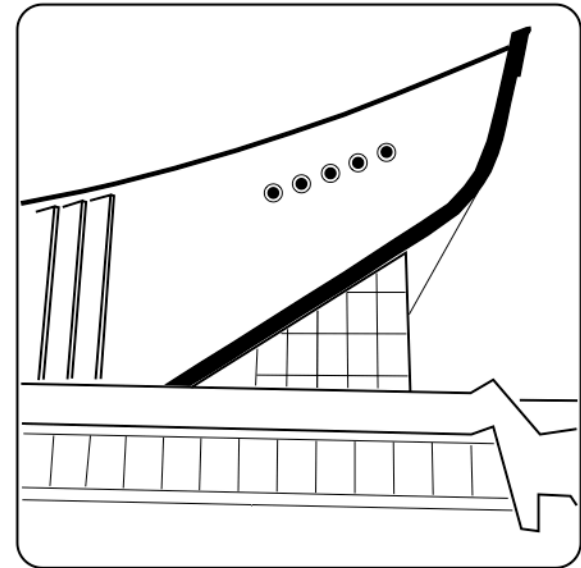
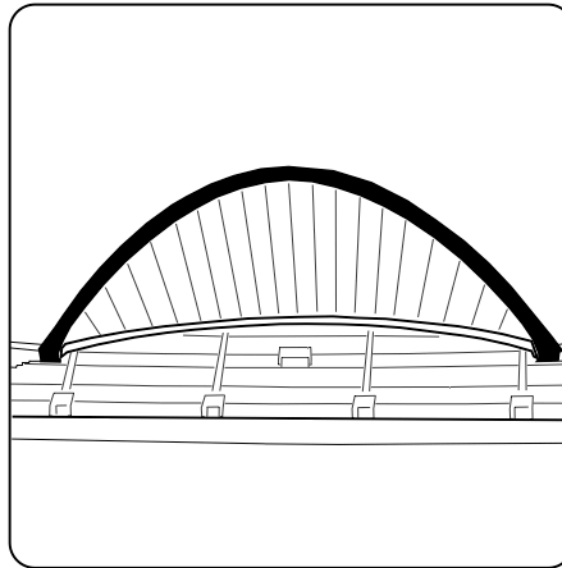
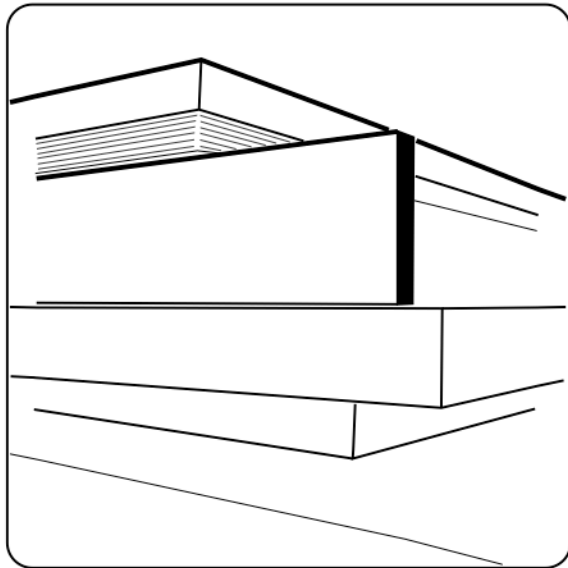


# J.U.S.T. = Jamming Underused Socialist Treasures

Vilnius, 13-20 May 2011

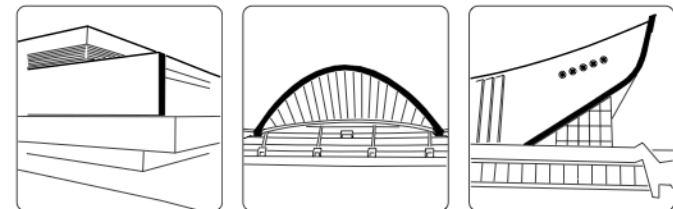


# J.U.S.T = Jamming Underused Socialist Treasures

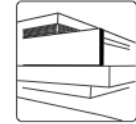
Both the form and content of the J.U.S.T. project are motivated by a desire to counter one of the effects of globalization, particularly visible in, though by no means limited to, Eastern Europe. This is the sense that development is only possible when international capital is interested in investing in a particular site. The challenge of the J.U.S.T. project is to reverse this logic – can jamming spaces on a local level act as a catalyst for urban transformations aiming at greater social justice? Urban interventions have long been utilised in critical or artistic approaches. What this project aims to do is test their potential for providing alternative development strategies for underused spaces without flirting with power structures.

In Vilnius, the transition from Soviet to post-Soviet has been marked by changing modes of consumption and leisure. Certain spaces, such as the old town and shopping centres, have been highlighted as places for leisure and its commodification, while the sites of the leisure of Soviet times, whether it be stadia or bars, despite having central locations, have fallen off the map of the city. In the age of sporting mega-events and the much vaunted creative class, it is striking that the potential of the Soviet entertainment infrastructure remains so underused. The JUST project wonders what are the reasons for this and whether focusing on such sites can bring about modes of social interaction that obviate the intense commodification of leisure witnessed in the old town or shopping centres. Is there a potential for entertainment to accumulate something other than capital in Eastern Europe?

Thus, the J.U.S.T. project proposes an experimental intervention for three underused sites of Soviet era leisure in Vilnius. By reanimating and changing the software of these spaces, we propose new forms of self- and spatial-organization that bring these spaces back to the map of the city and enable new forms of exchange and entertainment that aim at social inclusion and greater fairness. Jamming Underused Socialist Treasures – JUST do it yourself!



# Beer restaurant “Tauro Ragas”



**Beer restaurant “Tauro Ragas”** / built in 1974

**Architects:** Eugenijus Gūzas, Algimantas Mačiulis

**Original function:** the major beer restaurant in Soviet Vilnius (140 places + 180 places in the basement + 90 places on the open terrace + 40 places in the banquet room). Abandoned from the mid-2000s.

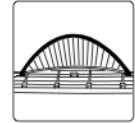
**Current plans:** Demolition. Building is not included in heritage list.

Owned by UAB ASSENT.





# Amphitheater in Vingis Park



**Amphitheater in Vingis Park** / built in 1960

**Architects:** Alar Kotli, Henno Sepman, Uno Tölus, Endel Paalman, Helmut Oruvee (originally this construction was designed by Estonian architects for the city of Tallinn in 1959, but built also in Vilnius and Riga)

**Original function:** from 1965, a venue for mass cultural and political events. The construction was renovated in 2003.

**Current plans:** Occasionally used for big concerts.

Owned by UAB Vilniaus parkai



# The Palace of Sport



**The Palace of Sport** (The Palace of Concerts and Sports) / built in 1971

**Architects:** Eduardas Chlomauskas, Jonas Kriukelis, Zigmantas Liandzbergis

**Original function (until the 1990s):** a major venue for sporting events, especially local and international basketball games, as well as concerts and shows (seating capacity - about 4,400).

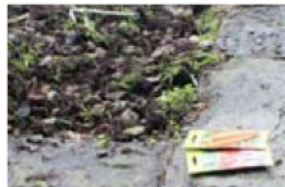
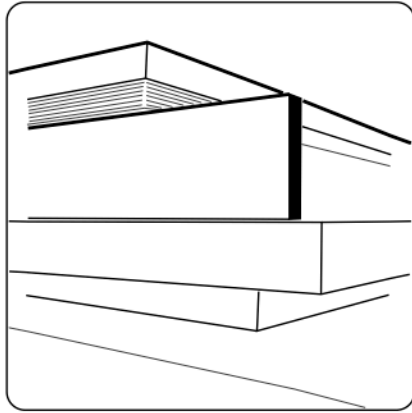
**Current plans:** In the 1990s, this construction was used as a retail space (rented to small entrepreneurs and commercial fairs). In the 2000s, plans were announced to build multifunctional structures (for sports, business and housing) instead of the Žalgiris Stadium and the Palace of Sport. This project has been stalled because in 2006 the building was included in the cultural heritage list.

Owned by UAB Ūkio Bank Investment Group



# JUST 6.59

A bar/restaurant, cultural and social centre, fruit and vegetable bazaar promoting local food production



The former Tauro Ragas Beer Bar now lies disused in close proximity to a billboard advertising the latest supermarket promotion. The bar is deserted and in ruins in the centre of the city, while supermarkets suck in produce from their global networks and suck customers away from the city centre. Each week a new supermarket promotion: one product for a very cheap price, "just 6.59!" But is it a fair price for farmers, and does the consumer in the long run really benefit from industrial scale agricultural production monopolized by giant supermarket chains? The proximity of billboard and bar were the

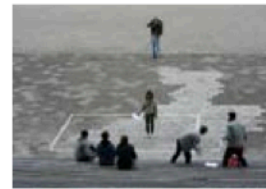
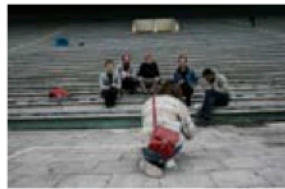
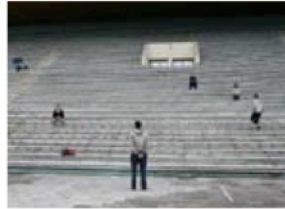
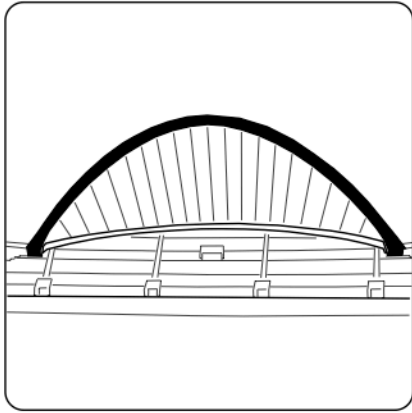
motivation for the idea to re-open and re-brand the bar Tauro Ragas under a new name "JUST 6.59!" (in fact the name will change each week depending on the prevailing supermarket promotion.) Both bar and vegetable market, "Just 6.59!" will be a centre for information and advice on where to find locally produced small-scale agriculture in Vilnius and its environs. The centre will link city consumers with rural producers and communities (for instance, during the day holding workshops, organizing school trips to selected farms) and also act as an information point for villagers coming to the city.

Specialising in cheap meals made from local produce, the bar will be a site of social and artistic experimentation built on different foundations: if you spend 6.59 here you will know that it is JUST in a way impossible for supermarkets.



# JUST “1 Minute Academy”

Cross-social teaching of 1 skill for 1 minute time in the underused Amphitheatre in city park

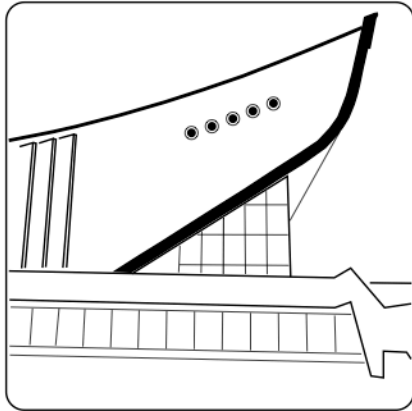


The “1 Minute Academy” is both serious and jokey about current trends in knowledge transmission and legitimization. By playing with rhythm, location and the potential capital of the information communicated, the project stresses obsolete features of traditional institutions of education. Yet this play equally pinpoints the shenanigans of current creative neoliberalization and its commodification of knowledge. An origami workshop, teaching how to clean a clarinet, and freestyle wrestling training acquire value when put in a 1 minute frame. The amphitheatre in Vingio Parkas – popular only in summer evenings

and weekends – is intended to be used on weekday mornings and afternoons. The amphitheatre exists as an absurd residue of the socialist para-enlightenment production line of mass leisure architecture. It is our intention to intensify and accelerate the building’s former didactic function in a way befitting today’s information economy, while diversifying the voices able to speak to the collective about how to live. The conceptual outcomes are democratization and a non-niche oriented knowledge venture.

# JUST “Ride-In”

Cinema and broadcast projections for urban cyclists on the walls of the Palace of Sport



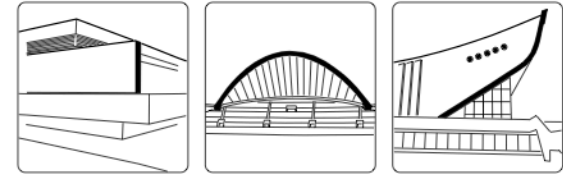
“Ride-In” is first a response to the shrinkage and homogenization of Vilnius’s cinematic space and, second, the expansion of infrastructure types negotiated and cultivated by the urban cyclist movement. The spooky connotation to the banal, passive and obscene ‘Drive-In’ phenomenon strengthens the message of ‘critical mass’ promoting bicycle culture externally, in media and political discourse, as a viable alternative to the wilder pathologies of car-based urbanism. Internally, within cycling communities and activists, “Ride-In” is a showcase which contributes to developing and shaping the features of a bicycle-cen-

tered lifestyle beyond simply a concern with urban mobility. The architectural features of the Palace of Sport and the project’s commitment to routine cases when something can be watched collectively (from basketball games or a newborn’s photos to a small film festival) enable a flexibility of the scale of cinematic experience. Each time the screen is set at a size befitting the given case. Non-standardized film experience and the cyclist’s body are phenomena which exceed habitual scales of regulation (of national boundaries, city plans or broadcasting rights) and which contemporary business and politics attempt in a va-

riety of bubbles to individualise and/or regulate. This project seeks to collectivise and politicise both visual projections and biking as unregulated, popular spaces, thus seeking to bring the regulation bubbles to an unpredictable boil.



# Lectures and discussions



## May 13, 2011

Roundtable discussion at Contemporary Art Centre, Vilnius

*Creative City vs Post-socialist City as Layers, Pockets and Tracks*

With Yana Golubeva, Arnoldas Blumberg, Anna Chistoserdova, Nerijus Milerius, Ben Cope, Miodrag Kuc, Siarhei Liubimau

## May 14, 2011

Lecture at EHU, Vilnius

*Click Click Urbanism: E-Skimming and Mapping*

By Miodrag Kuc

## May 16, 2011

Lecture at Contemporary Art Centre, Vilnius

*Cultural Development as a Resistance Strategy. Emerging Networks in the Post-subcultural landscape of Berlin*

By Miodrag Kuc

## Team

Aliaksei Barysionak, Dzmitry Belush, Katsiaryna Pliauh, Katsiaryna Shatava, Margarita Kirilkina, Maryia Kukharava, Nastassia Kulazhenka, Pavel Kirpikau (Students of European Humanities University, Vilnius)

Benjamin Cope, Siarhei Liubimau (Laboratory of Critical Urbanism)

Miodrag Kuc (ParaArtFormations, Berlin)



European Humanities  
University

Laboratory of Critical Urbanism



ParaArtFormations