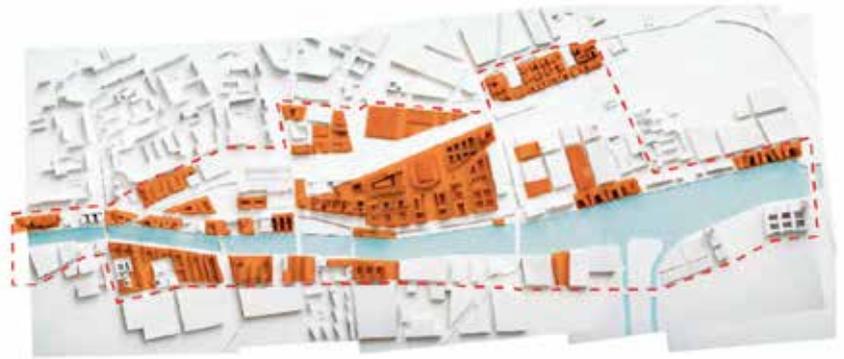
Urban development concepts and designs, (Coming from the temporary use – we know, that inhabitants are the ones consuming the environment and know it best, therefore they should be the ones designing it)

## THE IMPACT OF TEMPORARY USE - CASE STUDY BERLIN

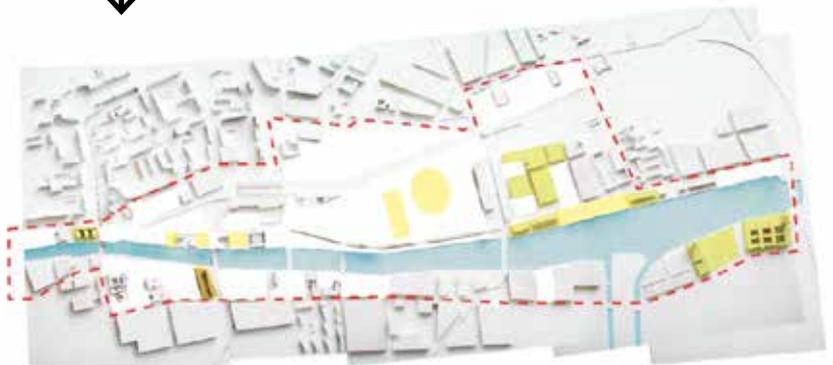
After the fall of the wall, a masterplan for the Mediaspree riverbank was developed, but 10 years later only a fraction of the planned was completed.

*“If you come up with a fixed masterplan - it can be dangerous! The world is changing so fast, the economic parameters, the cultural and environmental parameters are changing!”*

Between purchasing the land, securing finance, developing and approving the project, there is so much time. The Urban pioneers could use the time in-between.



1990



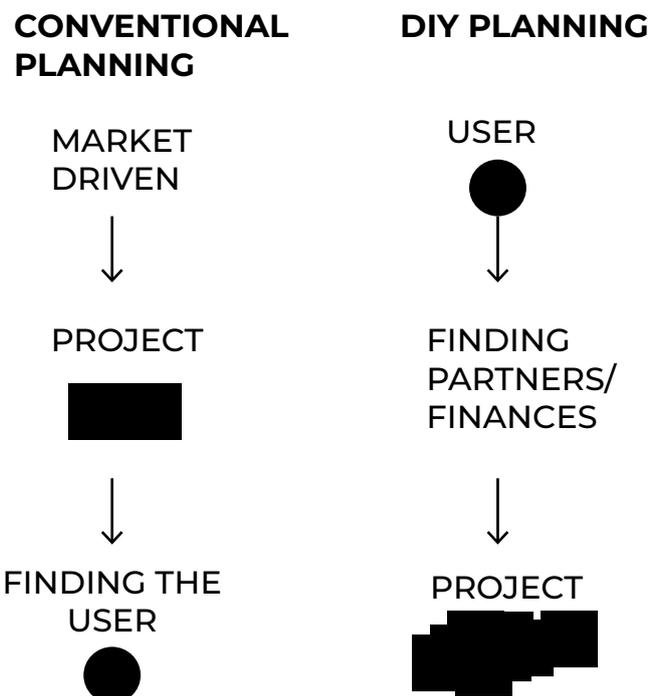
2010



The temporary use project **YAAM Berlin** always only had 1 year/ 2 year contracts, so they always had to adapt to a different configuration and also location, so they played around with their concepts, opening times etc., but after a while the municipality found them land, that they can now stay in for 25 years!

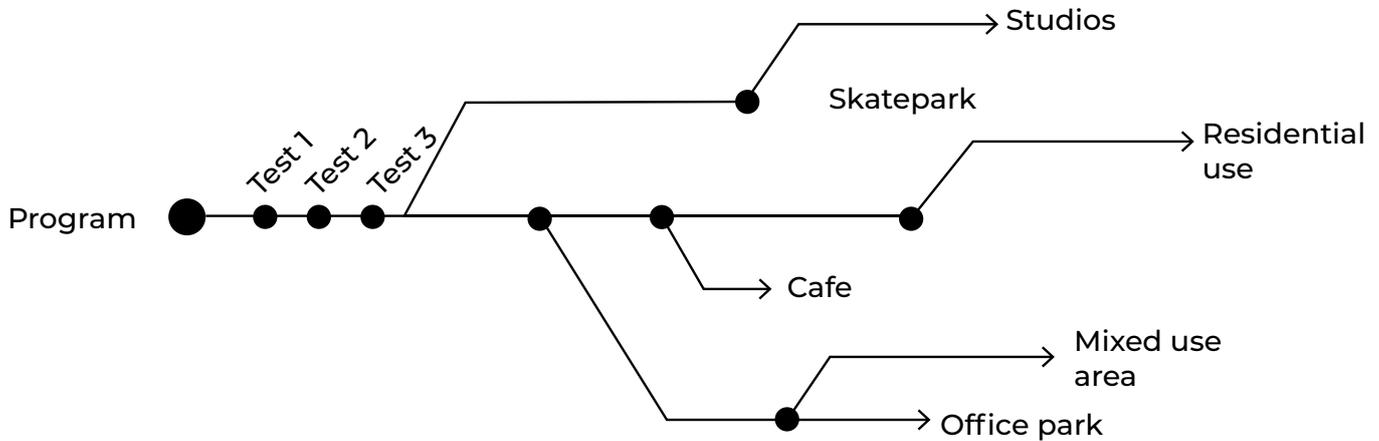


**BAR 25, Berlin.** Started only by 10 people and was at the beginning an electronic music club. They worked constantly with the transformation of the place, so sometimes when going there, one would not recognize the place. Every time you went to a new place.



*“Also as urbanists we have learned, that for us typical masterplanning is not such a good idea either, so we have come up with an idea of a DYNAMIC MASTERPLANNING. Which means, that you have to test certain programs, certain architectures, qualities so that you are able to come up with a sustainable design over the years. You always have to start with a question mark.”*

? → !



#### The benefits of DYNAMIC MASTERPLANNING:

- learning by doing (testing different atmospheres and architectures);
- freedom of testing program;
- freedom of testing different locations;
- adaptation means you will be creating sustainable designs;
- growing community by growing program;
- more successful involvement of inhabitants.

#### Projects implementing DYNAMIC PLANNING



**Third Space, Bochum**, by Raumlabor. Raumlabor has been there for 3 years. This whole area was very well known for its industry and nowadays there is no industry at all. It was developed as a project part of Ruhrtriennale festival of the arts. This was the centre of the triennale with different programs inside, including places for spending the night! Raumlabor always try to connect with the local residents so they were creating together. They build the space together with the inhabitants. They are also moving with this project, every time adapting to the space and needs of the neighborhood!

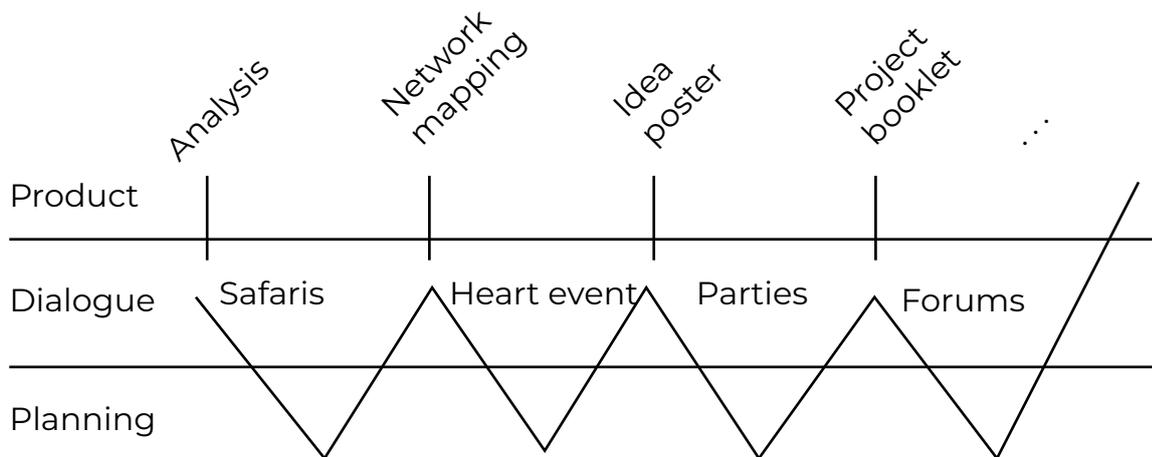
**Squares for Chorweiler, Cologne.** The area had bad reputation, very stigmatised. There are around 108 nationalities, that don't speak german, low income, high criminality. In a participation process together with the inhabitants of Chorweiler and the initiatives of the district the wishes for the three squares around the center of Chorweiler were formulated. These included the redesign of the large areas on Pariser and Liverpooler Platz as well as the Lyoner Passage.

The central element was the space station, which we set up from 28th August to 4th September 2016 at the Lyon Passage. With building actions, public events, safaris and boards, the residents were invited to share their ideas and opinions and to enlarge the pool of ideas for the design of those three squares. The ideas were transformed into a design by the office LAD+ and will be realized until the end of 2020.

Urban Catalyst came up with a process design, which in any project they divide in 4 layers.

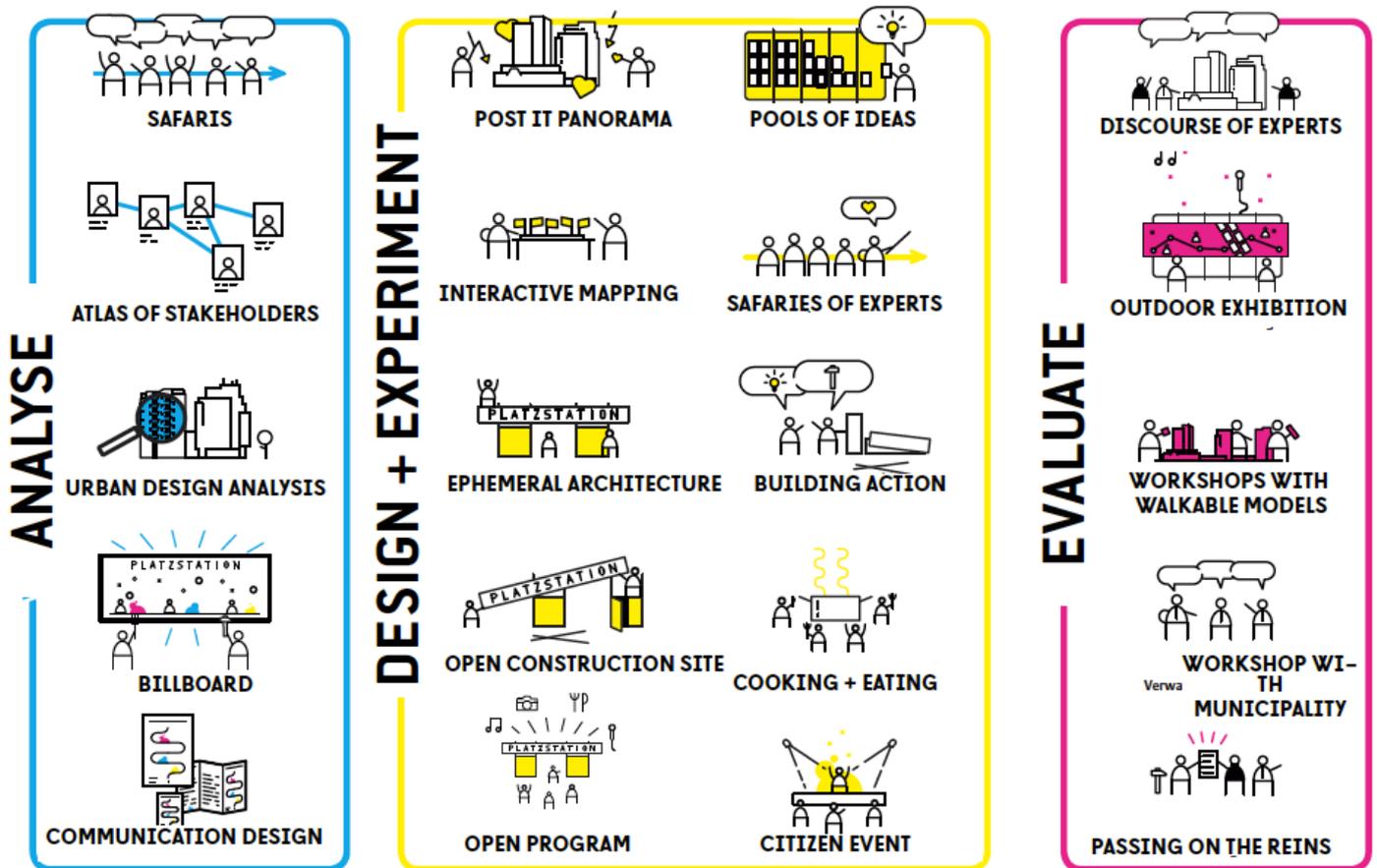
**Planning** and **dialogue** always work together back and forth. Getting informed by the people and then responding to that with a built entity, then create an event and get feedback to build another version, or an addition. Then follows another event. And so on and so forth. We usually start with safaris with local people and we bring the information back into planning. And then we invite people for feedback on what we have planned. It is important to do this, because people start identifying with the project more.

**Products**, such as booklets, newsletters, fb posts, website and so on. Everything we do, we put together and send it out to make it transparent and make the process visible.



Urban Catalyst always starts with safaris. Those are walks with different stakeholder groups in the neighborhood such as artists, kids, politicians, elderly, developers etc.





A toolbox for Urban Catalyst projects. An interesting notion - they always use billboards to send a message, that something is coming. It is important to be present in the neighborhood from the very beginning. "We will be here, you are invited to join us!"

There is also very important to build something 1:1 scale to test in the space. They also tend to do workshops with their clients - in this case the municipality. Every day they took picture and printed them instantly and put them up. In this way it is also easier to follow what has happened on which day. During the open construction site there were different groups of people coming and hosting their own activities there, football game, cooking, guitar concerts, parties etc. Every day and hour of the two weeks was planned. There were construction contractors, who helped with the construction. It is also important to be living near the site or on the site. In this case in the block towers near by.

The team was 15 people total. In order to build trust the team was there on the site 12-13 hours daily. So people get acquainted and the shy people also have the chance to get to know what is going on and perhaps get involved later down the line.

## MAIN LESSONS LEARNED IN THE PROJECT

- 1 Doing yourself leads to identification
- 2 A sustainable development of design needs an interactive process
- 3 Include all kinds of stakeholders
- 4 Communication at eye level
- 5 Be visible, be present
- 6 Take basic needs seriously
- 7 Include all generations
- 8 Mini interventions are more important than all over design
- 9 Sustainable design needs time
- 10 Planning and participation need to intervene

## How do you negotiate between all the different ideas people come up with? How to avoid it becoming a wish box?

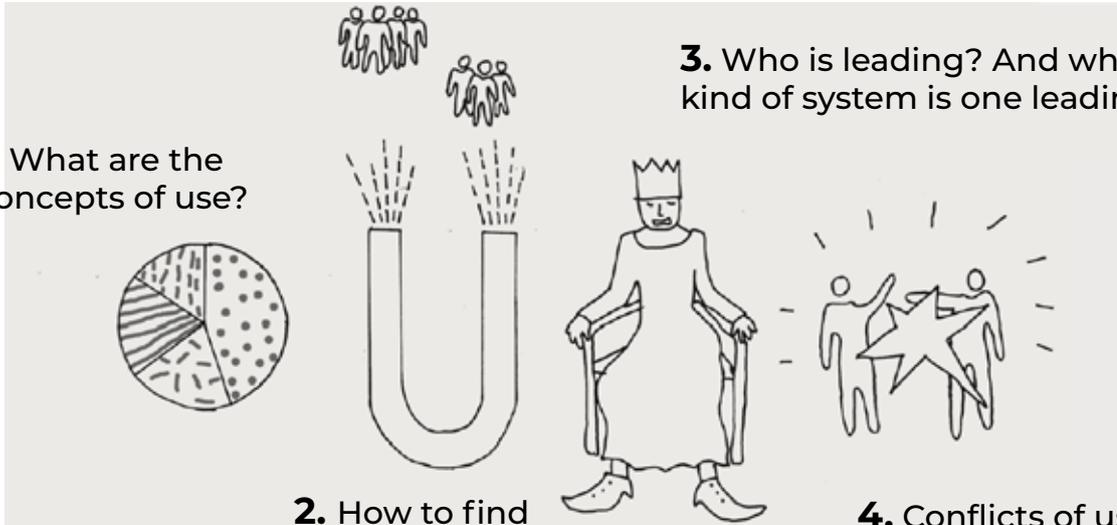
One of the most interesting outcomes of such on-going intensive participatory projects is the notion, that one must show up. Showing up and standing up for your idea is important. **It is not enough to come and put a post-it on a wall** and wait for it to be realised. **It takes more than that.** There is negotiation with others, design process, testing. At least taking active part in the meetings and discussions. Perhaps that is the greatest workout for a democratic society.

Video of the project - <https://vimeo.com/242957372>



# A talk by Janin Walter, Ilkin Akpinar - **PLANNING OF CREATIVE SPACES**

There are 4 main themes to discuss in the field of creative space planning. Organisation & controlling / Economy and adding value / Space strategies/ Program development & participation.



**1.** What are the concepts of use?

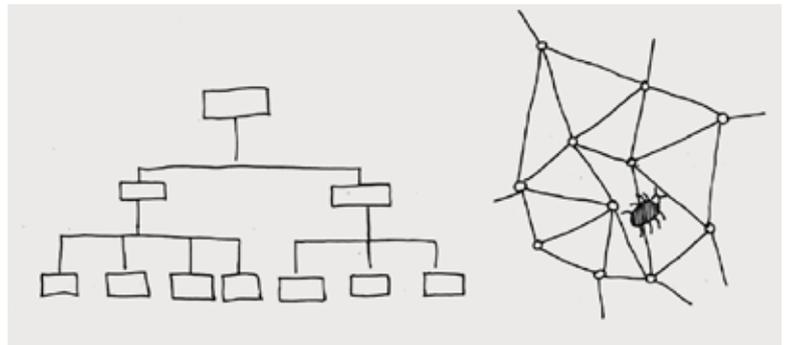
**2.** How to find the user?

**3.** Who is leading? And what kind of system is one leading?

**4.** Conflicts of use. (always a matter of communication and how to bring people together to solve it)

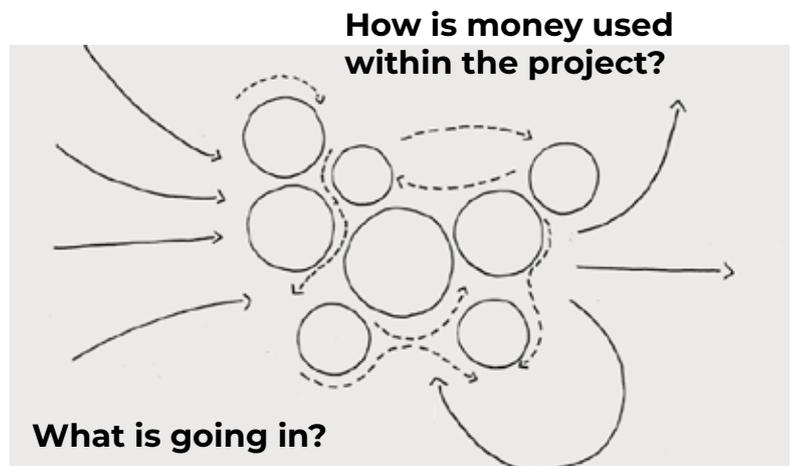
## **Hierchy systems:**

The hierarchy system DOES NOT WORK. It is against motivation, identification and energy. Therefore the organisation should be more like a spider net. No hierarchies, but more work on finding the roles, that each person can play.



## **How to work with economy and added value?**

What is going in? (investments, funding, land,..) How is the money used within the project (chain of economic value added, mutual service, exchange, recycling,..) and what is coming out? (output, charisma flow back, image changed, activating neighborhood, bringing people together..)



**What is the output?**

## Organisation and controlling

In creative space creating one needs a special type of personalities.



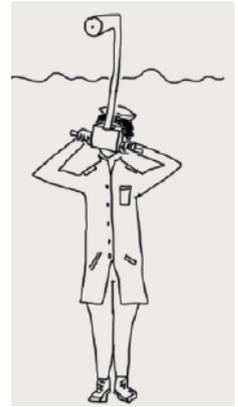
**Hands-on activist**  
(always ready to do something)



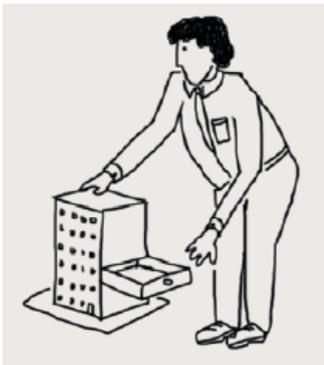
**Project developer**  
(organised, always on the phone)



**Network builder**  
(the one with friends everywhere and has good communication skills)



**Submarine** (some-  
one who loves observ-  
ing and reflecting)



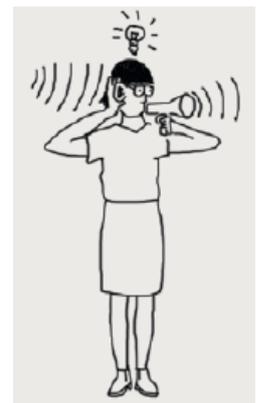
**Experimental house owner**



**Dowser** (radar for new opportunities)



**Hands-on architect**



**The voice** (spreading the word to the public, the one with the voice, who can communicate in a way, that everyone understands it)

## FROM TEMPORARY USE TO BETTER CITY DEVELOPMENT

Example: Schieblock Rotterdam

An empty office building in the city centre was taken over by temporary users. At that time in the Netherlands, there was a law, that a building cannot staying empty longer than one year, if so, there is an organisation, that comes in and tries to connect users with buildings. Someone who will be renting for very little, paying just for the water and electricity. This was used widely in Rotterdam.

2002 – A creative office (ZUS) moved in the building.

The owner had bought the whole plot and wanted to develop it, but crisis came. ZUS asked for a contract to take over the whole building.



2009 – They created an events and space strategy. Vision – second layer of public space and greenery over the city. The architecture biennial was taking place there, which was an important turning point to have a discussion with the public about the future of the building.



2010 – ZUS founded a foundation and started to renovate the building, making a lot of contracts with tenants. They worked a lot with space strategies to gain visibility. They used a lot of yellow color. Painted yellow stripes around the building. Silver cross to show connection to the city, trees to emphasize the connection.

They used the ground floor for cultural events and rented by a furniture company who was building furniture for the public space. They created an urban gardening project on the roof.



DIJIKAM  
YTIC  
5th IABR  
2012

## BOUW DE LUCHTSINGEL



235  
dagen te gaan

14%  
geïmunit

1025  
bestemmings

### DOE MEE →

Kies uw doelgroep

€ 25 Plank met uw naam

€ 125 Element met uw naam

€ 1.250 Brugdeel met uw naam



The bridge was crowd-funded. Everyone was able to buy 3 types of elements of the bridge and have their name engraved in the elements. The bridge added experience to the building and connected it to the other parts of the city.



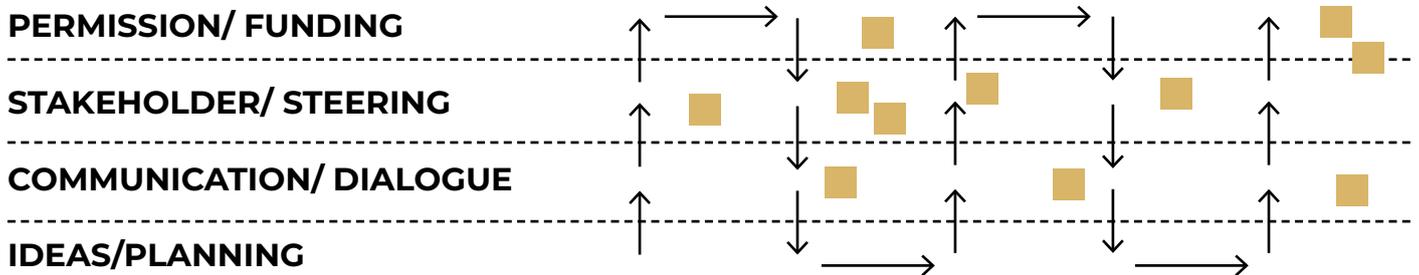
## 1.2. EXPERIMENT WITH LAB PARTICIPANTS - A MODEL DESIGN PROCESS FOR PORI

Dividing in groups and discussing each one of the biggest themes (**CREATIVE SPLACES**, **URBAN LANDSCAPES**, **MOBILITY & TRANSPORTATION**, **COMMUNITY ATMOSPHERE**), that came up in the Poris shop through 4 lenses. The post-it playground was set up as follows.

**CREATIVE SPLACES**  
**URBAN LANDSCAPES**  
**MOBILITY & TRANSPORTATION**  
**COMMUNITY ATMOSPHERE**

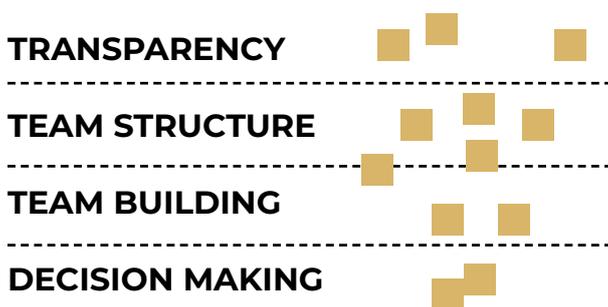


**PERMISSION/ FUNDING**  
**STAKEHOLDER/ STEERING**  
**COMMUNICATION/ DIALOGUE**  
**IDEAS/PLANNING**



## 2 EXPERIMENT WITH LAB PARTICIPANTS A MODEL DESIGN PROCESS FOR VARIOUS TOPICS

### INTERNAL



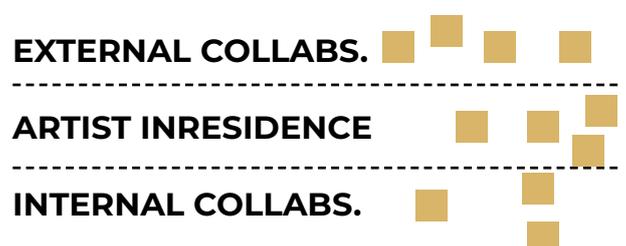
### MUNICIPALITY



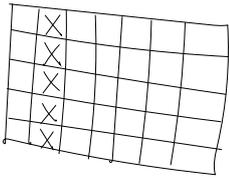
### NEIGHBORHOODS



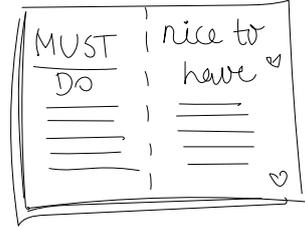
### NEIGHBORHOODS



# INTERNAL - tools for internal organisation when working in cultural planning



**Weekly meetings!**  
Regularity and consistency!

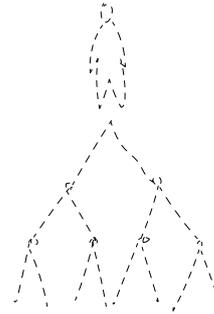


**Define MUST DO'S and NICE TO HAVES.**



**Don't be afraid to ask for volunteers**

Model in Komēta = 20% paid work+ 80% volunteers, students, partnerships.

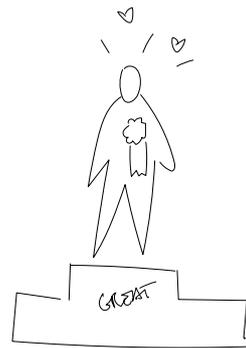


**Keep the organisational structure transparent.** If you are a hierarichal institution, don't hide it.

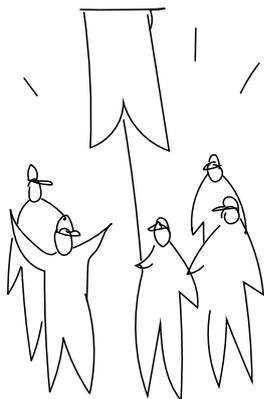


**Make sure people burn for the project!**

Otherwise being on site for long hours and keeping the energy levels up will be hard.



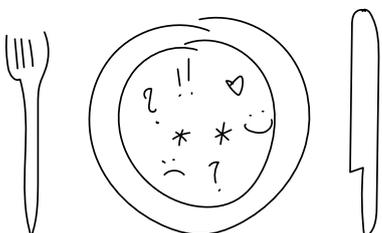
**Build confidence to let the project continue.**



**Include student unions!**



**Clear job descriptions, roles and responsibilities.**

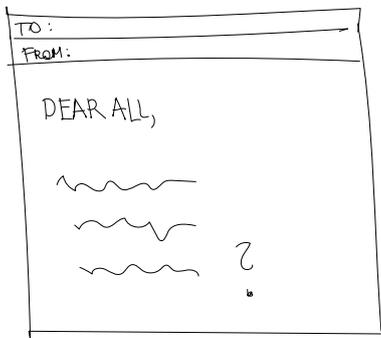


**Have meals together.**

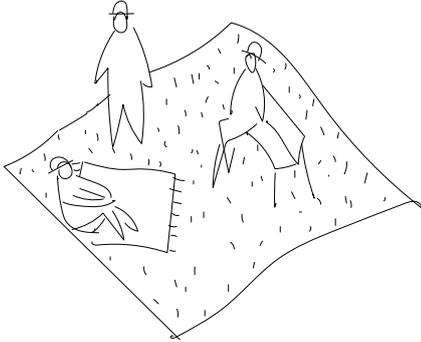
A weekly/monthly breakfast or dinner!



**Let people do what they want!** Outsource if noone wants to do a certain job.



**Better to be over- informed than under informed!**  
Share questions with everyone. Even if the e-mail is regarding a different topic, include others as perhaps someone else has an answer to the question.



**Have team meetings on site!**

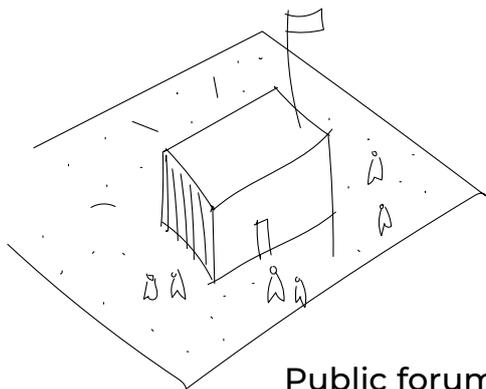
I cannot make it to the meeting

that's ok, we'll fill you in!

**Respect personal life.** It is not a secret that often cultural workers are expected to be at every party and always available. Respect, that some people are not as extroverted and do not want to participate in all informal activities, that does not mean they are not interested in the project or are bad team players.

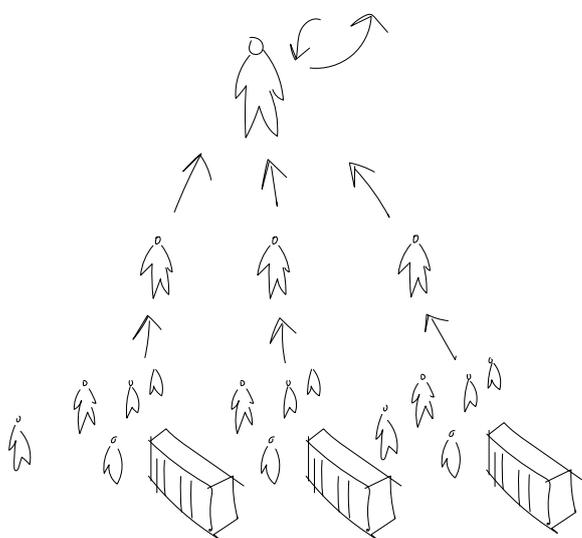
**Never punish people for not attending the meeting with cutting out of the decision making!** "If you didn't come to the meeting, you are not making the decision"

## MUNICIPALITY - tools for collaboration between cultural activists and municipalities.



**Municipal open office on main square or other visible location** (e.g. Red box Odense) An open office can host different debates, information nights, exhibitions, public hearings etc. This can heighten the involvement of people in the decisionmaking, which is very often a missing link and a source of mutual discontentment. *"They are not informing us/ they are not participating, what is the point."*

**Public forums on certain issues!** Hosting big gatherings on large topics can be very beneficial towards building mutual trust and citizens also hearing each other out.

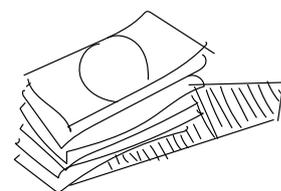


### Eldership system. (e.g. Vilnius)

An interesting example of eldership system was mentioned from Lithuania. An elected council member is a direct contact person between municipality and the inhabitants. Each housing block can elect one representative, who are going to inform the councilmen.

### Participatory budget. (e.g. Riga)

A new public funding body has been erected in the last year, where any citizen group can apply for an urban regeneration project and after a public vote top candidates can receive a grant for fulfillment of the project.



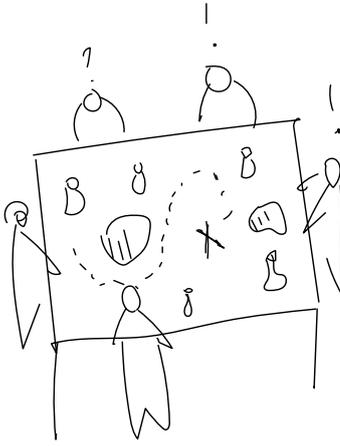
### Safaris with government officials

Safari = guided tour. A great tool for citizen participation, but not only initiated by the municipality. Safaris with officials is also a tool for cultural planning activists trying to gain different perspectives.

**Invite artists to help talking about difficult topics.**

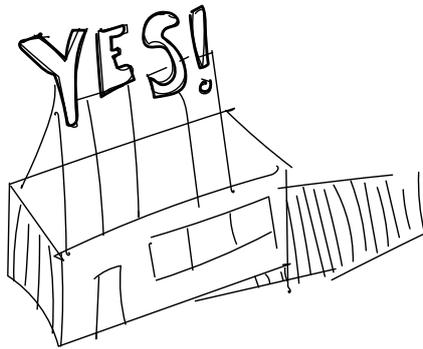
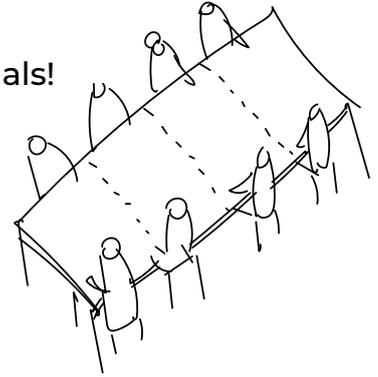


**Part time employees. (e.g. Finland)** Keeping one foot in their respective organisations, be it non-governmental, cultural work, social work, business sector, can help to bring back knowledge to more successful government work.



**Game playing with stakeholders.** Removing officials from the “entities” they represent, in planning game can help to build dialogue.

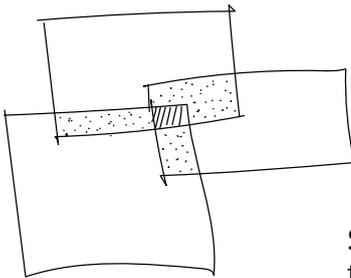
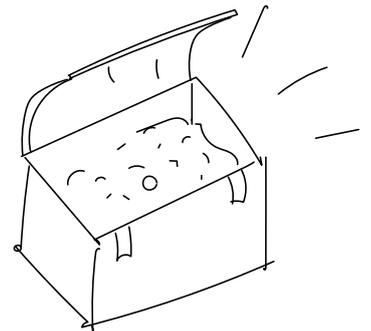
**Speed dating with officials!**



**YES! office (e.g. Denmark).**

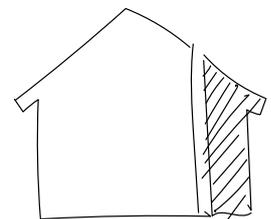
Instead of the default answer being “No, because..(this is incorrect)”, instead it can be switched to “Yes, if..(you do this correctly)” More often than not project die out because it seems impossible to navigate approvals from different departments. If there is a one single office, where all of that can be done in one place, could skyrocket the activities applying to happen.

**Come with an idea, that will open new source of funding!** E.g. an EU project, or an infrastructural project, that will be maintained by the initiators not municipality. For example a self maintained park!



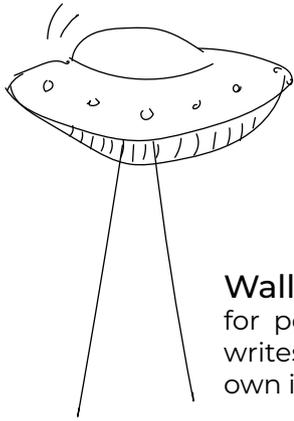
**Cross sectorial meetings!**

**Splitting entity.** (e.g. Gdansk - City Culture Institute was partially removed from the municipal body, remaining close to some departments, giving certain amount of freedom and remaining with certain amount of city budget)



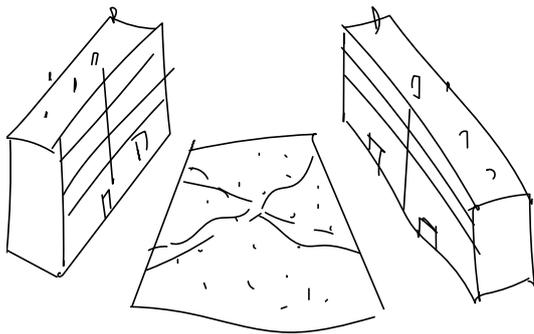
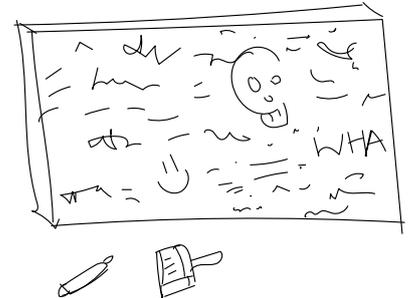
**Municipal heroes.** More often than not a project could have only succeeded because someone has heard them in the municipality and perhaps has gone an extra mile! Initiated by Institute for X, Denmark, *it is a growing data base for government heroes, that over time have shown interest and balls to work for sub cultural issues within the existing system. Municipal heroes are people, that have helped organisations and projects to succeed, not only because it is their job, but because of a personal interest and cause.* This data-base will hopefully help officials to connect with one another and exchange learnings, but most importantly, feel valued and recognized.

## NEIGHBORHOOD - tools for creating synergies with local inhabitants



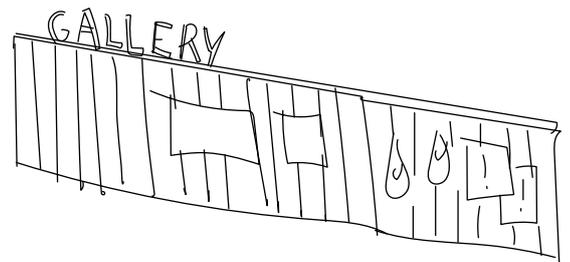
**Aliens are welcome!** Outsiders sometimes can give very valuable opinions as not tied with local social structures. These can be very positive opinions building people's pride as well as critical opinions against which there could be an organised response. Either way a formation of opinions are a good start!

**Wall of stupid ideas.** Collect and make open space for people to write seemingly "stupid" ideas. If one writes stupid ideas, others will feel freer to write their own idea, because the main fear is to sound and look stupid.



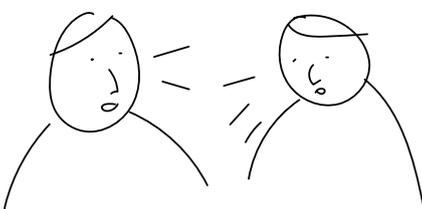
**Competition element.** Make competition between housing blocks, for example.

**Use existing fences** (for artwork display, exchange of goods etc.)

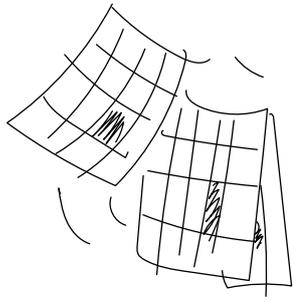


**Be there 24/7!** Or as much as possible. You have to build trust. Very often neighborhoods, especially challenged ones can have an influx of surveyors, students and other people intruding with questions and photography. Often this includes "false promises" and so there can be a build up of resistance towards outsiders coming to "help".

**Cookies for feedback!** If there is a gathering or you are questioning people, or invitation for a meeting, mapping, swot etc., make sure, there is something they get back for sure! Simplest - tea/ coffee/ cake.

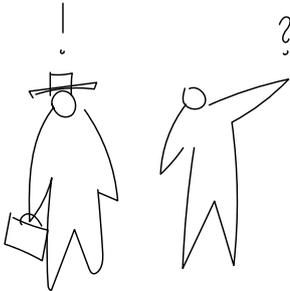
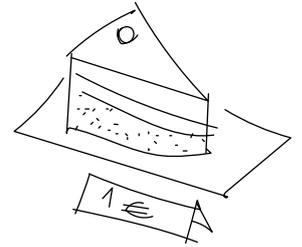


**Be ready to converse about the weather.** Sometimes what works wonders is just the possibility for people to be heard. Just a conversation. So invite someone as part of the team, who is seriously good at conversation.



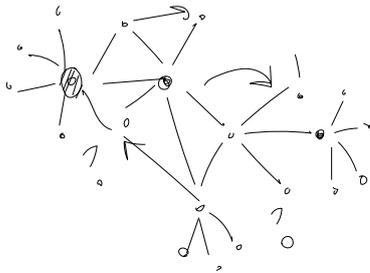
**Repetitive events.** Weekly, monthly, annually! Pick-niques, movie nights, concerts, parties, breakfasts, dinners.

**Revenue activities/ products!** Bake sale, producing products like liverpool Granby workshop, where locals produce tiles from locally sourced building material.

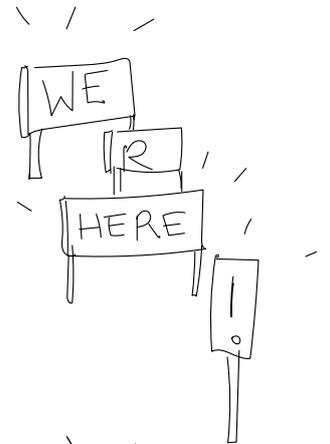


**Work with local architects, urbanists, artists.** They might be happy to help their own neighborhood and work pro bono.

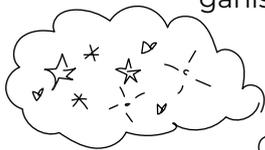
**Being visible!!** (ref. Urban Catalyst)



**Mapping!** Showing community what is there, unfolding the hidden layers, understanding what links are missing, who are the most connected people, the change-makers, stakeholders, resources.



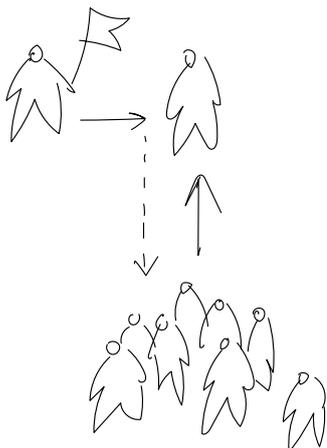
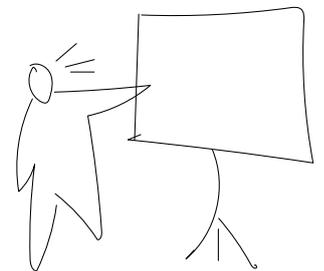
**Get involved with strong Facebook groups!** People organising them are often well connected members of the communities and also can help you spread the word!



**Have your own vision and dreams,** otherwise one can get lost and burn out.



**Exhibitions, lectures, tours to introduce the topic.** Sometimes it is important to inspire people to dream bigger, presenting different projects, methods or just screening a movie can be inspirational.



**Build strong connections with neighborhood association members.**

# 3

## STATUS UPDATE - Local Demonstrators

### Stare Przedmieście - Gdańsk - Pomorskie - Poland



#### Latest activities

Photo walks, interviews, SWOT workshop, emotional mapping, Community network map, planning a visioning session on November 29th.

#### Challenges

Physical barriers, lack of identity (vacuum). It is a non-space. Re-engaging with local community (sense of diffusion among residents) concentrated on low quality of housing and public space and their basic needs. Long term planning for the district that blocks temporary arrangements in public spaces. Delayed execution of revitalization programme and other planned changes. Lack of communication from the authorities about what plans will be there.

#### Visions and aims

Cultural planning in Stare Przedmieście (Old suburb) is helping reconnecting this neighborhood with the city and its residents. By using cultural planning methods we aim to, create links with surrounding districts, engage important institutions located in the area in a network of activities to revive public spaces as meeting hubs for local community.

Re-connect neighbourhood with city centre and new investments around. Network local actors (institutions, ngo, residents) around common/ open activities to create capacity for change. Re-build local identity and engagement.

## Nowy Port - Gdańsk - Pomorskie - Poland



### Latest activities

Photo walks (casual fashion, graffiti, history of shop signs), interviews, swot, emotional mappings, community network map (local businesses are really present), emotional mappings. Idea is to use a big data in this area to look at the connectivity. They have engaged relevant partners and collaborate with local actors: NGOs and cultural activists. List of 40 stakeholders invited for vision workshop. They are in contact with: Revitalization Office, Social Development Department, Department of Economic Policy.

### Visions and aims

Involve local inhabitants in the process of urban regeneration. Network local actors (institutions, NGO, residents) around common/ open activities to create capacity for change. Improve communication about public and private investment in public space and mediate between stakeholders. Aim is to show stakeholders, that CP is a valid method. (similar to Kiel) Hoping to begin by changing the greenery and recreational areas in cooperation with CSR, Port and investment from the city.

### Challenges

Gaining visibility, mental image, low urban quality, lack of community, inactive residents. The existing political mandate is an issue. Limited influence on the shape of the urban regeneration project, this is something, that cannot be changed. Public private partnerships are strong here.

### Lessons learned and critical notions:

Most important communication tool – our local cafe Perla Baltyku.

## Lindholm - Guldborgsund - Lolland - Denmark



### Latest activities

120 children photo walk done. 60 kids from two schools grades 7. - 9. One school is 80% non-danish, other school is 100% danish. They met for the first time and they were straight away going into mapping workshop. Two teachers from the art school made a program for the whole day. Aim of the workshop is looking at the neighborhood. "Where do we live?" Warm up exercise – paper and marking where they walked. Then they were asked to find, secret place, beautiful place, ugly place. 5 kids in one group had to go round and take picture and the working together went fine. And now creating an exhibition together is great tool. How to involve mayor: kids wrote postcards to the mayor about the beautiful places of the neighborhood.

Upcoming workshop is 12 hours with an autor: Poetry/ text about places . They will write about the different places of the area.

In residency they are planning to invite Julie Myers. She suggests new target groups, for example the voices of mothers and small kids, including healthcare and bilingual consultants (future artwork?), the kindergarden, the youth club, the youth council, the housing companies, families, new Lindholm cultural organisations. She also suggests working with common story telling and art as a gentle intervention in existing structures.

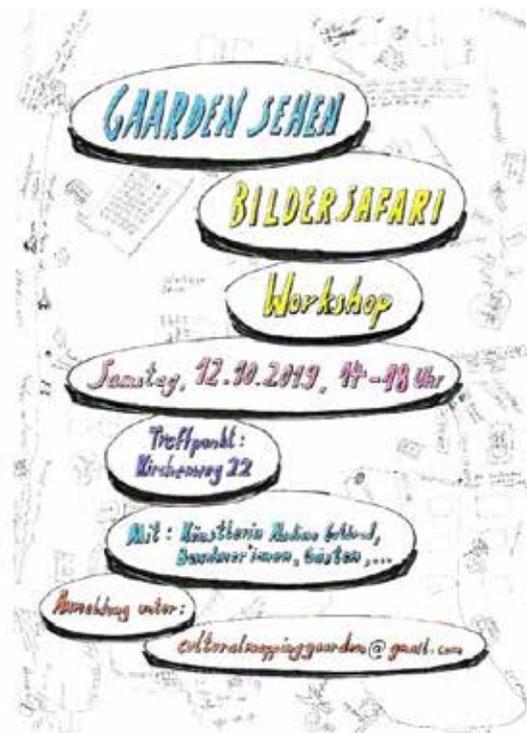
### Challenges

How to move from mapping to vision strategy? How to involve planning department?  
How to involve more kids? Currently the local demonstrator is facing a lot of options and is struggling to choose one. Options 1) The interdisciplinarity in the municipality, which could include education, planning, culture. 2) Working with the planning department on the new school, the Kulvers project, Det Vilde Strøg, the forest and the scene. 3) Working with children and youth. 4) Partnerships between cultural and local institutions – ad hoc or formalised?

### Lessons learned and critical notions

It is very fruitful to make friends with school leaders in order to engage the kids in activities. Idea - once can use these routes drawn by kids to distribute to others, to tell the stories of individual lives in the city.

## Lindholm - Guldborgsund - Lolland - Denmark



### Latest activities

Walks (tours) and photowalks with artist.

### Visions and aims

Positive revival of places that are seen negatively. Showing the richness and cultural diversity of the neighborhood, showing what is already there. Activation of inhabitants. Bringing people of different groups together. A presence is needed at the local council and at the district festival. Idea: caravan.

### Challenges:

How to reach more people? How do artist and project coordination work together? What communication channels could we use? Visibility of the project. Gentrification issues by political left. The project is strongly backed up by the city, but on Facebook UCP posts they are commenting, that we are gentrifying the area. There is a high turnover rate: 45% high number of people moving in and out of the district. (can this be a positive thing, that garden is like a "pier" area, like a place, that is the first stop)

*? Perhaps it is interesting to turn away from the socially challenging groups. For example a switch from "a walk for students" but "a friday night walk".*

### Target groups

Refugees, main actors, elderly people, Roma and Sinti, alcoholics, primary school missing: young people and students, people with a Turkish migratory background.

### Collaboration

Hemples, DAA (Roma and Sinti), HCA (primary school), Zeik (centre for intercultural creativity), Wir hoch 10 (neighborhood meeting room).

## Sarkandaugava - Rīga - Latvia



### **Latest activities**

Sarkandaugava has had a strong collaboration with Institute for X as part of their artist residency. They have organised different activities in a pop-up shop. For example Greek salad/ Brunch with locals and activists. T-Remix Make Stuff Fresh event. 7 locals came, together 15 people. There was also mixtaping.

Artists Edd Schouten and Inga Erdmane have worked there. Edd is making alternative maps of how he feels in the neighborhood. Inga – pinhole cameras of feelings in the neighborhood.

### **Visions and aims**

The ultimate aim to birth new public spaces where locals can meet. Currently there is nothing. Target group: youth 16-30.

### **Challenges**

Missing local activists, which would be interested and willing to support what we do. People are passive! They had to downscale and reconsider, but we haven't decided anything. They want to work there and create demand.

## **Bolderāja (festival Komēta) - Rīga - Latvia**



Inga Erdmane, artist in residence, pinhole camera.

### **Latest activities**

They have realised that local community wants to get the approval, that some real change in the territory can be done. In visioning phase they identified three levels, which demonstrator project could affect. 1 - decision makers, 2 - local communities, 3 - Komēta community

### **Visions and aims**

The TOWER project. The tower in the middle of the fortress. Within this project we want to renovate it and make it publicly accessible. It could be a tea house, art installations, lighthouse, lookout on top of the tower. The fortress itself is massive, so a tower can be a little test – can we do at least this? They want to encourage the local communities through this project.

### **5 pillars/ concepts that they had defined:**

Should not be short time limit of implementation;  
strict priority – longterm benefit for locals and area;  
should not be complicated to understand for locals;  
encouragement and good example for locals;  
transparency of whole process.

### **Resources**

Kometa community - we can use that resource to try to make it happen.

### **Lessons learned and critical notions:**

Being ambitious and having the right to fail is a really important part of any project, but especially in cultural planning. There is always the right to fail, so there is a freedom to try. They talked to Bolderājas group and they said: “Oh, but you cannot do it!” That is exactly why we should try. The delicate process of reading between the lines of what the community says. Noone probably mentioned: “build a tower”, but in-between the lines it is clear, it must be infrastructural, cultural, visionary, different, ambitious. That is the image, so it is a great success to catch that sense and realize the image of a tower, that is embracing it.

## Šnipiskės - Vilnius - Lithuania



### Latest activities

Planning to put some flower pots in the parking on the parking spaces. The artist - Iza Rutkowska wants to take back the sculpture. Wants to do also a mural. They are already having a procurement process to make benches in the places of parking. Then planning to add some food trucks.

### Visions and aims

Diversify the neighborhood. They have found, that there is a lack of activities for senior residents – gathering spots, sports. Young parents find all the necessary activities withing close proximity. There is a lack of leisure activities for teenagers. They have identified the local heroes – volunterely taking care of the common spaces. There is plenty of un-facilitated public space.

### Challenges

The Vilnius municipality has to legalize the courtyard spaces. This much asphalt is a reason for flooding.

### Resources

Plenty of un-facilitated public space.

### Team/ partners

Vilnius municipality, Ministry of Culture and environment, still don't know.  
Local cultural centret Šatrija, local cultural center "Legendos", local businesses.

## Šnipiskes - Vilnius - Lithuania



### **Kaliningrad**

Kronprinz a fortress building has been inhabited by different entities, but NCCA is moving back in there soon. Total it is 1674 m<sup>2</sup>. Fortress is one of the building is part of a big system of fortresses (big fortress circle around the border of city) We want to develop this area. It is a big potential. The fortress has a big public meaning. Big squares, parks and green zones. Located in city, but also detached. Only one point of entrance there. Housing blocks are all around. Near the area is the green belt (ex green belt). Car services area around.

Mapping workshop - 17th of November. They already have been running site specific installations before.

### **Aim**

The main aim is to build communication between Kronprinz and people living around. But also working with the identity of the city is an important aspect. A suggestion was perhaps curating an art exhibition, that tells the stories of the local inhabitants and the histories.

### **Challenges**

The biggest problem is the many different owners and they are using them unitilary. One of our main big questions in Kaliningrad is the identity of the city. How to make the city less unitilary more integrated.

# 3

## UP CLOSE DEMONSTRATOR - the Pori pop-up shop *Poris*

On October 24th the Poris shops had recently finished functioning.

We walk to the shop with Harri and we see a sign in front of the door saying:

*"Hey, senior, come tell us what works and what not"*, asked about it, Harri says he does not know anything about it.

***The shop now runs itself now.***



UrbCultural planning project was enchanted by the way the project unfolded and wanted to dig deeper in how it played out. There seems to be a magic formula to how the team managed to come together. Harri - a culture producer and a well connected person in Pori together with Kati, who is the leader of the UrbCultural planning project in Pori, also working in the municipality of Pori, chose to invite social and cultural worker Jonas Buchel as an artist in residency together with visual artist Abdul Dube. And together it seems they cracked a code of success of such open shop tool used in the cultural planning processes.

KATI + HARRI + JONAS + ABDUL + CORE TEAM OF STUDENTS + CITY DEVELOPMENT DEPARTMENT = 2,5 thousand post-it notes, endless conversations and hundreds of hours on site 24/7!

We learned previously from Urban Catalyst's project, that there must be a communicator in the team, and who better to be the voice, than someone who is not even Finnish and does not know the language! But perhaps even better? Often there is a dissonance between planners and community activists, therefore Jona's role is quite unique. Having studied social and cultural planning, Jonas is very acquainted with the work of both and has therefore an important mediator role, which can also be very fun. The goal is to get the two worlds talking. It is important to be also a stranger, not only a representative of the place. Even though he was a stranger in Pori, he is not a stranger to Finland. He spent his childhood there. His parents were working in Finland. Him and his family have been working on medium/ small scale towns for over 25 years!

*"I am here to be abused! When I come in a place to create a space, then I am expecting for people to come and take something from me. There is a sense of enslavement as you are there to absorb what people have to say, sometimes it is also anger and other emotions."*

Jonas Buchel was expressing the unfolding idea of latency, that he has explored in Pori. He has noticed a lot of unknown treasures. Things we cannot grab and see. It turned out the most important heritage of the town.

*"If you run around and you talk to all these people, you are tipping into a new organisation with each other people. But you really have to dig for it. But it is not done consciously. We understood that unfolding this kind of latency is the most important thing."*

There are so many layers and so many boxes to unbox. There is a lot going on in Pori culturally and part of what we do is dissect the layers. In order to understand what is out there, who is communicating with who and who is left out of the conversation. What cultural planning is doing is trying to get the layers unhidden, open and get more to the core, where there is really the action going on. We won't manage to unfold them totally, but as much as we can do that, it is going to bring change. A new perspective for people to understand their environment.

We will have the opportunity to dig deeper in the tools later, but here Jonas is pointing out the main findings, that came out of the shop.

### **1. Cultural and social mobility**

People of all background being able to access a "space". The concept really is to give something for free, to open a space where we can give something for free for each other.

### **2. Creative spaces**

One aspect where we might disagree with planners is the "cleaning-up" of spaces. For example a 24 hour Hesburger on the main square near the bus stop. We recognize this as a creative space. People hang out there, people meet there and they can shelter from the cold. This is important. We must focus on non-commercial spaces and places. If we cut down all the non-commercial spaces, at one point we just do not talk anymore. Then we cannot put the blame on smartphones, it is not our fault.

### **3. Urban landscape**

So many times it was mentioned, that people want more color, more greenery. Spatial attention is central. If we do not communicate about this space constantly, then we forget this space and we lose understanding of our environment. What I found in Pori is that people are really lacking the communication about spaces.

### **4. Community**

Guideline – listen, talk, negotiate, renew. Follow it step by step. What is the most important participation? Listening. Listening to stories. Even if they do not bring concrete ideas, but the personal stories are in the center of cultural planning, because we want to talk about the city from a more emotional point of view.

### **5. The surprise**

Interest and trust. More than 2000 visitors came to the shop! People coming in and out, leaving feedback, communicating. Surprise! This event itself surprises the citizens to understand the power of their community.

The most important tangible outcomes are two main relationships formed.

1. A creatives meeting unfolded from the Pori shop activities. *Boris and Borelia* (started like the Naked Wednesday) is trying to understand what is behind and under these processes. Pori Borealia network is still meeting. They have also applied for grants. Jonas has promised that once a month he will return to Pori for a Borealia meeting.

2. The city development department. What started off as a shy relationship, now resulted in a common project - the Pori shop. Which couldn't have happened without the municipality's involvement. The findings in this shop are going to be used to renew an outdated plan for the Pori city centre! The department occasionally were meeting there in the Pori shop. Recognising cultural department and projects as insightful and key to the planning process is a great achievement for our URB cultural planning project and Pori!

**PHOTOS of PORIS**

**(in-between text)**

# THE ANAT SPATIAL ORGAN

## PLAYFULNESS, INSPIRATION, RELAXATION,

Gathering ideas and memories  
in a more informal way

5

**INTRODUCING THE PROJECT.** What  
is this project? UrbCultural planning  
info and explanation of methodology,  
inspirational library.

4

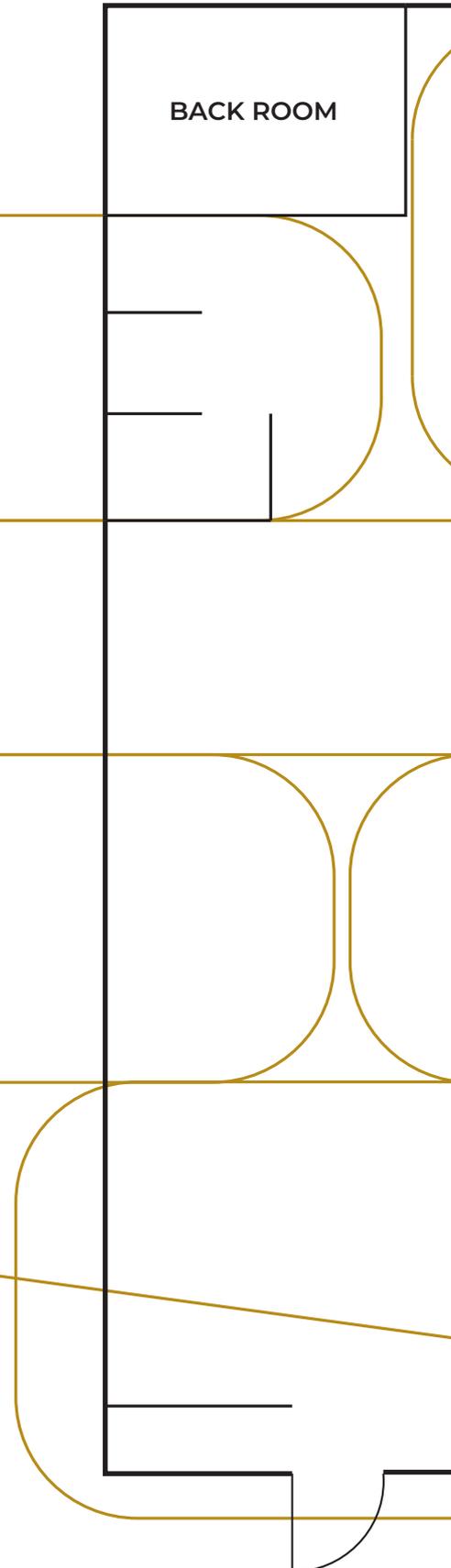
**WE ARE NOT IN A BUBBLE,  
WE ARE AFFECTED BY THE  
OUTSIDE WORLD.**

*"It is not only up to us, there are many things to  
consider, it is not that simple to just make ideas  
realities"*

3

It is important to have a map right at  
the entrance as that communicates,  
that this is a happening around the  
planning of the city.

BACK ROOM



# OMY OF *PORIS* NISATION AND FLOW

Suggesting to think about their city more  
concretely.

Their **EXPERIENCES**: thinking about  
sound, visuals, smells, gossip etc.

6

SUGGESTING TO THINK ABOUT  
THE CITY MORE **SENSUALLY**.  
Thinking about sound, visuals,  
smells, gossip etc.

2

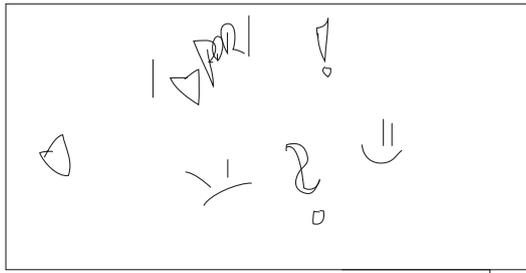
ACTIVATING VISITOR'S  
**PERSPECTIVE** ON THE CITY.  
Putting oneself on the map,  
but also in time -  
thinking about the history of the place

1

# THE ANAT IDEA G

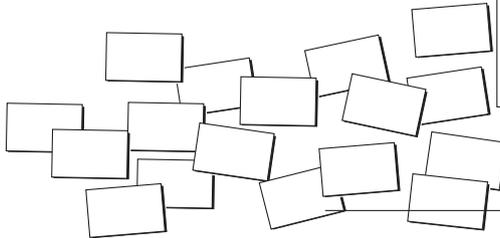
## "TOILET WALL"

Some comments just don't fit anywhere, but must be expressed. Uncensored space for opinions and a lot of fun for the kids. There were some sketches on each wall prior to the opening, so that it wouldn't feel like a blank slate.

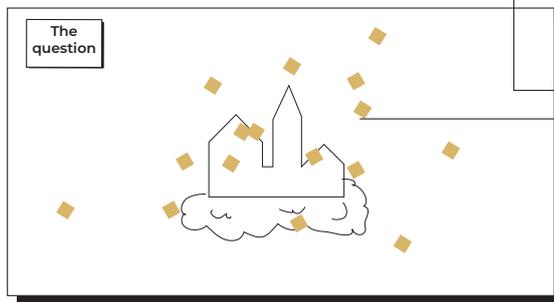


## A MINI EXHIBITION OF OLD PICTURES OF PORI AS WELL AS SIGNIFICANT EVENTS

Some older people come in just for that. It triggers discussion and different kind of memories. It also helps to reflect – is the present better or worse than the past?

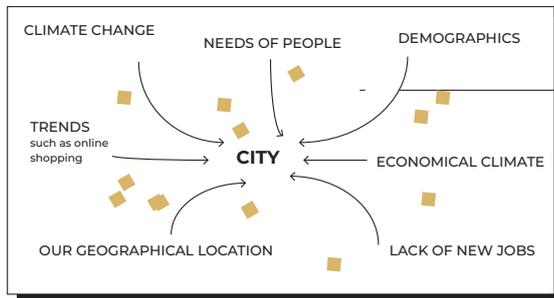


## IN THE CITY CENTRE OF YOUR DREAMS – WHAT SHOULD IT BE 20 YEARS FROM NOW?



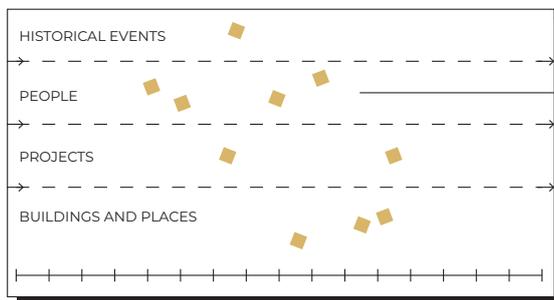
## UNDER WHAT KIND OF PRESSURES IS PORI?

Post-its on themes



## THE STORY OF PORI

Post-its on a timeline, anything can be written



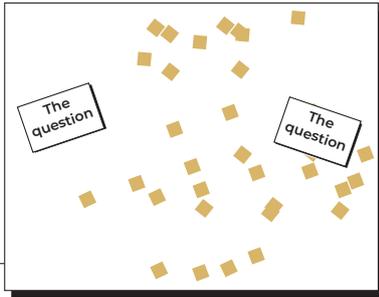
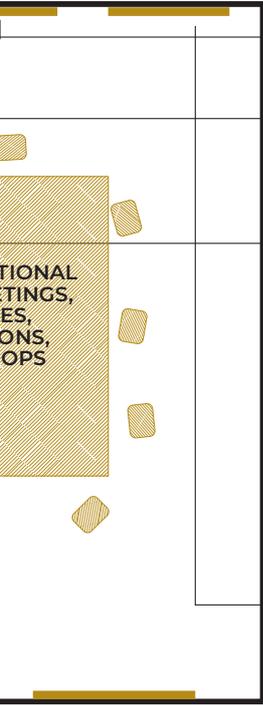
## GENERAL INFORMATION/INTRODUCTION

Welcome to Pori – Pori city centre development and research centre. Here you can share your ideas and thoughts about the city centre in relation to other citizens of Pori. You can see what other people have presented and bring new ideas. You can also just have a cup of coffee and hang out. The findings will be compiled as a basis for the future plan. The ideas gathered here will be tested in 2020.

We also organise workshops and events throughout October. Ask staff for more details.



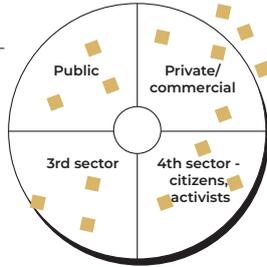
# COMY OF PORIS GENERATION



WHAT SHOULD BE DONE WITH THE EMPTY RETAIL SPACE IN DOWNTOWN?

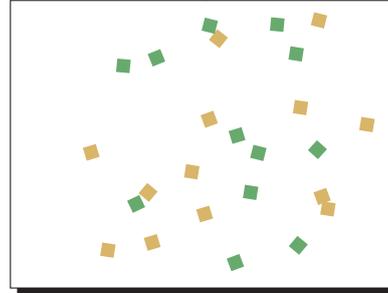
WHAT SHOULD BE DONE WITH THE MARKET SQUARE?

Now the visitor starts thinking more concretely about certain spaces, questions and solutions.



## INTEREST GROUP ANALYSIS.

Who are the key players concerning the future of the city centre?



WHAT IS THE BIGGEST PROBLEM IN CITY CENTRE NOW AND HOW WOULD YOU SOLVE IT?

Red stickers are problem, green is the solution.

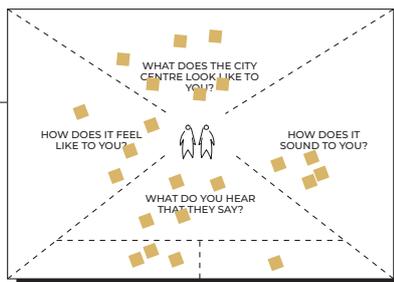
**WHO - YOU,  
WHAT -  
CHANGE,  
WHERE - IN  
THE CENTRE,  
HOW -  
TOGETHER!**

MANIFESTO, created by the artists in one of the secret meetings. The room continuously fills up with process material.

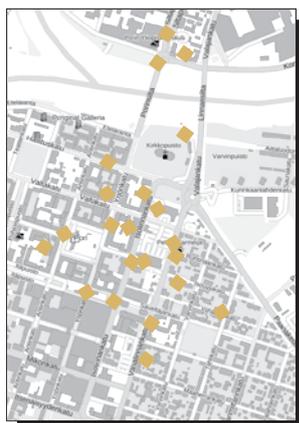


## CONCRETE IDEAS ON THE MAP

Once they had started, they always reshaped the last map. New tags were made, for example the green theme really came through, so they curated the final map in that direction, by allowing to have only green post-it for a "green" idea.



There was an intentionally open sections with different symbols to let the imagination flow see what happens.



WHAT BRINGS YOU TO THE CITY CENTRE?

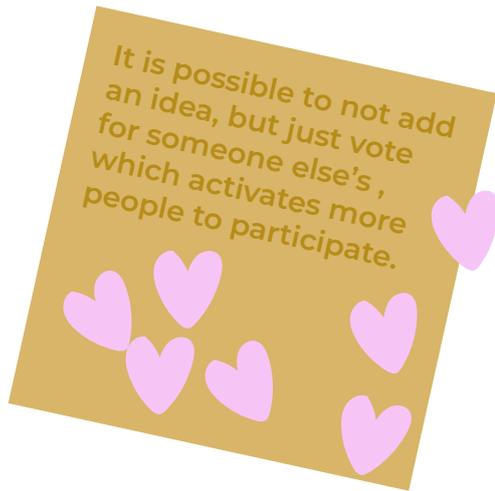
WHAT KEEPS YOU AWAY?

Post-its on the map.

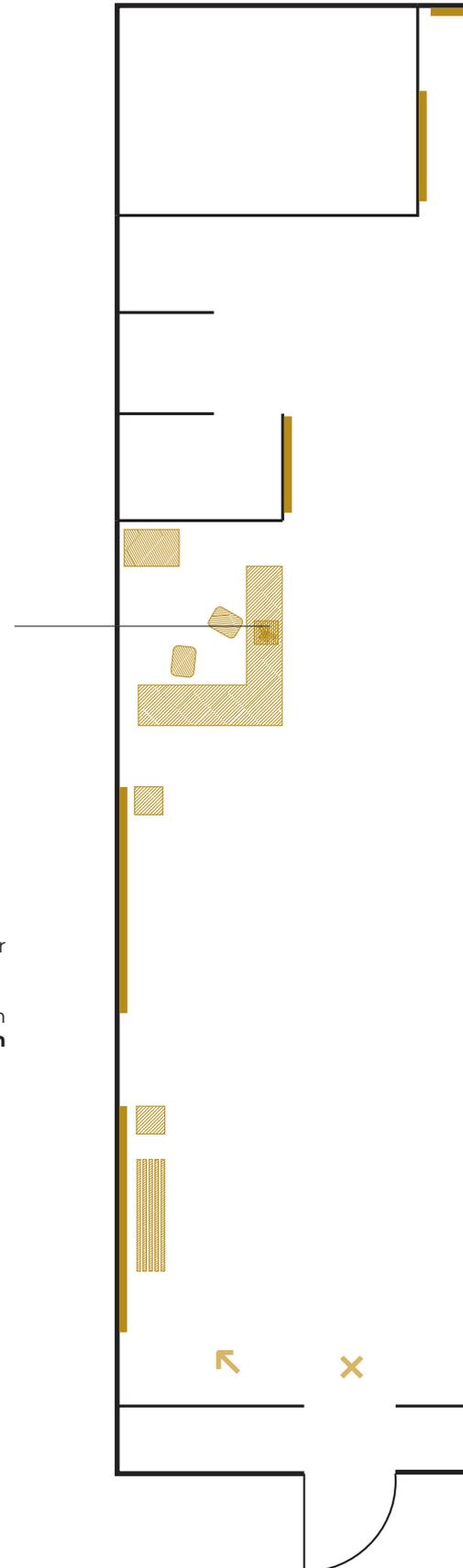
It is based on a "geographical" map, however one can put down "my job", "my home" etc without pinning it to a location, but placing it randomly. In PORIS case those were the ones, that received the largest amount of hearts.

# THE ANAT

*small elements*

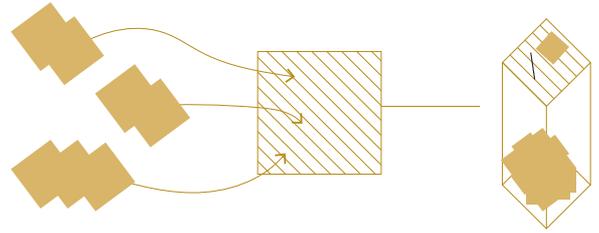
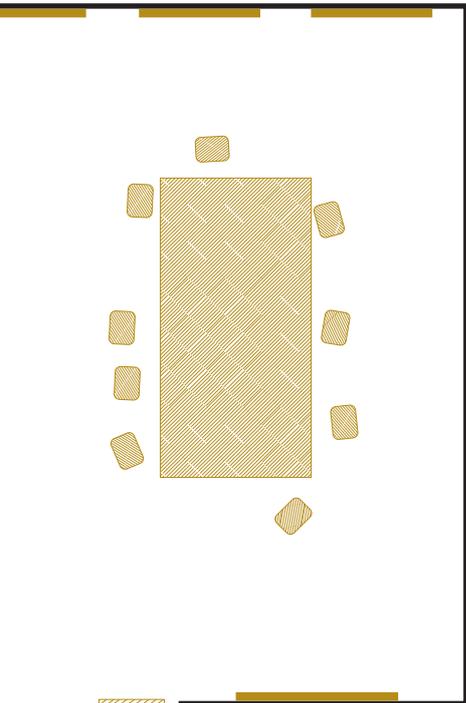


There is a box and small slips of paper, where one can write down their contact info and drop it in the box. This kind of action gives a sense of commitment and responsibility. It should be conveyed that change doesn't happen by just sticking a post-it with an idea. **One has to be persistent and keep showing up and weighing in conversations.** By signing a slip like this, there is a sense of a commitment.



# ATOMY OF PORIS

## Points - big difference



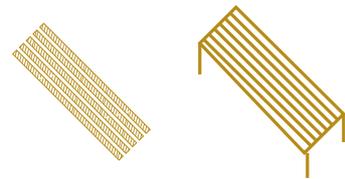
Post-its with identical messages are collected in a translucent box next to the map. There is a sign, saying, that **"there is not enough space for all the post-its so we collect the doubles here"**, so there aren't bad surprises when someone returns and their post-its are not there anymore. They are all visible. They implemented this idea as they progressed as they did not know maps will become so full!



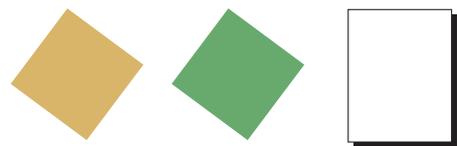
Inspiration library curated by Jonas and Abdul in this case. A

**"A process of change, from the get go to the end, must be owned by te people themselves. The change must be wanted, understood and eventually carried out by those people intended to be the ulitmate beneficiary"**

- Pedagogy of the oppressed, Paulo Freire



Benches resembling park benches, open for everyone, doesnt cost anything, triggers conversation between strangers. Benches ar placed near all amps so older people can sit down while reading and kidds can step up to read!



Originally the idea was to use different color post its for different ideas, but that didnt really work. There were instructions originally next to each of the maps, but people do not read them, so make sure they are big and clear, or just let the imagination and interpretation run wild.



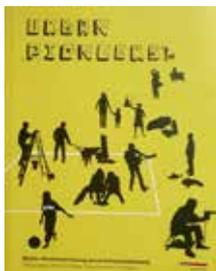
Screen showing images from the different past



Sign one one side advertises next event, on other says **"Come tell your ideas and feelings about the centre of Pori"**

**Presentations:**  
**Project references:**

**Book references:**



LOGOS

