



DOMES OF VISIONS

AN UPDATED SENSUOUS COMMUNITY CENTER, A PLATFORM FOR CO-CREATION AND A PLACE TO BE AND BE TOGETHER

As an overall frame for the content profile at the Dome of Visions, we've decided to understand the dome as an updated community center.

Partly because we don't operate with an actual production budget, though we do have an operating budget, we've been dependent on the citizens, in the city where the dome happens to be located, to take the building to heart, feel co-ownership and a desire to produce content for it. And partly because we hereby operate with an activating and co-creative urban strategy, that activates the citizens by generously offering a room, a platform, that gives a voice, and not at least a space, to the individual.

In that way, we live the vision of co-creation, diversity, and transparency. The magic happens at the intersection between the different approaches, thinking and ways of life!

THE UNUSUAL MEETING

We also perceive the dome to be a "third space". This can be understood as the literal space between the inner house and the surface, but also as an analogy of the third/unusual meeting, which might happen between a wide variety of users of the building. The dialogue can potentially unfold the door between a board chairman and a punk rocker – One on his way in, one on his way out and they meet on the threshold. This meeting can be valuable as it's not one we necessarily have access to very often. When we involve ourselves in dialogue across everyday life silos we might find that the decision-making and creation process accelerates, and thereby increases the potential for transformation. The third space is also experimental and invites new thought-patterns and procedures – The classically trained musician might want to explore the more experimental side of her practice; the board meeting representatives might think more radically out of the box in their decision making.

HIGH QUALITY

In this way, both the content and the shape are experimental and manifests in high quality no matter what the background or the outset was. We create a synergy between the actual construction and the created content. The construction itself is an experiment, that is also used as a communicative frame of inspiration for those who produce content in the dome. It's more important to act and initiate, than to have the perfect plan on paper – we'll refine it along the way. Eventually, the vigor and revenue will accelerate into reality and praxis.

TYPE OF EVENTS

The distinction between business, vocational and cultural events can be artificial. We live in a time that not only brinks across institutions but also across disciplines, and we urge our organizers to embrace and bring this intersection into play. Therefore, it is a distinction that mostly functions as an internal benchmark for the different expenses, more than it reflects on the actual content. The assessment of whether rent is to be paid, depends in many cases more on the organizer's financial capabilities measured against the quality and value of the event for Dome of Visions. The human aspect is important.

The business event, including the internal NCC-events: At these events, the dome is rented and to avoid deficits, the operating expenses are also covered.

The vocational event debates relevant social agendas. Whether rent is paid or not is estimated in relation to the organizer's economical foundation, and the relevance of the content they bring in relation to the overall profile and program of the dome. People before systems.

The cultural event. The content in the cultural program moves across all the different artistic genres such as performance, music, dance, literature, film, visual arts, theatre, and poetry and they range from up-and-coming and underground to established artists and high-profile cultural creators. Without a production budget, content cannot be produced, but we make the dome available without requiring housing or operating rent for cultural organizers. It has thus been one of our most distinguished tasks to make the Dome of Visions a highly attractive place for artists and cultural organizers.

One of our most important missions within the cultural content has been to create attraction around the Dome of Visions in segments; we have done this in several ways:

MUTUAL GENEROUSITY

E.g. by emphasizing the unique character of the building through the sensuousness and poetry of the space as a particularly interesting place to unfold one's art in.

By emphasizing the mutual generosity which is at stake. This includes how opportunities and transformations very often occur in the intersection between different operators of society, and how we can learn and enrich each other.

In that, the Dome of Visions crew has 'credibility' through a reliable and recognized status in the existing cultural environment.

By creating filters that you, as an organizer, have to pass before you can gain access. Despite the community center idea, we want to create a grain of exclusiveness, as we strive for content where the organizers have reflected on both our content profile and overall curatorial strategies to create mutual resonance. We ask all organizers, regardless of content, to relate to our overall profile and the curatorial guidelines. Upon initial inquiry, each organizer must pass by a gate-keeper, the curatorial assistant, before receiving feedback on the inquiry. In addition, we ask them to write the given event into the dome's curatorial profile by thinking place-specific and relate to the dome's green vision before their inquiry can move further towards actual manifestation.

By encouraging the organizers to document the events and thereby get good visual material from the event, it then has the dual effect that the dome is also spread through pictures and films that the organizers themselves share. By documenting and spreading selected events in a poetic and aesthetic myriad way, it then brings gratitude, reflection and joy to the organizers and attraction to the environment.

CURATORIAL GUIDELINES

We work with three overall curatorial themes, all of which reflects basic research interests and important experimental approaches to the Dome of Visions. All organizers must actively relate to these themes and let them mirror in one way or another in the events being held. These themes will then constitute the thematic framework of the curatorial strategy and

become a sort of curatorial guideline that everyone suggesting content must relate to. Thus, they come to create a space of resonance and interconnectivity between the otherwise very varied and diverse content contributions from various agents. The great variety and diversity of the content program of the Dome of Visions, is also made possible by the curatorial intention to accept all incoming ideas for content. The argument is that everyone has something valuable to bring and that this can be refined and polished in our curatorial dialogue. This resonates well with the vision to be an updated community center and brings a vibrant and dynamic life to the Dome of Visions. Furthermore, it becomes a space which appeals to most citizens, regardless of their background, and furthermore invites them to take co-ownership of the space. The three overall themes mentioned here are far from the only themes that we operate from. However, these three are Sustainability, Urban Development, and Sensuousness.

SUSTAINABILITY

From the beginning Dome of Visions has been thought of, as a green project and a sustainable construction. Dome of Visions seen as a sustainability-experiment is therefore central in relation to its content. Organizers are therefore asked, regardless of the nature of their event, to consider how their event takes part in the sustainability agenda - and here, sustainability is interpreted in the broadest sense as healthy systems all around - also culturally, socially and humanly.

URBAN DEVELOPMENT

The dome places itself in different spaces of the city. Each time it stands somewhere, it actively relates to the relevant question and curiosity of the particular place and context, and always in relation to the overall question: How do we create a vibrant life in the spaces-in-between the city? Organizers, therefore, regardless of the nature of their suggested content, are asked to consider how their event resonates with this question.

SENSUOUSNESS

As a construction itself the Dome of Visions has a certain materiality - a sensuous and poetic ambience.

We are living in a time where we do not yet fully have the concepts to describe sensuous encounters and their qualities, e.g. how we experience being in a dome-shaped room, both on our own and together with others. Nevertheless, this is a major part of Dome of Vision's attraction and potential. Not at least because we live in a time defined by a general longing for intimacy and communities – a longing to feel ourselves and to be touched. Historically the aesthetic dimension, has the sensuous mode of being at its core, though it has been both the most under prioritized and exclusive dimension as it has only unfolded within the artistic system and never has dominated society. In the dome we unfold the aesthetic mode of being and being together. Organizers are invited to actively relate to this particular sensuous and poetic quality, by unfolding and playing with their content as well as format in relation to the space and content profile. In these joint processes of explorations, we also come to understand the special qualities of the sensuous better, which might be an important first step regarding a full integration into an everyday life context. The argument is that the road to a more sustainable future in the broadest term is also carved with an integration of the sensuous.

Different organizers will resonate more or less with these three overall themes. They can each be perceived as an entry point and our intention is also to move into the intersection of these three approaches and explore and unfold the value here.

A SENSUOUS SPACE-IN-BETWEEN

Based on the presented content themes and considerations the byline of the Dome of Visions is: A Sensuous space-in-between. We place ourselves in the spaces-in-between the city with a sustainable project that awakens all the senses. From here we explore how we can create a vibrating and sustainable future. Besides the byline sounding edgy and crooked, it also has a rhetorical sound to it, and a materiality and poetry, which attracts and opens for a longing crosswise organizations, institutions and segments - silos!

DOMES OF VISIONS AND THEATRUM MUNDI

We collaborate with the international urban development forum Theatrum Mundi, who explores how the different art forms, each in their own way, can enrich, unfold and explore life in the public space. They therefore move in the intersection of urban development, space, art and architecture - very close to the intersections of the Dome of Visions. The Theatrum Mundi network is highly profiled, not least because the initiators are the renowned Richard Sennett, who we're also in dialogue with about the potential of the Dome of Visions. Furthermore, our on-going dialogue with English Paris-based architect Andrew Todd is crystallized. With our relationship with Theatrum Mundi, we explore the international profile and perspective of the dome in collaboration with a project of high international caliber. In addition, Theatrum Mundi is both research and practice-based such as the dome.

PROCEDURE FOR CONTENT

When the Dome of Visions receives a request, this will be addressed to the curatorial assistant, who will discuss all inquiries with the curator. All organizers will get a tailor-made response saying that they can expect a response the week after at the latest. This response comes from the curatorial assistant, and the week after will each event be evaluated and reviewed at a meeting with the curator. In the meantime, the organizer will be invited to inform himself with some thoroughness in Dome of Visions on the basis of central writings from the curator. Furthermore, the rental and loan terms are provided for the use of Dome of Visions. Response to organizer is expected to be sent within two days.

For the future curatorial meeting, a system will be provided for an overview of the incoming and follow-up inquiries with questions, ideas, appointments and suggestions as well as contact persons.

During the weekly meeting with the curator, all inquiries are reviewed, and it is decided if it's an event of a certain nature that we would want to house. First of all, it is identified whether it is a cultural, professional or commercial/business event and, in continuation of that, it is decided which response to be given and how to formulate it.

As a rule, no organizers are rejected, and therefore the curator comes with amendments and advice so that the event can be written into the dome's curatorial profile.

If we decide to host the event, a dialogue on date planning will begin, and the timeframe and booking link will be forwarded.

When the date is selected but the booking form is not yet filled out, the event can be written into the internal dome-calendar with a marked star. As soon as the event text is received from the organizer, a new event is created on the website and on Facebook.

The marked star is removed as soon as it receives a confirmation that the booking form is completed. From here, the system operator of the Dome will take over and decide on the practical arrangements with the organizer.

UPDATED COMMUNITY CENTER

At Dome of Visions we work with a thought of creating a better city life for the citizens in whatever city we might be located and beyond. The dome is open to all, which is reflected on a daily basis in the building, which is open to the public, and in the cultural program. Our attempt is the creation of an updated community center that evokes new communities. It is a loop of generosity. We provide the citizens with a new urban space/scene, which they are free to use, from where they also give a lot back to both the house itself and the city at large. That is why a healthy and inspired dialogue with the organizers and citizens is essential in our work. In our communication work, we want to give the citizens an understanding of the gift we give them by providing a space for their event, while we are simultaneously thankful for their contributions we furthermore encourage them to take ownership of the content they create, manifest and share.

SUSTAINABILITY

The Dome of Visions construction is based on concepts such as sustainability, temporality and green innovation, and it has been important to us that these core values are reflected in the cultural program. This does not mean that we only want to host events, which concerns environmental discussions. No, we ask the organizers to interpret the term sustainability broadly and to relate it to how their event can endorse e.g. cultural, social, economic, human, political, aesthetic or a seventh form of sustainability. The events must relate to the physical design of the room and to its values, and it is our clear perception that the different content suggestions get more direction and clarity during our correspondence and thus are refined due to this exchange. In that way the dome also becomes an exploratorium for visions.

LOGBOOK OF VISIONS

It is important that all the visions shared by organizers are remembered, documented and archived. Therefore, everyone must share their visions in an obligatory section in the booking link and we furthermore encourage organizers to donate their visions in an analogue logbook, and to physically and performatively plant it in the dome. Thereby the dome will also become an exploratorium for visions, where we, based on these sources, can accumulate a patchwork of visions for a sustainable future and the future of the city crosswise silos. These visions are also very valuable data for our research in the Dome of Visions.

RESEARCH

We conduct research on the developed cultural and social strategies we manifest in our work. E.g. our artistic director and head curator Gry Worre Hallberg is currently writing her practice-based PhD on the transformative impact of our curatorial strategy and the link between the sensuous and the sustainable. Her research also indicates the need of new ways to evaluate and understand value. Pioneer projects like the Dome of Visions, which unfolds in the intersection, cannot be evaluated on the basis of conventional evaluation tools. The value will to a large degree be understood as 'ramifications' – We sow seeds in the individual, and it sprouts and propagates in ways and contexts which cannot be grasped immediately, but which creates value on a longer term.

LOCAL INFLUENCES AND PARTNERSHIPS

Copenhagen K, Krøyers Plads, spring 2013: When the Dome of Visions was placed at Krøyers Plads, it helped to debate and shed light on a very prominent place in Copenhagen, and we were, among other things, interested in the perspectives of the citizens involvement. The dome additionally showed how you could create a vibrant life in the in-between spaces of a city, by taking advantage of the fact that we were placed at a construction site, which was relevant in a Copenhagen context where several of the city's spaces were occupied by the metro-construction sites.

Aarhus Ø, Aarhus Harbor, Bassin 7, Summer/Autumn 2013: When the Dome of Visions was placed at Aarhus Harbor, the perspective on urban development was much present, as Aarhus Ø was, and still is, a new urban area under development. Here we got involved in a close collaboration with the Municipality of Aarhus, including the Rethink project - with whom we facilitated a week-long Rethink camp, where interdisciplinary groups of students came up with their take on the best urban development strategy for Aarhus Ø's Basin 7.

Copenhagen K, Søren Kierkegaards Plads, 2014-2016. In 2014 the City of Copenhagen was 'European Green Capital', and NCC formed a partnership respectively with the Municipality of Copenhagen, the state-owned Royal Library (due to our location neighboring the library) and the Danish Architecture Center.

Aarhus Ø, Aarhus Harbor, Pier 2, 2016-2018: In 2017 the City of Aarhus was Cultural Capital of Europe, and NCC formed a partnership with the Municipality of Aarhus to introduce a focus on city development and a vibrant life in the spaces-in-between the city into the broad, diverse and citizen-held Cultural capital-program.

SOCIAL MEDIA

Dome of Visions is visible and active on several social media platforms, with the three most important being: Facebook, Instagram and Vimeo. The most important social media for Dome of Visions is Facebook, not least because it is one of the

most broadly used social media platforms in Scandinavia. When we launched Dome of Visions, it happened alongside a Facebook-profile which was active from day 1. Our Facebook profile was initially aimed at the cultural makers, as Facebook was a good media to reach and communicate with this exact group at the time of our launch. From the beginning, it was important for us to communicate our content profile on this platform as we were hoping for sympathy, interest and attraction with the cultural makers. This is particularly important in relation to what you could call the 'corporate-phobia' in this group of people. An effective communication with cultural makers were initiated due to the credibility of the people from the dome making posts on Facebook, and furthermore their knowledge of what attracts and what repulses. On social media it can be very subtle what it is that brings a message through. It's about the rhetoric and certain mood presented in a sentence or even just a word, it's about the edge of the picture and the ambiance of the film. While posts on Facebook must be thought-through and accurate so that they affect the right mood, it's also the paradox of the media that posts must be emitted intuitively and without much reflection, otherwise it could fall through. This combination and the intuitive use of the media was again made possible because those who post on Facebook from the dome's site also speak, to our own group of people being rooted in the cultural field.

WORKING TRANSVERSELY

Once sympathy and attraction towards the project is created, it can be loosened up and posts can become more diverse and come from several different people and thereby reflect the many different themes and partners involved in the Dome of Visions. When it starts to leak, it happens together with a story about the strength of working transversely and about an actual potential of transformation. That way, the cultural organizers are also entangled in the process. You could say, that they indirectly get encouraged to think about their own (social) role in a new way – about their responsibility, their collaborations, what they want with their art, how strong it will affect people, and how an actual affect often needs dialog beyond your own agenda and segment. In this process NCC becomes more visible, though still subtle, and the organizers and users of Dome of Visions begin to be pleasantly surprised and grateful that a big company is behind a super cool, generous and value-creating project like this.

VISIBLE USERS

In the process, the users have become more and more visible on our Facebook-profile, e.g. when they use it to express gratitude and love for the project, such as: "Please please please please don't move it. Do you realize that even the Eiffel Tower was meant to be temporary?". The social media platform, where the users are the most visible, is however on Instagram where they tag themselves at Dome of Visions and make the dome visible beyond our knowledge and control. Today we have a very expanded virtual life as people, who sympathizes with the dome, spread it on their various platforms. The Dome of Visions Facebook-profile now has more than 16000 likes and the number is still steadily increasing. It is a lot of likes for a building, but the point is, that the dome has become so much more than just a building. It is a culture, an atmosphere, an agenda, a common reference point and not least an innovated curatorial strategy.

The Dome of Visions Facebook-profile has evolved into a community, where the dome users, sympathizers and other followers can express themselves in the virtual world. As the dome gives a platform for the analogue and physical meeting and focuses on current agendas in a sensuous and poetic way, Facebook has also become a virtual platform, that serves this purpose for everyone who has liked the page. There's therefore also a diversity of voices represented here, curated by the Facebook-administration, which is closely linked to the curator, as the same atmosphere is to appear in both the virtual community and the physical and vice versa.

INSTAGRAM

Quickly after the launch of our Facebook-profile we also made an Instagram profile where we quickly got a lot of users and tags. The users are very visible on Instagram and we therefore get a diverse image archive from both organizers and users, as from random by-passers. We have now chosen to run the Instagram pictures directly on our site's frontpage, which gives a good insight to the variety of voices that unfolds on Instagram. Every time the #domeofvisions hashtag is used, the picture comes up, and it's amazing to observe the variety of voices. It is quite evident that those who use the hashtag #domeofvisions feel, that it is their building, their city's building thus relating to it quite personally. This social

platform thereby strengthens the feeling of co-ownership to the Dome of Visions. It is our task to continuously be in sync with our users at this platform – to be aware of what they're highlighting and simultaneously create our own stories, which is hopefully attractive to our users through our own posts. The social media platforms are also a valuable source of data collection in relation to the question on the unique aspects of what makes the Dome of Visions particularly attractive to our users. This again feeds into our continuous development and refinement of the Dome of Visions.

VIMEO

Vimeo is the social media where we upload our films. Here you will quickly be able to get an overview of all the films we have published to this date, alongside an insight into the overall stories of the Dome of Visions. In many ways Vimeo is also our film archive and it's therefore essential, that whoever explores our Vimeo has access to a strong archive, that resonates with our content profile.

ACROSS THE SILOS

A very important part of Dome of Visions' success is to be found in the recruitment and composition of the crew. The dome's crew will to the greatest extent take its own medicine by being a truly diverse group across professionalism and personality. The fact that the DNA contains diversity and dialogue across silos makes it possible, with great sincerity, to live up to the intention of the content profile.

INTERVENTION

We intervene in each other's systems and thereby become a microcosmic image of what we would like to do on a larger scale. The dome itself is again a new microcosmic image of what we would like to do on a bigger social and societal scale.

COMMON INTENTIONS

When there's great diversity, a common intention is important. Just as the curatorial themes and framework create coherence and synergy between the varied and diverse content represented in our program externally, our continuous internal dialogue also polishes the shared understanding of our intentions internally.

RESPECTING DIVERSITY AND RESPONSEIVENESS TO YOUR OWN BLIND SPOTS

It is also important, that there is a responsiveness, openness and respect for the diversity and an understanding of the dispositions of the other. Diversity is a valuable tool to see your own blind spots, and to train your acknowledgement and respect for the different elements needed for the project to work. Always with full respect for the different professional fields represented. We polish each other, and at the same time there must be room for the individual's important professional assessment within a particular area.

CREDIBILITY AND STRENGTH IN RESPECTIVE ENVIRONMENTS

The credibility of the crew, in the environments they operate in, is also important. The continuously good and inspiring dialogue with the respective environment is therefore invaluable. Each of us put our name at stake, but you can also win big in the process.

DOMES INTERNATIONAL

A platform across the global Dome of Visions network.