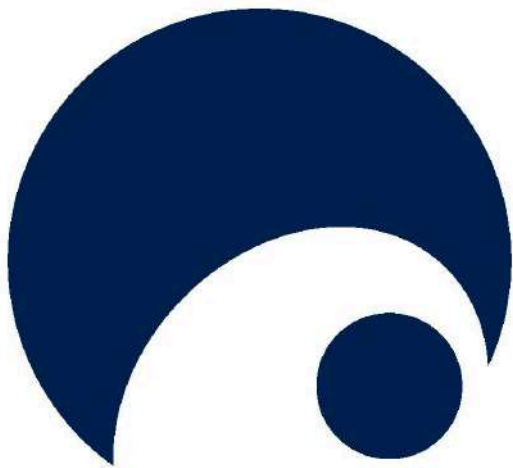


## **Substantive report**

on the activities of the Other Space Foundation  
in the period from January 1 to December 31, 20204



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# OPP REPORT

## 1. FOUNDATION DETAILS

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### Works:

Justyna Nakonieczna-Bartosiewicz	Chairwoman of the Council
Jacek Michałowski	Member of the Council
Beata Szcześniak-Piwowska	Member of the Council

### Management:

Witold Hebanowski	President
Zuzanna Dłużniewska	Member of the Management Board

## 2. OBJECTIVES, PRINCIPLES, FORMS AND SCOPE OF ACTIVITY

The Foundation is a non-profit non-governmental organization that carries out tasks in the field of public benefit related to the promotion of openness, democracy, human rights and multiculturalism. Our mission is to open new spaces for artistic and social expression.

The Foundation aims to open new spaces for artistic expression and social. He implements unconventional cultural and artistic projects and social projects aimed at real change in Poland and in various regions of the world.

### The Foundation's goals are:

1. Supporting activities in the field of culture, art, protection of cultural assets and traditions, dissemination and protection of human rights and freedoms, civil liberties, activities supporting democracy and activities for ecology, animal protection and natural heritage.

2. Developing and strengthening attitudes focused on active cooperation in development open civil society – working towards real social change.
3. Bringing nations and states closer together, especially diverse cultures and traditions, working for ethnic and national minorities and developing contacts and cooperation between them. societies.

**The Foundation pursues its goals through:**

**1. Cultural activities:**

- a. organizing concerts, exhibitions, festivals, conferences, meetings, theatre shows and film, publishing and artistic production,
- b. initiating and supporting innovative solutions in culture and art.

**2. Educational activities:**

- a. disseminating knowledge about other cultures and religious traditions,
- b. social and development education and the promotion of humanitarian education,
- c. exchange of experiences of communities and organizations in Poland and other countries,
- d. taking action against violations of human rights and democratic principles in selected parts of the world,
- e. promoting environmental protection and sustainable development.

**3. Supporting and implementing initiatives aimed at real change social:**

- a. initiating, organizing and supporting activities and projects consistent with the Foundation's objectives,
- b. integration and cooperation of communities, organizations and institutions undertaking activities consistent with the Foundation's objectives,
- c. supporting the activities and projects of minorities, discriminated and socially disadvantaged groups marginalized,
- d. counteracting xenophobia, intolerance and nationalism,
- e. aid activities, including providing scholarships and grants to individuals and organizations for purposes consistent with the Foundation's objectives,
- f. promotion and organization of volunteering, activities supporting the development of communities and local communities and charitable activities.

**4. Membership in organizations with statutory objectives consistent with the objectives of the Foundation.**

**5. Cooperation with local government and government authorities as well as Polish and foreign non-governmental organizations within the scope specified in the objectives activities of the Foundation.**

To achieve its goals, the Foundation may support the activities of other people and institutions. consistent with its goals.

### 3. SUBSTANTIVE ACTIVITIES IN 2024

#### I. Interdisciplinary projects: diversity, multiculturalism and migrants

##### I.1. Coordination Support Center

2024 was the third and final year of the Coordination Support Center's operation in its current format. Established in March 2022 in response to the outbreak of a full-scale war in Ukraine, the Coordination Support Center has become one of the largest and most comprehensive support spaces for refugees and migrants in Warsaw.

During the first five months of 2024, the Center implemented intensive activities in the areas of psychological support, career counseling, Polish language learning, social and cultural integration, and personal development. By June, the Center had welcomed over 12,000 visitors, and held over 500 classes, meetings, and events.

At the end of May 2024, due to the need to vacate the space at Sienna Street 39, the Center ceased its operations. The Foundation anticipates continuing the CWK model in the future if a similar space becomes available. The team's experience to date, as well as the methods and partnerships developed, provide a solid foundation for the eventual resumption of operations in a new format. [Read about the history of the creation of CWK \(NGO.pl portal\).](#)



In the first months of 2024, the Coordination Support Center was not only a place with one of the richest offerings directly aimed at migrants in Warsaw, but also a place of highly diverse activities. The following photos show: 1) the interactive exhibition "War in Ukraine: The Heroic Fight for Freedom in Ukraine and All of Europe"—one of many cultural events organized by Ukrainian organizations and initiatives; 2) art workshops led by Ukrainian educators; 3) a fragment of the plenary session of the Round Table for Warsaw (which you can read about in this report). Thanks to the CWK's spaces, we were able to work simultaneously in several cross-sectoral working groups.

##### the Center space

Thanks to the involvement of a real estate company **CA NO**, the Coordination Support Center operated in a premises with an area of over 900 m<sup>2</sup>- about half of the area of the first floor of the building **Warsaw Towers** (located in the very center of Warsaw - approx. 100 m from the Congress Hall), at 39 Sienna Street.

## **Coordination Support Center in 2024**

The Coordination Support Center (CWK) was a space integrating a variety of activities supporting refugees, migrants, and the local community of Warsaw. In 2024, the CWK implemented a range of activities in the areas of psychological support, career counseling, language learning, social and cultural integration, and personal and professional development for participants. Unfortunately, the Center had to cede its space to a commercial tenant, thus preventing the continuation of activities after June 1, 2024.

The Coordination Support Center aimed to provide reliable information to refugees from Ukraine and entities supporting them, coordinate the activities of various sectors, and strengthen the effectiveness and capacity of organizations working for integration and humanitarian aid.

### **Regular activities carried out by IOM**

- Career counseling – individual consultations took place 2-4 times a week, enabling 3 people a day to receive support.
- Polish language courses – regular classes for adults and separate courses for teenagers from Ukraine.
- Psychological consultations – daily individual meetings (3 people per day).
- Childcare – there was a dedicated room for 4 children per day.
- DIY workshops – practical classes twice a month.
- Consultations with a medical mediator and a social worker – held periodically
- Training and sectoral meetings MHPSS (mental support) and LMI (labor market integration).

### **Partnership projects and social initiatives**

- “Courage knows no limits” meetings – creating camouflage nets by Ukrainian-Polish volunteers (25-30 participants per day).
- Integration activities for young people – Arb Hejmo.
- Theatre and acting classes for children and adults – Talent Studio Top Stars and workshops led by Roman Skorovsky.
- Psychological workshops for women "Empowerment" – counteracting burnout.
- Yoga and AcroYoga lessons for Polish and Ukrainian participants.
- English language courses for Chechen children – run by the Marsho association.
- Group psychology classes organized by Right to Protection and the Women's Rights Center.
- Forum of Intercultural and Roma Assistants – FRS activities.
- Integration meetings of the Kenyan and Black communities in Poland.
- Workshops for migrants – psychoeducation and business support.

### **Occasional events and workshops**

CWK also organised numerous one-off events, such as:

- Training for young NGOs,
- Artistic meetings and workshops,
- Cultural Diversity Forum,
- Literary meetings,
- Holiday and cultural events, e.g. Christmas workshops, Christmas photo sessions.

## **Statistics**

Reporting period	Number of visitors	Number of events	Number of classes
January 2024	4 131	74	131
January - March 2024	6 109	94	223
January - May 2024	3 109	37	195
<b>in 2024</b>	<b>12 349</b>	<b>205</b>	<b>549</b>

In 2024, the Coordination Support Center operated for a short, but intensive, five-month period. Its activities targeted migrants and refugees, particularly from Ukraine and Chechnya, as well as local residents of Warsaw. Support encompassed both basic psychological and linguistic needs, as well as integration activities and the development of professional and social skills.

The CWK played a significant role in creating a safe space for dialogue, learning, and intercultural support. The high turnout and diversity of participants confirm the need for continued and further development of such activities.

*We have gained invaluable experience in running an Integration Center and we intend to use it in the future.- says CWK coordinator Irina Kutsak -Despite having to leave the space at Sienna 39, which was a very valuable resource for us, we will continue to operate in other formats with the friendly community we have established. Because it is the people who make the Center what it is, first and foremost.*

## I.2. IMI Radio

### Radio in a nutshell

2024 was a breakthrough year in the history of IMI Radio. Following the wave of Radio Academies implemented in 2023, new series of original programs were created. The renewed team of presenters in 2024 included 23 people from 12 countries/regions (Buryatia, Chechnya, Georgia, India, Nigeria, Poland, Smolensk, Tanzania, Tatarstan, Turkmenistan, Ukraine, and Italy). The main languages of the program in 2024 were: English, Chechen, Polish, Russian, Swahili, Turkmen, Ukrainian, and Yoruba.

In January 2024, IMI Radio broadcast 8 cycles of programmes, and in March this number increased to 15. In total: **21 series of broadcasts** (*Cogito Buriata, IMI Poetyczny, Materynka FM, Solidarity and Politics through Poetry, Ellipsis on IMI Radio, Namaste Poland, Poland as Seen by My Eyes, Language Scramble, Halo Dominiko, Sunrises, Anything & Everything, Shooting Backstage, One Week in Poland, Independent, Muse about Muse, Radio Chechnya, Safari, Free Smolensk, Iroyin Ayo, Unknown History of Georgia, Conversations of Great Importance*) - which resulted in the creation of over **430 episodes**. In addition to the regular programmes, there were also **special programs**- including interviews, reports, etc.



IMI Radio is the most multilingual and multicultural radio station in Poland, co-created by migrants living in Warsaw. In the following photos we see: 1) preparation of the new radio studio (on the right the main creator of IMI Radio - Mamadou Diouf), 2) the new studio ready for broadcast 3) one of the meetings of the IMI Radio editorial team - top row from left: Zurtan Khaltarov (Cogito Buriata), Obinna Emeka (Anything and Everything), Natalia Shchastliwa (Niezależna), Michał Jankowski (IMI Poetyczni), Jacqueline Pelletier (IMI Radio promotional team), Fabio Turco (One Week in Poland), Natalii Che (Shooting Backstage), Leyla Elsanova (Radio Chechnya), bottom row from left: Paweł Łęczuk (Ellipse at IMI Radio), Witek Hebanowski (editor-in-chief of IMI Radio) and Dominika Budkus (HaloDominiko).

### IMI Radio YouTube Channel

Thanks to the involvement of the IMI Radio team - in particular: Zurtan Khaltarov (host of the Cogito Buriata program), the program gained a new life [IMI Radio YouTube channel](https://imiradio.pl/play/), which has become the main place for podcasts created from recordings of live broadcasts broadcast on <https://imiradio.pl/play/>. In 2024 alone, there were **235 materials** (compared to 8 before 2024) - including short reports, video interviews and, above all, radio broadcasts. The number of views reached in 2024 **22 679**, and the number of subscribers (which was 17 by the end of 2023) **increased by 174 people**.

### New IMI Radio Studio

Due to the closure of the Coordination Support Center at 39 Sienna Street, at the beginning of June the Inna Przestrzeń Foundation team returned to its headquarters on Nowy Świat Street – the same location where IMI Radio operates. In May, the radio station began moving from its previous workshop space to a separate, final room. The IMI Radio team began adapting the new studio space, including soundproofing the walls and ceiling.

*IMI Radio is a truly unique place – says Samir Saadi, Secretary of IMI Radio - Poland's first multilingual internet radio station, giving a voice to people from different cultures and corners of the world. Thanks to the energy and passion of our volunteers, a space open, diverse, and full of mutual respect is being created. This is more than just a radio station—it's a radio space of openness and inclusiveness. As secretary of the IMI Radio team, I'm proud of this and want to be even more active so that our mission reaches even more people.*

## I.3. Mother's House

The "Mother's House" project, which began in May 2022, was completed on June 30, 2024, following the decision by the project's main initiator, Provident, to end its financial support. From January to June 2024, the project operated at 25 Mały Rycerza Street in Warsaw's Białoleka district as a long-term accommodation facility for women in need.

In 2024, 14 families benefited from our support, comprising 37 people of various nationalities. Two women were admitted under emergency procedures: one Filipina, admitted seven months pregnant, as



part of pre-deportation support, and one pregnant Polish woman, who was unable to access support through the public social welfare system. The remaining 12 mothers came to Poland due to the war in Ukraine. After completing their stay at the Mother's Home, one family returned to Ukraine, another moved to Tenerife, and the remaining families continued their lives in Poland.



Activities for mothers with infants – residents of the Mother's Home. Workshops and other support were offered by various organizations, including the Good Start Foundation and the Polish Migration Forum.



A moose near the Mother's Home. During the two years the facility has been operating at 25 Mały Rycerza Street, the Home's staff has become accustomed to unusual neighbors – like a moose strolling nearby and a herd of wild boars.

During this time, we received regular visits from foundations such as the Polish Migration Forum (with support from a midwife and caseworkers) and Good Start (with various workshops and activities for mothers and children). Various forms of professional activation and social integration were implemented. In 2024, we introduced work with beneficiaries based on IPD, PPK, and IPW, developed individually for each resident. 2024 was also a year of implementing new competencies among employees – HACCP training, practical first aid training (including for pregnant women and mothers of infants), fire safety training, and later also soft skills training.

During the Mother's House's operations in the first half of 2024, we provided ongoing support to 43 families on a daily basis—those with secure housing but in need of ongoing assistance with food, clothing, medications, Christmas gifts, access to specialists, and psychological support. We also provided emergency support to two families experiencing personal tragedies and traumas. During this time, we also provided additional support to families referred to us by the Social Welfare Center (OSP).

As in previous years, companies, individuals, and institutions from many countries around the world were involved in the project. We provided beneficiaries with support from the USA, France, Scotland, Japan, England, and many other places. Several hundred volunteers were involved in the project and related activities.

The Mother's House ceased operations on June 30, 2024, but due to the enormous public interest and the need for further daily support for many families, the Foundation decided to open the Blooming House - which continues this idea, although without the option of accommodation.

## I.4. The Blooming House



Volunteers from virtually all over the world participated in the renovation of the Blooming House. The Blooming House quickly became an extremely popular place for both those in need and those willing to help.

The Blooming House was launched on August 1, 2024, as a new, multifunctional social space run by the Foundation—a continuation of the social activities previously conducted as part of the Mother's House. The project arose from the need to create a place that would combine support for people in crisis, environmental initiatives, and neighborhood, social, intercultural, and intergenerational integration. Located at 14 Kwitna Street in Warsaw, the Blooming House has functioned from the outset as a center for local activity, exchange, collaboration, and community.

During the first five months of operation, a number of social initiatives were implemented, the most important of which were:

### 1. Food aid

In response to the ever-increasing number of people needing assistance with access to food, the Blooming House launched a food aid program from the very beginning. As part of its efforts to prevent food waste and promote volunteerism, the Blooming House collected food at risk of being wasted and then distributed it to individuals and families in crisis who volunteered.

Activities included:

- Regular distribution of obtained food products,
- Emergency assistance for people in urgent life situations and the initiation of permanent assistance for people in permanently difficult life situations,
- Combining food support with other forms of assistance – e.g. access to clothing, books and information about the foundation's activities.

### 2. Social Free Secondhand

This is one of the main activities carried out at the Blooming House, which combines aid activities with the idea of sustainable consumption. The initiative involves collecting and redistributing used clothing and textiles to people in difficult life situations – free of charge, without prerequisites or formalities.

Main activities and achievements:

- With the help of volunteers from Globalworth, a publicly accessible clothing point was created and renovated, which was used by hundreds of people in 2024 – including refugees, large families, seniors and people experiencing poverty.
- A rule of 10 items per person in the family was introduced – ensuring equal access to resources and the principle of replacing items every week and transferring surpluses to other institutions.
- Dozens of volunteers were involved in sorting, repairing, displaying and distributing the clothes.

- Cooperation was established with public institutions, social welfare centers, foundations, schools, and business partners who supported the project with fundraising and employee volunteering.

### **3. Traveling Books**

As part of the resource-sharing initiative, the Traveling Books program was also launched, promoting access to literature and a culture of reading. Books are available at the premises at Kwitna 14, as well as at open exchange points at partner libraries and during events.

### **4. Free playroom**

Out of concern for the children whose families benefit from the Foundation's support, as well as for families who find staying at home exceptionally difficult, a friendly and safe playroom was created at the Blooming House with the financial and volunteer support of Globalworth. The room was designed by Small Human Design, a company with many years of experience in creating such spaces in Poland and abroad, ensuring not only the highest level of execution but also complete safety.

The room has a monkey grove and 3 thematic zones: a workshop with an engine and tools, a veterinary and medical office with an aviary and a kitchen.

Already in its first months of operation, the Blooming House's activities have provided tangible support to the local community and served as an example of practical implementation of the principles of solidarity, ecology, and self-help. The Foundation plans to further develop its initiatives, expand its network of collaborations, and organize further community-activating activities in 2025.

## **I.5. Local Activity Centers – Intercultural Neighborhood Houses**

As part of the task, three activities were carried out aimed at opening the network of Local Activity Places (hereinafter MALe) to people with experience of migration and refugee:

### **1. A series of workshops to improve the competences of facilitators and animators**

**Local Activity Spots** The workshops focused on anti-discrimination, the basics of cross-cultural psychology, and promoting activities among migrant communities (reaching out to target audiences, using inclusive language, mapping foreign communities within the local community). The goal was to strengthen participants' competencies and prepare them for work in a multicultural environment. The workshops were very popular with migrants, and we are pleased that those working in Social Welfare Centers (OSPs) also registered. Unfortunately, the workshops did not generate the expected level of interest from those working and leading the MALe initiatives, despite promotion and recruitment efforts exceeding expectations. During recruitment for the first edition of the workshops, several people expressed their willingness to participate if the workshops were held during working hours. We met this need, but it did not yield the expected results.

**2. Catalyst for Multicultural Initiatives of KiWi for MALi-** workshops aimed at people running and animating Local Activity Centers (LACs), who implemented initiatives together with invited migrants. The aim of the activity was to develop the competencies of migrants, as well as those involved in MALi activities, in implementing micro-initiatives engaging local migrant communities and to put the acquired knowledge into practice by creating opportunities for joint action to foster a multicultural neighborhood community. The KiWi workshops were very popular, especially among migrants. We are very pleased that people of various nationalities participated in the workshops, although the overwhelming majority were from the Ukrainian and Belarusian communities. Thanks to funds saved in other budget lines, we



were able to implement more initiatives than planned at the proposal stage.

**3. Development of standards for cooperation between MALi and migrants** -People who participated in other project activities were invited to a working meeting to develop the standards. The developed standards were distributed to the Warsaw MALs.

- They have been implemented **2 editions of workshops to improve competences in intercultural work for MAL animators** (3 workshops in each edition)
- They have been implemented **2 editions of the KIWi Multicultural Initiatives Catalyst workshops initiating and strengthening cooperation between migrants and MALs**, and improving the competences of both groups, working together on initiatives - events -
- Were recruited **53 workshop participants**;
- **KIWi participants implemented 11 initiatives** within which it took place **26 events** in which it participated **315 people** 14 different nationalities (Poland, Ukraine, Macedonia, Turkmenistan, India, Russia, Tajikistan, Chechnya, Dagestan, Armenia, Macedonia, Turkmenistan, Afghanistan, Bulgaria).
- In total, all project activities involved **14 MALi**.
- **Standards for MALi's cooperation with migrants have been developed.**



Wolska Street Festival (ŚUW) at MAL Wolska Mosaic - the final (fifth) event of the joint initiative of the Ukrainian-Turkmen-Siberian team with one of the most multicultural MALs in Warsaw



Embroidered Tales from Various Cultures of the World - MAL Kredens pod Oknami. Workshops on collaborative embroidery of ornaments characteristic of the traditions and countries of origin of the participants, including Armenia, Belarus, Tajikistan, Chechnya, and Dagestan.

The project contributed to increasing public awareness of the capital's cultural diversity, both its multicultural roots and contemporary demographics. It enabled direct contact with representatives of various cultural communities living in the capital and enabled learning about their customs, values, culture, and traditions. The project fostered Warsaw's image as a city open to innovative projects and resident initiatives. The project supported activation and integration processes among Warsaw residents in their local communities, regardless of their origins. It gave them a sense of empowerment and supported their cultural competencies. The activities implemented within the project fostered attitudes of respect and solidarity among all participants.

## I.6. Other activities in the area of support for migrants and others



The initiatives "Don't Waste Food. Share!", "For the Common Good (Food Sharing)," and "Christmas Trees Full of Dreams" are directly related to the work of the Blooming House (formerly: Mother's House). The solidarity action with the victims of the fire on Marywilka Street is an initiative of Polish-Vietnamese activist Ton Van Anh. In the following photos we see: (1) and (2) volunteers of the "Don't Waste Food. Share!" action, (3) the initiator of the "Christmas Trees Full of Dreams" action and the tireless coordinator of the Blooming House, Ania Klos (in the background is her workplace at the Blooming House – the frontline of the fight for a Warsaw of solidarity and support).

### Don't waste food. Share it!

The "Don't Waste Food! Share" project is an initiative implemented by the Inna Przestrzeń Foundation in collaboration with the SOS Food Bank in Warsaw, financed by the City of Warsaw. The project aimed to reduce food waste at Warsaw markets through regular collections of unsold but still edible vegetables, fruit, and other products.

In 2024, the project, as part of the activities of the Inna Przestrzeń Foundation, covered two marketplaces: Hala Mirowska and Wolumen.

Already **Hala Mirowska** one worked **coordinator** together with a permanent, well-coordinated team **about 6 volunteers**. Thanks to their systematic work, it was possible to collect **4024 kg of food**, which reached people in need, while reducing waste and supporting local solidarity.

Already **Wolumen** there was also one operating **coordinator**, however, the team of volunteers had a more variable character - they were involved in both **adults, as well as children and adolescents** from Warsaw schools. This diversity brought great results – they collected **8023 kg of food**. The Wolumen has become not only a gathering place, but also a space for education and intergenerational integration.

The project not only counteracted food waste, but above all, it united people around important values: caring for others, ecological responsibility, and civic engagement.

In total, two marketplaces were saved in 2024 **over 12 tons of food** – this is real help for people in difficult life situations and a significant contribution to environmental protection.

### For the common good (food sharing)

Project "For the common good: minimizing waste and fostering integration through food sharing" financed by a grant **"Polish Cities in Ukraine – Taiwan Grant Fund"**. Implemented in July 2024, it was a natural continuation of the Foundation's other initiatives. The project aims not only to provide food support to those in difficult life situations, but also to promote volunteering as a tool for social integration.

The project launched a series of educational activities aimed at raising awareness of Polish food standards, safe and efficient food processing, and available social benefits. These activities were

targeted at both refugees and Polish families at risk of poverty and malnutrition. The project also involves collaborative food processing, which not only allows for efficient use but also serves as an important element of social integration, fostering bonds between participants.

The project also began implementing activities aimed at volunteers, including young people, so they could consciously build a more sustainable and supportive community around themselves. The project began by collaborating with several individual locations, with the goal of implementing approximately 100,000 by the turn of 2024 and 2025. **150-200** collecting food at risk of being wasted, then sorting it and distributing it to those in need **6 times a week**.

## **Solidarity action after the fire in the merchant halls on Marywilka Street**

In May 2024, a fire destroyed the merchant halls at 44 Marywilka Street in Warsaw – one of the largest shopping centers in Warsaw. As a result of this tragedy **over 1,400 people – mainly small businessmen and women, including many migrants – lost their source of income overnight.**, and often their life's possessions. For many families, this was the only form of support.

In response to this dramatic situation **The Other Space Foundation launched a solidarity campaign**, whose goal was to provide quick, direct, and flexible support to those affected. From the first days after the fire, we conducted **distribution of food and basic necessities** to meet the most urgent needs of families who suddenly found themselves without means of subsistence. This took place daily for the first week, in consultation with various migrant communities in the area adjacent to the destroyed halls.

In the following weeks, thanks to fundraising and support from donors, we started **transferring shopping vouchers**, which enabled the affected people to independently meet their basic needs. The collection was initiated and co-organized by **Ton Van Anh i Ewa Grabowska** who cooperated with the Vietnamese community and acted as liaisons with those most affected by the fire. **6,463 PLN** already [Zrzutka.pl](https://www.zrzutka.pl) and **750 PLN** in direct deposits, which was entirely allocated to the above-mentioned needs.

Aid went both to those most affected and to those who often operated on the margins of institutional support – including the Vietnamese community, whose members often do not communicate fluently in Polish, but have lived and worked in Poland for years.

## **Christmas Trees Full of Dreams**

In 2024, the Inna Przestrzeń Foundation launched its second Christmas campaign, "Christmas Trees Full of Dreams," aimed at supporting children and families facing difficult life circumstances by preparing personalized holiday packages. For the first time, the initiative encompassed not only the foundation's direct beneficiaries but also a wide range of children in need throughout the Warsaw Metropolitan Area – families identified by aid agencies (OPS, PWD, PCPR). By collaborating with these local aid agencies, we reach not only those where help is truly needed but also those where it typically goes unmet, as individual families are often invisible to those seeking to help those in need.

As part of the campaign:

- took part in the action **1609 families** and received gifts **3279 children** indicated by partner organizations,
- Additionally, gifts were also given to children from friendly foundations and centers, thus supporting **over 200 children** and realizing together almost **3500 dreams**,
- I managed to do it thanks to **25 companies, schools, organizations and thousands of individual donors!**

- and to make this possible, we cooperated with **62 partner institutions** who helped locate children in need.

The mission of this campaign is not only to provide gifts, but also to build a sense of joy, dignity, and community – so that every child can feel the magic of the holidays and feel that they matter. Each bauble hung on a company or school Christmas tree contains a child's dream, and employees of companies, institutions, various organizations, and individual donors become *Santa's elves*, implementing them with great heart.

After the gift giving period ended, we conducted a wish analysis, and while many children dreamed of typical gifts (e.g., Lego bricks, sweets, books), over 860 entries remained very diverse and couldn't be categorized. This indicates a high degree of individualization among children's needs. A significant number of children requested clothes, backpacks, bedding, and pajamas—indicating that some "wishes" are more basic and essential than toys. This clearly indicates that for some children, this gift is more than just something nice—it's real support.

Some dreams also suggest that children lack basic essentials like "winter boots," "pajamas," "warm sweatshirt," or "cleaning products." The level of detail and specificity in their dreams also provides clues – some 6-year-olds describe their dreams in great detail, while some 12-year-olds only write "something to play with." This reflects not only developmental differences but also varying levels of adult support or the child's previous experiences with gifts. The very limited and laconic descriptions, coupled with the family's knowledge of their situation, suggest that the child may be receiving less support, or perhaps has never been able to "ask for something just for themselves" before.

Some entries contain more than just a request—they're almost "letters to Santa." Some children truly see this as their only opportunity to be heard. It's more than just a fundraiser—it's an emotional connection.

## II. Interdisciplinary Projects: Civic Engagement, Equality, and Participation

### II.1. Grant Program "Warsaw - Open City" 2024

As part of a grant awarded by the Capital City of Warsaw, the "Warsaw - Open City" Grant Program was implemented, aimed at non-governmental organizations operating in Warsaw. Nineteen projects promoting human rights and social diversity in the capital were selected through a competitive bidding process.

**Special offer** The program was conducted via social media, the Operator's website (Inna Przestrzeń Foundation) and the ngo.pl website. Sponsored posts were published on social media. A program website was created ([www.miastootwarte.waw.pl](http://www.miastootwarte.waw.pl)). An informational meeting about the Program was held at the Operator's office at 39 Sienna Street (Coordination Support Center), along with training on completing the application form. Recruitment for the meeting was conducted via an online form, with the option to indicate accessibility needs. The meeting took place on April 18, 2024, at 6:00 PM, and was attended by 12 people from 11 Warsaw organizations. An email address was established to contact those interested in the Program, and a hotline was open on weekdays from 12:00 PM to 3:00 PM from the recruitment announcement until the end. Many people also called outside of these hours, and everyone received support and answers.

The call for proposals was conducted via an online form. The following proposals were submitted: **110 applications, 88 offers** passed positively **formal assessment** and were submitted for substantive assessment. **Substantive assessment** Each application was evaluated by two independent experts. As part of the substantive evaluation, points were awarded according to an evaluation sheet prepared by the Program Operator. After completing the evaluation of all applications, the Coordinator created a ranking list based on the sum of the scores from both evaluators, which was forwarded to the Program Council. By decision of the Program Council, after reviewing the ranking list prepared by the Evaluation Committee, the Council members decided to grant funding to 20 projects. Based on the Evaluation Committee's suggestions, the Council decided in some cases to award less than the requested amount. After the results were announced, one organization (Voces Gaudi Association) declared the project infeasible. The funding for this proposal was transferred to the organizations on the list whose funding amounts had previously been reduced.

The final list of funding opportunities was approved by the Program Council during an additional meeting. The total program budget allocated to project implementers was PLN 180,000. Once again, as in 2023, we, as the Program Operator, the Evaluation Committee, the Program Council, and representatives of the Center for Social Communication, were deeply impressed by the high quality and importance of the activities presented in the submitted proposals. The organizations that received funding ranged from experienced large organizations to young ones just beginning their grant-granting journey.

1. Avalon - Direct Assistance to the Disabled
2. Ukrainian Education Center Foundation
3. Camera Femina Foundation
4. I Read with You Foundation
5. Open Space Institute Foundation (2 projects)
6. Kaukaz.net Foundation



7. Pogoń Sports Club Foundation Warsaw (2 projects)
8. Culture Without Barriers Foundation
9. Meeting Design Students-Silesia Foundation
10. Membrane Foundation
11. STUS Foundation
12. Syrenka Rowing Society Foundation
13. The Right Food Social Cooperative
14. Witold Dynowski Ethnographic Workshop Association
15. The Pack Association
16. Homokomando Association
17. Association of Stop-Klatka Drama Practitioners

The coordinator and her assistant contacted the NGOs that received funding, providing supporting documentation, and prepared agreements. The coordinators of the winning projects were invited to meetings during which the Program Coordinator outlined the key points of the agreement and reminded them of their obligations. Representatives of the winning organizations could count on the team's substantive support. The coordinator and her assistant maintained regular contact with the project implementers. Training was organized on promoting projects implemented under the program. Due to the very limited interest among organizations in the training, individual consultations were held on the subject of settlements, and a reporting guide was created.

As was the case last year, we encountered no major difficulties during the implementation of the projects by the organizations. There were minor changes in the schedules and venues, and minor budget shifts were reported (most of which did not exceed the 15% threshold specified in the contracts). In some cases, amendments were prepared. Most organizations were responsive and kept us informed about upcoming activities. We were in constant contact with the organizations, reaching out to each of them several times. All projects were completed.



Thanks to the program **Warsaw - Open City** was implemented **19 diverse, extraordinary Warsaw initiatives** for social diversity in Warsaw. In the photos: (1) Touch art and architecture! - workshops for blind and visually impaired people (Meeting of Design Students Foundation), (2) The team and audience of the Gamardzoba Kino Film Festival (FoundationKaukaz.net) and (3) a poster promoting the discussion and premiere [report Strike Strictly Prohibited](#) (Gromada Association).

## II.2. Round Table for Warsaw



The Round Table for Warsaw, held at the Coordination Support Center, was attended by representatives of social dialogue committees and other organizational networks, as well as candidates for the Warsaw Council. Collaborative work took place in six thematic sub-tables.



Already [project website](#) You can see, among others, video reports from the Round Table for Warsaw and the Vice-Presidential Debate (pictured), in which Adrianna Porowska (Poland 2050) and Jan Mencwel (The Left/Miasto Jest Nasze) took part.

In the first half of 2024, the Inna Przestrzeń Foundation implemented the "Round Table for Warsaw" project, the aim of which was to initiate a substantive debate on urban public policies in the context of the upcoming local elections. The project comprised three main stages: a Citizens' Survey, a Round Table meeting, and a vice-presidential debate. The Round Table was initiated and led by the non-governmental branches of the Sectoral Social Dialogue Commission for Foreigners, the Sectoral Social Dialogue Commission for Culture, the Sectoral Social Dialogue Commission for Recreation, and the Sectoral Social Dialogue Commission for the Warsaw Vistula River, as well as the Federation of Educational Initiatives, the Mazovia Federation, the 35th Year of Freedom Initiative, the Open Jazdów Partnership, IMI Radio, the warszawa.ngo.pl portal, and Radio Kapitał.

### 1st Citizen Survey (March 8–21, 2024)

The first action was open **Citizen Survey**, addressed to Warsaw social organizations, neighborhood communities, and informal movements. The goal was to gather demands and questions that would then form the basis for interviews with candidates for the City Council.

- Collected **56 questions and postulates** (29 from individual entities, 27 from networks, committees, partnerships).
- The survey was available on the project website: [www.okraglystol.waw.pl](http://www.okraglystol.waw.pl).
- Its results were used in further stages of the project, including as input material for the work of thematic sub-tables.

### 2nd Round Table for Warsaw (April 2024)

The central element of the project was the Round Table for Warsaw event, which took place in the form of thematic sessions with the participation of representatives of civil society and candidates for the City Council.

- The event was attended by **61 participants**, including:
  - 39 people representing social dialogue commissions, organizational networks, informal movements and communities,
  - 22 candidates for the Warsaw Council **10 electoral committees**, including: Civic Coalition, The Left, Third Way, The City Is Ours, Law and Justice, Confederation and others.
- The work was carried out within the framework of **6 thematic sub-tables**, where issues such as transport, public spaces, education, green city, cooperation with NGOs, integration policies were discussed.
- The participants developed a number of **proposals and consensuses**— more than the assumed

minimum of 3 per group.

- The results were collected in a report: [Dialogue between NGOs and candidates – report from the Round Table and Citizens' Survey](#)
- A recording of the event is available online: [video recording](#)

### **3rd Vice-Presidential Debate "Civic Warsaw?" (Powszechny Theatre)**

Due to the limited availability of the main candidates for the mayor of Warsaw, the Foundation organized **Vice Presidential Debate**, which took place at the Powszechny Theatre.

- The following persons took part in the debate: **Adriana Porowska** (Third Way) and **Jan Mencwel** (The Left / The City Is Ours).
- The Law and Justice candidate withdrew for personal reasons.
- The debate was broadcast online and widely commented on social media.
- Visual record of the event (drawings): Weronika Reroń.
- [Video recording of the debate](#)
- [Report on IMI Radio](#)

### **4. Dissemination of results**

- The results of the survey, the Round Table and the debate were published on the project website and sent to all Branch and District Social Dialogue Commissions in Warsaw, which bring together over **1000 Warsaw organizations**,
- Mailings with information materials were sent **April 5, 2024**, before the election silence.

**The "Round Table for Warsaw" project showed that a real dialogue between candidates and civil society around specific city problems is possible – based on a joint search for solutions, and not just on election rhetoric.**

## **II.3 Participatory activities in other projects of the Foundation**

In 2024, the Inna Przestrzeń Foundation continued to develop participatory methods in various educational, artistic, and international formats. Here are the key activities in the area of civic and spatial participation, implemented outside of Warsaw Open City and the Round Table for Warsaw:

- **AMaIA VI and VII** – as part of the Academy of Young Architects, participants designed spaces together: the square in front of the ZODIAK Architecture Pavilion (as part of the opening of the participatory exhibition "PartycypujeMY" (6th edition). As part of the 7th edition, we carried out, together with the Academy participants and SGGW architecture students, the Water Center located on the new SGGW campus.
- **One Caucasus Participatory Architecture Program** – As every year, one of the key activities of the One Caucasus program was the joint planning of three selected spaces in Kvemo-Kartli with residents. In 2024, these were (1) the park in Tetrtskaro, (2) the garden at the writer's house in Tserakvi, and (3) the youth center in Akherpi.
- **OASis – Open Art Spaces (Kickoff 2024)** In 2024, the Foundation hosted an international meeting in Warsaw to launch the OASis program. The meeting planned the structure of activities for 2025–2026, including participatory planning for 13 Open Art Spaces in 10 countries. The only participatory element implemented in 2024 was collaborative planning and reflection on methodology; no local activities have yet been conducted.

### III. Interdisciplinary projects: architecture and its borderlands

#### III.1. Academy of Young Architects (6th/7th edition)

Academy of Young Architects and further continues what became the Academy's brand (i.e. primarily workshops/classes with the most interesting architects and planning activities participatory public spaces and visits to architectural studios).

A number of activities were carried out to promote knowledge of architecture among young people. A total of 100,000 people participated in the 2024 Academy. **78 primary and secondary school students.**

Now all workshops are held together for Warsaw children and children from Ukraine, came to Warsaw in 2022.

**6th edition of the Academy of Young Architects (2023/2024)** lasted until August 2024.

Secondary school students in Warsaw learned the basics of the work of an architect-designer, the specificity of task-based work of students of sociology, architecture and interior design, various directions of development and job opportunities after completing their studies in Architecture, conceptual tools for looking at architecture in order to be able to independently research, evaluate and analyze it, architectural issues and contexts within interdisciplinary educational paths.

The Academy encouraged students to use their knowledge in practice, to change their environment and to understand the idea of participatory processes.

Participants learned about various directions of development and job opportunities after completing their studies in Architecture with architects, in particular:

- workshop "A good project presentation. How to make it?" with Dr. Anna Światłowska (graphic designer and creator of the visual identification of the Museum of Warsaw);
- City planning: Utopia? Dystopia? In search of ideal cities with Dr. Łukasz Pańcewicz, an urban planner and participation practitioner;
- conceptual tools for regenerative design at the workshop "Agro-urbanism and Architecture of Urban Agriculture" with Dr. Aleksandra Nowysz (SGGW);
- writing about architecture with Helena Wawrzeniuk and Beata Pieńkowska-Bartczak;
- designing Shadow Architecture with Ola Wasilkowska and visiting the studio;
- exhibition design with Małgorzata Kuciewicz and Simon de Iacobis (Centrala Design Group);
- sport in the city for young people with architect Monika Wróbel (Skwer Sportów Miejskich Foundation);
- architectural contexts within interdisciplinary educational paths: with Zuzanna Mielczarek and Mateusz Włodarek (National Institute of Architecture and Urban Planning).
- participatory planning of the city's public space on the example of the square in front of the Zodiac;
- basic filmmaking techniques and co-created films about participation during workshops with Lude Reno.





AMAIa workshops at the Monument Interpretation Centre.



Watch a video about participatory planning:

▶ AMAiA: Partycypuj z nami! Warszawa, park Świętokrzyski

As part of the 6th edition, together with young people, we organized an exhibition on participatory planning in Zodiak "PartycypujeMY!" (26/05-7/07/2024): [pawilonzodiak.pl/wystawy/partycypujemy](http://pawilonzodiak.pl/wystawy/partycypujemy). During the exhibition we showed films from the Academy of Young Architects and our projects. participants, we played board games about the city. We presented the AMAiA library about participation and youth, in which we collected the most interesting books published by the capital city of Warsaw, e.g. "A well-designed school! Standards for Warsaw schools". Centrala assisted us in planning the exhibition, and during workshops we devised the exact design of the exhibition space. The exhibition was multimedia and participatory in nature.

We conducted open workshops accompanying the exhibition for the 14-19 age group (the audience was a co-creator of part of the exhibition content):

- We create space! || Katarzyna Zachara;
- Accessible City with the PLACES Foundation || Magdalena Storożenko-Polak and Blanka Przedpelska;
- I WANT TO ACT! with Zodiak || Artur Wosz and Wiola Januszko.



Events as part of the "PartycypujeMY" exhibition at Zodiak.



Co-creators of the exhibition - including some graduates of AMAiA VI.

In October we started another one **7th edition** Academy of Young Architects (2024/2025): **43 students** With **12 secondary schools** With **8 districts** in Warsaw they learned about various directions of development and job opportunities after completing their studies in Architecture with architects, in particular:

- tools for creating a good plan, the needs of city residents: homes, meeting places, good transport links, greenery. Who plans the creation and expansion of cities during workshops at the Heritage Interpretation Center (Museum of Warsaw);
- the basics of composition and graphic design during the workshop "A good project presentation. How to make it?" with Dr. Anna Światłowska (graphic designer and creator of the visual identification of the Museum of Warsaw);
- designing accessible space with the Places Foundation (universal design, What are disabilities and how they affect everyday life, how to create spaces and objects friendly to everyone - empathy exercises;
- on preventing urban heat islands (a resilient city with the Zodiac): weather anomalies in cities around the world – hurricanes, tornadoes, extreme droughts or floods, snowstorms, environmental pollution, fires. Working together on a model, we designed a roof covering the square in front of the Warsaw Architecture Pavilion;
- the context of contemporary challenges facing the environmental catastrophe with Małgorzata Kuciewicz and Simon de Iacobi (Centrala Project Group).

We conducted the first practical exercises at the participatory public space planning workshops with Witek Hebanowski.

Participants learned basic filmmaking techniques and co-created their first film productions during film workshops with Lud Reno.

In 2024, the Academy produced **2 educational audiovisual materials**.

The Foundation plans to further develop the Academy of Young Architects, cooperate with Warsaw Universities, and launch an international educational program in the field of architecture and participatory processes.



Participatory planning workshops at the Warsaw University of Life Sciences Water Center

Academy participants learned about various career paths and job opportunities after completing their architecture studies, explored the concept of participatory processes and their importance in shaping social reality, learned the basic conceptual tools for observing architecture and independently researching, evaluating, and analyzing it, and also learned basic filmmaking techniques and co-created their first film productions.<sup>5</sup> Further workshops are planned for this year in the field of architecture, social participation, interior design, design and project presentation.

## III.2. Shadow Architecture. Volume IV



Volume IV of Shadow Architecture, to be released in 2025, is a continuation of the award-winning series. The photos show (1) the cover of Shadow Architecture - volumes II and III, and (2 and 3) excerpts from Shadow Architecture - volume I. Shadow Architecture returns in book form after a hiatus of over 10 years.

In 2024, thanks to funding from the Ministry of Culture and National Heritage in the "Literature 2024" competition, we also began work on the fourth volume of "Architecture of the Shadow." The series of publications titled "Architecture of the Shadow" explores spaces displaced from official discourse. Shadow Architecture encompasses structures created without an architect's involvement, informally and grassroots by the underground economy. The latest publication in the series will be devoted to cemeteries. The series of publications titled "Architecture of the Shadow" explores spaces displaced from official discourse. Shadow Architecture encompasses structures created without an architect's involvement, informally and grassroots by the underground economy.

"Architecture of the Shadow IV. Cemeteries" is the fourth installment of the architect's artistic and research activity **Aleksandra Wasilkowska** and the artists invited to participate in the process – work on an experimental, artistic book that combines literary essays, research texts, and visual art. The book's main theme is cemeteries and spaces associated with burial rituals, belonging to so-called Shadow Architecture. This new publication, part of the award-winning series, is an interdisciplinary proposal at the intersection of various genres and fields of knowledge (including architecture, sociology, art history, urban studies, literature, spirituality), addressing the relationship between art and architecture, transience, and commemoration.

The essays and projects presented, which began in 2024, are related to the architecture of cemeteries, tombs, temples, as well as other spatial artifacts and rituals related to the mystical experience of architecture and the imagination connected to death, spirits, and eternal life. The book's main theme is the search for new and unexpected artistic and architectural forms related to transcendent experiences—individual and communal. The leads and explorations will lead from historical structures through contemporary architectural practices to utopian visions of the future.

The project covers topics such as:

**CULTURAL CONTEXTS OF CEMETERIES** The architecture of necropolises and cemeteries functions as a bridge connecting the living and the dead, the past and the future, the sacred and the profane. Their form, location, and operational principles reflect the condition of a given culture and its relationship to death. The most interesting necropolises are hybrid in nature and combine other functions, as is the case in Manila, Philippines. The tombs there also house six thousand people, utilizing the full infrastructure of cemeteries and graves. In Protestant countries like Denmark and Germany, cemeteries are places of rest and recreation. One of the most beautiful and frequently visited is the cemetery in the



Norrebro district of Copenhagen. It has been a recreational site since its inception in the late 18th century. The cheerful cemetery in the village of Sapata, Romania, consists of multicolored tombstones with humorous epitaphs. In Berlin, one of the cemeteries serves as both a park and a children's playground, where one of the tombstones frames the view of the park.

**URBAN BURIAL SPACES**An interesting urban development issue is the shrinking available space for the deceased. A floating cemetery is being built in Hong Kong to address the lack of space for urns. The tallest cemetery built to date in the world, Memorial Necrópole Ecumênica III, is located in Asia and stands 100 meters high. In turn, multi-faith cemeteries are taking on interesting forms, such as the vision of the future Moksha Tower, which will offer suitable conditions for the burial rituals of the four main religions in Mumbai: Islam, Christianity, Parsi (the so-called Tower of Silence on the roof, where bodies are left for birds to eat), and Hindu, with access to a river into which some of the ashes are traditionally poured. The project includes indoor parks, used for prayers for the deceased, among other things, and a vertical garden outside the building (which is also related to the limited amount of greenery per resident in Mumbai). The crematorium, located within the building and equipped with new technologies, will improve air quality by reducing the number of traditional air pollutants in the overcrowded city.

**RITUALS AND TECHNOLOGY**The secularization and technologicalization of societies are resulting in the emergence of cloud cemeteries, i.e., digital graves that hold not only ashes and coffins but also the entire database of memories and data related to the deceased in the form of images, videos, or even holograms. Meanwhile, the Houston-based Celestial company offers space as a burial site. A pioneering rocket launch containing the ashes of over 19 people from the US, China, Taiwan, and the UK took place in May 2010. In Glendale, Silicon Valley, there is a cemetery where the heads of the deceased are frozen and stored. This phenomenon is based on the belief that a moment will come when it will be possible to transfer the mind to a machine powered by artificial intelligence.

**NON-HUMAN CEMETERIES**Another interesting topic are the cemeteries of non-humans—animals or machines. The Arizona aircraft graveyard has been in operation since World War II. Currently, it stores approximately 4,500 aircraft, with newer versions still flying. Therefore, older, more worn-out aircraft await parts or sale. Most wait there until the model is retired, after which they are scrapped. Thanks to the hard, desert-like soil, paving is not necessary, the humidity is low, there is almost no rain, and the area is 11 square kilometers. The graveyard has appeared in numerous films.

**THE FUTURE OF CEMETERIES**Another theme that will be explored and developed in the publication is utopian visions, straight from science fiction films or literary utopias. As creators, we would like to ask ourselves how funerary architecture might evolve and how we might imagine the cemeteries of the future.

The book is written primarily for adult readers, including professionally active individuals and seniors. It will undoubtedly be of interest to enthusiasts of contemporary art and architecture, urban researchers and activists, as well as interdisciplinary artists and curators. In addition to the artistic community and specialists from various fields, the publication is also aimed at those not professionally involved in art. It offers an alternative approach to the subject of architecture and space, to which we do not devote much attention or reflection in our daily lives. It is a journey through its nooks and crannies, allowing readers to see the phenomenon of cemeteries and funerary art in a new light—to discern hidden meanings and revealing contexts. As a reading proposition, "Architecture of the Shadow" offers its readers a story about transience, the rituals that accompany it, and the spirituality that seeks expression in space. The book will appeal to all those who want to view the city from an unconventional perspective and are fascinated by urban paradoxes, internal contradictions, and various peculiarities. We assume that it will



also be of interest to high school students - in particular active people interested in social processes, the functioning of the city, architecture and urban planning (the applicant has been implementing an architectural education program for over 5 years: Academy of Young Architects).

### III.3. City and architecture in other projects of Other Space

In 2024, the Other Space Foundation continued its activities at the intersection of architecture, urban planning and social thinking about space within projects implemented in Georgia, Ukraine, Poland and other partner countries - including through:

- **One Caucasus Participatory Architecture Program**In addition to working with residents, the project also included designing specific spatial solutions on both an urban and rural scale. Implemented concepts and pilot projects for the park in Tetrtskaro, the garden at the writer's house in Tserakvi, and the Youth Center in Akherpi, among others. The projects were developed by interdisciplinary teams (architects, animators, local community) and encompassed both specific long-term recommendations and smaller, immediate interventions (e.g., designing and building furniture for the writer's house garden).
- **Inter3Lab Tbilisi**Both projects shared an approach to the city as a dynamic stage for artistic and social activities. In Poltava, activities focused on ambiguous locations in the city center, creatively explored through performance, installation, and sound. In Tbilisi, activities were centered around the peripheral housing estate of Bagebi. Both activities were implemented through art walks, co-created by international and local artists, architects, animators, and local communities.
- **OASis – Open Art Spaces (Kickoff 2024)**During the Warsaw meeting, OASis program partners presented 13 OASis Open Art Spaces locations in 10 countries. All of these spaces will be the subject of participatory planning in the project's coming years.

## IV. Interdisciplinary projects: international activities - culture, education, solidarity, support

### IV.1. One Europe One Caucasus II - Program i Festiwal One Caucasus



As every year, at the end of the final concert of One Caucasus, we invite all the people who co-created the festival to the stage - including volunteers, coordinators and artists.

The One Europe One Caucasus II project was financed by the Ministry of Foreign Affairs of the Republic of Poland in the "Public Diplomacy 2024" competition and the European Commission under the Creative Europe Programme. The first edition of the One Caucasus festival has been celebrated for 10 years. The project, carried out every August since 2014, consisted of two key elements:

- **Program One Caucasus** – within which a number of initiatives were implemented, often together with the local communities of Kvemo-Kartli (Program ECreative Education, Participatory Architecture Program, One Caucasus Creative Education Academy, musical cooperation between artists from many countries). These activities were united by the principles of co-creation and participation.
- **One Caucasus Festival** – took place on stage performed 102 musicians with 16 bands, including 11 international ones collaboration musical. One Caucasus Town (co-created by festival volunteers) hosted average of 1,300 participants per day and has also become a platform for intercultural dialogues, including relations between Azerbaijanis i Armenians. During the festival, they were presented creative results of the work of children and youth from Azerbaijani, Armenian and Georgian villages as part of the Creative Education Program

#### I. One Caucasus Creative Education Program

Creative Education Program aimed to strengthen creative, inclusive and interdisciplinary education in the Kvemo-Kartli region. The program consisted of two main components:

**I.1 Creative Education as part of the One Caucasus program and festival.** Activities included, first, a Training for Trainers (ToT) program where international One Caucasus educators and artists learn creative teaching methods and teamwork skills. They then work in teams to lead co-creation workshops with children in different villages (Armenian, Azerbaijani, and Georgian). The training of trainers involved 12 international trainers from 8 countries (Poland, Azerbaijan, Armenia, Ukraine, France, Georgia, Vietnam, and Chechnya). As part of the program, 8 youth workshops were conducted in 6 villages in Marneuli, including 2 workshops during the festival - at the festival site.

### **Program structure**

#### **Phase A. Community Engagement**(first two weeks of the program)

Each year begins with intensive training for international volunteers, who are then deployed to villages. This phase focuses on skills development and community engagement through structured workshops. During the workshops, educators work with young people to map the hidden potential of their villages and then co-create an artistic project with them, such as a film or animated film.

#### **Phase B: Integration of workshop results with the One Caucasus festival**(last week of the program)

The program culminates in the One Caucasus Festival, where communities showcase their creative achievements through public presentations, performances, and exhibitions.

Workshops conducted in the following locations:

- **Tserakvi** - was reborn as a media center with the return of "OC News." Twelve participants established a community broadcast studio, documenting workshop activities in all participating villages.
- **Tsiteli Sopeli**- 18 participants captured their cultural identity through music by producing a video that showcases the daily life and traditions of their community.
- **Damia**- took a creative approach to storytelling, with 31 participants producing a sophisticated television report about a fictional local photographer, demonstrating advanced media production skills.
- **Immersion** - took care of stop-motion animation, 14 participants created a unique talent show story under the supervision of coaches from four different countries.
- **Saimerlo**- dared to use creative advertising, 12 participants produced a magical advertisement that combined fantasy with local elements.
- **Zemo Kulari** - the most ambitious project of 2024, 17 participants produced a trailer for a film about girls' education, with the support of trainers from six different countries.
- **Red Village**- Art workshops were held with Polish artist and volunteer Natalia Żuk, and a music video for a song chosen by the youth (14 participants) was created. The video, produced as a workshop in Tserakvi, summarizes all the completed productions: <https://bit.ly/4jbN7zH>

**I.2. One Caucasus Creative Education Academy** - The Creative Education Academy for Teachers is a program that helps local teachers and school principals learn creative teaching methods. They then design and test new, engaging lessons that align with the Georgian school curriculum. The Academy hosted eight participants from five schools in Kvemo-Kartli and Tbilisi, and five creative lessons are being implemented in three villages/towns in Kvemo-Kartli and Tbilisi (2024/2025 school year).

### **Program structure**

Phase A Intensive training days in Tserakvi (early September)

Intensive training for recruited teachers (with a special emphasis on teachers teaching in multi-ethnic communities across Georgia). This phase focuses on developing creative skills. The final part of the training involves teachers developing their own creative lesson plans. Teachers will then have several months to implement the creative lessons in their classrooms.

Phase B: Classroom Implementation Periods (October-March)

Teachers have several months to refine, implement and evaluate one or more creative lessons based on their own scenarios (developed in Phase A)

Phase.C: Summary/Feedback (April of the following year)

Online meeting between participants and international trainers for the presentation of creative projects and final evaluation.

## **II. Participatory Architecture Program**

The Participatory Architecture Program is an initiative implemented as part of One Caucasus, during which each year (from 2021) we plan changes together with residents in three public spaces in different towns of Kvemo-Kartli.

Participatory planning in 2024 included: a park in Tetrtskaro, a children's relaxation zone in the yard of the Writer's House in Tserakvi, and a youth center in Akherpi.

### **1.Park w Tetrtskaro**

The renovation of the central city park has been planned for several years, but where to begin and what is most important to residents? Debate rages, which is why city officials lacked a concrete implementation plan, and funding for repairs was repeatedly postponed. The One Caucasus team, consisting of architect Polina Vietrova from Ukraine, sociologist Witek Hebanowski from Poland, and volunteer Ana Tvalavadze, conducted participatory planning workshops with residents to identify the city's priorities and key needs: preserving the park's historical value and providing recreational opportunities for residents, restoring the outdoor cinema, and creating an accessible and comfortable space for visitors.

### **2. Relaxation zone in the yard of the Writer's House in Tserakvi**

In 2022, together with the children of Tserakvi, we discussed how to ensure the functioning of the writer's house in Tserakvi, but in focusing on the house, we completely forgot about the courtyard, where the children spend most of their time in the summer. In 2024, Polina Vietrova organized a participatory planning workshop with the children, during which the children proposed various design objects for the courtyard. The most common elements were benches and a table, which could be used not only for relaxation but also for playing various board games. The Construction Team of the One Caucasus festival, which was one of the workshop design groups, was so inspired by the children's ideas that they decided to design a set of garden furniture. Once the furniture was ready, Tomasz Bersz, an artist from Poland, painted a board for the traditional game of backgammon on the table, and the village children painted the benches with paints.

### **3. Akherpi Youth Center**

Akherpi is a small Armenian village in the mountains on the border with Armenia. Livestock farming is the main activity here. Residents live in their small community, passing on the customs and traditions of their ancestors from generation to generation. The village council building contains several rooms that need renovation and repurposing. Among the needs expressed by residents is a youth meeting place

with sports and recreational facilities. To address this, a participatory planning workshop was held with the young residents of Akherpi, during which the children identified their needs and discussed which ones were most important. The workshop was held with the participation of a village elder and a local deputy, who was interested in allocating community funds to address the residents' specific requests.

### **Music at One Caucasus Festival 2024**

The festival featured 12 international music premieres, including the first-ever One Caucasus project based on a fusion of traditional Georgian dances with dancehall, and a special project created by musicians from 5 continents for the 10th anniversary of One Caucasus.

#### **Performers:**

- **Yadgari (Georgia)**- Georgian folk group performing traditional songs
- **Guram Machavariani Jazz Quartet (Georgia)**- jazz quartet from Tbilisi
- **Gabo Gaban (Mexico/Poland)**- a highly talented instrumentalist and vocalist, ambassador of Mexican culture, combining traditional mariachi with contemporary musical styles
- **Chveneburebi x Shaban Mamedov (Georgia)**- one of the best Georgian polyphonic bands and veteran of One Caucasus - in the program with Shaban Mamedov - the musical pride of the Marneuli region
- **DJ Arkan (Georgia)**- a popular DJ from Marneula, known for his modern, trendy musical combinations and a large fan base
- **Old Lemba (Polish/Congo)** - professional dancer, choreographer and movement therapy enthusiast, deeply inspired by Caribbean culture
- **Sameba (Georgia)**- Tetriskaro dance group, which combines traditional Georgian dances with their modern interpretations
- **Timothy Merkel (USA)** - improvising solo pianist whose style encompasses modal ambient, experimental, abstract and psychedelic classical
- **Hubert Zemler (Poland)**- one of the most talented Polish experimental drummers
- **Lifeline Choir of Redeemed Christian Church of God (Nigeria)**- Nigerian gospel choir and band based at the Redeemed Christian Church of God in Tbilisi
- **Paulo x Nacho (Brazil/Spain)**- Paulo Edson from Brazil and AchoNacho from Spain are a duo from Portugal who bring northeastern Brazilian music to Europe with their rich repertoire and diverse instruments
- **Suzie Sirak (Armenia)** - soloist and songwriter creating original Armenian and English alternative/indie rock
- **Maya Aziz (Azerbaijan)**- the most popular DJ in Azerbaijan, she is also a producer who has collaborated with famous artists
- **Rovshan Ayzk (Azerbaijan)**- electronic music artist specializing in minimal house, performing at prestigious events around the world
- **FlowGuardz (Armenia)** - Armenian Beatbox Crew Champions, known for beatboxing and joint performances.
- **Marula (Georgia)**- Georgian folk group performing traditional songs with traditional Georgian instruments
- **Altsight (Armenia)**- the band combines alternative rock and pop rock, is known for its energetic performances
- **Stonecult (Georgia)**- the band performs instrumental psychedelic/stoner rock, combining contemporary jazz with original compositions
- **DJ Infest (Georgia)**- DJ known for his solo psychedelic techno performances
- **Flying Nomads (Bulgaria)**- Bulgarian duo with interesting performances inspired by traditional Balkan music

- **Ola Bilinska (Poland)** - a famous Polish singer and musician, combining pop, 60s psychedelia, global ethnic music and folk influences
- **OPLA (Poland)**- a duo of famous Polish musicians, Piotr Bukowski (guitarist, composer, producer) and Hubert Zemler (Warsaw drummer, composer and improviser), together form OPLA, combining folk and contemporary sounds
- **Pako Sarr (Senegal)**- Senegalese musician, composer and producer, known for combining African traditions with funk and reggae in his World Music style, musical director of One Caucasus Festival 2015-2021.
- **Nikos Budi (Poland)**- DJ and music producer focused on house music, open to other genres, aims to fill dancefloors with energetic beats

#### International music projects:

1. Yadgari (Georgia) and Ola Bilińska (Poland)
2. Gabo Gaban (Mexico), Ola Bilińska (Poland) and Paulo Edson x AchoNacho (Brazil/Spain)
3. Chveneburebi (Georgia) and Shaban Mamedov (Georgia) feat. AchoNacho (Spain)
4. Ola Lemba (Poland) and Sameba (Georgia) - the first dance mix (Georgian-Jamaican) in the history of One Caucasus
5. Timothy Merkel (USA) and Hubert Zemler (Poland)
6. Paulo x Nacho (Brazil/Spain) feat. Ola Bilińska (Poland) and others,
7. Marula (Georgia), Ola Bilińska (Poland) and Flying Nomads (Bulgaria)
8. Marula (Georgia), Ola Bilińska (Poland) and Altsight (Armenia)
9. Maya Aziz x Rovshan Ayzk (Azerbaijan) and DJ Arkan (Georgia)
10. Ola Bilińska (Poland) and Flying Nomads (Bulgaria)
11. OPLA (Poland) and Ola Bilińska (Poland)
12. Pako Sarr Band (Poland, Senegal, Georgia, Bulgaria, Brazil, Spain, USA) — keyboard - T. Merkel; guitar - P. Bukowski; drums - H. Zemler; percussion and vocals - Kristina, Sopo, guitar + vocals - Nacho; guitar + vocals - Paulo Edson, bass - E. Kerimov; vocals + drums - O. Bilińska, balkan tambura + vocals - Daniel, Tbilisi Horns Wind instruments - trumpeter, saxophone, trombone - Erasti, Dimitry, Achi, guitar and lead vocals - Pako Sarr.

The latter collaboration resulted in a song, directed and arranged by Pako Sarr, created for the festival's anniversary. The artists created it together two or three days after meeting in Tserakvi and rehearsing new material at an affiliated school. The artists performed the song at the end of the festival's final day (before the final DJ performances).

#### One Caucasus 2024 in numbers

- **102 musicians, 16 bands, 11 international music projects, 1 international dance project, 3** new countries of origin of musicians in the history of One Caucasus,
- **6 villages** where educational and artistic workshops were carried out, **over 100 workshop participants - 16 international One Caucasus educators,**
- **1 festival town** (One Caucasus Town), **3 workshops of the Participatory Architecture Programj, 2 workshops** in the children's zone during the festival days, **6 multimedia projects** as the results of the Education Program workshops,
- **2-day workshop** for **8 teachers** One Caucasus Creative Education Academy,
- **One** key barter cooperation with the carrier **Georgian Bus,**
- **Two new ones** structures within One Caucasus Town - **halls and stairs to the cinema** and **Gallery of Modern Art** (white cube), **3 artistic interventions** in local spaces of Polish artists,
- **average 1300** festival participants per day,





One Caucasus is not just a festival. In the photos, we see: (1) children from Kvemo Sarali realizing their first film project – a trailer for a major blockbuster – on the right is the coordinator and head trainer of the One Caucasus educator team – Lude Reno; (2) Ola Lemba (left), a Polish-Congolese psychologist, dancer, and choreographer, at the first dance workshop with the Sameba traditional Georgian dance group in Tetriskaro; (3) One Caucasus artists and volunteers in front of GoMA (Gallery of Modern Art), one of the structures created in 2024 by the construction team as part of an architectural project that also included participatory planning for three towns in the region.

#### Look:

- [a short video summary of the first 2 days of the festival](#)
- [Ola Lemba's first workshop with the Sameba band](#)
- [One Caucasus News 2024 - film results of workshops in six villages of Marneuli](#)

## IV.2. One Europe One Caucasus II - Inter3Labs w Tbilisi i Połtawie

### Inter3Lab Tbilisi - Bagebi Art-walk

At the turn of August and September 2024, another art walk from the Inter3Lab series took place. This time in Tbilisi, in the Bagebi district - a typical post-Soviet *micro-district*. Known for its unique architectural and urban layout, this residential area is characterized by large apartment blocks and a diverse community. Once a periphery, it is now an integral part of the urban fabric, reflecting the transformations and transformations of Georgian society over the decades. For two days, the district became a living canvas for exploring themes of identity, memory, and coexistence through art. Everyday spaces—balconies, stairwells, courtyards, and streets—became sites for 13 artistic interventions, transforming the familiar into the extraordinary. Artists from Poland and Azerbaijan participated in the event, including Agnieszka Sural (curator), Anna Konik, Daniel Rumiancew, Tomasz Bersz, Natalia Żuk, and Aleksandra Lemba.

At the time of the project, Bagebi was undergoing renovations. Our project creatively incorporated these changes into its narrative through one of its stations, a performance of the "grand opening" of the newly renovated highway by artist Daniel Rumyantsev.

The walk began with a ride on the iconic cable car, where participants could listen to an introduction by Aleksandra Lemba using tablets and headphones. In a pre-recorded video, she shared the stories of various objects and views seen from above. The next station invited participants to search for enigmatic signs left by Tomasz Bersz "AKOND"—two-color abstract mini murals that challenged the perception of public space and encouraged observers to discover the stories etched in Bagebi's walls. Next, Khadija Hacili Aliyeva served as a sensitive guide in a movement that bridged cultural divides and invited participants to engage with the rhythm of the city. Participants performed poses previously choreographed by Aleksandra Lemba, which invited them to engage with their own rhythm. Next,

participants learned the expression "I will take your pain," which is an expression of love in Georgian, Armenian, and Azerbaijani. Next up was the ArtStudio Project's family stories, offering an intimate glimpse into the lives of those who called this region home. Anna Konik's photographs and films transported voices from abandoned Georgian villages to the heart of Bagebi, connecting the past with the present in a moving dialogue. A micro-pond in the studio's backyard became a place for reflection. Participants were invited to name two carp inhabiting the reservoir, enjoying a moment of peace amidst city life. This peaceful break reminded visitors of the delicate balance between nature and the city. Interestingly, the suggestions included the names of festival musicians, as well as names such as Ba and Gebi.

Next, strollers were generously welcomed into a space adapted by Daniel Romyantsev (as above). Next up was the Bagebi restaurant, transformed into an animation cinema. Ana Chubinidze screened a selection of award-winning Georgian animated films, captivating audiences with stories that spanned generations and genres. Afterward, participants were invited one by one into the darkness, which had become an art form. Lude Reno offered participants a chance to paint a picture with light, and then presented an exhibition of his photographs taken using the same method. This immersed guests in an intimate nocturnal experience, inviting them to explore the city at night and discover its hidden beauty beneath the veil of darkness.

Nearing the end, viewers could see Natalia Zhuk's work, swallows painted on fabric, which adorned a high balcony, reminding participants of the ubiquitous connection between humans and nature. Her installations symbolized the resilience of life in unexpected places—a reference to the ubiquitous swallow nests located at the walk's final destination—a private apartment. Before entering, participants could view Lili Nazarov's mural depicting Transcaucasia—a powerful visual statement. His work reflected the clash of reality and imagination, exploring themes of exile and belonging in the ever-changing landscape of the Caucasus. The tour concluded with a visit to the residence of Mrs. Ia Menteshashvili. The sculptor welcomed participants into her home, sharing stories of unexpected bird guests, food, and a rare glimpse into the studio where her works came to life.

### **Inter3Lab Poltava - artwalk and residencies "Borders of Memory"**

The activity was a pioneering effort to transform public spaces in Poltava into platforms for cultural dialogue and artistic innovation. The project engaged artists, local residents, and international collaborators to reimagine the city's historical and cultural narratives through interdisciplinary artistic interventions. By addressing themes such as decommunization, decolonization, and deimperialization, the initiative aimed to have a lasting impact on the cultural identity of Poltava and its inhabitants.

The residency, organised under the slogan "Borders of Memory", attracted artists from Ukraine, Poland and Georgia who, together with the residents, attempted to retell urban spaces and the history that still hangs in the air - especially in times of war.

Once again, streets, squares, courtyards, and former buildings became a stage for art. Where previously ordinary everyday life unfolded, installations, performances, and discussions suddenly sprang up. Everyone could not only look but also touch, sit next to the artist, and discuss the meaning of what was being created.

The residency produced works that explored themes of decommunization and decolonization—processes of particular importance to Ukraine today. The artists examined old, often forgotten buildings, former Soviet architecture, monuments, and details that we sometimes pass by without even realizing it. From these, they crafted narratives—sometimes nostalgic, sometimes painful,



sometimes provocative.

Particularly moving were the activities that invited residents to co-create. For example, a project inspired by the Georgian tradition of the supra transformed a meeting into a ritual, where conversations about freedom took place over a symbolic toast and wine. Meanwhile, in the former philharmonic building, which was once a synagogue, one could experience analog photography, rekindling the memory of the place and its multi-layered history. Some performances directly touched on the trauma of war – an emotional dance in a bomb shelter, or the symbolic squeezing out of oneself "imperial narratives" written in one's own blood, demonstrated the great price paid for attempting to dissociate oneself from an imposed identity.

During the culmination days of the residency, during a walk, people would traverse the city in small groups, stopping for a moment of reflection, conversation, and sometimes a completely ordinary exchange of thoughts.

Some interventions didn't come to fruition – route changes, bomb alerts, and fickle autumn weather forced flexible decisions. These moments, however, demonstrated how art can adapt to reality – one day, an event planned in the square would shift to a neighboring courtyard; another, a performance would transform into a conversation with a random passerby, who would suddenly become a co-creator.

The residence also became a meeting place—not only for artists from different countries, but also for people who might not normally see each other. Young people, seniors, families with children, teachers, artists, and those who are usually wary of contemporary art—all found something that moved them. Interestingly, there were also voices of opposition—some projects provoked negative reactions from pro-Russian individuals and drew the attention of pro-Russian media, confirming the need to address difficult topics today.

Thanks to the project, Poltava briefly became a place where art wasn't just a detached gallery exhibition, but a living organism—despite the war. Many participants and artists emphasized that they wanted this type of activity to be more than a one-off event, but the beginning of long-term change.

For some, it was a history lesson told through the language of art; for others, it was an impulse to reflect more deeply on what still lingers within us from the Soviet era and how we can leave it behind. And for Poltava itself, Inter3Lab was proof that even in times of crisis and uncertainty, it's possible to continue asking questions and building a space where community is born anew—sometimes in silence, sometimes in a loud performance, sometimes in a gesture that lingers forever.

Inter3Lab Poltava brought together 24 distinct art projects spanning multiple disciplines and approaches, successfully engaging 532 documented participants. The project demonstrated significant innovation in activating public spaces and engaging communities through art. The visual identity designed for the event (a poster depicting fingers walking through a forest full of cotton wool, cotton in ears, etc.) referenced a local saying that pro-Russian people have cotton wool in their brains.

Route: six key locations in Poltava, including Freedom Square, the Youth Club, the Philharmonic Hall, the public library, and the city garden (map in the partner report).

The partners in this activity were: [Congress of Cultural Activists](#), Modern Dialogue Theatre (Ukraine), [Poltava Regional Universal Scientific Library named after I.P. Kotlyarevskyi](#).

As part of both artistic residencies and art walks, **37** artistic interventions with the participation of **130** volunteers and over **600** participants in Tbilisi and Poltava.

The activity was part of the One Europe One Caucasus II project. The public task was financed by the Polish Ministry of Foreign Affairs in the "Public Diplomacy 2024" competition and the European Commission under the Creative Europe Programme.



The audience in Inter3Lab art walks travels in groups of 2-4. The photo shows two Inter3Lab spectators starting their adventure on the cable car in Bagebi, watching the introductory [video created for the artwalk](#).



The extraordinary team of ArtWalk Inter3Lab in Poltava - visual artists, curators, dancers, performers, producers and volunteers. [Watch the video recording of the walk intervention](#).

### IV.3. Velo Sakartvelo

Velo Sakartvelo was a project aimed at transferring Polish knowledge and experience in cycling education methods as a tool for social change to a group of Georgian cycling educators, preparing them to independently lead cycling education activities in Georgia. Furthermore, the goal was to conduct cycling education workshops for a group of women from the rural Kvemo Kartli region, enabling them to acquire safe cycling skills, thereby increasing their independence, self-confidence, and independence from cars (and therefore, often men).

The project included a three-day training session for Georgian cycling activists, who then worked with three groups of women from the villages of Tetri Tskaro, Bolnisi, and Martkopi (a total of six workshops for 23 women). Additionally, a bicycle stand and activities promoting cycling took place during the One Caucasus festival in the village of Tserakvi (an audience of approximately 5,000).

#### RECRUITMENT

Recruitment was conducted separately for 3 groups:

##### **Bicycle activists**

In this case, recruitment announcements (in the form of a post and an event) were posted on the Caucasus Cycling Network's social media channels (group and Facebook page) and also distributed by CCN to other Georgian cycling groups. Those interested in participating in the project were required to complete an application form containing information about their cycling and educational experience, and motivation. Eligibility criteria included a communicative level of English (as the training for educators

was conducted in English), an interest in conducting cycling education activities, and personal cycling experience.

### **Women from the Kvemo Kartli region**

In the second step, we recruited women from the Kvemo Kartli region interested in participating in safe cycling training. In this case, we also prepared an application form for interested women, containing basic information (personal details, contact information, place of residence, age, level of cycling experience). We promoted the information through various channels – in addition to social media posts and events, we utilized the support of local contacts, primarily in local governments (Tetri Tskaro, Bolnisi). Local government representatives distributed invitations to participate through their own channels. In this case, the criteria for acceptance were the willingness to participate, as well as the ability to gather a group of at least four people in one town. This proved challenging, as some people applied individually from one town and were unable to travel to another, preventing them from being accepted into the project. Ultimately, we accepted 20 women from three towns (Tetri Tskaro, Bolnisi, and Martkopi), as only these three towns had a sufficiently large group. The local government of the selected town in the Kvemo Kartli region. We established contact thanks to personal relationships with the leaders of the Other Space Foundation in the region, and we managed to establish cooperation with the local government of Tetri Tskaro, which lent municipal premises and a sports field for training with women, supported the promotion of the project, and enabled participatory spatial planning.

### **BIKE COLLECTION**

The bike collection was conducted concurrently with the recruitment of women in July and August 2024. Information about the collection was published on the Caucasus Cycling Network's social media (group, Facebook event, Facebook page) and through the private accounts of those involved in the project. We also sent individual inquiries to bike shops in Tbilisi, but there was no interest in supporting the project. We were looking for medium-sized, off-road bikes in reasonable condition (not requiring major maintenance). The collection was a significant challenge; despite intensive efforts, only seven bikes were collected. We believe this is due to the fact that the cycling community in Georgia is still small, and few people actually have more than one bike they were willing to donate. The donated bikes were also in varying conditions; some required servicing, additional spare parts, and personal work to restore them to a condition in which they could be safely handed over to the project participants. Ultimately, we purchased seven more bikes from various locations, which allowed us to provide bicycles.

14 women who did not have their own vehicles.

### **TRAINING FOR TRAINERS**

We invited 12 people qualified to serve as educators in the project to an introductory training session, which took place from August 9th to 11th. The training was held at a school in the village of Tserakvi in the Kvemo Kartli region, where the One Caucasus Festival took place from August 22nd to 25th. Ultimately, 11 educators attended the training, with one person withdrawing at the last minute due to health reasons. The aim of the training was to provide cycling activists with basic knowledge and skills in conducting cycling education activities and prepare them to independently lead cycling workshops with women participating in the project. The workshops were led by Polish experts and practitioners in cycling education – Michał Tragarz and Michał Wolny.



Velo Sakartvelo Cycling Coaches Team at One Caucasus 2024.

## WORKSHOPS WITH WOMEN

Educators trained during the training put their knowledge and skills into practice during workshops with women. The workshop program, along with supporting materials—cycling exercise cards at two levels (Level 0 for those who couldn't ride a bike and Level 1 for those who could ride), was prepared by Polish trainers. The workshops were ultimately held in three locations. A significant number of the women participating in the workshops didn't know how to ride a bike; for some, it was their first time riding a bike. Therefore, the trainers conducting the workshops focused primarily on teaching them how to ride. All the women were able to ride a bike after completing the workshops, with varying degrees of confidence, but for all, it was a significant improvement and a source of great satisfaction. Despite plans to ride in traffic, due to the participants' low skill levels, most of the workshops took place entirely on a playground/field. In the theoretical portion, the women learned the basics of bicycle construction, preparing a bike for riding, and the principles of safe cycling.

Polish experts were present at the first two workshops (in Tetri Tskaro and Bolnisi) as observers and supporters also provided feedback to the Georgian presenters.

A total of 23 women took part in the workshops (aged 14 to 53), but some of them received bicycles only in one of the two workshops, 14 women.

## FESTIVAL EVENTS

During the One Caucasus festival, which took place on August 22-25, there was a Velo stand Sakartvelo. The stand was hosted by representatives of the Caucasus Cycling Network and Polish experts leading training sessions. The stand showcased CCN's activities promoting cycling, allowed for minor bike repairs, and provided an opportunity to talk with cycling activists. The festival also included a bike ride for those interested in cycling around the area (12 people participated). The festival attracted approximately 1,500-1,700 visitors per day, so we estimate that over the three days, the stand (located strategically near the festival entrance) was visited or viewed by approximately 5,000 people.

## SUMMARY MEETING

On November 8th, a project summary meeting was held in Tbilisi. Educators, project participants, and representatives of other cycling organizations were invited. During the meeting, we presented the project and its activities, followed by an evaluation of the entire project among the participants and

educators. The meeting, led by Polish experts, lasted approximately five hours (including lunch and informal networking), and was attended by 20 people.

## **IV.4. OASis - Open Art Spaces in Synergy**

In 2024, we launched the three-year international project OASis – Open Art Spaces in Synergy. This is one of two projects led by Polish institutions to receive funding under the medium-grant cultural cooperation track of the European Union's Creative Europe Programme in 2024. The project is being implemented by a consortium of 14 organizations from 12 countries, with Creative Europe funding totaling €935,017.81.

The main goal of the "OASis Open Art Spaces in Synergy || Open Art Spaces in Synergy" project is to create a network of free and open creative spaces across Europe, united by interdisciplinarity, accessibility, and inclusiveness. The network consists of art spaces scattered across Europe (including countries such as Armenia, Belgium, France, Georgia, Poland, Portugal, Slovakia, Slovenia, Hungary, and Italy). Organizations from Germany and Ukraine will also participate in the project.

### **Module I. Open Art Spaces (OASis) in Action**

The first module will involve the creation and management of Open Art Spaces (OASis), the activity is divided into two tracks (depending on the nature of the space):

- 1) opening new spaces, i.e. creating OASis in spaces that have not been used for artistic/cultural activities so far,
- 2) transforming existing spaces - in this case, the process will involve adapting the spaces currently used for artistic projects and activities - to the common goals and principles of the OASis project.

Additionally, the module includes:

- Jointly establishing standards (co-creation and co-planning, democratic decision-making, inclusion and openness, etc.).
- Assigning specific functions to each OASis, according to the logistical possibilities of each space (art studios, workshop spaces, event spaces, etc.)
- A participatory space planning process that will result in short- and long-term plans for each space,
- Developing a guide for local governments across Europe on how to collaborate with independent artistic and civic organisations to create and run Open Art Spaces.
- International Networking Event in Brussels in 2027,

### **Module II: OASis Initiatives**

The second module concerns the activities that will be carried out at OASis - it is based on artistic residencies whose common denominator is the concept of co-creation, and which will be carried out within two tracks:

- international artists working together: collaboration in the creation of new artworks, mutual learning through action in shared spaces, joint works and artistic initiatives – with a particular emphasis on interdisciplinary and cross-genre activities.
- international artists working with local communities (especially minority groups): workshops, teaching programmes, co-creation of activities and works of art, including the involvement of the audience in creative activities - in particular groups at risk of exclusion (including migrant



communities).

Both tracks will actively involve artists from war-affected regions, including refugee artists from Ukraine and other countries. Each OASis will host three residency programs throughout the project. In Poland, the OASis venue is the Powszechny Theatre in Warsaw.

At the turn of November and December 2024, the project kick-off took place in Warsaw, organized by our Foundation as the leader. Representatives from all the consortium organizations attended the event. During three days of intensive meetings and work, we established the principles of communication and cooperation for the project's future years and discussed all the issues that were still unclear.



Representatives of the entire OASis project consortium at the Inna Przestrzeń Foundation headquarters in Warsaw during the Kick-off workshop. In the foreground, photographer Obinna Emeka (IMI Radio).



Map of 13 Open Art Spaces created as part of the OASis project in 10 countries (Armenia, Belgium, France, Georgia, Poland, Portugal, Slovakia, Slovenia, Hungary, and Italy). The consortium is complemented by organizations from Germany and Ukraine.

## IV.5. Solidarity Actions with Ukraine and Georgia

### Flame of Solidarity 2024

On February 24, 2024 – on the second anniversary of the outbreak of Russia's full-scale aggression against Ukraine – a nationwide event was held **Flame of Solidarity 2024**, a gesture of support for the struggling Ukraine. At dawn, precisely at 4:00 a.m. Polish time, a symbolic bonfire of solidarity was lit on a beach on the Vistula River (near Poniatowski Bridge) in Warsaw, linked online with dozens of similar bonfires across Poland. Thanks to an online broadcast, the "flame from Poland" symbolically reached Ukraine and the world. The Inna Przestrzeń Foundation, as a co-initiator of the campaign, also coordinated the participation of international partners, including groups from Georgia and the United States.

The Warsaw edition of the Flame of Solidarity was multi-faceted, encompassing a number of educational, cultural, and social events. After a morning bonfire by the Vistula River, volunteer activities took place throughout the day, including: **Coordination Support Center (CWK)**– where, in collaboration with the "Courage Knows No Limits" initiative, volunteers spent many hours weaving camouflage nets for the Ukrainian army. A bilingual educational meeting was organized in parallel. **"Common School"**(at the AMICUS center on Hozjusza Street) about the experiences of Polish and Ukrainian students, parents, and teachers. In the afternoon, the key point of the program was **workshop conference at the**

**Cecylia Plater-Zyberkówna School Complex**(so-called "Platerki"). This working meeting entitled "*Ukrainian children and youth in the education system in Poland*" brought together members of parliament, representatives of institutions and organizations dealing with education and integration of migrants, as well as Ukrainian students and parents. Together, they developed organizational and program proposals for the planned **Poland-Ukraine Education Forum** at the Parliament of the Republic of Poland, aimed at improving the situation of young refugees in Polish schools.

In the evening, the capital's celebrations culminated in artistic and commemorative events. A photography exhibition officially opened at the CWK at 6:00 PM. "**War in Ukraine**", prepared by Ukrainian refugee women and documenting the heroic fight for Ukraine's freedom. Then, at 7:00 p.m., there was a screening of independent documentaries from Ukraine – "**Overcoming the Darkness**" review (Indie Lab). Furthermore, at 8:00 PM, fireworks were lit across the country. **Flames of Solidarity in the windows of houses** – thousands of people lit candles in their windows, giving a symbolic sign of remembrance of the victims of the war and undying solidarity with Ukraine.

**Organizers and partners:** Nationwide campaign *Flame of Solidarity 2024* initiated jointly by five non-governmental organizations: **ArtCity Association** (Rzeszów), **The Other Space Foundation / Coordination Support Center** (Warsaw), **It's Simple Foundation / Map Help**, **Folkowisko Foundation** and **Citizens' Control Center OKO.press Foundation**. The Warsaw program of events was co-organized by: **The Other Space Foundation / CWK**, **Federation of Educational Initiatives**, **Empowerment Foundation**, **Warsaw Ukrainian School (SzkoUA)** and **Cecylia Plater-Zyberkówna Educational Society**. The Inna Przestrzeń Foundation played a leading role in the Flame of Solidarity – as both a national and capital city co-organizer – actively connecting partners and participants in Poland and abroad.

## Solidarity with Georgia

In response to the protests that erupted in Georgia in opposition to the government's declaration of withdrawal from its bid for European Union membership, we produced a short video that brought together leaders from organizations from 10 countries participating in the OASis project and journalists collaborating with IMI Radio. In the film, we address Georgian civil society with a message of solidarity from people around the world.

Watch the video: [https://youtu.be/tDkYHX5oM\\_8](https://youtu.be/tDkYHX5oM_8)

## Support campaign for Ukrainian Music Schools

The campaign described in the previous report, initiated in cooperation with Polish Radio Chopin, concluded. The campaign aimed to support music schools in Ukraine. The goal was to raise funds to purchase musical instruments for internally displaced students in Ukraine who were forced to leave their homes, were unable to take their instruments with them, and still wish to continue their education. Thanks to our collaboration with the Foundation for Solidarity Initiatives, which assisted with the transport of the instruments, we donated the instruments to a school in Chernivtsi that has taken in a large number of internally displaced children.



In 2024, the Warsaw Solidarity Flame will not only be a 4:00 a.m. gathering by the Vistula River around a bonfire and connecting with other places in Poland and around the world, but also a series of events, including a working conference dedicated to the education of Ukrainian children and youth. The first photo shows the work of working groups. The second photo: the cover [solidarity video with Georgian civil society](#) after the outbreak of protests in November 2024. In the third photo: the boards of the Other Space Foundation and the Foundation for Solidarity Initiatives with loaded musical instruments - prepared for the trip to Ukraine.

## 4. OTHER INFORMATION

The current Management Board is composed of Zuzanna Dłużniewska and Witold Hebanowski, and the Council is composed of: Justyna Nakonieczna-Bartosiewicz (chairwoman), Jacek Michałowski and Beata Szcześniak-Piwowska.