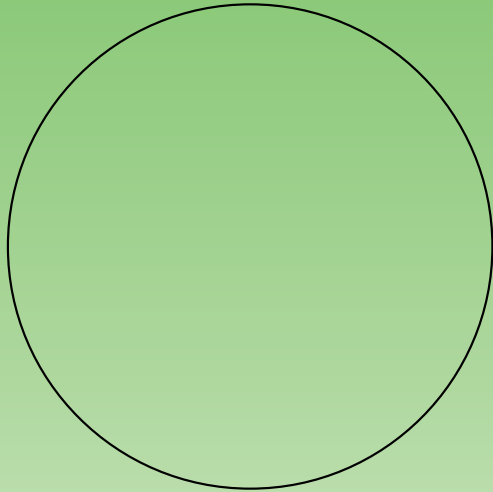


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PUBLIC-US: WEM GEHÖRT DIE STADT? WHO OWNS WHO

by Catherin Schöberl



Which monuments are present in the city? Who do they represent? Who is not represented? The educational art project PUBLIC-US invited young people in Freiburg to map these monuments and design their own statues for public space.

The project was created by Catherin Schöberl (artist and educator), Christoph Matt (eco-social designer) and Helena Schwär (art student) in cooperation with Schlüsselmensch e.V. The project arose from the specific request of a group of young people living in the St. Christoph refugee hostel (Freiburg) who wanted to design their own statue for public space.

With pen and paper, a city map, visual questionnaire, and graphic toolkit, the participants were sent on an exploratory tour through the city to map monuments and find out about how monuments are represented and portrayed in public space. The physical interaction and activity with an analog toolkit aimed to create a connection to the space and their own environment and allowed a clear focus on concrete aspects such as historical relevance, subjective feeling and social equality.

The goal of the urban exploration was also to sharpen the view of history and representations in public space: In which places do we encounter history? Who is expressed in them? And in what ways are the figures represented? And is society representatively visible in these monuments?

The collected data was compiled on a large map of the city and made visible to all: different colored stickers stand for different categories (gender, origin, etc.) and were placed on the city map under different criteria (artist, sculpture, theme, mode of representation). Together we

considered in which colors the city becomes visible under these viewing categories and what this says about the (lack of) representation of certain groups of people.

In a more in-depth discussion, we considered together: What values do these sculptures represent or don't represent? And which values are particularly important to us personally? Which people in our own lives, at school, or well-known personalities do we know who represent these values and who of those people should be given visibility and have a monument built? Each participant decided on a value and a figure/personality that represents this value.

Then followed the implementation: each young person wrote the selected value on a textile flag and was given 8 paving stones as a foundation, on which the selected person's name was written. Each participant chose a place in the public space where the proposed monument should stand, if it were to be built. Here the young people staged themselves as the monument, stood on the specially created base and held the flags aloft in an activist style. ■

Photos by Giovanna León, public-us





Melissa Molina (left) and Sadija Asani (right) both chose their mothers as potential monuments for public space. Melissa sees her mother as a role model on many levels. Sadija says she finds her mother very courageous and that her mother also gives her a lot of courage.



Seribana Mucista believes that Roma women (Romni) should receive a monument. She thinks she confidently embodies her own culture.

HEALING GARDEN: FROM INDUSTRIAL CITY TO URBAN HEALING

by Tekla Tevdorashvili

The immersive audio walk takes on a journey through Rustavi, a Georgian city with a rich history and a unique industrial legacy. Participants are invited to explore Rustavi's past, its struggles with air pollution, economic challenges, and the therapeutic potential of urban environments.





The first episode unfolds at the *Rustavi metallurgical plant*, where we delve into the city's historical roots, tracing its origins back to the 5th century. We then fast forward to the 20th century when Rustavi became the industrial heart of Georgia, courtesy of the Soviet Union. This episode not only paints a picture of Rustavi's fascinating history but also touches upon the pressing issue of air pollution, suggesting ways for listeners to monitor air quality in the city.



In the second episode, anthropologist *Tea Kamushadze* guides us through the Soviet history of Rustavi, shedding light on its rebirth, historical significance, and its ever-evolving identity. We are invited to visit one of the smallest churches in Georgia, surrounded by a peaceful garden that holds recreational potential.

The third episode is narrated by environmental activist and Gavigude movement director, *Tinatin Maghedani*. Tinatin offers insights into Rustavi's context, and Gavigude's role in addressing these issues. Listeners are transported to a location near a striking sculpture of a respirator air filter mask, serving as a reminder of the dust and air pollution originating from nearby factories. This episode also reveals the extensive waste and plastic pollution in the area, prompting the group to embark on a cleanup mission.



In the fourth episode, the audience is then invited to explore the expansive Rustavi floodplain, stretching along both sides of the Mtkvari River. This area represents the first step in any Georgian city's attempt to reconnect the community with its natural surroundings. *Data Tsintsadze* discusses the "Napirze" Rustavi floodplain project and "Data's Garden," Rustavi's first urban garden that he created in his yard.





Lastly, **the fifth episode** offers a unique auditory experience. Listeners embark on a soothing *sonic journey*, designed to alleviate the stresses of urban life, and highlight the healing potential of urban gardens and green spaces. The episode is situated within “Data’s Garden,” encouraging listeners to visit the garden, be inspired, and consider similar initiatives in their own cities.

Tekla Tevdorashvili. Soon, the walk will be available in English, opening its doors to a broader audience. This project holds the potential for more in-depth research on Rustavi and further interviews with residents and experts. It can also be expanded to other cities in Georgia and beyond, offering a platform for exploring various urban environments and researching their unique contexts. ■

The audio walk was initially tested with a group of approximately 15 people on October 30th, followed by a discussion by the project’s key contributors: Tea Kamushadze, Data Tsintsadze, and



The audio walk in Georgian is available on SoundCloud, and you are encouraged to explore the episodes at specific locations, with links provided in each episode. <https://soundcloud.com/healing-garden-668135416>





Love & Beauty
WARSZATA

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MOZIK

PYSZNA KAWA CONCEPT STORE
WARSZTATY CERAMIKA RĘKODZIEŁO
MIŁSIE SPOTKAN

PARKLET ON JAGIELLOŃSKA STREET

*by Marcin Chruśliński,
Oswajanie Miasta*

The 20-hour weekend intervention in the heart of Szczecin's downtown aimed to challenge conventional parking practices and reimagine these areas as vibrant public spaces accessible to families, cyclists, and groups of friends.

For June 17-18, 2023, Jagiellońska street in Szczecin, typically congested with parked cars, witnessed an inspiring community effort to reclaim and repurpose public space, organized by the *Owajanie miasta* association, *Mozaika* cafe, and the *ŚRODEK* project. The weekend intervention had a dual purpose. Firstly, it served as an objection to incorrect parking of vehicles in the city center of Szczecin, which disrupts safe and comfortable movement for pedestrians. Secondly, the event aimed to introduce a fresh, playful perspective on the use of public space and, in doing so, ignite a discourse about the diverse expectations people hold for public areas.

With minimal resources and a lot of creativity, participants in the intervention embarked on their mission. Cardboard boxes, styrofoam, plants, artificial grass, and various props supplied by attendees became the building blocks for the transformation. The cardboard boxes were versatile building materials that allowed each participant to arrange them according to their unique needs and preferences.

At the outset, the response from residents was somewhat reserved. Only a few took part in the initial parklet prototyping, with many merely observing and inquiring about the concept. However, as the event progressed, the situation evolved. On



“Streets can be more than just parking spots; they can be hubs for conversations, gossip, rest, workshops, and a safe place for kids.”

the second day, residents eagerly joined in the endeavor to freely configure the parklet, including three elderly residents of Śródmieście district. A mobile playground also found success, attracting families who joined the process while strolling along the street - even the heavy rain didn't stop the children from having fun!

The weekend intervention featured a diverse program, including engaging discussions, workshops on creating 'seed bombs' used in the research walk investigating public spaces' adaptation to the needs of plants and animals, a screening of "Sisters of the River" (Śiostry Rzeki) by Cecylia Malik, a mobile playground on the parklet, and a concluding evaluation meeting. The event was part of the "City of All Species" initiative, organized by the Studio of Social Film of the Academy of Art in Szczecin, with additional discussions and workshops in a nearby vacant building.

Over the two days, approximately 100 people utilized the parklet, with around 20 actively contributing to its transformation. Notably, 10 individuals from Jagiellońska street and the city center expressed their support for the concept. The parklet's dynamic and

adaptable nature enabled the testing of various spatial arrangements, providing valuable insights into the final design for this urban space. Architect-owners of Mozaika cafe attested to the wealth of conclusions drawn during the event that can be used for the future development of this area.

This weekend intervention showed that streets can be more than just parking spots; they can be hubs for conversations, gossip, rest, workshops, and a safe place for kids. Moreover, the creation of a designated bicycle parking area allowed for eight vehicles to be parked simultaneously, contributing to the accessibility of parking spaces in Śródmieście. A mobile space, tailored to individual needs, proved to be a powerful tool for experimenting with different solutions and aiding in the formulation of the final concept for this urban oasis. ■

Photos by Grażyna Howiecka



BACKPACK PARTICIPATION: MOBILE KIT

*by Levan Khutsishvili,
Gergart*

Developed and tested in the mountainous region of Kazbegi, Georgia, the toolkit for mobile workshops demonstrates that participation can occur anywhere, from mountains and fields to urban streets, parks, and playgrounds and that any place can be transformed into spaces for sharing, discussions, and even workshops.



Kazbegi, a mountainous municipality in Georgia, faces its fair share of challenges, including a lack of public spaces and opportunities for community participation in decision-making processes. Inspired by Berlin's "Mobile University," which aims to foster participation in unconventional settings, the "Backpack Participation" approach was conceived and trialed within the Kazbegi project. The driving force behind this project is the belief that participation should not be confined to conference rooms or government buildings but should extend to every public space where people socialize, interact, and exchange ideas daily.

The "Backpack Participation" toolkit is developed to transform any

location into a space for public participation. This mobile workshop kit includes a backpack, a mini projector, moderation cards, and pens. On August 21, the initiative held its first meeting in the village of Gergetisubani. Despite challenging weather conditions, organizers managed to engage with citizens in the streets and backyards, ultimately connecting with ten people ranging in age from a 6-year-old kid to a 70-year-old adult.

Each participant was provided with two moderation cards and asked to jot down the problems they face in the municipality on one card and possible solutions on the other. These simple cards served as conversation starters, leading to insightful

"Participation should not be confined to conference rooms but should extend to every public space where people socialize, interact, and exchange ideas daily."

discussions. It became apparent that the act of writing allowed citizens to articulate their concerns more comfortably. Even young children eagerly expressed their perspectives, often through colorful drawings. An interesting pattern emerged as most participants requested not to have their faces shown, reflecting the challenging political situation in the municipality and the citizens' hesitancy to publicly discuss their issues.

After the initial "Backpack Participation" activity, a meeting with local NGOs was organized on August 22. Six organizations came together, and an agreement was reached to form a coalition to address the identified problems. The citizen-generated problems and solutions were integrated into the coalition's action plan, a promising step towards effecting change.

The "Backpack Participation" approach's versatility was further demonstrated during a youth camp organized in the Truso Valley of Kazbegi Municipality from September 8-10. In a tent converted into a mobile training room, 12 teenagers from various local schools, aged 15-17, worked on identifying problems and solutions for the valley. The "Backpack Participation" approach was at the core of their activities, allowing the participants to engage with more than 20 individuals to gather valuable insights.

As the project unfolds, it is evident that the "Backpack Participation" approach holds big potential for supporting participation in remote areas of Georgia and beyond. ■



WHAT IS YOUR RADICAL ACT OF CARE?

*by Zarahlena Frohwitter Y.,
Rita Adib & Fabienne Margue*



The artistic laboratory initiated a continuous, experimental and participatory process including artistic interventions, discussions and workshops, to rethink and reclaim space for care in public realm.

Manifesto

In a system of oppression, specifically a capitalist, cis-hetero patriarchal, white supremacist one, which systematically builds a hierarchy of discrimination against our bodies — racialised, classified and genderizes bodies, — our Lab suggests Care as a methodology to reclaim freedom/a voice/equality for our bodies in public spaces and creates art forms as a tool for this purpose. We believe in reconstructing and exploring art processes as a collective, conversational, and time-based process: a care-full process. Through that, we reclaim space for care in our public and private realms, which we understand as a radical act of activism. Our mission stands for bringing the question “What is your radical act of care?” to the public. It stands for emphasizing radicality by stripping care from its passive connotation and to practice care as a revolutionary act.

Radical Care Lab is an art collective of three women from different countries who came together during the first module of re-imagine your city project united by a shared interest of rethinking the definition of public space. Together, they created the “Radical Care Lab,” an artistic laboratory with the central question: “What is your radical act of care?”

The sticker journey

Radical Care began its mission by disseminating their central question throughout various public spaces using stickers that feature a QR code leading to their website, www.radicalcarelab.com. These stickers were strategically placed in numerous cities, including Berlin, Pirmasens, Luxembourg, Portugal, Spain, Mexico City, and Brussels. The objective was to collect a diverse array of answers from people across

the globe, highlighting the universal desire for radical acts of care within public spaces.

The roundtable event

After working together remotely for almost a year, the group met for the first time in Berlin in July 2023 to initiate the project through an event taking place in “Zukunft am Ostkreuz,” a cultural space in Berlin that houses a bar, cinema, and hosts concerts. This cultural hub has been a symbol of community resilience, fighting against gentrification and advocating for its continued existence.

The talk featured Dr. Cassandra Ellerbe, a diversity and inclusion consultant, LCavaliero Mann, the artistic director at the queer club SchwuZ, and Salma Jreige, coordinator of the Solidarity in Action network and a former manager of the Multaka project.



These speakers engaged in discussions revolving around various aspects of care, activism, radicality, and their intersection. The event aimed to explore thought-provoking questions, including the definition of care, where and how acts of care are practised in the public, the relationship between care and activism, and the perception of care as a form of resistance.

The event concluded with a creative workshop, encouraging participants to express their perspectives on the question, "What is your radical act of care?" with any chosen artistic medium, from cutting textiles and writing to stamping, stitching, and painting.

Participation at "PS: Pflasterstein Paradise" in Pirmasens

Radical Care received an invitation from the Montag Stiftung Kunst und Gesellschaft to collaborate on their project in Pirmasens, Rheinland-Pfalz. The partnership led them to a community space "Mittendrin."



Radical Care had the opportunity to participate in the "Erzählcafe," a weekly gathering where people share and listen to each other's stories. This setting provided an ideal platform to engage in a conversation about memory and care. The day culminated with an open workshop that allowed participants to express their "care memory" through drawing, lino printing, embroidering, or writing on fabric or paper.

The Future of Radical Care Lab

From its inception, Radical Care had envisioned using their grant to set the foundation for their project and allow it to grow in the future. The laboratory format offers a versatile platform to host different projects under the "Radical Care Lab" umbrella. Their next steps involve collecting more answers and sharing them as part of a large textile installation. Additionally, the group continues to explore diverse artistic approaches to address the vital issue that brought these artists together—redefining public space through radical acts of care. ■



"A glass of wine and drawing on paper like a child. Wasting time is a strong act of rebellion in a society that encourages you to obey to productivism logics, especially as a mother.

- City: Berlin, Age: 35

"Protecting my 5 years old son with my body during Beirut explosion 2020."

- City: Beirut, Age 38

"mothering"

- Through instagram

"Giving people space and the freedom to express themselves. I also think it's important to take care of ourselves, our growth, and aspirations with patience and lots of love."

- City: Montreal, Age: 28

What is your radical act of care?





URBANIZATION: ARCHITECTURE IN ACTION

by Karolina Michelle Makaya

The students of the Zaporizhzhia Polytechnic ventured outside the university walls to create a lively and welcoming public space, simultaneously laying the foundation for an active youth community in architecture and urban planning.

Zaporizhzhia, Ukraine, faces several challenges in architecture and urbanism. The city lacks suitable avenues for informal architectural education, and there is a noticeable dearth of knowledge and skills among its citizens in this area. Additionally, the community's efforts have been limited, primarily involving older generations, which necessitates change and rejuvenation.

Project Goals

- **Yard Renovation:** Renovate the university's yard by incorporating ideas and proposals from the students through workshops. This space will serve as a multifunctional area for gatherings, events, relaxation, and, potentially, classes.

- **Zonal Development:** The project intends to positively impact zoning and create changes in the surrounding area, which includes historical university dormitories. This project can serve as a pivotal first step toward overall improvement.

Project results

The project successfully achieved its goals, creating a vibrant and active youth architectural and urban planning community. In the Oleksandrivsky area, a new and inviting public space has been established, enhancing the quality of life for the local community.

Several professional experts contributed to the project, enriching its outcomes.



"In the heart of Zaporizhzhia's Oleksandrivsky area, we celebrated the successful conclusion of our transformative project" – says organizer Karolina Michelle Makaya. The university yard was now a vibrant, inviting space, thanks to the hard work of students from the National University Zaporizhzhia Polytechnic. This gathering marked the end of our six-stage journey, leaving a lasting impact on our city and possibly reaching beyond its borders. Professional experts enriched our efforts,

and we looked forward to the future, seeing the renovated yard as a symbol of positive change in a once-neglected area. With gratitude to all participants, we left the event with a sense of accomplishment and anticipation, ready to continue shaping Zaporizhzhia's architectural and urban landscape for the better. ■

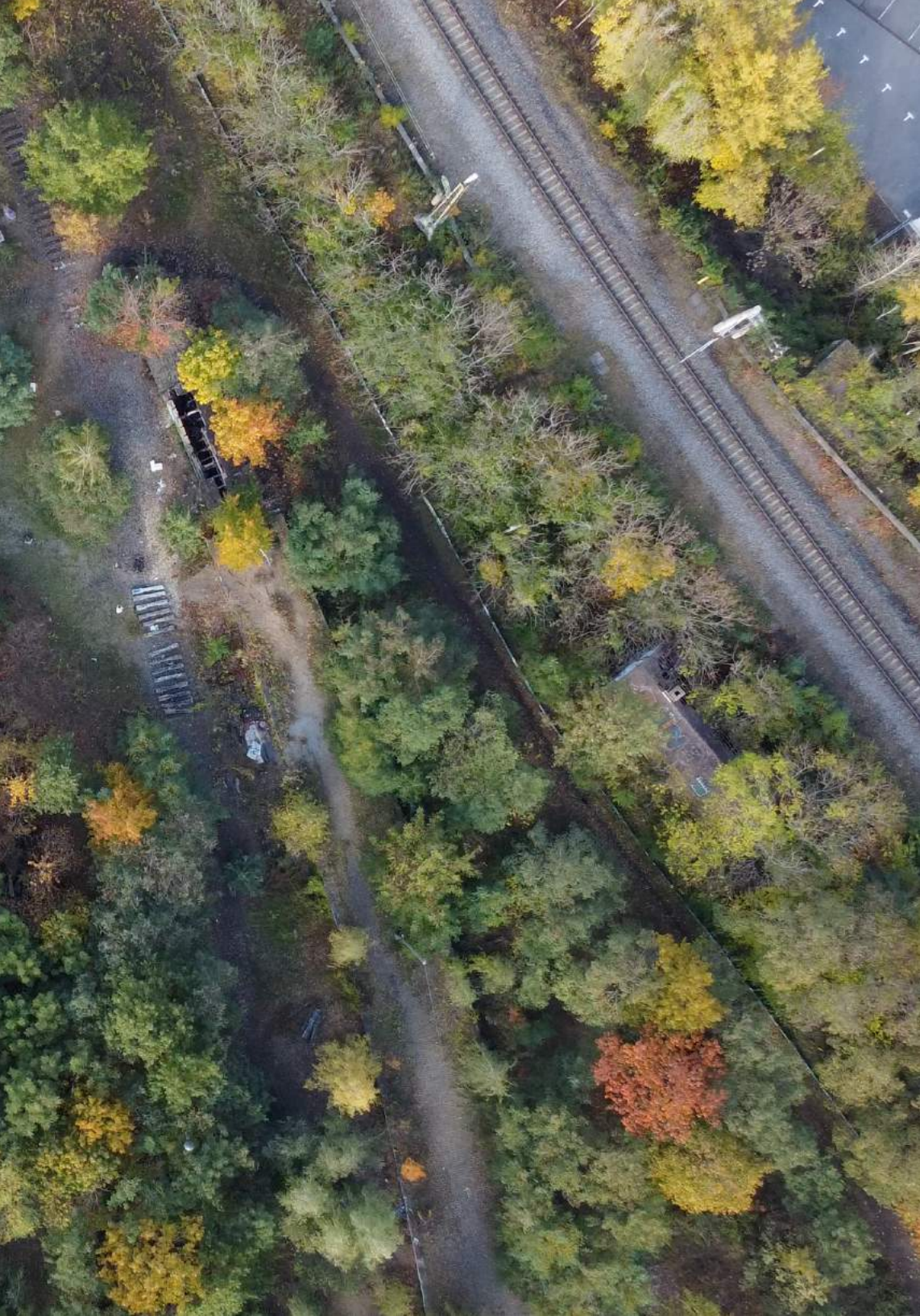
Instagram: [@urbanization.zp](https://www.instagram.com/urbanization.zp)
Facebook: www.facebook.com/urbanization.zp



ALTER LEIPZIGER BAHNHOF: TRACES OF THE INVISIBLE

*by Christian Zammit,
Institute for Spatial Resilience*

The unused Leipzig train station, located in the city center and spanning 27 hectares, is a site of contention. The objective of the project is to amplify the voices of the often overlooked groups that have maintained the area for the last three decades. The goal is to bring attention to the site itself, highlighting its potential as an informal green space that may undergo redevelopment in the future.



“This project seemed like a good idea at the time. We genuinely believe it still is. We simply never envisaged how intricate the journey of giving a voice to the invisible would become.”

We became accustomed to accessing the Alter Leipziger Bahnhof via a concealed narrow path behind an Esso petrol station. Although easily reachable, it is shrouded by dense vegetation. This entry point is well-known to users of this clandestine forest in the heart of the Neustadt in Dresden but isn't particularly popular with the general public. However, this lack of awareness extends beyond the access point to encompass the entire space.

The Alter Leipziger Bahnhof (Old Leipzig Train Station) is a contested 27-hectare plot in the city centre. Aside from the constant change of ownership, the space stands as a vivid symbol of the 'right to the city' ideology. Established in 1830 as Germany's inaugural long-distance railway, it also carries the somber history of Jewish deportation to concentration camps. In the early '90s, shortly after German reunification, its activities gradually waned, and it was decommissioned.

Left abandoned, it transformed into a haven for skaters, graffiti artists, and ravers who relished its relative seclusion and invisibility, particularly from the watchful eyes of the authorities.

The project, *Traces of the Invisible* (Spuren der Unsichtbaren), commenced with two primary objectives. The first aimed to give a voice to the 'invisible'

groups that have sustained the space for the past 30 years. Although these small communities prefer to operate in the shadows, we believe that, as part of the city's community, they deserve acknowledgement and should not be left behind. The second objective sought to make the site itself visible, showcasing its potential as an informal green lung in the heart of an active urban context. Despite its relatively easy accessibility, those living nearby for years are unaware of this hidden treasure.

Planned as a series of walking interviews with members of different communities active on the site, one may perceive the two objectives as contradictory. Why 'expose' these communities if they prefer to remain in the shadows? Why raise awareness about an informal secret garden? In a broader context, these questions are valid. However, the project must be interpreted at a specific moment in the life of this space. At the beginning of 2023, the city initiated an ideas competition for the development of this area, coinciding with the launch of our project. It was always apparent that such a valuable piece of real estate would not remain undeveloped for long. One could sense this decision from the city looming for quite some time, motivating our documentation project. Nevertheless, the competition's launch was spontaneous, surprising many people and organisations. The city



described the competition process as participative, with the brief developed alongside a small number of people connected to this plot of land. It was intended to be a transparent and democratic process. Despite praising the effort, surprisingly, none of the silent small groups and communities were contacted. Once again, they were left without a voice.

On the 3rd of November 2023, the city published seven shortlisted projects, inviting citizens to voice their opinions during an open workshop on a Thursday morning; a questionable choice of time for a public workshop. While this is a recent development, the ongoing observation will determine its progress,

further strengthening the reasoning and legitimacy of our project.

The first episode of our documentary short film is currently in the editing stage and will be released in the coming weeks

In our inaugural episode, Martin, a pseudonymous name of a graffiti artist, initiates the walking interview, stating: "One can already see that an attempt was made to make the area inaccessible. But for the people who use this place, it is natural to want to come back here again and again. It's a place that belongs to all of us, and that we all want to use. Like everyone else, I am also a user of this place and have been

here for I don't know how long. Maybe between five and ten years or so. And what connects me to this place? I would say it's simply the place itself; it draws you in and doesn't let you go. For me, it's a space where one can be undisturbed, where one can unfold, where one can pursue their activities, whatever they may be, undisturbed by the public and the police."

Our project is continually evolving, mirroring the story of the Alter Leipziger Bahnhof. While the nature of the interviews changes, the scope remains consistent. The journey of our project has introduced us to various individuals deeply connected to this plot of land. In the spirit of transparency and

democracy, we will interview people involved in the participatory process organised by the city and others who have analysed the process and hold reservations about it.

This project seemed like a good idea at the time. We genuinely believe it still is. We simply never envisaged how intricate the journey of giving a voice to the invisible would become.

Project Team: Christian Zammit (Institute for Spatial Resilience), Lilly Flechtner, Pia Mielenz, Bernadette Isemayer, Dorothea Harrer. ■



DETAILS OF DOLNE MIASTO: PUBLIC ARCHIVE OF TRACES

by Julia Olenkiewicz



The project serves as a documentation of reflections and explorations into the visual identity of the Dolne Miasto neighborhood in Gdansk and the remnants of its industrial past. It attempts to capture the ongoing transformation within the area. Wanting to preserve certain architectural moments, Julia created some kind of public archive with its traces.



In my project “Details of Dolne Miasto (Lower Town). Public Archive of Traces” I investigate the relationship between the past, present, and future of the architectural fabric of Gdansk’s Dolne Miasto (Lower Town). The resulting work is a record of the search for a characteristic visual code, giving a proof to the character of the district, which changes from year to year. Old factories or bourgeois tenements from dilapidated nineteenth-century buildings that survived bombing during World War II have been transformed into modern apartment buildings. The area is modernizing, being given thermal upgrades and clothed in a modern costume. However, in the wake of this process, the old character of the neighborhood is slowly beginning to fade, and traces of authenticity are disappearing.

Thus, my project is a record of reflections and explorations of what the visual code of the Dolne Miasto actually is and what traces of its former glory are. It is an attempt to capture the transformation that the area is currently going through. Wanting to freeze some architectural moments, I created a kind of public archive of the traces of the district.

As a result of my mini-grant research so far, I was able to create an archive composed of photographed and scanned architectural details, as well

as old demolition bricks I found near the buildings undergoing renovation. I then combined those two by imprinting the computer program-processed scans of the ornaments into the shapes of the bricks, which I then made. The final step in the grant is to install the finished modules and the demolition bricks on one of the Dolne Miasto’s buildings.

A project dealing with the theme of the identity of the place, the visual code of Dolne Miasto, or the fading traces of its history would be empty without inviting residents of the district. The need to emphasize the authenticity of the expression of my wall structure even more deeply and the desire to establish a sincere relationship with the residents made me decide to organize the *Śladami Dolnego Miasta* workshop. I invited Center for Contemporary Art Łaźnia, artist and educator Mikołaj Robert Jurkowski, and children attending a local school to join me. Ceramic clay, usually the raw material used to make bricks, during the workshop became a matrix, a sensitive material that accepts what the children applied to it. The core of the initiative was an accurate but analog reflection of what I was doing during my project work - imprinting the traces of Dolne Miasto. The idea behind the project was very simple: each child received a slice of clay in which he or she imprinted the neighborhood’s textures

during a walk. The resulting blocks became an integral part of the rest of the wall structure.

The concept blurs the distinction between the future and present image of the district. The objects, assembled in an integral way with the elements of the facade, emphasize and bring out the traces of the past that already exist on the wall, and constitute a public archive of the architectural details of the district.

The premise combines the language of design with the art form and performative activities. It looks at architecture in a slightly different way

- instead of creating new objects and searching for a new language, often foreign to the space, it operates with a quotation as the main formal means and gives resonance to what is slowly disappearing in cities. I reimagine my city, Gdańsk, as a space, where the past, present, and future visual language coexist. ■

¹in Polish „ślady” translates to „traces” or „tracks”, and „śladamii” can be interpreted as „in the footsteps” or „following the traces” therefore I indicate that I follow the traces of the district



The international design lab **reimagine your city** is a two-year (2022–2023) educational program for 100 multidisciplinary professionals residing in Georgia, Poland, Ukraine, and Germany.

The online modules of the program provided project management expertise, including communication in a team, crisis management, budgeting, and evaluation; weekly sessions provided inspiration and best practices for city exploration tools and participatory creative strategies. In the end, the participants had a chance to pitch and implement local urban projects with financial and mentoring support.

In this zine, we present 8 projects that took place in various cities in Georgia, Germany, Poland, and Ukraine. *Catherin Schöberl* questions the cultural representation through monuments and helps young people in Freiburg design their own statues for public space. *Tekla Tevdorashvili* takes on a healing sound journey through the industrial landscapes of Rustavi. *Marcin Chruśliński* occupies parking lots in the city center of Szczecin for a weekend, and introduces a playful perspective on the use of public space – just with the help of cardboard boxes and

plants. The collective – *Zarahlena Frohwitter Y., Rita Adib & Fabienne Margue* – starts the Radical Care Lab with artistic interventions, discussions and workshops, in order to rethink and reclaim space for care in the public realm. *Levan Khutsishvili* finds his way into the Kazbegi mountains with his idea of creating a mobile workshop kit, proving that participation should extend to every public space where people socialize, interact, and exchange ideas daily. *Karolina Michelle Makaya* unites her fellow students at Zaporizhzhia Polytechnic, to initiate an urban community within the university and collaborate on constructing a communal space in the campus yard. *Christian Zammit* guides us through the green spaces surrounding the abandoned Leipzig train station and introduces us to the “invisible” communities that currently utilize and support the area facing redevelopment. *Julia Olenkiewicz* meticulously captures the visual language of Gdansk’s industrial neighborhood, Dolne Miasto by creating a public archive that meticulously documents its architectural details.

Katya Romanova and Anastasia Zhuravel

Impressum

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