



eCult Summer Stage Venues:

KIBLA PORTAL, Maribor (SI)

<http://www.youtube.com/watch?v=LMjOsCgsmgo>

MMC KIBLA, Maribor (SI)

<http://www.kibla.org>

KSEVT, Vitanje (SI)

<http://www.ksevt.eu>

Who should participate?

Are you a museum curator or other museum staff, a technology company executive, a museologist, a Living Lab professional or any other intermediary or consultant for cultural heritage?

Are you interested to know how new technologies can be implemented in museums to:

- improve access to cultural heritage,
- increase the experience for visitors,
- valorise CH through digitisation, customer-oriented products,
- provide CH on the web?

If the answer is YES, the eCult Summer Stage is the place to be. Become an intermediary / broker – eCULT AMBASSADOR - between technology developers (from EU projects, companies, research institutes etc.) and cultural heritage organisations (like museums).



Why should you participate?

Cultural heritage is one of the main assets of Europe and the deployment of research results in the areas of interactive storytelling, personalization and adaptivity, coupled with mobility enabling systems, has the potential to increase access to resources, improve user experiences and boost the ICT industries.

eCult Summer Stage Programme

Wednesday, 28. May 2014 – Maribor

Venue: KIBLA PORTAL, Valvasorjeva ul. 40, 2000 Maribor

09.00

Welcome & introduction of eCultValue Concept

Dejan Pestotnik, Vice President of Association of Culture and Education KIBLA, (SI)

<http://www.kibla.org/>

Margaretha Mazura, Secretary General of European Multimedia Forum, (UK)

<http://www.emfs.eu/>

09.30

Marc Boonstra, WAAG Society – Institute for Art, Science & Technology, (NL)

The story of cultural objects / project meSch

<http://waag.org/en>

10.15

Juliane Leitner, Project manager for Deep Space LIVE & infotraineer at the Ars Electronica Center Linz GmbH (AT)

Ars Electronica – Museum of the Future, (AT)

<http://www.aec.at>

12.00 – 13.00

Brunch

13.00 – 18.00

Workshops

FOCUS 1

Mobile apps - Usability, design and content issues of mobile apps for cultural heritage promotion.

Mentor: **Ilse Rombout**, Communication and Marketing Manager, **7scenes**, (NL)

<http://7scenes.com/>

FOCUS 2

On-line social communities - From families, friendships to business partners, how to share experiences and interactions.

Mentor: **Peter Šepetavc**, digital strategist at Renderspace (SI)
<http://www.renderspace.si/en>

FOCUS 3

3D - Possibilities in the fields of documentation, evaluation, interpretation and communication of cultural heritage.

Mentor: **dr. Kaja Antlej** – **University of Ljubljana** (SI), in cooperation with **IB-PROCADD**, (SI)
<http://www.uni-lj.si/eng/>
<http://kaja-antlej.com/>
<http://www.ib-procadd.si/>

Case study on virtual museums "**Museum of Image-Nation**"- **University of Arts Berlin**, presented by **Nataša Tepavčević** (RS)

University of Arts Berlin (DE):
www.udk-berlin.de

Note: Due to the very intense programme schedule we kindly ask all the participants to stick to the agenda by the programme hours.

20.00

Dinner

Thursday, 29. May 2014 - Vitanje

Venue: Cultural Centre of European Space Technologies (KSEVT), Vitanje

10.00

A shuttle bus from Maribor to Vitanje – departure from MMC KIBLA, Ulica kneza Koclja 9, 2000 Maribor

12.00 – 14.00

Informance Dragan Živadinov - Artist / Atractor, (SI)
<http://www.ksevt.eu/>

14.30

Lunch (organized at Zlati Grič – Golden Hill)

<http://www.zlati-gric.si/pages/english/home.php>

17.00

Return to Maribor (arrival 18.00)

20.00 – 00.00

Incubation of Creation – Creative Club at MMC KIBLA

(Catering provided by KIBLA)

Friday 30. May 2014

Venue: Multimedia Center KIBLA, Ul. Kneza Koclja 9, 2000 Maribor

11.00 – 15.00

Maribor with Eyes Wide Shut – A Romantic City Tour Guide

Gathering in MMC KIBLA at 11:00 sharp

22.00

eCult Maribor Electronic Destination – MED

Venue: KIBLA PORTAL, Valvasorjeva ul. 40. 2000 Maribor

MED Programme:

- **One Man Nation** – live act (SG)
- **Nina Hudej & NinaB elle** – live act (SI)
- **Mental Overdrive** – live act (NO)
- **СИИИ** – DJ set (SI)
- **Qualiass** – DJ (SI)

<http://www.kibla.org/en/festivals/med/>

eCult Summer Stage Abstracts

Margaretha Mazura (BE)

Secretary General EMF - The Forum of e-Excellence

Margaretha Mazura holds a doctorate in law, with specialisation in the European regulatory environment and ICT. She advises on EU public funding (FP7, educative programmes like LLP,) and supports European SMEs in the ICT sector worldwide (focus: Latin America, India, and most recently China) through the EMF networks. Recent projects in which EMF participates: AMERICAS (successor of PRO-IDEAL): strengthening the ICT dialogue between EU and Latin America; e-Jobs-Observatory - identifying new skills and competences for new ICT jobs; CELAN - multilingualism for competitiveness and employability; GRIN-CH - new skills for green IT jobs; LT Innovate - the Forum for Europe's LT industry.



Specialties

European project creation, partnership assemblage, project management, communication and business strategies, liaison to EU institutions.

Margaretha Mazura is running a nonprofit organisation in the ICT sector; advice on ICT policies and regulatory environment; advice on European funding programmes; running European projects; raise awareness of current and future challenges in ICT with regard to business, policy development etc.

External Expert of European Commission

Not a permanent worker at the EC but called in for evaluation of project proposals and review of projects for different DGs, e.g. DG CONNECT, DG Research and DG EAC. Ongoing activity.

<http://www.emfs.eu/>

Dejan Pestotnik (SI)

Vice President of Association of Culture and Education KIBLA, (SI)

Dejan Pestotnik is currently working as a Vice president of ACE KIBLA and as multimedia producer in the field of art, IT and education. As a manager he's working on EU projects (IST, FP6, FP7, EU Culture, EU Structural Funds, EU Youth in Action...). With his work, he's managing promotion of contemporary art production, focused on multimedia and intermedia art on international level (contemporary art exhibitions, presentations, strategic communications, fund raising, sponsorships) and connecting culture with business sector. He is also an author of several articles about cultural management and new media art production in national and international media.

[Http://www.kibla.org](http://www.kibla.org)



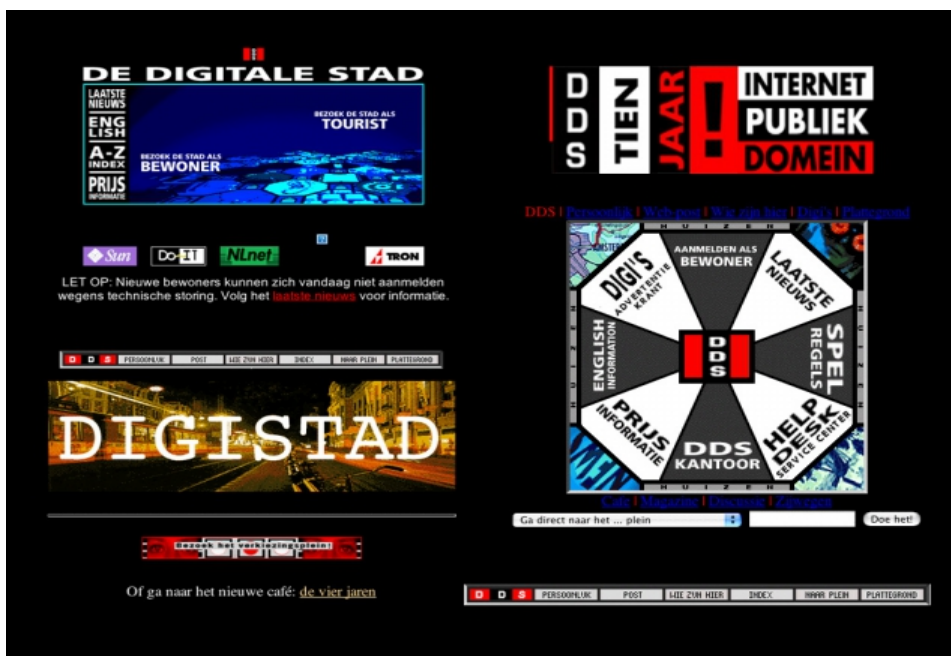


Marc Boonstra (NL)
WAAG Society
Institute for Art, Science & Technology, (NL)

Project manager at Waag Society, institute for art, science and technology (waag.org).
 Involved in projects in the field of Open Data (Apps for Europe), Open Design (Fairphone, Low Cost Prosthesis / Fablab Yogyakarta), Art & Science, Education and Heritage (MESCH).
 Before Waag Society: managing director at Impakt (impakt.nl) and project coordinator at Centraal Museum (centraalmuseum.nl).
 Education: Art History at University of Utrecht

The story of cultural objects /project meSch

You experience the power of a beautiful or interesting museum object with your whole body, not just intellectually. Yet we are still placing information screens between the audience and the object. The project meSch (Material Encounters with digital Cultural Heritage) explores new ways to let people hear the stories behind heritage objects directly and immediately, in this way enriching the experience of European cultural heritage.



meSch connects physical and digital heritage collections by adding digital properties and information to objects. This makes physical or sensory interaction with heritage possible without a computer, tablet or phone. With MeSch we give the object a voice, so it tells us its own story. Stories are activated by the behavior of visitors or other objects. An object with significant emotional value tells his story

when the visitor touches it. Or a sensor in the boot of visitors activates a story about the war only when visitors start marching together. Thus, stories and facts become accessible through natural gestures and physical movement. The result is a multisensory, 'smart' exhibition: a new cultural experience. Next to this, we develop a toolkit with which curators can program these 'smart exhibitions by connecting digital content to physical objects in a user friendly way.



Method

Within this project, our co-design method is a key element: we develop and evaluate the tools and services with the public, curators, artists and designers in an iterative process. For this, three case studies will be executed in various museums and exhibition spaces, so that the prototypes can be tested by visitors.

Waag Society adds knowledge about different interaction principles to the

project. Furthermore, we develop usage scenarios, we design the interface of the toolkit and we will organize workshops for curators during which the technology will be tested and implemented.

<http://waag.org/en>



Juliane Leitner (AT)
Project manager for Deep Space LIVE & infotraineee at the Ars Electronica Center Linz GmbH (AT).

Her work consists out of preparation for the Deep Space LIVE every Thursday evening as well as special events at the Deep Space. She prepares the video- and the 3-D - content for the Deep Space, assists the referents at their presentations, ensures the communication between the referents, the museums management and the technicians

and she holds guided tours through the museum and the daily presentation at the Deep Space for the visitors.

Deep Space

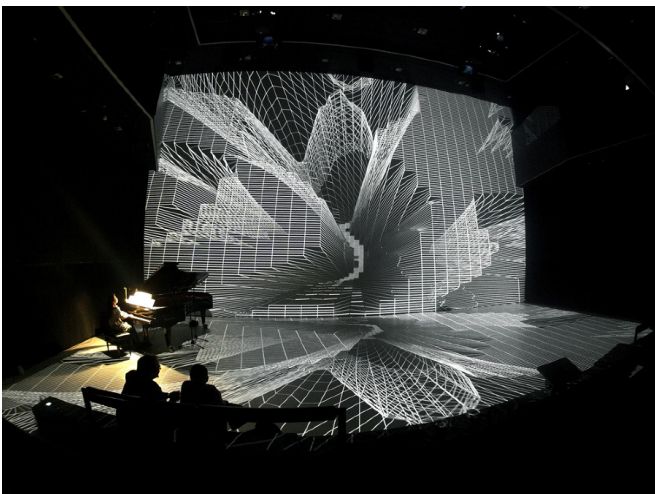
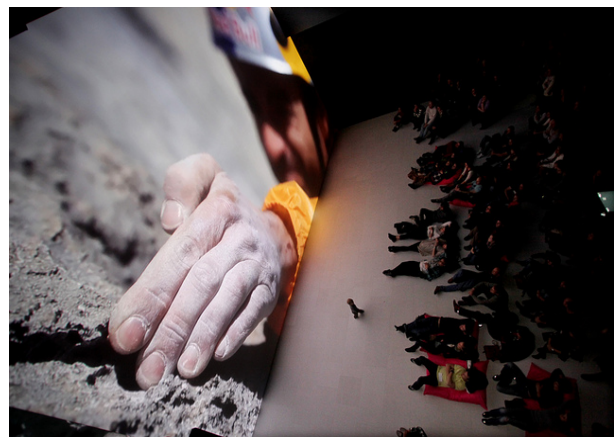


Photo: ARS Electronica Center (AT)

Experience a new dimension of travel through space and time. Immerse yourself into a realm of breathtaking 3D imagery and behold incredible high-definition visuals in jumbo, 16x9-meter format!

ONE-OF-A-KIND WORLDWIDE

Deep Space delivers incomparable spectacles—nowhere else on Earth can you experience photographic images, films, animation sequences and 3D applications at such high resolution in these dimensions. A total of eight 1080p HD and Active Stereo-capable Barco Galaxy NH12 projectors let you enjoy crystal-clear, 16x9-meter images displayed on the Deep Space's wall and floor. And as if that weren't enough, a viewing platform arrayed 5 meters up provides just the right vantage point from which to enjoy the whole mind-blowing scene!

FASCINATING – ENTERTAINING – AWE-INSPIRING

Deep Space offers you the opportunity to travel to far-away or long-vanished places and to see things you've never feasted your eyes on before! You can blast off on a journey through the entire known universe, ski at 140 km/h down Kitzbühel's Streif, the world's most challenging downhill run, take a stroll through Thebes in ancient Egypt, or populate a cartoon ocean with sea creatures you design yourself. Artworks of incredible beauty will enchant you; you'll marvel at impressive images from diverse domains of science and art; the death-defying stunts of extreme athletes will literally take your breath away!

<http://www.aec.at/center/en/ausstellungen/deep-space/>

Ars Electronica – Museum of the Futur (AT)



Ars Electronica Center, Linz (AT)

The Ars Electronica Center is the architectural expression of what Ars Electronica is all about: a place of inquiry and discovery, experimentation and exploration, a place that has taken the world of tomorrow as its stage, and that assembles and presents influences from many different ways of thinking and of seeing things. Visitors can encounter the Center on their own or seek guidance from the expert Infotrainers stationed throughout the exhibits.

<http://www.aec.at/>

Workshops

FOCUS 1

Mobile apps - Usability, design and content issues of mobile apps for cultural heritage promotion.



Workshop Experience:

- all production aspects within mobile applications (using textual, visual, and audio means),
- issues about the planning strategies for long term user commitment,
- production of cultural content for mobile usage, together with usability aspects regarding design and distribution,
- how to evaluate results,
- information that is of possible benefit to other app developers in the cultural sector.



Mentor: Ilse Rombout (NL)

**Communication and Marketing Manager,
7scenes, (NL)**

Ilse Rombout is Marketing & Communication Manager and Project Manager at 7scenes. During college, she specialized in media, writing her thesis about the transmedia marketing of televised stories for children. She has worked with and for several cultural organizations in The Netherlands as a project leader, (youth)marketeer, product developer, event manager and editor.

7scenes (NL)

is a mobile storytelling company, based in Amsterdam and founded in 2007. They help organisations in culture, tourism, education and events launch (branded) location-based applications for smartphones and the web.

"We believe that the real world is the most powerful place for us to learn and that smartphones are the ideal tool to do so. We began our journey over 10 years ago in the research labs of Waag Society, institute of art, science and technology. That's why innovation is in our genes. We love to push the boundaries. We have the pleasure to work at the beautiful Pakhuis De Zwijger and have an extended family in Belarus."

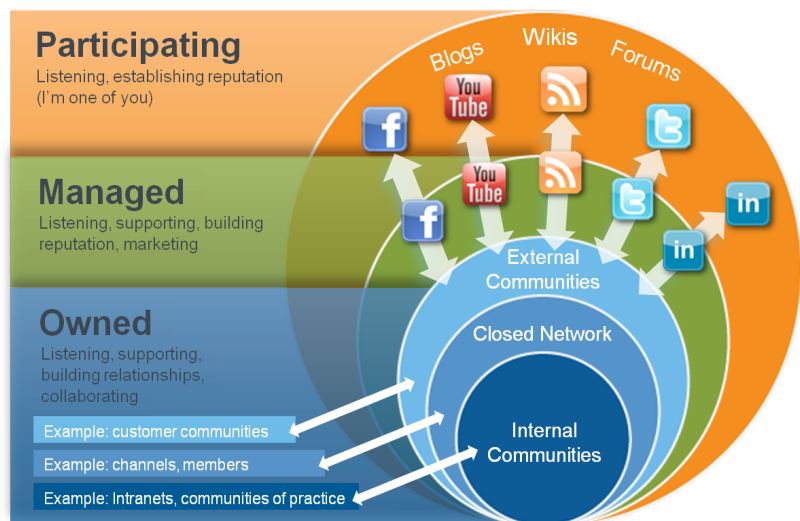
7scenes is also the company behind the MuseumApp platform and the Mobile Learning Academy.

<http://7scenes.com/>



FOCUS 2

On-line social communities - From families, friendships to business partners, how to share experiences and interactions.



Workshop Experience:

- all aspects of sharing personal values, cultural values, business goals and attitudes within online social structures,
- on-line community culture and social rules and group dynamics that identify members,
- offering and accepting principle,
- community as affinity, identity, and kinship that make room for ideas, thoughts, and solutions,
- platforms for discussion of topics that a community or network finds mutually interesting or beneficial.



Mentor: Peter Šepetavc (SI)

Peter Šepetavc is a digital strategist at Renderspace, Slovenia's leading digital agency. During his four years at Renderspace he was responsible for the digital strategy in several high-profile campaigns by Renderspace and has a lot of experience in cross-border multi-lingual regional projects. He is currently working with, among others, Mercedes-Benz, Telekom Slovenije, Fructal, Atlantic grupa, and Mercator, while his roster of past clients also includes Siemens, Wrigley and Elan.

Renderspace (SI)

Renderspace is a group of experts in different fields, joined by the idea of finding the best possible solutions to our clients' needs. We build websites, develop mobile applications and manage your social media reputation. We combine strategic consulting, extraordinary creative ideas and innovative technological solutions to achieve great – and measurable – results.

We think progressive. We think digital. A wide selection of successful and awarded projects prove that we're on the right path. Our field requires a constant search for new results and solutions. We are ready for new challenges.

<http://www.renderespace.si/en>



FOCUS 3

3D - Possibilities in the fields of documentation, evaluation, interpretation and communication of cultural heritage.

Workshop Experience:

- 3D digitisation (high-quality) provides better documentation of cultural heritage;
- Due to, by 3D digitisation, more acquired data and their manipulation in digital environment (measurements) facilitate the research and the evaluation process (for conservation planning);
- Support for heritage interpretation and communication in virtual (virtual museums, collections, tours, serious games), mixed (augmented reality mobile applications) and physical environment (3D printed models for education purposes or as souvenirs) with the aim of enhancing experience, inclusion and active participation of heritage users regardless of time and location as well as attracting new audiences (younger generations, remote access);
- Prevent counterfeiting;
- Reducing the costs of insurance.

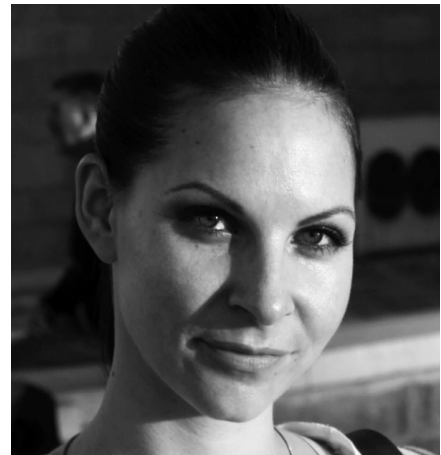


by Saša J. Mächtig, for Imgrad, 1966

Mentor: Kaja Antlej, Ph.D. (SI) **University of Ljubljana, in cooperation** **with IB-PROCADD, (SI)**

Doctor of Philosophy in Heritage Studies and Bachelor of Industrial Design, University of Ljubljana, Slovenia.

Kaja Antlej, museum and heritage professional, obtained her doctorate in Heritage Studies (Heritology) from the Faculty of Arts, University of Ljubljana in 2013 with the thesis 3D Technologies as a Support for Industrial Design Museum Exhibition as a Young Researcher from Business at IB-PROCADD d.o.o. During working (2006–2013) at the mentioned company she has been partially involved in various other 3D content projects including the Virtual Emona on dlib.si (National and University Library, Museum and Galleries of Ljubljana), the World of Energy visitor center of the Krško Nuclear Power Plant and the Multimedia Center of the Sečovlje Salina Natural Park. She graduated from Industrial Design at the Academy of Fine Arts and Design, University of Ljubljana. The thesis title: The Development of an Industrially Designed Product through the Use of 3D Technologies.



University of Ljubljana:

<http://www.uni-lj.si/eng/>

Kaja Antlej:

<http://kaja-antlej.com/>

Kaja Antlej bibliography

<http://kaja-antlej.com/bibliography/>

IB-PROCADD:

<http://www.ib-procadd.si/>



Silent Revolutions / Contemporary Design in Slovenia. Organizer: the Museum of Architecture and Design of Slovenia. Curator: Maja Vardjan. Maribor European Capital of Culture 2012, Maribor Art Gallery, Maribor, Slovenia, 16. 6. – 15. 7. 2012.

3D printed model of K67 Kiosk

Architect and designer Saša J. Mächtig is an important figure in Slovenian industrial design. In 1984 he was one of the founders of the Design Department at Ljubljana University, where he still teaches industrial design today. He is the author of many classics of Slovenian modern design such as his best known and celebrated work, the colourful K67 kiosk made of reinforced polyester and polyurethane. The kiosk put its stamp on urban centres around Europe and beyond over the last 30 years of the 20th century.

The mass-produced K67 system, composed of five basic modular space units, was functionally conceived so as to fit any location or context. Units were used individually or in large groups and adjusted to a broad range of content and program. The kiosks functioned as newspaper stands, small workshops, flower shops, snack stands, parking payment booths, information offices, ticket sales booths, tourist offices etc. In many industrial complexes Mächtig's kiosks were utilised as small workshops, gatehouses, protection from factory noise and more. The multifunctional modular unit, serially produced by Imgrad of Ljutomer, was a bestselling item also abroad, mostly in Eastern European countries, parts of Russia and to some extent in Western Europe, USA, Japan, even New Zealand. Critics and publishers Ilke and Andreas Ruby and researcher Helge Kühnel refer to K67 as some kind of dispersed network architecture, which has been used for some 40 years and still remains in use.

During the social and economic crisis of the transition period of the 1990s, Imgrad ceased production, but interest in the product has increased over the past decade. Renowned artist Marjetica Potrč revived it with her urban case installations, reinterpretations of parallel possibilities for survival in today's over-urbanised cities. The kiosk is also included in the 20th century design collection at The Museum of Modern Art in New York. In 2005 the designer conceived alternative, yet unrealised version with the genetic code of its predecessor, but in the spirit of 21st century visual culture, which is again fascinated by the perfection and efficiency of organically sprouting biomorphic organisms.

Case study on virtual museums
"Museum of Image-Nation": University of Arts Berlin,
presented by Natasa Tepavcevic, University of Leipzig, (RS)

University of Arts Berlin:
www.udk-berlin.de

Nataša Tepavčević (RS)

is visual multimedia artist, holds master degree from the University of Arts Berlin, Institute Art in Context. She has studied visual art at the Faculty of Fine Arts in Belgrade and was exchange student at the same faculty in Ljubljana and Vienna. She is working as journalist, curator, Kunstvermittlerin, art educator.

She has published theoretical texts, critiques and interviews on culture, performing and visual arts in journals and collections in Serbia, Germany and USA (Serbia Today, Art Fama, Danas, Teatron, Scena, Mašta, Collection of Methodological Examples etc.). She is the author of various projects and artworks in public space that are dealing with the issues of identity politics in the EU integration process and the production of knowledge. She is the publisher and co-author of the fanzine Knowledge Distribution and author of an art-book Under Construction.

Currently living in Berlin and writing PhD thesis at the Leipzig University.



Museum of Image-Nation



Museum of Image-Nation

"Museum of Image-Nation. Museum as a place of permanent conference" is a redesign of the "Museum of the second AVNOJ session" in Jajce, Bosnia & Herzegovina, established in 1953 as a central memorial Yugoslavian Museum, during the war in Bosnia and Herzegovina (1992-1995) plundered and demolished and re-opened in 2008 .

The inspiration for the project "Museum of Image - Nation" is coming from the following texts: the concept of "Museum as a place of permanent conference" of Joseph Beuys, "Museum as working place" developed by Bazon Brock, Barbara Kirshenblatt-Gimblett considerations of performative museology and Hans Belting's reflections on the historical museum. The aim of this work is to re-make the "AVNOJ museum" as a kind of political platform, in which the visitor has a central place. The artistic work is a 3D animation of the museum which takes you on a virtual walk through the newly conceived space of the "Museum of the second AVNOJ session".

IB-PROCADD (SI)



3D applications of the tomb of Frederick IX. Ptuj

IB-PROCADD is leading provider and developer of 3D technologies in the Southeast European region. The ability of new technologies and process efficiency to explore and develop innovative projects challenges the company to recognize new markets, where they are introducing 3D technologies for faster, more efficient and higher-quality development of new products in various fields of human activity from engineering disciplines, through the design, architecture and urbanism, civil engineering, geodesy, to areas of cultural heritage, restoration and jewelry.

<http://www.ib-procadd.si/>



The Cultural Centre of European Space Technologies - KSEVT (SI)



Photo: KSEVT, Vitanje (SI)

KSEVT, Vitanje (SI)

The Cultural Centre of European Space Technologies (KSEVT) engages mainly in research and development of a programme dedicated to space culturalization.

KSEVT is enabling and facilitating a neutral context for the transfer of knowledge through its Composite Missions, in the form of conferences, workshops and residencies where artists and scientists engage on

diverse topic research about human activity within space. The main purpose of their engagement is the development of cultural applications for space programmes. These cultural applications literally build on a holistic approach where theoretical and practical levels develop

composite thinking processes (Arts and Science). Furthermore this transfer of knowledge is then presented to institutions and organizations who are dealing with space research on a continuous basis, also including scientific research as well as artistic and cultural production.

KSEVT is an institute with the purpose to initiate and facilitate space culturalization research and development activities by means of intellectual and artistic investigation through cross-discipline activities. Its secondary activity is that of a museum, which acknowledges space research and its implications on cultural production and creates an immersive environment for contemporary and historical intercultural scientific investigation. Through disseminating knowledge dedicated to space culturalization to the larger public through publishing and educational activities as well as to engage in the production of exhibitions and events there establishes a regular contact with various audiences. The third main activity is that of a laboratory dedicated to practical informal educational activities, often connected to exhibitions, where younger generations can reproduce smaller technological objects and learn about space research.

The idea of KSEVT first emerged as a tribute to one man and the opening exhibition is dedicated to him – the family of Potočnik, the spaceflight pioneer, originates from Vitanje. There you can also find his memorial room, yet the exhibition about 100 monumental influences, however, embodies his global outreach.

»Exhibition on Potočnik mainly presents an idea of humanization in technological development. It is a sum of influences on Potočnik's biography and of influences his work has had in the decades of development in space technologies which enabled the first satellite and the first man to be sent into space; which enabled the flight to the Moon and enabled the construction of the first space stations in Earth's orbit.« Miha Turšič, author of the exhibition

<http://www.ksevt.eu/Site/>

Informance Dragan Živadinov (SI)

Artist / Atractor

Dragan Živadinov studied theatrical direction at the Academy of Music, Radio, Television and Film in Ljubljana from 1980 to 1984. He was a cofounder of the art movement Neue Slowenische Kunst (1985). In the 1980s he constructed the style formation retro-gardism. In 1983 he founded the retro-garde Scipion Nasice Sisters Theatre and, in 1987, the cosmokinetic observatory Red Pilot. In the early 1990s he transformed Red Pilot into the Noordung Cosmokinetic Cabinet. In 1995 he embarked on the fifty-year theatrical process Noordung 1995–2045 through the style formation of telecosmism.



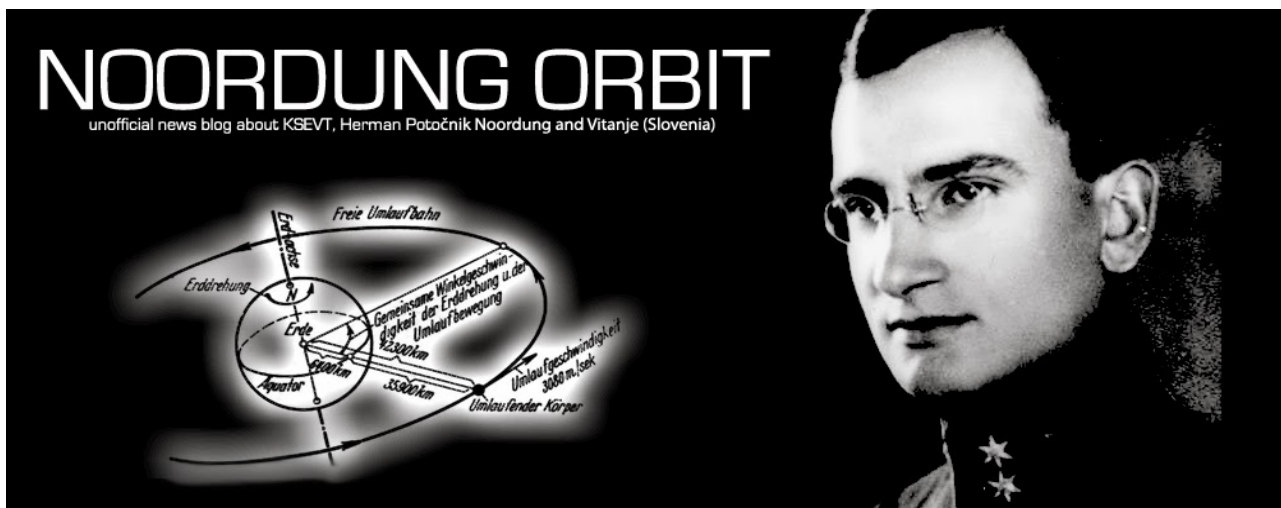
In 1998 he became a candidate cosmonaut and, in 1999, realised Biomechanics Noordung, the first complete theatre production in zero gravity conditions.

In 2005 he staged the first reprise of Noordung 1995–2005–2045. The second reprise will take place in 2015.

In the 1980s he constructed retro-gardist events and observatories. In the 1990s he constructed informances. Since 2000 he has been constructing post-gravitational theatrical abstracts.

Živadinov is founder member of Slovenian artist group Neue Slovenische Kunst (NSK), which is now considered as one of the milestones of European artistic experimentation in the last 20 years. NSK began operating in 1984 as a large collective, a union of various groups brought together by their shared way of thinking and similar style of expression through different media: popular music, visual arts, graphic design, theater, philosophy. Dragan Zivadinov is the founder of the Noordung Cosmokinetic Cabinet (named after the Slovene space scientist Herman Potočnik Noordung), which evolved from the Scipion Nasice Sisters Theater and the Red Pilot Cosmokinetic Theater. In 1995, it presented the capital project "One Versus One", with restagings taking place every 10 years. The next one is due to be held in Moscow just a few days after The Influencers. The show will play until 20 April 2045. The place of those actors who die in the meantime will be taken by a mechanical symbol, their spoken text represented by sounds (melody for women, rhythm for men). In 2045 these symbols will be shot into zero gravity space in a capsule. This action is intended to finally abolish mimetic theatre and establish the rule of non-corporeal art.

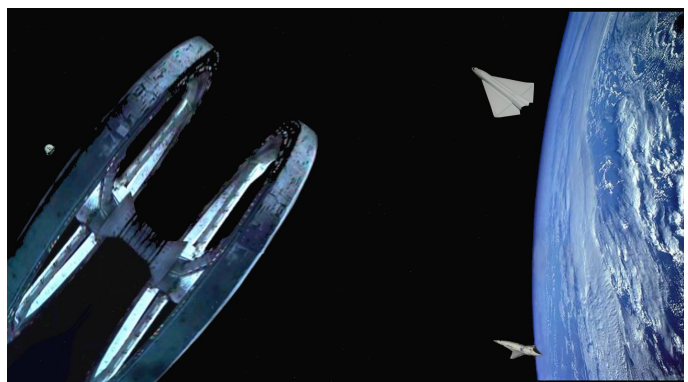
THE LIFE OF POTOČNIK AND HIS CONTEMPORARIES



Herman Potočnik was born on 22 December 1892 in Pula. He had spent his childhood in Maribor, attended school in Fischau, Hranice and Mödling and fought at the battlefields of World War I. After the war, he had been retired as a war invalid but despite that fact he decided to continue his studies in Vienna and eventually became a rocket technologies engineer. From 1922 to his death, he devoted himself to space science. He died on 27 August 1929 in Vienna.

EARLY ROCKET TECHNOLOGIES

Through the course of the exhibition you will comprehend the integral development of rocket technologies and their pioneers: starting with first plans and calculations, first flights from the Earth's atmosphere and all the way to the installation of the first artificial satellite – Sputnik 1 – in Earth's orbit.



<http://www.ksevt.eu/Site/portfolio/the-problem-of-space-travel-supre-architecture/>



MED is in search of a balance between two seemingly opposing aspects of creating electronic music – the experimental and the playful one. From the point of view of the playful pole, the experimental one is often perceived as a self-sufficient activity, while the experimental view mostly sees the playful perspective as an overly profane doing. This is why MED has been conceived as a journey on a continuum between the two poles, and as such strives for “reconciliation” and mutual complementation of these different positions inside the field of electronic music creation. It is therefore important also to see these kinds of events turn in the direction of counter-elitism, which should, however, never result in a trivialization of their contents.

Mental Overdrive

During the early 1990's, Per Martinsen from the far-north Norway came ashore at the legendary record R & S label, noted for some of the most ground-breaking releases on the electronic scene, including musicians like Aphex Twin, Cabaret Voltaire, DJ Krush, Biosphere ... Martinsen is believed to be the godfather of Norwegian techno and is generally one of the most influential Norwegian electronic musicians, which probably reveals the answer to the question why so much of quality electronic production comes from that part of the world. We will be hosting a presentation of his latest album, Everything Is Connected, which has – much like everything he has released so far – received outstanding reviews from the critics.

mentaloverdrive.com

One Man Nation

Tara Transitory, also known under the alias One Man Nation, is a transgender experimental musician, and an active author in the field of media and sound art. In her work, she explores the topics of gender, noise and catharsis through collective experience, which is based on her live performances in collaboration with trans*queer communities across the world. She lives between her native Singapore and Spain, where she organizes the event Translæctica nights. Her references include multiple occurrences at renowned festivals, gallery and museum ambiances such as the Guggenheim museum in Bilbao or the Museum of Contemporary Art in Taipei.

www.onemannation.com
tara-transitory.tumblr.com

Nina Hudej & Nina Belle

Nina Hudej's professional efforts include collaborations with a variety of teams on different locations, as well as a number of foreign releases. According to Vibe magazine, she has been voted as one of the top twelve techno producers in April 2013. NinaBelle is a techno DJ and flutist in the Orkestrada ensemble, who also performs as vocalist and lyricist with the newly-founded project called After Two. They will perform at this year's MED festival with their new, shared project - a live, multi-layered experimental electronic set.

soundcloud.com/huda

soundcloud.com/ninabelle

Qualiass

The name Qualiass is a stage name for producer and DJ Alan Ropoša. One of his first significant works was released a decade ago by Minimal Records, and was later joined by some twenty other creations from various record labels, including Nang, a disco and house-specialized label from London, as well as the acclaimed Compost Records. While Alan aka Qualiass is the one to take us dancing, his other alias Evol Ai is there to create his pendent... shortly "the two of them" will "both" be presenting a "shared" full-length debut.

soundcloud.com/qualiass-records

СННН

Siniša Šafarić is famous for his dynamic sets, whose tone depends on the current choice of his incarnation, but is nonetheless always an erudite journey. This is why over the past few years; his music has been present almost every weekend on some of the techno-, house-, electro-, IDM- and other similarly characterized parties. He is also a member of the team behind a series of club events called "Technical Class", and an active graphic designer working with a home-based on-line record label Biomechanics.

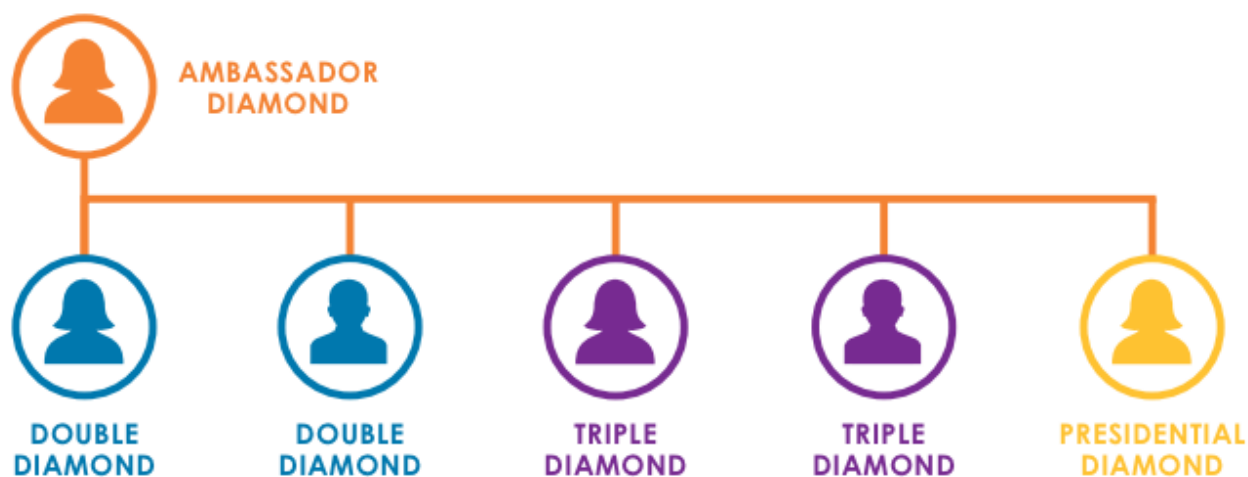
soundcloud.com/cnhn/

To BECOME eCult Ambassador

The aim of eCult Ambassador is to encourage the use of new technologies that have the potential to revolutionise new ways to access cultural heritage and experiences offered by cultural resources in real and virtual environments or a mix of both.

The participation is free of charge but travel/subsistence costs must be carried by each participant.

Furthermore, each participant will be followed after the Summer Stage through on-line modules and webinars that helps to deepen the knowledge acquired at the Summer Stage.



<http://www.kibla.org/>
<http://www.ecultobservatory.eu/>

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