

EASA

APATHY



TUTOR PACK



# INTRODUCTION

- + What is EASA? 3
- + The goals of EASA Estonia 4
- + The goal of the Tutor Pack 4

## THEME

- + Apathy is... 5
- + Apathy Conference 14
- + Recommended reading 23

## VALGA

- + History 26
- + Valga now 28
- + A photo essay 30

# EASA 2020

- + Map of EASA 2020 in Valga 48
- + EASA 2020 timeline 49
- + EASA 2020 schedule 50
- + Workshops 51
- + Accommodation 53
- + Cultural Translator 54
- + EASA and INCM 55
- + Practicalities 56
- + Tutor Introduction Period 58

## CONTACT

- + EASA Estonia team 59
- + Contact and support 61



# WHAT IS EASA?

**EASA [European Architecture Student Assembly] is an international voluntary network of architecture students, whose goal is the free exchange of ideas and cultivate more radical architectural practices.**

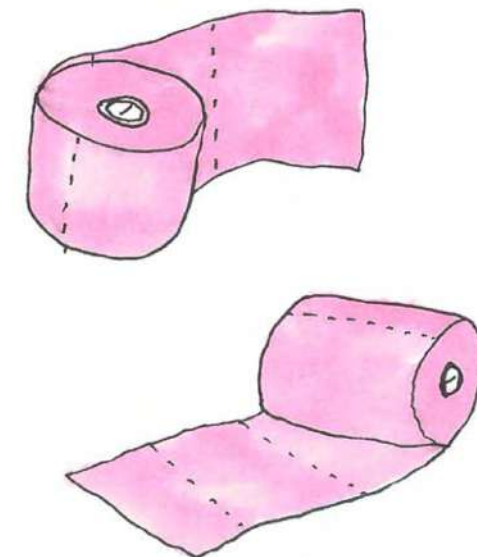
The main output of EASA is the annual summer school, where workshops, lectures and seminars dissect the central theme chosen for the specific assembly. It is a platform for 500 architecture students to question architecture, experiment and play with space and discuss the future of the field.

EASA began in Liverpool in 1981, when the architecture students invited fellow students from all over Europe to tackle the issues of a city on the verge of bankruptcy. The format was then taken over by the students in the Netherlands and the event has travelled from one country to the next until present time.

Parallel to the summer assembly is the Intermediate National Contact Meeting, where the representatives of EASA countries discuss the matters that are currently relevant to the architecture student community and choose the location of future events. In Bulgaria (2018) the project for EASA Apathy in Valga was presented and chosen to be the location of the 2020 summer school.

One of the biggest parts of EASA are the workshops, which categories can vary widely: construction, design, theory, performance, media etc. The workshops offer the chance for young architects to experiment and find the hidden potentials of architecture. The impact of the workshops to the location are not to be overlooked. Often the results are site specific and try to take into account as much local people and context as possible.

The tutors are either students or young architects, designers, artists, musicians, etc. The strength of EASA is student to student learning, which is a great chance for the exchange of ideas and a more horizontal educational system.



# GOALS OF EASA ESTONIA

## Local

We looked at our surroundings and were not so satisfied with it. Any sort of collaboration and questioning of the status quo seemed to be lacking, in ourselves and our peers. From here the theme apathy emerged, the initiator for the project. We set our goal to focus on the young architects of Estonia, using EASA as a tool and an example of the multiple parallel architecture practices there can be.. As a result we would like to see a more critical and experimenting generation of young architects. Those who will pass on and emphasise the impact of EASA even further.

## Neighbours

We have set out to connect with our peers from neighbouring countries, to organize smaller gatherings, seminars, workshops and symposiums. Instead of always waiting for the big events that take too much effort and pain to create, we have been trying out smaller gatherings. Building a more localized young architects network in the flattest bits of Europe.

## EASA

Instead of fixing Valga (the location for the summer school), EASA will try to learn from it. Focusing on the daily reality there, it is not up to young architects to fix anything but to listen and then react. Really pushing for collaboration with the locals, we will help any tutor find a suitable partner or helper for their workshop. With the Intermediate National Contact Meeting being held in Valka, Latvia two months after the summer assembly, it is also a chance for the community to return to the EASA site, reflect on the impact and the afterlife of the workshops.

# GOALS OF TUTOR PACK

The aim of the Tutor Pack is to introduce the theme and context of EASA 2020. It is to prepare the future tutors as much as possible in order to have “successful” workshops, where the participants are the focus. The aim of a workshop is to educate, not to realise a personal project, the authors being the participants.



*„The tutors point is to become pointless. The learner must feel the self-achievement. Tutors job is to get to the point where the participant starts participating - setting up their own problems, rather than solving the ones set before them“  
-EASA Estonia booklet that was made for the bidding for INCM Vitosha, 2018*



The Tutor Pack is written by the organizers of the event. Everything here should not be taken as a total truth, since it is just a perspective of a small group of people. Read it with a critical mind, since we are not looking for peoples agreement but more their own take on the theme and location chosen. But we have worked long and hard on the pack, hopefully showing the different angles one can look and interact with both Apathy and Valga.

**The EASA 2020 Tutor Call is now open. Deadline for the workshop proposals is on the 25th of February at 23.56 (GMT +2).**


**Workshop application form**

**The call will be shared on all our EASA communication channels: NC contacts, Facebook pages and groups, Instagram pages and EASA Estonia webpage. Feel free to share this and all other publications further in your architecture student networks.**

# APATHY IS

Apathy as a theme emerged as something very personal, observed by the organizing team. We detected it in ourselves and our surroundings. Though we recognized the phenomenon as a relevant theme and feeling, only now (after a year) has it gradually started clarifying why it was so necessary to highlight.





Apathy, as a phenomenon, has multiple sides and angles one can view it from. It is hard to comprehend it wholly, but the more one looks at its different aspects, the clearer the apathy shapes will become. It is important to keep in mind to not think of apathy as finite and fixed, but a constantly evolving living thing, being aware of the changes happening. For a better understanding of a phenomenon affecting our daily life, not to take a positive or negative attitude towards it, but more of a curious observer who has taken a step back, analyzing it through a wider context.



### ***The Ethics of Boredom***

*The title of this chapter is potentially misleading. It suggests that I intend to put forward a set of practical precepts as to how one ought to view boredom. This is not my intention. There is no solution to the problem of boredom – that is what makes it a problem. The title can, however, be understood to imply that I feel that boredom has its own moral. That is closer to the truth. I do not believe that boredom as a phenomenon can be a platform for any substantial moral philosophy, but I do believe that it has something to tell us about how we live. So it is up to the individual to adopt a stance towards that.*



*-Lars Svendsen „A Philosophy of Boredom“*

Just like Svendsen talks about boredom, we see it as an approach to try talk about apathy. What stance to adopt towards it and how do you live with it?

The dictionary definition of apathy is the extreme state of numbness. In the case of apathy there is no emotional reaction to the event. There is no reflection on the event. No action follows the event. It's the elimination of the event. A subconscious self protection, resulting in a lack of reaction.



In the answers of the Apathy Conference applications, three countries were named specifically to the question „Write to us about your apathy,“ even though the applications came from a wide array of places. The countries were following – Finland, Estonia and Latvia. Apathy is not specific to a region, it varies from place to place but since EASA 2020 and us, the organizers are working in this area, it is great to use it as a case study.

But a wider question to you guys - how would you describe your regional apathy? In the applications it is mostly just mixed with the stereotype of North-East Europe quietness/dullness, but is it truly the actual apathy of the region or a worn out stereotype?



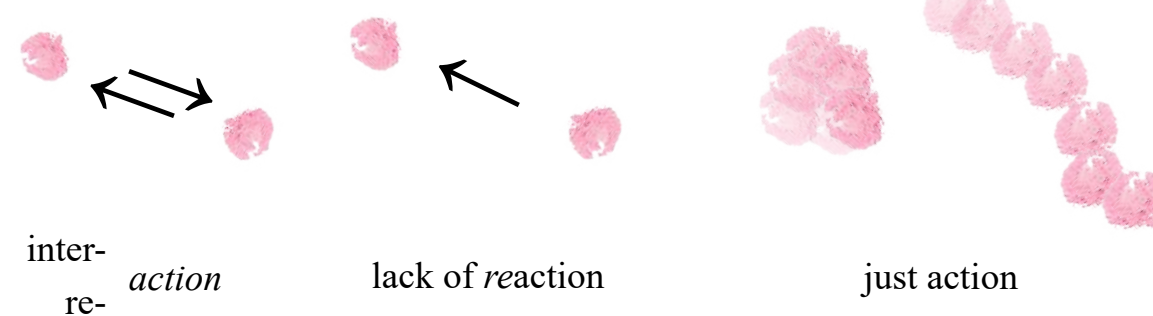
*Apathy is the cornerstone of Latvian culture.  
-From the Apathy Conference application form*

What does apathy as a cornerstone of a culture mean? First, how to define culture? In INCM Bulgaria we used the definition of culture that James P. Carse wrote in his book „Finite and Infinite Games“:



*To enter a culture is not to do what the others do but to do whatever one does with the others.  
-James P. Carse 'Finite and Infinite Games'*

Culture is the interaction, collaboration and mutation of individuals when they join their minds. But if culture is interaction and apathy is a lack of reaction then what is an apathetic culture? Is an apathetic culture just pure action? One can see following the masses, copying without questioning, not asking why, but just doing it as an apathetic behaviour towards your context. The routine and looping of the same system with little alteration in it causes a mindless repetition of mistakes in the culture of acting.



In this case, apathetic culture is juxtaposed with mindless reproduction and ignorant action, with one of the most successful ad campaigns yelling at you in bold capital letters to motivate you to do. Later creating one of the more famous internet memes of Shia LeBouf screaming into a camera the messages behind most healthy lifestyle brands. The DO IT message, that can be found in a lot of mainstream pop-culture could maybe be the zeitgeist of our time.

” WORK IT HARDER  
MAKE IT BETTER  
DO IT FASTER  
MAKES US STRONGER  
MORE THAN EVER  
HOUR AFTER  
OUR WORK IS  
NEVER OVER ”

The reality is that Daft Punk lyrics (as a reflection of our surroundings) and ‘JUST DO IT’ mentality are gradually reinforcing the apathetic culture of ignorant action. The moment of reflection as a value, which gives the “factory” workers a chance to take a step back from action and a breathing space for interaction, is rapidly shortening. The sexy advertisement of how much easier technology is making our tasks and shortening time spent on different actions, be it the robot vacuum cleaner or BIM programs, is not truly giving the chance to reflect because we fill that moment with more work and tasks... our work is never over. The task cycles are becoming shorter with the aid of tech but the buffering before the start of the loop cycle is now so short that a chance to question the action is becoming near impossible.

**JUST DO IT.** 

The multiple different apathetic realities can be faced on a daily basis. What about the bitter and stupid comparison of university education and reality. To quote everyone’s favourite proto-fascist businessman:

” 1. *Architecture Schools operate like art schools without any curriculum. Accordingly, architectural education is detached from the profession and from societal realities & needs as expressed in real (public or private) client briefs.*  
-Patrik Schumacher „13 Theses on the Crisis of Architectural Academia!“ ”

The message that Schumacher and his peers keep yelling is that work that is measurable in money is more worthy and real than any other creation that operates in a made up fairytale land. Polarizing the education and practices and calling the former a daydream and the latter the true reality is denying the multiple realities parallelly present in our cultures, that are necessary to maintain a healthy development of ideas for survival. The scarring effect that is creating in the youth entering the workforce is always blamed on the university structures (which are of course are not perfect, yet they aim to educate ideally and less to produce capital) but never on the practice/„reality“. Over time the academia has to bend and change in order to keep up with the loud demand of factory workers that will work harder, do it better, the work is never over, creating a hegemonic spatial culture. But like with any development that strives for monoculture, it is destined for doom,. With such a path, the potato famine of Ireland will hit the apathetic architecture culture, prone to any disease coming our way...

” *The hell of the living is not something that will be: if there is one, it is what is already here, the hell where we live every day, that we form by being together. There are two ways to escape suffering it. The first is easy for many: accept the hell and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and learning: seek and be able to recognize who and what, in the midst of the hell, are not hell, then make them endure, give them space.*  
-Italo Calvino “Invisible Cities” ”



Sometimes you are forced to operate in the reality that is parallel to the one you would like to operate in. That is like accepting the hell that Calvino describes, falling into the trap of action, copying and not asking why. The ease of making the choice to choose the status quo is simpler than to nurture the reality you operate in.

Calvino's hell can be comfort zone. Apathy is a blanket, apathy is autofocus, apathy is a shield, apathy is following pre-set paths, routine. Why do we categorize apathy with comfort and daily, average and routine? It is the expectation, the knowing what comes after that gives comfort. But it is also hiding from the critical self, direct copy-paste easy access to answers. But in the state of comfort, sharpness will be dulled. Focusing is important, the critical self, for healthy creation. So this is the thing about apathy and comfort zone, the comparison of two. If it has power for too long, then it'll dull the mind.

*Apathy is a depressed immobility that can come upon the organism, whether amoeba or man, when the environment can no longer be adequately assimilated by the nervous system, when the normal signals are either too faint or too conflicting. It is a kind of withdrawal from consciousness. Once sunk in apathy, the organism is inert and remains so until external stimulus jars it loose or else death ensues.*  
-Robert Nisbet 'Prejudices: a Philosophical Dictionary'

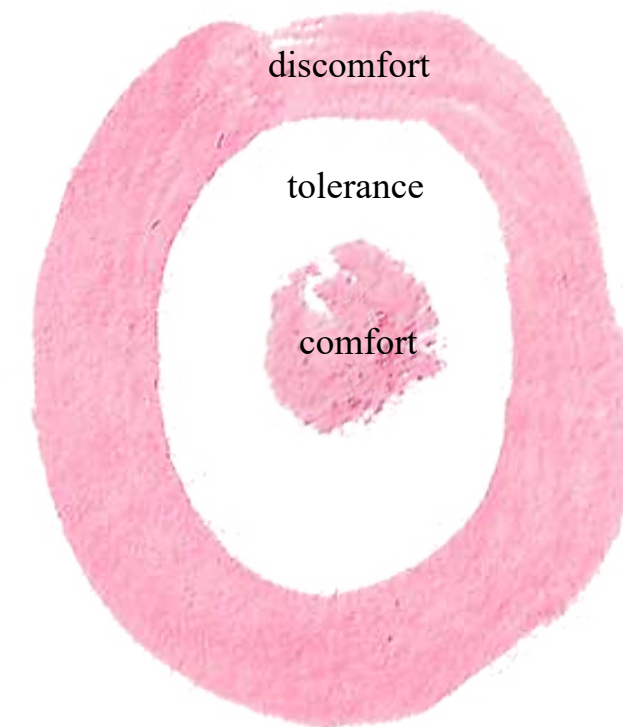
So this is the choice one has when facing comfort and apathy: to break from it or face creative and cultural death. Robert Nisbet mentions external stimulus that can awaken from apathy. If you are aware of the comfort and apathy you reside in, then it is a challenge to find the external stimuli to wake from the slumber. For individual, personal apathy, it can be medical help for psychological problems, yoga and meditation.



But what alarm clock works for cultural apathy? EASA is an example of an external stimulus, that many have mentioned it to be the cure for apathy on an individual but also collective educational level. The constant evolving of outside stimulus has to continue, otherwise it can become familiar and turn into a comfort zone itself.

*Someone has written that the only thing worse in life than not getting any of what one has struggled for is to get all of it.*  
-Robert Nisbet 'Prejudices: a Philosophical Dictionary'

If you tame and domesticate your external stimulus, you'll be making it into a routine, comfort, blanket and end up in the same loop yet again. Constant curiosity and search for a new stimuli is the way to not becoming complacent, following the set path etc. By new stimuli, we don't mean adrenaline rush or consumption of new experiences, but of yearning for knowledge and ideals). The search of new stimuli is pushing the tolerance zone, the opposite of remaining in bed with comfort. But such vigilance is tiresome and energy consuming that keeping up with it and trying to still cover your basic needs is a struggle.





*In this country, a black man only have like  
 5 years we can exhibit maximum strength  
 And that's right now while you a teenager, while you still  
 strong  
 While you still wanna lift weights, while you still wanna  
 shoot back  
 'Cause once you turn 30 it's like  
 They take the heart and soul out of a man  
 Out of a black man, in this country  
 And you don't wanna fight no more  
 And if you don't believe me, you can look around  
 You don't see no loudmouth 30-year old motherfuckers  
 -Kendrick Lamar „Mortal Man“ from To Pimp a Butterfly  
 interview recorded with Tupac Shakur*

Though Tupac and Kendrick talk of the struggle of the black man, it makes one think of activism and the burn out rate of it. How long can one struggle against the status quo? Why is comfort in the end always so appealing? The world is about to explode but Netflix published a new season of something. What is the thing that we should protect from Calvino's hell?



Empathy is possible only when there is a connection or interaction between individuals, objects, cultures. Just like with apathy, it is important to distinguish between the individual empathy and a cultural one. Cultural empathy grows out of interaction and reaction to the context. But of course it is hard to keep being empathetic towards all of the surroundings. We choose where to focus the empathy, is what remains behind our focused sight then apathy? But being piled under information and a chance to be aware of the context so much, the scales of empathy and apathy are out of balance.

*Rather than an expired state to look at from the safe  
 distance of retrospective history, isn't the condition of being  
 avantgarde a necessity in these times of extreme peril and  
 unprecedented neglect? Never before was information so  
 easily available yet so little was done about it. In the age  
 of information overflow, today's architecture is the most  
 indifferent form of architecture.  
 -WAI Think Tank „Ontological Crapstractions or Just What  
 Is It That Makes Today's Architecture so Indifferent so  
 Appalling“ Archinet, 11.11.2018*

Empathy is emotional intelligence that should be the core values of architecture, its practice and education. Empathy gives us the chance to understand the perspective of others. Empathy is the chance for us to understand the apathy of others and the reasons behind it. Empathy helps us with analysing experience and our privilege, to educate others. Empathy is the thing to be nurtured in the hell of apathy, it needs space. But with the values of speed, consumption and profit, where is the space for empathy?

*This critical architecture will dream of futures in unselfish  
 ways, futures that as author Luis Othoniel Rosa mentions,  
 don't include us. Futures for the other. Futures for the  
 neglected. For the ones we don't even know.  
 -WAI Think Tank „Ontological Crapstractions or Just What  
 Is It That Makes Today's Architecture so Indifferent so  
 Appalling“ Archinet, 11.11.2018*

But are we creating for the future by using the paths set in the past. How can one practice empathy when the environment is not capable to bend towards future needs and the future neglected? So much of the spatial creation is just a pure act - unethical and apathetic. Empathy towards the future, the unknown is difficult. Even finding a chance to feel something towards a stranger or acquaintance is challenging. How can one then take on the task of „empathy“ for the future where even in the now there is little space to practice it, since one is stuck in the Daft Punk loop.

Instead of the apathetic work of pure act, it is necessary to start learning the very needed empathy of preservation. Environmental catastrophe is creating anxiety in most of us. Is it maybe time to rethink the action based apathetic culture and move into preservation as the sexy new thing, being empathetic to the already existing context? Should our heros become maybe the Paper architects like Utkin and Brodsky, making utopias, dystopias and fantasy projects that are never meant to be built?

*“The group, which exhibited collectively under the title Paper Architects in 1984, chose not to take part in a system where buildings had to be erected cheaply and quickly with little care for users, where skilled labour was shunned, creativity stifled and architecture was part of a large-scale bureaucratic machinery. These architects were not awarded commissions and had no chance to practice an alternative architecture; in such a context one of the few forms of agency left was a refusal to participate in a bankrupt system.”*

*-<https://www.spatialagency.net/database/paper.architects>*

What has changed? Right now seems to not vary much from the totalitarian Soviet regime of the 80s. Not saying that saying the paper architecture is the right way to do things, but it is an example of staying in the reality that one has chosen and not conforming to the comfort zone. Which context should one choose to operate in - working for the white businessmen chosen to be our heros or the empathetic rebellion?

The active apathetic culture, or excessively positivity as Byung-Chul Han calls it, has an excess of stimuli, information and impulses. He goes as far as calling the society that we live in as hyperattentive, always multitasking.

*Human beings in the late-modern society of work and information are not the only ones capable of multitasking. Rather, such an aptitude amounts to regression. Multitasking is commonplace among wild animals. It is an attentive technique indispensable for survival in the wilderness.*  
*- Byung-Chul Han “The Burnout Society”*

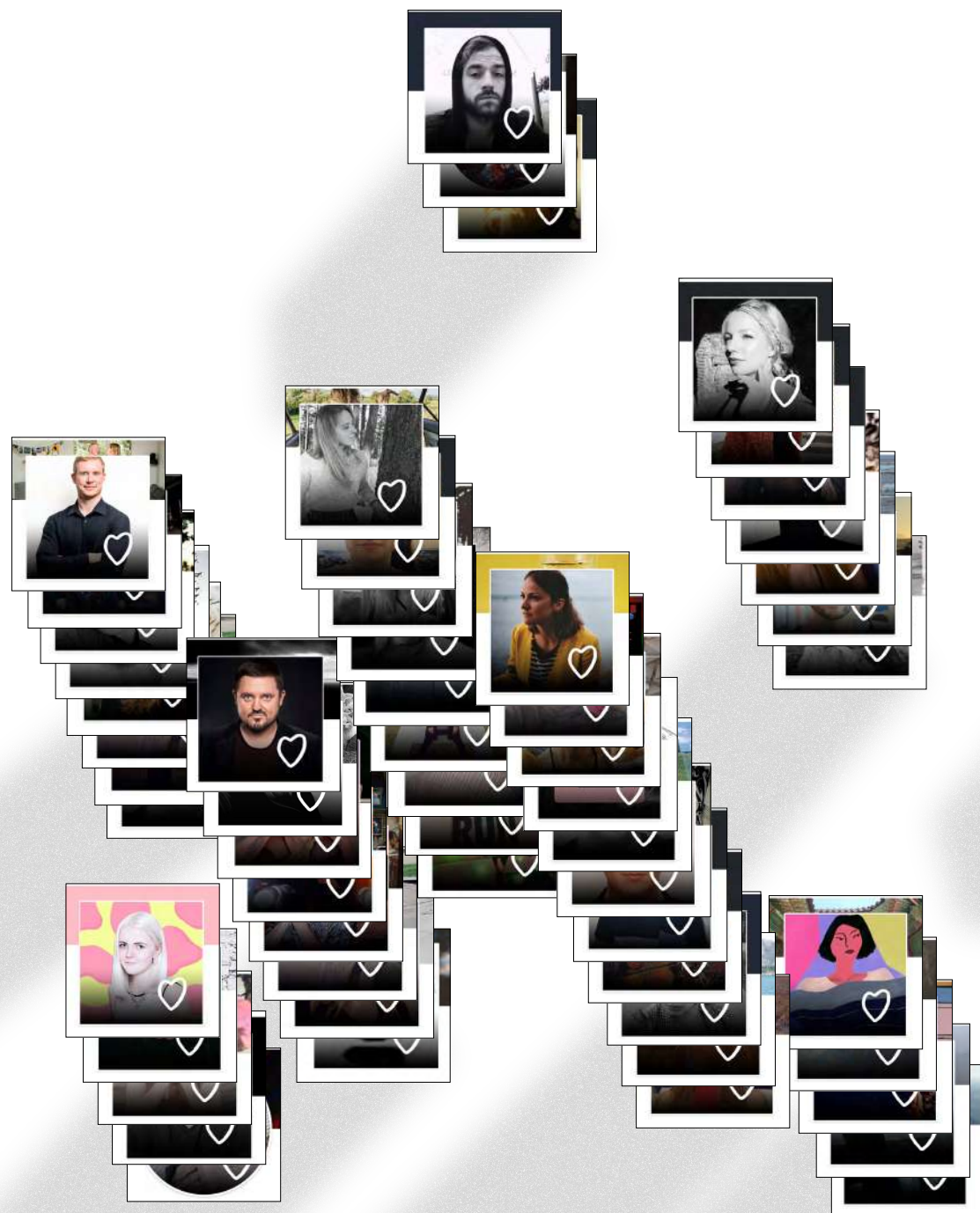
Just like animals are constantly on the lookout, so is the late-modern society more and more falling into the trap of fragmenting their attention, trapped in a society of laboring, becoming beasts of burden. Add to that the gig economy, which affects as much architecture as it does the taxi business, there is left no more free time. The more restless one is, the more “successful” they will be considered.

Byung-Chul Hun writes of the cultural achievement of humanity is because of contemplation, when deep attention is possible. The hyperattention and action based society is leaves no place for boredom, even have the time to be bored, since the hyperactive reality glorifies doing. Such an environment leads to just copying and accelerates what is already available.

With quietness also disappears the ability to listen. The skill of deep contemplation is a base for empathy, the skill of listening and understanding someone else's reality. The multitudes of realities disappear with the hyperactive ego being in charge. The hyperactive ego is incapable of creating a community of listeners.



What one should do is fight for time, for thinking and for deep boredom. One should try as much as possible to not get caught up in “the pseudo-activist pressure, let’s do it” mentality, it being yet another reproduction of the apathetic culture of action. These profile pictures were using a Facebook frame that blew up in Estonia post 2019 election called “Everyone’s Estonia”. Just like all of such things, it culminated in nothing. Herbert Marcuse said the racket is a companion to any organized aggression, where's in the dimension of silence, in the peacefulness that one can listen to what is suppressed in daily routine and joy, to see and hear what are things and what are we.



What else is there to say but...



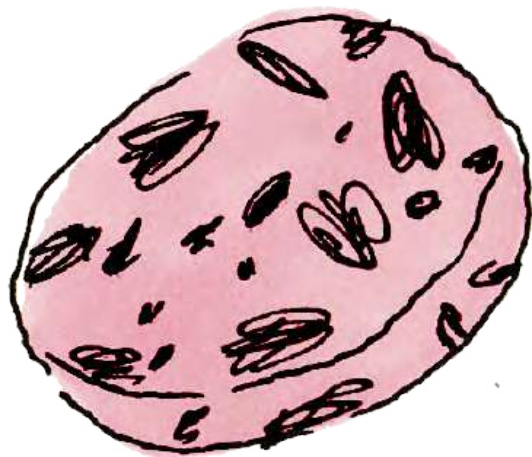
*Tumble out of bed  
And stumble to the kitchen  
Pour myself a cup of ambition  
And yawn and stretch and try to come to life  
Jump in the shower  
And the blood starts pumpin'  
Out on the streets, the traffic starts jumpin'  
For folks like me on the job from 9 to 5*

*Workin' 9 to 5  
What a way to make a livin'  
Barely gettin' by  
It's all takin' and no givin'  
They just use your mind  
And they never give you credit  
It's enough to drive you  
Crazy if you let it  
-Dolly Parton "9 to 5"*



Dolly Parton from the movie "9 to 5". Picture Rex Features

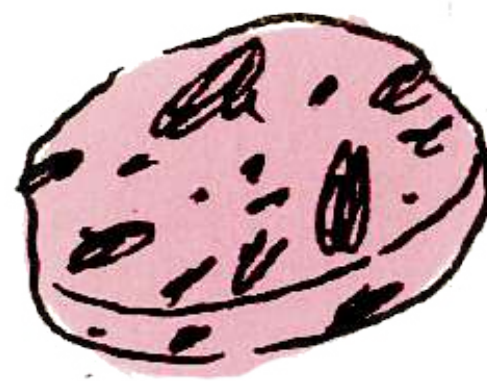
spatial / physical



aftermath

Though there is no clear physical representation of apathy in the spatial realm, there is an endless list of aftermaths of apathy. The aftermath can be snowy pedestrian paths next to freshly cleaned car roads or food in the supermarket dumpsters. The reason why they exist is an issue that lies in a different realm, the origin that hides somewhere deeper.

personal / social



it's all in your head

This is where apathy takes place - between the ears. Apathy can be individual or collective, something that is taught to us, embedded into our education system. Taking a look at what is the aftermath of this personal apathy and the source of it, can open the phenomenon a bit more for us. Use apathy as a tool, on a more positive side, a state in which one can reflect and contemplate before acting.

philosophical



source

Though individual apathy has its consequences, then collective apathy is a symptom of something bigger. Where does apathy come from, what society, education systems and environments create this collective “lack of reaction”? Apathy can have the face of total hopelessness or inability to focus with proper concentration, but what empowers it?





## free radical

The way we categorized apathy is just our personal interpretation. The fourth cookie of apathy is unknown to us, the interpretations and understandings of tutors that refute the structure put in the tutor pack. There is no clear or right way to dissect apathy and any approach is welcome.



# APATHY CONFERENCE

# REPORT



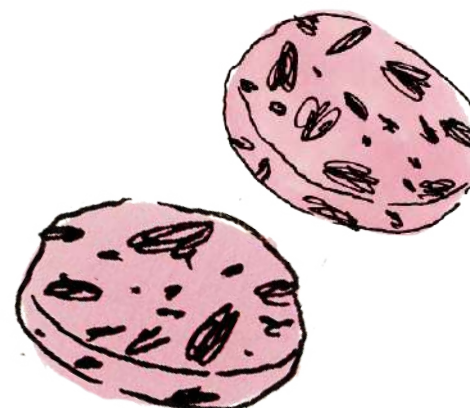
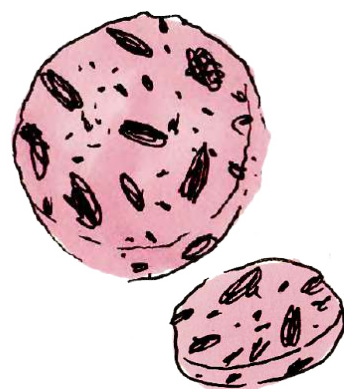
# DAY 0

We organized the Apathy Conference to develop the concept together with the people attending it, everyone taking part in the conference were considered as the experts on apathy. We spent the days of the conference wandering around Valga, giving a chance for restaurants to try out vegan recipes and spending the night sleeping army style in the Valga Military Museum, feeling safe behind the barbed wire, tanks and helicopters surrounding us.

The first day, before anyone arrived to Valga, the Apathy Conference participants were asked to do a bit of homework. We asked them to do an exercise on their long travel (on the bus, train or plane), of drawing us an Apathy comic. The request was pretty small but a good exercise to already start thinking about apathy and where it presents itself, while also forced to develop it into a story.

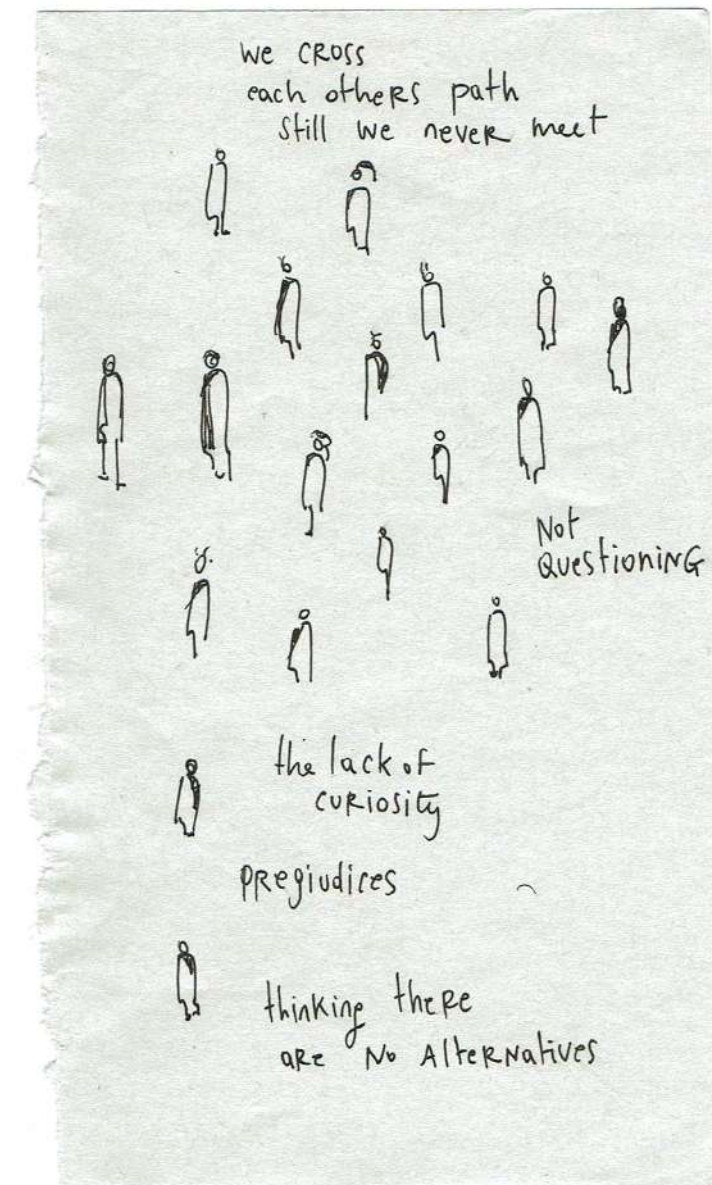


*Photo; Katriin Maitsalu*





David Grahn Hellberg



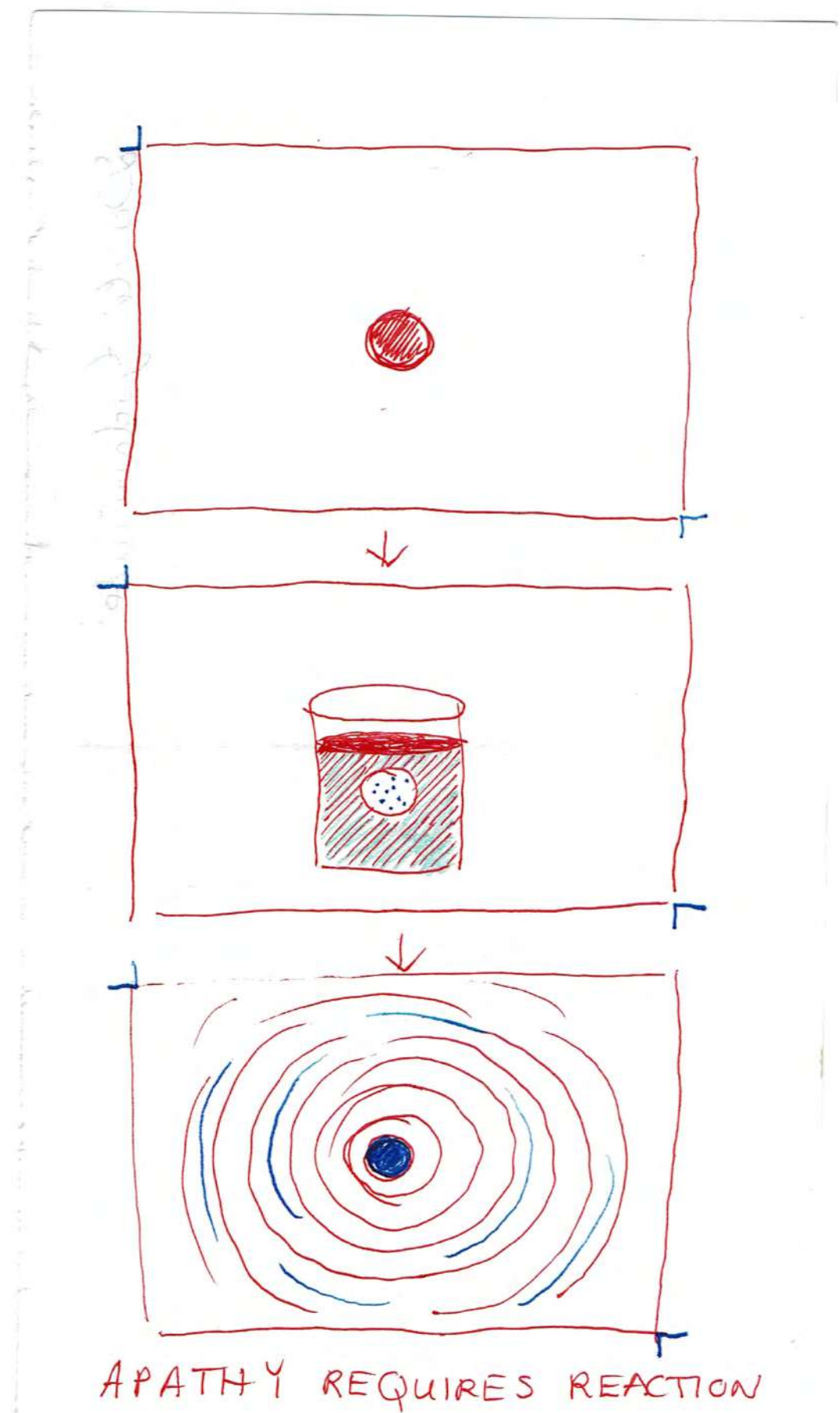
Saskia Gribling





Iryna Balunenko

17



Dovile Gudaviciute





ELLA



# AFTERMATH

The first full day of the Apathy Conference concentrated on the “aftermath” of apathy. Instead of starting from the abstract and working towards a conclusion, we concentrated on Valga as a case study, the participants were set the task to search for apathy in the town and in themselves.

Mattias Malk (Estonian photographer and urbanist) held a short workshop on object oriented biography. Object biography is a story told through an object, since things can tell volumes about its creators and users. The conference guests were told to wander around Valga, make up their own minds about it before the tour with the town architect. Locating an object in the town, they were asked to write an interpretation of how the object represented apathy. Looking at apathy on a smaller, physical scale is a good stepping stone to analyze the bigger patterns of apathy.

## Object oriented biographies

In the afternoon the attendees of the conference were taken on a tour of Valga, led by the town architect Jiri Tintera. In the morning they had a chance to make up their own mind about Valga, but since Jiri wrote his PhD on Valga, they got a very thorough tour by the person who is currently moulding the future of the small town at the edge of the country. From the tour they had a brief history of Valga and the reasons behind the issues presenting the town currently.

In the evening we had an introductory presentation from Trojan Horse (Kaisa Karvinen and Tommi Vasko) from Finland, who are an artist duo. They practise LARPing (Live Action Role Play) as a design methodology for a more empathetic approach. They gave the conference participants a task to create a character of someone in Valga on the year 2025, that will be acted out the next day.



*An object chosen for the workshop run by Mattias Malk  
Photo: Alex Hartway*

# SOURCE

The day concentrated on a wider societal context that creates apathy and the individual confessions of how and why one is experiencing it. At the beginning of the day we had Eik Hermann (a philosopher who probably has taught the majority of young Estonian architects, designers and artists) give a lecture about the wider societal context that might be causing a wide array of apathy. Eik is a fantastic lecturer, so we have the video recording of it (not the best quality) online, that we strongly recommend anyone to listen.

## Eik Hermann lecture

In the afternoon the conference turned from a wide societal context to a more practice based focus. There was a presentation from Ruumiringlus (Liina-Liis Pihu and Eve Komp), whose focus is to recycle spaces and bring them back to life for a short period of time.

## Ruumiringlus presentation

After that there was the time for the LARP held by Trojan Horse. Everyone got a character and had to play it out as someone in Valga in 2025 on an Urban Design panel. Because of the short time, the chance to have a discussion about the future of Valga from their characters perspective got overtaken by everyone trying to overact their characters. Even though a discussion did not really emerge from it was a good reality check of the stereotypes we adopt so easily when trying to understand someone's perspective.

With the evening train, all the lecturers left and we had a chance to finally sit down in groups and reflect on what had happened. Two hours of discussing ended with a moving evening where people opened up and maybe some basic truths about apathy emerged.



Photo: Ulla Alla





It is difficult to make a final conclusion about the Apathy Conference, but we have gathered some remarks that one or more groups made and that might be a good guide to start developing an idea for a workshop.

Apathy does not have a **singular and clear definition**. It is human nature to try to define boundaries, to catalogue and categorize. Just the same is with the phenomena of apathy, boredom, love, disgust etc. But apathy is cultural and cultures vary between fields, regions, territories, education and internet browser histories, any singular apathy definition is irrelevant 10 meters to the left. How to then write an encyclopedia on apathy?



Apathy does not fit into the categories of **positive or negative**. The opposite of apathy is not empathy. Apathy is not being stagnant just as empathy is not progress. Apathy exists in both realities. It is as positive as it is negative, it is being stagnant as it is also progress. The negativity of apathy can be a lack of reaction and enlightenment, just going with the flow, but also the positivity of being reflective, contemplative and seclusive. The positivity of apathy inspires critical thinking and serves as a fertile ground for ideas.



It is less daunting to analyze a vague philosophical and social phenomenon when it is broken into more personal categories. Some of the **scales of apathy** that have emerged from conversations:

Personal – the individual that contributes to the apathetic culture. Going inwards and reflecting on themselves.

Local – the chance of analyzing the daily and average, the case study of Valga and the Baltics.

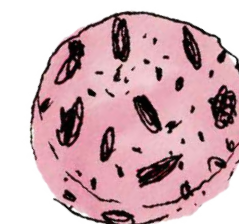
Global – the architecture field and education system we operate in. Is our vocation apathetic, do we just create problems for ourselves in the long run and are trained to find fast fixes?



**Nothing going on and too much going on** - both can lead to apathy. Apathy as overstimulation, where does it lead? What comes after apathy?



Even though apathy is **not physical**, its effects are strongly seen spatially. The band-aid on the symptoms just creates more apathy where's focusing on the source, what is ruined in our society (the broken windows globally and locally) will help us understand why the physical space presents with issues. Using Valga as a metaphor, since the issues of Valga are not physical, even though they manifest in physical space, but economical and political, affected by the region of the Baltics and the economy oriented towards growth. Engagement with reality is the antidote to apathy.



#### People of the Apathy Conference:

Agne Seduikyte, Aleksander Angelov, Alexander Hartway, Angela Lulati, Ann Kristiin Entson, Anna Solts, Antti Jäppinen, Belcim Yavuz, Conor Shaw, David Grahm Hellberg, Dora Gorenak, Dovile Gudaviciute, Eik Hermann, Elena Ghiacci, Elena Paleckyte, Elina Liiva, Ella Prokkola, Enia Kukoc, Enriko Lill, Eve Komp, Evelina Bartuseviciute, Giorgi Zakashvili, Gustavs Grasis, Helena Rummo, Ignas Ceponis, Iryna Balunenka, Jelena Kazak, Jiri Tintera, Joonas Parviainen, Kaisa Karvinen, Karolin Kaup, Katriin Maitsalu, Keiti Lige, Kristiana Ertä, Krzysiek Michalik, Laura Pint, Liina-Liis Pihu, Linn Nagel, Lucia Majica, Luka Smišek, Mahdi Biagioli, Margus Tammik, Marija Stonyte, Marin Nizic, Markus Puidak, Martynas Germanavicius, Mattias Malk, Miki Sordi, Pablo Encinas Alonso, REza Hafiz Davidson, Sara Czerwinska, Saskia Gribbling, Sofia Elldin Martensson, Sten Vendik, Tamara Nesic, Thanasis Ikonomou, Tommi Vasko, Ulla Alla, Vilius Balciunas, Vladislav Kalames, Viliam Fedorko, Yana Sukhotskaya.



*From the film "The Temptation of St. Tony", director Veiko Õunpuu (2009)*



# RECOMMENDED READING

LARS SVENDSEN

## “Philosophy of Boredom”

The very in depth view on boredom is relevant in this case of apathy, since Svendsens research about it helps one to understand how to approach a common phenomenon as boredom or apathy. Also quite amusing to read.

## “Burnout Society”

BYUNG-CHU HAN

This book was recommended by Eik Hermann and has been a very relevant at development of the apathy theme. If you are curious of the wider context of apathy and the society that creates it, definitely check out this book. It words a lot of the thoughts we have a lot better than we.

## “Tao Te Ching”

LAO ZI

The text written almost 3000 years ago is a very modern reading, all things considered. The small observations turn one’s world understanding inside out (like “The uses of not”, “Acting simple”, “Growing downwards”, “Not doing”, “Wanting less”). Especially recommend the Ursula LeGuin version, where she has added her personal commentary.

WAI THINK  
TANK

## “Ontological Crapstraction or Just What Is It That Makes Today’s Architecture so Indifferent, so Appalling”

A short essay written about the necessity of the avant-garde in higher education, about caring in the information overflow.

## “Prejudices: A Philosophical Dictionary”

Robert Nisbet has written a rather witty book, where he makes clever reflections on multiple subject, but also about apathy. It is neither philosophy nor a dictionary, but the distillation of Nisbet’s wisdom, learning, and moral conviction.

ROBERT  
NISBET

### “The Hollow Men”

T.S. ELIOT

Eliot’s poem was written in the post World War I era, but its last four lines are probably one of the most quoted poetry in the last 100 years. Doing research and finding ideas in the classical literature, be it poetry or prose, is often undervalued in the architecture education, with more and more focus but on scientific and research based literature. We drew a lot of inspiration and feeling from “The Hollow Men” as it worded some deeper feelings we had when we started putting together the proposal for EASA Apathy.

### “A Day in the Park”

KOSTAS KIRIAKAKIS

A short comic book that raises the question about questions. Very cute, but relevant with our tutor pack, where we aim to raise questions to answer to why apathy as a theme was chosen.

HERMAN MELVILLE

### “Bartelby, The Scrivener: A Story of Wall-Street”

A Kafkaesque short story written in the mid 19th century (can something be Kafkaesque if it was before the birth of Kafka?) is a story of passive rebellion and not conforming to the norms set by society. A book one should read in one sitting, when nothing else seems to be intriguing.

### “Urban Regeneration Strategies for Shrinking Post-Soviet European Communities: A Case Study of Valga, Estonia”

JIRI TINTERA

As the name might suggest, it is the PhD written by the town architect of Valga, Jiri Tintera, that he presented at the end of 2019. A very in depth research on the context, issues and strategies in Valga, it gives a very thorough chance for the future tutors to try to do something more meaningful and produce less trash.



VALGA

# HISTORY

Valga as a settlement was first mentioned in 1286 as a town named Walk. In 1584 Walk was given the official town status by the Polish King, since the area was under the Polish rule during the late 16th and start of 17th century.

After The Great Northern War (1700-1721) Walk was under the rule of Russian Empire gaining in importance after becoming the center for newly created Valga county. At the end of the 18th century the first stone buildings were erected: church, school and state's administrative building. All of these are still standing in Valga's old town.

The town started developing at a fast pace at the end of the 19th century because of the construction of a railway junction, with connections to Pechory, Pskov (currently in Russia), Tallinn, Riga and Pärnu. With the emergence of the railway connection, the population grew rapidly, with many tradesmen and farmers starting work for the railway industry. Population grew from 4200 at 1881 to 20 000 by the end of World War I.

Estonian and Latvian independence was declared in 1918 which was followed by the Independence wars of both countries till 1920. After the war the town struggled to be successfully divided between Estonia and Latvia. After two years of negotiations, the town was finally divided by a British Envoy Colonel, putting the border between the two states down the Varžupīte-Konnaoja Creek, leaving the original, historic town center on the Estonian side. Walk became two towns in two states: Valga on Estonian side and Valka on the Latvian side.

With the Soviet occupation in the Baltic states, the physical border between two towns became non-existent again, but still both towns were managing under their own jurisdiction. With the Soviet Union, the population of the town grew, since it was an important industrial area for the Soviet army and the railway industry was booming again after the collapse during Estonia's independence.

With the re-independence of both Latvia and Estonia in 1991, the border between the two countries was reinstated. With the joining of the EU in 2004 and the Schengen Agreement in 2007, the physical border between the two countries has been eliminated.

In the past 100 years, the border between the Valga and Valka has been created and eliminated five times. The physical effects of it can be felt when walking around the town. Buildings on both sides have visibly turned their backs towards each other. The slogan of the two towns is:

1 CITY, 2 STATES





*Valga border control point*  
*Valga piiripunkt, VaM F 2463, Valga Muuseum*



*Valga, Kesk street*  
*Valga. Kesk tänav, VaM F 2712:3, Valga Muuseum*



*Birdseye view of Valga*  
*Valga linna üldvaade, VaM F 1909:3, Valga Muuseum*



*The old railway station of Valga, destroyed in WW II*  
*Hugo Hoffers, Peter Sohnwald, National Archives of Estonia*

# VALGA NOW

## Border

With the town split in half, Valga and Valka have developed differently. The historical town center ended up on the Estonian side. This has meant that Valka on Latvian side is a more modern town, built in the 1920s and 30s. Even though both cities are losing inhabitants, the problem is far more evident in Valga, since buildings are older and in worse condition.

Both Valga and Valka are far from the capitals, but still strongly affected by the decisions made there. The sociopolitical difference has made border-crossing a daily reality: social benefits are better on the Estonian side, yet the food and alcohol prices are better on the Latvian side.

## Population decline

After the re-independence of Estonia, Valga lost a few thousand inhabitants. They were mostly either railway industry workers or part of military who had been sent to Valga from all over the USSR.

After that period, both Valga and Valka population has been steadily declining, with people moving to the bigger cities (Tallinn, Tartu, Riga). This is not a unique phenomenon, but something that is happening all over Estonia, Latvia and Europe. The town of Valga's population is currently around 12 200 but has the infrastructure for 18 500 people. One of the consequences being that from 379 apartment buildings 45 are abandoned. The buildings that are empty and in bad condition bring down the quality of the surroundings, destroying with it the pride of the remaining population. The sociopolitical factors that force people to move away from Valga cannot be changed by the local government. To deal with these issues, the local government, with the head architect (Jiri Tintera), have implemented a strategy of shrinking the town for the size of the population, demolishing the abandoned buildings on the edge of the town and restoring the historic ones in the center by giving them a new function.

## Shrinking town strategies

In urban planning context, Valga is focusing on raising the quality of life of local people. It is town's duty to fulfil locals' economic, psychological and social needs. For that, the local government has set a goal to raise the quality of the Valga's public space. In order to do that, they are currently working on new town strategies, which are working towards creating a more compact Valga. This helps to make the town smaller and more suitable for the number of inhabitants and thus avoiding the feeling of the place becoming empty.

According to new strategies one goal is to gather more of Valga's institutions to the town center. Currently, a lot of buildings in the historical center are not used and in bad condition, but local government is working towards renovating them one by one and moving institutions from outskirts to there. This should activate center, which is currently quite empty, and attract more businesses to move there, as well.

With the old town becoming more dense, the emptying of the suburbs is inevitable.. To solve that problem, the local government has already actively started demolishing all the buildings that are empty. After those buildings are gone, they are left with small green areas. In the future, we will see more and more of those small parks. Valga is still searching for ideas for low maintenance solutions for them.

What also adds to the story is that with a lot of empty buildings, the real estate market is malfunctioning. Supply exceeds demand so much that you could basically buy a whole building in Valga for the same price as studio apartment in Tallinn city centre. Therefore, there are almost no investments made on larger scale and when people are renovating their homes, it does not significantly raise the value when selling the property. Therefore, it seems to be necessary to demolish as much of empty buildings as possible, to get the real estate market working again.



## Buildings

After Estonia's re-independence and the big wave of people moving away, mainly Soviet-era housing was left empty. Since those buildings were in good condition (they have water and central heating), people switched their homes to the Soviet prefab houses and leaving mostly smaller wooden buildings empty. Even though, one might consider the latter architecturally more valuable, they would need more investments and are harder to inhabit. Processes of moving to buildings with better conditions are still continuing today.

In these processes, also a lot of valuable buildings in the historic old town have been left behind. Those buildings are also under heritage protection and cannot be demolished, they are waiting for renovation, yet no one seems to be willing to renovate them (besides the local government) since it is not economically beneficial.

This situation has also resulted in quite a few hassles with National Heritage Board of Estonia, since Valga's strategy of „radical rationalism“ is not working well with heritage board's vision of renovation processes.

## Local identity and social space

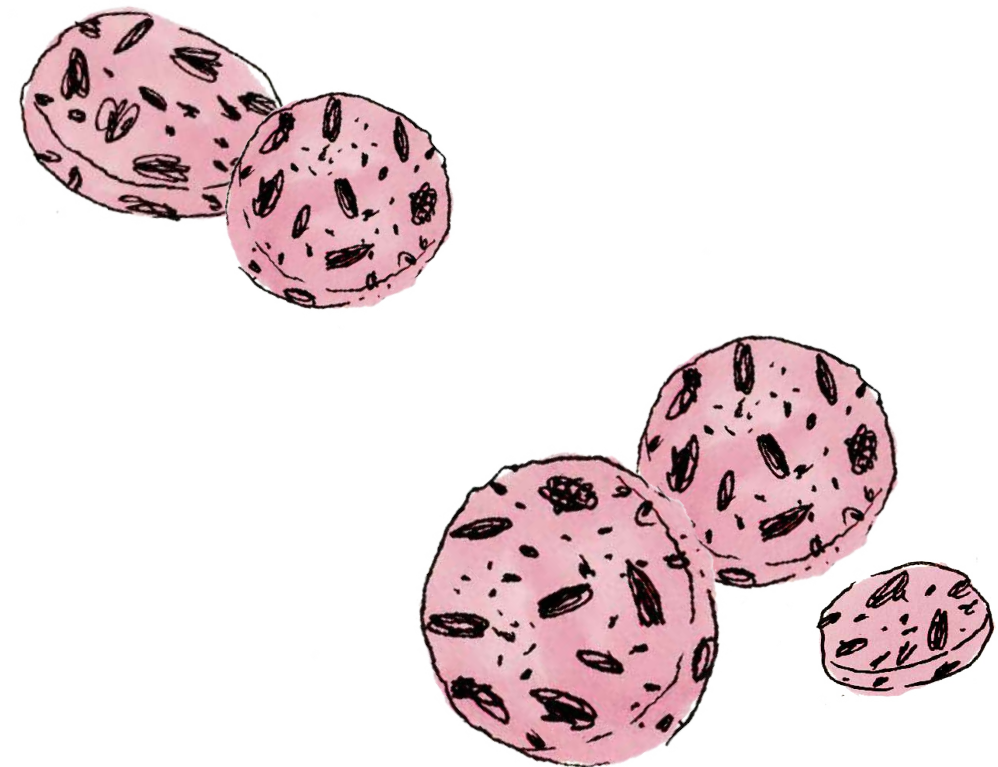
Empty buildings affect locals' mentality towards their hometown. Urban decline has an affect on social sphere and public life, causing for locals different negative psychological conditions such as hopelessness, lack of motivation, inferiority and sadness. Such feelings can, in turn, cause inactivity in the community. Since the situation seems hopeless and there seems to be no cure for declining population and town becoming empty, people are often not willing to be active and participate in local activities.

Currently, there are not a lot of initiatives coming from locals. But in order to help to reduce negative feelings towards social space in Valga, local government is trying to set some good examples with the hope that it would trigger more actions coming from locals in the future.

Strong positive reputation in wider audiences makes a big difference for small towns. Knowing why Valga differs from others and defining its identity can help locals to find ways to support it. It can be something else than the cheap alcohol, periphery or passing point.

## Political sea

Valga is a periphery. One local once described living in Valga like living by the sea – when you wake up in the morning, you never know what the waves have brought to the shore. Valga is so far from the levers of control and has little say in government's decisions, but is strongly affected by them. Just like with the sea, Valga cannot control anything, but they have to cooperate in order to survive.



# A PHOTO ESSAY

**DISCLAIMER:** The images do not represent specific workshop locations chosen for EASA 2020 but are illustrative materials to help the tutor pack reader walk through the twin towns and get a better understanding of the context. The images represent multiple situations that can be found in Valga.





*Photo Gustavs Grasis*

1

## EASA 2020 home

Priimetsa school building is a very typical one. Almost every town in Estonia has a school built in the same style. It has lived its life fully and is now at the end of it. The school was a russian-speaking middle school. This spring will be their last one in this building, with the local government's plan to shrink the town, the school is moving to freshly renovated buildings in the centre. EASA Apathy will be the last sort of educating taking place there, fitting perfectly into the timeframe. After EASA the building will be demolished and the forest will gradually start taking over again.



*Photo Google Street View, Ulla Alla*

2

## Holes in the City

The town's strategy for shrinking is leaving behind empty plots where formerly abandoned houses were standing, with a danger to collapse. Here once stood one of such buildings, which is now a safer place for the children attending music school next door. The progress has been quite fast (Google Streetview is a good indication for it) and the local government does not have a clear idea how to fill the gaps. They have just become grassland. Sadly, the empty spaces seem to lack a bigger future and locals have pointed out that this could be one way how EASA could impact the process.

32





*Photo Google Street View*

3

### Aasa 1, the building that used to be

In the next Venice Architecture Biennale, the Estonian Pavilion will be presenting Valga's shrinking strategy. This building has been demolished and documented and will be a part of the exhibition called "Dignified Shrinking". The authors want to emphasize that a high quality townscape can help overcome but not fix shrinking.



*Photo Thanasis Ikonou*

4

### A skeleton

A lot of people in Valga are currently living in Soviet-era apartment blocks. The running water and central heating make it easier and more cost-effective than the 19th-century historical wooden houses, which are left empty and abandoned. No big investments are made or expected and the housing market is nearly non-existent. This particular apartment building though, a never-finished skeleton, is in private ownership which keeps town's hands tied. Hence it offers a thought-provoking grim view for the locals as well as visitors.





*Photo Gustavs Grasis*

5

### Grey Interwar building and grey Soviet building

When Valga and Valka were divided, the Estonians received most of the town's historical center while Latvians were left with a small cluster of houses across from the Frog Creek – the ditch marking the border. Many new buildings and a new Valka town center were erected in the Interwar period during the first Latvian independent republic, most notably the central square around which the Gymnasium and Culture House sit. Soviet blocks built during the communist occupation further add to the more recent urban fabric of Valka.



*Photo Gustavs Grasis*

6

## Nuclear control center

The twin town of Valka and Valga probably reached its apex in the Soviet times when its population, industry and train traffic reached its historical maximum. But apart from these mundane regional statistics, the Soviet occupation was also a time when Valka played a significant role in the potential Mutually Assured Destruction (also known as MAD) of the world.

Squeezed between Valka Gymnasium and Valka Culture House lies a noble-looking building, built at the same time as its neighbours, as a school. During World War II it served as Nazi and Soviet army command posts and after the war, it was converted into a Soviet nuclear warhead command centre.

To the locals of Valka, this military establishment was known as a town inside the town. With three bunkers, surrounded by an impenetrable fence and sprouting tall antennas, its on-goings were a dark mystery. Yet it quietly acted as one of the nerve centres of the Soviet nuclear arsenal and controlled around 20 nuclear missile launch sites in its vicinity, aimed at targets in the United States and in the tradition of Mutually Assured Destruction, being also itself a target of numerous American nuclear missiles.

Valka municipality is planning to develop this site into an international education centre.





*Photo Gustavs Grasis*

7

## Border post

After World War I, Estonia and Latvia emerged for the first time ever as independent states and therefore a border had to be marked out between the two countries. Sir Stephen George Tallents, a British civil servant, headed this effort. And so, in 1920, precisely one hundred years ago, the historical town of Walk was divided into the Estonian Valga and Latvian Valka.

Through its history, the border has varied in significance. During the Soviet occupation, the twin towns were again united, eliminating the border. After the collapse of the Soviet Union, the towns were separated by a wall, barbed wire fences and passport checkpoints. In 2007, by joining the Schengen Agreement, free movement across the border was once again possible.

Yet the border, only represented by a ditch and some decorative border posts, continues to be a source of intrigue, with Estonians migrating to Valka to buy cheaper alcohol and wash their cars, and Latvians migrating to Valga for jobs and better social services. The border, drawn on paper with a pen by important men a century ago, to this day continues to form the face of this twin town.





*Photo Kirke Päss*

8

## Historical Central Square

These two lovely gentlemen are enjoying the freshly built central square. They were one of the few using this space when we visited Valga in September of 2018. Being a new construction the central square has not made a place in local mental maps yet, except maybe the children and their parents who are often visiting the playground. Empty buildings around the square do not help as well. The municipality is focusing to activate the old town and connection with Valka. Big investments have been made, but the people have not embraced it yet. This year they will construct the new pedestrian street connecting the two town centers together. The central square will be one of the focus points for EASA. We already have connections with some owners of the empty buildings, who are willing to work with us.





*Photo Ulla Alla*

9

## De facto town center

After separating Valga into two towns, the center moved closer to the railway station. With the market and shops already there, the people followed soon after. Now locals are used to going there to run their errands, leaving the historical center empty. The de facto center is an eyesore with the planning mostly focused on cars and leaving the pedestrian to the sidelines.



*Photo Ulla Alla*

10

## Railwaystation for Valga and Valka

The railway is one of the key factors in Valgas identity. Most of the railway industry is now gone, but impressive infrastructure remains. Valga's railway station is one of its kind. It has one of the most impressive entrance halls in Estonia and is a reminder of the town's former glory. The train station built in 1949 is the one building that both towns use, servicing the trains of Latvia and Estonia, even though the time tables do not work very well together.

40



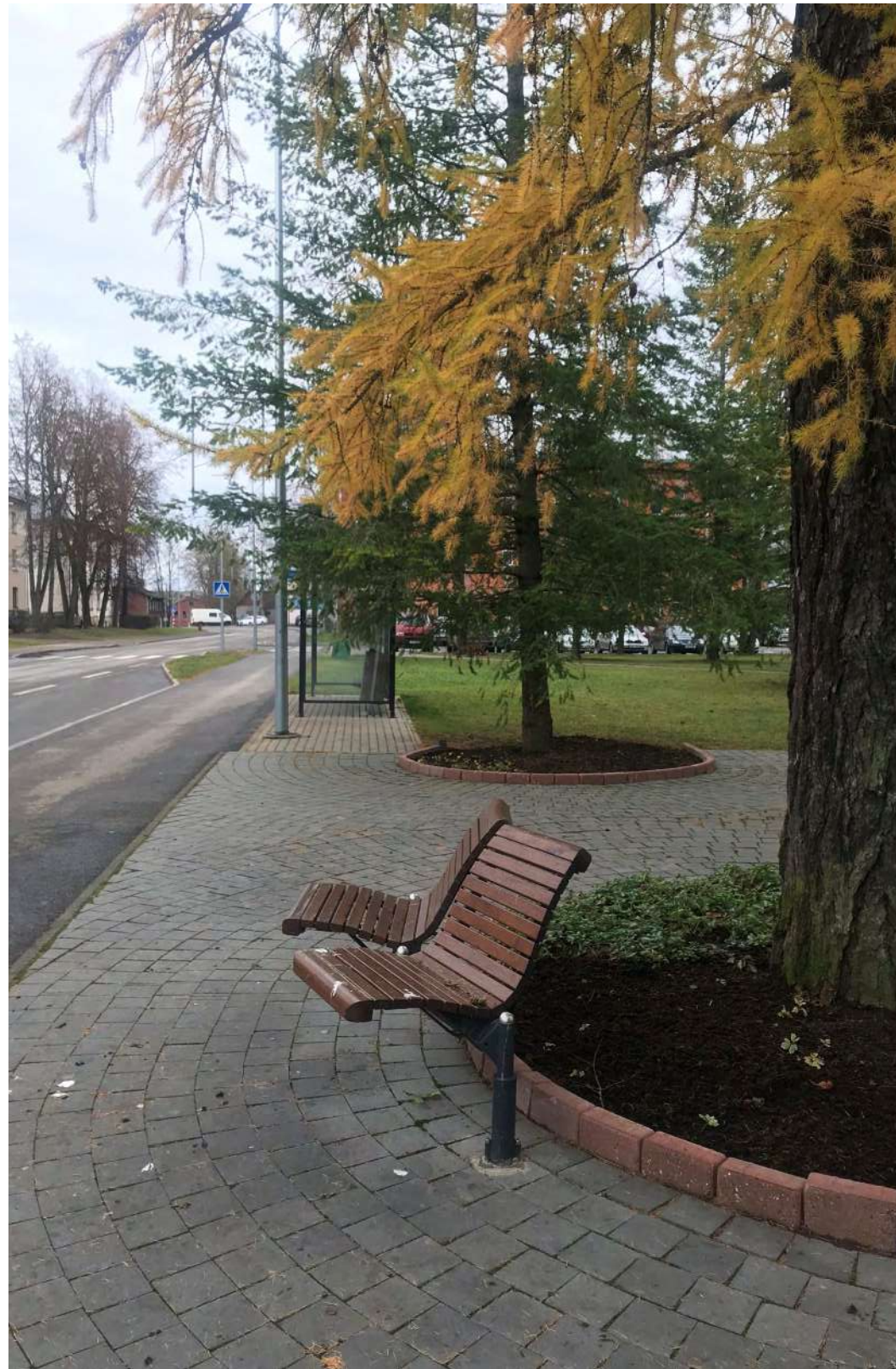


Photo Sara Czerwińska

## The public bench

*I do not know when I started to exist. Was it when I was still wood in the woods or metal in the ground or when I was made in materials or I was put together and installed in Valga. I am a public bench, but I'm no ordinary bench. I am actually two seats, two benches. But the seats are tilted from each other. The locals come and sit. They sit together, but apart. They are next to each other but oblivious to each other. I'm making it possible for them to have personal space even though they are sitting just next to each other. It makes me wonder about the people who designed me. Because next to me, behind this tree a bit further are more benches like me, but some are placed differently. They curve the other way and to me, this makes more sense. It makes people come together not like me who pushes them apart. So I am wondering what the designer was thinking. There are two options. One is because the park is quite freeform, so maybe the benches are just designed to go along with lines of the park. It makes complete sense. Then why I am apart from the others and how is it that the one who designed me did not think that I am actually bringing people apart. The other option I am thinking about is that maybe it is how it's meant to be. Maybe I am designed to be the bench that brings people apart. It is about the culture of the people living in the north. We like to have our own space, not to talk to people we don't want to, not to look at people if we don't want to. So maybe I'm the bench who is just right. People can just sit and look at the road and not realise there is someone else on the bench. But is that actually the role of design to enhance existing structures and ways of behaviour or should it provoke new ways of coming together. In the end, it makes me wonder if this makes any sense of being a public bench and thinking about these things? Does it change anything?*

This was presented by Group 8 during the Apathy Conference for the object oriented biographies workshop.





*Photo Ulla Alla*

12

## Hunters Lodge

Close to Priimetsa school is a former nightclub/pub/street restaurant that was THE PLACE in the '90s, hosting parties that people attended all over the county. Now, after an unsuccessful development into a hotel, this place is left mostly abandoned, but the strange vibe is still there. We are working hard to be able to bring some EASA energy in it...

42





*Photo Gustavs Grasis*

13

### Pedeli artificial lake

A rather large recreational area in the small town of Valga. It is an artificial lake, the swimming spot for the town. It has nice scenery, good location and access from most parts of the town, but only from the Estonian side. The century of borders and non-borders have left the Latvian side with little easy access and short-cuts, since the town's street structure developed according to the border.

43



*Photo Gustavs Grasis*

14

## Gymnasium

The Janis Cimze Valka Gymnasium – the accommodation for Just INCM 2020. The building was finished in 1931 and is located north from the central square of Valka, adjacent to the Valka Culture House which will serve as our discussion space during INCM. The building is a classic example of Latvian school architecture in the Interwar period and forms an architectural ensemble together with the Culture Hall.





*Photo Gustavs Grasis*

15

## Valka Culture House

Valka Culture House – the location for discussions and lectures during Just INCM 2020. Construction was started in 1924. Even though the building looks deceptively Stalinist and seems to represent a classical small town Soviet Culture House, it was actually built before the Soviet occupation in the Interwar period together with Valka Gymnasium. It has a surprisingly well-decorated interior and shows how intent Latvians were to develop a modern Valka after Estonians received most of the historical centre located in Valga.

45



*Photo Scanpix / Õhtuleht / Aldo Luud*

16

## TaxTaxTax

One will also notice an extraordinary concentration of alcohol outlets on the Latvian side. This is thanks to the alcohol tax warfare in which the countries of Latvia and Estonia are engaged and which Latvia cannot lose because its border towns rely on alcohol tourism from Estonia and Finland. More recently, a former border checkpoint on the Latvian side was converted into a beer brewery which produces a special brew called “Võru õlletehas” Cimze Kraft Lager. The company that owns this operation is Estonian, the brewery director is Latvian, the brand is Estonian, the name is Latvian, the alcohol outlet where it will be sold is Latvian, the location of the brewery is on the border. Yes, it’s complicated.

46



EASA 2020





1

12

13

4

2

8

5

11

10

16

7

9

3

6

14





5

15


















Eesti / Igaunija  
Latvija / Lāti



# EASA 2020 TIMELINE

tutor	<b>6. January</b> Tutor Pack  <b>31. January</b> Workshop registration form will be published	<b>25. February</b> Workshop proposal deadline	<b>16. March</b> Chosen workshops. Results posted online	<b>April</b> Tutor registration deadline and payment	<b>May and June</b> Workshop adaption to site specifics, working towards a fixed schedule for the summer school. Searching for sponsors and materials together with the organizers. Regular Skype calls with the organizers.	
participant/NC		<b>February</b> Open Call for participant search	<b>March</b> National Contacts searching for participants and introducing EASA in their countries	<b>April</b> National Contacts participant results and registration and payment deadline		
helper			<b>March</b> Open Call for the search for helpers	<b>April</b> Helper result published and registration and payment deadline		
guest				<b>April</b> Guest open call	<b>May</b> Guest registration deadline and results	<b>June</b> Payment deadline

# EASA 2020 SCHEDULE

			<b>23 july</b> <b>Tutors arriving</b> Setting things up, getting familiar with the site. 	<b>24 july</b>  <b>Arrival day</b> Arriving to Valga, unpacking, evening bar and cafe.	<b>25 july</b> <b>Workshop Presentations</b> 	<b>26 july</b> <b>Workshop Fair Day 0</b> Meeting with your participants, introduction. 
<b>27 july</b> <b>Workshop DAY 1</b> Craft zone and toolbox tutorial - safety and rules. 	<b>28 july</b> <b>Workshop DAY 2</b> 	<b>29 july</b> <b>Workshop DAY 3</b> 	<b>30 july</b>  <b>Workshop DAY 4</b>	<b>31 july</b> <b>Workshop DAY 5</b> 	<b>1 august</b> <b>Workshop DAY 6</b> Workshop day, open to the public, locals joining	<b>2 august</b> <b>Workshop WEEKEND</b> National Evening is transforming to National Day, where EASA is going to take over Valga for one day. 
<b>3 august</b> <b>Excursion</b> Excursions, hiking, relaxing. A day off. 	<b>4 august</b> <b>Workshop DAY 7</b> 	<b>5 august</b> <b>Workshop DAY 8</b> 	<b>6 august</b> <b>Workshop DAY 9</b> 	<b>7 august</b> <b>Workshop DAY 10</b> 	<b>8 august</b>  <b>Workshop Presentations</b> Scheduled timeline of workshop presentations. For different outputs we arrange different showforms. Aim is to have time to see all of the work done.	<b>9 august</b> <b>Departure day</b> 

\*This is an new version of the schedule, updated on 20.01.20. The workshops will be divided into 6 and 4 day blocks, with an special weekend inbetween. Sorry for the confusion.



# WORKSHOPS

Workshops are the backbone of EASA, offering a chance to experiment with what is architecture and which way it should head. When oftentimes traditional school environment puts pressure on the quality of the outcome, it can be detrimental to creativity. If one is afraid to fail, they aim for a safer solution, not for the experimental one. In order to challenge the ways of thinking and designing, we have to be willing to look foolish, end up somewhere where we didn't expect and learn from the experience. EASA is a place to test the boundaries of architecture, education and ourselves.

A good workshop takes people on an experiment and inspires participants to question, challenges their regular paths of thinking or behaving and encourages them to think and act independently.

A unique element of each EASA is the amount and variety of workshops that all approach the main theme from different angles. This helps to create a more in depth understanding of the topic and becomes a collective research of the bigger phenomenon affecting the daily life.

EASA always has a wide selection of workshops that differ from each other by their methodology, approach, substance, and outcome.

## What...

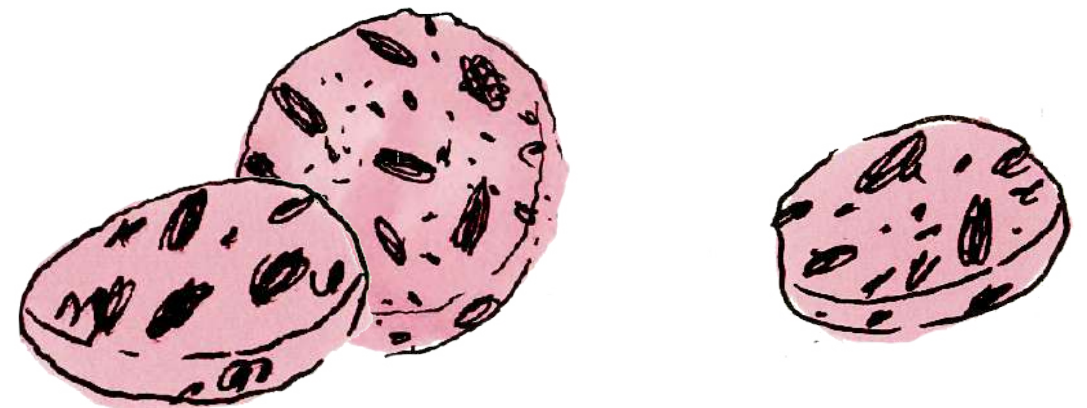
A workshop can be about designing something, constructing something, analysing something, experiencing something, testing something, affecting someone. It could be building, dancing, talking, drawing, acting, playing, experimenting, cooking, designing, exploring, connecting, confusing, tasting, thinking, swimming, listening, etc.

## How...

There are many ways to approach a subject or activity. Does it have a clear vision of the outcome of the workshop? Does it propose a method in which participants can explore their own paths? Does it challenge participants to work together toward a common goal? Is that goal predetermined, or open-ended, leaving room for deviation and creativity??

## Goal

The end result of a workshop can be a performance, an exhibition, a theory, a tool, an installation, a constructed physical space, a dance, a book, a song, a hole, an intervention, a proposal, a thought process, visual art, an experience, etc.



## Climate

When designing and constructing something physical that has an estimated lifespan outdoors, one has to consider Estonian climate conditions. This means long hours of sun during summer, freezing cold winters up to -20 degrees. Plus Estonia is considered to not have four, but eight seasons - the rainy periods in between the regular ones. This affects the lifespan of temporary constructions outdoors and needs to be taken into account. When in doubt, ask.

## Permanence of physical structures

A workshop can be temporary or aim to leave a permanent entity behind. A workshop that aims to be permanent, has to be well thought through in terms of durability of the materials, the quality of the design and building technologies. This may mean extensive preparations prior to the beginning of the assembly, in order to make sure it's possible to manage the work during the planned time. Remember, there is nothing more permanent than something built to be temporary.

## Intention and context

Whatever is created, be it physical or performative, the intention behind every action has to be thought through and aware of its context.

## Sustainability

The world has limited resources and each action has an impact. EASA Apathy will aim towards sustainability with the materials chosen and food served, but one should look at the subject from further away. Instead of sourcing materials more sustainably, one should ask do they even need such materials? To build on the values already set on EASA:



*Dig into a new dimension of usefulness in order to find value, meaning and potential in the endless amounts of waste, in all its forms: wasted material, abandoned spaces, wasted time. The architect needs to reconsider their attitude and role in this hyperproduced reality, and reshape themselves from "builders" to "rebuilders"- ones who can embrace the existing and face the challenge of achieving continuities. The world needs to build upon itself, from its own waste, its own*

*mistakes, its lessons and its own abandoned potential, rather than to constantly produce the new. It needs to recreate. RE is born here.*

*- RE:EASA 2018 Tutor Pack*



## Effect

It is important to think about the effect a workshop would have on the participants, observers, and context. A temporary installation should aspire to make a clear statement or provocation. Even material workshops take their value in the effect the structure manages to create in it's users emotional and mental space. Aim for a bigger impact between the ears, less on the environment.

## EASA media

Traditionally, EASA has multiple recurring workshops, such as EASA Newspaper, EASA FM, EASA TV and EASA archive. They have earned their place throughout the years and are passed on amongst more experienced community members - even though that is not a rule. We expect the media workshop to produce quality content and be truly active throughout the assembly - documenting workshops, interviewing, collecting thoughts, essays and drawings.

Media workshops carry the responsibility of spreading the word on events, happenings and thoughts, not only jokes and gossip.

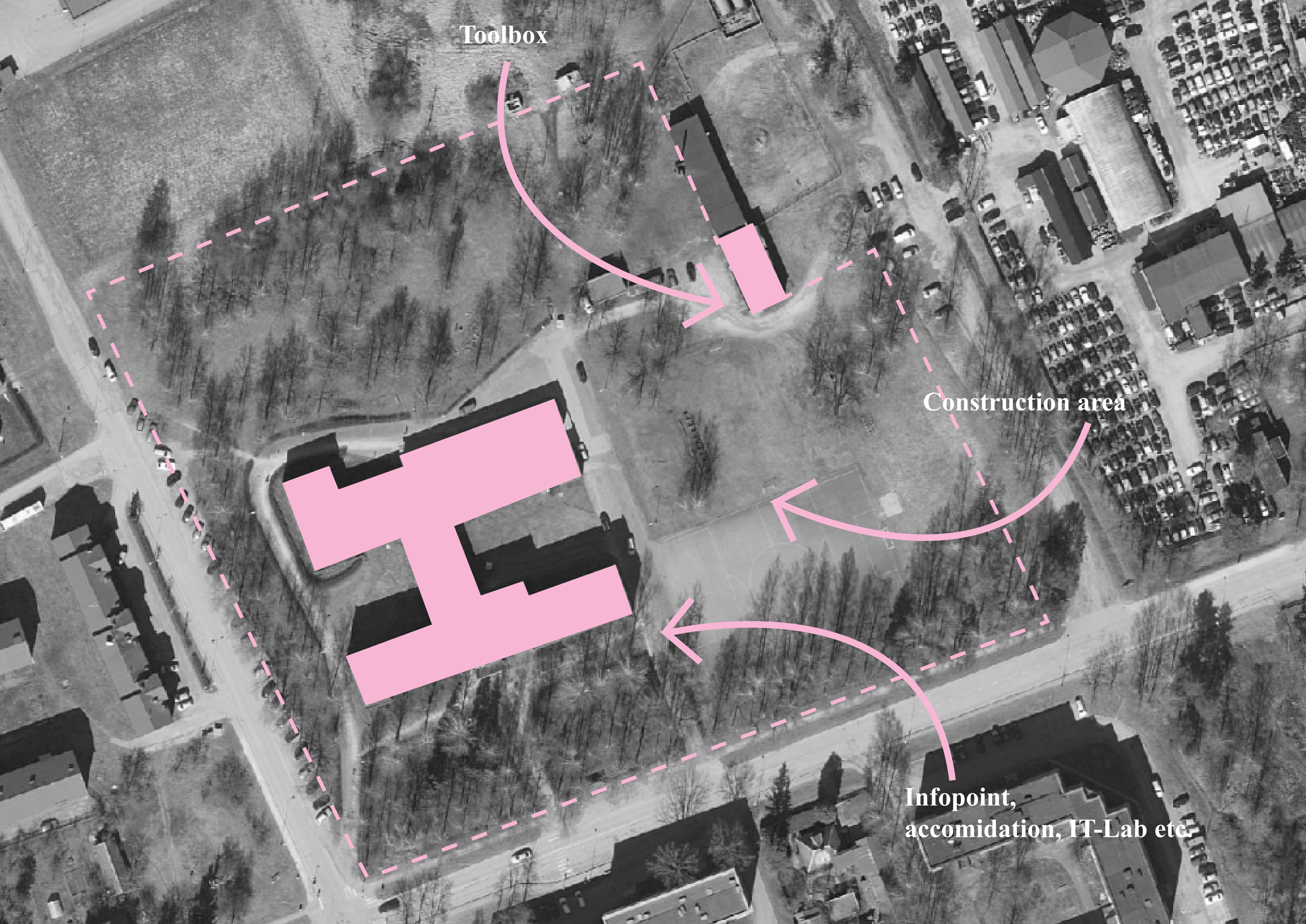




Toolbox

Construction area

Infopoint,  
accomidation, IT-Lab etc.



# CULTURAL TRANSLATOR

Our aim is to create a better connection between the EASA community and the local context. We will help this goal by finding “cultural translators” - local people or groups that are active in a field that resonates with your workshop proposal.

We ask you to think of possible groups of people that you are interested in, write to us about it, we will find them for you and make a connection. Maybe your workshop proposal benefits from the insight of 13-year-old skateboarders? Perhaps you’re doing a performative workshop and would enjoy a chance to exchange ideas with a local experimental theatre group? Or does the workshop benefit from an in-depth lecture from an anthropologist at the very start of EASA?

The type of collaboration we are promoting with this is: any kind. It’s one extra chance for you to add a layer to your workshop. It can challenge your ideas or inspire new ones, or offer an insight into a social group you otherwise wouldn’t connect with.

Interaction with other cultures and exposure to different ideas and methodologies is a great value of EASA. By making a connection between easians and cultural translators, we also offer them the chance to be a part of it, widening the outreach of the summer assembly.

There will be a separate question in the tutor application form about the people you wish to contact, but recommend starting to think about it already now.







**INCM (the Intermediate National Contact Meeting) takes place in autumn and gathers the National Contacts of every EASA country to a 10-day meeting where discussions on internal topics and future events of EASA take place. The meeting is about setting the course of the community as a whole. It is the backbone of the community and for the openness and continuity. It is vital to share and understand both events as a whole.**

As decided on the INCM Jato in October 2019, the 2020 INCM will be organised by EASA Latvia in the town of Valka. It is a unique situation of two different EASA events taking place in the same town with a few months apart. We are proud to collaborate with EASA Latvia to make both of the events come together.

As stated in the initial bid of EASA 2020 in Bulgaria (2018) the Estonian team aims for a bigger impact towards regional apathy - especially on the students and the local architectural culture. The idea of collaborating across border was set in motion, a year later the Latvian team found a unique way to realise that.

From those efforts, the two EASA events will be more intertwined with each-other. There have been discussions about how to engage internal topics of INCM on EASA, or reflect more of EASA on INCM, now we have the chance to try that in reality.

There will be a part of EASA program and space dedicated to INCM topics and ideas related to bids, local engagement and discussions students want to engage in.

The Forum format will be curated by the INCM organisers, who will fill the need for discussions on the assembly, plus gathering input for the INCM beforehand. The aim is to have:

- + More students from EASA community will be engaged in talks.
- + More curiosity will be created towards the educational aspects of EASA community.
- + INCM will be richer with previous inputs and focusing on the matters important in our time.

Since EASA community will be returning to Valga/Valka in the autumn, there will be eyes again on the workshop results. A chance to analyze the impact of the workshops on the local community and the afterlife of all the projects.

# PRACTICALITIES

## Tutoring

Tutor is the mediator between the whole organising process and the participants. It is crucial for tutors to make a clear personal understanding of the theme and their personal aim. When confused, don't hesitate to write to us - there are no stupid questions.

When developing an idea for a workshop, you can ask yourself some questions like: What's the educational value of this workshop? Is it worth the effort and materials? How will your participants feel? What happens after we leave? How is this sustainable? ...and so on.

We really need to be responsible and careful around a small place like Valga, therefore we expect the tutors to follow all the values the community follows as a whole. Try to fit your plan with the program and work in the time slot given to you. Dinner time is dinner time.

## Collaboration

The goal of EASA Apathy is to be open and inclusive. If you plan a workshop that is less public, think of the aftermath and how it will be exhibited. When you are working outdoors on the site, how will you be perceived by the public?

Cultural translators from the region can all be your collaborators when creating the workshop. Please try to imagine with what kind of people you would like to work with or what kind of expertise you might need. Let us know and we will search for the relevant people and connections for you to start a discussion.

Of course the collaboration between workshops is more than welcome - especially with the media workshops, where you will be asked for an input, progress, essay or pictures for publishing in and outside of EASA.

## Sites and buildings

EASA Apathy is strongly interested in working with the local government, private owners, local activists and businesses of Valga. There are already numerous people offering their empty houses for workshops to use. The municipality is allowing us to work in locations that, when used wisely, could have a lasting effect on Valga and its people.

Since the municipalities across the border are on a mutual mission for a better connected city, don't hesitate to look across the border with your workshop. For the necessary sites and human connections you have two EASA teams to help you out!

As mentioned before, there might be some buildings that could be used by the workshops.

If you think that your workshop needs or benefits from a space in an empty building, keep an eye on the EASA Google Maps (in the Tutor Pack Drive), where we will link the potential buildings. If you find a specific site for your workshop and you are interested in it, but not sure if it is possible, don't hesitate to ask.

## Materials and tools

Please try to be as precise as possible with the materials and tools you might need for the execution of the workshop. We will be gathering all the materials during spring, which means that a clear vision leads to a faster result.

All the tutors will be asked to help with finding sponsors for their workshop. We will provide you with the necessary info materials for reaching out to sponsors. Please try to have a clear estimation of the workshop budget for the registration form.



Keep in mind that all the tutors and participants working with tools provided from the toolbox will go through a mandatory tutorial and a safety training. The toolbox will monitor the movement of any tools taken out of the EASA home premises and all tutors are responsible for the tools.

## EASA 2020 home

The EASA home will be closed for the public. Information point, sleeping area, gathering space and construction sites are all located in Priimetsa. The lectures and parties of EASA are planned to be in various places around the town. Home is a 20-minute walk away from the city centre, but Valga also has a free public transport, if you feel like taking a bus.

## How to apply

The workshop application deadline is on the 25th of February. For that please fill out the **Workshop application form** and upload a max 20 page PDF with the following details:

**Concept, plan, execution, budget, participant number, timeline, sites/places you need, tools, materials...**

## Fees

The fees are divided into 5 groups, according to the financial circumstances of each country. The tutor fee for EASA (covering all food and accommodation) is 50% of the regular fee. The minimal tutor fee is 60 €.

### 300 €

Austria, Belgium, Denmark, England, Finland, France, Germany, Iceland, Ireland, Liechtenstein, Luxembourg, Malta, The Netherlands, Northern Ireland, Norway, Scotland, Sweden, Switzerland, Wales.

### 240 €

Cyprus, Italy, Spain, Poland, Slovakia, Czech Republic, Estonia, Latvia, Lithuania.

### 180 €

Croatia, Hungary, Portugal, Slovenia.

### 120 €

Bulgaria, Greece, Montenegro, Romania, Turkey, Russia, Serbia.

### 60 €

Albania, Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Georgia, Kosovo, Macedonia, Moldova, Ukraine, CLEA, NASA, International.

## Documentation

Every project should have a vision, what will happen with it after EASA. After the event, we will publish a Final Report, where the results of each workshop will also be published. Please document your workshop as much as possible because the media people on EASA cannot be everywhere. After the event we will gather all of your material.

## Drive

All the materials we deemed necessary can be found on the following link:

<https://drive.google.com/drive/folders/1VO09DcZWHzWnIXj-tfVr3BVpWzrzrM9?usp=sharing>

FONT:

Times New Roman

RGB 248, 182, 213

# TIP

## Tutor Introduction Period

Tutor Introduction Period is open from 1st of November until the Workshop Application Deadline (25th of February). It is the time where anyone interested in seeing the site and meeting the organizers is welcome to visit. A printable guide of Valga that will give you the chance to see the future location of EASA through the pink glasses of the organizers. The booklet and picture of Valga taken by everyone who visited can be found on the following link:

<https://drive.google.com/drive/folders/1VO09DcZWHzWnIXj-tfVr3BVpWzrzrM9?usp=sharing>

Do not hesitate to contact the Latvian team, when traveling through Latvia.







Margus Tammik NC  
margus@easaestonia.ee

PR, workshops, budgeting,  
logistics.



Elina Liiva NC  
elina@easaestonia.ee

Food for EASA.



Ulla Alla  
ulla@easaestonia.ee

Graphic design, concept  
development, public funds,  
lectures.



Laura Pint  
laura@easaestonia.ee

Valga locations, contacts,  
accommodation and  
facilities.



Ann Kristiin Entson  
ann@easaestonia.ee

Valga locations, contacts,  
accommodation and  
facilities, PR.



Markus Puidak  
markus@easaestonia.ee

Sponsorship.



Linn Nagel  
linn@easaestonia.ee

Apathy concept  
development, cultural  
translators, program.



Madli Kaljuste  
madli@easaestonia.ee



Karolin Kaup  
karolin@easaestonia.ee

Food for EASA.



Katriin Maitsalu  
katriin@easaestonia.ee

Bar, night program, parties,  
sponsorship, public funds.



Helena Rummo  
helena@easaestonia.ee

Bar, night program, parties,  
program.



Liina Soosaar  
liina@easaestonia.ee

Money, money, money.



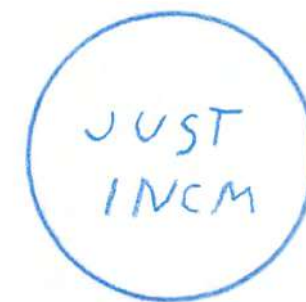
Merilin Kaup  
merilin@easaestonia.ee

Bar, night program, parties.



Sten Vendik  
sten@easaestonia.ee

Graphic design, product  
design.



EASA Latvia  
easa.latvia@gmail.com

The official organizers of  
INCM Latvia. Also good  
people to contact if there  
are more specific questions  
about the Latvian side and  
INCM related inquiries



# CONTACT

WWW.EASAESTONIA.EE



info@easaestonia.ee



instagram.com/easaestonia



facebook.com/EASAEstonia

support:



Eesti  
Noorte  
Arhitektide  
Liit



EKA



REPUBLIC OF ESTONIA  
MINISTRY OF CULTURE



public funds: