

EXHIBITING ON SHARING IN ARCHITECTURE

by Shared Cities: Creative Momentum (SCCM) Curatorial Lab

**Shared
Cities** Creative
Momentum

#3

Belgrade
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Shared Cities:
Creative
Momentum
(SCCM)
Curatorial Lab

EXHIBITING ON SHARING IN ARCHITECTURE

Workshop #3
30 November-01
December 2017
Akademie
der Künste
– Clubraum,
Hanseatenweg
10, Berlin,
Germany

Workshop
organizers:
reSITE, Goethe-
Institut Prague;
Workshop
leaders: Martin
Barry (reSITE),
Osamu Okamura
(reSITE);
Publication
editor: Osamu
Okamura (reSITE);
English
proofreading:
Elizabeth A. Haas;
Photos: Tomas
Princ

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#SCCM2020



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Momentum
Curatorial Lab,
Architectural
exhibitions
workshop,
Academy of Arts
Berlin



1. Introduction

1.1 Workshop Concept Martin Barry, Osamu Okamura / reSITE, Prague

This workshop was the third in a series of three curatorial-practice-oriented workshops (publications, data, exhibitions), organized by the Curatorial Lab of the Shared Cities: Creative Momentum project, in order to explore innovative approaches to the sharing of knowledge in architecture, design and urban planning.

The workshop on exhibiting explored the staging of architecture sharing and urbanism in contemporary practice with the objective to find the most suitable presentation formats for the project Shared Cities: Creative Momentum (SCCM). The two-day workshop took place in Berlin and was organized by reSITE in collaboration with the Goethe-Institut Prague. The design-thinking session of the workshop helped us formulate the SCCM final exhibition concept, that should be further discussed with invited international curator(s) with extensive experience in curating transnational projects and exhibitions.

We were focusing on special ways of sharing and the possibilities of presenting this relatively new phenomenon in exhibition (performance, interactive installation, innovative display, digital, atlas). Another objective was visiting suitable venues in Berlin, on-site encounters with museum curators and cultural managers with an eye on the Shared Cities: Creative Momentum final exhibition, to be staged in Autumn 2019 in Berlin.

1.1.1 Workshop Focus and Objective

This is not a curatorial consultation. We are looking to inspire each other and test our limits. To see how we might deepen our collaboration. To ask why, and ask it often. To find inspiration in the places we may have otherwise forgotten to look. We are here to push each other. To learn more from each other. To deepen our understand of our challenge and our limitations. To design the problem more clearly. To develop an engaging and enriching idea. We won't stop there. We want to know what it will look like. Who will visit. How we want people to talk about the experience we imagine. And what we need to implement it at the highest possible quality.

The Curatorial Lab seeks to synergize the disparate content of SCCM. To be more aware of one another's understanding of what a shared city might mean. With a more flexible, open framework we might not be able to imagine what the final project might be. We have some ideas. Through discovery and by questioning ourselves and our projects, we hope to find a new idea. We're not looking for a novel. Engaging is better. A new project that creates new stories, new data and new knowledge about sharing. Without prescribing, we have heard that you can imagine a performance, an installation or a series of actions. Whatever we come up with, let's make it our mission to inspire audiences to think

differently about how sharing can impact our lifestyle, and the way in which we use or design our urbanity. The content or inspiration might be based on case study and research activities, showing the cultural diversity across project cities. We repeat. Whatever it is, let us be sure it is inspiring and engaging.

Quote from Duncan
McLaren & Julian
Agyeman

“... we propose a new ‘sharing paradigm,’ which goes beyond the faddish ‘sharing economy’—seen in such ventures as Uber and TaskRabbit—to envision models of sharing that are not always commercial but also communal, encouraging trust and collaboration.”

The workshop explores the staging of sharing, urbanity and architecture in contemporary practice with the objective to find most suitable presentation formats for the project Shared Cities: Creative Momentum. The design-thinking methodology might help us to formulate the SCCM final project. Our departing shot.

We would like to focus on special ways of sharing and the possibilities of presenting this relatively new phenomenon via a final show and experience (performance, interactive installation, innovative display, atlas).

The secondary objective is to visit suitable partner institutions in Berlin, on-site encounters with museum curators and cultural managers with an eye on the SCCM final show, to be staged in Autumn 2019 in Berlin.

1.1.2 Workshop Deliverables

Deliverables:

Updated brief / call for the artist
List of artists to be addressed

Conceptual question to be addressed:

What form might this show take?

Strategic question to be addressed:

What kind of institutions will we need help from?

“Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don’t bother concealing your thievery – celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said:

“It’s not where you take things from – it’s where you take them to.”

1.2 Exhibition Inspirations Analysis
Osamu Okamura / reSITE, Prague

The most interesting, inspiring and innovative exhibitions in design, art, architecture and urban planning in the last five years were initially collected from all participants at a previous Curatorial Lab session at the Annual Meeting in Bratislava in October 2017. Each participant presented a short individual exhibition concept and explained the most impressive aspect of it. This is the list and first analysis.



Imagining New Eurasia
The Asia Culture Center, Gwangju 2017
Curator: Kyong Park
<http://imaginingneweurasia.org>



Rien ne va plus / Reading Europe
NAIM/Bureau Europa, Maastricht 2009
Curator: Powerhouse Company
https://www.bureau-europa.nl/en/projects/rien_ne_va_plus



Why Talk to Animals
DEPO2015, Pilsen 2015
Curator: Hannah Hurtzig / MobileAcademy
<http://www.goethe.de/ins/cz/pj/vta/en/index.htm>



Metavilla
Architecture Biennale, Venice 2006
Curator: Patrick Bouchain; Architect: Exyzt
<http://www.1024architecture.net/en/2010/02/metavilla/>



Cityworks
Spielart Festival, Munich 2013
Curator: Anja Dirks, Ahmed El Attar
<https://www.youtube.com/watch?v=VuiYkGQzkg>



Making Heimat. Germany, Arrival Country
Architecture Biennale, Venice 2016
Curator: Peter Cachola Schmal, Anna Scheuermann, Oliver Elser
<http://www.makingheimat.de/en>



Fundamentals / Elements
Architecture Biennale, Venice 2014
Curator: Rem Koolhaas
<http://oma.eu/projects/venice-biennale-2014-fundamentals>



The Archaeology of the Screen. The Estonian Example
BOZAR, Brussels 2017
Curator: Eha Komisarov
<http://www.bozar.be/en/activities/133103-the-archaeology-of-the-screen-the-estonian-example>



Internationale Bauausstellung (IBA)
Darmstadt 1901, Leipzig 1913, Stuttgart 1927, West-Berlin 1957, Berlin 1977+1984+1987, Nordrhein-Westfalen 1999, Fürst-Pückler-Land 2010, Sachsen-Anhalt 2010, Hamburg 2013, Basel 2020, Berlin 2020, Heidelberg 2022
Curator: various



Cloudscapes at People Meet in Architecture
Architecture Biennale, Venice 2010
Curator: Kazuyo Sejima; Architect: Transsolar & Tetsuo Kondo Architects
<http://www.tetsuokondo.jp/project/bnl.html>



B1 / A40 Die Schönheit der Grossen Strasse
B1 / A40, 2014
Curator: Markus Ambach
<http://www.b1a40.de>



Hansel & Gretel
Park Avenue Armory, New York 2017
Curator: Jacques Herzog, Pierre de Meuron, Ai Weiwei
http://armorypark.org/programs_events/detail/hansel_gretel



Storefront for Art and Architecture
New York 1993
Artist / architect: Vito Acconci, Steven Holl
<http://storefrontnews.org/>



Elixir
Kiasma, Helsinki 2009
Artist: Pipilotti Rist; Curator: Arja Miller
<https://artmap.com/kiasma/exhibition/pipilotti-rist-2009?print=do>



Appetite for Radical Change: Katowice
1865-2015
Galerie Miasta Ogródów, Katowice 2015
Curator: Karol Plekarski, Paweł Jaworski
<http://appetiteforchange.eu/>



Big Bang Data
Centre de Cultura Contemporània de Barcelona, Barcelona 2014; DOX, Prague 2017
Curator: Olga Subirós, José Luis de Vicente
<http://www.dox.cz/en/exhibitions/big-bang-data>



Commonplace
Architecture Biennale, Venice 2012
Architect: Interboro
<http://www.interboropartners.com/diary/interboro-at-the-venice-biennale>



A Showroom for Granby Workshop
Turner Prize Exhibition, Glasgow 2015
Architect / artist: Assemble
<https://www.designweek.co.uk/issues/7-13-december-2015/how-architect-and-design-studio-assemble-scooped-the-turner-prize/>



Shrinking Cities
KW - Institute For Contemporary Art, Berlin 2004; Halle 2005; Leipzig 2005; Venice 2006; New York 2007
Curator: Philipp Oswalt
<http://www.shrinkingcities.com/>



Forensic Architecture at Reporting From the Front
Architecture Biennale, Venice 2016
Curator: Eyal Weizman / Forensic Architecture
<http://www.forensic-architecture.org/>



Usus/Usures
Architecture Biennale, Venice 2010
Curator: Rotor
http://rotorlab.org/project/2010_UsusUsures_expa



Manifesto
Hamburger Bahnhof, Berlin 2016; Park Avenue Armory, New York 2017; NG, Prague 2017
Artist: Julian Rosefeldt; Curator: various
<http://www.smb.museum/en/exhibitions/detail/julian-rosefeldt-manifesto.html>



The Happy Show
ICA, Philadelphia 2012; Design Exchange, Toronto 2013; MOCA Los Angeles 2013; ...
Curator / Artist: Stefan Sagmeister
<http://sagmeisterwalsh.com/work/all/the-happy-show/>

Other inspiring exhibitions (without further specifications):
Helsinki Design Week 2015,
Istanbul Modern Art Biennale 2013.

PERCEPTION

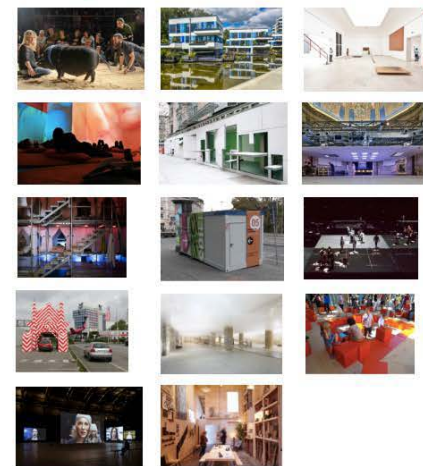
Information-based



Combined

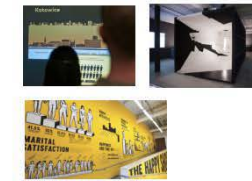


Experiential



MEDIA

Infographics



Built reality



Performance



Film



Mix

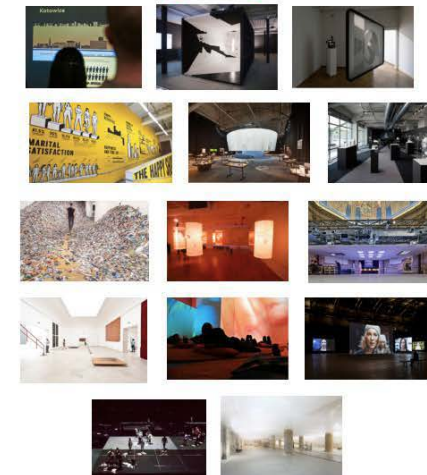


Display of objects



CONTEXT

Gallery space



Public space



In between



“The future is already here; it’s just not evenly distributed.”

Quote from William
Gibson

In order to innovate, we need to understand the intriguing, exciting and lesser-known fringes of society, where the future is already at play. Why? Because the extremes prompt us to discover new meanings and interpretations for old things, which can help us determine how best to incorporate the latest technologies and use practices.

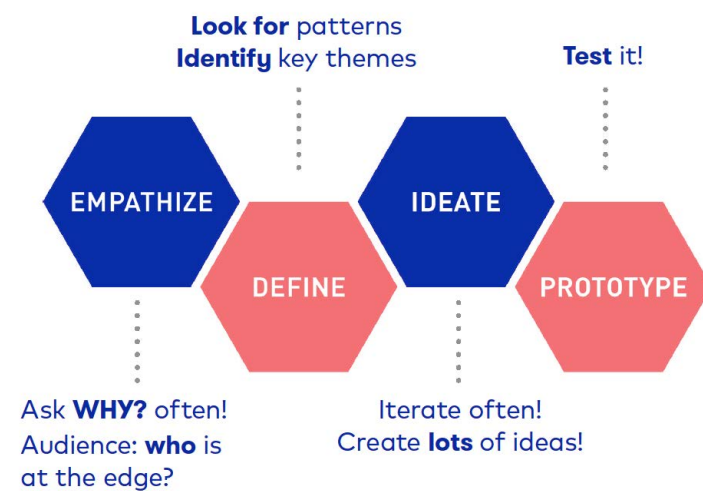


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2. Workshop

2.1 Design Thinking Workshop Martin Barry / reSITE, CZ

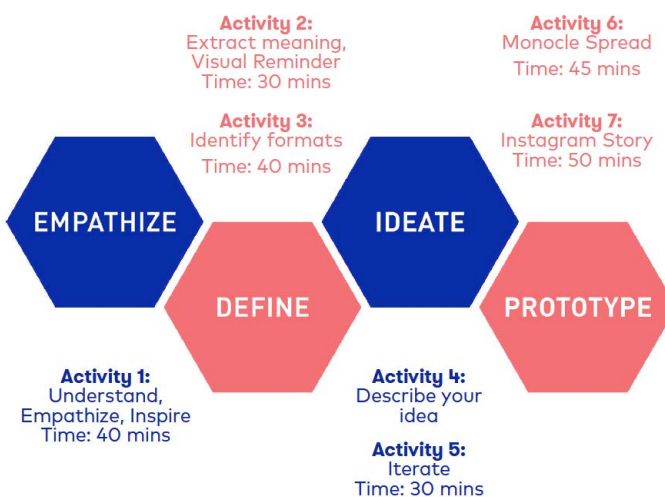
2.1.1 How It Works



2.1.2 Goals

1. What is our message?
2. Target audience
3. How to deliver our message?
4. Who will our partners be?
5. Where is it deployed?

2.1.3 Activities



2.1.4 Empathize

Audience first. Who is at the edge? Who are the extremes and what will they be inspired by? What exactly has been inspiring. Why? Analogous inspiration. Why?

Activity 1: Understand, Empathize, Inspire

1.1 Empathize with the extreme.

What do you know about our extreme audience? What would you like to learn more about?

List three types of extreme visitors and three normal visitors. Next to them, list one thing you want to know about each.

1.2 Review the challenge.

What are the key takeaways from state-of-the-art experiences you have had or organized?

Thinking of audience first, list five key moments, audiences, media, physical characteristics or emotions.

1.3 Analogous Inspiration.

Analogous settings can help you isolate elements of an experience, interaction or product and then apply them to whatever design challenge you're working on.

List five distinct activities, behaviors and emotions you experienced by attending or participating in a cultural activity.

Next to each one, write down a setting or situation somewhere else (not an exhibition) you might observe this activity, behavior or emotion.

2.1.5 Define

Look for patterns and tensions in identify key themes. Extract insights. Tell stories. Get thoughts on paper.

Activity 2: Extract Meaning

2.1 Find themes

Look for themes, patterns and connections across our wall of notes. Write them. List three major categories of spatial environments. Review and pin them up.

2.2 Make sense of findings

Relative to spatial environments, let's all take a closer look at the themes and find overlaps or patterns.



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2.3 What's most exciting to explore further?

List two.

Activity 3: Identify Formats

3.1 Formats / interactions

What formats (dance, poetry, workshops, installations, street festivals, conferences...) might inspire interactions between the project and our users? List three on Post-its. Pin them up.

3.2 Formats / inspiration

What formats might inspire users to think more about sharing or share in their own life? Are they the same? List three on Post-its. Pin them up.

3.3 Experiences or outputs

What kinds of new experiences or outputs might emerge from a cultural activity focused on sharing? Pair experiences and activities. List three on Post-its. Pin them up.

3.4 Grouping, pinup, discussion

2.1.6 Ideate

Go for volume. Create ideas. Iterate often. Be visual. Build on the ideas of others.

Activity 4: Describe Your Idea

4.1 Concept

List at least two. For each, provide: One-sentence concept description. Diagram / sketch

4.2 Conceptual spaces

What kind of space(s) might it want? List three conceptual spaces, one specific.

4.3 What topical **extremes of sharing** do your concepts address?

4.4 How does it **involve or extend SCCM activities**? List one way.

4.5 What do you hope to **learn more** through testing this idea?

Pitch it.

2.1.7 Prototype

Build to experiment. Expect changes. Define sensibilities.

Activity 5: Monocle Spread

5.1 How will the exhibition be covered?

Key themes, participants, cities and the key figures and/or artists.

5.2 What is the title?

5.3 Describe what the experience would be like.

5.4 Write a newspaper article reporting about your idea.

5.5 Pitch.

Have fun with it and feel free to exaggerate shamelessly.

Activity 6: Finalize Your Idea

Utilize Monocole spread to pitch your idea.

Identify the following:

- **Audience** (including extremes);
- **Partners** (internal and external);
- **Location(s), citie(s), venue(s);**
- **Artist, collective, troupe, director;**
- **Budget;**
- Ways of incorporating **SCCM activities and partner work;**
- **New knowledge** from the exhibition / performance / activity;
- **Key take-away;**
- **Expected reach** (ie: local community, art community, tourists, conglomerate...)



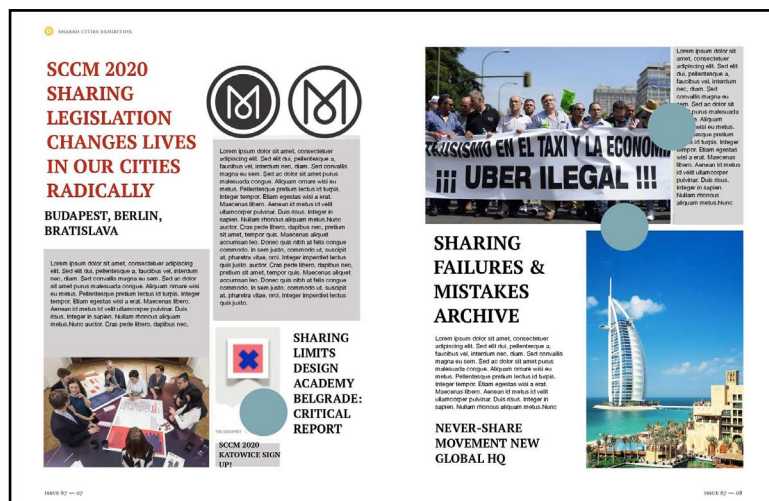
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3. Results (Selection)

Osamu Okamura,
reSITE Prague, CZ;
Sandra Karacsony,
Czech Centres
Prague, CZ



Zuzana Cermakova,
Goethe-Institut
Prague, CZ;
Benjamin
Bradnansky, AFAD
Bratislava, SK



Martin Barry, reSITE
Prague, CZ;
Radka Ondrackova,
reSITE Prague, CZ;
Lena Enne, ZK/U
Berlin, DE



Milota Sidorova,
Goethe-Institut
Prague, CZ;
Helena Doudova,
reSITE Prague, CZ;
Miodrag Kuc, ZK/U
Berlin, DE





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4. Final Discussion and Summary

4.1 Invited Expert Critics: Jaroslav Andel / CZ Lukas Feireiss / Studio Lukas Feireiss, DE Charlie Koolhaas / NL

4.1.1 Critics to Presentations

Charlie Koolhaas (CK):

- Sharing is connected with generosity, openness to other people; sharing is not a (public) space.
- Where is the generosity and kindness in sharing? And, where are the conflicts?
- Force people into actual physical difficulty of sharing = explore the pain of sharing, conflicts of sharing, emotions / overwhelming moments.
- Adam Curtis: Hyper-normalization and change should be studied in relation to sharing.

Lukas Feireiss (LF):

- Project outcomes need a sharper focus.
- Better definition how we understand sharing.
- Would be good to start project in 7 project cities (traveling bus/lab) and then go global.
- Audio guide is a good idea, but stickers instead of chairs would be much better. No chair, chairs are too static, while sharing is fluid.
- Co-living idea – too lifestyle oriented.
- Sharpen the tools. It's too broad now.

Jaroslav Andel (JA):

- What is the goal here? What do you want to achieve? Only then we can structure the outcome in more detail. It is too early now to say.
- Do we want to inspire policies? To catalogue best practices?
- Imagine something that is not yet there, but that we might need in near future.

4.1.2 Open Discussion of Participants with Critics

Communism / socialism

- Explicit talk about communism / socialism is unavoidable in Eastern European context. (LF)
- Intelligence and simplicity of socialist housing project systems = big experiment of sharing = taboo to speak about successes of communism? (now 30 years after the end of communism). Maybe draw on historical

aspects of communism. (CK)

- Discussion about civic society attempts in CEE after the fall of communism versus populist movements of today. (JA)
- “Socialism” = most searched term at Google in 2015. (CK)
- What is the impact of socialism to the people in CEE, if any? (CK, LF)
- Possible storyline from imposed sharing to bottom-up driven sharing, emotional and behavior based projects are interesting. (CK)

Central and Eastern Europe

- Laboratory – CEE central to our project.
- Unknown phenomena, such as multiculturalism in Sarajevo. (CK)
- Manifesto.

Privacy vs. sharing

- Explore the value of privacy in opposition to sharing.
- Socialization to certain space conditions from early childhood – Dutch (let them go) versus Chinese (embrace them). (CK)

Affordability

- Housing is in the core of discussion about all cities today, especially those that people want to move to. Intergenerational and affordable living is becoming one of the key issues of today. Sharing can solve and deal with affordability of cities. (Martin Barry – MB)
- Is a city successful as a functional societal model of space organization, if we can't afford to live in it anymore? Can we afford a city / our cities?
- Sharing is a behavior, not a space. But, sharing space requires certain behavior and conflict. It's not easy to share. A space where people (diverse generations / gender / culture) co-curate the rules and are forced to do something together (live) for a certain time, can be a behavior laboratory. (MB)

Inequality

- Dramatically rising inequality -> social bubbles and social and cognitive fragmentation accelerated by technology (divide) = DRAMA! And social fragmentation are the issues of today. (JA)
- We should be aware, that we are still very much in our bubble! Such as our exclusive ideas to use apps, QR codes etc.

Generational divide

- Massive generational divide (in CEE) = all resources are “locked” with older generation, while younger generation is trying to make a bigger impact with zero resources. (JA)
- Young generation is giving up to influence politics.

!!!

Co-learning

- Valuable is also exchanging – this project is more about co-learning = learning project. We didn't have something like this ever before. Could we create a long-term platform? (Ivan Kucina)
- Our project is also very fragmented and we should keep it as such. (IK)

Visual attractivity

- Need for a visually attractive object representing the project. (Radka Ondrackova)
- Traveling bus (= mobile laboratory) could be such an icon - something like the biblio-buses (mobile libraries) of the past – it would also allow us to reach out to the extreme audiences, we could also present multi-medially there (audio books etc.) – it has also a special ephemeral quality. (LF)

Activity

- Public space is not sharing! Sharing is the activity! (CK)

Focus

- The topic is huge. You have to sharpen your tools and present just one, clear issue or theme within sharing. (LF, CK, JA)
- What do you mean by sharing?

Imagination

- Be imaginative. Do you want to reach a new understanding of what sharing might mean?

Artist / curator

- Be very clear about how and why you want to add a new person to the project. Why do you need an artist or curator and be as clear as you can be

Left to right:
Charlie Koolhaas,
Lukas Feireiss,
Jaroslav Andel



when / if you ask them to join. Adding someone else to this large group might just mean everyone gets more confused.

- Asking an artist / curator and an institution to produce the exhibition / show / performance can help extract the main themes so we don't just end up showing projects / activities. We want to create a new set of knowledge and an artist / curator can help distill the project into its main components.
- Although, we don't expect an artist / curator to answer our questions... We only expect them to see it's main themes and give them flexibility to develop a unique final show.
- Curatorial Lab / reSITE will be the coordinator / filter between an outside curator and the core team.

4.2

Next Steps: Call for Artists and Curators

- reSITE / Curatorial Lab finalizing the brief for an artist / curator.
- The curator should be able to review all activities in the project and summarize into a main theme, utilizing performance, existing institutional space, or an installation / temporal space to exhibit behavioral aspects of sharing and the project activities.
- Long list has been created with priorities of five short listed artists / curators.
- Short list and one recommended curator to be recommended by reSITE to the CT.
- CT to decide when / if to publish a call and ask respondents to show their current work and a potential approach for SCCM final exhibition / performance / installation.

4.3

Workshop Summary

What form might this show take?

As seen in the resulting workshop presentations, it is clear that the curatorial lab should pursue a form of alternative exhibition that might include a combination of performative or behavioral based presentation of data, ideas and provocations about sharing and its impacts on architecture and the city. While the results are not yet crystal clear, working with an informed and incisive curator will help clarify the final form of a provocative and informative exhibition, performance, experience or installation.

What kind of institution might help us implement it?

The Curatorial Lab believes that there are several Berlin-based institutions that could help produce the final show. The Curatorial Lab is not yet ready to determine who might be the right partner, however, we will issue a call for partnership in the coming year. Institutions or organizations with a track record of producing engaging, thought-provoking shows or installations will be seriously considered and approached, if they haven't already been.

5. Guest Lectures

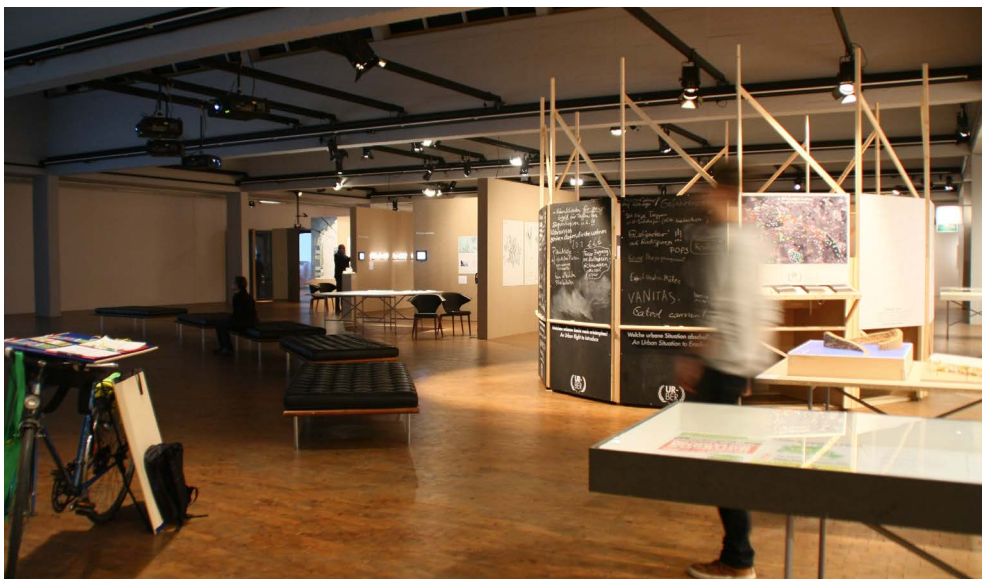
5.1 Lecture 1: Barbara Hoidn / Hoidn Wang Partner, DE

From exhibiting on the boulevard Unter den Linden in Berlin on “City House Apartment” (1995), through “Landscape of Memory and Change” (1998), “Resilient Foundations” (2006) at the Venice Biennale to “Demopolis – The Right to Public Space” (2016).

Barbara Hoidn,
Hoidn Wang
Partner



Hoidn Wang
Partner,
“Demopolis – The
Right to Public
Space”. Exhibition.
Academy of Arts,
Berlin, 2016. Photo:
Carolina Leite



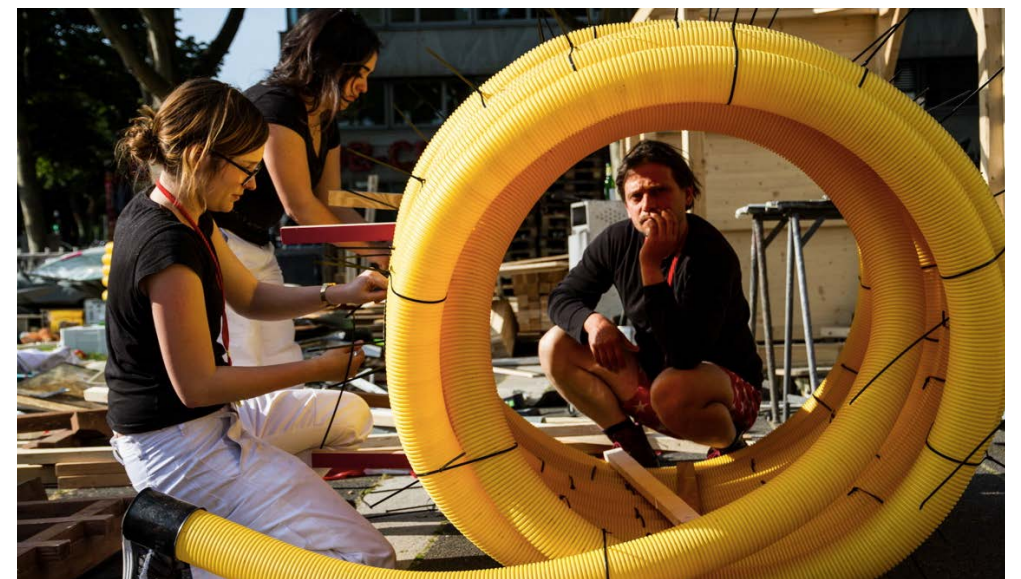
5.2 Lecture 2: Benjamin Foerster-Baldenius / raumlaborberlin, DE

For the raumlaborberlin building is a tool to create mutuality and to initiate engagement with spaces. Participatory building leads to different and often surprising questions and ideas in the specific spaces. Exhibiting the city together.

Benjamin
Foerster-Baldenius,
raumlaborberlin



raumlaborberlin,
“Shabbyshabby
Apartments”
project, Munich,
2015. Photo:
raumlaborberlin



6. Guests and Participants

6.1 Invited Guests



Jaroslav Andel / CZ

Studied photography at FAMU and the history of art at Faculty of Arts at Charles University in Prague. In the 1980s he moved to the United States where he worked as an exhibition organizer, critic and art books author. In 1996-1998 Andel became a director of Modern and Contemporary Art Museum of National Gallery in Veletržní palác in Prague. He is the author of numerous publications and exhibitions on modern and contemporary art. Worked as a curator, consultant, museum director and educator; currently holds the position of artistic director at the DOX Centre for Contemporary Art in Prague. Recently initiated the series of public debates “12 Hours of the Future” (2013, 2010) and “DOXagora” (2012) and authored the exhibitions “Cartographies of Hope: Change Narratives”; “Jonas Mekas: ...As I Am Moving Ahead... Glimpses Of the Past Linger...”; “The Lucifer Effect” (2011); “Thinking Without Limits: Inspired by Rudolf Steiner” (2011); and “The Future of the Future” (2010).



Lukas Feireiss / Studio Lukas Feireiss, DE

Curator, writer and educator. His Berlin-based creative practice Studio Lukas Feireiss focuses on the cultivation of contemporary cultural reflexivity through the discussion and mediation of architecture, art and visual culture in the urban realm. In his artistic, curatorial, editorial and consultative work Lukas Feireiss aims at the critical cut-up and playful re-evaluation of theoretic and creative production modes and their diverse socio-cultural and medial conditions. Lukas Feireiss is editor and curator of numerous books and exhibitions. He teaches at various universities worldwide, and is the director of the Master's program Radical Cut-Up at Sandberg Institute, Amsterdam.



Benjamin Foerster-Baldenius / raumlaborberlin, DE

Architect based in Berlin. In 1997 he founded the “Institut für Angewandte Baukunst” (Institute of Applied Architecture). He is one of the members of raumlaborberlin, the collective of architects working at the intersection of architecture, research, urban planning and art since 1999, contributing to the 9th, 10th, 11th, 12th and 13th Architecture Biennale in Venice. In 2010/11 he was Professor of Architecture at the Academy of Art, Architecture and Design in Prague (VSUP) and since then teaching and leading various workshops at various art, architecture and design institutions across Europe.



Barbara Hoidn / Hoidn Wang Partner, DE

Founding member of Hoidn Wang Partner (with Wilfried Wang), the design office that has activities ranging from furniture to urban design, based in Berlin. In 1994 she joined the strategy department of the Senate Building Director of Berlin as Head of the Architecture Workshop. In this position she was responsible for the development of public urban design guidelines and the consultation of private projects in central Berlin, the concept and organization of symposia, conferences and exhibitions on urban development in Berlin. Her recent exhibition projects are “Demopolis – The Right to Public Space” (with Wilfried Wang) and “Berlin 2050: Konkrete Dichte.” Since 2002, she is Visiting Associate Professor at the O’Neil Ford Chair at the School of Architecture, University of Texas at Austin. She has been

also teaching at the ETH Zürich, the Rhode Island School of Design, Providence, RI and the Graduate School of Design at the Harvard University, Cambridge, MA. She has also lectured at various universities in Europe, the US and Canada.



Charlie Koolhaas / NL

Dutch artist and writer Charlie Koolhaas grew up in London, UK and currently operates a studio out of Rotterdam, Netherlands where she lives. Since Graduating with a BA in Sociology from New York University, she started her career working in magazines as an editor and contributor of writing and photography. After receiving an MA in Interactive Media from Goldsmith University, London in 2004 she moved to Guangzhou, China where she founded and edited the international journal UNIT magazine. In 2007 Charlie co-curated the Shenzhen Biennale of Urbanism and Architecture, China. In 2015 The Praga Historical Museum, Warsaw, Poland opened for which Charlie worked as a curator and exhibition designer and contributed two photographic installations. Her photography has been featured in a variety of exhibitions including The Venice Biennale, Italy and “Dubai Next” at Vitra Design Museum, Switzerland and “Get it Louder”, China. Her solo show “True Cities” was exhibited in Berlin, London and Eindhoven between 2009 and 2012. Her books “Metabolism Trip” and “Evolving Spaces” were published in 2012. In 2013 Charlie Koolhaas held a position as a visiting professor of Visual Culture Studies at TU Delft, Netherlands. Along with her photography course “Urban Treasures” in 2014 at Strelka in Moscow, she has been a visiting lecturer at universities ETH Zurich, HEAD Geneva and Harvard School of Design, Cambridge, MA. She currently teaches at the Sandberg Institute, Amsterdam in the Radical Cut-Up MFA.

6.2

Workshop Leaders

Martin Barry / reSITE, CZ

Osamu Okamura / reSITE, CZ

6.3

Participants

Martin Barry – reSITE, Prague

Benjamin Bradnansky – Academy of Fine Arts and Design (VSVU), Bratislava

Zuzana Cermakova – Goethe-Institut Prague

Helena Doudova – reSITE, Prague

Lena Enne – KUNSTrePUBLIK / Center for Art and Urbanistics, Berlin

Vito Halada – Academy of Fine Arts and Design (VSVU), Bratislava

Stefanie Heublein – Goethe-Institut Prague

Elvira Ireri Islas Vaca – reSITE, Prague

Sandra Karacsony – Czech Centres, Prague

Ivan Kucina – ABA-BINA, Belgrade

Miodrag Kuc – KUNSTrePUBLIK / Center for Art and Urbanistics, Berlin

Osamu Okamura – reSITE, Prague

Radka Ondrackova – reSITE, Prague

Jakob Racek – Goethe-Institut Prague

Milota Sidorova – Goethe-Institut Prague

Tereza Sykorova – reSITE, Prague

7. Organizer

7.1 Curatorial Lab

Sharing information, know-how, governance and infrastructure has become a new imperative in architectural and cultural discourse. Europe is facing challenges that stem from the scarcity of resources, low levels of public participation and a shortfall of appropriate expertise. The shift in the technological advances of our time, boosted by the complex and interconnected condition of the globalized world redefines the way we inhabit our cities. Sharing makes innovative solutions possible by utilizing the creative potential of citizens, communities, activists, artists, cultural actors, social scientists and their networks, supported by the opportunities provided by ubiquitous mobile computing and social media. This approach activates a “Creative Momentum” that increases the quality of life in European cities.

The Curatorial Lab is a transnational process-based collaborative platform exploring recent innovative curatorial approaches with artistic, visual and performative strategies. The lab is enhancing the visibility of the project outcomes and strengthening the mediation and the message of the Shared Cities theme. It is a communication channel for more intense curation, transnational exchange and dialogue with project partners. On a metalevel it coordinates program activities, carefully looking at the message, content and quality.

7.2 Shared Cities: Creative Momentum

Shared Cities: Creative Momentum is a seminal four-year cultural project that brings together eleven partners from seven major European cities: Belgrade, Berlin, Bratislava, Budapest, Katowice, Prague and Warsaw. SCCM establishes an international network for a creative discourse at the intersection of architecture, art, urbanism and the sharing economy to contribute to the transformation of urban spaces. From 2016 to 2020 more than 150 activities will take place, encompassing festivals, films, exhibitions, artists' residencies and case studies. The project's ambition is to show urban citizens that their participation and cooperation is essential for creating a pleasant and valuable urban environment. The project's creative center is Prague where the Goethe-Institut, Czech Centres and the reSITE organization form its core team.

Shared Cities: Creative Momentum is a European cultural platform addressing the contemporary urban challenges of European cities. SCCM is a joint project of Goethe-Institut (DE), Czech Centres (CZ), reSITE (CZ), Academy of Fine Arts and Design in Bratislava (SK), Association of Belgrade Architects (RS), Hungarian Contemporary Architecture Centre – KÉK (HU), Katowice City of Gardens (PL), KUNSTrePUBLIK (DE), Mindspace (HU), Old Market Hall Alliance (SK), Res Publica – Cities Magazine (PL). Co-funded by the Creative Europe Programme of the European Union.

7.3 Partners Map



7.4 Logos



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Belgrade ✕
● Berlin
◆ Bratislava
▤ Budapest
Katowice ●
✕ Prague
Warsaw ◆



Living in the city, we're used to sharing – green spaces, bus seats, even the air we breathe. We know that sharing a car or a flat can make it worthwhile. Instead of owning a bike we can rent one, too. Sharing has become a part of urban life.

Shared Cities: Creative Momentum is on a mission to improve the quality of life in European cities. By exploring aspects of sharing and urban design we are creating new ways of living in our cities. Together.

www.sharedcities.eu

#SharedCities
#SCCM2020



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