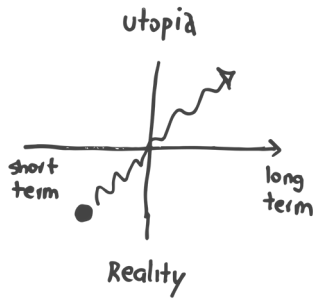
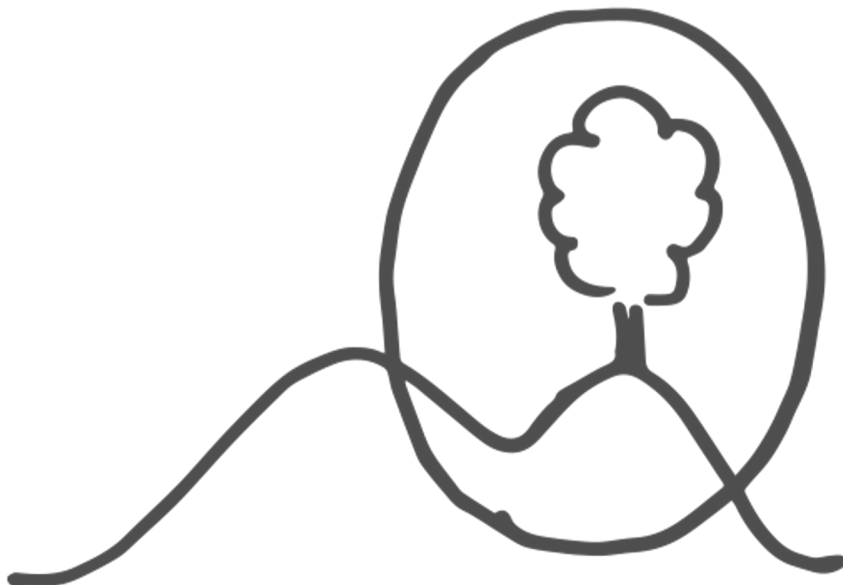
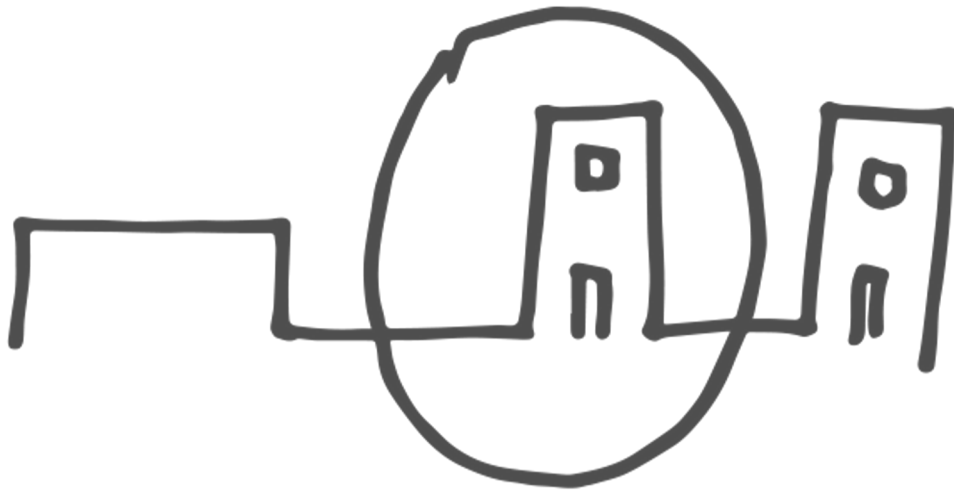


9-11 SEPTEMBER - 2019

URBAN LAB
**THE ART OF
VISIONING**



URBCULTURAL PLANNING
HOSTED BY
KOBENHAVNS
INTERNATIONALE
TEATER/METROPOLIS





#1

10:30 ARRIVAL AT TEATEROEN

11:00 INTRODUCTION AND OUTLINE OF URBAN LAB AND WHAT WE HOPE TO ACHIEVE

After we introduced ourselves to each other, we were invited to write about what we wanted to achieve during the 3-day lab:

Some goals from other participants:

- To learn different approaches to visioning.
 - To learn more about project partners and how we can support each other.
 - How to involve cultural planning to the bureaucratic process
 - Clarity about what "visioning" means and how to use it (for gaming).
 - To understand the connections between gaming and cultural mapping.
 - To get a clearer understanding of the underlying processes of urban cultural planning, a practical approach from idea/vision to action.
 - How to involve the community?
 - How to include culture planning into daily procedures of planning and governing.
 - To be more clear about how to structure Brazil Platform.
 - To learn about how can artists and artistic projects get involved not only in the last stage of accomplishment of a vision but also in the mapping process (to help community and planners find their vision).
 - Learn the mechanisms / Get to know the partners better and have a hands-on experience.
 - To understand about what could my city get from the project and to learn what urban cultural planning is
-
- **Clarity about what visioning means and how to use it**

#2

WHERE ARE WE IN THE PROCESS?
WHAT DOES VISIONING MEAN?

The introduction exercise was followed by Trevor Davies leading a session on the process of cultural planning & place-based transformation to recap on principles and processes. This was overlapped/followed by a discussion about the art and the concept of visioning:

The European City is challenged in a

POST

financial crisis
democratic governance
welfare state
refugee crisis

AND WE NEED

- to widen our perspectives of how we see possible alternatives, and
- to find supplementary ways of looking at cities
- ...trying to address problems that were not solved through normal planning
- ...Changing situations not the world.

From CULTURAL PLANNING to ARTIST-LED URBAN TRANSFORMATION

So, who exactly is designing the city - and does it matter?

- The line between professional and amateur is becoming blurred.
- Designers are having to evolve from being the individual authors of objects and buildings, to being the facilitators.

TRADITIONAL PLANNING

Controlled
Planned

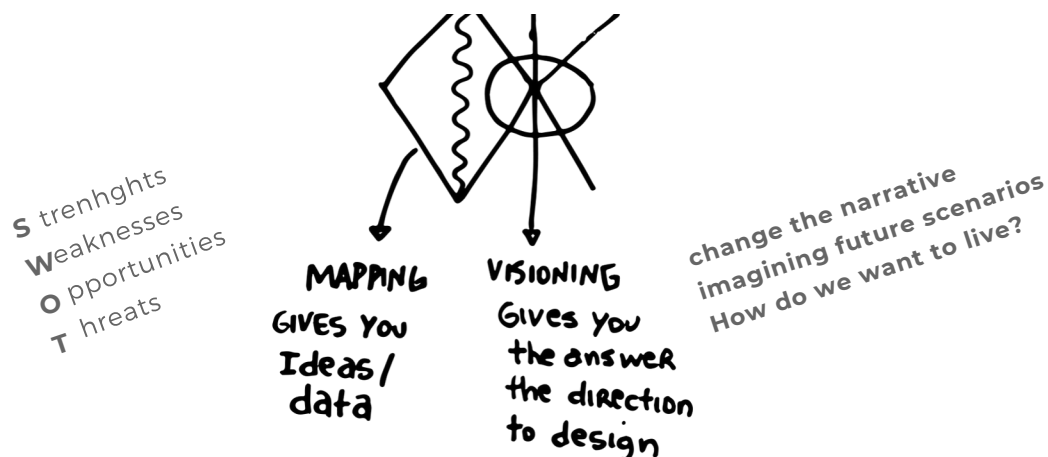
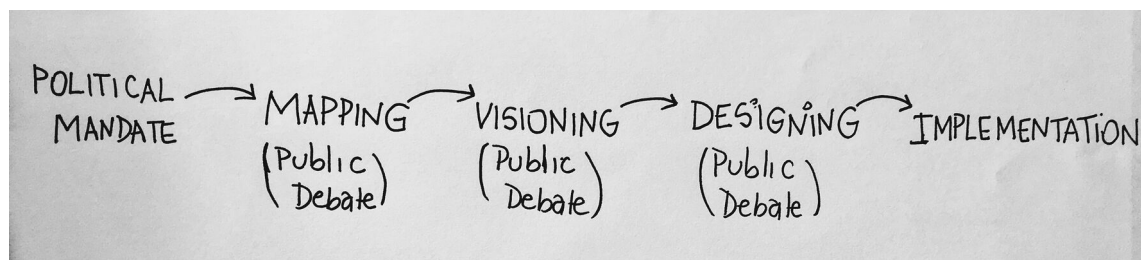


HUMAN CULTURALLY LED

Interventionist
Participatory

But how does it work in practice?

The cultural planning process:



EXAMPLES OF VISIONING

- Creating situations that trigger new ways of thinking. AND to imagine new ways of living, acting, new possibilities. **IMAGINATION = VISIONING**

Create situations NOW that allow people to be visionary in the future

- TO DREAM: Immersive Experiences - creating situations and communal experiences to DREAM new visions for the future.

A three way partnership: CITY — ARTS/CULTURE — COMMUNITY



Holistic vision that can start from any side and affect the other two.
What proportion should we achieve? And who should have the most say?

Does the artistic experience/ intervention comes before - to map and to create the vision. OR later - to respond to that? **BOTH**

Artists help the community or the city to find their vision

Artists with their own vision acts and interfere in the city

Artists connecting with the city and community

Artists responding to visions/themes and creating work after mapping process

STARTING POINT FOR A VISION: **LANDSCAPE VISION EXERCISE** for each demonstrator project
(we will come back to that...)

AND

At their best, great creative cities, liveable, self-sustaining are:

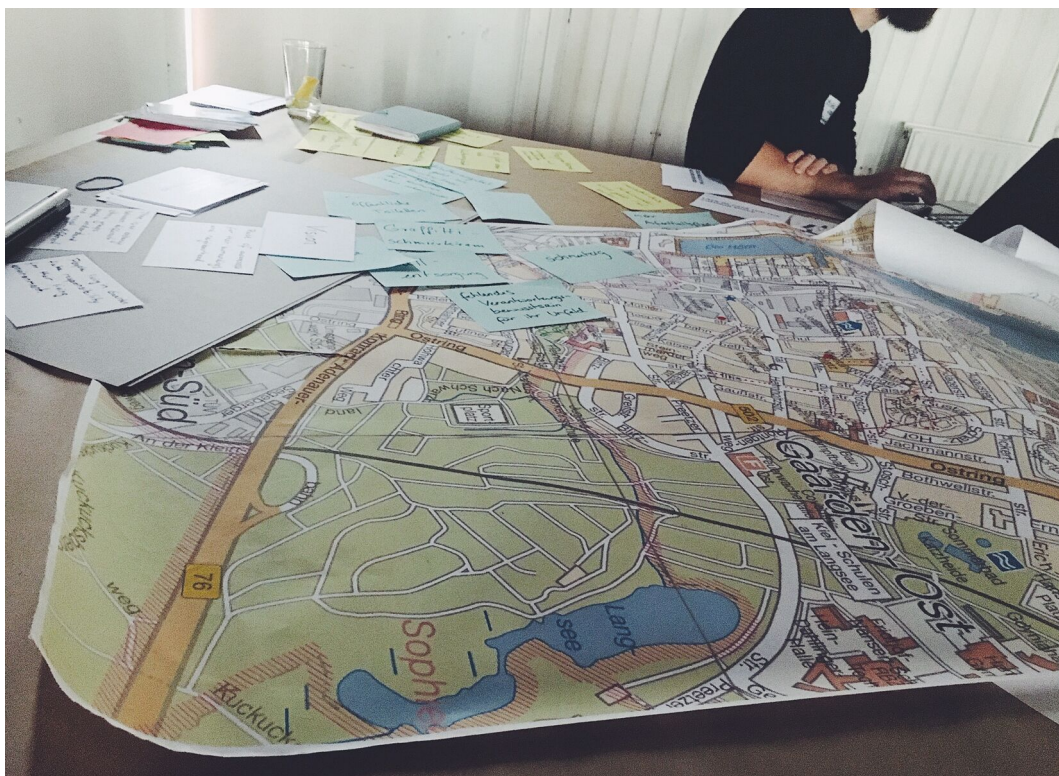
PLACES OF **ANCHORAGE**

POSSIBILITY

CONNECTION & NETWORKING

SELF REALIZATION

INSPIRATION



#3

DEMONSTRATORS PROJECTS

NEIGHBORHOODS FOR CULTURALLY DRIVEN TRANSFORMATION

SOME NOTES FROM THE DEMONSTRATORS PRESENTATIONS:

GAARDEN - Kiel

Mapping process

- Tea/coffee and conversations with the community
- Forum walks
- Photo walks

Discoveries/Problems:

- Lack of social/public space
- Dirty/ rubbish in the streets
- Not diverse - separated groups
- **They cannot envision the future**



Trevor: "Isn't it our job?"

VISION:

- Raise awareness of the surroundings
- People take responsibility of the environment
- Exchange between different groups; Accept different cultural habits and exchange.

Which ACTION should we take to accomplish this vision?

Which artistic situations/interventions/immersive experiences to respond to that?

SNIPISKES - Vilnius

Main issues: Lack of public / community space and lack of participation.

Focus: Potential of parking lots

Ideas:

-Urban games

to bring together various groups and communicate resources

- Community gardening

for a participatory culture



KOMETA FESTIVAL, Riga

The site is an extraordinary vacated medieval fortress. Kometa Festival has located itself on the site and is transforming it. The next phase is to include the local residents in this process.

Context of the area/problems:

Ownership

Protection

May 2021 - End of contract

Target groups to focus: YOUTH

question they have **"How will I earn money?"**

Strategy to reach them:

- Workshops to teach how to use found materials in the neighbourhood and transform into income
- Create an imaginary world and situations to instigate decision-making with youth community.



Kometa Festival, Riga



Pori, Finland

PORI, Finland

Context of the city:

It was burnt many times
Industrial but in transformation
University of Applied Science (good thing!)

Project Neighborhood: **City centre**

Problems:

"This area does not have a future"

- A lot of empty spaces and challenges.
- New shopping centre built out of the city centre
- Different opinions about what to do to the area

Actions:

They've chosen one building in the city centre to kick start the participatory mapping process, and will ask for ideas of how to use it, through:

- Visual facilitators
- Alternative Realities
- Respond to what people are saying through art.
- Sound-walks.

IN ORDER TO:

- Create new visions/meanings for the city centre;
- Change the image of the area.

Gdansk - Novy Port Poland

PRESENT NARRATIVE OF THE PLACE:

- Far from city center
- Separation
- LACK of jobs / alcoholism
- LACK of sense of identity
of sense of belonging
- Poor physical condition

FUTURE NARRATIVE OF THE PLACE:

THE CITY - private investment that will bring:
money, development, new people
To increase the value and make it "nicer" aesthetically

Reaction of the community to that:



HOPE



What will happen?
Who will come?

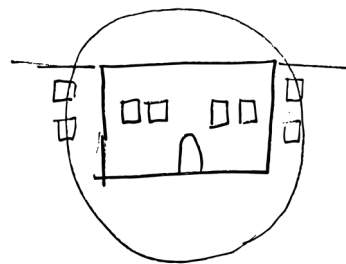
AIMS/ACTION: Intermediate between **PLANNING/PRIVATE INVESTMENT** and **COMMUNITY** to **IMPROVE COMMUNICATION**

"It is not a participatory process. We are just dialoguing with the community, improving the communication between then, to change the perception/reception of the public investment"

THEY WILL RENOVATE WATERFRONT...
THEY WILL IMPROVE PUBLIC SPACE....

BUT...

...IDEAS: Maybe create a farewell to the OLD to accept/welcome what is coming next? HOW TO CREATE THIS EXPERIENCE?



Artistic intervention/experiences as culture mapping/planning

VISAGINAS, Lithuania

- planned.
- multicultural.
- old population.
- shrinking - 36.000 to 18.000
- post-nuclear



"People came to the city to plan and to build it, that is why it is MULTICULTURAL"

ALSO...

- synthesis of nature and city.
- distinctive urban character - walkable city
diverse architecture
- Heritage of science and technology.
- Active cultural sector.

MAPPING PROCESS:

- interviewing community
- photo walks - highlighting urban hidden gems

"Without what VISAGINAS would not be Visaginas?"

SOUND MAP: To develop creative tools which would promote alternative scenarios

Sound Map Process:

Community workshop:

- 1) collecting urban sounds/stories
- 2) integrating a sound - an extra dimension experience
- 3) Creating a sound map

COLLECTING URBAN STORIES - Developing alternative routes - Involve urban games and art.

RIGA : FREE RIGA

Free Riga activates empty spaces in the city to create cultural hubs to change neighborhoods.

This project is based in the northern suburb of the city. An area with poor links, bad reputation and image and few cultural facilities. Recent neighbourhood association has created a sense of change with small actions. FREE RIGA is looking actively for a site in disused industrial landscape to locate a hub

"HOW TO CREATE A VISION OF THE FUTURE WITH A CITY/PERSON/POPULATION THAT DO NOT HAVE A FUTURE?"

GULDBORGSUND, Denmark

The "rotten banana"

"On the guetto list" - Unemployment, non-western background, education, income

FOCUS: Children's perspective

Participatory process through artistic process, gathering children perspectives from the city.

- What to be proud in Lindholm?
- How to develop new narratives and ownership in the city and be able to change the identity of the place?
- How to develop and expand the children's view of the city as they have a narrow perception of it?

FOCUS: Parents/citizens

- How to create and increase cultural encounters or new narratives between citizens/parents?
- How to show more nuances/perspectives of the citizens of Lindholm instead of a homogeneous image of Lyndholm?

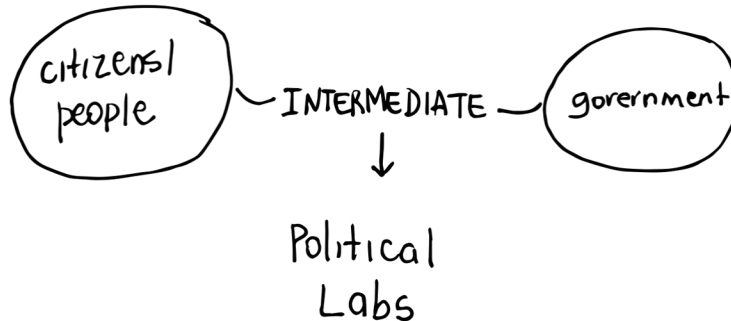
MAPPINGS - Through artistic processes:

- Photographic mapping by pupils from both schools
- Artist in residency
- Cartoons

#3 IMAGINING THE FUTURE

SOCIETAL VISIONING - SOCIOLOGIST MAJKEN MAC SPECIALIZES IN PARTICIPATORY PROCESS COMMENTED ON COMMUNITY VISIONING...

....from her present position with the recently formed ALTERNATIVET, which seeks to formulate an alternative VISION for society using "political laboratories". A bottom-up, inclusive method for co-creating politics.



THE LABORATORY PROCESS:

EXAMPLE: SITUATION/ISSUE: "Sustainable Urban Development in Copenhagen"

1. Presentation about Sustainable Cities.
2. Dream-walk through the city of one's person imagination.
3. Collective imagining "opening the sky".

It creates a FICTION, a DRAMATURGY of "**How would I imagine a sustainable city?**" OR to envision what the city or politics could be  **CREATIVE APPROACH.**

4. Professional and technical input to qualify imagination and creative ideas!

CITIZENS - Give them agency and the understanding of their participation and co-creation of the society. - RESPONSIBILITY.

CHALLENGES:

INTERNAL: Classes between new and old (they have different dreams)

Who decided that? Why didn't my idea make it?

EXTERNAL: Not taken seriously. Considered Utopian, dreamy, alternative "It is not real. It is just play"

Insisting in redefining societal change and politics within an existing system

To create something new, we need imagination and creativity, to be able to create different stories, new narratives. We need the artistic mindset to be able to start from the materiality of the reality, with what is already there (otherwise it becomes a "city in the sky") and to transform that, and to be able to go beyond, to break normality and to think out of our constraints.

**WE CANNOT STOP
IMAGINING AND
CREATING VISIONS!**

"We want a different society where we don't overuse resources, and where we focus on relations rather than consumption. We want a new society. We might not increase our seats in the parliament very quickly because we don't have a specific, direct opinion, such as "We don't like muslims". But these parties might launch fast, but not remain long, because their vision do not go beyond that, Our vision starts slow, quietly, step by step, but it builds up, into a big change."

#4 TWO VISIONS - TWO REALITIES

Refshaleøen

TRANSITION PERIOD and TEMPORARY USE

Claus Havmoller Jensen (Dir. Development/Planning) and **Claudia Ales Laroux** (dire. Architecture and Events) from REDA - the company owning Refshaleøen - Copenhagen. **Claus** presented the context of the development of the area, the challenges and opportunities as well as their current vision. **Claudia** took us on a short walk and presented examples of collaborative place making, also looking at how culturally generated activities change perspectives, practices and also potentially visions for this site.

NOTES FROM THE SESSION:

Strategic benefits from the temporary activities:

- It changes peoples perception of the area (new identity).
- It creates business opportunities while we wait.
- Strengthen the quality of the future development through beginning social and cultural infrastructure

Effects of the temporary activities:

- The area has developed from an ABANDONED INDUSTRIAL site into a cool and vibrant destination in Copenhagen.
- RE has turned the yearly result from deficit to surpass
- New identity and new uses are developed that can potentially strengthen the quality of the new city district.

"When going through a transformation process of the place I live and work. Can I keep committing myself to the place, if I do not have the possibility to influence the way it is developed?"

Triggering question for
"Time Loop" - Building Conversations
workshop. Tuesday, 10th of September.

Christiania

DEMOCRACY

If you need to make an important decision about Christiania, and you can't get to a common agreement, how do you decide? who decides?

- We keep going until we get to a common point. We never know how long the meeting will take. It can take 1 hour, or it can take 24 hours. The meeting only finishes when we all agree.

If I live in Christiania, am I obligated to participate in all meetings?

- No one will come and knock in your door, if you haven't attended a meeting. I have also gone through periods of participating less, of being more focused in my own practice as an architect. But you will then not feel part, it will not feel right. You will see people commenting on decisions that were made, and talking about it. It will not feel right.

OWNERSHIP

What if I am genuinely interested in becoming part of your community, and there is no houses available, what should I do?

- You will have to wait.

What If have enough money to build a house in your territory. Again, I am genuinely interested in becoming part of your community. Can I do that?

- No. That is not how it works. Otherwise it would be just another Copenhagen neighborhood. That is why people want to visit us, and why people want to live here, because here things are different. the concepts and ways of living are different

So you do not own a land or a house in Christiania. You just use it whilst you are there. And then when you move, someone can come and use it as well.

- Yes, that is basically it.

We were guided by the architect Søren Blicher on a walk in Christiania. A former military base and now after many years of struggle, it is an independent foundation owned and run collectively by the local residents. **Can this vision be sustained?**

#1 ART OF THE URBAN (IM)POSSIBLE: UTOPIANISM AND URBAN VISIONS



The second day started with a talk led by David Pinder, professor at Roskilde University. The talk took place at NORREBRO LIBRARY by the Red Square in Copenhagen.

WHAT CITY WE WANT TO BE = WHAT CITIZENS WE WANT TO BE

Urban space are socially produced, imagined and performed. Utopian experimentation can provide new possibilities of urban society and life, through re imagining and reconstituting within and against processes of capitalist urbanisation.

THE RIGHT TO THE CITY

"The question of what kind of city we want cannot be divorced from the question of what kind of people we want to be, what kind of social relations we seek, what relations to nature we cherish, what style of life we desire, what aesthetic values we hold (...)"

The RIGHT TO THE CITY is therefore, far more than a right of individual or group access to the resources that the city embodies: it is a right to change and reinvent the city more after our hearts'desire. The freedom to make and remake ourselves and our cities is... one of the most precious yet most neglected of our human rights (David Harvey, 2012)

WHAT IS UTOPIA?

Utopia - the desire for something better, for a better city.

Utopia conventionally refers to an ideal state or society, found in another space or time (could it be the past?)

U
T
O
P
I
A

EU-UTOPIAS → good place

+

OU-UTOPIAS → NO place

The idea of utopia as a desire for something better implies a certain hope in the future. Do we have hope in the future - of our planet or of our cities?

The first Utopian movement was born during the economic crisis in Late XIX. Crisis brings the potential and the energy for change.

UTOPIA is born out of a **conviction** and **two questions**:

CONVICTION:

IT DOESN'T HAVE TO BE LIKE THIS!!

QUESTIONS:

How then should we live?

How can that be?

"Utopian thinking: the capacity to imagine a future that departs significantly from what we know to be a general condition in the present, it is a way of breaking through the barriers of convention into a sphere of the imagination where many things beyond our everyday experience become feasible." (John Friedman, 2000, 462)

REFERENCE / CRITICISM TO THE REAL

Connect the REAL with the imaginary.
Without losing yourself and your
identity in the process - going beyond,
breaking the ordinary but rooted in the
real.

EXPLORATION/ IMAGINATION OF THE POSSIBILITIES

Utopian experimentation with the community
of a place:
How we want it to be?
Exploring and imagining possibilities!

Artistic practice can offer a space to think the city differently - through interfering in the materiality of the real, and altering its basic elements, creating new possibilities and new situations, provoking the (im)possible from the possible.

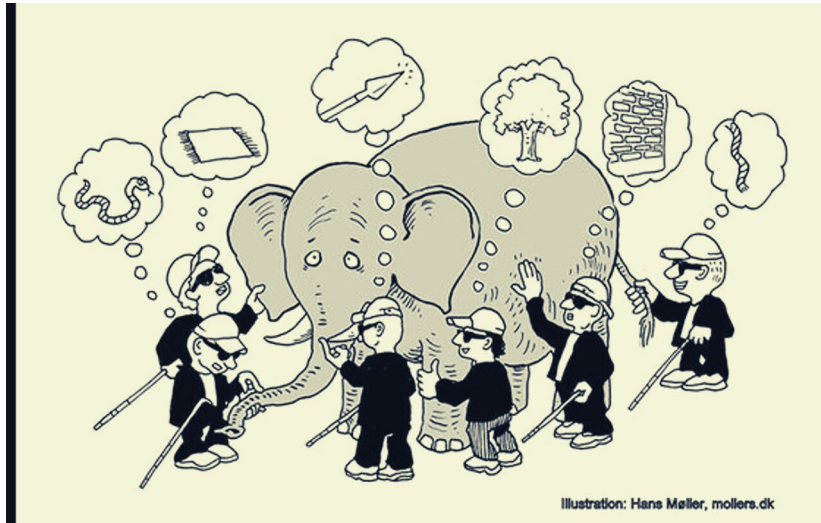
How much space does the power and conditions that shape the urban space offer for utopian experimentation and realization without a connotation of utopian as excluded, irrelevant, fantasising, as building castles in the sky?

WHO HAS THE POWER AND CONDITIONS TO SHARE URBAN CONDITIONS?

WHO HAS THE RIGHT TO THE CITY?

#2 NOBODY HOLDS THE TRUTH

CO-CREATION WITH THE COMMUNITY



Second talk of the day led by Annika Agger, Professor, Roskilde University, author of a.o. "Sense of Place" and researching and community engagement, co-creation and alternative planning/urban strategies.

IT IS MORE POWERFUL IF WE CAN COLLABORATE!

CITIZENSHIP = PARTICIPANTS of the city and NOT CUSTOMERS of the city.

The blind man and the elephant (see picture above) is a famous Indian fable that tells the story of six blind men that come across different parts of an elephant in their life journeys. In turn, each blind man creates his own version of reality from that limited experience and perspective. **NOBODY HOLDS THE TRUTH.**

We need to find ways to collaborate and to share visions to create and to draw the whole picture!

TRADITIONAL URBAN PLANNING

Architects
Engineers
Government bodies



NEW APPROACHES

Artists
Anthropologists
Community
...

LOCAL KNOWLEDGE dialogues/collaborates with **PROFESSIONAL KNOWLEDGE** in the urban planning process

How to get and collect people's stories?

"I participate, so it belongs to me, I am not a user."



Temporary/pop-up projects;
Theatrical experiences;
Urban installations;
Sound/photo walks;
Etc



HOW CAN WE USE ART/CULTURE AS A PLATFORM FOR DIALOGUE?



To provoke and to imagine new narratives.

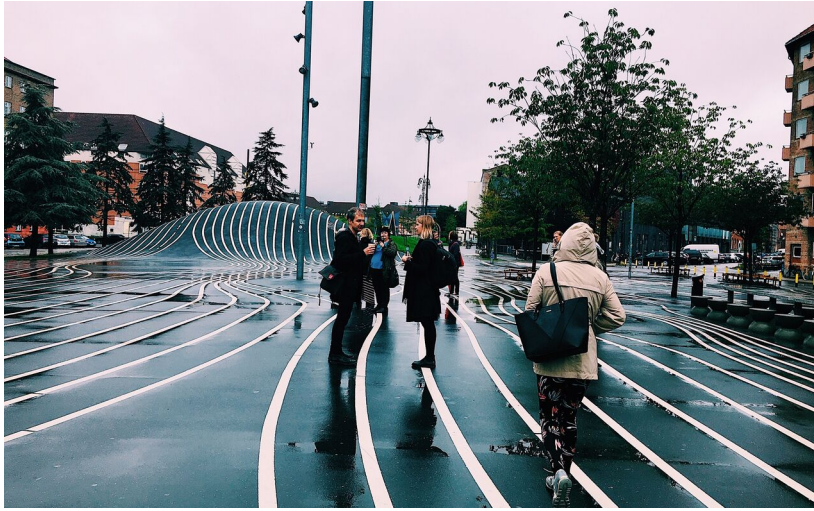
The HIGHER THE CONFLICT NARRATIVE = The more transformative the COUNTER NARRATIVE NEEDS TO BE!

How are we going to move on from this situation?

How did we get here in the first place?

ACTIVE APPROACH TO REALITY: Cause and effect; socially produced, Rather than

PASSIVE APPROACH: The reality is a fixed entity, it is what it is and I cannot change it.



#3 REAL EXAMPLES URBAN CHANGE - EXPERIENCES AND PRACTICE IN NØRREBRO

Guided walk by Mette Prag, project manager neighborhood regeneration Nørrebro. We visited three sites where artists and cultural interventions have defined urban change in the city.

#4 THE ARTISTS

DO WE NEED EXPERIENCES RATHER THAN NEGOTIATIONS AND INTELLECTUAL APPROACHES TO DEVELOP AND DESCRIBE?

Examples of how can artists lead these processes and give the outset to imagine and to formulate potential and alternative futures. Five different artists/companies share their practice through a series of talks and workshops in the afternoon.

SISTERS HOPE



performance part of METROPOLIS FESTIVAL 2019

"We experience the world through our bodies"

Sisters hope create experiments in the intersection of performance art, educational development, activism and research.

In search for a **SENSUOUS SOCIETY** to explore the world differently and to experience the reality through our senses rather than through an intellectual process.

"The sensuous will promote a more sustainable future".

Their most recent work is **Sensuous City** a 24h durational performance in Copenhagen, starting at the City Hall and immersing the audience in a sensorial walk through different sites of the city. The performance was part of METROPOLIS 2019, a festival for Art and Performance in the public space

Find more: <http://sistershope.dk/>

**Immersive
Interactive
Interventionist**

"Humans are tuned for relationship. The eyes, the skin, the tongue, ears, and nostrils – all are gates where our body receives the nourishment of otherness."— DAVID ABRAM.

COLLECTIVE STRINGS

"Everyone is an artist"

- Creativity is inherent to the human condition.
- Artist is a facilitator and co-creator of a social sculpture created by the citizens.
- An **ARCHAEOLOGY OF INTERACTIONS** of those who were there before - through a participatory installation.
- Creating new layers in the public space.
- Promoting a more playful city.

Collective Strings disrupts bodily patterns of movement in the city, literally by inviting everyone to track coloured traces of string between city elements thus creating new spaces and new ways of moving. An anarchistic work which develops gradually day by day in a specific location, ultimately created by its visitors.

From a distance you see the structure as a colourful installation, but you can also pull the strings, make new connections and transform the work.

The artist Karoline H. Larsen talks about her work. She transforms and stages urban space together with the visitors and reinstates the opportunity for playfulness and creativity in the city.

“



*Collective Strings - Metropolis Festival 2019
Copenhagen, Denmark.*

"When people are offered new tracks in this way, it appears to them, by experience, that it is either a very threatening scenario or something new and wonderful. We just have to be awake and aware. We are normally not."

“

HELLO EARTH

CREATING SHORT-TERM COMMUNITIES

The Copenhagen-based company creates participatory cross-disciplinary art works with relational approach, where the presence of the audience is the co-creating and central element. The base of the work is an inquiry into consciousness and an exploration of the myth of reality. An attempt to unfold the potential of possible relations between people and place and make interconnectedness and diversity tangible. Current works are participatory walks and journeys in urban space and nature, site-specific installations & interventions, participatory works for larger groups, “do it yourself” works which unfold on your mobile phone as well as workshop-projects addressing community.

EXAMPLES OF WORK

Exercises for Revolutionaries # 1 - Life in the Universe **A gathering for animals, people and minerals.**

A sensorial and poetic journey examining our relation to nature and our possibilities to organise ourselves as a collective and as a society. In nature, with nature, as nature. A participatory performance for 30 people.



Exercises for Revolutionaries # 1 - Life in the Universe

What kind of community can we imagine as a post capitalist model of being and functioning together? And how could we stimulate a collective visioning and “rehearsal space” for such collective field?

“

Exercises for revolutionaries #2 -The night *Visioning a post capitalist society while we sleep*

A 12 hour overnight experience and a visioning quest for 30 participants. It explores what kind of community we can imagine as a post capitalist model of being and functioning together, and how could we stimulate a visioning and "rehearsal space" for such a collective field?

An experience facilitating a space of collective creation & visioning, interrelatedness and power of community, in which the potential of dreaming practice and the creation of new communities are central elements.

We are educated by the past. We don't educate by the future. And future are not given. It is an exercise of dreaming together desirable futures.



Exercises for Revolutionaries # 2- The night - Visioning a Post capitalist society while we sleep

BUREAU DETOURS AND INSTITUTE FOR X

ACTIONS SPEAK LOUDER THAN WORDS

"If you name it, you can claim it" THE RIGHT TO THE CITY

Bureau Detours is a creative organisation with great interest in creating social environments in public spaces. City space and parks are their playground, where they invite you to come and help build with them, with their large toolbox of creative solutions. They operate on various platforms in a mix of art, design, architecture and cityplanning.

Institute for (X) is one of **Bureau Detours** projects and maybe the most permanent from its temporary urbanism. Located in a former customs building, "The Institute for (X)" is a part of Godsbanen, a former railway traffic area now officially dedicated by the municipality of Aarhus to become a future culture hub in the very heart of the city. It is a laboratory for bottom-up hands-on urban development in Aarhus. It has 250 members, 50 businesses and 25 associations.



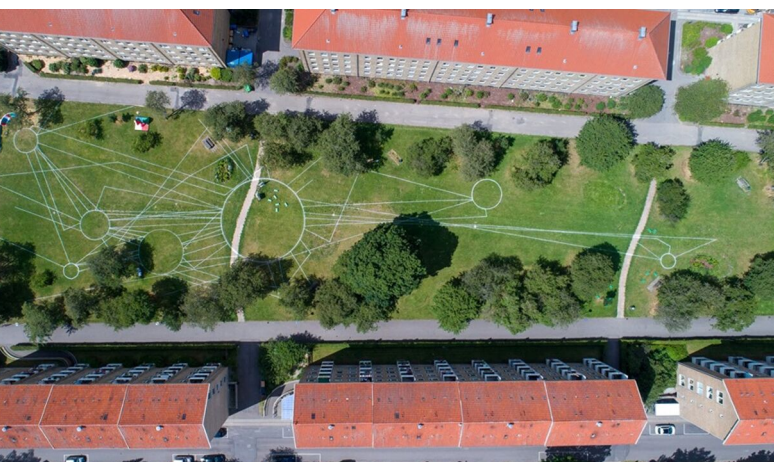
THE EVOLVING BUILDING

The building gives the resident the right to change it depending on pragmatic needs and the passage of time.

The resident will have the opportunity to develop the space.



Bureau Detours - Prammen 2010



Grønningen NV - Metropolis Festival 2019

Grønningen NV -

How to play or how to change social choreography.

They place a pile of homemade chairs and benches with built-in microchips in the middle of Grønningen. Then they can follow the movement patterns of the furniture around the lawn as residents and visitors move and place them. Where the furniture fits in, Bureau Detours creates imaginative outdoor environment. The furniture comes alive and is the score for composing a choreography made by its users.

Prammen

A floating city.

- Is it a prototype for another type of living?
 - an abnormal situation, breaking normality.
 - the idea of building your own city, as an utopian experimentation.
- Living utopia and an exploration of how the society could be if it was in another way.
- From permanent urbanism to permanent temporality.

BUILDING CONVERSATIONS

CONVERSATION AS AN ART-FORM

It investigates:

- How do we speak?
- How could we speak?

THE WAY WE SPEAK INFLUENCE THE FUTURE WE CREATE.

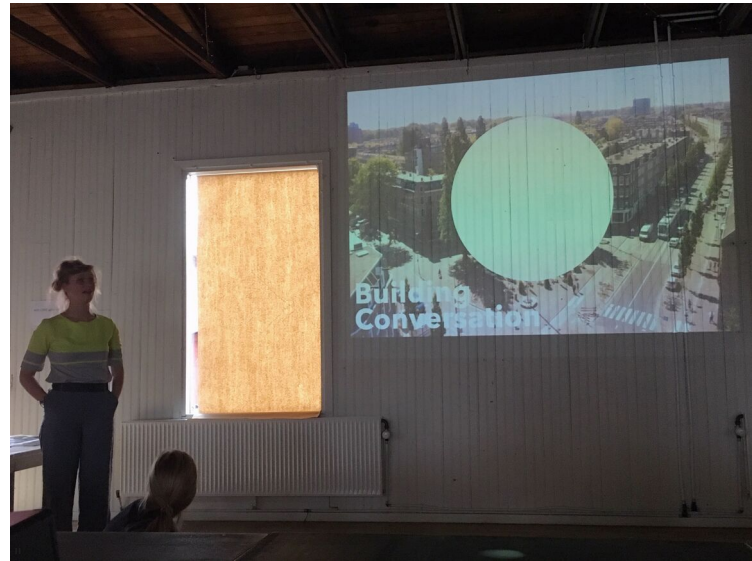
It is a collective exercise. It is a collective free fall. What happens when we meet in conversation?

Inspired by conversation techniques from all over the world, Building Conversation Collective have so far created a repertoire of 07 PERFORMATIVE conversations:

- Conversation without words
- Thinking together - an experiment
- Parliament of Things
- The agonistic Conversation
- (Im)possible conversation
- The white surface & VTS

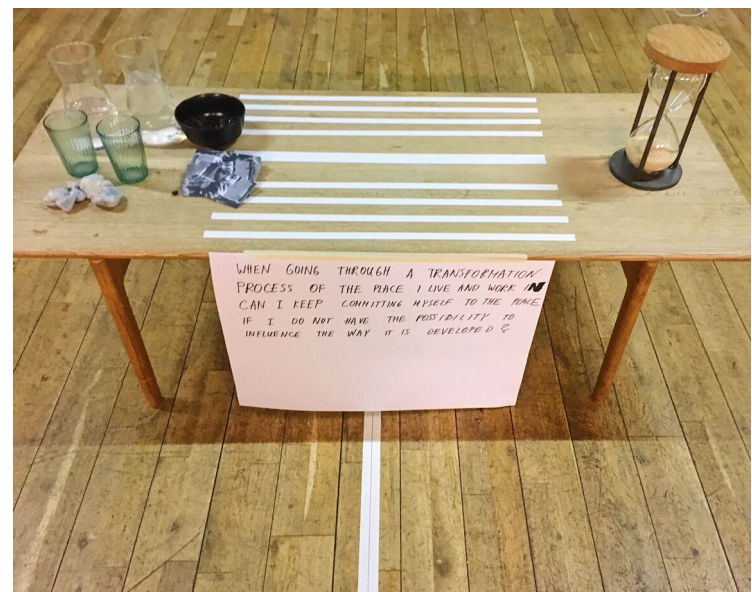
- Time Loop

Time Loop is a performative conversation inspired by the practice of the Indians of the Great Lake District in Canada. Before making important decisions, they first consult their ancestors from seven generations ago, and then they consult their descendants from seven generations ahead. Only after that do they investigate the impact that a possible decision will have on the present. For us, short-term thinking often seems more important than looking ahead or reflecting on the past. As a result, the future is distant and abstract, unrelated to the world in which we live. Can relating to the remote past help us to also relate to the distant future?



Created by Lotte Van Der Berg.

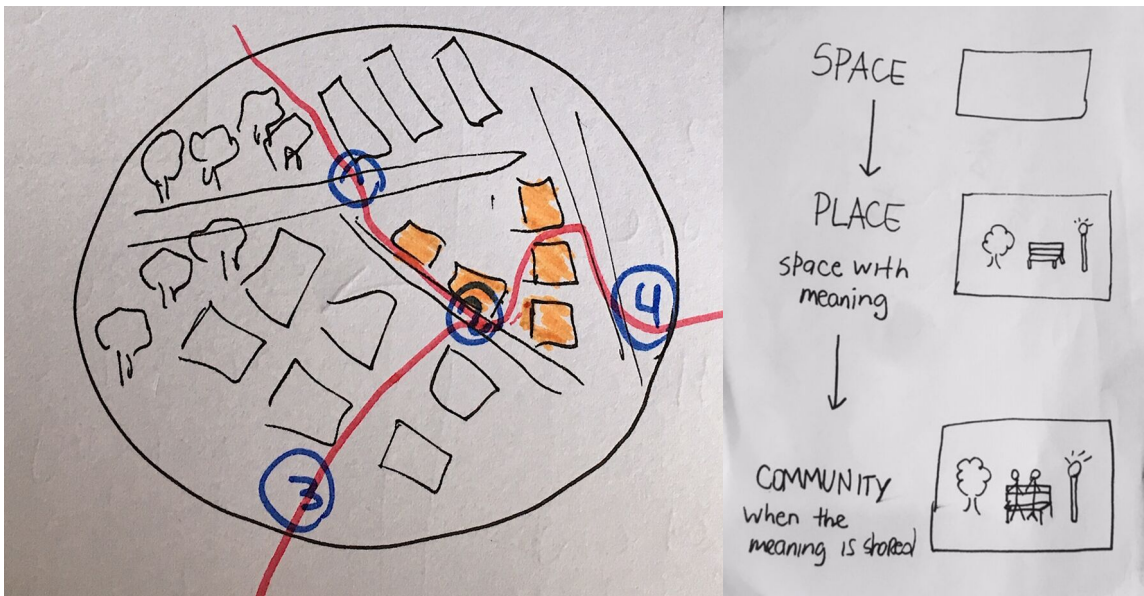
Talk and workshop led by Salome Mooij one of the collective members.



THE WORKSHOPS

After Building Conversations talk, we were divided in two groups for the workshops sessions: Salome Mooij guided **TIME LOOP Conversation** and Lisa Halloway (S), Anders Nordby (N), Bjorn Berg Marklund (SE), Jason Kao(N) guided the workshop **"MINECRAFT AS VISIONING TOOL"**

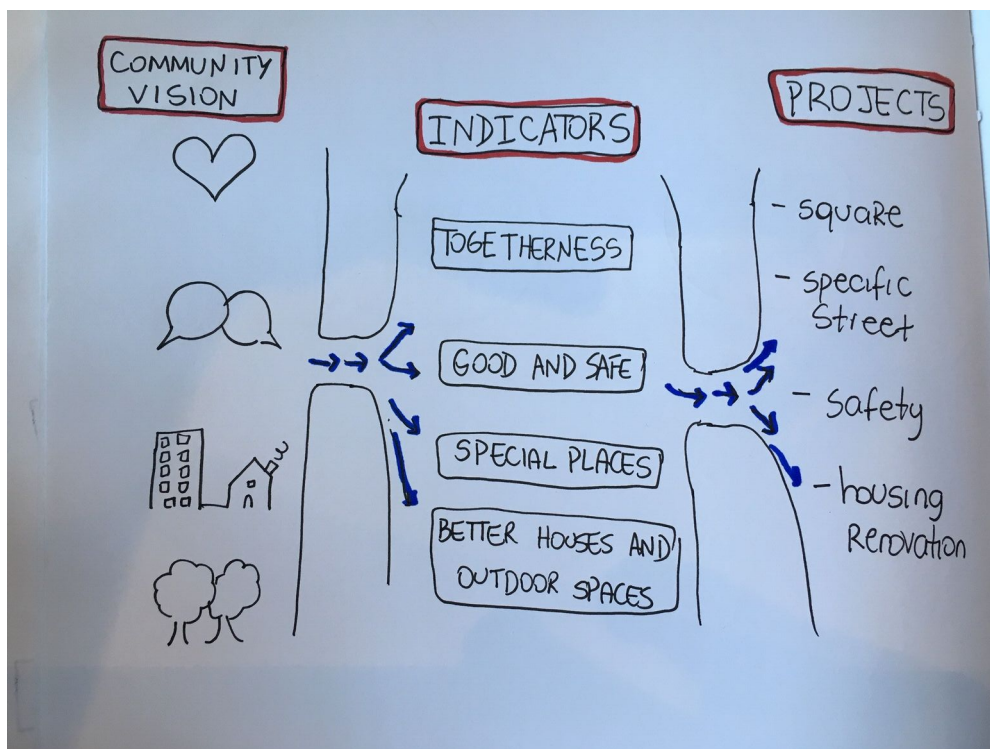
#1 INSPIRING LOCAL COMMUNITIES



the voice of the community
MAPPING the narrative/ dramaturgy
the conflicts and desires

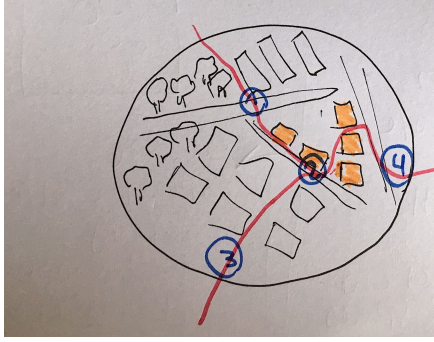


translate the voice of the
community into projects



, Head of Dpt.Architect Rikke Lequick Larsen led the session on Copenhagen's experience with transformation of neighbourhoods and how to engage communities, how to balance the many agendas in the city, How to structure public processes and how to create shared visions.

STRATEGIC CANDLES



intervention vision -

activating/responding to a vision - rewriting the dramaturgy:

SITE SPECIFIC URBAN DEVELOPMENT

SITE SPECIFIC CULTURAL PLANNING

Mapping of the DNA of the place - knowing exactly the strenghts and the weaknesses.

BE SPECIFIC! INVOLVE THE LOCALS!

Your vision should respond that - Intervention vision.


Working with the narrative of the place, to re-write the narrative of that place

Rooted in reality and imagining the future.

CONNECTED URBAN SQUARE

Safe in between spaces

#2 METROPOLIS FESTIVAL

NORMALITY WILL NOT BRING
NEW VISIONS. NORMALITY INSPIRES
NORMALITY. YOU NEED  DISRUPTIONS

(Re)claiming the right
to the city
(with the help of artists)

The morning sessions was followed by Trevor Davies talking about the work he develops at METROPOLIS. Metropolis is an international platform for art and performance in public space in Copenhagen. The notion of **SITE SPECIFIC** and **SITUATION SPECIFIC** is at the core of its artistic methodology and cultural positioning. **How can artists lead processes and give the outset to imagine and formulate potential futures and alternative futures – or simply “imagine”?** Trevor showed some examples of works commissioned and/or programmed by the platform. See more at: <https://www.metropolis.dk/>



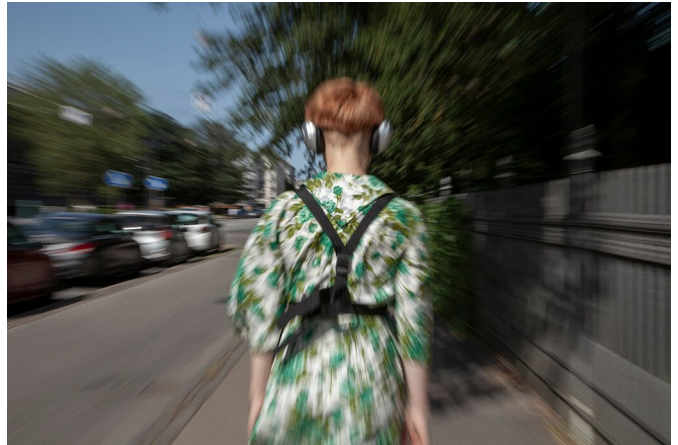
,Dominoes - Station House Opera - Metropolis/KIT 2013



Studio Cite - Benjamin Vandewalle



Studio Cite - Benjamin Vandewalle



Reverse Johannes Bellinkx

ABOUT THE WORKS:

-

- Some works play with the idea of interrupting the daily life in a playful way.

- Reconnecting with the city - reclaiming it or metaphorically destructing the city - to rebuild and to rethink it .

- It connects the citizens between them and with the city and promote a movement, a festivity., as for example with Dominoes, from Station House Opera.

- Other works reposition the human body to understand the surroundings in a better way. It gives you new perspectives to relate and to read the city, therefore to interpret it.

- It investigates and it interferes in the scales, the horizons, the angles you look to the city, also the duration and the rhythm, and how this interferes our notion of reality, and our understanding of cities (Studio Cite - Benjamin Vandewalle)

- Have you thought about this? What scales do you look, and for how long do you look to places when you walk in the city? What is the pace? What if you look to the city through the perspective of something ten times smaller than you? Or ten times bigger?

- Therefore it investigates how people sense, experience, perceive and interpret spaces. Then, it offers new ways of sensing, experiencing, perceiving, and interpreting spaces. It starts from reality and it goes beyond (visioning, imagining, creating new possibilities).

- **REALITY is the BACKGROUND and not where you build your vision**, (or, let's say where you build your artwork).

Normality will not bring to vision. We need new ways of thinking, new ways of sensing, and new ways of living.

- Also, some works offer you the possibility to "walk without your head". In other words, to experience the space around you in a more sensorial or bodily way, rather than in an intellectual way. We need new ways of sensing the city. We need more openness, or we need more vulnerability, to connect with the space and with the other. Experiences live "Reverse" by Johannes Bellinkx or "Sensuous city" by Sisters Hope transports and immerse the audience in this altered state. "I could sense new things, and that was because I was so vulnerable".

Some projects offer the possibility to write new narratives in the city, and to give voices to groups and people that do not have a voice in society. 100% Foreign help foreign to rewrite their stories in an alternative living archive of the city.

Other performances create a fictional short-term community with the audience to rethink community, society and the world.

#3 ALTERNATIVE SCENARIO WORKSHOP

The last session of the Copenhagen LAB was divided in two moments:

1. The participants were invited to reflect on the three day lab and collect quotes, impressions and notes from the various sessions and workshops and write them in small cards. We then created a collective mind map in which we would be linking ideas and cards from people, connecting ideas creating bridges between concepts and trying to draw together the whole picture (or the elephant). **"NOBODY HOLDS THE TRUTH!"**. See below the picture of the mind map. A bigger scale of the map will be available soon in a separate document/link. You can also find some fragments and cards written by the participants in throughout this diary.



2. Each demonstrator worked in their groups to reflect and create their VISION LANDSCAPE. The exercise was intended to help them with brainstorming and tools to be able to write their vision statement. For the Vision Landscape, they should follow this:

3

VALUES TO BASE THE VISION
 RESOURCES TO FUEL THE VISION
 PROBLEMS THE VISION SHOULD SOLVE
 KEY GROUPS YOU WILL INCLUDE IN THE VISIONS
 KEY DATES FOR YOUR VISIONS
 EMOTIONS
 SITUATIONS

To end, each demonstrator presented their Vision Landscape, and after that, we discussed the next steps of the project. How much can be done with the time span and limited resources?

What CAN you do in the next few months?

How are we with the mapping process and visioning and should the project design workshops come after we finished mapping and when we have our vision statements?

MAPPING → VISIONING → PROJECT DESIGN



GAARDEN - Kiel

VALUES:

cultural diversity;
naturally evolved district
vibrant area

RESOURCES:

existence of squares and other meeting points (open spaces)
communicative neighbourhood
engagement (existing networks)

PROBLEMS:

separateness of cultural and social groups
indifference ; bad image

KEY GROUPS:

children & youth
newcomers (refugees, students...)
disadvantaged groups: Roma & Sinti + alcohol addicts

SITUATIONS

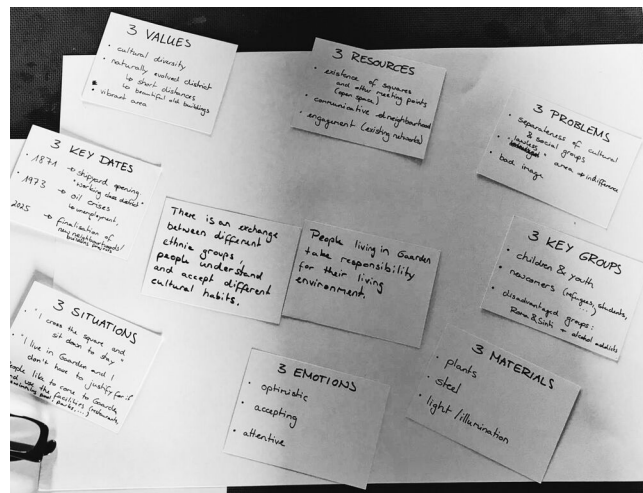
"I cross the square and sit down to stay"
"I live in Gaarden and I don't have to justify for it"
"People like to come to Gaarden and use the facilities.

KEY DATES:

1871: Shipyard opening
1973: Oil crisis - unemployment
2025: Finalisation of new neighbourhoods

EMOTIONS:

Optimistic
Accepting
Attentive



SNIPISKES - Vilnius

VALUES:

Open green yards
Historical background
Local skills - investment in the area/ connections

RESOURCES:

Space: Green yards & Now-taken parking lots
Humans: Local knowledge and skills
Institutions: Educational institutions

PROBLEMS:

Scepticism of residents about moving their cars for another functions
Finding ways of involving stakeholders in not a formal way

KEY GROUPS:

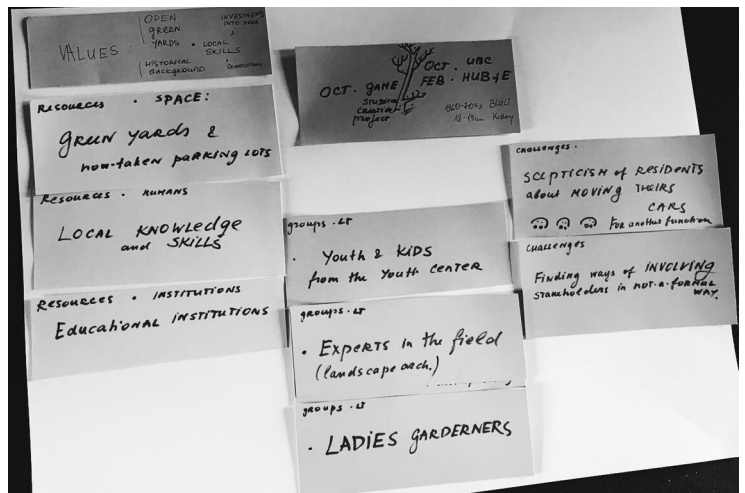
Youth and kids
Experts in the field (landscape architects)
Ladies gardeners

SITUATIONS

KEY DATES:

1960-70 - built
XIX-XX century - history

EMOTIONS:



VISAGINAS, Lithuania

VALUES:

cultural diversity;
Sustainability
Co-creation / Connectivity

MATERIALS/OBJECTS:

Forest (trees)
Pavements; benches
Cosmic playgrounds

RESOURCES:

Multiculturalism
Dynamic/ informal
Education sector

PROBLEMS:

Representing diversity / breaking homogeneity
Lost identity
Fear of change and state of uncertainty
Superficiality

KEY GROUPS:

The first generations (mostly seniors)
Youth, creatives
Newcomers / visitors

ACTIVITIES/ACTIONS:

Exploration
Co-creation (re-creation)
Imagining/ Invention

KEY DATES:

1975: decision to build the city
2009: closed 11nd unit
NOW until 2038: green meadow

EMOTIONS:

Anticipation

PORI, Finland

VALUES:

Openness
Optimism
Pro-activism
Experimentation

RESOURCES:

Empty spaces
Readiness to accept change
Key people "activists"

PROBLEMS:

Lack of life
Isolation of people & ideas
Lack of vision

KEY GROUPS:

Residents in the area
Working people in the area
People using spaces & services

SITUATIONS WE CAN IMAGINE

Co-working
Success & failure
Dialogues, conversations

KEY DATES:

1558: Pori was founded
1972 - Opening of walking street
PORI DAY - Every September
2058 - 500 years anniversary

EMOTIONS:

Surprise,
Hope,
Excitement

MATERIALS:

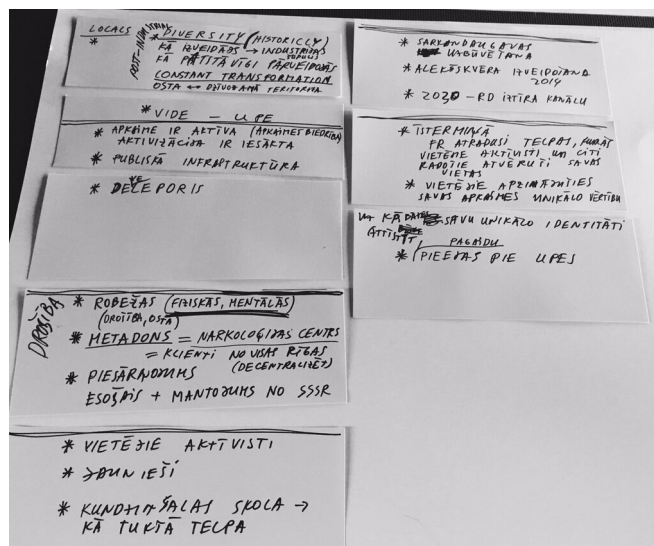
Empty spaces in the city & between people



Multivoicedness
Dream
Dialogue

Nature
Food
Stories

Water
Greenery
Communication routes





LINKS

PROJECT WEBPAGE

URB CULTURAL PLANNING

<https://urbcultural.eu/>

PROJECT PARTNERS

DANISH CULTURAL INSTITUTE

<https://www.danishculture.com/>

METROPOLIS/KIT

<https://www.metropolis.dk/>

DEMONSTRATORS

GAARDEN, Kiel

<https://www.kieler-ostufer.de/>

Gdansk, Poland

<http://www.nck.org.pl/en>

<https://pomorskie.eu/>

Guldborgsund, Denmark

<https://www.guldborgsund.dk/>

Pori, Finland

<https://www.pori.fi/>

Sarkandaugava & Bolderāja, Riga

<http://www.rdpad.lv>

<https://festivalskometa.lv/en/>

<https://freeriga.lv/>

Vilnius, Lithuania

<https://www.vgtu.lt/kurybiniu-industriju-fakultetas/891?lang=1>

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BUREAU DETOURS

<https://detours.biz/>

COLLECTIVE STRINGS - CREATIVE ACTIONS

<http://www.creativeactions.com/>

HELLO EARTH

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INSTITUTE FOR X

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SISTERS HOPE

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STATION HOUSE OPERA

<http://www.stationhouseopera.com/>

GUEST SPEAKERS

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<https://alternativet.dk/aktiv>

Christiania

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Professor Annika Agger

<https://forskning.ruc.dk/da/persons/aagger>

Professor David Pinder

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