



Govan-Gdansk:

Heritage, Regeneration
and Alternative Futures

Regeneration and Waterfront Heritage Zones in Northern Europe: Interdisciplinary and Cross-Institutional Research Network

The interdisciplinary research and knowledge exchange initiative led by University of the West of Scotland examines artist-led participatory approaches to waterfront regeneration in transitional urban spaces in Northern European cities.

The main case studies focus on Govan (Scotland) and Gdansk (Poland), each of which is dealing with the post-industrial consequences of the decline of the shipbuilding industry and the transition to a new economy and community.

www.waterfrontheritagenetwork.wordpress.com

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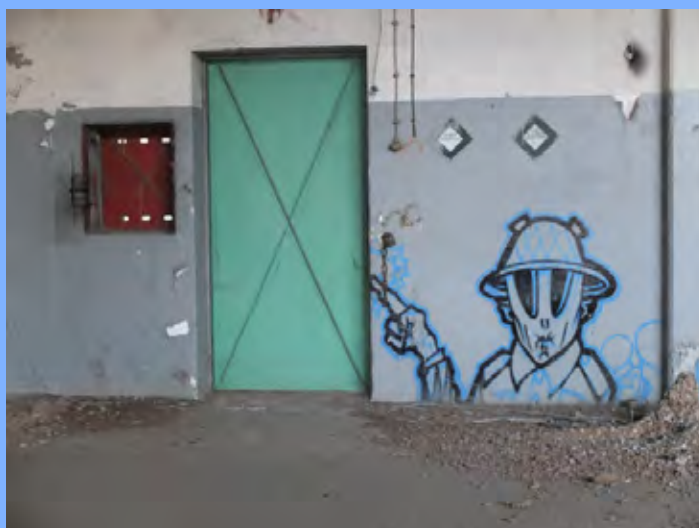
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REGENERATION & WATERFRONT HERITAGE ZONES IN NORTHERN EUROPE: INTERDISCIPLINARY AND CROSS-INSTITUTIONAL RESEARCH NETWORK



INTRODUCTION

The interdisciplinary research and knowledge exchange initiative led by the University of the West of Scotland [UWS], explores artist-led regeneration of transitional urban waterfront spaces in Northern Europe. The main case studies feature former shipyard communities in Govan (Scotland) and Gdansk (Poland), which are still in the process of moving from an industrial to a non-industrial domain.

Between 2012-2017, the initiative has put in place and developed an international network of stakeholders, members and collaborators which has enabled it to deliver exhibitions, artists interventions, conferences and symposia on a local, national and international level. This work is underpinned by academic research programmes in Scotland and Poland with the participation of artists, architects and community groups. All the events, widely promoted across the communities concerned, have helped build partnerships between those involved: UWS and Academy of Fine Arts in Gdansk; cultural institutions and museums (Riverside Museum, European Solidarity Centre, Wyspa Art Institute, Street Level Photoworks); politicians (SURF network); academics; urban planners; social enterprises and cultural organisations (Arteria Association, Fablevision, Govan Fair Association and LeithLate).

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Over the last 5 years, the research network in the form of an intervention and dialogue has contributed to:

- Building learning platforms
- Strengthening cultural economy through engagement in place-making
- Prototyping alternative futures in the form of opening up new ways of showcasing 'what could be'
- Drawing attention to local histories, heritages and assets
- Celebrating local places and people
- Engaging with policy
- Exchanging good practice in participatory and artist-led approaches to regeneration
- Advocating for change

AN IDEA IN THE MAKING

PhD student and architect Roman Sebastyanski has been working for more than a decade in and around the regeneration of the shipyards of Gdansk, documenting the demolition, occupying buildings, setting up artistic interventions and lobbying for preservation of the shipyard's fabric and its heritage, as well as celebrating its rich history including the Solidarity movement under the leadership of Lech Walesa.



© Graham Jeffery

Unbeknownst to Roman, a group of artists, architects and activists based in Govan, were involved in similar interventionist activities, focused on the ancient and medieval history of Water Row and the Govan Graving Docks, a remnant of Clyde's shipbuilding past. By occupying derelict land and creating interventions, they echoed the parallel story of solidarity in Glasgow where the Scottish trade union activist Jimmy Reid led the work-in at Upper Clyde Shipbuilders.

When Roman Sebastyanski and Liz Gardiner, cultural planner with the Govan Group met, there was immediate recognition, empathy and understanding. On a train journey from UWS' Ayr Campus to Glasgow, the two conceived a plan which brought together artists and activists from Govan and Gdansk to explore alternative visions for the redevelopment of waterfront communities in post-industrial cities. Both sites face similar challenges: private ownership; political vested interests; lack of community engagement in development; and scant regard for the historical and cultural significance of such locations.



© Michal Szlaga

There are differences, too. Gdansk, for example, succeeded in preserving its iconic cranes, whereas in Govan, by the summer of 2014, just one crane remained intact.

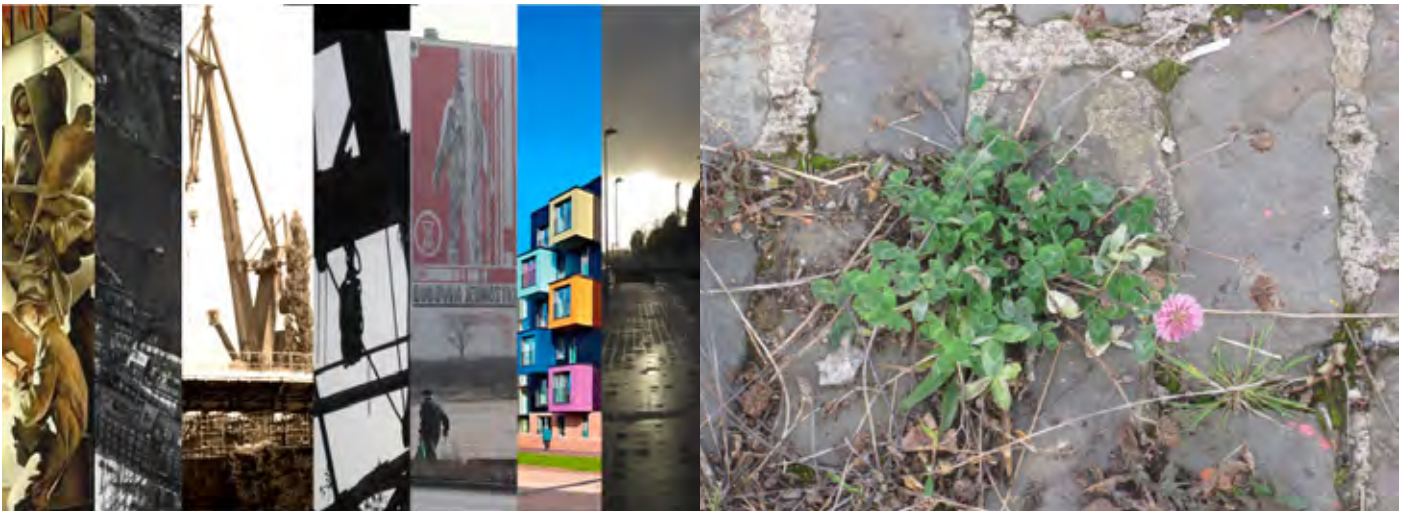
After five years of exchanges, conferences, exhibitions, seminars and meetings, organised by Professor Katarzyna Kosmala and Graham Jeffery in collaboration with Liz Gardiner and with the co-ordination work of Roman Sebastyanski, the project came into being.



© Beth McFarlane & Ed Hart

The aim? To use the derelict shipyards of Gdansk and Govan as models of how to regenerate post-industrial spaces in a way which uses the past to inform the present, listens to the voices of local people, respects the landscape and biodiversity, whilst delivering economic, social and cultural sustainability.

Despite the current uncertainty surrounding the UK's departure from the European Union, this exchange will continue. The Govan and Gdansk case studies' experts and artists work locally and internationally to identify successful planning initiatives regarding waterfront regeneration and participatory planning in the public domain. The network also continues researching the effectiveness and limitations of art-led initiatives in communities across Europe.



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THE GDANSK SHIPYARD - A VICTORY IN THE LONG STRUGGLE FOR HERITAGE PROTECTION

The Solidarity movement, forged in the febrile atmosphere of the Gdansk Shipyard in 1980, was based on constructive political dialogue and contributed greatly to the spread of democratic freedom across Central Europe. Paradoxically, 20 years later, this famous site was sold to US hedge funds and turned from a democratic agora into a liberal market. A new business-driven land use plan approved in 2004 (without public consent) soon started dismantling the fabric of the site to make way for a 'modern' waterfront district called the Young City.

As more buildings and other industrial infrastructure started to disappear, political opposition started to grow notably through the activities of the Gdansk Shipyard Artists' Colony. Over the following decade, this group has spearheaded the campaign to mobilise support among the general public and third sector to preserve this unique historic industrial environment.

Public protests and petitions (signed by thousands) have challenged the authority of the Ministry of Culture and Heritage and the office of president of the Polish Republic, forcing the Heritage Conservator to save the historic shipyard cranes and other relics. This has led to conflict with the landowner-developers who, in turn, have intensified demolition work. The developers have also challenged such decisions through the higher courts of the Polish judiciary.

At the end of 2016, the Polish Supreme Court upheld the decision of the Heritage Conservator that many of the shipyard's most important relics be listed and preserved. It has taken 10 years but remains a great victory for those engaged in the struggle to preserve cultural landmarks. More importantly, though, it marks a turning point in the struggle between the general public and the forces of business and bureaucracy over what constitutes an appropriate vision for the redevelopment of the Gdansk Shipyard and other former public spaces.

The hope, locally, is to make this place once again a heart of Solidarity based on equality and freedom of speech.



© Graham Jeffery

MAKING A DIFFERENCE

In June 2015, symposia were held over two days at the Riverside Museum, Glasgow and Govan's Film City, which debated community participation in waterfront heritage zones. The two-day Govan symposium entitled: Lessons from Glasgow, Govan and Gdansk with Regard to Regeneration of Waterfront Heritage Zones and Community Participation, ranged from discussing shared experiences to how best to involve civic leaders, activists, artists, architects, students and academics in Glasgow and Gdansk in the regeneration process.

The symposium was structured around four panels:

- **POLICY PANEL: Top-down meets bottom-up? Policy, regeneration and community engagement (with input from the Scottish Government, Minister for Europe and International Development, local councillors, planning officers and UWS)**
- **HERITAGE DEVELOPMENT AND PRESERVATION PANEL: Policy development and heritage preservation: Key challenges (with input from director of Central Govan Action Plan, MD Govan Workspace, Northlight Heritage and University of Glasgow)**
- **ARTIST PANEL: The artist's lens on regeneration and heritage, focusing on artists who work or have worked with @Water Row Group**
- **COMMUNITY ENGAGEMENT PANEL: Regeneration, intangible heritage and engagement (with input from Fablevision, Galgael Trust, the 'Govan Folk University' and the Fairground Community Group)**



© Tom Hart

The symposium included keynote addresses from experts drawn from the Nicolaus Copernicus University, Torun, Gdansk Technical University, University of Glasgow, Fine Arts Academy Gdansk, UWS, Historic Environment Scotland, the regional monument's Inspector, Pomorskie Regional Monument's Protection Office, Gdansk, Urban Development Association in Gdansk, Riverside Museum and Glasgow Museums. The participants and speakers were honoured at a civic reception with an address and introduction to the project by Lord Provost, Sadie Docherty and Professor Kosmala [UWS] at Glasgow City Chambers, emphasising the importance of participatory approaches to regeneration and community engagement in city planning.

In January 2017 the international conference *Top-Down Meets Bottom-Up in Post-Industrial Regeneration: Good Practice and Challenges in Participatory Approaches to Community Engagement in City Planning* held at Riverside Museum concluded the Royal Society of Edinburgh-funded project. The event's focus - the exchange of knowledge, participatory methodology and engagement in the context of regeneration and post-industrial development - drew on the expertise, insight and opinions of academics, artists, research students, policymakers, activists and the general public.

The real case studies of Gdansk and Glasgow, Govan, were debated in the wider European context, featuring best practice examples from Gothenburg, Sweden, Vela Luka, Croatia, Belfast, Northern Ireland, Edinburgh, Leith, Bristol and London Docklands. The conference discussion session focused around approaches to planning, and facilitation of a more creative and democratic way of managing change. The insights and findings informed consultations taking place around the Govan Graving Docks development plan and what alternative uses could be applied to historic A-listed sites of historic, cultural and technological significance. The discussion centred on the option to create a maritime shipping heritage park, with potential UNESCO World Heritage Site designation, as campaigned for by the Clyde Docks Preservation Initiative [CDPI].

GOVAN GRAVING DOCKS' FUTURES

The Govan Graving Docks site is one of the most significant, maritime industrial heritage assets in Scotland. It reflects in its fabric the industrial history of the River Clyde - from its apotheosis to its post-industrial nadir - and onward into derelict obscurity.

Interest in the graving docks from artists, environmentalists, maritime and industrial heritage enthusiasts alike, has ignited wider interest in the site and greater passion for securing its future. What that future might hold depends on whether the site is used to turn a quick profit or something which will bring new life, opportunity and interest to the River Clyde, Govan and Glasgow.



© Andrew Jeffery

The docks are as important to the story of Govan as the Colosseum is to Rome, so the site's future development requires consideration and imagination rather than a quick, profitable fix. The UWS programme has presented a forum in which discussions around the history and future of the site can take place. It brings to the mix a key academic dimension that needs to be looked at alongside community interest (in Govan, Scotland and internationally), technical expertise and financial resources that are needed to be able to save the site. CDPI has picked up the mantle that no one else was willing to assume in building the case for preserving the docks as a maritime park/centre. However, this vision is not about preserving the docks as an industrial anachronism, it is about developing them for a new future which acknowledges their past.

Climate change means we need to reduce cargo transportation emissions drastically and one way of doing this is through sail cargo projects. 'Sail cargo' does exactly what it says - using wind-powered sailing ships to transport freight with zero carbon emissions. Govan Graving Docks presents the ideal location to create a hub for this on a river that once witnessed the construction of a fifth of the world's ships; artistic interpretation as well as the Govan-Gdansk exchange project are among the many ways in which this concept is being communicated to a wider audience.

'Clydebuilt' was globally synonymous with quality and craftsmanship and it can mean that again. The conference was an equally effective platform for exchanging research, evidence and inspiration for the future, bridging both academic research and grassroots initiatives. In respect of Govan Graving Docks, the conference has highlighted interest in and concern for the future of this site from academics, regeneration experts, representatives of Historic Environment Scotland, SURF, artists, cultural organisations and activist groups. It could be argued that a major housing development on many former dock sites in post-industrial cities is not the best way forward. The challenge lies in robustly presenting such cases to planning authorities and finding appropriate fora to encourage politicians to address the concerns of interested parties such as SURF Scotland's Regeneration Forum, a consistent advocate for greater community empowerment, enterprise, and ownership.

What is apparent is the need to find more effective ways of encouraging popular engagement to challenge profit-driven agendas in the urban environment which often result in historic sites being lost to planning 'experiments' and architectural fads. Iain McGillivray, director of the CDPI notes: "The Govan Graving Docks were built to last, are extremely resilient to wear-and-tear and could last for centuries. Modern housing, by comparison, is often constructed with cheap, low quality materials with a short lifespan."

Feedback on the conference was highlighted during the New City Vision's public consultation at the Pearce Institute, Govan, in March 2017 and further presented there in April 2017.

“Practitioners working in Govan who have been involved in the Govan/Gdansk exchange, have been impressed with how activist campaigns in Gdansk have succeeded in retaining some of the historic shipyards’ physical heritage, and in their ability to initiate conversations with the wider community about the future appearance and function of this post-industrial area.



© Jean Paul St. Martin, courtesy T S Beall - Phil Anderson with banners designed by Bead 'n' Bletcher - a community craft group in Govan, of which she is a member. The banners were inspired by banners made by the Kinning Park Women's Cooperative - the first women's cooperative guild in Scotland.

“In this respect, Gdansk contrasts with the developmental decision-making processes currently in place in Glasgow, and frequently employed by Glasgow City Council and private developers. These processes tend to orchestrate and streamline community participation on development and regeneration, rather than engaging or increasing communications between the various parties involved. The success of activism in Gdansk provides an example and insight from which Govan could learn.

“The Govan/Gdansk exchange has succeeded in bringing diverse and even oppositional stakeholders around the table over the course of the project and a complex discursive network has emerged from the input of creative practitioners, academics, urban planners/architects, local authority/government employees, and relevant NGOs. These exchanges have fostered conversations that will continue long into the future.”

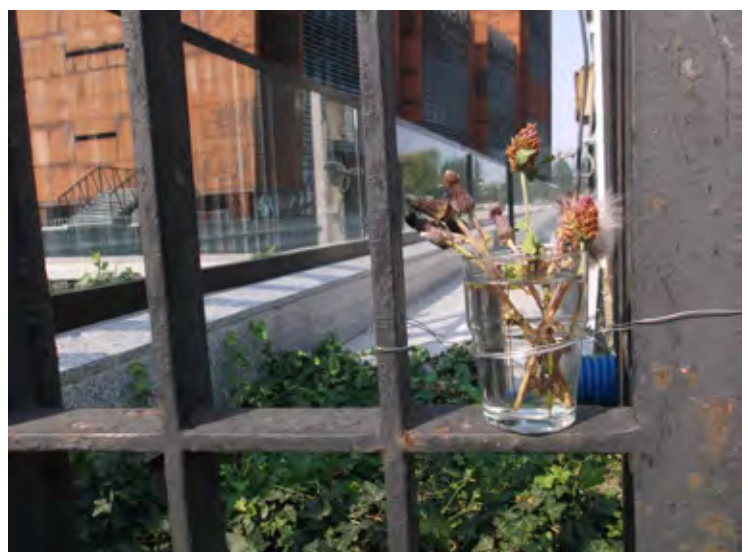
Intervention in the Gdansk shipyard, August, 2015

T S Beall placed flowers from the former Govan Graving Docks at the gates of remembrance at the Gdansk Shipyard to connect the two spaces and honour those involved in the Solidarity-inspired strikes.

BIOGRAPHY

Dr T S Beall, a Glasgow-based artist, recently completed an Arts & Humanities Research Council Collaborative Doctoral Award at University of Glasgow, working with the Riverside Museum of Transport and Travel, Glasgow Museums. Her practice-led research develops new engagement strategies for heritage institutions using creative events and participatory performance practices.

She co-authored projects with Riverside Museum include: *Fair Glasgow* (working with travelling showpeople), *Govan's Hidden Histories*, and *Strong Women of Clydeside*. Other public artworks include *Nothing About Us Without Us Is For Us* (with Matt Baker) in 2012.



© Katarzyna Kosmala

In September 2016, Nic Green's TURN project performed a composition of broadcast recordings, a bespoke choral arrangement (for women celebrating their birthdays), acoustic instrumentation and nostalgic conversations with the peal of hand-cast bells at the Govan Graving Docks.



© Nic Green

TURN is a celebration of the natural cycles and transitions that surround, form and influence our lives. The performance is an invocation of humanity in time and space which is marked by the interaction of 'turnings'. It synchronises here and now and now and then. The choice of the Govan Graving Docks, a fenced, post-industrial 'brownfield site, disused for over 30 years, provided a silent yet eloquent backdrop to the performance. Hewn out of enormous blocks of granite, the docks are a reification of an eternal theme - ebb and flow.

The performances coincided with the new moon, the full moon and the last day of the lunar cycle within one lunar month. These cycles - celestial and human - resonate in the memory of those involved and reflect the rhythm of the tides and the passing of time.



BIOGRAPHY

Nic Green is a member of the Centre for Human Ecology, the Ecopsychology UK Network, and continues to study and teach Yoga and Vedanta (non-dualistic philosophy). She also works as lecturer and mentor to degree-level performance at both the Royal Scottish Academy of Music and Drama and Glasgow University. Her work includes commissions from the GreenRoom (Manchester), The Arches (Glasgow), The National Review Of Art Live Art (NRLA) BAC (London), Made in Scotland and CREATE (Dublin).

www.nicgreen.org.uk/



“Within the context of post-industrial renewal we have now reached a point where regeneration relies on two methods of elite-based physical change. The first method involves the private developer making large-scale investments in housing, retail or workspaces. In many instances the aim is to create a more visually amenable condition that appeals to a higher social and economic class, a strategy that is commonly referred to as gentrification or in some cases social engineering. The second method, if initial conditions are not favourable, involves the local authority sending in an artistic/cultural elite to administer a form of cultural methadone to keep people calm whilst waiting for the first to happen. This approach allows a veneer of action and change to occur but often does little to fundamentally alter individual and organisational patterns of dysfunctionality and bureaucracy that have often created the problem in the first place.”



© Ben Parry

Intervention in the Gdansk shipyard, August, 2015

The disruption of a small section of rail track by new landscaping - whilst seemingly minor in physical terms - showed a latent and visceral disrespect for the intangible heritage of this place. The artistic response was how best to leave an impression or a trace of the previous route of track that had been destroyed.

BIOGRAPHY

Lee Ivett is founder of participatory architecture, art and design studio Baxendale Design Co, a tutor and lecturer at the Mackintosh School of Architecture. His mode of working is intensely generative, developing low-budget socially-focused projects from scratch largely for working class communities within the UK. He was elected for inclusion in New Architects 3 - the definitive survey of the best British architects to have set up practice in the ten years since 2005.

www.baxendale-dco.com



Govan and Gdansk are currently inspirational cases that urgently promote the requirement for good practice, community land-use and ownership, with heightened awareness and value of what has been lost, and of remaining cultural and heritage assets. Creative approaches used have fought for appropriate, sensitive and celebratory influence on development; helping redefine these precarious post-industrial landscapes. With different voices, listened to and ignored in this process, making sense of this interplay of contextual issues requires collaboration between traditional 'top down' planning, creative practitioners, and the knowledge and opinions within the community so as to avoid cultural erosion.

"I was impressed by the materiality, presence and openness of the European Solidarity Centre and the Memorial to Fallen Shipyard Workers inviting visitors to Gdansk to consider the current nature of the shipyard, its landscape and potential; a space for reflection and the values of the Solidarity movement to be preserved. There is no such sense of arrival or recognition to the former shipyards in Govan. The last few cranes were removed without fuss. Stories and memories, tirelessly collected, documented and retold are often left to be presented in glass boxes or beside more model ships in museums and archive collections."



© Tom Manley

Many physical and social boundaries exist, and Tom's camera repeatedly caught elements of the landscape where these issues arise; from grand walls and security fencing to more intangible and forgotten traces of cultural history or neglect. This selection of images from photographs taken in Govan 2011 - 2016 and Gdansk in 2015, illustrates the theme.



© Tom Manley

BIOGRAPHY

Tom Manley is a visual artist working in Govan and Glasgow. An ongoing theme throughout his practice is the changing face of land, regeneration and place identity. He now works freelance as an architectural photographer, whilst also consulting on regeneration projects. A camera, written words and imagery are central to communicating about urban environments, whilst seeking new perspectives.

www.tommanleyphotography.com/



“The exchange exposure has highlighted the effects of post-industrialisation on physical health and has caused me to look at public health statistics for the first time, and in particular, the links between infrastructure, economy and health.

“As this part of the project concludes, the Scottish Empowerment Act has been rolled out and ‘Asset Transfer’ provisions were adopted by the Scottish Government. I am now helping various organisations both within the study area and outwith it to consider ‘asset transfer’ for the purposes of positive reconnection with landscape and heritage.”

Intervention in the Gdansk shipyard, August, 2015



Whilst considering reflections on the absence of activity in the Gdansk shipyard, Andrew collected repurposed and composed some gathered shipyard by-products. The collage of these materials anticipates future creative colonisation of the space and perhaps emphasises the need for continued definition of pre-existing layers of use and activity.

BIOGRAPHY

Andrew McAvoy RIAS is an architect and artist specialising in self-built and environmentally friendly construction, using his practice Retool Architecture to reinvigorate buildings and places through a reassessment of their specific nature and possibilities, including heritage. He is currently undertaking research into the human and industrial stories underlying the empty landscape at the heart of Govan.

www.retoolarchitecture.com



© Andrew McAvoy



In the Gdansk shipyard there has been a growing number of cultural gatherings and an influx of visitors, yet the area still feels disconnected from the city. Govan is paradoxically similar but different. It has many projects and annual events that are successfully re-invigorating community pride and identity, yet it continues to be physically disconnected

from the city for want of easy access across the River Clyde to cultural centres like the Riverside Museum. Currently, there are plans to build a bridge which will link Govan to the Riverside Museum and Partick.



© John Mullen

Intervention in the Gdansk shipyard, August, 2015



© Roman Sebastyanski

The description reads: “‘U-BOATS.’ During the Nazi occupation U-Boats were constructed here using forced labour. 1940 – 1945.”

The former Danzigerwerft shipyard became Stocznia Gdanska after WW11 and has gone through a series of demolitions since the decline of industry. There is strong emphasis on the history of the Solidarity Movement and scant recognition of the war period.

A ‘heritage plaque’ proposal, inspired by similar plaques installed in the port town of Leith, Edinburgh, as part of a regeneration process in 1986, would give Gdansk’s citizens an option of what to remember about this historic site.



© John Mullen

“Successful resourcefulness and sustainability can be fostered through a strong sense of independence and pride within a community. Historically, communities take strength from creating or perpetuating a sense of identity which is distinctly their own and tied to a particular place. History and heritage within living memory are manifested in local mythology. Events in the recent past could be considered as a form of intangible cultural heritage which is often neglected, purposely hidden, or even erased.”

BIOGRAPHY

John Mullen, a visual artist based in Edinburgh, received MFA in Sculpture from Edinburgh College of Art in 2003. His artwork deals with hidden and underlying politics in the regeneration and renewal process. He has exhibited in the UK and internationally. Selected exhibitions include: Young Athenians at Destroy Athens, Athens, Greece 2007, It's not Work that's the Problem, It's the People, GRV, Edinburgh 2008, Back to Heritage, Zadar, 2014; Hitchhiker's Guide to the Galaxy: One Segment of Nomadism in Art Berlin, 2015.



 **U-BOOTY**
W CZASIE OKUPACJI HITLEROWSKIEJ PRODUKOWANO TU
U-BOOTY KORZYSTAJAC Z PRACY PRZYMUSOWEJ. 1940 - 1945

“At the core of larger piecemeal attempts at urban revitalisation of industrial and post-industrial landscapes is the role of the cultural architectural icon or statement, such as the Solidarity Center, and Glasgow’s Transport Museum, as the engines of regeneration. These dominant histories also alert us to the importance of artists as interlocutors between institutions and the community. By exploring counter-narratives through diverse methods and collaborations, a new knowledge base is formed which can then be shared with a wider social audience.

“In Gdansk the sheer scale of artistic response across diverse mediums and formats played an essential role in saving many historical and heritage sites from destruction. Giving a voice to local stakeholders not normally invited to participate in debates and consultations has changed the dynamic in the restructuring of communities, economies and the urban landscape.”



© Ben Parry

The presence of arts communities within the Gdansk shipyards during the long period of demolition had a huge impact on both recording the traces of disappearing narratives as well as documenting the demolitions, and preserving traces of buildings with a unique history. These direct responses and interventions by artists have been largely self-directed and self-organised.

Recently Wyspa Arts Institute, after 30 years at its shipyard location, is being evicted to make way for a new Museum of Art. This is suggestive of a culture-led regeneration policy in line with the rise of the creative industries, that as with elsewhere, begins with artist-led initiatives as

pioneers and experimentalists. In terms of positive impact, independent arts initiatives have transformed the negative perception about these places both through a demonstration of how these historical buildings can be re-purposed (Alternativa Art Festival), as well as sharing knowledge and presentation of the lives and narratives of those who still work there.

Intervention in the Gdansk shipyard, August, 2015

Ben Parry and Lee Ivett’s collaborative intervention on the shipyard site traced the original train track route with material from the site and highlighted the disregard for the tangible heritage of the historic area by the planners of the recent road construction. On and around these border or liminal spaces they explored traces of previous lives and psycho-topographies through spontaneous/improvisatory responses, the modalities of transportation leading into Toolmakers Street and the urban imaginary of the future masterplan.

BIOGRAPHY

Dr Ben Parry is course leader on MA Curatorial Practice at Bath School of Art and Design, an artist, curator and writer based in London. His work explores the intersections of socially engaged practice, urbanism and activism. He was awarded PhD at the University of the West of Scotland. He is now curator of the touring exhibitions, Cultural Hijack at the AA School, London (2013) and Archip, Prague (2017).



“The Solidarity movement of the 1980s in Gdansk did not morph into an ideology-based political institution, but instead, a specific network of relations binding community around political interest. This network of relations permeated several social spheres, ranging from a small group to social organisation, linking where possible the individual and collective good. Solidarity established communal consciousness through networking, based as much as possible on freedom of speech and equal access to public discussion. Democracy, through dialogue, could be envisaged as both the opportunity as well as an obligation to community participation and engagement in public debate and action. Such a context would have enabled individual as well as group-based initiatives to aim for a more creative, decentralised and diversified shipyard regeneration.”



© Roman Sebastyanski

The Nature of Shipyard (2015), video, colour, sound, duration: 14mins 40s.

The film depicts nature flourishing in the historic shipyard during a period of transition. In its final scenes, it is a political manifesto calling for nature to feature in any redevelopment of the new riverfront district in Gdansk. This manifesto is also a warning that it would be a travesty for regeneration to accord nature a lesser role than it had previously enjoyed in a former site of heavy industry.

The film was shown at the Wyspa Art Institute, Gdansk, August 2015.



© Roman Sebastyanski



BIOGRAPHY

Roman Sebastyański is an architect and urban planner. He was a founder of the Artists' Colony in the Gdansk Shipyard. Since 2012 he has been an active member of the Young City Stakeholders' Board and since 2014 co-signatory of the Agreement of several formal and informal social and cultural organizations actively engaged in the preservation of the Gdansk Shipyard historical heritage. Currently he is completing a PhD research study on public participation in the urban planning process at the UWS.

www.gra-o-stocznie.org.pl/



ART AND ARCHITECTURE - PROJECT LEADER - **KATARZYNA KOSMALA** —

Many artists respond to regeneration and its uncertain futures - demarcated in large part by private interest and economic development - by creating meanings from uncertain circumstances. For instance, artists will intervene through a gesture comment or evocation of discourse, in a response to political confusion, and in association with a socio-economic unrest in response to regeneration plans. Processes associated with re-imagining the unstable, precarious condition into spaces of opportunity require a theoretical reflection as to how to intervene and self-organise.

Indeed, we live in a world where by responsibility to shape a liveable life has fallen on the individual in the context where a life, as Bauman has put it, is demarcated by a series of short-term projects that requires flexibility and adaptability to the rigours of the social factory and increased productivity. In Scotland, the Community Empowerment Act, gives communities a degree of agency, which should permit them to compete for space with institutional or state authority. However, to work, communities need the means and power to transform their own environment.



© Katarzyna Kosmala

“While engaging in participatory art processes and grassroots initiatives, we need to be mindful of political agency in art. Collective action, although initially aimed at challenging the hegemony of the art world, and challenging top-down regeneration, risks being co-opted and absorbed by the dominant system of contemporary capitalism and neo-liberal sentiments, appropriated by its institutions or simply sidelined.”

BIOGRAPHY



© Katarzyna Kosmala

Professor Katarzyna Kosmala, PhD, Chair in Culture, Media and Visual Practice at the School of Media, Culture and Society, University of the West of Scotland, is a curator and art writer. She researches alternative forms of organising (arts-led regeneration, participatory practice) under transitions in the socio-economic and cultural contexts of emerging democracies (including post-Communist states) and in more peripheral locations and contexts. She is project leader for the RSE-funded research network: Regeneration and Waterfront Heritage Zones in Northern Europe.

Recent publications include: *Precarious Spaces: The Arts, Social and Organizational Change* (Eds.) (Intellect and The University of Chicago Press: Chicago, 2016), *Sexing the Border: Gender, Art and New Media in Central and Eastern Europe* (Ed) (CSP, 2014), *Art Inquiry, Crossing Borders: Imagining Europe, Representing Periphery* (Eds.) (ŁTN, 2013).

www.katarzynakosmala.wordpress.com/



ART AND ARCHITECTURE - PROJECT CO-ORDINATOR

GRAHAM JEFFERY

Working in the space between art, architecture and activism, ‘participatory interventionism’ describes a process of engaging artists, designers and communities together in the process of urbanisation. The research network approach attempts to stimulate active participation, social involvement and critical engagement with specific sites and communities undergoing change, seeking to encourage dialogue between people and place. By intervening in the politics and use of urban space, we seek to construct critical frameworks and platforms for public learning that invite broader participation and engagement in the processes of social change.

Artists and designers can be commissioned to devise and lead community engagement projects; make commissioned works for specific sites for temporary works or activities, for example, to stimulate positive uses of temporarily vacant sites. Some of the distinctive skills that artists and creative producers can bring to the research project that add value and complement the expertise of other team members include: encouraging encounter and interaction between diverse people; animating public spaces; infusing meaning, exploring how a place ‘feels’ and is experienced by people; expressing the intangible and the invisible; and stimulating new ideas and approaches through creating situations in which people encounter new or different ideas.

“A certain kind of ‘image politics’ used in presenting the city as business-ready with a locational advantage doesn’t have to be in conflict with meeting the needs of residents. However in the case of Govan Graving Docks, heritage is used as a ‘sales asset’ – waterfront politics and generic imagery (*brandification*) takes distinct forms – underpinning this is an economic logic (Harvey) about the re-use of industrial spaces.”



© Graham Jeffery

BIOGRAPHY

Graham Jeffery is Reader in Music and Performance at the UWS. He is interested in participatory arts pedagogies, urban change, and new configurations of interdisciplinary collaboration, rooted in critical and activist traditions of community-based and participatory practice. He is co-leader on RSE-funded Interdisciplinary and Cross-Institutional Research Network Regeneration and Waterfront Heritage Zones in Northern Europe (2014-17).



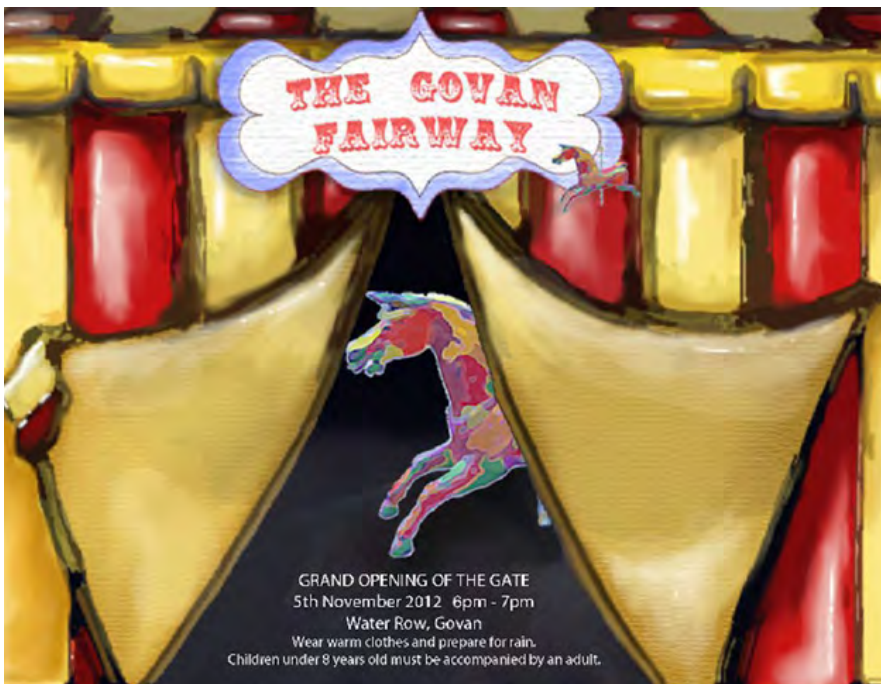
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ART AND ARCHITECTURE - CREATIVE SCOTLAND-FUNDED PROJECT

CO-ORDINATOR - ELIZABETH GARDINER

The work of the network has inspired a Creative Scotland-funded programme led by Fablevision and the UWS. Riverside Solidarity, as the project is known, is artist-led and takes place in the framework of cultural planning with four discrete and diverse artist residencies at its core. The creative interventions engage with local residents in Govan and Gdansk, exploring the problems, issues, barriers and opportunities presented by citizen-led participatory planning approaches in regeneration.

Fablevision's sister company, social enterprise Fablevision Studios, has been commissioned through the Creative Scotland project to engage local long-term unemployed people to follow the process and outcomes in films, publications and social media.



© William Muir

This work builds on research carried out by Fablevision and Fablevision Studios in Govan - from an exploration of the heritage around Water Row (including the long disappeared Doomster Hill) and, more recently, a focus on the history and culture of showpeople living in Govan combined with support for the ancient traditions of the Govan Fair.

Underpinned by research, artistic interventions seeking pathways to successful, sustainable, participatory, community-led waterfront regeneration are central to the project with a travelling exhibition of outcomes and documentation generated through the residencies in Govan and Gdansk for end of 2017.

BIOGRAPHY

Elizabeth 'Liz' McLellan Gardiner, M.A. DipSecEd, PGMAECP, is a founding member, and Executive Director of Fablevision, a leading cultural planning organisation, which has been working to develop cultural planning approaches in various policy agendas for the last three decades. She has a Masters Research Degree in European Cultural Planning from De Montfort University, Leicester and is currently pursuing doctoral research at UWS which involves cultural planning activities with third sector organisations, community development trusts and local authorities. She has served on the board of Greenspace Scotland, and currently serves on the board of Senscot, Scotland's network organisation for social enterprise.

Her recent projects include: Centipede in Muirhouse, Renfrewshire Witch Hunt 1697, Creative Renfrewshire Network and the Tapestry of Renfrewshire in Paisley, Govan Graving Docks Maritime Heritage, and the Govan Fair.

www.fablevision.org.uk



A collage of logos and a central map. The central map is titled "GREATER GOVAN COMMUNITY ASSET MAPPING" and features a magnifying glass over a specific area. Below the map is the text "TRANSFORM - A GAME FOR THE WHOLE COMMUNITY". The logos include SPARR, LUV, fab pad, The Preskil Trust, CRAN THEATRE COMPANY, SUOMI, HILLS TRUST ACADEMY, Roots, GOVAN, and TRAVELLING PEOPLE. There are also logos for GOVAT, GOVAN HIGH SCHOOL, and a question mark.



© Tom Manley

© Peter Wilson (Board Game)

ACADEMIC CONFERENCES AND PUBLIC PANELS

- **Sideburns symposium panel: Artists' Solidarity, the 6th Buzzcut Festival, The Pearce Institute, Glasgow, 5-9 April, 2017.**

Chair: L Gardiner.

Panellists: Beall, ts, Green, N, Ivett, L, Parry, B, McAvoy, A, Mullen, J.

- **The expert panel: Cultural Heritage of the Gdansk Shipyard: Diving into Histories, Imagining Futures, Histories of the Gdansk Shipyard Conference, European Solidarity Centre, Gdansk, Poland, 3-4 November, 2016.**

Chair: K Kosmala.

Panellists: Affelt, W, Dominiczak, J, Koltan, J, Kosmala, K, Miler, A, Mullen, J.

- **Invited talk at the public panel event: Ports in Transitions: Imagining Alternative Futures, Gdansk Młode Miasto, HABITAT III, United Nations Conference on Housing and Sustainable Urban Development, Quito, Ecuador, 17-20, October, 2016. www.habitat3.org/programme/imagining-alternative-futures-for-ports-in-transition/**

Chair: N Anastasopoulos.

Panellists: Anastasopoulos, N, Geheimagentur, Kosmala, K, Meitin A, Schultz, O, Sebastyanski, R, Vatavail, F.

- **Paper session: Dialogical Approaches to the Solidarity Movement and Memories of Solidarity, Solidarity, Memory and Identity International Interdisciplinary Conference, University of Gdansk, Poland, 15-16 September, 2016.**

Chair: K Kosmala.

Speakers: Affelt, W, Dominiczak, J, Gardiner, L, Kosmala, K, Sebastyanski, R.

- **Paper session: Representing Intangible Heritage of Post-industrial Waterfront Zones: Politics of Seeing, Ways of Noticing, Association of Critical Heritage Studies biennial conference: What Does Heritage Change? Montréal, Canada, 5-9 June, 2016.**

Chair: K Kosmala.

Speakers: Affelt, W, Beall, ts, Borovickic, M, Daugbjerg, M, Kosmala, K, Mullen, J, Roberts, H, Sebastyanski, R, Vene, L.



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INTERNATIONAL EXHIBITIONS

In collaboration with key art organisations in Glasgow, an international exhibition at the Street Level Gallery in Glasgow in June-July, 2016, co-curated and co-organised by Professor Katarzyna Kosmala and Malcolm Dickson, featured the work of four internationally recognised photographers from Poland, Scotland, England and France - Michal Szlaga, Jeremy Sutton-Hibbert, Nick Hedges and Raymond Depardon - which depicted shipbuilding, post-industrial decline and community resilience in Glasgow and Gdansk.



© Jeremy Sutton-Hibbert 2017 - "Kvaerner"



To mark the opening of the exhibition, the Street Level Photoworks hosted an artist talk event: *Attracted to Dereliction? documenting post-industrial heritage* and featured Michal Szlaga (artist); Dr Affelt, (Nicolaus Copernicus University, Torun); Jeremy Sutton-Hibbert (artist); Chris Leslie (artist); Malcolm Dickson (director, Street Level Photoworks) and Professor Katarzyna Kosmala (UWS). Furthermore, the UWS' School of Media Culture and Society hosted a symposium which brought together academics, sociologists, artists and cultural organisations. Expert panelists from UWS, Stirling University, and the Main Conservation Commission to the General Conservator of the Polish Republic, discussed the current politics of regeneration and community engagement, alongside showcased video works by Michal Szlaga.

Earlier in 2015/16, *Exporting Zagreb* and *Exporting Gdansk* exhibitions were held in the National Museum of Gdansk (20 February- 4 April, 2016) and in HDLU, Zagreb (29 October – 6 December, 2015).

Professor Kosmala, a guest curator of these two international group exhibitions, incorporated in her curatorial concept *Political Gloss* section, which occupied artists in reconstructing the legacy of Solidarity as well as critical discussion with respect to contested space in the urban environment, including the iconic Gdansk shipyard. Both exhibitions resulted in two major catalogue publications, featuring a curatorial essay by Professor Kosmala.



The exhibitions featured Grzegorz Klamán's series of painterly panoramic vistas of the post-industrial space that took the form of photographic digital collages entitled, *The Shipyard Series*. Uklanski on the other hand, addressed the shipyard's heritage through enactments of Solidarity discourses and people power. Klamán's digital collages erase a historical and nostalgic contextualisation of the shipyard with its Solidarity discourse. Instead, he proposes an alternative idyllic reality for its regeneration through digital manipulation. A new topography of post-industrial space is constructed; derelict and vacant buildings with dilapidated infrastructure are embossed in paradise-like scenes, decorated with palms, white sand and blue water. Klamán's attempt to destabilise semiotic signs associated with the Gdansk shipyards produces an empty space, inviting the viewer to imagine grassroots, artist-centred regeneration of the space.



© Grzegorz Klamán

Klamán's collages – *tabula rasa* for democratic public space, free from power of elites and politicians involved in the development – are witty attempts to construct a new discourse of the Gdansk shipyard's future. Klamán with his context-related, art-centered activities in public space is one of the key activists in Gdansk, constructing innovative independent structures for production and presentation of contemporary art, such as the iconic Wyspa Art Institute until recently located in former shipyard premises.

While Klamán presents the viewer with a futuristic apocalyptic vision of the former Gdansk shipyard territory, Uklanski mobilised around three thousand Polish soldiers to form an iconic red and white Solidarity logo for his 'living' photograph of Solidarity. The work that features in the exhibition in isolation could be read as an affirmative recollection of the intangible heritage of the Gdansk shipyard and its workers' achievements during the 1970s and 1980s strikes, including the set-up of the first independent labour movement in the Eastern Bloc and commencement of the Solidarity Revolution that eventually precipitated the fall of Berlin Wall. However, another of his 'living' photographs represents the dissolution of the logo and dispersion of individuals – a political comment on the challenges of collective mobilisation and mass movement in the context of neo-liberal capitalism with 'I have, therefore I am' culture and creeping individualism. The design of the work resembles a banner for political rallies, an invitation perhaps to reconsider the system under the post-socialist reality of New Europe.



© Grzegorz Klamán



© Iwona Zajac

In the exhibitions, the shipyard's heritage has also been explored through the video works of Iwona Zajac. In 2004, she completed a mural made up of fragmented memories on one of the shipyard's walls retrospectively telling a story of a common man, depicting through text and pictures his fears and dreams, daily living and future aspirations; intangible recollections, forgotten voices of working people and a record of artists' conversations with the shipyard workers. The mural was demolished in 2013. The videos, meanwhile, are attempts to revisit the project.

In an act of farewell, Zajac covered the mural with black paint just before its destruction. The video Shipyard Nike is Leaving depicts the artist naked with wings formed from the iconic dockyard cranes walking away from the space against a backdrop of regenerative destruction.



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GLOBAL REACH: EXTENDED INTERNATIONAL NETWORKS

In 2016, the research network Regeneration and Waterfront Heritage Zones in Northern Europe joined:

River Cities R//C Co-Operation Platform in order to share best practice and facilitate exchange with research partners across Europe and internationally to heighten significance of urban waterfronts as cultural spaces and for sustainable development internationally. www.river-cities.net/pages/show/

Ports in Transitions: Imagining Alternative Futures the international network through the Habitat III, the first United Nations global summit after the adoption of the 2030 Agenda for Sustainable Development and the Sustainable Development Goals, offers a worldwide platform for discussion around cities' commitments to sustainable urbanisation and sharing best practice from the Gdansk experience.

The event in Habitat III launched an international research network exploring the same themes in a global context and included experts and practitioners from the National Technical University of Athens; UWS; the Global Ports Authority as well as the art and environmental organisations, Ala Plastica, Argentina; Transmediale 2016 and Geheimagentur, an art collective from Hamburg, Germany.

www.facebook.com/Ports-in-Transition-Imagining-Alternative-Futures-1582154322089916/



© Habitat III

Now the *Regeneration and Waterfront Heritage Zones in Northern Europe* network is part of this wider global research and knowledge exchange that continues to structurally support joint collaborative initiatives and offers an international rich dissemination platform for future activity.

POLICY RECOMMENDATIONS

Scottish Government policy continues to move towards citizen-led planning with the Community Empowerment Act (2015) and directives about community land ownership (2016) as well as thinking and strategy around heritage and the historic environment.

Page 2 of the Scottish Government strategy document 'Our Place in Time' states, "For the people of Scotland to continue to gain real, and increasing benefits from their historic environment, it needs to be understood, valued, preserved and championed. This requires a strategy, and a series of co-ordinated actions by public, private and the third sector through which that strategy can be delivered."

The Scottish Tourism Alliance in its Tourism Scotland 2020 Strategy for Leadership and Growth, has identified the historic environment as a key aspect of the Scottish tourism industry. Similarly, in 'People Make Heritage - Heritage Tourism 2020' - a strategic framework for leadership and growth in Scotland's unique historic environment and heritage tourism sector, prepared for the STA Heritage Tourism Group, a key aspect of the

strategy cycle is 'Leadership and Collaboration' and 'Building our Capabilities' in addition to 'Providing Authentic Experiences'.

The research network contributes to this emerging dialogue about the potential of post-industrial heritage zones in Europe as tourism-led initiatives, and to the Scottish dialogue in particular. Looking at community ownership and empowerment in the custodianship of important waterfront heritage zones is also in keeping with the Scottish Community Alliance's 2016 strategy document, 'Local People Leading - A Vision for a Stronger Community Sector'. In this document three key changes are identified as necessary to create the conditions for genuine and widespread community empowerment. These are:

- Changes in the system of local democracy – new arrangements for representing and involving communities in the decisions that affect their lives.
- Changes to public services – smaller, localised and personalised services that help people help themselves, and reduce the need for costly downstream intervention.
- Changes across Community Sector – a significant expansion of the scope and range of the current Strengthening our Communities Programme; a national community leadership Initiative and; support for self-organising community organisations.

The research network is feeding into these aspirations, demonstrating the 'how to' engage, involve and empower local residents in visioning, participating and planning their own spaces and places. For example, the impact of this is potentially, the empowerment of the local Govan community to envision and plan its own future.

The Scottish Government's Community Empowerment Act (specifically Part 2: Community Planning; Part 3: Participation Requests; Part 4: Community Rights to Buy Land; Part 5: Asset Transfer Requests; and Part 10: Participation in Public Decision-Making) focuses on increasing the participation of communities in a broad range of aspects of local and national governance. It also highlights the need for increased capacity in communities to be able – and enabled – to participate in governmental processes as the Act



© Historic Environment Scotland

suggests. Interestingly, in most portions of the Act, community is not defined, rather "It is left to each group of people to describe what they have in common." However, in Part 1 of the CEA: "'Community' includes any community-based on common interest, identity or geography, and any individual, group or organisation could be included." This broad definition of community (including 'communities of interest'), echoes the definition of communities included within discourses surrounding intangible cultural heritage (ICH), specifically the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. The UNESCO Convention also highlights community participation in the identification, safeguarding, and preservation of ICH, and suggests that communities should be actively involved in the management of ICH on both a local and national level. It is conceivable that theoretical discourses surrounding ICH could be utilised in considering how best to implement the Community Empowerment Act in Scotland, and merits further investigation.

SUSTAINABILITY

The Govan and Gdansk case study's experts and artists continue to work locally, nationally and internationally with aims to identify pathways to successful planning initiatives regarding waterfront regeneration and participatory planning for the public realm. The network experts and participants from across Europe and beyond remain engaged with the effectiveness of artist-led strategies working with the surrounding community and their limitations, developing a joint research project in areas of arts-led participatory planning.



© Michal Szlaga

The three-year UWS VP research funded project *The Social Fabric – Engagement with the Materials of Art, Craft and Industry* awarded in January 2017, supports the launch of a new interdisciplinary activity between the School of Media, Culture and Society and the School of Engineering and Computing around the interaction of people and materials in research, industry, art, heritage, education and leisure. The project comes at a time of strong focus on diversity and inclusion in education and STEM careers, via the SFC Gender Action Plan for Universities and Colleges, and Developing the Young Workforce. Under this new undertaking, the Royal Society of Engineering Ingenious award of February 2017 initiated the multidisciplinary joint venture with the £30,000 project *A Car for a Woman and Other Stories* around industrial history and heritage associated with Dorothee Pullinger (1894-1986), a founding member of the Women's Engineering Society and Manager of Galloway Motors Ltd, who built the Galloway car in 1926.



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NEXT PHASE

The Creative Scotland funded Riverside Solidarity Project under the Fablevision-UWS umbrella partnership commenced in 2017. Designed around award-winning artists' residencies to maintain collaboration by research and public engagement, it contributed to knowledge exchange at local and national levels. At its core are four exciting, cutting edge, contemporary participatory artist residencies accompanied by exploration, explanation, seminars, exhibitions, dissemination and collaborative exchange.

The £50,000 project revolves around an interface between public art and public participation, exploring different approaches to waterfront regeneration: geophysical, social and through the built environment. The research project will create a body of evidence on how best to deliver the Government's aspirations for cultural planning in practice. In the words of the Ministerial forward by Fiona Hyslop, Cabinet Secretary for Culture and External Affairs, "Delivering the Historic Environment Strategy for Scotland – 'Our Place in Time' will require the commitment and enthusiasm of everyone – from academics and professionals with specialist knowledge and skills, through all aspects of local and national government, to individuals and communities taking an interest in their local historic environment."

Future work relating to industry and employment, and the development of technical skills fits with the Scottish Government's Developing the Young Workforce, and SFC Gender Action Plan which has a high priority gender segregation of occupations and lack of engagement with STEM subjects by women. Funding to continue the network research and engagement activity is sought through HLF, AHRC and Culture Europe.



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EDITOR

KATARZYNA KOSMALA

REVIEWERS

ED HART

FRANCIS MCMENAMIN

PRODUCTION

MELISSA SAMPAIO

ED HART

DESIGN & LAYOUT

MELISSA SAMPAIO

BETH MCFARLANE

FRONT COVER

ED HART

PABLO VIDAL

ADMINISTRATIVE SUPPORT

EVA MOONEN



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