

REGENERATION OF DISUSED INDUSTRIAL SITES
THROUGH CREATIVITY IN EUROPE

RESOLVE

**RESCUE — Regeneration of disused industrial sites
through creativity in Europe**

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PROLOGUE

THE RESCUE PROJECT, OR THERE AND BACK AGAIN

RESCUE (REgeneration of disused industrial Sites through Creativity in EUrope) has been a great opportunity for the partners, institutions and places involved in it. As stated by Paola Sisti, mayor of the municipality of Santo Stefano di Magra, the RESCUE lead partner, “Since the closure of the Vaccari pottery factory, which left a large ‘void’ of fourteen hectares in our local area, and a much larger hole in terms of its repercussions on the local employment, economy and environment, the municipality immediately began to bring it back to life through social, cultural and artistic initiatives and events, while waiting for the necessary master plan and then community development.” The transnational cooperation resulting from the European dimension enabled the extension and enhancement of local and national networks to achieve strategic awareness and gather innovative ideas for the future uses of the land. “Thanks to RESCUE,” the mayor continued, “we are building a shared future around a place that is both symbolic and real, overcoming traditional disciplinary, socio-economic and territorial boundaries through intertwined cultural experimentation involving local communities, artistic and cultural institutions and committees, and an amazing network of European partners. Sharing experiences, perspectives and hands-on work has given huge added value to the main redevelopment aims. Walking this path with top professional European partners from the fields of art and culture has taught us that even more than other organizations, local and public bodies need to develop at European level. This is the way to achieve innovative cultural and socio-economic designs and reach the most significant goals that look beyond the present and into the future.”

COLLABORATIVE APPROACHES TO INDUSTRIAL HERITAGE

RESCUE is a smaller scale cooperation project co-funded by the EACEA Creative Europe programme. As envisaged from the outset, partners from Italy, Germany, Slovenia and Austria invited artists and students from secondary schools to explore the history of abandoned industrial sites in the participant countries, with a view to re-defining them as sustainable cultural spaces. Local students participated in workshops to re-discover the selected space, its industrial history and its significance for the region and its inhabitants. Working together with artists, the students developed creative ways of portraying and using the space, with various artistic media ranging from stories and photography to sound, light and performance art.

In an ongoing transnational exchange between the curatorial partners, the project participants communicated with audiences across the RESCUE network. The complex relationship between history, industrial heritage, people and socio-cultural developments is reflected in a creative process that resulted in a

postulation of cultural strategies that might be useful towards a broader regeneration of disused industrial sites through creativity.

Despite the challenges (but also the new opportunities) opened up by the pandemic, by working so closely with students and their surroundings, RESCUE enabled ongoing grass-roots cultural exchange between participants and local citizens and broad audiences, who were invited to participate in the performances, presentations and exhibitions that students, cultural actors and artists developed.

Project results include site-specific works from and for the selected locations; tools and analysis for cultural engagement with abandoned spaces; innovative models to reclaim disused industrial sites for the arts; dissemination of applied cultural engagement with the history of labour and industrial heritage; audience development in the sense of inclusion, interaction and engagement with cultural heritage and contemporary artistic practice; transnational mobility of cultural actors, artists and artworks.

EUROPEAN DIVERSITY

RESCUE was initiated by the Comune di Santo Stefano di Magra in Liguria, Italy. Inspired by the semi-abandoned, multi-usage ceramics factory now referred to as “ex-Vaccari” and its NOVA Project, the idea grew to forge new connections with other related sites across Europe. Together, we would explore different sustainable approaches to the cultural revitalization of abandoned industrial sites.

The consortium grew into a richly diverse network of partners from different cultural and theoretical backgrounds. The theatre and performance company Gli Scarti, based in La Spezia in Italy, the interdisciplinary association Klanghaus Untergreith from South Styria in Austria, X-OP from Maribor in Slovenia, whose focus lies on presenting inter- and trans-medial art and culture and ibug from Saxony in Germany, whose annual art event at changing abandoned sites in their region attracts participants from all over the world.

As a network formed specifically for Rescue, we as a team realized that our diverse approaches would help to enrich a profound engagement with various levels of our shared undertaking, exploring various levels of work, labour, industry, cultural and artistic practice, education and social awareness, collaboration and public debate and exchange.

As a “smaller scale European Cooperation Project” co-financed by the EACEA, RESCUE is committed to certain basic tenets of European cultural practice: upholding and communicating European culture through public practice; enabling the trans-mobility of artists and their artworks, as well as cultural actors, in order to enrich the cultural landscape across borders and also to create a sustainable visibility and broader outreach for project participants and outputs; capacity training and education for participants of all ages and demographics from within and beyond the cultural sphere through workshops, informal training and collaborative processes; as well as “audience development”, which is a term used to describe not just increasing audience numbers but continually developing the relationship between cultural protagonists and visitors, using interaction, dialogue and hands-on participation as means of drawing audiences and visitors into creative processes.

These fundamental basic features of European cultural initiatives are deeply embedded in the architecture of RESCUE as a shared undertaking and a network project. Through collaboration across borders with a shared focus, the diverse contributions from each partner group have resulted in an innovatively broad collection of artistic, cultural and written output ranging from wall-paintings to music to research papers to a series of short stories by children.

SUSTAINABLE REGENERATION

The feasibility of actually regenerating disused sites for long-term cultural use is naturally contingent on local funding and infrastructure, as well as a complex socio-cultural and political commitment to the sustainable realization of a vision suitable to the purposes for local communities. This was never the literal goal of RESCUE. Rather, what we aimed to do both individually and collectively, regionally and transnationally, was to imagine various different ways and means of regeneration on a public cultural level for the good of communities.

By looking into best-practice models of post-industrial regeneration and re-use of architectural structures, by experimenting with different spaces and ways of approaching, entering, using or sharing them, and by involving artists and practitioners from various disciplines ranging from art to architecture, from research to social work, RESCUE has been able to develop a body of work that gives expression to the breadth of the project.

COVID-19, CHALLENGES AND SOLUTIONS

RESCUE was launched in November 2019 and concluded at the end of October 2021. As such, we were obviously confronted with the challenges of the Covid-19 outbreak and had to find new ways of continuing to collaborate on a European level in the face of border closures and lockdowns.

The digital sphere took on a completely new dimension in the context of the pandemic. Beyond the basic tele-conference tools that enabled us to work together as a team, a sudden heightened dependence on the internet also inspired new considerations of how we use digital space, as well as questions of behaviour, rights and responsibilities in the digital sphere and the question of how best to utilize new or existing tools to replace or enhance traditional means of communication that were impeded or rendered impossible by the pandemic and its effects.

FLEXIBLE ARCHITECTURE

The initial roadmap for RESCUE was logical and accumulative: each partner group would commence the project by conducting educational and artistic workshops for local schoolchildren and students at the abandoned industrial sites they had selected as their paradigm RESCUE location. These workshops resulted in crea-

tive outputs that would be presented to audiences and visitors, inviting the general public into the regeneration process, and turning the once-empty sites into communicative cultural spaces, where a broad audience interacted with artists, cultural actors and across social divisions.

The artists who had run the workshops would also be invited to develop new works dedicated to the RESCUE sites, which would be presented at partner locations across the network. These would be shown or performed in public presentations that would also be combined with trans-disciplinary symposia and workshops to explore different aspects of regeneration, of labour, of spaces and structures and the relationship between architecture and society, history and future, public space and social cohesion.

All of this would happen in an organically growing flow of people and papers and artworks across the network from Saxony in Germany to Maribor in Slovenia, Untergreith and Aflenz in Austria, Santo Stefano di Magra and La Spezia in Italy. All of this was (and still is) divided into five “work packages” and split into sixteen “activities” that were intended to take place live and in public.

In February 2020 it became evident that this would have to be rethought, and we realized as a team, in a surprisingly liberating moment in the course of the first of many online conferences, that the complexity of our project not only allowed us to “deviate” from the planned chronological steps from 1 to 16, but that by combining elements of our roadmap and overlapping phases, the whole project could become freer, more complex and more creative despite the restrictions in place.

Thus we started involving artists and protagonists to reflect on spaces they could not visit, created teaching plans for children and students to think about spaces and learn about the history of their communities outside the school context, and realized that we could use the brief pockets of lockdown-ease to conduct more or less spontaneous live events and meetings whose rarity increased their intrinsic value.

CULTURAL PRACTICE IN HYBRID SPACES

As this volume shows, RESCUE happened despite and during Covid-19, and we did manage to achieve physical activities at all the partner locations (see for instance the Rescue European Week, among others cultural transnational activities that took place in presence during the project). In some ways it was transformed by Covid-19 in surprisingly innovative ways. We held online conferences via zoom and created new border-crossing synergies from our own four walls. We talked about RESCUE in interviews and considered the extent to which the digital sphere had been transformed, imbued with a new significance as a tool to reach into unattainable spaces. We created a virtual tour through an abandoned industrial site as a pilot project for interaction-at-a-distance, introducing visitors to an inaccessible space and its history, inviting them to interact with the space through digital messaging boards. The necessity of the digital sphere and our individual and collective discovery of new ways to implement existing ideas through the internet was an unexpected sustainable output of RESCUE that will accompany us all into new hybrid futures.

RESCUE RESULTS AND FUTURES

RESCUE has yielded a rich assortment of cultural experiences and exchange as well as a body of work reflecting various different aspects of the project. Essays, reflections, short stories by children and students, drawings, music, painting and sculpture created for and dedicated to the project are a lasting collection of reflections of various layers of regeneration, disuse, industry, space and cultural practice.

RESCUE DECONSTRUCTED

Regeneration is not only restoration of architectural spaces, nor is it a transformation of a building that was once used for production into a building that is now used for art — rather, regeneration is a collaborative process which, ideally, should be a collaboration between artists and communities, between cultural actors and local authorities, between private and public funding bodies, and most importantly, between communities, between people. As such, regeneration is living socio-cultural exchange.

Regeneration of a disused space is furthermore dynamic, flexible — an idea rather than a monumental step. By approaching empty or abandoned spaces and imagining possible future uses, we enter into a social process that is open to change, adaptable to the needs and conditions of societies.

As a number of texts in this volume will show, industrial heritage is a broad and complex field. Industry implies work, labour, production and markets as well as the significance of macro- and micro-economic processes and identities. Social status and the value of work shift over time, and the way societies see themselves are closely related to these shifts. Individual approaches to work and / or labour also change between people and between industries. Self-image is fragile and susceptible to human and natural catastrophe. The simple shift from “going to work” to “working from home” is an example of how quickly, how profoundly change can happen on a massive scale. Similarly, the question of what constitutes an “industrial site” emerges. Where-we-live and where-we-work were already fuzzy spaces before the advent of pandemic-induced “working from home”. Where we work(ed), if that was where we spent most of our waking time, most of our energy and enterprise, could surely not be not where we lived. The significance of spaces is not rigid, and throws up questions ranging from architecture to power, all of which are touched on in the book.

This book is the product of our collaboration in the context of RESCUE. It is intended as a lasting reflection of the diversity of our shared endeavour, and as a snapshot of where RESCUE has got to, leaving space for future developments open. As such, it is an art catalogue but also a documentation of processes and events, a project description and an essay collection, a book to be read or dipped into, a description of collaborative work that has happened but also an invitation to keep the process going.

APPROACHES TO RESCUE

SANTO STEFANO DI MAGRA

various authors

The Municipality of Santo Stefano di Magra is the leading partner in the EU RESCUE — Regeneration of Disused Industrial Sites Through Creativity in Europe project. RESCUE involves five partners. In addition to the municipality, it brings together four artistic and cultural associations specialized in visual arts and musical/artistic languages and engaged in the development of European networks and platforms to create transnational cultural initiatives. The partners come from Austria (Klanghaus), Germany (ibug), Slovenia (X-OP) and Italy (Gli Scarti). In particular, Santo Stefano di Magra has close ties with the cultural association Gli Scarti, which has provided support in the realization of the performative and artistic events in the project programme. The objective of RESCUE is to enhance the industrial heritage and revitalize abandoned industrial areas by increasing knowledge of these places, recovering their historical memory, promoting them as places of culture and opening them to new life.

These objectives respond to a local need expressed by the presence of a large industrial area, covering about 35 acres, home to Ceramica Vaccari, what was the largest ceramics factory in Europe in the 1950s. This industrial stronghold employed thousands of workers and transformed the surrounding environment from a rural area to an industrial village, with accommodation for workers and managers, a company store, a nursery and a church.

In 2006, after a progressive downsizing, the final closure of the factory was a hard blow to the community. In collaboration with the Archives Superintendence, the municipality recovered most of the documents of historical interest, tools and examples of the material culture still present in the area after the sale to the Austrian company Lasselsberger. In addition, it obtained important funding for the purchase and restructuring of a valuable building, the ex Opificio Calibratura. Following completion of the conservative restoration project, the building now houses the Val di Magra Labour History Archive (“Archivio per una storia del lavoro in Val di Magra”) exhibition, plus a multipurpose hall for cultural activities and public performances. This is where the municipal administration’s “NOVA, Nuovo Opificio Vaccari per le Arti” project first saw the light of day. The aim of the project is to revitalize these spaces through culture, by building a citadel of art able to attract attention and investments, also in a perspective of future urban reprogramming of the area. Hence, it turns spotlight onto these spaces and they are brought back to life:

“From the very first day after the closure of the Vaccari factory, we chose not to let it fade into obscurity [...] We decided to keep the factory in the spotlight through several initiatives, in spite of the frustration felt by our community after the closure of the plant [...] we believe that investing in culture means investing in the future of our area, even more so in a place that is so dear to locals [...] we believe that since a new urban plan and new investment-attracting strategies are needed, drawing the attention to the former industrial plant is an innovative way

to protect and endorse such an important resource. It is with this frame of mind that we founded NOVA, Nuovo Opificio Vaccari per le Arti, a project whose aim is not only to become a cultural pole [...] but also to reorganize the urban layout of the whole area [...] It becomes even more significant to keep alive the historical memory of a place that is a piece of the history of work in this region in the light of the overall project that is envisaged for the area. Workers, materials and products will resume a leading role in telling the more than one-hundred-year-old story of a production plant that was an example of Italian excellence in the world for several decades [...] The past will not be erased, on the contrary it will live again in the same area which will become home to unbounded creativity [...] Therefore we are developing a competition to draw up a master plan for this extraordinary place with the aim to exploit the best energies available and open a debate on the future of the factory.”¹

Through a management agreement, the municipality has obtained a free loan for use of the Italian part of the area, measuring 5 acres, which has been totally reclaimed. In addition to the Opificio Calibratura, the municipality has also maintained full use of the Palazzina Direzionale, which houses the Civic Library and some municipal offices. Lastly, it has assigned the other spaces to private individuals who submitted projects that were compatible with the objectives of NOVA.

Currently in the area there is a huge open space for open-air shows, musical and theatrical events, festivals, exhibitions, performances, etc.; a sports and leisure area, with a skatepark, climbing wall, etc.; a space assigned to the Cardelli & Fontana art gallery; a multi-purpose music centre (ACIM) with rehearsal and recording rooms; and a space occupied by the Museum of Transport.

The RESCUE project strives to expand, promote and update ideas for the ex-industrial area. The ongoing exchanges among very diverse partners with different characteristics and vocations provided for a stimulating project, which



Area ex Ceramica Vaccari © Giordano Benacci

led to the continuous remodelling and adaptation of the activities to the objective context, also on the basis of the pandemic situation.

As the leading RESCUE partner, the municipality appointed the NOVA project technical advisory board to regenerate the “Vaccari area” and coordinate the project at the scientific level. The committee members also include academic figures, giving RESCUE the potential to gain extensive, high-level recognition.²

At local level, the municipality focused on the objective of revitalizing the industrial space of the former Ceramica Vaccari. Hence, the project involved the community from the local and surrounding area as much as possible, through activities aimed at schools and popular initiatives.

The workshop activities, carried out in collaboration with Gli Scarti, used a methodology based on artistic languages such as theatre and the performing arts. Local school children and students took part in the activities which addressed the issues of workers’ conditions and social struggles starting from the documents kept in the archives of the former factory. Further knowledge of life in the place was provided by interviews and talks with the workers.

The schools programme involved secondary schools in the area. The students focused on the experiences of the local community, reworking them in an artistic light. The activities culminated in a play (*Il secondo regno*, inspired by Dante’s *Purgatorio*) that was put on in the former factory to an audience of the students’ families, former workers, experts and the general public.

The Vaccari Val di Magra History of Labour Archive is designed as a place where the shared collective memory of archival records can be seen in a new social and creative light. Following this approach, the performance staged thanks to the joint venture between Gli Scarti, Santo Stefano di Magra, the NOVA committee members and the labour archive provided a creative and critical take on crucial moments in the factory’s social history, focusing on the workers’ protests and demonstrations. A repeat performance was given during the *Fisiko!* international festival held at the Ceramica Vaccari.

During the two years of the project, the municipality launched a communication campaign that has maintained a constant focus on regenerating the factory spaces and the European project, thanks to the involvement of schools and universities. In addition, the municipality has outlined an audience development strategy. Built upon the most up-to-date literature and guidelines, the RESCUE proposal for a shared audience development strategy is drafted in three parts (situational analysis, strategies and actions, and actions assessment and self-assessment). The first (analysis) and the last part (assessment) are based on the first principle of Audience Development (placing audiences at the centre of cultural organizations). In creating a common and reflective framework, the ultimate aim is to “generate changes” in each partner’s approach and artistic proposals. The second part (the strategies and the actions taken) is aimed at widening, deepening and diversifying audiences through local actions as well as the collective and experimental settings of the transnational residency and workshop. Indeed, as framed by the RESCUE Panorama (see ‘Artworks and events’ chapter) for shared narratives and a common, intertwined approach to the production of the artwork and performances (activity supervised by the municipality), we strongly believe that RESCUE must both foster the partners’ differences and approaches and at the same time give back a sum of innovative visions.

Among the other RESCUE activities and tasks, during the second part of 2021 our efforts were focused on organizing *REW — Rescue European Week* (in Santo



Area ex Ceramica Vaccari © Silvia Pietrantonio

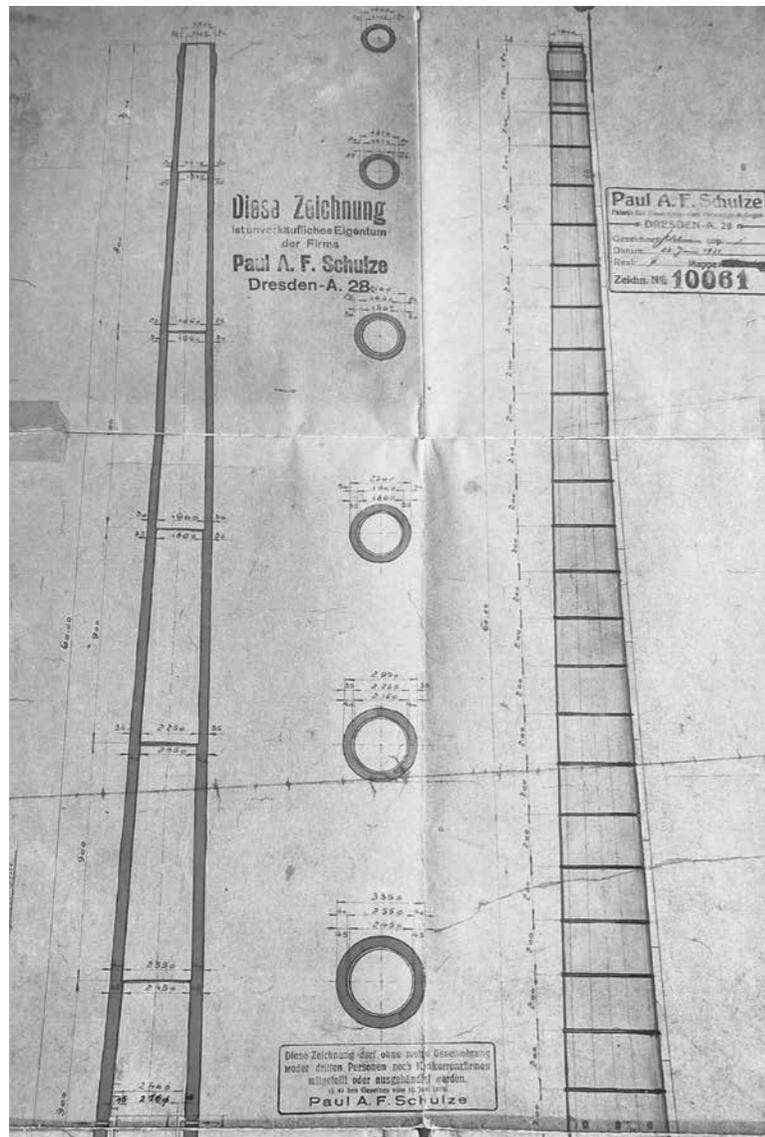
Stefano di Magra, 13—18 September 2021). With the goal to optimize and expand communication and dissemination of the project’s initiatives and objectives, *REW* hosted artistic, scientific and cultural events on the creative reuse and cultural regeneration of disused sites in Europe.

The former Fabbrica Vaccari came back to life with a tightly packed programme of innovative transnational, transdisciplinary and creative events, highlighting the site’s cultural and creative vocation as a giant laboratory of ideas and activities. It was a place to experiment, research, develop, produce, explore and present new fields of knowledge, new languages and innovative regeneration practices, and, last but not least, to pave the way for further development of the project.

The week started off with the *Transnational Artistic Residency* (13–15 September), where artists, curators and intellectuals from various European countries and North America got together to cultivate various artistic projects. The Transnational Residency sparked collective cultural experimentation in a multinational platform where experiences, past journeys and knowledge was exchanged and shared. The international artists’ installations and performances were open to visitors all week.

The “*Pray and Labor: Frameworks, Stories and Practices of Disused Sites*” transnational workshop took place on 16 September. It reflected on action programmes (thanks to the presence of ERIH), European best practices (starting from Slovenian and Italian good practices, chosen among the ones collected by RESCUE) and disused site regeneration experiences in Europe (for example, the recent Italian experience that will be sustained by the National Recovery and Resilience Plan — NRRP presented by Italy). The transnational workshop then offered the opportunity to dialogue on the creative and artistic good practices ‘mapped’ by *Rescue* and to analyse European experiences involving the regeneration of disused sites, innovation and creativity. It also gave the chance to talk about topics ranging from the European framework to juridical, economic and planning aspects as well as cultural planning and urban and regional interventions.

Finally, the European week was rounded off on 17 and 18 September by the main Italian event, *Cantieri Creativi*, a national artistic and curatorial event to spread knowledge about European labour history and preservation/promotion of the industrial heritage. It also aimed to foster a wide-ranging dialogue between different generations and cultures on architecture, economics, theatre, music and the visual arts, centred around the debate on the landscape. The main event was coordinated by the NOVA project committee and was attended by important names from the Italian and international cultural and artistic scene. Round tables, interviews and off-the-cuff interventions, presentations and dialogues engaged top names from the world of architecture, the visual arts and communication in a new way of making culture, with the institutions, associations and citizens working side by side. The debate focused around the topics of care and landscape, and the week featured a series of high-profile artistic and creative events programmed specifically for *Cantieri Creativi*.



1 — See the NOVA Project, website: <http://www.progettonova.it/en/project/>

2 — The committee members are: Massimo Biava (art curator and gallery owner), Mario Commone (art historian, artist and art curator), Lara Conte (art historian and art curator, University of Roma Tre), Mario Giannoni (curator of the “Archivio per una storia del lavoro in Val di Magra”), Juni Mazzanti (former mayor of Santo Stefano di Magra and driver behind the foundation of the NOVA project), Michela Passalacqua (lawyer and professor of law, University of Pisa), Giancarlo Pietra (co-curator of the “Archivio per una storia del lavoro in Val di Magra”) and Simone Venturini (film and media historian, University of Udine).

Archivio per una storia del lavoro in Val di Magra, Area ex Ceramica Vaccari

KLANGHAUS UNTERGREITH

various authors

Klanghaus is a platform for contemporary art and culture outside urban centres and across borders. Karin Schorm and Zahra Mani have worked together with Mia Zabelka over many years as curators of inter-medial art and culture in Austria, Europe and internationally. Their work focuses particularly on the creation and fostering of networks and collaborations across geographical and genre-based borders.

Klanghaus is firmly committed to cultural practice outside urban centres. When we think regionally, we mean the opposite of “provincial”: we see the Alps-Adriatic Region as a microcosm of diversity and shared cultural histories and values, a space that fosters and celebrates its own diversity and continues to profit from its many different constituent people, places and histories. Globalisation, which offered positive developments with concepts such as the “global village”, in the end has led to increasing fragmentation and de-personalization. Through our regional projects, we strive towards a more universal social culture through trans-disciplinary public dialogue and creative communication across borders.

RESCUE IN AUSTRIA

For Klanghaus, RESCUE was a welcome opportunity to connect with new European partners in a local, regional and trans-national engagement with abandoned industrial sites, developing cultural and artistic methodologies to redefine such spaces through communicative creativity.

Abandoned industrial sites are paradigmatic “peripheral spaces”, and as such ideal stages for our broader cultural commitment to disseminating contemporary artistic practice across a broader social sphere. The structure of RESCUE as an educational, applied research and collaborative artistic process over time also found great resonance with our way of working, in that we focus particularly on cultural practice as a process, allowing works in progress, communication channels and collaborations to grow organically over time.

Through RESCUE, we have been able to strengthen our regional cultural network in close collaboration with X-OP, just a few kilometres across the border in Maribor, and to branch out into new synergies with the performance group Gli Scarti, the street festival *ibug* and the Commune di Santo Stefano di Magra. Our diverse approaches have complemented one another throughout the project and are evident in the breadth of artworks, writings and events that have emerged in the course of the project.

THE ROMAN QUARRY AT AFLENZ

The disused industrial location that Klanghaus selected as its RESCUE focus is the Roman quarry in an almost entirely hidden cave in Aflenz in south Styria.

The cave came into being when the Pannonian Sea receded 11 to 35 million years ago, and fossils from this prehistoric age can still be found in the stones. During the Roman Empire, the Aflenz Sandstone excavated from the cave was used for the construction of Flavia Solva, a major settlement.

Throughout early-modern and modern history, the stones were used for a range of building purposes including decorative elements on the facades of St. Stefan's Cathedral in Vienna, various buildings around Vienna's monumental Ringstrasse constructed during the late Hapsburg Empire and the Landhaushof building in the centre of Graz.

During the second world war, the Nazi regime transformed the cave into a work camp where Daimler produced war machinery using prisoners of war who were incarcerated in a concentration camp close to the entrance of the cave. In 1945, the concentration camp was liberated by the allied forces and the cave was re-occupied by three different nations within one year: Tito's partisans, then Russia and ultimately English troops. The Russian army completely destroyed the concentration camp and there is currently no sign that there was anything there — the site is a semi-cultivated field at the edge of a forest. The local council is now planning to commission an artist to create a monument to commemorate the brutal history that has become invisible.

The quarry is a monumental space with an area of 2.5 hectares, approximately the size of 5 football grounds. It is home to various rare breeds of bat. There is electricity and the quarry is accessible on foot through a well-concealed door built into an almost hidden hillside.

In the course of RESCUE, the Klanghaus team worked with children and artists to counteract this invisibility through an active engagement with the various levels of history and through creative engagement with the space itself, as it is today, in order to postulate possible future uses. Artists and children have explored various elements of sound, light, movement and storytelling in the course of online workshops, which have given rise to inter-medial interpretations of the space.

The act of engaging creatively with the various historical and material layers of the empty space, re-contextualizing it and creating a network of cultural rediscovery, lie at the basis of RESCUE as a cultural heritage initiative, inviting artists to re-animate forgotten spaces and local inhabitants to reclaim their cultural history in a broader European context. Exhibitions, performances and installations were developed for the selected spaces and presented online and in writing and performances, as well as at the "ex-Vaccari" factory in Santo Stefano di Magra in September 2021. Thus RESCUE has created a new (partly virtual) nexus of re-developed historic sites with a view to sustainable cultural activities and network collaborations beyond the project timeframe.

Visitors' engagement with the spaces was and remains essential to upholding not just historical awareness but also participative cultural processes across the RESCUE network and beyond.

The history of the Roman quarry at Aflenz is part of the history of the region and its people. By delving deeply into the space, looking at the stone, the sound, the light, we invite visitors to develop their own ways of interacting creatively

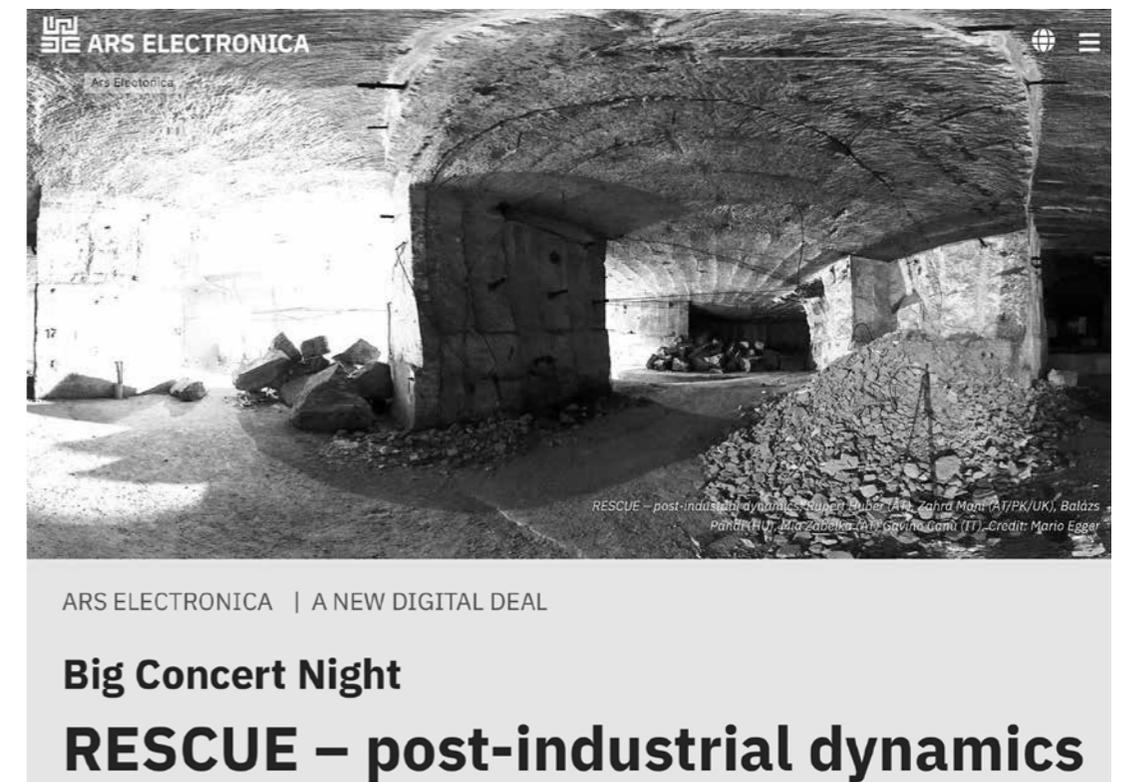
with the space. By exhibiting interviews with witnesses who recall the end of the Second World War and recalling the history of the quarry all the way back to the barely imaginable pre-historic Pannonian Sea, historical processes can be illustrated and re-contextualised.

RESCUE participants have created a series of new works based on their engagement with the space and its history, and also with the notion of post-industrial futures in general, evoking and putting into practice socio-cultural processes on a collaborative, interactive and creative level.

Active engagement with concrete spaces and with concepts such as the significance of industrial heritage is a step towards interactive cultural practice that can, ideally, lead to greater levels of social responsibility and to a more cohesive society. Creative engagement with spaces, with history and possible futures heightens participants' and visitors' awareness of the expressive power of aesthetic processes to transcend individual perception and enable dialogue across boundaries.

By collaborating with partners in Slovenia, Italy and Germany, RESCUE has connected not just the abandoned sites selected by the partner groups but also artists and audiences across a broad European network, reflecting history, culture and creativity across borders.

During the Covid-19 lockdowns in 2020 and 2021, the Roman Quarry at Aflenz was inaccessible to visitors. Thus we were unable to enter the space with schoolchildren or with artists. Our solution to the lockdown came with the idea of utilizing the digital sphere to create access to the inaccessible site using 360° virtual tour technology.



Rescue at Ars Electronica Festival, Linz, 2021 © ZMKs

The RESCUE 360° virtual tour consciously eschews virtual reality technology and is visible on normal computer screens, and explorable with a conventional mouse. This was a decision to avoid the isolation of virtual reality glasses in favour of the possibility to explore the space collectively, on a large screen.

The tour leads through the Roman quarry in Aflenz an der Sulm in southern Styria. Moving through the space, visitors can learn about the history of the site from pre-historic times to antiquity, the middle ages, the horrors of the Nazi period where the quarry was transformed into a concentration camp and then to an interactive space where users are invited to think about possible future uses of the space on the one hand, and lessons that can be drawn from the history of the site on the other. The Virtual Tour integrates interactive features which allow visitors for example to draw, make music or leave messages for other visitors.

The technology enabled us to provide access to the cave when it was not physically accessible but beyond that, the creation of the digital platform means that our work related to the cave at Aflenz has become more sustainable than we originally intended. Rather than conducting workshops and hosting performances during the two years of RESCUE, the hybrid platform can remain online and continue to grow through audience interaction and artistic input over time.



Exploring the historical quarry at Aflenz, Austria © Karin Schorm

ASSOCIATION FOR CONTEMPORARY ART X-OP

Irena Borić

Life in 20th century Maribor dramatically shifted due to industry. It affected lives of numerous people and it had consequences on a political, economic and social level. The city became most recognizable by its industrial identity. This however changed during the 1990s due to the dissolution of Yugoslavia and the economic transition which left numerous people in despair as there was suddenly no work. The city has not had a clear idea of its identity ever since, as it does not really qualify as a tourist destination, nor a business centre, or a cultural capital under the radar. Whichever possibilities exist, they remain somehow unrecognized or underdeveloped. There were numerous attempts to tackle this issue, and perhaps the most concise one was by the Museum of National Liberation Maribor with their scientific research on the history of Maribor's 20th century economy and its political and social consequences. However, the question of the possible future of the industrial heritage in Maribor remains open, and is occasionally explored by diverse cultural actors, but lately also by political ones as well. When the Association X-OP started to conceive its position and contribution within the Rescue project, the key question was how do we bring Maribor's industrial heritage on a cultural stage? How do we bring art and culture to spaces designated for industrial production? And what kind of art interventions make sense?

THE CONFERENCE

The pandemic shifted our initial plans and instead of doing field work we migrated online and started with the Rescue conference that focused on a diverse set of practices dealing with regeneration of the industrial heritage throughout Europe. The conference confronted tangible as well as intangible dimensions that remain in the background of industrial heritage, addressing a wide range of issues from disused sites to the history of workers and the organization of work. It brought together an international group of artists, workers in culture, and architects to unpack their practices and tackle urgent issues behind the regeneration of industrial heritage. A composer and Klanghaus' curator Zahra Mani, a representative of the partner institution on the RESCUE project, introduced the structure, aims and activities of RESCUE, touching on Covid-conform solutions and looking beyond the project into an uncertain yet necessarily sustainable cultural future. Chiara Bonfiglioli focused on the industrial heritage of textile factories and its predominantly female workforce that is less visible than the legacy

of the male-based heavy industry in the region of South-Eastern Europe. Dora Chatzi Rodopolou presented the inspiring potential of grassroots industrial heritage reuse practice to reload European cities with new cultural energy in an inclusive and a democratic way. Miha Lovše discussed the short history of *Tower 3* (orig. *Stolp 3*), a switch building, which was renewed as a concert space by renovating it and establishing its basic functionality. From an artistic perspective, Božena Končić Badurina gave an overview of her research of the industrial heritage of the island of Korčula, Croatia (2017–2020). The concluding talk was delivered by Irfan Hošić who presented specific socio-political conditions that allowed for the establishment of the Center for contemporary culture KRAK, in the north-western Bosnian city, Bihać in 2020. The goal of the conference was to provide a wider international context and by doing that it set the initial tone to the unfolding of the Rescue project in Maribor.

WORKSHOPS

We conducted workshops for high school students in order to enable them to learn about the industrial heritage and its importance for the region and its inhabitants. The workshops raised questions such as: How do younger generations of Maribor residents experience the local industrial heritage? Is it a thing of the past or maybe the future? What remains when the workers leave the factory?



Industriopolis, guided tours by Barbara Izlakar. Creative Impulses of Industrial Heritage, 2021
© Urška Lukovnjak

Intending to concentrate on the content of the industrial past, such as the importance of machinery and production processes, architecture, workers' history, and possible plans to revitalize former industrial spaces in the future, we asked artists Maja Hodošček and Toni Soprano Meneglejte, art historian Simon Žlahtič and prose writer Tomo Podstenšek to co-create discussion with participants. The content-focused discussion with mentors served as a conceptual framework for further workshops. Tomo Podstenšek presented creative writing methods to the participants — visual and language tools, research work, and formal features of a short story, which served as a primary form of expression. The written stories were published as a booklet, accompanied by a short story by Tomo Podstenšek, and the illustrations by artist Janja Kosi.

CREATIVE IMPULSES OF INDUSTRIAL HERITAGE

Creative Impulses of Industrial Heritage, was a two-day event that focused on the creative regeneration of former industrial sites as well as their current and future use. The event, situated in the intermediate space of the courtyard of the complex, created a space of creative experimentation and directly intervened in the post-industrial landscape and its broader social context of everyday life. In the context of the entire project, especially this event, the question was whether there is actually room for artistic interventions in such an environment and under what conditions? The presented art projects, events, and interventions intertwined elements and forms of visual, sound, literary, and performing arts while connecting with the specifics of the location — architecture, urbanism, design, and with the social and labour history of Maribor's industry, thus contributing to a holistic and multifaceted approach to the issue of industrial heritage.

The exhibition comprised of artistic interventions by Maja Hodošček, Nika Rupnik, Vesna Bukovec, Toni Soprano Meneglejte and Ilo milo and Janez Klenovšek, as well as the work by Sara Bezovšek and Dorijan Šiško. The cooperation with Industriopolis resulted in a guided tour of the former industrial sites in Studenci, Maribor. The audience participated at the Forum of the Theatre of the Oppressed performed by KUD Transformator and ZIZ.

A film screening of Neja Tomšič and Bojan Labović's films was discussed with artists and moderated by Rene Puhar. Through a conversation, we presented a collection of short stories that were created by high school students in workshops under the mentorship of Tomo Podstenšek.

A photo essay by Janez Klenovšek and Simon Žlahtič was also introduced in the form of a talk. Both evenings were rounded off by a performative sound installation *Kamnolom KISETSU* by the artist and researcher OR poiesis and an audio-visual project *D2HGPH* by sound artist Neven M. Agalma.

Klara Charlotte Zeitz

In the last two years, the ibug association has not only dealt with the sustainable use of brownfield wasteland on a Saxon level within the framework of the Rescue Project, but also throughout Germany, in European and in a worldwide context. The focus has naturally been on artistic interventions. In 16 editions, ibug has repeatedly used objects temporarily before the industrial wastelands are sold on, demolished or simply fall into disrepair. The Rescue Project gave the discourse an additional sustainable quality on a European level.

The first industrial wasteland redevelopment, or ibug for short, took place in Meerane in 2006 and went hand in hand with the artist Tasso's search for new development opportunities. Over time, it has developed into a world-renowned festival of urban art. Every year, traditionally on the last weekend in August, the ibug team releases a new wasteland for international graffiti, street art, illustration, installation and media artists. Each* of them brings, alongside with their* creativity, genre experimentation, materials and techniques a contemporary approach and also highlights the past of the wasteland in its surroundings. The focus is on the witnesses and remnants of the Saxon industrial culture in order to show the connection to history, culture and architecture. The aim is to breathe new life into what has been abandoned as a reminder of what has been forgotten. The crowning event is a festival lasting several days with music, film, design and art, which embodies ibug's spirit and thus serves as an inspiration to a broad mass of people for the development of their region.

The ibug has a long tradition of exchanging international artists. Through the Rescue Project, the exchange has been expanded to include sustainable use of brownfield sites through international discourse and to ensure that younger generations learn to appreciate their subsequent use through regional history education and artistic interventions.

What makes ibug special is the annual temporary use of a new wasteland for the purpose of bringing culture and art to an unused space in rural Saxony. Quite deliberately, the team interacts with the local population over a longer period of time, communicates with the city and local cultural institutions, creates synergies between local youth and volunteers from the location: all through the power of art. During the Rescue Project, ibug took place in 2020 in the former royal hospital in Zwickau and in 2021 in the Paper Factory Flöha. Despite pandemic-related restrictions in 2020 and 2021, the ibug festival was held successfully. In 2020, ibug was part of the Year of Industrial Culture in Saxony and was thus featured in several publications and exhibitions. In recent years, the concept has evolved, a sustainable approach in an international context has found a fruitful exchange through Rescue.

During several years, three distinct pillars have emerged at ibug. Firstly, comprehensive educational work with trained professionals who offer workshops for

school classes, guided tours of local brownfield sites, training for art teachers and art interventions.

For the Rescue Project in particular, on site working with pupils from the Helmholtz School was fortunately possible and was especially important. Both classes researched the wasteland's history by using items collected from the site. Short stories about former employees and on site conditions were created and transposed into collages and wooden installations. In Santo Stefano, a class transferred old photographs and balance sheet reports from the wasteland onto tiles that were made there. In both cases it was particularly important to exhibit the works professionally, to show the pupils what can come out of their own creative energy. In the Paper Factory Flöha there was a separate Rescue-Room where the works were hung in the old workers' spints. In Santo Stefano di Magra, the old tile presentation room was used to present the works on the original boards.

The second pillar is the historical reappraisal of the wasteland, accompanied by a professional filmmaker. This requires people who gain the trust of the former residents and, after researching the city archives and private individuals, interview contemporary witnesses in order to record their stories and personal experiences.

The third pillar is, of course, the art itself, the exchange between the artists and the flow of a wide audience within the three weekends in August and September that every year attracts people from all over the world.

With Rescue, we have expanded our approach of repeatedly going into different wastelands and turning unused buildings into places of art. Not only did we initiate a Rescue event, but we also integrated the project into many national and international interventions at already existing art events under its name,



Paper Factory, ibug, Flöha, 2021 © Christin Haupt

in order to reach as many people as possible and to discuss sustainable concepts of use and mediation, and to bring international artists together. Thus, in addition to the two festivals in summer 2020 in Zwickau and 2021 in Flöha, an exhibition took place in two unused buildings in Thessaloniki, Greece, under the name *Notions of Identity*, the support of the Office for International Affairs of the City of Leipzig, the Office for International Affairs of the City of Thessaloniki, HALLE 14 — Centre for contemporary Art, the Goethe-Institut Thessaloniki, the MOMus — Metropolitan Organisation of Museum of Visual Arts of Thessaloniki, the German-Greek Assembly, the literary magazine *Edit* and the Town Twinning Association Thessaloniki — Leipzig.

In exchange and on their own initiative, Greek and German artists transformed the buildings into exhibition spaces by replacing windows and lamps, painting the walls and installing artworks. By exhibiting in spaces that are otherwise lifeless, the interest in the architectural features of these spaces was enormous. Both exhibition venues are located in the centre of Thessaloniki on busy corners, once in the port area and on the promenade in the Sculpture Garden. In this way, the exhibition has fully embraced *Rescue*'s objective: to revitalize local cultural heritage by inviting local artists to interact with artists from other cultures, to reanimate forgotten places and, in turn, to encourage local residents to become aware of their cultural history and to purposefully revive it in a European context.

The artists who each year come to *ibug* know how to engage with the space, play with it, incorporate the materials on site into their work and are completely inspired by the history of the place. This is how artworks are created that could not exist in any other space, just so that they can disappear again; made only for a brief moment. *Unworks* in unplaces.



Guided student tours, *ibug*, Flöha, 2021 © Susan Fankhanel

Robert Deutsch and Luca di Maggio have done this masterfully in Santo Stefano, with their two murals that have resonated with the history of the place. Robert Deutsch portrayed Dante and Vaccari, the former owner of the factory, on their last trip to hell on a 15 meter scale. Luca di Maggio placed a struggling cyclist on a 5-metre-high gate in the central hall, where thousands of bikes of the former workers used to be stored.

As part of the *Rescue 2021* in Flöha, a discussion was held involving regional actors entitled “Operation ceased, what now? After-use in industrial culture”.

The guests consisted of the mayor of Flöha, Volker Holuscha, the INDUSTRIE.KULTUR.OST coordinator and a founding member of the initiative Sebastian Dämmmler and Judith Eittinger, a founding member of *KulturWeberei*, an established cultural and creative centre in Seilerstraße Zwickau (former project coordinator for the Zwickau-Vogtland cultural area).

The panel discussion was centred around the state of the industrial culture in Saxony, more specifically the status of brownfield sites in Flöha while also focusing on concepts that have already been implemented. Saxony is slowly running out of industrial wastelands since more and more are being redeveloped. Investors have bought up many former brownfield sites.

What about the public participation in such concepts of usage and which forms of after-use are efficient? What are the interactions between a city, a municipality and the private investment sector and what can we learn from the successful examples of re-use in practice? The mayor of Flöha pointed out that the city would not stand a chance of attracting nationwide interest to a site such as the old Paper Factory without the help of such important cultural players as *ibug*. Additionally, it is also a matter of attracting interested parties for subsequent use as well as establishing a connection between the young and the old. More often than not it is only through such young projects as *ibug* that older and younger generations come to meet, because they do so through art. Dämmmler emphasised that he repeatedly encounters young actors who have learned at *ibug* how to open a community, have the courage to move to the countryside and have a play with one of the old industrial wastelands.

Dämmmler pointed out that more emphasis should be placed on young people, especially in view of Chemnitz 2025, where there will be a lot going on. The reappraisal of history, especially the history of the GDR, is still in its infancy. Therefore, it is vital to let older people have their say and to pass on their experiences.

Due to the pandemic, we also had to reimagine our concepts for communicating with each other or implementing our projects. This prompted amazing new collaborations, amongst other things. Xuan wasn't able to travel from New York to Flöha or Santo Stefano. During the many zoom calls and phone calls we discussed the possibilities of realising her work in accordance with her ideas and wishes and two of her impressive video installations were realized in two brownfields. Artist collaborations became more intimate. Virtual tours, that we have been implementing since 2020, have ensured that the art stays visible for a longer period of time and now possess a sort of sustainability after all, even though the artwork is long gone. Meetings between the partners were held much more often than planned, which created a constant flow of communication. This overarching, fluid, hybrid discourse between actors, artists, art educators and art makers will stay with us even after the project has long ended.

ASSOCIAZIONE CULTURALE GLI SCARTI

Andrea Cerri

Since its beginning two years ago, the Rescue Project, with its aims and purposes, has been naturally integrated into the permanent activities of Gli Scarti Cultural Association, as part of a wide-ranging project that has a strong connection with the concept of “regeneration” and with the absolute centrality of the artistic aspect both in the “process” as well as in what is considered as a cultural “product” (the result of that process).

Gli Scarti is a cultural company for theatrical productions that has been active in the Ligurian region of La Spezia since 2007. It was founded by a collective of young creatives and was established with the intention of acquiring tools, spaces and structures for the realization of performance and theatrical works in the context of the “contemporary”, and at the same time with the aim of promoting a process of change in the cultural policy of a province that is reluctant to accept new artistic languages and is disinclined to consider the cultural sector as a productive field where professionalism and competence are essential in order to generate a real and long-term impacts on the territory.

It is a frontier, that was often confined to the side of national cultural networks, where culture was mostly understood in terms of “preservation” or “entertainment” rather than in terms of a long-term projecting and an active engagement of communities in artistic practices. In this environment, Gli Scarti’s purpose was to involve the communities, in the attempt to “popularize” contemporary performing arts, by also leaving the traditional places dedicated to culture and thus entering into the urban space, looking for new places, which are not specifically theatrical but rather take the performing arts to unconventional places, in search of new scenarios, new audiences, new artists and new “traveling companions” in schools, prisons, day care centres for people with disabilities, nursing homes, night clubs...

It was also crucial to improve learning experiences by directly importing cultural and artistic practices and experiences from other regions and other artistic realities that have achieved important results in terms of art and changing their own cultural context (such as the collaboration with the Teatro delle Albe — Ravenna, Teatro La Ribalta — Academy of Diversity — Bolzano, Compagnia della Fortezza — Volterra’s maximum security prison and company Balletto Civile).

Over the years, Gli Scarti’s path has been structured into various activities: from the production of theatrical performances (for which it is supported by the Ministry of Culture as a theatrical production company in the field of innovation — which led them to guest tour at the most important festivals and Italian theatres), to the programming of theatre season and festivals (the most

important of which is FuoriLuogo), to management of theatres and cultural spaces, offering services for entertainment and the organization of events, up to an intense “socio-cultural” planning activity aimed at involving a large portion of the citizenry in the creative process and in cultural experiences, particularly those who are most at risk of exclusion.

For these reasons, the concept of regeneration runs through all of Gli Scarti’s activities: regeneration does not only have a mere “physical” meaning but above all a social, cultural and finally “human” regeneration of a part of the city community: the key role of this idea is represented by the places that we have tried to recover and enhance over the years by returning them to the community (such as the the Dialma Ruggiero Center in the outskirts of La Spezia; the reopening of the Teatro degli Impavidi in Sarzana after years of being closed, the rediscovery of the disappeared theatres of the city of La Spezia in the urban path through the project “The missing scene”; the recent attempts to recover and revitalize the abandoned village of Marinella di Sarzana; the artistic interventions and the Fisiko! festival at the Ex Ceramica Vaccari in Santo Stefano di Magra).

However, this regeneration or, in other words, the “social utility” of these projects is never perceived as the end of the road, in our concept.

The centre and core of all the projects is, and always has been, the artistic act, in the belief that “the social utility of certain experiences is directly proportional to the quality and artistic strength expressed in them” (M. De Marinis).

The Rescue Project has therefore represented a step forward in this path for Gli Scarti. It allowed our organization and our artists to connect with a context that is much wider and surpasses the national one, and to be a part of an



Lady Maru dj set, FISIKO!, 2020 © Francesco Tassara



Balletto Civile, LO, FISIKOI, 2021 © Francesco Tassara

exchange with others European partners, who might have different approaches, but nevertheless share with us some of the features that have always distinguished our projects.

First of all, the idea that the artistic act can be in dialogue with a place, its identity and history — and consequently with a community and a territory — and how this can be influenced by drawing its expressive and artistic strength precisely from this dialectical relationship. As it is with us and the Rescue Project, the idea of converted (or in the process of reconversion) former industrial sites, with their abundance of stories, identities, their evocative power and their potential to generate changes in the local community.

What were once sites of labour, fatigue, trade unions and social struggles; what do they represent today and what could they potentially represent in the future? What could be their function? Revitalising these places through culture (in its broadest sense) is a challenge that is not without risks. Not only do they often require enormous economic resources for their repurposing but they also require long processes to shift the perspective of the local communities, that have visited them or simply live near them. There is however the ever present risk that they will ultimately remain only vast and empty post-industrial carcasses or empty cathedrals in the desert.

Our work on the Ex Ceramica Vaccari of Santo Stefano di Magra — ongoing from previous years — has been enriched with new visions, new opportunities and new artistic practices and involvement of the local community, thanks to the exchanges and dialogue with European partners, and to the elaboration and implementation of the Rescue Project.

The Rescue Project has allowed us, despite the interruption caused by the pandemic and the reshaping of the original project, to intensify our actions and to connect the project activities and those of other European partners, with our other existing projects and to incorporate other realities of the territory, creating a “multiplier” effect” of opportunities for citizens to visit and get to know the place as well as for artists and cultural professionals, for the public to enjoy it, and also for possible future prospects. Within the Rescue Project, the focus on the connection between the artistic project and the physical place has flourished in all areas of intervention of the Gli Scarti.

Firstly, we would like to mention the training and workshop activities with the students, which included a phase of study and research on the history of the factory and led to the creation of the theatre performance “Il Secondo Regno — Cantica Industriale” which was presented at the Festival Fuori Luogo X — Decennial of Fuori Luogo La Spezia, in the presence of theatrical critics, professionals, artistic directors and artists from all over Italy, as well as the local audience. An installation with video elements was also created in the same workshop, with the technical collaboration of the teachers and students of the professional course for a Lighting Technician — a training project of the Liguria Region-FSE.

Another crucial aspect, which represents the link between Scarti’s activity and Ex Ceramica Vaccari, is the organization of the Fisiko! International Dance Theater Festival, (2020 and 2021 edition): Fisiko! is a review of contemporary dance and physical theatre shows and performances, organized and co-directed by the Gli Scarti with the Balletto Civile company and its artistic director, Michela Lucenti. A focus dedicated to shows and performances where the physical



Balletto Civile, M.A.D., FISIKOI, 2020 © Francesco Tassara

action is pure expression and is in constant dialogue with the audience and the space, taking up the challenge of bringing dance into absolutely unconventional spaces and asking the artists to have dialogs with the spaces and to adapt their shows to them. The dialogue between artists and space has allowed us to continue with the festival in 2020, in the midst of the pandemic, with an installation-performance by Balletto Civile that debuted at Fisiko!, after which they will tour at the main Italian dance festivals.

The experience and knowledge of the Ex Ceramica Vaccari by our artists, led the place to be the background for the docu-film “Ciò che resta-Appunti dalla polvere”, a medium-length docu-film made within the annual project “Per Aspera ad Astra”, which involves prisoners from the Villa Andreino jail, in order to reimagine the prison through theatre and culture.

Finally, the Transnational Residency was a unique opportunity to discuss with the project partners by hosting their practices and their art installations and to strengthen a collaboration that will hopefully continue even after the activities of the Rescue Project come to an end.

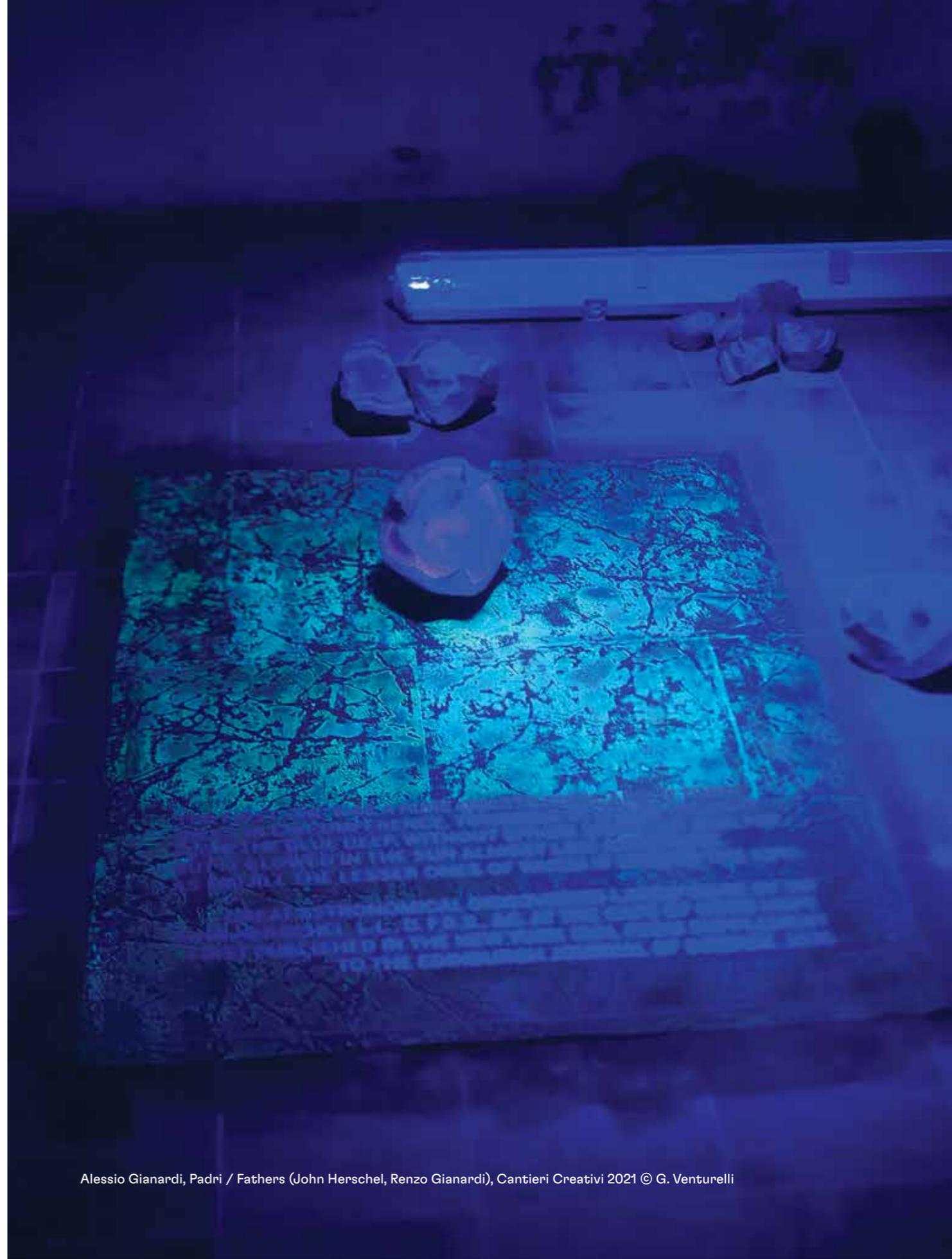




Enrico Casale, Il Secondo Regno-Cantica Industriale, 2021 © Alessandro Ratti



Nika Rupnik, Temporality, Creative Impulses of Industrial Heritage, 2021 © Urška Lukovnjak



Alessio Gianardi, Padri / Fathers (John Herschel, Renzo Gianardi), Cantieri Creativi 2021 © G. Venturelli





Luca di Maggio, La Fatica, Rescue European Week, Santo Stefano di Magra, 2021 © Christin Haupt



Balletto Civile Pezzo Orbitale, FISIKO!, 2021 © Francesco Tassara



Robert Deutsch, Spritz-Tour to Hell, Rescue European Week, 2021 © Christin Haupt

REFLEXIONS



ERIH AND URBAN REGENERATION IN EUROPE. AN AGENDA FOR THE COMING YEARS

Massimo Preite, ERIH Italia

The RESCUE cooperation project, co-funded by the EU Creative Europe programme, is a particularly significant example of a network which has brought together partners from Italy, Germany, Slovenia and Austria. Its programme of activities aims to take a new look at the history of disused industrial sites and verify how they can find a new use as sustainable cultural spaces.

Over these years, the network model has proven to be an essential tool in promoting the industrial heritage, which is in many ways unusual. In this respect, the experience gained by the European Route of Industrial Heritage (ERIH) is fundamental.

FIRST OF ALL, WHAT IS ERIH?

ERIH is a network whose members include the most prestigious places in Europe's industrial heritage. They belong to various production sectors: mines, metallurgical plants, factories, power stations, etc.

ERIH has several missions: to promote a notion of the industrial heritage as European (and not just national); to establish an industrial site quality brand and thereby boost industrial tourism; to encourage urban and local regeneration through the industrial heritage.

ERIH took its inspiration from the successful *Route der Industriekultur* in Germany. Connecting the main industrial sites in the Ruhr valley, it managed to increase the number of visitors to the industrial heritage attractions.

The route's success led to the idea to take this promotion model from the regional scale to European level, resulting in the foundation of ERIH in 1999 (through an INTERREG project).

HOW IS THE ERIH NETWORK STRUCTURED?

ERIH is laid out on several levels. Level 1 is the individual sites. Any production site that welcomes visitors can choose to become part of this level. Level 2 consists of the anchor points. These are sites of exceptional historic interest which offer high quality services to the public. The ideal anchor point has to meet some basic requirements: the site must be highly authentic; it must be of great historical value for European industrial history; it must have the best tools to represent its history (interactive systems, exhibitions, etc.). Level 3 is the regional routes. These itineraries link the industrial sites and anchor points in an industrial region. They depict the region's production vocation to visitors.

To date over 300 sites are part of the ERIH network. More than 100 of these are anchor points. There are around 20 regional routes.

WHAT ARE THE BENEFITS OF BELONGING TO ERIH?

There are many benefits; first of all, visibility. Each site has its own page on the ERIH website www.erih.net, which is the most complete and updated platform giving information on the industrial heritage in Europe. ERIH.net is an interactive website. Visitors can build their own routes, make comparisons between the different sites and get all the information they need on the various sites' history and accessibility. The sites in the network can enjoy the advantages of being part of the ERIH brand communication system, which includes both printed (brochures, leaflets, etc.) and electronic materials. The benefits in terms of advertising and marketing are also significant.

The sites can take part in the ERIH institutional activities (annual conferences, annual general meetings, open boards, etc.), which allows them to gain direct access to the knowhow and cultural and management programmes implemented by the other sites. Therefore, the AGMs are a top international forum where top sites can find out and compare each other's experiences and projects.

A prestigious indirect benefit also derives from ERIH's recent certification by the Council of Europe as an Industrial Heritage Cultural Route (2019). This recognition means that all the sites in the network are indirectly included in the European route.

Nevertheless, it is from taking part in ERIH projects to promote partnership initiatives that members can draw the most important benefits. The *Twinning Sites* project aims to encourage the management teams of the twinned sites to go on crossover missions to exchange professional opinions on site management issues. The *Linking Heritage* scheme enables sites to put together travelling exhibitions on topics of common interest based on the similarities between their industrial heritage. Lastly, *Work It Out* is a great choreographic event that takes place simultaneously in the different sites on 1 May each year. The event involves children and young people who dance to the notes of the same soundtrack, posting images of the event on the different social platforms.

The close correlation between these events — *Twinning Sites*, *Linking Europe and Work It Out* — and the spirit of Rescue is there for all to see, in particular thanks to the important role played by creative activities and youth participation.

WHAT PART DOES ITALY PLAY IN THE ERIH NETWORK? (2012—2020)

Between 2012 and 2020, 18 sites — 8 of which anchor points — joined ERIH. The Italian sites represent different sectors of industry: textiles, mining, energy production, distilleries, etc.

A lot of the member sites are company museums. Their participation is extremely important as each one demonstrates the close relationship between industrial culture and local identity, which plays a crucial role in many Italian and European regions. The role of company museums and archives and everything else linked to the promotion of a company's historical heritage is hardly ever to underline the value of a single brand or the single company trademark. Museums and archives reveal to visitors that the company's strength always lies in a shared local culture which is an essential part of the company itself. And so we discover that regions' (and cities') strength lies in setting value by their industrial heritage.

INDUSTRIAL HERITAGE AND URBAN REGENERATION

This brings us to the main topic of these notes. The relationship of the industrial heritage with the local area is at the heart of urban regeneration policies. The distinctive aspect of the industrial heritage is that it is not simply a collection of individual sites.

The industrial revolution was above all a revolution of production geography, thanks to which manufacturing activities grouped together in clusters of businesses. This gave rise to new urban districts. Hence, recent urban regeneration policies have had to deal with the need to convert not just single factories but entire portions of cities, or whole cities, to new functions through adaptive strategies for the best possible reuse of the disused production facilities.

At the European level, there are numerous examples of regeneration through heritage: Liverpool and Manchester in the UK, Elbeuf and Lille in France, El Poblenou district in Barcelona, Norrköping in Sweden, Tampere in Finland and Lodz in Poland are some of the cities where the traces of the industrial past have been put to the service of the contemporary city. The intervention models caused radical innovation in the types of promoters, planning styles and forms of public participation.

Those promoting regeneration have changed because they now include new actors who offer a wide range of sophisticated programming and planning, finance and management skills.

These actors often use their skills to work alongside the more traditional players who are not able to implement highly complex interventions. As a result, the planning styles alter since the hierarchical pyramid behind the traditional top-down systems are increasingly less suited to adapting to the trial-and-error practices required by a changing market.

The forms of participation have changed in that these days the community has an increasingly important role in the so-called "social construction of the heritage". The values to apply are no longer the exclusive domain of a limited group of experts but the result of ongoing negotiations among the different components of current multicultural societies, each with its own expectations, requirements and identity.

Hence, creativity becomes a powerful mediation tool between cultures. And, while their visions may in some instances contrast, it is once again *creativity* that brings them together in a context of lively and dynamic co-existence.



Albert Dock, Edward and Atlantic Pavilions, Liverpool © Massimo Preite, 2009



The Museum of Work (Arbetets Museum), Norrköping © Massimo Preite, 2005

REGENERATING FROM ABANDONMENT. THE JURIST'S PERSPECTIVE

Michela Passalacqua

ABANDONMENT, ECONOMIC DEVELOPMENT AND DEMOCRACY

In everyday language, an abandoned good is an unused good. However, an unused good does not necessarily have to be a “discarded” good.

For chattels, the distinction between good, residue and discard is “apparently” simple. A good is something that you want to use, a discard is something that the owner or holder intends to get rid of because it is useless. Instead, a residue is a leftover from a production or consumption process that the owner or holder intends to reuse, because its use or even its exchange has a value.

When talking about real estate, such as a disused industrial site, the question becomes more complicated. First of all, the owner may not use an asset in order to preserve it, without thereby wanting to get rid of it; furthermore, in Italian law, non-use is part of property enjoyment rights, therefore, it does not disentitle the owner.

In truth, the distinction between a discarded piece of land — waste land — and unused land is very significant. The point is whether the uncontaminated (or maybe decontaminated) but abandoned land of a disused industrial site can be considered a residue, that is, a leftover from a production process. In conceptual terms, a disused industrial site can be likened to a residue if it can be reused, becoming a so-called by-product. Hence, it is important to ask what public reuse of lands reclaimed from economic cycles should aim towards and who should “lead” it.

Reuse can consist of the simple reappropriation of places, in the sense of being able to enter them, explore them, including their history and their pain, and leave them as they are so as not to violate them a second time. The way to “save not just the stones, but also their soul” (Severini) lies in democracy as represented by the local governance of municipalities, provinces, regions and metropolitan cities.

In order to honour the stones’ memory, it is not enough to rely on single people and ensure that everyone can access a place safely. Public intervention instead seems indispensable to reinvent these places while at the same time preserving a trace of the past.

It is obvious that regional governance does not just protect town planning interests, but other interests too, such as health, economic development, the identity of places and social development while preventing the spread of

degraded areas. It is also obvious that the revival of a place must not be artificial, “throw away”, transitory. A temporary but sustainable use is different. Think of abandoned areas used temporarily for cultural ends.

Besides, the public institutions must exercise the functions allocated to them by the Constitution, they are not discretionary. Hence, they cannot shirk from governing the region. Furthermore, profit and wealth are no longer the only things that count in the concept of development. Instead, the relational paradigm underlines the importance of providing the tools to fully assert the centrality of the person, the whole person and his/her needs. The Stiglitz, Sen and Fitoussi commission report sets out a multifaceted definition of well-being which necessarily concerns present and future environmental conditions, social integration and relations, and personal activities including work. Among the 12 recommendations, the sixth concentrates on the objective conditions, such as health and education, which need working on in order to improve people’s quality of life. We have to start with everyday activities, including the entitlement to a decent job and accommodation, and the social and natural environment we live in. The factors determining personal and economic security have to be worked on too. Not only that, according to recommendation number eight, when planning policies in specific sectors, we should account for the ties between the various spheres of every person’s quality of life. In short, if well-being is multifaceted, maybe we should not tire ourselves out by trying to reinvent the calculation of the GDP but instead, and more simply, give public policies different facets too. Therefore, we should collect information concerning the different facets and adjust our sights to focus on the potential impact on the various aspects of quality of life.

REGENERATION IS NECESSARY

For all of the above reasons, regeneration is one of the imperative duties of economic and social solidarity. Its fulfilment is overseen by the Republic as set out in article 2 of the Italian Constitution. Regeneration is a matter of inclusion, memory and public/community efforts (Gregotti, 1962).

It concerns inclusion because the regeneration of abandoned and/or degraded areas in the city is of general public interest. Without regeneration, these abandoned lands are apt to become places of social segregation and degradation, environmental pollution and discrimination. Hence, we cannot shy away from regenerating disused sites. First of all, their regeneration can spark the desired transition towards circularity; second, it can limit the negative impacts of the reduction or even loss of some rights of the residents in some urbanized areas.

It concerns memory because regeneration allows the community, but also the single people making it up, to regain possession of places, the informal contacts that often linger there, and the sense of continuity. Some have proposed an essentialist notion of place (Cologni, 2012) and, while also referring to the contribution of environmental psychology, see identity and place as a network of loose and unstable rather than fixed relations.

In short, a place cannot be left unused inside a town or city because our identity depends on the way in which we relate to places. That is to say, abandonment goes against the full expression of the identity of the people who live in those places.

The efforts of the community work so long as the aim is not to restore what was but instead to bring out the diverse reactions of adjustment to the traumatic event. Regeneration is reinvention. Structured around renewal, it returns to the roots and thus produces knowledge.

Many recent legislative texts invite communities to be resilient in order to deal with natural or catastrophic emergencies. They mainly request cultural adaptation to the new scenarios in order to limit the damage and make sure that things keep working, although to a lesser extent. Regeneration is resilience. It is the manifestation of resistance. However, it has to be clear that it is a cognitive process to increase knowledge of the place. It has to create inclusion by finding a sum between opposites.

Therefore, regeneration does not just mean bringing a degraded area back into use. A reuse needs to be found that does not trigger the same dynamics that led to its former economic and social demise. In order for this to happen, the community with a general interest in the site must be involved. They must be consulted in order to propose options that lead to their satisfaction.

Through their involvement in designing the regeneration, the community acquires a new sense of belonging to those places and takes part in creating their new memory.



The Jurist's Perspective, Rescue European Week, Area ex Ceramica Vaccari, 2021

WHAT IT MEANS TO RE-GENERATE

The definition of regeneration is experimental, in the sense that the regulations are in a phase of evolution, in the hands of active regional legislators while the state legislator languors in debate in the Chamber and Senate.

In the regional legislation and the various bills and draft laws, the notion of regeneration is described as a financial town planning operation that also makes an impact on the social and economic dimension (very different from the London Docklands regeneration process in the 1980s encouraged by Thatcher's liberal policy to maximize economic development by fully exploiting the available resources).

For me, the notion that the essential core of regeneration is to make the object into something different, to give it new "basic and distinctive characteristics" (Bianchi 2020), is not convincing. For example, an intervention on a disused production site to transform it into a management-cultural-tourist centre does not necessarily go in the direction of "regeneration". Indeed, it is easy to imagine an unsustainable consumption of resources, either because of the centre's impact on the landscape, or because of its inappropriate land use, which will then lead to a new abandonment.

Regeneration is transformation. But can it only happen through programmed public intervention? Or can it be informal too?

It is a question of choices. It is impossible to regenerate everything formally, because neither the local institutions nor the European Union, probably, have the financial strength. Some basic choices need to be made. However, this is difficult without a complete state census of which formal interventions can be carried out by the public institutions, so as to prevent exclusions which lead to intolerable inequalities. At that point, widespread and varied informal interventions could be made, in my opinion, with all the features to be called regeneration.

The bottom-line political choices must, however, be clear and take into account citizen participation. Informal interventions, on the other hand, so long as they do not run into obstacles, can go their own way, perhaps even receiving indirect institutional support.

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PORTO FLUVIALE RECHOUSE. BUILDING AND SOCIAL REDEVELOPMENT OF THE FORMER TABURET WAREHOUSES IN ROME

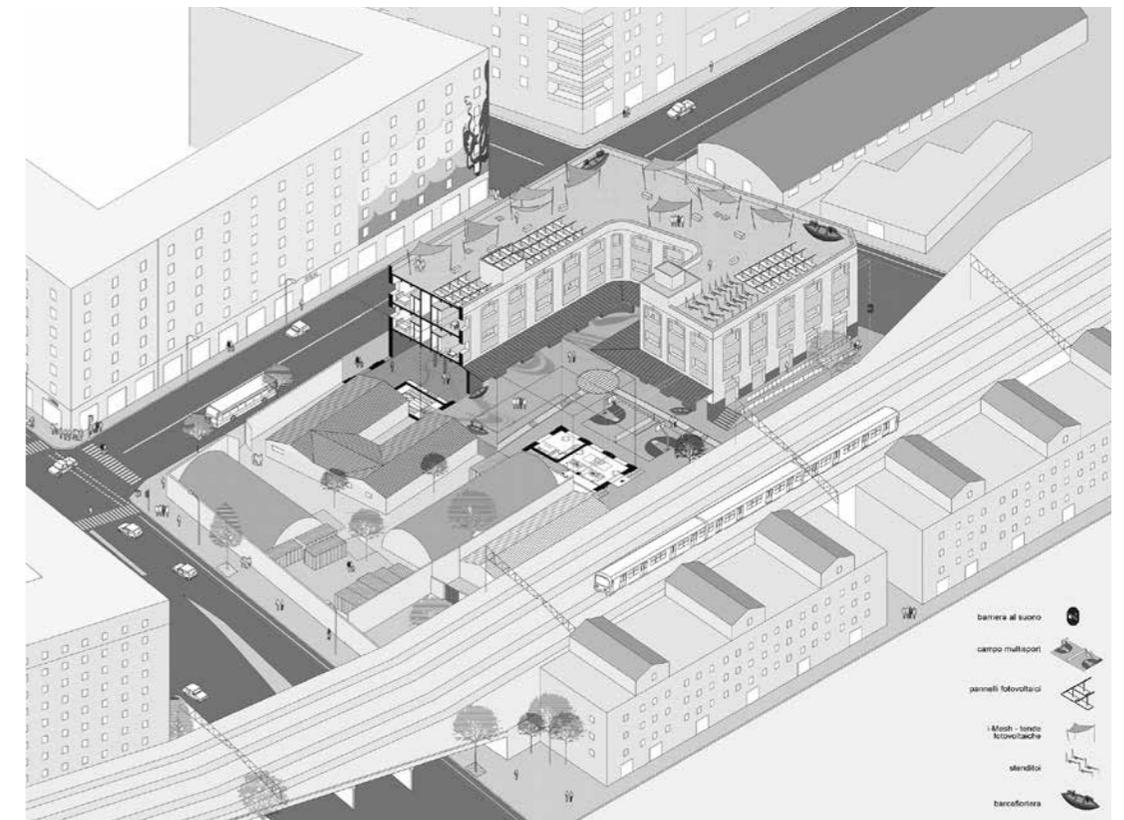
Francesco Careri, Fabrizio Finucci and Danilo Martinelli

Porto Fluviale RecHouse is an urban regeneration project for the redevelopment of illegally occupied premises in Via del Porto Fluviale, Rome. The site is in the centre of an important former industrial district where many disused buildings have found a new cultural use. The project foresees both the philological and social redevelopment of the building, with the creation of new social housing which will be allocated to the current squatters in possession of the necessary requirements. In addition, a call will be made to co-plan social and cultural spaces for the neighbourhood. In July 2021 the project received funding from the Ministry of Infrastructures and Sustainable Mobility (MIMS) with 11 million from the Recovery and Resilience Plan (PNRR).¹ It was mentioned among the 15 best projects presented from all around Italy in the PINQuA call to fund innovative quality housing projects. The project was presented by the municipality of Rome together with two other projects, for Tor Bella Monaca and Cardinal Capranica, all of which were drawn up with the scientific and technical support of Rome's three universities, Sapienza Università di Roma, Roma Tre and Luiss.² The Porto Fluviale project is the result of an intense mediation process. Started by the municipality of Rome town planning department, it involved the senior executives of the Italian Air Force which is the owner of the area; the Ministry of Cultural Heritage and Activities and Tourism (MiBACT) superintendents who made the premises a listed building; Movimento per il Diritto all'Abitare (Housing Rights Movement) which has occupied the building since 2003; the Roma Tre Department of Architecture which has built up a good relationship with the inhabitants over several years; Luiss which has experience in testing new forms of common good management; and the administrative subdivision of Rome, Municipio VIII, which has always followed the vicissitudes of the building, is interested in the sustainable development of the district and has involved various associations and local actors in the project.

The Porto Fluviale building is very well known in the city and is considered a monument by both the superintendence and the housing rights movements.³

Located in Rome's former industrial district, an urban landscape characterized by buildings of particular architectural importance, in 2012 MiBACT listed it as a building of historic and artistic interest because it presents features shared by many pieces of industrial archaeology in the Ostia neighbourhood.⁴ It is also a monument for the movements that have been fighting for housing rights for years, as it is one of the most central occupied buildings in the city. What is more, it is an immediately recognizable icon because of the wall paintings by street artist Blu, which have made the building famous all over the world.⁵ As the project report asserts, it is therefore an example of "participatory redevelopment of the artistic and social heritage", whose goals are to "redevelop a listed building, giving new functions to a disused premises, without land consumption and with a view to sustainability and densification; increase the amount of social housing; reduce housing hardship through a process of social integration for the current squatters; give the neighbourhood a new public space; use innovative management methods; spark a participatory process; increase social mixing as an antidote to the gentrification processes underway in the neighbourhood and promote social proximity between different groups."

In order to apply and activate innovative measures and models of management, support and social inclusion, urban welfare and participation, the Municipality of Rome approached Università Roma Tre, Sapienza Università di Roma and Luiss Guido Carli to request consultancy from a range of different disciplines. Indeed, the inhabitants have been collaborating with the nearby Roma Tre Department of Architecture on research projects for several years, and, on occasion



Porto Fluviale RecHouse, Axonometry

of this call, the department set in motion a participatory process to co-plan the whole proposal alongside the community. Università Luiss, on the other hand, will deal with the social management of the whole project. The participatory process has borne its first results: co-planning, a self-census and the establishment of various associations.

The informal self-census carried out in the participatory planning phase shows that at present the building is occupied by 56 families, from 13 different nationalities, most of whom are young families from Latin America and the Maghreb. It is a community which, despite the conflicts it arouses, has been developing brand-new, innovative forms of intercultural cohabitation for almost 20 years. Indeed, the building offers the neighbourhood various social spaces where they organize political and cultural events, performances, intercultural festivals and workshops.⁶ The social and housing inclusion project therefore aims to consolidate and keep the community of current inhabitants in the building, accompanying them in the passage from illegal squatters to the recipients of social housing. In the event of funding, the process will see the former Italian Air Force barracks pass into the hands of the Municipality of Rome through a so-called “cultural federalism” procedure, putting a years-old conflict to an end.⁷ A list will be made of the current inhabitants through an official census carried out by the local police or, as the Municipio VIII proposes, by the Agenzia dei diritti (Fundamental Rights Agency). After that, a special call will be made to give access to the new social housing, taking the census as a point of reference to guarantee the cohesion of the community. If the numbers of those entitled to the housing are too high due to an imbalance between the self-census data and the official census data, the municipality will seek suitable solutions along with the inhabitants.⁸ The agreement also sets out that the work will follow different phases in which the site area will revolve around the building. As a result, the inhabitants will be able to remain in the premises throughout the work, which is one of the most important goals achieved by the participatory process.

As far as the socio-cultural services currently operating on the ground floor are concerned, the call was very sensitive to the topic of “coordinating and legalizing subjects and self-consolidated groups in the form of associations”. And the project immediately went in the direction of capitalizing on and expanding the informal activities already present on the premises, putting the actors running them into a legal form. While the project was being drafted, all the activities (still informal) were transformed into associations: the goldsmiths’ workshops, tailors and leather goods producers, the circus training and dance workshop, the tearoom with the connected recreational and cultural activities, and lastly the bicycle workshop which will be transformed into the sustainable mobility centre in connection with the cycle path that will be built with the project funds. The inner courtyard, which has always been the heart of the community, will continue to be the place to celebrate the festivals and festivities of different world religions and cultures. As proposed by the inhabitants, it will be transformed into a public square and, as proposed by VIII Municipio, it will host activities currently not on offer in the neighbourhood:⁹ a weekly farmers’ market; an easy-access service for women victims of violence; a recreational and services area for the elderly; spaces for online learning, reskilling, computer literacy and digital skills; and a study room in collaboration with Università Roma Tre open 24 hours a day which will also be very useful for night-time security.

What is currently a closed space to be defended from outside incursions will become totally permeable, both visually, with large windows, and physically, with the opening of new entrances. At present, the ground floor is only accessible through one main door which is privately managed by the inhabitants. It is only opened to the city on occasion of the cultural and political activities that take place inside. The only space that currently acts as a filter between the inside and outside is the tea room and it was the observation of this space that created the basis for the plans to regulate the flows in and out of the building. At present, the ground-floor arcades giving onto the road are closed by shutters which have been there since the building was used for military purposes. These will be replaced by glass so that the internal courtyard can be seen from the street. The social activities that will take place on the ground floor will act as a filter for access to the courtyard since the main door will be closed in the evenings. The main access points, on Via del Porto Fluviale and Via delle Conce, will in fact be open during the day just like the residential apartment blocks in the neighbourhood.

Concerning the mural by Blu on the façade of the building — which is not only seen in the most important international street art publications, but has become a sort of living monument and visual point of reference for the whole neighbourhood — the artist, the inhabitants and the superintendence have decided to remove it, to allow for the restoration of the damaged parts of the building and the original façade. An assessment will be made of the operations needed to make a new mural in the interior, for example, on the stairs, corridors and roof terrace. But as Blu says, “All of this will happen when all the families have a new home in the building.”

A particular aspect we would like to dwell on is the participatory planning process carried out so far. As already said, the Roma Tre Department of Architecture has had a relationship of mutual trust with the Porto Fluviale community for several years.¹⁰ It is through this consolidated relationship that it was possible to jointly draw up every single aspect of the proposal for the building and social redevelopment. A great deal of co-planning activities were organized after the PINQuA call came out, and as the proposal was being drawn up: meetings with the inhabitants’ representatives and the wider housing rights movement; institutional meetings with the Municipality of Rome and the VIII Municipio; surveys with work groups of Roma Tre and Luiss teachers and students, municipal employees and the superintendence heads; presentations of the project’s progress to bigger and bigger groups of inhabitants; and focus groups on particular questions such as the self-census and the establishment of associations. Throughout the initial process, a series of informal meetings took place to refine the project strategies, and the community opened up the tea room to transform it into a participatory co-planning workshop for drafting the project. Here teachers and students worked side by side with the inhabitants, sharing doubts and putting forward proposals that resulted in substantial changes to the project before the final outcome was achieved. Lastly, on 23 February 2021, the whole project was presented to the Porto Fluviale plenary meeting, in the presence of architect and professor Luca Montuori (Roma Capitale city planning councillor) and the Roma Capitale directors, Mr Amedeo Ciaccheri (chairman of VIII Municipio) and members of the municipal council, the spokespeople for the Lotta per la casa city housing rights committee, teachers and students from the Roma Tre and Luiss work groups.

The project has also been an important opportunity for the universities' education and training. After initial misunderstandings with the municipality, the Porto Fluviale assembly approached the Roma Tre Architectural and Urban Planning Laboratory team to carry out the project on the Porto Fluviale case.¹¹ Twenty students, half Italian and half foreign, started to study the context and neighbourhood through interviews, maps and questionnaires. They organized meetings in the neighbourhood with the Porto Fluviale inhabitants who at that point were placed under lockdown and remote visits to the flats guided by the inhabitants' mobile phones. At the end of the Covid-19 lockdown, the students finally physically entered the inhabitants' houses to learn how the inhabitants live the spaces that would be planned, finding dozens of different sizes and types of flats. The students were continually stimulated by the fact that they were working on a real topic, with families and people whom they actually knew, on a process that might really be carried through. At last, they were dealing with reality and not an anonymous, abstract simulation. The exams took place on site too and not in the university. The drawings, graphs and plastic models were put up under the shelters in the inner courtyard and the students were able to exchange opinions with the inhabitants. After the exams, many of the students in the laboratory decided to take part in drawing up the project for the PINQuA call, which takes account of the best ideas emerging from the course projects, together with the Department of Architecture interdisciplinary work group.¹²



Blu, Mural at Circofficina, Porto Fluviale, Rome

In conclusion, and going back to what was written in the first paragraph, we are convinced that, if it comes to light, this project will have a great innovative impact on urban policies to deal with the housing emergency. Rome is full of disused buildings, discarded industrial sites and services that are closed, or never opened, or were abandoned before completion. We believe that the housing rights movements have indicated a route that the future administrations should be called upon to follow. There are a lot of people and a lot of ideas that are looking for spaces and a lot of spaces looking for people and ideas. In this respect, we will briefly mention the research and proposals — which have recently been published in a book — put forward by the Laboratory of Architectural and Urban Planning as part of a project called CIRCO — Casa Irrinunciabile per la Riconversione Civica e l'Ospitalità (Indispensable House for Civic Recreation and Hospitality).¹³ For us, Porto Fluviale is already a CIRCO, and we are sure that if it is legalized and institutionalized, it will not be politically devitalized but will be the start of a new city based on hospitality.

1 — For the project funding request, the following economic estimate was made: € 7,982,933 for the work (including security costs) plus € 3,017,067 of economic framework expenses (technical expenses and social security costs) for a total of € 11,000,000. The amount calculated for the work is distributed as follows: regeneration of external areas (6.5%), continuation and expansion of public services (15.9%), social housing redevelopment (35.6%), construction site rotation costs (10%), restoration of significant architectural features (27.1%) and security costs (4.8%).

2 — PINQuA (National Innovative Housing Quality Programme) call, Ministry of Infrastructure and Transport (MIT), interministerial decree no. 395 of 16/09/2020. The municipality of Rome project participants were: Valentina Cocco and Oscar Piricò of the municipality of Rome technical secretariat directorate general; Eliana Cangelli and Alfonso Giancotti, professors at Sapienza Università di Roma; Francesco Careri and Fabrizio Finucci, professors at Università Roma Tre; and Christian Iaione professor at Luiss Guido Carli.

3 — On the building's history see: Arnaldo Coggiati, *Vincenzo Taburet*, in "Strenna dei Romanisti", MMDCCVIII, 21 April 1955, pp. 310–15; Paola Brunori and Francesca Carboni, "Ai margini di Roma Capitale — Appunti sull'architettura del quartiere Ostiense", in Manlio Vendittelli, *Roma capitale. Roma comune. La storia della città dall'unità ad oggi*, Gangemi, Rome 1985, pp. 553–54; Giorgio Muratore (ed.), *Cantieri romani del Novecento*, Archivio Guido Izzi 1995; Valentina Pini and Agnese Pizzuti, *I Magazzini dell'Aeronautica Militare al Porto Fluviale*, degree thesis supervised by Prof. Alfredo Passeri (2004); Alfredo Passeri, "I magazzini dell'aeronautica militare al Porto fluviale", in *Roma memorie della Città industriale*, ed. Enrica Torelli Landini, Rome, 2007, pp. 161–63; Rita D'Errico, *Ostiense. Aspetti proprietari e trasformazioni economico-sociali di un settore dell'Agro romano (secoli XVIII-XX)*, 2007.

4 — MiBACT Lazio Cultural and Landscape Heritage Regional Directorate decree of 12/11/2012, declaration of artistic and historical interest pursuant to art. 10, para. 1 of Italian legislative decree no. 42 of 22/01/2004 and subsequent amendments. The decree requires the conservation of all elements of value and the reconstructability of the technical and architectural features. The proposal was assessed by MiBACT, which approved the pre-feasibility study.

5 — See Giorgio Talocci, *Occupying and the New Monuments*, DPU 2012; Camillo Boano, *DPU Summerlab as a Way to Defend Architecture*, DPU 2013; Azzurra Muzzonigro, *Porto Fluviale. Narrative of an Urban Adventure and a New Idea of Piazza*, DPU 2013; Alberto Piccinini, *Un tuffo nel Blu*, "il Manifesto" 16 March 2013; Francesco Careri, "Tano, Blu e il Porto Fluviale", in Giorgio de Finis, Fabio Benincasa and Andrea Facchi, *EXPLOIT. Come rovesciare il mondo dell'arte. D-Istruzioni per l'uso*, Bordeaux Edizioni, Rome 2015.

6 — On the history of the occupation, see: Margherita Pisano, *Creare relazioni da abitare. Voci, narrazioni in uno scheletro urbano riabitato*, PhD thesis in town planning techniques, cycle XXV, supervisor Carlo Cellamare, Università degli Studi di Roma "La Sapienza", Department of Building and Environmental Engineering 2011; Gaetano Crivaro and Margherita Pisano, *Good Buy Roma*, documentary film from 2011, viewable on <https://lambulante.org/gbr/>; Solange, *Il Fronte del Porto: la città non è in vendita*, CORE, 14

December 2011. See also, Margherita Grazioli and Carlotta Caciagli, *The right to (stay put in) the city: il caso di Porto Fluviale a Roma*, QU3 Quaderni di Urbanistica3 n°13/2017, p. 79; Irene Di Noto and Giorgio De Finis, *R/home. Diritto all'abitare dovere capitale*, Bordeaux Edizioni, Rome 2018; Tano D'Amico and Cristiano Armati, *Guerra ai poveri. La resistenza del movimento per il Diritto all'Abitare. Roma 2009—2019*, RedstarPress, Rome 2019.

7 — In 2010 the building was placed in the plan for the alienation and redevelopment of military property. A first passage of ownership from the State Property Office to the Municipality of Rome took place during Marino's mayoralty with a protocol of understanding between the Ministry of Defence, the State Property Agency and Roma Capitale. In the same year, the Ministry of Defence temporarily transferred it to Roma Capitale for one year. No interventions were made during the year set out in the agreement, and the asset was returned to the Ministry of Defence. It is in this vein that the Italian Air Force allowed the area to be made available to the Municipality of Rome, to "guarantee the transformation of the current illegal settlement into a place to test out integration policies, thereby taking a proactive perspective to managing an emergency situation in a virtuous course guided by the public hand".

8 — The following provisions will be applied to the social housing reserve: art. 22, para. 136, lett. a) of regional law no. 1/2020; Lazio regional council resolution no. 749/2020; and art. 17, para. 66, letter b of regional law on urban regeneration no. 9/2017, later translated into Territorial Agency for Residential Buildings (ATER) executive decision no. 250 /2018.

9 — VIII Municipio council memorandum index no. 6/2021 of 03/03/2021, prot. 19268.

10 — In particular, Chiara Luchetti and Enrico Perini forged an even stronger relationship thanks to their master's degree thesis: "Progetto sperimentale di recupero dell'ex magazzino dell'aeronautica militare in via del porto fluviale", Department of Architecture, Università Roma Tre, supervisors Prof. Francesco Careri and Prof. Fabrizio Finucci, 2016. <https://issuu.com/enricoperini/docs/portobook>.

11 — The Architectural and Urban Planning Laboratory for the master's degree in urban design was held by professors Francesco Careri and Fabrizio Finucci, with teaching by architect Enrico Perini. It hosted various experts: Prof. Christian Iaione of LabGov, Luiss; architect Enrico Puccini from the Rome Housing Observatory; journalist Sara Gainsforth on the gentrification of the Ostiense neighbourhood; Margherita Pisano and Gaetano Crivaro who made the film *GoodBuy Roma* about the Porto in 2010; Emanuela di Felice who wrote her PhD thesis on self-regeneration; Chiara Luchetti and Enrico Perini who had recently written their degree thesis on the topic.

12 — In the meantime, since MIT published the PINQuA call in November 2020, the municipality approached the Department of Architecture to ask for technical and scientific support on the technical and economic feasibility project required by the call and various crucial aspects of the proposal. Participating from the Roma Tre Department of Architecture were professors Francesco Careri and Fabrizio Finucci (scientific advisors), Francesca Romana Stabile (restoration), Giovanni Formica (structural planning), Laura Calcagnini (environmental and sustainable planning), Emanuele de Lieto Vollaro (systems planning), Stefano Converso (building information modelling) and Alfredo Simonetti (building site set-up and security). Architects Enrico Perini, A. Valentini and Fabrizio Amadei also took part in the project. Lastly, the students who took part were: Marino Moschella, Francesca Napoleoni, Daniele Mazzoni, Marika Marsilia, Gabriele Sansonetti, David Piredda, Isabella Patricolo, Fabio Testa, Gabriela Mendoza, Amelie Messina, Giulia Celani and Enriko Gjoka.

13 — Laboratorio CIRCO, CIRCO. *Un immaginario di città ospitale*, Bordeaux Edizioni, Rome 2021, (CIRCO Laboratory: Fabrizio Finucci, Chiara Luchetti, Alberto Marzo, Sara Monaco, Serena Olcuire, Enrico Perini and Maria Rocco).

TRANSFORMING INDUSTRIAL HERITAGE FOR CULTURAL PURPOSES IN AN INCLUSIVE WAY

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INTRODUCTION

In the 21st century, adaptive reuse has been consolidated as an instrumental strategy for securing the future of industrial heritage sites. Nevertheless, it is positioned in different ways across Europe. In some countries, it is seen as a medium of solving vacancy; in others, as a tool for urban regeneration. Often though, it is instrumentalised as a catalyst for development and, implicitly, as a means for boosting property markets, causing phenomena of gentrification and exclusion (Veldpaus et.al. 2020).

This sociocultural challenge combined with the dramatic repercussions of the prolonged financial crisis on heritage care, have heightened the need for the development of new inclusive adaptive reuse strategies, participation and community engagement in the management of the historic environment (EU, 2019). A transition from established top-down approaches to a more inclusive model of heritage management is also strongly advocated by a wide scholarly base in the last two decades.

This paper, drawing from two case studies of converted industrial buildings in Europe will unfold the inspiring potential of grassroots industrial heritage reuse practice to reload European cities with new cultural energy in an inclusive and democratic way. The case of Westergasfabriek, despite not a purely bottom-up example of reuse, will illustrate an organic process of transformation, that could serve as an example for future initiatives of industrial heritage reuse. At the same time, the case will highlight the vulnerability of privately-owned converted industries into cultural venues in times of financial crisis, as well as their side-effects in their context. The case of Tabacalera — a hybrid between a sanctioned autonomous space and an institutional cultural centre — will reveal an alternative, more inclusive way to convert industrial heritage, which is durable in times of austerity, offering high cultural output. The investigation of those intriguing case studies was carried out as part of the PhD research, conducted by the author, titled: "Control Shift. European Industrial Heritage reuse in review" (2020).

ANALYSIS

Westergasfabriek

The Westergasfabriek — a gas production complex located in the north-western edge of the historic centre of Amsterdam — was built in 1885 and ceased operations eighty years later. Its safeguarding was initially the side-effect of the local community's struggle for the urban park, known today as Westerpark. Its resistance to destructive redevelopment schemes and its determination activated the City Council (C.C.), which assigned a recreational function to the complex in 1981.

Nevertheless, Westergasfabriek remained underused for twelve more years. During that time a lengthy stakeholders' consultation process took place for the determination of the complex's new function. That process, led by the local authority, was truly horizontal, involving multiple design calls for ideas for the park and the buildings and much deliberation between stakeholders. In 1992 the reuse of Westergasfabriek was accelerated by the hasty leaving of the Municipal Energy Company that was using it as workshops and storage since the late 1960s. Mobilised by the fear of having the complex squatted, the local authority decided to move on immediately with an interim use (Koekebakker, 2003, 29-33).

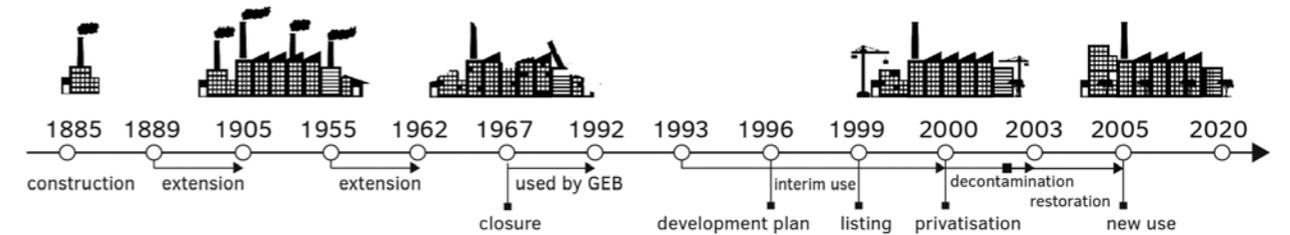
In 1992, Liesbeth Jansen was appointed as a project leader for events and she was asked to find temporary users in a period of less than two weeks. Despite the frenetic pace of the tenants' selection process, criteria were set for achieving an interesting cultural atmosphere, preserving the character of the buildings and creating conditions for social interaction between users and visitors.

Jansen (interview, 30/9/2016), discussing the decisions that drove the interim use, states:

We figured that art and culture would show the potential of the buildings. I made sure that we would not need any subsidy by hosting commercial events that paid for the rent so to say. As a result, we came up with the solution of combining permanent lease and temporary events. Also, since the buildings were not listed yet there was the danger of demolition. A cultural spot attracts a lot of people, generates interest about the site and thus is a good way to prevent demolition.

The public was allowed in the complex on 1993 and responded with great enthusiasm. The interim use was planned to be only a one-year temporary phase yet it finally lasted seven years. During this period no action was taken for the preservation of the complex yet a lot was achieved. The interim use served as a test phase highlighting a financially and socially sound future use and operational challenges. Furthermore, it generated interest and awareness among various stakeholders on a local and national level. That was used as an indirect pressure point for the listing of the complex, realised in 1999. Lastly, it prevented vacancy and in turn the structural deterioration of the complex.

It is worth mentioning that despite the intent for an agreed-upon transformation, the final decisions for the reuse of the buildings were rather top-down. When the shortlisted intended main permanent tenant withdrew in 1995, the D.C. decided to stop the consultation approach and proceeded with what had been proved successful in the interim use.



Timeline of the development and reuse of Westergasfabriek (Source: own archive)

The location and scale of the Westergasfabriek, the growing appeal of its interim use as well as the vigorous action of the local community for the Westerpark development made the project more and more important for the C.C. of Amsterdam and the Central Government. The engagement of the C.C. with the process in the mid-1990s was expressed with the appointment of Edgar Peer as project alderman. Peer had a massive impact on the direction of the project, as he instigated its privatisation.

From 1996 to 2000, a development plan, assigning a cultural function to the site was passed by the D.C. and the complex was sold to the development company MAB with the obligation to restore and make it fit for its future cultural function (Koekebakker, 2003, 51). As soon as MAB took over, they set up a management and operating company for the complex named Westergasfabriek B.V. and selected the architectural office Braaksma and Roos for its redesign.

Since the mid-2000 when the terrain was opened again to the public, the Westergasfabriek is functioning as a cultural hotspot of Amsterdam. In combination with the Westerpark, it is a pole of attraction with a massive appeal on a local and national level. The terrain is managed by a private-public collaboration. The buildings, owned by the Meijer-Bergmans couple¹, formerly owners of MAB, are managed by the Westergasfabriek BV while the Westerpark is owned and managed by the DC.

The mixed scheme of permanent tenants and temporary events, that had been proven successful during the interim use, has been retained. The permanent tenants include mainly cultural entrepreneurs such as creative companies, cultural and entertainment organisations. Westergasfabriek BV organises in average 250 events per year, attracting more than 650.000 people, excluding the visitors of the tenants and the park.

A key development in the case of Westergasfabriek is a shift in the programme and the character of the venue. A common view, amongst interviewees is that since 2010, a continuous corrosion of the cultural character of the complex is taking place, giving way to commercial functions. A tenant of Westergasfabriek since 2006 explains:

There is a tendency for more money making. The place is becoming progressively less underground [...] and more and more commercial. Formerly, the events were organised by artists and now as you see they are organised by big corporations... (interview, 5/7/2016)

Expressing the same concern, Martine Fransman, formerly D.C. Alderwoman states:

We had agreed that the function would be cultural and there will be a differentiation in the rent prices, offering both low rent spaces and commercial spaces. Nowadays, the complex has become too expensive for cultural users. There are still festivals but they are all commercial now. (interview 11/7/2016)

A similar tendency is also noted for the events organised by D.C in the park. The character of the events and their growing frequency cause unease to the neighbours and aggravate their perception and attitude towards the project.

Apart from the commercialisation of the project a parallel process of gentrification is taking place in its context. The combination of the transformation of the gasworks, the development of a new district next to it for affluent residents and a strategy of targeted interventions in the existing neighbourhood appear to be the driving factors fuelling the problem.

Tabacalera

The Tabacalera is a former tobacco factory located in the heart of Madrid. The story of the 'Tabacalera' started in 1809, with the decision of the Spanish Crown to convert an existing industrial building into the Royal tobacco factory of Madrid. The factory ceased production in 2000. The characteristics of the building, its central location and its public ownership favoured its reuse, attracting the attention of various parties. Since 2003 however, when the Ministry of Culture assumed its management, Tabacalera became a bone of contention between stakeholders, giving rise to a period of uncertainty for the site's future.

Two principal ideas for the building's reuse were launched during that period. The first involved its transformation into a self-managed social centre, serving the needs of the local community. This proposal was first presented to the Municipality in 1999 by the Lavapiés Collective Network. During the first decade of the 2000s, this initiative was followed by a continuous pressure to the authorities for the launch of a participatory process for the determination of the building's new use (Red de Lavapiés, 2004).

The second idea for the reuse of the building was its transformation into the National Centre of Visual Arts. In 2008, the Ministry of Culture conducted a closed architectural competition for this project. The winning proposal, designed by Nieto Sobejano Arquitectos became also subject of controversy. The ambitious project of 30 million euro was finally suspended by the financial crisis. Despite the prolongation of uncertainty for the monument, the new situation allowed the reappraisal of the proposed scenarios and the consideration of the neighbourhood's dynamic initiatives, giving birth to a new programme.

Since 2010, the former tobacco factory houses two distinct functions: an art gallery named 'Tabacalera. Promocion del Arte', which is managed by the Department of Fine Arts, Ministry of Culture and a self-managed centre of social and creative character named 'Centro Social Autogestionado a Tabacalera de Lavapiés — CSA La Tabacalera' (Social Self-managed Centre in the Tobacco factory of Lavapiés) run by several collectives.

'Tabacalera. Promocion del Arte' opened to the public in 2010, offering a programme of permanent and temporary exhibitions of photography, contemporary art and visual arts. The gallery occupies the northern part of the building's

ground floor and the northern patio. All exhibitions have extended opening hours and a free access, facilitating visits by locals and tourists (Ministerio de Cultura y Deporte. n.d.).

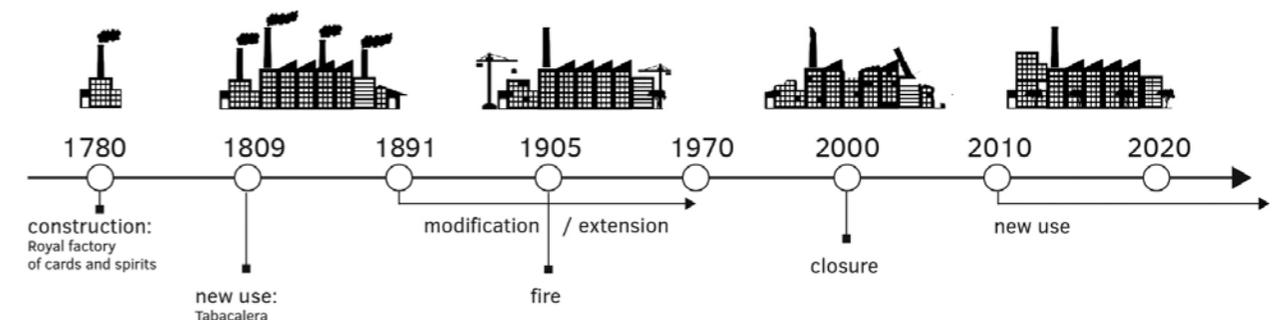
The southern part of the building's ground floor and basement houses the activities of CSA La Tabacalera. In 2010, an agreement was signed between the Department of Fine Arts and local collectives that had been part of the Lavapiés Collective Network, for the concession of a space of 9.200 m² in the historic tobacco factory to the latter parties. Since then, the CSA La Tabacalera has been established as a dynamic nucleus of social and artistic action. Its impact and social responsiveness as well as the persistence of the parties running it, has resulted in the prolongation of the original annual contract to a more stable assignment of the space to the local collectives for eight more years. The collectives have been given the right to use the premises for free. Their activities are supported with a small amount of money provided by the Ministry covering utility costs and structural repairs of the building and a massive amount of voluntary action by the members of the collectives.

With the involvement of more than 20 collectives, CSA La Tabacalera offers a wide array of activities to the local community free of charge, including courses of theatre, music, dance and painting, workshops, IT support, foreign language courses, psychological, legal support etc. Moreover, the Centre organises events, meetings, conferences and interventions in the neighbourhood, disseminating the ideas and procedures that seek to expand and democratise the public sphere (CSA La Tabacalera. n.d.).

CSA La Tabacalera also experiments with the principles of 'social economy', prioritising collaboration, mutual-aid and volunteerism, functioning on a non-profit basis while promoting reuse, recycling and exchange. As a result, alternative forms of production such as the recycling of furniture, clothing production and selling socially responsible, local and environmentally sustainable products are employed for the generation of money.

Due to the prolonged austerity, the functional renaissance of the historic tobacco factory has not been coupled with an architectural metamorphosis. The setup, volume configuration, structure and materiality of the original building are still intact, yet the state of maintenance is poor. Despite these challenges however, Tabacalera remains a kernel of culture, expression and social activism of an international appeal, welcoming a wide range of people.

Before the COVID-19 pandemic, when the Spanish economy was showing some signs of recovery, new scenarios of reuse were examined for the site. One



Timeline of the development and reuse of Tabacalera (Source: own archive)

of those was the establishment of an annex of the Reina Sofia museum in part of the building. What remains to be seen is if such a possibility, combined with an influx of money for the building's restoration, will influence the viability of the Social Centre and the essence of Tabacalera's new identity.

CONCLUSIONS

The above analysis indicates that historic industries, despite their complexity and financial demands, can be successfully transformed into cultural kernels in an inclusive and democratic way. In contrast with the established top-down model of industrial heritage reuse that was proven vulnerable in the recent financial crisis, often leading to phenomena of heritage commercialisation, more flexible and responsive bottom-up schemes have been proven viable and resistant.

It is therefore supported that the early 21st century financial crisis, despite its significant far reaching negative consequences, can be also seen as an opportunity for a paradigm shift on industrial heritage reuse. Based on collective action and a more tolerant, experimental and multifocal vision, local actors and communities can claim their right to the city, transforming historic spaces into sites of diversity, equality and spontaneity.

The new grass-roots industrial heritage reuse paradigm, albeit not a panacea, is particularly important highlighting the potential of a viable alternative in times of uncertainty, allowing heritage-value preservation, increased community cohesion and social integration while averting phenomena of gentrification and social exclusion.

¹ — The Westergasfabriek was recently sold to a new private party.

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URBAN AND CULTURAL TRANSFORMATION THROUGH THE PRACTICE OF TOTAL ENGAGEMENT. CASE STUDY KRAK

Irfaan Hošić

Center for contemporary culture KRAK, in northwestern Bosnian city Bihać, was established in 2020 as a result of endeavors in the field of critical theory, art/design practice, and civic engagement generated in the last several years around the Department of Textile Design at the University of Bihać and City Gallery. It is an independent and autonomous space that emerged due to continued scientific observations and practical implementations. Its conceptual context is framed by post-socialist and post-industrial characteristics — unsuccessful and painful transformation from Yugoslav socialism into post-Yugoslav neoliberal capitalism. The prominent marks of that period are conflicted relations, depopulation, poverty, and trauma.

KRAK focuses on contemporary culture, including visual arts, design, and social theory, as a frame for proactive practice. It is imagined as a participative project with different protagonists who use the tools of social engagement and urban transformation to foster the process of learning, informal education, and cultural exchange. KRAK is about to launch its first program for 2021, where questions of migrations, identity, public space, and visual culture intend to be bespoke and articulated.

After years of neglect and after several prompt discursive actions organized in the Kombiteks Workers' Club in recent years, the Council of the City of Bihać as an owner, handed this space to the Revizor Foundation to open in its premises the center for contemporary culture called KRAK.¹ The crucial event that served as a booster to conceptualize the former Workers' Club toward KRAK center was the exhibition *Artefacts of a Future Past* in 2017. It was realized in the framework of the two-day symposium *Industrial Heritage in Bihać between Reality and Vision* that aimed at tackling a series of "complex issues of urban planning, architectural, aesthetic, ecological and social context of abandoned industrial facilities" with a potential projection of the picture of "creation or recreation of spatial contents that open the possibility for discussion about social engagement, social practices and cultural activism in our community."² This symposium

was organized as a part of the Design and Crisis course conducted at the Textile Department of the University in Bihać within the summer semester of 2017.³

The exhibition was documented within the same-named publication published by Foundation Revizor in May 2020. The publication was produced three years after realizing the eponymous exhibition, and when the space where the exhibition was held, the Kombiteks Workers' Club, experienced an entirely different destiny. Catalog and documentation dimensions have granted the publication the character of the manifesto for the future center KRAK. It is the best way to interpret the works that were exhibited there in March 2017. What was on the horizon of expectation in the process of conceptualizing the organization and set-up of the exhibition has become, two years later, an integral part of immediate experience.

With the transformation of the space mentioned above, preconditions for a new beginning based on heritage have been met. At the same time, the publication served, in addition to being a catalog and documentation, for repositioning — from the newly created situation — the field of interpretation for the reading of individual works, the exhibition as the whole, and the social context in which it was realized. From this perspective, the exhibition can be understood as an articulation of guidelines in the long-term consideration of the programmatic development of the space after its revitalization and as its cultural upgrade, art, social responsibility, and creation of the community.

The exhibition *Artefacts of a Future Past* is a collection of objects with a documentary, artistic and engaged character that initiates discussion of a layered interpretative spectrum related to the complex process of an unsuccessful transition from the self-management socialism into a market-oriented liberal and multi-party system. The exhibition comprises a wide range of artifacts — from artworks to conceptual designs and finished designs to industrial artifacts dating back to the second half of the 20th century. Brought together in one place in the form of an exhibition, and re-contextualized through the prism of the two-day symposium *Industrial Heritage in Bihać between Reality and Vision*, these artifacts represent an attempt to map the phenomena of the industrial and the post-industrial era, juxtaposing them in a new critical perspective with an emphasis on the local and regional visual art and visual culture, and in today's social context.

The exhibition *Artefacts of a Future Past* attempts to reconstruct the consciousness and memory that encompass the period of late socialism, on the one hand, and the time of the multi-party system of the capitalist Bosnia Herzegovina since the 1990s until the present time, on the other. The exhibition is also an attempt to initiate a new understanding and reading of the industrial heritage of Bihać, which is expected to yield, in the long run, and from a critically focused perspective, new guidelines and new results in this field. A transformation of what was once the Kombiteks Workers' Club with the exhibition *Artefacts of a Future Past*, as well as the recent establishment of the KRAK Center for Contemporary Culture, guarantees the success of previously undertaken activities and of the long series of discursive contents that have marked the industrial heritage as the treasury of great material and the intellectual potential. Culture, art, and contemporary curating practices play an essential role in mediation and education. Their discursive character and activist tone are of great relevance for a wide variety of socially engaged processes.⁴

On the other hand, Design and Crisis — which served as a platform of total engagement — is a teaching course at the Department of Textile Design of the

University of Bihać, that in 2016 won Patterns Lectures Award and in summer semester 2017 had its official premiere. With more than twenty guest lectures, several roundtables, symposiums, public presentations, exhibitions, design open calls, and diverse public actions, Design and Crisis was able to transform the academic and cultural landscape in the city of Bihać, involving public institutions, artists, designers, educators, activists, and others. From the recent point of view, Design and Crisis exceeded the expectations by the number of involved actors and articulated impact in the academia and society. Several publications and videos published pledge for booming and comprehensive approach Design and Crisis could have at the local and regional level.

Besides the video reportage "Design and Crisis," which has been released in January 2019 covering the project in-depth, and aforementioned publication *Artefacts of a Future Past*, additional books were published: *Culture Battlefield Bihać #DefendGallery* (Udruženje Abc, Bihać 2017) documenting civic defense forces against the initiative of the city's mayor to evict the City Gallery from its premises and *Design and Crisis* (Buybook, Sarajevo 2020) containing research papers of ten authors from Bosnia and Herzegovina, Croatia, Italy, and Slovenia. It is to claim that the most crucial impact Patterns Lectures course Design and Crisis made out of the classroom is transforming the fore-mentioned Club into Centre for contemporary culture KRAK.

Trigger for designing the syllabus for Design and Crisis emerged out of necessity to critically reflect upon dynamic industrial past and practical reason when back in the 1970's Department of Textile Design was founded for the sake of local textile industrial production. The fact that the Department of Textile Design still exists while the textile industry several decades ago vanished is an intriguing moment for discursive reflection upon the subject.



Kuma International summer school from Sarajevo visits KRAK, 2020

The KRAK Centre for Contemporary Culture is still an idea *in statu nascendi*. It relates to the administrative takeover of what once used to be the Kombiteks Workers' Club, its architectural renovation, and its long-term opening for the public. The name KRAK has emerged as an acronym for "Kombiteks Workers' Club" (Klub radnika Kombiteksa). It points out the importance of cultivating local industrial heritage and workers' culture of Yugoslav self-management socialism. KRAK was conceptualized within the Revizor Foundation for Science and Arts based in Bihać and completed in cooperation with the Administration of the City of Bihać, as the owner of the premises, and the key sponsors — Open Society Foundation and its branch office in Sarajevo, Open Society Fund of Bosnia and Herzegovina and European Endowment for Democracy in Brussels.

Although Bihać has several cultural premises that are all organized as public institutions, the launch of an alternative and independent space in the field of culture represents a necessity of the city of Bihać and its urban life. KRAK is oriented and focused on contemporary cultural practices such as visual arts, architecture, design, performance, dance, music, science, alternative education and ecology, with interaction with the most diverse types of citizens and groups of different profiles.

The idea and motive for launching such a center stem from the country's specific political, social, and cultural conditions in the past two or three decades. The main features of this ambiance are its neglected industrial past, the conflict-related and post-traumatic experience, as well as depopulation. Of course, it is a perfect ambiance for the conceptualization of dynamic practices of total engagement by establishing an independent and critically oriented incubator within which creative ideas would be generated, where new generations of socially responsible individuals would get together. The KRAK Centre is a direct response to the ongoing crisis and social ambiance. It is a direct reference to the prevailing and aggravating circumstances facing Bosnian and Herzegovinian society today. Therefore, it can be understood as an experiment because there is a belief that culture, science, and arts can and need to be the driving force for social changes.

In the long run, KRAK wants to position itself as the platform for alternative learning, collaboration, and coexistence, focusing on contemporary artistic strategies and inventive cultural protocols. Participation of a broad spectrum of professionals and amateurs — artists, architects, designers, educators, lawyers, activists, gardeners, environmentalist, bee-keepers, as well as legal entities motivated to be profiled and engaged in socially responsible practices — is the key aspect and the fundamental premise of potential activity aimed at shaping a new social reality. KRAK wants to be tested as an incubator of a new social life.

KRAK's challenges are related to the urgent questions of the audience and its eventual importance in devastating social ambiance. *What is the role of culture and arts in post-genocide and traumatized society? To which extent can culture generate specific changes, and how to stimulate them?* — are some of the leading questions that serve as a motive for KRAK's mission.

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2 — Irfan Hošić, *Industrijsko naslijeđe na prostoru Bihaća između realnosti i vizije*, in: *Dizajn i kriza*, 2017. https://dizajnikriza.files.wordpress.com/2017/03/industrijsko-naslijedje_mart-20171.pdf (Retrieved on 1/5/2019.)

3 — The course Design and Crisis won the Patterns Lectures award given by the Erste Foundation and WUS Austria.

4 — Irfan Hošić, *Retrografija dizajna*. Faculty of Technical Sciences of the University in Bihać, 2017.

TEXTILE FACTORIES AND THEIR INDUSTRIAL HERITAGE IN THE POST-YUGOSLAV SPACE

Chiara Bonfiglioli

In the 2015 musical video *Firma*, by popular Croatian rock band Hladno Pivo, workers from deindustrialized factories denounce the economic and social changes brought by post-socialist privatization and deindustrialization. A Kamensko female worker opens the video, stating: 'We were good when we were enlarging politicians' suits, even better when we sew a new one for them, as they could not fit the old ones. And where are we now?'¹ This passage comes from a real and very metaphorical anecdote of a finance minister who kept bringing his suit to Kamensko textile workers for them to fix it because he was growing bigger, while workers in the meantime were growing thinner and thinner due to unpaid wages, and the subsequent hunger strike they engaged within 2010 to reclaim their arrears. As another worker declared during the strike, 'When we were sewing in three shifts for the army during the Homeland War, then we were a European fashion house. When we were sewing tailored suits for the first Croatian president, we were also a European fashion house, but now we are only the house of European shame when we ask for unpaid wages.'²

The industrial heritage of textile factories with a predominantly female workforce is perhaps less visible than the heritage of male-based heavy industry in the region of South-Eastern Europe. Still, it is a very significant one, given that textile factories were one of the main sites of industrial employment for working-class women during the socialist period, symbolizing women's emancipation and the modernization of gender relations. Almost every small town in socialist Yugoslavia had its textile factory. While doing project research, I figured out that practically every friend or acquaintance in the post-Yugoslav region had a female relative who used to work in a textile factory. In the process of post-socialist transition, approximately 350.000 jobs were lost in the industry. The remaining textile production in post-Yugoslav states is greatly reduced, and only covers a considerable part of industrial output in Serbia and North Macedonia.

The process of deindustrialization and ruination affected textile factories, which resulted in a devaluation of women's industrial employment at the core of different activist and artistic projects. Most of these initiatives, led by a young generation of activists who came of age after socialism, have been aimed at uncovering the lost archives of deindustrialized factories and the lost memories of former workers hit by privatization, often the mothers, fathers, and relatives of the young activists in question. The younger generations are interested in learning

more about the older generations' enjoyed social welfare and job security, which became almost unimaginable and difficult to articulate in contemporary post-Yugoslav societies. These various cultural initiatives have also denounced the criminal privatization processes characteristic of the post-socialist period, which has been particularly brutal in the former Yugoslavia due to parallel processes of economic and social dispossession during the breakup of the country and the Yugoslav Wars. In this essay, I will discuss some of these interventions, with a focus on Croatia, to highlight younger focusing attachment to textile industrial heritage in post-Yugoslav states. I will address three case studies: Kamensko in Zagreb, Arena Trikotaža in Pula, and Dalmatinka in Sinj. In Croatia, approximately 100.000 jobs were lost in the textile sector in the past thirty years, and minimal textile productions remain today.³

KAMENSKO, ZAGREB

The 2010 strike of Kamensko workers in Zagreb is undoubtedly the one that got the most significant media coverage in recent years. In late socialism, the Kamensko factory employed up to 2,600 workers in its Zagreb plant, exporting mainly to Western Europe. In 1993, the factory was privatized through the shareholders' system. After 2005, when the sale of factory shares to outsiders was permitted, one of the directors started to sell his shares on the market. Construction companies bought most of the shares since the Kamensko factory building, located in a relatively central area of the Croatian capital, was coveted by the local oligarchy for real estate investments. After 2006, the factory started to accumulate losses due to intricately financial speculations linked to the usage of fictive creditors' firms that belonged, among others, to the infamous Bosnian-Croat tycoon named Miroslav Kutle. In 2009, as a result of such privatization processes, wages payment started to be delayed for the remaining 426 Kamensko workers, yet periodic payments would prevent workers from going on strike. In September 2010, after seven months since the last wage was paid, a group of twenty Kamensko workers decided to go on a hunger strike in the park located in front of the factory. Workers organized the strike against the advice of the main union for textile workers, which also warned them that a regular interruption of production would put workers at risk of lay-offs. Workers then decided to keep working and maintain the hunger strike outside of their working time, managing to continue for ten days.⁴

Despite the lack of union support, workers received support from civil society activists and students, especially since the real estate speculations linked to Kamensko were seen as connected to wider Right to the City mobilizations against urban redevelopment and the privatization of public space in the city. The Kamensko workers' struggle inspired at least three theatre dramas. The first, titled *Neraskidive niti* (Unbreakable Threads), was staged by director Lenka Udovički in 2011 and involved Kamensko workers as actresses in the play. Another later play, titled *Projekt visegodisnjeg nasada jabuka* (Project of a Multiannual Apple Plantation), was written by Nina Gojić and Bojan Mucko. Cultural workers wrote the piece in collaboration with Kamensko workers, mainly to understand the complicated, shady financial operations that led to the dismantlement of the factory in view of



Kamensko strike, 2010, courtesy of Tomislav Medak

appropriating its building for real estate speculation. A third theatre piece written on the Kamensko case was *Radnice u gladovanju* (Starving Female Workers) by Goran Ferčec, a Brechtian-style piece that dramatized workers' hunger strike.

The *Unbreakable Threads* performance⁵ featuring Kamensko workers and several well-known actresses and artists was advertised as follows in 2011: "Every dignified life is a work of art. From Homer's Penelope, who defended her own independence and the sheer number of suitors with her weaving, through Aristophanes' Lysistrata, who was a weaver and the first literary pacifist by profession, to Kamensko's textile workers — a dignified life includes the right to work and women's knowledge of how deeply intertwined our lives are. Ariadne's thread led Theseus out of the labyrinth. Kamensko's workers, with their professionalism, are also looking for a solidarity thread to get out of the Croatia of war profiteers, non-experts, and incompetent rulers."⁶

ARENA TRIKOTAŽA, PULA

A less known but significant mobilization happened in the Istrian town of Pula among the workers of the Arena knitwear factory, founded in 1947, whose production was exported worldwide and employed up to 800 workers in late socialism. Arena was declared bankrupt in May 2014, after several years of mismanagement and indebtedness on behalf of the main shareholders in connection with the factory management, and given real estate speculation connected with

the rebranding and gentrification of the city as a tourist hub. Even bankruptcy, however, was not easy to obtain for Arena workers. The remaining 62 employees had to carry out a three-month strike in spring 2014, from February until May, to receive the official declaration of bankruptcy and to be able to receive social assistance as unemployed. Like Kamensko workers, Arena workers started striking out of desperation after seamstresses' meager wages of 2,500 kunas (337 euro) were not paid for eight months, from June 2013 onwards. Besides the workers who lost their jobs, the bankruptcy also hit the pensioners of Arena hard. They had placed their savings in the internal bank of the factory and were at that time left without anything, as both the money of the internal bank and the fund for mutual aid from the factory "disappeared" during the bankruptcy procedures, creating a veritable process of economic and social dispossession for former workers. During the February strike, a former worker testified in tears in front of the factory that she had been saving for twenty-five years for her old days and that her 40,000 kunas (around 5,300 euros) disappeared without a trace. The value of the savings contained in the internal bank was estimated at about 6 million kunas (above 800,000 euros), while substantial amounts gathered from the sale of Arena shops, which were located in prestigious sites in many Croatian towns, were also missing.⁷

Even if the Arena strike was less covered in the national media than the Kamensko strike, Arena workers gathered a considerable amount of local solidarity and media attention, particularly on the 8 March 2014 demonstration, during which striking workers, activists, and citizens gathered in front of the factory, denouncing the criminal privatization practices that brought Arena to bankruptcy, as well as the indifference or complicity of local politicians, as documented in two local radio programs dedicated to the case of Arena. Workers



Arena 'catwalk on strike, 2014, courtesy of Dejan Štifanić

also denounced Istrian and Croatian politicians' support for the tourist sector, which only provided work during the summer season. This support was contrasted with the lack of support for the industrial sector, which had suffered a drastic decline across Croatia. In a symbolic demonstration of attachment to the factory, the protest' participants also wore Arena garments and engaged in one last 'Catwalk on Strike' (*modna revija u štrajku*), showcasing the quality of locally produced garments. During the catwalk, Pula photographer, activist, and singer Edna Jurcan sang the traditional Italian folk song, La Lega, a song of struggle used among the female rice-growers of the Po Valley and showcased in Bertolucci's famous movie *Novecento*, whose refrain states: 'Although we are women/we are not afraid/ for the love of our children/we join the union.'⁸ After this event, and also as a result of other mobilizations against the privatization of public space, Pula witnessed the creation of Zbor Praksa, an activist choir that performs around Croatia in support of various protests and alternative events.⁹

DALMATINKA, SINJ

In the rural area around the small town of Sinj, 30 kilometers from the coastal city of Split, the Dalmatinka (Dalmatian woman) spinning mill was founded in 1951. Initially, only impoverished village girls accepted to work in the factory, while most of the community and local families rejected young women's possibility to work outside the home, which was seen as something immoral. People in the villages would talk of the factory as a whorehouse — particularly the night shift caused a moral panic in the local community. The spinning mill eventually grew to a factory of over 2000 workers, contributing to the development of the local region. Besides its avant-garde facilities, Dalmatinka also sponsored housing for workers and various sports facilities, such as an Olympic swimming pool, seen as the pride of local inhabitants these days still. During the war, due to the closeness of Sinj to the front, the factory temporarily served as a refuge for the local hospital, including the maternity ward. One former worker we met during our visit revealed that she had given birth within the factory in wartime. After the war, the Dalmatinka spinning mill gradually accumulated debts and finally went bankrupt in 2001. In 2004, two Italian entrepreneurs and brothers bought the privatized premises. They were supposed to relaunch production but instead speculated on the company's remaining stocks and assets and avoided paying workers for months until bankruptcy was declared again in 2008.

The history and legacy of Dalmatinka have been researched in depth by cultural activists Nikola Križanac, Dragana Modrić, Jelena Pavlinušić, and Silvia Milić. Besides collecting archive material, personal photographs, and oral history interviews, this group also produced a short documentary with former Dalmatinka workers and a successful exhibition titled 'What did Our Dalmatinka give us?' (*Što je nama naša Dalmatinka dala?*) on the history of the factory. Countering societal amnesia about the socialist period, the project addressed issues of housing, working conditions, solidarity, and women's position in society: 'workers' memories provide us valuable information for the young generation, and models that can offer an alternative,' the organizers argued.¹⁰ Together with the Dalmatinka project's activists, I collected testimonies such as the one of Nataša,

who stated: 'Dalmatinka was the mother of all the inhabitants of the city of Sinj and its surroundings. She fed us, our children, our grandchildren, and we had a future. However, the war happened and things did not remain like that. While we worked, there was welfare for all, possibilities, good wages, houses were built, and our children's future was built. ... Now the factory is abandoned, so pillaged, so destroyed, that it is terrible and hard to tell our children and grandchildren that we once worked there'.

Young generations' renewed interest in workers' lives in the socialist and post-socialist era is connected to recent social mobilizations and young people's daily experience of unemployment and precarious labor in contemporary post-Yugoslav states. The exploration of workers' existences in capitalist times is part of a broader interrogation on the meaning of life and labor in the post-industrial and post-Fordist era. Also, the dignity of industrial labor is being reaffirmed, and so is the sacrifice of the thousands of textile workers who engaged in industrial labor in the past decades, as well as the fundamental role played by industrial sites in the modernization of gender relations and the affirmation of women as equal citizens. Such issues were hinted at by Croatian feminist artist Sanja Iveković in her Nada Dimić project.

In 2000, feminist artist Sanja Iveković carried out one of her pioneering urban interventions on the facade of the former Nada Dimić textile factory building in her hometown, Zagreb. The factory, named after a young anti-fascist heroine killed in the Second World War, employed up to 1700 women during socialism. In 2000, when Iveković lightened the factory name in red neon across the facade, the company was subject to a bankruptcy procedure. The building, an example of industrial architecture from 1910, had been abandoned for years. The artist also organized free legal advice in that process for the factory's female workers. The art project pointed to the multiple layers of memories lost in the post-socialist transition, namely the memory of women's anti-fascist struggle and women's work during socialist times.

1 — www.youtube.com/watch?v=uFQIPi5kT-k

2 — www.capital.ba/nakon-posla-strajkuju-gladu/

3 — See Chiara Bonfiglioli, *Women and Industry in the Balkans: The Rise and Fall of the Yugoslav Textile Sector* (London, I.B. Tauris 2019).

4 — For an in-depth analysis of the Kamensko workers' struggle, see Sonja Dragović, 'Tailors turned activists: Surviving the demise of the Croatian textile industry,' *Intersections*, 2/1 (2016), pp. 32–53

5 — www.youtube.com/watch?v=li84zjGu_RY

6 — www.youtube.com/watch?v=li84zjGu_RY

7 — Recordings of the radio emission 'Spolitika', Radio Maestral, 26 February 2014 and 30 April 2014 in possession of the author, courtesy of Ana Orsag.

8 — www.youtube.com/watch?v=dKkYDd6YWNM

9 — About activist choirs in the post-Yugoslav region, see Ana Hofman, *Novi život partizanskih pesama* (Belgrade, Biblioteka XX Vek, 2016).

10 — <http://www.h-alter.org/vijesti/dalmatinka-sinj>

RESONANCES

REGENERATION AS CARE. CANTIERI CREATIVI 2021

Lara Conte, Toni Garbini, Alessio Gianardi and Beatrice Meoni

Cantieri creativi came about with the goal of putting together theoretical reflection and artistic practice concerning the topic of regeneration. Each year, the project has identified perspectives, keywords and urgent issues upon which to build a transdisciplinary discourse linking creation, memory of the place and community needs.

The first objective was to strive to maintain a high level of attention towards the site after its shutdown. This was followed by the need for an experimental approach, also in light of the failures that were a necessary part of the enthusiasm and vision marking the outset of the Vaccari area conversion process.

The starting point of *Cantieri Creativi 2021* was to think of the transformative power of gesture and care as an act of primary regeneration in order to find “trust” to be the “relational disposition that is the symbolic condition of living” (Chiara Zamboni). Together we identified archives as a practice and saw genealogy as a way to situate, in the present, the bond between us, our history and our future, in other words, the continual becoming that Luce Irigaray defined as “seeking, finding, inventing”. In addition to the lively talks and round tables which took place on the two days of the *Cantieri*, this year four artistic products were commissioned which we present here.

UN LUOGO EVENTUALE — A project by Elena Carozzi, Beatrice Meoni, Philippa Peckham

Following the lockdown, I decided to go to a secluded spot to work with some women artists and step back from the forced, bulimic production resulting from the urgency to look outwards.

The shift from working in the studio to this space, which then immediately proved to be a non-place, the reverse side of our lives and our conscience, put us in a different position towards the concept of time and transformation.

We had no intention to do any gardening, deck it out or produce vegetables. We wanted to compose and listen while giving a voice to the thought that the unconscious plays a decisive role in political transformation. Each artist’s different but shared tension towards painting, care over contemplation and compositional practice allowed us to come together to design and create a prospective place, “Un luogo eventuale”. By working together and questioning our limits, we came to replace part of the time dedicated to painting with work in nature, with no particular purpose in mind. We were dealing with a different time from the time



Elena Carozzi, Beatrice Meoni, Philippa Peckham, Un luogo eventuale, 2021

known in the studio. While keeping an alert and active gaze towards our composition and mélange, we let ourselves be led, instinctively following a practice very close to that of painting. In this natural time, we read and got together more and more, blending with the life in this place, accompanied by the need to be, work, mix, look and pause. — **Beatrice Meoni**

RITRATTO — A solo exhibition by Fabrizio Prevedello

Ritratto connects reflection on sculpture and its processes with the image as a threshold which relates two spaces, two times and two moments. The edge is the place to experience, contemplate and go beyond.

A large architectural structure of plaster and bamboo frames the emptiness like a sculpted space. It is a performative structure which invites the body to overstep the boundary, almost as if to take apart the term itself and the manner of contemplation. This is done in the time of action, in a continual shift between portraying and being portrayed. The time of action is a gesture that echoes outside the space-frame. It becomes a fragment of the body, a cast of the artist’s left arm, a remnant but at the same time an act of offering. A hand-flower is captured in the act of opening up to the world, in continual transformation, between life and death.

A sense of death emerges in the portrait of the image. The emptiness of the frame-threshold is reflected in the fullness of the plaster frame-tombstone, with its strong spiritual and sacred dimension.

Ritratto is the tale of a layered time that emerges like an apparition from the memory. It is a trace enclosed in architecture. The trace is regenerated by the artist's gesture and, by crossing the lines of times past, it is revealed as an image, en route — always — towards a total sculpture experience that reactivates ancient techniques while opening up to a mental dimension that remains to be explored. — Lara Conte

CERAMIC VOICES — VOCI DALLA CERAMICA

An Odra Teatro aps project, produced by: Toni Garbini; ipad: Erman Pasqualetti; iphone and electronics: Marco Merino; action: Iole Garbini

A little girl ceramic figurine, in a slightly dusty white dress, looks up as if to smile among the other ornaments and family souvenirs arranged on the sideboard.

Ceramic Voices is an opportunity to perceive memories in the present. Some fragments of the testimonies collected in the Vaccari Archive become perceptible once more. They echo in one of the large factory halls, drowned in an atmosphere of electronic music played on a telephone and an ipad, acted out by the inhabitants of the local area who offered their voices to share the memories of our history. More than 100 people answered the ad to offer their voice for this recollection of our working-class roots. The voices go through the years, from the post-war period to the economic boom of the 1950s, to the union demands,



Fabrizio Prevedello, *Ritratto*, solo exhibition, Cantieri Creativi, 2021

occupation and closing down of the site. Lastly, a young woman appears at the end of the voices' ghostly recollections. She is at once the embodiment of the women workers, clogs in hand so as not to wear them out, but also a modern girl, intrigued by the contemporary works of art framing her in what is now a space of cultural regeneration. — Toni Garbini

PADRI (JOHN HERSCHEL, RENZO GIANARDI)

A solo exhibition by Alessio Gianardi

Padri (John Herschel, Renzo Gianardi), presented at the former Ceramica Vaccari, pinpoints and focuses on the point of contact between the passions and the teachings of the people I consider to be my two "fathers": John Herschel, inventor of the blueprint process, a technique used in many of my works, and Renzo Gianardi, my biological father. Starting from a series of "hoax" articles attributed to John Herschel and then collected under the name of "The Great Moon Hoax", I built a work on the imagination and the image. It also focuses on the energies that the "fathers" consciously or unconsciously, really or hypothetically used to design an image through their imagination and intuitions.

The blueprint process. My father Renzo's stones, present in space. The moon, which Herschel may have been made to imagine. They all recall a world with the time to raise the doubts needed to create and project an earth that is only imagined and never actually experienced. — Alessio Gianardi



Ceramic Voices — Voci dalla Ceramica, Odra Teatro aps project © Jeronimo Marco Merino.



TVT BORIS KIDRIČ

The history dates all the way back to 1863 when the Southern Railway Workshops were founded. After World War II, in addition to rail vehicles, furnaces were also made here. Some parts of the famous Tito's Blue Train were manufactured in Studenci. The last owner, Siemens, closed the company in 2009. Many smaller businesses and retail chains are now occupying the area, and the once production space has been transformed into a place of consumption.



RAILWAY

With the construction of the railway, the industrialization of Maribor and the story of the industrial city began. With the connection of the Carinthian line at Studenci and the Hungarian line at Pragersko, Maribor became an important railway hub. The railway station in Studenci is the only one left of the two primary train stations in the city. Unfortunately, the central train station did not survive past World War II.



SOCIAL LIFE

Workers' social life also flourished in the area of the railway colony. The bowling alley of the Lokomotiva club is located between the railway tracks and the old school building. The recently renovated bowling alley is the site of a broader bowling community. On the bowling alley table, we can see a lit candle in memory of the deceased comrade.



MTT VIEWS INSIDE

Vacant offices, warehouses, and production halls bear witness to different times. Many offices still hold original equipment, and omitted vehicles and sewing machines can be found in the halls. The fabric testing laboratory is still fully equipped. All movable assets are for sale. What's left will end up in the dump yard.



MTT NEW LIFE

The workers are gone, the machines are buzzing elsewhere. But life arises wherever there is water and light. Many of the halls hold at least a collection of molds and algae, if not a miniature botanical garden.



TAM

TAM also shut down in the mid-1990s. However, individual segments of the past giant, such as the foundry and Marbus, are still in operation. On 21 June 1988, with the march of the morning shift of 3500 workers from Tezno to the center of Maribor, the cracks of Maribor's industry and the Yugoslav regime began to show. In the afternoon, another 400 Primat workers joined the strike. They demanded higher wages. The next day, MTT workers and representatives of Metalna also joined. Thus, 6000 workers have already gathered. Finally, on the third day, a crowd of 7000 workers gathered to block the squares, the train station, and all major intersections. Although they did not achieve their purpose, they showed the immense power of Maribor's workforce.

IF ONLY THE FACTORY WOULD HONK

Božena Končić Badurina

My artistic research of the industrial heritage of Vela Luka started in 2017 when I was invited by cultural anthropologists and art historians Lea Vene from *Miroslav Kraljević Gallery* in Zagreb and Marija Borovičkić from *grey*(area space for contemporary and media art, based on Korčula to join the project “Industrial Heritage of the Island of Korčula.” The project was officially launched in 2014 when Marija Borovičkić and Lea Vene started to conduct interviews with former workers of local factories and collect, organize, and digitize archival material. However, the ethnographic research had already unofficially begun in 2010 when Marija Borovičkić started to record memories of her grandmother, who had worked in the *Jadranka* factory in Vela Luka.

The economy of the island of Korčula and especially the one of Vela Luka, a small town on the island of Korčula with approximately 4000 inhabitants, was generally based on its industry during the second half of the 20th century. In my artistic research, I focused primarily on two factories where women made up 80 % of the workforce: a fish processing factory *Jadranka*, the so-called *Fabrika*, (1892—2006), and on a tin packaging factory *8. mart*, the so-called *Ambalaža* (1965—2006). The production of tin packaging was established in 1951 in a separate unit of the *Jadranka* factory, but in 1965, this unit got separated from *Jadranka* and became a new *8. mart* (*Ambalaža*) factory. Both factories were incredibly successful during the late 1960s and the 1970s when expanded production resulted in increased employment and improved working and living conditions for the workers. However, since the early 1990s, during the transition period, the local economy in Vela Luka has undergone dramatic changes. Due to the crisis in the fishing industry, combining with the unsuccessful management, both the *Jadranka* (*Fabrika*) and *8. mart* (*Ambalaža*) factories closed down, and all of the workers became redundant.

Since the beginning of the research in 2017, my main goal was to develop a participatory project that could bring the story of intangible industrial heritage closer to the younger generation of islanders and reintroduce topics focusing on industrial labor and memory of working-class women to the local community. A workshop with local schoolchildren, where they could work directly with ethnographic material and get acquainted with informal and intimate memory related to local industrial heritage, seemed to be a good start. The 6-day workshop was held in 2018 at the Elementary school of Vela Luka. Seventeen schoolchildren from the 6th to 8th grade participated. The workshop started with a presentation of the research on the local industrial heritage, where we introduced archival and ethnographic material collected during the first years of the

project; interviews, archival photos, videos, etc. On the second day, we took children on tour around abandoned factory premises. The tour was conceived as small-scale ethnographic research where children could make photographs, take notes, write down observations, and have a chance to talk to former workers who had worked in those factories. In the next three days, the workshop continued at school, where schoolchildren started doing practical work. All the materials collected during the research period were used as working material. The children worked both individually and in groups, and in their collages, they were combining drawings, photographic templates, and texts. All the works created during the workshop were displayed on the exhibition opened on the sixth day at the Elementary school in Vela Luka. The exhibition's opening was a public event, so family members, friends, and other locals were invited.

The project's final outcome was the artist's book *Kad bi fabrika trubila / If only the factory would honk*, published in 2020. The book contains all the works created during the workshop at the elementary school in Vela Luka in 2018. The works in the book can be divided into three thematic blocks. The first thematic block relates to the past, especially to the period immediately after the Second World War, marked by difficult working conditions, poverty, hunger, and mass employment and industrial renewal. In this section, the children worked with archival photographs and fragments of interviews with the oldest workers collected during the first years of research within the project Industrial Heritage of the Island of Korčula. Some children were also intrigued by conversations in their own homes with their grandparents, who used to work in those two factories. It turned out that the most detailed and strongest memories and feelings, but at the same time the most ambivalent and conflicting ones, were those related to post-war *Jadranka* (*Fabrika*). They came from a first postwar generation of young girls sent to work in the fish processing factory *Jadranka* (*Fabrika*) before finishing their four-year primary school education. In the interviews with these oldest informants, grieving over the lost youth is present on the one hand, especially when those underage female workers did not have much choice: “Who asked me to go to *Fabrika*? Nobody but trouble — it led me there. Who else was going to feed me?” (J. S., a female worker, formerly employed by the fish processing factory, interviewed in 2010.)¹; “I wouldn't wish my youth or my past upon a dog, God forbid!” (O. D. female worker formerly employed by the fish processing factory and tin packaging factory, interviewed in 2010.)² And on the other hand, workers' memories turned to belief in the future and progress, enthusiasm, togetherness, sense of community, optimism, and emancipation that working in the factory brought to them. One of the children's illustrations depicts a young worker who bought boots and an umbrella from her first salary. One of the favorite leitmotifs in the interviews with former workers was also competitive work and a good work discipline. The factory hall was filled with long tables with 12 women gutting fish. The collective who did the most work won the red flag. Most of the older informants emphasize the uniqueness of this group of women who, in addition to exceeding their quotas, filled the entire factory with song. M. P.: “When I would pass below *Fabrika*, I would hear them sing, and I wouldn't move an inch, because even a stone would come by and listen to that if it could.” (M. P., female worker formerly employed by the fish processing factory and tin packaging factory, interviewed in 2010.)³

The second group of works records the current state and decay of the former factory plants. Here, the children worked with their photographs, observations,

and notes collected during the tour around the abandoned factory premises. The third group of works is about how children envision the reactivation of those abandoned factory spaces in the future according to local needs. Among the offered proposals, tourist and consumerist contents such as shopping centers (one of them with a memorial plaque dedicated to Jadranka factory), aqua-park (with an exceptional gastronomic offer where mothers can carelessly let their children play), and hotels predominate. One of the collages proposes a shelter for abandoned animals. Only one of the works envisages the revitalization of industrial production and the launch of a successful *Nova Jadranka* factory.

The works' order in the book does not follow a past to future linear flow or a division into thematic blocks. On the contrary, children's works are accompanied by an additional layer of the book presented through a selection of archival materials related to the company's operations during the 1950s and 1960s. Those two layers are also emphasized by the book design by Rafaela Dražić. The book is printed on packaging cardboard, with a rough texture on one side and white/smooth on the other. The selection of archival material is printed on the rough sides, children's works on the smooth ones. The fragments of annual business plans, records from the sessions of the workers' council, excerpts from various tariff regulations, business reports, the regulations on wages and working time, on hygienic and technical protective measures at work, reports on measures in crises. Similar documents provide a historical documentary background on children's works and establish direct or indirect relations. These documents in dialogue with illustrations, intertwining subjective and factual perspectives, help to draw comparisons between the local industrial past and the contemporary moment, but at the same time, they also reflect on the future and ask questions about possible approaches to new models of economic development.

The artist's book as the final outcome of the project seemed to be an ideal form because the primary purpose of the project from the start was to develop content that could easily communicate with the local community and that would make it possible for both children and older members of their families as well as other locals to identify and connect with it. In this context, the project and the book can be regarded as an attempt at the reevaluation of intangible industrial heritage, based on informal oral history and the memory of female workers, and as a new insight into the perception and construction of local identity marked by industrial past.

NARRATIVES

MEMORIES AND VOICES

various authors — Gli Scarti

The following are excerpts from original texts, films, literary works and quotations from oral sources that have been incorporated into the performance “Il secondo regno-Cantica Industriale”. They have been selected, as exemplary verbal pieces of the performative work built by Gli Scarti for the Rescue Project. They include Italian verses from Dante’s Purgatory in which Val di Magra, where Vaccari is located, is mentioned.

*

Workers, good morning. The management wishes you good work. In your own interest, treat the machine entrusted to you with love. Take care of its maintenance. The security measures suggested by the company guarantee your safety. Your health depends on your relationship with the machine. Respect his needs, and don’t forget that more attention corresponds to a better production. Good job.

Recorded announcement that opens Il secondo Regno-cantica Industriale, from *The working class goes to Heaven* — *La classe operaia va in Paradiso* (Elio Petri, 1971)

*

Work — family
Work AND family
I work for the family
Daughter of Ceramica
My father worked at the moulding machine
My mother worked at the sizing ward
I couldn’t choose

Oral witnessing from Alessia, who plays a minor worker, as was customary in the early 1900s

*

“Se la lucerna che ti mena in alto
truovi nel tuo arbitrio tanta cera
quant’è mestiere infino al sommo smalto...
....se novella vera
di Val di Magra o di parte vicina
sai, dillo a me, che già grande là era.”

“So may the lantern leading thee above,
find in thy will the wax that is required
for one to reach the enamelled green on high;

87

he thus began,
if thou of Valdimagra,
or of its neighbouring land, dost know true news,
tell it to me, who once was mighty there.”

Dante Alighieri, Purgatory, VIII.; here the Poet refers to Val di Magra, the Ligurian Valley where Ex Ceramica Vaccari is

*

Every day / Under the sun to keep the guard up against eviction / And punches
in the face / Under the sun / But we must hold on / Under the sun, tiles / In the
evening, punches in the face!

Danilo, young actor playing the leader of a workers’ strike

*

My son was small but smart, so they immediately put him in the moulding machine.
For each shift you had to make three thousand pieces, not counting those to be
redone. There was not even time to go to the toilet. Dust, dust, lots of dust.
Sometimes we no longer saw each other. And so he got silicosis.

Laura, a young actress playing a mother who lost her child due to silicosis, a lung disease very common among the factory’s workers, who were exposed to toxic dust from the production processes of tiles

*

Work can have a meaning that goes beyond the human, it can become prayer,
yes you understood well, a beautiful and good prayer.

Noemi, a young actor playing the personification of “Capitalism”



Gli Scarti, Il Secondo Regno — Cantica Industriale, 2021 © Alessandro Ratti

NARRATIVES

ONE OF THESE DAYS

Tomo Podstenšek

*

At first, he thought he just looked a little bit similar. He saw him from behind, so he couldn't really tell; it could be him, but it could also be somebody else. He was a bit bigger and had grey hair, already quite thinned at the crown. But the height was exactly right, and the prominent ears as well ...

The man suddenly turned around and Bojan had no time to hide behind a pallet of cans. He moved in close to the shelves and tensely observed the broad-shouldered figure that was walking toward him with determined steps. He held his breath and waited to see what would happen. The man stopped right in front of him, so close that he could smell his aftershave — some unknown, surely elite brand, not the cheap sugar broth that old men usually pour over themselves in huge amounts to hide the smell of their own bodies, their decay and approaching death.

Bojan looked down at his dark blue tie, tied around his broad, bull-like neck. From the corner of his eye, he could see the man's right hand slowly rising, its back crisscrossed with bulging blue veins, the skin covered with age spots.

"Excuse me", said a known voice, and since Bojan still hasn't moved, it grudgingly repeated: "Excuse me, could you..."

The hand reached past Bojan's head, the tie swunged, the fat fingers with hairy ankles touched the shelf and a moment later threw a small spice jar into the shopping basket. Then the man turned around and headed for the cash register.

Bojan finally let out the air he was holding in and breathed normally again.

*

He didn't recognize him! Of course he didn't, how could he, he can barely recognize himself when he accidentally looks in the mirror while brushing his teeth in the morning. Twenty-five years is a long time and besides, Miklavčič has no reason at all to think about him or look for his features on strangers' faces.

Anyway, Miklavčič has aged a lot, too; the wrinkles on his face expanded and got deeper, he began to lose his hair, his shoulders slumped and he gained some weight around his waist. But the sneaky look in his eyes and the cunning smile — those hadn't changed. Bojan couldn't understand how he could have ever trusted that man.

Sometimes he pondered what he'd tell him, if he met him somewhere. Of course, he never expected that to actually happen. Miklavčič was a big shot now and Bojan was sure that their paths would never cross again. And then he runs into him in a boring, ordinary supermarket!

He made a little turn around the store in order not to attract any attention and went toward the register only after that. He peeked at Miklavčič's shopping basket: some sliced prosciutto, a bottle of good wine, some fancy cheese with walnuts and a weird name, and dried coriander. Nothing special, actually, but out of all of those things, Bojan could only afford the spice without a second thought — and even then, he wouldn't really know what to do with it.

*

Luckily, his old junker started on the first try, and the black Audi with tinted windows couldn't escape. But now, after a few weeks of stalking, Bojan already knew very well where Miklavčič was going at this hour anyway; like most people, he had quite a predictable daily routine.

Bojan parked at the side of the road and watched the back of the car disappear into the opened jaws of the underground garage, where he couldn't follow him. He looked up at the glass office building and guessed which windows belong to Miklavčič's office. A couple of days ago, he read on the front sign that Miklavčič's company was located on the twelfth floor, but the strict look on the security guard's face kept him from trying to go anywhere further than the lobby.

He miscounted the floors twice and had to start over. The sun reflected off the glass surface and blinded him, forcing him to squint. It crossed his mind, out of the blue, that a terrorist airplane had cut into a different, much bigger, and much more important American skyscraper twenty years ago.

*

He had plenty of time — Miklavčič never finished before three in the afternoon and it made no sense to spend the following couple of hours in the stinky car without air-conditioning. He decided to drive to the old industrial area on the outskirts he hadn't visited in ages.

During the first years after the factory closed, he used to come here almost every day. He would wake up at dawn even without the annoying alarm-clock, with nothing to do in his empty apartment. He would observe through the tall, steel fence, how the grass has started to grow through the cracks in asphalt and concrete; how the glass panes of more and more windows have been broken; how the gutters and the tin roof have rusted, and how the plaster has begun to fade, peeling and falling off the walls. In time, his visits became scarcer, he couldn't bear to keep helplessly watching everything relentlessly fall apart.

Now, he was still far away when a loud buzzing surprised him. As he came closer, he saw a couple of construction vehicles biting into the body of the factory building from several sides. The old steel fence wasn't there anymore and the gatehouse at the entrance — where they had tiresomely lined them up after their shifts and searched them to make sure nobody took anything home in their bags — was also torn down. A couple of heaps of greyish soil, mixed with construction materials, now occupied the place where it used to stand. The main administration building was left untouched for now, but the closest production hall — if he remembers correctly, it was called hall C; he had always worked at a whole different end of the facility — was being torn down in that very moment. There was already a big gaping hole in its wall.

“Hey, what are you doing?!” he yelled to the operator. At first, they couldn’t hear him over the noise. Only after Bojan had stood in front of the backhoe, widely waving both of his arms, did the operator turn the engine off and look at him, puzzled.

“What’s happening here? Who told you to do this?”

“The boss”, said the worker.

“Cut the crap, tell me immediately what company you’re from and what’s going to be done here!”

“It’s all written there”, the worker reluctantly pointed his finger to the project board, which was installed next to the orange safety net at the end of the construction site. “I just do what I’m told. If they say dig, I dig, if they say demolish, I demolish.”

“But you can’t just demolish our factory...” said Bojan with a raised voice, and then immediately stopped talking and apologetically waved his hand.

The engine roared again and the backhoe tore another row of bricks.

Bojan looked away. It was pointless, it didn’t matter anymore and it was way too late anyway. Besides, the factory was never actually theirs, all of them were just stupid enough to believe the story about employee share ownership. Well, not all of them — Miklavčič and those like him knew even then how things stood, and when privatization came, they knew how to be in the right place at the right time, as people like to say ...

He glanced at the project board at the end of the construction site and realized they wanted to build a shopping mall on the factory grounds. Of course, what else! He was too tired to get upset.

*

They could have at least told them honestly how things are, instead of lying and promising that it’ll get better soon. Miklavčič was the worst when it came to that. He was the one who approached him to help convince other co-workers to stick by and sacrifice themselves just a bit longer; to voluntarily give up their bonuses for lunch and night shifts, to accept salary cuts, to take unpaid leave, to sign statements giving up their severance ... All that to keep the company going. When they first started letting people go — promising that they’d take them back in a month, two at most, once the crisis passes — some even volunteered! Bojan was one of those and on that occasion Miklavčič firmly shook his hand, patted him on the shoulder, and whispered into his ear that he’d never forget it, that Bojan could expect a raise and a promotion once he came back to his workplace.

He later read in the paper that the company had already been completely lost at that time and that the management kept it open just to get subsidies from the state for production maintenance, even though unsold stocks were piling up in the warehouses.

*

Miklavčič stepped out of the building around 1:30 pm and started walking to the restaurant down the street where he usually had his lunch. Bojan followed him at a discreet distance and bought some fried potatoes in a paper bag at a kiosk across the street.

Miklavčič was sitting at a table by the window today and Bojan was able to watch him eat. He couldn’t see exactly what was on his plate, but he could see a wine glass with a long stem which Miklavčič occasionally lifted up to his full lips. Red wine should be paired with dark meat, beef probably, maybe a prime cut steak with a snobby French name.

Bojan chewed his greasy and burned potatoes and couldn’t believe they both used to eat at the same factory cafeteria. Sure, they sat at different tables, but they had the same food out of the same pots. Some said it tasted horribly, over-cooked and bland, but he didn’t agree. How were they supposed to cook for fifteen hundred people with different tastes? Sometimes, you had to add some extra pepper and salt, and it was good ...

*

It all went to hell in just a couple of years. The company declared bankruptcy, the workers were left on the street, and the management cheaply purchased the rest of the assets and real estate of the company they had ruined. Bojan heard that Miklavčič became, among other things, the owner of the holiday village the company had built for its workers. Bojan vacationed only once in the cottages, because the waiting lists were too long and those with a family and more years of service were prioritized. However, he remembered well the smell of pine trees, the long wooden pier, big saggy breasts of German women from the neighboring camp, the sound of the sea and the night crickets. They say it’s all been renovated and it’s now a luxurious holiday resort with yacht slips ...

The people who were involved in these and other shady activities that took place as the factory was going down were later tied up in court for years. Every so often, he’d see Miklavčič on television or read his name in newspaper articles, but in the end, it all came to nothing. Most of the cases became time-barred, and some defendants were acquitted by the court because it was supposedly impossible to prove that they had harmed the company on purpose.

Bojan didn’t really know much about the law, he only knew that he had never let something that didn’t belong to him slide into his pocket on accident.

*

Sandra was probably right when she kept telling him to forget it all as soon as possible and move on. But she was definitely wrong when she said he just used it as a handy excuse for laziness and incompetence. He wanted to leave it all behind as well, he would’ve loved that, but his thoughts just kept bouncing back to the same things and the same people.

Not being able to find a proper job anywhere surely didn’t help. All the industries were in crisis and thousands of people were being laid off. You couldn’t even find a job with a degree, let alone if you were an ordinary worker like him. Everything he knew how to do and was willing to do was all of a sudden accomplished much more efficiently by robots or by the much cheaper hands of workers somewhere in Bulgaria, India, China, and God knows where else ...

Most of his co-workers eventually figured something out. Some people re-trained, others opened small businesses, still others moved out of the country or retired early. Well, of course there were also those who fell even lower than him

or were even less lucky than him; Srečko became a drunk, Naberšnik hung himself, Cvetka from accounting jumped off a bridge, Brumen died of cancer, and he had once seen Podvratnik begging for money on the bus station.

He just got simply stuck. He worked off the book here and there and did some public work, but most of the time he eked out a living on welfare. Sandra had finally had enough of him and left. At first, he held it against her, but now he thought she did the right thing — if he tried to put himself in her shoes, he couldn't think of a single good reason for her to stay with him.

When he starts thinking like this, he himself can't even understand what happened to his life. The only thing he feels clearly is when it all began to go down and who is to blame for it.

*

Miklavčič lives in the suburbs, in a neighborhood composed of older family houses and modern villas. He has a nice house with a big plot of land. Bojan finds it a bit boring, but Miklavčič was never known for his imagination or sense of aesthetics. From what he can see from the street, there is a pool and a tennis court in the backyard and a garage for three cars in the front. He once checked real estate ads for similar properties in the area out of curiosity, and after seeing a seven-digit number, his head got hot, his ears started ringing and he felt a throbbing pain in his temples.

The sun is going down and the light turns on in the house. When a female silhouette approaches the window, Bojan quickly takes a step back into the deep shadow of the trees, so she wouldn't notice him. There's no need for fear, the woman simply draws the curtains, disappearing again.

Bojan tries to imagine what's going on behind the heavy velvet curtains and what the woman and Miklavčič are doing in this moment. They're probably watching a movie on TV, sipping wine and snacking on little prosciutto, cheese and olive sandwiches. Then they'll dip in the spa bath and maybe make love by candlelight to finish the night ... Or maybe not, maybe she's bored, surfing the internet, while Miklavčič is in his study, working on business matters, doing some paperwork, answering e-mails, checking stock market index fluctuation ...

In the end, he has to admit to himself that he has no clue how rich people actually live. He isn't even able to imagine it.

*

The light in the room has gone off, the house is now dark and quiet. He can only hear the slight buzzing of air-conditioners and distant traffic noise. A black cat runs across the street and disappears through a hole in the hedge. Bojan stands motionless under a tree and stares into the summer night. He's still not completely sure what he'll do about Miklavčič. But he is in no hurry; if he could wait for so many years, he can be patient for a little longer. Yes, he'll think of something ... One of these days, the bastard will finally get what he deserves.

OF NEW HORIZONS

Christin Haupt

Amore mio — mon amour. A feeling. An experience. A moment. A life. 26 degrees. Walls without shadows and plans with lots of sun. Time, a constant companion. Despite impatience, no stress. The scent of lemon balm and rosemary in the tropical, spritzzy pleasure. Sunscreen on artist skin and rain washes off the paint. Family remains serene.



Teamwork, Rescue European Week, Area ex Ceramica Vaccari, 2021 © Christin Haupt

Who, when, where & why?

Who, if not we — should enter into this symbiosis of unknown, completely different people and absolutely foreign and yet so equally historic places?

When, if not now — should we together lay the cornerstone to give disrespected places attention, respect and a meaning?

Where, if not here — should we bring together all our projects and unite a portfolio of European history as well as the present?

And why, if not for this very reason — should we all work towards learning to appreciate our (hi)story and give it a meaning of its own?

What is RESCUE for us? At the beginning, the range of the RESCUE project was unforeseeable to us. The fact that we as ibug e.V. representing Germany in this project is a big task and has ensured an immense commitment of all contributors in every area since the first minute. Naturally, this was accompanied by doubts as to whether we would be able to live up to our task. But man grows with his tasks and so did we. It is unbelievable what we have achieved so far and in how many fields we could, can and will be able to work with the project. We have managed to form a team of completely unknown partners (Slovenia, Austria, Italy, Germany) in a society that is being restructured due to pandemic conditions and to integrate constant regulatory innovations into our work. In addition to the close networking of the European partners, we have managed (in cooperation with the ibug Festival) to address the reuse of brownfields even more in a national context. In this way, we have created new connections between other, different sustainable concepts and also aroused interest in the work on this topic in educational institutions. Furthermore, the RESCUE project, as a sign of industrial heritage, succeeded in linking with other national and international actors of art (Greece, Germany, Belgium, USA, Italy). The work on a European guide on the subject and the publication of it is an innovation and a necessary step — both in socio-cultural, political and artistic terms.



Talks with former workers, Paper Factory, Flöha, 2021 © Christin Haupt

HERITAGE: NATURAL, CULTURAL, INDUSTRIAL

Peter Tomaž Dobrila

When we try to define heritage, there are several definitions floating in the air. The essential meaning of heritage is: the traditions, achievements, beliefs, etc., that are part of the history of a group or nation... or of an individual. Its characteristics belong to the culture of a particular society, such as languages or buildings, that were created in the past and still bear historical importance. Even though it is principally understood what heritage is, neither professionals nor peoples can agree on what should be 'important' enough to deserve the 'heritage classification', may it be on the local, regional, national or international level, the EU Europa Nostra or the UNESCO World Heritage List.

Heritage is normally an agreement between various parties on many factors and elements. Its proclamation is complex with a quite sophisticated procedure involving professionals from the correlating fields ranging from researchers, scientists, philosophers, sociologists, historians and art historians to political decision makers. By putting it on the agenda and into strategic and development plans of a (certain) society, it becomes one of the priorities and (land)marks of a community where it is located. Both heritage 'types', tangible and intangible are 'opportunities' to foster promotion of an environment, which gains visibility and gets some or more attention.

On top is cultural heritage and it includes both tangible and intangible culture and natural heritage. In this sense 'industrial heritage' doesn't exist. It's cultural heritage that can be tangible, intangible and/or natural. Same as it ever was. If some are thinking about differentiating between cultural and industrial heritage, then they should be considering the prehistoric 'monuments', such as caves, that can be found all round the globe, and are representing our ancestors' homes, but they somehow have significantly less historic importance of becoming a world heritage. Caves containing paintings are usually more popular, however the oldest musical instrument was found in Slovenia; a 60,000-year-old Neanderthal flute made from a young bear's bone was discovered in Divje babe cave near Cerkno. It's a treasure of global significance, similar to the Altamira or any other cave paintings.

A space to dwell in, cave paintings and the Neanderthal flute are all tangible heritage, while sounds and music made with a flute are considered as intangible heritage. Further on, a cave is one of the first human production spaces. Art was a part of the process. According to our terms, are caves cultural or industrial heritage? Additionally, a lot of caves are located on terrains of culturally significant landscapes, and biodiversity. Let's jump some tens-of-thousand years ahead. The remains of ancient Egypt, Greece and Rome, for example, show

the diversification of human beings: spaces surrounded by nature do not only serve as places to live and create, but certain structures appeared in the sense of dividing spaces according to their aims. Pyramids, temples, palaces, agoras, squares, arenas were first and foremost all places of social gathering, where diverse phases of production and presentations were performed — life and after-life, thoughts and food, arts and crafts, fights and carnivals etc.

We can find these similarities all around the world in places where the so called civilizations had been born. Since then, human life started to diversify in response to the purpose and content of the location and its naming, which was designed in characteristic architectures and set with specific decorations and even smells. All sensed were attacked. It didn't matter in which part of the world such setting stones had been thrown, all representative buildings consisted of spectacular shapes of arts and crafts excellence incorporating engineering inventions and revolutionary artistry on one hand and labour force engagement and coercion and exploitation.

Modern times, together with the industrial revolution, brought these diversification of spaces into another level by building factories, that did not have any other aim apart from working and producing. Workers had to leave homes to go to work and earn for their living. Production halls were made more important than homes. Factories were places where they spent most of their active lives. They also became territories of social interactions, exchanging of information and cultural education; in the 20th century factories hosted regular cultural programs, so workers could visit a theatre performance or see a fine art exhibition after their work. Today's factories are highly automated infrastructures, where workers are either doing basic hand operated jobs, controlling machines or both and vice versa — (pre)programmed machines are controlling workers and work-flows within technological and production processes.

On one hand, old factories had been abandoned and left to decay while new factories are rising due to new technological and production demands as well as new investments. On the other hand, some of the once devastated but jet important sites were/are being renovated and revitalized (at least most of them). Some are proclaimed as heritage, while others were repurposed. They are 'repositioned' into small companies, production facilities, offices and even for social, intergenerational and educational centres for gatherings, trainings, workshops and events. Not many of them are hosting art. Their cultural dimensions seem to be mostly lost. But not for all.

The difference between a proclaimed and a non-proclaimed heritage lays in its functions and in its functionalities. What is typically proclaimed as heritage becomes a monument of (local, regional, national, international) importance and interventions are strictly limited and legally restricted, so it may turn into a museum, a gallery, an institute or any other purposeful building in the field of culture and creativity or it can be converted into precious tourist infrastructure, e.g. restaurants, hotels, golf playgrounds etc. Non-proclaimed 'heritage' is unburdened and without restrictions by heritage committees and it is mostly in private domain, bought by entrepreneurs, who then rent it out on the market, whereas proclaimed heritage is usually in public ownership of the state, region, local community — municipality and thus mainly financed from the city, region, city budget. Politicians are sometimes speaking about public-private partnerships, although it is difficult to find a good example of this in Slovenia.

Therefore, to step on their functions and functionalities, both heritages are in use, but the proclaimed one has cultural, touristic and sport contents, while the non-proclaimed can be seen as a continuation of the tradition. It is refurbished into a production facility, where there is an ongoing daily communication between companies consequently leading to their collaborations, exchanges of ideas, services with customers and audiences as their main priority. Pragmatically thinking, tangible and intangible heritage are 'opportunities' to foster promotion of an environment, which gains visibility and gets some or more attention on wider, national and international levels. Still, productive premises are more locally and regionally oriented as they serve as business incubators, accelerators, archives etc. instead of just a company, shop, start-up etc. Or even a gallery, museum, theatre, concert hall etc.

However, heritage is supposed to boost economy in those communities as well. But what if the costs of maintenance are higher than the income? Then such a site becomes a community burden. This is not an issue with 'productive heritage', where private initiatives have to do the basic task in the cost structure and planning 4 to 5 years ahead. It has to be sustainable. I'm not propagating private initiatives to deal with heritage, on the contrary, I think exceptional monuments, paintings, sculptures, music, theatre, literature, traditions etc. have to be in public hands as well as selected ex-factories and other industrial objects. There are many cases of good and excellent practices in Europe and I do not want to enumerate them. We more or less know about them or we have already visited (some of) them.

I am just going to mention two of them. The first one is the bankrupted ex-mega shop in Ostrava, Czech Republic, in which the local community set up a nationally as well as an internationally recognized referential contemporary art



Or Poesis, KISETSU Quarry, Creative Impulses of Industrial Heritage, KIBLA PORTAL, 2021 © Urška Lukovnjak

centre named Plato. It is led by one organization and offers its premises to all local art organizations and artists, whose future forecast is not particularly bright as the city has some business plans with the property. The second one is the Association for Culture and Education KIBLA in Maribor, Slovenia, which rented a space in PORTAL in 2012 at which time almost the entire building was empty. One could easily find a parking space around the ex-textile factory (Maribor was known as the Yugoslavian Manchester due to its textile industry, however not even a Faculty for textile exists anymore) and the former printing house. Fast-forward to 2021 the whole building is fully occupied and you're lucky to even get a parking space. It's packed with bands' rehearsing rooms, artists' studios in the basement and the garage and the KIBLA-PORTAL space designated to art with the KIBLA2LAB focusing on intermedia art projects and AR, VR, MR, XR production, programming, scanning, photogrammetry, modelling, user experience and design.

The Association for Contemporary Art X-OP, established in 2010, is also producing and presenting art and cultural contents inside as well as outside of the building, thus using this space not only as a sort of venue, but also as an art object, a screen, a canvas, an art space overall. PORTAL is currently in its 10th year of operation and in 2022 it will celebrate its 10th anniversary. In terms of my engagement and work there it is my opinion that this is one the best revitalization examples in Europe and in the world. The PORTAL is developing and changing according to its team; who is working there. This can be the best case of how arts and culture are boosting the economy. Our programs brought over a thousand of domestic and foreign visitors and some of them rented a space there and started or transferred over a company, institute or a shop. The entire area of the once devastated Maribor's industrial districts is now brimming with life.

The PORTAL is not only fostering economy, but also art and culture. Their wide range of activities and the intertwinement of various fields, the connectives between art, culture and entrepreneurship are probably some of the answers. Maybe what is even more relevant is the communication, cohabitation and collaboration among all the tenants. Still, we have to acknowledge that the building owner likes and respects art and culture and is also a regular visitor of the place and our events. Although we do not have many visits from politicians, many primary and secondary schools from Maribor and Slovenia visit us as well as students (we are also collaborating with Academies of Art) and local, regional, nationals (there is organized transport from and to Ljubljana for the exhibition openings and some other events) and international audiences.

Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity). The term is often used in connection with issues relating to the protection of Indigenous intellectual property.
https://en.wikipedia.org/wiki/Cultural_heritage, 1 October 2021

MANIFESTO OF TRANSFORMATION: METAMORPHOSIS

Klara Charlotte Zeitz



Klara Charlotte Zeitz, Manifesto of Transformation — Metamorphosis, 2021 © Martin Langhof

METAMORPHOSIS

Unmask yourselves! Transform yourselves!

My shapes will turn into wing beats.
 My words will embrace you, penetrate you,
 convince you until you can't help being infected.
 Becoming persuaded by the idea
 that creates and spreads to everything.
 Words will no longer be empty,
 but full of energy, passion, and courage.

Words spread the idea,
 the idea transforms the form,

the form transforms the context
and finally leads to change.

Morphis shapes me.
A metà. 50 per cent.
I create the other half.
The completed metamorphosis changes
time, place, me, and you.

Psyche. Goddess of the soul.
My breath becomes your breath.
Until the butterfly has climbed out of
its cocoon of conformity and flies away.

Psyche is change; psyche is soul.
Psyche is breath, is change.
Change is truth. The allegory of the soul
is in this little insect. Mariposa.

Mariposa has the underworld in one breast and the fundamental forces
of nature in the other one.
Its backbone is the earth's shadow,
the sun rises over its left shoulder,
and sets over its right shoulder.
Its belly contains all beings that will ever be born.

It is wild and pristine and appears
in all colours, shapes, and constitutions.
It explores the human heart, the conjuring transformation
of the soul behind all manifestations.

My body is like the earth, a landscape that suffers
from being divided into plots. To be exploited.

My body is corpulence, sensuality and shape. Growth. Touch.
Fusion, safety, and confidence. Dance and ecstasy.

Form follows function.
Corpulence is vitality.

To heal,
you have to get to the root of the wound
and kiss it all the way up.

The fresh breeze of dawn blows across the sea, blows around us.
If you don't want to shiver, you should go. We who remain
will jointly wait for the sunrise.

We will not grow tired of knocking the dust off our jackets, every time we fall,

however strong the headwind might be. We will get up again and keep going
without resting until everything is in fierce motion. Affectionate and humble.
Compassionate and strong. Connected, generous, funny, and sportive.
Loyal and honest.
Loving, laughing, and dancing. Passionate and determined.

Until vibration spreads and action becomes the actual transformation.
Resolutely, we will put one stone on another, with every step we take,
we will fight for our beliefs, and transform into a shiny river of radiant energy.

We will become a plural vision – a multitude of colourful bodies, of styles and
philosophies, a vision of shiny corsets and pursed lips.

We will be the voices of those with no names.
Each in its own style, own life, like an untuned choir, rising and insistent.

Transparently and vibrantly, a new world is seeing the light of day, is sending
out the first rays of light. The first glow of the morning hour. Decades,
generations are leading us - and the world's finest hour is taking its course.
Today, more than ever,
I believe in the power of change.

Imperfect yourselves!
Unmask yourselves!
Transform yourselves!
Love yourselves!

Inner transformation entails new places. New cities of imperfect and diverse
places.
A new community of appreciation, diverse bodies and diverse thoughts.
A new architecture of language. That affects all of us.

I only know moments and eternities. I build worlds, I am a melody without a clef,
a silhouette in the light of the darkening sky, a tomboy in the undergrowth and
shallows.
I do not know your name. Nor do you know mine. Yet we walk hand in hand.

Tomorrow we will start building a new city together.

Our tomorrow is shining in the distance. Long live transparency, clarity.
Long live the crystal, smooth, elegant, sharp, shining, luminous, light – long live
the hybrid, variable architecture!
We build a new place. We are restructuring. We are transforming.

A place without masks. A place that delivers what it promises. Our place will be
a lost place. The epitome of the unreal. Of the shadow.
Of transit. Of anonymity. Without ownership.
In loneliness. In silence.
In light and shadow. In transit.

Venue? We will transform it:
Into a babble of voices.

The lost place as a happy place. A place, where something mundane and ugly turns into something spectacular. We should not define lost places by a lack of something, but by their difference from other places, by the fact that they are different.

Discover their beauty in imperfection.

The space that has become a sculpture challenges us to perceive existing places and spaces in a new way.

To assign new value to them. Something might happen there that is not happening anywhere else.

It might be a good idea to combine these places in a new way in an architecture of imperfection.

A reflection of all wounds.

A reflection of the soul itself.

Being a lost place as the essence of movement.

A walk in presence. Just like the narrative.

Tell me. Let us remember
and talk to each other.

Our own stories. Those of others.

Those of our ancestors.

Being located in time by collecting the stories.

Let us stroll between words.

Let us celebrate the performativity of lost places.

Indeed, let us celebrate the imperfection and the unreal.

Let us turn into space pioneers and create fantastic space compositions.

Let us transfer the inner transformation into a mysterious outside.

Let us use the theatrum, the stage as a setting,
to create a transformation, a possibility
of perception and consciousness
in which space and time are rearranged.

Here I am! Naked and vulnerable
on the stage of metamorphosis.

Full of free, impetuous energy,
without filters, fully aware of myself
and without fear of exposing myself.

Proud of my own weaknesses and wounds,
with a love for myself, as master of my own existence and
every day able to overcome my own barriers
by inspiring others, and shining
until my surroundings shine with me.

Unmask yourselves! I tell you.

Transform yourselves! I tell you.

ARTWORKS AND EVENTS

RESCUE PANORAMA: “THE TANGLED DESTINY OF A COLLECTIVE SUBJECT”

Simone Venturini

PREMISE

From the outset, one of the main objectives and expected results of the RESCUE Project has been to produce artworks. The lockdowns and limitations imposed by the pandemic have slowed but not stopped the project's desire to keep a transnational, interdisciplinary and above all collective and shared approach to the creation of artworks by each partner.

Thus, we kept the majority of our specific objectives clear in our minds: to produce artworks and performances evoking the stories of workers and industrial sites in each partner country; to raise awareness among local communities on their industrial history and the importance of preserving their industrial heritage; and to promote the labour history of each local community and involve a new and wider audience; to improve the level of knowledge about the history of workers in the EU; to promote transnational and transcultural cooperation in the cultural field. So, how could we go about achieving our creative and cultural aims? How could we accomplish the expected results in the face of a pandemic that really seemed to have wiped out any possibility of a common design, artistic storytelling in the different locations, and a concrete dialogue and fruitful collaboration among the partners?

SHARED NARRATIVES: A COOPERATIVE ARTWORK PRODUCTION MODEL

With these aims in mind, the municipality of Santo Stefano di Magra, in agreement with the other partners, was made responsible for creating a shared model based on the analysis, on one hand, of the concepts, narratives and semantics displayed by the different territories and partners; and, on the other, on the analysis of the languages, media, technologies and artistic practices that each partner — Klanghaus, ibug, Gli Scarti and X-OP — would use in the individual productions. It would be a prismatic and polyphonic model, capable of narrating and bringing out the points of correspondence between the approaches to the different industrial and manufacturing heritages involved in the project and to the cultures and memories behind them and still keeping them alive.

The first step in creating the model was to invite the partners to pool several keywords. These were put together in a word cloud which we then rearranged into expressions of heritage imagery, discourses and values, and sensory and artistic approaches and fields. The concepts in the first group included audience development, collective memory, community, cultural heritage, industrial heritage, interdisciplinarity, network, recycling, socio-cultural values, trans-mobility, sustainability, visibility and workers' rights. The second group, on the other hand, included animation art, experimental art, happenings, industrial architecture, industrial scenography, installations, mapping, performances, platforms, psychogeography, site-specific art, sound installations, storytelling, urban art and video art.

The next stage was to collect and compare the four proposals. Gli Scarti started from an “initial part dedicated to field research (collecting and recording objects and documents) and mapping (performative, psycho-geographic and scenographic workshops)”. The goal of this approach was to “create an interactive installation, which will act as a multi-layered set design and map of the disused site for the live performance”. For I-bug, the idea was “to revive the social, architectural and historical industrial heritage by linking visual, media and performative art with student workshops”. This would be done “in cooperation with art historians and artists ... who use sound or video works to integrate the existing environment”. In correspondence to this, X-OP decided to relate several artistic languages and disciplinary fields through a proposal containing artistic reflections and activities, scientific thoughts and curatorship in “four workshops led by artists/writers/art historians, an international symposium, two smaller exhibitions and one large international exhibition”. Last but not least, to overcome the pandemic restrictions, Klanghaus designed “a dynamic and sustainable hybrid futurist model”, in which “interdisciplinary and inter-medial series of individual and collaborative artworks engaged with the history and space of the Aflenz Römerhöhle”. As a result, they created an interactive and open “digital research and documentation space that serves as a stage for artistic interventions to be published online” which was then made available to selected artists.

When we analysed these projects and approaches, each one revealed a great awareness of fieldwork and historical research in terms of theoretical background, methodological tools and aesthetic practices. The project proposals converged on several issues and goals and included widespread use of cooperative research and a collaborative design, interdisciplinarity, an interconnected methodological framework and tools and a large range of exhibition venues beyond brownfield and disused sites. In addition, they showed great flexibility in creating mixed and hybrid apparatus and environments to fit the paradigm imposed by the Covid-19 pandemic.

These broad outlooks were also reflected in the wider and intertwined use of several traditional languages (spoken word, theatrical and performing practices and storytelling techniques) and recording media (such as sketches, drawings and writing) as well as “new” recording media, technological devices (such as audio, photography, video and smartphones) and mediated environments (installations, mapping, exhibitions, galleries, software-based environments such as Zoom, 360° video and interactive platforms).

THE RESCUE PANORAMA

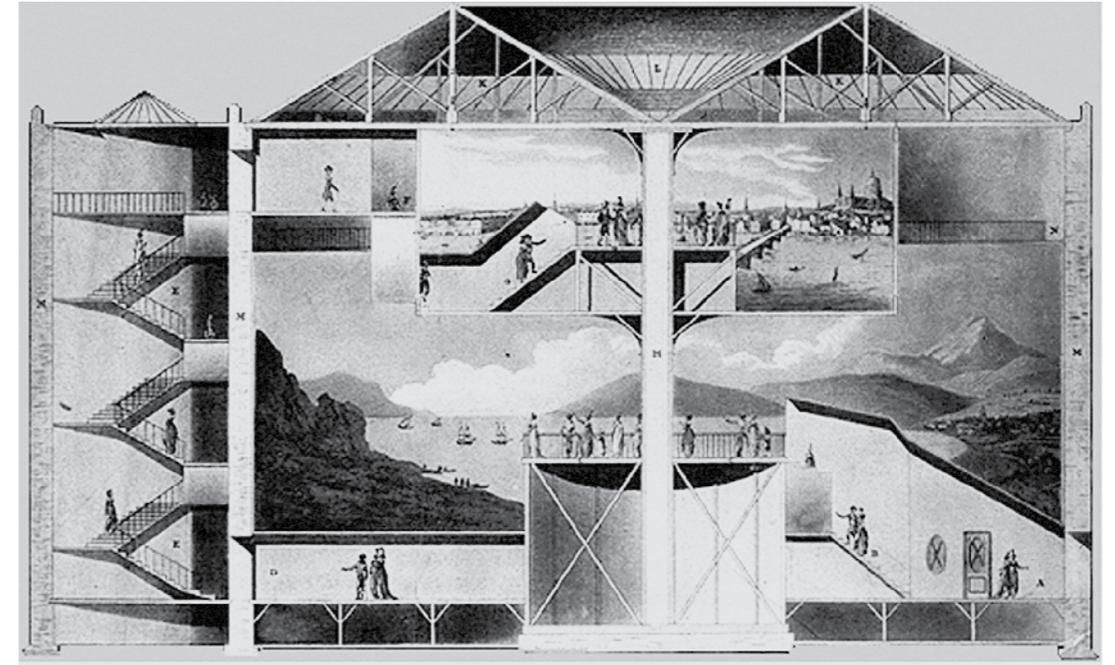
The risk remained, however, that we would simply be lumping together a set of projects rather than giving the idea of collective action and a shared narrative and outlook. Hence, we asked ourselves what bottom line could join the attention of these projects to the regeneration and creative storytelling of disused industrial and manufacturing spaces that is at the centre of the Rescue project.

Despite looking to the future, we found the answer in the archaeology hiding in these places. The present post-industrial world originates from the first industrial sites built during the nineteenth century, from the urban settlements now at the centre of specific redevelopment and regeneration projects (see several texts in this book) and from the birth of the working class. It is within this context that so-called modern subjectivity also came about. This subjectivity took shape at the meeting point between the industrial revolution and the redefinition of the perceptive experience, with new optical tools reframing and giving a fresh epistemic and visual vision of the world, new arts and new forms of mobility.

As Crary reminds us, “even as our present lurches further into the twenty-first century, there is still a pervasive sense that an archaeology of our own rapidly changing perceptual world begins in the nineteenth century amid what Jean-Louis Comolli has now memorably described as ‘the frenzy of the visible.’ ... if it is valuable to insist on continuities between the present and 150 years ago, those links would involve the status of the spectator and the persistence of certain imperatives for consumption, attention, and perceptual competence. Rather than focusing on the development of specific apparatuses or technologies, such as film or photography, I believe it is more important to see how a related group of strategies through which a subject is modernized as a spectator traverses a range of seemingly different objects and locations.” [Jonathan Crary (2002), “Géricault, the Panorama, and Sites of Reality in the Early Nineteenth Century”, *Grey Room* 9: 5–25).

Consequently, we found the thread that tied everything together by going back to the deeper meaning of the artistic products, and the places and topics they dealt with and we connected it with the fate of the modern subject when it first appeared, namely, its inability to govern the new fragmented and incoherent scenario created by industrial society. To come to the title of this paragraph, throughout the nineteenth century panoramas were one of the main vehicles of the “modernization of perceptual experience” and at the same time of the illusion of governing modernity: “the panorama provided an imaginary unity and coherence to an external world that, in the context of urbanization, was increasingly incoherent. The viewing platform in the center of the panorama rotunda seemed to provide a point from which an individual spectator could overcome the partiality and fragmentation that constituted quotidian perceptual experience. But while seeming to provide such a simulation of perceptual mastery and identifying the real with that sense of coherence, the panorama was in another sense a derealization and devaluation of the individual’s viewpoint. The authority of the panorama was founded on the limitations of subjective vision, on the inadequacy of a human observer” (Crary, 2002).

Here, the allegory offered by the panoramas reminds us of the frustration of the modern subject at the moment of its constitution. Indeed, for centuries the dominant perspective had made the subject feel adequate; he/she was the



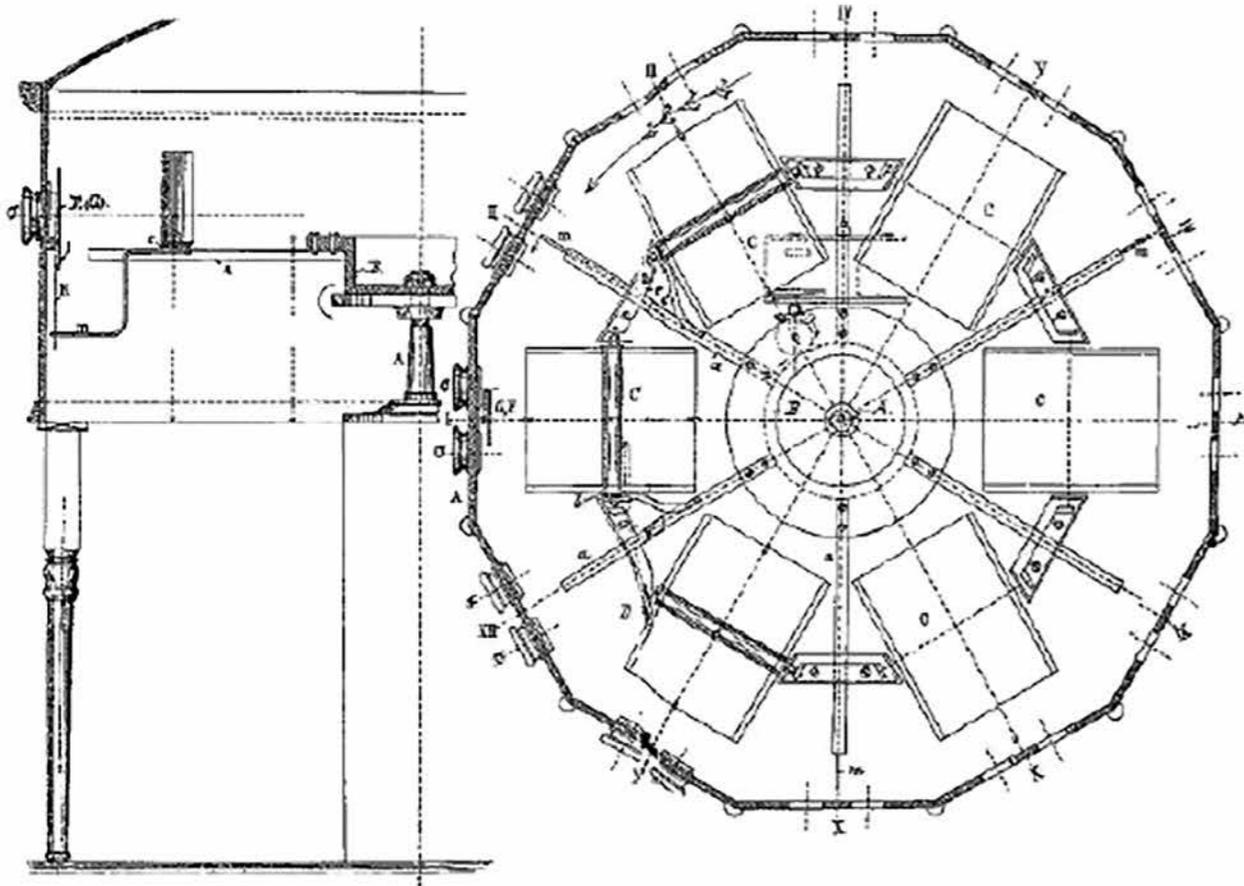
Robert Mitchell, Leicester Square Panorama, ca. 1801

origin and addressee of a point of view giving a congruent description and observation of the world. Panoramas, on the other hand, symbolized the overcoming of the utopian space and its replacement with a modern heterotopia and fragmentation. At the same time, it provided a fictional and magical resolution by recognizing aspects such as partiality and incompleteness as an inseparable part of the visual experience: “it posed a view of a motif, whether a landscape or city, that seemed immediately accessible but that always exceeded the capacity of a spectator to grasp it ... the panorama image is consumable only as fragments, as parts that must be cognitively reassembled into an imagined whole. A structure that seems magically to overcome the fragmentation of experience in fact introduces partiality and incompleteness as constitutive elements of visual experience” (Crary, 2002).

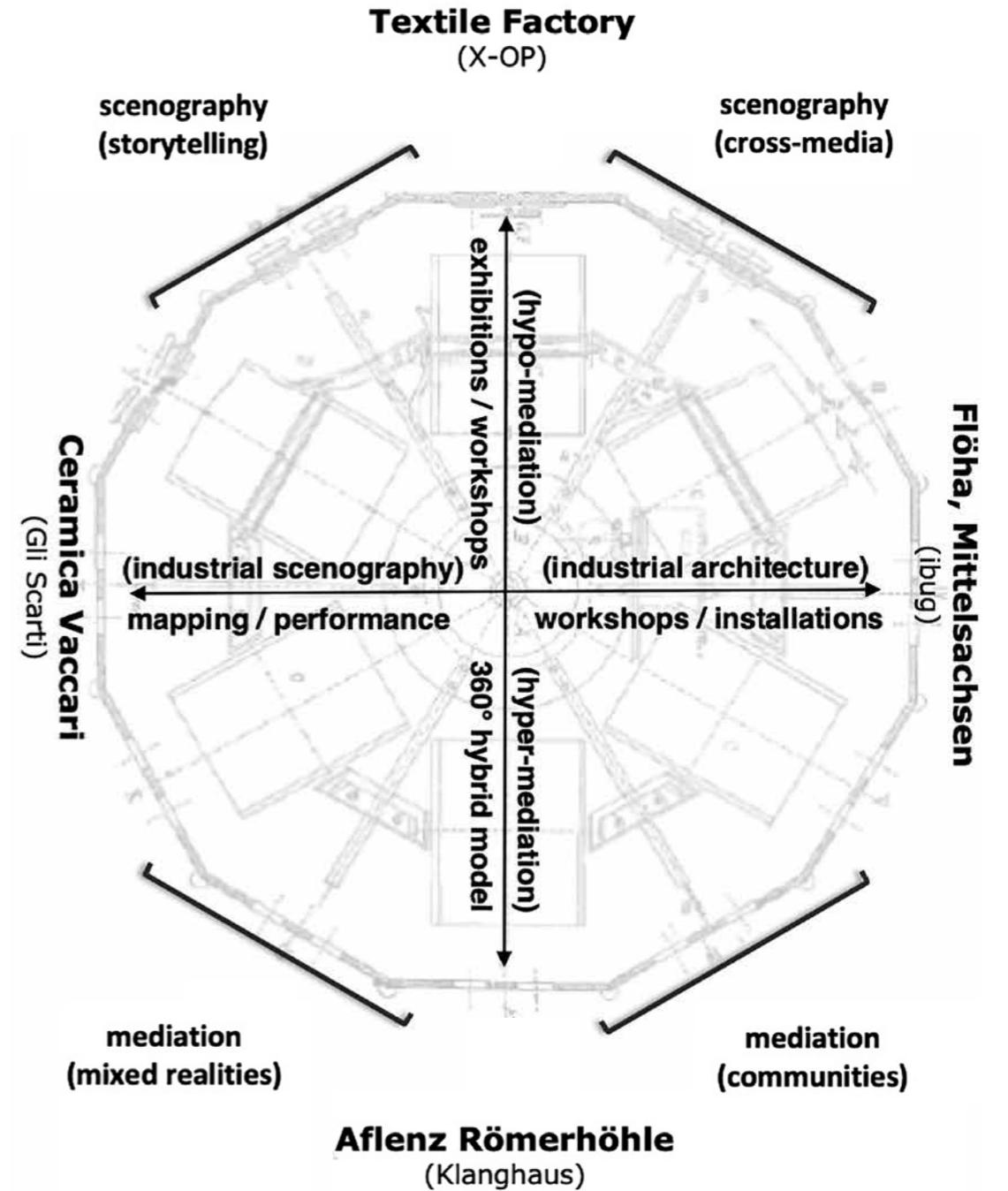
This is how the retrospective archaeological gaze comes to our aid. The frustration of the present day is similar. This gaze towards the industrial and manufacturing ruins, at once analeptic (reflection on the remains) and proleptic (their care and regeneration), wants us to stick back together the fragmented perceptions and town planning ideas and go beyond the subjectivities inherited from modernity. So it was decided to use the designs for nineteenth-century viewing machines, here in particular the famous Kaiser-Panorama (here depicted through the 1889 August Fuhrmann’s patented technical drawings), as the media and technological embodiment of the perceptive and epistemic tensions of the time. Then we borrowed the vectors and fields of the engineering plans and used them as the basis for a diagram or map of our present creative initiatives. Linking together our thoughts and designs, it gave the artistic projects to regenerate the disused spaces a collective meaning. As Crary again reminds us, “the sensory and cognitive dislocations of modernity can be mapped only through the tangled and hazardous destiny of a *collective subject*”.

The result maps out relations, directions and reverberations in an overview joining together the single subjects. In a certain sense, it also goes to repair the perceptive and therefore aesthetic fragmentation and incoherence introduced by industrial modernity and its viewing tools. So it is that an ancient Roman quarry in Austria and a modern Italian pottery factory dialogue in the name of a mediation between different levels of the real and mediated realities; that the quarry then dialogues with the brownfields of the Saxon town of Flöha through the communities that lived there and their memories; that post-industrial Saxony and the communities of a former textile factory in present-day Slovenia work together along cross-media lines; that, lastly, a textile factory and a pottery factory share narratives and memories in a shared bent for storytelling.

Polyphony and temporary and tactical counter-infrastructures reign [David M. Berry (2016). "Tactical Infrastructures." Stunlaw, <http://stunlaw.blogspot.com>] while fragmentation and heterotopia diminish. We do not presume that subjectivities and now lost utopias can be put back together but we are aware that only a collective subject that looks at the archaeology of its origins and its present can oppose the dominant institutional, infrastructural and epistemic conditions and therefore map out the routes for a better future.



August Fuhrmann, Selbsteinkassierendes Wandelpanorama, patent document, 17 Dec. 1889



ARTWORKS AND EVENTS

Collective subject

INSPIRED BY EMPTINESS

Klanghaus

Klanghaus is committed to trans-disciplinary work across genres and to enabling new synergies between artists, cultural actors and audiences. Our contributions to RESCUE reflect some of our approaches and collaborations within and beyond the network, in events and public presentations ranging from interviews to workshops to artistic performances in various different settings.

RESCUE — postindustrial dynamics

@ Ars Electronic in Linz, on air @ ORF OE1 Kunstradio, 8-channel installation

@ ex-Vaccari Santo Stefano di Magra



Zahra Mani © vog.photo

ARS ELECTRONICA

Rupert Huber — synthesizers and live processing

Zahra Mani — field recordings, samples, electric bass and live electronics

Balázs Pándi — percussion

Gavino Canu — visuals

The trio Huber, Mani and Pandi created an improvised sonic reflection of layers of post-industrial futures in a premiere at the Big Concert Night at the 40th

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edition of the Ars Electronica Festival in Linz, Austria. The live performance was a musical expression of possible future perspectives for a post-industrial world. These future visions are ambivalent, hopeful and gloomy at the same time. New post-pandemic concepts of work, labour and survival clash with dystopian imaginings, spatial fragmentations, forced distancing. The piece was dynamic, lyrical and explosive and brought together three unique musical voices in a highly evocative performance. Linz, as a major industrial city, was an ideal setting for this RESCUE piece, extending the project network to Upper Austria.

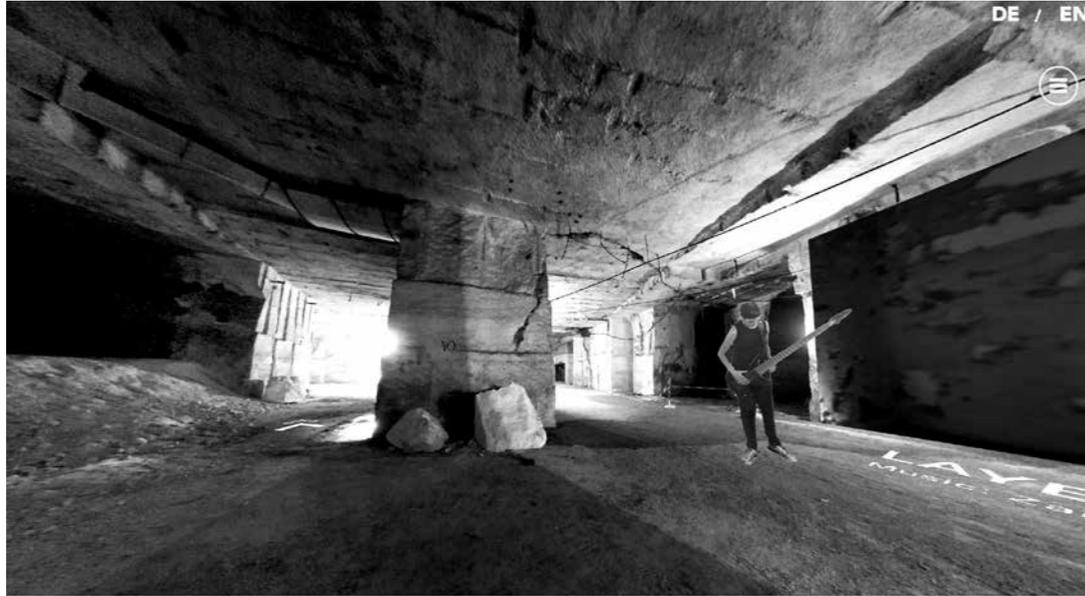


Rupert Huber © vog.photo



Balázs Pándi © vog.photo

ARTWORKS AND EVENTS



Zahra Mani in the 360° virtual tour © Mario Egger

ORF OE1 RADIOKUNST-KUNSTRADIO

RESCUE — post-industrial dynamics on air

ORF OE1 Kunstradio — a radio mix by Rupert Huber

Sound Engineers Hubert Hawel (Linz) & Anna Kuncio (Radiokulturhaus Vienna)

Rupert Huber — synthesizers and live processing

Zahra Mani — field recordings, samples, electric bass and live electronics

Balázs Pándi — percussion

Mia Zabelka — electric violin, electronics, vocals

For the radio art version of “RESCUE — post-industrial dynamics”, musician and composer Rupert Huber used multi-channel recordings from the live trio performance at Ars Electronica in Linz and added extra violin, vocal and electronic tracks recorded by Mia Zabelka at Klanghaus Untergreith. She recorded her contribution to the radio piece live from Klanghaus during the performance in Linz, which she heard via Skype connection from the stage. In a fitting expansion of Covid-19 related streaming projects, her additional dialogue-at-distance with the trio, which was audible to her at the Klanghaus studio but not to the musicians or audience in Linz, was a reflection of the remote artistic communication that has developed since the outbreak of the pandemic. Rupert Huber’s radio version reflects a broader musical space in the ether, a sonification of collective and individual compositional approaches to abandoned spaces, isolation and communication across borders.

RESCUE — POST-INDUSTRIAL DYNAMICS 8-CHANNEL INSTALLATION

@ ex-Vaccari in Santo Stefano di Magra, Liguria, Italy

Zahra Mani continued the journey of the piece that was created in Linz by taking the recordings of the trio Huber-Mani-Pandi along with Mia Zabelka’s additional

vocal and violin contributions, and contextualizing them anew in a multi-channel installation at the ceramic factory in Santo Stefano di Magra during the RESCUE transnational residency. The installation of disembodied sonic material embedded at the heart of a semi-abandoned industrial site towards the end of the project is a poignant symbol of the trans-mobility of European artworks and layers of concreteness and abstraction in the regeneration of disused sites, reflecting the permanence of architecture and the ephemerality of artworks that leave a lasting echo behind.

REFLECTIONS OF EMPTY SPACES

Jaka Berger — percussion, modular synthesizers, live processing

Zahra Mani — field recordings, samples, electric bass and live electronics

Gavino Canu — visuals

Abandoned spaces are a significant part of modern society. Urban spaces once full of life are being left behind for nature to take back what was taken from green and was transformed into concrete. As in the case of physical spaces, in music and sound creation too, artists produce volumes of sound material that are continually discarded in the course of the creative process. To relate and connect with abandoned industrial space, the duo Jaka Berger & Zahra Mani implemented raw drums, sounding objects and bass guitar with electronic sounds of modular synthesis and field recordings. Merging the two worlds of active and discarded acoustic fragments, the composition resonated within the walls of the empty hall. Using the building itself as a resonator, the dialog between the artists and the space was established as a reminder and reflection of new potentials within abandoned spaces.

QUANTUM NOISE — POST-INDUSTRIAL DYSTOPIA

Mia Zabelka — Violin, vocals, alien objects and live electronics

QUANTUM NOISE is a collaborative effort by violinist extraordinaire Mia Zabelka, Vienna and extreme metal bassist/guitarist Arun Natarajan, Bangalore which reflect their respective styles and playing, equal parts of soothing ambience, textures make way for improvised parts created predominantly from violin and bass guitar. QUANTUM NOISE gently caresses never before heard hard ambient with free improvisation, industrial and experimental electronic music all in a single wave packed into a solid 40 min set. In QUANTUM NOISE the musicians especially feature sound samples of the pulsations and vibrations of the elementary particles, the photons, protons, and anion oscillations, made audible by special technical methods, as well as the electro-acoustic amplification of steel pipes, pipelines, metal boxes, i.e. sounds made of steel and metal, as an extreme contrast to their physical gestural and organic play on their instruments. In QUANTUM NOISE Mia Zabelka and Arun Natarajan aka Icostech deal with the central theme of their artistic activity — the relationship between human beings and their organic and artificial environments. On the visual level of QUANTUM NOISE, Paul Jonas Kinnunen presents images of broken forests and natural landscapes.

LAYERS OF ABANDONED SPACES

Zahra Mani — bass guitar, field recordings, samples, live electronics

Elise Passavant — embedded visuals

Technical realization — Mario Egger

In the context of the RESCUE 360° Virtual Tour, Zahra Mani created a performance for the Roman Quarry at Aflenz embedding her composition in the virtual (hybrid) cave. Elise Passavant's visuals for the piece are based on video recordings she made in an abandoned asylum in Spain. The juxtaposition of abandoned spaces, along with their composed sonic reflections, into a virtual abandoned space, demonstrates the layers of emptiness in similar sites across the European landscapes and also imagines a creative regeneration through the artistic gaze and creative interaction beyond borders, utilizing the digital realm and technological tools to interact with inaccessible structures.

LYDIA LUNCH — DUST & SHADOWS

Lydia Lunch's iconic spoken-word inter-medial performance of Dust and Shadows at ESC in Graz was an artistic, socio-political reflection of various aspects of cultural and industrial heritage inherent to RESCUE, processed through her unique approach to art, society, social responsibility, hope and fear, strength and weakness, people and politics.



Lydia Lunch, ESC medien kunst labor, Graz © David Kranzelbinder

RESCUE 360° VIRTUAL TOUR WORKSHOPS

The 360° virtual tour of the Roman Quarry at Aflenz leads visitors through four "rooms" where they can explore and interact with the space and learn about its history. A series of images, narrative histories and videos embedded in the virtual hybrid site that can be explored using a mouse familiarize users with the space. At the end of the tour, there are interactive features including a padlet — a virtual messaging board — as well as QR codes that enable visitors to enter the space through their own devices and upload drawings, sketches, recordings and other media, leaving feedback or offering ideas about the future use of the space.

CULTURAL AND CREATIVE NETWORKS

Throughout RESCUE, Klanghaus has communicated the project with artistic, cultural and inter-disciplinary partners on local, regional and national levels. In addition to close collaboration within the consortium, RESCUE is a project that found a great deal of resonance and interest throughout our existing cultural networks. In an ongoing series of meetings, symposia, formal and less formal encounters, interviews and public discussions, Klanghaus explored various sustainable aspects of the project with cultural actors and organisations outside the core consortium.

The cultural department of the State of Styria in Austria was a particularly prominent partner in this regard, and in October 2021 collaborated with Klanghaus to co-host a RESCUE workshop at the ESC media centre in Graz. The event included presentations by RESCUE partners, curators, artists and cultural policy makers in a complex discussion about European cultural heritage, practice methods, and ways of upholding sustainable trans-national European collaboration with a broad audience outreach.

An interview between Sandra Kočuvan (cultural department of the State of Styria) and Zahra Mani (Klanghaus Untergreith) also addressed the creative solutions implemented by RESCUE to transcend borders and inaccessible spaces in the context of Covid-19, touching on the significance of borders, boundaries, and the lasting significance of art and cultural practice for European society as a diverse whole.

WORKERS LEFT, WHAT NOW?

X-OP

THE WORKERS LEFT, WHAT NOW?, 2021, a series of online workshops

In the 20th century, the industry dramatically changed Maribor, developed it, gave it its characteristic appearance, and determined the way people lived. As a result, its collapse pushed it to the brink of survival during the transition period. The workshops *The workers left, what now?* raised questions such as: How do younger generations of Maribor residents experience the local industrial heritage? Is it a thing of the past or maybe the future? What remains when the workers leave the factory? The initial workshop included mentors: artists Maja Hodošček and Toni Soprano Meneglejte, art historian Simon Žlahtič and prose writer Tomo Podstenšek, and participating students: Katja Cafuta, Maja Horvat, and Robin Marn. The content-focused discussion with mentors served as a conceptual framework for further workshops that were carried out by Tomo Podstenšek. He presented creative writing methods to participants — visual and language tools, research work, and formal features of a short story, which served as a primary form of expression. The final result of the workshops were short stories written by students. They were published as a booklet accompanied by a short story by Tomo Podstenšek, and the illustrations by artist Janja Kosi.

REMNANTS OF INDUSTRIALISATION, 2021

photo essay by Simon Žlahtič and Janez Klenovšek

The photo essay, which brings a new authorial view of fragments of the former Maribor industry, is the result of a collaboration between photographer Janez Klenovšek and art historian and curator Simon Žlahtič. During the process they were not only interested in the aestheticization of individual locations but also focused on recording the multifaceted nature of the current situation as a result of ownership fragmentation, changing purpose and social context, and constant and uncritical interventions in the existing architectural tissue.

CREATIVE IMPULSES OF INDUSTRIAL HERITAGE, exhibition, Maribor

The exhibition brought a set of artistic interventions and works that observe industrial heritage from different perspectives. While some artists create content in direct relation to a specific location, mainly on a design level, some primarily explore the socio-political, historical, and economic aspects of post-industrial everyday life in their works. At the same time the exhibition exposed the artistic endeavours and a specific location of Valvasorjeva 40.

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Participating artists: Sara Bezovšek & Dorijan Šiško, Vesna Bukovec, Maja Hodošček, Janez Klenovšek, lo milo, Nika Rupnik and Toni Soprano Meneglejte

AT WHOSE EXPENSE, 2015, 4 drawings from a series of 8 by Vesna Bukovec

The exhibited works are part of a larger series of drawings that highlight the ethical issues of unreflected consumerism and its negative consequences for animals and humans. Our daily routine is composed of a multitude of small tasks and habits to which we usually don't pay much attention. Instead, our everyday life is driven by various consumer choices and culturally-conditioned patterns of behaviour. We can fulfil our needs for food, clothes, hygiene, well-being and entertainment in diverse ways. Generally, our criteria for making these choices are solely based on comfort, taste and our ability to pay. How often do we ask ourselves about the origin of the things we buy and about the habits in which we indulge? What is the price of our pleasure? The work was particularly interesting in the context of understanding our post-industrial reality.

TRAINING, 2019, HD video by Maja Hodošček

In the video, we hear an extract from an intensive training session that Hodoscek attended at a local public high school. The training is designed for high school teachers and led by an invited external guest — a professional coach. The aim of the coaching session is to introduce an idea of entrepreneurship as a model for an advanced way of teaching. The coach, with its high motivational pitch, tries to convince the teachers that orientation towards an entrepreneurial mindset is the only possible path of teaching in order to cope with the challenges of contemporary life. The image shows a gym training during a regular school class. The pupils are tired, they rehearse very slowly or are almost sleeping.

TVT BORIS KIDRIČ, 2021, triptych, digital photographs by Janez Klenovšek

TVT Boris Kidrič is the title of one selected triptych that is part of the photo essay *Remnants of Industrialization*. The history dates all the way back to 1863 when the Southern Railway Workshops were founded. After World War II, in addition to rail vehicles, furnaces were also made here. Some parts of the famous Tito's Blue Train were manufactured in Studenci. The last owner, Siemens, closed the company in 2009. Many smaller businesses and retail chains are now occupying the area, and the former production space has been transformed into a place of consumption.

UNTITLED, 2021, mural by Lo Milo

Lo Milo created his work without sketches and pre-planning, since one of the features of his creation is an instinctive response to space, which then becomes the bearer of artistic intervention. Site-specific intervention in the already existing architectural elements is characterized by a distinctly graphic artistic language of minimalist, post-digital and post-graffiti aesthetics.

ARTWORKS AND EVENTS



Vesna Bukovec, *At Whose Expense, Creative Impulses of Industrial Heritage* (2015), 2021 © Urška Lukovnjak



Maja Hodošček, *Training, Creative Impulses of Industrial Heritage* (2019), 2021 © Urška Lukovnjak

TEMPORALITY, 2021, digitalized drawing and collage by Nika Rupnik

The artist finds her inspiration mainly from the urban environment, treating and depicting the city as a temporary installation that resembles stage scenography. The multi-layered cityscapes are permeated by a subtle, cold atmosphere with a sense of alienation evoked by the socially, economically and politically marked space of the urban and digitized landscape. Proceeding from this context, the artist reflects on the relationship between the intimate and the public, and the integration of the individual into the urban environment, although her cityscapes are devoided of human presence.

PACKED HISTORY VOL. 1, 2021, sound installation by Toni Soprano Meneglejte

We cannot escape from the past. We can hide from it, adapt to it or distort it. We are the constructors. The sound installation *Packed History vol. 1* questions the truthfulness of the information or the information itself, the phenomenon that affects humanity in general. The installation talks about the power of (intelligent) information and its manipulation, about its impact on trust. With the idea of an ambiguous past of industrial heritage, Toni Soprano Meneglejte made an installation that represents a package from the past, that has some shiny and nostalgic elements but at the same time remains opaque. Simultaneously, it addresses equally ambiguous future of industrial heritage as it yet has to unpack unpleasant questions of ideological and political positions that give directions.

WHAT IS YOUR TRUTH?, 2021, video game and interactive instalment by Sara Bezovšek and Dorijan Šiško

What Is Your Truth? is a video game and installation by Sara Bezovšek and Dorijan Šiško in which the artists explore the ideas of modern internet society and the stereotypical logic of video games. Through the virtual world the players embark on an information oriented ideological path where he or she reveals his or her unique personality profile by visiting thematic locations and choosing the so called »truths«.

The project flirts with the philosophical implications of the existence of various »truths« in the media-social landscape of a post-virtual, post-internet society. Metaphysical relativism, diagnosed by French poststructuralists in the second half of the 20th century, is now established in the practical sphere. But the project in question does not merely toy with this situation, but rather problematizes it: when the players move between individual »truths« and select/accumulate them, he or she also participates in their formation, preservation and dissemination and is thus part of a different, mutually exclusive reality. In Hegel's sense, the concept of each of the offered ideologies as a federal assumption, paired with other »truths«, is thus »abolished«.

THE DEAD GIANT, 2002 documentary film by Bojan Labović

The documentary *The Dead Giant* portrays the story of one of the main symbols of the former industrial Maribor, the Maribor Car Factory TAM. This former industrial city within a city represented more than just a mighty manufacturer of trucks, buses, and multiple other things. For many, the legendary factory was an image of how the former socialist system functioned or how it should function. It was maybe even too utopian because the factory, in addition to guaranteeing the right to work, was also devoted to ensuring the right to residence, health, and education. In the most productive times the company took care for well over eight thousand employees and their families. But only in the headquarters in Maribor. Every morning a crowd of workers from Maribor and the surrounding areas overtook the main entrance. And it is they who reminisce their factory, which built them apartments, helped them build houses, educated them, and even applauded them if they had a glass or two after work.

WORKERS ARE LEAVING THE FACTORY, 2021 video essay by Neja Tomšič

Cruise ships are spaces of floating utopias whose central purpose is to build a sense of timelessness and of being carefree. At the same time, from their creation to their destruction, they are vessels of invisible market and labour. The infrastructures that make capital accumulation possible are based on tax evasion and speculation, on new forms of labour and on the exhaustion of territories and bodies. Despite their invisible nature, these complex processes are embedded, nested and present in all the visible economy of life. They are to be found in immaterial financial flows on the one hand and in the fragility of (human) life on the other. The video essay *Workers Are Leaving the Factory* explores these contradictions. It returns to one of the earliest cinematic images of workers leaving the factory, and in doing so rests on the two sides of the coin of a concrete moment and place, the Fincantieri shipyard in Monfalcone in 2021: the gleaming, barred door of the entrance to the shipyard, and the search for the images that this door protects: images of labour (or of the exploitation of workers) that cannot be seen or captured today. But while we are seeing the images of workers, the shipyard entrance, giant ships, steel structures, cranes and floating cities, everything that seems concrete and tangible is constantly confronted with its opposite. The story of the shipyard from 1908 to the present speaks of the transformation of time and of economic models, but the image keeps returning to simple actuality of the workers' bodies and the product that they build. While watching workers leaving the factory, we realise that it is no longer possible to leave it. We are not allowed to film, but we are filming. We see the workers, but they are invisible. Does the factory ever empty out? What time are we in? What place? What do we see when we watch the workers leaving the factory?

KISETSU Quarry, 2021, performative sound installation**Or Poesis**

*The issue of time is never closed and in a solid-state as this stone seems.
How to extract the sound of silence from stone, from stone halls where silence is quiet?
I come here every year; it always seems the same... still the same lamppost,
broken, directly above me.
The lower stone hall is still open toward the sky, exposed in its grayness. As if they are just silent sand lizards, which from time to time generate the sound of dry leaves... flies, ants ... these are much larger this year, and black.
What interests me, in this quarry, besides its tranquility, is how to layer time, how to hear it through the wells of voices, words loaded as if in layers... Silence lures them out, silence may devour them, close them in the body and not let them go. Then they wait until next time, in a year, two, three...
For stone halls, how long is very long?
Between me and my last visit to this space, the whole universe unfolds, but here it seems as if the time hole and dimension of space disappears, it gets pulled to the bottom, through a dark well
in a layer of stone
in a layer of time.*

OR poiesis has been conducting an audio-poetic study of an abandoned quarry for many years. At the core of the sound composition is the stone, the silence, the poetics of space, and the sonority of a particular place in an extended, cyclical time, expanding over several years. The speed of change unencumbers the echo of the stone garden that the need for capital would impose. It is, in fact, the stone that clings a man to the ancient, original, cosmic elements of the world. The author is interested in the attractiveness of various materials and bio-morphic fields and their interference.

DODECAHEDRAGRAPH: D2HGPH (abstract electronics), audio-visual performance by Neven M. Agalma

Conceptual, abstract audio-visual project D2HGPH by philosopher, sound artist, producer, and organizer of the Zasavje festival Noisefest International Neven M. Agalma, leaves us in an intermediate space, where we have to question the relationship of determinability (external/internal) forces that keep us stuck in a world of »our own« perception. Hard-to-define electronic music, which in turn invokes associations associated with films such as *Blade Runner* and *The Cube*, filled the former spinning mill, which is now the most significant independent exhibition space of contemporary art in Slovenia.

FORUM OF THE THEATRE OF THE OPPRESSED, performance KUD Transformator and KUD ZIZ

Impro-forum performance is a performance based on improvisation, which means that the actors do not have any pre-presented script before performing. Everything is created on the spot, based on suggestions from the audience. This, in turn, takes the show along previously unknown paths of exploring and resolving various situations that we transpose from our lives to the stage and add interventions. This time, a story on industrial heritage was staged in the Impro forum performance. The focus was on workers' rights.

**INDUSTRIOPOLIS, guided tours, Maribor
Barbara Izlakar**

As part of the cooperation with the Rescue project, Barbara Izlakar prepared two short guided tours around the Studenci area and the industrial zone Tezno. Participants visited one of the largest preserved railway colonies in this part of Europe, the railway workshops of Slovenske Železnice — Vleka and Tehnika, which maintain diesel locomotives. The visit was followed by a presentation of the story of the textile industry in the area. With the visit to Boris Kidrič Vehicle and Thermal Technology Factory and to Hidromontaža the story of industrial Studenci was completed. In the industrial zone Tezno, participants visited the former location of the car industry TAM as well as the factories' underground premises where they were manufacturing parts for the German plane industry during the Second World War.

NESVRSTANI / NON-ALIGNED

Boutique Art Fair exhibition in Lauba — House for People and Art in Zagreb

The location of the event is a former industrial site and for that reason X-OP invited artists Metka Kavčič, Marko Jakše, Matej Čepin, Enej Gala, Stojan Grauf and Joni Zakonjšek to present their works within a much larger exhibition to which many different galleries and organisations contributed. The X-OP's contribution plays with relations between art and nature and their possible entanglements.



Barbara Polajnar, Workshop Theatre of The Oppressed, Rescue European Week, 2021 © Toni Soprano Meneglejte



Bojana Križanec, Metamorphosis of the Heart, Rescue European Week, 2021 © Peter Tomaž Dobrila

TRANSNATIONAL RESIDENCY, Santo Stefano di Magra

Thinking of Ex Ceramica Vaccari as a stage where transnational artistic residency will take place, the Association for Contemporary Art X-OP had in mind artists with very diverse approaches. The format of residency was explored by Maja Hodošček, Bojana Križanec, Barbara Polajnar and Toni Soprano Meneglejte. Each of the artists established different relations towards the space.

Bojana Križanec responded to the site by exhibiting small ceramic sculptures. *Metamorphosis of the Heart* was made intuitively, without previous planning, like a stream of consciousness, with a free flow of thoughts, with feelings and sensations coming from the surroundings. The artist made casts of a heart and finished each of them in a different way thus exploring the material and creating an unexpected narrative.

On the other hand, Maja Hodošček understood the residency as an opportunity to create a new artistic process. She started a poetic visual encounter with the industrial heritage, but the result was not presented during the event. Instead, her work *Training, 2019* was displayed. The video addresses post-industrial neoliberal attitudes towards work, where entrepreneurship stands for an advanced way of teaching. In the video the artist juxtaposes the motivational pitch of the coach and a gym where pupils rehearse very slowly or are almost sleeping. The artist was interested in showing the consequences of constant adjustment to the market rather than to people.

Barbara Polajnar, a performer, producer, and pedagogue of theatre workshops, displayed another approach with a workshop *Theatre of The Oppressed* in which participants explored relations between art and industrial heritage through the aesthetic of the oppressed.

In that way, rhythms, words, sounds and other poetic ways of expressing became the main tool of tackling intrinsic oppression within the industrial heritage. In order to challenge, resist and transform oppression, Barbara Polajnar led the participants through a workshop offering a fusion of various approaches and techniques with the desire to discuss the scenes of oppression from an aesthetic viewpoint.

While the workshop remained with the participants and the results were contained in the process, Toni Soprano Meneglejte had to negotiate with the space on a completely different level. Even though she already had a sense of direction she would like to take, she was puzzled by the specific space designated for her installation. The former industrial hall was now a skatepark, a fitness cube and a sporty whatnot with numerous American flags hanging from the ceiling, so it was difficult to find a content relating to the industrial past.

Thus, Toni Soprano Meneglejte created a site specific sound installation *Packed History vol. 2, 2021* in which she ponders upon the past and the future of industrial heritage. How do we construct the past, and what does its baggage look like? An installation comes as a site specific proposal, viewed only behind the glass window, with a sound that resonates throughout the hall. The sound encapsulates site specific sounds, even conversations that are transformed into abstract messages from the past for the future. The artist deliberately used poor materials that she found on the spot and combined them into a scenery that looks somewhat unfinished and somehow distant. The message, just like the content of the package, stays opaque.

Driven by the same idea, Toni Soprano also appropriated a huge object that was already in front of the Vaccari factory. The plastic blue wrapping made the hidden vehicle even more obvious, but its size confronts the site immediately. Toni Soprano just appropriated this peculiar object as ready-made that needs to be recognized, especially in the context of Rescue transnational artistic residency, as an art piece.



Toni Soprano Meneglejte, Packed History serie, Rescue European Week, 2021 © Toni Soprano Meneglejte

FORM FOLLOWS FUNCTION

various authors

Utopia is an attitude that gives the present a chance to initiate small changes from which great things can emerge.

That is why we have tried to instigate as many small-scale initiatives as possible during the project, in order to make inanimate places a space of understanding and reanimation, to start a dialogue through art and sustainability locally and internationally, to promote new forms of understanding across languages, to make different generations aware of their common grounds and, finally, to transpose these artistic and socially relevant initiatives to the outside world in order to widely spread the utopian idea of the deep interconnectedness of nature, people and architecture.

In this context, architecture plays a special role alongside the history of these unused buildings. It is not a question of designing a specific architectural vocabulary of forms, but rather an attempt to design sustainable concepts of coexistence and art education. Of course, there is always the financial issue in relation to these concepts, but above all it is about creating free spaces, building, repairing and of course developing a sustainable future design for these places. A coexistence between these fortresses of concrete, iron and glass and nature. Like foreign objects, these buildings disruptively emerge in the surrounding landscape to create new living spaces.

Over 150 artists have engaged in a lively exchange about the interventions over the past two years ranging from Greece and Italy to America. They are united in their passion for abandoned places while their artistic engagement leads them to create large, experimental and sustainable art in empty halls; with a flair for materials on an oversized scale. We have decided to present only a small selection.

XUAN, DECAY — INTERLUDE, Flöha and Santo Stefano di Magra, 2021

The movie *Decay* is based on a resonance of a chord played on the harpsichord whereas the second movie, *Interlude*, is based on the resonance of a human voice, both in its softest and in its loudest moments.

Xuan is a new media artist, filmmaker and pianist working at the intersection of music, visual art and technology. Her work includes experimental animation, abstract scenography, narrative documentaries, music videos, videography, interactive installations, and real time audio-visual programming. With a background as a contemporary classical pianist, she actively develops innovative cross-disciplinary projects that expand the immersive scope of new music through technology.

Her current projects include Art on the MART in Chicago, USA, a projection installation on the largest projection surface in the world, in collaboration

with the GRAMMY-winning ensemble Eighth Blackbird; an installation at the ibug urban art festival in Flöha, Germany, and at the RESCUE Residency in Santo Stefano di Magra, Italy.



Xuan, Delay and Klara Charlotte Zeitz, Reclaiming Speech, Rescue European Week, 2021 © Christin Haupt



Klara Charlotte Zeitz, Unspoken Forms — Reclaiming Speech, Notions of Identity, Thessaloniki, 2021 © Alisa Kossak

KLARA CHARLOTTE ZEITZ, UNSPOKEN FORMS — RECLAIMING SPEECH, Santo Stefano di Magra, 2021

At the heart of Klara Charlotte Zeitz's installative work are poetic forces: ethical and aesthetic strategies for making oneself heard, resulting in a sensory perception. How can we perceive in a more multisensory, empathic way and re-perceive words in order to get in touch with something or someone? The works focus primarily on an emancipatory, global, and the "female" perspective. *Unspoken Forms — Reclaiming Speech* attempts to provide a subjective answer to the question, what connects the narrative of women today, timeless, transnational and regardless of their origins. The presented voices, images and word fragments are meant to remind us that common geopolitical demarcations and rigorous juxtapositions of coherent cultures are based on fiction.

ROBERT DEUTSCH, SPRITZ-TOUR TO HELL, Santo Stefano di Magra, 2021

Carlo Vaccari, the owner of the old Vaccari ceramics factory, and Dante Alighieri travel together to one of hell's circles to find him a spot since he has enriched himself at the expense of his workers' health. The industrial history of the factory is combined with the technological advancements of the fantastic machines represented here by the car.

With Dante at the wheel, Robert Deutsch brings history into the now, in the Dante year 2021, translating the divine comedy into a futuristic version of history, questioning whether hell is still contemporary or it is already a part of our reality.

"A sweet, almost cute impulse emanates from the works of the Leipzig artist. The pastel, colorful palette suggests innocence and the round, soft shapes something childlike and playful. Yet the contents of these supposedly naive pictorial worlds add a bitter note to the sugary taste. Thus, despite the bright pink and powdery light blues, the viewer inevitably realizes that this is a coquettish reaction to the conditions surrounding them, a mirror of society — a wolf in cozy sheep's clothing."

LUCA DI MAGGIO, LA FATICA, Santo Stefano di Magra, 2021

In life we all experience fatigue, but in different ways, as represented by this cyclist at the front door.

It is not merely about physical fatigue, but also about psychological fatigue. A winning mentality is a combination of various skills such as self-esteem, awareness, emotional management and the ability to look within oneself to understand one's mistakes and to create a positive experience for tomorrow.

Challenging times must be met with positive thinking and resilience in order to become an evolved version of oneself.

Luca di Maggio is a master of large drawings, quick hand strokes and bicycle racing. He says that spontaneity is the solid foundation of his work. The need for an outlet leads him to paint and the need for movement often leads him to work in large dimensions. His work depicts his emotions and his life. He often uses paper to symbolize the fragility of man. He is determined to work with different

types of walls and materials, especially when they are old, tired and crumbling. He draws bicycles and cyclists because they represent life: movement, fatigue, arrival and departure, and landscapes and views that excite him. He works to evolve and often returns to where he began. His work is precise, sometimes abstract, sometimes naive or nervous. He uses oil pastels, vinyl, acrylics, sprays, mixing and improvising styles and materials.

AIKATERINI GEGISIAN, EXERCISES IN SPEAKING OUT, Thessaloniki, 2021

Exercises in Speaking Out is an ongoing series of photo-collage installations by Aikaterini Gegisian that rewrites the history of photography through eight topologies — nude, architecture, botany, portrait, interior, wildlife, landscape and product — by revealing the patriarchal mechanics behind the material, chemical and technological processes of image production. The project is set up as a complex web of conversations between manuals on photographic technology, the artist's teenage collection of lifestyle magazines from the 90s and her personal photographic archive. Exercise disrupts the notion that photography captures a single unique moment in time and proposes an understanding of photography as a continuous creation and transformation of images.

Exercises in Speaking Out, Volume 1 (Nude) (2020) is set up as a conversation between nude images in 1990s Greek lifestyle magazines and East German erotica. It explores the role of photography in representing the naked body and sexuality as a sign of progress. Exercises in Speaking Out, Volume 2 (Architecture) (2021) looks at the relationships between utopian representations of modernist architecture from Soviet and East German sources and photographs exposing the realities of social struggles in 1990s Greece. Exercises in Speaking Out, Volume 3 (Flowers) (2021) is based on images of out-of-focus flowers, colour diagrams from analogue photography manuals, and colour graphics from Greek magazines of the 1990s. It questions the role of photography in the construction and perception of colour.

ALISA KOSSAK, ON DISPLAY — FRAGMENTS, Thessaloniki, 2021

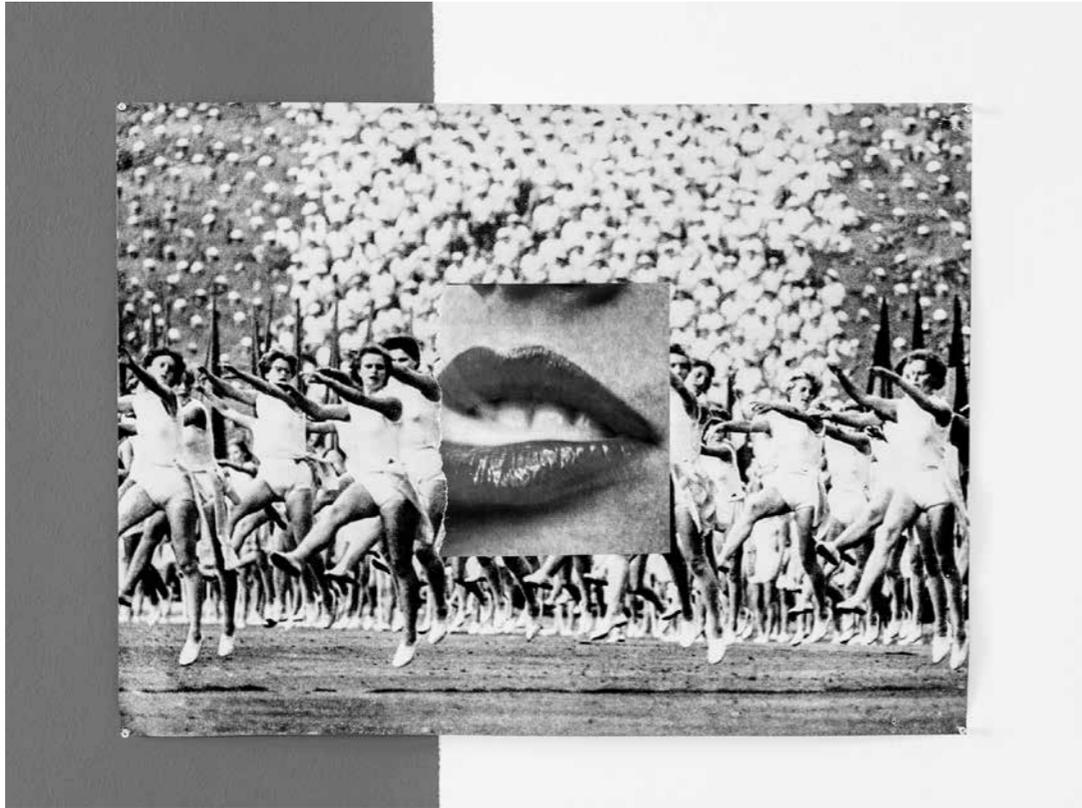
Whether it's art in a museum or public space or goods in a shop window, they have in common not only being 'on display', but also that the cultural background as well as the personal interests of viewers and art institutions play a decisive role in the evaluation and selection of the objects. In Alisa Kossak's work *On Display — Fragments*, the focus of her investigation is not only on visual similarities between exhibition design and the presentation of goods. The examination of the function of museums as preservers of cultural identity also plays a role, as does the consideration of consumer goods as a potential medium for shaping identity. The juxtaposition not only forms visual allegories, but also refers to the basic human need for recognition and belonging.



Robert Deutsch, Spritz-Tour to Hell, Rescue European Week, 2021 © Christin Haupt



Luca di Maggio, La Fatica, Rescue European Week, 2021 © Luca di Maggio



Aikaterini Gegisian, Exercises in Speaking Out, Volume 1, Notions of Identity, Thessaloniki, 2021 © Sofia Camplioni



Alisa Kossak, On Display — Fragments, Notions of Identity, Thessaloniki, 2021 © Alisa Kossak

WORKSHOPS

CHRISTIN HAUPT, TALES ON TILES, Santo Stefano di Magra, 2021 Ex-Ceramica Vaccari

For the Tales on Tiles workshop in Santo Stefano di Magra, the third grade secondary school students first explored the factory to get a sense for the particular architecture and history of the former employees as well as the place and the objects.

Then they used old tiles made in Vaccari, recent photos, historical photos, as well as old ones and the original financial books from the industrial wasteland. Using a special photo transferring technique, the children transferred collages of photos and financial documents onto the tiles. For the exhibition, these tiles, just like the earlier tile samples, were placed on the original presentation boards to show the fusion of history and a young generation on 29.5 x 29.5 cm. Ultimately, this gives a new symbolic meaning to the assumed end of a factory and the awakening of a young generation's curiosity to provide the impetus for the realization of countless possibilities.

CHRISTIN HAUPT, TALES ON WOOD AND PAPER, Flöha, 2021 Old coloured paper factory Flöha

During the pandemic it was not clear whether we would be able to meet in person. Therefore, we packed the parcels with the material from the paper factory, handicraft materials, photos of the wasteland, historical information, as well as a letter to the students* and sent them to the Helmholtz School in Leipzig. The children could have might as well created works of art via digital meetings and send them back to us by post. But thanks to the decreasing numbers and the dedicated art teacher in Leipzig, we were able to carry out the workshops with the 7th and 8th grade students. Naturally, there was much amazement at the size of the factory and the abundance of material still available. In the first workshop, „Installation“, each student* chose an object from the wasteland, attached it to a wooden board and wrote a story or poem about it. In the second workshop, „Collage“, the students* created collages using old papers, new photos of the wasteland and tape. We found names in an old book and gave these people a story by inventing anecdotes about everyday situations of the former employees*. The students* put these into collages and wrote short stories to visualize them better. They then read the stories to each other and gave a loud round of applause. They encouraged each other, shared ideas, offered support during the implementational phase and produced eloquent, imaginative and skillful works of art.

TALES ON TILES, WOOD AND PAPER

guided by Christin Haupt

Short stories by participating students of the workshops, about artifacts and former employees of the old paper factory, Flöha:

Mr. Rödel

Mr. Rödel has worked as a carpenter in the paper factory all his life. He has never done anything else and is satisfied with his life. The work is sometimes very hard but it is what fulfills him. Mr. Rödel is 44 years old. He is tall and slim. He is very hardworking and hates mess, which is most likely due to his mother's upbringing. His mother raised him alone after his father, or producer as she calls him, didn't come back home. "If you want something in life, you're going to have to work hard for it — nothing is going to fall into your lap," she used to tell him. And she was right. To this day, Mr. Rödel is unmarried and alone. But he likes it that way — at least that's what he always tells himself.

Mr. Dietel

Was a porter
Drank 2 liters of coffee every day
Because of this he was very excited and sometimes opened the barrier to the factory premises by mistake.
That is why a flock of sheep came onto the premises on 27.03.1987 and wool paper was invented on it in Flöha.

The last cigarette

The factory is now closed in 1995 and never put back into operation. On this day, the last cigarette is now smoked and this one was smoked, Cabinet, the classic worker's butts. The box was now empty and was simply given to time until it disappeared completely.

IL SECONDO REGNO — CANTICA INDUSTRIALE

Enrico Casale — Gli Scarti

The Gli Scarti Association has organized various artistic experiences and festivals in recent years in the premises of the former Vaccari ceramics factory. For the past three years the Gli Scarti, in collaboration with the Balletto Civile theater-dance company, have been organizing "Fisiko!, a festival in which numerous artists and dancers from all over Europe perform in the usable spaces of the factory. Fisiko! has evolved into a summer event that includes not only performances but also workshops for high school students, visual arts and meetings.

Vaccari's evocative settings were also featured in the film "Ciò che resta-Appunti dalla Polvere", a medium-length docu-film that was made as part of the Per Aspera ad Astra project, which focuses on the reimagining of the prison through theatre and culture. The film, which stars a group of inmates from the La Spezia's prison, is inspired in its poetic and director's vision, by the work of the sculptor Alberto Giacometti. The spaces of the factory, which served as a backdrop for the filming, scenically underline the protagonist's journey into the unknown, who moves amidst the dust and rubble that cover the old part of Vaccari.

Thanks to these fundamental experiences and the synergy between Gli Scarti and the Municipality of Santo Stefano di Magra, Vaccari has been transformed into a very lively place for visitors (public and artists) who can explore and also live there in order to experience the beauty of the art-making.

The opportunity to be part of the Rescue Project, together with other European partners, was a way for Gli Scarti to continue with its enthusiasm to work on this industrial site.

At the beginning of the project, in January 2020, Gli Scarti organized a theatre workshop with students from middle schools of Santo Stefano di Magra, that consisted of a few yet fruitful meetings in order to explore their concept of the factory that consisted of their grandparents tales, cinematic imagery that recalled Willy Wonka and other bizarre things that only children can propose in the theatre. On the day of lockdown in Italy, March 2020, the children were supposed to visit the brownfield since everything was ready.

During the lockdown, all of the Rescue's partners, in constant confrontation, had to think how to reshape their respective projects during the Covid-19 pandemic: for Gli Scarti, it would have been impossible to continue working with children even if it would be immediately after the lockdown, however there was a strong desire to proceed and obtain tangible theatrical results. It was therefore decided to include the historic theatre workshop NoRecess! and the La Spezia high school teenagers, which Gli Scarti has been running for over ten years and has seen over 300 high school students pass it.

The Rescue Project allowed Gli Scarti to work in Ex Vaccari in an even different form compared to their previous artistic experiences in the former industrial site: Gli Scarti began to work with the students on the theme of the factory and its history in a completely new perspective. The theatrical challenge this time was to create, together with the students, a site-specific collective performance that could tell the story and the events of the former ceramic industry; not just only the use and enhancement of the brownfield but also a historical and social-political research on the industrial site, that has influenced the life and economy of the Ligurian territory more than anything else.

This led to the performance “Il Secondo Regno — Cantica Industriale”, which premiered at the factory in June 2021 in front of a large audience that also included , theatre professionals, critics and artists from all over Italy.

During the months which the theatre performance was being prepared, two different workshops took place: a historical and theatrical workshop with the drama students and a scenography workshop with students interested in building a scenography with materials from the factory.

The impossibility of creating a “theatre of physical contact” in this particular period and the need to “keep a safe distance” prompted the group to work individually on monologues inspired by the history of the factory and their protagonists during over a century of their lives. The participants studied the history of Vaccari, examined the films of the factory sites and the interviews with former workers. At the same time, they ventured into their personal dramaturgical work, writing and interpreting the monologues that made up the dramaturgy of the “Il Secondo Regno”.



Gli Scarti, Enrico Casale, Il Secondo Regno, Cantica Industriale, 2021 © Alessandro Ratti

These very young actors, followed by the director and educators of the workshop, have developed, through their emotions, the voices and the lives of all the thousands of workers who sweated, labored, loved and protested inside the factory. Lives extinguished by the serious disease named silicosis, working in difficult conditions, corpses that could not be seen even a few meters away due to the dust in the air, etc., as well as the workers’ rights struggles and achievements, their professional achievements and the pride of working for a leading company in the ceramics sector.

Dante Alighieri words are added (and contrasted) oppose to the raw and disenchanted words of the former workers, imagined by the students. In the “Il Secondo Regno”, the factory is imagined through the canticle of the Comedy, the one that is less explored by the theatre: the Purgatory. The factory is, therefore, perceived as a still place, suspended, a passage perhaps, or a waiting room for Paradise that is likely to arrive for these “immobile, proletarian souls”.

The choice to use Comedy, and Purgatory in particular, is quite clear here: the disused factory is a still, motionless place, full of souls that were left there, awaiting Paradise that might eventually come for those “proletarian souls”. In addition to this poetic metaphor, the reason for this choice was this year’s anniversary of Dante’s 750th birthday, which has sparked a certain curiosity for Dante’s Opera among new generations. For Gli Scarti, the Supreme Poet has become a sort of a filter, a bridge between the past and the present (the contemporary): his words represent a splendid contrast to the harshness of a factory life and to the everyday language.



Gli Scarti, Enrico Casale, Il Secondo Regno, Cantica Industriale, 2021 © Alessandro Ratti

The scenography research ran parallel to the theatrical research and the dramaturgy that gradually took shape over the months of preparation for the show. This journey of Vaccari, elaborated by the scenographers with their guide, began with a “wandering” in the places of the La Spezia’s territory where materials and tiles produced in Vaccari could be found. This pursuit of all the Vaccari traces in the area led to a mapping of the city and of the places, “marked” by the materials.

The set designers also created a simple but effective set for the staging: recycled materials taken from the factory, huge photos of the workers, from the historical archive displayed like looming figures in Dante’s Purgatory, old office desks, an enormous curtain made of hundreds of lungs’ x-rays of former workers through which the audience enters the performance, as if they were about to leave Hell and enter Purgatory, with the aim of reusing the large amount of different types of material left behind for artistic purposes and as an active testimony of what it once was.

In order to allow for the live performance to be experienced beyond the day of the premiere, two installations were produced and presented during the week of the Transnational residency, held on the Vaccari premise in September 2021. These two works trace the experiences of the students and the audience and aim to highlight that the research carried out within the Rescue Project must persist in our territory.

The journey of those who will return to the factory in the near future is exactly what Dante Alighieri does in his second canticle. A prologue and seven stations in which the theatrical event is “fixed” in a digital installation to allow these words and bodies to continue to live within the industrial spaces of Vaccari.

A path on the main square of the industrial complex, where the stacked factory tiles are the typical signs of the mountain: monologues from the show, re-edited especially for the installation, will be visible via a QR code.

The other installation that Gli Scarti wishes to leave permanently in Vaccari, is a working table displaying all the research the students have carried out in the area thus underling the relationship between ceramic production and the perception of the inhabitants. Hundreds of types of tiles have contributed to redesigning the urban geography of the city of La Spezia and its surroundings, tiles have decorated buildings, colored sidewalks and bricks have built houses; even the roofing was made in the great factory of Santo Stefano di Magra. Many of these materials, collected for the construction of the archive at the inauguration of the Nova Project, were lent to us by the Municipality of Santo Stefano di Magra for the preparation.

On the table, the graphic map of Dante’s route coexists with the map of the tiles in the city and province. In the drawers are the archivale materials that were studied to create the entire work.

Leaving traces, keeping the place alive, making it known for younger generations, this is the aim of the whole project. Thanks to this, many people have passed the gates of Vaccari, especially younger ones, who have found here a place that has fascinated them in different ways and also stirred them up. They have studied, they have documented and they have returned here again and again, knowing and understanding where they are and what respect must they pay to the place.

We hope that the preservation we spoke of will be entrusted to them in the future that awaits them.



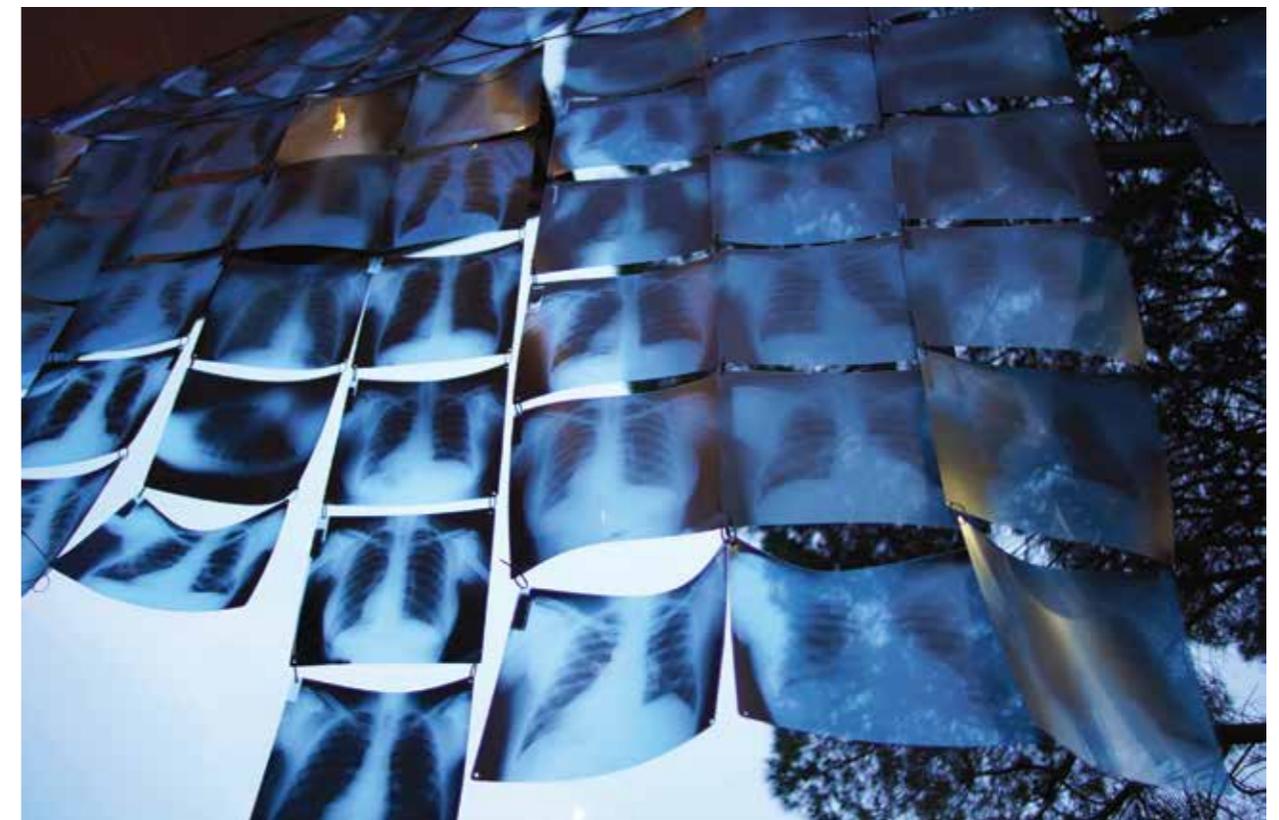
Gli Scarti, Il Secondo Regno-installation, 2021 © Alessandro Ratti



Zahra Mani, 8-channel sound installation, Area ex Ceramica Vaccari, Rescue European Week



K. C. Zeitz, Semantic Greenhouse & A. Kossak, No time for Exhibitions (VI), Notions of Identity, Thessaloniki, 2021 © A. Kossak



Enrico Casale, Il Secondo Regno-Cantica Industriale, 2021 © Luca Del Pia



Jaka Berger, Reflections of Empty Spaces, Rescue European Week © Karin Schorm



Zahra Mani, Reflections of Empty Spaces, Rescue European Week © Karin Schorm



Lo Milo, Untitled, Creative Impulses of Industrial Heritage, 2021 © Urška Lukovnjak



Klara Charlotte Zeitz, Manifesto of Transformation — Utopia, 2021 © Martin Langhof



Alessandro Ratti, Il Secondo Regno-installation, 2021 © Alessandro Ratti



Alisa Kossak, On Display - Fragments, Notions of Identity, Thessaloniki, 2021 © Alisa Kossak

REFLEXIONS FROM THE FIELD



REGENERATING PLACES, RETHINKING INDUSTRY

Zahra Mani

One of the curatorial exercises we undertook as a team in the context of RESCUE was to collate a list of existing and “best-practice” models of once abandoned industrial sites that have been re-established in an artistic, cultural or community context. Across Europe, there are many such locations, primarily in towns and cities, primarily injected with long-term private and public funds to ensure their feasibility over time. In the course of RESCUE, we often discussed that we found peripheral, smaller-scale sites more interesting to the extent that rural or suburban spaces that have been neglected over time might offer communities the opportunity to consider more grass-roots approaches to living, participative use of empty spaces, in the sense that the process of reclaiming a given site would already be a step towards collaborative creativity and social cohesion.

It is also inherent to “having” or sharing a concept — in the case of RESCUE, the focus on industrial sites — that one is obliged to think beyond its boundaries and consider further implications of abandonment, regeneration, industry and location.

In this spirit, we invited Vida Rucli and Janja Šušnjar, two architects from Italy and Slovenia who live in the border village of Topolò / Topolove to look at RESCUE and to contribute a further dimension to the project and the current volume by analysing their own personal and professional, theoretical and practical approach to the regeneration of a paradigmatic “site”. Their highly sensitive considerations of space and place, living, dwelling, industry and labour, communities and futures is highly enriching to RESCUE and proffers a roadmap for future interdisciplinary cultural initiatives.

PLACE-MAKING THROUGH ART AND DWELLING

— STAZIONE DI TOPOLO' / POSTAJA TOPOLOVE AND A POSSIBLE
RESPONSE TO EMPTY ITALIAN VILLAGES

Janja Šušnjar, Vida Rucli

Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion.

Aldo van Eyck

The revitalization of empty villages, especially in hilly and remote areas, is one of Europe’s most pressing issues and challenges. As a result of industrialization and urbanization, deliberate emigration of people away from border and underdeveloped areas and, last but not least, the desire for a ‘more comfortable’ way of life in the city, closer to jobs and services, the emergence of empty villages, smaller towns and some areas is a challenge for planners... Despite their cultural value, the future of these areas is uncertain and they are considered ‘problematic’ from the point of view of development. Most of them are hilly areas that once represented a geo-strategic position. However today their main characteristics are: weak economy, low population density, low value of real estate; consequently, these are economically and infrastructurally disadvantaged areas.

Topolò/Topolove, the village whose history, present and possible future we’ll introduce in this text, lives for sure the same problems and challenges of the above-mentioned areas. Topolò/Topolove is a small village with 22 inhabitants and more than a hundred (mostly empty) buildings, placed on the border between Italy and Slovenia, at the end of a road in the forest, in the ethnic area of a minority mistreated by history.

How to imagine a future for places like this? How could art operations and a new, conscious, dwelling save this place from its decay and total abandonment? How could the idea of and reflections around place-making be useful for the preservation, regeneration and imagination of a new future?

In this text we will try to answer to these questions through theoretical reflections on how to observe and experience places, in order to get to know and understand them but also reflecting on the long-term effects art operations had in the village of Topolò/Topolove and concretely proposing a new way of living the place.

Both architects, we have a very deep relation to this place. Vida’s family is originally from Topolò/Topolove and now she is living in her grand-mother’s house there; Janja on the other side is from Slovenia and got to know the village later, she established her relations to the place in the years of university, and after dedicating its master’s thesis to the village she only strengthened it.

REFLEXIONS FROM THE FIELD

This text collects some shared reflections on the village itself, on how architecture — as a discipline — relates to such places but also some ideas for a new way of dwelling again in Topolò/Topolove as in similar empty villages.

As long as people will give meaning to the places, they (places) will survive.

KEY WORDS: PLACE-MAKING, DWELLING, PLACE, EXPERIENCE, ART, COMMUNITIES, EMPTY VILLAGES

THE METHOD: HOW TO OBSERVE, EXPERIENCE AND KNOW A PLACE

Space, Place and Experience

I like to think of landscape not as a fixed place but as a path that is unwinding before my eyes, under my feet. To see and know a place is a contemplative act. It means emptying our minds and letting what is there, in all its multiplicity and endless variety, come in. Gretel Ehrlich, Landscape in Legacy of Light, 1987

Intellectuals from many different fields of study talk about and dedicate various discussions and theories to the concepts of *place* and *space*. In socio-geographical circles, space is usually interpreted as an abstract entity, which — although having a certain locality — doesn't represent a key social connection with a person. *Place* on the other hand is a bearer of identity, meaning, and is therefore marked with one's experience of a certain space. Some understand a place as a thing, others as a way of seeing, some think of it as a social construct, for others its existence is as essential as the existence of mankind. Place can be understood as a physical entity with certain dimensions — width, depth and height — but it can also be determined as a frame of reference in which the subject and things are mapped by distance. It can be determined as a scene of our perceptual experience, where material/objective factors and human presence intertwine.

Phenomenology is a method of research, which developed into a branch of philosophy, but its wide influence very soon overstepped the limits of philosophy. Phenomenological approach is based on everyday human experience, and is therefore an appropriate way of addressing questions which deal with the analysis of space and place. Through phenomenology we come to reflections about the meaning of space or specific places and about human relations to space, i.e., sacred spaces, spaces of memory, landscape, cities, homes or ruins. The father of phenomenology is considered to be Edmund Husserl, who — through his axiom of going 'back to the things themselves' — focused on everyday experience, and was later followed by other phenomenologist, such as M. Heidegger, H. Arendt, M. Merleau-Ponty, E. Levinas, G. Bachelard — each of them left lasting contributions to the understanding of the connection between experience and space.

In our dealings with an explicit space — place, village Topolò/Topolove, the phenomenological approach enabled gradual understanding of layers stacked in this place throughout its long and intriguing history. Our own personal experience and experience of others, with whom we collaborated, were the starting points for thinking through new possibilities and ideas for this place.

Through a careful observation of our experience, we can understand that it is our presence (our perception, the synesthetic experience and the awareness)

that creates place from the spaces in which we are located. The experience is the synthesis of observations of the phenomenon through senses, memories, and the hypothesis that perceptions intertwine with the memories of past lives and those of the future.

Places we experienced deeply in us we also carry in us. The memories are always with us, so they can in any moment intervene in the present. We internalise our experiences, we harvest them, and in return they evoke different emotions and actions in us. "To experience a place, a certain space or a house is a dialogue" Juhani Pallasmaa wrote in his work *The Embodied Image: Imagination and Imagery in Architecture*. In dialogue memories — building blocks of our imagination — come to life. The intertwining and play of harmonious correspondences create a new architecture of experience, which is the origin, precondition and at the same time the purpose of architect's creation: to offer people a space for experience, a place to dwell.

Place of dwelling

Man's relation to locations, and through locations to spaces, inheres in his dwelling. The relationship between man and space is none other than dwelling, strictly thought and spoken. When we think, in the manner just attempted, about the relation between location and space, but also about the relation of man and space, a light falls on the nature of the things that are locations and that we call buildings. Martin Heidegger, Building, Dwelling, Thinking, 1954

In each (wo)man there is the congenital need to create and define places. Through this need relations to a specific space are established (and therefore places are established). These relations define what we call dwelling. By researching what dwelling means, we discover reasons behind building, marking space and creating a physical relation with the environment.

In writings on architecture the concept of dwelling in most cases leans on the interpretation of Martin Heidegger's reflections around dwelling, mainly contained in the essay *Building, dwelling and thinking* which was presented by the philosopher in 1951 at the architectural symposium *Man and space*, held in Darmstadt.

The idea of dwelling appeared in many authors, but more distinctly in Christian Norberg Shulz, who is — beside Kenneth Frampton — the architect who introduced Martin Heidegger in architecture theory. In the book *The Concept of Dwelling: on the Way to Figurative Architecture* Christian Norberg Shulz dissects places of dwelling in four categories: natural dwelling, collective dwelling, public dwelling and private dwelling. Dwelling in his idea does not represent only a roof and some square metres to live on, but means also connecting with other people, exchanging products, ideas and feelings, therefore it represents the experience of life as a multitude of possibilities. Dwelling means also the ability to agree with others, therefore the acceptance of some shared values. And in the end it also means to be independent, to create for yourself your own little chosen world. Through identification and orientation (wo)man is capable of inhabiting all four Norberg-Schulz's categories. The awareness about where and how we are is necessary to the experience of each one's existence as meaningful. Dwelling is therefore made of those spaces (wo)man created to provide to him/herself all the ways of living mentioned by Schulz and to establish those places



Topolò/Topolove © Antônio Frederico Lasalvia

which together create the environment. All of this always in relation to what is given, to the landscape with generic or specific qualities. Dwelling is therefore a way of developing relations with natural places (Norberg-Schulz, 1984).

THE CONTEXT: TOPOLO/TOPOLOVE

The sheer geographical and etno-cultural peculiarity of the village of Topolò/Topolove, and of the whole Natisone Valleys area, gives an inspiring frame for analysis. The village — with 22 inhabitants and more than 120 houses —, a (wo)man-made structure in the middle of a hilly landscape, is located on the border between Italy and Slovenia, is certainly not a common place. The heavy and exhausting history, geographical remoteness, topological specificity, the question of identity, emigration for economical and living hardships, the earthquake in 1976, the removal of the border, the beginning of a twenty-eight-year tradition of *Stazione di Topolo/Postaja Topolove...* create a complex network and layering of factors which through time establish a place and define it as a space of dwelling.

Topolò/Topolove offers in itself the experience of natural, collective, public and private dwelling. Through a deep research of the village from its first hamlet to the way of living the village today, the observation was mainly directed toward dwelling in relation to the built structure. Dwelling — considered in its entirety — changed distinctly through different periods due to different circumstances and

conditions. With a gaze toward the future dwelling these places seems uncertain, however the visions and desires which generate especially from younger generations helped the study of possible new ways of living, which are not defined only by the history of the place, but through the experience of the place itself. With dwelling we don't mean tourism even if we do not negate temporary ways of living. We propose a new relation with the place, a new answer and maybe memory.

Empty houses

In Italy empty villages, mainly located in mountain areas, are considered a phenomenon. The high percentage of emptied hamlets stimulates the interest of researchers who, besides analyzing and looking for the reason for their emptying, are trying to find solutions and new possibilities for some of these interesting places. At the same time, neglected areas become attractive also for a society looking for a genuine and naturally rich living environment. It is interesting to reflect on how those elements which were the reason for the abandonment and emptying of these villages — mainly remoteness and isolation, a different culture and absence of industry and progress — are today those elements considered positive for a possible revitalization. We could look at villages, which are destined to decay and emptiness, as consequences of the modern society moved by useful and functional logic and immediate profit. This way of thinking does not see in villages a practical value and it forgets about its existence. However the empty village could be recognized as something valuable which could be reinterpreted through a perspective which does not intend it as something which is decaying and dying but is aware of the meaning of the existing qualities and identity values of the specific place. Built structures which are emptied from their initial meaning because of their abandonment should be reinterpreted through the concept of oblivion by Marc Augé, states the scholar Luca Di Figlia. Adding a new meaning to a space means to give a new function not only to the territory but also to the space itself.

The village Topolo/Topolove and the landscape surrounding it are multilayered since their existence is the result of transformations in time and space through not-designed processes defined by nature, through anthropogenic interventions and by wider social and political actions. However, the morphology of the place was defined by (wo)man's activities in relation to the given place, while content and established relations directed the growth of the hamlet. The complex fabric of the village is therefore a consequence of the needs, relations and activities which changed through time and influenced the transformations of the place.

Non maintained buildings started to deteriorate, abandoned landscape slowly lost its (wo)man-made traces. Atmosphere created by ruins emotionally touches visitors and stimulates curiosity and imagination. So where does the potential lie and how can we use its recognized qualities in the case of a new inhabitation or of a totally new use? Is it enough to name new functions, to imagine transformed uses and to connect what is already there with what is new, or is a physical change necessary where, with building and transformations, we could integrate and re-shape what remained to us? Our intervention should contain the shaping of a new identity for new users, which has to relate with respect to the past and to the memories if we want to stimulate in space a sense of belonging and character — identity.

THE PRESENT: PLACE-MAKING THROUGH ART

Stazione di Topolò/Postaja Topolove

At the end of our lives, each of us carries with us only what he has given.
Edmond Jabes

One of the main reasons for the wider recognition of the village Topolò/Topolove and the need to preserve its existence is an art event, not-a-real-festival called *Stazione di Topolo/Postaja Topolove*, which with the desire to be aware of and experience this space blurs the boundaries between what is and what could be, strengthens human relations and thus creates a community.

In 1994, just after the Iron Curtain was lifted and the Cold War ended, the adventure of the *Stazione di Topolo/Postaja Topolove* began in Italy's most impoverished territory. *Stazione/Postaja* is a place of traffic, it is a meeting place where people stop, where exchanges take place... in a place where in 1994 all of the above is missing. The place could not be found on the map and even the trails that once connected the village with Slovenia are marked only on accurate hiking maps. From the very beginning, it was said to the artists to respond to the village with their work, or to draw inspiration from a concrete space. Stone houses and paths shrouded in fog are not just a background, but become the protagonist of artistic interventions. These, however, were not just paintings and representations on existing buildings, but contemporary art works with a clear conceptual definition. In the first years, the projects were mostly installations and spatial layouts, which were put on display for 45 days, and the artists lived in the village and also created in this space. Over the years, *Stazione/Postaja* was shortened, but directors who have screened their just-completed films several times have also started coming to Topolò/Topolove, musicians who have only here dared to imagine sound experiments, storytellers with endless stories... The idea has remained the same to this day. Events should take place as informally as possible, haste and schedules are not desirable, as we can so on the festival programme, the events take place *at dusk, after dinner, in the dark...* Soon after the start, which held no great hope for the long future, it became clear that artists and friends of art and Topolò/Topolove return to this space because of the special affection and feeling that connects all visitors and residents in this almost no longer existing place. The network began to intertwine and spread across borders, even across the sea, the 'festival' was discussed in academies where they marvelled at a phenomenon where art is no longer just a discussion within theory but part of a simple experience. They marvelled at the project, which, despite a complete lack of funds, managed to bring together people from all over the world every year with trust and cooperation, with a desire to create art together in Topolò/Topolove.

Imaginary places of the Stazione/Postaja

Space that has been seized by the imagination cannot remain an indifferent space, it cannot be left to the surveyor to reflect upon and measure. It has been lived in. And it has been lived not in its positivity but with all the partialities of the imagination. Gaston Bachelard, *The Poetics of Space*, 1958

Through twenty-eight years of existence of *Stazione/Postaja*, a parallel architecture has been established in Topolò/Topolove, which over time has already built the identity of the place. The spaces, or rather the places with which incoming guests, artists and friends establish a relation, with which young people grow and ideas arise, are an important layer in the palimpsest of the village of Topolò/Topolove. Most of the spaces were born as a project, a part of a project or a consequence of it. Some have established an actual place, while others — more similar to utopias — exist only as an idea. According to Moreno Miorelli, the name *Stazione/Postaja* itself happened somewhat by chance, but soon took on the full weight of the symbolic meanings and metaphors borne by the place of departures, returns, encounters, mixing, languages and cultures.

In the beginning, the village was one big stage, the protagonist of the events, and the artists chose the spaces that they personally addressed the most for their projects. However, some permanent places have slowly begun to form — cinema, old school, renovated Juljova hiša. Soon the so-called *Embassies* started to appear. The first was founded by the Dutch artist Jan van der Ploeg in 1997, he became an ambassador himself and still helps organizers select artists from his country. This was followed by the Czech (Miroslav Janek), New Zealand (Julian Dashper) and Norway (Per Platou), and were joined by the *Embassy of the Erased*, an art project which responded to the erasure of legal residents of the Republic of Slovenia from the register of permanent residents by the state, happened after the separation from Yugoslavia. The purpose of the last is to tell stories and present projects that in any way touch vulnerable and marginalized social groups. More than ten years ago, the author of the first Koderjana, a literary project named after a nearby stream, arrived at the *Embassy of the Erased*, in Martinkina hiša, a house in the middle of Topolò/Topolove. He was followed by nine other poets and writers who met with the village and its people during a residency in the winter and created poetry and narrative from what they received, which is collected in ten editions of Koderjana. Just as the meetings between the creators and the village have been the foundation of the *Stazione/Postaja* since 1994, the writers have also created a new bond starting from their personal experience, which has left its mark both in themselves and in the village itself.

The education was taken care of by the American artist John Hogan, who in 2000 founded the *American Academy of Architecture and Art*, followed by the *Valentino Gariup-Drjonu Library*, and in 2005 Piero Zanini founded the important *Institute for Topology*, operating in many topology-related fields. The Institute twice hosted an International Mathematical Symposium in partnership with the most important Universities and Institutes. In 2010 the Dutch artist Ulay opened the *Water Institute*, to establish a real center for projects about potable water, a meta-institute for the development and protections of springs, not only in water-rich Topolò/Topolove, but also for other places, into which the voice will be carried through *Stazione/Postaja*.

In the main house of *Stazione di Topolo/Postaja Topolove* — Juljova hiša, which was renovated with European funds and is managed by the Associazione Topolò-Topolove in agreement with the municipality of Grimacco — beside the central organizational office, space for rehearsals and performances, concerts, readings, screenings and most of the events in case of rain, there is also the *Universal Pinakothek of Topolo*, curated by renowned Italian illustrator and artist Guido Scarabottolo. The pinakothek hosts a large collection of personal reproductions

of world artworks, made in a small format, with simple techniques such as graphite, watercolor, collage...

In addition to official festival screenings, the *cinema* of Topolò/Topolove also hosts secret screenings, where directors and artists reveal pre-festival versions, hidden and perhaps never-before-shown films.

In the dark evenings, the view across the valley is disturbed by the lights of the Topolò/Topolove airport run by the company *Ingold Airlines* which takes care of the flights of all the cosmopolitan inhabitants of Topolò/Topolove, from distant Australia, Thailand and Mexico. In the *Waiting Room* of the station, stories are told and poetry is read. Passengers can send *Topolograms* to imaginary states from the *Post Office*, founded by the postal artist Piermario Ciani. Young and old people from the nearby area are invited to the open gardens, workshops led by artists together with whom people are invited to strengthen connections to the place, indulge in coincidences, unexpected encounters and to marvel at unusual conclusions. In addition to hospitality, working in the community is one of the main guidelines of *Stazione/Postaja*.

The spaces that make up Topolò/Topolove may, despite their intangibility, be almost as realistic in appearance as the decaying hay barn in the middle of the chestnut forest. Perhaps because of the relations established with them by visitors of *Stazione/Postaja*, their locality is so strong that it is capable of creating memories. Donatella Ruttar in the documentary film on the occasion of the 25th anniversary of the *Stazione/Postaja* emphasizes the need to be aware that we humans are created to meet, live in coexistence and peace, and that *Stazione/Postaja*, despite imagination, is not only an idea in itself and about art, but with its message is part of real life.



Elena Rucli watching a video in the old Mihacova cellar, Topolò © Maria Silvano

THE FUTURE: PLACE-MAKING THROUGH DWELLING

Thinking the Future

*It is necessary to cross the invisible line. 'You have to fall'.
The destructive loop needs to be cut. 'You have to sink'.
Generosity needs to be preserved.* Nataša Kramberger

The proposed approach to the revitalization of the village Topolò/Topolove by including a new user, new use (new forms of living) and consequently a new meaning deals with the current housing issue, especially felt by young people working in research and creative practices, with regard to environmental issues and sustainable strategies for renewal and development of hilly areas. Nevertheless, the proposal is building on the foundations already present in the space. It spatially seeks to engage in the continuity of interventions and by responding to the place itself, to time and to the user creates modern forms of living, which through the given space realize their potential. With the proposal, we are trying to find a possibility to repopulate the area with a user who would establish a relationship with the space and would dwell in it.

New form of dwelling: the village is a house

*Have you ever lived in a village as if it were your house?
Have you ever dreamed in the woods as if they were your garden?*

If in the twentieth century architects sought to come closer to ideal living comfort and the greatest masters of modern architecture in their works realized the values of providing sufficient light, size of living spaces, connection to nature and material quality, with the acceleration of the same century to this day, hope and faith in these ideals have almost been lost in the crowded cities.. In the existing built fabric of the village of Topolò/Topolove, which still testifies to the modesty of the peasant population, in the case of preserving the spatial language it may be contradictory to talk about these same ideals that would attract new, younger users, accustomed to monotonous notions of comfort and instant reach.

What happens when the ideal of a modernist villa (which may never have been built, as in the case of Mies's Brick house) is reinterpreted in the qualities of its living environment and individual buildings would represent the rooms of one large 'house'? To what extent are our needs for private and intimate spaces defined by following the same patterns, and could we re-examine them and share some spaces with a wider community, thus creating more intense social relationships? We propose a new understanding of the village as a wider definition of the home of the local community, which can extend its generous stay to living in common areas such as the entrance, which provides a new infrastructure, the living room with the shared library, the kitchen, which transformed to a restaurant can host new activities, the pool by the river, the bathroom with laundry, the cabinet with printers, scanners, photographic equipment ..., a workshop that becomes a laboratory and offers employment, a gazebo for storage and arrangement of agricultural land around the village. Meanwhile, individual dwelling houses

— rooms — still offer sufficient privacy, but due to limited space, they cannot provide all the needs of luxury that today's man is accustomed to. Through such an approach, abandoned spaces are given new uses, a strong sense of community is established, and people are provided with a new, better form of living.

NEW INHABITANT: CITY QUITTER

The modern world is occupied by cities. More than half of humanity is now urban, which is probably the main reason that a lot of attention is focused on what is happening in cities, what their needs, development, flows, ideas and threats are. The lack of architectural manifestos that would focus their attention on the countryside also testifies to the priorities that have guided the research within the profession in the last century. We look at cities as drivers of economies, emancipation, and also the ultimate lifestyle. We may however, forget ninety-eight percent of the earth's surface, without which the city would not function. The global trend of urbanization cannot be stopped, but alternatives have already begun to emerge in many places.

Karen Rosenkranz uses the term "city quitters" in the book of the same title for those representatives of the younger generation who make a decision in search of living qualities and replace life in big cities with a new form of modern living in the countryside. This allows them to have closer contacts with nature, freer creative practice, intensive involvement in the local community and, last but not least, a calmer and healthier everyday life.

Thanks to the influence of social networks and thus rapidly spreading trends, leisure activities and hobbies have emerged, stemming from the connection with nature, rural and tradition, such as pottery, plant growing, wood products, food preservation and fermentation, mountaineering, holidays in remote places, natural cosmetics and herbalism... All these seem quite normal to us, but permanent settlement in the countryside and urban resignation evoke a romanticized and aestheticized show that most of us can't really think about. Does the reality of rural life satisfy our notions of the better, the easier and the creative?

In any case, life in the countryside requires a certain amount of challenge, renunciation and readiness, which we would not need to think about in an urban environment. All these challenges testify to the greater exposure to nature, its cycles, the attitude towards the earth, water and air, which we perceive as self-evident goods in the urban environment. The phenomenon of moving from a city that is perceived by observers on all continents as an alternative response to the vortex in which most young people are trapped and see no way out of it. The ambitious goals we pursue lead to constant fatigue, busyness with tasks that influence our neglect of relationships, our own physical and spiritual condition, the pressure to always be more and more late, not meet expectations and chase the timetable prescribed by our society. Meanwhile, the stories of representatives who have also focused their creativity on changing their lifestyle testify to a possible different choice, which, in return for a certain effort, enables a more peaceful, stable and, for the most part, richer dwelling.

For towns and wider areas, the presence of city quitters can have a positive impact on the social composition, the revitalization of spaces that have



Nataša Kramberger, Presentation of the Koderjana book, Topolò © Monika Godlewska

been neglected mainly by young people and the consequent reversal of economic downturns. Perhaps one day rural areas will become a counterweight to cities, as they allow more time and space for experimentation, for one's own voice, without disturbing distractions and comparisons.

The biggest impact on the depopulation of the Natisone Valleys was the long-term emigration of young people, in search of new opportunities, dreams and worlds. However, when researching Topolò/Topolove and the relations that are part of this village, it turned out that in the representatives of the generation between the ages of 25 and 35 there is a desire to repopulate this areas, in discovering qualities that could enrich everyday life and in possible practices and project that allow open space and time that runs slower here.

Living in a community

The expressed need of young people for community is in fact a precondition for re-establishing life in this place. Where does this need come from and why do young people today perceive it as one of the key ones?

A market-lead society longs for the constant proof of its own, individual capabilities, which should then be proportionately repaid in the form of money, or with the position we will fight for by achieving higher and higher goals. In this longing to fulfill the created images of success, we increasingly forget the basic connections and guides of our paths — namely relationships. It is relationships that build our community in which belonging and identification needs are met. Insofar as our everyday relationships do not offer the possibility of establishing

a deeper relationship with the world, the probability of belonging to a potential community based on these relationships is also more uncertain.

Grouping in communities is one of the primary patterns of living beings who, in addition to their own basic community — the family, as social beings rely on each other in search of emotional and wire support. Living in a community not only meets our basic needs, but also changes the way we interact with others, promotes our awareness of our relationship with fellow human beings, the environment and with consumption ... However, a sense of connection does not always correspond to Western ideals of success. Increasingly educated but unemployed young people, in search of new opportunities, began to think again about community ways of working or connecting through activity / space / interest. Thus, in the last ten years, 'co-working' communities have experienced a great boom, which began to emerge in public spaces, and later in some places also took care of the revival of forgotten buildings and neighborhoods. This working model also opened up new possibilities for how we could live as part of a community in the future.

A new community

The new proposal considers the need for an intimate space and a space where interaction and relationships take place. A new user is part of a new (and existing) community. Individual spaces are thought of as house spaces. In this way, the existing structure acquires a new meaning. A new form of living is being formed, which may lie on the edge of what we have been presented with as comfortable, beyond the bounds of the accepted and the ordinary. The spaces, which are part



People listening, above Juljova hiša, Topolò © Maria Silvano

of one larger picture, are extended to the whole village with the help of the idea of community and at the same time offer a more luxurious and connecting stay.

With the new form also comes spontaneous and accidental uses — the common space becomes a space of play, of imagination. Through interaction, trust, help and support are fostered.

CONCLUSION

The text proposed a way of looking at and then dealing with empty villages, in this case the small, almost abandoned village of Topolò/Topolove, where actions and future plans are driven by a careful and deep understanding of the place and where the responses to this understanding are guided by imagination — in the form of art projects or of a new way of inhabiting the place.

We think that this method which includes observation, experience, knowledge of the place and nevertheless takes in consideration also personal memories, personal relation to the place — a sense of belonging — and imagination could be useful also when considering revitalizations of other types of spaces or buildings.

“Everything done is possible, but it needs a sense, a significance, a reason, an intimate necessity. It has to be necessary for itself but it has to be necessary in some way for the village (...) it is never a narcissistic gesture, but always a relation to the place, to the village, to the people that are there.” Donatella Ruttar, ex-art director of *Stazione di Topolo/Postaja Topolove*

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PARTNERS AND PARTICIPANTS

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LEAD PARTNER

The Municipality of **SANTO STEFANO DI MAGRA** is a public body in the Province of La Spezia in the Italian Ligurian Levante, located close to the border with Tuscany. The city has a total area of 14 km² with approximately 10.000 inhabitants. The main aim of the administration is to overcome the real existing differences between the modern growth of urban peripheries and the medieval historic centre by improving the general quality of life. The municipal administration aims to increase its resources and develop cultural spaces, especially the cultural assets that can contribute to a valorization of the territory like the millennial historical memory, the music traditions integral to local families, historical representations, traditional celebrations, and events related to social transformation throughout history. The perfect showcase of these objectives is the “Progetto Nova” which aims to revitalize local industrial heritage through the regeneration of brownfields as multi-functional and multimedia centres, cultural and artistic enterprises, and museums.

www.comune.santostefanodimagra.sp.it

www.progettonova.it

Team: Project manager **Claudia Pagni**; Scientific coordinator **Simone Venturini**; Scientific committee Nova Project **Massimo Biava, Mario Commone, Lara Conte, Mario Giannoni, Juri Mazzanti, Michela Passalacqua, Giancarlo Pietra, Simone Venturini**

PARTNERS

KLANGHAUS is an Austrian platform for contemporary art and culture outside urban centres and across borders. It is a meeting point situated in South Styria near the Slovenian border, a location dedicated to forging dialogue, cultural exchange, and new encounters and networks. Regularly occurring projects include the Klangzeit performance events, children’s workshops and artist residencies. Klanghaus offers artists and audiences the opportunity to exchange new perspectives in the context of a shared aesthetic moment. Klanghaus brings contemporary art to rural surroundings and creates an exchange between artists, audiences, and local inhabitants, who have the opportunity to meet the visiting artists and talk to them in a dynamic creative atmosphere, transcending boundaries between performers and recipients. Local communities ranging from music groups to elderly inhabitants or asylum seekers participate directly in our activities, enhancing a sustainable sense of cultural society.

www.klang-haus.at www.schormani.com

Team: **Zahra Mani, Karin Schorm**

ASSOCIAZIONE GLI SCARTI, a cultural association, is an innovative theatrical production company based in La Spezia, founded in 2007 by a collective of artists, operators and technicians. It operates in the theatrical and performing arts field, focusing on the production of shows and performances, managing theatrical and cultural spaces, fostering projects of social inclusion and on the accessibility of culture to groups that are at risk of being marginalized (people with disabilities, the elderly, prisoners, adolescents etc,...). Further on, it also focuses on projects involving new audiences and the dissemination of contemporary performing arts, technical services for live performances and events, theatre training, organization of events, reviews and cultural projects. The association runs the artistic direction of programming and managing some theatrical venues in La Spezia and Massa Carrara, such as: The D!Alma — an urban creative centre; Teatro degli Impavidi of Sarzana; the Astoria Theater in Lerici; the F. Quartieri Theater of Bagnone. The Association operates throughout Italy, staging performances it produces and co-produces at the most important Italian festivals and theatres, as well as through networking projects and national and international partnerships. The most important theatre productions have received awards and participated in important national and international festivals. Gli Scarti is recognized and supported by the Italian Ministry of Cultural heritage, among other public and private sponsors.

www.associazionescarti.com

www.fuoriluogoteatro.it

www.teatroimpavidisarzana.it

Team: Project managers **Giulia Moretti, Andrea Cerri**; Artistic director **Enrico Casale**; Artists **Enrico Casale, Alessandro Ratti, Balletto Civile, Michela Lucenti**

ASSOCIATION FOR CONTEMPORARY ART X-OP, based in Maribor, Slovenia, is a transnational platform for the production of contemporary art and culture. X-OP operates at the crossroads of contemporary visual and intermedia art as well as literature and music in relation to technology and digital culture in their socio-political context. It focuses on generating connections and exchanges between various artistic discourses and environments, encompassing a wide range of audiences. X-OP fosters the ideas and mobility of artists, researchers and producers by gradually connecting various cultural operators and professionals working in other scientific disciplines. This is done through a diverse array of activities such as exhibitions, readings, lectures, residencies, conferences, concerts, performances and workshops. By doing so, we aim to contribute to the pluralization of cultural production, experimentation in various mediums and manners of expression, intensive production and exchange of different types of knowledge and audience development.

www.x-op.eu/sl

www.x-op.eu/en

Team: **Peter Tomaž Dobrila, Živa Kleindienst, Irena Borić, Jernej Stergar, Izidor Gavez**

IBUG was founded 16 years ago as a collective. Since then, ibug has been negotiating a balance between culture, internationality and dialogue, and between urban and rural areas. The *Industriebrachenumgestaltung* — ibug in short — has become a world-famous urban art festival. Until 2011, the ibug took place at abandoned brownfields in Meerane, Saxony. It was then organised in Glauchau in 2012, in Zwickau in 2013, in Crimmitschau in 2014, in Plauen in 2015, in Limbach-Oberfrohna in 2016, in Chemnitz in 2017 and 2018 and in Reichenbach/Vogtland in 2019. The team includes artists, art historians, art educators and employees of public cultural institutions, who are deeply committed to providing rural areas of Saxony with colour and internationality. The involvement of the regional population and the reappraisal of the town's industrial history are an important part of the initiative. Meanwhile there is a lot of experience in the sensitive dialogue between local people and international audiences.

www.ibug-art.de

Team: Christin Haupt, Klara Charlotte Zeitz

BALLETTO CIVILE was founded in 2003, by Michela Lucenti in collaboration with Emanuele Braga, Maurizio Camilli, Francesco Gabrielli and Emanuela Serra. The company is characterized by the search for a “total” scenic language, aiming to achieve interaction between theatre, dance and singing. The members of the company have different background experiences on both the national and international level. Since they were established, the company received various awards for their artistic activity and has been recognized by the Ministry of Cultural Heritage as a production dance company since 2011. The association also holds workshops and organizes program festivals, such as Fuori Luogo and FISIKO!.

JAKA BERGER is one of the most active, creative and versatile drummers, composers and improvisers on the Slovenian music scene in the last decade. In 2006 he released his debut album with Samo Šalamon and Achille Succi. Since 2014 till today he is regularly publishing music for prepared drums that he is constructing by himself. He is part of experimental project Partija with visual artist Matej Stupica. Performed in independent theatre shows Gremlins, Novo mesto Readymade and Nein. Toured with EBM legends Borghesia. Currently he is performing free jazz with Mezei Šalamon Berger trio, Džuklje Berger duo and Šalamon Džukljev Berger — Fresh Dust trio. www.jakaberger.com

CHIARA BONFIGLIOLI is a Lecturer in Gender and Women's Studies at University College Cork (UCC), Ireland. She defended her Ph.D. at Utrecht University and held post-doctoral fellowships at the University of Edinburgh, the University of Pula, and the Institute for Human Sciences (IWM) Vienna. Her research addresses transnational women's and feminist history, specifically focusing on the former Yugoslavia and Italy. She is the author of *Women and Industry in the Balkans: The Rise and Fall of the Yugoslav Textile Sector* (London: I. B. Tauris/Bloomsbury, 2019).

IRENA BORIĆ is an art historian. As an independent curator and critic she often collaborates on projects composed of diverse artistic and educational programs.

She is a member of the Croatian section of the AICA. As a member of INCA press she co-edited publication *Forms of Education: Couldn't Get a Sense of It*. She is a collaborator of the Association for Contemporary art X-OP.

FRANCESCO CARERI is an associate professor at the University of Roma Tre, where he directs the Master's in Environmental Humanities, Performative Arts and Community Spaces. He is co-founder of Stalker. He presently coordinates the Laboratorio di Città Corviale with Giovanni Caudo, and Laboratorio CIRCO with Fabrizio Finucci. His main publications are: *Nomadismo Architettura Ospitalità. Esperienze e azioni dal camminare al CIRCO*, 2020; *Stalker/Savorengo Ker. Dal campo nomadi alla casa di tutti*, 2015; *Pasear, detenersi*, 2016; *Walkscapes. El andar como practica estetica/Walking as an Aesthetic Practice*, 2002 (It. trans. *Walkscapes. Camminare come pratica estetica*, 2006); *Constant. New Babylon, una città nomade*, 2001.

ELENA CAROZZI. Growing up in an artistic atmosphere and decorative environment, she began her own creative journey in Milan, collaborating with Studio Peregalli on home decor. In 1996 the artist moved to Sarzana. A regular visitor to the studio of her grandfather Gian Carozzi, she was drawn to painting. Blending painting and decorative experience, hand-painted wallpaper has become another form of linguistic contamination and visual suggestion for the artist.

ENRICO CASALE, theatre director and trainer. He gained substantial knowledge through workshops and has been working in various theatrical productions since 2004; both as an actor and as an assistant director. He is one of the founders of the Association Gli Scarti, for which he has directed numerous theatre shows. For ten years he has been a theatrical educator, for both professionals and non-professionals: since 2009 he has been involved in projects focusing on integrating people with disabilities and since 2018 he has been the curator for a national project of theatre in prison. He has been curating the artistic and performative part of the Rescue Project since 2019.

ANDREA CERRI, artistic director and manager. Graduated in Politics and International Relations, with a master's degree from the Sant'Anna School of Pisa, Andrea founded Gli Scarti in 2006 and has been its President ever since. He is also its artistic director. Since 2011 he has been the creator and artistic co-director of “Fuori Luogo La Spezia” and since 2016 he has also been the artistic co-director of FISIKO! — International Physical Theater Festival. He has been the artistic director of the Teatro degli Impavidi in Sarzana since 2019 and spokesperson for the Liguria Theater Companies Coordination since December 2020.

DORA CHATZI RODOPOULOU is an architect engineer and a researcher in the Urban Environment Laboratory of the Faculty of Architecture of the National Technical University of Athens (NTUA). She holds a Ph.D. in Cultural Heritage Studies and an M.Sc. in Preservation, Conservation and Reuse of Buildings from TUDelft, and an M.Sc. in Architectural Engineering from the NTUA. She has been involved in projects related to the recording, preservation, and reuse of Greek historic industrial sites and urban planning and redevelopment projects. She has been a fellow of the Bodosakis Foundation, the British School in Athens, the Stichting fonds Catharine van Tussenbroek and the Onassis Foundation.

MARIO COMMONE has a degree in history of contemporary art from the University of Genoa. He is an artist whose cultural interests span photography, cinema, video and the visual arts in general. Independent curator and critic, he has collaborated with MAL, CAMEC and Archivi “Sergio Fregoso” in La Spezia, among others; he was also a member of the Fondazione Zappettini per l’Arte Contemporanea board of directors (Chiavari, Genoa / Milan). He was part of the historic Il Gabbiano contemporary art gallery in La Spezia. He is on the Museo della Sedia Leggera advisory board (Chiavari, Genoa) and the NOVA project advisory board (ex Ceramiche Vaccari, Santo Stefano di Magra, La Spezia).

LARA CONTE is professor of history of contemporary art at the University of Roma Tre. Winner of the PabAAC MAXXI award, she was a researcher at the University of Pisa and at INHA, Paris. She is part of the PRIN 2017 *Transatlantic Transfers. The Italian Presence in Post-War America 1949-1972* project. She has collaborated with several institutions (GAM Turin; Kunstmuseum, Winterthur; Fondazione Prada, Milan; Kunstmuseum, Vaduz; Magazzino Italian Art, New York; and MAXXI, Rome). Her publications include: *Artiste italiane e immagini in movimento. Identita, sguardi, sperimentazioni* (with Gallo, 2021); *Paolo Icaro. Faredisfare rifare vedere* (2016); *Carla Lonzi: la duplice radicalita*, with Fiorino and Martini, 2011); *Materia, corpo, azione* (2010).

PETER TOMAŽ DOBRILA is an electronic and IT engineer and a musician who focuses on the creative use of new technologies. He was presenting, showing and lecturing all over the world. In 1996 he co-founded the Multimedia Centre KIBLA (MMC KIBLA) in Maribor, Slovenia, in 2008 he co-established the Scientific and Research Association for Arts, Cultural and Education Programmes and Technology EPEKA, in 2010 he co-established the Association for Contemporary Art X-OP. In 2014 he established the Association for Art and Audio-Visual Production CODE BLUE / KODA MODRO. In 2009 and 2010 he was employed by the Ministry of Culture of the Republic of Slovenia as General director of the Directorate for Arts.

ROBERT DEUTSCH studied illustration and communication design at Burg Giebichenstein Kunsthochschule Halle and has been a freelance illustrator and artist for national and international clients since 2012, winning numerous awards and exhibiting his work in Leipzig, Berlin, San Francisco, Los Angeles, Porto, Montpellier and many other places. He plays with art historical and social image codes. Through exaggeration he extremely directly illustrates themes of personal relevance. A reference battle with pop cultural codes, mixed with the cultural memory of the Occident and the great themes of humanity — sex, love, violence and death. The codes he uses are catchy and spread smiles, followed by the feeling of being caught. They are very personal insights into the mind of an individual and yet reflect something like the common sense of our present. www.robertdeutsch.de

MARIO EGGER was born in Lienz/East Tyrol and grew up in the Carinthian Gailtal. After graduating from school, he completed teacher training in the subjects of history and social studies/political education as well as computer science at the University of Vienna and at the Alpe-Adria University Klagenfurt. During his studies he worked in the field of digital basic education (in the form of various

workshops, holiday camps and their didactic conception), as well as in the field of web design and marketing. Currently he is teaching at a school in Vienna and completing his Master’s degree.

TONI GARBINI graduated in theatre history from the University of Parma. He founded the Teatro Ocra cultural association in 2001. Operating in the La Spezia area, it combines theatrical and cultural research with particular attention to the social reality. The association carries out its cultural, creative and organizational action in even the most problematic contexts, working in prisons, with the physically and mentally disabled, with addicts and in schools.

AIKATERINI GEGISIAN is a visual artist of Greek-Armenian heritage that lives and works between the UK and Greece. Investigating, assembling and deconstructing archives of popular culture, she has developed a rigorous research-based practice that examines the role of images in the production of national and cultural identities. Working across video, photography, installation and collage her work utilizes a variety of audio and visual material, ranging from found images, location footage, archival and popular films. After a period of questioning the image as a historical document, her recent work marks a formal and conceptual shift towards gender identities, the sculptural qualities of photographic images and the photobook form. www.gegisian.com

ALESSIO GIANARDI graduated in music theory and solfeggio from the “Giacomo Puccini” college of music in La Spezia while at the same time attending the course on new technologies of art at the Carrara Academy of Fine Arts. He then gained a master’s in the contemporary image from the Fondazione Fotografia, Modena. His artistic research investigates photography, the processes behind it and its materials. His work has been exhibited at FMAV Fondazione Modena Arti Visive (Modena), Stills, Centre for Photography (Edinburgh), Fondazione Francesco Fabri (Pieve di Soligo, Treviso) and PAV Parco Arte Vivente (Turin), among others.

MARIO GIANNONI is an expert in local history and culture. He graduated in 1983 from the University of Pisa with full marks in museography and museology with a thesis on the problems relating to reading the landscape. He works in the field of historical research and sets up documentary educational exhibitions, archives, and ethnographic and material culture museums. He is a historical and cultural consultant on the Vaccari works in Ponzano Magra for the municipality of Santo Stefano di Magra. He organizes activities to retrieve material evidence and campaigns to stocktake, catalogue and digitalize the documents in the *Archivio per una storia del lavoro in Val di Magra*. He is a member of the NOVA project technical advisory board.

CHRISTIN HAUPT is a media designer and art educator. In 2009, she completed her design training at Dresden and added a degree in social work in Berlin in 2015. She has been working as a social worker in Berlin since 2011. She was instrumental in setting up the educational section of the ibug festival and led it for 4 years. Since then she connects the topics of industrial history, art and culture and started to give workshops for and with children. Thus, she makes her promotional contribution to our society with intergenerational work.

IRFAN HOŠIĆ completed his Ph.D. at the Department of Art History at the University of Zagreb in 2011. He was a Fulbright Visiting Scholar at the College for Creative Studies and Wayne State University in Detroit and a post-doctoral researcher at Ghent University. Hošić holds the Patterns Lectures Award and the Culture Watch Award for journalists. He is the author of the book *Out of Context*, 2013 and editor-in-chief of the nomadic zine *Revizor*. He curated numerous exhibitions. He is the founder of the Foundation *Revizor* (2016) and a founder of the Center for contemporary culture *KRAK* (Bihać, 2020).

RUPERT HUBER is Composer, Music Artist, Musician. His Music is organized in structures, sounds and tones for multiple known and unknown real and electronic spaces: *Dimensional Music*. The group *TOSCA* — Richard Dorfmeister and Rupert Huber — has released 14 albums over the last 20 years. *TOSCA* has performed live with worldwide (eg. the Coachella Festival) and has won Austria's Amadeus Music Award. His spatial work focuses on the thematic of the communication possibilities within a given space, the people there and the music of the site itself. His music integrates the sonification of given data and includes telematic performances, events and concerts as well as combined live/radio/web-projects. www.ruprthuber.com

JANEZ KLENOVŠEK is a photographer active at the Glas Podzemlja Association. He attended the secondary design and photography school in Ljubljana. For one year, he assisted to photographer Damjan Švarc and then continued his photography career as a freelancer. He has photographed for numerous cultural actors in Maribor and Ljubljana. He had 11 solo exhibitions (*GT22*, III. secondary school Maribor, *Isabella*, *Huda Kava*, *EKTC Maribor*, *Vetrinjski dvor*, *Šentilj Gallery*, *Glas Podzemlja Studio*, *MC Pekarna*, *Čajek teahouse*, *Narodni dom Maribor*) and 10 group exhibitions (*GT22*, *Vetrinjski dvor*, *Hladilnica Pekarna Gallery*, *Hostel Pekarna*, *Media Nox Gallery*, *FDV Gallery*, *Jazz 'ma mlade*).

BOŽENA KONČIĆ BADURINA is a visual artist based in Zagreb. She has a degree in German and Russian language and literature from the Faculty of Humanities and Social Sciences in Zagreb. She also enrolled in a BFA at the printmaking department of the Academy of Fine Arts in Zagreb. Some of her solo exhibitions include *Silver City*, *Vladimir Bužančić Gallery*, Zagreb, 2018. She has taken part in many local and international group exhibitions. Her work has won many prizes, and she has participated in artist-in-residence programs like *Q21*, Vienna, 2019; *gray area/GMK*, *Korčula*, 2017; *Kunstaspekte/Kulturamt*, *Düsseldorf*, 2015; *Art in General*, *New York*, 2010.

ALISA KOSSAK is a visual artist who lives and works in Leipzig. She studied photography in Berlin and fine arts at the Leipzig Academy of Visual Arts. The main aspect of her artistic interest are the conditions, forms and practices of art presentation and reception. In her works, such as the multi-part series "No Time for Exhibitions (I-VI)", she illuminates the location and role of the visitor as well as that of the artwork within the exhibition format. She is interested in how these actors appear and connect. The factors of communication and perception play an important role in her practice and are negotiated through different media such as photography, text, sound and installation. www.alisakossak.com

EMA KUGLER graduated from the Faculty of Economics in Ljubljana. From 1981 to 1985 she was the head of the economic propaganda service of *Radio Student*. Since 1985 she has been working in the field of performing arts (performance) and film. So far, she has made 25 performances, 6 short films, 5 feature films and 3 documentaries. Basic feature: she combines several roles in her works. In all films she has been a screenwriter, director, set designer, costume designer, production organizer, and in the last five feature films she has also been an image editor and producer. www.ema-kugler.si

LYDIA LUNCH. Queen of No Wave, muse of The Cinema of Transgression, writer, musician, poet, spoken word artist and photographer, she has released many musical projects, has been on tour for decades, has published dozens of articles and half a dozen books. She performs in a variety of mediums, is a rabid collaborator and continues to release new music as well as re-issuing classic material from her vast catalogue of written and musical works. Since 2019 she has been hosting *The Lydian Spin*, a weekly podcast that features musicians, artists, writers and filmmakers in conversation. Her decades-long career is the subject of *The War is Never Over*, a feature length documentary by Beth B. www.lydia-lunch.net

LUCA DI MAGGIO. Graduated from The Vienna International School in 1996, he studied Law at the Milan State University where he dropped out in 2001. He graduated with a degree in Graphic Design from the Istituto di Arti Grafiche Rizzoli Milan in 2003. He received a fine art scholarship in 2011/2012 at the SMFA — School of the Museum of Fine Art, Boston (MA, USA). He is based in Milan but likes to travel and to spend some months abroad painting. He has painted in cities like Tel Aviv, Halle, Leipzig, Chemnitz and Berlin, Boston and New York. www.lucadimaggio.com

ZAHRA MANI, from the UK and Pakistan (resident in Austria since 2002), is a musician, composer, and curator. She studied German and Philosophy at Oxford and moved to Austria in 2001. Director of *Klanghaus Untergreith* in Styria, Austria and *Mani d.o.o.* in Istria, Croatia, both organisations dedicated to creating trans-regional networks and collaborative platforms for art and culture. Zahra Mani has worked as a curator of various projects for public spaces, festivals and inter-medial events in Austria. As a musician, she performs live in various constellations, composes and creates multi-channel installations and radio art. Her work combines field recordings, instruments and voices in an ongoing exploration of sound and music. Her artistic and curatorial work challenges notions of boundaries, investigating and revealing the spaces between. www.zahramani.com

BEATRICE MEONI was born in Florence in 1960. She lives and works in Sarzana. After graduating in foreign literature, she started out as a scenic painter in the field of stage design alongside work in prose, dance and opera design. From 2001 to 2004 she designed and made the sets and installations for the readings of the great classics at the *Scuola Normale Superiore* in Pisa directed by Roberto Frattini Serafide. Since 2005 she has focused on painting and researching the linguistic potential of painting. Since 2012 she has worked alongside the *Cardelli & Fontana* art gallery in Sarzana. In 2014 one of her works entered the *Verona Museums Collection* through the *ArtVerona* acquisition fund.

GIULIA MORETTI, project manager. Graduated from a three-year course of Design and Management of Entertainment Enterprises (University of Florence), she has been deepening her knowledge ever since she started working in this sector through specific courses and internships. From 2007 to 2011 she worked at Artificio23 srl, a festival and event organization company, since 2011 she has worked at various cultural associations dealing with theatre and performing arts (Il Vivaio del Malcantone, Fosca, etc.). She is working at the Associazione Gli Scarti as a project manager and at Compagnia Balletto Civile, as an administrator, since 2016.

CLAUDIA PAGNI is Santo Stefano di Magra council official, part of her job is to organize the institutional communications and cultural projects. She is responsible for the municipal communication channels, research and relations with sponsors and financial backers, and the organization and management of all the cultural events in the municipal area. Since 2014 she has been following the NOVA project to regenerate the vast disused Vaccari industrial area. In particular, she programmes the activities and events in the area and deals with the entities who are allocated premises on the site.

BALÁZS PÁNDI is based in Budapest, Hungary: this looming drummer has all the corner chops covered from Repulsion-blast beasts to the futuristic urban free scree of the New York Art Ensemble. Balaz's knowledge of the importance of local & global culture as he is seen being a Hungarian Journalist of music and culture and mainlining the importance of maintaining a grassroots DIY hard work local esthetic keeps him firmly planted to the drum stool to blow minds in both swagger and swing knowledge. In conclusion: a full artist & musician of the highest CLONE-ABLE character." (John Olson: Life Is a Rip-Off)

MICHELA PASSALACQUA is full professor of economic law at the University of Pisa and a lawyer. She is pro-rector for legal affairs and head of the advisory board for the master's course in Innovation Law for Business and Institutions. She is author of monographs on the topic of public supervision of business activities and has published several articles in legal magazines and books dealing with the relations between law, economics and general interest, also in reference to complex urban regeneration projects and as part of research on disused industrial sites. She is a member of the advisory board for the "Resilient Communities" Italian Pavilion 2021.

PHILLIPPA PECKHAM studied fine art at Bath Academy of Arts and gained her degree at the Byam Shaw School of Art, London (which subsequently merged with the Central and Saint Martin's School of Art). After finishing her degree she began teaching life drawing at Goldsmiths College of Art, London. From there she moved to Heatherly's College of Art, London, again teaching drawing in the life class and then subsequently becoming head of the drawing department. Her work explores the boundaries between painting, drawing and printmaking.

TOMO PODSTENŠEK is an established Slovenian prosaist. He writes novels and short stories, as well as children's literature and plays. His short stories have been published in literary magazines in Slovenia, Hungary, Croatia, Austria, Macedonia, Serbia, Poland etc. Many of them were award-winning or broadcast

on RTV Slovenija radio shows. Apart from writing, Podstensek occasionally takes the role of a director of children and adult theatre groups, mentors creative writing workshops, organises different literary events etc. He lives and works in Maribor. tomopodstensek.com

SANJA POPOV LEBAN since 2009 lives in Tolmin (Slovenia) where she works as a producer and project manager in fields of culture and youth. She is a member of the management board of the Association Mink Tolmin and since 2010 also a member of the program council of the Sajeta Art & Music Festival. As a project manager, she is also active in educational activities and production of youth's programs. Since 2016, she has been a member of the Goriška Region NGO Council and since 2021 Member of Goriška Regional Development Council. She is participating with two projects in the Bidbook of ECoC Nova Gorica/Gorizia 2025. www.sajeta.org

MASSIMO PREITE is a member of the TICCIH and ERIH boards and former professor of industrial heritage at the University of Florence. He teaches on the TPTI master's course at the universities of Evora, Paris and Padua. He has carried out several research projects on the conservation and promotion of industrial heritage. He has authored numerous publications: *Paesaggi industriali e patrimonio Unesco* (2017); *Towards a European Heritage of the Industry* (2014); *Masterplan, la valorizzazione del paesaggio minerario* (2009); *Paesaggi industriali del Novecento* (2006) He has drawn up several projects to regenerate mining and disused industrial areas. He is part of the ICOMOS UNESCO application evaluation panel.

FABRIZIO PREVEDELLO graduated from the Accademia di Belle Arti in Carrara. After living in Berlin for several years, in 2002 he returned to Versilia, Italy. His research features the continual encounter of industrial manufacturing and natural materials. His recent exhibitions include: *Studio*, Associazione Barriera, Turin (2019); *Luogo*, Centro per l'Arte Contemporanea Luigi Pecci, Prato (2018); *Futuruins. Il corpo e la pietra*, Palazzo Fortuny, Venice (2018); *Interno*, Cardelli & Fontana, Sarzana (2017); *Dachboden Scheidswaldstrasse 5*, Mobiles Zentrum für ästhetische Avantgarde, Frankfurt (2015); *Il collasso dell'entropia*, Museo d'Arte Contemporanea, Lissone (2014); *Luce*, CAMEC, La Spezia (2014). His work is represented by Cardelli & Fontana, Sarzana and z2o Sara Zanin Gallery, Rome.

ALESSANDRO RATTI, artist and set designer. Graduated in Visual Arts and Performing Arts at the Sculpture Department of the Academy of Fine Arts in Carrara, he participated in various artistic projects, collaborating with GodArt, the museum education workshops from 2007 to 2010. In 2012 he was one of the founders of the Parisse Collective, a shared multidisciplinary platform, created in support of Anselmo Crovara's Archives of Memory. In addition to pursuing his career as an artist, he works as a theatrical set designer and teacher of artistic workshops in schools and prisons.

VIDA RUCLI is co-founder and editor of Robida magazine. She worked for theatre and cinema, and also as graphic designer and researcher. She graduated in 2020 with a thesis about Yugoslav monumentality in relation to non-urban landscape at the Faculty of Architecture in Ljubljana (Slovenia).

KARIN SCHORM has been active in the international art-world since the 1980's. As gallery owner, curator, and creative leader she has contributed greatly to the development of art in public space and the reception of contemporary art-work in Austria and internationally. Curatorial work includes "On Board" for the Venice Biennale, "Mondecho" for the Salzburg Festival, "Engelspfad" in Vienna, "Sound Moves in Full Colours" for Graz European City of Culture 2003 and various collaborations including 2010-12 the EU co-funded project Phonart — The Lost Languages of Europe with Mani d.o.o., Enterprise Z, mamapapa (CZ) and RingRing (RS), 2016-18 Echoes from invisible Landscapes with Mani d.o.o. (HR), Enterprise Z, University of Klagenfurt-Celovec, Wieser Verlag (AT) & Zveza Mink Tolmin (SI) www.schormani.com

JANJA ŠUŠNJAR is an architect and a researcher based in Ljubljana. In recent years she participated in many projects and training in the fields of Art and Architecture in Slovenia and abroad (Italy, Netherlands, Norway, Croatia, China, Uganda). She is interested in qualitative research of places, contemporary modes of habitation and in rethinking the balance between the built and natural environments. She is a member of Robida collective.

SIMONE VENTURINI is professor of film and media studies at the University of Udine. He coordinates the International Film Studies Conference and the International Master in Cinema Studies (IMACS). He co-founded the La Camera Ottica Restoration Lab. He has promoted several research projects and collaborates with various archives, museums and cultural institutions. His interests are film preservation, media history and the history of Italian cinema. He is part of the *L'Avventura* advisory board and the *Immagine* steering committee. He is the Plexus Book series editor. He has published in several journals and with publishers such as Springer, Berghahn, Amsterdam University Press, Carocci, Il Castoro and Marsilio.

XUAN is a graduate of the Eastman School of Music and has studied Media Spaces at the BTK University of Art and Design in Berlin. She's currently teaching experimental filmmaking as an Adjunct Professor of Humanities at Eastman and works as a freelance video artist. She had performances at the Metropolitan Museum of Art, the MCA Chicago, the Smithsonian Institution, University of South Carolina, Carnegie Mellon University, Constellation, SF Jazz, Le Poisson Rouge, and the Indie Grits Film Festival. Recent projects in interactive design have been exhibited at the ErsterErster Gallery in Berlin, DE, the ibug Urban Art Festival in Reichenbach, DE, and Design Biennale 2019 in Zürich, CH. www.xuanfilms.com

MIA ZABELKA is a noise artist, composer as well as an amazing experimental violinist and vocalist from Vienna. After completing her training with a strong classical emphasis, she continued to construct and explore the limits of sound and music in a language entirely her own, based on the de- and reconstruction of the violin's sonic possibilities, expanding the range of the instrument using live electronic devices, preparing it through the insertion of alien objects between or on the strings and innovative performance techniques. The violin and her own voice and body are transformed in the process into sound bodies which are at once organic and primal, screaming, lyrical, composed and explosive. www.miazabelka.com

KLARA CHARLOTTE ZEITZ works at the interface between text, art and film and teaches storytelling and creative writing at the Kunsthochschule Kassel. In her installation works, Klara Charlotte Zeitz poses the questions about the origins of change and explores new strategies of making oneself heard. Her videos and writings, the recipients are confronted with different voices, poetic word fragments and images to stimulate reflection on their own transformations and communal utopias through multi-sensory interventions. She regularly gives lectures on language and memory culture, most recently at the Lentos Museum Linz and the Sepulkralmuseum Kassel. In addition to a residency scholarship at the Goethe-Institute Thessaloniki, she received a working scholarship from the Cultural Foundation of the Free State of Saxony, as well as a working scholarship from the VG Wort and the City of Leipzig. www.klaracharlottezeitz.com

SIMON ŽLAHTIČ, self-employed in culture, finished art history at the Faculty of Arts in Ljubljana. He contributes to the international residency program Guest Room Maribor (2017–2020). He teaches art history at The Slovenian Third Age University (2017–2020) and at Gallery K18 (2018–2020). He collaborated with the theatre group ZIZ (2017, 2020). Curated exhibitions include *Paths and Collisions: Matija Bobičič*, Rigo Gallery, Novigrad (2017) and *Cinema and Maribor/Kino*, Maribor (2018). He was at residency at the Gallery of Contemporary Art in Graz (2018). He wrote articles and catalogue texts for GuestRoomMaribor, OUTSIDER magazine and Culture.si.



GLOSSARY

ARCHITECTURE, INDUSTRIAL — An umbrella term used to describe buildings constructed to facilitate the needs of an industry that encompasses a range of various building types and styles that mix functionality and design and can be found all over the industrialized world. Conceived around specialized systems, processes, equipment, and manufacturing, processing, power generation, and other industrial activities, industrial architecture includes factories, warehouses, foundries, steel mills, water towers, grain silos, distilleries, breweries, refineries, power plants, and many other tailor-made utilitarian structures.

AUDIENCE DEVELOPMENT — Audience development is a broad field and covers a large number of activities, approaches, and philosophies. It is also a term used to describe the way in which relationships between audiences and art/cultural organisations are managed. The Audience Agency defines it as a planned, organisation-wide approach to extending the range and nature of relationships with the public that helps a cultural organisation to fulfil its mission while balancing social purpose, financial sustainability, and creative ambitions.

COMMUNITY BASED — The term refers to a wide variety of methods and programs that are used, often by artists or art/cultural organisations, in order to benefit their surrounding communities, including local institutions, history, literature, cultural heritage, and natural environments. A community-based approach is motivated by the belief that all communities have intrinsic educational and cultural assets and resources that artists and cultural organisations can use to enhance the artistic and learning experiences.

COLLECTIVE MEMORY — The term encompasses both the shared frameworks that shape and filter ostensible “individual” or “personal” memories *and* representations of the past sui generis, including official texts, commemorative ceremonies, and physical symbols such as monuments and memorials.

CULTURAL MAPPING — A wide range of research techniques and tools used to “map” distinct peoples’ tangible and intangible cultural assets within local landscapes around the world. Cultural mapping is also used to describe the use of research methods, tools, and techniques to identify, describe, portray, promote, and plan future use of particular regions’ or cities’ combined cultural assets and resources. Cultural mapping is an emerging interdisciplinary field in which a range of perspectives are used as a mode of inquiry and a methodological tool in urban planning, cultural sustainability, and community development that highlights the ways in which local stories, practices, relationships, memories, and rituals constitute places as meaningful locations.

EXPERIMENTAL CULTURAL HERITAGE — An approach of working with heritage in the landscape, without hierarchies, together with different interpreters from the surrounding community and with other entrances to the collective memories

as opposed to the institutionalised ones. The aim is to engage artists, archaeologists and heritage workers to inspire each other and the community, to enrich and renew the perspectives on local heritage. Museums and other cultural heritage institutions might play a rather different role in people’s lives and their forming of identities and history through this experimental approach.

HAPPENING — It emerged from the theatrical elements of dada and surrealism. The name was first used by the artist Allan Kaprow in the title of his 1959 work *18 Happenings in 6 Parts* which took place during the course of six days, 4–10 October 1959 at the Reuben Gallery, New York. Happenings typically took place in an environment or installation created within the gallery and involve light, sound, slide projections and an element of the spectator’s participation. They proliferated through the 1960s but gave way to performance art where the focus was increasing on the actions of the artist.

INDUSTRIAL HERITAGE — It refers to sites, structures, building complexes, areas, landscapes, machinery, objects, or documents that provide evidence of past or ongoing industrial processes. As a complex social and cultural legacy, it shapes communities’ lives and influences major shifts in entire societies and all aspects of public and private life. It demonstrates the development of industrial technology, the changing production methods and working conditions, and helps us to understand the history and the development of a society more broadly. Most European companies involved in the textile, coal, or metal industries ceased, reduced, or relocated their production within the last thirty to forty years. Consequently, many production sites and buildings lie abandoned in European cities. The question of what to do with them is highly relevant to present-day urban transformations.

ART INSTALLATION (SOUND INSTALLATION) — A large-scale, mixed-media construction, often designed for a specific place or for a temporary period of time. Installation artworks often occupy an entire room or gallery space that the spectator has to walk through in order to fully engage with the work of art. Some installations, however, are simply designed to be walked around and contemplated, or are so fragile that they can only be viewed from a doorway, or one end of a room. Miscellaneous materials (mixed media), light and sound have remained fundamental to art installation.

PERIPHERAL SPACES — The industrial sites that are at the heart of RESCUE are in urban and rural spaces. Art and culture address and reflect the entire European landscape and it is a central tenet of RESCUE to conduct performances, workshops and cultural interventions in non-urban spaces, most notably to redress the balance of artistic practice in a broader, inclusive socio-cultural sphere.

PERFORMANCE — Artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted. The terms ‘performance’ and ‘performance art’ became widely used in the 1970s, but its history in the visual arts can be traced back to futurist productions and dada cabarets of the 1910s. According to theorist Jonah Westerman ‘performance is not (and never was) a medium, not something that an art-

work can be but rather a set of questions and concerns about how art relates to people and the wider social world’.

PLATFORM — A means or opportunity to communicate ideas or information to a group of people. It can be understood as the rationale of how an organization creates, delivers, and captures value, in economic, social, cultural or other contexts.

PSYCHOGEOGRAPHY — The term psychogeography was invented by the Marxist theorist Guy Debord in 1955 in order to explore how different places make us feel and behave. Inspired by Charles Baudelaire’s concept of the *flâneur*, Debord suggested playful and inventive ways of navigating the urban environment in order to examine its architecture and spaces. He was interested in a revolutionary approach to architecture that was less functional and more open to exploration. Psychogeography was associated with: 1) the “*derive*” (literally translated, “drifting”) which involves an unstructured wandering through the landscape, allowing oneself to be drawn consciously and unconsciously toward those sites and scenes that heighten one’s experience of a place and disrupt the banality of everyday life; 2) the construction of “situations,”: temporarily autonomous places of creativity and transgression; 3) the “*detournement*” of maps and journeys, a kind of geographical culture jamming in which participants set out to disorient geographical conventions by, for example, using the wrong maps to guide them.

RECYCLING — The process of converting waste materials into new materials and objects. The recyclability of a material depends on its ability to reacquire the properties it had in its original state. Recycling can prevent the waste of potentially useful materials and reduce the consumption of fresh raw materials, thereby reducing: energy usage, air pollution (from incineration), and water pollution (from land-filling). Recycling is a key component of modern waste reduction and is the third component of the “Reduce, Reuse, and Recycle” waste hierarchy. Thus, recycling aims toward environmental sustainability by substituting raw material inputs into and redirecting waste outputs out of the economic system.

SCENOGRAPHY, INDUSTRIAL — The art of creating performance environments at industrial sites. It can be composed of sound, light, clothing, performance, structure and space.

SITE-SPECIFIC — The term refers to a work of art designed specifically for a particular location and has an interrelationship with the location. As a site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning.

STORYTELLING — The social and cultural activity of sharing stories, sometimes by improvisation, theatrics or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values. The term “storytelling” can refer, in a narrow sense, specifically to oral storytelling and also, in a looser sense, to techniques used in other media to unfold or disclose the narrative of a story.

SUSTAINABILITY — Sustainability focuses on meeting present needs without compromising the ability of future generations to meet their needs. The concept of sustainability is composed of three pillars: economic, environmental, and social—also known informally as profits, planet, and people.

TRANS-MOBILITY — European cultural initiatives such as RESCUE are committed to enabling and upholding the trans-mobility of artworks, artists and cultural actors. Exchange, exposure and dialogue across borders enriches the cultural landscape and strengthens the European idea as a shared living experience, where the wealth of diversity across European cultures and landscapes helps to highlight common values.

URBAN ART — It combines street art and graffiti and is often used to summarize all visual art forms arising in urban areas, being inspired by urban architecture or present urban lifestyle. The urban arts are characterized by existing in the public space.

VIDEOART — Art that involves the use of video and /or audio data and relies on moving pictures. As a form of moving-image art, it garnered many practitioners in the 1960s and ’70s with the widespread availability of the inexpensive videotape recorders and the ease with which it could be displayed through commercial television monitors. The medium put less pressure on artists’ concerns where their art was situated, giving them freedom outside the gallery.

WORKERS’ RIGHTS — Labour rights or workers’ rights are both legal rights and human rights relating to labour relations between workers and employers. These rights are codified in the national and international labour and employment law. These rights influence working conditions in relation to employment. One of the most prominent is the right to the freedom of association, otherwise known as the right to organize. Workers can organize in trade unions in order to exercise the right to collective bargaining to improve working conditions.



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