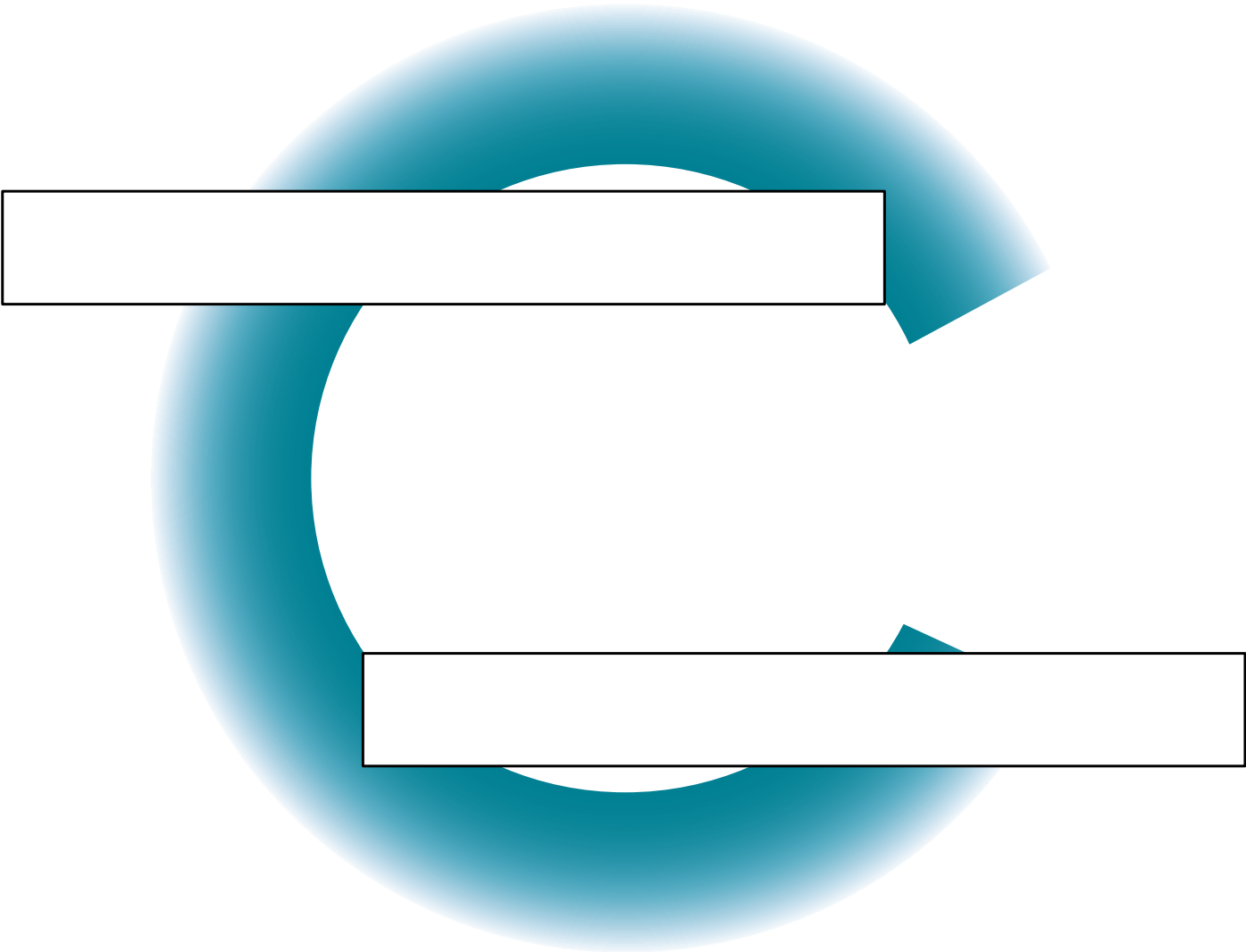


Barbara Holub | Paul Rajakovics
Harbour for Cultures



Harbour for Cultures

trieste contemporanea

Trieste (I)

<http://www.triestecontemporanea.it>

Team: Giuliana Carbi, Barbara Holub,
Elisabetta Porro, Paul Rajakovics

Harbour for Cultures

wurde 2016 von Giuliana Carbi (Gründerin und Direktorin von trieste contemporanea und studio tommaseo/ Galerie für zeitgenössische Kunst, Trieste), Barbara Holub (Künstlerin), Betta Porro (Performerin), Paul Rajakovics (Architekt und Urbanist) initiiert, um die Rolle des Hafens als Ort des Austauschs von (kommerziellen) Gütern, des Ankommens, des Verlassens (Auswanderns) und des temporären Verweilens in Bezug auf einen „Hafen für Kulturen“ zu untersuchen.

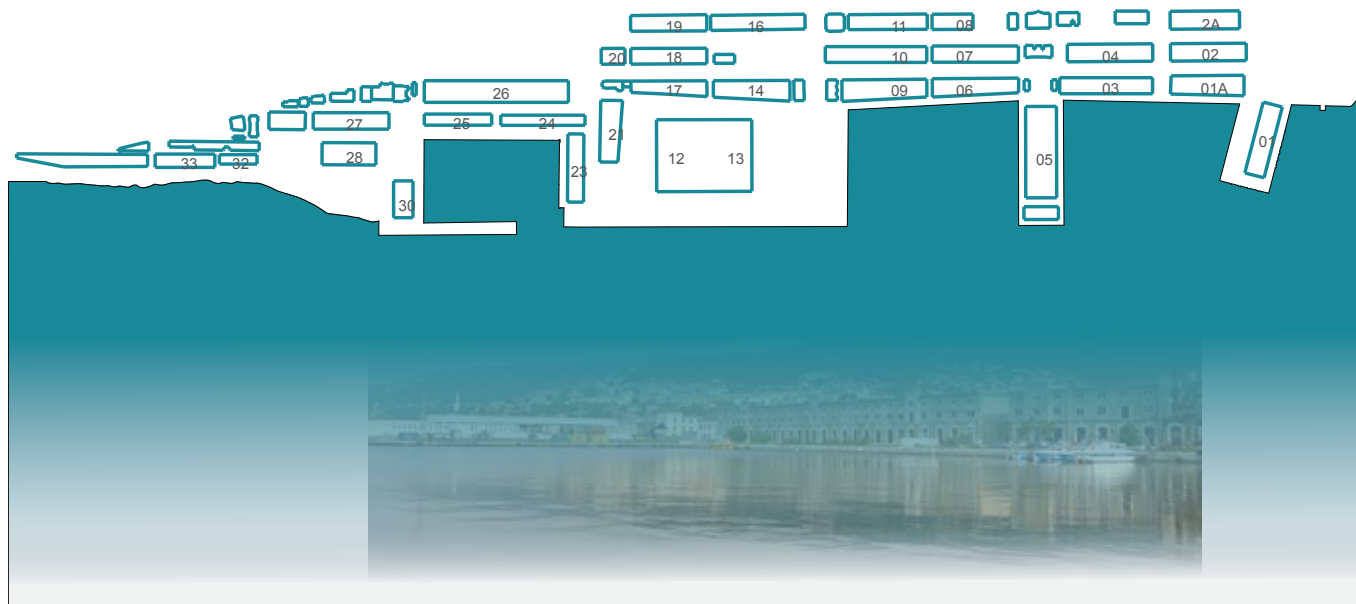
Vor allem vor dem Hintergrund der grundlegenden und nicht absehbaren Veränderungen in Europa, den zunehmenden Strömen von Migration und Flucht erscheint es uns wichtig, nicht-ökonomische Werte und Werte, die die Gemeinschaft stärken, neu zu etablieren und den verschiedenen Kulturen Raum zu geben.

Harbour for Cultures legt das Augenmerk auf den Austausch von immateriellen Gütern und trachtet danach, gesellschaftliche und kulturelle Werte für ein neues Zusammenleben von Kulturen zu positionieren. Harbour for Cultures basiert u.a. auf „Oblique Strategies“ von Brian Eno, sowie auf meinem langfristigen Kunstprojekt „Blue Frog Society“, das ein non-territoriales Habitat proklamiert. Die Blue Frog Society greift jedoch nicht konkret in urbane Prozesse ein, sondern diskutiert und entwickelt eine internationale Gemeinschaft als antizipatorische Fiktion basierend auf den „10 Issues der Blue Frog Society“.

Ausgangspunkt von „Harbour for Cultures“ ist die konkrete Situation des Porto Vecchio in Trieste, einem brachliegenden Areal, das seit Jahrzehnten Thema von vielzähligen Wettbewerben und Entwurfsprojekten ist und durch seine innerstädtische Lage ein außergewöhnliches Potenzial hat, ein Quartier zu entwickeln, das nicht nur von ökonomischen Interessen getragen ist.

„Harbour for Cultures“ sammelt dafür über vielfältige Veranstaltungen, internationale Symposien, Workshops vor Ort in Trieste, Ausstellungen eine Wunschproduktion für den Porto Vecchio. Die Wünsche bilden die Grundlage für Programme, die die Gemeinschaft und kulturelle Werte in den Vordergrund stellen und einer rein kommerziellen Entwicklung des Hafens entgegenwirken sollen.

Der konkrete Ort des Porto Vecchio und die Figur des Hafens als ehemals ex-territoriales Gebiet sind prädestiniert dafür, für die Programmatik eines „Harbour for Cultures“ auch die internationale Kunst- und Kulturcommunity und die allgemeine Öffentlichkeit zu befragen, da diese losgelöst von den konkreten Parametern andere Visionen imaginieren können.



Veranstaltungen

Mai 2017 - Dez. 2017

**1 8th CEI Venice Forum for Contemporary Art Curators from Central Eastern Europe.
HARBOUR FOR CULTURES.**

Palazzo Zorzi, Venedig

2 HafenCity Hamburg / urban walk

Wunschproduktion für Porto Vecchio auf der MS Stubnitz

3 Carte Blanche H/C

trieste contemporanea/ studio tommaseo

4 Ausstellung Harbour for Cultures

trieste contemporanea/ studio tommaseo

5 workshop by transparadiso „Shared values, ambulant gardens, and other spaces“

Porto Vecchio, Trieste

6 Symposium H/C: the trieste session of the eighth cei venice forum

Magazzino delle Idee, Trieste

7 Ausstellung transparadiso „Shared values, ambulant gardens, and other spaces“

trieste contemporanea/ studio tommaseo



1

8th CEI Venice Forum for Contemporary Art Curators from Central Eastern Europe. HARBOUR FOR CULTURES.

12.5.2017

UNESCO Regional Bureau for Science and Culture in Europe (Palazzo Zorzi,
Castello 4930), Venedig

Das 8th CEI Forum widmete sich dem H/C und stellte das Projekt im Rahmen der
Preview der Biennale in Venedig, erstmals öffentlich vor:

Harbour for Cultures re-interprets the usual functions of a harbour based on economical interests (exchange of goods, commercial profit, insurance issues) and its interim state between arriving, temporary belonging and leaving. H/C diverts these functions to challenge a macro-utopia – a vision to create a (near) future society beyond geographical and mental borders, a heterotopia, as Foucault noted in *Other Spaces* (1967), highlighting the role of the ship: “The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates”.

“Harbour” is a synonym for “arriving”, at a final destination, for being at “home“ – as a promise or hope, even though this might be interimistic at the same time: we witness the complex tragedies of the refugee in recent years – many of them never arriving, not onto dry land, but even when they do so, hardly ever do they arrive into our societies.

Even though the point of departure for H/C is Trieste and her unresolved situation of the Porto Vecchio, which has remained unused and in a state of decay for decades, this project transgresses a real physical location.

H/C is collecting individual contributions by putting forward personal desires as integral elements to create communal profit based on human, social and societal values for living together by addressing the following questions:

- _ How can arts and culture, artistic and curatorial strategies contribute to our society to counteract the current dismal state of democracy (in Europe) and an arts and cultural production predominantly orientated towards profit in the art-market?
- _ How can H/C create a harbour in the sense of “arriving” and “belonging” by addressing the burning issues and changing conditions we are faced with in the Mediterranean area and in Europe as a result of increasing social and economic injustice and wars?
- _ How can H/C re-inforce the power of collective action and produce desires and visions beyond the increasing sense of helplessness experienced by large parts of society?
- _ How can H/C reverse the desire for certainties and insurance against whatever problem might occur by reassuring the need for risk-taking, for engagement?

References:

Other Spaces by Michel Foucault (1967)
Oblique Strategies by Brian Eno (1975)
The 10 issues of the Blue Frog Society
by Barbara Holub (2010)

Harbour for Cultures -Bericht März 2018



TeilnehmerInnen des Symposiums beim
Ausfüllen der Maps

TeilnehmerInnen:

AZRA AKŠAMIJA (professor at the MIT, Cambridge, MA/ USA), FRANCO BERNABÈ, (president of the Italian National Commission for UNESCO, Rome/ I), IARA BOUBNOVA (director of the ICA-Institute of Contemporary Art, Sofia/ BG), PAOLA BRISTOT (professor at the Academy of Fine Arts, Venice/ I), GIULIANA CARBI (president of the Trieste Contemporanea committee, Trieste/ I), MAJA DIRIC (independent curator, Belgrade/ SB), CALIN DAN (director of the National Museum of Contemporary Art, Bucharest/ RO), SANDRO DROSCHL, director of the Künstlerhaus, Graz/ A), BARBARA FABRO (senior executive officer of the Central European Initiative, Trieste/ I), BRANKO FRANCESCHI (director of the GALUM-Gallery of Fine Arts, Split/ HR), SHAMINA DE GONZAGA (director of the World Council of Peoples for the United Nations, New York/ USA), BARBARA HOLUB, (artist, transparadiso, Vienna/ A), LILIA KUDELIA (co-curator of the Ukrainian Pavilion at the 57th Venice Biennale, UKRAINE/USA), ANTAL LAKNER (artist, Budapest/ H), BERAL MADRA (director of the BM Contemporary Art Center, Istanbul/ TK), ANA PERAICA (independent curator, Split/ HR), ELISABETTA PORRO (architect, Trieste/ I), PAUL RAJAKOVICS (architect, transparadiso, Vienna/ A), MAREN RICHTER (curator of the European Capital of Culture Valletta 2018 in Malta, A), BASAK SENOVA (independent curator, Istanbul/ TK), JANKA VUKMIR (director of the Institute for Contemporary Art, Zagreb/HR), MICK WILSON (head of the Valand Academy, University of Gothenburg/ S).



Weiters präsentierten wir einen „open call“, zu dem wir ein Plakat für die Wunschproduktion für den Porto Vecchio entwickelt haben, auf dem die Visionen für einen H/C eingetragen/ eingezeichnet werden können (auch ohne Kenntnisse von Trieste). Hier ist ein link zu einem tutorial: <https://vimeo.com/222702855>



Für das Symposium schufen wir ein spezielles Setting, in dem wir den Grundriss des Porto Vecchio installierten.

2

A Walk on the Wild Side: Hafencity from Oversea via Osaka to Trieste - Wunschproduktion für H/C

3.7.2017

HafenCity Hamburg

Auf Einladung der HafenCity University im Rahmen des ZEIT Gastwissenschaftsprogramms führte ich den performativen Stadtspaziergang „Walk on the wild side: Hafencity from Oversea via Osaka to Trieste“ in der HafenCity durch. „Beim Spaziergang mit der künstlerisch-urbanistischen Forscherin werden aktuelle gesellschaftliche und urbanistische Fragestellungen in Bezug auf die Funktion eines Hafens – und in Hamburg konkret in Bezug auf das Areal der Hafencity – besprochen. Gemeinsam mit den Teilnehmenden entwickelt Holub Visionen, die ein gemeinschaftliches Zusammenleben fördern und rein kommerziellen Entwicklungen entgegen wirken.“

Als Abschlusspunkt meines urban walks im Gebiet der HafenCity lud ich auf die als Kulturschiff umfunktionierte MS Stubnitz ein, um die Wunschproduktion für den Porto Vecchio (Ausfüllen der Maps) durchzuführen. Vor dem Hintergrund des Gebiets der HafenCity, das den Hafen als Nobelviertel umnutzte, wurden die TeilnehmerInnen gefragt, welche Wünsche hier keinen Platz fanden und diese stattdessen für H/C zu positionieren. Können wir von anderen, nicht bekannten (urbanen) Kontexten lernen? Was wünschen wir uns von Osaka, Übersee und Trieste für die Hafencity?





Ausfüllen der Maps auf der MS Stubnitz



Carte Blanche für H/C

fortlaufend seit Juli 2017
studio tommaseo, Trieste

Die „Carte Blanche für H/C“ ist eine kontinuierliche Veranstaltungsreihe (geleitet von Betta Porro), in der die Carte Blanche jeweils einer ExpertIn aus verschiedenen Hintergründen in Trieste gegeben wird, um einen Abend zur Wunschproduktion für den Porto Vecchio zu gestalten und dazu weitere TeilnehmerInnen einzuladen. Das Resultat jeder Veranstaltung ist die Produktion eines gemeinsamen Plans mit Wünschen für den Porto Vecchio, der aus der Diskussion resultiert.



4 Ausstellung „Harbour for Cultures“

29.10.-29.12.2017
studio tommaseo, Trieste



Ausstellungseröffnung

This cumulative exhibition was based on a spatial setting with a scaled representation of the warehouses of Porto Vecchio, documentary material, and the H/C maps filled in by local and international contributors, as well as by the participants of the H/C „carte blanche“ workshops that have taken place during the last months.

In the exhibition further H/C „carte blanche“ workshops will take place and pieces by transparadiso will be added throughout the duration of the exhibition.

Die kumulative Ausstellung beginnt mit einer Installation der Lagerhäuser des Porto Vecchio als dreidimensionaler „Plan“ an den Wänden und ausgefüllten Plänen der TeilnehmerInnen an Workshops und Carte Blanche-Veranstaltungen. Im Laufe der Ausstellung werden weitere Carte Blanche-Veranstaltungen stattfinden und transparadiso wird die Ausstellung ergänzen durch ausgewählte Arbeiten, die relevant für Wunschproduktion sind.



Ausschnitt aus den Maps für „Harbour for Cultures“ in der Ausstellung

Trieste Contemporanea dà voce a una babele di idee per resuscitare il Porto Vecchio

La sessione finale dell'ottavo forum sull'arte dei paesi dell'Ince (l'organizzazione regionale che raggruppa i paesi del centro e del sud-est d'Europa) sbarca in Porto Vecchio in un momento...

28 ottobre 2017



0
 Condividi
 Tweet
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 Pinterest



La sessione finale dell'ottavo forum sull'arte dei paesi dell'Ince (l'organizzazione regionale che raggruppa i paesi del centro e del sud-est d'Europa) sbarca in Porto Vecchio in un momento particolarmente caldo per il dibattito sul futuro riuso di questo importante spazio della città. Organizzato da Trieste Contemporanea e iniziato a maggio a Venezia in occasione della Biennale Arte, il forum quest'anno prende il nome di "Harbour for Culture" e inizia oggi alle 12.30 proprio con una passeggiata evocativa tra i magazzini del Porto Vecchio e la Stazione Idrodinamica sotto la guida del collettivo di architetti viennesi Transparadiso: un modo suggestivo per dare il via a un confronto su tematiche d'arte e di urbanistica che nei prossimi mesi produrrà incontri, workshop ed eventi multidisciplinari sotto l'ispirazione delle "Oblique Strategies" di Brian Eno.

L'obiettivo è pensare a come si potrebbe creare uno spazio disponibile per tutti partendo dalle personali visioni della gente che vive a Trieste. Dice l'organizzatrice Giuliana Carbi: «Si tratta di una ricerca affollata di pensieri e idee. Molti artisti e operatori stranieri sono affascinati dalla destinazione del nostro porto e dicono la loro sul possibile futuro profitto culturale. Stiamo raccogliendo parole chiave di grande impatto come 'cantiere', 'babele', 'appartenenza' che finiranno in una pubblicazione». Dalle 15.30 la tavola rotonda del forum Ince di Venezia per curatori d'arte contemporanea propone,

H/C workshop: Shared values, ambulant gardens, and other spaces

28.10.2017
Porto Vecchio, Trieste

transparadiso will take you on a poetic and visionary walk through Porto Vecchio, where you may cultivate your individual desires for creating a community in this contested area. What do you want from the harbour, what you never dared to express? This will be the moment for placing your desires. Engaging in H/C means to have a voice: all your contributions – no matter how contradictory, ambivalent, improvised, long-lasting, desperate, hidden or urgent. Your desires will be shown at Trieste Contemporanea, together with selected projects by transparadiso (Austrian co-curators of the H/C project) as part of the cumulative H/C exhibition: opening on November 25, 2017.



H/C workshop

28.10., 13-15:00

duration 2 hrs: meeting at stazione hidrodinamica/ Port Vecchio

1_Introduction to the workshop: Production of Desire

13:00-13:10

What is the production of desire? From an abstract site to a specific site

Until now H/C was quite abstract, we approached it from the outside, from the distance, and made use of the abstraction of a map: this is the space with which urban planning usually works. But we are interested in the specific poetics of the site. The site helps us to formulate desires, wishes, visions. The site becomes our partner. There are personal desires, but the desires are more poetic the more they address the collective. Poetic collectivity is the highest form of a desire.

Cos'è la produzione di desiderio? Da un luogo astratto ad un luogo specifico

Fino ad ora H/C è stato abbastanza astratto, ci siamo approcciati ad esso dall'esterno, a distanza, e abbiamo fatto uso dell'astrazione di una mappa: questo è lo spazio con cui la pianificazione urbanistica lavora normalmente. Ma noi siamo interessati alle poetiche specifiche del luogo. Il luogo ci aiuta a formulare desideri, voleri, visioni. Il luogo diventa il nostro compagno. Ci sono desideri personali, ma più i desideri sono poetici, più indirizzano il collettivo. La collettività poetica è la forma più alta di desiderio.

„Production of desire“: A new method for collective urban planning

The „Production of desire“ is an artistic method to develop wishes for an urban space and for urban issues, in our case for the Porto Vecchio. It is based on experiencing and exploring the site in a collective process transgressing usual functions of urban planning: the emphasis is on placing desires for producing collective qualities rather than stating personal interests as representative of a group of interests - which is the usual result of so-called participation in urban planning.

For enhancing the „production of desire“ we/transparadiso develop new tools each time - according to the specific context. Your results of the production of desire today for the Porto Vecchio will form a basis for conceiving urbanistic programs based on collective interests for a mutually fruitful and enriching cohabitation of people from diverse backgrounds, diverse cultures, diverse interests, for appropriating the area of the Porto Vecchio.

„Produzione di desiderio“: un nuovo metodo di pianificazione urbanistica collettiva

La „Produzione di desiderio“ è un metodo artistico di sviluppare desideri per uno spazio urbano e per questioni urbanistiche, nel nostro caso per il Porto Vecchio. È basato sulla sperimentazione ed esplorazione del luogo in un processo collettivo violando le consuete funzioni di pianificazione urbana: l'enfasi si può trovare nella riconoscimento di desideri per produrre qualità collettive piuttosto che nell'affermare interessi personali come rappresentativi di un gruppo di interessi - che è il risultato comune della cosiddetta partecipazione nella pianificazione urbana.

Per migliorare la „produzione di desiderio“ noi/transparadiso sviluppiamo ogni volta nuovi strumenti - in relazione al contesto specifico. I vostri risultati della produzione di desiderio per il Porto Vecchio creeranno oggi una base per concepire programmi urbanistici basati su interessi collettivi per una proficua in modo reciproco ed edificante convivenza di persone con diversi backgrounds, diverse culture, diversi interessi, per l'appropriarsi dell'area del Porto Vecchio.



2 Process of workshop

13:10-13:20

We would like to start the workshop with an introduction to heterotopias from „Other Spaces/ Spazi altri“ by Michel Foucault:

„First of all, the utopias. These are arrangements which have no real space. Arrangements which have a general relationship of direct or inverse analogy with the real space of society. They represent society itself brought to perfection, or its reverse, and in any case utopias are spaces that are by their very essence fundamentally unreal.“

„Ci sono innanzitutto le utopie. Le utopie sono spazi privi di un luogo reale. Sono luoghi che intrattengono con lo spazio reale della società un rapporto d' analogia diretta o rovesciata. Si tratta della società stessa perfezionata, oppure del contrario della società stessa ma, in ogni caso, queste utopie costituiscono degli spazi fondamentalmente ed essenzialmente irreali.“

But we want to explore utopias that can become real.

Therefore we would like to invite you to inhabit a temporary garden at the Porto Vecchio:

We chose the carpet as essential tool for our workshop, since it represents the garden.

> one of the heterotopias is the garden; the carpet is the transportable garden: the garden is the ideal imagining

Ma noi vogliamo esaminare utopie che possono diventare reali.

Quindi ci farebbe piacere invitarvi ad occupare un giardino temporaneo al Porto Vecchio:

Abbiamo scelto il tappeto come strumento per il nostro workshop, perchè rappresenta il giardino.

Una delle eterotopie è il giardino; il tappeto è il giardino trasportabile: il giardino è la fantasia ideale.

Michel Foucault explains the notion of the garden as the oldest example of heterotopias:

„Perhaps the oldest example of these heterotopias in the form of contradictory locations is the garden. Let us not forget that this astounding and age-old creation had very profound meanings in the East, and that these seemed to be superimposed. The traditional garden of the Persians was a sacred space that was supposed to unite four separate parts within its rectangle, representing the four parts of the world, as well as one space still more sacred than the others, a space that was like the navel, the center of the world brought into the garden (it was here that the basin and jet of water were located). All the vegetation was concentrated in this zone, as if in a sort of microcosm. As for carpets, they originally set out to reproduce gardens, since the garden was a carpet where the world in its entirety achieved symbolic perfection, and the carpet a sort of movable garden in space. The garden is the smallest fragment of the world and, at the same time, represents its totality, forming right from the remotest times a sort of felicitous and universal heterotopia (from which are derived our own zoological gardens).“ (p.5)

„Ma forse l'esempio più antico di queste eterotopie, in quanto forma di luoghi contraddittori, il più antico esempio è forse il giardino. Non bisogna dimenticare che il giardino, straordinaria creazione oramai millenaria, possedeva in Oriente die significati molto profondi e sovrapposti. Il classico giardino die persiani realizzava uno spazio sacro che doveva riunire all'interno del proprio rettangolo quattro sezioni che rappresentavano le quattro parti del mondo, e che a loro volta comprendevano uno spazio ancora più sacro degli altri, simile all'ombelico, il centro di mondo: nel centro del giardino (era l'che si trovavano la vasca e lo zampillo); e tutta la vegetazione doveva essere ripartita entro questo spazio, in questa specie di microcosmo.

Quanto ai tappeti, in origine si trattava di riproduzioni di giardini (il giardino è un tappeto in cui il mondo intero ha appena realizzato la sua perfezione simbolica, e il tappeto è una sorta di giardino mobile che attraversa lo spazio). Il giardino è la più piccola particella del mondo ed è anche la totalità del mondo. Il giardino rappresenta fin dalla più remota antichità una sorta di eterotopia felice e universalizzante (da cui derivano i nostri giardini zoologici).“

Now have a look at these carpets:

They all carry very diverse histories and thus already transport different cultures to the Porto Vecchio. Since the carpets are of very different sizes, please select one according to:

_ if you want to pronounce a desire on your own select a small carpet,
_ if you would like to pronounce desires together with others (and negotiate them) you can share a carpet. You can express your individual desire for H/C also on shared carpets.

Ora guardate questi tappeti:

Ciascuno ha una storia diversa e quindi trasporta già diverse culture al Porto Vecchio.

Dal momento che i tappeti sono di dimensioni diverse, per favore sceglietene uno in base a:

*_Se volete esprimere un desiderio da soli scegliete un tappeto piccolo
_Se vi piacerebbe esprimere desideri insieme ad altri (e negoziarli) potete condividere un tappeto. Potete esprimere un vostro desiderio individuale per il porto per culture anche su un tappeto condiviso.*

>>> Please choose a carpet now.

>>>per favore scegliete un tappeto ora

The heterotopia of juxtapositioning the carpet with the concrete location corresponds to Foucault. We take the garden with us to the place, where the individual and the specific site which I am looking for come together as site for the desire. Here the individual and collective desires come together. This is not only an exercise for the Porto Vecchio, but also for all other sites.

L'eterotopia di giustapporre il tappeto con la concreta posizione corrisponde a Foucault. Portiamo il giardino con noi in quel luogo, dove l'individuo e il posto specifico che sto cercando si uniscono come un luogo per il desiderio.

Qui i desideri individuali e collettivi si riuniscono. Questo non è solo un esercizio per il Porto Vecchio, ma anche per tutti gli altri luoghi.

>>> Now please take the carpet, walk around, and look for one or several locations, where you want to pronounce a desire. (you have around 20-30 min.)

>>> Ora per favore prendete il tappeto, camminate, e cercate una o più posizioni, dove volete pronunciare un desiderio. (avete tra i 20-30 minuti)

Afterwards please put your carpet in the locations, for which you want to express a desire; If you want to express desires on various locations, we will walk around with the carpet. We will take pictures of you on your carpets (selfies + photos of the whole scenario).

Successivamente per favore ponete il vostro tappeto sulle posizioni, per cui volete esprimere un desiderio; se volete esprimere desideri in vari luoghi, cammineremo con il tappeto. Vi faremo delle foto sui vostri tappeti (selfies + foto di tutta la scena).

>>>As instruction for your urban stroll i would like to quote „Species of Spaces“ by Georges Perec:

>>> Come istruzione per la vostra passeggiata urbana vorrei citare

„Species of Spaces“ di Georges Perec:

„Note down what you can see. Anything worthy of note going on. Do you know how to see what’s worthy of note? Is there anything that strikes you?

Nothing strikes you. You don’t know how to see.

You must set about it more slowly, almost stupidly. Force yourself to write down what is of no interest, what is most obvious, most common, most colorless.“

Georges Perec „Species of Spaces“ (p.50)

„ Scrivete quello che potete vedere. Qualsiasi cosa che succede degna di nota. Sapete come vedere cos’è degno di nota? C’è qualcosa che vi colpisce?

Non vi colpisce nulla. Non sapete come guardare.

Dovete fissare più lentamente, quasi in modo stupido. Costringetevi a scrivere ciò che non è di interesse, ciò che è più ovvio, più comune, senza colore.“

Georges Perec, „Species of Spaces“ (p.50)

3_13:20- 13:50: walking around with carpets

at 13:50 gathering at the Stazione Hidrodinamica

4_13:50 -14:30: show us your wishes on site/ at your locations.

5_14:30-15:00: meeting at the café at the Stazione Hidrodinamica

snack and filling in the map of H/C.





Suche der Orte und Platzierung der Wünsche für H/C



6

Symposium H/C: the trieste session of the eighth cei venice forum

28.10.2017

Magazzino delle idee, Trieste

The symposium takes place in the frame of the exhibition “Maria Theresa and Trieste. History and cultures of the city and its port”. The exhibition is organised by ERPAC, in collaboration with the Polo Museale of Friuli Venezia Giulia and the University of Trieste.

Among the eighteenth-century maps of a realized vision for the city of Trieste – the open process of the H/C participatory project, proposing to look for a new vision for the old port of Trieste, will be presented in form of individual contributions and discussion panels.

At the meeting selected H/C keywords will be discussed, which have been collected throughout Europe by Trieste Contemporanea’s open call inviting art curators, artists, other experts and citizens to imagine a harbour for cultures and submit their own vision and desire on it.

During the event the audience will be able to interact and send live their own H/C keywords.

Speakers:

Matthias Anton (performer, artist, Hamburg), Dmitrii Bezouglov (independent curator, Ekaterinburg), A. Sulamith Bruckstein Çoruh (Taswir project, Berlin), Vanna Coslovich (Port Network Authority of the Eastern Adriatic Sea-Port Of Trieste), Klemens Dreesbach (expert of network programming, Berlin), Barbara Fabro (Central European Initiative, Trieste), Branko Franceschi (director of the GALUM-Gallery of Fine Arts, Split), Marina Gržinic (artist and curator, Ljubljana and Vienna), Barbara Holub (architect and artist, transparadiso, Vienna), Thomas Kellein (art historian, Berlin), Giovanni Leghissa (philosopher, Trieste and Torino), Giulio Polita (architect, Trieste), Elisabetta Porro (architect and performer, Trieste), Paul Rajakovics (architect, transparadiso, Vienna), Stefano Romano (artist, Tirana), János Sugár (artist, Budapest), Borut Vogelник (IRWIN artist, Ljubljana), Janka Vukmir (director of the Institute for Contemporary Art, Zagreb), Kathrin Wildner (professor, HafenCity University, Hamburg).



7

Ausstellung transparadiso „Shared values, ambulant gardens, and other spaces“

28.11.-29.12.2017

studio tommaseo, Trieste



installation view

transparadiso shows selected pieces of projects engaging in urban issues related to the production of desire. As in many of their projects transparadiso creates a specific situation for engaging people of also conflicting interests - residents, politicians and decision makers. Counteracting a meanwhile often general request for participation in urban planning transparadiso wants to differentiate carefully whom to involve at which point and for which goals. The artistic-urban interventions transparadiso creates aim at returning the voice and responsibility to the local people.



installation view

„Shared Values, Ambulant Gardens, and Other Spaces“
used carpets, embroidery
various dimensions
2017

„On the slim probability“
lambda-print
42,5 × 69,5 cm
2014/2017

„The First World Congress of the Missing Things“
digital print on aluminum-dibond, 119 × 84 cm
2014

„The First World Congress of the Missing Things“
video, 11'26“
2014

„The Second World Non-Congress of the Missing Things“
digital print on aluminum-dibond, 119 × 84 cm
2014



„Du bakchich pour Lampedusa“
design for the carpet „10%“
color pencil on paper
75 × 105 cm
2016



„On the slim probability“
lambda-print
42,5 x 69,5 cm
2014/2017



Ausstellungsansicht mit Projektion

Exhibition Info

1 „On the slim probability“

„Part of the Game“, nGbK, Berlin/ D, 2015
urban intervention at Karlshorst race track/ Berlin

Betting is usually a manifestation of the desperate search for fortune. The more precarious the living conditions are, the more people tend to bet. Horseracing betting on the contrary often carries the patina of bygone glory, where poor and rich mingle. Gambling and the lack of calculability of the horses tend to juxtapose despair and short-term fortune – until the next bet. An entirely different free of charge bet was on offer at the Karlshorst racetrack: a bet on the realization of a small situation – for reconsidering communal values.

The winning bet was #1: „reevaluation contributes to the prosperity of this quarter“. The winning urban intervention was gilding a gully cover at the corner Treskower Allee/ Am Carlsgarten.

„Being part of the game« demands participation in a delimited, rule-bound space. Games are simplified representations of society within which particular relationships and practices are repeatedly and competitively rehearsed. Some games are just that: games and nothing more. But other games – those played with politics, money, power, space – affect us whether we are part of the game or not. Taking the city itself as the board on which to play. Six artistic positions will interrogate the meaning of the game itself, will enact the gamification of current issues, will ask about the possibility of not playing along, and will explore the various ways in which the city is always already a playground – a site for multiple, contrasting and conflicting games.“ (nGbK)

„On the slim probability“

lambda-print
42,5 × 69,5 cm
2014/2017

2 „Du bakchich pour Lampedusa“

Sousse/ TUN, 2014

As part of the public art project „Bye, bye, bakshish système“ addressing the issue of corruption in Tunisia (funded by the UN for Development) „Du Bakchich pour Lampedusa“ expands this issue to the European context and the relationship between corruption withdrawing income for social services of the state, which result in continuing social inequality thus perpetuating the problematic of refugees risking their lives to enter Europe for a supposedly better future.

For „Bakshish for Lampedusa“ a garbage container was transformed into an oversized savings box as sculpture placed right in front of the Big Mosq in the medina in Sousse, surrounded by screens granting an intimacy similar to settings of elections. The residents of Sousse were called for donating 10% of their irregular incomes of the last 3 years to the savings box. In an official closing ceremony the donations were handed over to the humanitarian aid organization „African Intelligence“ (founded and directed by Father Jonathan; located in Sfax, where the refugees take off to Lampedusa) which takes care of the refugees of Lampedusa.

„Du bakchich pour Lampedusa“

design for the carpet „10%“
color pencil on paper
75 × 105 cm
2016

„letter to the citizens of Sousse“

text (english), 29,7 × 21 cm

„Du bakchich pour Lampedusa“

video, 4'56“
2016

3 “Shared Values, Ambulant Gardens, and Other Spaces”

As part of Harbour for Cultures trasparadiso invited to participate in a poetic and visionary walk/ workshop at the Porto Vecchio in Trieste for cultivating individual desires for creating a community in this contested area. Used carpets of different origins were offered to the participants to place their desires for a concrete location at the Porto Vecchio. The carpets refer to Michel Foucault's notion of the garden as the oldest example of heterotopias. For the exhibition the carpets were embroidered with selected keywords of the international contributions for Harbour for Cultures.

“Shared Values, Ambulant Gardens, and Other Spaces”

used carpets, embroidery

various dimensions

2017

4 World Congress of the Missing Things

Baltimore/ Lexington Market, USA, 2014

Vienna/ Aspern Lake City, A, 2014

4th Ural Industrial Biennial/ Ekaterinburg, RUS, 2017

The World Congress of the Missing Things is a method Barbara Holub developed for returning the responsibility to people living on site – for the first time in the formerly flourishing city center in Baltimore/ USA, which is now inhabited by homeless, drug addicts and ex-convicts. By using the notion of a congress as established format for the production of knowledge, she creates non-hierarchical settings for diverting the usually exclusive notion of a congress to be held in public space and accessible for all. The topic of „Missing Things“ does not relate to scientific categories but is open for personal interpretation. In the closing event the „Charter of Missing Things“ was handed over to the mayor of Baltimore.

Since the first congress in Baltimore Barbara Holub explored it as method for producing desires in various venues, recently as urban walk/ workshop in Ekaterinburg/ RUS for preparing another congress of the Missing Things.

„The First World Congress of the Missing Things“

digital print on aluminum-dibond, 119 x 84 cm

2014

„The First World Congress of the Missing Things“

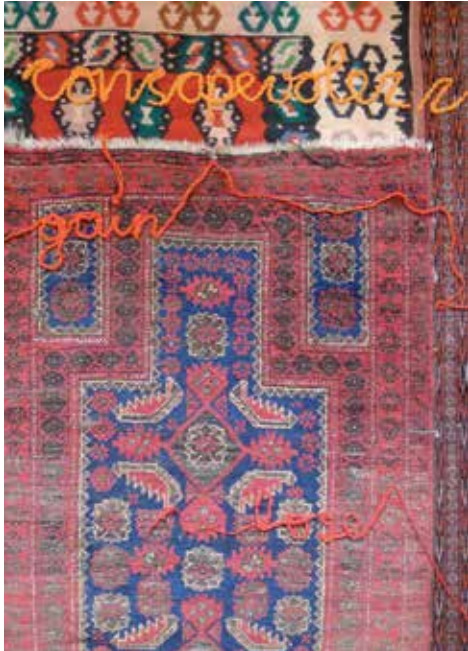
video, 11'26“

2014

„The Second World Non-Congress of the Missing Things“

digital print on aluminum-dibond, 119 x 84 cm

2014



TRANSPARADISO
SHARED VALUES, AMBULANT GARDENS, AND OTHER SPACES
28.11 – 13.12.2017


INAUGURAZIONE / OPENING
SABATO 25 NOVEMBRE 2017, ORE 18
SATURDAY, NOVEMBER 25, 2017, 6 PM

conversazione di Elisabetta Porro con Barbara Holub e Paul Rajakovics
Elisabetta Porro in conversation with Barbara Holub and Paul Rajakovics
(transparadiso, Vienna)

questa mostra è un evento del progetto Harbour for Cultures
the exhibition is an event of the Harbour for Cultures project



TRIESTE CONTEMPORANEA. DIALOGHI CON L'ARTE DELL'EUROPA CENTRO ORIENTALE
STUDIO TOMMASEO
34122 Trieste, Via del Monte 2/1
mar-sab, 17-20 / tue-sat, 5-8 pm
ingresso libero / free admittance

the exhibition is supported by / con il contributo di
BUNDESKANZLERAMT  ÖSTERREICH

Einladungskarte

8 Poller vergolden

2.1.2018
Porto Vecchio

Als Zeichen für Umwertung des Porto Vecchio vergoldeten wir zum Auftakt des neuen Jahres 2018 einen Poller. Kurz danach wurden Absperrungen errichtet, sodass weder der Poller noch weite Teile des Geländes, das wir im Rahmen unseres Workshops im Oktober zur Wunschproduktion untersucht haben, zugänglich sind.



Nächste Schritte von H/C

Veröffentlichungen

H/C wird in folgenden Publikationen besprochen:

- _Text von Jürgen Weishäupl zur aktuellen Kunst in Trieste (Buch erscheint im Brandstätter Verlag, 2018)
- _Ö1 Sendung / Salzburger Nachtstudio zu Trieste von Wolfgang Schlag
- _Bericht im „Il Piccolo“ (*bereits erschienen; eingefügt in Dokumentation*)

Ausstellung

Teilnahme an der Ausstellung im HdA Graz zu Kunstprojekten/ urbanen Interventionen in Trieste (geplante Eröffnung Ende Juni 2018);
kuratiert von Michael Petrowitsch

Weitere Planung von H/C > Porto Vecchio

Derzeit werten wir die Wunschproduktion der Maps, die in zahlreichen Veranstaltungen gesammelt wurden, aus. Diese dienen als Grundlage für Programme, die im H/C umgesetzt werden sollen.

Der nächste Design Call von trieste contemporanea wird H/C gewidmet sein.
Informationen dazu demnächst auf: www.triestecontemporanea.it

Beilage

Einreichung von H/C zur Architektubiennale in Venedig 2018.

HARBOUR FOR CULTURES

sea waves on direct
urbanism, production of
desires and macro-utopia

111 112 113

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21

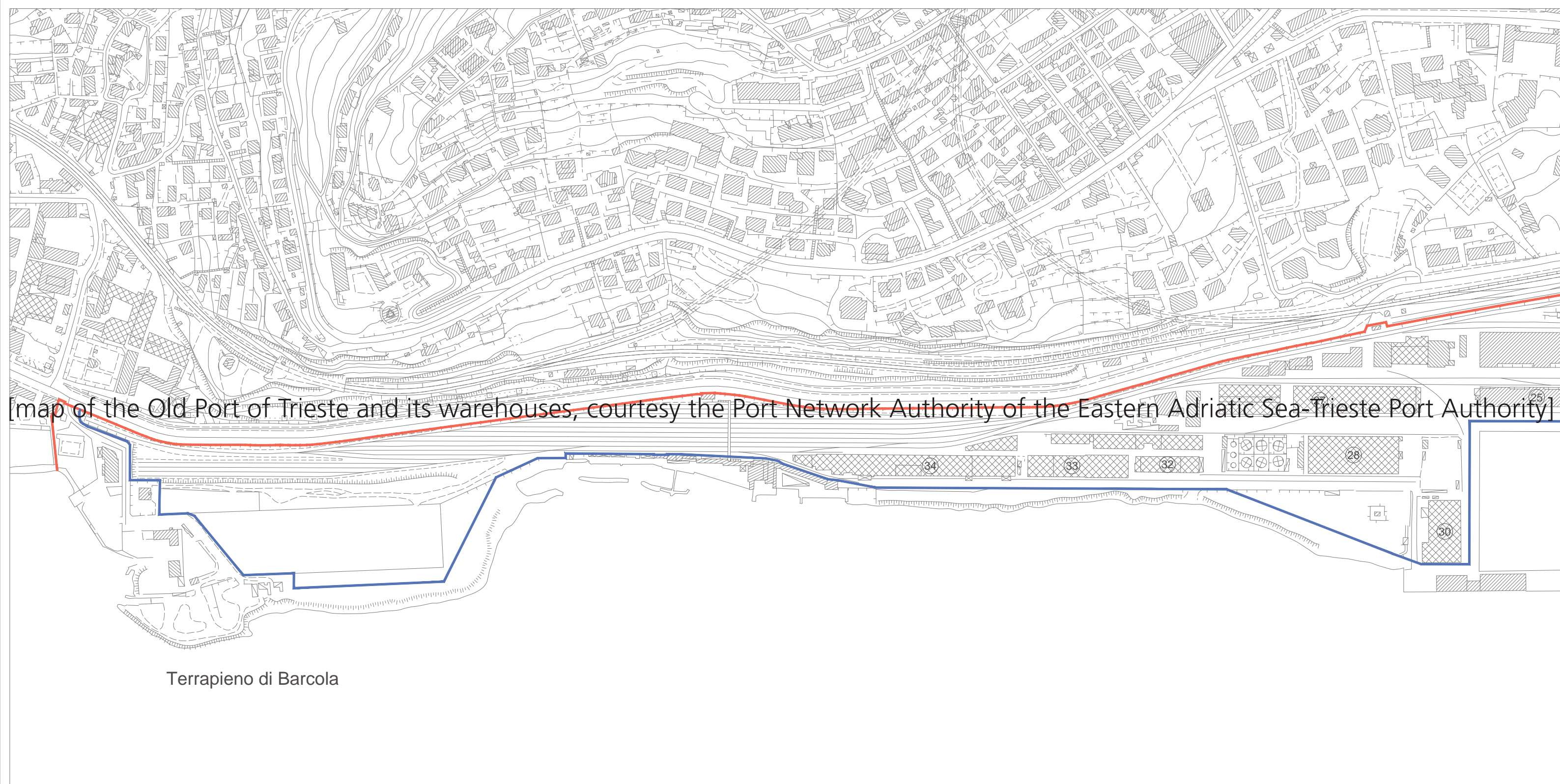
12

13

«*Freespace* encompasses freedom to imagine, the free space of time and memory, binding past, present and future together, building on inherited

cultural layers, weaving the archaic with the contemporary».

[Venice, June, 2017: Yvonne Farrell and Shelley McNamara at the press event presenting the 16th International Architecture Exhibition *Freespace*]

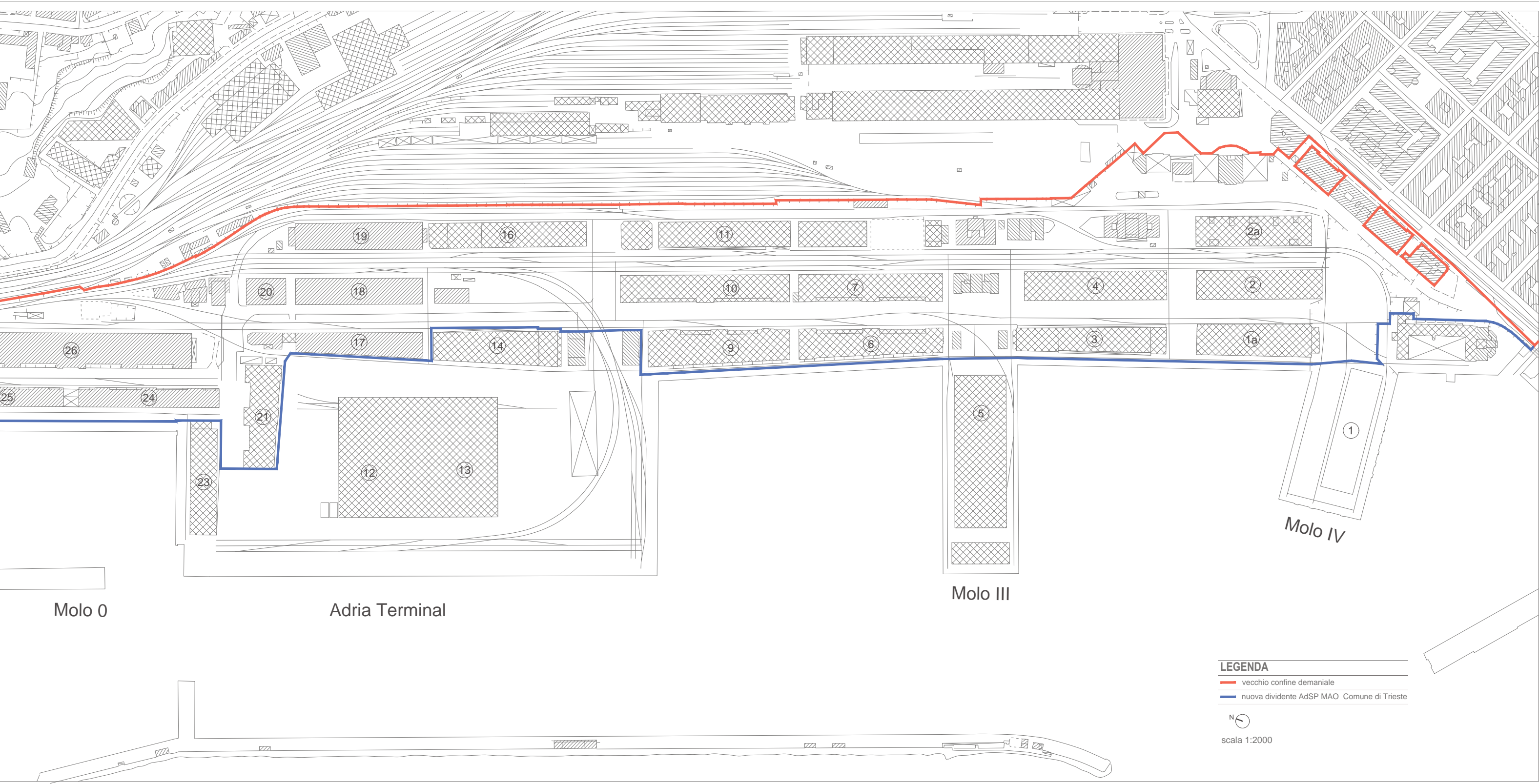


[map of the Old Port of Trieste and its warehouses, courtesy the Port Network Authority of the Eastern Adriatic Sea-Trieste Port Authority]

Terrapieno di Barcola

HARBOUR FOR CULTURES
concept
Giuliana Carbi, Barbara Holub, Elisabetta Porro, Paul Rajakovics
organisers
Trieste Contemporanea, transparadiso

submission of the project to the attention of
Ms Shelley McNamara and Ms Yvonne Farrel, curators of
Freespace – the 16th International Architecture Exhibition,
Venice, 2018



Molo 0

Adria Terminal

Molo III

Molo IV

LEGENDA

- vecchio confine demaniale
- nuova dividente AdSP MAO Comune di Trieste



scala 1:2000

CONTENTS

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how to convert and reuse the area of the Porto Vecchio in view of shaping an image of a new port where people freely exchange their own cultures

0_INTRODUCTION AND H/C TOPIC

Drawing inspiration from the real case history of how to convert and reuse the area of the “Porto Vecchio” (old port) of Trieste – just now, after about fifty years, at a critical cornerstone – and ideally looking for an accessible model of a shared society, our project’s research and discussion shall be based on both the historical functions of port activities carried out for economic interest (exchanges of goods, insurance issues and commercial profit) and the idea of “suspension” inherent in the imaginary of a port (of arriving, temporarily belonging and then leaving).

The H/C project aims to focus on the social and cultural dimensions of these issues in view of shaping an image of a “new port” where people freely exchange their own cultures, while assuring their core values, so that new profits (benefits of art and culture) are earned by the many.

From the 2017 CEI Venice Forum, which initiated the project in May 2017 (see pp. 16-17), H/C is intended to develop into a longer term and PROCESS ORIENTED PROJECT BETWEEN ART AND URBAN ISSUES. The two years process between research and practice will be made up of workshops and meetings,

in-depth studies, exhibitions, multidisciplinary events, and inspired by Brian Eno’s “Oblique Strategies”.

H/C relates to the 2018 Biennale’s topic of FREESPACE in a direct/physical as well as in a symbolic and discursive way: it promotes freespaces in the sense of creating a space accessible for all, to be produced (in the sense of Henri Lefebvre) by the people who inhabit it or who want to develop visions for it.

Following the first H/C discussion from the point of view of art (with the international art curators and members of the international CB project attending the 2017 CEI Venice Forum during the opening days of the Biennale Arte), a participation at the Biennale Architettura would mark, now, a second crucial part in the process of the project, which would upmost benefit from the contribution of Biennale’s important international audience of experts of architecture – to have a broader discussion with them on the methodology of the direct urbanism it implements and again to connect the local case of Porto Vecchio to an international audience and the relevance of the topics of H/C to their respective contexts.

1_INSTALLATION PROPOSAL

For the Biennale Architettura 2018 we propose a presentation of the H/C project development and updated results. The presentation would take the form of a performative installation, which could embody the following elements:

_a water basin
as a floating 3d-floorplan of the Porto Vecchio, where visitors are invited to walk through. (towels will be provided).

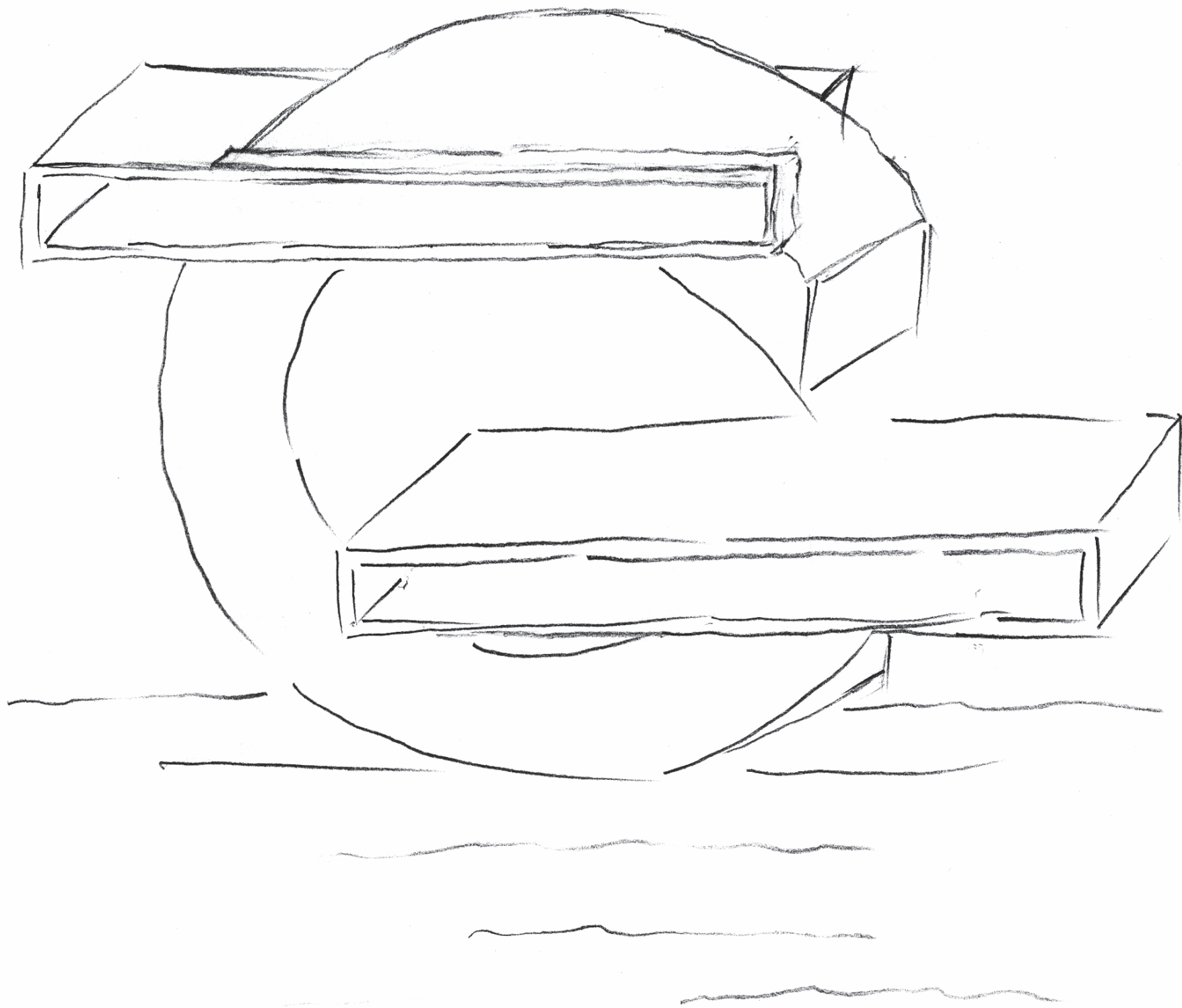
_a panoramic view of the original maps with the "production of desires", collected from international participants in various events and workshops.

This display of the collection of maps will mark the end of this process: for the Venice venue all the collected contributed desires will be analysed, extracted and displayed – together with the questions we asked to international curators at the CEI Forum in Venice (during the preview of Art Biennale, 2017). This will form the basis for preparing the urbanistic programs for Porto Vecchio. In this way, the process of this collective "production of desires" as an important method for "direct urbanism" will be made visible and tangible to the audience.

_ "message in the bottle"
the contributions we asked for on the maps aimed at collecting desires beyond personal interests, for invigorating the collective. Now we want to invite the visitors of the Biennale to write their secret messages or visions for the H/C and put them in a bottle, by maybe addressing also the future users of the H/C. H/C shelves specially designed for the exhibition will be used to display the bottles and in a public event (planned for September 2018) the messages will be disclosed. This analogue and very slow way of an open ended process of communication will create a poetic moment: rather than only consuming information, the visitors can engage in the project on a spontaneous emotional level.

The British artist BRIAN ENO, who is already involved in the Harbour for Cultures project in Trieste (see pp. 20-21), may contribute to create a part of the Venice installation too. Also, the Trieste dates may be agreed to be concomitant with the days of preview and opening of the Biennale.

[from the left: Elisabetta Porro, study design for the shelves of "message in the bottle"; Barbara Holub and Paul Rajakovics, first sketches for the water basin]



H/C + Biennale Venezia

6.8.17



2_GOALS: H/C AS FREE SPACE + ADAPTATION OF ONE BUILDING AT PORTO VECCHIO

For Harbour for Cultures we refer to our long-term experience to introduce an open-ended process for a “production of desires” addressing and re-establishing communal values of our society on the move, in which many feel increasingly left out. Thus, the future of the Porto Vecchio (as inner-city area) will largely determine the further development of Trieste. Therefore, it must not be handed over to PPPs (public-private-partnerships) in which the private investors are stronger than the city council (as it happened in many other cities like Hamburg, Baltimore, and many others). It should rather be discussed in an open public

process – which we started with H/C. The “production of desires” and visions, generated on the maps by international as well as local participants and experts from various disciplines, form the basis to conceive urbanistic programs and a concept for the Porto Vecchio in a participatory process. The goal of H/C is to establish/realize a sample building with public/collective programs and communal uses. In this way, H/C and the Porto Vecchio could serve as a reference for other cities – counteracting redevelopments of harbours driven by mere neo-liberal economic interests.

DIRECT URBANISM INTRODUCES ARTISTIC AND URBANISTIC STRATEGIES AS A DURATIONAL PROCESS IN URBAN DEVELOPMENT – ON AN EQUAL LEVEL TO CONVENTIONAL PLANNING STRATEGIES.

- _for a socially engaged and process oriented urban development
- _for addressing current urban issues as complex societal issues
- _emphasizing public space as space for appropriation by the inhabitants/ users

Direct urbanism is a new methodology of planning beyond “bottom up” and “top down”, engaged in producing social and societal values that counteract current urban planning which is governed by prevailing neo-liberal economic interest. We believe that urban planning and urban development is a major root, where our society is grounded and shaped. Therefore we (architects, urban planners, urban practitioners, artists) need to re-assume the responsibility together with decision-makers, politicians and residents to work for a society which allows for spaces for all – for new ways of living together. We consider diverse social and cultural backgrounds as an intrinsic asset for a mixed and lively urban society. When we say “urban”, this term is not related to the size or number of inhabitants of a town, a city, or a village in a region: “urban” means an open-minded society, which allows for conflicts and diversity.

“Direct urbanism promotes a MACRO-UTOPIA: it operates by employing an “anticipatory fiction” that allows for latent, hidden visions we usually ignore due to self-censorship. The conflicting interests of the various groups involved are used to develop a design practice geared to conflicts, whose first mission is to produce a psycho-cartography of divergent ideals and role models.

Direct urbanism could also be considered a third layer between urban planning and urban design.” (transparadiso in: Open, 2007, NAI Publishers)

The PRODUCTION OF DESIRES is one of the most crucial strategies/ methods for direct urbanism – and for H/C.

In order to produce programs beyond expected wishes (as usually happens in so-called “participatory processes”) and addressing qualities for the collective, the commune (beyond personal interests or the interests of a certain group), we have developed special strategies and tools according to the specific context of the projects (of different dimensions) in which we employed direct urbanism. The open ended process of the H/C project will use the following methods:

- _re-defining/ enlarging the context
- _shifting roles
- _opening up space for the unplanned
- _creating emancipatory settings for under-recognized agencies
- _production of desires

3_FOR ACHIEVING THIS GOAL WE USE THE METHODOLOGY OF DIRECT URBANISM

4_ OVERVIEW OF THE PROCESS OF H/C

The H/C project was initiated in May 2017 at the CEI VENICE FORUM.

You can find in this chapter a short description of some of its major steps.

Some ongoing actions are the following:

_the distribution and filling-out by people of the PLAN YOUR H/C MAP – we plan to distribute the map till April-May 2018, when the results will be processed and analysed: the most interesting contributions will be the basis for a “production of desire” resulting in various venues;

_the CARTE BLANCHE working groups in Trieste;

_the H/C international OPEN CALL inviting art curators, artists, experts from other disciplines and free-thinkers to imagine an Harbour for Cultures and submit their own answers to the six H/C questions (see pp. 25-32, for some of the answers given by the art curators participating to the CEI Venice Forum)

Next H/C activity will be the second session of the 2017 CEI FORUM, to be held in Trieste, October 26-27, 2017. The event will gather international experts and art curators in a H/C debate and will start to process H/C maps and answers received so far. An exhibition of documental materials will be displayed.

The possible presentation/installation at the Biennale Architettura would take place around half-time of the currently planned duration of H/C.

[May 2017-May 2018]

An important part of the project for collecting H/C desires from people, is the map PLAN YOUR HARBOUR FOR CULTURES that has been printed, 44x60 cm, on carbon-paper and has been launched at the 2017 Venice Forum. People of Trieste can find the map around the city of Trieste in some special places and cafes that support the project. Also, from July 2017 onwards, Studio Tommaseo will be hosting workshops and special meetings to plan, discuss and exchange ideas about the H/C map.

HARBOUR FOR CULTURES (H/C) | project
OLD PORT OF TRIESTE | site

PLAN YOUR H/C

How can arts and culture, or artistic and curatorial strategies, counteract the dismal state of democracy in our current society and at the same time re-orientate arts and cultural production which is predominantly orientated towards profit in the art-market?

Come possono le arti e la cultura e le strategie artistiche e curatoriali reagire alla grave condizione in cui si trova la democrazia nella nostra società, promuovendo un cambiamento anche nella produzione artistica e culturale prevalentemente orientata al profitto nel mercato dell'arte?

How can H/C reinforce the power of collective action and produce desires and visions beyond the increasing sense of helplessness experienced by large parts of society?

Come può un H/C rinsaldare il potere dell'azione collettiva e produrre desideri e visioni che vantino oltre il crescente senso di impotenza provato da larghe parti della società?

How can H/C create a harbour in the sense of "arriving" and "belonging" by addressing the burning issues and changing conditions we are faced with in the Mediterranean area and in Europe as a result of increasing social and economic injustice and wars?

Come può un H/C affrontare le scottanti problematiche e le mutevoli condizioni che ci

troviamo ad affrontare nel Mediterraneo e in Europa, a causa della crescente ingiustizia sociale ed economica e delle guerre, e creare un porto che abbia un significato di "arrivo" e di "appartenenza"?

How can H/C reverse the desire for certainties and insurance against whatever problems might occur by reassuring the need for risk-taking and for engagement?

Come può un H/C invertire il nostro desiderio di certezze e di protezione contro qualunque problema possa verificarsi e ridarci la spinta necessaria a rischiare e ad impegnarci?

We invite you to join H/C vision: Please place your visions and wishes on the map of the warehouses of the Porto Vecchio in Trieste below. * Your contribution ** will be the basis for a "production of desire" resulting in various venues and in a publication.

* no matter where you live and if you are familiar with this specific harbour.
 ** we need you to state at least five crucial issues/desires.

Fai tua la visione di un porto di culture? Posizionala sulla mappa dei magazzini del Porto Vecchio di Trieste che trovi qui sotto le tue idee su ciò che vorresti che fosse un H/C. * Il tuo contributo ** sarà la base per una "produzione di desiderio" che viaggerà in diverse sedi e farà parte di una pubblicazione.

* indipendentemente da dove vivi o se hai o no familiarità con questo porto in particolare.
 ** ti preghiamo di scrivere almeno cinque punti/desideri che ritieni cruciali.

I am _____ years old and my occupation is _____

Please add your contact details, if you wish to be informed on further development of the H/C project:

Ho _____ anni e sono di professione _____

Lascia i tuoi contatti se vuoi essere informato sugli sviluppi del progetto H/C:

tsc ont

HARBOUR FOR CULTURES (H/C) | project
OLD PORT OF TRIESTE | site

MY H/C

How can arts and culture, or artistic and curatorial strategies, counteract the dismal state of democracy in our current society and at the same time re-orientate arts and cultural production which is predominantly orientated towards profit in the art-market?

Come possono le arti e la cultura e le strategie artistiche e curatoriali reagire alla grave condizione in cui si trova la democrazia nella nostra società, promuovendo un cambiamento anche nella produzione artistica e culturale prevalentemente orientata al profitto nel mercato dell'arte?

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I am _____ years old and my occupation is _____

Please add your contact details, if you wish to be informed on further development of the H/C project:

Ho _____ anni e sono di professione _____

Lascia i tuoi contatti se vuoi essere informato sugli sviluppi del progetto H/C:

tsc ont

8th CEI Venice Forum for Contemporary Art Curators from Central Eastern Europe.

HARBOUR FOR CULTURES. Continental Breakfast 2017. Venice, UNESCO Regional Bureau for Science and Culture in Europe (Palazzo Zorzi, Castello 4930), Friday, May 12, 2017 14.00-19.00

The Forum is a CEI Feature Event and a Continental Breakfast project under the patronage of Mr Tibor Navracsics, Member of the European Commission. It has been conceived and organised, in two sessions of Venice and Trieste, by the Trieste Contemporanea Committee in cooperation with the CEI-Central European Initiative and in collaboration with transparadiso Vienna and the BM Contemporary Art Center Istanbul. The event is being held under the patronage of the Italian Ministry of Foreign Affairs and International Cooperation, the Ministry of Cultural Heritage and Activities and Tourism (Ministero dei Beni e delle Attività Culturali e del Turismo), the Italian National Commission for UNESCO, the Central European Initiative, the Regione del Veneto, the Trieste Town Council, the Port Network Authority of the Eastern Adriatic Sea – Trieste Port Authority, the Ca' Foscari University of Venice and the University of Trieste. It is supported by the CEI, the Autonomous Friuli Venezia Giulia Regional Council and the BEBA Foundation of Venice. The Venice Forum also benefits from the possibility of using the premises of the UNESCO Regional Bureau for Science and Culture in Europe, located in Venice.

PAUL RAJAKOVICS (transparadiso, Vienna), MAREN RICHTER (curator European Capital of Culture Valletta 2018 in Malta), BASAK ŞENOVA (independent curator, Istanbul), HAINALKA SOMOGYI (independent curator, Budapest), MIRANDA VELJACIĆ (platforma 981, Split), JANKA VUKMIR (Institute for Contemporary Art, Zagreb), MICK WILSON (head Valand Academy, University of Gothenburg).

FURTHER DEVELOPMENT OF THE H/C PROJECT

From the 2017 CEI Venice Forum, the H/C project will develop into a longer term and process oriented project between art and urban issues. The two years of research will be made up of curatorial workshops and meetings, in-depth studies, art and multidisciplinary events, publications, questionnaires, etc.

ottavo CEI Venice Forum for Contemporary Art Curators from Central Eastern Europe.

HARBOUR FOR CULTURES. Continental Breakfast 2017. Venezia, UNESCO Regional Bureau for Science and Culture in Europe (Palazzo Zorzi, Castello 4930), venerdì, 12 maggio 2017 14.00-19.00

Il Forum è un CEI Feature Event e un progetto Continental Breakfast sotto l'alto patronato di Tibor Navracsics, Membro della Commissione Europea. È ideato e organizzato dal comitato Trieste Contemporanea, nelle due sessioni di Venezia e di Trieste, in cooperazione con l'Iniziativa Centro Europea e in collaborazione con transparadiso (Vienna) e con il BM Contemporary Art Center (Istanbul). L'iniziativa si svolge con il patrocinio del Ministero degli Affari Esteri e della Cooperazione Internazionale, del Ministero dei Beni e delle Attività Culturali e del Turismo, della Commissione Nazionale Italiana per l'UNESCO, dell'Iniziativa Centro Europea, della Regione del Veneto, del Comune di Trieste, dell'Autorità di Sistema Portuale del Mare Adriatico Orientale – Porto di Trieste, dell'Università Ca' Foscari di Venezia e dell'Università degli Studi di Trieste. Il CEI Venice Forum è realizzato con il contributo dell'InCE, della Regione Friuli Venezia Giulia e dalla BEBA Foundation of Venice, UNESCO Regional Bureau for Science and Culture in Europe.

Contemporary Art, Zagabria), MICK WILSON (direttore Valand Academy, Università di Göteborg).

LO SVILUPPO DEL PROGETTO H/C

Dal Forum di Venezia 2017, il progetto H/C si aprirà ad una serie di attività che affronteranno con metodo processuale temi sull'arte e sulla città in un lavoro di due anni che comprenderà workshop curatoriali, meeting, studi di approfondimento, mostre d'arte e eventi multidisciplinari che partiranno dall'analisi dei risultati di alcuni questionari mirati, che verranno distribuiti nel corso del progetto, e si ispireranno alle "Oblique Strategies" (strategie oblique) di Brian Eno.

OPEN CALL: al meeting di Venezia, per preparare la seconda sessione del Forum (che si svolgerà a Trieste in ottobre-novembre 2017) e i passi successivi del progetto, verrà presentato al pubblico un primo questionario di sei domande che invita curatori, artisti, esperti di altre discipline e pensatori liberi a immaginare un porto di culture e a inviare le loro risposte (lunghezza massima per risposta: 500 parole) alla mail info@triestecontemporanea.it entro la scadenza del 10 settembre prossimo. Il pensiero più genuinamente innovativo e provocatorio che verrà così raccolto farà parte della pubblicazione finale dell'intero progetto.

1. Cosa pensi che ti farebbe sentire "arrivato a casa" in un porto di culture?
 2. Che tipo di "beni" vorresti portare con te in un porto di culture?
 3. Che tipo di "profitto" potrebbe esserti utile per essere parte di / contribuire ad un porto di culture?
 4. In un porto di culture come "assicureresti" la tua cultura arricchendola nel tempo?
 5. Ti assumerei dei rischi e quali per accrescere / migliorare un porto di culture?
 6. Come potresti produrre "capitale sociale" nell'ambito di un porto di culture?
- Altro (eventuali idee e commenti sul tema, per te cruciali o inventivi)

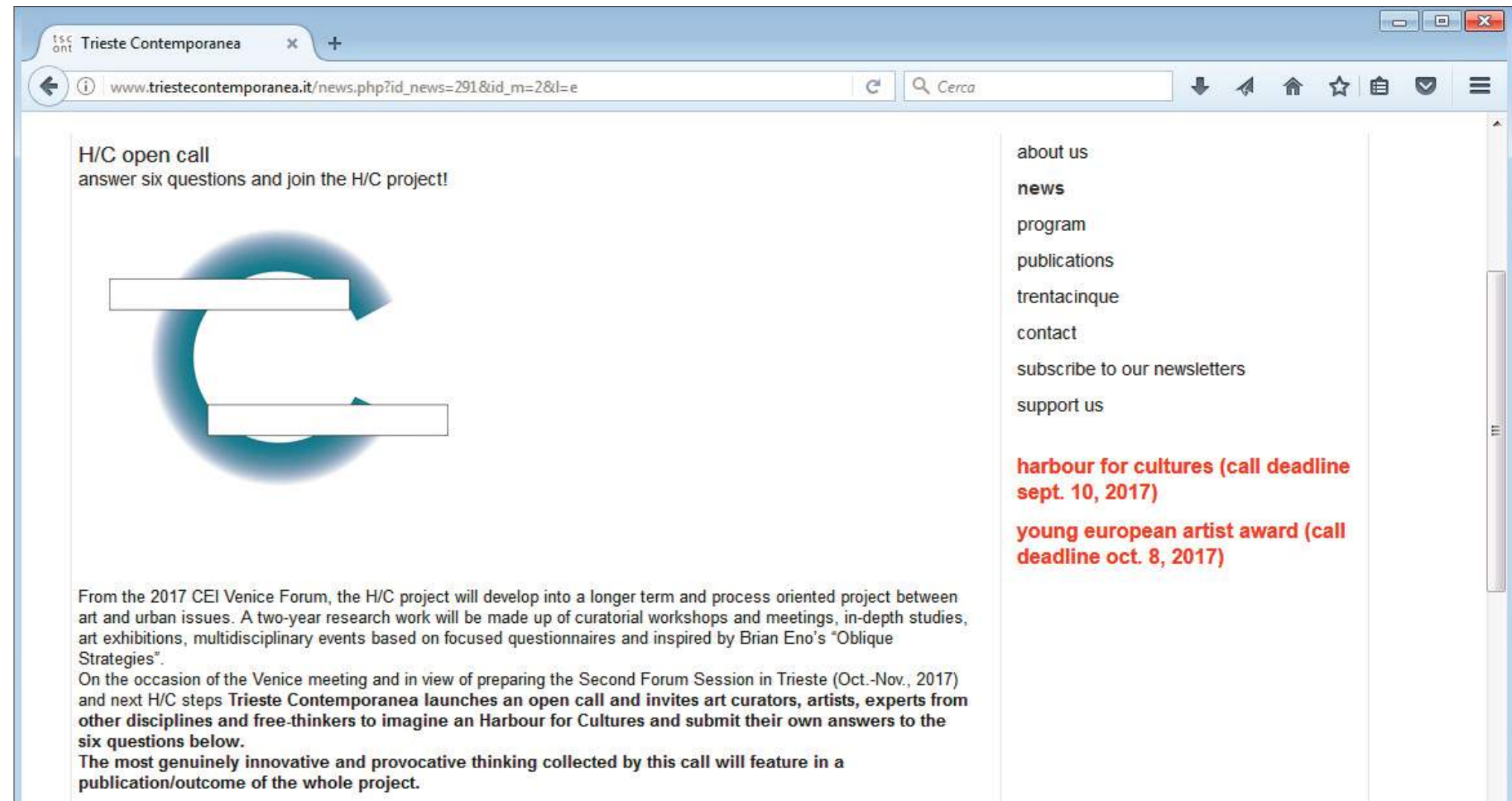
Il progetto Harbour for Cultures è a cura di Giuliana Carbi, Barbara Holub, Elisabetta Porro e Paul Rajakovics.
 INFO: info@triestecontemporanea.it
 T +39 040 639187
 martedì-sab. 17-20

[May 2017-May 2018]

Together with the PLAN YOUR HARBOUR FOR CULTURES map, on the occasion of the Venice meeting and in view of preparing the Second Forum Session in Trieste (October, 2017) and next H/C steps an European OPEN CALL was launched.

The call invites art curators, artists, experts from other disciplines and free-thinkers to imagine an Harbour for Cultures (ideas and comments on the topic, crucial or imaginative) and submit their own answers to six H/C questions, including in their texts 5 H/C key words. The most genuinely innovative and provocative thinking collected by this call will feature in a publication/outcome of the whole project.

You can find at the end of this document some of the answers and key words we had from the international art curators invited at the CEI Venice Forum.



The screenshot shows a web browser window with the URL www.triestecontemporanea.it/news.php?id_news=291&id_m=2&l=e. The page content includes:

- H/C open call**
answer six questions and join the H/C project!
- A large graphic of a blue circular arrow with two white rectangular boxes inside it.
- Text: "From the 2017 CEI Venice Forum, the H/C project will develop into a longer term and process oriented project between art and urban issues. A two-year research work will be made up of curatorial workshops and meetings, in-depth studies, art exhibitions, multidisciplinary events based on focused questionnaires and inspired by Brian Eno's "Oblique Strategies".
- Text: "On the occasion of the Venice meeting and in view of preparing the Second Forum Session in Trieste (Oct.-Nov., 2017) and next H/C steps Trieste Contemporanea launches an open call and invites art curators, artists, experts from other disciplines and free-thinkers to imagine an Harbour for Cultures and submit their own answers to the six questions below. The most genuinely innovative and provocative thinking collected by this call will feature in a publication/outcome of the whole project."

On the right side of the page, there is a navigation menu with the following items:

- about us
- news
- program
- publications
- trentacinque
- contact
- subscribe to our newsletters
- support us

Below the menu, there are two red text announcements:

- harbour for cultures (call deadline sept. 10, 2017)
- young european artist award (call deadline oct. 8, 2017)

8TH CEI VENICE
FORUM FOR CON-
TEMPORARY ART
CURATORS FROM
CENTRAL EASTERN
EUROPE

HAR- BOUR FOR CULTU- RES

CONTINENTAL
BREAKFAST 2017
FRIDAY, MAY 12
[14.00 – 19.00]

A CEI FEATURE EVENT
A CONTINENTAL BREAKFAST PROJECT

UNDER THE PATRONAGE OF
Mr Tibor Navracsics
Member of the European Commission

CONCEIVED AND ORGANISED BY
Trieste Contemporanea Committee

IN COOPERATION WITH
Central European Initiative

IN COLLABORATION WITH
transparadiso Vienna
BM Contemporary Art Center Istanbul

THE EVENT IS BEING HELD UNDER THE PATRONAGE OF
Ministry of Foreign Affairs and International Cooperation
Ministry of Cultural Heritage and Activities and Tourism
Italian National Commission for UNESCO
Central European Initiative
Regione del Veneto
Trieste Town Council
Trieste Port Authority
Ca' Foscari University of Venice
University of Trieste

SUPPORTED BY
Central European Initiative
Autonomous Friuli Venezia Giulia Regional Council
BEBA Foundation of Venice

The Venice Forum also benefits from the possibility of
using the premises of the UNESCO Regional Bureau for
Science and Culture in Europe, located in Venice.



[The 2017 Venice Forum's poster, design by Manuela Schirra]



[Venice, UNESCO Regional Bureau for Science and Culture in Europe - Palazzo Zorzi, 12 May, 2017: Mr Franco Bernabè, president of the Italian National Commission for UNESCO, opens the 8th CEI VENICE FORUM FOR CONTEMPORARY ART CURATORS]

The 2017 CEI Venice Forum has been totally dedicated to the H/C project which it initiated.

This CEI Feature Event and Continental Breakfast project has been held under the patronage of Mr Tibor Navracsics, Member of the European Commission and of the Italian National Commission for UNESCO.

See on the poster at the previous page the full list of ministries and local governmental/cultural institutions involved in it.

The CEI Venice Forum for Contemporary Art Curators is a biennial event dealing with contemporary art promotion and the exchange of curatorial practices coinciding with the opening of the Biennale Arte. The initiative is open to Central Eastern European experts and curators and to the commissioners of the Venice Biennale responsible for the national pavilions of the CEE countries. It was started by Trieste Contemporanea in 2001 and has been conceived and run by this non-profit organisation under the auspices of the Central European Initiative (CEI). The Venice Forum has been a CEI Feature Event since 2003.



[Hamburg, HafenCity, 3 July, 2017: Ms Barbara Holub speaks with the participants of the WALK ON THE WILD SIDE event]

As visiting scientist of the HafenCity University Barbara Holub connected her urban walk around the new urban development of the HafenCity to H/C for realizing visions beyond creating prestigious housing for an elite. The participants of the walk, as well as experts/urban practitioners from St.Petersburg, Weimar and Ekaterinburg (in Hamburg on invitation by the movement „Right to the Sea“), were invited to fill in the maps of H/C at the MS Stubnitz (an original ship from the GDR/ Rostock, which has been recovered for art projects and cultural use, now located at the HafenCity).



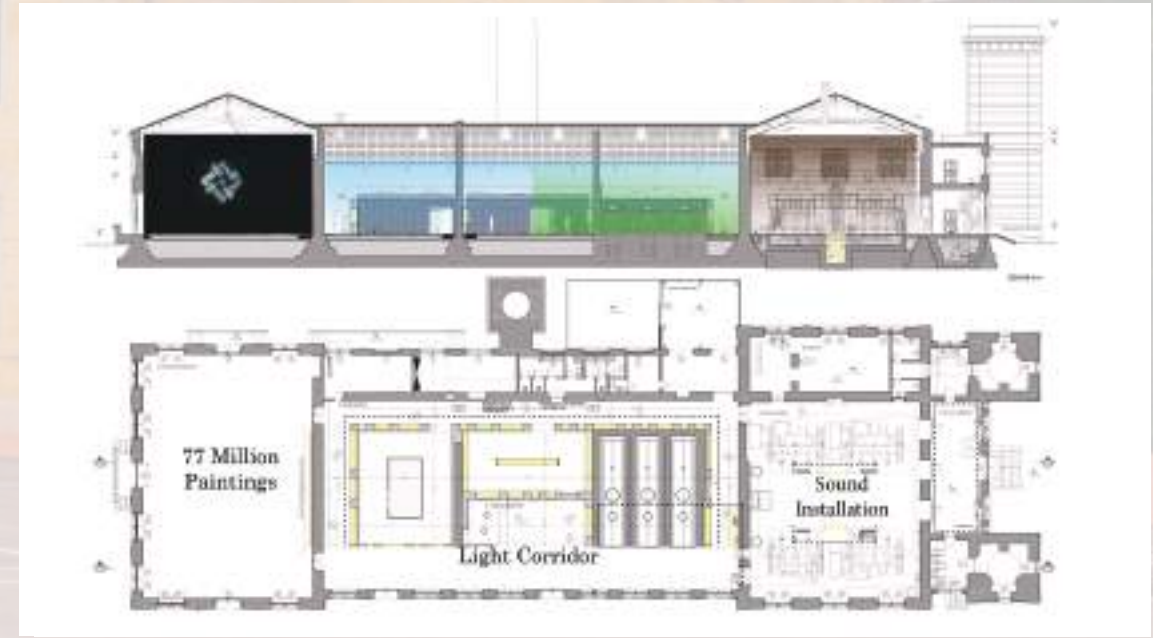
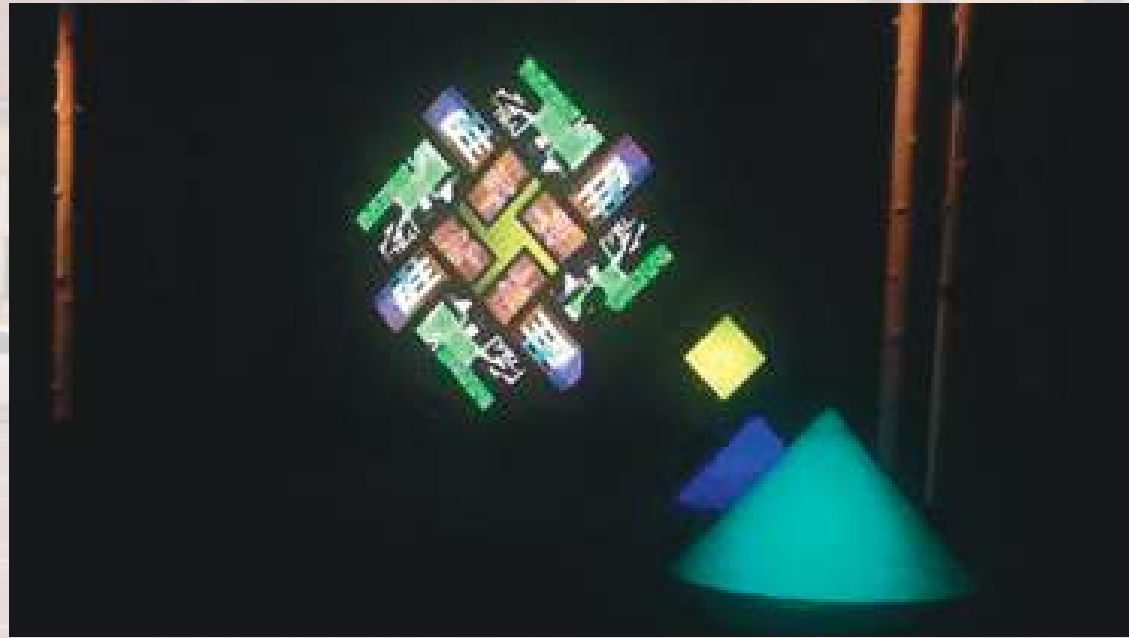
[from left: Trieste, 29 June, 2017: CARTE BLANCHE with the architects Giovanni Damiani, Marco Gnesda and Giulio Polita; Trieste, 20 July, 2017: CARTE BLANCHE with the literary critic Valerio Fiandra and his friends]

Connected with the distribution of the map PLAN YOUR HARBOUR FOR CULTURES, from June 2017 a number of meetings with influential figures of Trieste are ongoing. These Working Groups have been named CARTE BLANCHE because we invite a group-leader who in turn invites some of her/his friends to discuss the H/C topics. In the above images two of the meetings.

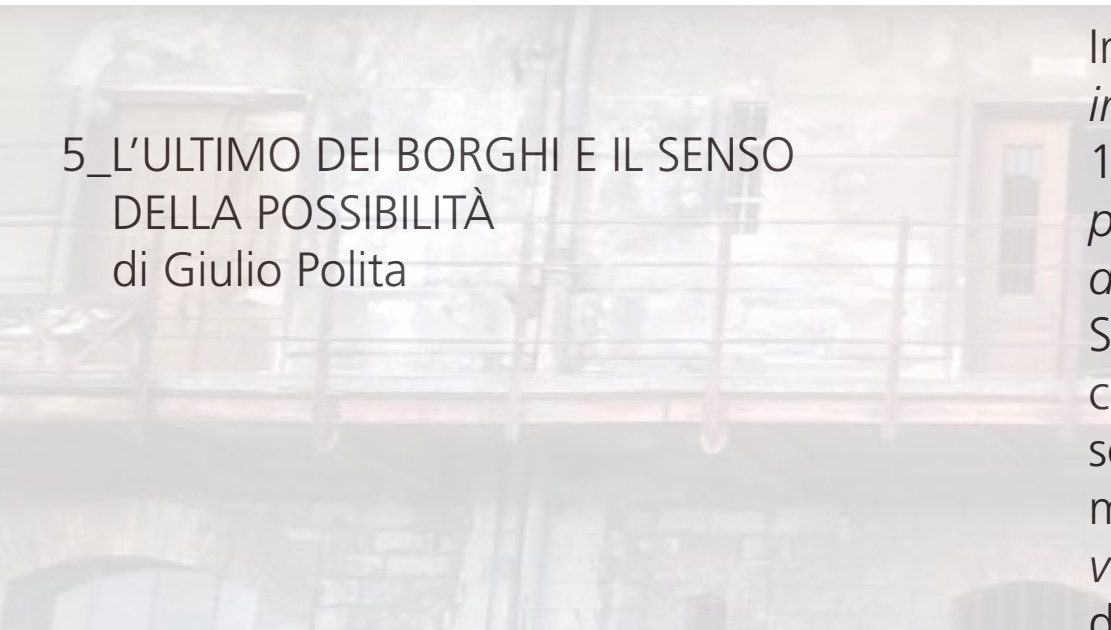
[Trieste, Porto Vecchio, May 2018]

BRIAN ENO has been involved in the Harbour for Cultures project in Trieste to specifically plan a visual and audio installation in the Hydrodynamic Power Station building and a visual installation in its adjacent premises (driveway).

The works are due to be installed in May 2018.







5_L'ULTIMO DEI BORGHI E IL SENSO
DELLA POSSIBILITÀ
di Giulio Polita

L'ASPETTO DELLA CITTÀ VECCHIA BASTA PER FAR GIUDICARE COSA ERA TRIESTE PRIMA CHE IL COMMERCIO VI SI È INTRODOTTO, E COSA DEVE DIVENTARE QUESTA CITTÀ QUALORA LE SORGENTI DELLA PROSPERITÀ GODUTA DURANTE UN MEZZO SECOLO, VERREBBE A DISSECCARSI.

Inizia con queste parole una *succinta informazione circa Trieste*, scritta a cavallo del 18° e del 19° secolo da Antonio de' Giuliani *per promuovere sotto il Governo francese i favori della franchigia*.

Sebbene questo aspetto sia il volto della miseria che accompagna il degrado economico e sociale, un sistema di riferimento che diventa mero paradigma di sopravvivenza, la *città vecchia* non è solo il luogo dei rituali consunti e dei privilegi medievali: essa è immagine identitaria, deposito della storia. Essa è la città, il porto è un'altra cosa, come altra cosa è la

nuova Città da farsi sulle Salline di Trieste, progettata da Giovanni Fusconi nel 1736. I valori radicati nel passato si scontrano con il capitale apolide all'epoca del mercantilismo. È questa una dialettica destinata a ripetersi, con l'espandersi della città e l'affermarsi di nuove esigenze. È uno scontro tra diverse scale: gli illimitati orizzonti del commercio versus le definite prospettive urbane trovano, loro malgrado, ampi spazi di negoziazione.

Nato del 1891, quando sottrae all'intera città la prerogativa di punto franco, il Porto Nuovo rimane tale soltanto per l'ultimo decennio del XIX secolo: già nell'anno 1900 si decide la costituzione di un complesso portuale più efficiente, in grado di compensare i suoi limiti dimensionali e strutturali, fuori dall'orizzonte percettivo della città, nella baia di Muggia. Poi un secolo di dissimulazione della crisi, di una sistematica rimozione che culmina nella retorica del ritorno.



A diretto contatto con il centro cittadino, a due passi dalla stazione della Meridionale, alla quale deve la propria esistenza, il Punto Franco Vecchio è l'ultimo dei Borghi, di quelle parti coerentemente progettate, compatte, che compongono l'immagine della città. Ma l'utopia regressiva della forma non è garanzia di successo, è piuttosto indizio di altre aspirazioni. La grande architettura del PFV deve la propria sopravvivenza all'insuccesso economico e alla propria inadeguatezza da un lato, dall'altro alla persistenza di un regime extra-doganale che la ha emancipata dalle dinamiche novecentesche della speculazione edilizia. Il dimensionamento delle strutture portanti rimaste senza carico è *firmitas* inflessibile, garanzia di permanenza. E mentre i suoi valori d'uso si estinguono, vengono progressivamente investiti nell'emisfero simbolico.

Osservato in una prospettiva storica, il PFV ha tutte le caratteristiche positive di una *Fehlleistung*, di un grande momento mancato:

gli obiettivi di progetto vengono in gran parte evitati, frustrate le energie progettuali e costruttive messe in campo, dissipate le risorse finanziarie impegnate; eppure le sue conseguenze si estendono ben oltre l'orizzonte delle aspettative, tanto da invitarci ad un approccio critico e discorsivo, piuttosto che costringerci nei limiti di una tecnica terapeutica. Progetto kakanico per eccellenza, negli esiti ancor più che nei limiti storici e geografici nei quali si inserisce, il PFV è abitato dall'unico Ulrich sopravvissuto all'esilio. È qui che,

SE IL SENSO DELLA REALTÀ ESISTE, E NESSUNO PUÒ METTERE IN DUBBIO CHE LA SUA ESISTENZA SIA GIUSTIFICATA, ALLORA CI DEV'ESSERE ANCHE QUALCOSA CHE CHIAMEREMO SENSO DELLE POSSIBILITÀ. CHI LO POSSIEDE NON DICE, AD ESEMPIO: QUI È ACCADUTO QUESTO O QUELLO, ACCADRÀ, DEVE ACCADERE; MA IMMAGINA: QUI POTREBBE, O DOVREBBE ACCADERE LA TALE O TALALTRA COSA...

La citazione iniziale è tratta da Antonio de' Giuliani, *Scritti inediti*, a cura di Cesare Pagnini, All'insegna del Pesce d'Oro, Milano, 1969. Si tratta quindi di uno dei manoscritti conservati a Trieste presso la Fondazione Giovanni Scaramangà di Altomonte, dei quali lo storico Giorgio Negrelli reputa necessaria la consultazione, per compensare la troppo poco attendibile posizione del cultore triestino di storia patria. A termine, evidentemente, *L'uomo senza qualità* di Robert Musil (ed. it. Einaudi, Torino, 1956).



the interior of the Hydrodynamic Power Station, courtesy the Port Network Authority of the Eastern Adriatic Sea-Trieste Port Authority]

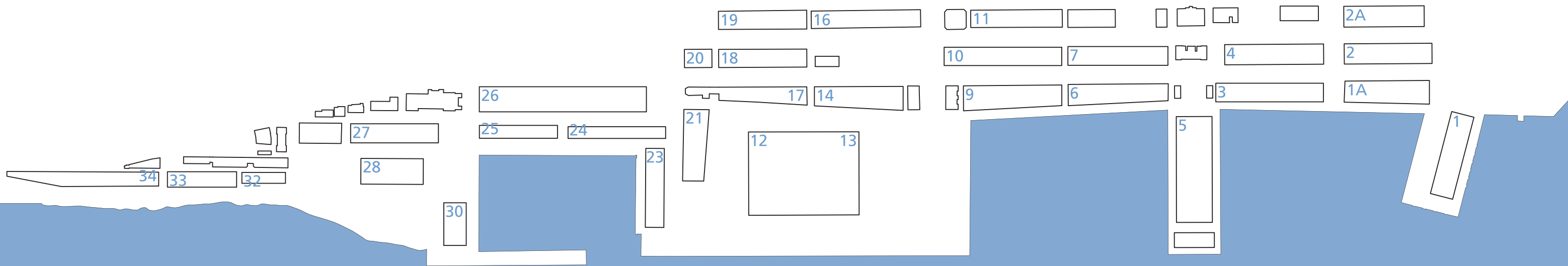
6_QUESTIONS AND ANSWERS AT THE 8TH CEI VENICE FORUM

Trieste Contemporanea invited the art curators who participated in the 8th CEI Venice Forum to imagine an Harbour for Cultures and write their own answers to six questions and include 5 H/C key words.

Q1 What would make you feel “arriving home” at an H/C? | Q2 What kind of “goods” would you bring to an H/C? | Q3 Which kind of “profit” would be useful for you in order to be part of/ to contribute to the H/C? | Q4 How could you “ensure” your culture, while also enriching it at an H/C? | Q5 How could your risk-taking enhance an H/C? | Q6 How could you produce “social capital” within the framework of an H/C?

In this chapter you can read some of the answers given. At the beginning of each answer you will find an abbreviation for curators’ names. See their full names in the list beside.

IB | IARA BOUBNOVA, director of the ICA- Institute of Contemporary Art | Sofia, Bulgaria
MC | MAJA ĆIRIĆ, art curator | Belgrade, Serbia
CD | CĂLIN DAN, director of the National Museum of Contemporary Art | Bucharest, Romania
SG | SHAMINA DE GONZAGA, executive director of the World Council of Peoples for the United Nations | USA
MG | MARINA GRŽINIĆ, theoretician and artist | Ljubljana, Slovenia and Vienna, Austria
BM | BERAL MADRA, director of the BM Contemporary Art Center | Istanbul, Turkey
AP | ANA PERAICA, art critic and curator | Split, Croatia
MR | MAREN RICHTER, curator of ECOOC Valletta 2018 in Malta | Austria
BS | BAŞAK ŞENOVA, art curator | Istanbul, Turkey
MW | MICK WILSON, head of the Valand Academy, University of Gothenburg | Sweden



#homenotathome #sogood #negotiatingnewcodes #gain/lose/reset #somevaluables MARINA BEER |
#curatorialethics #transnational #transconnectivity #transgenerational #postglobalism MAJA ĆIRIĆ |
#loading/unloading #information #exchange #communication #digitization CĂLIN DAN |
#unknown territories #(un)learning #theliminal #speculativespace #hospitality MAREN RICHTER |
#MartíPeran #RenanLaru-an #AnnLauraStoler #delocalizeculturalcapital MARINA GRŽINIĆ |
#curiosity #perspectives #productionofknowledge #responsibility #resource BAŞAK ŞENOVA |

Q1 WHAT MAKES YOU FEEL "ARRIVING" AT AN ?

A1| **IB** | To perceive that the place is harbouring unpopular, but beautifully crazy ideas, gives refuge to "art criminals" of different types, that it's possible there to meet those who produce and are ready to exchange (ideas, products, "futures".)

A1| **MC** | The acknowledgement that the cultures are not viewed anymore in the plural, but as one culture that emerged from erasing the "S" standing for the superficial, superior and segregating approach to undeniably embodied hybridity of post-globalism.

A1| **SG** | Before arriving, I know it to be my destination. I feel that I have a reason to be there, that I am implicitly welcome. I'm happy to arrive. Entry is facilitated, not intentionally treacherous. Mechanisms that could arbitrarily withhold entry/passage, or force expulsion, simply don't exist. Since permission is not required, it is granted. The system

for acknowledging entry, functions on the basis of interest/ positive curiosity, not suspicion. Questions of identity rooted in circumstances beyond one's control (i.e. place of birth/ status of statehood) are not determining factors. There is no system in place to maintain different standards for different groups of people. The arrival zone is well communicated to other areas; transitions are accessible. I don't have to speak or understand the language(s) spoken; multiple methods of communication exist. There are no signs that would automatically define me as an outsider. There are no insiders/outsideers. Or perhaps difference is, in itself, the norm. Upon arrival there are maps and people describing alternate ways to explore the space and available activities for work, service, or recreation; lively spaces for congregation among residents and newcomers with ample opportunities to showcase their respective cultures, or creativity; multiple currencies, and modalities of exchange are employed. There is always a way out.

A1| **BS** | The first feeling should be curiosity with the desire to learn or know about the content that H/C offers. Furthermore, the idea of diversity and getting acquainted with new comers excites me.

Q2 WHAT KIND OF "GOODS" WOULD YOU BRING TO AN ?

A2| **IB** | Not very normal experience of a person sharing time between artists association and state institution, positives and negatives of still underestimated post-totalitarian cultural luggage.

A2| **MC** | An open mind; A wise theoretical lens; A wide span of information in relation to the topic from C.P.Cavafy's *Ithaka*, Hito Steyerl's critical discourse on *Freeports* and ICOM'S *Code of Ethics* with a special emphasise on the Conflict of Interest part; Ecological awareness; State of the art technology; Hybrid language practice; Spirituality rather than religion; Wide and unpredictable network; Will to fight for the integration of the already existing but politically controlled relations.


A2| **CD** | Information, above anything, it all starts from there.

A2| **BM** | Any kind of good "goods" to be brought to harbours should be decided with the people of the city. Workshops with the volunteers and NGO's of the city, architects, designers, artists and other related

experts will help to find "the good" to be launched into the post-harbour. Evidently creative people can make proposals to be considered by the people. I would like to recommend to bring a multi-cultural contemporary art centre to a H/C, related to the production of contemporary art in the larger Mediterranean region from 1980's on. In addition many kinds of museums and archive buildings and recreation spaces... The best example is Thessaloniki harbour. Last month I was there and witnessed a special lunch for the refugees. Istanbul Karaköy harbour is due to transformation and to our regret it will be the victim of Neo-capitalist interests rather than serving the people of the city.

A2| **BS** | My diverse experiences of curating and collaborating in different geographies and fields have shaped my approach and effort to understand cultural differences, different perspectives, political, and social situations. Each time, the social, political, and cultural circumstances have shaped the development of my projects. In this respect, I would refer "my approach and experience" as my goods to bring to H/C.

A2| **MW** | Metaphors – transports – and stories of people and food moving through the world.

Q3 WHICH KIND OF "PROFIT" WOULD BE USEFUL FOR YOU
IN ORDER TO BE PART OF/ TO CONTRIBUTE TO THE ?

A3| **IB** | Gems of unusual, atypical, and diamonds of utopias from known and unknown lands.

A3| **MC** | A possibility to make exhibitions that will simultaneously reflect upon the existing structures, but also allow curators to confirm themselves as authors. Something like a possibility to make exhibitions like Kubrick set up the movies while simultaneously allowing the artists to take charge and promote new hybrids.

A3| **MG** | For me the possibility to put apart the nation-state's power structures that presently racialize spaces, practices and potentialities and to reconnect transversally and pluriversally will be an important outcome. I am as well interested in the critique of culture and its regime of racialized geographies.

A3| **BM** | If I will work actively, giving my time, energy and network to the project, I would like to have a fee, under the standards of EU culture policy. Otherwise, I will be pleased to be a voluntary part of this timely

project. As a curator and art critic from Turkey, I feel the responsibility to empower the networking and joint projects with EU countries. This goal is very essential at the moment, as the political power in Turkey creates a conflict with EU. The rupture from the democratic system of EU will be destructive for the advanced local art production and obstructs the path of the artists and curators. The profit I expect will be collaboration and further communication for the sake of our artists in Turkey.

A3| **AP** | The profit, according to my theory of arrival and changed experience, will be in a shift of the meaning of the very same art piece. Namely, once we can demonstrate to ourselves that our consciousness has 'shifted' on a single object of interpretation, we have a proof of our own advancement. Moreover, when multiple exposures of interpretation occur, in a social environment - this shift happens more radically advancing the state of consciousness. And then; our meeting and even small conversations during coffee breaks are the ultimate profit that can be. So, even the same harbour cannot be the same one as in between two arrivals a travel has changed the consciousness.

A3| **MR** | The goods to be traded and profit to be made in the H/C are the same. It is time and space for learning from the alien.

Q4 HOW COULD YOU “ENSURE” YOUR CULTURE IN AN ?

A4| **MC** | It is not mine unless it is based on the lived hybrid experience of the “we”.

A4| **CD** | If “ensure=protect”, communication and digitization are the best ways to preserve cultural goods.

A4| **SG** | Before it can be ensured, I’d have to articulate what my culture is, or what aspects of it are to be maintained or discarded, way of life, or thinking, language, identity, practice or tradition, etc. I may find I don’t have a culture to ensure, other than the culture of non-belonging. In the midst of diverse cultural identities that retain the richness of their respective traditions, I may hold an empty space for reflection, a receptacle for everything and nothing in particular, devoid of roots or definition. I ensure my non-culture by avoiding all pretense to own or belong, and by consciously engaging with others who are not like me, thereby preventing the creation of a tribe of expats like myself; the H/C would allow individuality and freedom of expression, including the ability

to question or respectfully not adhere to any norms developed within the H/C itself.

A4| **AP** | I have uploaded my boat diaries on the web, taking time to choose from few thousands to eight hundreds (only?). But, as it is impossible to show eight hundred photographs even in a large show, I will focus on few that changed the interpretation the fully and travel through travels in order to see the changes on the coast.

A4| **MR** | Culture is nothing to be ensured but rather secured. The culture is the space of re-learning and of de-colonizing our thoughts. It is about creating tools to read and profit from what makes us feel “insecure”.

A4| **BS** | Following and being influenced by the global and local political and economical settings, unresolved refugee crisis and fears of terrorism, as cultural workers, our roles has been shifting. It is time for us to built collective new structures of thinking to reflect on political, social, economic, and cultural realms of the globe. In this context, I would not ensure anything, but I would be open to reconsider meaning of “my” culture today.

Q5 HOW COULD YOUR PRACTICE OF TASKING RISK INCREASE AN ?

A5| **IB** | I presume that our globalised contemporary society very will see critical art as a risk to normality, as it happened before. So, if you ask about “risk taking”, every individual public visual expression of disagreement could be seen as a risk to the status quo. So, again and again we have to keep out at our modest spaces, platforms, areas and volumes. The same, if you are talking about the tasking risk. The Porto of art has to defend its status of metaphorical Porto franco – a community with less up to no hierarchy, open kindness, active exchange of thoughts, goods and people.

A5| **MC** | By avoiding the recycling of colonialism that is perpetuated by adding various prefixes (de-; post-; new;) to it in order to justify the hegemony of the Western art world.

A5| **SG** | The risk I take is a consistent relationship with the unknown, being open to it, systematically questioning the impulse to take for granted what appears to be true, the tendency repeat the past, including practices or modalities that have been deemed successful. It can increase the H/C by preventing its calcification, engaging with discomfort, unravelling the threads that would lead to the formation of a fixed group identity and narrative of the H/fC, inviting uncertainty as a connector of human experience, perhaps a more honest basis for a collective than any ideologically or ethnically rooted premise.

A5| **MG** | The practice of taking risk is to formulate these new conditions of culture being delink from contextualization.

A5| **MW** | Interrupt the metaphors we play with by attending to the horrors of “our sea” and of “fortress Europe”.

Q6 HOW COULD YOU PRODUCE "SOCIAL CAPITAL" WITHIN THE FRAMEWORK OF AN ?

A6| **IB** | Through education, role modelling and exemplarily activities that protects independence of critical art production, presentation and studies.

A6| **SG** | Through exercises to facilitate the continuous interaction, dialogue and mobility of groups and individuals in non-contrived or rote ways; the creation of open spaces where ideas and strategies addressing actual needs or visions for improvement can be posted and matched with the necessary parties; centres for people to express their concept of the sacred, initiate festivities, share stories and histories; opportunities to switch places/roles, experience different trades; hands on learning from one another, through both local and long distance, tech-facilitated means; workshops to support the formation and dissolution of collaborations, offer tools for mindful interactions; developing mechanisms for creative initiatives or enterprises started in the H/C to travel or partner with initiatives elsewhere; forming associations and projects with a view to benefiting future generations.

A6| **MG** | I will conclude with Peran that states that "the only alternative (...) is to abandon the space of the cultural machine capable of

processing all the accounts and, instead, retrieve genuinely collaborative practices." More, he states that "the surplus of images has reached the maximum degree of pollution. (...) In this situation, the political task is to return to the linguistic battlefield. It won't be possible to do things differently if we do not start talking differently. The most urgent imperative is language inventiveness. We are too blinded by the supposed need for consensus." Maybe the way I tried to answer to these questions is precisely a different set of phrases and words, a different grammar and vocabulary of how to think culture here and now.

A6| **BM** | In the age of Post-truth the term "social capital" seems to be vague, hard to measure and to reach as the social capital is a concept that is attracting interest among politicians and policy makers with its increasing effect over marginalisation in our societies. Within the current global socio-political context the most effective way of empowering social capital is contemporary art concepts, practices and activist performances. Contemporary art has the resources of networks, collaborations and relationships that are essential for social capital. H/C can be designed as a centre for social capital, through collaboration of city planners, ecologists, architects, sociologists, social-psychologists, artists and art and culture experts. The outcome of a collaborative/collective document will secure the sustainability of H/C.

7_REFERENCES, PROJECTS AND CVS OF CURATORS AND ORGANISERS

transparadiso

PARADISE ENTERPRISE (Judenburg/ A)

_a sample project for direct urbanism in a town of 10.000 inhabitants in Styria, suffering from shrinking.

As a tool for rediscovering hidden potentials of the river and landscape space around the River Mur and for creating an unusual setting for the "production of desires", we built the raft AMAMUR together with young people. During the rides we collected wishes which resulted in programs for re-establishing the paradise garden in a contemporary form.

REQUEST FOR THE UNREQUESTED VOLUNTARY
INTERLINGUISTICALITY (Pottenhofen/ A)

_design of a square of a village on the Austrian/ Czech border
As major element of the square we developed a seating-table-object with a blank sphere to be filled with a text resulting from contributions by the citizens. Therefore we conceived a bilingual scrabble game, thus returning the responsibility to the inhabitants and initiating a cross border communication.

DESEO URBANO (Valparaíso/ Chile, 2000 and 2001)

_an urbanistic game for the production of desires

We conceived a game addressing current urban issues by "emotional" aspects for concrete sites to be selected by the players, beyond usual urban categories. The wishes were then handed over to the MINVU in a public ceremony. As a result our project partner in Valparaíso, Paz Undurraga, was hired for "special projects".

THE FIRST WORLD CONGRESS OF THE MISSING THINGS
(Baltimore/ USA)

_How to operate in unknown terrain and to counteract gentrification?

I used the format of a congress as artistic method for producing knowledge for urbanistic programs and created a special non-hierarchical setting in urban public space accessible for everyone. The issues for the congress were collected through manifold events addressing people from diverse social and cultural backgrounds – an emancipatory process counteracting the racial divide. The issues of the congress produced by the people were handed over to the mayor in an official closing act, together with proposals for next steps as a result of the congress.

PLANNING UNPLANNED – ARTISTIC-URBANISTIC STRATEGIES
AND THE URBAN PRACTITIONER

In her research project at the Vienna University of Technology Barbara Holub investigated furthermore the conditions direct urbanism needs and therefore proposed e.g. the new role of the "urban practitioner" as transdisciplinary expert between urbanism, art, sociology, environment, human geography etc.

Among other projects we are currently realizing an ambitious, socially engaged urban quarter for new formats of living together in Vienna, the "Quartier Bienvenue", which will offer a wide range of different types of apartments addressing residents from diverse cultural and social backgrounds, different eras of immigration as well as Viennese/ homebased people, a home for students and recent refugees, facilities for vocational training, cultural spaces, a library for foreign languages, etc.

triestecontemporanea

A number of special projects carried out by the Committee have a multidisciplinary perspective and are conceived and agreed within the CB network as exhibitions, workshops and events to be toured in different CEE venues. They use examples from the art world and art projects commissioned to international artists to make inquiries into crucial issues of the contemporary society, and looking at their relationship to past CEE history.

À LA FRONTIÈRE...! OLD AND NEW BORDERS IN EUROPE (2016-2017)

A program of exhibitions, lectures, panel discussions, screenings, musical performances in Trieste, Belgrade and Vilnius (and presentations in Berlin and Sarajevo), for a total of 22 artists, musicians and experts involved from 8 countries. The starting point for this fascinating and multidisciplinary adventure into "boundaries" that are more than borders between states and peoples, was the sentence of Tadeusz Kantor "À la frontière...".

SMUGGLING ANTHOLOGIES (2012-2014)

A two-year project conceived together with the Museum of Modern and Contemporary Art in Rijeka (Croatia) and the Idrija Municipal Museum (Slovenia), and realised with the support of the Culture Programme of the European Union. The project involved around sixty artists, historians, sociologists, theorists, border officials and police, and art experts on the case study of how the stories of the ways,

places and periods in which there is the presence of an illegal economy of this kind can turn into meta-historical material and become a part of cultural heritages at the crossroads of cultures, societies and everyday life. This research's geographical area covered the areas of Istria, the so-called Rapallo border, the Slovenian coast, the Gulf of Trieste and the various borders therein in the twentieth century. The works of art, videos, lectures and historical and theoretical texts produced for the project, together with archive and documentary material, have been collected in the overall publication "Smuggling Anthologies Reader" (MMSU, Rijeka, 2015).

TRIESTE CONTEMPORANEA INTERNATIONAL DESIGN CONTEST

Since its inception (1995) to date, several thousand European designers have ventured into this biennial design competition, which is the only one in Europe specifically dedicated to designers from CEI countries. The First Prize is named after professor Gillo Dorfles, the founder of the competition and in 2006 the CEI Prize was instituted, for the best designer coming from one of the CEI countries outside of the European Union.

In the last three "memory-atlas" editions, contestants were asked to conceive an original item of contemporary design which meets and study a main physical or intangible CEE cultural asset (anonymous design, in 2012; distinctive cultural and touristic value of a chosen place, in 2014; original know-how elements of life and work on water of a chosen place, in 2016).

TRIESTE CONTEMPORANEA.

DIALOGUES WITH THE ART OF CENTRAL EASTERN EUROPE

It is a committee created in June 1995 with the objective of bringing out the role of Trieste as a hinge between Western Europe, the countries of Eastern Europe and the countries of the Mediterranean area. Through collaborations, co-productions and exchanges on an international level, the Committee carries out in Trieste and abroad an activity mainly dedicated to the contemporary arts and culture in Central-Eastern Europe.

Among Trieste Contemporanea's recurrent events are the Trieste Contemporanea International Design Contest, a biennial event that now attracts the interest of designers from 23 European countries, and the CEI Venice Forum for Contemporary Art Curators, another biennial event that deals with the topics of cultural promotion and the exchange of curatorial experiences in occasion of the opening of the Venice Biennale. Both initiatives are carried out under the auspices of the CEI- Central European Initiative. A specific attention is given to the promotion of young artists through the Young European Artist Trieste Contemporanea Award and the Squeeze It Contest, a cross sector competition open to young Europeans which are able to merge theatre, the visual arts and new media. Starting from 2003 Trieste Contemporanea proposed to a number of institutions and museums from Central-Eastern Europe the co-production of the international project Continental Breakfast (CB) of which, presently, the Trieste Committee is project-leader and institutions and organisations from Bulgaria, Croatia, Germany, Hungary, Italy, Poland, Serbia, Slovenia, and Turkey are members.

GIULIANA CARBI JESURUN

She is an art historian and curator based in Trieste. She was professor of history of contemporary art at the University of Trieste up to 1991. She is the director of the Studio Tommaseo of Trieste and the founder (1995) and president in charge of the Trieste Contemporanea Committee, for which she co-ordinates international activities and recurring events, among which the CEI Venice Forum for Contemporary Art Curators.

TRANSPARADISO

founded in 1999 by Barbara Holub (artist) and Paul Rajakovics (architect and urbanist) as transdisciplinary practice in between architecture, urban design, urbanism and urban-artistic intervention. transparadiso received the Schindler Grant, MAK Center for Art and Architecture, Los Angeles (2004), the Otto-Wagner-Award for Urban Planning (2007).

Currently transparadiso is realizing the „WoGen Quartiershaus - House of Cooperatives“, Vienna; the „Quartier Bienvenue“ – a new urban quarter in Vienna with innovative housing, educational and cultural programs for promoting new ways of living together between „homebased people“ and people from different generations of migration and recent refugees; a project for the European Capital of Culture Valletta18/ Malta, among others.

transparadiso gave talks, held workshops and participated in symposiums e.g. at the Universidad Católica, Valparaíso/ Chile (2000); London Metropolitan University (2009); The Bartlett School of Architecture/ UCL, London/ UK (2013); Konstitutet, Malmö/ Sweden (2016); East Centric Architecture Triennale, Bucharest/ Romania (2016); Sinopale, Sinop/ Turkey (2017).

Recent publications:

–transparadiso “Direct Urbanism” (with a text by Jane Rendell and an interview with Paul O’Neill and Mick Wilson), Verlag für moderne Kunst Nürnberg 2013.

– “Planning Unplanned. Can Art Have a Function? Towards a New Function of Art in Society” (eds. Barbara Holub/ Christine Hohenbüchler), Verlag für moderne Kunst Nürnberg, 2015.

BARBARA HOLUB

Artist, architect, researcher. In 1999 she founded transparadiso with Paul Rajakovics (architect, urbanist). Barbara Holub was president of the Secession, Vienna (2006-2007); visiting professor at the UIC, Chicago (1997), at the University of Applied Arts, Vienna (2014), visiting artist at the University of Applied Arts Vienna (2015-2016), visiting

scientist at the HCU/ Hamburg (2017) and lectures at the Institute of Art and Design/ Vienna University of Technology, where she directed the research project “Planning Unplanned” (2010-2013).

Holub serves on international juries, is a member of the advisory board of the Arts & Public Sphere Journal (UK) and of the World Council of Peoples for the United Nations, New York (USA). She was “European Ambassador of Culture” in Japan (Tokyo University and Museum of Modern Art, Kyoto, 2008); lectures, workshops and participation in international symposiums, e.g. 4th Ural Industrial Biennial, Ekaterinburg/ Russia (Oct.2017). „Bodied Spaces“/ Performance Festival, Academy of Fine Arts, Porto/ Portugal (2016); „Art and Public Space“, Hong Kong City University, Hong Kong (2015); „Transatlantic Symposium: The Role of Artists and the Arts in Urban Resilience“, MICA, Baltimore/ USA (2014).

DR. PAUL RAJAKOVICS

Architect and urbanist. Founded transbanana architects (1996-1999) and transparadiso (1999) with Barbara Holub (artist). Thesis on “Contextual Acting in Architecture and Urban Design”, Graz University of Technology (2000). He was Co-Secretary of EUROPAN-Austria (2004-2007); substitute professor at the Dept. for Housing and Design/ Vienna University of Technology (until 2017); he is a member of the editorial board of derive-magazine for urban research. From 2016-2017 he directed the research project „Anders Günstig“ (on context-based housing for people with migration background) at the Vienna University of Technology in cooperation with the Region of Lower Austria (publication forthcoming in fall 2017).

Lectures and participation in international symposiums, e.g. Haus der Architektur München, BDA/ Bund Deutscher Architekten/ D (2016); University of Luxembourg (2015); „Osthang Project“, Darmstadt/ D (2014); 9th Symposium on Urban Design, BDA/ Bund Deutscher Architekten, Frankfurt/ D (2014).

ELISABETTA PORRO

She is an architect and performance designer.

Linking contemporary choreography to architecture, social poverty relief projects to performance design, is how Elisabetta Porro achieves her expertise.

The research on the "Porto Vecchio di Trieste" (Trieste Old Harbour) in 2001, based under the European Program for Friuli Venezia Giulia region, brought to the final result of a meta-project on the communication process of urban planning for the whole abandoned area involved.

The Architecture&Communication Studio, based in Vienna and Trieste, of which she is the founding partner with Dustin Tusnovics, has been engaged in poverty relief projects in South Africa. The timber constructions, built directly by the student of the "Holz und Bau - FH Salzburg", had the goal to create community used structures for education.

The Montic Skill Center (2004) in Magagula, was built on the ground of a private owner in a Zulu land. This is where various European universities were allowed to raise a school campus for the township, next to a milk factory.

The Lesedi Nhale Training Crèche, in Haennertsburg (2008), Limpopo, was the second community project built, where kindergarten teachers could train.

Before the separation from the partnership with the Architecture&Communication studio she left the "CAT - Child Aid Tubatse" (2009) project on the working table, which was then realised in collaboration with Humana People to People Austria.

Urban space, public or private, open or built, is her main stage to design performances and it has been her main focus since 2012. Her urgency is to vanish time here-and-now, and to bring the feminine/feminist requests to become political action.

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Trieste, August 2017

[front cover: view of the Old Port of Trieste, photo by Fabrizio Giraldi, courtesy the Port Network Authority of the Eastern Adriatic Sea-Trieste Port Authority]

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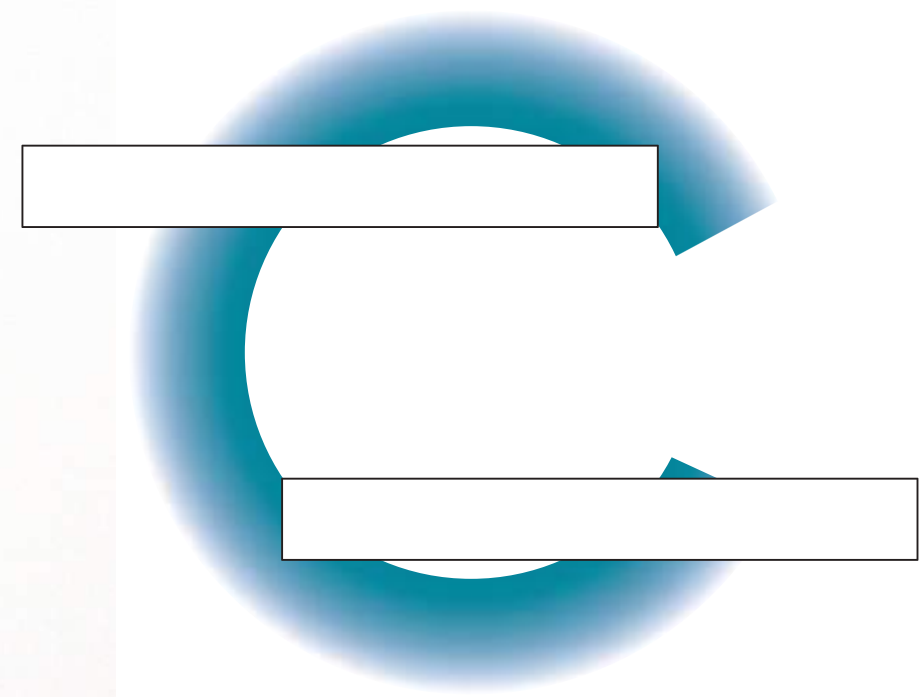
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Trieste Contemporanea
Dialogue with the Art of Central Eastern Europe
Trieste, via del Monte 2/1
www.triestecontemporanea.it
www.facebook.com/triestecontemporanea
info@triestecontemporanea.it
+39 040 639187