CULTURE – CITY – CHANGE | trans-making dissemination event | Lublin, Poland | 22-24 September 2022

23.09, FRIDAY | TRANS-MAKING – EXPERIENCES FROM THE RESEARCH | PRESENTATIONS

- **Art and social transformation | Fabienne Trotte & Esther Destrés, Relais Culture Europe (FRA)**

The social and environmental emergency we face reactivates the need for democratic spaces able to generate commons. Artistic practices, when developed in direct relation with the environments in which they seek to activate change, seem to be able to participate in the emergence of these commons.
In that frame, and starting from the city of Valencia in Spain, which has a long history of citizen movements, we came to question art as politics, raising the following question: how do art and artists support citizen protests nowadays? This question has opened us more widely to work on the themes of archive, memory and traces as commons.

Bio: Fabienne Trotte (FRA)
Fabienne Trotte has studied cultural management and geopolitics at Paris 8 University. She has been working in Relais Culture Europe since 2000, focusing on project development and management (Sostenuto – Thinking culture as a factor of economic and social innovation) and partnership development at the national level (with local authorities and regional cultural agencies) and in the EU. She is currently coordinating the "Research&Innovation" mission and EU's trans-making project.

Bio: Esther Destrés (FRA)
Graduated with a degree in Cultural Mediation (University of Paris 3) and a Master's degree in International Cultural and Artistic Projects (University of Paris 8), Esther joined the Relais Culture Europe team in January 2020. She works on communication and administrative support of the Relais Culture Europe's European research projects.

- **Cultural experiences in the framework of "cultural cities". Measuring the socioeconomic impact of culture in urban performance | Pau Rausell Köster, Director of Econcult. Research Unit in Cultural Economics, University of Valencia (ESP)**

The conceptual model synthesises the basic elements of the heritage city, the smart city and the creative city. The city is interpreted from a threefold perspective; as a repository of resources, as a connective interface, and as the setting for citizens' life and social and professional experiences. In this context, each of these perspectives incorporates culture in a different way, activating different models of value creation and different processes of production and reproduction of this value.
In each of the urban models described above, production processes that combine symbolic, physical, financial, social, human and cultural capital in different ways and urban strategies are implemented to provide cultural experiences that ignite transformative effects through several spillovers. That

means that culture, in its different dimensions, regains the role of raw material and becomes the point of origin to activate development processes and improve urban performance

Bio: Pau Rausell Köster (ESP)
Economist and professor at the Department of Applied Economics. Director of Econcult, the Area of Research in Economics of Culture and Tourism. He has published books and articles in magazines and newspapers on topics related to communication and culture. Usually involved in national and international seminars, as well as conferences on topics such as creative cities, the relationship between culture, innovation and development, and the economic impact of culture.

- **City as a network? | Pascal Brunet, Relais Culture Europe (FRA)**

Do we really still need the "city"? Hasn't it become a kind of a "rubber word" for trying to define the way our societies are inscribed in space? A word that better expresses what our "geographical being" is becoming, our relationship to the world in all its scales? More globalisation, globality, and the World, also means more "city" everywhere in the discourse of public space. This is why, at least in the Global North, we confuse the city, a "living area", a "relational space" with a "need to territorialise". The city can be this "local" which is constructed by the crossing and mixing of our histories, our relationships, our organisations, and so many nodes, circulations, exchanges and regulations which have woven the human links which constitute the city. A serious prospect in the digital age?

Bio: Pascal Brunet (FRA)
Pascal Brunet is the director of Relais Culture Europe, Europe Creative Desk for France. He has held various appointments/posts in the field of performing arts: executive director of the "Centre chorégraphique de Rennes et de Bretagne", Isadora's co-director, a project of choreographic development, Secretary general of the "Groupe de musique expérimentale de Bourges" ... Involved for several years in the European and international cultural cooperation, he is a founder member of DBM, the euromediterranean cooperation network, and also a member of several networks and European forums.

- **Lessons learned from T-M and how to apply them to the cultural management practices of Izmir, Turkey | Zeynep Arda, Izmir University of Economics (TUR)**

Since September 2021, I've been working for the Izmir Metropolitan Municipality's Culture and Art Department and Izmir Mediterranean Academy, on the committee for UCLG (United Cities and Local Governments) projects. Izmir was one of UCLG's pilot cities between 2016-2019 and at the moment it is one of the 11 Leading Cities, as a part of the program "Agenda 21 for Culture": (https://www.agenda21culture.net/our-cities/leading-cities). I would like to present the lessons learned in the process and some of the interesting projects that are/will be applied in this context.

Bio: Zeynep Arda (TUR)
Zeynep Arda is a Graphic/Interaction Designer and an Associate Professor at the Visual Communication Design Department, Izmir University of Economics, Turkey. She received her PhD degree and the title Doctor Europaeus cum laude in Communication Sciences at Universidad Jaume I, Castellón, Spain, with her dissertation "Image Becomes Identity 2.0", on online social networks, how they are shaping who we are and how we communicate with one another. She holds an MA in Interaction Design from Domus Academy, Italy, MFA in Graphic Design from Bilkent University, Turkey. Her alma mater is the City Planning Department, Faculty of Architecture of Middle East Technical University. Since 2017, she's been working on her research "The Artistic Migrant Persona" in Turkey and abroad, as part of the Trans-making project funded by the European Union Horizon 2020. Besides her academic work, she has worked professionally as a designer and consultant with various international teams, companies and brands.
https://people.ieu.edu.tr/en/zeyneparda/main

- **Trans-making research on art and public space in Valencia | Youssra Zakaria, CLUSTER Cairo (EGY)**

This research addresses public space regulation within the city, examining this question in three different neighbourhoods in Valencia (El Carmen, Russafa and Benimeclat). In contrast to the common belief that public space regulation may vary from city to city, but remains basically the same across the interior space of the city, this research highlights how it differs from tourist to non-tourist zones within the same city, raising questions on culture, local economy and urban governance.

Bio: Youssra Zakaria (EGY)
Programs and Operations manager at CLUSTER Cairo. Experienced programs manager with a demonstrated history of working in the non-profit organization management industry. During her role as a programs and operations manager at CLUSTER Cairo, she was responsible for monitoring interconnected projects, formulating strategies and defining project objectives. Her experience working with cross-functional, international teams has taught her the importance of building trusted relationships and inspiring a shared project vision.

- **Design in public space | Çiğdem Kaya, Istanbul Technical University (TUR)**

The method of the research relies on forming a landscape from the collection of ethnographic participation about objects in public space from different cities in the world over an extended time. The collection of personal temoignages of objects portrays the variety of the frameworks created with and around objects in everyday life such as attachment, meaning, belonging, use etc. The written collection was analyzed with content analysis and frameworks were identified illustrating the agency of objects.

Bio: Çiğdem Kaya (TUR)
Çiğdem Kaya is an Istanbul-based practising artist and designer. She earned a Bachelor of Industrial Design from Istanbul Technical University (ITU) in 2003, a Master of Fine Arts in New Genres from the San Francisco Art Institute (SFAI) in 2006 and PhD in Industrial Design from ITU in 2011. Kaya is an associate professor at ITU working between the intersecting and differing meanings of fine art and design. Kaya participated in numerous international exhibitions. She is currently an industrial design graduate programs coordinator and vice director of the Science-Society Research centre at ITU. She has supervised several graduate studies. As a researcher, Kaya has been a visiting researcher at Sheffield Hallam University in 2009 and 2010. She led three local development projects where she investigated the learning bond between trained designers and local untrained makers. Turkey has been a fertile ground to experiment with non-industrial applications of design. Based on her prior experience, within this project, she is interested in investigating the interaction between artists and untrained (outsider) artists in a specific context. After working in three cities, she would like to make a comparative map of craft relationships. This work could be displayed as a booklet, an exhibition and a complimentary documentary. She would like to work in three different locations to explore the crafts heritage, today's craft practice and how craft influences contemporary everyday relationships in communities in the specific city.

- **Presentation on ALFABRIKA (CLUSTER's fablab) concept and programs | Omar Nagati & Youssra Zakaria, CLUSTER Cairo (EGY)**

Presentation on ALFABRIKA (CLUSTER's fablab) concept and programs over the past few years, as a framework of exchange between artists and design students with academic training, on the one hand, and artisans and craftspeople having practical knowledge, on the other. By sharing the process and outcome of a series of thematic workshops, the presentation demonstrates how ALFABRIKA serves as a space of encounter between formal and informal modes of knowledge, and co-learning through co-production.

Bio: Omar Nagati (EGY)

A practising architect and urban planner who currently lives in Cairo. Having studied at UBC, Vancouver and UC Berkeley, Nagati employs an interdisciplinary approach to urban history and design and engages in a comparative analysis of the question of urban informality in developing countries. He teaches part-time Urban Design Studio at the MSA University in Giza and has recently cofounded, with Beth Stryker, Cluster, a new platform for critical urban research and design initiatives in downtown Cairo.

Bio: Youssra Zakari (EGY)
Programs and Operations manager at CLUSTER Cairo. Experienced programs manager with a demonstrated history of working in the non-profit organisation management industry. During her role as a programs and operations manager at CLUSTER Cairo, she was responsible for monitoring interconnected projects, formulating strategies and defining project objectives. Her experience working with cross-functional, international teams has taught her the importance of building trusted relationships and inspiring a shared project vision.

- **Constitutive elements and essential rules of London's Adventure Playgrounds | Rafał Sadownik, Workshops of Culture (POL)**

Children's culture is based on playing. "Yes, but what if…", the educator in every adult might quickly object. If they twist their ankle, what then? Perhaps we ought to plan an activity for them after all… Sociocultural animation, in this case, is about not interfering. Children stay active when the conditions are right, especially in a natural environment. Every parent has probably experienced the phenomenon of a child vanishing from view and reappearing hungry but happy.
The speaker calls attention to the problem that parents no longer provide opportunities for kids to find activities on their own. They stopped being sensitive to spontaneous developmental processes, which merely need company and a place where kids may move around freely. It cannot be a coincidence, given that grownups are jealous of space. They want to fence it off and keep it to themselves. That's why they prefer it when kids don't move about too much or need a lot of space. Why do grownups exhibit such competitiveness? Paradoxically, adults choose to keep kids still first and then engage them in activities. Instead, they should focus on creating environments that allow kids to play independently with other kids. Since it is such a broad topic, the speaker will not concentrate on the physical effects of the lack of open spaces, where kids prefer to spend more time than sitting watching screens.
A generation of adults with bent backs and contracted muscles is on the rise, and they are unlikely to ever regain the level of physical fitness that nature intended for humans. This makes it even more worthwhile to take up the speaker's suggestion that every cultural centre should, if at all possible, include both a building and an outdoor playground. Such a playground is a strategy, not an infrastructure.

Bio: Rafał Sadownik (POL)
The founder, coordinator and, until 2022, artistic director of Carnaval Sztukmistrzów, the largest circus and outdoor arts festival in Poland. Rafał was also involved in projects such as Urban Highline, Sztukmistrze Academy, Traditional Games Festival, and Workshop of Physical Arts. He holds an M.A. in Philosophy and an MScEng in Architecture and Urban Planning and has a degree in European and Cultural Studies and is an athletics instructor. He founded and run the first Adventure Playground in Poland, "The Sanctuary of Wild Children".

24.09, SATURDAY | TRANS-MAKING – IN PRACTICE | WORKSHOP ACTIVITIES

- **Sorry-memory. Memory of spaces | Joanna Wawiórka-Kamieniecka & Sylwia Stelmaszczuk, Workshops of Culture (POL)**

This workshop examines artistic initiatives that foster the cultivation of memory and history in public spaces. It will begin with a short presentation regarding efforts in this area as part of Night of Culture. The participants are then taken on a walk, during which they will learn about two objects that, while created for a similar purpose, provoked social tensions and strongly divided the public. The aim of the workshop is to generate ideas for initiatives centred on these items, with the intention of eliminating conflicts and bridging divisions.

Bio: Joanna Wawiórka-Kamieniecka (POL)
She studied cultural animation and management at Maria Curie Sklodowska University and cultural animation at The Jagiellonian University in Cracow. She has over ten years of experience in practical and theoretical animation in the cultural sector. She has worked at Biała Gallery, "Pod Akacją" Youth Community Centre, Biblio and "Dom Chemika" Community Centre in Puławy. She coordinates Night of Culture and is involved in the Magic Lantern and Little Different Sounds.

Bio: Sylwia Stelmaszczuk (POL)
I'm a culture animator and psychologist. In Workshops of Culture, I work in the Department of Cultural Education and Management. Until 2021, I was the programme coordinator of the Night of Culture festival - one of the most inspiring and eye-opening Polish festivals held in Lublin every June. In my work, I strive to create mental maps of the city in people's consciousness and also to inspire them to discover the true face of the city by displaying artworks in its streets, alleys and forgotten or unknown corners. Such initiatives awaken sensitivity to art and encourage the participants to take an active part in the city's cultural life. I'm also interested in handicrafts. I conduct workshops, mostly crochet-related.

- **Workshop on stakeholders' engagement in city making | Omar Nagati, CLUSTER Cairo (EGY)**

Exploring alternative modes of participatory design processes through real examples from Lublin (redevelopment, urban renewal, new projects). The workshop consists of an introductory session and a role-playing exercise with 10-12 participants. It will cover identification, engaging and negotiating among stakeholders.

Bio: Omar Nagati (EGY)
A practising architect and urban planner who currently lives in Cairo. Having studied at UBC, Vancouver and UC Berkeley, Nagati adopts an interdisciplinary approach to urban history and design and engages in a comparative analysis of the question of urban informality in developing countries. He teaches part-time Urban Design Studio at the MSA University in Giza and has recently cofounded, with Beth Stryker, Cluster, a new platform for critical urban research and design initiatives in downtown Cairo.

- **Emotion Mapping Lublin | Charlotte Perrin, El Taller TRES (CHI) & Gökhan Mura, Izmir University of Economics (TUR)**

We want to explore Lublin through the eyes of the migrants as well as old and new Lubliners. This workshop aims to explore Lublin and the changes happening in the city from the perspective of the emotions experienced by people living in Lublin, on three levels depending on their exposure to the city: the seasoned residents of Lublin, the recent residents of Lublin (the migrants), and the trans-making participants who have just arrived in Lublin.
The workshop will have the participants visualise the different emotions they trigger, live, remember and experience in Lublin. Mapping emotions associated with specific locations around the city will help us see and empathise with the change in Lublin and develop a creative, human-centred and participatory visual tool to consider how the same places in the city can be experienced by different people with different backgrounds and histories. The participants in this workshop will be asked to discuss the various feelings they experienced in Lublin at different times and the locations they associate with these feelings.

After that, the participants will receive stickers with colour codes for various emotions and number codes for their names (or pseudonyms or avatars). They will be instructed to attach the stickers to a sizable printed map of Lublin to mark locations that make them feel a certain way. The participants will also be asked to offer their stories, and provide explanations for associating certain places with certain emotions, with statements such as "I feel happy here because..." "I feel angry in this street because…"

Every individual experiences emotions and places differently, depending on their past and personal history. The "map markers" will allow each participant to identify that emotional state and express it in their own words in different languages, as well as through photographs they have taken or illustrations they have made. These personal testimonial signs will be attached to the colourful stickers marked on the map with the same colour strings.

Two maps will be produced. The printed and manually marked map, which will be exhibited, will show the distribution, variety, and clustering of emotions experienced in Lublin, providing an alternative overview of the city. The information will also be marked and processed in an online map to share the results digitally and encourage further participation. The second outcome of the workshop will be an expanding map of Lublin where individual participants can express their points of view by marking their emotions with their own text and visuals. The digital map also provides a reading of Lublin on three levels: A combined map of emotions in Lublin, the patterns of distribution of each emotion, and the emotions and stories of each participant.

Bio: Gökhan Mura (TUR)
Gökhan Mura, PhD., is an Assistant Professor at the Department of Visual Communication Design at the Izmir University of Economics. He has completed his Bachelor's Degree in Industrial Design, Master's Degree in Visual Communication Design and his PhD in Industrial Design with his research on utilizing user-generated photographs for creative inspiration and empathic design. His research interests involve various design disciplines with a keen interest in the narrative capabilities of design, human-technology interaction, artificial intelligence and visual and material culture. His current research focus is on transnational objects, migrant gifts and material manifestation of migration narratives through design.

Bio: Charlotte Perrin (FRA/CHI)
A designer and visual artist. Besides ceramics, textiles, and drawing, she writes and creates art installations. She doesn't only focus on her own work but encourages others to explore questions such as "Where do we fit in the world, how do we talk about it and how can we weave it all together?" Her explorations are guided by the fear of forgetting and the feeling of being uprooted. The artist is fascinated by autobiographical narratives and questions of memory. With her mind and eyes wide open, she surveys the landscapes of Europe and beyond and plays with words in different languages. The stories she tells are both local and universal. Since 2012, she has lived between Europe and Chile where she co-founded El Taller TRES.

- **Soundwalking as a methodology for understanding soundscapes | Izabela Smelczyńska & Ewa Orzeszko, Workshops of Culture in Lublin (POL)**

Which elements of urban architecture amplify the unbearable cacophony, and which silence it? Why do urban planners need a lesson in "ear cleaning"? During the soundwalk, we will subject Lublin's sonic environment to criticism and consider how to protect what we consider valuable in it.

*"A soundwalk is any excursion whose main purpose is listening to the environment. It is exposing our ears to every sound around us no matter where we are. We may be at home, we may be walking across a downtown street, through a park, along the beach; we may be sitting in a doctor's office, in a hotel lobby, in a bank; we may be shopping in a supermarket, a department store, or a Chinese grocery store; we may be standing at the airport, the train station, the bus-stop. Wherever we go we will give our ears priority." (Hildegard Westerkamp)

Bio: Izabela Smelczyńska (POL)
Musicologist, music editor. She conducts workshops on listening. The author of music for theater performances and radio plays. She runs a music program on Radio Kapitał.

Bio: Ewa Orzeszko (POL)

For many years I have been working as a project manager of international educational and cultural projects. I am evaluation expert of EU-granted educational projects. I am experienced in cooperation with non-governmental sector, as well as with cultural institutions. I've worked in the Polish Ministry of Culture and National Heritage, being responsible for projects funded under EEA Financial Mechanism Programme. Currently, I work in Contemporary Culture Department of the Workshops of Culture in Lublin, being responsible mainly for activities related to medialab, media education and new technologies in culture. I'm interested in themes related to: cultural education, fablab concept and methodology, new technologies in culture and art, sound studies, international cooperation in arts and culture fields.