



# **MODEL** **OF THE RESIDENCY** **PROGRAMME**

The UrbCulturalPlanning Project

The overall residency programme coordinated by **the Baltic Sea Cultural Centre in Gdansk**



The Baltic Sea  
Cultural Centre  
in Gdańsk



CULTURAL INSTITUTION  
OF POMORSKIE  
SELF-GOVERNMENT



EUROPEAN  
REGIONAL  
DEVELOPMENT  
FUND



# TABLE OF CONTENTS

|   |           |
|---|-----------|
| <b>BACKGROUND INFORMATION</b>               | <b>5</b>  |
| <b>MODEL PLAN</b>                           | <b>10</b> |
| <b>IMPLEMENTATION</b>                       | <b>13</b> |
| <b>RESIDENCY “MATCH-MAKING”</b>             | <b>15</b> |
| <b>SHORT REPORT ON RESIDENCIES:</b>         |           |
| DENMARK - LINDHOLM, NYKØBING FALSTER        | <b>18</b> |
| FINLAND - PORI, THE CITY CENTRE             | <b>24</b> |
| POLAND - STARE PRZEDMIEŚCIE, GDAŃSK         | <b>30</b> |
| POLAND - NOWY PORT, GDAŃSK                  | <b>35</b> |
| GERMANY, KIEL-GAARDEN, KIEL                 | <b>40</b> |
| LATVIA - BOLDERĀJA & DAUGAVGRĪVA, RIGA (I)  | <b>47</b> |
| LATVIA - BOLDERĀJA & DAUGAVGRĪVA, RIGA (II) | <b>55</b> |
| LATVIA - SARKANDAugAVA, RIGA (I)            | <b>58</b> |
| LATVIA- SARKANDAugAVA, RIGA (II)            | <b>65</b> |
| LITHUANIA - ŠNIPIŠKĖS, VILNIUS              | <b>68</b> |
| LITHUANIA - CITY OF VISAGINAS, UTENA        | <b>73</b> |
| RUSSIA - KALININGRAD                        | <b>78</b> |
| <b>CONTACT DETAILS</b>                      | <b>83</b> |



## **BACKGROUND**

## **INFORMATION**

**The UrbCulturalPlanning Residency programme** was organised to add an external view on the potential of the neighbourhoods. The residencies were designed to foster creativity and experimentation in the cultural mapping and participatory collaborations.

## GOALS

- \_To add value to the community with creative work by helping to change the perception and profile of the host community for both its residents and outsiders,
- \_To create shared Baltic Sea Region value and identity, making a direct dialogue between community residents and creative short-terms visitors possible,
- \_To contribute to the development of BSR Demonstrator Projects to test cultural planning methods.



## **PROJECT PARTNERS OF THE RESIDENCY PROGRAMME AND AREAS IN FOCUS**

- \_ **Guldborgsund Municipality, Nykøbing Falster, Lindholm, Denmark**
- \_ **City of Pori, Satakunta, Finland**
- \_ **Boell Foundation + Kiel-GaardenGmbH, Schleswig Holstein, Germany**
- \_ **City Of Riga, Bolderāja & Daugavgrīva Neighbourhood (Komēta Festival), Latvia**
- \_ **City Of Riga, Sarkandaugava Neighbourhood (Free Riga), Latvia**
- \_ **Vilnius Gediminas Technical University, Šnipiškės, Vilnius, Lithuania**
- \_ **Vilnius Gediminas Technical University, Utena, Visaginas, Lithuania**
- \_ **City Culture Institute, Stare Przedmieście, Gdańsk, Poland**
- \_ **City Culture Institute, Nowy Port, Gdańsk, Poland**
- \_ **Baltic branch of the Pushkin State Museum of Fine Arts (National Centre for Contemporary Arts), Kaliningrad, Russia (art residency took place in 2021)**

## ARTISTS & CREATIVE PRACTITIONERS OF THE RESIDENCY PROGRAMME

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\_ **Julie Myers** (Germany), [www.juliemyers.org.uk](http://www.juliemyers.org.uk)

\_ **Jonas Büchel** (Latvia/Germany), [www.facebook.com/jonas.buechel](https://www.facebook.com/jonas.buechel)

\_ **Abdul Dube** (Denmark), [www.abduldube.nu](http://www.abduldube.nu)

\_ **Marius Abramavičius Neboisia** (Lithuania), [www.neboisia.net](http://www.neboisia.net)

\_ **Milda Laužikaitė** (Lithuania), [www.mildalauzikaite.lt](http://www.mildalauzikaite.lt)

\_ **Inga Erdmane & Edd Schouten** (Latvia), [www.instagram.com/mijalicite/](https://www.instagram.com/mijalicite/) & [www.eddschouten.nl](http://www.eddschouten.nl)

\_ **SIMKA (Simon Häggblom and Karin Lind)** (Sweden), [www.simka.se](http://www.simka.se)

\_ **Institute for X (Vivian Vesterager, Johan Adrian Buus and Mads Peter Laursen)** (Denmark), [www.institutforx.dk](http://www.institutforx.dk)

\_ **Lucyna Kolendo** (Poland), [www.lucynakolendo.com](http://www.lucynakolendo.com)

\_ **Iza Rutkowska** (Poland), [www.izarutkowska.com/en](http://www.izarutkowska.com/en)

\_ **Alexander Shishkin-Hokusai** (Russia), <https://triennial-2017.garagemca.org>

## ONLINE DATABASE

\_Over **80 names of artists** and **creative practitioners** from the **Baltic Sea Region**,

\_Database developed according to proposals made by all partners of the project of artists/creative people from their own country and other countries from the BSR.

## REFLECTION

The UrbCulturalPlanning residencies were dedicated to the creativity and experiment in the field of mapping and participatory collaborations. Thus, there were no expectations for a ready-made projects for a public presentation.

The residencies resulted in:

- \_reflections in various forms and media such as video, photo, sound, note as well as concept,
- \_reflections as tangible outcomes of residencies,
- \_reflections as the basis for art/creative intervention during the BSR Demonstrator Project.

## URBAN TOOL KIT

All materials created during the residencies and collected by the Residency Coordinator will be used to compile a Tool Kit by Gdańsk City Cultural Institute.

# **MODEL** **PLAN**

Open  
to local variations

## **DURATION // MINIMUM 3 WEEKS**

- \_The residency should last at least 3 weeks (ideally 4 or 5 weeks),
- \_The residency's outcome is a reflection,
- \_The residency conclusion should take place during BSR Demonstrator Project's implementation.

## **TIMING**

- \_The residency should take place after initial cultural mapping of the communities/neighbourhoods to initiate the process of engagement by addressing identified local needs/societal challenge.

## **RESIDENTS // MINIMUM 2 PERSONS PER RESIDENCY**

- \_Artist + creative person from another field, e.g. architecture, design,
- \_Openness for the cooperation with local artists and/or creative person in the frame of the residency programme.

## **PROFESSIONAL EXPERTISE OF RESIDENTS**

- \_Experience in participatory work,
- \_Excellent communication skills,
- \_Ability to speak English well,
- \_Openness towards close co-operation with local cultural operators, e.g. helping in cultural mapping, gamification, developing new methods of working with the community, etc.
- \_Readiness to participate in various events connected to promotional interviews and engagements, festivals, where applicable.

## **TASKS FOR HOST PARTNER ORGANISATIONS**

- \_To integrate the resident into the project's programme,
- \_To arrange the travel and provide accommodation,
- \_To provide meals and/or per diems,
- \_To cover the fee and the production budget,
- \_To provide translators and residency assistant.

## **TASKS FOR RESIDENCY CO-ORDINATOR //** **THE BALTIC SEA CULTURAL CENTRE IN GDAŃSK**

- \_Common terms/rules for residencies,
- \_Principles and standards for selecting creative residents,
- \_Procedures for contracting them and reporting formats,
- \_Documentation formats to describe the different residency models.



# IMPLEMENTATION

## **UNTIL 17 MAY 2019**

- \_Host partners identify local needs,
- \_Host partners express their preferences to the residents professional profile, e.g. visual artist, performing artist, designer, architect, urban planner etc.
- \_Residency co-ordinator develops the database for artists and creative people for the project.

## **18 – 31 MAY 2019**

- \_Residency Co-ordinator looks for matches between local needs and creative people profiles in the database.

## **UNTIL 14 JUNE 2019**

- \_Residency co-ordinator invites artists and creative people to submit applications,
- \_Lists of potential candidates presented by residency coordinator to host partner organisations,
- \_The short list prepared by co-ordinator and host partner (e.g. 3 persons for 1 residency).

## **17 – 27 JUNE 2019**

- \_Skype interviews with the shortlisted candidates,
- \_Skype interview done by the selection committee: host organisation partner + residency co-ordinator.

## **JULY – DECEMBER 2019**

- \_Residents chosen and notified by a hosting organisation,
- \_Contracting of residents by hosting organisations,
- \_Residencies take place,
- \_Reflections provided by residents and hosts,
- \_Report on the process and residencies presentation.

## **AUGUST-SEPTEMBER 2021**

- \_Resident chosen and contracted by the hosting organization in Kaliningrad,
- \_Online residency in Kaliningrad: artist was working remotely with coordinators and hosts
- \_Reflections in hindsight provided by the residents and hosts,
- \_Updated report on the process and its presentation at the final project conference in Riga.

**RESIDENCY “MATCH-MAKING”**  
**LED BY**  
**ALEKSANDRA GRZONKOWSKA**  
**ON SKYPE**



## **RESIDENCY PROGRAMME COORDINATOR**

### **COMISSIONED BY THE BALTIC SEA CULTURAL CENTRE IN GDANSK**

#### **ALEKSANDRA GRZONKOWSKA**

art historian, curator. Currently, PhD student at the History of Art at the University of Gdańsk. President of the CHMURA Visual Culture Foundation. Curator and coordinator of numerous individual projects as well as collective exhibitions of Polish and foreign artists (The Baltic House Lab, Tina B, 736 km). Her research was supported by Adam Mickiewicz Institute (2019), Marshal of Pomorskie Voivodeship (2013), Institute of Polish Culture in Prague (2010) and the City of Gdańsk (2007).

**DENMARK**

**HOST: GULDBORGSUND**

**MUNUCIPALITY**

**AREA: LINDHOLM, NYKOBING FALSTER**

LOCAL COORDINATOR: DIANA GERLACH

RESIDENT: JULIE MYERS

DATES: 21.09 – 5.10.2019

22.10 – 29.10.2019

**Nykøbing Falster** is part of **Guldborgsund municipality** and the biggest city of the island **Falster**. Lindholm is situated in the eastern part of Nykøbing Falster – in the outer Østerbro. In 2017 Lindholm was added to the ghetto list by the Ministry of Transport, Building and Housing. The residential area meets 3 out of 5 criteria in order to be on the ghetto list, which point to the low employment rate, concentration of immigrants and descendants from non-western countries and the education level.

## NEEDS

- \_Experience in working with the target group of children and young people,
- \_Involvement of the citizens of Lindholm in different local projects,
- \_Engagement of the parent generation in the cultural activities.

## EXPECTED RESIDENTS

- \_Design of artworks and/or activate places in public space,
- \_The green/nature qualities of Lindholm: Urban farming, activities in nature,
- \_Food culture,
- \_‘Communication-projects’: Audiowalks, posters, art-works/performance in public space.

## APPOINTED RESIDENT

### JULIE MYERS

Julie Myers' practice involves film, photography, sound, installation and digital technology. Her projects respond to people and places through collaborations with local communities, musicians, school children, senior citizens, scientists, gardeners, architects, on-line participants, and others. She is interested in accessible everyday ways that people make sense of their environment through memories, stories and personal experience. Her work is concerned with social engagement and collaboration and in developing projects that enable material generated with local communities to be shared in public space.



## **REFLECTION: PHOTOGRAPHY / MAPPING WORKSHOP**

A photography/mapping workshop in Lindkovskolen School, Lindholm. The workshop aimed to encourage participating children to explore and photograph the area around the school. The results to be exhibited in libraries and public buildings in Lindholm and the wider area of Falster - Lolland.

## **PROJECT PROPOSAL – MOTHERS’ SONG**

“My intention is to use the new path way as a symbol that connects the different areas and people. My project proposal would be to work with a group of local mothers at the community centre in Lindholm to make sound recordings of the songs they sing to their children (lullabies). These recordings would be used to highlight the significance of song in a child’s early development and celebrate the cultural diversity of families living in Lindholm. The songs would be exhibited alongside other work produced by the community in local libraries and public buildings in the wider area of Falster - Lolland. My dream would be eventually to extend this song path or song line to other places in the UCP project”.

## **REFLECTION - PROJECT PROPOSAL // A SHORT FILM WITH YOUTH CLUB**

To develop a short film project with young people from the local youth club that offers them a chance to tell of their own experiences of living in Lindholm.

Diana Gerlach has invited Julie Myers to return to Nykoebing to make song recordings with local mothers and develop a short film with the youth club.

# GULDBORGSUND, NYKØBING FALSTER, LINDHOLM

MOTHER'S SONG





\_1



\_2



# GULDBORGSUND, NYKØBING FALSTER, LINDHOLM

\_1, \_2, \_3: MAPPING WORKSHOP

\_4: YOUTH CLUB MEMBERS



\_3



\_4

**FINLAND**

**HOST: CITY OF PORI**

**AREA: THE CITY CENTRE**

LOCAL COORDINATOR: KATI FAGER & HARRI SIPPOLA

RESIDENTS: ABDUL DUBE

JONAS BÜCHEL

DATES: 16.09 – 6.10.2019

25.09 – 25.10.2019

**Pori** is located near the shore of the **Baltic Sea** in the **West of Finland**. It is the capital of Satakunta region, which has an industrial focus. The city is quite suburban, including the city centre. There is a lack of intensity and density which characterises city life generally. The city was 75% burned down in 1852 therefore the architecture is contemporary and does not speak about the heritage of the fisherman town. There is a strong car culture, even though the distances in the city are smaller than usual.

## **NEEDS**

- \_To work with and in empty spaces in the city centre,
- \_To engage and encourage citizens to participate in various ways in city life,
- \_To improve the accessibility and social inclusion with cultural and gaming / digital projects,
- \_The artistic community in Pori should be stimulated to practice a more political / socially relevant art and the aim could be to involve people who are not usually participating.

## **EXPECTED RESIDENTS**

Key words : “Emotional Mapping” & Empty Spaces

## **APPOINTED RESIDENT**

### **\_ABDUL DUBE**

Visual artist, curator and producer. Dube's experience is based on visual facilitation, hosting and a deep passion for small and large group conversational processes. His vision is to provide guidance, leadership and support in co-creating the space for genuine dialogue and innovative creativity.

### **\_JONAS BÜCHEL**

Freelancing social worker and cultural manager as well as practicing urbanist, urban curator and community worker, who has lived and worked in the Baltics for nearly 15 years. Jonas is co-founder and CEO of the Urban Institute in Riga promoting local change management, tools to strengthen local actors of change and to create a sensitive and responsible working atmosphere empowering people and spaces. Civic education and curating urban cultural and art projects are additional means to create livable and inclusive social environments.

## **REFLECTION //**

### **PORIS – CITY CENTRE RESEARCH DEVELOPMENT SPACE**

A pop-up space “PORIS – city centre research development space” where 2000 residents shared their ideas and wishes for the development of the area. Visual facilitation by Abdul Dube and conversations with residents, different organizations and cultural actors by Jonas Büchel.

## **REFLECTION // URBAN LAB IN PORI**

The Urban Lab was a part of the programme of PORIS – Pori Research Centre for City Development. PORIS was located on the pedestrian street of Pori and was open for October 2019.

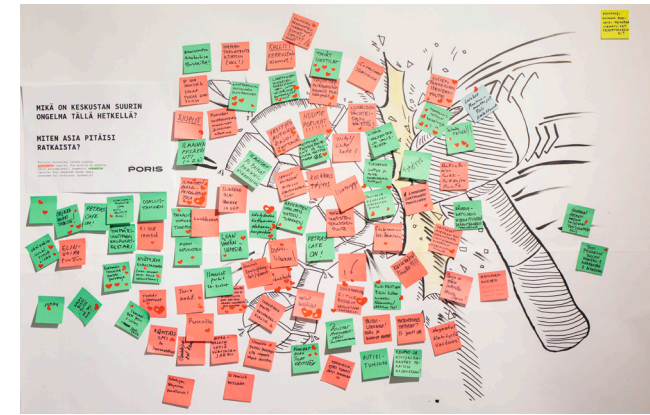
The Urban Lab was facilitated by Janin Walter and Ilkin Akpinar of Urban Catalyst – a well-known planning agency of Berlin, Germany.



## CITY OF PORI

PORIS - CITY CENTRE  
RESEARCH  
DEVELOPMENT SPACE

Photographs by Rasmus Forssell







## CITY OF PORI

URBAN LAB

Photographs by Rasmus Forssell



**POLAND**

**HOST: CITY CULTURE INSTITUTE**  
**IN GDANSK**

**AREA: STARE PRZEDMIESCIE, GDANSK**

LOCAL COORDINATOR: NATALIA BRYLOWSKA  
ALEKSANDRA SZYMAŃSKA

RESIDENT: MILDA LAUŽIKAITĖ

DATES: 16.10 – 6.11.2019

### **Stare Przedmieście, Gdańsk, Poland**

**Stare Przedmieście** area is at the edge of the **city centre**, separated from the centre by road infrastructure and on the South and East, with the canals. There is derelict housing from the late 19th and early 20th century, open green areas disused former industrial sites and a few refurbished sites. It is relatively isolated from the city, surrounded by the river and canals.

## **NEEDS**

- \_Interest in working with local community and site – specific activities,
- \_Interest in such topics as history, heritage without the heir and migration,
- \_Interest in such themes as “interrupted/broken stories”, the theory of the city as a palimpsest.

## **EXPECTED RESIDENTS**

- \_Artist / performing artist,
- \_Urbanist,
- \_Artist/practitioner who would use new technologies and grassroots activities.

## APPOINTED RESIDENT

### MILDA LAUŽIKAITĖ

Milda Laužikaitė is an artist, urban explorer, passionate about her city, green space activist since 2016, volunteering in the Committee of Green Spaces for Municipality of Vilnius. She graduated with an M.A. In Photography and Audiovisual Arts and currently is working in the fields of installation, photography, video art and musical happening. In her creative practice, she focuses on the topics of dialogue, poetics of space, relation between environment and people.

## REFLECTION // SOLO TOWER

“**Solo Tower** reflects my impression of Stare Przedmieście – old, mystical, lonely, beautiful, fragmented, forgotten and with a lot of potentials. A sketch of a meeting place, a call to meet. It invites musicians to play inside and fill the place with free improvisational sounds. One cannot see the person standing inside, only to feel light and sound coming from it. To fill the area with feelings. Music as a meeting point for people. Music connecting hearts. Stare Przedmieście definitely lacks a place with music, regular concerts open for locals”.

[www.vimeo.com/371102783fbclid=IwAR0AOPdCugnLpI4bVnNd97qItkVNIznm1WTMO53DNyUfVEFjAD1krQWViw0](https://www.vimeo.com/371102783fbclid=IwAR0AOPdCugnLpI4bVnNd97qItkVNIznm1WTMO53DNyUfVEFjAD1krQWViw0)

## PROJECT PROPOSAL // SOLO TOWERS & WORKSHOPS AND CONCERTS

**Let's bring good vibes into Stare Przedmieście!**

**SOLO TOWERS and 5 DAYS OF WORKSHOPS AND CONCERTS** with **Kenny Wollesen** (drummer, New York), **Sean Francis Conway** (composer, musician, San Diego, CA.), **Milda Laužikaitė** (artist, Vilnius)

**Events:** music instrument building workshop, music composing workshop, sound painting conducting workshop, sonic massage, Triangle Trio concert, Solo Towers performance with local musicians, Tree Planting Gig, street parades.

**Location:** Workshop and concerts in Stare Przedmieście

**Participants:** All ages can join daily instrument and music making workshops.

**Motivation:** Stare Przedmieście lacks social life, emotion, action, musical venues. It is surrounded by noise but quiet inside. Let's breath life, emotion into buildings and streets. Music connects, music is feelings, music unites.

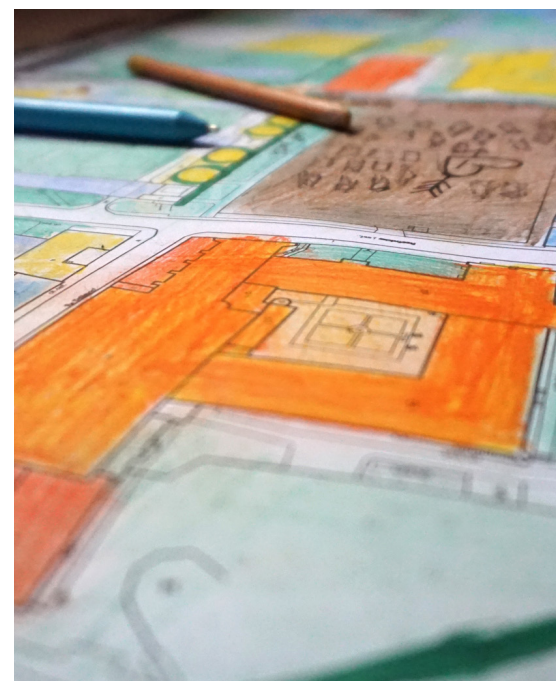
**IDEAS:** Solo Tower + Composing song for Stare Przedmieście together + Tree Planting Gig: music with tree planting action with locals + Sonic Massage + Site specific concerts + Triangle Trio concert





## STARE PRZEDMIEŚCIE, GDAŃSK

SOLO TOWER



**POLAND**

**HOST: CITY CULTURE INSTITUTE**  
**IN GDANSK**

**AREA: NOWY PORT, GDANSK**

LOCAL COORDINATOR: NATALIA BRYLOWSKA  
ALEKSANDRA SZYMAŃSKA

RESIDENTS: INGA ERDMANE  
EDD SCHOUTEN

DATES: 9.11 – 01.12.2019

### **Nowy Port, Gdańsk, Poland**

**Nowy Port** is a residential and harbour district, located in the **northern part of the city**. Separated from the rest of the city with industrial sites and green areas. Prosperous in the past, today it resonates with emptiness. Once a significant port area, the neighbourhood has faced decline for the last two decades. This district is situated on the waterfront, but not able to access it due to the industry. The prosperous past is still visible in the architecture, but now it is very let down. The connection to the city centre is rather slow, which makes the area and its inhabitants seem as outsiders.

## **APPOINTED RESIDENTS**

### **\_INGA ERDMANE & \_EDD SCHOUTEN**

Inga Erdmane and Edd Schouten are both graduates from the Royal Academy of Fine Arts in Hague. Erdmane graduated from the photography department in 2012, Schouten from the department of Art&Science in 2005. They have, next to their individual artistic practice, been working on shared projects since 2016 when they participated in Totaldobre's (formerly Totaldobže) Black Holes residency in Mooste, Estonia. In 2018 Schouten curated Erdmane's contribution to Riga Photo Biennale and moved to Riga in order to intensify their collaborations in the future.



## **REFLECTION // MAPS AND PHOTOS**

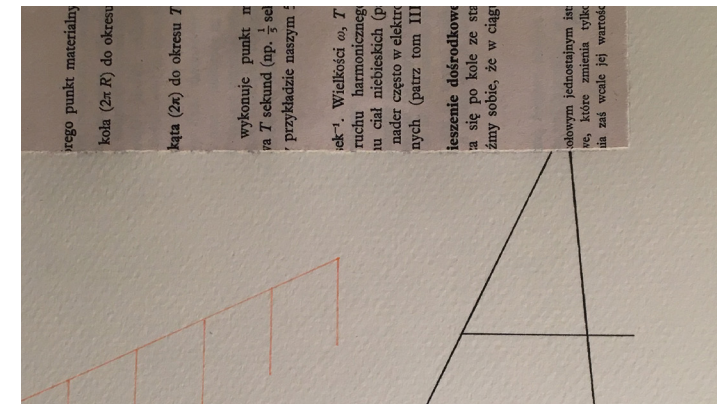
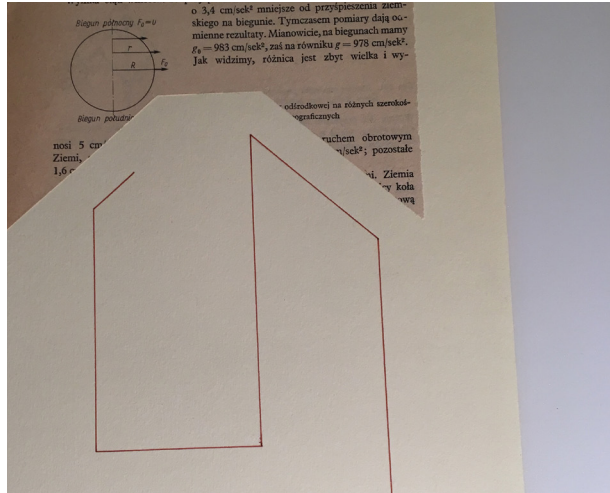
“Choreographic maps intended to liberate the drawing from the purely aesthetic realm. They are inspired by specific space and time and should, in that sense, be relatively site specific”.

## **PROJECT PROPOSAL // PUBLICATION**

Photos by Inga Erdmane, maps and drawings by Edd Schouten.

## NOWY PORT GDAŃSK

MAPS AND PHOTOS





[illegible]

**GERMANY,**  
**HOST: KIEL-GAARDEN GMBH**  
**AREA: KIEL-GARRDEN, KIEL**

LOCAL COORDINATOR: LEA LÜKEMEIER  
RESIDENT: MARIUS ABRAMAVIČIUS NEBOISIA  
DATES: 28.10 – 17.11. 2019

**Gaarden East** is an inner city neighbourhood of **Kiel**. It is situated on the **Eastern side of the fjord** and is geographically located centrally in the city, but at the same time its natural connections with other neighbourhoods and the city centre are extremely limited. The port and the railway cut off the natural links to the harbour and to the North, East and South, inner city highways re-enforce the sense of an urban island. The heart of Gaarden East is Vinetplatz, with market stalls and lively outdoor cafes and events.

## **NEEDS**

- \_To work with people of different cultural, educational and social backgrounds,
- \_To bring along competencies in intercultural communication,
- \_To overcome language barriers with artistic creative methods (most inhabitants of the neighbourhood do not speak English),
- \_To have experience in working in public space.

## **EXPECTED RESIDENTS**

- \_Openness to every kind of artistic practice and methods,
- \_Preferred disciplines: media, paintings, sculpture, performance, spatial strategies.

## APPOINTED RESIDENT

### MARIUS ABRAMAVIČIUS NEBOISIA

Photographer, artist, painter, traveler, writer and creative project manager. He graduated from the Lithuanian University of Educational Sciences and he became a member of Lithuanian photo artists union. Later he was a ceramics lecturer and got involved in Republic of Užupis cultural – artistic activities, events, exhibitions and international projects. Abramavičius participated in many different local and international projects, e.g. “Signs of the Time” in Sweden, “Alaverdi. Lithuania, Georgia, Užupis”, “Changing time”, international photo festival “Dol de Bretane” in France, etc.

## **REFLECTION 1**

“The Gaarden people are very diverse. There are many different cultures here. This is reflected in shops, cafes, gatherings, corners. Through gaze through mood, witness Gaarden’s face”.

## **REFLECTION 2**

“I am delighted with the greenery of Gaarden, as if it corresponds to the name of the area. There used to be suburban gardens. The old streets are just houses and machines, but the late construction is full of greenery. Fierce gentrification can push the current population out of Gaarden”.

## **PROJECT PROPOSAL 1 // THE ROAD TO HAPPINESS IN GAARDEN**

“Create special paving tiles to mark the route, in the Gaarden. These would be routes to discover for Gaarden locals and guests”.

## **PROJECT PROPOSAL 2 // GALLERY RESIDENCY STUDIO IN GAARDEN**

“It is possible to create a residency-studio group where artists from all over the world come and create. There are already good examples like “Dein Raum”, “Raucherei”, kafe “Jupiter”, Gallery in Meduza Str. Kirshenweg as one of the streets about which to expand the creative space”.

### **PROJECT PROPOSAL 3 // UNIDENTIFIED BRIDGE**

“It has been a problem for over last 10 years. Although it can be transformed into a famous and interesting place. A place that should not be ashamed but presented as a unique place.

To begin with, I suggest painting a picture on the wall of the bridge that has ended, which was seen from afar towards Gaarden”.

### **PROJECT PROPOSAL 4 // SPACES BY THE WATER FRONT**

“Gaarden needs more than just a new houses and business building by the water. Gaarden needs creative spaces by the water”.

### **PROJECT PROPOSALS 5 //THE KITE FESTIVAL AND KITE WORKSHOPS**

“More open inclusive events with positive energy”.



## KIEL-GAARDEN KIEL

- \_1: SPACES BY THE WATER FRONT
- \_2: THE ROAD TO HAPPINESS IN GAARDEN
- \_3, \_4: THE KITE FESTIVAL AND KITE WORKSHOPS
- \_5: UNIDENTIFIED BRIDGE



\_1



\_4

\_2

\_3



\_5





## KIEL-GAARDEN KIEL

GALLERY RESIDENCY STUDIO  
IN GAARDEN



**LATVIA,**  
**HOST: CITY OF RIGA**  
**AREA: BOLDERĀJA & DAUGAVGRĪVA**  
**NEIGHBOURHOOD, RIGA**

LOCAL COORDINATOR: KOMETA FESTIVAL  
LIENE JURGELANE

RESIDENTS: SIMKA / SIMON HÄGGBLOM  
KARIN LIND

DATES: 21.07 - 11.08.2019

**Bolderāja** is a district in the **Northern Riga** on the **West bank of the river Daugava**. The urban fabric is made up of two different typologies – Soviet time block housing with large roads and vast green spaces as well as smaller roads with traditional timber single family house area, which points to the history of the area being a former fisherman’s village. Today Bolderāja is concentrating a lot on industry and more than half of the area is actually a Riga Freeport area. The point of interest in this area is the Daugavgriva fortress – a 17th century fortress. It has had a very difficult past and currently, while the future of the fortress is unclear, it is run by an activist group, that keeps it open to the public, organises tours and events.

## NEEDS

- \_To diminish the social barriers in community – “we and them” (ethnicity, locals/newcomers),
- \_To strengthen the sense of belonging (historical/emotional),
- \_To open and connect the neighbourhood to other districts of the city,
- \_To build a link between Daugavgriva fortress and Festival Kometa with the local communities,
- \_To engage communities in cultural processes, e.g. Festival Kometa.

## EXPECTED RESIDENTS

- \_Interdisciplinary artists (experience or strong incentive to work in communities in an engaging, participatory way with an anthropological approach (immersing in the community, getting to know them etc.),
- \_Artists who are able to co-create something with non-artists (residents of the community),
- \_Experienced cultural practitioner, service designer, who can give more strategic organisational support (e.g. how to build closer link/bridge between the institution and cultural planning event with the communities, how to continuously strengthen the link in long-term, measure impact etc.).

## APPOINTED RESIDENT

### **\_SIMKA / SIMON HÄGGBLOM & KARIN LIND**

The project name for the visual artists and their joint artistic activities. Through SIMKA, they combine knowledge from visual arts, scenography and landscape architecture. Central to their work is the investigation and creation of different rooms and places for human interaction. They move in tension fields between urbanity and nature, fiction and habitat. The works are more or less permanent, located in the gaps, the solitary or dissolved rooms of the public or private sphere. In recent years, we have also produced our own performance films that have been shown in exhibitions and film festivals, etc.

## **REFLECTION // INSTALLATION & PERFORMANCE**

Daugavgriva: people - trees - laundry - dogs.

“We wondered what could be done in relation to the fortress, which in addition to the defence facility was also prison, torture chamber, collection camp for relaying to Gulag, etc.”.

“We immediately think of Chekhov and other Russian stories. Voices of the birches in Russia as melancholy. Where the birch stands for the melancholy - the water in the birch - the sap that runs out”

## **REFLECTION // SEE - LISTEN – REFLECT**

“Open your eyes - listen to the city and life and see structures, through the metaphor of trees, bring out the stories - give something back”.

## **REFLECTION // 3 DAYS WORKSHOP**

“From our perspective, the walk is incredibly important, to see and become a group while registering structure over the city and its contents. Soviet houses - Finnish houses - wooden houses - overgrown houses - with trees, corridors, paths and how the different places differ”

## **REFLECTION // DRIFTING NOMADS IN BOLDERĀJA & DAUGAVGRĪVA**

“Being nomads creates a new approach”

“We believe that through artistic various methods of drawing, talking, visualising, walking, being, listening to actually open to a shift in vision is important for everyone. We see the different layers of society in a smaller place”

## **PROJECT PROPOSAL // LARGER SCULPTURAL WORK IN THE CENTRE**

- \_To sit in, be in, interact in, contemplate in,
- \_A sculpture that lifts the place in encounter with the art,
- \_A shared public work that everyone can share.





**BOLDERĀJA**  
**& DAUGAVGRĪVA**  
**NEIGHBOURHOOD,**  
**RIGA**

INSTALLATION & PERFORMANCE







## BOLDERĀJA & DAUGAVGRĪVA NEIGHBOURHOOD, RIGA

3 DAYS WORKSHOP







# BOLDERĀJA & DAUGAVGRĪVA NEIGHBOURHOOD, RIGA

DRIFTING NOMADS  
IN BOLDERĀJA & DAUGAVGRĪVA



**LATVIA**

**HOST: CITY OF RIGA**

**AREA: BOLDERĀJA & DAUGAVGRĪVA**

**NEIGHBOURHOOD**

LOCAL COORDINATOR: **KOMETA FESTIVAL**

**LIENE JURGELANE**

RESIDENTS: **INGA ERDMANE**

**EDD SCHOUTEN**

DATES: **27.07.2019 - 15.09.2019**

“We engaged the public during the **Kometa Festival** by inviting people with a connection to the districts of **Bolderāja** and **Daugavgrīva** to consider some basic abstract ideas around mapping. We gave the participants a score which asked them to draw a line on paper and after to use an elastic string and draw one in space. [...]

Subsequently we invited individuals to consider a line from A to B (on the map) and we visited them at some point in it.

We took several portraits and recorded their story about that line. In total we did this with 12 people and we have just received funding from the Latvian Culture Capital Fund to continue this in the coming months”.





**RESIDENCY**  
**IN THE FRAME**  
**OF KOMETA**  
**FESTIVAL, RIGA**



**LATVIA,**  
**HOST: CITY OF RIGA**  
**AREA: SARKANDAUGAVA**  
**NEIGHBOURHOOD, RIGA**

LOCAL COORDINATOR: FREE RIGA

KASPARS LIELGALVIS

JONAS BÜCHEL

DŽESIKA LUBĀNE

RESIDENTS: INSTITUT FOR X (VIVIAN VESTERAGER,  
JOHAN ADRIAN BUUS AND MADP PETER LAURSEN)

DATES: 14.09 – 4.10.2019

5 – 22.11.2019

**Sarkandaugava** is a district in **Northern Riga**, on the **East bank of the river Daugava**. Similarly to **Bolderāja**, the urban fabric is made up of two different typologies – Soviet time block housing as well as smaller scale historical wooden housing. The dwelling areas are surrounded by heavy industry and infrastructure. It is historically built as the living area for people working in the factories. Still today, Sarkandaugava is concentrating a lot of industry and similarly to Sarkandaugava, large part of the area is owned by the Riga Freeport. The point of interest is the E. fon Trompovska quarter in which lays one of the biggest factory buildings in the Soviet Union – 53 000 m<sup>2</sup> building with a floor spanning 300 meters.



## **NEEDS**

- \_Creative/cultural mapping processes in order to unfold the variety of local complexities (spatially, socially, culturally) and identities,
- \_Cooperatively supporting social and cultural cohesion within the community, but also beyond the formal frames of the target area/territory,
- \_Deframing/unframing existing borders and barriers in a seriously scattered spatial (physically as well as socio-psychologically) community,
- \_Co-producing/building practical links to the local community, stakeholders and institutions and supporting to reach out to the rest of the city.

## **EXPECTED RESIDENTS**

- \_Psychogeographic tools and instruments of urban diving,
- \_Artistic observations,
- \_Interactions and expressions in space, time and society,
- \_Community cohesive cultural production,
- \_Exploring new ways of organisational development for successful cooperation/communication between cultural producers and their social environment.

## APPOINTED RESIDENTS

### **\_INSTITUTE FOR X (Vivian Vesterager, Johan Adrian Buus and Mads Peter Laursen)**

The Institut for X is a creative area, or urban park, started in 2009 by the Bureau de Tours, an association of designers, architects and craftsmen in Aarhus, Denmark, as a temporary base with offices and workshops for urban art projects in empty train station buildings. Over time, many other craftsmen, designers, architects and other creators started to use the empty space and the area around it, and it has grown into a large non-governmental or citizen-created platform for architecture, design innovation, social activities and education in Aarhus, Denmark. Free Riga has invited the leaders of the Institut for X to join UCP to start a long-term partnership.

## **REFLECTION 1 // POP-UP SHOP**

Pop – up, temporary shop in Sarkandaugava's centre

## **REFLECTION 2 // WORKSHOP WITH LOCAL STAKEHOLDERS**

“Together with around 30 people from the neighbourhood we did a mapping and presentation of Hidden Gems”.

## **REFLECTION 3 // OPEN OFFICE IN MAINSTREET (TILTA IELA) OF SARKANDAUGAVA**

“Open Office - open door and an open attitude. By inhabiting the office and keeping an open door, at least two people per day came in from the street, to see what was going on”.

## **REFLECTION 4 // PUBLIC MUSIC AND DIY EVENT**

“We co-created a clothing workshop during the day and an electronic jam session during the evening. Most of the people who participated came from the center of Riga, but a few were local people who walked in from the street”.

## **REFLECTION 5 // TWO BOOKLETS**

“Booklets are an attempt to showcase our process of understanding the neighborhood of Sarkandaugava, which is a part of Riga, the capital of Latvia”.

## **REFLECTION 6 // KOMPASS EVENT**

Presentation of the first residency process in the former shop on Aleksa Iela.

“Together with the audience of Kompas, we started the afternoon walking to the little lung of Sarkandaugava (one out of the very few accesses to the water) to feel the place, observe and imagine. The result of the workshop was extract from the collective intelligence, discussions and more tangible around 10 Dream Sketches of the ‘little lung’”.

# SARKANDAUGAVA, FREE RIGA RIGA

POP-UP SHOP  
WORKSHOP WITH LOCAL STAKEHOLDERS  
OPEN OFFICE IN MAINSTREET (TILTA IELA)  
OF SARKANDAUGAVA



**LATVIA,**  
**HOST: CITY OF RIGA**  
**AREA: SARKANDAUGAVA**  
**NEIGHBOURHOOD, RIGA**

LOCAL COORDINATOR: **FREE RIGA**

**JONAS BÜCHEL,**  
**KASPARS LIELGALVIS**  
**DŽESIKA LUBĀNE**

RESIDENTS: **INGA ERDMANE**  
**EDD SCHOUTEN**

DATES: **1.10.2019 - 7.11.2019**

“We had a studio space in a former shop on the busiest road at our disposal. We wanted to reflect on this road and the rest of the district from this departure point.

Several works were made using the space and its windows on the road in a direct way giving a new perspective on the street. One such attempt was a camera obscura made of a small space within the shop.

We also had a daily studio practice which entailed walking and making reflections based on those explorations. Several abstract maps and drawings were made based on these walks, as was a Google Map with different smells that were encountered during them.

Finally, there were also some photographic experiments using the camera obscura and other parts of the studio/shop.

The last two days of the residency we opened the space to the public and exhibited the results. This coincided with Free Riga’s Kompass talks which were held in the same space”.



**RESIDENCY**  
**IN THE FRAME**  
**OF FREE RIGA,**  
**RIGA**



**LITHUANIA**

**HOST: VILNIUS GEDIMINAS**

**TECHNICAL UNIVERSITY**

**AREA: ŠNIPIŠKĖS**

LOCAL COORDINATOR: JEKATERINA LAVRINEC

RESIDENT: IZABELA RUTKOWSKA

DATES: 13-17.11.2019

**Vilnius** is the largest city of **Lithuania**. The population of Vilnius functional urban area that stretches beyond the city limits, is estimated at 723,016. Šnipiškės is a neighbourhood in Vilnius, where Local Demonstrator's project will be developed. It's located on the north bank of the river Neris, it is the site of Vilnius' new business district and historical wooden architecture. „Alongside with the official narrative of the “growing city”, which is common both for the period of modernisation and for the market-driven development, in cities there is a wide range of micro-narratives embedded in different urban forms, connected to different historic layers and to the different systems of values and visions of the city. [...] A suburbia, known for its ceramic and glass workshops in 16th-18th centuries, nowadays is referred to as “urban village” with the high-rise business area just next to it”.

## NEEDS

- \_Gamification of urban space,
- \_Re-use of the spaces in residential areas for kids and youngsters.

## EXPECTED RESIDENTS

- \_Artists working in public space with focus on participatory practice,
- \_Artists sensitive the space, human and nature.

## **APPOINTED RESIDENTS**

### **\_IZABELA RUTKOWSKA**

Designer, educator and culture manager who uses artistic tools to integrate communities and introduce social change. Rutkowska conducts performative research. She designs interactive objects in order to catalyse the energy of a given community, and then cooperates with them for permanent transformation of spaces. She co-creates playgrounds with children, and backyards with residents. She specializes in education as a process, by getting interdisciplinary groups of students involved in field activities. Later they implement independent projects connected to the experience acquired during these activities.

## **REFLECTION // LECTURE**

Izabela Rutkowska has presented a practical lecture to the master students of the Faculty of Creative Industries, VGTU, focusing on the role of art in launching participatory redesign of the neighbourhood. She presented her methodology, challenges and cases based on her artwork.

## **PROJECT PROPOSAL // WORKSHOP WITH ŠNIPIŠKĖS KIDS ON THE INTERPRETATION OF THE BUILDING**

The working meetings with the team of art educational center for kids and youth, Šatrija and the National art gallery curator made it possible to explore a cultural field of the Šnipiškės neighborhood and its institutional possibilities.





VILNIUS  
GEDIMINAS  
TECHNICAL  
UNIVERSITY





**LITHUANIA**

**HOST: VILNIUS GEDIMINAS**

**TECHNICAL UNIVERSITY**

**AREA: CITY OF VISAGINAS, UTENA**

LOCAL COORDINATOR: OKSANA DENISENKO

RESIDENT: LUCYNA KOLENDO

DATES: 14 – 19.11.2019

**Visaginas is the centre of Lithuania's youngest municipality, located on the north-eastern edge of the country. The city had been planned and built as a support structure for the Ignalina nuclear power plant starting from 1975. Currently, Visaginas consists of three residential regions that locals refer to as the 1st, 2nd and 3rd Micro-districts. The town is very urban, almost all buildings are high rise and there is very little car traffic with only 14 streets. It is a very safe town with open green areas, pedestrian routes even today everything is well kept and managed. In many ways, a modernistic ideal city. However, there are a growing number of empty buildings, some of them are facing demolition soon. The population is aging.**

## **NEEDS**

- \_Mapping process,
- \_Focus on the stories and experiences built around sounds and sound experience.

## **EXPECTED RESIDENTS**

- \_Artist who works with sounds,
- \_Artist who works in public space,
- \_Creative person who can build urban furniture that produces sounds (a kind of musical instrument).

## **APPOINTED RESIDENTS**

### **\_LUCYNA KOLENDO**

“I work with analogue photography, sound recordings, radio, text, and video. My art is all about memories and documenting them in an attempt to paint a picture of the present: its places and communities. The media I use (whether it is photography, video, or sound recordings) are of secondary importance and follow the content. It is the documentation stage that is crucial. Memories are the basic component of my work. They are the tools to gain a deeper understanding of the history of the places I visit and the people I meet”.

## **REFLECTION // SOUNDS OF IGNALINA NUCLEAR POWER PLANT**

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“I have recently spent 6 days in the youngest city of Lithuania - Visaginas. It was built in the eastern part of the country and was home for the workers of the Ignalina Nuclear Power Plant. I think that the most interesting moment of my research was a meeting with Ilija - a Russian musician who conducts music classes for children in a local community center. I visited him right after visiting the INPP. Inspired by what I saw there, I asked him to imagine the sounds that the nuclear power plant made when it was still active. What does Uranium sound like? What sound does the turbine cooling water make? Ilija tried to produce these sounds on his instruments. The recording lasted about an hour and was abstract and very surprising”.



## CITY OF VISAGINAS, UTENA

SOUNDS OF IGNALINA  
NUCLEAR POWER PLANT



**RUSSIA**

**HOST: BALTIC BRANCH OF THE PUSHKIN**  
**STATE MUSEUM OF FINE ARTS**  
**(NATIONAL CENTRE FOR CONTEM-**  
**PORARY ARTS)**

**AREA: THE "KRONPRINZ" TOWER,**  
**KALININGRAD**

LOCAL COORDINATOR: IRINA CHESNOKOVA, EVGENIY UMANSKIY

RESIDENT: ALEXANDER SHISHKIN-HOKUSAI (SAINT PETERSBURG)

DATES: 27.08.2020



**Baltic branch of the Pushkin State Museum of Fine Arts (NCCA Kaliningrad) presents “Unreal Reality”, a public art installation by Alexander Shishkin-Hokusai. This is a series of eleven plywood objects installed in the courtyards and vacant lots of the Kronprinz tower barracks (currently the territory of Oktyabrsky district of Kaliningrad). The choice of the location is deliberate: the very fabric of this area is highly eclectic since it represents a mixture of different architectural styles and periods of history - German, Soviet, and post-Soviet. Coincidentally, this site has been the main focus of the NCCA Kaliningrad and its projects that include dozens of art interventions, concerts, and exhibitions.**

## **NEEDS**

\_In Kaliningrad, the project focuses on the Kronprinz barracks, a 19th century historical and cultural monument, which served as an important element of the city’s historic fortification ring. For many years, the historical site has been used by the Baltic branch of the Pushkin State Museum of Fine Arts (NCCA, Kaliningrad) to hold public art projects, concerts, and exhibitions.

\_With the help of cultural planning, as well as urban research methods that include surveying, mental mapping of the territory, and interviewing the local residents, we’re looking to define the role of contemporary art in the current landscape of Kaliningrad. This knowledge will allow us to understand how various cultural initiatives and projects created with reference to a specific place can unite and bring together the residents of a particular area. The project will last until September 2021 and includes a promenade performance, an urban laboratory, public art projects, an exhibition, and an art guide.

## **EXPECTED RESIDENTS**

\_To engage and encourage citizens to participate in various ways in city life

\_To work in the specific place and bring together the residents of a particular area

## **APPOINTED RESIDENTS**

### **\_ALEXANDER SHISHKIN-HOKUSAI**

Alexander Shishkin-Hokusai is an artist and set designer from St. Petersburg. Alexander has won the Golden Mask theater award multiple times and has also been one of the exhibitors of the Russian pavilion at the Venice Biennale in 2019. He creates stage and performance designs for the major theater venues in Moscow and St. Petersburg. His famous flat figures came to life as a result of the artist's many years of work on stage designs: according to Alexander himself, it was a way to stimulate his creative process - by cutting and placing 1:20 scale figures inside the stage mockup before a performance. For the artist, these tiny figures turned into universal modules that he would use to create the stage design. Drawn with a black marker and then cut out of plywood, the figures quickly became popular.

## **PROJECT // UNREAL REALITY**

For the Kronprinz tower barracks, Alexander Shishkin-Hokusai created a series of small abstract sculptures that contain elements of fixed memory - visualized moments of history created from photos of this area. This links the sculptures to the outside world not only by their physical presence but also by an optical reflection of the past, which inevitably affects the reality and might even change it. The figures are installed in courtyards, wastelands, or other abandoned places that are not immediately popular among local residents.

The sculptures act and feel differently: sometimes they blend in with the surrounding space and become invisible, other times they create a stark contrast with the urban environment. The “Unreal Reality” project implies interaction with the local community and suggests sparking interest among the local residents in the history of the development of the district. A map of objects and a route will be created for the visitors, both accessible via a QR code. Also, direct contact with the exhibits is also possible - simply because people who are coming back home from work or study will interact with the objects in one way or another, which may lead to some objects continuing to live their lives while others can disappear or change their original look.

**BALTIC BRANCH**  
**OF THE PUSHKIN STATE**  
**MUSEUM OF FINE ARTS**  
**(NATIONAL CENTRE**  
**FOR CONTEMPORARY ARTS)**  
**KALININGRAD, RUSSIA**

UNREAL REALITY



**CONTACT**  
**DETAILS**



**UCP PROJECT COORDINATOR**  
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