

# folio

Pilot za intermedijsko umetnost, kulturo in veselje do življenja / Guide to intermedia art, culture and the joy of life  
no. 3, letnik 1 (2009), Maribor / Volume 1 (2009), Maribor, Slovenia



folio  
Pilot za intermedijsko umetnost, kulturo in veselje do življenja / Guide to intermedia art, culture and the joy of life  
Letnik 1 (2009), Maribor / Volume 1 (2009), Maribor, Slovenia

Folio izhaja sezonsko – štiri številke letno. / Folio is published quarterly – four issues per year.  
Folio izhaja v slovenskem in angleškem jeziku. / Folio is published in Slovenian and English language.  
Časopis Folio je vpisan v razvid medijev pod zaporedno številko 1455. / Folio magazine is entered in the mass media register under order No 1455.

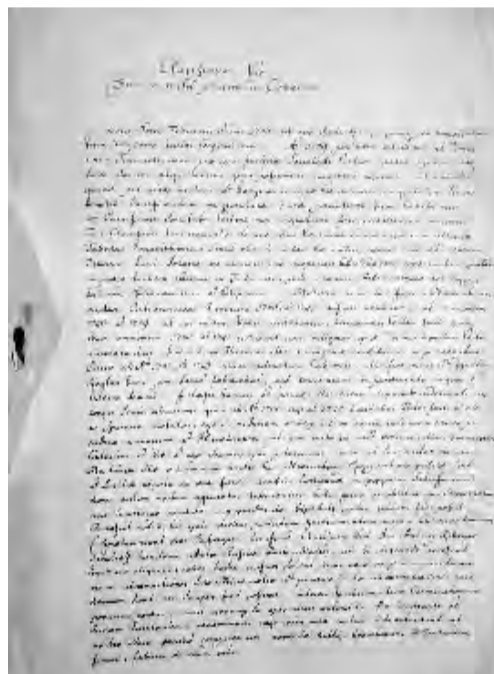
Urednica / Editor: Snežana Štabi  
Uredništvo / Editorial staff: Peter Tomaž Dobrila, Aleksandra Kostič, Dejan Pestotnik Maja Vuksanovič  
Prevodi / Translation: Alenka Ropret  
Sodelavci / Contributors: Nika Logar, Lidija Pačnik, Mirjana Predojevič, Srdžan Trifunović  
Fotografije / Photographs: arhiv Kibla / Kibla archives  
Prelom / Layout: Luka Cimolini  
Svetovanje / Support: Dejan Štampar

Tisk / Printing:  
Naklada / Print run: 15.000 izvodov / 15,000 copies  
Tiskano v Sloveniji. / Printed in Slovenia.

Izdajatelj časopisa / Publisher: Kulturno izobraževalno društvo Kibla / Association for Culture and Education Kibla  
Zanjo / Represented by: Aleksandra Kostič, predsednica KID Kibla / President of ACE Kibla

Copyright © 2009 ACE Kibla  
Photographs Copyright © Authors and ACE Kibla  
Vse pravice pridržane. / All rights reserved.

Finančna podpora / Supported by:  
Ministrstvo RS za kulturo  
Mestna občina Maribor



Huiqin Wang, Ljubljana

Hallerstein

Snežana Premuš, Maribor

Mojca Kasjak, Maribor

Digitalna komuna / Digital Commune

Julian Oliver, Madrid

Post Me\_New ID

Philippe H. Wacker, Margaretha Mazura, Bruselj / Brussels

Adriana Gluhak, Bruselj / Brussels

Guimarães, Portugalska / Portugal

## IKT – Informacijsko Kulturne Tehnologije

Dejan Pestotnik

Kultura komuniciranja je diametralno nasprotna z razvojem zmogljivosti komunikacijskih tehnologij. Zmogljivejše so tehnologije, bolj je naša komunikacija osiromašena ... vljudnosti, lepote izražanja, izraznosti, slovnične brezhibnosti, sofisticiranosti jezika ... kulture! Tehnologije banalizirajo estetiko komuniciranja. Kultura komuniciranja je v intenzivnem evolucijskem procesu, postaja vedno bolj integralna in multimedijska. Komuniciranje in informiranje zavzema popolnoma drugačno vlogo; praktično. Pretok informacij presega hitrost svetlobe in je neustavljiv. Informacijske tehnologije so globalizirale naša življenja. Internet je postal legitimen prostor. Čas je relativen, informacija je denar.

Folio je časopis, ki je nastal v obdobju gospodarske krize, ki je pod svojo težo pokopala številne tiskane medije, časopise. Na nek način se je številnim zdelo čudno, malodane dekadentno, da smo se v Kibli prav sedaj odločili plasirati medij v tiskani obliki. Zakaj časopis, če lahko vsebine plasiramo in predstavimo na internetu?

Gre za dve stvari; princip in kulturo. Princip časopisa ohranja v tem tekstu že navedeno estetiko komuniciranja in ohranjanja kulture podajanja informacij. Vprašanje kulture je nenazadnje bistvo komuniciranja! Da pa ne bo zvenelo preveč nostalgичno, vas pa vljudno vabim na [www.kibla.org](http://www.kibla.org).

## ICT – Information Cultural Technologies

The culture of communication poses a total contrast to the development of communication technology capabilities. The better the performance of technology, the poorer our communication... with regard to politeness, beauty of expression, expressivity, flawless grammar, sophistication of language... to culture! Technologies render the aesthetics of communication banal. The culture of communication has found itself in an intense process of evolution, becoming increasingly integral and multimedia.

Communication and informing has acquired a completely new role; a practical one. The flow of information is unstoppable, exceeding the speed of light. Information technologies have globalised our lives. Internet has become a legitimate environment. Time is relative, information is money.

Folio is a magazine that emerged in the period of the economic crisis, the load of which has flattened many printed media, newspapers. There were many who found it somewhat weird, if not decadent, that Kibla should wish to launch a new printed media just now. Why a magazine if contents could be made available and presented on the Internet?

It is a matter of two things; principles and culture. The principle of a magazine maintains the aforementioned aesthetics of communication and the culture of information transfer. And, that said, the issue of culture is the core of communication! However, not to make it too nostalgic, I kindly invite you to visit [www.kibla.org](http://www.kibla.org).

人始乾隆嘗給三品官圖

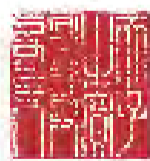


奏為瀝陳下情仰蒙皇上天恩准  
臣休致事自乾隆四年進京八年蒙  
皇上擢用補欽天監監副十一年陞補  
監正十八年又蒙皇上賞給三品食俸  
教養生成二十餘載殊恩異數

臣劉松齡謹

跪足埃涓有未問自

劉松齡



# Huiqin Wang, Ljubljana

## Predstava, ki ima dušo, zvo

Wang Huiqin je bila rojena leta 1955 v Nantongu na Kitajskem. Diplomirala je na oddelku za likovno umetnost univerze v Nanjingu iz klasičnega slikarstva in sicer v maloštevilni prvi generaciji, ki ji je bilo to v komunistični Kitajski omogočeno. Po končanem študiju se je preselila v Slovenijo. Na Akademiji za likovno umetnost v Ljubljani je končala grafično specialko pri Zvestu Apolloniu, slikarsko pa pri Emeriku Bernardu, kjer je povezovala kitajsko klasično slikarstvo s sodobnimi grafičnimi tehnikami in postopki. Njeno umetniško in kulturno delovanje na Slovenskem je pomemben in redke doprinos k slovensko-kitajski več kulturnosti. Huiqinin nemirni duh ves čas potuje med evropsko-kitajskimi nasprotji. Za Shanghai Art World, Jiangsu Pictorial and Taiwan Today Art (ki jih lahko beremo v angleških verzijah) je veliko pisala o slovenski sodobni umetnosti. Z različnimi kitajskimi in slovenskimi institucijami je pogosto organizirala umetniške izmenjave. V pestrem delovanju med lastnim umetniškim in širšim kulturnim fokusom je ne samo neodvisna kulturna ambasadorica, temveč tudi glasnica umetnosti nasploh.

Ko se je Huiqin Wang v galeriji Kibela 2007 predstavila z razstavo "Živa kaligrafija/Taljenje", je sovpadalo njeno lastno iskanje večpredstavnosti s sodobnim trendom intermedijskega snovanja umetniških del. Kmalu zatem je Huiqin Wang podala pobudo za umetniško in zgodovinsko raziskovanje slovenskega astronoma in jezuita Hallersteina, ki je 35 let živel na Kitajskem. Nadaljevanje raziskovanja sodobne umetniške večpredstavnosti v zrcalni podobi Huiqinine življenjske zgodbe: Slovenec na Kitajskem. Povezovanje nemogočih nasprotij je za Huiqin temelj ustvarjalnosti.

### **Huiqin, sodeluješ in si tudi idejni pobudnik pri projektu Hallerstein. Kako si prišla do odkritja te zanimive slovenske osebnosti, jezuitskega znanstvenika in misijonarja?**

Usodno: ko je muzej Mengeš leta 2003 pripravljala proslavitev 300 letnice Hallersteinovega rojstva, me je glavni pobudnik Janez Škrlep prosil, da naredim kitajski kaligrafski napis za Hallersteinovo spominsko ploščo na njegovi domači hiši. Tako sem se prvič srečala s Hallersteinom. Zdi se mi izjemna osebnost, a sem šele 20 let po prihodu v Slovenijo slišala zanj.

Pozna ga premalo ljudi. Ko je pred 270 leti iz Portugalske krenil na Kitajsko, je za pot porabil več kot eno leto. Potoval je kljub veliki življenjski nevarnosti, saj je na ladji pomrla tretjina ljudi. Na Kitajskem je z delom v astronomskem observatoriju dosegel velike uspehe in naredil pomemben prispevek razvoju astronomije na Kitajskem ter na tem področju naredil most med Evropo in Kitajsko. Do leta 2005 sem zvedela, da o Hallersteinu obstajajo dokumenti v raznih deželah v Evropi in na Kitajskem, kar so v Sloveniji proučevali Zmago Šmitek, Jani Osojnik, Mitja Saje, Stanislav Južnič in ostali, vendar še niso odkrili nobenega njegovega portreta. To se mi je zdelo obžalovanja vredno in me je spodbudilo, da sem se lotila ustvarjanja njegove podobe, ker umetnost lahko preseže zemljepisne in jezikovne ovire. Do leta 2007 sem ugotovila, da slikanje portreta ni dovolj. Moj namen je bil z umetniško obliko približati ljudem zgodovino in s tem premostiti jezikovne ovire in časovni zamik ter omogočiti, da čim več ljudi spozna Hallersteina. Prav takrat sva se s Sandro (Aleksandro Kostič, op. ur.) srečali ob čaju in se odločili, da se bova skupaj lotila

Hallersteinove zgodbe. To je bil začetek kasnejšega evropskega projekta Hallerstein.

### **Kako vključuješ zgodovinsko poglavje Hallerstein v svoja umetniška snovanja?**

Samo sebe sem vprašala, kako bom slikala portret znanstvenika. Zato sem v procesu slikanja ugotovila, da je najvažnejše, da ga prek mojih slik spozna čim več ljudi in da zvedo za njegov prispevek v stikih med Kitajci in Slovenci. Izziv je tudi naslikati ga kot človeka brez obraza, saj ne obstaja nobena slika njegovega videza. Zato sem ga upodobila z neonsko linijo, kot konturo brez obraza, z modrim klobukom; cesar mu je namreč podelil tretji najvišji mandarinski položaj, ki ga simbolizira modra barva, najvišjega pa rdeča. Tako sem na kaligrafski način ustvarila njegovo podobo.

Moram se zahvaliti Kibli, da mi je od leta 2007 dalje dala priložnost za multimedijsko predstavitev, ki vključuje ples, video, petje in slikanje ter oder in tehnično opremo. Tam sem v eni predstavi združila vse te umetniške oblike, kar je bila odlična izkušnja, ki je dosegal dober odziv. Prvi tak nastop je bila razstava in otvoritvena predstava "Živa kaligrafija/Taljenje", ki je združila avtorje različnih narodnosti in različnih umetniških ozadij in med njimi vzpostavila dialog, ki je z neustavljivo ustvarjalnostjo porodil izviren umetniški projekt. *Živa kaligrafija* je bil dialog med tradicionalno in sodobno umetnostjo. Tradicionalna in sodobna umetnost sta se osvobodili svojih kletk. Povezovanje umetniške predstave z visoko tehniko je gledalcem pustilo globok in prijeten vtis. Na ta način sem se nato lotila še predstavitev Hallersteina, da bi ga gledalci bolj neposredno spoznali, ker povezovanje različnih medijev tematiko bolj približa občinstvu. Pravzaprav je šele projekt Hallerstein vzbudil zamisel, da ga predstavim na tak način. Projekt Hallerstein je namreč dialog med umetnostjo in znanostjo ter med vzhodom in zahodom. Kibla je uspešna na področju povezovanja umetnosti s sodobno tehniko, zato sem z njimi hitro našla skupni jezik.

### **Kje so možnosti medsebojnega sodelovanja, razumevanja in spoznavanja pri povezovanju evropske kulture s kitajsko?**

Odraščala sem na Kitajskem in zdaj že 25 let živim v Sloveniji. Čeprav živim tukaj, lahko rečem, da hkrati živim na vzhodu in zahodu, ker sem ves čas povezana s Kitajsko. Na obeh straneh povezujem evropsko kulturo s kitajsko. Velikokrat sem popeljala slovenske umetnike razstavljati na Kitajsko in kitajske v Slovenijo. Obe kulturi me oblikujeta in navdihujeta, kar je dragoceno darilo, ki mi ga je dalo življenje. Z odnosom do Hallersteina sem segla v razmišljanje o problemih tedanjega časa, da bi tako tudi gledalci doželi zgodovinsko razsežnost ter povezali sedanost s preteklostjo, vzhod z zahodom, človeka s človekom in vzpostavili stik med različnimi kulturami.

### **Kako se kot umetnica preživljaš?**

Delam z veseljem, vendar ni prav lahko. Umetniško delo mi daje veselje, ker je ustvarjalno, a ni komercialno, kar pa sem že vnaprej vedela. Zato poleg umetniškega dela poučujem tudi na univerzi.

### **Kaj bereš?**

Berem kitajsko in slovensko, sodobno in preteklo tematiko, največkrat o umetnosti ali povezano z umetnostjo.

### **Kaj ti predstavlja intermedijska umetnost?**

Več-medijsko umetnost, ki povezuje področja kulture, uprizoritvenih umetnosti in novih



# ok, prostor in čas

Huiqin Wang: Živa kaligrafija, performans (Koper)  
Huiqin Wang: Living Calligraphy, performance (Koper)



tehnoloških medijev. Povezovanje različnih medijev za gledalce ustvarja veliko predstavo, ki ima dušo, zvok, prostor in čas.

#### **Kaj je tvoj prepoznavni stil?**

Življenje se spreminja, jaz se spreminjam in tudi slike se spreminjajo, spremembe pa potrebujejo čas. Na prvi pogled se moja dela morda zdijo zelo evropska, ampak ni res, ker vsebujejo tudi kitajski pristop. Pri kreaciji se opiram na vse možne vire in dokumente, ki jih lahko najdem. Pri upodabljanju Hallersteina sem na primer uporabila razne vire: od pisem in opisov do slik iz tedanjega časa in okolja, kjer se je gibal. Ustvarjanje njegovega lika seveda ne more prikazati njegove resnične podobe, lahko pa v marsičem odkrije njegovo duhovno oziroma relativno podobo, kar je ena od težnj kitajskega slikarstva. Tak pristop kombiniram še z uporabo sodobnih tehnik, ki nudijo nove izrazne možnosti, recimo kolaž na papirju, nato računalniška obdelava, ki ji sledi še predelava na kovinsko ploščo in to se nato uporabi kot šablona, da na koncu dobimo obris podobe na platnu. Naše življenje v 21. stoletju in sodobna tehnologija nam lahko misli hitro prevede v numerične ali elektronske kode, zato moram reči, da je to eden od jezikov izražanja sodobne umetnosti. Prav ti zunanji pogoji omogočajo takšno umetniško ustvarjanje. V tem procesu sprememb mi moje slike dajejo le začasno zadovoljstvo, ker se vedno javlja nov nemir. Zanima me tudi umetniško oblikovanje uporabnih predmetov, kot na primer znamke ali telefonske kartice.



Wang Huiqin was born in 1955 in Nantong, China. She graduated in traditional painting from the department of fine arts, University of Nanjing, as a member of the sparse first generation that was allowed to do so in the communist China. After finishing her studies she moved to Slovenia. At the Academy of Fine Arts she completed specialist studies in printmaking mentored by Zvest Apollonio and in painting mentored by Emerik Bernard, combining traditional Chinese painting with contemporary graphic techniques and procedures. Her artistic and cultural activity in Slovenia represents an important and rare contribution to Slovenian and Chinese multiculturalism. Huiqin's restless spirit constantly travels between European and Chinese contrasts. She has written extensively on contemporary Slovenian art for magazines Shanghai Art World, Jiangsu Pictorial and Taiwan Today Art (all available in English). She has often organised art exchanges in cooperation with various Chinese and Slovenian institutions. Her diverse activity within own artistic creation and wide cultural focus makes her not only an independent cultural ambassador, but also the voice of art in general. As Huiqin Wang presented her exhibition *Living Calligraphy / Melting* in Kibela gallery in 2007, her own search for multimedia coincided with the contemporary trend of creating intermedia works of art. Soon afterwards, Huiqin Wang made an initiative for an artistic and historical research of the Slovenian astronomer and Jesuit Hallerstein who spent 35 years in China. A continued research of contemporary artistic multimedia mirroring the image of Huiqin's life story: a Slovenian in China. To Huiqin, integrating impossible contrasts represents the basis of creativity.

#### **Huiqin, you participate in Hallerstein project and were also the initiator. How have you come upon this interesting Slovenian personality, the Jesuit scientist and missionary?**

It was destiny. As preparations for the celebration of 300th anniversary of Hallerstein's birth were in progress in Mengeš museum in 2003, the major initiator Janez Škrlep asked me to make the inscription for the memorial tablet on Hallerstein's birth house in Chinese calligraphy. This was my first encounter with Hallerstein. I find him an extraordinary personality, but I only heard about him 20 years after I arrived to Slovenia. Not enough people know about him. As he set out from Portugal to China 270 years ago, the journey took him more than a year. He travelled despite great life risk, as a third of the people on board died. Working in a Chinese astronomy observatory, he achieved great success and contributed significantly to the development of astronomy in China as well as created a bridge between Europe and China. As of



2005 I was aware that documents on Hallerstein were available in various European countries and in China, which was being researched in Slovenia by Zmago Šmitek, Jani Osojnik, Mitja Saje, Stanislav Južnič and others, but his portrait had not been discovered. As I found this regrettable, it encouraged me to start creating his image based on the idea that art can transcend geographical and linguistic barriers. Until 2007 I realised that painting his portrait was not enough. I wanted for his achievements to be known to a great number of people. It was my intention to bring history closer to people using a form of art, and thus to overcome linguistic barriers and time lag and to enable as many people as possible to learn about Hallerstein. It was then that I first met Sandra (Aleksandra Kostič, Ed.) for a tea and we decided to tackle the story of Hallerstein together. That was the beginning of the subsequent European project Hallerstein.

#### **How do you integrate the historical chapter of Hallerstein into your artistic creations?**

I asked myself how to paint the portrait of a scientist. In the process of painting I discovered it was of major importance that through my paintings as many people as possible learn about him and his contribution to contacts between the Chinese and the Slovenians. It was also a challenge to paint him as a man without a face as no image of his appearance had been preserved. I therefore presented him using a neon line, as a contour with no face, sporting a blue hat. This was because the emperor had granted him the third greatest position of a Mandarin, which is symbolised by the colour blue, whereas the highest rank is red. I thus created his image through calligraphy.

I have to thank Kibla for having given me the opportunity from 2007 onwards to make multimedia presentations integrating dance, video, singing and painting as well as the stage and technical equipment. I integrated these forms of art into one performance, which was a great experience that acquired a great reception. The first such performance was the exhibition and opening performance *Living Calligraphy / Melting* integrating authors of various nationalities and art backgrounds and establishing a dialogue between them, the unstoppable creativity of which created an original art project. *Living Calligraphy* was a dialogue between traditional and contemporary art. Traditional and contemporary art have broken loose from their cages. An art performance connected to high technology made a deep and pleasant impression on the audience. In the same manner I attempted the presentation of Hallerstein to make him better known to the audience, as integrations of various media bring the topic closer to the audience. Actually it was only the Hallerstein project that gave me the idea to present him in such way. Namely, the Hallerstein project is a dialogue between art and science, and between East and West. Kibla had been efficient in the field of connecting art and modern technology, therefore we quickly came to an understanding.

#### **When connecting the European and the Chinese culture, what are the opportunities for cooperation, understanding and getting to know each other?**

I was raised in China and have been living in Slovenia for 25 years. Although I live here, I could say I live in the East and West at the same time as I am connected to China all the time. I connect the European culture to the Chinese on both sides. I often took Slovenian artists to China to exhibit, and Chinese artists to Slovenia. Both cultures form and inspire me, which is a precious gift that life has given me. My relation towards Hallerstein has initiated thoughts on the issues of his time, so that the audience could grasp the historical dimension and relate the present to the past, the East to the West, a man to a man, and establish contacts among cultures.

#### **How do you make a living as an artist?**

I love to work, but it's not easy. Artistic work is a pleasure of mine as it is creative, but it is not commercial, which I had always been aware of. Therefore I teach at the university besides my artistic activity.

#### **What do you read?**

I read in Chinese and Slovenian, contemporary and historical topics, mostly on art or in relation to art.

#### **What is intermedia art?**

Art based on several media, integrating the fields of culture, performance art and new technological media. The integration of various media creates a great performance for the audience having soul, sound, space and time.

#### **What is your signature style?**

Life changes, I change and images also change, but change requires time. At first sight my works might seem European, but it is not so, they also contain the Chinese approach. When creating I rely on all possible resources and documents I can find. I for example used various sources to portray Hallerstein: form letters and descriptions to images of that time and environment where he would circulate. Naturally, the creation of his figure cannot present his real appearance, yet it can reveal his spiritual or relative image in various ways, which is one of the aims of Chinese painting. I combine such approach with contemporary techniques offering new modes of expression, such as collage on paper followed by computer processing and then modification to a metal plate, which is used as stencil to get the final outline on canvas. The life of the 21st century and modern technology can quickly translate our thoughts into numeric or electronic codes, therefore I have to call this one of the languages of expression within contemporary art. It is this external conditions that enable such artistic creation. In the process of change, images provide only temporary satisfaction as new uneasiness always appears. I am also interested in artistic creation of usable objects, such as stamps or phone cards.

# Hallerstein

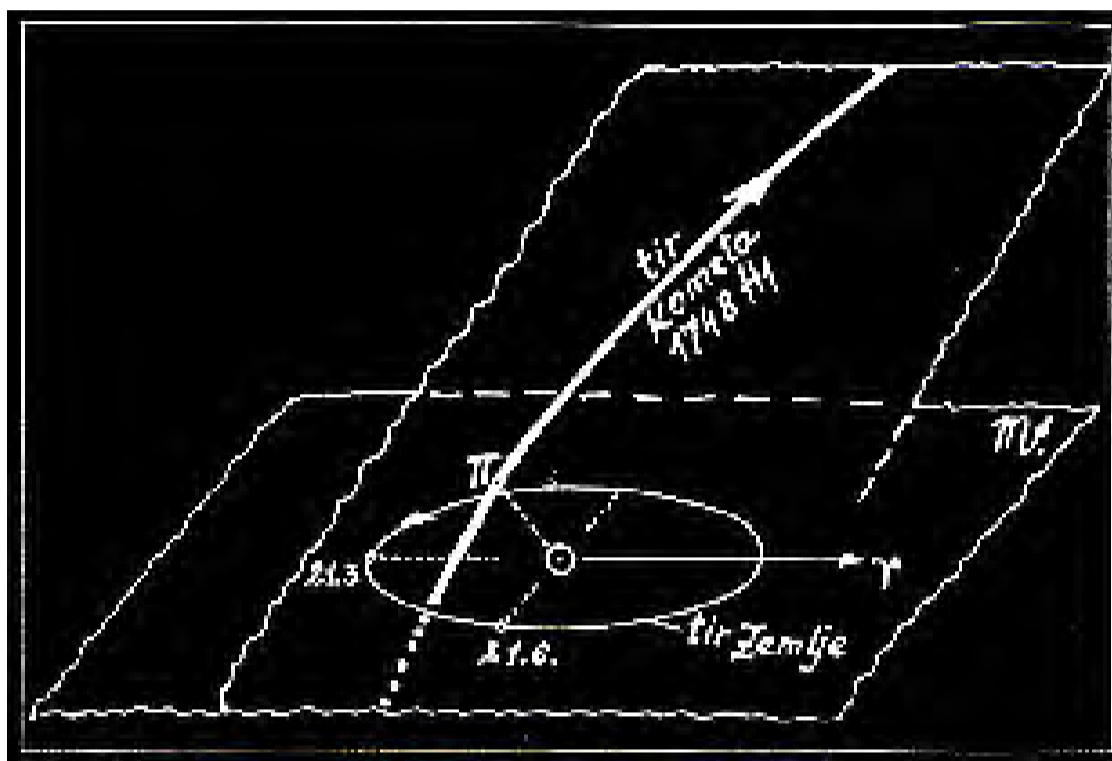
## evropsko-kitajski umetniško-znanstveni projekt

Projekt Hallerstein obravnava enega najpomembnejših znanstvenikov 18. stoletja in je umetniška interpretacija življenja barona Ferdinanda Avguščina von Hallersteina s kitajskim imenom Liu Songling (\* Ljubljana 1703, † Peking 1774), ki je živel in deloval 35 let kot dvorni astronom, misijonar, "kulturni ambasador" in mandarin (imel je status predstojnika Urada za astronomijo) v Pekingu na Kitajskem v letih med 1739 in 1774. Bil je celo prvi demograf, saj je najnatančneje izračunal takratno število Kitajcev (198.214.553); sodeloval je tudi pri kitajski kartografiji. Bil je Kranjec, jezuit iz Mengša, ki je bolj poznan v znanstvenih krogih po Evropi kot v domači deželi ali na Kitajskem, kjer je šele v zadnjih letih ponovno zbudil pozornost zgodovinarjev. V Evropi je zaslovel s svojimi astronomskimi znanstvenimi deli, odkril je komet, ki so ga poimenovali po njem. Njegovo znanstveno delo je bilo velik prispevek svetovni nesnovni dediščini, poznajo ga od Londona in Pariza do St. Peterburga, kjer je postal član tamkajšnjih akademij znanosti, od Nemčije in Dunaja, kjer je večinoma objavljala svoje znanstvene razprave, pa do Rima in Lizbone, kamor si je dopisoval in bil celo osebni prijatelj portugalske kraljice. Od tam je kot misijonar odpotoval v Indijo, kjer je deloval v Goi in Macau in čez nekaj časa nadaljeval pot do Pekinga. V Budimpešti so že konec 18. stoletja objavili prevode njegovih pisem, medtem ko pri nas šele zadnja leta odkrivamo podrobnosti o njegovem življenju.

Še danes krasi nekdanji astronomski observatorij v Pekingu, danes muzej, železni globus z vrtljivimi obroči, ki so ga izdelali pod Hallersteinovim vodstvom in velja za najbolj markanten astronomski instrument.

Pri projektu sodelujejo številne kitajske in tudi evropske institucije, mednarodni strokovnjaki in umetniki. S prekrivanjem zgodovinskih dokumentov in sodobnih umetniških izdelkov bo ustvarjena možnost za razumevanje tako preteklih kot sedanjih kitajskih in evropskih razmer. Projekt Hallerstein je postavljen v kontekst raziskovanja odnosov med tradicionalnim in sodobnim, med znanostjo in umetnostjo in kot dialog med vzhodom in zahodom. Posamični umetniški elementi se bodo gradili na raznih delavnicah. Znanstveniki bodo na številnih simpozijih osvetlili Hallersteinove znanstvene dosežke. Celoten projekt se dogaja v vseh sodelujočih državah, v več mestih po Sloveniji, Avstriji, Češki republiki, Portugalski in Kitajski. Kulturno izobraževalno društvo Kibla je prva kulturna institucija v Sloveniji, ki je postala koordinator evropskega projekta Programa kultura (v tretjih državah in z njimi). Na projektu Hallerstein sodeluje z evropskimi partnerji iz Avstrije (Slovensko kulturno društvo Korotan), Češke republike (CIANT – International Center for Art and New Technologies), Portugalske (Instituto Politecnico de Tomar in Univerza v Minhu – Confucius Institute) in z Univerzo za jezike in kulturo v Pekingu – Inštitut za sinološke študije s Kitajske. Gre za kulturno sodelovanje v okviru posebnih akcij, sklop 1.3 (Strand 1.3, Special Actions. Cultural Cooperation with and in third countries, EACEA 21/2007), prioritetni državi evropskega sodelovanja sta bili Indija in Kitajska. Rezultati razpisa za tretje države so objavljeni na spletni strani Evropske komisije: [eacea.ec.europa.eu/culture/calls2007/results/results\\_call212007.html](http://eacea.ec.europa.eu/culture/calls2007/results/results_call212007.html)

Projekt Hallerstein traja dve leti, od marca 2008 do decembra 2009. Do konca leta 2009 bo nastajal umetniško-znanstveni intermedijski projekt, ki vključuje izobraževanje in raziskovanje, umetniške delavnice, kulturno dediščino, uprizoritve, ki bodo uporabljale najrazličnejše elemente, tradicionalne



kot so živa igra, lutke, senčno gledališče in sodobne elemente (virtualna realnost) ter postprodukcijo.



### European-Chinese art-science project

The Hallerstein project is devoted to one of the major 18th century scientists. The project is an artistic interpretation of the life of the Baron Ferdinand Augustine von Hallerstein – in Chinese Liu Songling (\*Ljubljana 1703, † Beijing 1774), who spent 35 years in Beijing, China as the court astronomer, missionary, "cultural ambassador" and mandarin (having the status of the Head of the Imperial Astronomical Bureau) between the years 1739-1774. He was even the first demographer, as he precisely calculated the exact number of Chinese population of the time (198,214,553); he also participated in Chinese cartography. He was a Carniola man, a Jesuit from Mengeš, better known in scientific circles around Europe than in his homeland or in China, where only recently he has again attracted the attention of historians.

He gained fame in Europe with his astronomical scientific work; he also discovered a comet that was named after him. His scientific activity contributed greatly to the world immaterial heritage, he is known from London to Paris and Saint Petersburg, having been a member of Academies of Science in all the three cities, from Germany and Vienna where he mainly published his scientific disputes, to Rome and Lisbon, the city of his correspondence and of his personal friend – the Queen of Portugal. It was from Portugal that he travelled to India as a missionary, where he worked in Goa and Macau and then continued his travel to Beijing. In Budapest, translations of his letters were published already in the 18th century, while in Slovenia we have only recently begun to discover the details of his life. The former Beijing Astronomical observatory, now a museum, still hosts the armillary sphere with rotating rings, which was made under Hallerstein's leadership and is considered the most prominent astronomical instrument.

The project integrates many Chinese and European institutions, international experts and artists. By overlapping historical documents and contemporary works of art, the possibility will be created to

understand both previous as well as current Chinese and European conditions.

The Hallerstein project has been put in the context of researching the relations between the traditional and contemporary, between science and art and as a dialogue between East and West. Individual art elements will be constructed at various workshops. Several symposiums will gather scientists to shed light on Hallerstein's scientific achievements. The project will be implemented in all the participating countries – in major cities of Slovenia, Austria, the Czech Republic, Portugal and China.

Kibla Association for Culture and Education is the first cultural institution in Slovenia to have become a coordinator of a European project within the Culture Programme (cooperation with and in third countries). For the Hallerstein project Kibla cooperates with European partners from Austria (Slovenian cultural association Korotan), the Czech Republic (CIANT – International Center for Art and New Technologies), Portugal (Instituto Politecnico de Tomar and University of Minho - Confucius Institute) as well as Beijing Language and Culture University – Institute of Sinology studies, China.

The project is an example of cultural cooperation under Strand 1.3, Special Actions, (Cultural Cooperation with and in third countries, EACEA 21/2007), priority countries for European participation having been India and China. The results of the Call for Cultural Cooperation with and in third countries have been published at the European Commission webpage: [eacea.ec.europa.eu/culture/calls2007/results/results\\_call212007.html](http://eacea.ec.europa.eu/culture/calls2007/results/results_call212007.html) The Hallerstein project extends over two years, from March 2008 to December 2009. The art-science intermedia project will be in progress until the end of 2009, comprising education and research, art workshops, cultural heritage, performances presenting various elements from the traditional – acting, puppets, shadow theatre, to contemporary – virtual reality, as well as postproduction.

<http://www.hallerstein.net>

[http://sl.wikipedia.org/wiki/Ferdinand\\_Avgu%C5%A1tin\\_Hallerstein](http://sl.wikipedia.org/wiki/Ferdinand_Avgu%C5%A1tin_Hallerstein)

[http://de.wikipedia.org/wiki/August\\_von\\_Hallerstein](http://de.wikipedia.org/wiki/August_von_Hallerstein)

[http://de.wikipedia.org/wiki/August\\_von\\_Hallerstein](http://de.wikipedia.org/wiki/August_von_Hallerstein)

# Snježana Premuš, Maribor

## Odnos kot arhitektura

“Poanta projekta je združiti različne osebe, performerje, v improvizacijskem kontekstu,” pojasnjuje Snježana Premuš projekt *Odnos kot arhitektura* in njegovo poanto. “Gre za soočenje v danem trenutku in prostoru. Plesalci se sicer med seboj bolje ali slabše poznajo, a vsi pridejo na dogodek brez predhodnih pogovorov ali dogovorov in zaplešejo pred publiko, brez ogrevanja. In to je svojevrsten izziv.”

**Prvi iz cikla dogodkov je v sodelovanju z laboratorijem za odzivne tehnologije CIANT iz Prage. Kako gledaš na ples v odnosu z odzivno tehnologijo v primerjavi z interakcijo s človekom, z drugim plesalcem?**

Na tem področju imam precej izkušenj, saj sem se več let tudi sama ukvarjala s tehniko, konkretno z ozvočenjem in z interakcijo z zvokom. Tudi pri plesu mi to ni tuje. Gre namreč vedno za odnos, pa naj bo to odnos s človekom ali pa bolj abstrakten odnos s tehnologijo. Samo elementi, na katerih funkcioniraš, so drugi. Plesalci ponavadi reagiramo na druge plesalce na podlagi gest, kar meji na teater, pri taki postavitvi pa je zadeva malo bolj abstraktna. Ni mi težko preklopiti na drugo, abstraktnjšo dimenzijo; konec koncev je tudi zvok, prav tako kot vizualni medij, uporabljen v CIANTovi postavitvi, abstrakten. Zanimiva je podoba, ki se pojavi, ekstenzija plesalca, ki jo premikaš z lastnim telesom. S Pavlom Smetano,

direktorjem inštituta CIANT, smo se pogovarjali, kaj pomenijo za plesalca različne animirane podobe. Jaz sem recimo animirala moškega. To je lahko plesalcu nadgradnja; ne gre več samo za gibanje, ples... lahko se igraš z likom, ki ga premikaš. In tu se mi zdi, da pride do zanimivih preskokov; kako kot plesalka premikaš Barbiko, kako moškega, kako abstraktno figuro... tvoje telo, prezenca, misel, ideje, se raztegnejo v prostor, v neke druge dimenzije. In tu vidim nadgradnjo za razliko od normalnih odnosov na plesnem parketu.

**Je občutek nenavaden? Ko plešeš z nekom, se nate odziva drug človek. Tu pa nimaš direktnega odziva žive osebe.**

Ja, je malo čudno. Tu gre pravzaprav za odzivanje na samega sebe, na lastno misel. Če jaz premikam moškega, pa se pri tem gibljem čisto po žensko, mi to da neko novo inspiracijo. Reflektiraš nazaj nase.

**Kaj te spravi v smeh?**

Moji psi, dva mala kužka, mama in hčerka. Pa Monthly Python.

**Imaš življenjsko filozofijo, moto?**

Kar nekaj jih je. Prva je, da sta umetnost in življenje zame eno. Druga, zelo pomembna: Razmišljaj globalno, deluj lokalno.

**Ravno si omenila umetnost in življenje. Lahko od svoje umetnosti živiš ali samo živiš z umetnostjo, preživljaš pa se s čim drugim?**

Ples je neka marginalna umetnost, od katere prav razkošno ne moreš živeti, če nisi ravno Sylvie Guillem. Zaenkrat sem se s plesom lahko preživljala, vendar kaže, da prav dolgo ne bo šlo več. Pa tudi nevarno je to ... nočem, da mi ples postane samo delo, služba.

**Imaš managerja?**

Imam, ampak ga želim zamenjati.

**Kaj pa tvoj avtorski pečat? Kaj ti prepoznaš in kaj drugi prepoznavajo kot avtorski pečat tvojega dela, kaj te loči od drugih plesalk?**

Sodeč po odzivih drugih imam neko poetiko, ki ni standardna za slovensko plesno sceno. Sama bi izpostavila še iskanje povezav med različnimi mediji, predvsem tu izstopa relacija z zvokom.

**Kaj te razveseli?**

Sončno jutro... in trenutno se soočam z nečim, o čemer v življenju nikoli nisem razmišljala, z otrokom, ki nastaja v meni. In to je tisto, kar me zadnje čase veseli, ker je presenečenje, nekaj novega. Popolnoma drugače se počutim kot ženska, kadar sem sama. Ker zdaj nisem več sama; čutim utrip srca, ki ni moje, in to je zelo izpolnjujoče. Opažam, da sem pri plesu začela krožiti okoli svojega trebuha. Prej sem bila pri plesu vedno eno telo, ki je plesalo, se širilo navzven na vse strani, zdaj pa se mi zdi, da se vedno bolj gibljem okoli svojega trebuha, ki je vedno večji.

**Kaj bereš?**

Zadnje čase berem strokovno literaturo, romane sem malo zanemarila. Pri delu me zanima, od kod prihaja metafora. Po nekih teorijah prihaja iz fizičnega, konkretnega sveta, ki se potem spremeni v abstraktno misel. Mene pa zdaj zanima obraten proces, kako iz abstrakcije priti nazaj v fizično. Zanima me kroženje fizičnega v neko idejo in spet nazaj v fizis. In pa zgodbe. Rada imam zgodbe in pred kratkim sem se znova vrnila k Borghesu. V grščini. Pet let sem namreč živela v Grčiji in se naučila osnov jezika, ki jih zdaj želim utrjevati in obnavljati. Zato sem si kupila knjigo, knjigico antičnih, ljudskih grških zgodb, s katerimi ohranjam stik z jezikom.

**Si v Grčiji tudi plesala?**

Seveda. Pravzaprav sem šla tja zaradi nekega plesnega projekta, delala na projektu in tam živela.

**Bi lahko primerjala situacijo tu in tam?**

V Grčiji so nekatere stvari dosti bolj fleksibilne.

Podobno kot v Londonu in v Berlinu. Tam plesalec lahko poleg tega, kar dela, počne še marsikaj, tu pa nekako ne gre. Ne vem zakaj, mogoče je kriv sistem ... V Grčiji bi na primer zlahka posnela oglasni spot za Patras, ko je bil Evropska prestolnica kulture. Delali smo na primer tudi prireditev, proslavo ob stoti obletnici njihovega filma. Nekaj takega, kot so pri nas Viktorji, velik show, na katerem so potrebovali mnogo plesalcev in h kateremu so povabili sodobne koreografe. Tako se je recimo mešala komerciala z nekimi bolj resnimi, profesionalnimi pristopi. Tam lažje najdeš projekte in bolje so plačani. Sicer pa je “džungla”. Kot ves Mediteran je tudi Grčija precej neorganizirana, odvisno je od tega, kako se znajdeš. V Grčiji recimo plesni ansambli najemajo teatre, dvorane. Ni kot pri nas SNG, Plesni teater Ljubljana in podobno, kjer država da denar, da se izvede toliko in toliko predstav letno. Od ministrstva sicer plesalci dobijo denar za produkcijo, če pa jo želiš izvesti, imaš na izbiro milijon teatrov, ki kar precej stanejo. Dobra stran Aten pa je, da gre za sedem milijonsko mesto, kjer boš vedno imel publiko. Grki radi hodijo zvečer ven in teater in ples sta del nočnega druženja. Večerja, teater, nato pa ples do zgodnjih jutranjih ur, to je v navadi. Tam skupine eno predstavo igrajo minimalno dva tedna, pa je občinstva vedno dovolj. In dlje ko igraš, več je publike, veliko je namreč reklame od ust do ust.

**Se ti zdi za plesalca nujno, da veliko potuje, da dela z različnimi ljudmi? Se pri plesu čutijo kulturne razlike?**







Snježana Premuš, Odnos kot arhitektura (foto arhiv Kibla)  
Snježana Premuš, Relation as architecture (photo Kibla archive)

Absolutno. Kljub globalizaciji, ki nam baje preti. Če primerjam gledališče in ples, imamo plesalci tudi privilegij, saj se izražamo s telesom in nismo omejeni z jezikom kot na primer gledališčniki. Iz mojih izkušenj so vsa sodelovanja in kulturna ozaveščanja koristna. Dobiš namreč distanco do vsega, kar si od rojstva imel "zdravo za gotovo". Šele v tujem okolju se zaveš, da si drugačen ter kako in zakaj si drugačen, da je to, kar si, kulturno pogojeno.



"The point of the project is to combine various persons, performers in an improvisational context," says Snježana Premuš about the project *Relation as architecture* and its essence. "It's about confrontation in a given moment and space. Dancers know each other more or less, but everybody attends the event with no previous discussions and dances in front of the audience without warming up. That is a challenge of a kind."

**The first event in the series is in cooperation with CIANT lab for responsive technology from Prague. How do you perceive dance in relation to responsive technology as compared to interaction with a human being, with another dancer?**

I have much experience in this field as I dedicated many years to technology as well, to be more precise, to sound systems and interaction with sound. Even in dance, this is not alien to me. It is always about the relation, be it relation with a human being or more abstract relation with technology. Only the elements, on the basis of which you function, are different. Dancers usually react to other dancers on the basis of gestures, which borders on theatre, but when it comes to such installations, it is a bit more abstract. I don't find it difficult to switch to another, more abstract dimension; ultimately even the sound, just as the visual media, used in CIANT's installation, is abstract. The image that emerges is very interesting, an extension of the dancer, which you move with your own body. I talked to Pavel Smetana, director of CIANT institute, about what various animated images mean for the dancer. I, for example, was animating a man. This can be an upgrade for a dancer; it's not anymore only about the movement, dance ... You can play with the character that you move. And this, I think, is where interesting leaps occur; how, as a dancer, you move a Barbie doll, how a man, how an abstract figure ... your body, presence, thought, ideas stretch into space, into some other dimensions. And here, I see the upgrade as compares to normal relations on the dance floor.

**Does it feel unusual? When you're dancing with somebody, the other person responds to you. But here there is no direct response of a live person.**

Yes, it is a bit strange. This is actually responding to yourself, to your own thought. If I move the man and while doing it I move quite like a woman, this provides me with new inspiration. You reflect back on yourself.

**What makes you laugh?**

My dogs, two little dogs, mum and daughter. And Monthly Python.

**Do you have a life philosophy?**

There are several. First, to me, art and life is one and the same thing. Second, very important: Think global, act local.

**You've just mentioned art and life. Can you live off art or do you only live with art and do something else for a living?**

Dance is marginal art, on which you can't live very luxuriously, unless you're Sylvie Guillem. So far I have been able to live off dancing, but it seems it will not do much longer. And it's also dangerous ... I don't want for dance to become only my work, job.

**Do you have a manager?**

I do, but I want to replace him.

**What about your signature style? What do you recognise and what others recognise as the signature style of your work, what makes you different from other dancers?**

Based on responses from other people I have certain poetics, which is not standard for the Slovenian dance scene. I would also highlight seeking connections between various media, particularly the relation with sound.

**What makes you happy?**

A sunny morning, ... and currently I'm facing something about which I have never been thinking in my life, a child growing in me. And that is what has been making me happy lately, because it is a



surprise, something new. I feel completely different as a woman, even when I'm alone. Because I'm not alone anymore; I feel a heartbeat, which is not mine, and that is very fulfilling. Currently I have been noticing how I started circling around my belly when dancing. Previously I had always been one body that danced, spreading outwards to all directions, but now it seems that I have been increasingly moving around my belly, which is growing larger and larger.

**What do you read?**

Lately I have been reading expert literature, I somewhat abandoned fiction. As regards work, I am interested where the metaphor originates. Some theories say in the physical, concrete world that then turns into an abstract thought. But I'm interested in the reverse process, how to get from abstract back to physical. I am interested in how the physical circulates into an idea and back to physis. And stories. I love stories and a while ago I again returned to Borghes. In Greek. I lived in Greece for five years and learned the basis of the language, which I now wish to consolidate and revive. Therefore I bought a book, a small book of

ancient, folk Greek tales to maintain the contact with the language.

**Did you also dance in Greece?**

Of course. I actually went there for a dance project, worked on the project and lived there.

**Would you be able to compare the situation here and there?**

In Greece, some things are much more flexible. Similar to London or Berlin. There, a dancer can do many things apart from his work, but here it doesn't work like that. I don't know why, maybe it's the system... In Greece, for example, I could easily shoot a promotional ad for Patras, when it was the European capital of Culture. We also organised an event to celebrate the hundredth anniversary of their film. Something like Viktorji in Slovenia, a great show where many dancers were required and contemporary choreographers were invited to cooperate. That was an example of combining the commercial with more serious, professional approaches. It's easier to find projects there and they pay more. Otherwise it's a "jungle". Like all the Mediterranean, Greece is fairly unorganised; it



Snježana Premuš, Odnos kot arhitektura (foto arhiv Kibla)  
Snježana Premuš, Relation as architecture (photo Kibla archive)

all depends on how you manage. Dance ensembles in Greece, for example, rent theatres, halls. It is not like the National Theatre, the Ljubljana Dance Theatre and so on, which are funded by the state to make a certain number of performances per year. The ministry funds the dancers as regards production, but if you want to execute it, there is a million of theatres to chose from, costing a lot of money. The good side of Athens, though, is the fact it is a seven million city, where you always find the audience. The Greek like to go out in the evening, and theatre and dance are part of socialising at night. A dinner, theatre, and then dance till dawn, that's the habit. Groups perform an event at least for two weeks there, and the audience is never scarce. And the more you perform, the larger the audience, as there is much promotion from mouth to mouth.

**Do you consider it necessary for a dancer to travel much, to work with different people? Can you feel cultural differences in dancing?**

Absolutely. Despite the globalisation that is presumably threatening us. If I compare theatre and

dance, dancers are privileged to express with bodies and therefore not limited by language, as are the actors, for example. From my experience, all examples of cooperation and raising cultural awareness bring benefits. You develop a distance towards everything that you'd always believed was certain. Only when in foreign environment, you realise you are different as well as how and why it is you're different, and that what you are is conditional upon culture.

**Nika Logar**

### Odnos kot arhitektura

cikel improvizacijskih gibalnih dogodkov  
Gre za serijo sedmih improvizacijskih plesnih dogodkov Snježane Premuš, izvedenih od januarja do junija ter zaključni dogodek septembra, vsakokrat z drugim partnerjem, ki jim sledi odprta diskusija obeh izvajalcev s publiko pod vodstvom Andreje Kopač. Vsi dogodki improvizacij in diskusij bodo posneti in zabeleženi/arhivirani ter obdelani v dokumentarec o procesu, ki bo del zadnje diskusije kot refleksije na temo improvizacije in odnosov kot arhitekture.

Ena oseba se pojavlja v različnih odnosov. Vztraja v svoji gibalni poetiki in strukturi gibanja skozi prostor in čas ter v svojih "omejitvah". Gre za iskanje frakcij, razpok, harmonije, kreativnih presežkov v polju odnosa z drugo osebo, vstopanje v polje raziskovanja dinamike odnosa. Odločitev, da se ena oseba sooči z različnimi izvajalci, temelji na provokaciji situacije, kjer lahko skozi to osebo opazujemo, kako se isti motivi, gibalni vzorci, osebni klišeji, osebni vzorci z drugimi ljudmi izražajo v nove, neponovljive vzorce ali osvetljujejo na različne načine oziroma ostanejo prikriti.

Odnos je vmesno polje med tabo in mano: je kreativno polje, je unikatno in rezervirano, je nepozabno, je arhitektura ... Osmislimo prostor, ki skozi čas izginja.



### Relation as architecture

series of improvised movement events  
A series of seven improvised dance events by Snježana Premuš, performed from January till June and the final event in September, each time with another partner. Each event is followed by open discussion of both performers and the audience, hosted by Andreja Kopač. All improvisation and discussion events will be recorded and archived as well as transformed into a documentary on the process, which will be used in the final discussion on improvisation and relation as architecture.  
One person appears in varieties of relations, persisting in own poetics and structure of movement through space and time and in own "limitations". It is about seeking fractions, cracks, harmony, creative value in the field of relation with another person, entering the field of relation dynamics research. The decision to make one person face various performers is based on provoking the situation, where this person enables the observation of how the same motifs, movement patters, personal clichés, personality patterns in interaction with other people express in new, unrepeatable patterns, expose in various ways or remain hidden.  
The relation is the field between you and me: a creative field, unique and reserved, unforgettable, architecture ... Providing meaning to the space disappearing through time.

# Mojca Kasjak, Maribor

## Zmeraj izziv



### **Kaj te spravi v smeh?**

Moji otroci.

### **Imaš svojo življenjsko filozofijo?**

Sprejemaj trenutek, življenje je lepo, če pa ni, pa se potruji in si ga naredi.

### **Kaj bereš?**

Don Miguel Ruiz, Glas spoznanja.

### **Ali živiš od umetnosti?**

Ne, živim od sebe.

### **Imaš managerja?**

Ja, moj notranji glas, ki me vodi.

### **Kakšen je tvoj avtorski pečat v plesu in koreografiji?**

Iskren plesni izraz.

### **Kaj je intermedijska umetnost?**

Prepletanje različnih medijev znotraj umetniškega prostora.

### **Ti je bližje izražanje skozi ples, torej da plešeš, ali koreografija za druge?**

Oboje, je pa razlika pri samem pristopu in potem pri končnem rezultatu.

### **V klasičnem, pa tudi ponavadi v sodobnem plesu gre običajno za interakcijo več plesalcev, pri Digitalni komuni pa imamo interakcijo plesalca/gibalca z glasbo in videom. So velike razlike?**

Pri Digitalni komuni gre za prepletanje in sodelovanje z različnimi ustvarjalci. Zanimivo mi je, kako se moj gib funkcionalno prepleta z vsemi dejavniki, da potem nastane en celovit produkt. Že v devetdesetih letih sem delala takšne in podobne projekte in sodelovala z različnimi umetniki. To je bil zame zmeraj izziv.

### **Kaj raje počnete in zakaj? Pa na splošno mogoče**

### **pojasnilo, za kaj pravzaprav gre pri Digitalni komuni, s stališča plesalca; kakšno funkcijo ima tu telo?**

Dobesedno funkcionalno. Gib ni več sam sebi namenjen in samemu sebi prepuščen. Zmeraj se naslanja na določen suport tehnologije ali pa sam vodi oziroma prevzame vodilno vlogo ter mu tehnologija sledi. Gre za konceptualno igro, ki je vsekakor funkcionalna. In predvsem realna. Zato, ker tehnologija sestavlja naš vsakdanjik, vprašanje pa je le, koliko si dovolimo še potem razvijati domišljjski navdih. Domišljija je namreč več kot znanje, je rekel Albert Einstein. S tem se namreč absolutno strinjam.



### **What makes you laugh?**

My kids.

### **Do you have a life philosophy?**

Accept the moment, life is beautiful, and if it isn't, try to make it such.

### **What do you read?**

Don Miguel Ruiz, Voice of Knowledge.

### **Do you live off art?**

No, I live off me.

### **Do you have a manager?**

Yes, my inner voice, guiding me.

### **What is your signature style in dance and choreography?**

Honest dance expression.

### **What is intermedia art?**

Intertwining of various media within the artistic environment.

### **What do you prefer, expression through dance (with you dancing) or devising choreography for others?**

Both, but there is a difference in the approach as well as the final result.

### **The traditional as well as contemporary dance often features interaction of several dancers, while in Digital Commune we have the interaction of a dancer with music and video. Is the difference huge?**

The Digital Commune is integration and cooperation of various creatives. It is interesting how my move intertwines functionally with all factors to make one single integrated product. I participated in such and similar projects and cooperated with various artists already in 1990's. It has always been a challenge for me.

### **What do you prefer doing and why? And maybe a general explanation on what the Digital Commune is about as regards the dancer; what is the function of the body here?**

Literally functional. The move ceases to be there for its own purpose and to be left to own devices. It is always based on a certain support of technology, or it leads or assumes the leading role and the technology follows. It is a conceptual play, which is also functional. And particularly real. This is because technology makes part of our everyday life, the only question being how much we still dare develop the imaginative inspiration. Imagination is more than knowledge, said Albert Einstein. And I absolutely agree with it.

Nika Logar



Mojca Kasjak, Digitalna komuna VII, Gibanica, Ljubljana (foto arhiv Kibla)  
Mojca Kasjak, Digital Commune VII, Gibanica festival, Ljubljana (photo Kibla archive)



**This is an excellent arrangement... good interaction, so this interface on stage – the dancer's body has understood the technology-administered circle well. And that is the core of this performance. That the established system interferes with the human body and the human body produces this audio environment that is beautiful. And if it is beautiful, it is also deliberate, and if it is deliberate, this means it is excellent.**

**Dragan Živadinov**

### **Digitalna komuna (VII) intermedijski performans**

V slovenskem prostoru je opazno, da se umetniški mediji in zvrsti segmentirajo v posamezne "cehovske" tokove, ki med seboj težko najdejo umetniške konsenze, saj drug drugega izrinjajo ali si drug drugega podrejajo. Ples je ples, video je video, zvok je zvok, svetloba je svetloba ... kaj pa, ko se dogaja vse hkrati?

Skupina akterjev Digitalne komune VII prihaja z različnih umetnostnih področij: zagovornica osnovnega koncepta, ki temelji na avdio-vizualnih povezavah, je Aleksandra Kostič, za plesom in koreografijo stoji Mojca Kasjak, zvok, glas in odzivne vzvode vodi Cameron Bobro, video in kamere v živo ustvarjata Luka Dekleva in Dino Schreilechner. Svetlobo oblikuje David Orešič, vodja tehnike pa je Jure Vekjet.

Digitalna komuna VII je avdio-vizualni-plesni laboratorij, kjer na osnovi intermedijskega pristopa izvajalka sledi medsebojni odzivnosti različnih vzvodov digitalne tehnologije tako, da zvočni, video ali svetlobni sistem sama aktivira, ali pa aktivno vstopa v že sprožene digitalne procese. Na ta način se scenografija in kostumografija prevajata v digitalne podobe – video, svetlobne in zvočne. Plesalec/gibalec ni osredotočen zgolj na svoj gib, premik v odprtem realnem prostoru in času, temveč mora misliti, slediti, graditi in konceptualizirati tudi digitalne podobe, bodisi zvok, lastno podobo ali svetlobo. Zavedati se torej mora digitalnega, dvo- in tridimenzionalnega prostora, telesnega odmeva v neskončni digitalni zanki ter igro realnih in digitalnih senc, ki se med seboj prepletajo.

**Kibla** je strateška in konceptualna usmerjevalka na polju slovenske in mednarodne intermedijske dejavnosti. Kot taka zagovarja avtonomno sobivanje posameznih izraznih medijev, ki tvorijo umetniški proces – v ospredje ne postavlja nobenega medija, ampak vse hkrati.

**Digitalna komuna** je večletni umetniški konceptualni projekt in eksperimentalni proces osvajanja odzivnih digitalnih sistemov z različnimi menjavajočimi se mediji in akterji, ki rezultirajo v posameznih eksperimentalnih projektih:

#### **Digitalna komuna I**

DIG IT!, medsebojno odzivni zvočno-vizualno-plesni nastop v živo s predhodno delavnico 2006, Kibla, Maribor

#### **Digitalna komuna II**

BBM: TROIA ArmPod, mobilni, zvočni in video pretočni sistem. Infra rdeči senzorji locirajo gibanje

gibalca v prostoru, ta glede na položaj aktivira video in zvok  
2006, Kibla, Maribor

#### **Digitalna komuna III**

Anne Roquiny: WJ-s, spletni nastopi v realnem prostoru  
2006, Kibla, Maribor

#### **Digitalna komuna IV**

intermedijski nastop z Mojco Kasjak  
2007, Cankarjev dom, Ljubljana

#### **Digitalna komuna V**

intermedijski nastop z Mojco Kasjak  
2007, SKC, Beograd

#### **Digitalna komuna VI**

Ujemi gib, CIANT in Snježana Premuš  
2009, Kibla, Maribor

#### **Digitalna komuna VII**

intermedijski nastop z Mojco Kasjak na plesnem tekmovanju Gibanica  
2009, Cankarjev dom, Ljubljana



It is noticeable in Slovenian environment that art media and genres are segmented into particular "guild" currents, finding it difficult to achieve mutual consensus in art as they struggle to oust or submit one another. Dance is dance, video is video, sound is sound, light is light ... and what happens when it all happens simultaneously?

The Digital commune VII group of creators originates from various fields of art: the key concept based on audio-visual integrations is advocated by Aleksandra Kostič, dance and choreography is provided by Mojca Kasjak, sound, voice and responsive levers by Cameron Bobro, video and cameras are created live by Luka Dekleva and Dino Schreilechner. Light is designed by David Orešič and the technical coordinator is Jure Vekjet.

Digital Commune VII is a dance-audio-visual lab, where based on intermedia approach the performer/dancer follows the mutual responsiveness of various digital technology levers, thus sometimes activating audio, video or light systems by herself or entering in movement into the already triggered digital processes.

This way the scenography and costumography are translated into digital images – video, light and sound. The dancer does not focus on her own move only, on the move in stage real time and place, but also has to think, follow, build and conceptualise digital images, be it sound, her own image or

light. She has to be aware of the digital, two- and three-dimensional space, of body echo in endless digital loop and of the play between real and digital shadows that intertwine.

**Kibla** is a strategic and conceptual guide in the field of Slovenian and international intermedia activity. As such it advocated autonomous coexistence of individual expressive media comprising the artistic process – it puts no emphasis on a particular medium, rather on all at once.

**Digital commune**, spanning over several years, is an artistic conceptual project and experimental process of mastering responsive digital systems using various substituting media and players, resulting in individual experimental projects:

#### **Digital commune I**

DIG IT!, interactive live audio-visual-dance performance with a preliminary workshop  
2006, Kibla, Maribor

#### **Digital commune II**

BBM: TROIA ArmPod, mobile audio and video streaming system. Infrared sensors locate the movement of the dancer in the room, who then activates video and sound based on position  
2006, Kibla, Maribor

#### **Digital commune III**

Anne Roquiny: WJ-s, online performance in real space  
2006, Kibla, Maribor

#### **Digital commune IV**

Intermedia performance with Mojca Kasjak  
2007, Cankarjev dom, Ljubljana

#### **Digital commune V**

Intermedia performance with Mojca Kasjak  
2007, SKC, Belgrade

#### **Digital commune VI**

Catch the move, CIANT and Snježana Premuš  
2009, Kibla, Maribor

#### **Digital commune VII**

Intermedia performance with Mojca Kasjak at Gibanica festival  
2009, Cankarjev dom, Ljubljana



# Julian Oliver, Madrid

## Demistifikacija

Za razliko od zaprtokodnega programja, ki je delo enega samega podjetja s svojimi lastnimi prikritimi načrti, se odprtokodno programje snuje in razvija tako, da so projektne komponente in znanje javno dostopne uporabnikom programja, ki ga analizirajo in izboljšujejo. Ta transparentnost je tisto, zaradi česar je model razvoja odprtega programja zelo prilagojen na sodelovanje. Medtem ko je odprtokodno programje manj centralizirano od modela zaprtega razvoja, ima običajno projektne vodje, ki zagotavljajo, da so prispevki uporabnikov le kakovostni in uporabni. To samo po sebi za večino uporabnikov ni neposredno uporabno, čeprav obstaja precej odprtokodnih aplikacij, ki so zelo uporabne!

### Zakaj je odprta koda uporabna za običajnega uporabnika?

Ena od značilnosti odprtokodnega programja, ki jo cenijo vsi uporabniki, je prepričljiva varnostna zgodovina. Ko si ljudje iz spleta prenesejo aplikacije (na primer spletni brskalnik Firefox), jih prenašajo in uporabljajo v binarni ali "prevedeni" obliki. Binarna datoteka je takšne vrste, da je ni mogoče prebrati v urejevalniku besedil. Ker je Firefox odprtokodni program, lahko kodo, iz katere je narejena ta binarna datoteka, programerji od vsepovsod prenesejo in pregledajo, če vsebuje napake. Tak pristop do varnosti programja se v stroki imenuje model "več oči".

Ker se zaprtokodno programje (kot sta Internet Explorer in Safari) širi samo v binarni obliki, uporabniki z ustreznim znanjem ne morejo preprosto opredeliti napak in posredovati programskih popravkov (izvedenih popravkov), ki bi jih vodje projekta izvorne kode pregledali. Še več, ranljivosti ni mogoče odkriti s pregledom kode **preden** program izide in se uporablja! Pri zaprtokodnem programju se popolnoma zanašamo na to, bo programersko podjetje pošteno in nam bo povedalo, kdaj napake v njihovem programju pomenijo tveganje za nas in naše podatke. Nevarnost takšne odvisnosti se posebej dobro pokaže, kadar infrastrukturna, kulturna, finančna, vojaška in zdravstvena omrežja tečejo na zaprtokodnem programju.

Še ena velika prednost odprtokodnega programja je ta, da omogoča ohranjanje podatkov. Z uporabo računalniških programov vsak dan ustvarjamo podatke, med katerimi so nekateri več vredni od drugih. Nedavna zgodovina kaže, da je vse, kar nastane v okviru zaprtokodnega programja, v veliki nevarnosti, da postane neberljivo vsakič, ko nadgradimo programsko opremo ali ko gre podjetje, ki je programje napisalo, v stečaj ali se spremenijo zgradbe računalniške strojne opreme. Primeri ranljivih podatkov so video datoteke, ki zahtevajo zaprtokodne kodeke, ter različni formati elektronske pošte in dokumentov. Veliko interaktivne umetnosti, ki je nastala pred desetimi leti, na primer ni mogoče predvajati na sodobnih računalnikih. Predstavljajte si, da samo zaradi orodij, ki so bila uporabljena, ne bi mogli videti popolnoma nepoškodovane slike, ki je nastala pred 10 leti.

Če je izvorna koda, ki ustvarja podatke, odprta in arhivirana, lahko računalniški programerji še mnogo let kasneje ugotovijo, kako prebrati podatke. Tako lahko napišejo dopolnila za odprtokodno programje, ki omogočajo branje podatkov. V svoji lastni umetniški praksi sem izkusil prednosti uporabe odprtokodnega programja – pa tudi nevarnosti neuporabe le-tega ...

Vendar moramo razčistiti, odprta koda se nanaša samo na relativno dostopnost izvorne kode; precej dvoumna (vendar široko rabljena) oznaka "prosto programje" se nanaša na vrsto odprtokodnega programja, ki izide z licenco za avtorske pravice, in ta zagotavlja osnovne pravice uporabnika, ne

samo podjetja, ki je napisalo programje. Te pravice vključujejo pravico do prilagajanja in pravico do nadaljnega širjenja programske opreme. To vrsto odprtokodnega programja uporabljam tudi sam. Težavna in napačna oznaka "copyleft" se prav tako nanaša na tovrstno programje. Vendar pa v nasprotju s splošnim prepričanjem to programje ne zavrta avtorskih pravic. Ravno nasprotno – pravice avtorjev se legalno uveljavljajo pod zelo strogimi pogoji.

Več o definiciji prostega programja najdete na:

<http://www.gnu.org/philosophy/free-sw.html>

### Zakaj ljudje ne uporabljajo odprtokodne tehnologije?

Internetni uporabniki že uporabljajo odprtokodno programje: naj bo preko iskalnika Google, pri obisku spletne strani, ki uporablja zelo pogosto rabljen strežnik Apache, ali pri uporabi spletnega brskalnika Firefox. Veliko ljudi se sploh ne zaveda, da so redni uporabniki odprtokodnega programja!

Osnovni razlog, da ljudje ne uporabljajo več odprtokodnega programja, je, ker so kupili računalnike, na katerih že tečejo zaprtokodni operacijski sistemi. To programje izdelujeta ameriški korporaciji Microsoft in Apple. Zaradi tega ti operacijski sistemi postanejo privzeti oziroma industrijski standardi in kot taki dobijo največjo pozornost razvijalcev programske opreme. Bolj kot se določen operacijski sistem uporablja, več proizvajalcev bo hotelo prodajati računalnike s tem operacijskim sistemom – zanka, ki za odprtokodno programje predstavlja velik izziv.

Poleg tega imajo proizvajalci računalnikov najraje Windowse, ker so zahtevni glede strojne opreme, pogosto namreč potrebuje veliko računalniškega spomina in močan procesor. Z vsako novo različico Windowsov so ljudje skoraj prisiljeni, da kupijo novo strojno opremo, na kateri novi sistem deluje. Odprtokodni operacijski sistemi niso tako zagreti za pomoč pri prodaji strojne opreme in so običajno na starejši opremi precej bolj učinkoviti kot Windows ali OS X.

Še več, zaprtokodni operacijski sistemi – kot sta Windows in OS X – so zasnovani kot del širšega programskega okolja, ki prinaša koristi ekonomskim interesom proizvajalca. Takšni operacijski sistemi so dobavljeni skupaj z zaprtokodnim programjem, kot so brskalniki, programi za takojšnje sporočanje in medijski predvajalniki, ki za uporabnike kmalu postanejo privzeti. Zato je manj možnosti, da bi ti preizkusili alternativne možnosti. Microsoft je z Evropsko unijo trenutno vpleten v veliko protimonopolno tožbo zaradi nekonkurenčne prakse "združevanja" programske opreme s svojim operacijskim sistemom.

Apple in Microsoft pri uporabniku tudi spodbujata rešitve na področju nadgrajevanja in nameščanja, kar pomeni, da bo ta na primer bolj verjetno poskusil zaprtokodni urejevalnik besedil (kot je Microsoft Word) kot odprtokodnega (Open Office). Zakaj torej odprtokodni operacijski sistemi niso "prednaloženi" na računalnikih, tako kot OS X in Windows? Razlog se skriva v umetnih pogojih, ki jih določata tako Microsoft kot Apple.

V primeru sistema Microsoft Windows prodajalci računalnikov prejmejo denar programskih podjetij, da namestijo poskusne programe in drugo promocijsko programje, narejeno za Windowse. S tem se skupni strošek prodajalca računalnikov umetno zniža, zato je ekonomsko bolj ugodno prodajati računalnike z Windowsi. Zaradi tega je mogoče računalnik z Windowsi pri nakupu celo cenejši kot računalnik, ki ima prednaložen prosto dostopen odprtokodni operacijski sistem.

Ugotovljeno je bilo tudi, da je Microsoft trdo pritiskal na različne proizvajalce strojne opreme,

naj zagotovijo, da je nameščen Windows in ne kaj drugega. Poleg tega se Microsoft močno zavzema proti odprtokodnemu programju, ker ga vidi kot glavno grožnjo svojemu osrednjemu poslovanju. Del teh kampanj vključuje prepričevanje ljudi, da je odprtokodno programje težko uporabljati, da je nevarno in drago.

Pri Applu je primer nekoliko drugačen, ker izdelujejo svoje računalnike in so ti zato na voljo samo z operacijskim sistemom OS X. Poleg tega vgradijo tudi posebno blokado, zaradi katere je operacijski sistem OS X težko namestiti na računalnike, ki niso Applovi. V ta namen si tudi močno prizadevajo, da bi prepovedali namestitev sistema OS X, ki ga kupite, na računalnike, ki niso Applovi. To se dogaja kljub dejstvu, da računalnike Apple na Tajvanu izdelujejo ista podjetja, ki delajo računalnike za druge priljubljene znamke, kot sta HP in Dell, in pri tem večinoma uporabijo iste sestavne dele.

In nazadnje, z izjemo nekaterih priljubljenih primerov, večina avtorjev odprtokodnega programja nima marketinškega proračuna, ki bi bil enakovreden proračunom podjetij Adobe, Apple, Electronic Arts ali Microsoft, zato težko pritegnejo pozornost na svoje programje. Oglasov za odprtokodno programje na primer ne boste videli na letališčih, na mega plakatih v mestnih središčih ali na mestnih avtobusih. Kljub tej precejšnji prednosti se odprtokodno programje končno prednaloženo pojavlja na številnih računalnikih. Dve veliki podjetji, Dell in Asus, sta naredila ta korak. Številni proizvajalci mobilnih telefonov v svojih proizvodih prav tako uporabljajo odprtokodne operacijske sisteme.

### Precejšnjemu številu uporabnikov odprtokodno programje predstavlja težavo. Je potrebno veliko znanja, da veste, kaj izbrati? Kako izberete odprtokodni operacijski sistem?

Izziv za uporabnike ni v tem, katero odprtokodno programje izbrati, bolj je treba vedeti, kakšna je sploh izbira. Danes imajo skoraj vse storilnostne aplikacije zrele odprtokodne ustreznice, zato za začetek zadošča preprosto iskanje odprtokodnega brskalnika ali odprtokodnega urejevalnika slik.

Izbira odprtokodnega operacijskega sistema je pogosto težka za uporabnika, zato bom poskusil ponuditi izhodišče. Operacijski sistem GNU/Linux (splošno znan preprosto kot Linux) je daleč najbolj priljubljen in se ga sedaj uporablja v stotinah milijonov računalnikov po vsem svetu. Številni uporabniki vsekakor niso programerji ali tehnično osveščeni. Nekateri med njimi morda sploh ne vedo, da uporabljajo Linux.

V resnici se Linux nanaša le na jedro ali možgane in ogrodje operacijskega sistema. Da bi bil lahko Linux uporaben za splošne naloge, so razvili tako imenovane distribucije Linux. Med priljubljenimi distribucijami Linuxa so Fedora, Debian, Arch Linux in Ubuntu. Distribucija Linux predstavlja centralizirano, varnostno potrjeno shrambo programja, pri katerem je vsak paket natančno nastavljen za kar najboljšo učinkovitost te distribucije. Distribucije Linux se razlikujejo tudi glede grafičnega vmesnika, ciljne publike, strojne podpore in drugega.

Za razliko od operacijskih sistemov Windows in OS X, uporabniki Linuxa ne iščejo programja na spletnih straneh na podlagi zaupanja v razvijalce programja, da je njihova koda varna, kompatibilna, brez virusov in drugih težav. Namesto tega uporabljajo program, ki varno in legalno prenaša programje v paketih in ga namešča. Ti programi, ki jim rečemo "upravljalci paketa", zagotavljajo zanesljiv in precej bolj varen pristop k upravljanju s programjem in k njegovi distribuciji.

Vsem radovednim priporočam, da na svojem računalniku preizkusite distribucijo Linuxa, ki podpira





načina Live CD ali Live USB: s CD-jem ali ključem USB lahko preprosto zaženete računalnik in preizkusite operacijski sistem in z njim povezano programje, ne da bi karkoli namestili. Delovanje bo nekoliko počasnejše kot običajno, vendar je to izvrsten način za preizkus pred nakupom, medtem ko se odločate, katera distribucija je primerna za vas.

Mislím, da je za tehnološko osveščene kot tudi tiste, ki to niso, za prvo uporabo najboljša distribucija Linux Ubuntu. To je zelo priljubljena distribucija Linuxa, ki temelji na zrelem in cenjenem projektu Debian. Njena skupnost vključuje več milijonov ljudi in nudi izjemno podporo za strojno opremo in periferne enote. Kupiti je mogoče tudi tehnično podporo za operacijski sistem, kar vam olajša prehod. Ubuntu lahko prosto prenesete z naslednje povezave: <http://ubuntu.com>

Bolj tehnično naravnani si boste morda želeli poskusiti distribuciji Linuxa Debian ali Gentoo. Obe omogočata zelo natančen nadzor in prilagajanje uporabniku.

Zanimiva sta tudi operacijska sistema OpenBSD in Open Solaris, ki predstavljata drugi dve družini odprtokodnih operacijskih sistemov z zelo različnimi zgodovinami, jedri in cilji. Veliko programja, ki je na voljo za te odprtokodne operacijske sisteme (in celo za zaprtokodne), bo zadostilo storilnostnim in ustvarjalnim potrebam večine uporabnikov. Izvrsten osrednji vir za učenje, kako uporabljati priljubljeno odprtokodno programje, najdete na: <http://flossmanuals.net>

#### **Odperta koda in kompatibilnost? Kako deluje, koliko so stvari kompatibilne z drugim programjem?**

Približno deset let uporabljam izključno odprtokodno programje na odprtokodnem operacijskem sistemu (Debian GNU/Linux) in zdaj se le redko se srečam z nekompatibilnostjo z zaprtokodno obliko datotek. Pred nekaj leti je bilo to bolj pogosto.

Vseeno je morda vredno omeniti, da je mogoče številne programe za Windows v sistemih Linux uporabljati s posebnim programjem po imenu WINE. Čeprav tega sam ne počnem, mnogi to uporabljajo pri prehodu na odprtokodne različice.

Če vas skrbi kompatibilnost, vam svetujem, da imate v času prehoda na istem računalniku nameščen tako Linux kot Windows ali Linux in OS X. Temu se reče "dvojni zagon". Lahko pa uporabljate Windows znotraj Linuxa z uporabo opcije Virtual Machine, ki je na voljo na Linuxovem namizju. Oboje sta dobro dokumentirani možnosti za nove uporabnike. Apple ne dovoli, da njihov operacijski sistem uporabljate na katerem koli drugem računalniku kot na Macu, čeprav kupite njihovo programje.

Pri uporabi distribucije Linuxa se boste občasno srečali z nekompatibilnostjo s strojno opremo. Razlog za to je, da proizvajalec opreme ne podpira Linuxa z zagotavljanjem ustreznega gonilnika ali drugega zahtevanega programja. Če se to zgodi med preizkušanjem Linuxa, lahko rešitve iščete na spletnih forumih ali pa naslednji računalnik kupite s prednaloženim Linuxom (tako kot bi to storili pri Windows).

Zagotovo je dobro, da preiščite internet glede uspešnih kombinacij vaše distribucije s perifernimi enotami, preden ga kupite. Forumi so najprimernejši za to. Obstaja nekaj brezžičnih adapterjev, skenerjev in več tiskalnikov, za katere se na primer ve, da ne delujejo na Linuxu. Nekaj predhodne raziskave bo preprečilo razočaranje.

#### **Kaj je Kiblix – odprta koda za umetniško rabo? Zakaj je to uporabno?**

Vsaka odprtokodna pobuda je pobuda, ki podpira neodvisnost od tveganj, povezanih z odvisnostjo od korporacij. Pred kratkim smo ob globalni gospodarski krizi videli, da lahko celo največja podjetja čez noč padejo. Ko propadajo tehnološka podjetja, z njimi izgine tudi podpora njihovim zaprtokodnim proizvodom. Iz teh razlogov je zdaj izvrstna priložnost za naložbe v razvoj projektov na podlagi odprtokodnega programja, ki podpirajo lokalno gospodarstvo namesto čezoceanskega.

Ta logika se širi tudi na kulturno področje: umetnost, ki je narejena in se širi v digitalni obliki, mora biti berljiva tudi v prihodnosti, kar lahko zagotovijo samo odprti standardi in odprtokodne metode. Preprosto povedano, če umetnostne organizacije, financirane z javnimi sredstvi, podpirajo razvoj in širjenje umetnosti, ki uporablja zaprte standarde in/ali so odvisne od zaprtokodnega programja in operacijskih

sistemov, s tem tvegajo naložbe in zaupanje davkoplačevalcev.

Še več, če je pri meni kot računalniškem umetniku programje moj "čopič in paleta", hočem vedeti, da lahko vplivam na obliko teh orodij, ne pa da je razpon moje ustvarjalnosti določen z interesi korporacij na množičnih tržiščih. Mislim, da se to nanaša na vse umetnike. Na nedavni delavnici, na kateri sem učil umetnike, se ti niso predstavili kot ustvarjalci podob, filmov ali 3D modelarji, ampak kot "poznavalci" programov Photoshop, Final Cut Pro in 3D Studio Max. To kaže na nevarno pomanjkanje neodvisnosti in izkušenj v njihovih strokah – in hkrati razkriva vpliv, ki ga imajo programerji zaprtokodnih programov na ustvarjalnost v digitalni domeni. In potem je tu še vprašanje lokalizacije. Ne glede na retoriko o globalni vasi, način, kako ljudje razmišljajo, večinoma oblikujeta jezik in kultura, v katerem odraščajo. Če ne sprejemamo enega jezika, ene prehrane in ene vrste glasbe za vse ljudi, zakaj bi morali sprejeti, da en računalniški operacijski sistem iz severnoameriške korporacije s posebno vrsto uporabniškega vmesnika lahko učinkovito služi vsem računalniškim uporabnikom po svetu? Nekritičnost ljudi do te (gospodarske) odvisnosti in implikacij, ki jih prinaša, je nevarna.

Prosto, odprtokodno programje tu predstavlja dragoceno priložnost – ker omogoča prilagajanje in nadaljnje širjenje, ga je mogoče prilagoditi ali lokalizirati glede na zanimanja razvijajočih se lokalnih trgov in potreb uporabnikov. Sredstva bi bilo treba

vlagati v to namesto v softverske licence in drage nadgradnje, posebej v primeru izobraževalnih in kulturnih ustanov.

#### **Kaj je ciljna skupina? Računalniški navdušenci?**

Ciljna publika odprtokodnega programja? Vsi, ki cenijo programsko opremo, ki je varna, prilagodljiva, zagotavlja dolgotrajnost podatkov in je predvsem napisana v korist javnosti.

#### **Kakšne koristi imajo lahko običajni uporabniki od Kiblixa?**

Po mojem mnenju je Kiblix dragocen forum, v katerem se ljudje srečajo z visokokakovostnim odprtokodnim programjem in umetnostjo. Poleg tega deluje kot okvir za razpravljanje o idejah, ki obdajajo to veliko in rastoče gibanje v slovenskem kontekstu.



Contrary to Closed Source software, which is authored by a single company with its own discrete agendas, Open Source Software is designed and developed such that the components and knowledge of the project are publicly exposed for analysis and improvement by the users of that software. This transparency is what makes the Open Source development model very well suited for collaboration. While being less centralised than a closed development model, Open Source projects commonly have team leaders to ensure that only quality and useful contributions are made by



Julian Oliver, Kiblix 2008 (foto arhiv Kibla)  
Julian Oliver, Kiblix 2008 (photo Kibla archive)

contributors. This, in itself, probably isn't immediately useful for most users, though there are many Open Source applications that people find very useful!

#### **Why is open source useful for ordinary user?**

One quality that Open Source software has that all users appreciate is a strong security record. When people download applications (for instance the Firefox web browser) they are downloading and using it in a binary or compiled form. A binary is a kind of file that cannot be read in a text editor. Because Firefox is Open Source software, the code from which that binary is made can be downloaded and inspected by programmers all around the world for flaws. This approach to software security is known in the industry as the "Many Eyes" model.

Because Closed source software (like Internet Explorer or Safari) is only distributed in binary form, users with technical skills cannot easily diagnose flaws and submit "patches" (implemented fixes) for review by the project leaders of the source code. More so, vulnerabilities cannot be found by inspecting the code **before** it is released and used! With Closed Source software we are completely reliant on the honesty of the software company to tell us when flaws in their software puts us and our data at risk. The danger of this dependence becomes especially apparent when infrastructural, cultural, financial, military and health networks are run on Closed Source software.

Another great advantage of Open Source software is that it allows for the preservation of data. Every day



we produce data using computer programmes, some of it more valuable than others. Recent history shows us that what is made with closed source software is in great danger of becoming unreadable each time that software is upgraded or the company that wrote that software goes bankrupt or computer hardware architectures change. Examples of vulnerable data are video files requiring closed-source codecs, email and document formats. A lot of interactive art made 10 years ago cannot be run on modern computers, for instance. Imagine if we couldn't view a perfectly undamaged painting made 10 years ago simply because of the tools used?

When the source code that generates the data is open and archived it is possible for computer programmers to find out how to read that data many years later. They can then write extensions for open-source programs such that it can be read. In my own artistic practice I have experienced the benefits of choosing to use Open Source software – and the dangers of not...

To be clear however, "Open Source" only refers to the relative openness of the source code; the rather ambiguous (but widely used) term "Free Software" refers to a kind of Open Source software, released under copyright licenses, that preserves basic rights for the user rather than just the company that wrote it. These rights include the right to modify and the

right to redistribute that software. This is the kind of Open Source software I use.

The difficult and erroneous term Copyleft Software also refers to this kind of software. Contrary to popular opinion however this software is not anti Copyright. Quite the opposite – the authors rights are legally enforced under very strict terms. You can read more about the definition of Free Software here: <http://www.gnu.org/philosophy/free-sw.html>

#### **Why are people not using Open Source technology?**

Internet users are already using Open Source software: whether that be via a Google query, visiting a website using the extremely common Apache server or using the Firefox web-browser. Many people are completely unaware they are regular users of Open Source software!

The primary reason people are not using more Open Source software is that they've bought computers already running closed source operating systems. This software is made by the American corporations Microsoft and Apple. As such these operating systems become default or Industry Standard and so they receive the most attention from software developers. The more used an operating system is the more computer manufacturers will want to sell computers with that operating system – a challenging loop for Open Source software to break. Computer manufacturers also like Windows especially because it is demanding on hardware, often needing lots of computer memory and processor power to run. With each new version of Windows people are almost forced to spend money on new hardware in order to run the new system. Open Source operating systems aren't as eager to help sell hardware and are often far more performant on older hardware than Windows or OS X.

More so, Closed source operating systems – like Windows and OS X – are designed to be part of a broader software ecology that benefits the economic interests of their makers. As such these operating systems come with Closed Source software like browsers, instant-messengers and media-players that soon become default for users. For this reason they are less likely to try alternatives. Microsoft is currently engaged in a large Antitrust case with the European Union for this anticompetitive practice of "bundling" software with their operating system.

Apple and Microsoft also encourage upgrade and installation solutions for the user that mean they are more likely to try a Closed Source word processor (like Microsoft Word) than an Open Source one (Open Office), for instance.

Why then aren't Open Source operating systems "pre-installed" on computers just like OS X and Windows are? The reason is due to artificial conditions imposed by both Microsoft and Apple.

In the case of Microsoft Windows, computer vendors accept money from software companies to install trialware and other promotional software made for Windows. This artificially reduces the overall cost for the computer vendor, making it economically easier to sell computers with Windows. Because of this, a computer with Windows may even be cheaper at the point of purchase than one pre-installed with a freely available, Open Source operating system.

Microsoft has also been found to have heavily pressured various computer hardware manufacturers to ensure Windows is installed instead of alternatives. Microsoft also campaigns heavily against Open Source software as it sees it as a primary threat to its core business. Part of this campaigning involves telling people that Open Source software is difficult to use, unsafe and expensive.

The case of Apple is a little different, they design their own computers and so they are only sold with the OS X operating system. Furthermore, they build-in a special lock making it hard for people to install the OS X operating system on non-Apple machines. To these ends they are working hard to try to make it illegal to install the copy of OS X you have bought on non-Apple computers. This occurs despite the fact Apple computers are made in Taiwan by the same companies that make computers for other popular brands like HP and Dell using largely the same components.

Finally, with the exception of a few popular examples, most Open Source software authors don't have a marketing budget akin to those of Adobe, Apple, Electronic Arts or Microsoft and so drawing people's

attention to their software is difficult. You don't see advertisements for Open Source software in airports, on billboards in town squares or on the backs of buses, for instance.

Despite these considerable odds open-source operating systems are finally appearing pre-installed on many computers. Two large companies, Dell and Asus, have made this step. Many mobile phone makers also use an Open Source operating system now on their products.

#### **For quite a lot of users the idea of using Open Source software presents a problem, do you need a lot of knowledge to know what to choose? How to choose your Open Source operating system?**

The challenge for users is not what Open Source software to choose so much as knowing what the choices are in the first place. Almost all productivity applications have mature Open Source counterparts these days and so a simple search for Open Source browser or Open Source image editor will be enough to get you going.

Choosing an Open Source operating system is often tricky for users, I'll try to provide a starting point here. The GNU/Linux operating system (commonly just known as Linux) is by far the most popular, now used by hundreds of millions of computer users around the world. Many of these people are certainly not programmers or technically minded. Some may not even know they are using Linux at all.

In reality, Linux itself refers to just the kernel or brain and skeleton of the operating system. In order to make Linux useful for common tasks, so called Linux distributions were developed. Popular distributions of Linux include Fedora, Debian, Arch Linux and Ubuntu. A Linux distribution represents a centralised, security-audited repository of software, each package of which is finely tuned for optimal performance on that distribution. Linux distributions also vary in look-and-feel, target audience/use, hardware support and other things.

Contrary to Windows or OS X, Linux users don't visit websites to find software, placing trust in software developers that their code is safe, compatible, free of viruses and other issues. Instead they use a software program to securely and legally download the packaged software and install it. These programs are called package managers and ensure a reliable and considerably more secure approach to managing and distributing software programs.

For those curious, I recommend trying a Linux distribution that supports Live CD or Live USB mode on your computer: using a CD or USB stick it's possible to just start up your computer and try the operating system and related software without installing anything. Performance will be a little slower than normal but it's a great way to try before you buy while you're deciding which distribution is for you.

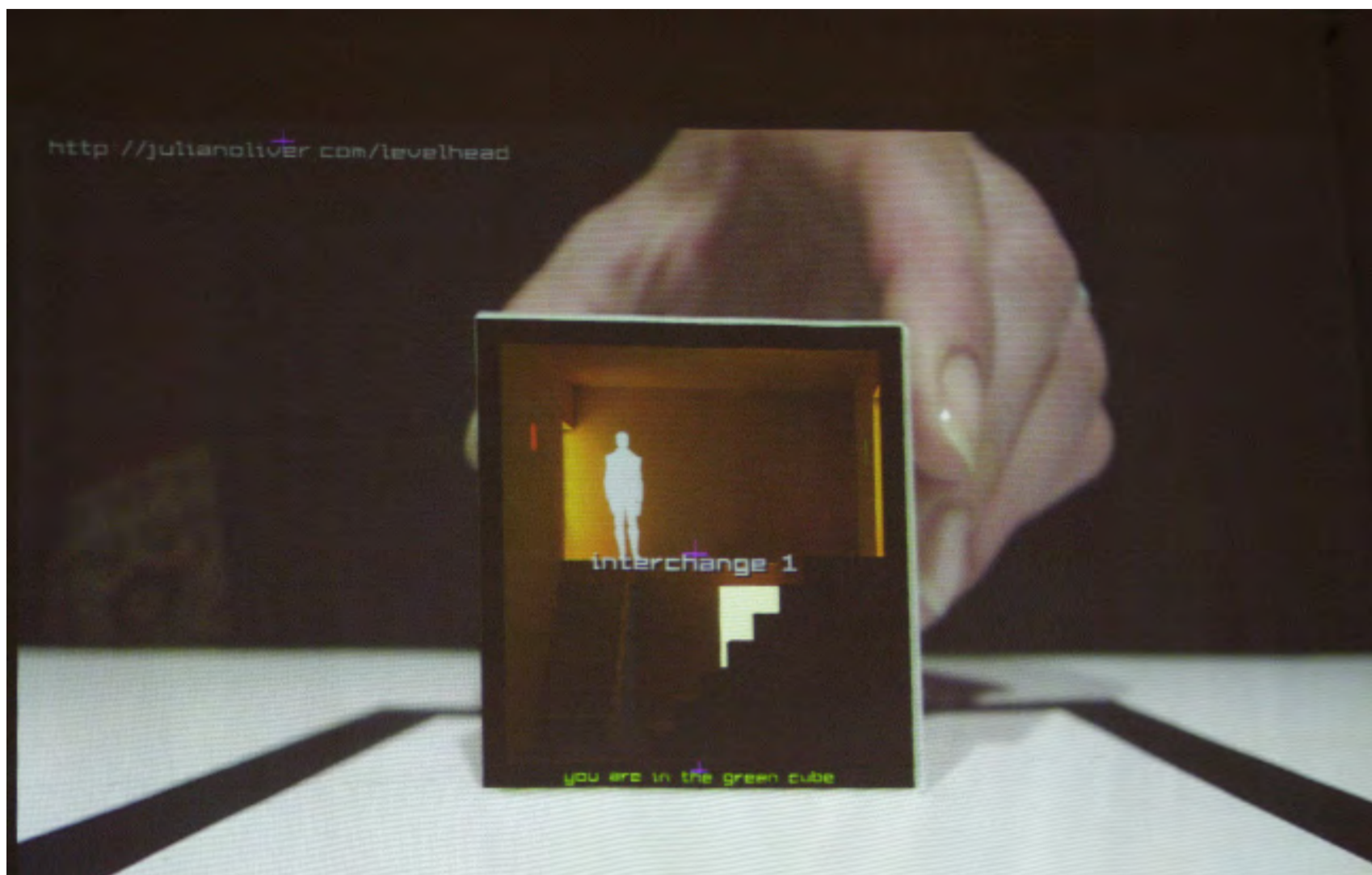
I think the best distribution for technically and non-technically minded people alike to first explore is Ubuntu Linux. It's a very popular distribution of Linux built on the foundations of the mature and respected Debian project. It has a community of many million users and offers great support for computer hardware and peripherals. It is also possible to purchase technical support for the operating system, to help ease your transition. Ubuntu can be freely downloaded here: <http://ubuntu.com>

Those more technically inclined might want to try the Linux distributions Debian or Gentoo. Both of which allow for fine-grained control and customisability.

The operating systems OpenBSD and Open Solaris may also be of interest, both representing two other families of open source operating systems with very different histories, kernels and goals. Much of the software available for these Open Source operating systems (and even Closed Source ones) will serve the productivity and creative needs of most users. A great central resource for learning how to use popular Open Source software can be found here: <http://flossmanuals.net>

#### **Open source and compatibility? How does it work, are things compatible with other software?**

I've used entirely Open Source software on an Open Source operating system (Debian GNU/Linux) for around 10 years and rarely come across an incompatibility with closed source file formats any more. Some years ago, it was more common. Perhaps it's worth mentioning however it is possible to run many Windows programs on Linux systems now using special software called WINE. Although



I don't do that myself, many do while they are transitioning to Open Source alternatives. If you are concerned about compatibility my advice is to have both Linux and Windows or Linux and OS X on the same computer while you make the transition. This is what's known as dual booting. You can also run Windows inside Linux using what's called a Virtual Machine, executable from the Linux desktop. Both are well documented options for new users. Apple doesn't allow you to run their operating system on any other computer than a Mac even if you've bought their software.

Using a Linux distribution you will occasionally come across an incompatibility with hardware. This is due to the maker of that hardware not supporting Linux by writing the appropriate driver or other necessary software. If this occurs while trying Linux you can either search online for solutions in forums or simply buy your next computer with Linux preinstalled (just like you would with Windows).

Be sure to search the Internet for success-stories with your distribution and a peripheral before buying it. The forums are a great place to look. There are one or two wireless adaptors, scanners and several printers, for instance, that are known not to work with Linux. A little research first will avoid disappointment.

**What is Kiblix – Open Source for cultural use? Why is this useful?**

Any Open Source initiative is an initiative that supports independence from the risks of depending on corporations. We've recently seen, with the global economic crisis, that even the largest companies can fall over-night. As technology companies fall so will their support for their closed-source products. For these reasons now is a great time to invest in Open Source software development projects, nurturing local economies rather than those far overseas. This logic also extends to cultural development: Art made and distributed in digital formats needs to be readable in the future and only open-standards and open-source methods can guarantee this. Simply put, publicly funded arts-organisations are risking the taxpayer's investment and trust when they support the development and distribution of Art that uses closed standards and/or depends on Closed Source software and operating systems.

More so if, as a computer artist, software is my "brush and paint", I want to know I can have influence over the form of those tools rather than leaving the scope of my creativity to be informed by the mass-

market interests of corporations. This concerns all artists I think: at a recent workshop I taught artists introduced themselves not as Image Makers, Film Makers or 3D Modellers but as "knowing" Photoshop, Final Cut Pro, and 3D Studio Max. This reflects a dangerous lack of independence and experience within their respective crafts – one that reveals the influence Closed Source software engineers have over creativity in a digital domain.

Finally there is the matter of localisation. Regardless of Global Village rhetoric, the way people think is greatly shaped by the language and culture they grow up within. We don't accept one language, one food or one musical form for all people, so why should we accept that one computer operating system from a corporation in North America, with a particular kind of user interface model, can effectively serve the world's computer users? People are dangerously uncritical of this (economic) dependence and its implications.

Free, Open Source software presents a valuable opportunity here: because it allows modification and redistribution it can be adapted or localised to the interests of developing local markets and the needs of users. Money should be invested here rather than in software licenses and costly upgrades, especially in education and cultural centres.

**What is the target audience? Geeks?**

The target audience of Open Source software? Anyone that values software that is secure, flexible, offers longevity for their data and, above all, is written in the public interest.

**How can ordinary users benefit from Kiblix?**

As I see it, Kiblix serves as a valuable forum for exposing people to high-quality Open Source software and art. More so, it acts as a frame for discussing ideas surrounding this great and growing movement in a Slovenian context.

**Srdžan Trifunović**

**Kiblix**

Kibla je enega svojih najstarejših festivalov, ta bo v letošnjem letu obhajal 10. obletnico, postopoma transformirala iz popolnoma tehnološkega festivala v domeno umetnosti in izobraževanja. Preoblikovanje festivala Kiblix v prihodnjih letih pomeni vzpostavitev enega najrelevantnejših umetniških festivalov, temelječih na odprto-kodnih rešitvah, ki je postavljen na evropski in svetovni zemljevid. Odprta koda za obiskovalke in obiskovalce, akcije, performanse, namestitve, interaktivni dogodki, roboti, umetnost programja, umetnost strojne opreme, brezžični sistemi, varnost in nadzorovanje so le nekatera izmed izhodišč umetnosti, ki se poraja na vprašanjih človekove svobode, svobode govora in izražanja, prostega pretoka informacij in znanja, proste izmenjave podatkov in išče odgovore namesto vseh tistih, ki zapirajo svoje sisteme in se zaklepajo v digitalne utrdbe, da pod pretvezo zaščite avtorskih pravic – v takšnih in drugačnih okoljih in načinih – omejujejo vse zgoraj omenjeno, največkrat iz najbolj banalnih razlogov po čim višjih dobičkih, nemalokrat pa iz gole želje po obvladovanju družbe in manipuliranju z množicami.



Kibla has gradually transformed one of its oldest festivals, which is to celebrate its 10th anniversary this year, from a completely technological festival into a domain of art and education. The transformation of Kiblix festival is still in process, aiming at establishing the festival in the following years as one of the most relevant open code art festivals, placing it on the European and world map. Open code for visitors, campaigns, performances, installations, interactive events, robots, software art, hardware art, wireless systems, security and surveillance to name just a few principles of art that emerges based on the issues of human freedom, the freedom of speech and expression, free information and knowledge flow, free data exchange, and seeks answers instead of all those that enclose their systems and lock themselves inside digital fortresses. Under the pretence of copyright protection – in environments and methods of all kinds – they limit everything mentioned above, most often due to banal reasons for higher profits, and very commonly out of a naked desire to manage the society and manipulate masses.



# M3C Mreža multimedijskih centrov Slovenija

Kulturna informacijska hrbtenica Slovenije – neformalna mreža centrov, ki so povezali digitalne tehnologije, temelječe na principih odprte družbe, in družbe znanja s kulturo in umetnostjo, kreativnostjo, inovacijami, izobraževanjem in razširjanjem informacij – je bila formirana v drugi polovici 90. let 20. stoletja. V sedanjem obsegu se je mreža multimedijskih centrov vzpostavila v obdobju 2003-2004, tudi prek sofinanciranja s strani Ministrstva za kulturo in Ministrstva za informacijsko družbo. V letu 2004 je devet slovenskih multimedijskih centrov na podlagi javnega razpisa Ministrstva za kulturo pridobilo sredstva Evropskega sklada za regionalni razvoj (ESRR). Aktivnosti mreže M3C so namreč skladne s strategijo Enotnega programskega dokumenta Republike Slovenije za programsko obdobje 2004–2006 in s Programskim dopolnilom za obdobje 2004–2006. Z dolgoročnim sodelovanjem želijo vključeni centri vzpostaviti in razvijati infrastrukturno in informacijsko podporno okolje na področju informacijske tehnologije in digitalne kulture. Skupni cilji partnerjev pa so:

- ustrezna sodobna tehnološka oprema v vseh regijah RS;
- spodbujanje usposabljanja in aktiviranje kadrov, ki združujejo ustvarjalnost, tehnologijo in vodenje;

- vzpostavitev razvojne infrastrukture za pospeševanje učinkovitosti ustvarjanja in prenosa znanja v produkte, storitve in procese;
- vzpostavitev učinkovite in večsektorske povezave med multimedijskimi centri v skupni mreži;
- razvijanje IKT infrastrukture, ki bo omogočila hitro, širokopasovno internetno povezovanje za raziskovalna, izobraževalna, kulturna in poslovna okolja;
- ustrezna infrastruktura in prostorski pogoji centrov;
- omreženje ustreznih pod-točk v posameznih regijah in njihova označitev,
- širitev mreže in vzpostavitev multimedijskih centrov po vseh regijah Slovenije.

Projekt je sofinancirala Evropska unija, v letih 2007 in 2008 pa ga je sofinanciralo slovensko Ministrstvo za kulturo na postavki Multimedijski centri. Število vključenih vsako leto narašča in je v letu 2009 doseglo 20 centrov, kar dela mrežo M3C izjemno tako na evropskem kot svetovnem nivoju.



Cultural Information Backbone of Slovenia – a non-formal network of centres, which connected digital technologies based on the principles of open society and knowledge society with culture & art, creativity, innovation, education and dissemination of

information – was formed in the second half of 1990's. The extent of the network as we know it today was established in 2003–2004, with partial support of the Ministry of Culture and Ministry of Information Society. In 2004 a network of nine Slovenian multimedia centres obtained funding from the European Regional Development Fund (ERDF) by applying through the Ministry of Culture, since M3C activities are accordant with the strategy of the Unified Programme Document of the Republic of Slovenia for the programme period 2004–2006 and with the programme complement for the period 2004–2006.

By long-term cooperation the partner centres wish to establish and further develop infrastructural and information supportive environment in relation to information technology and digital culture. Aims of the partnership are the following:

- Establishing contemporary technological infrastructure in all regions of Slovenia;
- Encouraging training and activation of human resources that are able to unite creativity, technology and management;
- Establishing developmental infrastructure in order to advance the efficiency of creation and transfer of knowledge into products, services and processes;
- Establishing efficient and multi-sectorial cooperation between multimedia centres in the network;
- Developing ICT infrastructure which enables quick, broadband networks for research, education, culture and business environments;
- Suitable infrastructure and spatial conditions of the centres;
- Identification and networking of sub-points in all regions;
- Further extension of the network through establishment of multimedia centres in all regions.

The project has been co-financed by EU and from 2007 to 2008 it was financed by the Slovenian Ministry of Culture through the Multimedia Centres programme. The number of participating subjects grows every year and in 2009 it reached 20 centres, which makes the M3C network exceptional at European as well as global level.

Multimedia Centres Network of Slovenia  
<http://www.m3c.si/>

# Post Me\_New ID

## Mreženje, ustvarjanje in izmenjevanje

Post Me New ID je akcijska raziskava, osredotočena na prihodnost telesa. Dolgoročni cilj projekta je trajnostno omrežje znanja, ki bo spodbujalo razumevanje posameznih kot tudi kolektivnih identitet, ki jih ustvarja kultura 21. stoletja. Projekt Post Me\_New ID s praktičnega vidika raziskuje fizično in digitalno družbeno mreženje ustvarjalnih procesov interdisciplinarnih umetniških projektov in predvideva umetniške produkcije prihodnjih generacij. Projekt spodbuja izmenjavo učenja in prenos znanja znotraj raznovrstne skupine izkušenih strokovnjakov. Združuje umetnike, kuratorje, akademike, psihologe, kreativne tehnologe in producente novih medijev, ki delujejo v vrednostni verigi skupnega strokovnega znanja – od postopka nastajanja do proizvoda in do javnosti.

- Kakšno je trenutno in prihodnje stanje posthumanega telesa?
- Kakšen je odnos med identitetami in digitalno kulturo?
- Kako bosta digitalna in fizična mobilnost vplivali na prihodnje ideologije spola in multikulturne scenarije ter z njimi vzajemno delovali?
- Kako bo kreativno vključevanje publike kot akterjev (in ne samo opazovalcev) vplivalo in spreminjalo umetniški proces, uporabljena orodja in ustvarjeno kulturo?

Raziskuje naslednje ključne tematike:

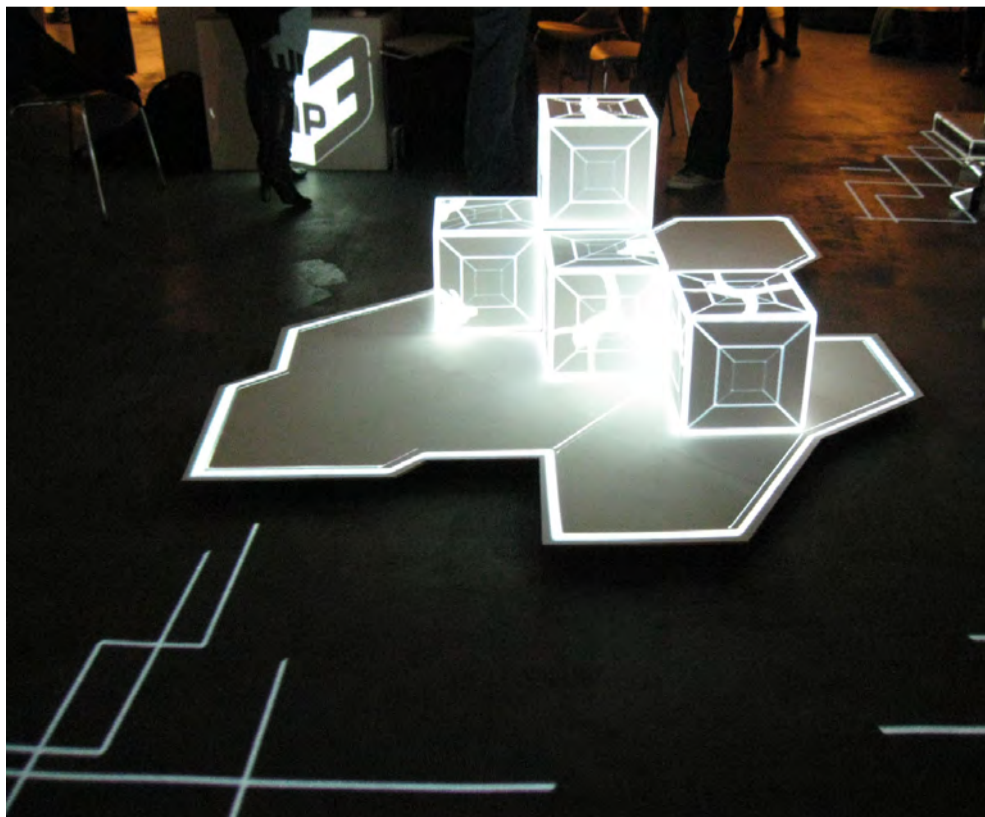
- nosljivi računalniki / prostetika / robotika
- telematika / generativno / realni čas /
- razširjeni svetovi / Next ID / multipli jaz / avatarji
- pošasti / junaki – človeški / nečloveški / "drugi"
- telesa s spolom – premiki v psihologiji spola

Na aktivnem javnem Blogu bo na podlagi razprav potekal niz raziskovalnih programov, končni proizvodi pa bodo forum, knjiga in DVD. Poleg tega bo v okviru niza ustvarjalnih procesov izvedena javna instalacija/performans. Post Me\_New ID je dinamičen projekt, v katerega so vključeni body>data>space (London, VB), CIANT (Praga, Češka), TMA (CYNETart\_08 Dresden, Nemčija), Multimedijски center Kibla (Maribor, Slovenija) in 14 mednarodnih partnerjev, posvečen pa je raziskavi kompleksnosti evropske identitete v 21. stoletju skozi preučevanje tehnologij telesa. Post Me\_New ID vključuje 14 partnerjev projekta: A4 – nulty priestor, Slovaška; Univerza Brunel, VB; Karlova univerza, Češka; Citemor – Festival de Montemor-o-Velho, Portugalska; Grains and Pixels, Švedska; Hellen Sky, Avstralija; Univerza v Leedsu, VB; M2F Creations, Francija; Multiplace, Slovaška; Fundacija PROJECT DCM, Romunija; Rehearsal.org, VB; ResCen – Univerza Middlesex,

VB; skaculture, Kitajska; Swap-Project, Portugalska; Višja šola za film in nove medije na Tokijski državni univerzi za likovne umetnosti in glasbo, Japonska. Projekt Post Me\_New ID je sofinanciran s strani Evropske unije v okviru programa Kultura 2007. Spremljajte spletno stran <http://www.postme-newid.net/> za informacije o razvoju projekta.



Post Me New ID is an action research project with a focus on the future of the body. The long-term aim of the project is a sustained knowledge network that will foster understanding of individual as well as collective identities rendered by 21st digital culture. Post Me\_New ID practically explores the physical and digital social networking of creation processes for interdisciplinary artistic projects and envision the artistic outputs of generations to come. This project is a driver for a learning exchange and knowledge transfer between a diverse group of skilled experts. It brings together artists, curators, academics, psychologists, creative technologists and new media producers working in a value chain of shared expertise - from process to product and to the public.





Post Me\_New ID, London (foto arhiv Kibla)  
Post Me\_New ID, London (photo Kibla archive)



- What is the current and future condition of the post-human body?
- What is the relationship between identities and digital culture?
- How will digital and physical mobility affect and interact with future gender ideologies and multi-cultural scenarios?
- How will the creative participation of audience as players (not just spectators) affect and change artistic processes, the tools in use and the culture created

We are researching and exploring the following key themes:

- Wearables / Prosthetics / Robotics
- Telematics / Generative/ Real Time /
- Expanded worlds / Next ID / Multi Selves / Avatars
- Monsters / Heroes – human / non human / the “other”
- Engendered bodies - shifts in gender psychologies

An active and public Blog is fed by a series of debate led Research Engines with a Forum, Book and DVD as the end products. In addition a series of Creation Processes will result in a public Installation / Performance.

Post Me\_New ID is a dynamic collaboration between body>data>space (London, UK), CIANT (Prague, Czech Republic), TMA (CYNETart\_08 Dresden, Germany), Kibla Multi-Media Centre (Maribor, Slovenia) and 14 international partners and examines the complexity of 21st century European identity through an exploration based on technologies of the body.

The 14 partners for Post Me\_New ID are: A4 – nulty priestor, Slovak Republic; Brunel University, UK; Charles University, Czech Republic; Citemor – Festival de Montemor-o-Velho, Portugal; Grains and Pixels, Sweden; Hellen Sky, Australia; Leeds University, UK; M2F Creations, France; Multiplace, Slovak Republic; PROJECT DCM Foundation, Romania; Rehearsal.org, UK; ResCen – Middlesex University, UK; skaculture, China; Swap-Project, Portugal; The Graduate School of Film and New Media at Tokyo National University of Fine Arts and Music, Japan.

Post Me\_New ID is co-financed by the European Union within the Culture 2007 Programme. Keep an eye on <http://www.postme-newid.net/> for developments.

## SI UPAMO TO POČETI V REALNEM ČASU?

Dogodek “SI UPAMO TO POČETI V REALNEM ČASU?” izpodbija naše podobe o samih sebi in naše večkratne identitete, tako izven spleta kot v njem. Kakšno podobo o nas prinašajo naši avatarji iz virtualne domene? Kaj nas učijo o samih

sebi in kako lahko to znanje uporabimo za boljše razumevanje drugih?

V aktualnem svetu izvajalci umetniških projektov potujejo skozi zasebni in javni prostor, v katerih delajo s posameznikom in skupnostjo. V bližnjih in oddaljenih okoljih hkrati delujejo lokalno in globalno. Njihovo življenjsko okolje je zapleten virtualni/fizični prostor telesne in duševne usmeritve. Njihova živa telesa lahko posnemajo in upodablajo izbrane identitete – preoblikujejo se med avatarjem, kiborgom, humanoidom in robotom, pri čemer uporabljajo elektroniko, bioniko in digitroniko.

Povsod okrog njih je hiper obstoj. V medsebojno povezanem prostoru realnega in virtualnega z več vozlišči morajo biti natančno povezani in bliskovito odzivni na “druge” – lekcije o telepatski intuiciji osvojijo sproti.

Dogodek “SI UPAMO TO POČETI V REALNEM ČASU?” izhaja iz celoletnega raziskovalnega projekta, ki je preučeval razvoj postčloveške kulture skozi tehnologije telesa.

Digitalno omreženi in odzivni grafični prikazi v okviru panoramskega inteligentnega okolja se v realnem času združujejo z izvajalci na odru, s čimer se ustvarja množstvo izidov. Interaktivni elementi zvoka, slike in gibanja iščejo in lovijo živa telesa, silijo jih k odzivu, povračilnim ukrepom in ponovni izvedbi.

Relativnost telesa v odnosu do nas samih in do drugih je ključ do sodobnega življenja z večkratnimi identitetami, do realnega in virtualnega obstoja v več oblikah. Z dogodkom “SI UPAMO TO POČETI V REALNEM ČASU?” te meje hitro izginjajo, zato lahko s humorjem in ironijo opazimo morebitne napake, spodrsrljaje, zadovoljstvo in čarobne trenutke, ki se zgodijo.

Dogodek “SI UPAMO TO POČETI V REALNEM ČASU?” je zasnovan v okviru projekta Post Me\_New ID, v katerem sodelujejo body>data>space (London, GB), CIANT (Praga, Češka), TMA Hellerau (Dresden, Nemčija) in Kibla (Maribor, Slovenija) s podporo Evropske unije v okviru programa Kultura 2007. Dogodek je nastal v okviru skupinskega procesa 11 evropskih umetnikov, ki so specializirani za izvajanje, video, zvok, virtualni svet in interakcijo.

## DARE WE DO IT REAL-TIME?

“DARE WE DO IT REAL-TIME?” challenges the ideas of the self and our multi-identities, both off and online. How do our avatars in the virtual realm reflect on ourselves? What do they teach us about ourselves and how can we use that knowledge to extend our understanding of others?

In a topical world, the performers travel through personal and public space, working with the individual and the community. In close and distant environments, they simultaneously operate

locally and globally. Their habitat is an intricate virtual/physical place of body/mind orientation. Their live bodies can mimic and perform chosen identities – morphing between avatar, cyborg, humanoid, robot, using the electronic, the bionic, the digitronic.

Hyper-existence is all around them. In the interconnected, multi-nodal space of real and virtual, they need to be sharply connected and speedily responsive to “the others” – tele-intuition lessons are learnt on the move.

“DARE WE DO IT REAL-TIME?” emerges from a year long research project exploring the evolution of post human culture through technologies of the body.

Within the panoramic intelligent environment, digitally networked and responsive graphics combine real-time with the performers on stage to create a multiplex of outcomes. Interactive sound, video and motion components seek out and catch the live bodies, urging them to respond, retaliate and re-act.

The relativity of the body, of your own and to others, is key to the multi-identity mode of modern living, of existing in the real and the virtual in many forms. In “DARE WE DO IT REAL-TIME?” these boundaries are speedily dissolved so we can see, with humour and irony, the potential errors, glitches, thrills and magic moments that transpire. “DARE WE DO IT REAL-TIME?” has been created as part of Post Me\_New ID, a co-production between body>data>space (London, UK), CIANT (Prague, Czech Republic), TMA Hellerau (Dresden, Germany) and Kibla (Maribor, Slovenia) supported by the European Union within the Culture 2007 Programme. The piece emerges from an interauthored group process involving 11 European artists specialising in performance, video, sound, virtual world and interaction.

# Philippe H. Wacker, Margaretha Mazura, Bruselj European Multimedia Forum C



**Gospod Wacker, osnovali ste Evropski multimedijški forum (EMF). Kje je EMF danes, v tem turbulentnem obdobju za gospodarstvo in kulturo?**

**P. H. Wacker:** Res je, leta 1994 sem sodeloval pri ustanavljanju EMF. Od takrat smo na našem področju doživeli številne prevrate, če omenim samo pok "internetnega mehurčka" v letih 2000–01. Naša strategija je bilo še tesnejše osredotočenje na potrebe naših članov – portfolio svojih storitev smo razširili v dve smeri, na trge in finance. Leta 2007 je Dr. Mazura prevzela EMF kot generalna sekretarka, zdaj pa vodi organizacijo skozi trenutno krizo. Vendar verjamem, da jo bo EMF prebrodil in iz nje še enkrat izšel okrepljen.

**Koliko članov ima EMF in kakšen je najpogostejši profil vaših članov?**

**Margaretha Mazura:** EMF vključuje akterje iz celotne digitalne vrednostne verige. Trenutno deluje kot omrežje omrežij s troplastnim članstvom:

- združenja in skupine (trenutno več kot 20);
- podjetja (trenutno več kot 300);
- posamezni člani (trenutno okrog 20 "izvršnih svetovalcev").

Nenazadnje EMF kljub svojemu imenu med svoje članstvo šteje partnerje iz tujine, predvsem iz Indije, ZDA in Latinske Amerike.

**Lahko prosim komentirate letošnje prijave za evropski pečat e-odličnosti?**

**P. H. Wacker:** Prejeli smo več prijav kot kdajkoli prej v 8 letih, odkar upravljamo s to prestižno nagrado, ki izpostavlja trženje inovativnosti na področju IKT. Vendar je naša žirija izbrala "samo" 28 zmagovalcev. Misli, da je to več kot kdajkoli, se pa raje usmerjamo na kakovost kot na kvantiteto. Prav res, vsi zmagovalci so izjemne zgodbe o uspehu! (glej [www.seal-of-excellence.org](http://www.seal-of-excellence.org))

**Kako gledate na razmerje med sodobnimi tehnologijami in naravo?**

**Margaretha Mazura:** Sodobne tehnologije omogočajo naravi bolj prijazen odnos. Spremljanje in prilagajanje procesov z novimi tehnologijami na primer zmanjša porabo energije, učinkovite spletne konference omogočajo sodelovanje brez potnih stroškov in onesnaževanja. V preteklosti so tehnologije pogosto imele negativne učinke na naravo. V prihodnosti predvidevamo vse bolj usklajeno razmerje med tehnologijami in naravo. Čiste tehnologije bodo "ubijalske aplikacije" 21. stoletja.



**Kako visoka tehnologija vpliva na sodobno kulturo?**

**P. H. Wacker:** Kot lahko vidimo pri spremembah v vedenjskih vzorcih mlajših generacij ("rojenci digitalci"), ima široka dostopnost najrazličnejših visoko-tehnoloških proizvodov in storitev izjemen vpliv na način, kako se kultura doživlja, proizvaja, širi, konzumira. Danes sta komunikacija in souporaba ključni besedi. To ima izjemen vpliv na kulturo. Vse bolj je prisotna globalna kultura, ki se razvija vzporedno z lokalnimi/regionalnimi/nacionalnimi kulturami. Ti nivoji delujejo vzajemno, okrepljena komunikacija pa spodbuja neznanski učinek talilnega lonca, ki ga včasih označimo kot grožnjo bolj tradicionalnim kulturnim nivojem (regionalnim, nacionalnim). Nove tehnologije so v resnici široko razširjene in invazivne; tega kolesa ne more nihče zavrteti nazaj! Na srečo hkrati na mnogo načinov izboljšujejo življenje (npr. na področju komunikacij, dostopa do informacij, vsakodnevnih procesov, kot je spletno bančništvo, spletno zdravje itd.). Kot vedno, mora vsak najti zdravo ravnovesje med priložnostmi in potencialnimi grožnjami: npr. nadzor "Velikega brata" pod pretvezo varnosti; vdor in kršenje zasebne sfere pod pretvezo udobja ("uporabniku prilagojene storitve"); masovne komunikacijske ugrabitve in spletna posilstva integritete preko virusov, zombijev, neželene elektronske pošte, spletnega ribarjenja (phishing), namenskega zavajanja spletnih pajkov (spamdexing) itd. To so vse še preveč resne grožnje!

**Gospa Mazura, zaključili ste vrsto mednarodnih projektov, ki so usmerjeni na različne trge. Mnoge od teh projektov so sofinancirali finančni mehanizmi EU. Kako mislite, da se bo poraba davkoplačevalskega denarja v EU razvijala v bližnji prihodnosti?**

**Margaretha Mazura:** Ko govorimo o davkoplačevalskem denarju, moramo pogledati makroekonomske potrebe in mikroekonomske koristi. Kar se tiče denarja, namenjenega za raziskave in razvoj (R&R), Evropa še vedno zaostaja za ZDA in Japonsko (glej npr. zadnje poročilo OECD 2008

za področje IT). R&R pomeni inovacije, inovacije pomenijo povečano konkurenčnost, kar spet naprej pomeni večje ekonomsko bogastvo. Sicer je lepo govoriti o "souporabi", vendar so denarna nadomestila še vedno tista, ki poganjajo gospodarstvo. Tako je projektno financiranje v okviru EU eden od najpomembnejših kanalov, ki res prinaša evropske rezultate, ki potencialno lahko postanejo globalne rešitve. Kar se tiče EMF, si za širjenje našega portfolia storitev vedno prizadevamo uporabljati rešitve iz evropskih projektov. Nekaj primerov: e-pospeševalnik ([www.e-accelerator.eu](http://www.e-accelerator.eu)) in evropski pečat e-odličnosti sta nastala v okviru projekta EMMA, v katerem je sodelovala tudi Kibla; Lexelerator ([www.lexelerator.eu](http://www.lexelerator.eu)), platforma spleta 2.0 za pravne informacije v e-poslovanju je rezultat projekta LEKTOR, v katerem je Kibla ponovno sodelovala kot partner. Ta orodja podpirajo MSP v smislu povečane opaznosti, preboja na mednarodni trg in poslovne uspešnosti. Ti primeri kažejo, kako so makroekonomske odločitve EU v smeri zagotavljanja sredstev za R&R dale otipljive rezultate, ki koristijo mnogim manjšim akterjem na trgu.

**Kje vidite največ priložnosti za javno-zasebna partnerstva v EU?**

**P. H. Wacker:** Nedavni razvoj dogodkov je pokazal, da le redko kaj deluje pravilno, če je ravnotežje med zasebno in javno sfero v naši družbi porušeno. Dolga leta je bil prisoten trend, da se vse privatizira. To je veljalo kot univerzalno zdravilo. Pred kratkim so celo investicijske banke (!) potrebovale javno podporo, da so lahko preživele. V bistvi samo po sebi ni pomembno, če je storitev zasebna ali javna. Pomembna je kakovost storitve. Zasebne in javne ustanove morajo pri zagotavljanju visoke kakovosti storitev sodelovati, se zgledovati med seboj, tekmovati druga z drugo itd. Nobene ustanove (naj bo zasebna ali javna) ne bi smeli obvarovati pred preiskavo, če je kakovost storitev povprečna. Zato ni področja, ki ne more ali ne bi smelo imeti koristi od javno-zasebnih partnerstev, ki so osredotočena na rezultate.

**Imate radi umetnost?**

**Margaretha Mazura:** Vsekakor! Umetnost je tisto, kar ločuje ljudi od živali. Omogoča namreč edinstvena izražanja občutij, pri tem pa je na voljo neznanski nabor sredstev, da to dosežemo. Umetnost je začimba življenja.

**Gospodarstvo in kultura – te dni zelo priljubljena povezava ... Se strinjate? Kakšne povezave vidite v tem odnosu? Kaj pa ustvarjalna industrija? V katero smer gremo?**

**P. H. Wacker:** Kot vse drugo v naši družbi (zaposlovanje, izobraževanje, zdravje), tudi kultura tako ali drugače poganja gospodarstvo. Obdobja kulturnega razcveta so večinoma sovpadala z ekonomsko blaginjo. Bogati ljudje kupujejo kulturne izdelke, s čimer ustvarjajo tržišče za ustvarjalce in umetnike. Seveda imajo tudi revni ljudje svojo kulturo, vendar je njihovo kulturno tržišče precej manj cvetoče. Dihotomija med kulturo in gospodarstvom (tržiščem), ki jo nekateri vidijo, je umetna. Brez gospodarstva (tržišča) kultura komajda obstaja. Namesto da si predstavljamo brezno, ki to dvoje ločuje, bi se morali usmeriti v ustvarjanje mostov, krepitev sodelovanja, partnerstev, spodbujanje vzajemnega delovanja, medsebojnega bogatenja. Bolj kot se osredotočimo na odnos med kulturo in gospodarstvom v obojestransko korist, bolj bo kultura uspevala.



**Na katere rešitve bi se morali zanašati, da bi zagotovili boljši življenjski standard in kakovost življenja?**

**Margaretha Mazura:** Na praktične rešitve! Vsak izziv ima praktične rešitve (ne glede na to, če gre za motor z notranjim izgorevanjem, podnebne spremembe, endemično revščino, odpadno energijo, karkoli hočete!). Preveč pogosto zaradi preproste ideološke slepote, če ne celo fanatičnosti, zavrnamo premislek o praktičnih možnostih. Moramo ponovno pridobiti zaupanje v iznajdljivost človeške vrste. Izziv, ki ga ni mogoče premagati s praktično rešitvijo, ne obstaja!



**Mr. Wacker, you established the European Multimedia Forum (EMF). Where is the EMF today in a turbulent period for the economy and culture?**

**P. H. Wacker:** I was indeed involved in the establishment of the EMF back in 1994. Since, we have seen a number of upheavals in our industry, not least the bursting of the "Internet Bubble" in 2000-01. Our strategy was to focus even more closely on the needs of our members: we broadened our service portfolio in two directions, markets & finance. In 2007, Dr. Mazura took over as Secretary General. She is now in charge of leading the organization through the current crisis. However, I am confident that EMF will sail through it and come strengthened out of it once again.

**How many members does EMF have and what is the most common profile of your members?**

**Margaretha Mazura:** The EMF involves players from the entire digital value chain. It currently operates as a network of networks with a three-layered membership:

- Associations and clusters (currently more than 20);
- Corporate members (currently more than 300);
- Individual members (about two dozen "Executive Advisors").

Finally, despite of its name, the EMF counts partners from overseas in its membership, notably from India, the USA and Latin America.

**Could you please comment on this year's applicants to the European Seal of e-Excellence?**

**P. H. Wacker:** We have received more applications than ever before in the 8 years we have been operating this prestigious Award that highlights the marketing of innovation in the ICT industries. However, our jury selected "only" 28 winners. I guess, more than ever, we are focusing on quality rather than quantity. Indeed, the winners are all outstanding success stories! (see [www.seal-of-excellence.org](http://www.seal-of-excellence.org))

**How do you see the relations between modern technologies and nature?**

**Margaretha Mazura:** Modern technologies allow for a more environment-friendly attitude. For example, monitoring and adjusting processes with new technologies reduces energy-consumption, efficient on-line conferencing allows collaboration without travel costs and pollution. In the past, technologies often had negative impacts on nature. In the future, we see an increasingly harmonious

relationship between technologies and nature. Clean technologies will be the "killer applications" of the 21st century!

**How does high-tech influence modern culture?**

**P. H. Wacker:** As can be seen from changes in the behavioural patterns of the younger generations ("digital natives"), the widespread availability of a variety of high tech products and services has a tremendous impact on the way culture is experienced, produced, distributed, consumed. Today, communication & sharing are the key words. This affects culture enormously. Increasingly there is a global culture that develops alongside the local/regional/national cultures. These levels interact with each other and the increased communication engenders a gigantic melting pot effect, which is sometimes seen as a threat for the more traditional cultural layers (regional, national). New technologies are indeed pervasive and invasive; nobody can turn the wheel back on them! Fortunately, they also improve life in many ways (i.e. in communicating, accessing information, day-to-day processes like e-banking, e-health etc.). As always, one must find a healthy balance between the opportunities and potential threats: e.g. "Big Brother" snooping under the pretext of security; intrusion into and violation of the private sphere under the pretext of comfort ("user-specific services"); massive communication high jacking and online integrity rape through viruses, zombies, spamming, phishing, spamdexing, etc, etc. These are all too real threats!

**Dr. Mazura, you have accomplished a number of international projects, addressing different markets. Many of the projects were co-financed by EU financial mechanisms. How do you see spending taxpayers' money evolving in the near future in the EU?**

**Margaretha Mazura:** We have to look at macro-economic necessities and micro-economic benefits when talking about taxpayers' money. Europe still lags behind the USA and Japan when it comes to R&D money spent (see for example the latest report on IT of the OECD 2008). R&D means innovation, innovation means increased competitiveness, which in turn means increased economic wealth. Whereas it is nice to talk about "sharing", monetary compensation will still be necessary to fuel the economy. Thus, EU project funding is one of the foremost channels to produce truly European results that have the potential to become global solutions. With regard to EMF, we always try to use the results from EU projects to enlarge our service portfolio. Some examples: the e-Accelerator ([www.e-accelerator.eu](http://www.e-accelerator.eu)) and European Seal of e-Excellence were initiated through the EMMA project, in which Kibla participated; the Lexerator ([www.lexerator.eu](http://www.lexerator.eu)), a Web 2.0 platform for legal information in e-business is a result of the LEKTOR project, in which again Kibla was a partner. These tools support SMEs in terms of increasing their visibility, international market penetration and business performance. These examples demonstrate that the macro-economic decision of the EU to spend money for R&D yielded tangible results for the benefit of many small players in the market.

**Where do you see most of the opportunities for private – public partnerships in the EU?**

**P. H. Wacker:** Recent developments have shown

that hardly anything works properly if the balance between the private and public spheres in our societies is out of kilter. For years, the trend was to privatize everything. That was seen as the panacea. More recently, even investment banks (!) had to seek public endorsement to survive. In fact, whether a service is private or public does not matter per se. The quality of the service is what matters. Private and public organizations need to collaborate, emulate each other, compete with each other, etc. in offering a higher quality of service. No one (whether private or public) should be sheltered from scrutiny if the quality of service is mediocre. Therefore: there is no area that cannot or should not benefit from results-driven public-private partnerships.

**Do you like art?**

**Margaretha Mazura:** Definitely yes! Art is what distinguishes men from animals. It allows for unique expressions of sensations, with an incredible range of means to achieve it. Art is the spice of life.

**Economy and culture – a very popular relationship these days... Do you agree? What connections do you see in this relationship? What about creative industries? Where are we going?**

**P. H. Wacker:** Culture, like everything else in our society (employment, education, health), is driven by the economy, in one way or another. Periods of cultural flourishing have generally coincided with economic wellbeing. Rich people buy cultural products, thus creating a market for creators and artists. Of course, poor people have a culture too, but the market for their culture is much less thriving. The dichotomy that some see between culture and the economy (the market) is artificial. There is hardly any culture without an economy (a market). Rather than imagining an abyss dividing the two, we should focus on creating bridges, fostering collaboration, partnerships, encouraging interactions, cross-fertilisation. The more we focus on a win-win relationship between culture and the economy, the more culture will thrive.

**On which solutions should we rely for better living standards and quality of life?**

**Margaretha Mazura:** Practical ones! Each challenge has practical solutions (whether we are talking about the combustion engine, climate change, endemic poverty, energy waste, you name it!). Too often we refuse to contemplate our practical options out of mere ideological blindness, if not fanaticism. We need to regain confidence into the resourcefulness of mankind. There is no challenge that we cannot overcome with a practical solution!

Dejan Pestotnik

# Adriana Gluhak, Kodeks EQF



**Gospa Adriana Gluhak, ste glavna koordinatorka kodeksa EQF (Evropski kvalifikacijski okvir). Lahko predstavite poslanstvo tega projekta?**

Ta projekt je utemeljen na vse večjem pomanjkanju usposobljenosti v sektorju multimedije v številnih evropskih državah, npr. v Nemčiji, na Madžarskem, v Švici, kar posebej prizadene področje razvoja vsebin. Poleg tega zaradi pomanjkanja transparentnosti in primerljivosti kvalifikacij za te poklice na evropski ravni podjetja težko zaposlujejo strokovnjake iz tujine. Zato je naše poslanstvo povečati transparentnost in primerljivost kvalifikacij v tem posebnem sektorju poklicev na področju multimedije. To bomo dosegli z analizo obstoječih kvalifikacijskih profilov na področju razvoja vsebin v državah, ki so vključene v projekt, in s povezavo z Evropskim kvalifikacijskim okvirjem ter sektorskimi kvalifikacijskimi okvirji, ki se razvijajo na evropski ravni.

**Kako osebno ocenjujete situacijo na področju kadrov v EU?**

Opazila sem, da se v nekaterih evropskih državah zadnje čase pojavlja pomanjkanje delovne sile v sektorju IKT, medtem ko imajo v drugih evropskih državah kvalificirani strokovnjaki za IKT težave pri iskanju ustrezne zaposlitve. Teoretično Evropska unija sicer Evropejcem zagotavlja možnosti dela v drugih državah članicah, vendar pa se precej zaposlovalcev še vedno obotavlja pri zaposlovanju ljudi iz tujine, ker zelo slabo poznajo izobraževalne standarde v drugih državah EU in se bojijo, da ne ustrezajo visokih domačim standardom. Ta problem je treba rešiti v bližnji prihodnosti, da bodo tako zaposlovalci kot delavci res lahko imeli koristi od prostega pretoka.

**Ali finančni mehanizmi EU podpirajo ustrezne akcije in predlagane projekte? So te akcije učinkovite?**

Na to vprašanje je težko odgovoriti, ker Evropska komisija financira širok razpon najrazličnejših projektov. Vendar pa so vsi za financiranje izbrani projekti usklajeni s politikami in strategijami EU za ustrezno politično področje, tako da vsi projekti, ki jih podpira Evropska komisija, prispevajo k izvajanju političnih ciljev Unije. Zagotovo nekateri projekti prispevajo bolje, drugi slabše.

**Mislite, da gre politika EU na področju izobraževanja in raziskav v pravo smer?**

Prav je, da so politike EU usmerjene na izobraževanje in raziskave. Vendar pa se večinoma poudarja raziskave. Proračun za 7. okvirni program za več kot sedemkrat presega proračun za Program vseživljenjskega učenja, čeprav se mi zdi vseživljenjsko učenje ter spodbujanje neprekinjenega nadaljnega izobraževanja in poklicnega usposabljanja skoraj enako pomembno za uspešnost evropskega gospodarstva kot raziskave in razvoj.

**Mislite, da različni upravni sektorji EU dovolj močno sodelujejo ali preveč delujejo ločeno?**

Mislím, da je bilo v zadnjih letih izvedenih mnogo poskusov, da bi se povečala komunikacija med

različnimi političnimi področji. V okviru Programa vseživljenjskega učenja je bil vpeljan nov prečni program, posvečen prioritetnim temam poklicnega izobraževanja in usposabljanja oz. izobraževanju z vidika več sektorjev. Takšne aktivnosti so izjemno pomembne, ker se različni sektorji pogosto srečujejo z istimi problemi. Če sledimo celovitemu pristopu, ki vključuje več prizadetih sektorjev, lahko izkoristimo sinergije.

**Kakšno je vaše mnenje o izobraževalni infrastrukturi EU?**

Izobraževalna infrastruktura v različnih državah članicah EU je precej heterogena. Vendar pa zelo cenim, da Evropska komisija ne namerava uskladiti kvalifikacijskih sistemov po Evropi, temveč ohranja raznolikost izobraževalnih sistemov kot so se preko stoletij razvijali na načine, specifične za določene kulture. Evropska komisija je namesto tega vpeljala Evropski kvalifikacijski okvir kot instrument, na podlagi katerega nacionalne kvalifikacije lahko soočimo, s čimer postanejo primerljive. Seveda bo trajalo več let, da bomo s tem instrumentom soočili vse nacionalne kvalifikacije in poskrbeli, da bodo primerljive. Vendar pa je to pomemben korak do utrjevanja poti za močnejše sodelovanje v izobraževanju in usposabljanju na evropski ravni.

**Lahko opredelite pričakovane rezultate projekta Kodeks EQF?**

Projekt Kodeks EQF se bo posvetil problemu pomanjkanja usposobljenih multimedijskih strokovnjakov na evropski ravni. Analiziral bo standarde usposabljanja na področju razvoja vsebin v sodelujočih evropskih državah, zagotovil bo opise nacionalnih kvalifikacij in jih povezal z Evropskim kvalifikacijskim okvirjem, tako da bodo kvalifikacije na področju razvoja vsebin postale bolj transparentne in primerljive. Tako bomo izboljšali zaposljivost strokovnjakov za razvoj vsebin po vsej Evropi in olajšali mobilnost strokovnjakov. Ne nazadnje bomo zagotovili predloge za module usposabljanja na področju razvoja vsebin, ki bodo podpirali institucije za poklicno izobraževanje in usposabljanje pri razvoju usposabljanj v skladu s potrebami trga. To bo dokončno pomagalo izboljšati poklicno usposabljanje na področju razvoja vsebin v vseh evropskih državah, ki sodelujejo v projektu.

**Kje vidite največje koristi, ki jih bodo prinesli rezultati Kodeksa EQF?**

Največ koristi od projekta Kodeks EQF bodo imele institucije za poklicno izobraževanje in usposabljanje, zaposlovalci in kadri na področju multimedije oz. razvoja vsebin. Institucije za poklicno izobraževanje in usposabljanje bodo večinoma imele koristi od priporočenih modulov usposabljanja, s katerimi bodo lahko prilagodile svojo ponudbo usposabljanj z zahtevami trga ter tako povečale privlačnost.

Zaposlovalci bodo imeli koristi od večje transparentnosti in primerljivosti med kvalifikacijami na področju razvoja vsebin na evropski ravni. To jim bo olajšalo zaposlovanje ustreznega kadra ter omejilo njihove zadržke pred zaposlovanjem kvalificiranih razvijalcev vsebin iz tujine.

Vendar pa bodo tudi zaposleni, posebej strokovnjaki za razvoj vsebin, imeli koristi od večje transparentnosti in primerljivosti kvalifikacij, ker bodo lahko svoje profile usposobljenosti primerjali z zahtevami v drugih evropskih državah. Po eni strani bodo ob primerjanju z drugimi standardi motivirani, da bi izboljšali svojo usposobljenost. Po drugi strani pa bodo imeli manj zadržkov pred selitvijo v druge države EU zaradi dela, ker bodo vedeli, kaj se v drugih državah članicah od njih pričakuje.

**Mrs. Adriana Gluhak, you are the general coordinator of EQF (European Qualification Framework) Code. Can you explain the mission of the project?**

Rationale of the EQF Code project is the continuously growing skills shortage in the Multimedia sector in several European countries, for example Germany, Hungary, Switzerland, which specially affects the field of content development. Moreover, the lack of transparency and comparability of qualifications for these professions at European level makes it difficult for enterprises to employ practitioners from abroad. The mission of our activities is therefore to increase transparency and comparability of qualification in this specific niche of Multimedia professions. This will be done by analysing the current qualification profiles in the field of content development in the countries involved in the project and linking them to the European Qualification Framework and the sectoral qualification frameworks developed at European level.

**How do you personally see the current situation as regards human resources in the EU market?**

I have observed that lately there has been a lack of specialised workforce in the ICT sector in some European countries whereas in other European countries qualified ICT-professionals have difficulties in finding a suitable job. In theory and on paper, the European Union offers the opportunity to Europeans to work in other member states. However, most employers are still very reluctant in employing people from abroad as they know very little about the qualification standard in other EU countries and are afraid that these do not comply with high standards of their home country. This problem has to be solved in the near future, so that employers and employees can benefit truly from the freedom of movement.

**Do EU financial mechanisms support the right actions and project proposals? Are those actions efficient?**

This question is difficult to answer as the European Commission finances a broad range of different types of projects. However, all projects that are selected for funding are in line with EU policies and strategies in the respective political field and thus, all projects funded by the EU Commission contribute to the realisation of EU's political objectives. Some projects surely more, some others less.

**Do you think that EU policies concerning education and research go in the right direction?**

EU policies are right in focusing on education and research. However, most emphasis is placed on research. The budget of the 7th framework programme is more than seven times higher than the budget for the Lifelong Learning Programme, although I consider lifelong learning and promoting continuous further education and vocational training almost as important for the success of our European economy as research & development.

**Do you think that various EU administrative sectors collaborate strong enough or work too separated?**

I think in the last years many attempts have been made in order to increase the interaction between different political areas. In the framework of the Lifelong Learning Programme a novel transversal programme was introduced addressing priority topics in VET or education from a multi-sectoral perspective. These activities are of utmost importance as different sectors often face similar problems. By following an overall approach that involves several affected sectors, synergies can be exploited.

**What is your opinion about EU education infrastructure?**

The education infrastructure in various EU member states is quite heterogeneous. However, I appreciate that the EU Commission does not intend to harmonise qualification systems across Europe, but to keep the diversity of education systems as they have evolved over centuries in a certain culture-specific way. The European Commission rather introduced the European Qualification Framework as an instrument to which national qualifications can be related and thereby made comparable. Of course it will take us years to relate all national qualifications to this instrument and to make them comparable by that. But it is an important step towards paving the way for stronger cooperation at European in education and training.

#### **Can you define the expected results of EQF Code project?**

The project EQF Code will take up the problem of the shortage of skilled Multimedia professionals at European level. It will analyse the training standards in the field of content development in participating European countries, provide national qualification descriptions and will link them to the EQF so that qualifications in the field of content development will become more transparent and comparable. Thereby we will improve the employability of content development professionals across Europe and facilitate professional mobility. Last but not least, we will provide suggestions for training modules in the field of content development, which will support VET institutions in developing trainings in compliance with market needs. This will finally help to improve vocational trainings in the field of content development in all European countries involved in the project.

#### **Where do you see the major benefits of EQF Code results?**

The main beneficiaries of EQF Code results will be VET institutions, employers and employees in the field of Multimedia respectively content development. VET institutions will mainly benefit from the recommendations for training modules, which will help them to tailor their training offer to the market requirements and thus gain attractiveness.

Employers will benefit from the increase of transparency and comparability between qualifications in the field of content development at European level. This will make recruiting of appropriate staff easier to them and lower their inhibitions to employ qualified content development professionals from abroad.

However, also employees, in particular content development professionals, can profit from increased transparency and comparability of qualifications, as they will be enabled to compare own competence profiles to the requirements in other European countries. On the one hand, they will be motivated to improve own competences by comparing them to other standards. On the other hand, they will be less reluctant to move to other EU countries for work, as they will know what is expected from them in other member states.

#### **Dejan Pestotnik**

## **Kodeks EQF**

Ta projekt je utemeljen na vse večjem pomanjkanju usposobljenosti v sektorju multimedije v številnih evropskih državah (npr. v Nemčiji, na Madžarskem, v Švici), kar posebej prizadene področje razvoja vsebin (razvoj elektronskih iger, vsebine elektronskega učenja in razvoj multimedijskih vsebin). To pomanjkanje znanja bi lahko presegli z zaposlovanjem strokovnih delavcev iz drugih držav članic EU. Vendar pa takšno početje ovira pomanjkanje transparentnosti in primerljivosti kvalifikacij za te poklice na evropski ravni. Zaradi velike raznolikosti sistemov poklicnega izobraževanja po Evropi in hitro spreminjajočih se potreb glede usposabljanja ter potreb na multimedijem področju je pogosto nemogoče, da bi multimedijška podjetja, ki nameravajo zaposliti strokovne delavce iz drugih evropskih držav, določila dejansko strokovno usposobljenost in znanje morebitnih delavcev iz tujine. Trenutno se poklicno usposabljanje za razvijalce vsebin po državah članicah EU močno razlikuje glede trajanja, vsebin in kompleksnosti. Zato imajo razvijalci vsebin po Evropi zelo različne profile sposobnosti in znanj, čeprav imajo pogosto podobne službe ali nazive.

Na podlagi tega so glavni cilji projekta naslednji:

1. Analiza trenutnih profilov usposobljenosti na področju razvoja vsebin in opis profilov glede na rezultate učenja.
2. Prenos opredeljenih profilov kvalifikacij v Evropski kvalifikacijski okvir (EQF) v nacionalne sektorske kvalifikacijske okvirje in kvalifikacijske okvirje, ki se na evropski ravni razvijajo na podlagi pristopov, ki so bili razviti v predhodnih projektih CompTrain in Embedding standards.
3. Določiti celovit evropski kvalifikacijski okvir za razvijalce vsebin in
4. na podlagi tega "idealnega profila" razviti referenčne materiale za podjetja in smernice za izobraževalne institucije, da lahko ustrezno prilagodijo svoje izobraževalne ponudbe za področje razvoja vsebin.

Projektno partnerstvo obsega osem partnerjev iz sedmih držav članic EU in enega tihega partnerja iz Švice. Partnerstvo vključuje in zagovarja interese glavnih deležnikov zaposlovanja na področju razvoja vsebin. Sestavljajo ga regionalne, državne in evropske zveze delodajalcev iz sektorja multimedijskih vsebin, zasebni ponudnik svetovanja in usposabljanja za IKT in inovacijske projekte, multimedijško podjetje, ki je hkrati koordinator vplivne državne skupine za IT, združenje za multimedijske poklice in nacionalno gospodarsko zbornico, ki je odgovorna za standarde VET v multimedijem sektorju. Projektne konzorcij že ima uspešno skupno zgodovino v projektu Leonardo in drugih projektih s finančno podporo EU, zato sodelovanje med partnerji temelji na medsebojnem zaupanju in zanesljivosti. Sposobnosti konzorcija bo dopolnil svetovalni odbor, ki ga sestavljajo strokovnjaki za politike VET v multimedijem sektorju. Ti bodo po eni strani zagotavljali dragocene povratne informacije glede dosežkov projekta, hkrati pa bodo podpirali širjenje in rabo rezultatov.

Glavni učinki in rezultati projekta bodo: 1. nacionalni profili kvalifikacij na področju razvoja vsebin, opisani s pomočjo izsledkov učenja, 2. prenos metod in pristopov, razvitih znotraj projektov CompTrain in Embedding standards, s čimer se bodo kvalifikacije povezale z nacionalnimi sektorskimi okvirji in evropskim okvirom kvalifikacij. 3. Celoviti evropski profili kvalifikacij za delovna mesta na področju razvoja vsebin in 4. referenčni materiali za podjetja in smernice za izobraževalne institucije, da lahko ustrezno prilagodijo svoje izobraževalne ponudbe za področje razvoja vsebin.

## **EQF Code**

Rationale of this project is the continuously growing skills shortage in the Multimedia sector in several European countries (e.g. Germany, Hungary, Switzerland), which specially affects the field of content development (e-game development, e-learning content and multimedia content development). This skills shortage could be overcome by employing practitioners from other European member states. However, this is hampered by the lack of transparency and comparability of qualifications for these professions at European level. Due to the great diversity of vocational training systems across Europe and the fast changing training requirements and needs of the Multimedia sector, it is often impossible for Multimedia companies intending to employ practitioners from other European countries, to determine the real professional competences and skills of potential employees from abroad. Currently, the vocational training for content developers varies exceedingly between the EU member states in duration, content and complexity. Hence content developers across Europe show very different competence and skill profiles, although they often hold quite similar job or qualification titles.

The main objectives of the project are therefore: 1.

1. Analysing the current qualification profiles in the field of content development and describing them by learning outcomes.
2. Referring the determined qualification profiles to the EQF to the national sectoral qualification frameworks and the qualification frameworks developed at European level by using approaches developed in the previous projects "CompTrain" and "Embedding standards".
3. Determine a comprehensive European qualification profile for content developers, and
4. based on this "ideal profile" develop reference material for enterprises and guidelines for training institutions so that they can adapt their training offers in the field of content development accordingly.

The project partnership consists of eight partners from seven European member states plus one silent partner from Switzerland. It involves and represents the interests of the main stakeholders of employment in the field of content development. It is composed of Regional, National and European Employers' Associations of the Multimedia Content Industry, a private consultancy and training provider for ICT and innovation projects, a Multimedia company, which is also coordinator of a powerful national IT Cluster, a Multimedia Job Association and a National Economic Chamber, responsible for VET standards in the Multimedia sector. The project consortium already has a common history in successful Leonardo or other EU funded projects and therefore cooperation among the partners is based on mutual trust and reliability. The competences of the consortium will be complemented by an Advisory Board consisting of experts for VET policies in the Multimedia sector, who will on the one hand provide valuable feedback to the project's achievements, and on the other hand, support the dissemination and exploitation of results. The main outcomes and results of the project will be:

1. National qualification profiles in the field of content development described by learning outcomes.
2. Transfer of the methods and approaches developed in the course of the projects CompTrain and Embedding standards to link qualifications to national sectoral frameworks and the European qualification framework.
3. Comprehensive European qualification profiles for jobs in the field of content development,
4. Reference material for enterprises and guidelines for training institutions so that they can adapt their training offers in the field of content development accordingly.

# Guimarães, Port Evropska prestolnica



# Portugalska kulture 2012

*“Na skrajni zahodni točki te stare celine, ki si jo delimo – včasih v krhki, vendar vidni harmoniji, ob mnogih drugih priložnostih z napetostmi in konflikti, in spet drugič tako, da so naši bratje osamljeni in zaklenjeni za zidovi tišine, katere uroke so si vizionarski liki drznili prelomiti – je mesto Guimarães s svojimi prebivalci, ki se imenujejo Vimaraneses, sprejelo plemeniti izziv, da ponudi svoj prispevek za sedanost in prihodnost, v harmoniji in z bogato raznolikostjo. To je izziv za zmago, ki si ga delimo z Mariborom in s prebivalci Slovenije na zahodni strani povsem iste celine, kot tudi z ljudmi iz pokrajine Minho, bogato prepredene z zelenjem, in z vsemi prebivalci Portugalske, tako v naši državi kot tudi drugod po Evropi in po svetu. To je izziv za zmago, ki si ga delimo z umetniki in ustvarjalci, s sodelujočimi organizacijskimi telesi in z javnostjo, z našimi državljani in obiskovalci, z nami samimi in z našimi sosedi (...).”*  
Francisca Abreu, mestna svetnica za kulturo v Guimarãesu

Guimarães leži na severnem delu portugalske obalne regije, v obalnem delu pokrajine Minho. To je regija, bogata z gorami, dolinami in rekami, ki meji na špansko pokrajino Galicijo. Če odštejemo metropolitanski območji Lizbone in Porta, je Guimarães s 160.000 prebivalci (od katerih jih je 44,9% mlajših od 30 let) po prebivalstvu drugo največje mesto, po starostnih skupinah pa je eno najmlajših mest v Evropi. V radiju 30 km od Guimarãesesa se nahajajo mesta Braga, Famalicão in Barcelos, poleg tega tudi skupno preko 1 milijon prebivalcev in gostota prebivalstva 450 ljudi na m<sup>2</sup>, kar j približno enako kot Berlin, le da tu ni slabosti velikih prestolnic.

Mesto, ki je bilo priča “Prvemu popoldnevu na Portugalskem” (ime je vzeto iz slike Acácia Lina, ki se nanaša na bitko pri São Mamede in je na ogled v zgradbi portugalskega parlamenta), je bilo vedno odprto svetu, bilo je mesto za tiste, ki prihajajo, in tiste, ki odhajajo.

V Braziliji, Indiji, Vzhodnem Timorju, Afriki in na Portugalskem je na tisoče ljudi, ki nosijo priimek Guimarães, kar nakazuje izvor njihovih prednikov pred daljnimi časi.

## Zgodovina

Ustanovitev Guimarãesesa sega v 10. stoletje, predstavlja pa mnogo več kot le rojstvo mesta: zgodnejša je od oblikovanja portugalskega naroda, zanj je pripravila prizorišče. Vendar pa pri ustanavljanju mesta ne gre le za rojstni kraj nekega princa, ampak tistega, ki bo vzpostavil portugalsko kraljestvo.

Tako smo na enega starodavnih stolpov v mestnem obzidju Guimarãesesa napisali “Tu se je rodila Portugalska.” Ta napis se navezuje na dogodke, ki so vodili v ustanovitev portugalske države, ki se je začela 24. junija 1128 z bitko pri São Mamedeju in se stopnjevala do kasnejšega prepoznanja D. Afonsa Henriqueasa kot prvega portugalskega kralja.

## Prazgodovina

Iz območja Guimarãesesa izvira nekaj najbolj občudovanja zbujujočih virov o prazgodovinski poseljenosti Iberskega polotoka, ki na najdišču Citânia de Briteiros s ponosom pričajo o prisotnosti kulture *castreja* z njenimi izrazitimi utrdbamami na hribu.

To najdišče predstavlja pomembno jedro omrežja železnodobnih poselitev, ki jih zaznamujejo debeli kamniti obrambni zidovi in umeščena na dvignjenih predelih, od koder se ponuja pogled na obsežna območja, kar omogoča nadzor nad rečnimi tokovi v pokrajini.

## Dva pola mesta

Prvi koraki do osnivanja mesta so se zgodili že v okviru krščanske Evrope v visokem srednjem veku med letoma 950 in 959, ko je grofica Mumadona Dias na mestu današnje cerkve Igreja da Oliveira zgradila samostan.

Da bi zaščitila samostan, je grofica dala na bližnjem hribu Monte Latito zgraditi grad Guimarães in ljudje so se naselili v bližini obeh lokacij, s čimer je zgodnje mesto pridobilo bipolarno naravo, saj so bile dejavnosti zbrane bodisi okrog samostana bodisi okrog gradu.

## Združitev

Med letoma 1279 in 1498 se v zgodovini mesta z gradnjo obrambnega obzidja, ki obdaja tako zgornje kot spodnje mesto, začne novo obdobje, ki ga poznamo kot obdobje združitve. Spodnje mesto, ki je zgradilo prvo dvorano mestnega sveta, je postalo upravni sedež okrožja (Concelho) Guimarães.

## Razvoj mesta

Od začetka 15. stoletja do sredine 18. stoletja je mesto doživelo obdobje intenzivnega urbanističnega razvoja, ki je ohranjen do današnjih časov v obliki renesančne, manieristične in baročne dediščine v arhitekturi, ohranjeni v mnogih graščinah, upravnih in verskih zgradbah iz tega obdobja. Vse to so stavbe arhitekturnega pomena ali nacionalni spomeniki. Razvoj mesta se je nadaljeval z gradnjo novih pomembnih stavb na podlagi urbanističnih načrtov iz obdobja Pombaline (portugalski arhitekturni slog iz 18. stoletja, op. p.) in neoklasicizma, ki so se osredotočali na področja Guimarãesesa izven obzidja.

## Širjenje in obnova

Med letoma 1926 in 1974 je mesto zaradi razvoja industrije doživelo obdobje povečevanja in obnove. V tem času so bile zgrajene tudi glavne mestne ceste, ki jih še vedno prepoznamo. S prihodom demokracije in gospodarskega razvoja kot posledice članstva v Evropski uniji, je prišlo do še enega velikega urbanističnega širjenja, ki ga zaznamujejo stalno rastoča stanovanjska naselja, večje število družabnih, izobraževalnih in športnih objektov, pa tudi mestna infrastruktura za komunikacije, vodovodno omrežje in komunalo. Vendar pa se ob tej rasti ni pojavilo nikakršno tveganje za naše zgradbe iz kulturne dediščine. V sredini 80. let 20. stoletja smo z dragocenimi prispevki vladnih oblasti, strokovnjakov in splošne javnosti zagotovili obnovitvena dela v zgodovinskem mestnem središču, ki je od leta 2001 uvrščeno na Unescov seznam svetovne dediščine.

Guimarães ima znaten univerzalen pomen zahvaljujoč dejstvu, da so se specializirani načini gradnje, ki so jih tu razvili v srednjem veku, prenesli v portugalske kolonije v Afriki in novem svetu ter postali njihove osnovne značilnosti.

Zgodnja zgodovina Guimarãesesa je tesno povezana s snovanjem portugalske nacionalne identitete in portugalskega jezika v 12. stoletju. Guimarães je izjemno dobro ohranjeno mesto, ki prikazuje razvoj določenih tipov gradnje od srednjeveškega naselja do sodobnega mesta, posebej pa razvoj v obdobju med 15. in 19. stoletjem.

## Znanje

V Guimarãesesu je bilo ustanovljenih mnogo fakultet v okviru Univerze Minho, med katerimi so posebej fakultete za strojništvo, arhitekturo in družbene vede privabile veliko število mladih, da so se naselili v Guimarãesesu. Med njimi je večja tendenca do obiskovanja kulturnih dogodkov, hkrati pa predstavljajo pomemben delež usposobljene delovne sile v pokrajini.

Univerza Minho je osnovala več ustanov, ki se osredotočajo na znanstvene raziskave in inovacije. Med njimi najdemo AvePark – podružnico znanstvenega in tehnološkega parka iz Porta za pokrajino Ave, Podružnico za inovacije na področju polimerne tehnike in Center za računalniško grafiko. Fakulteta za strojništvo je vodilna na enem od področij, vključenih v sporazum, ki sta ga podpisala portugalska vlada in MIT – tehnološki institut iz Massachusettsa.

Mestna hiša in Univerza Minho sta se združili v prizadevanjih, da bi okrepili na gospodarstvu utemeljeno gospodarstvo. V ta namen spodbujata projekt “CampUrbis – študentsko naselje v zgodovinskem središču mesta. Projekt predvideva celovito ponovno kvalifikacijo soseske Couros, ki je bogata z dediščino proizvodnje usnja, in vključevanje zavarovanega območja v področje, ki je uvrščeno na Unescov seznam svetovne dediščine, kamor naj bi bila uvrščena skupina izobraževalnih in umetniških storitev, ponujenih v okviru univerz.

## Akademski tradicija

Skozi stoletja, ko so ljudje iz podeželja svoje otroke pošiljali študirat v Guimarães, se je za dijake, ki zaključujejo srednjo šolo, tam razvila pomembna akademska tradicija po imenu “Nikolajevo praznovanje” (v čast sv. Nikolaju). Izvor tega zelo priljubljenega festivala je zabil čas. V teku šestih intenzivnih festivalskih dni, ki se začnejo z obredno parado in zasaditvijo bora, se v občudovanja vrednem prikazu kolegialnosti in prijateljstva zberejo tisoči bivših in sedanjih dijakov iz Guimarãesesa.

Če Guimarães kot evropska prestolnica kulture 2012 po eni strani pomeni potrditev vsega dela, ki je več let potekalo na področju obnove kulturne dediščine v mestu ter promocije umetnosti in kulture z gradnjo novih objektov in povečevanjem dostopnosti, pa to hkrati pomeni edinstveno priložnost za nacionalno kot tudi mednarodno utrjevanje položaja Guimarãesesa kot izjemnega kulturnega mesta.



*“At the western-most point of this old continent that we share – at times in precarious but apparent harmony, and at many other times marked by tension or conflict, and at still other times with our brethren isolated and*



Guimarães, Portugalska (foto arhiv Kibla)  
Guimarães, Portugal (photo Kibla archive)

*locked behind walls of silence whose spell visionary figures have dared to break – the City of Guimarães and its residents, the Vimaraneses, have taken up the noble challenge of contributing to the present and to the future, in harmony and with a wealth of diversity. This is a challenge to victory that we share with the City of Maribor and the people of Slovenia, on the eastern side of this very same old continent of ours, as well as with the people of the Minho province in its lush, sweeping green and with all Portuguese people, both inside our country and elsewhere throughout Europe and the World. This is a challenge to victory that we share with artists and artisans, with participating organising bodies and the general public, with our citizens and our visitors, with ourselves and with our neighbours (...)."*  
Francisca Abreu, Guimarães City Councillor of Culture

Guimarães is located in the northern coastal region of Portugal, in the coastal area of the Minho province. This is a region whose landscape features abundant mountains, valleys and rivers, situated along the border with the Spanish province of Galicia. With its 160,000 inhabitants (44.9% are under the age of 30), it is, outside the Lisbon and Oporto metropolitan areas, the second largest city in population and in terms of age groups, it is one of the youngest cities in Europe. Within a radius of 30 km from Guimarães are the cities of Braga, Famalicão and Barcelos and an overall population of 1 million people and a population density of 450 people per m<sup>2</sup>, roughly the same as the city of Berlin, but without the disadvantages of a large metropolis.

The city that bore witness to "The First Afternoon in Portugal" (the name is from a painting by Acácio Lino, alluding to the Battle of São Mamede, on view in the Portuguese Parliament building) has always been a city open to the world, a city of those who arrive and those who depart. In Brazil, India, East Timor, Africa, and inside Portugal, there are thousands of people whose surname is Guimarães, a reference to the origin of an ancestor long ago.

## History

The founding of Guimarães has its origin in the 10<sup>th</sup> century yet represents quite a bit more than the mere birth of a city: it pre-dates and sets the stage for the establishment of Portuguese Nation; however, in the creation of the city we have not only the birthplace of an individual prince, but the one who would go on to establish the Kingdom of Portugal. Thus, we have written on one of the ancient towers of the Guimarães city walls the words "Here Portugal Was Born". This inscription refers to the events leading up to the foundation of the Portuguese State, begun at the Battle of São Mamede on 24 June 1128 and culminating in the later recognition of D. Afonso Henriques as the first King of Portugal.

## Proto-history

The Guimarães area features some of the most impressive evidence of proto-historic occupation of the Iberian Peninsula, proudly attesting to the presence of the Castro Culture, with its noteworthy hill-fort at the Citânia de Briteiros representing

José Nóbrega, vodja oddelka za kulturo in družbo občine Guimaraes, je vodil pripravljalce kandidature EPK Maribor 2012 (KID KIBLA) po portugalskem partnerskem mestu Guimarães. Poudaril je, da obnova starega mestnega jedra (UNESCO) ni zgolj projekt "fasad", ampak ustvarjanja pogojev za preživetje avtohtonega prebivalstva, njihovega načina življenja in obrti.

a significant nucleus of a network of Iron Age settlements characterised by thick stone defensive walls and situated atop locations overlooking vast territories that allowed for control over the region's river basins.

## The Two Poles of the City

Already part of Christian Europe in the High Middle Ages, the first steps leading to the foundation of the city took place between 950 and 959 with the building of a convent by the Countess Mumadona Dias at the location where the Igreja da Oliveira Church now stands.

For its protection, the Countess had the Castle of Guimarães constructed on the Monte Latito, some distance away, and people came to live around both of these sites, thus creating the bi-polar nature of the early city, with their activities centred around either the convent or the castle.

## Unification

Between 1279 and 1498, with the construction of defensive walls encompassing both the Upper Town and the Lower Town, a new era in the history of the city was begun which is known as the unification period. The Lower Town, which had built the first Town Council Chambers, became the administrative seat of the County (Concelho) of Guimarães.

## Urban Development

From the beginning of the 15<sup>th</sup> to the mid-18<sup>th</sup> century, the city experienced an intense period of urban development which remains with us to the present day in the form of the Renaissance, Mannerist and Baroque legacy in architecture that was handed down in the many manor houses, administrative and religious buildings from that epoch which are edifices of architectural significance or national monuments. City development further continues when new and important buildings were erected according to the urban plans of the Pombaline and Neo-Classical period, which focused on the extra-mural areas of Guimarães.

## Expansion and Renovation

From 1926 to 1974, the city underwent a period of enlargement and renovation due to industrial expansion, and it is from this time that the major city roadways that we recognise today were created. With the advent of democracy and the economic development resulting from membership in the European Union came another great urban expansion marked by ever-growing residential areas, more numerous social, educational and sporting facilities, as well as city infrastructures related to communications, water supply and sanitation. However, this growth did not come at the cost of putting at risk our heritage buildings: in the mid-1980s, the valuable contributions of government authorities, technicians and the general population were responsible for the renovation work in the Historical City Centre, which has been listed as a UNESCO World Heritage Site since 2001.

Guimarães is of considerable universal significance by virtue of the fact that specialised building techniques developed there in the Middle Ages were transmitted to Portuguese colonies in Africa and the New World, becoming their characteristic feature.

José Nóbrega, Head of Cultural and Social Department, Câmara Municipal de Guimarães, led the development team for Maribor ECOC 2012 candidature (KID KIBLA) around the Portugal partner city of Guimarães. He emphasised that the renovation of the old city core (UNESCO) was not merely a project of "façades", but rather of creating the conditions to maintain the native population, as well as their way of life and their trade.

*The early history of Guimarães is closely associated with the establishment of Portuguese national identity and the Portuguese language in the 12th century. An exceptionally well preserved town, Guimarães illustrates the evolution of particular building types from the medieval settlement to the present-day city, and particularly in the 15th–19th centuries.*

## Knowledge

The establishment in Guimarães of various schools within Minho University, notably the School of Engineering, of Architecture, and of Social Sciences, has caused large numbers of young people to set up residence in Guimarães, where they are more apt to attend cultural activities and represent a significant part of the skilled work force in the region. Minho University has created several entities focusing on scientific research and innovation, as in the examples of AvePark – the Ave Branch of the Oporto Science and Technology Park, the Branch for Innovation in Polymer Engineering and the Centre for Computational Graphics.

The School of Engineering is also a leader in one of the areas included in the accord signed between the Portuguese Government and MIT – the Massachusetts Institute of Technology.

In an effort to strengthen the knowledge-based economy, the City Hall and the University of Minho have come together to promote the project entitled, "CampUrbis – the University Campus in the Historical City Centre", consisting of the total re-qualification of the Couros neighbourhood, rich in patrimony related to the leather-making industry and integrating the protection zone to the area classified as UNESCO World Heritage, where a grouping of educational and artistic university extension services are slated to appear.

## Academic Traditions

Over the centuries during which the country folk sent their children to Guimarães to study, there developed important academic traditions which are now known as "the Nicoline Festivities" (in honour of St. Nicholas) for students completing their secondary education. The origins of this very popular festival are lost in the mists of time.

Over an intense period of six days, which starts off with a ceremonial parading and planting of a pine tree, thousands of former and current students from Guimarães gather in an impressive show of fellowship and friendship.

If Guimarães European Capital of Culture 2012, on the one hand, signifies the recognition of all the work undertaken over the years in the area of restoration of the city's heritage sites and its promotion of the arts and culture in its building new facilities and accessibilities, then on the other hand it also represents a unique opportunity for consolidating the status and standing of Guimarães, both nationally and internationally, as an exceptional city of culture.



Banka KRM d.o.o., ul. Matije Gupca 1, 10000 Ljubljana, Slovenija

## TISOČ ZGODB, ENA BANKA.

Novo žetjo je na različni koraki in oblikah. Če te potrebuješ varno in cenovno banko, ki bo tvoje žetjo, čisto in načrta razvrstila ter jvi s prvimi novimi datimi storitvami. Z nami bo tvoje počelo. Upravičeno naslovilo in postavljeni stroški čiste in kralje. Z nami jvi tvoje priložnosti tudi več zgraditi.

Novo KRM je nova Slovenija Novo KRM.

080 17 50



**NOVA KRM**

Tvoje zgodbe, ena banka.