

# SHARE YOUR HEART. SHARE YOUR CITY. RESIDENCIES

by Shared Cities: Creative Momentum (SCCM) Curatorial Lab

**Shared  
Cities** Creative  
Momentum

**#4**

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Shared Cities:  
Creative  
Momentum  
(SCCM)  
Curatorial Lab

## SHARE YOUR HEART. SHARE YOUR CITY. RESIDENCIES

Residencies #4  
01 March-30 April  
2018

ZK/U - Zentrum  
für Kunst und  
Urbanistik,  
Siemensstrasse  
27, Berlin,  
Germany

Residencies  
organizers:  
reSITE,  
KUNSTrePUBLIK,  
Goethe-Institut  
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Openhaus 26 April  
2018,  
ZK/U - Zentrum  
für Kunst und  
Urbanistik, Berlin



# 1. Introduction

## 1.1 Residencies Concept Helena Doudova, Osamu Okamura / reSITE, Prague

This residency was the fourth in a series of four curatorial-practice-oriented programs: three workshops (publications, data, exhibitions) and one residency program, 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 residency program on exhibiting, publishing and performing explored the staging of architecture sharing and urbanism in contemporary artistic and curatorial practice with an objective to find the most suitable presentation formats for the project Shared Cities: Creative Momentum (SCCM). The four two-month residencies took place at Zentrum für Kunst und Urbanistik (ZK/U) in Berlin and were organized by reSITE in collaboration with KUNSTrePUBLIK. These residencies, open to artists, architects, urban activists, curators and visual designers, helped us finalize the SCCM final presentation and final publication (Atlas) concepts, that should be later realized in cooperation with invited international artist(s) and author(s).

Our focus was on how to present this relatively new phenomenon with the maximum use of visual, performative, participative and interactive tools. Another objective was to study similarly innovative publications and visit comparable interactive programs and shows in Berlin, while taking part in on-site encounters with museum curators and cultural managers with an eye on the Shared Cities: Creative Momentum final presentation and publication (Atlas), to be launched in autumn 2019 in Berlin.

### 1.1.1 Residencies focus and objective

Applicants were asked to select from three categories of research during the residency:

#### 1. Shared Cities Atlas

Residents could assist the editor-in-chief with early-stage editing, data collection, analysis, visual design, writing and research

#### 2. Shared Cities Exhibition

Residents could assist the curator with early-stage conceptualization of major exhibition on sharing in cities

#### 3. Independent project on sharing in cities

All media were considered and could be utilized in the final Shared Cities presentation  
The consortium welcomed artists, architects, urban activists, visual designers, curators

(scholars and practitioners), as well as any transdisciplinary thinkers interested in the theory and practice of contemporary urbanity. Special attention was given to those focused on alternative and collaborative economies, cooperative housing, transport or culture, and alternative forms of civic engagement, data research and sharing.

reSITE and ZK/U were primarily interested in contemporary artistic positions and analyses, ranging from contextual and interventionist to conceptual and public art or writing that addressed the selected theme. Work at ZK/U was informed by theoretical and practice-based critiques developed in the disciplines of geography, anthropology, urban planning, architecture, urban policies and the humanities. Applicants were expected to be working professionally in their fields and to have a broad range of projects and exhibition experience. Scholars and practitioners were to have considerable years of professional experience. We especially encouraged applications from artists working with scholars or practitioners from other disciplines.

In addition, residents were invited to use reSITE and ZK/U as a platform, and to propose their own formats or long-term satellite projects. They were encouraged to get involved in ZK/U's regular formats and activities across the Shared Cities: Creative Momentum project such as engaging in discussions at the Openhaus about their work, or showing their work at the Ideas Yard in Prague or other project cities.

### 1.1.2 Selection procedure

Artists were selected in a two-step process.

reSITE chose a shortlist of up to 20 artists each of which was presented to ZK/U. reSITE and ZK/U then selected one artist for each residency from this shortlist, as well as two alternates.

The selection was made according to criteria based upon the quality of work and social competence of the applicant, as well as their purpose within the ZK/U collective of residents and contribution to the larger framework of the Shared Cities project. The selection took place one month prior to the beginning of the stay, if no other agreement had been made.

Applicants were notified with the results of their applications before the end of January 2018.

### 1.1.3 Our offer

- Two-month-long residencies at ZK/U, including space for 'living & work': furnished accommodation with private/shared bathrooms, studio, Wi-Fi, communal facilities, shared and private production areas, a platform open for public events, lectures, discussions, screenings, performances and presentations.
- Informal advisory from ZK/U and reSITE creative, program and curatorial teams.
- Residents had the opportunity to participate in events organized by ZK/U. These events included curatorial conversations, an open house event, as well as lectures and discussions.
- All work done during the residency could have been considered for: public event and exhibition in Prague in June 2018, research publication dedicated to the residencies, Shared Cities final exhibition in Berlin 2019, Shared Cities Atlas published in 2019.
- Per diems including travel expenses (up to a maximum of EUR 400), if needed.
- Materials/production budget (up to a maximum of EUR 1000), if needed.
- Artists, scholars and practitioners could have applied individually, or as a group. However, if artists applied as a group, only one individual was funded (additional costs when more than one person lived in the unit needed to be covered by the resident).

### 1.1.4 Application

#### Form of submission:

Digital application submission:

- CV & portfolio
- Artist statement (350-500 words)

Deadline for applications was 15 January 2018.

### 1.1.5 Residencies

#### Deliverables:

Expanded list of visual and interactive approaches helping us to share our expert knowledge

Updated brief / call for authors / artists

#### Conceptual question addressed:

What tools might we use at best to address our (new) audiences?

#### Strategic question addressed:

What kind of artists are we looking for?

Who should our production partners be?

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Residencies.  
Flyer

**Residency:  
reSITE &  
KUNSTrePUBLIK  
Open Call**

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#SharedCities  
#SCCM2020

Shared Cities Creative Momentum (SCCM) is a European cultural platform addressing the contemporary urban challenges of European cities. SCCM is a joint project of Goethe-Institut (DE), Czech Centre (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 (RU), Old Market Hall Alliance (SK), Res Publica - Cities Magazine (PL). Co-founded by Creative Europe Programme of the European Union.

**reSITE and KUNSTrePUBLIK are pleased to announce four two-month residencies at the Center for Art and Urbanistics / Zentrum für Kunst und Urbanistik (ZK/U) in Berlin.**

**What:** Two-month residency  
**Where:** ZK/U, Berlin  
**When:** March-April 2018  
**Deadline for Application:** 15 January 2018  
**The Residency Theme:** Share your heart. Share your city.  
**Who:** Artists, Architects, Urban Activists, Curators, Visual Designers

The Call is open to participants living and practicing in Europe (EU+all other European states), participants from Czech Republic and Germany are especially encouraged to apply.

**Share your heart. Share your city.**  
Shared Cities: Creative Momentum is on a mission to improve the quality of life in European cities by promoting aspects of sharing relative to public space, know-how, culture and the collaborative economy. We want to create new ways of designing and using our cities. Together. Shared housing and cooperative urbanism has become a new imperative in architectural and cultural discourse, particularly when speaking about the impacts that sharing is having on the global and local economy. As cities continue to become more inclusive with a renewed focus on bottom-up and citizen-led activities, we must understand how to harness the economic and cultural potential while giving citizens and companies the flexibility needed to expand the market without abusing it. Market needs are being challenged by communal platforms and municipal regulations. There can be a middle ground. What does it look like? With the right outlook and target, sharing can make innovative solutions possible by utilizing the creative potential of citizens, technology, activists, artists, cultural actors, social scientists.

reSITE KUNSTrePUBLIK

**Brief Description of Residency Program:**  
The consortium welcomes artists, architects, urban activists, visual designers, curators (scholars and practitioners), as well as all type of transdisciplinary thinkers who are interested in theory and practice dealing with contemporary urbanity. Special attention will be paid to those focused on alternative and collaborative economies, cooperative housing, transport or culture, and alternative forms of civic engagement, data research and sharing.

reSITE and ZK/U are interested in contemporary artistic positions and analysis, ranging from contextual and interventionist to conceptual and public art or writing that address the selected theme. Work at ZK/U is informed by theoretical and practice-based critiques developed in the disciplines of geography, anthropology, urban planning, architecture, urban policies and the humanities.

Prospective applicants should be working professionally in their fields and have a broad range of projects and exhibition experience. Scholars and practitioners should have some years of professional experience. We especially encourage applications consisting of artists working with scholars or practitioners from other disciplines.

Furthermore, the residents are invited to use reSITE and ZK/U as a platform, and propose their own formats or long-term satellite projects. You are encouraged to get involved in ZK/U's regular formats and the activities across the Shared Cities: Creative Momentum project such as engage in discussions at the Openhaus about your work, or show your work at the Ideas Yards in Prague or other project cities.

Applicants can select from three categories of work to be done in the residency:

- 1. Shared Cities Atlas**  
assist the editor-in-chief with the early-stage editing, data collection, analysis, visual design, writing and research
- 2. Shared Cities Exhibition**  
assist the curator with early-stage conceptualization of major exhibition on sharing in cities
- 3. Independent project on sharing in cities**  
all media will be considered and could be utilized in the final Shared Cities exhibition



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## 2. Interview

### 2.1 The Art of Sharing: Meet reSITE and KUNSTrePUBLIK Residents

**This spring reSITE and KUNSTrePUBLIK announced four two-month residencies at the Center for Art and Urbanistics / Zentrum für Kunst und Urbanistik (ZK/U) in Berlin. The residencies are part of the larger Shared Cities: Creative Momentum (SCCM) initiative, which seeks to improve the quality of life in European cities by promoting aspects of sharing relative to public space, know-how, culture and the collaborative economy. The goal of the residencies is to produce contemporary artistic positions and analyses related to the theme: Share your heart. Share your city.**

**Who are the residents whose work will epitomize sharing and collaboration in cities? Get to know Olga Labovkina, Lila Athanasiadou, Lydia Karagiannaki, Anastasia Eggers and Ottonie von Roeder via a recent interview with reSITE.**

**What do you think we need more of to improve our cities? More bottom-up initiatives and more participation or stronger leaders with clear visions?**

**OL:** I think this question can't be answered in one direction. In my opinion, the collective approach is very important, in that there is balance and adaptation to the ever-changing picture of the world. Renovation of the city, its development, is carried out by updating and developing joint learning processes and mentoring others in terms of skills and abilities. As a metaphor, we can use a beehive.

According to Howard Bloom, 90 percent of the bees are conformity keepers (CK) and about 5 percent are generators of diversity (GD). The remaining 5 percent are internal judges and distributors of benefits. CK bees align their behavioral signals to collect pollen from the same flowers, while GD bees find new sources of pollen. Internal judges and distributors of benefits in the beehive reward bees in proportion to their contributions to the the hive. Considering the fact that any single flower plot contains a limited amount of pollen, the CK bees return with less and less pollen over time. Internal judges identify this decrease in productivity and instruct resource managers to reallocate CK bees. CK bees then use the signals reported by the GD bees to access new sources of pollen. In the survival of the bee community, an important role is played by collectivity and sensitivity to external circumstances. Is it possible to consider the city in relation to this metaphor? Probably. It is a statement open to discussion.

When we plan cities, we plan for the next generation. Isn't it natural that the kids move away from their parents? If we think about this, whom should we plan for?

**LK:** I am not sure that city planners, politicians and developers have the next generation in mind when they plan our cities; in fact, many problems arise precisely from this lack of sensibility. Cities are often thought of in opportunistic ways, and problems are solved with ad-hoc solutions. I would advocate instead for an understanding of the city as a complex ecosystem, with different temporalities and subjectivities. Of course we should

plan for the next generation, but we should also plan for our disabled neighbour, for the bees and foxes. We should take care for what was here 100 years ago, and what will come 100 years in the future.

**What is the role of art, in relation to the public space?**

**LA:** When it comes to discussions around public space we are fast to provide a plethora of solutions despite the fact that we rarely spend time in defining the problems. I believe art's role should be that of problem-making instead of problem solving: exploring and experimenting with alternative ways to define problems, especially as a way of knowledge production that seems to be so stiff and hegemonic in our present time. I do think art, especially when exhibited in public, is inherently political but doesn't have to be didactic. Since it has the prospect of touching audiences outside of the "white box" it has a responsibility of emphasizing the gaps and contradictions in public life while at the same time imagining futurities by participating in world-making.

**AE and OvR:** Art can generate a more creative perspective on the city, public space and how it functions. It can envision possible futures and trigger imagination for change.

**If you were to write a manifesto on what makes a successful public space in the 21st century, what would be the most critical concept to include?**

**LK:** It is a quote by Jean-Jacques Rousseau: "[...] you are undone if you once forget that the fruits of the earth belong to us all, and the earth itself to nobody."

**What is the strangest thing you have ever shared?**

**AE and OvR:** Strangers on public transport sharing their body to offer us a temporary sleeping facility.

**OL:** To give blood is quite natural, it is a freely expressed and voluntary act. It's a beautiful idea, to help save someone's life. But after the procedure of donating blood I felt very strange... I was immersed in the thought of whether a person could feel some changes, after his blood changed, or he received a transplant of organs?

**LK:** Sharing a feeling of danger, (in)security or trust. For example when you are climbing and someone holds your safety rope, you trust them with your life. You are very much aware of the straightforward form of responsibility towards this other person, where mistakes are not allowed.

**“When it comes to decision-making and the implementation of policies, the discussion tends to gravitate toward questions of security, risk management, economic viability and the sanitization of the public realm. I believe what makes a lively public space appealing is the *friction* it facilitates through its unforced heterogeneity that allows for continuous re-negotiation of boundaries. *Friction* makes things move slower but also is the force that leaves marks in the human, cultural and territorial bodies it transforms. Successful spaces run on *friction* and it is this *friction* that should fuel changes and constructive discussions in the urban level.”**

# 3. Results

## 3.1 Lila Athanasiadou / GR, UK

### 3.1.1 Introduction

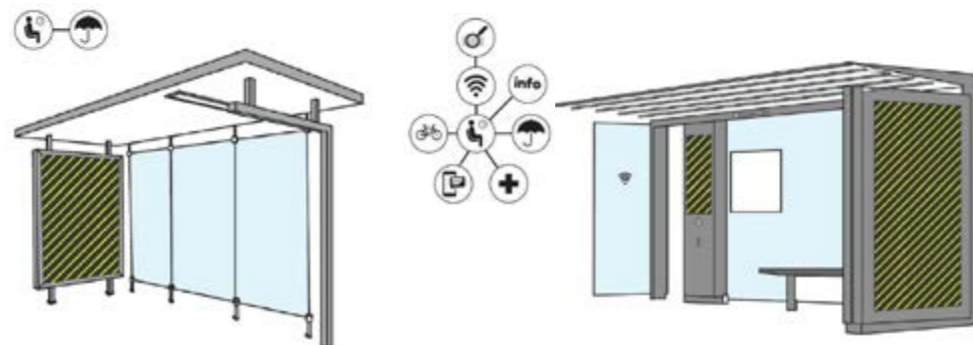
In the context of the residency I was commissioned to develop an original research in the form of a micronarrative for the city of Berlin related to the ongoing project Hacking Urban Furniture, initiated in 2017 by ZK/U Berlin. The micronarrative consists of a research whose main argument unfolds with the use of visualizations of both quantitative and qualitative data that is either open access or gathered in an empirical manner. The result of the micronarrative would be considered for Publication in the Shared Cities Atlas planned to be realized in 2019.

### 3.1.2 Concept development

The Hacking Urban Furniture exhibition and research focused on the role of advertising in the public spaces of Berlin looking at the proliferation of urban furniture that is privatized and primarily funded through their advertising components. The corporate monopoly within the city of Berlin, held by Wall GmbH owned by advertising mogul JCDecaux, is currently being challenged with the possibility of changing contracts and procurement methods within the government as a way to make such private-public partnerships (PPP) more inclusive. Within this framework my research focused on bus shelters in Berlin for two main reasons. Firstly, the contracts between Wall GmbH and the city-owned transport company BVG are due to expire by the end of 2018, leaving space for the city to renegotiate their terms and conditions. Secondly, Wall GmbH has rebranded itself as an innovation company, turning further away from the advertising paradigm of its parent company JCDecaux, and will be introducing prototypes for a new bus stop in 2018 whose value does not lie in advertising but on data extractivism as the main revenue source (Fig. 1). The micronarrative focuses on Wall GmbH's shift from an urban furniture company who profited from advertising to an innovation company whose plan is to capitalize on the collection and processing of data.

JCDecaux, "JCDecaux signs a new 15 year exclusive contract with Berlin for back-lit and digital advertising street furniture", accessed 12 April 2018, <http://www.jcdecaux.com/press-releases/jcdecaux-signs-new-15-year-exclusive-contract-berlin-back-lit-and-digital-advertising>

Fig. 1 Current Wall GmbH bus shelter (left) and new one introduced in 2018 featuring Wi-Fi, targeted advertising, first aid kit, bicycle pump, information screen and USB charging station (right)



### 3.1.3 Relation to Shared Cities

Urban spaces nowadays are highly contested not only as a result of private ownership but also as increasing number of services are outsourced from the city or the municipality to private corporations through private-public partnerships. As more and more cities join the digital turn with technology companies such as Wall GmbH following the model of Google 'to organize the world's information and make it universally accessible and useful', data becomes a valuable resource for cities and their citizens. Since Wall GmbH has full monopoly over the "smart" urban furniture venture, it is therefore freely able to use the public space to place Wi-Fi networks, interactive screens and other sensors in order to gather and generate data using the actions of the public. Since the collection of data becomes another way to generate capital and provide more and more urban services it becomes urgent to rethink this model and argue for open data as commons and as a way to redistribute knowledge in the city and re-contextualize the bus shelters.

Google Company Statement, Accessed 16 April 2018, <https://www.google.com/about/our-company>

### 3.1.4 Methodology

The research followed a series of steps from data collection and analysis, the outline of the main argument, visualization of the main points and compiling the text with the visuals while providing the raw data for fact-checking and reproducibility of the research. In order to collect the data I used not only formal channels (BVG, Berlin City Council, Wall GmbH promotional material, JCDecaux press releases, etc.) but also my own empirical research as a way to include myself in the process in a more material way (Fig. 2). While analyzing

Fig. 2 Example of data sheet

	BUS STOP Y/N	NUMBER IN	NUMBER OUT	TOURIST	W LABOUR	RE LABOUR	EDUCATION
S+U Zoologischer Garten	Y						
S+U Zoologischer Garten/Jebensstr.							
Breitscheidplatz	?						
Budapester Str.							
Corneliusbrücke	Y						
Nord.Botschafter/Adenauer-Stiftg	Y						
Tiergartenstr.	N						
Philharmonie	N						
Varian-Fry-Str./Potsdamer Platz							
S+U Potsdamer Platz	Y						
U Mohrenstr.	N						
Befrenstr./Wilhelmstr	N	NO-STOP	NO-STOP	NO-STOP	NO-STOP	NO-STOP	NO-STOP





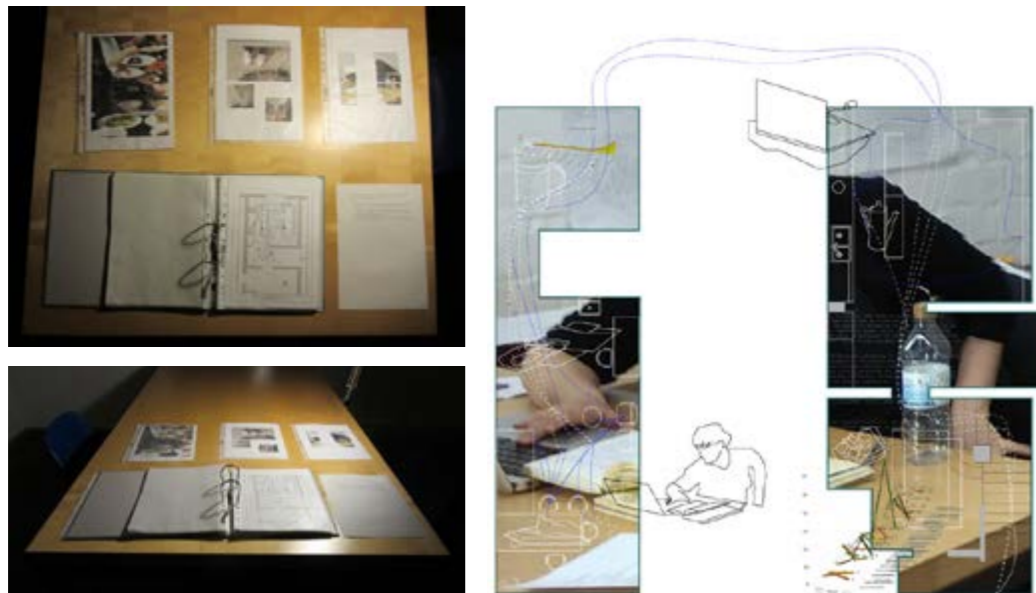
the data and compiling the main argument I focused on ways to visualize not only quantitative data but also the way Wall GmbH increased the value of being in the physical location of the bus shelter (attention economy) by introducing a digital layer that can capitalize on people's behaviours by analyzing and providing recommendations for services provided by the same company (intention economy).

### 3.1.5 Fieldwork progress

My preliminary research focused on the language of private-public partnerships and the way sharing and discussions around the commons are appropriated with every gesture or decision being carefully quantified and converted to the master code of profit, aligning politics with capital. As a direct reaction to this monetization imperative, I produced a comedic visual commentary where everyday acts of sharing within the ZK/U were dutifully accounted for, datafied and monetized (Fig. 3).

The first draft of the micronarrative focused on the advantages and disadvantages of three scenarios that negotiate different terms between Wall GmbH and the city of Berlin. From banning all advertising altogether, to attempting to renegotiate the contracts so the revenue is shared with the municipality, to leaving it up to the local community to decide the terms. However, as the company has distanced itself from its advertising department as a way to obfuscate its income, the impossibility of accessing any financial information led me to focus on what is

Fig. 3  
Openhaus  
22 March 2018



visible within the city. Noticing the visual dominance of the company Wall, on something as utilitarian as the bus shelters led me to concentrate on their form and how it evolved from an object of utility to a commodity (Fig. 4).

Fig. 4  
Documentation of  
bus shelter logos  
on line 200, Berlin



As a way to focus on the micro-scale I started my research by using the bus line 200 for 12 days, taking a return journey through four different time frames, peak hour morning, peak hour afternoon, off peak weekday and weekend (Fig. 5). During these trips I documented the amount of bus shelters, the number of advertising spots in each shelter as well as the amount of passengers getting in and off the bus per stop.

Fig. 5  
One of the  
postcards created  
for the Openhaus,  
photographs and  
notes taken during  
the bus rides



### 3.1.6 Results description

My next step was to delve into the evolution of the bus shelter from a service provided by the city before it was outsourced to private companies in return for advertising space, to the new prototype to be introduced by Wall GmbH in 2018 that shifts its focus to the collection and processing of data using Wi-Fi and environmental sensors. While the previous business model, functioning within the attention economy, was expressed in the form of the bus stop, the way value is generated within the new prototype becomes abstracted and dematerialized as the new currency is speculation on data. The value is generated accumulatively by treating it as a knowledge resource hinting towards an economy that monetizes users' intention and the possibility to satisfy them by providing more services, therefore maintaining a monopoly that is not guaranteeing a better or inclusive service. The disadvantage is twofold for the users and the city. First, there is a "curation" of the urban experience by offering customized recommendations that highlight or obfuscate certain information. Secondly, as Wall GmbH has sole access to valuable data, access to space for experimentation (furniture in public space) and exposure to a larger audience and lastly a budget to expand on a larger scale they are able to maintain the monopoly into providing more and more services. The imperative of data extractivism and its protectionist status either by companies or by the city capitalizes on the incongruity in the way knowledge is stored and disseminated over a long period of time. While data functions as knowledge in this case, its status as open source could disrupt not only knowledge distribution but also the way speculation functions as a centralized form of exercise of power. The final step was to speculate on the advantages of open data use on the bus shelters themselves using initiatives from and outside Berlin that instrumentalized open data to empower communities and create more competitive and inclusive services.

Fig. 6  
Openhaus 26 April  
2018, installation  
view and postcards



## 3.2 Anastasia Eggers and Ottonie von Roeder / NL-RU, DE

### 3.2.1 Waschsalon. Collective washing in the age of warm water blockchain

The public bath used to be a space where social classes mixed, exchanging local news in an informal setting, generating gossip that would be a driver of democracy or, being under a dominant regime, sharing secrets in an emancipating space. Apart from the shared experience of collective bathing, it also thematises the sharing of water as a resource, and sharing a space that is designed for that purpose.

Historically, bathing emerged from a collective act into a practical action performed in private, reflecting the loneliness of living in contemporary cities. The establishment of the private bathroom as a separate space in the apartment eliminated first the public bathhouses, and later on, as in the example of Berlin, the shared spaces in between houses where a warm water oven was located and shared among neighbours, contributing to the comfort of having warm water as a part of everyday life, but taking away the value of the bathhouse as a social space.

Private bathrooms in Germany occupy an average space of 7.8 m<sup>2</sup>. If one bathroom is used by two inhabitants, in an urban area of a city like Berlin almost 15 million square meters are occupied by private bathrooms that are used on average for 24 - 28 minutes per person per day. What if this space could be used in another way, especially given the rising rents and current housing shortages, while new shared spaces would give new qualities to the daily washing routine?

An average shower uses 12 liters per minute, which means that we consume 120 liters of drinking water during a 10-minute shower. More than 60% of people shower once a day between for an average of 6 to 11 minutes. Looking at the example of a city like Berlin, it makes at least 260 millions liters of drinking water used for showering per day. In a time when global drinking-water shortages are on the rise, in some regions it is beneficial to reduce the drinking-water consumption, making use of the warmth of the water and recycling it for further usage.

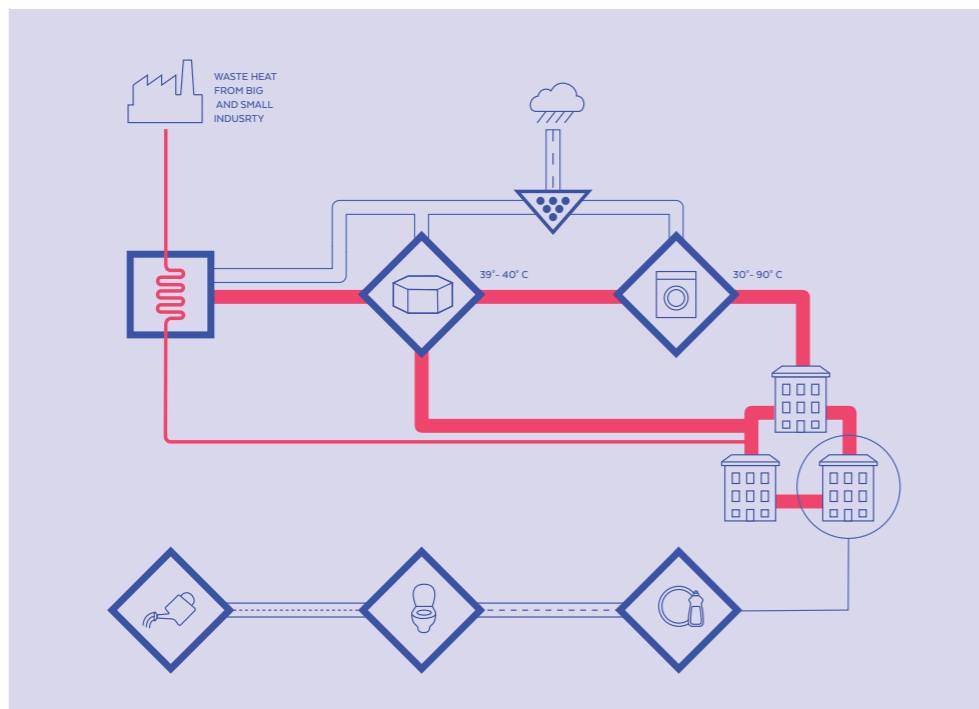
The intervention "Waschsalon" is part of a speculative scenario in which water is recycled and re-used within a warm water blockchain system depending on its quality and temperature. The "Waschsalon" intervention hacks into the public infrastructure and invites you to wash your bodies and clothes together while exploring a possible future in which water and waste heat would not be wasted



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anymore but rather fed into a blockchain system. The system functions on a scale of one neighbourhood and works with waste heat from industry and local businesses that is worthless for the industry itself, but can still be used to heat water up to the temperature of 38-40 °C, which is bathing water temperature. Through a system of heat exchangers, the temperature of grey water can heat up clean water and will stay in the blockchain system. It can be continuously re-used within the neighbourhood or traded whenever not needed. When the temperature of the water drops after it has been used, it can either be discarded (and used for toilet flushing or irrigation) or repeatedly heated with the waste heat from the industry.

Fig. 1  
Warm Water  
Blockchain scheme



“Waschsalon” illustrates this Warm Water Blockchain and makes the physical experience of collective washing in public space possible. It is inspired by the Japanese *sentō*, in which one first washes oneself with a bucket of water and soap before going collectively into the hot bath. After the bath, the warm water is used for the surrounding washing machines before fed following the roads of the Warm Water Blockchain system. The intervention is using existing fountains in urban space as structures to meet and wash bodies and clothes, seeing how water spots in cities could be activated and could again become places of gatherings – not as a decorative element but as a place where the bathing experience is shared and neighbours are brought together.

Fig. 2  
Waschsalon at  
Openhaus  
22 March 2018



“Waschsalon” reinterprets various cultural concepts of collective bathing and aims to reinvent the intimacy of a public space, bringing bathing back from an isolated environment back into public space and contributing to transition from individual routines in hygiene to public rituals. Waschsalon and other interventions explore the sociocultural aspects of public bathing, seeing how engaging in this collective activity requires for our bodies being in an unprotected state of nakedness, allowing to be seen without all aspects that shape our social body. The phenomenon of the collective intimacy would erase the role of a person in the society, presenting them as their true selves, allowing the participants to engage in a different kind of communication, triggering conversations that are touching upon the social, cultural and historical aspects of cleanliness and collective nakedness and environmental advantages of sharing water as a

### 3.2.2 Process

The starting point of the project and the artist residency was on one side the historical and social aspects of collective bathing and on the other side the use and sharing of resources, such as water, energy and space, in the city.

Research on collective bathing in history and in different cultures led us to discover more on different washing practices and spaces, like the public bathhouses of the Roman Empire or in modern England and Germany that existed until the 1960s, the *onsen* or *sentō* bath in Japan, public bathing in Indonesia and the *hamam* in Islamic cultures where it is still sometimes used for taking a bath on a weekly basis and not only as a luxurious experience, the *hanjeungmak* and *jjimjilbang* in Korea, the Russian *banya* and the Finnish sauna.

During the two-month residency at ZK/U in Berlin several experiments were performed to test different practices with a focus on the collective experience and the impact it had on the group and the individuals. During the Openhaus event in March at ZK/U we set up a small bathing installation where six to eight participants could wash themselves with hot and cold water in two buckets and soap, sponges and towels provided on a small trolley. For one of the Monday dinners we built a steam sauna and for our last presentation during the Openhaus in April we installed a temporary hot tub surrounded by washing stations and washing machines. We were very surprised to discover how the washing and collective nakedness in a group impacted the atmosphere and the conversations during these intimate experiences. During and around these experiments we had very inspiring conversations about different personal and socio-cultural stories surrounding collective washing. We discussed the role of cleanliness in (Islamic) colonialism, the guiltiness of being dirty while washing yourself in a

Fig. 3  
Waschsalon design  
development  
research



collective action, the liberation of young people regarding the acceptance of their own body in the context of societal expectations, the role and dominance of women and their responsibility in taking care of water and washing in history and different cultures, the religious relevance of washing and gender division and social segregation through the architecture of baths amongst other topics. As these discussions were so intriguing, and are at the same time very essential not only for our research but as well for the continuation and communication of our project, we decided to collect these stories and present them in the format of a podcast. For now there exists the first episode of the podcast in which Tessa, one of the residents at ZK/U, speaks about the role of women regarding washing in Haiti and the integral part it plays in societal cohabitation. This podcast will be continued with more collected stories and may be presented during the Shared Cities exhibition in 2019.

Fig. 4  
Concept sketch  
for Washsalon at  
Openhaus 26 April  
2018



### 3.3 Lydia Karagiannaki / GR, BE

#### 3.3.1 Introduction

How to curate a “final exhibition” of a multi-layered four-year research trajectory which is not the end of the project but an opportunity for a new beginning? How to talk about “sharing” without being didactic, but by embodying this sharing in its different formats and expressions? How to understand what “sharing” means for each author and visitor, in terms of values, infrastructures, knowledge and experience? Our aim in this two-month curatorial residency was to re-think the format of the exhibition, beyond the traditional setting where knowledge is transferred from the curator to the visitor, towards a performative experience of exchanging, embodying and producing knowledge through multiple channels. We decided to go beyond the standard ways of exhibiting data and case studies, into more performative and immersive formats. The curatorial research focused on a variety of approaches from art exhibitions, events, performances, theatre productions, design concepts etc., analysing different formats of communication, of connecting the dots, of posing questions, of challenging the audiences and ourselves.

Over the two months of the residency, the curatorial research followed two parallel paths: an analysis of references and case studies, and the interventions during the regular Openhaus events at the ZK/U.

#### 3.3.2 Case studies research

We started creating an archive of ideas for performative and interactive ways of exhibiting and storytelling for a variety of audiences. How to make a story more interesting by involving the visitor in its unravelling? Can the exhibition inspire people in discovering the content by themselves, through exercises or riddles? Can this be staged as a group activity, in order to emphasize the aspect of sharing?

We focused on the format of the treasure hunt: for the purpose of the final exhibition this could be adapted into a step-by-step storytelling, which triggers the audience to move from station to station, gathering pieces of a larger story. The stations could be interesting locations in the city, such as neighbourhood or partner projects. To get an idea of the methodology, we tried out two games: two different escape rooms, as well as a scavenger hunt through Berlin. What we found most interesting in the escape rooms was the way in which the scenography became part of the story, the variety of interactive formats and the challenges which demanded coordinated group action. Their weak point

was the very little connection between the story described in the advertisement and the actual riddles, which concerned most of the times finding a specific code to open a lock.

The urban scavenger hunt had a lot of background information for the gamers. The most interesting parts were not only the historical facts about the locations but also the anecdotes and the stories about local personalities. Moreover, it created an opportunity to look carefully into details which normally escape the routined gaze over the city.

Similar to those games, we also looked into SpielRaumStadt, an urban game which focuses on aesthetic urban education for children. The game is composed by a set of cards, each one being an exercise for the period of a whole day, promoting to collect information during everyday commuting through public space. The interesting aspect here was the playful and non-judgmental way of promoting a careful look over ordinary situations, an exercise which could be useful for children and adults alike.

Further examples for interactive, immersive and playful formats were geo caching and book hunting, the technique of gonzo curating, fake or misleading advertisements in the city and in public transport, subtle ways of exposing the invisible sharing of a space over time, the theatre production “Shakespeare Complete Works” by Forced Entertainment (simplifying the original text in modern English and personifying the actors with household objects, an inspiration for representing data?) and the format of house visits (e.g. the living room lectures organised by Storefront for Art and Architecture, the home-screenings for refugees and locals by Cinemaximiliaan in Brussels, illegal classes organised in houses during communist times, or the theatre productions “Hausbesuch” by Rimini Protokoll).

### 3.3.3 Open House at ZK/U

Hommage to the Residents was the name of the site-specific installation prepared for Studio 8 during the March and April Openhaus at ZK/U. The work was non intrusive and almost invisible: the room was not changed at all from its original state and arrangement, and there was no addition of external elements except of the explanatory labels. In a way, the work was the very experience of the visitor, enabled by her/his imagination, sometimes leaving traces and others not.

The installation was inspired by the austerity of the studio, which came in contrast to the knowledge that multiple artists have been inhabiting the room in the past

Fig. 1  
Forced  
Entertainment:  
Shakespeare  
Complete Works.  
Performative  
formats research



Fig. 2  
Escape Room.  
Performative  
formats research



Fig. 3  
Living room  
lectures.  
Performative  
formats research





Shared Cities:  
Creative  
Momentum  
Curatorial Lab,  
Residencies.  
Homage to the  
Residents site-  
specific installation  
at Openhaus  
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five years. It therefore aims to make an homage to the residents, even if their bodies and histories are invisible at the present moment. At the same time it is a reminder of what we invisibly share: the actual residents of the studio have shared similar interactions with the architecture and furniture, while the visitors of the Openhaus were invited to imagine, embody and share this experience of being a resident for a while.

The installation was composed by four exercises/invitations for the visitor, printed as postcards similar to museum labels and distributed in the room. Instead of being didactic or representational, the installation is explicitly avoiding this approach: It is a relational and immersive work, almost invisible and progressive. The visitors were invited to embody the experience of previous room residents, their daily activities and movements, their interaction with the architecture and furniture of the room. The titles of each exercise were especially chosen as references to existing works: the book "Support Structures" by Céline Condorelli and Gavin Wade, a game invented by the surrealists, a pop song and a movie. This was a conscious decision referring to the fact that our actions depend on the actions of multiple people who came before us. How can we therefore acknowledge all this collective knowledge, the material and immaterial production, the support, care and inspiration on which we depend?

This installation was used as an experiment: On ways of creating subtle environments and immersive experiences which require personal interaction, re-enactment and empathy. It rests on the notion of "sharing" in a particular way, as "sharing over time" the same space and similar experiences. If multiple people who never see each other share an experience, what might be the traces and poetic hyper-links which bring together those testimonies, from the past, present and future?

### 3.3.4 Curating the April Openhaus

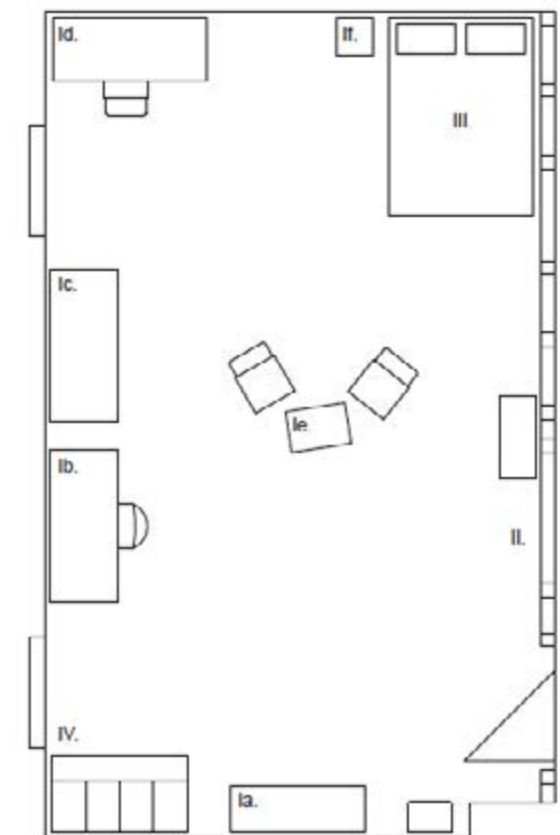
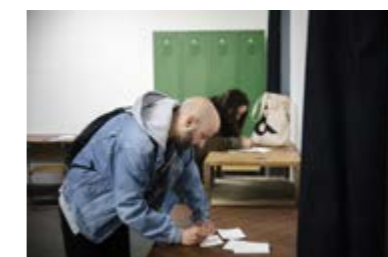
Next to the adjusted presentation of Hommage to the Residents, the research of April concerned also the curation of the whole Openhaus event. This was approached as a collaborative action among multiple residents, a simulation to the Shared Cities project. While the curatorial part was not concerned with the individual work of each artist, its purpose was to focus on the distribution of the works in the whole space and the movement of the visitor. We therefore explored a format of less explanations and controlled misleading, we created "maps for getting lost", and we animated the in-between spaces and moments through multiple design tools (such as light and sound) in order to have a moderated control of the visitors' movement. One can clearly say that the visitors occupied

and explored much more space than in previous times, and that the fact that they had less guidance triggered them with curiosity for exploration and communication.

### 3.3.5 Next steps

The curatorial research will continue to explore immersive and performative formats for communicating ideas and data. The precise outcome strongly depends on the partners' research findings which will ultimately be incorporated into the exhibition. Defining the content and format are therefore the two parallel trajectories to follow in the near future. Although a multiplicity of formats is possible and thinkable, we are focusing on the ones which involve the audience into performative and intimate moments. At the same time, we also see this research as a learning opportunity for the partners themselves, a setting where we are also encouraged to get out of our comfort zone and ask ourselves what do we want to share, with whom, and under which conditions.

Fig. 4  
Hommage to the  
Residents site-  
specific installation  
at Openhaus  
22 March and  
26 April 2018



## 3.4 Olga Labovkina / BY

### 3.4.1 Introduction

The BORDERS project was developed and shown to the audience during my residency. BORDERS is a performance-installation, a kind of immersive journey into the space of displacement of borders. The idea of Borders is considered by me at different levels: it is the deconstruction of the generally accepted rituals of behaviour in the public sphere, visible and invisible borders in a human society, the symbolic violence of the city, the ever-changing physical boundaries of the city, and finally, the expanding boundaries of understanding ourselves as co-creators of the continuous transformation of the public sphere. The performance-installation was structured in three narrative lines:

a) A video sequence projected onto a wall comprising a series of plastic sketches within the urban public space. All sketches focus on interaction with a specific context.

b) A physical narrative focusing on interaction with a substance which keeps changing its shape and boundaries. The substance represented an abstract opposition to the video sequence, a constant creation and transformation of new contexts and an associative flow.

c) An audio sequence representing field recordings of an urban space transformed into a certain rhythm with applied filters (no musical instruments used) containing fragments of interviews I recorded with people about my project. I asked the following fundamental question: "What kind of limitations within the public space do you encounter when you find yourselves in a new context (moving to a different country or a city)?" Then I drew on the answers of the respondent.

### 3.4.2 Concept development

03/03/18 – Detailed familiarisation with the fundamental ideas of reSITE Shared Cities. Getting to know other residents. Development of the concept, discussions with Osamu and other residents about the fundamental idea and the methodology of the project I was planning to implement.

05/03/18 – Presentation of myself as an artist and of my project to be implemented to organisers and other residents at ZK/U.

06-11/03/18 – Preparing the working space – ordering the dancefloor for daily practise and work with the body, planning to use it for the performance during the final exhibition. Thinking over the form, the set design and the performance-installation structure. Thinking over the video sequence form and content.

Fig. 1  
Borders.  
Public space  
interactions



Ordering of all needed materials for the creation of a substance to be used for the performance.

12/03/18 – Monday meeting with the ZK/U team and all residents. Discussion about the upcoming Openhaus planned for 22 March. During the Openhaus I planned to present myself to the audience as an artist and refresh the idea of existence of invisible boundaries within the human space. After getting feedback and the response of the audience, analyse the local context (openness, behaviour during the performance, readiness to take in a naked body, readiness to enter into interaction, etc.).

13-21/03/18 – Development of the “Critical Distance” performance to be shown during the Openhaus. It was very important for me to share the process and the intermediate result, to be open during every development phase.

22/03/18 – Openhaus.

23/03/18 – Discussion with Osamu and other residents about all works with a detailed analysis of nuances. Plans for the completion of my project.

24-31/03/18 - Making of the substance. Body work in interaction with the substance. Discussion with camera operators about the upcoming six sessions in the urban space to create the video sequence (Fig. 1-3). Thinking over the locations. Discussions with the sound designer about the possibility of using his music created from field recordings of the urban space. Some tracks were made in Berlin. Selection of tracks. Recording of urban sounds at various locations. Recording of interviews with ZK/U residents and organisers about topics related to my project. Purchasing a costume for the video shoot and the performance-installation.

01/04/18 – First shooting day within the urban space. Viewing of the footage. Discussing details of the shooting.

03/04/18 – Second shooting day within the urban space. Viewing of the footage.

11/04/18 – Third shooting day within the urban space. Viewing of the footage.

14/04/18 – Fourth shooting day within the urban space. Viewing of the footage.

15/04/18 – Fifth shooting day within the urban space. Viewing of the footage.

16/04/18 – Monday meeting with the ZK/U team and all residents. Discussion of the upcoming Openhaus planned for 26/04/18. Discussion about the needed equipment, location for the performance. Video editing. Making a collage from various frames. Audio editing. Making of an audio sequence from fragments of interviews with people. Work with the body. Interaction with the substance. Finding ways of interaction. Forming selected images into a consecutive narrative.

23/04/18 – Monday meeting with the ZK/U team and all residents. Discussion of final details of the performance.

21-22/04/2018 – Offer to residents and those interested at ZK/U to do morning practices of work with the body. Firstly, it was important for my project. As a viewer who has worked with the body and who has had a kinaesthetic experience, perceives the performance much more deeply and vividly. Secondly, I wanted to share some of my skills.

Fig. 2  
Borders.  
Public space  
interactions





Shared Cities:  
Creative  
Momentum  
Curatorial Lab,  
Residencies,  
Borders  
performance-  
installation at  
Openhaus 26 April  
2018

23-25 Organisation of the basement space. Alignment of the light. Moving of the dancefloor. Installation of three projectors. Run.  
 26/04/18 – Openhaus /discussion with the audience.  
 27/04/18 – Detailed and in-depth discussion with Osamu and other residents of each project. Plans to develop and fine-tune the project for the final exhibition. Dismounting of equipment.  
 28/04/18 – Writing a final report. Cleaning of the studio. Completion of all financial accounts.

### 3.4.3 Relation to Shared Cities

Many of us have experienced moving to a new city or a new country. We all face changes in the status and cultural context. My work reflects such a person who is trying to enter into a new context but at the same time the person is forced to work with his/her own mental habits and boundaries, perhaps with fears, or lack of flexibility in understanding situations that are new to him/her. The main idea of my performance was to show anew all sorts of boundaries, edges and limitations that we can observe in the city as in the human community. As a city and a public space is considered to be such a human community.

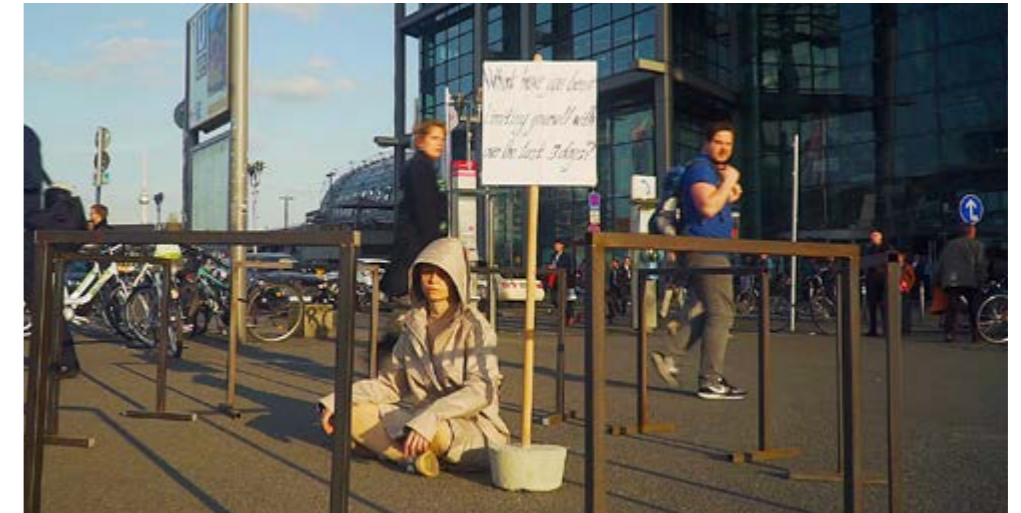
### 3.4.4 Next steps

Adaptation of the performance for each next show. The show (26/04/18) was intended to take place at ZK/U basement room. Each new location will be set anew.

Originally, the video footage was intended to be a collage composed of several themes as a distinctive metaphor of photographs and magnets which people usually collect and display on their refrigerator door. The more travels, the more mini-trophies. Therefore, shooting of additional themes is planned in different cities of different countries so that the video is more varied in themes.

I plan to organize open laboratories connected to movement practices and interaction with the substance. This will enable me to gather more bodily images and deepen the performance narrative, and the audience to deepen their perception. A similar master-class is also planned for the final exhibition.

Fig. 3  
 Borders.  
 Public space  
 interactions and  
 video-installation



## 4. Residents and Leaders

### 4.1 Residents



#### Lila Athanasiadou / GR, UK

Lila Athanasiadou is a freelance writer and researcher with a background in architecture. She has organized and moderated seminars and lectures at TU Delft, ArtEZ and Witte de With Center for Contemporary Art and has presented her work in academic conferences at KTH, Stockholm, Goethe University in Frankfurt and the Estonian Academy of Arts in Tallinn. She has worked as an architectural consultant in Italy and Belgium and as a research assistant in the MVRDV's think-tank, the Why Factory. She currently leads the Corporeal Discourse program at the Master of Interior Architecture CORPOREAL at ArtEZ Academy of the Arts. Her work explores feminist and queer pedagogical practices and intersections of digital data with human and territorial bodies.



#### Anastasia Eggers and Ottonie von Roeder / NL-RU, DE

A design duo working together since their graduation from Design Academy Eindhoven's Social Design master programme. In their artistic practice, they like to use experimentation, speculation and public interventions to trigger a discussion and attract an audience. Usually, they seek to collaborate with practitioners and theorists from other fields in order to develop and test their ideas. Within the last years, they had the chance to take part in various exhibitions and collaborations with public and private institutions, like museums, galleries, schools and companies. Based in the Netherlands and Germany, Anastasia and Ottonie are working in the field of speculative and critical design, graphic design and cultural education.



#### Lydia Karagiannaki / GR, BE

Lydia Karagiannaki (1990, Athens) is a Brussels-based architect and urban researcher with an interest in architectural production, consumption and pedagogy. In her work she explores spatial mechanisms of identity (re) construction and (re)presentation, structures of memory and structures of support, the overlapping of the personal and the political, the performativity of the body as a tool for subjectification. Lydia holds a BA from TU Berlin and an MA from KU Leuven/Sint Lucas Brussels. She is currently an artist-in-residency at de Koer in Gent, and the initiator of Publieke\_Salon\_Public, a community project in Saint Josse, Brussels.



#### Olga Labovkina / BY

Olga Labovkina is a dancer, choreographer and performer working in the fields of contemporary dance, visual art, movement theatre and performance. She is a graduate of the Scientific-creative Laboratory for the Composition of Modern Forms of Dance at the Vaganova Ballet Academy. In 2008, she founded and became artistic director of KARAKULI dance theatre (<http://labovkinaolga.com/en/karakuli-dance-theatre.html>). She has presented her productions at international festivals and participated in various projects in Russia, Poland, the Netherlands, Italy, Slovakia, Lithuania and Ukraine.

### 4.2 Residencies Leaders

#### Helena Doudova / reSITE, CZ

#### Osamu Okamura / reSITE, CZ

# 5. Organizer

## 5.1 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 a 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.

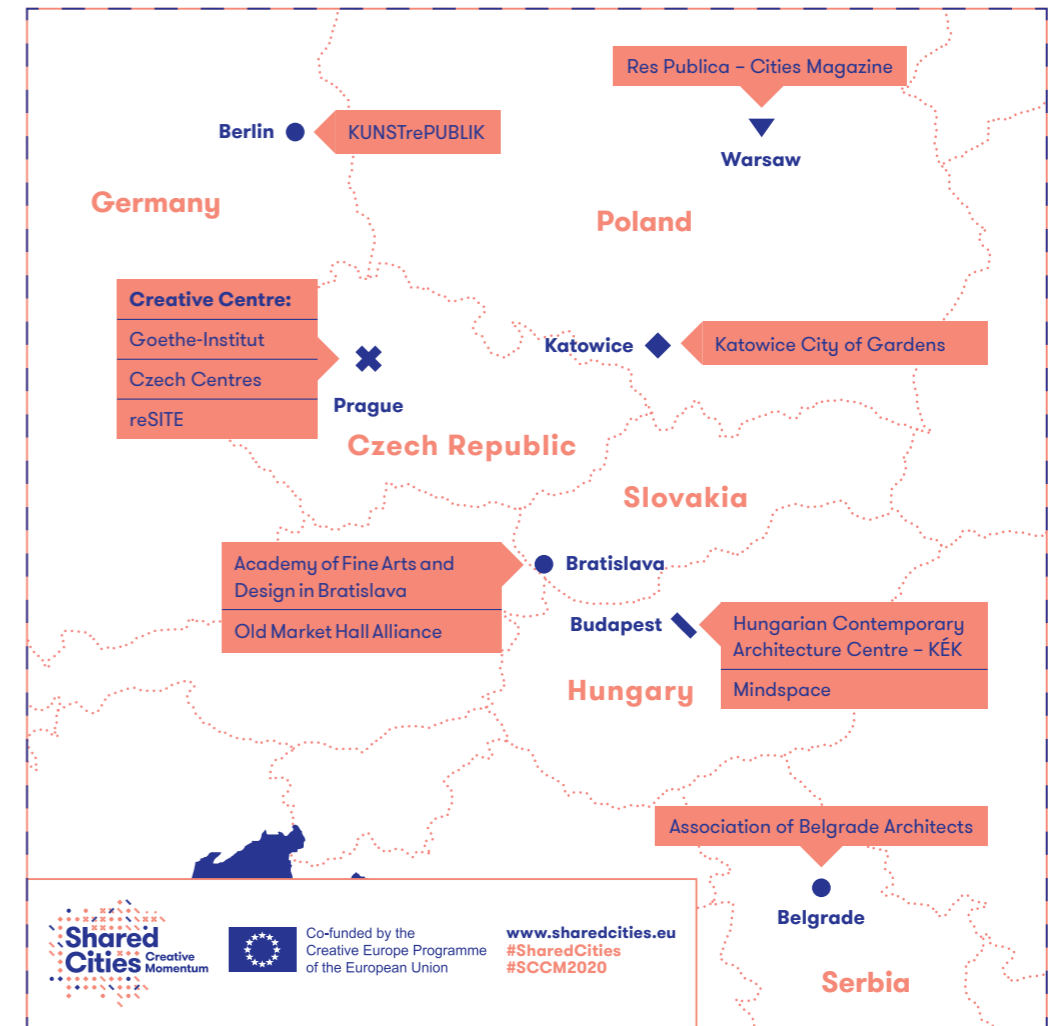
The Curatorial Lab is a transnational process-based collaborative platform exploring recent innovative curatorial approaches with artistic, visual and performative strategies. The lab is enhancing the visibility of the project outcomes and strengthening the mediation and the message of the Shared Cities 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.

## 5.2 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.

## 5.3 Partners Map



## 5.4 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](http://www.sharedcities.eu)

#SharedCities  
#SCCM2020



Co-funded by the  
Creative Europe Programme  
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