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CULBURB

CULTURAL • ACUPUNCTURE • TREATMENT • FOR • SUBURB

FORUM URBAN
ACUPUNCTURE18–20 APRIL 2013
LJUBLJANA**Organizer**

Centre for Central European Architecture (CCEA)

Co-organizersCentrum komunitného rozvoja, Fundacja Bęc Zmiana,
Kortárs Építészeti Központ (KÉK), KUD C3, SOHO in Ottakring,
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ConceptProject CULBURB activates the public realm in the suburbs of central European capital cities through acupuncture interventions. By using minimal means these actions set up interaction between inhabitants and have an impact on the community life. www.culburb.eu**Municipalities**Wien → Sandeitten, Praha → Psáry, Budapest → Délegyháza, Ljubljana → Zalog,
Bratislava → Rusovce → Rajka, Warszawa → Ursus

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I.CULBURB PROJECT

Project Culburb activates the public realm in the suburbs of Central European capital cities through acupuncture interventions. Using minimal means, these actions set up interaction between inhabitants and have an impact on community life.

Today Central European cities are again becoming a political arena of citizens, initiatives, NGOs, and other forms of activism, but we are witnessing a lack of such activities in suburbia. At the same time we can see the extreme growth of suburbs around all cities, meaning a huge number of European inhabitants are placed out of the dense city but still have access to all its advantages.

The pressure made by suburbia and sprawl to the core of a city is not just an infrastructural issue connected with financial investment, but it brings a paradox to the contemporary city because it is increasingly losing one of its primary functions – housing. The majority of city users no longer live in the city; home is beyond the city borders. This fact causes a new political map where city users, the ones living in suburbia, have almost a stronger voting potential than the actual city residents. This distribution of political power is deadly for the future of the European city. It is necessary to either change the structure of political systems, or to extend city functions to suburbia and decrease daily migration. Project Culburb aims to activate a public realm in the suburbs of central European capital cities, by minimal means, and to

start the cityfication of suburbia. A first step in such a process is the improvement of public spaces in the suburbs. We start this process through acupuncture interventions in six localities around Central European capitals.

II. FORUM URBAN ACUPUNCTURE

FORUM URBAN ACUPUNCTURE is the result of a research project CULBURB. Project itself activates public space of six central European capitals: Ljubljana, Vienna, Prague, Budapest, Bratislava and Warsaw with different acupuncture interventions. Acupuncture methodology establishes cooperation between the residents in suburbs of the city and increases the quality of life of the community. Urban acupuncture is the response to the current spatial disparities in the suburbs and acts as tool for the creation of social innovations in the community. They are formed on the initiative of non-governmental organizations and other forms of urban activism and in this way seek the creation of quality public spaces in the suburbs. Ljubljana represents the story of Zalog, located in the eastern part of the city. This part of town has seen a lot of immigration from areas of the former Yugoslavia, especially after the Second World War. Closure of industries has increased the lack of employment opportunities. Availability economy stagnated for so long that it lost the inspiration to dream of a better future. This is especially true for the younger generation, who are facing in their daily lives with a sense of isolation and exclusion from the social and cultural life of the city. Zalog is facing with the generations that have roots in very mixed cultural backgrounds. Youths are excluded from the public sphere and decision-making, therefore, indicates a high degree of vandalism, crime and spatial disparities. Young people

have developed their own urban identity, resulting in their own urban (non) perspective. On the first day of the event there will be presentations of different spatial issues, case studies and theoretical models, which can be directly related to the area of the Ljubljana Zalog. The second part will present various issues applied to locations in the suburbs. Authors/artists will be showcasing all thirty acupunctures in all involved cities.

KUD C3

KUD C3 is a platform for spatial research and studies of contemporary urban trends in public space. Founded in 2000, the work of KUD C3 is concerned with experiential implementation of different socio-spatial concepts situated in the site-specificity of the new urbanity of the city. Projects are focused on the research of social transformations of public spaces, the influence of migration processes on substantive design of towns and cities, strategies of re-urbanization of cities, and the integration of cultural studies into architecture and urban design. Through KUD C3 projects selected urban sites are rediscovered, their contents are constructed upon the reinterpretation and discovery of invisible tracks left behind by social changes. The group is searching for spaces that pose questions, they represent the basis for imagining the reorganization of their contents in terms of values. May the space itself be neglected, centrally located or peripheral, it always represents the foundation upon which an integrated story is conceived. Since its establishment KUD C3 has focused on various spatial and social changes in Slovenia and abroad and presented them to the public through various media (performing arts, actions in public space, spatial installations, visual arts...). The activities of the group focus on visual artistic presentations: models, theoretical basis of recording and understanding architecture and urban planning, documenting social change, photographic presentations, multimedia exhibitions,

conferences and lectures by speakers with various fields of expertise associated with communities, space and various forms of Public Art. The site-specific urban installations constructed by KUD C3 provide answers to various questions concerning the development of certain communities inhabiting and using certain spaces. An important element of KUD C3 activity is the formation of a link between various types of public and their inclusion into projects, which helps to improve urban dwellers' understanding of their rights and urban relationships. In this manner, possibilities of communication emerge in presentation spaces, which represent the fundamental step in the construction of any community, neighbourhood and the city.

III. PROGRAMME

THU, APRIL 18

FORUM DAY 1

MUSEUM OF CONTEMPORARY ART
METELKOVA
MAISTROVA 3, LJUBLJANA

10:00 Meeting

10:10 Introduction by Boštjan Bugarič,
(KUD C3) SI and Igor Kovačević (CCEA)
CZ

10:15 – 12:00

ERASED SPACE

Pannel coordinator Boštjan Bugarič (KUD
C3) SLO
Mateja Demšič, City of Ljubljana SLO
Velimir Žernovski, F.R.I.K, Skopje FYRM
Armina Pilav, UniversityIUAV Venice I, BiH

12:00 – 13:30 Lunch

13:30 - 13:45 Database presentation
uconnector.eu

13:45 – 15:15

PUBLIC PRIVATENESS

Pannel coordinator Samu Szemery (KEK)
HU
Alenka Pirman, Jani Pirnat, Damjan
Kracina (DRS) SLO
Mateja Kurir Borovčič, SLO
Ana Vilenica, UZ)BU)NA))), SRB
Samu Szemery, (KEK) HU

15:15 – 15:45 Coffe break

15:45 – 17:30

SOCIAL INNOVATIONS

Pannel coordinator Sonja Leboš (UIII) HR
Giulia Carabelli, ABART, BiH
Marta Gregorčič, Matej Zonta, (URBANE
BRAZDE) SLO
Ana Novak (SKICA) AT

17:30 – 17:50

DISCUSSION

18:00 – 20:00 Dinner

CULBURB ACUPUNCTURES PRESENTATIONS

KIBERPIPA
KERSNIKOVA ULICA 6, LJUBLJANA

20:30 – 23:00

Presentation of acupunctures realized
during Culburb project

Ursula Achternkamp
Carla Della Beffa
Yane Calovski
Margot Deerenberg
Petr Dub
Stephan Koepferl
Veronika Kovacsova
Walter Klasz
Beatrix Zobl
Sylvia Winkler
and many others...

FRI, APRIL 19

FORUM DAY 2

MUSEUM OF CONTEMPORARY ART
METELKOVA
MAISTROVA 3, LJUBLJANA

10:00 – 11:30

SHIFT OF POLITICAL POWER FROM CITY TO SUBURBIA

Moderated by Igor Kovačević
Keynote speaker: Vojko Vavpotič
Debate panel: Sylvia Winkler, Stephan
Koepferl, Margot Deerenberg, VeronikaKo-
vacsova, Walter Klasz, JolaStarzak, Armina
Pilav

11:30 – 11:45 Coffe break

11:45 – 13:15

FROM PROJECT TO REALITY FROM REALITY TO CRITIC

Moderated by Samu Szemerey
Keynote speaker: Edit Andradi,
Debate panel: Wolfgang Schneider,
Beatrix Zobl, Carla Della Beffa, Ursula
Achernkamp, NiklasNitzschke, Tanja
Maljevac, Nina Mršnik

13:15 – 15:00 Lunch

15:00 – 15:30 Database presentation
uconnector.eu

15:30 – 17:00

ROLE OF ART IN DEMOCRATIC PUBLIC SPACE

Moderated by Yvette Vašourkova
Keynote speaker: Tomáš Poszpyszyl ,
Debate panel: Petr Dub, Giulia Cara-
belli, Walter Klasz, Ula Schneider, Jan
Matoušek, Anna Stemergova

17:00 – 17:30 Trip to Zalog

ZALOG EVENT

17:30 – 17:50 performance Ljubljana
main train station

WOMENSPACE, BITNAMUUN, ZBOR
PENTAKORD, AIO

18:00 - 18:20 train station Zalog

18:30 - 18:50 park at Hladilniška pot

18:50 - 19:20 playground between
Nahtigalova, Agrokombinatska and
Športna street

19:20 - 19:45 playground PLATA

20:00 - 22:00

ZALOG PARTY

opening of the playground with DJ
HARKY and special guest ZLATKO
In case of rain the event will be held at
ZADRUŽNI DOM KUD SVOBODA ZALOG
(AGROKOMBINATSKA ULICA 2) 18:30 -
21:00

SAT, APRIL 20

KAVARNA SEM
METELKOVA ULICA 2, LJUBLJANA

9:30 - 11:30 Final meeting of the
organizers

IV. PARTICIPANTS

ERASED SPACE

REVITALIZING THE FORGOTTEN: HOW SMALL YOUTH CENTRE CHANGED A REALITY OF DAILY LIFE IN SUBURBIA

MATEJA DEMŠIČ, City of Ljubljana (SLO)

When back in 2006 in one of Ljubljana's most distant city districts, Zalog, several school windows were broken, trash burned, things got rather worrying. Those who caused were youngsters from the neighbourhood. In that very time, we have started to prepare a list (within Youth Office of Municipality of Ljubljana) of empty, available spaces that were in city property in order to equip them enough to be given back to the community, to one of its most vulnerable groups – young people. Fortunately enough, space in Zalog was found rather soon, first action steps were taken and in April 2007, first district youth centre was opened in Ljubljana. Of course, youth centres existed before but this one was specific because it was neighbourhood oriented and very much focused on community in Zalog. The main idea was to equip empty, many times abandoned space for the benefit of the community (»recycled spaces«) and to make it a safe and creative space for youngsters. Today, it much more than that: it became almost a centre of the district, reference point,

creative nest, it brought Zalog on the map for those that were not even aware of its existence. And for youngsters there is a space of their creativity, solidarity, non-formal learning and civic education.

Mateja Demšič, MSc., is a historian, was Head of Youth Office until march 2013, since then she works as a Head of Department of Culture.

ART IS POSSIBLE ONLY WHEN IT SPEAKS (NOTIONS OF SHAME, EXCLUSION AND OTHER FORMS OF RESISTANCE

VELIMIR ŽERNOVSKI, F.R.I.K, Skopje (FYRM)

To commence with the pain, the point that questions our position and our existence in general. To speak with pain and of pain is always complex, exhausting, yet the impulse necessary for survival cannot emanate from elsewhere but the exhausted body. What sort of survival and within which frames are we speaking of and is existence within determining and normalizing frames really possible? What kind of post-traumatic life are we speaking of, should we succumb to living in a body sentenced to perpetual suffering? What kind of New World can we speak of, should we exclude ourselves from the discourse, in which we must act at any cost?

* Velimir Zernovski, from the paper Art = Voice, Queer Activism, the Holocaust and the AIDS crisis, Skopje, May 2012

Velimir Žernovski (b.1981, Skopje, Macedonia) graduated at the Faculty of Fine Arts, Ss. Cyril and Methodius University - Skopje. Currently, he is postgraduate student at the Department of Cultural Studies at "Euro-Balkan" Institute for Social Sciences and Humanities Research in Skopje. He realized several solo exhibitions in Macedonia and abroad: New York (2010), Paris (2011), Vienna (2009, 2011), Freiburg (2009), Skopje (2006, 2007, 2010); he took part in group exhibitions in Slovenia, Kosovo, Austria, Turkey, Germany, Netherlands, Macedonia and USA. He participated in many international projects and collaborations (Deschooling Classroom, organized by TkH Belgrade and Kontrapunkt; workshop "Urban space and memory", Cultural center "Tocka", Skopje; Remapping Skopje, Cultural center "Tocka"; Curatorial translation, project by D-r Suzana Milevska and Visual and research center Euro-Balkan, Skopje; The Lost Highway Expedition. He was working as a curatorial assistant at press to exit project space-special project of the Swiss Cultural Program in Macedonia (2006-2008) and from 2008 he is co-founder and president of FRIK Cultural Initiatives development Formation, organization which is working on motivation of socially engaged art production and society democratization,

beyond prejudices and stereotypes. Also from 2011 he is working as a researcher at Euro-Balkan University, Skopje. Through the media of drawings, videos, installations, object installations in public space, writing and publishing artist books he is exploring notions of identity, urbanity and popular culture as well as sexuality and gender identity.

IMAGING SARAJEVO

ARMINA PILAV, School of Doctorate Studies, Department of Design, University IJAV Venice (I, BiH)

The aim of this lecture/paper is to discuss creative reappropriation of the public space in the city of Sarajevo. Due to the last war in Bosnia and Herzegovina between 1992-1995, the city became an arena of spatial and social reproduction. These processes were and are still guided by international community, local and foreign NGOs, art-cultural organisations and independent citizens initiatives. Sarajevo is very complex urban context where is still visible spatial relation between built-destroyed-rebuilt city. There are many areas in the city and its close territory partially used or almost abandoned by the city administration, but considered, used and changed by the citizens. Imaging Sarajevo is a concept for a process through which I will explore two cases with above-mentioned characteristics. I will take Olympic Mountain

IV. PARTICIPANTS

Trebević, often called Mountain in the city, and the example of the creative reuse of the remained Olympic infrastructure of the bobsled into open-air graffiti gallery and for utopian public walks. The other example is the public workshop "Remaking our city", in the ex military complex "Maršal Tito". The aim of the workshop was not only to experiment with different building materials or to remake an urban site, but also to produce a common space for the imagination and creation of new urban scenarios as well as a metaphor of a new city of Sarajevo. I assume that these activities are necessary in order to reintroduce the post-war territory to the citizens and to try to understand and discuss about the actual city image through citizens activities. These activities were done by two different art-cultural organizations with participation of the citizens, but in the case of Trebević beside organized activities, there are examples of independent citizens interventions as well. My examination of this specific examples contributes to the discussion on how people imagine and act on the space that contains good and bad memories, and if their activities can contribute to the future use and image of these spaces.

Born in Doboj in 1981, Bosnia and Herzegovina. Live and work between Sarajevo (B&H) and Venice (IT). Now I'm Ph.D. student in Urbanism in Doctorate school of IUAV in Venice. My research topic

is Imaging Sarajevo- Recomposing the City and the Territory. My research is focused on the characteristics of the contemporary city that recently experienced the war or other urban conflict. It includes the territory as a concept that contains rural and urban, social and cultural, physical and symbolic spaces and people's imageries about it. As citizen, architect and artist I was always interested in the processes of interactions among the citizens and the city. I developed and I'm still working in post-war contexts on different architectural/artistic projects related to the symbolic urban transformations where the citizens from the beginning are involved. I'm an active member of Crvena – Association for Culture and Art from Sarajevo

PUBLIC PRIVATENESS

HARD FACTS IN THE POST-TRUTH AGE

DRUŠTVO ZA DOMAČE
RAZISKAVE, ALENKA PIRMAN,
JANI PIRNAT, DAMJAN
KRACINA (SLO)

The post-truth tag brutally acknowledges our collective experience - the binary perception of the world. Ours or theirs? The facts don't matter, the rhetoric allows lies. What we are fed with is definitely no truth, it's the food to remain biased. What seems to be a fiercely dynamic process of democratic argumentation is, in fact, a static yet expensive theatre of preaching to the converted. This is the context of the Hard Facts, a modest artistic research on DIY history-making that led us to Vienna, Ljubljana, Madrid and Rijeka. We were looking for people that keep a memento object in their private possession although they may not be collectors. The authorised experts and institutions (e.g. museums) more or less obviously mirror the post-truth reality. Therefore we tried to make visible the process of self-authorisation and public expression of private narratives through the memento objects. Such marginal narratives generate others and, as the artist Pedro Barateiro remarked, »one can more easily remember them but also one can more easily forget.« We find this element crucial. Maybe splitting our lives

and civilisations down to more vulnerable, less permanent chunks of history doesn't necessarily make us end up in relativism?

Domestic Research Society (DRS) was established by Damijan Kracina, Alenka Pirman and Jani Pirnat in 2004 to record, collect, research and present domestic phenomena. The members have been active in the field of contemporary art since 1991. They strive to conduct collaborative and interdisciplinary research, which enables the development of innovative approaches in contemporary art, actually addressing a broader audience. <http://www.ddr.si/>

THE UNCANNY CUT OF MODERN ARCHITECTURE MATEJA KURIR BOROVIČIČ, (SLO)

Architecture is regarded to occupy space as a fixation, as condensation, as an exclamation mark. In each individual realisation, architecture presents a certain coalescing point of its time and space, art and technique, social and economic system. Until the beginning of the 20th century, column orders presented the elementary grammar of architecture, the key elements of its language. This grammar is, at a first glance, wholly erased or forgotten with the onset of architectural modernism. However, a more careful examination of architectural

IV. PARTICIPANTS

modernism reveals that this language is preserved and continued, but is carefully sewn underneath the visible surface. Our interest lies in the identification or in the cutting lines of this new architectural language. The presentation discusses one of the possible viewpoints on architectural modernism through the thinking of Martin Heidegger and Sigmund Freud, the work of which joints in the concept of the uncanny, *das Unheimliche*. The barrier of the homely and the unhomely, the private and the public, is thus one of the possible lines for a fresh interpretation of this new era of architecture, which constituted among many things also the present way of dwelling.

Mateja Kurir Borovčič (1978) is an author, critic and project manager. Currently she is a PhD student at the Department of Philosophy of the Faculty of Arts in Ljubljana. Her main concern is the theoretical grounding of Architectural Modernism as it could be thought through the work of Martin Heidegger and Sigmund Freud, which unexpectedly joints in the thinking of the uncanny, *das Unheimliche*. She works at the Editorial for Culture and Humanities Studies of Radio Student (Ljubljana) since 2010 and is also the co-author of the broadcast "Architecture Speaks". She published several articles concerning architecture in one of the main Slovenian Philosophic magazine *Phainomena*. Mateja Kurir works as a freelance project manager with different

non-governmental organizations, including Amnesty International Slovenia, Divja Misel (for the project Library Under The Tree-tops) and others.

URBAN POLITICS AND FORCED EVICTIONS IN BELGRADE

ANA VILENICA, (UZ)BU)NA)))
PANČEVO (SRB)

Optimism of neoliberal urban utopia that is reflected in big infrastructure projects, creation of gated communities for the upper class and pretense public spaces in which only the well-off consumers are welcome, produces spatial revanchist politics that systematically excludes all class and cultural positions that do not correspond to the interests of those who have the power to build the city. This brutal social Darwinism in Belgrade is most evident in the processes of forced evictions and cleaning of the informal settlements inhabited mostly by Roma which took place in the past few years. The questions leading me through this talk are: How and why this processes are run? Who are the main actors? What are the outcomes of this processes? What is the role of Uni-versiade 2009? What kind of city identity production is at work and why? What is the role of art and culture in this processes? and What is to be done?

Ana Vilenica (b. 1978 in Pančevo, Yugoslavia) is writer, researcher and cultural worker. The focus of her work is on relations be-

tween art and activism, the role of art and culture in processes of urban regenerations, feminism and art, developing platforms for exchange and communication and collective self-education. Holds PhD in Theory of Art and Media, Interdisciplinary Postgraduate Studies, University of Art in Belgrade. Editor in chief of online journal *uzbu))na)))*. Key publications: *On the Ruins of Creative City* (ed., *kuda.org*-Novi Sad, 2012) and *Becoming a Mother in Neoliberal Capitalism* (ed., *uzbu))na)))*-Beograd, 2013).

LOOKING FOR THE CRACKS

SAMU SZEMERY, KEK (HU)

Evil territories, sure, but beyond that, suburbs have also been presented as seamless, topologically abstract landscapes that evade and blur the scrutinizing eye of analysis. Yet no matter how banal, the incompleteness of the suburban program is one of its key qualities. Always conceived as absolute, thus always unfinished, it will keep spinning off in unexpected directions. Where are the cracks in the landscape that keep suburbia open? What is their agency? Can they be used to develop an operational knowledge, a software of the performative landscape? A case study from the agglomeration zone of Budapest will present three phases of suburbanization: planned socialist development, the subsequent informal growth and recent contradictory processes of expansion and crisis. The threads

behind this history provide elements for constructing a new map of the territory and the actions to shape its form.

Samu Szemerey is an architect interested in design as inquiry. His works investigate the relationship of contemporary culture, accessible technology and the human environment. He is a founding member and curator of KÉK Hungarian Contemporary Architecture Center. He has taught and published internationally and is regularly invited as lecturer and consultant. He has directed workshops, research projects and curated exhibitions and public programs. He was coordinator of the Hungarian pavilion for the 10th Venice Architecture Biennale in 2006. His ongoing PhD research focuses on the confluence of technological narratives, infrastructure and public space.

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SOCIAL INNOVATIONS

RUBBERS, PENS AND CRAYONS. REBUILDING MOSTAR THROUGH ART INTERVENTIONS

ABART, GIULIA CARABELLI, MOSTAR (BIH)

This paper aims to reflect upon the contested process of rebuilding Mostar, a topic that has been widely discussed within the growing scholarship on divided cities and contested states. The ferocity of the war's destruction has elicited much international attention and attracted large doses of funding, which have been mainly deployed for the reconstruction of the built environment and political infrastructures. Underlying this internationally led project was the idea that rebuilding a city in its materiality could support the recreation of an urban environment freed from the antagonisms brought about by the war. Thus, the fact that Mostar is – on many different levels – still divided and contested has been taken as evidence of the failure of such ideas. This paper will offer a different perspective on the process of reconstruction by looking at initiatives geared towards rebuilding the 'everyday' of the city. In particular, this paper critically engages with the idea of art as a tool of reconstruction (and reconciliation). By expanding on the design, development, and results of (Re)Collecting Mostar, a project implemented by Abart in

2010-2011, this paper will reflect upon the significance of grassroots initiatives, developed within the cultural sector, and to draw out their political potential. The paper will be divided into 3 inter-related sections; 1:Rubbers will explore Mostar's destruction, taking in consideration the notion of 'urbicide'. In particular, I will expand on the significance of erasing public spaces vis-à-vis the erasing of public memories. 2:Pens will engage with the process of physical reconstruction and the re-writing of antagonistic and conflicting urban histories. The goal of this section is to reflect upon how the re-creation of public spaces is limited by the absence of a single, legitimised history of the city. 3:Crayons will reflect upon the possibility for art interventions to rebuild public spaces, where the re-writing of histories, and the negotiation of memories, could be made public. I will draw on the example of (Re)collecting Mostar to critically engage with its main goals, the problems encountered during its development, and to discuss its potential impact.

Giulia Carabelli holds a Masters in History of Islamic Architecture at Università Ca' Foscari di Venezia (Italy) (2006) and a masters in Research Architecture at Goldsmiths College, University of London (2007). She recently completed her PhD in Sociology at Queen's University Belfast (2012) as part of the Conflict in Cities and the Contested State research project (www.conflictincities.org). Her doctoral thesis critically examined

the ongoing process of reconstruction of Mostar via a Lefebvrian analysis of space production. In particular, her project argued for the importance of engaging with grassroots movements seeking to enact social change in order to imagine how the future of Mostar could be imagined as other than divided along ethno-national lines. Her long-term engagement with the city of Mostar started in 2005 as part of the UN-urbanism team at the Bauhaus Foundation, Dessau (Germany). Overall, this project aimed to investigate the ways in which the UN family operates in post-war areas with particular focus on urban planning issues. Within this framework, Carabelli explored the ways in which transnational religious organisations were active in the process of rebuilding the city of Mostar in the aftermath of the war. The results of her enquiry were partially published in Bittner, R, Hackenbroich, W. and Vockler, K. (eds.), *UN Urbanism/UN-Urbanismus*, Berlin: Jovis and Bauhaus Dessau, 2010, pp. 178-187. Since 2010, Carabelli has worked closely with Abart, as research consultant (www.abart.ba). She is currently working on a series of articles based on her PhD thesis titled *Readressing Mostar. Architecture of the Everyday life* and an edited book based on the results of (Re)collecting Mostar; a project designed and developed by Abart in 2010-2011. Her work has been presented at several international conferences and workshops.

ARCHITECTURE OF THE EMPTY SPACE UNDERSTANDING THE DWELLERS

SONJA LEBOŠ, UIII, ZAGREB (HR)

Starting from the taxonomy of spaces as it was elaborated by George Perec, whereby the bed is marked as a spatial monad, or the basic constituent element of our physical reality. In this lecture I am trying to make human strategies and tactics of domesticating diverse (empty / filled) spaces more discernible. While doing this, I am also trying to penetrate through the layers of the recent tendencies of re-qualifying modernist spaces for contemporary living, by analyzing it on the two exemplary film representations of the modernist living in the city of Zagreb.

SONJA LEBOŠ, PhD candidate at the University of Zadar (tentative title of the thesis: *City on Film, Film in the city*), cultural anthropologist (MA, University of Zagreb), educationist in art (BA, Freie Hochschule Stuttgart) and cultural practitioner, established the Association for Interdisciplinary and Intercultural Research in Zagreb in 2002. Since then she has been working in intermediative fields, connecting cultural theory and practice on different projects. Her interests are positioned in the field of body-space relations, urban and visual

IV. PARTICIPANTS

anthropology, memory and identity studies, as well discourse analysis. Her projects include: Cybercinematography – locating intrinsic links between production of cinema and producing cities as well creating mediascapes based on illuminating cities with archive moving images; Space of Identity, Space of Interaction, Space of Alteration – a set of interdisciplinary studies of one city district in Zagreb; res urbanae – (re)searching for design in public space and collaborative methodologies to work with local city councils and local inhabitants; Mnemosyne. Theatre of Memories – investigation on cultures and politics of memory, theatre installations, interventions in public space and public debates. She is one of the founders of aRs PUBLICae project, aiming at introducing policies for support of art and design in public space in the SEE region. www.uiii.org; www.uiii.org/pipipp; www.cybercine.org; www.theatre-ofmemories.org; <http://1postozaumjetnost.wordpress.com/>

URBAN FURROWS - RECUPERATION OF THE COMMUNITIES

DR. MARTA GREGORČIČ,
MATEJZONTA, URBANE
BRAZDE, MARIBOR (SLO)

In cooperation with local and district communities, educational and social institutions, and, most importantly, with dedicated creators from Maribor, we began

establishing examples of good practice for the empowerment of communities. With the intense cooperation of seven research groups, the activities of the Urban Furrows were expanded to include cooperation with over a thousand children, parents, various ethnic groups, experts, youth, farmers, workers, homeless people, Roma, handicapped people, and those who feel they have no future. New models of self-organisation were developed with the aim of reaffirming and empowering communities.

Assist. Prof. Marta Gregorčič, PhD (Head of the Urban Furrows programme) Marta Gregorčič is an assistant professor of cultural studies and has a PhD in sociology. After fifteen years of work on development programs, emancipation movements and organisations involved in rebellion in peripheral capitalist countries, she received the opportunity to develop Urban Furrows programme in Maribor. She has published several books, academic and technical papers, worked as an editor for dozens of publications and spoken at numerous international conferences. Her new book, titled *Potencia* was published in the end of 2011.

MatejZonta (Coordinator of the Community eco urban garden project) MatejZonta is a university graduate in law. For a number of years he worked with various grassroots and non-governmental organisations researching different types of discrimination and forms of social exclusion. As a politi-

cal grassroots activist in the areas of self-organisation, ecology, anti-militarism, anti-discrimination ... he has constantly worked for the empowerment of individuals and various social groups. His passion for activism and research has taken him several times to Latin America researching social movements.

PRACTICE OR INJUSTICE- TELLTALE OF TWO CITIES

ANA NOVAK, SKICA (AT)

In autumn 2011, Slovenia established Skica, its first cultural institute abroad. It is operating in Vienna, a reference city for many Slovenian artists. In the first year of its existence, Skica struggled to survive in both cities: it strived to find its anchor in the Viennese cultural landscape as well as gain recognition in the governing (and funding) structures in Ljubljana. The fact that Skica is an institution without its own event space, is of advantage on at least two levels: it acts as a networking accelerator and, at the same time, stimulates permanent self-questioning. Besides "traditional" promotion of various art productions "made in Slovenia", the conceptual focus is on networking i.e. on connecting people and ideas and setting foundations for a sustainable cooperation.

In the programming process, the following questions proved to be of crucial importance:

Since the cold war is long over and the

modern IT technologies are enabling practically limitless and simultaneous communication at any time, what is the actual role of a cultural institute abroad? How to make a difference and be "real" as opposed to "virtual"?

Can a foreign cultural institute become an essential, or even an indispensable piece of the vibrant puzzle called cultural landscape?

If art is global and if it accelerates social innovations, does this mean that social innovation is global? How are the local specifics to be recognized and cultivated? How can promoting contemporary creative practices abroad accelerate social innovation at home?

How can a cultural institute contribute to innovating complex decision-making processes?

Ana Novak, with background in ethnology/cultural anthropology and sociology of culture, is a diplomat, currently heading SKICA, Slovenia's first cultural institute abroad, situated in Vienna, Austria.

V. ROUNDTABLES

SHIFT OF POLITICAL POWER FROM CITY TO SUBURBIA

Moderated by Igor Kovačević

Keynote speaker: Vojko Vavpotič

Debate panel: Sylvia Winkler, Stephan Koeperl, Margot Deerenberg, Veronika Kovacsova, Walter Klasz, Jola Starzak, Armina Pilav

Today Central European cities are again becoming a political arena of citizens, initiatives, NGOs, and other forms of activism, but we are witnessing a lack of such activities in suburbia. At the same time we can see the extreme growth of suburbs around all cities, meaning a huge number of European inhabitants are placed out of the dense city but still have access to all its advantages. The pressure made by suburbia and sprawl to the core of a city is not just an infrastructural issue connected with financial investment, but it brings a paradox to the contemporary city because it is increasingly losing one of its primary functions – housing. The majority of city users no longer live in the city; home is beyond the city borders. This fact causes a new political map where city users, the ones living in suburbia, almost have stronger voting potential than city residents. This distribution of political power is deadly for the future of the European city. Either it is necessary to change the structure of political systems, or to extend city functions to

suburbia and decrease daily migration. The crucial question is, can interventions make any change to suburbia and help to the city which is in permanent crisis since the start of modern time?

FROM PROJECT TO REALITY FROM REALITY TO CRITIC

Moderated by Samu Szemerey

Keynote speaker: Edit Andrási

Debate panel: Wolfgang Schneider, Beatrix Zobl, Carla Della Beffa, Ursula Achernkamp, Niklas Nitzschke, Tanja Maljevac, Nina Mršnik

"The Culburb project aims to activate the public realm in the suburbs of central European capital cities, by minimal means, and wants to start the 'cityfication' of suburbia. A first step in such a process is the improvement of public spaces in the suburbs. We start this process through 'acupuncture interventions' in six localities around Central European capitals."

„Cityfication“ is a non-existing term we implemented in our text at the beginning of the project, which was drawn by the believe of architects, who share the idea, that the future of suburbia is to transform it into a part of the city. Since our first contacts with inhabitants we find out that there is very low interest to transform their suburban living status into an urban. How

the locals will accept our interventions was an important factor in many projects during the realization.

ROLE OF ART IN DEMOCRATIC PUBLIC SPACE

Moderated by Yvette Vašourkova

Keynote speaker: Tomáš Poszpyszyl

Debate panel: Petr Dub, Giulia Carabelli, Walter Klasz, Ula Schneider, Jan Matoušek, Anna Stemergova

We have been acting in countries where post-communistic atmosphere is an important issue. If we speak about countries which experimented with communism, or those which have recently undergone a new freedom for all, it presents a difficult time for the art in the public space. Difficult in the sense, that it has become harder to define the border between these artistic interventions in the public space since the establishment of democracy. For example, during communism almost every individual or collective action that was not organized by the regime was either a political or artistic statement. Today it becomes hard to recognize art interventions in the public space created by the inhabitants. Artistic tools and methods are very often used and disused for marketing purposes.

What seems to be an artistic intervention accepted by public is very often political or economic marketing. We are witnessing biennale art all over the world which is occupying public spaces or old industrial units, but these are just temporary, an episode in the gentrification of new territories in new cities. This changing of circumstances coinciding with the changing attitudes of artists and architects, is a good point to question again, the role of art in the public space.

VI. EXPERTS

Three cultural experts were invited to join, follow and comment the Culburb project.

EDIT ANDRÁS

an art historian and art critic, holding a PhD from Eötvös Loránd University, Budapest. She lives and works in Budapest and in Long Island, USA. Since 1987 she has been working at the Research Institute for Art History of the Hungarian Academy of Sciences, Budapest, recently as a senior research fellow. Her main interest concerns modern and contemporary Russian, Eastern and Central European art, gender issues, public art, conceptual art and art theory in the time of transition in the post-socialist countries. She has published numerous essays on these topics as well as she has participated in different international conferences. Her recent book entitled *Cultural Cross Dressing. Art in the Ruins of Socialism, Argumentum*, Budapest, 2009 (in Hungarian). She is editor of the anthology *Transitland. Video art from the Central and Eastern Europe 1989-2009*, Ludwig Museum, Budapest, 2009.

ANGELIKA FITZ

a cultural theorist, author and curator of exhibitions in the fields of architecture and art. She has inter alia realised projects on behalf of the German Federal Ministry of Transport, Building and Urban Development, for Linz - European Capital of Culture 2009, Architekturzentrum Wien, Kun-

sthalle Wien, Secession, Künstlerhaus Wien and the European Union-India Economic Cross Cultural Programme. In 2003 and 2005, she curated the Austrian contributions to the Architecture Biennale in Sao Paulo; between 1998 and 2005, she conducted several projects in Southeast Asia. Recent projects include the exhibition "REALSTADT. Wishes Knocking at Reality's Door" in Berlin and „Generationenstadt“ at the kunsthaus muerz. Selected publications: "REALSTADT. Wishes Knocking at Reality's Door", "Wann begann temporär?", "LINZ TEXAS. A City Relates", "Import Export: Cultural Transfer Mumbai - Vienna - Berlin", "Reserve der Form", "Performative Materialism", "Capital & Karma", "Trespassing - Shaping Spatial Practices"; author for architecture periodicals like ARCH+, Bauwelt and books. International lecturer and teacher.

TOMÁŠ POSPISZYL

a critic, curator and art historian. He is based in Prague. He worked as a curator in The National Gallery in Prague (1997-2002), and was a research fellow at The Museum of Modern Art in New York (2000). Since 2003 he teaches at the Film and TV School of the Academy of Performing Arts in Prague. He is a board member of tranzit.cz. His publications include anthology *Primary Documents; A Sourcebook for Eastern and Central European Art* since the

1950s., which he edited with Laura Hoptman, (2002), and numerous catalogue essays and magazine articles. He is a reviewer for Lidové noviny daily newspaper.

VII.ACUPUNCTURES



LOVE SONG EXCHANGE

Carla Della Beffa (IT)

Vienna-Sandleiten

June 20

This project was about connecting and sharing: people, thoughts, emotions. Sandleiten residents were invited to exchange the love songs they love best, be it romantic tunes, rock or folk songs. All in all 18 residents, young and old, sat in a circle, ready to sing a cappella, without amplification, surrounded by other neighbors watching and listening. Timid at first, everyone would join in after a while, even as it became dark. Singing is a powerful pleasure. Listening is intimate and joyful. The event was recorded and documented and its highlights are shared online.



BACH IN THE CITY

Paul Woodruffe / Walter Klasz (NZ/AT)

Vienna-Sandleiten

September 24-30

In NZ there is a tradition of owner-built houses that are made from found and or recycled materials. The word Bach has an association to a place free from the pressures of the domestic life. A Bach is defined by what it is not; it is not the everyday, but a sanctuary from the everyday. Citizens of Sandleiten were invited to collect everyday material and to help realize a Viennese Bach. The Bach became a place of cultural exchange and since it's construction, events have been organized regularly inside.



THE BENCHMARK

Sylvia Winkler /Stephan Köperl (AT)

Vienna-Sandleiten

May 19-25

By public announcement the inhabitants of Sandleiten were invited to share this outstanding experience: To leave their private living-space for spending one night on a public bench. A security-guard was present nearby the bench throughout the whole night. His service did not only ensure the sleeper's safety but also lowered down the threshold for participation. This intervention was scheduled for 5-7 days in a row with one „sleeper“ each night. Every evening the authors were present to welcome the participant and to introduce him or her to the guard.



OCCUPY SANDLEITEN (THROUGH MOVEMENT)

Marcella Pascal / Alexander Felch (AT)

Vienna-Sandleiten

May 1 and 24

Based on the Occupy movement, this project took that idea one step further: that is occupying by literally moving one's body in space. The authors have invited the inhabitants of Sandleiten to get active and acupuncture the space with movement themselves. In this project, inhabitants of Sandleiten and others, who are interested in dance and movement, were invited to express themselves collectively in the public realm of Sandleiten and thus discover it in a new setting. Parallely, individual videos on movement and dance in public space were being collected through facebook.



COMMUNITY IN ARBEIT

Wolfgang Schneider / Beatrix Zobl (AT)

Vienna-Sandleiten

October

Together with inhabitants we explored the topic of „community work“, ranging from the janitor's work to child care – no matter if it is done payed or unpaid, commissioned or voluntarily. The project started with a presentation of the research results at Nietzscheplatz. Within the course of four weeks a multi-layered picture arose, opening up a space for the nature and amount of community work daily performed by and for the inhabitants in Sandleiten. The project was accompanied by a series of meetings and discussions, events took place directly in the Bach, previously constructed by another team in September.



BUDGET 50 000

Jan Matoušek / Václav Matoušek / Anna Štembergová / Jakub Havel (CZ)

Prague-Psáry

May-November

The authors of the project launched an open call for ideas asking the inhabitants of Psáry about what would be the best way to spend 50 000 CZK. The inhabitants had the opportunity to propose their own ideas of enhancing the quality of life in their neighborhood. All ideas were collected and they served as a base for public voting. People of Psáry decided that the thing they miss the most in the municipality is a place for older children who should get a new playground.



URBAN FARMING OBJECTS (UFO)

Ursula Achternkamp / Niklas Nitzschke (D)

Prague-Psáry

September 8-16

The initial project objective was to bring an object to the town of Psary and Dolni-Jircany that will enable children to get into contact with animals, in this case with a set of chickens.. With the absence of public life in suburbia, the authors aimed to counteract this circumstance and generate activity by implementing UFO. The UFO landed – with 4, blue egg laying chicken on board – in Prague Psary. On-site, together with local partners, a chicken task force was launched and a new chicken house was built.



ADVENTURE OF MEMORIES

Martin Rusina / Anežka Tkáčiková (SK)

Prague-Psáry

October 13

This project engaged residents of Psary in a game where the mission was to discover hidden secrets about the locality. At first there was a research among adult native residents concerning games or myths they developed in the area of Psary. Gathered information was used to arrange a cross-finding game for kids dwelling in Psary. The main idea was to transmit a very special knowledge of the Psary territory between generations and on axis with natives/newcomers.



TRAIL OF COURAGE

Matěj Al-Ali / Petr Dub / Tomáš Moravec
(CZ)

Prague-Psáry
November 3

Trail of Courage is designed as an educational path compounded of twelve separate spots within the urban area of Psáry. Each freestanding information sign presents an important text of contemporary or historical architects or architectural theorists who wrote about suburbia and its development. The main goal of the project is to reflect a significant urban development of the post 1989 era in Central Europe. As a support tool "a smart project leaflet-map" is distributed among local households and visitors to explain the main goals to the inhabitants and to open up the opportunity of public discussion on selected topics.



IDEAL SATELLITE

MOBA (CZ)

Prague-Psáry
October-December

Throughout history, architects have been working on their visions of ideal cities. However, they rarely asked the inhabitants themselves how they imagine their city to be. This time, MOBA asked the inhabitants of Psáry and Dolní Jirčany how would their dream municipality look like. MOBA then proposes an ideal vision of Psáry and Dolní Jirčany according to the suggestions. The ideas were developed in a series of public events (discussions and workshop) organized with the inhabitants of Psáry. The discussions focused both on adults and children.



NOSTALGIA

ONORTHODOX (AT/NL/SK)

Bratislava-Rajka-Rusovce

September 7

The life experiences gained by age and their stories stay alive as long as they are told and portrayed. The authors wondered how the inhabitants, on such a geographically interesting place as a tripoint, live together and how their relationship or connectedness to each other are. Therefore they contacted the most experienced. By means of photos, audios and videos the elderly inhabitants of the tripoint Deutsch Jahrndorf – Rajka – Rusovce have participated in the exhibition 'Nostalgia' and showed a piece of their past.



SEARCH

Darko Fritz (HR)

Bratislava-Rajka

September 12

Darko Fritz's horticultural unit was presented near Budapest, at the triple border of Slovakia, Austria and Hungary. The installation was set-up at the very border next to highway, between the official sign "Slovensko" (Slovakia) and abounded custom border office in Rajka. The project consisted of the making, planting, maintaining and using the horticulture unit / art installation "Search". Installation was built in the shape of the typical searching interface of internet browsers and other interactive electronic media. It consisted of one 'empty' rectangular field, and another one, letter-designed button that reads "Search".



RAJKA PARK I

Goran Vodicka (HR)

Bratislava-Rajka

July-August

The main project objectives were to raise awareness of a neglected green area of Rajka (and try to save it from further privatisation and overdevelopment), to promote the idea of the possible park to local authorities and residents and to initiate dialogue amongst the community which will use the park in order to ensure that their wishes and desires are expressed. The park project, including the rich and varied ideas that project had stimulated were presented in a booklet (as printed and pdf document) and used to further support the idea of the park.



RAJKA PARK II

Martin Záhorčák (SK)

Bratislava-Rajka

May-December

The project creates an idea of a Central Park Rajka on the green area in the centre of Rajka village. Based on the personal knowledge of the situation, it offers real contribution for the small village ongoing serious transformation processes. Planting first rows of grown-up trees would fix the status of green area and initiate its common development into the park with the massive social potential. Project Central Park Rajka represents an apolitical, positive gift anticipating various further activities.



GROUNDWORKS

Atelier Starzak Strebicki / Laura
Muyldermans (BE / PL)

Bratislava-Rusovce

September

A grass field, a collection of elements and trees, near to a school and town hall. Small strategic interventions should be enough to provide places to stay and look upon. Using the ground as clay, using the loosely stacked bricks. Defining spots. Together. This could be the challenge, a project concentrated on the fact given; grass, ground and present bricks as a material. Perceiving the situation 'as found', providing a difference by restructuring the available.



HORTIPUNCTURE

Adrián Despoisse / Sári Ember / Veronika
Holczer / Zsófia Kovács (HU)

Budapest-Délégháza

March-November

In cooperation with local institutions, civil groups, primary and nursery schools, the authors built a continuous program that developed plant-related knowledge and activity. During the whole gardening season they organized regular interventions: a session of simple horticultural actions, like seeding, canning or fruit tree planting, celebrated with communal creation, with the help of arts (music, theatre, land art installations). The whole municipality including the local school got involved in the project which might be repeated in 2013 due to its success.



PUBLIC SAUNA ON THE LAKE

H3T architekti (CZ)

Budapest-Délégháza

November 2-4

A mobile sauna in the middle of the lake in Délégyháza was built. The authors intended to create a place for psychological and physical rest; a place where local residents and visitors can meet; a place where in winter, when ice covers the lake, and in summer when muscles need to be relaxed after sport, you can come to rest your body and mind. They used simple materials, mainly wood while maintaining all necessary comfort for users. Cooling down takes place in the lake, the resting area is a part of the construction, and fuel is brought by guests.



SMALL INTERPRETATIONS

Klikkstudio (HU)

Budapest-Délégháza

October-December

Small InterPretations is a network of benches and stories signifying and describing landmarks of local memory based on oral history research. The project intends to show intangible local treasures and link them to the places having strategic importance in value based development. According to the inhabitant's opinion we are compiling a village map of stories and places that are presented on the facade of the railway station addressing residents and visitors. The points on the map are assigned on site with small benches as the symbols of storytelling. They are made from scrapwood boards collected in the region.



SUBURBIA FILM FESTIVAL Kék (HU)

Budapest-Délegháza
November-December

Délegháza, as a fast developing suburban municipality in the proximity of Budapest, is an optimal location for a festival of films dealing with the topic of suburbia. A temporary construction is prepared for a playground behind the village, it is the location not only for screenings, but also for debates, exhibitions and other accompanying events.



DISTRICT GPS INTERVENTION Jürgen Lehmeier (DE)

Warsaw-Ursus
September 11

GPS-interventions tells an alternate history, presenting memories, personal, sometimes nostalgic stories of people, anecdotes and important spots in the form of a contemporary urban version of hare and hounds game. With it's supply Ursus may became an important point on the world Geocaching map. Geocaching is an online GIS-mapping platform that allows geolocalizaion of hidden caches and messages in the field, possible to find for other players by geographical coordinates, using mobile GPS devices.



PLATFORM: URSUS

Cooperativa Studio (PL)

Warsaw-Ursus

July-August

The search for current identity of Ursus was a pretext to talk with the people of the district. Where is the heart of Ursus? How they would like to see him and how people present it to the outside? How does it feel to live in Ursus? Do people feel connected to this place? Illustrating photographs and chosen excerpts from talks are shown on the district station – Ursus district communications center, as a sequence of large panels. Platform:Ursus does not leave any permanent traces in the city. It's meant to last long in the as a message to peoples – both locals and travelers which pass it with train. Ursus has a voice!



THE CLEANING

Maryna Tomaszewska (PL)

Warsaw-Ursus

September 8

The project aimed to activate the public realm by a simple action of cleaning the building of railway station in Ursus. This place, which is one of the most important and busiest public spots of the district does not enjoy a good reputation through poor maintenance and long-running neglect. On Saturday, the 8th of September, about 15 volunteers cleaned, painted and planted flowers on the local train station in Ursus. The volunteers were both men and women, from different age groups (even children). The result was a litter-free railway station with 9 freshly painted benches and plants.



BUILDING PUBLIC-NESS KUD C3 (SI)

Ljubljana-Zalog
December 1-2

On 1 and 2 December 2011 a scientific festival brought together architects, artists, designers, sociologists, cultural anthropologists, practitioners, writers and curators. Through lectures, discussions, art interventions, exhibitions and workshops they tried to engage users of space to start actively participating in the shaping of the environment they live in and define its contents. A new generation has been growing up in Ljubljana's suburbs over the past years. Remote from other parts of the city and inhabited by youngsters that have their roots in a very diverse mix of cultural backgrounds from all around the former Yugoslavia, this group has developed its own urban identity, found its own urban hot-spots and its own urban (non-)perspective.



THE MEETING STRIPE G-R-U-P-A (SI)

Ljubljana-Zalog
November-December

The place of intervention is a patch of grass next to the football field in Zalog, where a meeting place for the local youngsters is needed. This is the area where they watch and cheer at the games as well. The youngsters are our partners in the creation process, which leads to the situation in which they feel proud owners of the new area and take care of it. The formal decisions are also taken by the kids during the workshops, where they are encouraged to talk about what is needed in the area, make models and take good choices. We also search for collaborations with the artisans and industries of the area, to source our materials and knowledge as locally as possible, so that the interested youngsters could see the making processes and source the materials themselves.



DOWN BY THE WATER
KUD C3 (SI)

Ljubljana-Zalog
January-December

On-going Acupuncture is designed as cooperation between the young and the selected experts, who will help them in building and selecting materials. The project is designed to use recycled waste material. The project, reusing materials, thus stimulates a larger sense of responsibility to the environment. It turns from a consumer society to a society that has a higher awareness of the spatial, ethical and ecological aspects of our environment. The experience and knowledge from the project and the reflection on the city's workings and possibilities will be published in a textbook available to educational institutions and general public.



WOMENSPACE
PAZ!PARK (Si)

Ljubljana-Zalog
September-November

"Womenspace" explores several questions about the relation of women in Zalog to the open public space. Through a set of workshops the project explored cultural, ethical, gender and spatial issues and reflect the psyche of women living in Zalog in a form of acupuncture public space installation. The project aimed to activate and integrate women into neighbourhood life through creative participation in public space. It opened a dialogue between different user groups, activated use of public space, and consequently positively affected the quality of life.



DESIGN YOUR CITY

Daniel Díaz Vidaurri (MX)

Ljubljana-Zalog

December 3-7

The workshop fostered the analysis of the students to “design” their ideal city, which responds to the way they perceive public space and the way they would like to break the social and physical barriers to link up with the areas in the city they do not usually use.

VIII.MAP



01. Ljubljana main train station

05. Zalog train station

02. Museum of Contemporary Art
Metelkova
Maistrova 3, Ljubljana

06. park at Hladilniška pot

03. Kiberpipa
Kersnikova ulica 6, Ljubljana

07. playground between Nahtigalova

08. Agrokombinatska and Športna street

04. Kavarna SEM
Metelkova ulica 2, Ljubljana

09. playground PLATA

10. Zadrudni dom KUD Svoboda Zalog



IX. PEOPLE

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X. ORGANIZER

CENTRE FOR CENTRAL EUROPEAN ARCHITECTURE

CCEA is an alternative space for further education and research in architecture. Focuses on experts and professional architects, as well as wider public interested in following current developments in architecture and looking for possible ways of perceiving and understanding it. Research based both theoretically and practically connects architecture with other humanities and arts. We do not perceive our own mission as mere popularization of architecture but mainly as reading and redefining the architecture identity of the space we live in.

www.ccea.cz

XI. CO-ORGANIZERS

SOHO IN OTTAKRING

Soho in Ottakring is an art and urban district project that was started in 1999 as part of an artist initiative. It extends across the Brunnenviertel area of Ottakring, Vienna's 16th district.

www.sohoinottakring.at

KORTÁRS ÉPÍTÉSZETI KÖZPONT

The KÉK – Hungarian Contemporary Architecture Centre is an independent architectural cultural institution founded and operated by young architects, artists and civil persons. Since its establishment in 2006, KÉK has been continuously proving that it can open new viewpoints in the architectural and urban public worlds with its fresh, problem-oriented and internationally relevant programs. The initiatives of KÉK include exhibitions, conferences, debates, workshops, architectural tours and festivals and initiatives focusing on the alternative use of urban space.

www.kek.org.hu

KUD C3

Association of architects, designers, theoreticians and artists (director, photographer and composer) is primary working on the public space projects dealing with the themes of commercialisation and privatization and implementing the best solutions for including the public into the planning processes.

www.kudc3.org

VEREJNÝ PODSTAVEC

Public pedestal is a non-commercial space for presentation of artworks, which could address passers-by and thus fulfill educational and aesthetic functions, too. The idea is a longterm use of an empty pedestal as a place for presenting contemporary Slovak, as well as foreign art. Thus it is a space for temporary exhibitions with the possibility of reflection and research on the phenomena of memory and identity of a given place.

www.verejnypodstavec.com

CENTRUM KOMUNITNÉHO ROZVOJA

Centre for Community Development (CCD) is a non-governmental organisation whose projects and activities create conditions for people in urban areas – especially those who live in large housing estates, and Roma communities or in disadvantaged locations – for their active participation in their social, economical, cultural, and environmental development.

www.ckr.sk

FUNDACJA NOWEJ KULTURY BĘC ZMIANA

Bęc Zmiana Foundation was established in 2002, as a non-profit organization supporting artistic and cultural activities. Bęc deals with the implementation of young artists projects, events involving broad sections of the public.

www.funbec.eu

XII.SUPPORT

Organizer

Centre for Central European Architecture (CCEA)

Co-organizers

Centrum komunitného rozvoja, Fundacja Bęc Zmiana, Kortárs Építészeti Központ (KÉK), KUD C3, SOHO in Ottakring, Verejný podstavec

Support



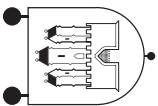
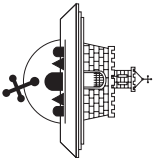
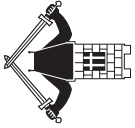
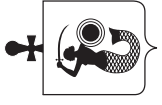
This project has been funded with support from the European Commission.



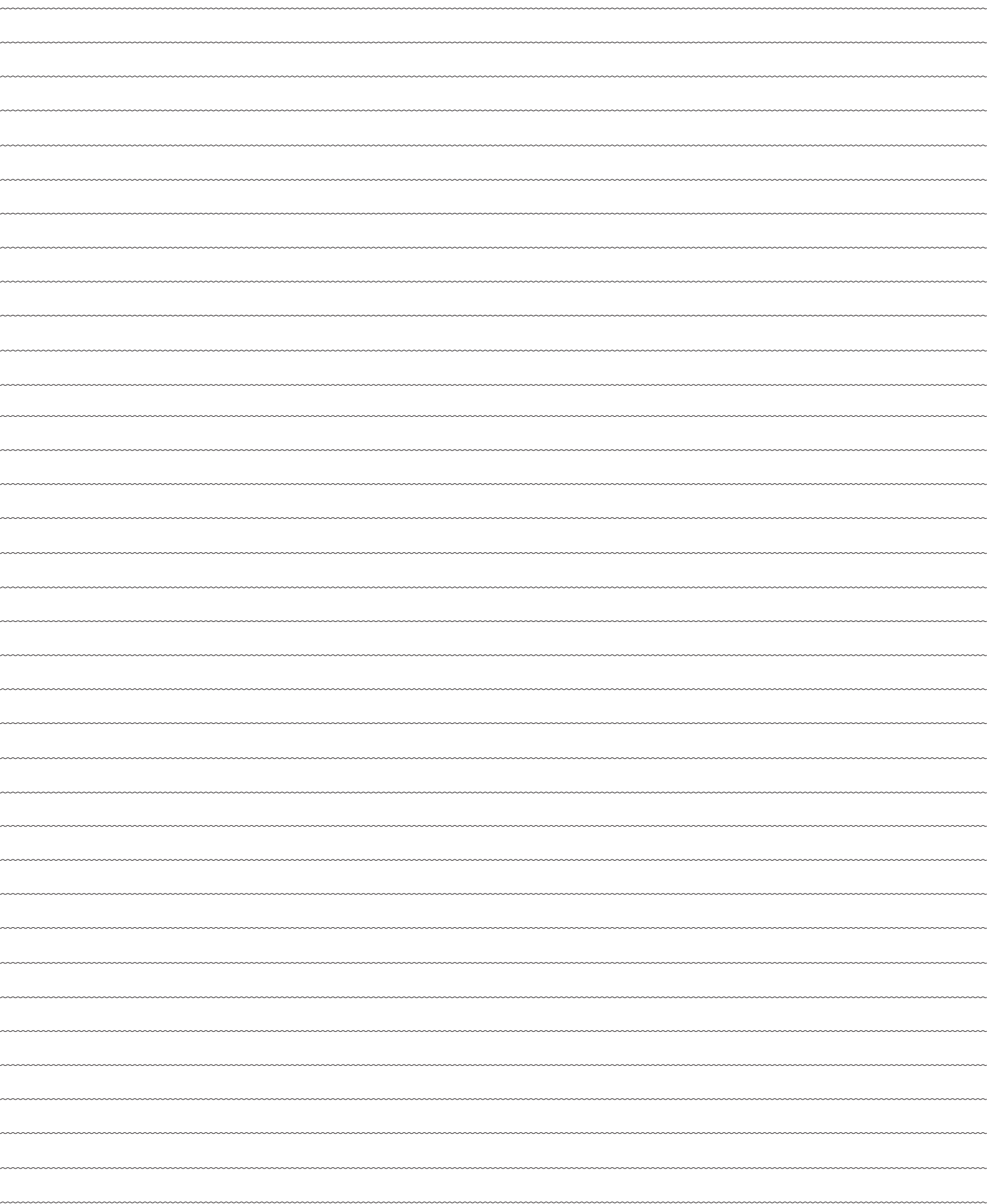
Special thanks



X.NOTES



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