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MEDNARODNA  
KONFERENCA  
INTERNATIONAL  
CONFERENCE

# RESCUE

Kreativna obnova zapuščenih  
industrijskih območij v Evropi

REgeneration of disused Industrial  
Sites through Creativity in Europe

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Ponedeljek, 1. marec 2021  
Monday, 1 March 2021



# KONFERENCA / CONFERENCE

Konferenca se bo osredotočila na raznolike prakse regeneracije industrijske dediščine po vsej Evropi. Industrijska dediščina se nanaša na lokacije, strukture, stavbne komplekse, območja in pokrajine ter stroje, predmete ali dokumente, ki predstavljajo dokaze o preteklih ali trenutnih industrijskih procesih. Kot kompleksna družbena in kulturna zapuščina oblikuje življenje skupnosti in vpliva na velike premike v celotnih družbah in vseh vidikih javnega in zasebnega življenja. S tem razlogom želi konferenca obravnavati otipljive in neotipljive razsežnosti v ozadju industrijske dediščine, pri tem pa obravnavati širok spekter vprašanj od opušenih lokacij do zgodovine delavcev in organizacije dela.

Konferenca se bo odvila v okviru mednarodnega projekta RESCUE (2019–2021), ki je namenjen regeneraciji opušenih industrijskih lokacij z ustvarjalnostjo v Evropi. Kot taka bo združila mednarodno skupino umetnikov, delavcev v kulturi in arhitektov z namenom predstavitve lastnih praks, ki se ukvarjajo z nujnimi vprašanji obnove industrijske dediščine. Kako raziskati zgodovino zapuščenih industrijskih lokacij na način, da bi jih ponovno opredelili kot trajnostne kulturne prostore? Ali se lahko zapleteno razmerje med zgodovino, industrijsko dediščino, ljudmi in družbeno-kulturnim razvojem odraža v ustvarjalnem procesu, ki bo privedel do postulacije kulturnih strategij?

The conference's primary focus will be a diverse set of practices of regeneration of industrial heritage throughout Europe. Industrial heritage refers to sites, structures, building complexes, areas, landscapes, machinery, objects, or documents that provide evidence of past or ongoing industrial processes. As a complex social and cultural legacy, it shapes communities' lives and influences major shifts in entire societies and all aspects of public and private life. Therefore, the conference seeks to tackle tangible as well as intangible dimensions in the background of industrial heritage, addressing a wide range of issues from disused sites to the history of workers and organization of work.

The conference will be realized in the scope of the international project RESCUE (2019–2021), which is dedicated to the regeneration of disused industrial sites through creativity in Europe. As such, it brings together an international group of artists, workers in culture, and architects to unpack their practices tackling urgent issues behind the regeneration of industrial heritage. How to explore the history of abandoned industrial sites with the intention to re-define them as sustainable cultural spaces? Can the complex relationship between history, industrial heritage, people, and socio-cultural developments be reflected in a creative process that will result in a postulation of cultural strategies?

## GOSTJE / GUEST SPEAKERS

**Chiara Bonfiglioli**, predavateljica ženskih študij in študij spolov, Univerza Cork / *lecturer in Gender and Women's Studies, University College Cork*

**Dr. Dora Chatzi Rodopoulou**, arhitektka, Univerza za tehnologijo Delft, raziskovalka v laboratoriju za urbano okolje Fakultete za arhitekturo, Nacionalna tehnična univerza v Atenah / *Ph.D., architect engineer, Delft University of Technology, researcher in the Urban Environment Laboratory of the Faculty of Architecture, National Technical University of Athens*

**Božena Končić Badurina**, vizualna umetnica / *visual artist*

**Dr. Irfan Hošić**, ustanovitelj in umetniški direktor KRAK Centra / *Ph.D., founder and art director of KRAK Center*

**Miha Lovše**, arhitekt / *architect*

**Zahra Mani**, skladateljica in kuratorica, Klanghaus / *composer and curator, Klanghaus*

Moderatorica / *Moderator:*  
**Irena Borić**

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# PROGRAM

## \*Zahra Mani: RESCUE

Zahra Mani, glasbenica, skladateljica in kuratorica iz avstrijske organizacije Klanghaus Untergreith, bo predstavila projekt *RESCUE – Kreativna obnova zapuščenih industrijskih območij v Evropi*. »Projekt manjšega sodelovanja«, ki ga sofinancira program Ustvarjalna Evropa, združuje partnerje iz Italije, Nemčije, Slovenije in Avstrije. RESCUE se osredotoča na industrijsko dediščino, pomen dela in preobrazbe družbenih konceptov, vezanih na delo in delovne prostore, kulturno dediščino in ozaveščanje javnosti ter odločevalcev o omenjenih temah. Skozi umetniške pristope, izmenjavo, sodelovanje, dialog in inovacije, uporaba ali interpretacija industrijskih prostorov postane orodje komunikacije in ustvarjalnih procesov v družbi. RESCUE ne išče nujno odgovorov, temveč izvedljive pristope k skupnim družbeno-kulturnim pobudam, ki jih je mogoče uresničiti znotraj določene skupnosti in med različnimi skupnostmi. Po kratkem uvodu, v katerem bo predstavila delovanje organizacije Klanghaus Untergreith, ki se osredotoča na sodobne umetniške prakse in vprašanja regionalnega delovanja, bo Zahra na kratko predstavila cilje in dejavnosti projekta RESCUE z ozirom na prilagajanje projekta trenutni Covid pandemiji. Prispevek bo zaključila s splošnim razmislekom o sicer nesigurni prihodnosti kulturnega sektorja, ki pa mora nujno biti trajnostno usmerjena. / *Zahra Mani, musician, composer and curator from Klanghaus Untergreith in Austria, will introduce RESCUE - Regeneration of disused industrial sites through creativity in Europe. The ongoing »smaller scale co-operation project« co-funded by the Creative Europe program brings together partners from Italy, German, Slovenia and Austria. RESCUE is about industrial heritage, meanings of labour and social transformations of concepts pertaining to work and workspaces. It is also about cultural heritage and outreach. Through artistic approaches, exchange, collaboration, dialogue and innovation, the use or interpretation of industrial spaces becomes a communicative, creative process in society. RESCUE is not necessarily looking for answers, but for feasible approaches to collaborative socio-cultural initiatives that can be realized in and between communities. Following a brief introduction of Klanghaus Untergreith and its focus on contemporary artistic practice and on regionality, Zahra will briefly describe the structure, aims and activities of RESCUE, touching on Covid-conform solutions and looking out beyond the project into an uncertain but necessarily sustainable cultural future.*

**Zahra Mani** je glasbenica in skladateljica iz Pakistana in Londona. Živi in dela v Avstriji (od leta 2001), svoj čas pa preživlja tudi v Veliki Britaniji, na Hrvaškem in v Pakistanu. Njeno delo zajema skladbe za solistična glasbila, glasove in zasedbe, radijsko umetnost, zvočne instalacije ter elektroakustične in multimedijske predstave. Njene koncertne dejavnosti vključujejo solistične in skupinske nastope v živo, improvizacije ter ustvarjanje zvočnih in umetniških instalacij v javnih prostorih. Igra kontrabas, različne kitare in klavir, v Pakistanu pa je študirala indijsko klasično glasbo, kjer se je seznanila s tablo in sitarjem. V svojih skladbah in nastopih uporablja elektroniko, pri čemer se vedno osredotoča na »organski« zvok; dela sicer samo z analognimi zvoki in terenskimi posnetki, ki jih zbira v vedno večjem arhivu. Dela Zahre Mani so prežeta z njenim izrazitim kompozicijskim glasom, ki še naprej raste iz temeljne odprtosti pri slišanju in poslušanju, pri čemer vedno poskuša vključiti vsak akustično zaznaven

trenutek v ustvarjalni proces. Njen pristop k zvoku je značilen za njen glasbeni jezik, ki v sebi nosi neprekinjen in nežen utrip in ki nenehno postavlja pod vprašaj tradicionalne vidike, kot so melodija, ritem, časovna struktura in akustična estetika. / *Zahra Mani is a musician and composer from Pakistan and London. She lives and works in Austria (since 2001) and also spends time in the UK, Croatia and Pakistan. Her work includes compositions for solo instruments, voices and ensembles, radio art, sound installations as well as electro-acoustic and inter-medial performances. Her concert activities include live solo and ensemble performances and improvisations, as well as creating sound-based installations and art in public spaces. She plays the double bass, various guitars and the piano, and studied Indian classical music in Pakistan, where she was introduced to the tabla and sitar. In her compositions and performances, she uses electronics whilst always focusing on »organic« sound, only working with analogue sounds and field recordings she collects in an ever-growing archive. Zahra Mani's works are imbued with her distinctive compositional voice, which continues to grow out of a fundamental openness in hearing and listening, always trying to include every acoustically perceptible moment in the creative process. Her approach to sound characterizes her musical language, which carries in it a continuous and subtle pulse, and which constantly calls into question traditional aspects such as melody, rhythm, time structure and acoustic aesthetics.*

## \*Chiara Bonfiglioli: Tekstilne tovarne in njihova industrijska dediščina v postjugoslovanskem prostoru / *Textile factories and their industrial heritage in the post-Yugoslav space*

Industrijska dediščina tekstilnih tovarn s pretežno žensko delovno silo je morda manj vidna kot dediščina moške težke industrije v jugovzhodni Evropi, vendar je kljub temu zelo pomembna, saj so bile tekstilne tovarne ena glavnih prostorov zaposlitve žensk iz delavskega razreda v času socializma, kar simbolizira emancipacijo žensk in posodobitev odnosov med spoloma. Proces deindustrializacije in propada, ki je prizadel tekstilne tovarne in je povzročil razvrednotenje zaposlenosti žensk v industriji, je bil jedro različnih aktivističnih in umetniških projektov, ki obsojajo kriminalne procese privatizacije, značilne za postsocialistično obdobje, in ki skušajo poudariti vrednost ženskega dela v industriji in izpostaviti tekstilne tovarne kot mesta družabnosti in pripadnosti. Chiara Bonfiglioli bo v tem pogovoru razpravljala o nekaterih od teh posegov s poudarkom na Hrvaški, z namenom poudariti navezanost mlajših generacij na tekstilno industrijsko dediščino v postjugoslovanskih državah. / *The industrial heritage of textile factories with a predominantly female workforce is perhaps less visible than the legacy of male-based heavy industry in the region of South-Eastern Europe. Still, it is a very significant one, given that textile factories were one of the main sites of industrial employment for working-class women during the socialist period, symbolizing women's emancipation and the modernization of gender relations. The process of deindustrialization and ruination, which affected textile factories and resulted in a devaluation of women's industrial employment, has been at the core of various activist and artistic projects that denounce the criminal privatization processes. They are characteristic of the post-socialist period and attempt to emphasize the value of women's industrial work and textile factories as sites of sociability and belonging. In this talk, Chiara Bonfiglioli will discuss some of these interventions, focusing on Croatia, to highlight younger generations' attachment to textile industrial heritage in post-Yugoslav states.*

**Chiara Bonfiglioli** je predavateljica študij spolov in žensk na University College Cork (UCC) na Irskem. Doktorirala je na Univerzi v Utrechtu in si pridobila podoktorske štipendije na Univerzi v Edinburghu, Univerzi v Puli in na Inštitutu za človeške vede (IWM) na Dunaju. Njena raziskava obravnava nadnacionalno žensko in feministično zgodovino s posebnim poudarkom na bivši Jugoslaviji in Italiji. Je avtorica knjige *Ženske in industrija na Balkanu: Vzpon in padec jugoslovanskega tekstilnega sektorja* (orig. *Women and Industry in the Balkans: The Rise and Fall of the Yugoslav Textile Sector*, London: IB Tauris/Bloomsbury, 2019). / **Chiara Bonfiglioli** is a Lecturer in Gender and Women's Studies at University College Cork (UCC), Ireland. She defended her Ph.D. at Utrecht University and held post-doctoral fellowships at the University of Edinburgh, the University of Pula, and the Institute for Human Sciences (IWM) Vienna. Her research addresses transnational women's and feminist history, specifically focusing on the former Yugoslavia and Italy. She is the author of *Women and Industry in the Balkans: The Rise and Fall of the Yugoslav Textile Sector* (London: I. B. Tauris/Bloomsbury, 2019).

### **\*Dora Chatzi Rodopolou: Preoblikovanje industrijske dediščine v kulturne namene na vključujoč način / Transforming industrial heritage for cultural purposes in an inclusive way**

V zadnjih nekaj desetletjih so naša mesta doživela eksponentni razvoj, ki je pritiskal na ponovno izumljanje njihovega fizičnega in družbenega zgodovinskega okolja. Hkrati pa se v obdobju dolgotrajnih varčevalnih ukrepov in resnih družbeno-kulturnih izzivov povečuje povpraševanje po bolj pluralističnih in demokratičnih modelih odločanja glede skrbnosti in upravljanja dediščine.

Na tej predstavitvi bomo razpravljali o navdihujočem potencialu prakse ponovne uporabe industrijske dediščine za ponoven zagon evropskih mest z novo kulturno energijo na vključujoč in demokratičen način. Predmet bo preučen s kritično analizo dveh primerov tovarn, transformiranih v kulturna žarišča: Westergasfabriek v Amsterdamu in La Tabacalera v Madridu. Razpravljali bomo o ozadju in rezultatu ponovne uporabe teh primerov in jih povezali z njihovim fizičnim, kulturnim, socialnim in finančnim učinkom. Poseben poudarek bo na njihovih modelih odločanja in procesu prenove, kar prinaša koristne lekcije o alternativnih načinih za pretvorbo in upravljanje industrijske dediščine, zagotavljanju smernic in obveščenosti o prihodnji ustrezni praksi.

Over the past few decades, our cities have been affected by exponential developments, pressing to reinvent their physical and social historic environment. At the same time, in a climate of prolonged austerity and serious socio-cultural challenges, the demand for more pluralistic and democratic decision-making models of heritage care and management is increasing.

This presentation will discuss the inspiring potential of grassroots industrial heritage reuse practice to reload European cities with new cultural energy in an inclusive and democratic way. The subject will be examined through the critical analysis of two cases of transformed factories into cultural hotspots: The Westergasfabriek in Amsterdam and La Tabacalera in Madrid. The background and the reuse outcome of those examples will be discussed, and it will be linked with their physical, cultural, social, and financial impact.

Particular emphasis will be placed on their decision-making models and their redevelopment process, which offer practical lessons of alternative ways to convert and manage industrial heritage, providing guidance and informing future relevant practice.

**Dora Chatzi Rodopoulou** (1985, Atene) je inženirka arhitekture in raziskovalka v Laboratoriju za urbano okolje na Fakulteti za arhitekturo Nacionalne tehnične univerze v Atenah (NTUA). Je doktorica znanosti s področja kulturne dediščine in magistrica za ohranjanje, zaščito in ponovno uporabo stavb na Univerzi za tehnologijo Delft (TUDelft) ter magistrica arhitekturnega inženirstva na NTUA. Njena doktorska raziskava se osredotoča na prakso ponovne uporabe evropske industrijske dediščine. Njeni raziskovalni interesi so na področjih ohranjanja, prilagajanja in upravljanja arhitekturne dediščine ter na področju urbane obnove z vidika dediščine. Med letoma 2006 in 2010 in od leta 2016 dela kot raziskovalka v Laboratoriju za urbano okolje na Fakulteti za arhitekturo NTUA, kjer je sodelovala pri projektih, povezanih z beleženjem, ohranjanjem in ponovno uporabo grških zgodovinskih industrijskih lokacij ter s projekti urbanističnega načrtovanja in prenove. Bila je štipendistka Fundacije Bodosakis, British School v Atenah, Stichting fonds Catharine van Tussenbroek in fundacije Onassis. Njeno delo je bilo objavljeno v grških, nizozemskih, španskih in drugih mednarodnih revijah. / **Dora Chatzi Rodopoulou** (1985, Athens) is an architect engineer and a researcher in the Urban Environment Laboratory of the Faculty of Architecture of the National Technical University of Athens (NTUA). She holds a Ph.D. in Cultural Heritage Studies and an M.Sc. in Preservation, Conservation and Reuse of Buildings from Delft University of Technology (TUDelft), as well as an M.Sc. in Architectural Engineering from the NTUA. Her Ph.D. research focused on the European industrial heritage reuse practice. Her research interests lie in the fields of conservation, adaptation, and management of architectural heritage and the field of heritage-led urban regeneration. Between 2006 and 2010 and since 2016, she has been working as a researcher in the Urban Environment Laboratory in the Faculty of Architecture NTUA. She has been involved in projects related to the recording, preservation, and reuse of Greek historic industrial sites and urban planning and redevelopment projects. She has been a fellow of the Bodosakis Foundation, the British School in Athens, the Stichting fonds Catharine van Tussenbroek and the Onassis Foundation. Her work has been published in Greek, Dutch, Spanish and international journals.

### **\*Miha Lovše: Opuščena stražarnica nekdanje jugoslovanske železnice, spremenjena v zasebno (»pol-javno«) koncertno prizorišče / Abandoned former Yugoslavian railways watchtower turned into a private (»semi-public«) concert venue**

Miha Lovše bo predstavil kratko zgodovino *Stolpa 3*, kretničarskega objekta, ki je skozi prenovo in vzpostavitev osnovne funkcionalnosti pridobil novo življenje kot koncertni prostor. Govoril bo o iztočnicah takšne iniciative, ki hkrati ohranja industrijsko dediščino in pridobiva novo prepoznavno kulturno lokacijo. Pri tem je programska in finančna neodvisnost zagotovljena izključno po principu naredi sam. *Stolp 3* je od leta 2017 vpisan v Uradni register nacionalne kulturne dediščine kot edini (še) obstoječ tovrstni objekt v sklopu Glavne železniške postaje Maribor. / Miha Lovše will present a short history of *Tower 3* (orig. *Stolp 3*), a switch building, which gained new life as a concert space

through the renovation and establishment of basic functionality. He will talk about the starting points of such an initiative, which at the same time preserves the industrial heritage and acquires a new recognizable cultural location. In doing so, program and financial independence are guaranteed exclusively on a do-it-yourself basis. *Tower 3* (orig. *Stolp 3*) was entered in the Official Register of National Cultural Heritage in 2017 as the only (still) existing facility of this kind within the Maribor Main Railway Station.

**Miha Lovše** (1976, Maribor) je diplomiral na Fakulteti za arhitekturo (2006). V letih 2009–2019 je bil samostojni promotor in organizator glasbenih dogodkov. Od 2010 do 2020 je bil aktivist nevladnih organizacij na področju zdravstva in ekologije, v letih 2017–2020 pa »neodvisni kulturni delavec, producent« v skladu s slovensko delovno zakonodajo. Leta 2009 je ustanovil samostojno koncertno prizorišče – *Stolp 3*, Maribor, 2009–2019. Leta 2010 je soustanovil neodvisno filmsko skupnost – *Kino Udarnik*, ki je v letih 2010–2015 delovala v Mariboru. Leta 2017 je ustanovil neodvisno prizorišče glasbenih prireditev – *Portal: Boiler*, Maribor, 2016–2019. Miha Lovše je odgovoren za več kot 100 glasbenih dogodkov na lokacijah, kot so: stražarnica nekdanje železnice, potovalni splav, redne linije vlakov, streha, železniška postaja, javna parkirišča itd. / **Miha Lovše** (1976, Maribor) graduated from the Faculty of Architecture (2006). In the years 2009–2019, he was a DIY promoter and music events organizer. From 2010 to 2020, he was an NGO activist in health and ecology, and in the period 2017–2020, an »independent cultural worker, producer« according to Slovenian labor legislation. In 2009 he founded an independent concert venue – *Tower 3* (orig. *Stolp 3*), Maribor, 2009–2019. In 2010 he co-founded an independent film community – *Udarnik cinema* (orig. *Kino Udarnik*), which was active in Maribor in the years 2010–2015. In 2017 he founded an independent musical events venue – *Portal: Boiler*, Maribor, 2016–2019. Miha Lovše is in charge of more than 100 music events on sites like ex-railways watchtower, traveling raft, regular train lines, rooftop, train station, public parking spaces, etc.

#### \*Božena Končić Badurina: Ko bi tovarna trobila / **If only the factory would honk**

Umetniško raziskovanje industrijske dediščine otoka Korčule (2017–2020) Božena Končić Badurine je potekalo v sodelovanju z Galerijo Miroslav Kraljević (G-MK) s sedežem v Zagrebu in območnim združenjem Grey area s sedežem na Korčuli. Glavni poudarek raziskave sta bili dve tovarni – Jadranka (1892–2006), imenovana tudi Fabrika, in tovarna za predelavo in konzerviranje rib Ambalaža (1965–2006), tovarna pločevinaste embalaže v Veli Luki, kjer so ženske predstavljale 80 % delovne sile. Projekt je vključeval terensko raziskovanje in sodelovanje z lokalno skupnostjo s posebnim poudarkom na medgeneracijskem dialogu med nekdanjimi delavci v tovarni in mlado generacijo domačinov. Končni rezultat raziskave je knjiga *Ko bi tovarna trobila* (orig. *Kad bi fabrika trubila*), ki je nastala na podlagi delavnice na osnovni šoli v Veli Luki. Knjigo lahko štejejo za poskus ponovne ocenitve neoprijemljive industrijske dediščine, ki temelji na neformalnih ustnih zgodovinskih virih in spominu delavk, ter kot nov vpogled v dojetanje in konstruiranje lokalne identitete, zaznamovane z industrijsko preteklostjo. / **Božena Končić Badurina's** artistic research of the industrial heritage of the island of Korčula (2017–2020) was carried out in collaboration with Galerija Miroslav Kraljević (G-MK) based in Zagreb and Grey Area Association based in Korčula. The research's main focus was on two factories –

Jadranka (1892–2006), the so-called Fabrika, a fish processing and canning factory, and Ambalaža (1965–2006), a tin packaging factory in Vela Luka, where women made up 80 % of the workforce. The project included field research and participatory work with the local community, emphasizing inter-generational dialogue between former factory workers and the young generation of locals. The research's final outcome was the artist's book *If only the factory would honk* (orig. *Kad bi frabrika trubila*) based on a workshop at the primary school in Vela Luka. The book can be regarded as an attempt at the reevaluation of intangible industrial heritage, based on informal oral history and the memory of female workers, and as a new insight into the perception and construction of local identity marked by the industrial past.

**Božena Končić Badurina** (1967) je vizualna umetnica, živeča v Zagrebu. Diplomirala je iz nemškega in ruskega jezika in književnosti na Fakulteti za humanistične in družbene vede v Zagrebu. Diplomirala je tudi na grafičnem oddelku Akademije za likovno umetnost v Zagrebu. Nekatere njene samostojne razstave vključujejo *Silver City*, Galerija Vladimir Bužančić, Zagreb, 2018; *Franz-Jürgensstrasse 12*, Kunstaspekte, Düsseldorf, 2015; *Guide to the Gallery*, Galerija Forum, Zagreb, 2013; *Space for the Public*, Muzej moderne umetnosti Dubrovnik, 2012; *More Passive Than Every Passivity*, Art in General, New York, 2010. Sodelovala je na številnih skupinskih razstavah, kot so *Refreshing memory*, Galerija Nova, Zagreb, 2019; *Between There and There: tretje mesto pripadnosti*, Out of Sight, Antwerpen, 2019; *NO STOP NON STOP*, Lothringer13 Halle, München, 2018; 2. bienale industrijske umetnosti *On the Shoulders of Fallen Giants*, Ljudski muzej, Labin, 2018; *FIRST BORN GIRL*, festival feministične kulture in akcije, dvorana Frosina, Skopje, 2018. Njeno delo je prejelo številne nagrade. Udeležila se je več programov umetniških rezidenc, kot so Q21, Dunaj, 2019; grey area/GMK, Korčula, 2017; Kunstaspekte/Kulturamt, Düsseldorf, 2015; Umetnost na splošno, New York, 2010. / **Božena Končić Badurina** (1967) is a visual artist based in Zagreb. She has a degree in German and Russian language and literature from the Faculty of Humanities and Social Sciences in Zagreb. She also enrolled in a BFA at the printmaking department of the Academy of Fine Arts in Zagreb. Some of her solo exhibitions include *Silver City*, Vladimir Bužančić Gallery, Zagreb, 2018; *Franz-Jürgensstrasse 12*, Kunstaspekte, Düsseldorf, 2015; *Guide to the Gallery*, Forum Gallery, Zagreb, 2013; *Space for the Public*, Museum of Modern Art Dubrovnik, 2012; *More Passive Than Every Passivity*, Art in General, New York, 2010. She has taken part in many group exhibitions like *Refreshing memory*, Gallery Nova, Zagreb, 2019; *Between There and There: the Third Place of Belonging*, Out of Sight, Antwerp, 2019; *NO STOP NON STOP*, Lothringer13 Halle, Munich, 2018; 2nd Industrial Art Biennial *On the Shoulders of Fallen Giants*, People's Museum, Labin, 2018; *FIRST BORN GIRL*, feminist culture and action festival, Frosina hall, Skopje, 2018. Her work has won many prizes, and she has participated in several artist-in-residence programs like Q21, Vienna, 2019; gray area/GMK, Korčula, 2017; Kunstaspekte/Kulturamt, Düsseldorf, 2015; Art in General, New York, 2010.

#### \*Irfan Hošić: Urbana in kulturna preobrazba skozi prakso totalne angažiranosti – študija primera KRAK / **Urban and cultural transformation through the practice of total engagement – case study KRAK**

Center za sodobno kulturo KRAK, s sedežem v bosanskem mestu Bihać, je bil ustanovljen leta 2020 kot rezultat prizadevanj na področju kritične teorije, umetniške/oblikoval-

ske prakse in civilne vključenosti, ustvarjene v zadnjih nekaj letih okoli Mestne galerije in Oddelka za oblikovanje tekstila na Univerzi v Bihaću. Je neodvisen in samostojen prostor, ki je nastal kot rezultat nenehnih znanstvenih opazovanj in njihovega praktičnega izvajanja. Njegov konceptualni kontekst uokvirjajo postsocialistične in postindustrijske značilnosti – neuspešna in boleča preobrazba iz jugoslovanskega socializma v post-jugoslovanski neoliberalni kapitalizem. Glavne oznake tega obdobja so konfliktni odnosi, depopulacija, revščina in travme.

KRAK se osredotoča na sodobno kulturo, vključno z vizualnimi umetnostmi, oblikovanjem in socialno teorijo kot okvirom za proaktivno prakso. Zamišljen je kot participativni projekt z različnimi protagonisti, ki z orodji družbene angažiranosti in urbane preobrazbe spodbujajo procese učenja, neformalnega izobraževanja in kulturne izmenjave. KRAK bo kmalu začel s svojim prvim programom za leto 2021, zastavljal bo vprašanja glede migracij, identitete, javnega prostora in vizualne kulture, ki bodo strukturirano zastavljena in artikulirana.

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

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

**Irfan Hošić** (1977) je leta 2011 doktoriral na Oddelku za umetnostno zgodovino na Fakulteti za humanistične in družbene vede Univerze v Zagrebu. Njegovo področje raziskovanja je moderna in sodobna umetnost, oblikovanje, moda in arhitektura. Bil je Fulbrightov gostujoči štipendist na Visoki šoli za kreativne študije in Wayne State University v Detroitu (2019–2020) in podoktorski raziskovalec na Univerzi v Gentu (2013–2014). Kot gostujoči predavatelj je poučeval na Univerzi v Michiganu, Univerzi Florida Gulf Coast, Univerzi Central Florida, Univerzi Western Kentucky, Univerzi Paderborn, Univerzi v Gradcu in Univerzi Nova v Lizboni. Hošić je prejemnik nagrade Patterns Lectures Award (Erste Stiftung in WUS Austria, 2016) in nagrade Culture Watch za novinarje (BIRN, 2012). Je avtor knjige *Iz/Ven konteksta* (orig. *Iz/Van konteksta*, Connectum Sarajevo, 2013) in glavni urednik nomadskega zina *Revizor*. Hošić je bil kurator Paviljona Bosne in Hercegovine na 55. beneškem bienalu (2013). Kuriral je številne razstave. Je ustanovitelj in direktor Fundacije *Revizor* (2016) ter ustanovitelj in umetniški vodja Centra za sodobno kulturo KRAK (Bihać, 2020). Na oddelku za tekstil Univerze v Bihaću poučuje umetnostno zgodovino in moderno umetnost in oblikovanje. / **Irfan Hošić**

(1977) completed his Ph.D. at the Department of Art History at the Faculty of Humanities and Social Sciences at the University of Zagreb in 2011. His scope of research is modern and contemporary art, design, fashion, and architecture. He was a Fulbright Visiting Scholar at the College for Creative Studies and Wayne State University in Detroit (2019–2020) and a post-doctoral researcher at the Ghent University (2013–2014). As a guest lecturer, he taught at the University of Michigan, Florida Gulf Coast University, University of Central Florida, Western Kentucky University, Paderborn University, University of Graz, and University Nova of Lisbon. Hošić holds the Patterns Lectures Award (Erste Stiftung and WUS Austria, 2016) and the Culture Watch Award for journalists (BIRN, 2012). He is the author of the book *Out of Context* (orig. *Iz/Van konteksta*, Connectum Sarajevo, 2013) and editor-in-chief of the nomadic zine *Revizor*. Hošić was a curator of Bosnia and Herzegovina's Pavilion at the 55th Venice Biennale (2013). He curated numerous exhibitions. He is the founder and director of the Foundation *Revizor* (2016) and a founder and artistic director of the Center for contemporary culture KRAK (Bihać, 2020). He teaches Art History and Modern Art and Design at the Textile Department at the University of Bihać.

RESCUE je projekt sodelovanja manjšega obsega, ki ga sofinancira program Ustvarjalna Evropa Evropske unije. V okviru projekta partnerji iz Italije, Nemčije, Slovenije in Avstrije srednješolcem omogočajo raziskovanje zgodovine zapuščenih industrijskih območij, da bi skupaj zasnovali, kako le-te spremeniti v trajnostno naravnane prostore, namenjene kulturnim dejavnostim. Lokalni dijaki se udeležujejo delavnic, katerih namen je ponovno odkritje izbranega prostora, njegove industrijske preteklosti in njenega pomena za regijo in njene prebivalce. S transnacionalno izmenjavo mednarodnih partnerjev, ki projekt kurirajo, udeleženci komunicirajo na širšem območju mreže RESCUE. Zapleten odnos med zgodovino, industrijsko dediščino, ljudmi in družbenokulturnim razvojem se odraža v ustvarjalnem procesu, katerega končni produkt bo razvoj kulturne strategije, ki bi lahko pripomogla h kreativni obnovi zapuščenih industrijskih območij. RESCUE prek tesnega sodelovanja z dijaki in njihovim okoljem omogoča kulturno izmenjavo med sodelujočimi in prebivalci na lokalni ravni; slednji bodo namreč imeli možnost sodelovati v performansih, predstavitev in razstavah, ki jih bodo otroci razvili z umetniki. / RESCUE is a smaller scale cooperation project co-funded by the EACEA Creative Europe program. Partners from Italy, Germany, Slovenia and Austria invite artists and students from secondary schools to explore the history of abandoned industrial sites in the participant countries, with a view to re-defining them as sustainable cultural spaces. Local students participate in workshops to re-discover the selected space, its industrial history and its significance for the region and its inhabitants. In an ongoing transnational exchange between the curatorial partners, the project participants communicate with audiences across the RESCUE network. The complex relationship between history, industrial heritage, people and socio-cultural developments is reflected in a creative process that will result in a postulation of cultural strategies that might be useful towards a broader regeneration of disused industrial sites through creativity. Working so closely with students and their surroundings, RESCUE enables ongoing grass-roots cultural exchange between participants and local citizens, who will be invited to participate in the performances, presentations and exhibitions that the children and artists develop.

**Partnerji projekta / Partners:**

- Comune di Santo Stefano di Magra, IT
- Klanghaus Kultur, AT
- ibug e.V., DE
- Associazione Culturale Gli Scarti, IT





Mednarodna spletna konferenca / **International Online Conference**  
**RESCUE – Kreativna obnova zapuščenih industrijskih območij v Evropi**  
**REgeneration of disused Industrial Sites through Creativity in Europe**

1. marec / **1 March 2021**

Produkcija / **Production:** Društvo za sodobno umetnost X-OP / **Association for Contemporary Art X-OP**

Koprodukcija / **Co-production:** KID KIBLA / **ACE KIBLA**



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Konferenca je del projekta RESCUE (2019–2021), ki ga sofinancirajo program Ustvarjalna Evropa Evropske unije in Ministrstvo za javno upravo RS. / **The conference is part of the RESCUE (2019–2021) and is co-financed by the Creative Europe program of the European Union and Ministry of Public Administration of Republic of Slovenia.**

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<https://x-op.eu/>

<https://rescue-eu.com/>

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