

PUBLISHING 2.0: NEW FORMATS IN ARCHITECTURE PUBLISHING

by Shared Cities: Creative Momentum (SCCM) Curatorial Lab

**Shared
Cities** Creative
Momentum

#1

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Shared Cities:
Creative
Momentum
(SCCM)
Curatorial Lab

PUBLISHING 2.0: NEW FORMATS IN ARCHITECTURE PUBLISHING

Workshop #1
15-16 December
2016
Goethe-Institut
in Prague,
Masarykovo
nábrž. 32, 110 00
Prague 1, Czech
Republic

Workshop
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reSITE, Goethe-
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Workshop leader:
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Publication
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sharedcities.eu
#SharedCities
#SCCM2020



Public Discussion,
Prague, Goethe-
Institut,
Ideas Yard Prague



Left to right:
Helena Doudova,
Hans Oldenhardt,
Lukas Ferenc,
Anna König

1. Introduction

1.1 Workshop Concept Helena Doudova / reSITE, CZ

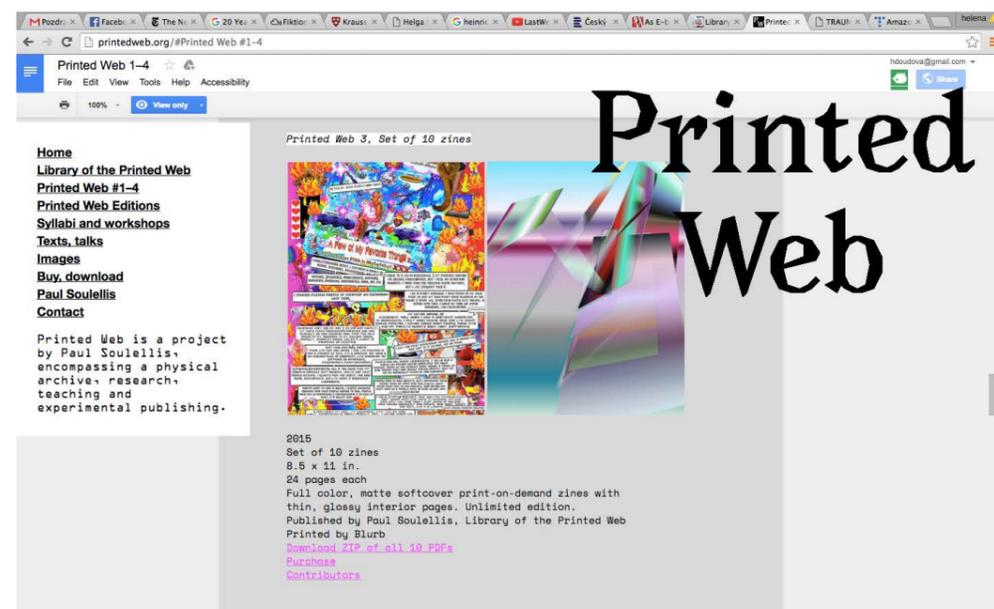
This workshop was the first in a series of three curatorial-practice-oriented workshops (publications, data, exhibitions), organized by the Curatorial Lab of the Shared Cities: Creative Momentum project, in order to explore innovative approaches to the sharing of knowledge in architecture, design and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

The Curatorial Lab Workshop #1 on Publication invited renowned writers, editors and publishers to elaborate on the present condition of print and digital publications relative to architecture and urbanism.

Specifically, the objective of the two-day workshop was to discuss three types of project publications: the annual magazine, research publications and the final exhibition catalogue that will serve as the published outcomes for a seminal four-year cultural project called “Shared Cities: Creative Momentum.”

The aim was to create an editorial plan and instructions for different publications of the Project. How can the Curatorial Lab reasonably interlink the various publications? Which audiences should be addressed? How will the publications be distributed?

Fig.1
Paul Soulellis,
Printed Web



The workshop was complemented by an orchestrated public program, a discussion “Publishing 2.0. New formats in architecture publishing?” and an inauguration party of Foyer², a new project space at the Goethe-Institut in Prague.

Images and content are produced and shared at immense speed, readers are becoming co-authors, established magazines are challenged by bloggers and self-publishing platforms. What is the new role, respectively new opportunities for architecture publishing in this changed landscape?

Quote from
Hito Steyerl

“Images become unplugged and unhinged and start crowding off-screen space... they materialize as junkspace, military invasion, and botched plastic surgery. Just look around you: artificial islands mimic genetically manipulated plants. Dental offices parade as car commercial filmsets. Cheekbones are airbrushed just as whole cities pretend to be YouTube CAD tutorials. Artworks are e-mailed to pop up in bank lobbies designed on fighter jet software. Huge cloud storage drives rain down as skylines in desert locations. But by becoming real, most images are substantially altered. They get translated, twisted, bruised, and reconfigured. They change their outlook, entourage, and spin. A nail paint clip turns into an Instagram riot. An upload comes down as shitstorm. An animated GIF materializes as a pop-up airport transit gate. In some places, it seems as if entire NSA system

Fig.2
Jon Rafman,
The Nine Eyes
of Google
Street View,
2011

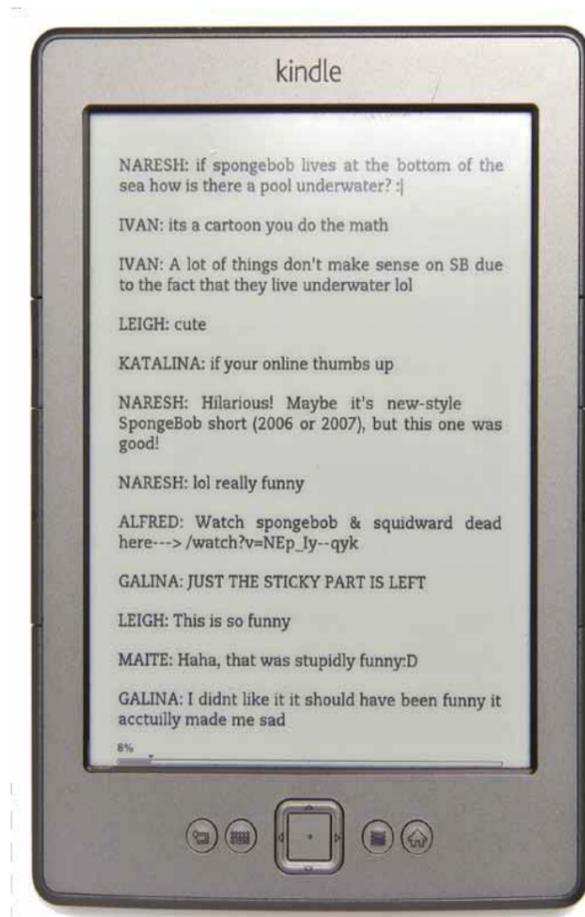


architectures were built – but only after Google-translating them, creating car lofts where one-way mirror windows face inwards. By walking off-screen, images are twisted, dilapidated, incorporated, and reshuffled. They miss their targets, misunderstand their purpose, get shapes and colors wrong. They walk through, fall off, and fade back into screens.”

Quote from
Luc Gross:
TRAUMAWIEN

“KINDLE’VOKE GHOST WRITERS. Our bots are compiling and uploading hundreds of e-books on Amazon.com with text stolen from the comments on YouTube videos. The project wants to raise questions like: who do YouTube videos/comments belong to? Where does authorship start and end? To what extent does the e-book format have to be reconsidered with regard to the traditional book form, and what are its most innovative opportunities? How could we act and work on it?”

Fig.3
Kindle



1.2 Curatorial Lab Publication Components

Planned SCCM publications (preliminary description)

Three (3) types of publications will summarize the project. All will be printed and represented online in order to reach a wide audience (academics, international cultural players, local networks, professionals, general audience). The costs are planned carefully using partner publishing infrastructure and distributing through the project networks.

1.2.1

Research Publications

Organizers: Miasto Ogrodow / Medialab Katowice, Academy of Fine Arts and Design (VSVU)
Cities: Katowice, Bratislava
Distribution: Networks of local partners
Based on guidelines set by the Curatorial Lab, two (2) publications will present the results of each research study. Publications in EN will be coordinated with local research exhibitions.

1.2.2

Annual Magazine

Organizer: Res Publica
Cooperation: All, Curatorial Lab
Cities: All
Distribution: Visegrad region, partners' international networks
Three (3) special issues of Magazyn Miasta (est. 2012) will summarize all project activities annually. The consortium will use an existing publishing and distribution infrastructure and established audience (500 contacts: municipalities, activists, professional, all together 1500 copies/volume) in the Visegrad Region. Res Publica will distribute 2000 free copies to partner events and networks. The 2019 issue will summarize the whole project. Partners will contribute content to publications and will form a special editorial board meeting annually. 2017, 2018 issues: in English, partial translation into all project languages, minimum 100 pages. Final issue: in English and all project languages full translations, 200 pages.

1.2.3

Exhibition Catalogue

Organizer: Goethe-Institut Prague, reSITE
Cooperation: All, Curatorial Lab
Distribution: Partners' networks, accompany exhibition
The catalogue will examine and present the results of the project while providing comprehensive information about the Shared Cities phenomenon and its potential for other cities. The catalogue will be self-produced and distributed via the extensive networks of partners.
Size: 320 pages, 1000 copies
Language: English

2. Workshop

2.1 Workshop Sessions

2.1.1 Sessions 1 and 2: Project Focus, Media, Formats and Editorial Work

Anne König (AK) / Spector Books, DE

Lukas Feireiss (LF) / Studio Lukas Feireiss, DE

This session discussed the pros and cons of different editorial approaches, content focus, how to interlink SCCM publications and how should text and image ideally relate. We were planning for different sets of publications (7 publications in total): one Exhibition Catalogue, three Annual Magazines and three Research Publications. During publication brainstorming we have also developed upon these questions: What is our message? What are the particularly relevant topics? Who are our audiences for specific SCCM publications? Beside our publication plan we have also discussed technical process, graphic design and potential distribution channels.

SCCM publications should be “multilayered” (LF):

- cover both local and global;
- Satisfy general crowd but also professionals, in good balance.

Less is more: Reduce a number of publications, merge, add-ons (in connection to “marketability”).

Territorial focus - information on Central and Eastern Europe is largely missing, it should become the project’s strength (AK,LF).

Design of the books is very important (paper, typography, materiality of the book) to reach our audiences.

- precisely selected images to fit well with text;
- image-text balance (zine – cool, visually oriented journal).

Language - English as “lingua franca”, also pay attention to a proofread translation and wording to be understandable in a broader transnational context and discourse (at least in the English version)

“Do not believe in e-publications.” (LF)

Audiences:

- institutional catalogues usually the objective to reach and inform broader public (like architectural architecture institutes, NAI);
- research publication – can be a specialized audience;
- magazines – interested broad public;
- flyers – suitable for municipalities – in local language.

Distribution:

- Annual Magazine – “takeover”, already established local and international channels;
- Exhibition Catalogue – international distribution network;
- Research Publications – travel with exhibition, added as a series to Annual Magazine / Exhibition Catalogue.

Editorial work (AK):

- text and image in good shape with graphic design;
- critical and sharp eye;
- improving texts.

Selection criteria for book proposals:

- time-length economy, an editor gets a number of proposals;
- subjective topic of interest;
- appearance – how you present your topic.

Lukas Feireiss (left)
and Anne König,
Foyer², Goethe-
Institut,
Ideas Yard Prague



2.1.2 Session 3: Hands-On Publishing Hans Oldewarris / 010 Publishers, NL

This session focused on hands-on publishing – European publishing landscape, typography, distribution channels and publishing economy. Media and formats suitable for SCCM project and synchronization of different volumes were discussed in more detail.

Distribution / language / design / economy:

- there is no distribution network in Central Europe for Western publishers - start a local publishing house with local network in Central / Eastern Europe;
- International Book Fair in Frankfurt – you are invisible when you are not there;
- conventional distribution by publisher vs. online - Amazon;
- idea books – distributors internationally for various publishers;
- self-publishing and commissioning a distributor;
- name of the international publisher helps a lot + exposure in publication catalogues;
- NAI 010 – bilingual editions were cancelled, only either Dutch or English;
- different graphic designers suit for different purposes;
- price – paperback editions, because of price + B5 most economic, you can print on the large sheets.

Traditional vs. strategic monograph vs. series vs. atlas vs. catalogue:

- **Traditional monograph** – first 32 pages, text of critics, text and then documentation. In terms of clarity, you can tell, what is the vision of the architect and what is reference, no mixing;
- **Strategic monograph** (example SMLXL, Rem Koolhaas) – changed the way architecture is perceived through books, characteristic through size, scenario of images, role of typographer becomes more and more important (Bruce Mau). Further examples: Farmax, MetaCity DataTown, Droog Design; book designs by Irma Boom, Wiliam Sandberg;
- **Series** – branding quality, monographs of young Dutch Architects, 30x30 cm, a tool for architects to position themselves;
- **Atlas** – is an interesting format. Metropolitan Atlas NAI got a number of awards. Difficult technically, to compare all the information;
- **Catalogue** – one strong (German) publisher for catalogue: publishers will be interested in the relation of sharing to global and different regions of the world or capital cities who joined the project.

Publisher:

- recommended: Ernst Sohn, Wasmuth, Princeton Press, Hatje, Walther König;
- to attract a publisher helps: advertisement, guarantee sales, subsidies;
- to be decided: bound vs paperback: bound copy = bigger price.

Suggestion for SCCM project: paperback, format 22-30 cm, 16 pages on a sheet.

Helena Doudova
(left) and Hans
Oldewarris,
Foyer², Goethe-
Institut,
Ideas Yard Prague

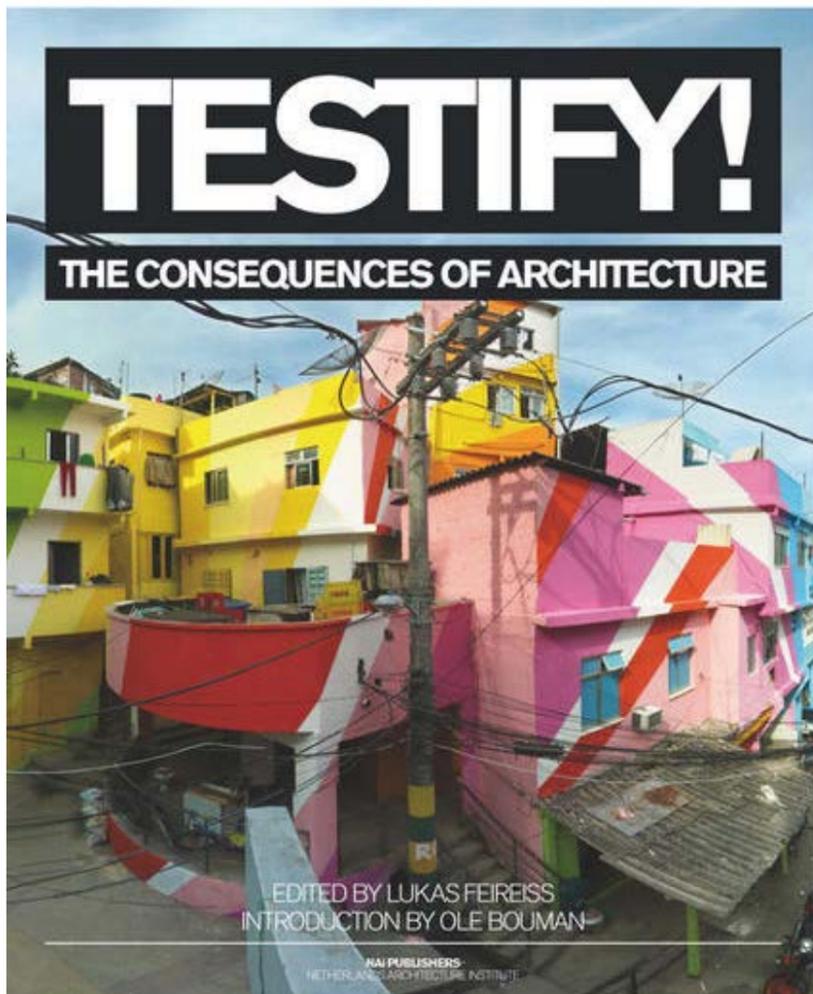


3. Results

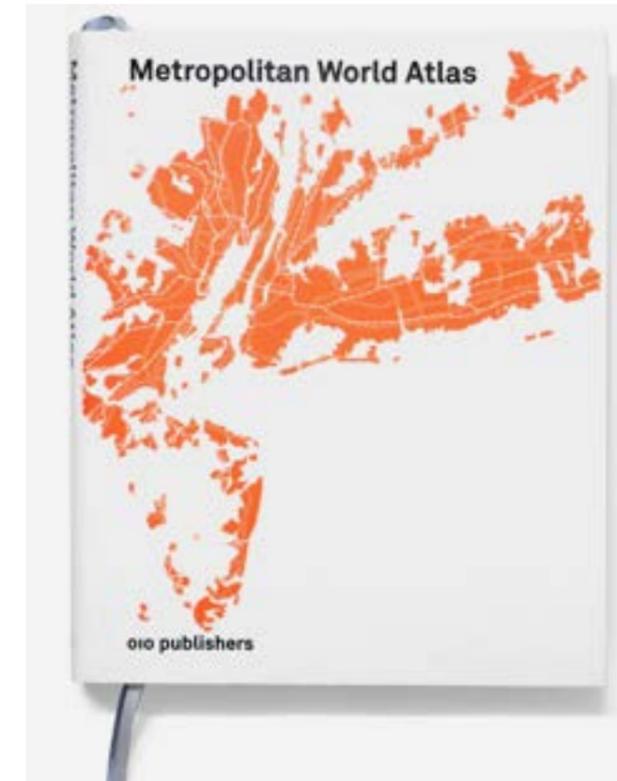
3.1 Workshop Summary

The Curatorial Lab workshop resulted in a detailed Shared Cities: Creative Momentum (SCCM) Publications Editorial Plan and SCCM Publication Template brief, interlinking and relating all three types of project publications: the annual magazine, research publications and the final exhibition catalogue. Both SCCM Publications Editorial Plan and specific Publication Template form is to be yet further developed – taking into account the input of invited participating renowned publishers and editors as critics of the workshop. A more independent atlas format for the final project publication seems to be a better solution than the originally intended final exhibition catalogue. The Shared Cities Atlas should be published and distributed by a large and well-established publishing house. An interactive scrapbook as a means of collective writing has also been discussed.

Edited by Lukas Feireiss, TESTIFY!
The Consequences of Architecture. NAI Publishers, 2011



Arjen Van Susteren,
Joost Grootens,
Metropolitan
World Atlas. 010
Publishers, 2004



4. Discussion

4.1 Panel Discussion: Publishing 2.0: New Formats in Architecture Publishing

The open talk referred to the shift from print to digital media – images and content are produced and shared at immense speed, readers are becoming co-authors, established magazines are challenged by bloggers and self-publishing platforms. What is the new role, respectively new opportunities for architecture publishing in this changed landscape?

Open talk guests Lukas Feireiss (author / curator, DE), Anne König (editor, Spector Books, DE) and Hans Oldewarris (publisher, 010 Publishers, NL) shared their point of view and started a conversation with invited experts from Prague and Czech Republic. Discussion was moderated by Helena Doudova.

HO: I have published books for almost 30 years. With books it is easy, you have an author, or a group of authors, if there is an idea, they come to the publisher and the publisher decides to publish it or not. And the question always arises, how do we realize this project? Books are expensive, especially these types of books are expensive, there are many images involved, there is a lot of editing involved, you need good designers, the quality of the printing has to be perfect, and then you have a fixed product you can relate to the market. This concept of the book is easy, the same since Gutenberg started his Bible, and it works still today. The problem with the digital is, that it is not fixed, it is flexible. There is never a situation, or as far as I am concerned and from my experience, which can be evaluated. And that is an issue that should be discussed seriously and that could be a good starting point for this discussion. For communicating the topic, digital is perfect, but I still believe that there should be a book as an end product.

LF: I think, the main challenge today is how can you translate contemporary phenomena or contemporary media in an old school media like the book. Or are they to be viewed completely separately? I think there is a way of narration in which you can translate from one medium into the other. We are living in times of accelerated speed and the growth of a multitude of images, of texts, of sounds and of all kinds of information, which is really unique in the entire history of mankind. How do we bring that back into the book, what kind of new methods do we have to think of to keep the book relevant? Are you familiar with Andre Malraux's "La Musée Imaginaire"? He compiled books that he called his "imaginary museum". So instead of going to the physical museum, you have this book, where he references many different things: You have a renaissance Madonna next to the Buddha figure. It is almost like a predecessor of how we are sampling the internet, based on recognition patterns. There are many references that come from classical analogue publishing and very well describe the way

how we deal with images in a digital age. It is interesting, challenging and also fun to draw back to these historical moments and to see how we can still use them today – and play with both media.

AK: This year me and my partner Jan Wenzel, who is also running Spector Books, we were invited to great photo festival in Leipzig, it is called the f/stop Festival. Normally we don't curate exhibitions, we are making books. That is our profession. But when we got this invitation, we thought, if we make it, we should reflect the way that images reach us today. So the circulation of images was at the very beginning of our thinking. Nobody can stop that development anymore. We are not analogue. And we have to deal with this flood of images and information. And the question of this festival was also about threatening images, produced to make people afraid. I am talking about terrorist attacks; visually, they are made to make people frightened. We were thinking about the functionality of photography today. The exhibition was for and against photography. The name of the festival was: "The end of the world as we know it, ist der Beginn einer Welt, die wir nicht kennen." The beginning is taken from the song by REM and the end is taken from a poem by a German writer, who allowed us to use it. And what we did, was to find a format for how the digital images are confronted with analogue ones. The exhibition was structured in chapters, we used newspaper

Public Discussion,
Foyer², Goethe-
Institut,
Ideas Yard Prague



covers from different countries, the principle was a collage. For example we've collected all the images provided after the attacks in Paris last November. And for the catalogue we've asked how is the digital world changing our perception and also our writing. And we, due to the lack of time, we knew we could produce something, but at the same time we were thinking of reacting to the reality, our reality, that is so sped up. And we've decided simply to write the book on Facebook. We've started on the 1st of January, it is a collective writing, Jan and I did it together. We chose an image and we wrote a text that is basically what you can see, I mean small text related to the images. And the book has different sources of images and texts but we've tried to relate it to ourselves and to find a position to the photography. And while we were writing the book on Facebook, people were also reacting to our writing and sometimes that was also included. Of course there was an editorial process before the book got to print, but the structure, the thinking was basically done digitally. And printed analog. There were different topics we were interested in. The festival was taking place in the city and we were interested in the format of reportage, this kind of old school newspaper reportage that has kind of disappeared. And we did some billboards in the city, where we brought back some of the most important reportage which was shot in the city. And this is the photography topic. For example during the liberation of Leipzig in April 1945 almost all war photographers were in Leipzig and they shot similar situations. And these reportages were printed in "Life" magazine and in "Vogue", for example. And these historical reportages we brought back to the city, people could look at them. And these images in the catalogue and at the exhibition were accompanied by images that were published during the last year. How can we find a way of expressing ourselves? And also in a way that fits our daily use of media? That was an experiment of course, but this was the most interesting part of it.

We had very strong reaction. Also, I curated part of the show in the city about the work of the almost forgotten photographer Gerda Taro, she left Leipzig in 1933, she went into exile to Paris. We did the first show outside with her photographs and when it opened in the beginning of August, the whole exhibition, it was ten meters long and three meters high, was painted black. It was completely overpainted. This caused a public stir, also internationally, these images, were taken during the Spanish Civil War, it caused a public discussion, what is the meaning of images today. We've decided to reinstall the exhibition again, and we've started the crowdfunding, because we didn't have money for it, and the reopening of this exhibition was also kind of a big success, because we've brought these images back to the city. Now I hope it will stay.

HO: This looks like a very intensive and interesting project. But it also looks like a very conceptual art project to me, more related to arts than to publishing. You are happy that you have a publishing house also, so you can also publish it, but I

**The book as medium
is turned into a stage,
a site of encounter for
productive exchange.
Finding innovative
approaches to the
medium today calls
for a well considered
interplay between the
content, design, and
materiality of a book.**

WHAT IS LOST
IS LOST
FOREVER

NOW

A large black wall with the word "NOW" in white letters. The letters are filled with various international newspaper front pages, including titles like "EL PAIS", "LE ROYAUME-UNI QUITTE L'EUROPE", "R. EUMREBR", "New Yorker Zeitung", "FT Weekend", "Bild", "OUTsch!", "Süddeutsche Zeitung", "la Repubblica", "Sun", "BREX MAD", "Politik", "Britanya bolandisi", "Süddeutsche Zeitung", "Bye bye, Britain", "Süddeutsche Zeitung", "Bye bye, Britain", "Süddeutsche Zeitung", "Bye bye, Britain".

IN EINE
LANDS
IN DER
UNVER
GEBLIE
WAR A
DIE WO

Anné König, Jan
Wenzel: The end
of the world as
we know it, ist der
Beginn einer Welt,
die wir nicht
kennen. Exhibition
view, Festival for
Photography
f/stop Leipzig,
2016. Photo:
dotgain

!!!

was wondering what would happen if you would bring this project to us to publish it, what we would do. And then some questions will arise. I would really much more focus on, except for the beautiful images, which are of course on one side very easy, when you show the Eiffel Tower with the Citroen image on it, that is an image we all like, it is an easy way to communicate the images. What is necessary about it and what is obsolete? I have a lot of questions about it, apart from that it looks beautiful. The exhibition also looks beautiful in graphic terms, but I would ask you more about the intent and how do we communicate this project to the outer world. I see an immense gap there. We have to ask about the content, what is it all about.

LF: Reacting to the project, I think it is a brilliant way in which to react to contemporary phenomena, in which to react to how we deal with the media, how the media deal with images and bring that and translate it into a book and an exhibition. The two seem to be also very consequent in terms of the exhibition design and the book design. Without the exhibition becoming the printed out book. That is the first mistake of every book designer, that the first exhibition looks like a book printed on the wall. But here is a good coherence, without this kind of doubling. I've published many books over the past years, in the world of architecture, art, design, contemporary culture. But the one I want to show you briefly is the "Memories of the Moon Age". In a way it is also an attempt of making a book in the age of internet. Obviously, classical books always remain, we all love them. Still we have to find also other forms. This is not a golden rule how to do it, but one of the many ways. This book is basically a visual cultural history of a dream of going to the Moon. It starts from the ancient Greeks, with the creation of the Moon, then chronologically all the way till now. You could say this is like crazy Wikipedia research printed in a book, lots of images. Yes and no, for the good and for the bad. Yes it is a chronological history of that dream and it's basically a picture book, but with very long captions. I could flip to page 166, just read this part, that is one piece of information that I get. But I can also start at page 1 and read all the way through till page 320. You can also skip following the hyperlinks and read just what is interesting for you. It is an experiment of contemporary storytelling. For me this book is about how fiction influenced scientific progress, and how scientific progress influenced fiction. And that kind of interrelation is the core of this book for me...

But there is a longer history, I don't know if you are familiar with a small book published by Penguin Books, "The Medium Is the Massage", written by Marshall McLuhan and designed by Quentin Fiore, a play on McLuhan's famous saying "the medium is the message", for me it is still the book non-plus-ultra, that is the one book I always flip through before I do any books, because it is a brilliant combination of how you play with imagery and text, longer passages and shorter passages. It is pre-internet, none the less working with the media that was around in the sixties whether it was radio or television, etc.

We are living in times of the accelerated speed and growth of a multitude of images, of texts, of sounds and of all kinds of information, which is really unique in the entire history of mankind. How do we bring that back into the book, what kind of new methods do we have to think of to keep the book relevant?

Lukas Feireiss,
Author / Curator,
Studio Lukas
Feireiss, Berlin, DE



Lukas Feireiss, Memories of the Moon Age, Spector Books, 2016

AK: The question for me is also how the digital format could become a part of analog books.

HO: The final result of both cases is still the book. It seems that the best way to distribute content is the internet. That is a really nice idea. Your reach of audience is enormous. But if there is too much on the internet than there is also nothing. That is the whole issue. So there is still a enormous desire to make books. Why? Because you can have it in your hand.

HD: Digital is like spaghetti. We have it. The digital revolution is over. Nicholas Negroponte, he said it is over and now comes the discussion of how it influences our cognition. If you take a modernist typographer like Jan Tschichold he was saying: "Yeah, well, the modern person doesn't have so much time to read all of the decoration of the types, so we have to make straight types," and maybe with digital maybe the images are a new factor, like text-image relation has changed.



Hans Oldewarris, Presentation of 010 architecture publishing house history

HO: That's the whole problem with digital, you don't train to read substantial texts. So will it lead to not publishing substantial texts?

HD: I was thinking how digital is influencing our way of reading and writing. There is collaborative writing like gDocs or Wikipedia as the largest collaborative writing project. So are there any shifts in the understanding of the author, authorship in general? How do you see the text, do you tend to hyperlink more, do you reference more during your writing?

HO: There is not much difference, of course images are becoming more important.

LF: Research for writing is now much easier. For example me, when I was studying, I was going to a library, searched in books and did little notes, this has completely changed. Every new media has an effect on us.

AK: I have to say my experience from the recent projects of my colleagues, both of them are teaching and they both told me that only a few students read books anymore, only a few people go to the library and borrow books. Students don't read books anymore, they are not able to read books, they don't take information from books. They take the book, put it into the scanner and they read it from their e-book reader, they don't want to carry all the heavy books, they don't appreciate what we love and it is absolutely not important and this is something that has to be considered when we are talking about books. The perception of books has changed a lot. If people don't like them physically why do we print them? Is it just for a small audience, who is the one who buys them?...

HO: Of course we can print it for one kind of reader, you can see it pragmatically, but the more interesting thing is how to change whole book industry and the idea of a book combined with new kinds of communication media.

4.2 Discussion With the Public

Jaroslav Andel: It is necessary to connect the digital and analog approach. And it is important to do it now, we don't have time...

LF: Of course we can create a book with tons of substantial text or use just several sentences and images, we can do a book in the format of Twitter or Facebook wall, but I think that all of this is needed. What I like the most is to find a balance between of them. Make a book that is contemporary but yet also timeless. There can be a book that was published 20 years ago, but is also contemporary now.

AK: I am worried about the consistency of digital information. Who knows where they are in 30, 50 years? If you publish a book there is a law in Germany where obligatory mandatory copies must be sent to the National Library and if I want to read a book and I can't find it, I can be sure that I will find it at least at the National Library. But what about digital text if I want to read it in 25 years? Maybe they changed a website or maybe the server disappeared. If the book is printed it is in the world at least. Yeah, they can be burned down, but not all of them, they stay since Gutenberg.

A book is a fixed product you can easily evaluate and also relate to the market. The idea of the book is easy, the same since Gutenberg started his Bible, and it works still today.

5. Guests and Participants

5.1 Invited Guests



Lukas Feireiss / Studio Lukas Feireiss, DE

Lukas Feireiss attained his graduate education in Comparative Religious Studies, Philosophy and Ethnology, where he specialized in the dynamic relationship between architecture and other fields of knowledge. He is the curator and editor of numerous books and exhibitions and teaches at various universities worldwide. Studio Lukas Feireiss is an interdisciplinary creative practice focused on the discussion and mediation of architecture, art and contemporary culture in the urban realm run by Lukas Feireiss. In its artistic, curatorial, editorial and consultive work Studio 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.



Anne König / Spector Books, DE

Anne König is an editor and author, in 2001 she founded Spector Books together with Markus Dreßen and Jan Wenzel. She has edited various photography editions and artist books, including "Manitoba" by Tobias Zielony, "Scrapbook of the Sixties" by Jonas Mekas and the catalogue of the f/stop Festival "The end of the world as we know it ist der Beginn einer Welt, die wir nicht kennen." She has written radio features on such subjects as the photojournalist Gerda Taro and the architect Karola Bloch. This year she co-curated the exhibition "Das Haus spielt mit" at the Kunsthaus Dresden and the Festival of Photography f/stop in Leipzig together with Jan Wenzel. She is currently working together with Armin Linke and an international team of artists on the photographic novel "Lampedusa - Image Stories from the Edge of Europe".



Hans Oldewarris / 010 Publishers, NL

Hans Oldewarris studied architecture at Delft University of Technology. He was co-founder and director of 010 Publishers, which produced more than 700 books on architecture and design in the years 1983-2013. Currently he is advisor to nai010 publishers in Rotterdam. His particular field of interest is the dissemination of architecture through books and the history of publishers specializing in architecture and design. In October 2016 he received his PhD from Leiden University for his thesis "Liefde voor de Hollandse bouwkunst. Architectuur en toegepaste kunst bij Uitgeversmaatschappij Kosmos 1923-1960" (A Love of Dutch Architecture. Architecture and Applied Arts at Kosmos Publishers 1923-1960).

5.2 Workshop Leader and Moderator

Helena Doudova / reSITE, CZ

5.3 Participants

Martin Barry – reSITE, Prague
Artur Celinski – Res Publica, Warsaw
Magdalena Chmiel – City of Gardens / Medialab Katowice
Helena Doudova – reSITE, Prague
Vito Halada – Academy of Fine Arts and Design (VSVU), Bratislava
Lida Hasmanova – reSITE, Prague
Stefanie Heublein – Goethe-Institut Prague
Denis Lindenau – KUNSTrePUBLIK / Center for Art and Urbanistics, Berlin
Osamu Okamura – reSITE, Prague
Radka Ondrackova – reSITE, Prague
Martina Peachment-Brehmer – Goethe-Institut Prague
Milota Sidorova – Goethe-Institut Prague
Paulina Urbanska – City of Gardens / Medialab Katowice
Marta Zakowska – Res Publica / Cities Magazine, Warsaw

6. Organizer

6.1 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.

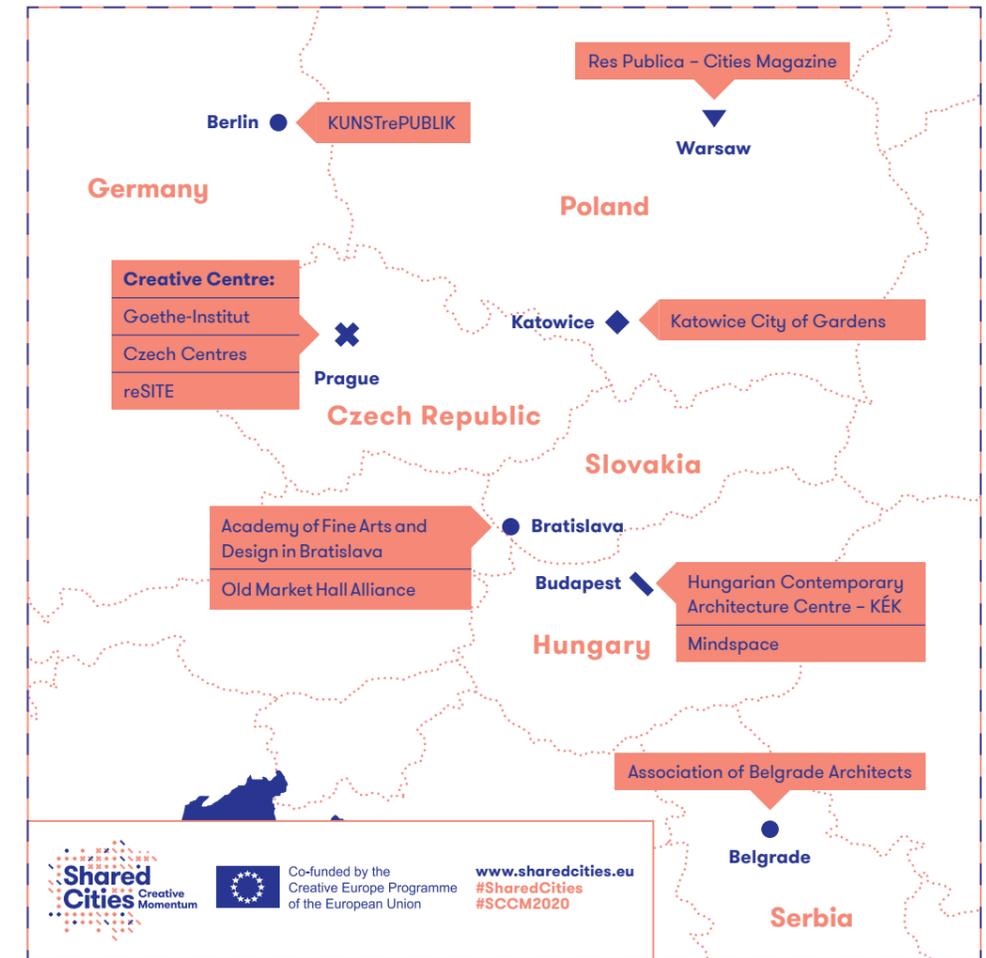
The Curatorial Lab is a transnational process-based collaborative platform exploring recent innovative curatorial approaches with artistic, visual and performative strategies. The lab is enhancing the visibility of the project outcomes and strengthening the mediation and the message of the Shared Cities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

6.2 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.

6.3 Partners Map



6.4 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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of the European Union

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 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.