

H/C

THE HARBOUR FOR CULTURES' LOGBOOK



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The H/C project has been conceived by Giuliana Carbi Jesurun, Barbara Holub, Paul Rajakovics, Elisabetta Porro. This project has been produced by transparadiso and Trieste Contemporanea.

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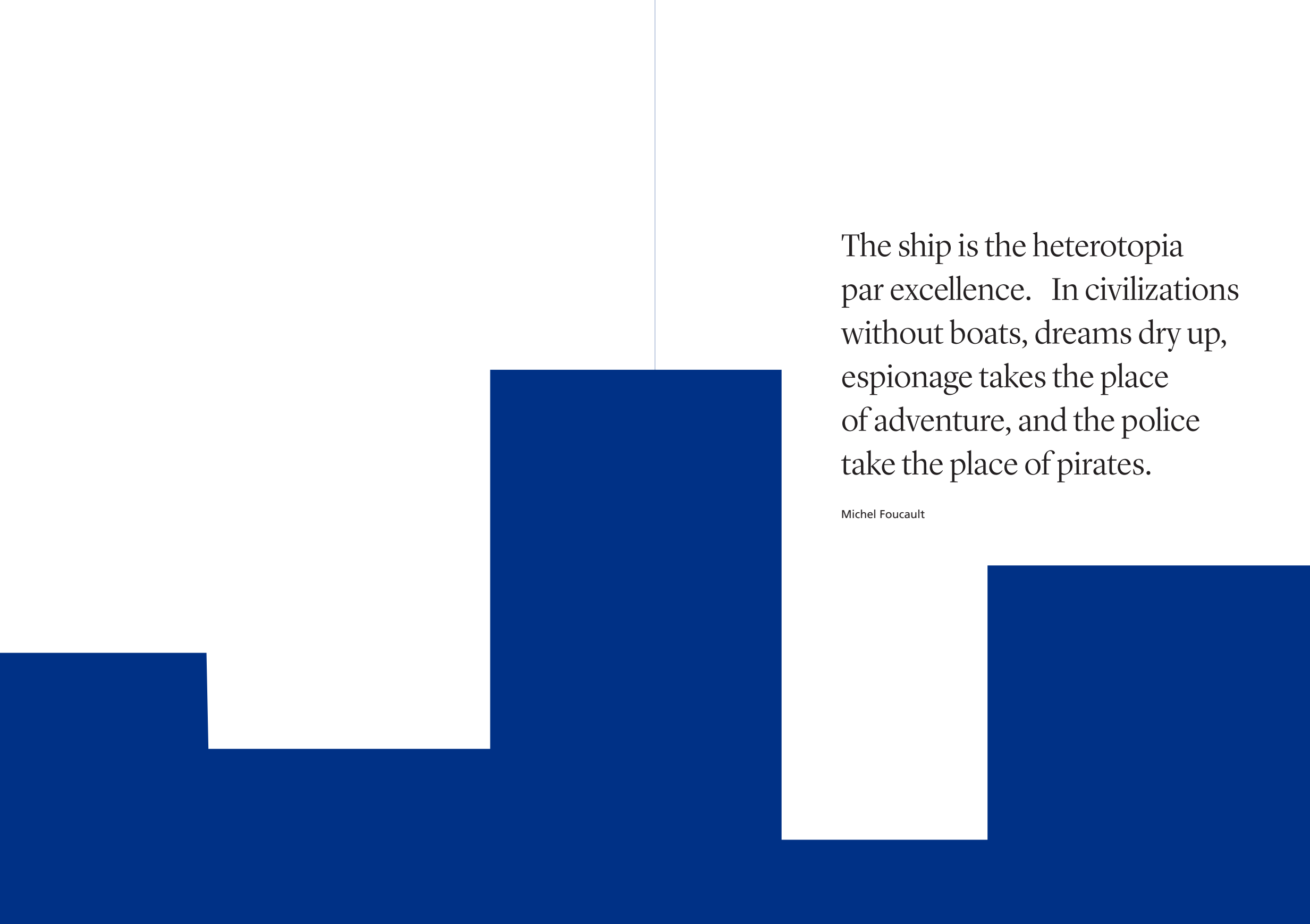


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This book is intended to be used for cultural purposes only.

The background features a minimalist design with a vertical blue line on the left and several large, solid blue rectangular blocks of varying sizes and positions, creating a modern, architectural feel. The text is placed in the white space on the right side.

The ship is the heterotopia
par excellence. In civilizations
without boats, dreams dry up,
espionage takes the place
of adventure, and the police
take the place of pirates.

Michel Foucault

This book is presenting the various activities of the Harbour for Cultures participatory project.

Drawing inspiration from the real case history of how to convert and reuse the area of the Porto Vecchio (old port) of Trieste and ideally looking for an accessible model of a shared society, the H/C research and discussion have based on both the historical functions of port activities carried out for economic interest (exchanges of goods, insurance issues and commercial profit) and the idea of 'suspension' inherent in the collective imagination of a port (of arriving, temporarily belonging and then leaving).

The H/C project initiated in Venice in May 2017 and engaged our organization very deeply and at all levels of its activities — e. g., the themes of our 8th biennial forum for curators (2017) and of our 13th design competition (2018) have been reserved for H/C and several artists, in inviting them to conceive their Trieste solo shows, have been commissioned to produce original H/C exhibitions (Miroslaw Bałka 2019) or have been selected because of the close bonds between their art research or practice and the H/C issues (Michał Szlaga, Cai Guojie, 2020).

I immediately had every confidence in endorsing the idea proposed to me by Elisabetta Porro in a chat at Studio Tommaseo in January 2016, from which the whole project was born. Since its inception, our venturing upon this new challenging project welcomed the participation of the Viennese group *transparadiso* formed by Barbara Holub and Paul Rajakovics that have become the project's passionate co-creators, together with Elisabetta, with the assistance of all Trieste Contemporanea staff.

So, in the open form of a ship's log, the book reports on tools used (the questionnaire and the map), practices enacted (transparadiso's workshops and Elisabetta Porro's carte blanches meetings) and on TC activities carried out in art, curatorial and design fields during

the H/C process. An important section of the book collects a range of reflections and specialties in view to take a more in-depth look at specific topics connected to H/C issues. Finally, a chronological journal of H/C activities can be read in the last section of the book (at the end of which the original sources of the contributions from Italian authors are also available).

Many friends joined the project and there was also no shortage of study visits by students and workshops with young people. Thanks to Giulio Polita we have the pleasure to publish as well one of the outcomes of a recent Summer School at the University of Innsbruck involving the study of our city, that seemed particularly in line with the open nature of our project. As we sailed along, all these contributions have made up what is now a large map.

I would like to say that we collected this material easily: because of the enthusiasm, felt not only by us but also by all those who participated in the project, about the bright and beneficial breath of utopia it allowed us to take. Participants generously had offered their desires and ideas. We are not able to count how many people have been reached, but more than two thousand people have been directly involved in the various project activities: we consider them all project's special collaborators and, we hope, continuators of it. Due to its constitutive procedure characteristics, H/C remains open and does not give answers, but it calls everyone to have a role in a participatory content creation and to start accomplishing a shaping of ideals for new ports of cultures to be born, having always in mind to not stop engaging and — of which Michael Foucault writes in his essay — to never let dreams dry up.

I want to thank all the people and friends who collaborated and participated in the project, all the institutions and organizations that supported and helped it and Juliet publishing house in Trieste: without their support it would not have been possible to deliver this publication.

Giuliana Carbi Jesurun
Trieste Contemporanea
Dialogues with the Art of Central Eastern Europe

In the following image: the boxed set of *Oblique Strategies* cards developed in 1975 by artists Brian Eno and Peter Schmidt. The H/C project has been inspired by these cards that encourage creative thinking.

OBLIQUE STRATEGIES

Gardening, not architecture

... need changing?

Not building a wall b

Use 'unqualified' people

OBLIQUE STRATEGIES

Over one hundred worthwhile dilemmas

BRIAN ENO and PETER SCHMIDT

Fifth, again slightly revised edition, 2001
© 1975 Brian Eno and Peter Schmidt

These cards evolved from separate observations of the principles underlying what we were doing. Sometimes they were recognized in retrospect (intellect catching up with intuition), sometimes they were identified as they were happening, sometimes they were formulated. They can be used as a pack (a set of possibilities being continuously reviewed in the mind) or by drawing a single card from the shuffled pack when a dilemma occurs in a working situation. In this case the card is trusted even if its appropriateness is quite unclear. They are not final, as new ideas will present themselves, and others will become self-evident.



«Trieste e l'Istria» by Carlo Yriarte

Incipit of Chapter I

FRATELLI TREVES, EDITORI (MILANO, 1875)

It will take seven hours for those travelling to Trieste from Venice, be it by train or embarking at the *Riva degli Schiavoni* in order to cross the Adriatic Gulf. By sea, the departure is at midnight; once one has left the canals, the lines of the banks, together with the peculiar outlines of the buildings, dotted with luminous spots, all seem to sink into the lagoon. The steamer departs, to drop its anchor in the port of Trieste in broad daylight. As soon as the city begins to appear in the distance, it presents itself gracefully to those travelling, situated at the foot of the first slopes of the *Carso* (*Karst*, in German); white villas appear from the hills, and a castle with severe lines dominates it: at the bottom, huge regular buildings, arsenals and warehouses, seem to emerge from the sea.

The masts of the ships, stowed and numerous, stand out against the light background; to the right, the Istrian coast, low and of a bluish colour, extends and disappears; the port of Capo d'Istria and Pirano, built on a hill, close the gulf with a pronounced white dot.

The city, so old when it comes to its memories and origin, dates back, however, to yesteryear; of the ancient *Tergeste* there remain but ruins. In the heart itself of the city,

the old neighbourhoods, narrow and blackish, but built strategically in order to avoid the deathly wind of the *Bora*¹, are in marked contrast with the large new buildings, white and austere.

The streets are full of life, highly animated; the squares are packed, and there is an incessant bustle; one feels that time is money and, in these surroundings and under this Italian sky, such Northern activity and restless turmoil have a strong effect upon the foreigner. People live in the streets, trade in the squares or on the piers. Trieste is a huge emporium and a prodigious trade counter, where the height of the ceilings of the houses, with their immense ground floors, bespeak the need to have somewhere to store goods and commodities. A privileged free port, happily situated at the departure point of the waterway that leads from Germany to the Orient², one senses a formula for an agglomeration of bankers, tradesmen, brokers, and intermediaries of every kind, between the world which consumes and the region which produces. The city became remarkable for its size, and every day it expands further: only London, Vienna, and a side of the Joliette port of Marseille, can give one an idea of those massive,

square buildings, economically compartmentalised, in which is stowed a population too large for the space it occupies and, so as to make best use of the area, takes advantage of vertical space. Everything makes one feel that the piece of land between the *Carso* and the sea is overpopulated, so daily existence becomes unwontedly burdensome. The rent, food, and even the beer is expensive, and life is costlier than in any other place on the two coasts.

Trieste has an entirely utilitarian imprint, but the pureness of the sky, the Italian gracefulness which transforms everything, lend this city of merchants, brokers, and stock market manipulators a certain poetic charm which is incompatible with its true spirit. Some blue doves take shelter, cooing, under the deserted arcade of the *Borsa*; in the *piazze* one can see original styles of clothes, and in the crowd there appear colourful

groups of an undefined nature. The women are also interesting owing to their poise and nonchalance; there is an oriental audacity in the choice of colours, an Italian flair in the cut of the clothes and the elaborate hairdos. One immediately notices the considerable variety of origins among the inhabitants, and perhaps it is this variety that gives the city its most distinctive trait. The true inhabitant of Trieste is lost among all these representatives of different races who come to his land to do business, speculate and enrich themselves.

¹ The Bora is a celebrated wind, not only in Trieste, but throughout the upper Adriatic. It usually blows during winter from the East (E.N.E.), and is caused by currents of cold air which, once formed in the basins of the Drava and Sava, cross the arid peaks of the *Carso* without encountering any obstacles, and so descend violently upon the city and the sea.

² And also from Italy.

Exactly 100 years before Brian Eno prints his deck of cards, French travel writer and artist Charles Yriarte departs from Venice to Trieste. He vividly depicts Trieste and comments activities and habits of their inhabitants. This excerpt we propose (thanks to the English translation by Nicholas Carter) is taken from his book *Trieste e l'Istria*. The book was published in Italian (the author was then named Carlo), in Milan, in 1875, by the well known Fratelli Treves publishing house, initiated by Emilio Treves who was born in Trieste. The text was then republished in French in a larger book: Charles Yriarte, *Les bords de l'Adriatique et le Monténégro. Venise, l'Istrie, le Quarnero, la Dalmatie, le Monténégro et la rive italienne*, Librairie Hachette et Cie, Paris 1878.

The Port The Soul of Trieste

BY VANNA COSLOVICH

A SUSTAINABLE PORT
OF CALL OPEN
TO THE TERRITORY

Trieste is the port. The port is Trieste. Like all seaside towns, the capital of Friuli Venezia Giulia region has a strong identity based on its historical stratification and on the mixture of urban and maritime culture. An inseparable relationship that links the city to its port. The sea has been the main economic resource of this territory since the establishment of the Free Port in 1719. It has been a place of exchanges between peoples, traditions and different areas of knowledge, triggering processes of economic, cultural and urban development that have given the city its own unmistakable identity.

From shipyards, to large insurance companies, to the handling of the most varied goods (including coffee, for example), everything was born and developed around the port. A port that has a special feature, namely the presence of rails on every quay, thanks to a happy and above all sustainable intuition of the Austro-Hungarian Empire to link this territory to Europe by rail. A very modern intuition. Trieste is the only Italian port with an international

vocation, and it is the country's first railway port: more than 200 trains run every week to northern Italy, Germany, Austria, Hungary, the Czech Republic, Luxembourg, Slovakia and Belgium. The strength of this infrastructure can obviously be seen from other figures: Trieste is the eighth port in Europe for total handling of goods, the first oil terminal in the Mediterranean, as well as the privileged gateway to Europe for RO-RO traffic coming from Turkey. A rich and articulated reality — we are talking about the New Port established in the twentieth century on the stretch of coast to the East of the city — which, as in all ports in the world, is visually separated from city life.

Precisely to allow widespread awareness of the port dynamics, the Port Network Authority of the Eastern Adriatic Sea organizes an Open Day every year. An 'open door' event that, over a weekend, allows the city to get to know the driving force behind the economy and work in the area. Hundreds of families book a bus tour every year to discover this secret place. A tour that also intrigues many children.

Thanks to the Open Day, visitors can observe the main terminals, learn about the places where ships and

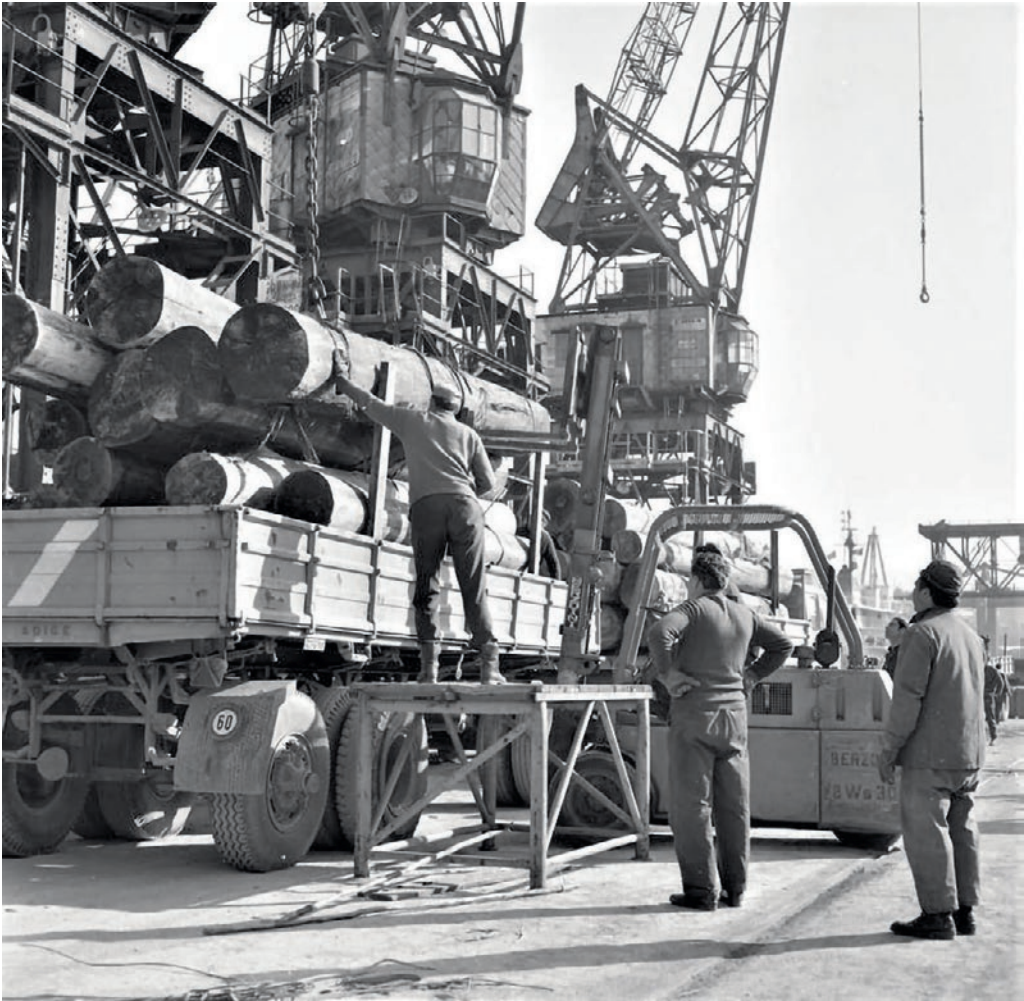
ferries are loaded and unloaded, find out about the goods in transit, what the containers contain and where they are headed. Among huge yellow cranes, splashing tugboats and passing trains, there is no shortage of insights into how the port is closely linked to industrial and manufacturing production. The port as a bridge to Eastern markets and Far Eastern manufacturing plants. One of the most popular moments is a visit to the coffee warehouses where it is impossible not to be enveloped by the intense aroma of brown beans. The Open Day also aims at enhancing the true capital of the port: the people, giving the operators the opportunity to tell their stories and show which are the main professions of this fascinating world that represents the soul of Trieste.

ENHANCEMENT
OF THE PORT HISTORICAL
ARCHIVE

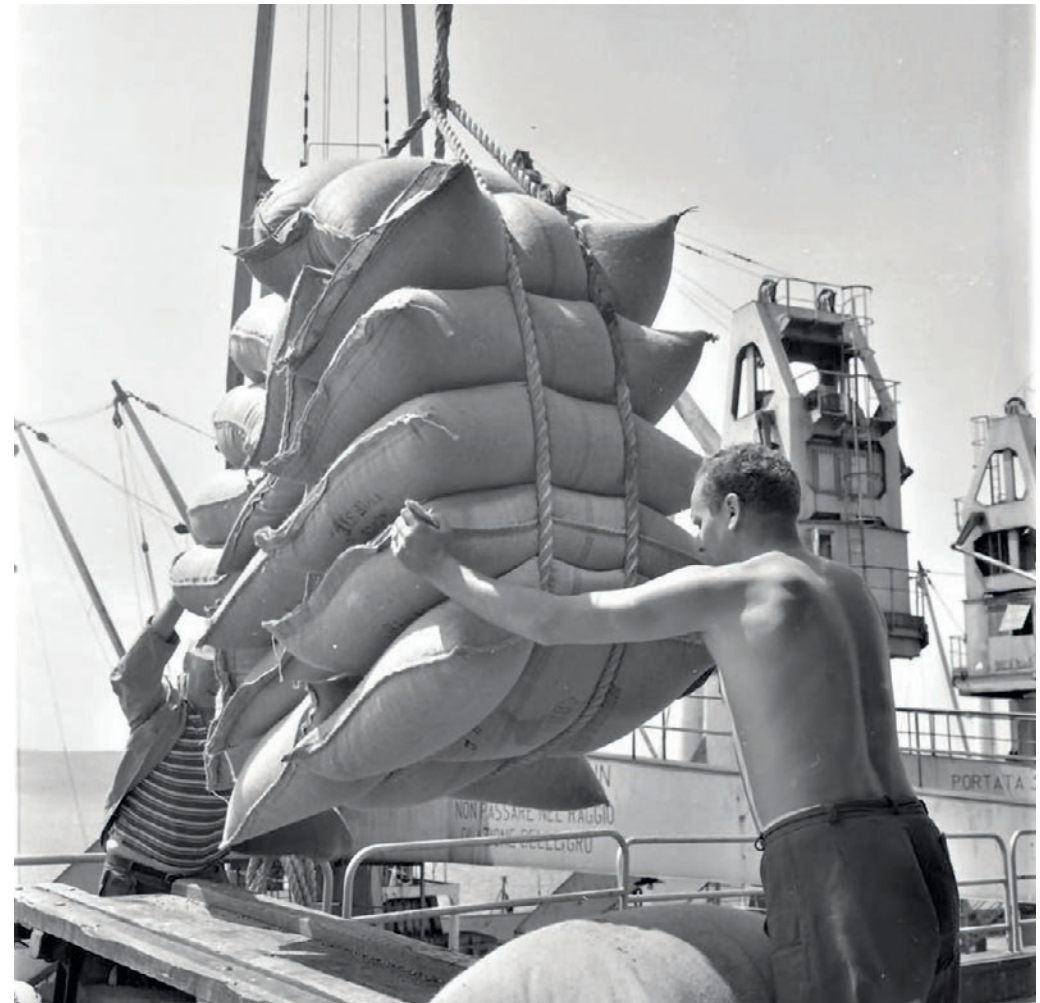
As part of a strategy of openness and dialogue with the territory, the port of Trieste is becoming an ecosystem that combines not only logistics, research and development,

and also a public player that invests in the enhancement of its historical heritage. An example of this is the recent architectural redevelopment of Magazzino 92, located in the complex of the former Arsenal of the Austrian Lloyd (designed in the second half of the nineteenth century by the Danish architect Hans Christian Hansen and current home to the Port Network Authority). The Authority has invested over EUR 1.7 million to bring together and preserve the port historical documentary heritage. The restoration made it possible to bring the archive, library volumes, cartography and photo library back to the Lloyd's Tower, and in particular to the large columned hall that was once the turners' workshop.

The preserved documentation represents an important collection of the port memory: it covers the time span from 1880 to 1983, thus including the season of growth in the Old Port and then the transfer to the New Port in Sant'Andrea within the process of modernization and industrialization of the twentieth century. A set of pieces that, interpreting the development of the port, also illuminate the evolutionary framework of the history of Trieste.



In the following images courtesy of the Port Network Authority of the Eastern Adriatic Sea, some photographs from the historical archive and from the 2017 Open Day reportage by Schirra Giraldi.









REGGIANE

F

PORTATA
SPESSORE
SARCO

LM
800 x 450
450 x 200
500 x 450
800 x 150

S1

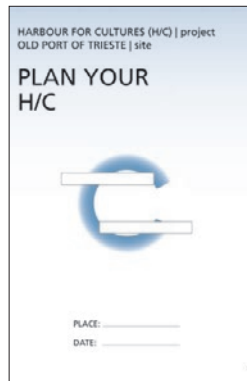
S2

S4



Plan Your H/C

Plan Your H/C

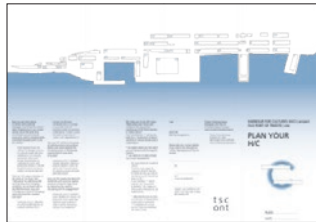


The Questionnaire



Six questions for art curators, artists and other experts to imagine an Harbour for Cultures

The Map



A map to draw or write ideas and visions of a possible new port of cultures

Direct Urbanism



An artistic method to develop wishes for an urban space and for urban issues

Cartes Blanches

14 maps



TRIESTE

Participants are architects, artists, physicists, actors, engineers, curators, scientists, journalists and students

Board Games

7 maps



TRIESTE

Participants are artists, curators, musicians, architects, journalists and psychologists

Individual Games

11 maps



TRIESTE

Participants are employees, artists, professors, translators, curators, restorers and students

transparadiso

16 maps



TRIESTE,
HAMBURG
AND VIENNA

Participants are architects, artists, professors, dancers, curators and students

The questionnaire was conceived as a first phase of the project's participatory involvement, which was followed by the request of compiling with sketches and words the maps. The keywords indicated by who compiled both questionnaires and maps are now made available and provide a stimulating reservoir of ideas and desires offered by the most diverse people, that may perhaps be a source of inspiration for future builders of 'harbours for cultures'.

29

1. What makes you feel ‘arriving’ at a H/C?

Marina Beer I am not at home but I shall be at home.

Iara Boubnova To perceive that the place is harbouring unpopular, but beautifully crazy ideas, gives refuge to ‘art criminals’ of different types, that it’s possible to meet there those who produce and are ready to exchange (ideas, products, ‘futures’).

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

Călin Dan The possibility of unloading and loading goods.

Shamina de Gonzaga Before arriving, I know it to be my destination. I feel that I have a reason to be there, that I am implicitly welcome. I’m happy to arrive. Entry is facilitated, not intentionally treacherous. Mechanisms that could arbitrarily withhold entry / passage, or force expulsion, simply don’t exist. Since permission is not required, it is granted. The system for acknowledging entry functions on the basis of interest / positive curiosity, not suspicion. Questions of identity rooted in circumstances beyond one’s control (i.e. place of birth / status of statehood) are not determining factors. There is no system in place to maintain different standards for different groups of people. The arrival zone is well communicated to other areas; transitions are accessible. I don’t have to speak or understand the language(s) spoken; multiple methods of communication exist. There are no signs that would automatically define me as an outsider. There are no insiders / outsiders. Or perhaps difference is, in itself,

the norm. Upon arrival there are maps and people describing alternate ways to explore the space and available activities for work, service, or recreation; lively spaces for congregation among residents and newcomers with ample opportunities to showcase their respective cultures, or creativity; multiple currencies, and modalities of exchange are employed. There is always a way out.

Marina Gržinić

‘Harbour for cultures’ in the present moment can take a positive and a negative path. It can open a place inside the Fortress of Europe to exchange and evaluate possibilities. It can stand against the failed EU politics to think of Europe as a place of encounter. On the other side, a harbour can be seen as a repository, a place of calm. I hope for a storm and therefore a re-politicization of culture.

I can elaborate further on this by making reference to Martí Peran who in 2015 in Barcelona presented a project *General Indisposition. An Essay about Fatigue*. Peran was interviewed on his show and his writings by Renan Laru-an in 2016 and there some interesting thoughts on culture were formulated. Initially in this interview Renan Laru-an identifies several points that are key for the discussion on H/C and that is

internationalism, collaboration, cultural development, economies of critique, and tensions across an ‘autonomous’ artwork, the artist, and the curatorial.

Though the interview with Peran centres on fatigue that is not of our primary interest, the analysis of culture by Peran is fundamental. I quote,

as from [the time] of postmodernism culture has disappeared. On the one hand, it has become a production area of desire and consumption, far from its traditional role as a critical account installed in non-reconciliation with any given condition of reality [...] On the other hand, the field of cultural production has become the paradigm of the new labour and exploitation mode: self-management of creative projects in order to ensure the general mobilization in the infinite repetition of the present.

Therefore, I am coming to H/C with a set of questions regarding the possibilities for the future. It seems that European politics failed to take culture as a place of encounter and exchange, even less as a possibility to give a shelter, to protect, to work with those who ask for shelter, protection and work.

Beral Madra

Arriving to a harbour is always an exciting but also uncanny experience; one can have good or bad surprises. Some harbours

	are alive with people coming or going, welcoming or satisfying the unsatisfied needs of mass-tourism. Venice harbour, despite protests, is the un-canniest harbour in receiving giant ships every day. Yet some harbours are deserted after Neo-liberal economic collapses or have fulfilled their functions long ago. I have lately seen these deserted harbours of nineteenth and early twentieth century in Istanbul and in Thessaloniki that are destined to be culture, tourism and entertainment hubs. Currently we should consider that some harbours along the Mediterranean and Black Sea coasts are shadowed by threat of political violence and are on the edge of war. Warships are occupying these harbours. Harbours of culture and art are currently the most welcoming spaces in a city and they are representing the benefits of social capital.
Ana Peraica	I have myself fully realised a trajectory experience of boats and harbours in years of travels, back and forth the longest coastal connection on the Adriatic; Rijeka–Zadar–Split–Hvar–Dubrovnik–Ancona. Only a sequence of this travel, Rijeka to Split, took a full twelve-hour night shift. I used to spend two of such nights on the sea, weekly. This line was discontinued back in 2010. The old Sixties Yugoslav boat was sold as a metal waste. The boat itself was, as the captain told, a sign of socialist type of luxury, had two hair salons, piano room, etc. and it used to travel as far as Cuba. Cabins were large, with wooden furniture, and a large working desk so I used it to write during the night.
Maren Richter	<p>A Harbour aims to bridge two territories: the fluid and the 'solid': Harbour of Culture is a harbour connected to an undefined territory, which needs to be still discovered. It is an imaginary space, which is able to host the known as well as the unknown, equally. H/C is a space of negotiation of what it means today our society of coming and going. It marks the journey itself. It is a vivid place of a culture of trading ideas that stretches the concept of welcoming and hosting.</p> <p>H/C is able to deconstruct the current collapse of dichotomies characteristic of the present and which result from the disappearance of a 'constitutive outside', where old binaries such as city / hinterland, local / foreign have disappeared, which leads to a strong sense of totalizing phenomena and, therefore, a resistance to conceptualize totality. H/C therefore bridges this dialectic tension of (be)coming and leaving filled with rites and rituals of betwixt and between.</p>

Başak Şenova	The first feeling should be curiosity with the desire to learn or know about the content that H/C offers. Furthermore, the idea of diversity and getting acquainted with newcomers excites me.
Janka Vukmir	Diversity.
Mick Wilson	The 'figure' of harbour, as the place where people and things come and go, where time may be re-framed by a ship being becalmed or stormbound, waiting to arrive or depart. The liminality of harbour as the point at which we enter or leave a smaller enclosed world — the temporary total and closed institution of the ship at sea. The liminality of harbour spaces as spaces of storage, as spaces of transfer, as spaces of exclusion or safe–passage, as spaces of unexpected arrivals, of creole, of news–from–elsewhere, of working the docks, of the revolution in Haiti (1804) informing the slave uprising of Cape Town (1808); of the general strikes from New Zealand to Ireland (1913), and of all the liminalities of the social order engendered by the maritime trade of colonial modernity. The spaces of the black Atlantic; of the opium wars; of the plantation trades of chocolate, sugar, tea, coffee, palm oil, wood, rubber and mineral extraction; and of the diasporas of indentured workers, convicts, of colonised and colonists, of refugees, and of people smugglers.

2. What kind of 'goods' will you bring at a H/C?

Marina Beer
My dearest stories, sayings, religious symbols, pictures, music, clothing, books, poetry, foods, vehicle, animals, drinks, clothes, tools, technologies from my culture (one item in each category). And my explanation for them.

Iara Boubnova
A not very normal experience of a person sharing time between artists' association and state institution, positives and negatives of still underestimated post-totalitarian cultural experience.

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

Călin Dan
Information, above anything, it all starts from there.

Shamina de Gonzaga
Both material and non-material goods: seeds, books, and insights I have collected along my journey. My curiosity, and senses to serve as a mirror for whoever and whatever comes my way. All variety of potential services that my experience enables me to provide (e. g. as a teller, or scribe of stories, people and places; a translator between languages and generations; a practitioner of divination methods; an instructor in the basics of certain disciplines; a researcher, editor, mediator, advisor) as well as other general services that may be useful in H/C, putting my body, mind and time at the disposal of H/C needs, be it as a caretaker, cook, cleaner,

picker of crops, whatever is useful. All goods and services I bring are adaptable and available to contribute to H/C as needed, or upon request, in non-exploitative manners.

Marina Gržinić
I will bring, in relation to Marti Peran and Renan Laruan, the idea of that what Peran calls 'delocalized cultural capitalism' that works internally with operating with arts and culture as raw facts, as today it seems that institutions and curators are performing 'the occlusion of knowledge' on history and present. They are even proud of this (such as the situation in Ljubljana regarding the state art institution, contemporary art, history, curators and printed media journalists). But the outcome is not amnesia, but capitalist aphasia, that has its source in what is known as *colonial aphasia*, in reference to Ann Laura Stoler who exactly defines it

an occlusion of knowledge, a difficulty generating a vocabulary that associates appropriate words and concepts with appropriate things, and a difficulty comprehending the enduring relevancy of what has already been spoken.

On the other side we see what Peran calls the recurring projects of 'bad' internationalism that links money from the centre and 'undiscovered modernist periods' on the margins with art branding spectacle.

Beral Madra
Any kind of good 'goods' to be brought to harbours should be decided with the people of the city. Workshops with the volunteers and NGO's of the city, architects, designers, artists and other related experts will help to find 'the good' to be launched into the post-harbour. Evidently creative people can make proposals to be considered by the people. I would like to recommend to bring a multi-cultural contemporary art centre to H/C, related to the production of contemporary art in the larger Mediterranean region from the Eighties onwards. In addition, many kinds of museums and archive buildings and recreation spaces... The best example is Thessaloniki harbour. Last month I was there and witnessed a special lunch for the refugees. Istanbul Karaköy harbour is due to transformation and, to our regret, it will be the victim of Neo-capitalist interests rather than serving the people of the city.

Ana Peraica
I made literary thousands of photographs of this boat, *Liburnija*. It was my *Boat log*. I will share this ethnographic research in

a reduced size and capture the idea that each travel towards arts changes the meaning of arts. I will be trying to compare the art piece of my personal experience with the one of the artist capt. Zlatan Dumanić, who passed away recently, himself participating in Venice Biennale.

Maren Richter H/C is an epistemological as well as a speculative space, which incorporates ‘goods’ as time and space for imagination and negotiations. As a matter of fact the major goods are ‘tools of providing’: Providing space and time to experiment and experience the unknown or the notion on welcoming and first and foremost transformations. The goods are to learn to understand the between and betwixt — the liminal stage — we have entered and being articulated by crises and conflicts, which cause a claim of ‘securing and guarding’ the system, such as capitalism or nation state. It is the space that encourages us to experience the unknown not as something which produces fears, but rather enriches our lives.

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

Janka Vukmir Knowledge and/or experience; experiment.

Mick Wilson Metaphors — transports — and stories of people and food moving through the world.

3. Which kind of ‘profit’ will be useful for you in order to be part of / to contribute to H/C?

Marina Beer I hope to find something to barter. I hope to gain new insights. New conflicts. New perspectives. New codes. New negotiations.

Iara Boubnova Gems of unusual, atypical, and diamonds of utopias from known and unknown lands.

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

Călin Dan Exchanging ideas.

Shamina de Gonzaga A profit on the material and non-material levels. Work, recreation, and rest; access to activities and environments that engage mind, body, and spirit. Exchanges of services and ideas that may not be available elsewhere. Change, that part of me evolves, perhaps appropriates something new, such that I am no longer the same from having interacted with H/C — whether what has been acquired is cultural, intellectual, material / physical, relational, or spiritual. If my stay comes to an end, I am well disposed to move on to my next destination; hopefully the experience of having also contributed something beneficial to H/C.

Marina Gržinić For me the possibility to put apart the nation–state’s power structures that presently racialize spaces, practices and potentialities and to reconnect transversally and pluriversally will be an important outcome. I am as well interested in the

Beral Madra If I will work actively, giving my time, energy and network to the project, I would like to have a fee, under the standards of EU cultural policy. Otherwise, I will be pleased to be a voluntary part of this timely project. As a curator and art critic from Turkey, I feel the responsibility to empower the networking and joint projects with EU countries. This goal is very essential at the moment, as the political power in Turkey creates a conflict with the EU. The rupture from the democratic system of the EU will be destructive for the advanced local art production and will obstructs the path of artists and curators. The profit I expect is collaboration and further communication for the sake of our artists in Turkey.

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

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

Başak Şenova The new ways of communicating through technological developments propose perceptual changes with multi-layered realities and identities. Art production inhabits a potential to be an alternative news channel, as well as the production of knowledge. Therefore, my profit will be to discover new ways that produce knowledge.

Janka Vukmir Basic survival.

Mick Wilson To better know the horrors of 'our sea' and to harbour something in response.

4. How can you 'ensure' your culture in a H/C?

Marina Beer Becoming aware that for everybody there will be something to lose and hopefully inasmuch as to gain, something to give and something to hold back, something to respect and something to discard. Becoming aware that there is much to be reset or hybridized.

Iara Boubnova Through gleaning of others wisdom, negotiating values, bargaining for skills and exploiting experiences.

Maja Ćirić It is not mine unless it is based on the lived hybrid experience of the 'we'.

Călin Dan If 'ensure = protect', communication and digitization are the best ways to preserve cultural goods.

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

Marina Gržinić	I can state that I cannot ensure 'my' culture as I do not have any; I have a set of proposals to act and intervene.
Beral Madra	Under limited economic conditions exhibition making is quite difficult; therefore I would like to show videos or give conferences and workshops on the current art production in Turkey. Donation of archives is also a possibility.
Ana Peraica	I have uploaded my boat diaries on the web, taking time to choose from few thousands to eight hundred (only?). But, as it is impossible to show eight hundred photographs even in a large show, I will focus on few ones that fully changed my interpretation and travel through the travels in order to see the changes on the coast.
Maren Richter	Culture is nothing to be ensured but rather secured. The culture is the space of re-learning and of de-colonizing our thoughts. It is about creating tools to read and profit from what makes us feel 'insecure'.
Başak Şenova	Following and being influenced by the global and local political and economic settings, unresolved refugee crisis and fears of terrorism, as cultural workers, our roles have been shifting. It is time for us to build new collective structures of thinking to reflect on political, social, economic, and cultural realms of the globe. In this context, I would not ensure anything, but I would be open to reconsider the meaning of 'my' culture today.
Janka Vukmir	I would not ensure culture, I would put it to risk.
Mick Wilson	Is this what is needed — to ensure my own stuff?

5. How can your practice of taking risk enrich a H/C?

Iara Boubnova	I presume that our globalised contemporary society will see critical art as a risk to normality, as it happened before. So, if you ask about 'risk taking', every individual public visual expression of disagreement could be seen as a risk to the status quo. So, again and again we have to keep out of our modest spaces, platforms, areas and volumes. The same, if you are talking about the tasking risk. The Port of art has to defend its status of metaphorical <i>porto franco</i> , free port — a community with less up to no hierarchy, open kindness, active exchange of thoughts, goods and people.
Maja Ćirić	By avoiding the recycling of colonialism that is perpetuated by adding various prefixes (de-, post-, new-) to it in order to justify the hegemony of the Western art world.
Shamina de Gonzaga	The risk I take is a consistent relationship with the unknown, being open to it, systematically questioning the impulse to take for granted what appears to be true, the tendency to repeat the past, including practices or modalities that have been deemed successful. It can increase H/C by preventing its calcification, engaging with discomfort, unravelling the threads that would lead to the formation of a fixed group identity and narrative of H/C, inviting uncertainty as a connector of human experience, perhaps a more honest basis for a collective than any ideologically or ethnically rooted premise.
Marina Gržinić	The practice of taking risk is to formulate these new conditions of culture being delink from contextualization.
Beral Madra	If I am involved in transforming a harbour into a space for culture, the main risk will be the lack of interest of local people; if there is no awareness and appreciation from the population, it is difficult

to realize projects in official spaces. The second risk is the potential resistance arising from the politicians and local governments. First of all, these two risks should be eliminated through collaborative, collective strategies. I am not mentioning the financial risks, as it is public and private investment that should be prepared beforehand.

Ana Peraica I would say that undertaking ethnological research to document and archive each approach to a single art piece is risky enough, as it seems an unfinished process (thus it cannot be fully scientific). Moreover, there is no necessity for the induction that can convince us that all the upcoming travels will be the same; or that we will ultimately reach the harbour as maybe one day there will be no harbour to meet. Finally, such a method will risk a psychological effect of clinging between departure and arrival, never actually managing to fix the identity-in-place. But then, would such an unfixed, floating and undefined identity be the ultimate profit in the culture of identity design?

Başak Şenova Taking risk is equal to taking 'responsibility' for me. Therefore, I already take the responsibility for my stance with my curatorial projects and it would be the same for H/C.

Janka Vukmir By developing new modes of economy.

Mick Wilson Interrupt the metaphors we play with by attending to the horrors of 'our sea' and of 'fortress Europe'.

6. How can you produce 'social capital' in the frame of a H/C?

Marina Beer By subtracting what I give up from what I keep of my culture and by adding to it what I gain from other cultures. And by sharing it. Not big figures but some valuables. For instance: I would like to produce a story about one out of many contemporary topics (climate change, women, development, demography...), working together with other people from different cultures on a shared oral narrative from different standpoints, negotiating shareable issues and focussing on them.

Iara Boubnova Through education, role modelling and exemplary activities that protects independence of critical art production, presentation and studies.

Maja Ćirić To dribble past the political predictability of the funding bodies that could idealistically result in the opening of new political gates.

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

I will conclude with Peran that states that

the only alternative [...] is to abandon the space of the cultural machine capable of processing all the accounts and, instead, retrieve genuinely collaborative practices.

More, he states that

the surplus of images has reached the maximum degree of pollution [...] In this situation, the political task is to return to the linguistic battlefield. It won't be possible to do things differently if we do not start talking differently. The most urgent imperative is language inventiveness. We are too blinded by the supposed need for consensus.

Maybe the way I tried to answer these questions is precisely a different set of phrases and words, a different grammar and vocabulary of how to think culture here and now.

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

World culture is enforcing air travels, as fast means of transport, thus leading to the disappearance of the long travel experience by boat (not a floating experience of a cruising boat). My own idea would be to enforce the idea of the ship, contrary to the cruising boat that endangers with mass tourism both the cities I arrive to and the one I come from. While in Venice, I will go to a meeting with inhabitants of the old city centre, as I am myself one back here in Split. And, with the assistance of curators from various countries, I would like to address the issue of the pollution of cruising boats, now already moving South and destroying new countries making them become mere 'destinations' as Montenegro and Albania.

The social capital is unconditional hospitality in H/C. In ancient cultures hospitality involved welcoming the stranger at the host location and offering him food, shelter, and safety. Hospitality is a fundamental element of civilization, where the stranger's right to protection and shelter has been honoured since time immemorial. This meaning of hospitality centres on the belief that strangers should be assisted and protected while travelling. Against the background of today's migration situation caused by civil wars and natural disasters, hospitality is a micro-universe exemplifying some of the challenges we face in terms of coexistence today.

The social currency is to raise the question if today hospitality is still a matter of protection. Further on, it poses the question of how hospitality can be still proposed as a criterion for free circulation, mobility of people, cultural values and enrichment of communities.

As I see it, the only way to produce social capital is to consider each individual as a resource.

By luddism and exchange.

Social capital is not a concept I use so much, but I think the spirit of the question is how to make something a public good that is not a transaction, investment or privatisation of the world. Reasoning and imagining can be public goods, if they are oriented by the horrors of our brothers and sisters drowning in 'our sea'.



Plan Your H/C

The Map

Beside the Questionnaire, the very first tool prepared for activating people in the project have been the H/C maps, in fact conceived to be widely distributed and to be filled in with keywords and sketches. This H/C participatory part has developed throughout the whole project and has been the primary practice in the *Cartes Blanches* meetings and in the transparadiso workshops on desires as well.

The H/C map is a large one, to be unfolded for use. It depicts all the warehouses, waterfront and streets of the Porto Vecchio in Trieste. It has been printed on carbon paper so that H/C contributors can write on the first sheet and keep the second one for themselves.

The maps have been very successful since the very beginning — when more than 700 copies were circulated during the *Porto di Trieste OPEN DAY 2017* (Trieste, Porto Nuovo, 18 June 2017).

On these maps, people drew or wrote their ideas, desires and visions of a possible new port of cultures: this book collects them.

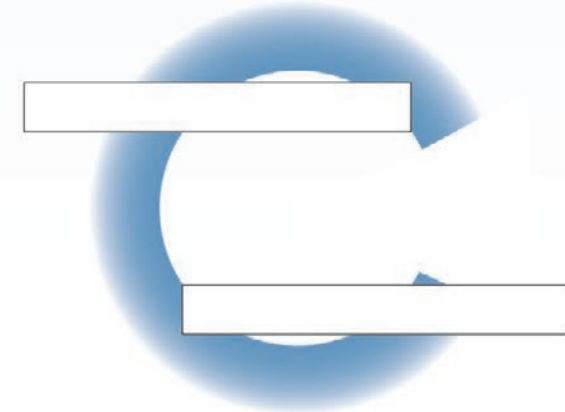
The graphic design of the map is by Paolo Tassinari.

The H/C logo is by Barbara Holub.

In the previous pages a photograph by Schirra Giraldi depicting the forms of the Porto Vecchio warehouses as displayed at Palazzo Zorzi on the occasion of the 8th CEI Venice Forum.

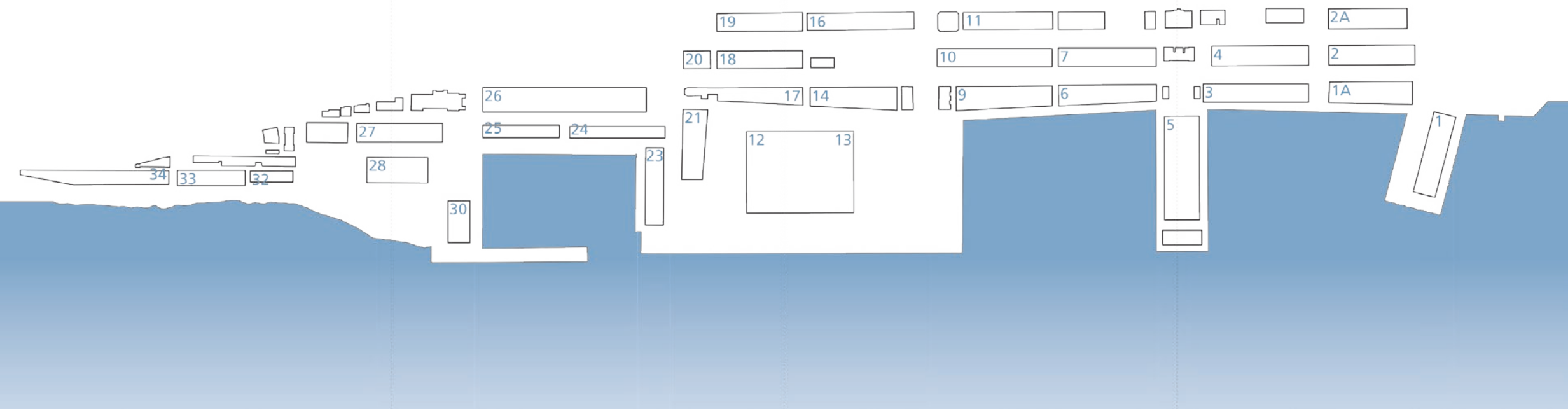
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PLACE: _____

DATE: _____



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

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

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

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

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

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

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

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

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

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

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

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

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

I am

years old
and my occupation is

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

Ho

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e sono di professione

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

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DATE: _____

Cartes Blanches

A SERIES OF MEETINGS LED BY ELISABETTA PORRO

A player is given 'carte blanche' to invite some few other friends to share and discuss their visions and desires of a possible harbour for cultures. The micro-workshop brings the H/C process to a relational act that drives participants to think 'newly' at close range while drawing sketches and ideas and writing the chosen keywords on the H/C map.

The technique goes from simulation games to Brian Eno's oblique strategies, from role-playing games to contingent happenings around the drawing table. The 'rules' for a *carte blanche* session are to follow the indications of the invited main player, compare difference of opinions among players and process the mediator's suggestions. The main purpose is to overcome detachment and concern about the fact that a visionary *skyline* might not be politically correct. Every imaginary vision is linked to the desires that are drawing it: immateriality, irrationality and subjectiveness. And the Porto Vecchio industrial archaeology is in itself indeed able to generate a strong shared storytelling. The light *carte blanche* version may be a game played by a group of friends after dinner or while drinking and singing in an *osmiza*. Listed keywords are taken from the drawings and texts on compiled H/C maps.

Elisabetta Porro



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...with the Art
...tral / Eastern Europe.
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essere informato sugli sviluppi
del progetto H/C:

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PLACE: HAMBURG/GERMANY
DATE: 03.07.17

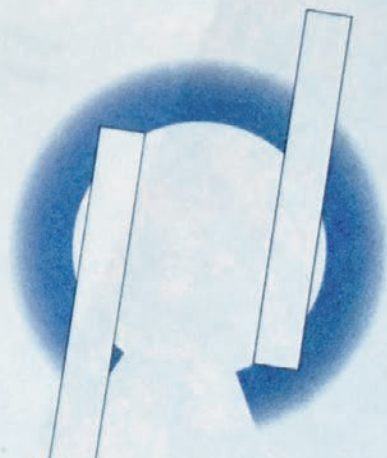
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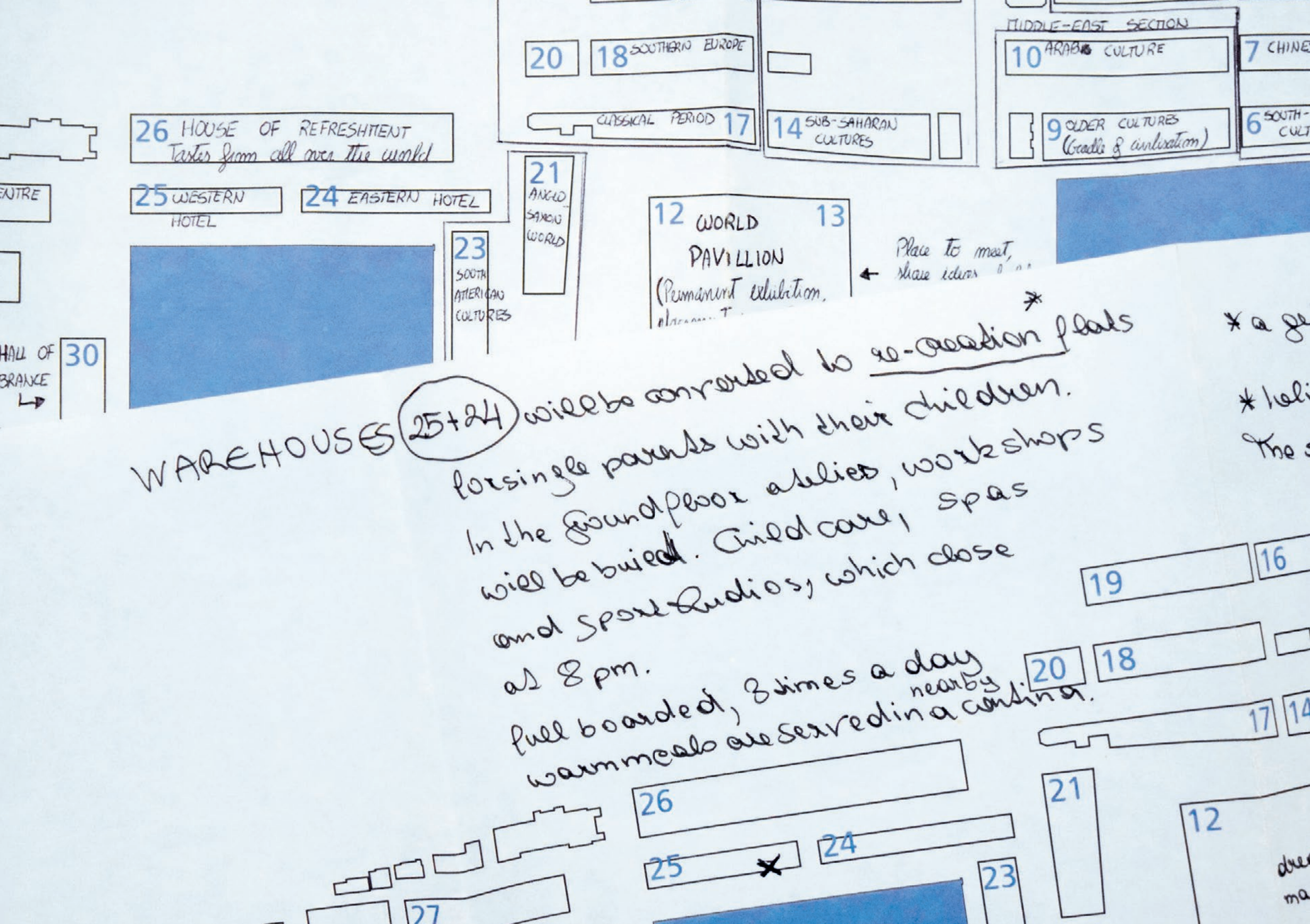
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62



WAREHOUSES 25+24 will be converted to re-creation flats for single parents with their children. In the ground floor a library, workshops will be built. Child care, spas and sports studios, which close at 8 pm. full boarded, 3 times a day ^{nearby} warm meals are served in a canteen.

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nel Mediterraneo e in Europa,
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ingiustizia sociale ed economica
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Please add your contact data
if you wish

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dell'Europa centro orientale

26 HOUSE OF COFFEE

- Museum
- History, actual Production of Coffee worldwide
- Machines, shipping routes
- Workshops
 - how to roast coffee
 - how to repair coffee machines
 - how to get in contact with local producers (worldwide)

26 HOUSE OF COFFEE

25

24

23

30

12

HOUSE OF ART

13

- Gallery
- Workshops
- Theory of Art
- Making Art today
- Art as an Instrument

10: HOUSE OF LITERATURE

- Workshops, Discussions
- Museum, Library
- (Joyce, Sverro, Pynchon, Wu Ming, ...)

11

10 House of Lit.

7

9

6

HOUSE OF PROJECTS

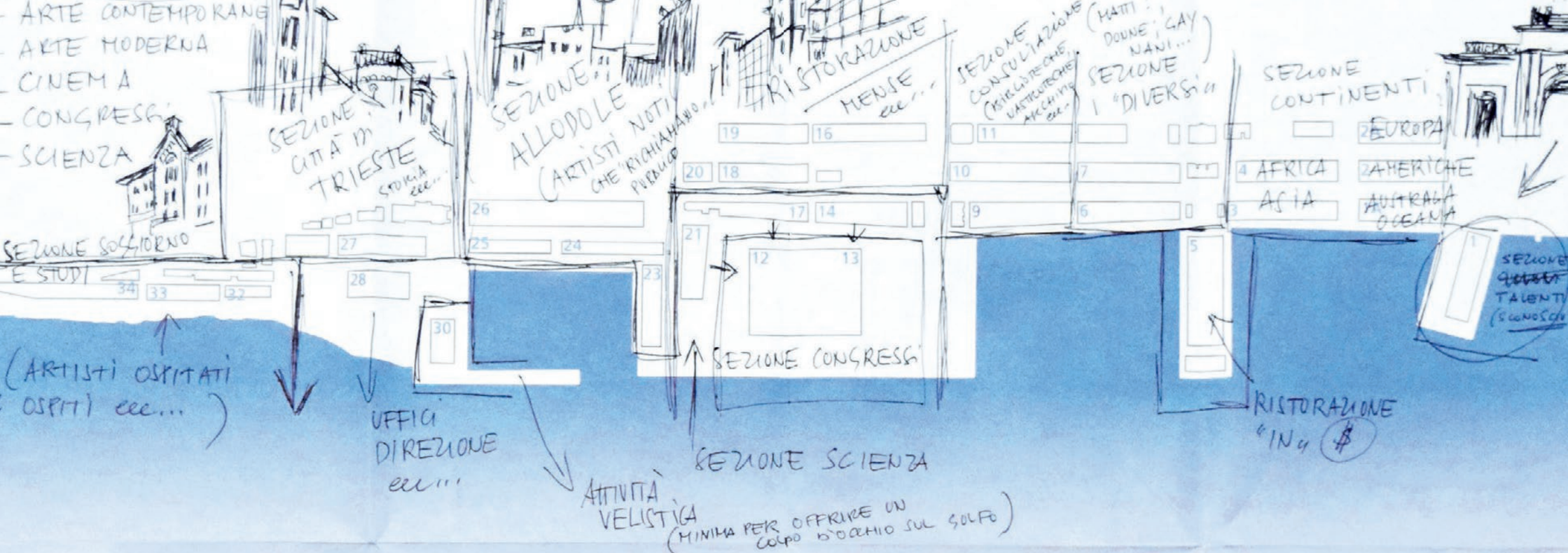
3 AIKIDO / YOGA

- 5: HOUSE OF PROJECTS
 - Workspace for different technical / software Projects
 - self-organized Workshops
- 3: AIKIDO / YOGA
 - Daily Aikido and Yoga
 - Weekend Seminars

2A

2

1A



can arts and culture, artistic and curatorial regimes, counteract the dismal reality and at the same time orientate arts and cultural production which is predominantly oriented towards profit in the market?

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

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** ti preghiamo di scrivere almeno cinque punti/desideri che ritieni cruciali.

I am

MARCO C. 63 years old and my occupation is

INSEGNANTE

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

marco.coslovich46@gmail.com

Ho

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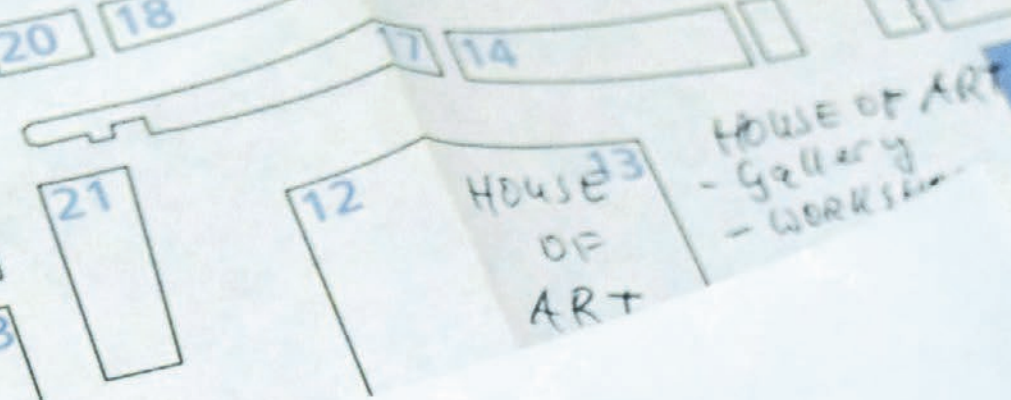
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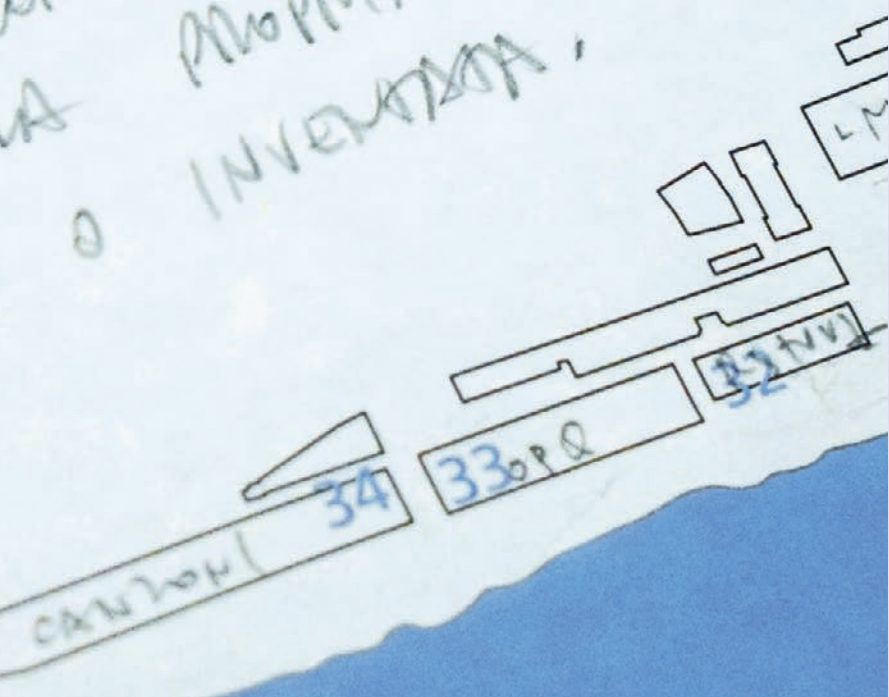
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PLACE: TRIESTE

DATE: 20/7/12



OGNI PERSONA CHE ENTRA
LASCIA UN RACCONTO.
SI IDENTIFICA
CON UNA STORIA.
HA PROPRIO
O INVENTATO.



#tinello trieste #ovunque #in nessun luogo #0
#creare valore #monumento alla classe media #poveri
#aita archia #equivoco creativo
#epifania #vecchi #illusione #fine di un sogno
#amore #cose #torretta #bedetta
#voglia di stare #guardare intorno
#moltitudine #quest'anno o l'altro
#dito che mostra la luna #non le va il dente
#spazio aperto #spazio pubblico #spazio sociale
#piramide #grattacieli #muraglia
#terapia funzionale #distrazione #colletta
#barca dellemiro #nono cadet logay
#Moloch gaulash #solamelecco
#doccia #caffè #cichin
#sole #amore #amore
#spazio intermodello

#1A1 #impararead'imparare
#eutopia #ilmoto #lignoto
#colori #odori #sapori #vedereoltre
#sogno #gioco #vasodipandora
#scusate #illusione #inganno
#significatodelleparole #concetti
#musica #cinema #noia #buio #silenzio
#primacolortura #paillgommuno
#ilmaresfuggeesfuggira
#devicambiarelavita
#caffèalcordomare

#1

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#purirodebbde #idesencidofudica
#nonluogo #luogocomune #alsostorico
#luogodelledimenticonza #identitàfluida
#fabbrica dellondivago #trasformazione
#identità #normalità #differenze
#ordini diognatic #sposamento #frasca
#newcomers #acquarioumano
#palestra #laboratorio #visione #knowhow
#biblioteca fisica e virtuale #cultura museificata
#villettaschiera #lopposto ipotizzato
#seguavento #esistedsolmare
#strategia #monumento a Kalcodux
#albero con radici
#NoeArchDigitalCatalogue

#2

#AENAROPHETNOCESEIRT #proprietàfragorita #3
#Trieste Contemporanea #macchie di colore
#visione dell'altro #opportunità #valore #esperienza
#la relazione stabilisce il valore
#passione #tavo del dialogo #cambiavalute
#analisi del giudizio #camere dario del silenzio
#hub di cultura #regalo #hangar dell'incontro
#barspoo veduti #ristorante belle speranze
#porzoneroncio #pescatore di freschezza
#di potodi collocamento #montagne russe della contraddizione
#daccia fredda #disillusioni #salma di insoddisfazioni
#centro di documentazione #perplexità
#database invenzioni #tuttimovimenti
#padiglione del vuoto #palestra di stimoli
#piscine di mosaico #sdrai della meditazione
#ricreatori del nuovo io #mensabrodoprimitive
#tone della visione #sospensione del giudizio
#balera fao del futuro #seno favole crossing
#salotto valore umano #caffè della creatività
#perdita di certezze #affinità elettive
#circo di contastorie #canto delle sirene
#voglia di infinito
#stringe

#CINEPORTO #1 corte blanche
#migranti culturali #cittadini migranti
#il cinema non serve a niente
#lascia i tracci del passaggio
#miscelanza #memoria #incontro #accoglienza
#dialogo #riuso temporaneo #contraddizione
#immagine #completezza #criticità #rottura
#"ASTI" #responsabilità #conflitto
#ostello #lentezza #contraddizione
#casa di mestieri che non esistono più
#ricettività della MODERNITÀ
#MUTUALITÀ PER CINEFILI
#glocal #femminile maschile #lamare #a-mare
#scienziato porro #arvello #mondo #divulgazione scientifica
#movimento #torbamento #libertà
#materia del cinema #paure e desideri
#MERCATO DI COPRODUZIONE INTERNAZIONALI
#RIVISTE DELLA POCA ELEGANZA
#ETROBIO DEL CAFFÈ
#NODI STAGIONE #flip flop #spritz bianco coppe d'acqua
#osmiza #mall
#TITO DE PURAZIONE
#diossina #extraffineria
#contrabbando #laicità del pensiero
#infinito ben definito

#ROMBERE LO STAIPO #5 conte blanche
 #strumento per soniper il muro #irica e musica antica
 #grammofono #romantismo #modernismo #hippie
 #vogonovogo
 #memoria #distopia #tappi
 #fluidità #informale #attraversamento organico
 #collettività #relazione #rendita
 #marginalità #centralità
 #mood in gergo #intassi #grammatica #non facile
 #incanto #urbanizzazione simbolica
 #gioia #strettaia
 #Trieste donni del morse moio a pena
 #mossa del cavallo #cdone
 #togliamo i tappi #divano a forma di tappo
 #un posto oive di occasioni
 #sotto il nome di media città e privilegi
 #dmax esvodo

#liberamente tratto da LULI/PUTTO/SOMMARIUA/PASSINARI ^{LA VOCE DI ROMA}
 #LEGAFONI più o meno ascoltati #INFLUENCER (autocritica)
 #CATAIZZATORI #creare città di nuova
 #PICCOLE COSE #PIU SOVRANO #VITALITÀ #LONGEVITÀ
 #CONCRETEZZA #IDEE #RECUPERO
 #UTOPIA #QUALITÀ DELLA VITA #TEMPO #DISEGNO
 #DISACCORDO #GIOVANI #OZIO #PROSPETTIVE DIVERSE da creare
 #FUNZIONE CULTURALE #VOLONTÀ → ottimismo
 #INVESTITORI (demonializzazione) #PASIONE → pessimismo
 #CULTURA dentro il NESTIERE
 #sforzi collettivi corali
 #CANTIERI DI PROFONDO #CULTURE X SAPERI
 #INNATOPARSI PER DURANTE DELLA CITTA' #FASCINO #CITA'
 #CONTRADDIZIONI #commissionerati #CRESCITA CULTURALE
 #MUSEO DELTAPE #VEENICETAPINA
 #DONNA #CORALITÀ #COLLETTIVITÀ
 #POVEZZA degli OVER 50 #DISAGIO SOCIALE #PABBIA
 #cultura non consolatoria #parlare al di fuori delle sofferenze
 #demonio marittimo (pubblici usi del mare)
 #crociere #lungo mare subacqueo #futuro TONDO
 #incremento della cultura attraverso l'industria
 #le culture nascono sul mare e le prospettive sono piatte
 #il mare ha rotte obbligate
 #le idee non sono né buone né cattive
 #industria culturale
 #spazio che richiede architettura
 #CONDIVIDERE CULTURA NON INTRAVVERISCE
 #LA CULTURA NON È UNA MELAGRESITANEA
 #IL SAPERE TRASPASSO NON VIENE TOCCATO A CHI L'ODA
 COME SE FOSSE UNA RELAZIONE

#DISINIBIZIONE

#SFIDA

#DIMENTICARE

#frontespelliva #distacco

#il non fragor mi è dolce in questo mare

#MONDO PARALLELO

#rarefazione

#promessa di ritorno #latenza di accoglienza #rimorata

#spazi non permanenti

#PRIVILEGIO #PENALIZZAZIONE #RESTITUZIONE
#RISARCIMENTO

#NIRVANA #FUORI #DENTRO

#SCAMBIO #duro #tenero

#scambio generazionale

#bussola che indica il nord

#RACCONTO #fascino incontro

#curiosità #regole nuove

#ritardo #politica

#contenuti #scoprire #trafficare

#pieno #ovuto #niente

#arricchimento dell'anima e del corpo

#vita #conoscenza

#AMBI-VALENZA #CONTRA-EXPO

#turbino #DISTANZA

#speculturale

#il mare è vuoto #il mare è una promessa

carteblanche #6

#OPEN-SOURCE-ATTORE

#CURIOSITÀ DI ASCOLTARE

#SPAZI STRUTTURATI / PULITARE / CREARE / IMPARARE / INSERIRE

#AUTOGESTIONE di LAB / CAFETERIA / DORM

#ISOLAMENTO VS CONTINUAZIONE → ACCOGLIENZA / PRO-ATTIVITÀ

#DETONATORE → "PASSACRITICA"

#LACITA IDEALE → CULTURA / SAPERE / INTERCULTURALITÀ

#PROGETTAZIONE PARTECIPATA #COMUNITÀ #CITA' BENECOMUNE

#CONTROLLO ASSURIBICO

#CONTAMINAZIONE TRASVERSALE

#generosità

#PSICOLOGIA UMANA → #PROCESSO COGNITIVO

#CONTRASTI #DINAMISMO #RESISTENZA #TRASFORMAZIONE

#RUOLO SOCIALE #DELUSIONE #NOIA

#TAVERNADINCONTRO

#REDISTRIBUIRE #REDISTRIBUIRE #INUTILITÀ

#"salutati!" #MODUS OPERANDI → RIDISTRIBUIRE

#RETE DI IMPRESA #CONSORZI DI ARTIGIANI

#OZIO #BARDELLA SPERANZA

#CENTRO INTERCULTURALE COMBINI

#SCAMBIO #NESSUN GUADAGNO #DISCREGIAZIONE

#AUTORIZZAZIONE

#SCAMBIO IN ABBONDANZA #CONVERGENZA #CENTRALITÀ

#FOLLOW-UP #NEGOZIO DI QUANTUM

#strumenti per mettersi in gioco

#stelle #osservatorio astronomico

#fotografie delle stelle #NEXT #SUCCESS

#quando il gallo canterà

#luogo evocativo di nascita

#7

#8

#macigno bipolare
 #CITA' #muro cancellato #gente #dissonanza
 #REFOLI DI BORA
 #panerella #Trenino
 #scambio #incontro #portaforte
 #convivenza/versatilità/flessibilità/immobilismo
 #APPRODO → concretezza
 #musica #fotografie
 #riproduzione #miscelanza #differenze #trasquilire
 #bocconiamani #lunzula #nogostudia!!!
 #FORZARE LA FISICA
 #ABITARE #COLORARE #INTERAGIRE #CORRERE #TAGLIARE
 #cambiogenerazionale
 #perché gli studenti non occupano il porto?
 #tenerezza #paura #FANTASTICI
 #spazi aperti sul mare
 #NAVE BIBLIOTECA DI LIBRIDICAERIA
 #VAPORE FERISTRIA/DALTAZIA/VENEZIA
 #la bellezza è negli occhi di chi guarda
 #profumo del mare #dighe di parole
 #il mare è un'il difetto
 #astrazione #agonia #contemplazione
 #speravo di fare un dibattito costruttivo su Porto Vecchio
 #speriamo di non fare un dibattito su Porto Vecchio

certoblanche #9
 (SQUEEZE.IT)

#TRUST OF THE YOU ON NOW
 #SHARING #PROTECTION #NOTHING
 #OPEN EYES
 #Welcome from Someone
 #SPICES #MUSIC #SPACE #MIRROR #COFFEE MACHINE
 #HARDWORK #CONVERSATION #CLEANING #GLASSES
 #TOOLS #DREAMS #NEED #BELONGING
 #GIVING ADVICE #CATERIA #PENCIL #SHINING #RISK
 #TEACHING LANGUAGES #EXPERIENTIAL STUDIO
 #SMILE #BOOK #BRIGHTNESS INDUSTRY
 #CULTURAL IMPACT #ROOTS WITH HERBOTS TO FEET YOU
 #FIGHTING PLACE #PLAYHOUSE #MEDITATION
 #(A glass of) WINE #FIFTEETH PRODUCTION #RESTAURANT
 #SINGING #GOSPEL #DETROIT TECHNO #POP
 #BLUES #COMMERCIAL #POLITIQUE
 #travelling #FREEDOM #NEW CYCLE
 #comfortable pillows/covers #COFFEE AND CIGARETTES
 #COME BELLO FAR LATORE DA TRIESTE IN GIÙ

#Hiesuntleones
 #CITIA SENZA STORIA E SENZA CULTURA?
 #Triestenehostaite
 #NESSUN LUOGO #JEEENWIO #NIGHT-OR-
 #BORA #CARSO #Kant+Bora=Mythen
 #senza mito #mito o tre mito #fortunadimiti
 #la letteratura ha bisogno di un luogo
 #Tiricordi Vienna?
 #MYTHOS/Probleme di Triest/Craft/Negativ/Positiv/Differenzen
 #CHARTA SPORCA
 #Mythos im pladler (!)
 #Wer hat Ulisses gelesen? #topstar joice
 #CONSOLI #multiculturalism #VERSCHIEDENE SPRACHEN
 #LUOGHI VALUATO
 #TRIESTE PERSONAGGIO
 #IMAGINARIO DI TRIESTE
 #LITERATURA TRIESTINA
 #Transformation #University change
 #BOSCO #BALCANI #PORTA SUD EST
 #LITBO #VIAERA #TOSALICO
 #Identität als sagli
 #TELANGHOLIE/IN BETWEEN
 #al di là #immaginedi Triest nuova #development perspective
 #urban/nicht urban
 #areiche bombardavano
 #plot poetico
 #Movement → Aktualität Triest?
 #chiusa dei confini
 #Gemeinschaftschaft Veränderung
 #Weltmarkt #keine Kulturtradition
 #TRIESTE: DAZWISCHEN
 #difficile essere un triestino
 #Grenzen überwinden
 #WISSEN... KONSTANT FLANEUR
 #Stadt der Sinne
 #Alt & zurück geblieben

#10 GARTENBÄNKE
 - Clagenfurt
 - Studenten-
 - Charta sporca -

#Warner #Tentakel #Instagramlocation ^{Carteblanche} #M
 #Seagull #sea #Fence #transport #HEAT
 #dld #garden #hipster
 #FIFTY WORDS #SENSE OF HUMOR #CONFUSION #ORGANIC
 #REFRESHING #MINDSET #LANGUAGES #EXPERIENCES
 #SLOWLY #REFLECTION #DEVELOPMENT
 #EMPATHY #MUSIC #COOKING RECIPES #NEW FRIENDS
 #BANANAS #BEER & WINE #GOODSTELL
 #PLATO CAVE
 #CHAOS
 #SURPRISING KNOWLEDGE
 #WIDENING HORIZONS
 #EMPTY #COLD #NOTHING NEW
 #TIRE #LIQUID HEAT #UNEXPECTED #DECONSTRUCTIONS
 #BOREDOM #DARKLY #BLACK
 #Darth Vader prejudice
 #BAD & GOOD FEELING
 #ATLANTIS #Dragons #abstract
 #SIMPLE #funny #Null

#TAZ Temporary Autonomous Zone catchblanche #12
 #minimocomunedenominatore #+minimoot/accicoltura
 #INIZIO/SCOPESTA/NAVIGARE
 #NECESSARIOHUTAZIONEANTIBORLOGICA
 #TASSIDOMANDE
 #LACCADEZE
 #RICOVERO #RECUPERO #PASSAGGIO #RIFUGIO #POVESCI
 #linguedhesicreano
 #DETTI #POVESCI #APERTURA #CHIUSURA
 #SCATRIO #DIALOGO #UNITADISSUA #VUOTO
 #postare
 #CURIOSITA' #NAUFRAGIO
 #EQUILIBRIOINSTABILE
 #punto d'incontro
 #SENTIRSI #LIBERTA' #CAPITALE SOCIALE
 #UTOPIA #NON-LUGO #AROLDE #RISCHIO
 #REALE #IMMAGINARIO #SIMBOLO #DATI #BENI
 #PICCOLE DISABITATI
 #tante più possibilità tante più smarrimento
 #NOIA
 #CONVENZIONI #CONSAPEVOLEZZA
 #INFINTO (sul mare)
 #PENSARE (sul mare)
 #CATBIAMENTO (sul mare)
 #SVEZZARE (nel mare)
 #FARE (nel mare)
 #SFRUTTARE (mare/costa)
 #CREAZIONE (a terra)
 #PONTE (all'inizio del filo spinato)
 #ANCORA (sul filo spinato)
 #NONTIELASPENANO (sul filo spinato)
 #INCONTRO (alla fine del filo spinato)
 #FUTURO (di fronte al filo spinato)
 #SOSTARSI DAL CENTRO
 #STANCHEZZA COTE OPPORTUNITA' (sul bordo)
 #AMBIGUITA' (sul bordo)

#Centrum für Ost-West Austausch / Exchange Privatier
- 40 yrs -
 #Creative Craftmen Stations - Transpordico -
 #house for fotografic
 #exhibition / museum for free artists #open air art
 #jogging course #family hotel
 #Arrival of fishing boats
 #private boating / shipping
 #Co-operation with Venice #gondels of Venice in the Darsena

football field
harbour for small boats
free self repairing bike store
café # shower

(IP) assistant professor
(33 yr.)

soul food
urban gardening # swimming pool
community center # community kitchen
place to hang out

porte vecchio
squatted houses
freemarket # book stalls # market
open air stage # hangout area

TO KEEP CULTURES + DYNAMICS
ALIVE NOT TO "ENSURE" BUT TO OPEN

urban researcher
(52 yr.)

SPACES + TIME
MEET # HANGOUT # JING # PLAY # TALK
EXCHANGE IDEAS # DISCUSS DIFFERENT IDEAS ABOUT HARBOUR
WOODWORK AND RECYCLING STALL WORKSHOPS

COLLECTIVE COOKING
CANTINA # OPEN FACADES # BIG TABLES
SOUND INSTALLATIONS
LISTENING SPACE
OPEN CONTEMPLATIVE SPACES

Opera for the yet to invent pieces (IP) assistant professor
theater for never been performed plays (35 yr.)

Compliment Garden
enter the garden only if making one another compliments
free # free Clinic # Flea market # market
urban gardening
sleepover

"Box-Eng" # debates only to discuss things
Cinema for self made films
free Sauna # sofas # Hammock Garden

urban garden for community kitchen
Central Community Kitchen
open air kitchen with pizza oven open for everyone
open gallery for everyone
Swimming pool # fishing spots
free space

#EASTERN GATE

(TP) student 25%

#PLANETARIUM

#SCIENCE CENTER

#MAIN HARBOUR

#DOCKING SPACE

#FAR EASTERN SECTION

#JAPANESE DEN

#CHINESE CULTURES

#SOUTHEASTERN CULTURES

#MONGOLIAN & COREAN CULTURES

#MIDDLE EAST SECTION

#ARAB CULTURE

#OLDER CULTURES

#cradles of civilization

#AFRICAN SECTION

#NORTH AMERICAN CULTURES

#SUBSAHARAN CULTURES

#EUROPEAN SECTIONS

#NORTHERN EUROPE

#SOUTHERN EUROPE

#CLASSICAL PERIOD

#WORLD PAVILLION

#permanent exhibition

#world map

#place to meet

#share ideas

#hold conferences

#debate centre

#meeting pot

#WESTERN WORLD SECTION

#ANGLO-SAXON WORLD

#SOUTH AMERICAN CULTURES

#HOUSE OF REFRESHMENT

#Tastes from the world

#WESTERN HOTEL

#EASTERN HOTEL

#HALL OF REMEMBRANCE

#DANCE CENTRE

#MUSIC CENTRE

#WESTERN GATE

(TP) PSYCHOTHERAPISTA -

#a place where refugees create space for arriving people

#maximal uncertainty

#need to feel welcome

#don't forget the railway

#social self mobility

#centre for old sailing ships

#repair station

#food from all over the world

#people cook

#give what you want to pay

#theater with transit people

#history and continents

#Istrians

#Slovenians

#Syrians

#Afghans

#empty railway station exhibition

#portomera vigliosa al molo IV

#tango e musica per ballare

#historical connection to Argentina

libero pensatore ~~Enil 48 yr~~
 #cabotaggio (# dalla Nubppa)
 #dove una mano di anti ruggine alle scalette
 #centro
 #collegamenti marittimi
 #portadori della storia secondo le esigenze (# dalle risposte
 alla domanda)
 #portafoglio telefonico
 #il Sohere
 #attività produttive
 #circostanze
 #gente locale #gente regionale #gente confinaria
 #gente europea 27
 #necessità avere
 #affittare i magazzini alle imprese #regime di Porto Franco
 #vantaggi fiscali della localizzazione
 #partecipazioni storiche senza maggioranza
 #mutuo di stabilità equilibri mondiali
 #buon senso del popolo del Nord EST Adriatico

"OCEANO TRIESTE"
 # MARITIME AND SCIENCE CENTER
 # VISITOR CENTER IN
 # PORTO VECCHIO RUINS
 # OPEN SPACE TO USE PORTO VECCHIO RUINS
 # CULTURAL MARKET PLACE
 # "BICE CITY TRIESTE"
 # HOUSING # ? HOUSING
 # ATELIER
 # HOUSE OF LITERATURE # HOUSE OF MUSIC
 # HOUSE OF POLITICAL DISCUSS
 # MARITIME MUSEUM FOR KIDS
 # MARITIME WAREHOUSE
 # SUMMER SCHOOL TRIESTE
 # STUDENT HOUSING
 # RESEARCH
 # PUBLIC HARBOUR

(TP) ARCHITECT
 (47 yr.)

WORLD OF WORDS

Port of the Letters and the Words

ONI PERSONAGHE INTRALAXIA UNA STORIA

IDENTIFICARSI COME UNA STORIA PROPRIA, INVENTATA

PAROLE

LIBRI # STORIE # SCRITTE # NOMI # Racconti

LETTERE # VENTI # POESIE # PAGINE

metafore # MEMORIE # ANEDDOTI # citazioni

ABC # DEF

DOTTADE # CIACOLE # WORDS

TITOLI # VERBI

LINEE # GHI # DIZIONARI # AUTORI

TIPOGRAFIE # LIN

CANZONI # ORQ # RSNv7(?)

(T.P.W.) redattore
(52 yr.)

fast train to Munich

fast train to Mag Warsaw

fast train to Vienna Budapest

sport in between # labour

space for education # environment # photography # music

public transport # school for languages # street for languages

space for dance # space for living

living space for people with disability

living space for old people # recreation for older people

living space for people with psychological problems

space for quietness

revitalization water sport # good sight fishing

center for architects

phytotherapy # medical center

galleries # art workshops # contemporary art

street design

single parents # smaller children recreation

work space # coworking # social housing

education space # space for continuation

design # design school # workshop atelier

flats # young student housing # dance school

poetic # music # digital music # literature

(TPW) TUW professor
(over 50 yr.)

#photos with architectural marks
 #allée with palms #explanade
 #NY liberty statue #public sculpture with symbolic force
 #sausage bacon & beer #new purpose for carefully restored
 historic buildings
 #reaplanetarium #outdoor cafés #trees and plants
 #inflatable pink.... #fun pool
 #urban street furniture
 #CINETA
 #... #magic mushroom

curator
 (48 yr.)

#A.U.D.A.X

#Ambiente Urbano Destinato ad Attività X

(TPU) architetto (48 yr.)
 avvocato (20 yr.)
 business developer
 (24 yr.)

#dal nido all'università #laboratori

#cinema #cucina #sport

#punti di incontro #modi di generazione e culture

#recitazione #musica #danza

#SPAZIO EVOCATIVO #tempi #epoche #attività #età #res

#ABITARE #residenze #ostello #accoglienza

#DALLASILO ALL'UNIVERSITÀ

#luogo di apprendimento fluido e contaminato

#METEPE IN SCENA IL FUTURO

#MUSICA come CATALIZZATORE #film #installazioni #teatro

#ATTIVITÀ PROGRESSIVE

#green areas #bike roads TPW (58 yr.)
 #school #kindergartens #shops #living
 #food market #kids playground #beach bar
 #Atelier for Artists #bars #cafes #bar

#independent (autonomous) cultural youth center artist
 (45 yr.)

#CONTEMPORARY ART CENTRE
 #connection #interaction #exchange dancer, teacher
 #invitation of foreigners choreographer
 (41 yr.)

#contemporary architecture
 #spazio in mezzo #ri-divenire "luogo" architect
 #riempire il vuoto di significato (52 yr.)

#BUKHARA CARPET TURKISH THINGS
 #THE BIGGEST ONE (61 yr.)
 #BETWEEN PAVILIONS #HOUSE WITH ONE CARPET
 #empty space to fill it
 #Via il magazzino 27

INDUSTRIAL DESIGN STUDENT
 + TRANSLATION " "
 - 19 yrs -

#EDUCATION #OPEN SPACE #SPORT #ART
 #SPACE FOR ENCOUNTER #POLITICAL DEBATE
 #STREET ART #ESCAPE #INSTALLATION #EXCHANGE
 #YOGA #ROOFTOP GARDEN #URBAN GARDENING
 #INTERNATIONAL RELATIONS
 #TAKING RESPONSIBILITY
 #SPACE TO TRY NEW THINGS
 #OPEN STUDIOS #WORKSHOPS #LYCEUM (SPACE
 #MUSEUMS #GALLERY #THEATER FOR DEBATES)

#HOUSE OF ART

#Gallery #WORKSHOPS

#Theory of Art #Making Art Today

#Artisan Instrument

#AIKIDO/YOGA #Daily Aikido and Yoga

#Weekend Seminars

#HOUSE OF PROJECTS

#Workspace for different technical/software Projects

#self organised Workshops

#Exchange with other towns

#experimental Use

#HOUSE OF LITERATURE

#Workshops Discussions

#Tuscan Library (Joyce Kilmer Pynchon Writing...)

#HOUSE OF COFFEE

#Tuscan #History #actual Production of Coffee

#Machines #shipping routes

#Workshops #how to roast coffee #how to repair coffee machines

#how to get in contact with local producers (worldwide)

#HOUSE OF BICYCLES

#WORKSHOPS #how to repair bicycles

#Traffic of Future (Discussion)

~~#HOUSE~~

ARTIST

- 63 yrs -

#WAREHOUSES 24 and 25

#re-creation

#atelier #workshops #childcare

#spas #spot studios #close time 8 p.m.

#get away from the exhausting everyday life

#holiday apartments #overview

#stays paid by European Welfare Fund

#playground #playground for adults

#dream machine

(T.P.W.) curator
(48 yr)

#WAREHOUSE 23

#SOUTHWEST ORIENTED

#sense of freedom #open view for inspiration

#A PLACE FOR GENIUS #inventors #scientists #artists

#GENIUS ENVIRONMENT #stimulating atmosphere guidance

#written upside down

#movimento del corpo nello spazio

#SPAZIO condivisione

#AIKIDO #YOGA #IAIDO #MEDITATION

#MASSAGE CENTER

#EQUILIBRIO DEI SENSI

#Benessere Wellness

curator/archivist
(over 60 yr.)

operator/director

#Centrum für OstWest Austausch #Exchange (TP) ?

#gondeln of Venice

#denair art

#exhibition/museum for free artists

#house for photography

#jogging course

#family hotels

#arrival of fishing boats

#private boating fishing

#cooperation with Venice

#Creative Craftsmen Stations

#resistenza contemporanea

#Tempo di comunicazione #improvvisazione

#bivio delle culture

#scambi generazionale #analogico #digitale

#tribale #back to the future #no entry #split

#sca #heaven #nave party

#osteria dei corpi morti #radio baba #favoteca

#accademia del fastidio #no sepol

#soladeballo per diaghi #saletta di sguardi negli occhi

#macchine totem per far sorgere la luna

#ufficio governativo del cambio di personalità

#hotel di idee take away #campost toilette

#sale per l'energia #bone bar #bone drome

#area di decompressione #no life

#fabbrica di gonfiabili

#piazza di materassi per camminare sulla acqua

#giardino acquatico #pesca tempo

#lungo onore subacque della scienza

#baniera creativa di corse #percheria subacquea

#piattaforme per pescare e bottare sardoni

#caffè affogato #caffè della lunga inianza

#contaminoschicide

#false verità #rischiare la storia

#sale dattesi per i nomi

#parodi falsi orizzonti #viadi fuga

V-ART
(gioco di società)

#luogadi temperamento
 #bancomarino #anfiteatro sull'acqua
 #sala da ballo
 #banca di putta #banca di sogni
 #ortobotanico #asilo #laboratori daite
 #laboratori di entropie #punti di passaggio
 #bosco delle culture #campodi armonia
 #allevamento varietà varie #compadifiori Santa Anna
 #quotidiano #ricordo #spiaggiadi angeli
 #cibo #libro #musica
 #meraviglie #tromba #commoda fresca #gioielli
 #chiedere #trovare
 #pesante #leggero
 #strada di cinema
 #terme #sole massaggi #palestra #orteria
 #approdo per core fuori del mondo

YALE LOČE
 (gioco di società)

#mare OSTICA ŠKERK
 #noisiamo est / pensiamo di essere noi
 #marectene si toccano come non si compenetrano
 #spazi dedicati all'ex infiero (maschile e femminile) →
 → ESSONA UFRAGO PERCHÉ TROPPO MODERNO
 #TUSIL #CENTRO DI STRUZIONE E AL SOCIALE
 #LAVORARE SULL'IMAGINARIO #CORNICEDISENDO
 #INCLUSIONE #complicità #CONTAMINAZIONE
 #ODORI #VIZI #SAPOREI #USANZE #RITI
 #il sud del mondo #RELAZIONE
 #NON SIAMO DA SOLI, E QUESTI CHI SONO?
 #ASCOLTARE #CONOSCERE #CAPIRE
 #ARTI della LINGUISTICA
 #LINGUE → comunicazione → scoprire l'identità degli altri
 #L'IDENTITÀ QUI NON C'È (L'IDENTITÀ È LOCALE E PER I LOCALI)
 #CONSENSO DI (NON) IDENTITÀ
 #uomo #PIAZZA DELLE METEORE
 #RISCHIO del quotidiano
 #hub di creatività estrema
 #l'uomo è un porto (mi porto di dietro me stesso ---
 che sono pesante!)
 #alla deriva / il rischio in alto mare lo percepisci
 #NAVEARE DA FERITO → il valore all'affronti
 #negoziopreceduti #comodgiminto
 #L'AFRICA JUZZERA #STARABRAIDA #OGRADA
 #LA COLONIA DI VIA DELLA SETA
 #CONSAPEVOLEZZA #SCOPEIA → A S'UL BIGHE NO
 CIAVE!
 #VERO IL MONDO OCCIDENTALE → perché ansioso
 la cultura che è instabile di suo?
 #La cultura si arricchisce dagli errori → dopo
 → dopo mille anni i valori non negoziabili → ANNUZZA!
 #MARE NOSTRUM → ABISSO SOTTO E UNITÀ
 #THINKING A BANDO #TEZERCO

#El portodelle nebbie
 #Trovare tutto ciò di diverso da quello che mi ^(journalists) lascia alle spalle
 #COLOR
 #SCAMBIO EUROPA
 #esplorazione #il nuovo
 #PROSPETTIVA #VISIONERS #HITCHCOCK #FELLINI
 #PENNA #QUADERNO #ADESIVI #CARICINE
 #CAFFÈ #GELATO #SPRITZ
 #lacaminada + spritz
 #camode pesca
 #TARBI CONTI
 #IMMAGINI
 #ITACCHINATO GRAFICA #TELEGATEBA #ZOOM
 #il cameraman che zooma allontanandosi
 #implementazioni #letteratura triestina
 #fare controlli critiche
 #STORIA della CITTÀ
 #INTERAZIONE NO PRECAUZIONE
 #DIVERSITÀ #ROTURA #ATTRAZIONE
 #movimento #distruzione
 #il tempo delle parole è finito
 #compilato a TRIESTE IN DIRETTA

#COSS TE FA A TRIESTE SE NEOTEGA UNA BARA" #PERAM
 #QUELLO CHE SE NE VA ALLA SOCIETÀ NON PUÒ ESSERE LASCIATO
 #DEVO LA MIA VITA A MIO PADRE DEVO QUELLO CHE SONO A L'ALTRO
 #COMPAGNIA DELLA XAVALCA CULTURE #MAESTRO
 #STORIE #ABC #GHISEI #DOVEVAI
 #LENTEZZA #EMPATIA #ORIGINE #STUPORE
 #DIGNITÀ #RISTETTO #CARICINE
 #PASSATO PRESENTE FUTURO #ABBANDONO
 #SALVARE LA GENTE IN VIA
 #TRASFERIRE LA CONOSCENZA
 #SCARBI DI INFORMAZIONI
 #APPARTENENZA #BARACCHINI DI PESCE
 #ZUTTORE DELLE ONDE
 #OFFICINE CONTRADIZIONI DI LAVORO MARITIME
 #LABORATORIO DI LAMPADE
 #comunque erano pochi gli schiavi trafficati
 #lavare la ancora
 #RISCHI DI NON DOVERE TROVARE SOLUZIONI
 #ACQUA DOLCE
 #GELATA ETNICA #POPCORN
 #RISCHIARE PER QUELLI CHE NON HANNO DISPONIBILITÀ
 #L'interculturalità dei porti dipende dalle varietà
 culturale che vi passa
 #LA NAVE DEI FOLLI
 #I vecchi di Trieste dicono: "O resta così, o cambia."

#CAOSALL'INTERNO DELL'ACTA
 #FARE TARDI LA NOTTE A MUSICA ALTA
 #LUOGO X RIACCENDERE I LAUREANDI SPENTI
 #TABLAB #TACCHINARI #CONCORSO PLURIDISCIPLINARE
 #RESTAURBO INNOVATIVO COLLETTIVO + GIARDINI TENSILI
 (collezione reciproca)
 #SPAZI X ARTISTI INTERNAZIONALI
 #TEIROPANEO: RESIDENZE #PERMANENTE: EDUCAZIONE
 #RICAMBIO FREQUENTE
 #INTERCETTAZIONE #CENTRO DOVE PARTONO LE IDEE
 #ATTENZIONE TOTALE A DUABILITA' #FOCUS IN ORANZE
 #GIARDINI SPECIALIZZATI #TRIEATING (Europeo)
 #PORTOCOTE LUOGO MULTIFUNZIONALE INTERNAZIONALE
 # "CULTURA DI VIVERE"
 #DI PRISTINARE LA "COLLETTIVITA'" (fiducia, lavoro insieme)
 #CENTRO DI COORDINAMENTO E GESTIONE VERSO L'ESTERO

AIACI

#SHAPING HARBOUR STANDING ROUTES
 #STAZIONE MI TE LEUROPA
 #GRANELLO DI SABBIA di nuova sapienza
 #L'OCCHIO DELL'ATRO #PIACERE #SCAMBIO
 #CERCO IL NIENTE DEGLI ALTRI #cloud NIENTE /
 NIENTE cloud
 #LIBRO #NIENTE #ORECCHIE APERTE #CONFOCO
 #LIBERTA' #PAROLE #VOCABOLARIO #SCRITTURA
 #AMICIZIA #GENTE #SCONOSCIUTO #POSSIBILITA'
 #ENTUSIASMO #CONSEGNA #TANTI PESCI
 #FRICO & BOUTELIA DIVINO
 #LATOGIE di Andrey #LATIELLA di Roberto
 #IL PARTITO DELLA FIGLIA
 #VEDERE I 26 ANNI DI INVESTIMENTO SULLA FIGLIA
 #CIOTOLA A DESTRA #CIOTOLA A SINISTRA #FISCHIETTO
 #PASSAPORTO #/C
 #LE COSE DEGLI ALTRI
 #CATENA DI 4 TERLI
 #COSTRUIRE E BUTTARE LE BASI PER NUOVE CULTURE
 #VADO VIA CON IL PARTITO DELLA FIGLIA
 #VADO VIA CON IL PIÙ DEL NIENTE
 #MONDO NUOVO ANNO NUOVO
 #I WILL BUY MY FREEDOM LAND

AGGIORNAMENTO
 MILC

#abitazioni #mercato #bar
#music #cinema #teatri
#cinema #hub(servizi) #incubatori
#sciencecenter #arte #atelier
#annuaestiva #supermarket #area green
#musicstudio #music hall #concert hall
#ICT

#bowling #ristorante #parco verde
#negozi #piastatimaggio #piscina
#area sport #mini golf #noleggio bici
#biblioteca caffè #cinema all aperto
#zoo #ortobotanico #negozi
#acquario #parco marino
#museo porto vecchio
#immaginario scientifico
#luna park

#zoo #parco #lago #sena | studente 13.
#ristorante #mercato #parcomarino
#caffetteria #cosadipozo #gelateria
#ospedale #centrobenessere #ndeggiobici
#drivein #farmacia #galleriadarte
#museodelportovecchio #palestra
#supermercato #bar #piscina
#bowling #cinema #negozi
#parcheggio

#campodalacrosse (platea)
#gabbie di battuta per baseball
#edificio per graffiti
#piazza pattinaggio e pizzeria
#centrobenessere
#biblioteca caffè
#parcomarino
#giardinobotanico
#cinema all'aperto
#negozio di pianoforti di tane
#planetario
#negozio di materiale per crafts
#mini golf
#bowling
#piscina
#luna park

| studente 16.

#cittàstudi

#artecontemporanea #artemoderne #cinema #scienza
#talenti sconosciuti #artisti noti #allodole

#diversi #matti #donne #gay #nani

#consultazione #archivio #biblioteche #nostreche

#ristorazioneim\$

#continenti #Europa #Americhe #Australia #Africa #Asia

#storia

#soggiorno #artisti ospitati

1^a #E mappa conseguita a
insegna 63y/ T&Cont

#nuovo linguaggio

#arivoinunaltreterra #possibilità di incontro (restauratore
from the
Answers)

#salutare come routine

#latointimodise #rilevazione #sintesi di significati

#portiamo i nostri istinti nella nostra quotidianità

#apparire nelle illusioni #saper fare #immagini create

#esperienza di gestualità a sguardo vestire

#possibilità di demolire immagini create

#mettere in dubbio modelli assimilati e normalità

#nuovo nella finzione

#NovoPortodilingue
 #nuovocontrariodiverchio
 #islamo #arabo #sloveno #libanese #croato
 #uno #francese #spagnolo #tedesco #inglese
 #cinese #rumeno #albanese #turco
 #portoghese #giapponese #greco
 #mercadese #miente #spangolo
 #ebraico #amarico #latino
 #misto #triestino
 #italianoelmare #serbondmare
 #@gmail.comnelmare
 #linguemadre #lingua1 #lingua2 #lingua3
 #lingua4/5/6
 #montagne sul muro del confine
 #arcipelagodi magazzini
 #morocchino #siriano
 #pennellino
 #arts #stateofdemocracy #unorientedarts
 #culturalproduction #changingconditions
 #Mediterraneanarea
 #increasing social and economic injustice #wars
 #reinforce the power of collective action
 #increasing sense of helplessness
 #reverse the desire for certainties
 #insurance against whatever
 #risktaking #engagement

LAUBIAN 7 yr
 + ~~house~~ ~~house~~
 subnumia

#BOPAPRODUCTIONS
 #BOPAASATHEHAPHOE
 #BOPAASADISCUSSIONHOTENT
 #DISCUSSIONBETWEENHANDICAP/RESISTANCE/
 #PLACES ((NON)ACCEPTANCE)
 #NANOS #SINKHOLE #TRADITIONALARCHITECTURE
 #LIVINGWITHANDAGAINSTBOPA
 #CAVES #PARALLELUNDERGROUND
 #PERIPHERIA STATE
 #DISCUSSION
 #ALPEADRIAREGION??
 #CIRCULATION
 #TITEL?
 #STUDIO OF PRESENTATION

 #CIRCULATION OF GLOBAL AND REGIONAL FACTS
 #NEGOTIATIONS IN A CULTURAL SURROUNDING
 #KNOWLEDGE COMING FROM OUTSIDE
 #CREATION #IMPLEMENTATION #ORGANIZATION
 #AFTER DISCUSSION TOWARD AN ARTWORK SITE
 #SITE SPECIFIC DISCUSSION AND ARTWORKS
 #ALTERNATIVE TO GIVEN STRUCTURE
 #GO FURTHER THAN SUPPLYING AN ART AUDIENCE

ARTIST
 (41 yr)

#FRAGILE

#COSMICLOVE

#ceiling #lamps hanging on the ceiling

#open/close nets to catch fish #cosmosphere on the ground

#fishing pole hanging on the ceiling diving in the cosmic love sea

#earth inflatable ball rolling on the sea waves

#fishing pole hanging without ceiling diving into FRAGILE

#funnel lamps into FRAGILE cage

#fishing poles diving into cosmic love / joy / sublime

#double arrow from cosmic love / joy / sublime to earth

#ceiling / floor earth on FRAGILE

#sea spread with fishing poles diving into cosmic love

#simple funnel lamp hanging with cosmic love strings

#funnel lamps pouring cosmic love strings

#COGSA (cognitive science)

#funnel pisen / pisen

#scattering pieces from FRAGILE letters

#ceiling with scattering piece patchwork

#funnel hanging on ceiling with scattering piece patchwork

#scattering pieces from FRAGILE letters ^{moving} from the ceiling

twilight into COGSA to cosmic love universe

#boat of love sailing on the sea

#antenna on the love boat receiving and broadcasting

FRAGILE letters through and

into FRAGILE spiral

#the heart of painting is in the black hole of FRAGILE spiral

#FRAGILE on the hangars

#the PART of painting in the centre of the Circle of culture

Jerusalem
- artist, 59 yrs -

#risordinare regioni esistenti

Translator 93.

#binari #torreli #neotànnurealisti #torreli sciculi fide

#soago #ospedale

#Termini e coimmuativi #III millennio

#SAZIONEDETINOVEDEFCOCOTRIBILE

#collegamento mitico #atthosini raggiungi biliviamare

#dialoghi di filosofia

#ISTITUTONAUTICO #LIT

#LABORATORI DI SCIENZE E TEORIA DELLA CONOSCENZA PER BAMBI

#SAZIONENOEGBIOBICI

#LABORATORI OPERE NON ARTISTI

#SCUOLA TECNICA MECCANICA CHIMICA ELETTRICA QUADRICINE

#SLOVENO ITALIANO TEDESCO CROATO

#MUSEO INTERATTIVO #STORIA NAUTICA

#allestimento di fosse temporanee

#TABOATROPULSIONE TABIA

#MUSEO DELLE UMANE SCIENZE #EVAPORAZIONE INFINITO

#LABORATORIO VERNICI CON ACQUA TABIA

#LABORATORIO CALSCAFIE IDROVALENTI A ENERGIE RINNOVABILI

#spazio coworking low cost

#stazione tram elettrica

#SEMINARIO DI INCHIESTA SENZA TESTO SULLE PROFE STORIE

#SCUOLA LABORATORIO OPTIMIZAZIONE #BIBLIOTECA

#tutte le lingue sono una babele

#SCUOLA DI INSEGNAMENTO DI INTERFILILOGIA

#CENTRO INFOMUCIDISCIPLINARE

#SCUOLA DI ARTI PERFORMATIVE

#NOLEGGIO DI SCUOLA SUB

#ATELIER ARTISTICO IN CO-WORKING

#CENTRO STUDI STORICI IN ENEURGISTICA E GUTETONICA DI PORTO FRANCO

#SALA POLIFUNZIONALE

#OFFICINE

#monitoraggio marini #riservato nautico marina

#SCUOLA SECALE #SALA ESPOSITIVA DI WENA ELABORATA DALL'EU

#MUSEO DELLA BOA #ITINERARIO SCIENTIFICO

#MUSEO PERBUIABO

#CENTRO STUDI METEORABINI #CAMBIO CLIMATICO

#SPERANZA #LABORATORIO
 #CONDIVISIONE #SCAMBIO #SPERIMENTAZIONE
 #UNPO' DI IDEE SOGNANTI E UNPO' CONTRADDITTORIE
 #IL TONDO CHE VORREI
 #LABORATORIO INCUBATORE PROTETTO DALL'UNESCO
 #IL MODELLO UNESCO DEL CENTRO DI FISICA
 #LABORATORIO PERTINENTE IN COSTANTE ILETAROSFOSI
 #DIBATTITI - SIMPOSI - TENZIONI
 #RESIDENZE ARTISTICHE
 #ARTI VISIVE MUSICA TEATRO DANZA...
 #CAPANNONI DIVISI IN STUDI ARTISTICI TEMPORANEI
 #LABORATORIO DI CONDIVISIONE E DI SOLITUDINE
 #ESPERIMENTO EUROPA CENTRO EST
 #CAPANNONI AFFIDATI A CURATORI DI AUSTRIA SLOVENIA
 CROAZIA ECC #TODALITÀ BIENNALE DI VENEZIA NON
 COESISTENZA MA COELABORAZIONE
 #OCASIONE PER ARTISTI LONTANI MA MOLTO LONTANI
 #G77 DELLA CULTURA CONDIVISIONE E PREVENZIONE DEI
 CONFLITTI
 #TRAPIA ALL'AFFETTO E AL CHIUSO
 #LUOGO APERTO - NO CENSURA
 #COME NASCE LA CULTURA DIETRO LE QUINTE
 #CAFFETTERIA #CAFFÈ #GOLITO A GOLITO

math teacher

- 36 yrs -

TRANSPARADISO

One Hundred Desires for Harbour for Cultures

CENTO DESIDERI PER IL PORTO DI CULTURE

2018

VIDEO, 12'04"

Experiencing the vastness of the area of the port from the sea, arriving on new land, preparing for discovering an unknown territory... and the production of desires.

On 28 October 2017 a trip on the Tripmare tugboat was offered to participants in the Trieste CEI Venice Forum Session and as an introduction to transparadiso workshop at Porto Vecchio.

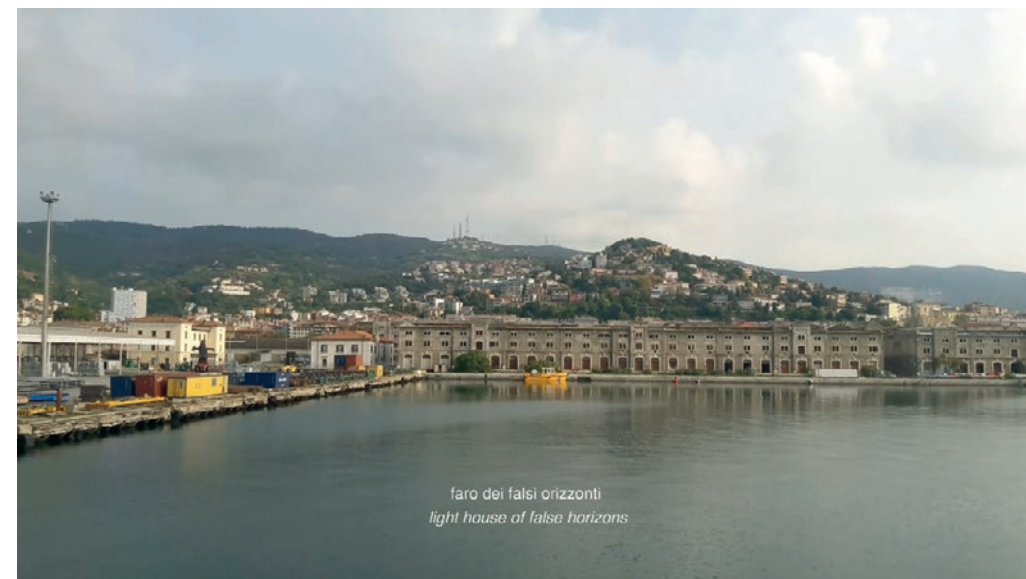
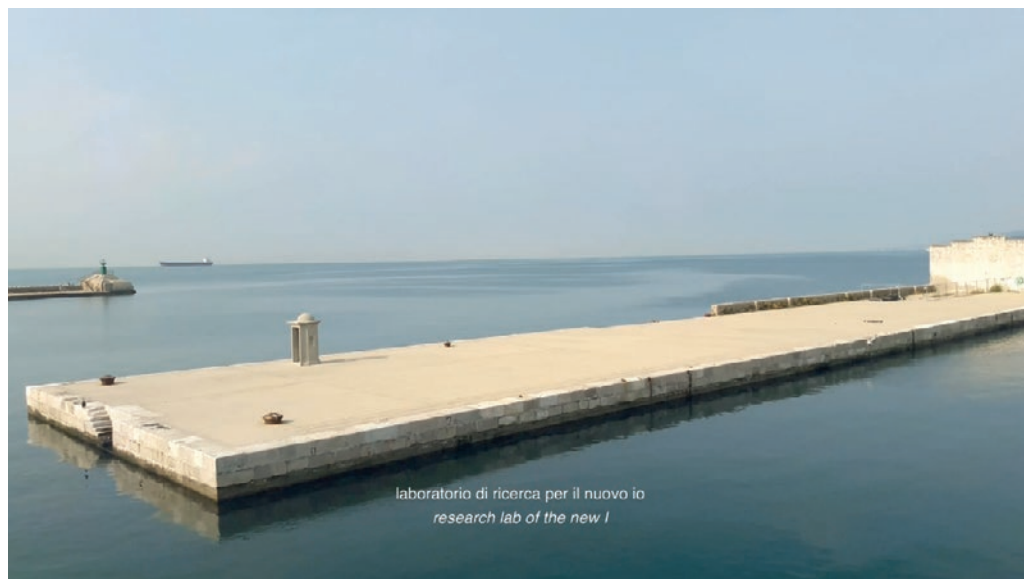
One Hundred Desires for Harbour for Cultures was then shot and its '100 desires' text was compiled from the workshop, manifold H/C Cartes Blanches and events from 2017-2018.

The video was presented in the transparadiso H/C exhibition in Trieste (from 25 November to 13 December 2017) and in the *Haus der Architektur* group exhibition in Graz (from 26 July to 5 August 2018).

See in the following pages some stills from the video and its selected texts of desires.



ufficio governativo del cambio di personalità
government office for personality change



transparadiso

*One Hundred Desires for Harbour
for Cultures / Cento desideri per il
porto di culture, 2018*
video, 12'04"

- 1 faro dei falsi orizzonti / light house of false horizons
- 2 false verità: riscrivere la storia / false truth: rewriting history
- 3 spazio di ascolto / listening space
- 4 sala d'attesa per tiranni / waiting room for tyrants
- 5 resistenza contemporanea / contemporary resistance
- 6 studio per cantautori depressi / studio for depressive song writers
- 7 quadrato per discussioni / boxing ring for debates
- 8 giardino aquatico / water garden
- 9 lungomare subacqueo della scienza / underwater seafront of science
- 10 piattaforme per pescare e buttare sardoni / platforms for fishing and heavy flirting
- 11 fabbrica di gonfiabili / factory of inflatables
- 12 sportello di idee take-away / counter for take-away ideas
- 13 ufficio governativo del cambio di personalità / government office for personality change
- 14 scambio generazionale / exchange of generations
- 15 macchina totem per far sorgere la luna / totem machine for making the moon rise
- 16 sala da ballo per draghi / ballroom for dragons
- 17 area di decompressione / area of decompression
- 18 bivio delle culture / crossroad of cultures
- 19 centro culturale indipendente di incontro giovanile / independant cultural youth center
- 20 accademia del fastidio / academy of nuisance
- 21 improvvisazione / improvisation
- 22 trampolino musicale / musical trampoline
- 23 laboratorio di utopie / lab of utopias
- 24 punto di assaggio / point of taste

- 25 orto botanico / botanic garden
- 26 laboratorio d'arte / art lab
- 27 asilo / asylum
- 28 parco giochi per adulti / playground for adults
- 29 ricordo / memory
- 30 spiaggia degli angeli / angels' beach
- 31 auditorium strumentale / auditorium of instruments
- 32 meraviglie / miracles
- 33 sezione talenti (sconosciuti) / section of the (unrecognized) talented.
- 34 cose fuori dal mondo / things beyond the world
- 35 strumento per rompere il muro / instrument for breaking the wall
- 36 mediocrità / mediocracy
- 37 collettività / collectivity
- 38 blocco mentale / mental block
- 39 relazione / relation
- 40 romanticismo / romanticism
- 41 informale / informal
- 42 marginalità / marginality
- 43 sezione „i diversi“ (matti, donne, gay, nani....) / section for „the diverse“ (crazy, women, gay, dwarfs...)
- 44 incanto / enchantment
- 45 niente parole / no words
- 46 orto sociale / social garden
- 47 sintassi / syntax
- 48 urbanizzazione simbolica / symbolic urbanization
- 49 togliamo i tappi - un porto vive di occasioni / let's take off the plugs - a harbour lives on occasions
- 50 cineporto: coproduzioni internazionali / cinema harbour: international coproductions
- 51 magazzini della poca eleganza / warehouses of little elegance
- 52 materia del cinema: paori e desideri / subjects of cinema: fears and desires
- 53 fitodepurazione / purification plant for plants
- 54 turbamento / agitation
- 55 complessità / complexity
- 56 apertura alla modernità / receptiveness of modernity
- 57 incontro / encounter
- 58 criticità / criticality
- 59 rottura / rupture

- 60 casa dei mestieri che non esistono più / house of professions which do not exist anymore
- 61 responsabilità / responsibility
- 62 biblioteca / library
- 63 lentezza / slowness
- 64 conflitto / conflict
- 65 salotto di valore umano / lounge for human values
- 66 perdita di certezze / loss of certainties
- 67 canto delle sirene / song of the sirenes
- 68 montagne russe della contraddizione / roller coaster of contradictions
- 69 perplessità / perplexity
- 70 laboratorio di ricerca per il nuovo io / research lab of the new I
- 71 mensa del brodo primordiale / canteen for premordial broth
- 72 padiglione del vuoto / pavillon of the void
- 73 laboratorio sviluppo materiali (vernaculari) a base acqua marina (biodegradabili) / lab for developing vernacular materials based on the sea (biodegradable)
- 74 sauna di insoddisfazioni / sauna of dissatisfaction
- 75 doccia fredda di illusioni / cold shower of illusions
- 76 ristorante delle belle speranze / restaurant of good prospects
- 77 tavolo del dialogo / table of dialogue
- 78 monumento a Malcolm X / monument for Malcolm X
- 79 luogo della dimenticanza / space of forgetting
- 80 fabbrica delle onde vaghe: trasformazione di situazioni rigide in situazioni fluide / factory of vague waves: transforming rigid situations into fluid situations
- 81 scuola di arti performative / school of performative arts
- 82 nuovi venuti - acquario umano / newcomers - human aquarium
- 83 laboratorio tra visione e know-how / lab between vision and know-how
- 84 Imparare ad inforare / learning to embellish
- 85 EUtopia
- 86 salamelecco / salam alaikom
- 87 Ogni persona chi entra lascia un racconto, si identifica con una storia. La propria o inventata. / Each person who enters leaves a story - their own or an invented one.

- 88 autarchia / autarchy
- 89 equivoco / ambiguous
- 90 riuso delle risorse esistenti eco-innovativo per il terzo millennio / reuse of existing eco-innovative ressources for the 3rd millenium
- 91 centro permanente di critica creativa per la costruzione di una società contemporanea / permanent centre of creative critique for constructing a contemporary society
- 92 cucina sociale / social kitchen
- 93 stazione di sfruttamento energetico del moto ondoso / station making use of the energy of the sea
- 94 centro studi meteo idromarini - cambio climatico / research centre for seawater meteorology - climate change
- 95 museo del mare primordiale / museum of the primordial sea
- 96 museo della bora / bora-museum
- 97 una specie di G-7 della cultura: condivisione e prevenzione dei conflitti / a species of G-7 of culture: distribution and prevention of conflicts
- 98 scuola di interlinguistica e di inter-filosofia / school of interlinguistics and inter-philosophy
- 99 vaso di pandora rotto / broken Pandora's box
- 100 padiglione del mondo e centro di dibattito / world pavillion and debate center



Direct is both attitude and action. **D.U.** operates unspectacularly, apart from the industry of spectacles, and often at unspectacular locations. **D.U.** takes place – whether self-initiated or commissioned – wherever there is a need. **D.U.** propagates a process rather than a preconceived image or set plan. **D.U.** considers social aspects and societal processes an essential factor of a critical spatial practice that aims at offsetting neoliberal interests. **D.U.** advocates direct urban intervention, and involves users, residents, decision-makers and other agents of the city in performative settings. **D.U.** develops site- and context-related tools as well as new methods that integrate artistic and unconventional practices into the durational process of urban planning. **D.U.** tries to counteract the dichotomy of top-down and bottom-up planning, and explores exactly when experts and local specialists should become involved. **D.U.** acts transdisciplinarily, pursuing research through practice – in an open process. **D.U.** is skeptical towards an approach to urban planning that provides simplistic solutions using predefined methods and remedies. **D.U.** creates situations that can be appropriated and continued by others. **D.U.** is incompatible with profit-driven interests, and engages instead in collaborations with those who have no say or place. **D.U.** requires patience as often the desired changes are not immediately visible and when they finally are, they are sometimes different than was anticipated. **D.U.** is the title of this book that presents transparadiso's projects as one practice operating within the context of art, urbanism and architecture.

Barbara Holub / Paul Rajakovics
transparadiso

 VERLAG für MODERNE KUNST



BARBARA HOLUB PAUL RAJAKOVICS Direct Urbanism

The term 'desiring-production' was introduced by Gilles Deleuze and Félix Guattari (see the quotation below) and established in art discourse engaged in critical spatial practices by the *Park Fiction* project of Cathy Skene and Christoph Schäfer.

The trick of the ruling class consists in a practice of identifying the emptying process as the economy of the market: they organise shortage in the midst of over-production, control what is wished for through fear of privation, place the object of desire in a relationship of dependence on real production and insinuate that this desire is exogenous (the claims of rationalism), while simultaneously the production of desires is intended to overflow into the imagination (nothing but the imagination).

By contrast, however, the desire should

be developed on a collective level.

For us the production of desires represents an artistic strategy. It is one which perceives the lost opportunities beyond apparent economic feasibility, and which motivates city dwellers and consumers to take their interests in hand themselves. Of great importance to us is giving full account to the potentials and the expertise of the various participants in order to allow us to incorporate the production of desires generated for the various projects into longer-term planning as a factor of equal importance or as an opposite pole to dominant economic interests.

Deleuze, G., Guattari, F. (1977). *Anti-Oedipus*. Frankfurt a. M.: Suhrkamp.

Left: back cover of the 2013 book *Direkter Urbanismus / Direct Urbanism* by Barbara Holub and Paul Rajakovics (Nuremberg: Verlag für moderne Kunst).

In the following pages: the *bitta* guilded by transparadiso at a pier in Porto Vecchio; participants to Barbara Holub's lecture-walk in the port of Hamburg (3 July 2017) while filling the H/C maps aboard the Motorschiff Stubnitz.







Production of Desires for H/C in Porto Vecchio

SHARED VALUES, AMBULANT GARDENS, AND OTHER SPACES
BY TRANSPARADISO

transparadiso, organized a special workshop in Porto Vecchio, in the framework of the 8th CEI Venice Forum for Art Curators (Trieste, 28 October 2017): a poetic and visionary walk, where the people from Trieste and international participants cultivated their individual desires for creating a community in this contested area. As in many of their projects transparadiso created a specific situation for engaging people of also conflicting interests — residents, politicians and decision makers. Counteracting a meanwhile often general request for participation in urban planning transparadiso wants to differentiate carefully whom to involve at which point and for which goals. The artistic–urban interventions by transparadiso aim at returning the voice and responsibility to local people.

PROGRAMME

Duration 2 hours.
Meeting at Stazione Idrodinamica.

1 13:00-13:10

INTRODUCTION TO THE WORKSHOP:
PRODUCTION OF DESIRE
What is the production of desire?
From an abstract site to a specific site.
Until now H/C was quite abstract, we

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

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

For enhancing the 'Production of desire' we transparadiso develop new tools each time — according to the specific context. Your results of the production of desire today for the Porto Vecchio will

form a basis for conceiving urbanistic programs based on collective interests for a mutually fruitful and enriching cohabitation of people from diverse backgrounds, diverse cultures, diverse interests, for appropriating the area of the Porto Vecchio.

2 13:10-13:20

PROCESS OF THE WORKSHOP
We would like to start the workshop with an introduction to heterotopias from *Other Spaces* by Michel Foucault:

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

But we want to explore utopias that can become real. Therefore we would like to invite you to inhabit a temporary garden at the Porto Vecchio.

We chose the carpet as essential tool for our workshop, since it represents the garden. One of the heterotopias is the garden; the carpet is the transportable garden: the garden is the ideal imagining.

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

Perhaps the oldest example of these heterotopias in the form of contradictory locations is the garden. Let us not forget that this astounding and age-old creation had very profound meanings in the East, and that these seemed to be superimposed. The traditional garden of the

Persians was a sacred space that was supposed to unite four separate parts within its rectangle, representing the four parts of the world, as well as one space still more sacred than the others, a space that was like the navel, the center of the world brought into the garden (it was here that the basin and jet of water were located). All the vegetation was concentrated in this zone, as if in a sort of microcosm. As for carpets, they originally set out to reproduce gardens, since the garden was a carpet where the world in its entirety achieved symbolic perfection, and the carpet a sort of movable garden in space. The garden is the smallest fragment of the world and, at the same time, represents its totality, forming right from the remotest times a sort of felicitous and universal heterotopia (from which are derived our own zoological gardens).

Now have a look at these carpets.

They all carry very diverse histories and thus already transport different cultures to the Porto Vecchio. Since the carpets are of very different sizes, please select one according to the following: if you want to pronounce a desire on your own select a small carpet; if you would like to pronounce desires together with others (and negotiate them) you can share a carpet. You can express your individual desire for H/C also on shared carpets.

Please choose a carpet now.

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

Now please take the carpet, walk around, and look for one or several locations, where you want to pronounce a desire.

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

As instruction for your urban stroll I would like to quote *Species of Spaces* by Georges Perec:

Note down what you can see. Anything worthy of note going on. Do you know how to see what's worthy of note? Is there anything that strikes you? Nothing strikes you. You don't know how to see. You must set about it more slowly, almost stupidly. Force yourself to write

down what is of no interest, what is most obvious, most common, most colorless.

3 13:20-13:50

Walk around with carpets.
Gathering at 13:50 at the Stazione Idrodinamica.

4 13:50-14:30

Show us your wishes on site / at your locations.

5 14:30-15:00

Coffee at the Stazione Idrodinamica, where we will have a snack and you can fill in the map of H/C.

Foucault, M. *Of Other Spaces* (translation from the lecture *Des espaces autres*, 14 March 1967).
Perec, G. (1974). *Species of Spaces and Other Pieces*. London: Penguin.

In the following pages some images of the workshop by photographer Christine Hohenbüchler.







MIROŚLAW BAŁKA

Wasserzeichen. Drawings for the Harbour for Cultures

2016–2019

SERIES OF 42 INK ON PAPER DRAWINGS

CM 21 × 15 EACH

The great Polish artist Mirosław Bałka offers the H/C project a powerful selection of drawings made for Trieste between 2017 and 2019, to which are added some 2016 thematically relevant sketches. This particular type of artistic production, very dear to Mirosław Bałka, is first and foremost a 'thought process' (Allegra Pesenti, 2015), here applied at the ideal H/C request. The series of drawings exhibited in Trieste (Studio Tommaseo, from 2 May to 3 July 2019) exemplarily represents the essence of Bałka's artistic work which he himself explains in an interview in 2017:

I treat the artwork as a process of exchange, between me and the others, when I do something I bring it to the space — this is like a lost luggage, I brought my luggage, I leave it and then somebody else can come and can pick it up and use it, open it after going home or on the bench in the station and look at it.

Silence of Sirens, 2019

Spine Reconstruction, 2019

The End, 2019

The Only MISTAKE, 2018

Keeping TIME by clapping, 2018

After Collision with the Absolut, 2018

According to Hans Holbein, 2018

Dr Blaschke, 2018,

The Last Days of A.H., 2018

The Well, 2018

Zero, 2018

Shit above GOOD, 2018

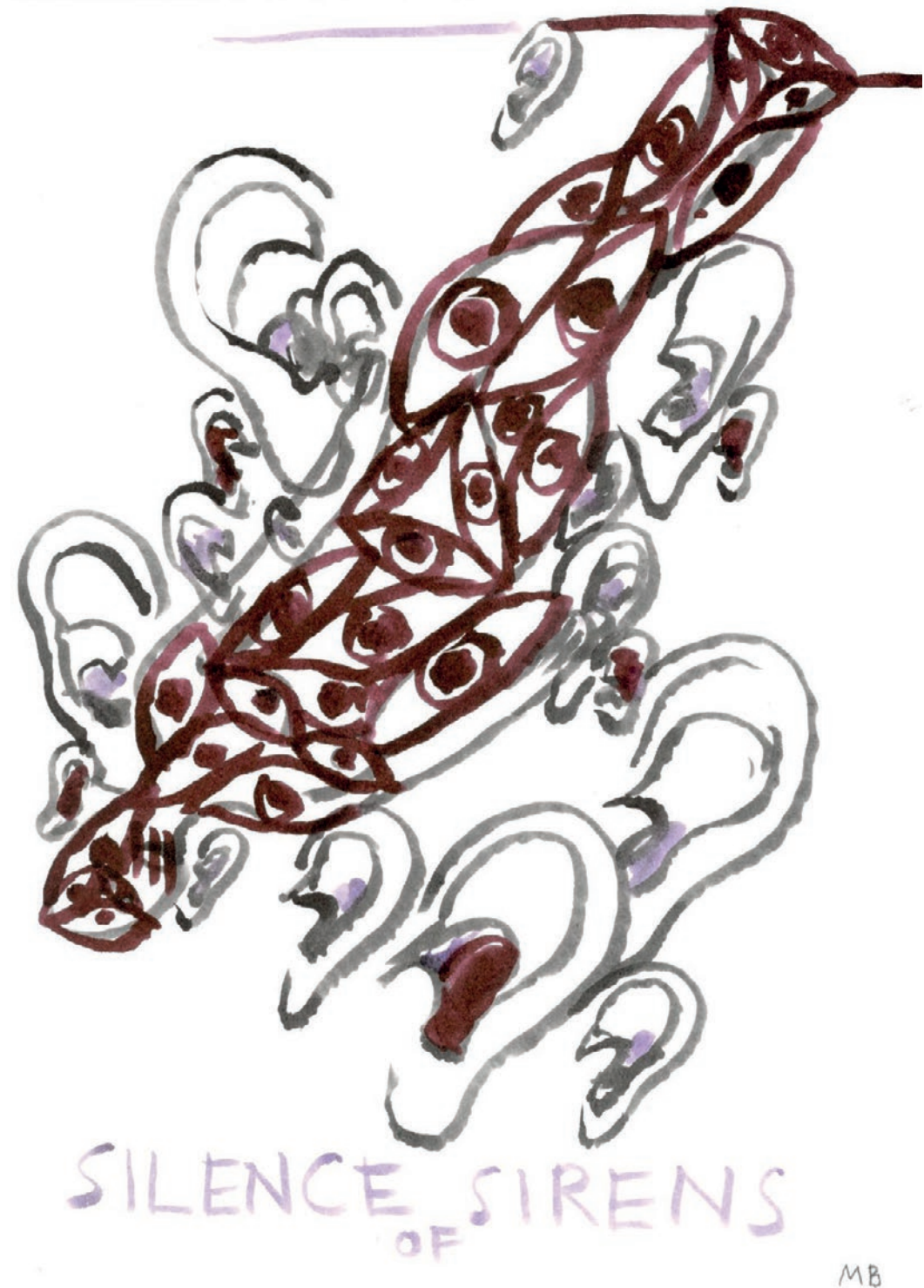
Limits are, 2018

NOTHING, 2018

VOICES, 2018

Too much, 2017

Images courtesy of the artist.

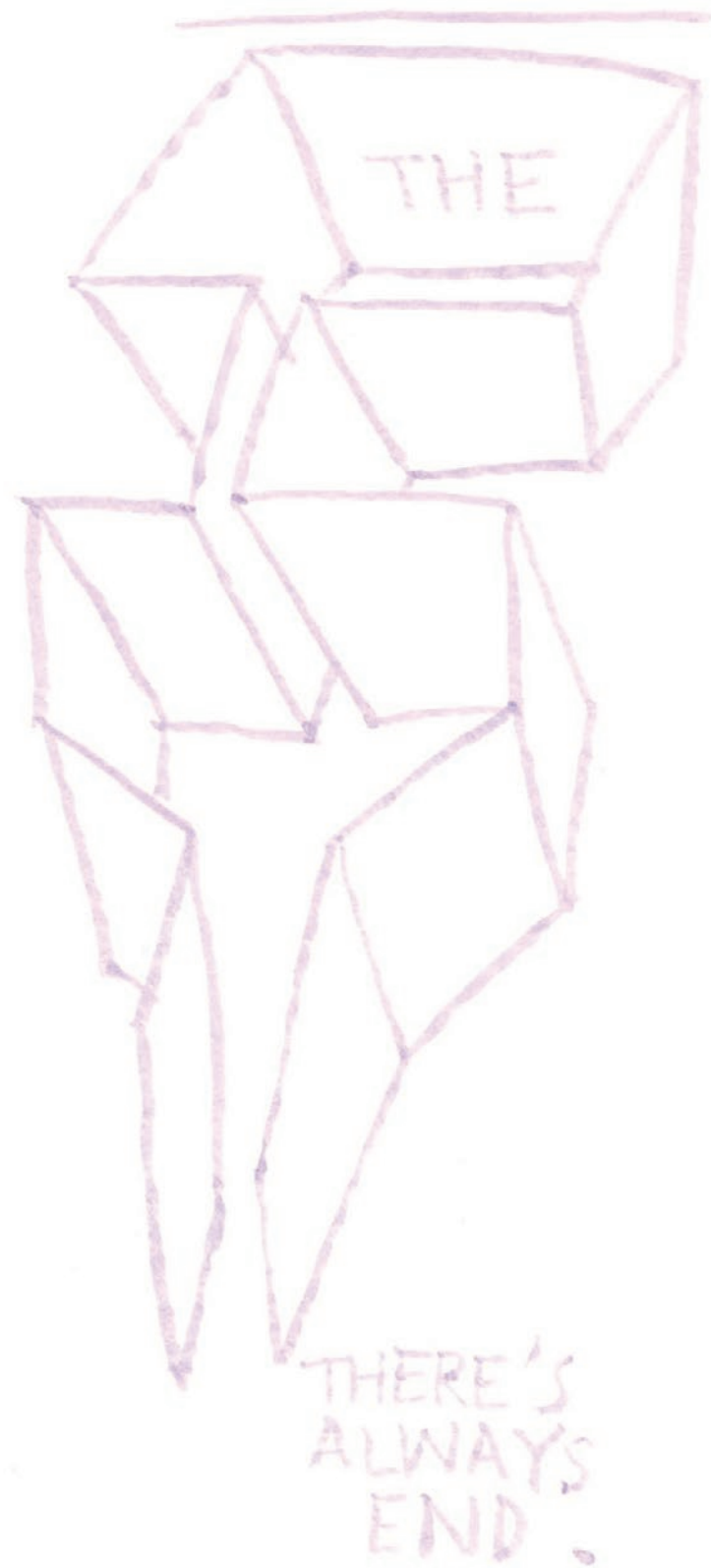


Q-ZERK CONSTRUCTION

SUN

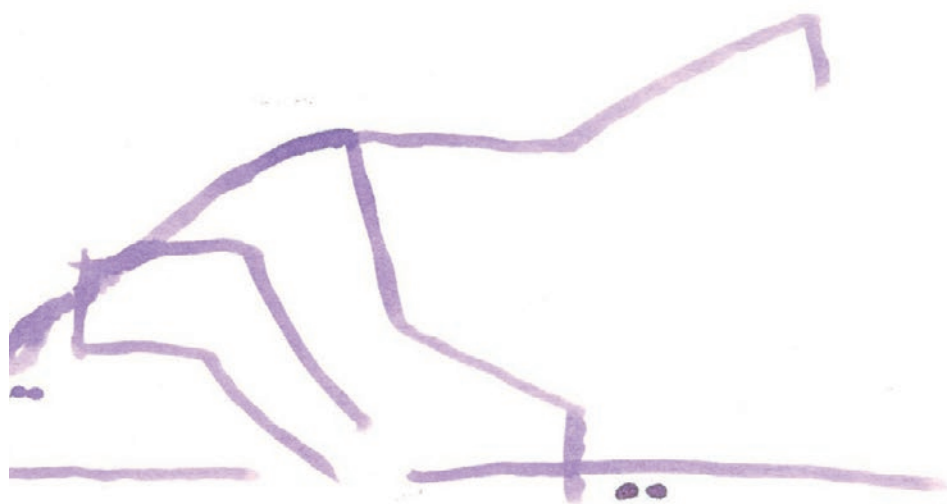
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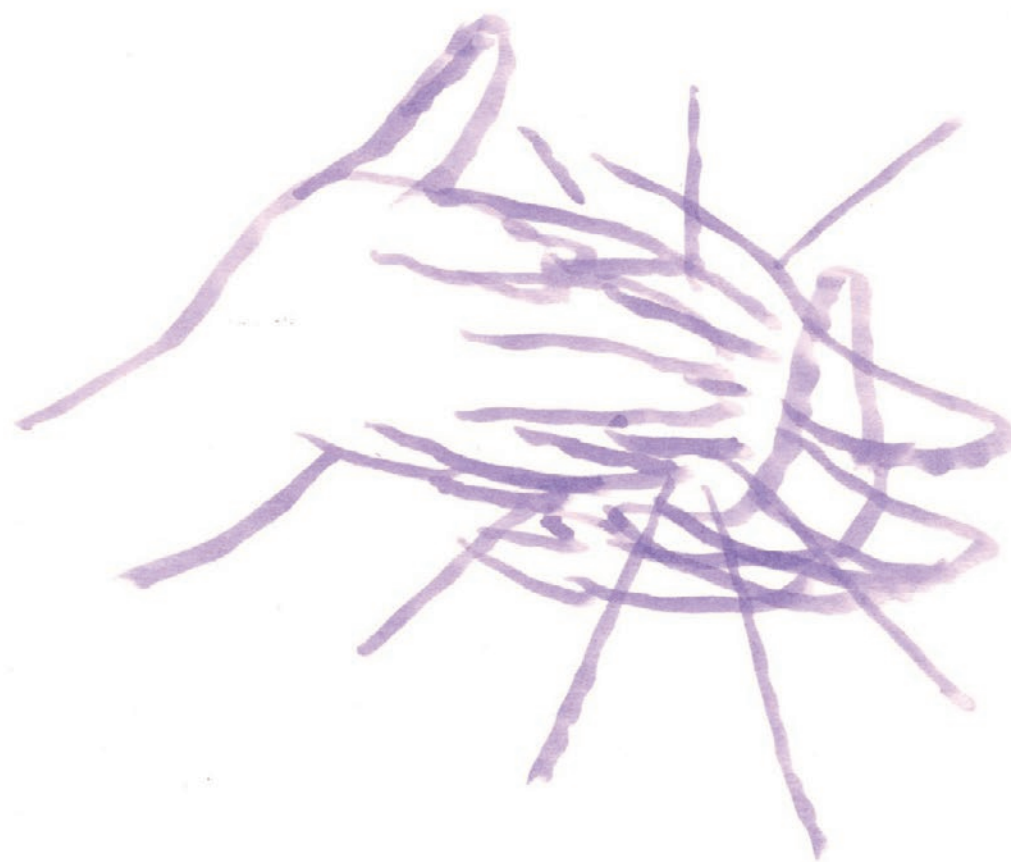


Keeping TIME by clapping



The Only
MISTAKE

MB



acc. F. Goya

MB



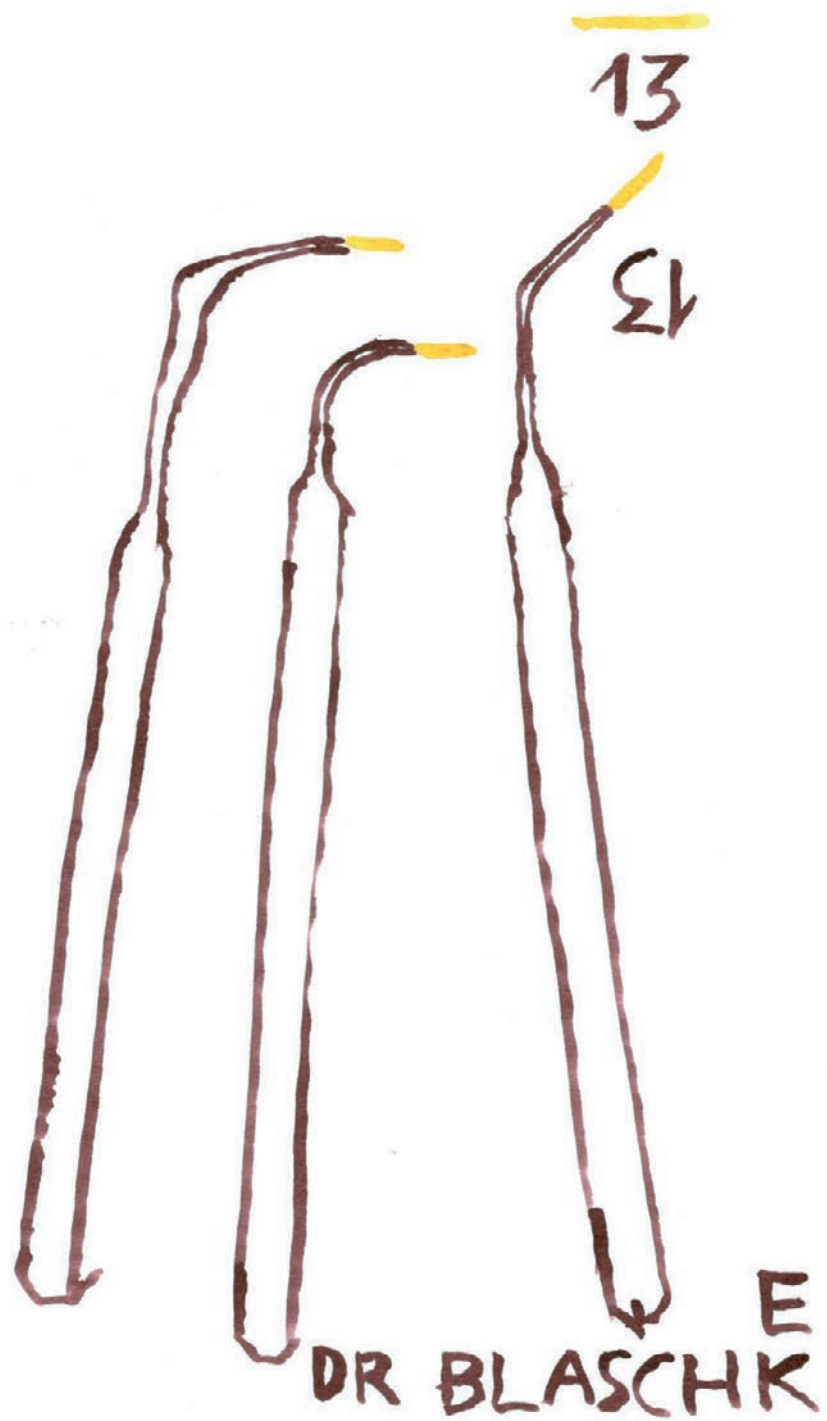
po zderzeniu z ABSOLUTEM

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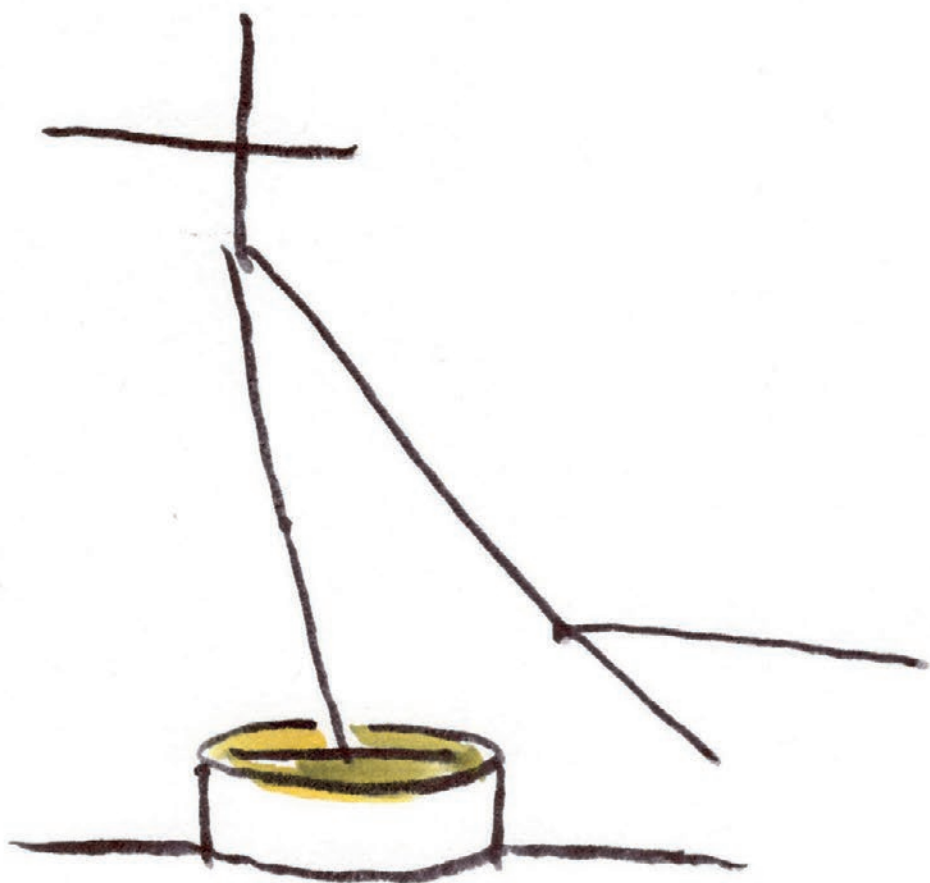
according^{to} HANS
HOLBEIN



MB



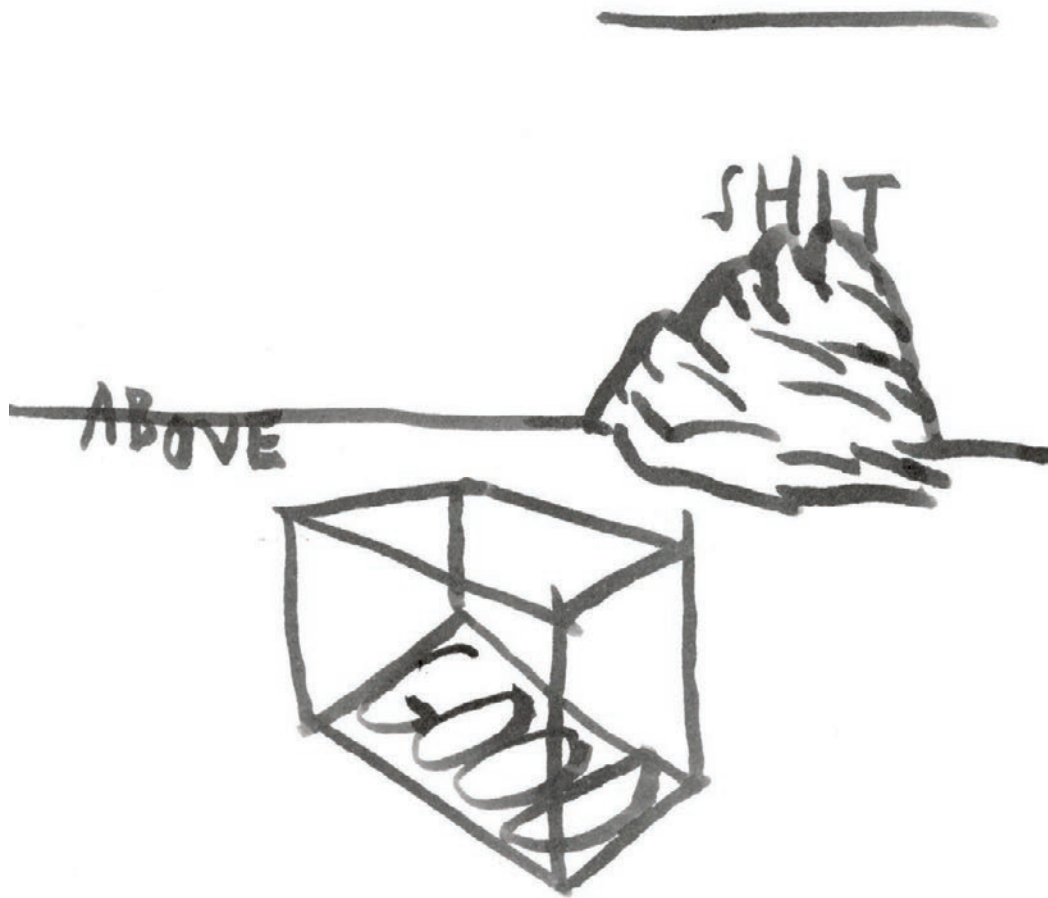
MB



MB

ZERO LOOKING AT
ZERO LOOKING AT ZERO

MB



MB

LIMITS
ARE

GOOD

MB

NOTHING CAN BE REDUCE
TO NOTHING



MICHAŁ SZLAGA

Stocznia. Shipyard Documents of Loss

2004–2013

SERIES OF PHOTOGRAPHS

Weather-beaten stones, cranes pale from rain proudly pointing to the sky, rusty rails: everything here breathes history. Built in the nineteenth century, the Gdańsk Shipyard is one of the most important historical places in Poland. It is not only among Europe's most impressive industrial legacies, but also an important place for its collective memory. The Shipyard was the birthplace of the Solidarność labour union. Founded in 1980, it would give rise to the democratic movement in Poland and contribute to the fall of the Eastern Bloc. Over 15.000 people used to work here, today only a few are left. A new loft apartment complex with a water view and a luxury shopping mall are being built here now. Many of the historical buildings of the shipyard have been torn down in recent years for this very purpose. [...]

For 15 years Michał Szlaga has been documenting the demolition of the shipyard. In objective compositions he shows historical shipyard buildings before and after they were torn down. He also portrayed the remaining ships, cranes, workers and interiors. This monumental project places him among the most important contemporary Polish documentary photographers. His 270–pages long album with photographs from this series published in 2013 was followed by a broad discussion, which eventually resulted in saving some of the buildings.

The text is taken from the 2014 introduction by Sabine Weier to Michał Szlaga's solo exhibition in Berlin, organised by the Polish Institute in Berlin as a part of the 6th European Month of Photography: *Upheavals and Utopias. The Other Europe*. From 18 January to 20 February 2020 the Polish Institute in Rome and Trieste Contemporanea proposed Szlaga's exhibition of Gdańsk shipyard in Trieste (at Studio Tommaseo) in the framework of H/C activities.

Images courtesy of the artist.







CAI GUOJIE

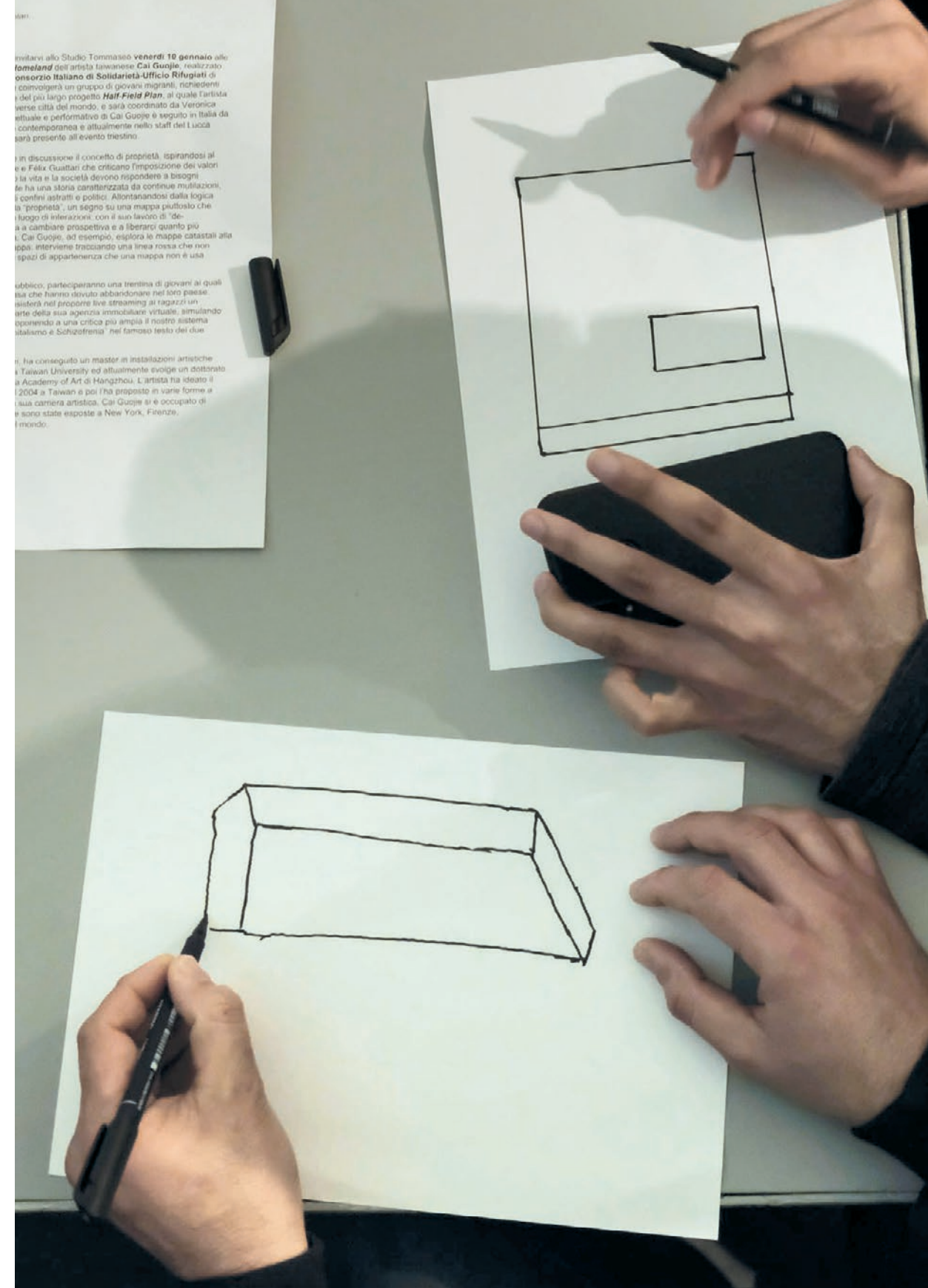
Half-Field Plan Homeland

A TRIESTE-TAIWAN WORKSHOP

With the collaboration of ICS (the Italian Consortium of Solidarity-Trieste Office for Refugees), at the beginning of the event, Taiwanese artist Cai Guojie asked around 20 young Migrants forced to abandon their land to draw and paint by heart houses they had left and to mark the nearby streets or landscapes. Then, guided by the artist, young refugees performed a contract signing ceremony for the transfer of land ownership, which enabled them to introduce and share their home and experience one by one.

Homeland is part of the larger *Half-Field Plan* project, on which the artist has been working for many years and in various cities around the world. In this project series of contents the choice is power-giving and this power is mutual understanding. Cai Guojie's focus is on the transfer of rights from concepts to entities, and on the ownership of the area between boundaries.

Photographs in the following pages are by Ruben Vuaran.





STEFANO GRAZIANI

L'isola

THE ISLAND

2009

SERIES OF 5 PHOTOGRAPHS

CM 50 × 40 EACH (FRAMED)

Graziani's work is dedicated to the literary critic, translator and writer from Trieste, Roberto Bazlen (1902–1965), also reporting some of his writings. A 'mythical' figure of Italian editorial consulting, Bobi Bazlen was an expert in particular of German literature and introduced to Italy Sigmund Freud and Carl Gustav Jung, whose first Italian translations he edited at the end of the Forties. Above all, the knowledge in Italy of Franz Kafka and Robert Musil is due to his work. He was one of the first discoverers of Italo Svevo, advising his friend Eugenio Montale on the novel *Zeno's Conscience*.

The series *L'isola* has been published by the Galleria Mazzoli (Modena) in a 2009 artist's book with the same title and notes by the author and extracts from Bobi Bazlen's *Scritti* (Milan: Adelphi, 1984).

The photographs were exhibited in the *Haus der Architektur* group exhibition in Graz (from 26 July to 5 August 2018).



EMANUELA MARASSI

Mare strabico

CROSS-EYED SEA

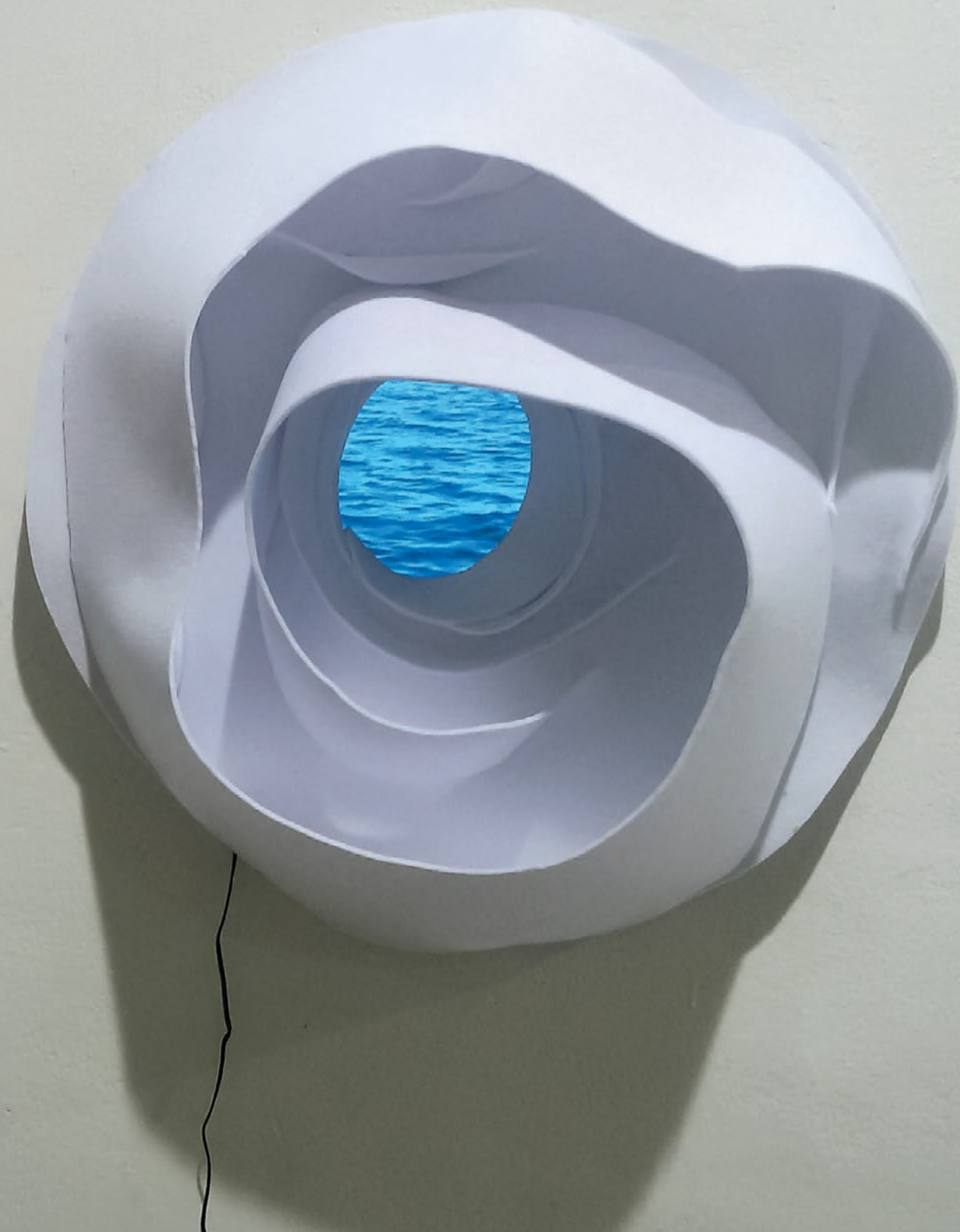
2018

FELT, VIDEO LOOPS AND MONITORS,
TWO ELEMENTS CM 60 × 60 × 25 EACH



Mare strabico, a work by Emanuela Marassi, has the shape of two huge eyes / limpet-like shells that enclose / look at a part of the sea they belong to. They are two soft felted wall sculptures that contain two video loops, one monitor the right-way-up and the other one upside down. The sea at the end of Trieste 'Audace' (bold) pier is fragile, has a sort of squint, which is intrinsic to the history of a city that is both a seaside town and a border town. To shield this fragility, enveloping forms are chosen, which are caressing and protective.

The diptych-work was conceived for the group exhibition at the *Haus der Architektur* in Graz (from 26 July to 5 August 2018).



DAVIDE SKERLJ

Passaggio obbligatorio (il pesce e il flauto)

COMPULSORY PASSAGE (THE FISH AND THE FLUTE)

2018

VIDEO, 4'11"

Passaggio obbligatorio (il pesce e il flauto) is a video work on a process of transformation or change that has its architectural setting mirrored in the sea, in a location of the Old Port of Trieste. Visually this process is divided into two phases: the first one (the 'fish') represents the void and a path develops where sound and human presence are absent; the second one (the 'flute') represents the full and displays a woman playing a flute and walking the same path to a pier, and the music by Antonio Vivaldi expands, a music he composed at the beginning of the eighteen century when the harbour of Trieste was founded.

flute: Bayarma Rinchinova

music: Antonio Vivaldi, Flute Concerto Op. 10 No. 3 *Il Gardellino*, 1728

production: L'Una audiovisivi, Trieste

The video was made for the group exhibition at the *Haus der Architektur* in Graz (from 26 July to 5 August 2018).





Freeport of Knowledge Megaform. A Gentle Giant

GIULIO POLITA DESCRIBES A PROJECT FROM A 2020–2021 COURSE
AT THE FACULTY OF ARCHITECTURE, UNIVERSITY OF INNSBRUCK

In preparation for ESOF 2020 (European Science Open Forum, held that year in Trieste), the major local scientific, educational and political institutions in the region signed the *Trieste City of Knowledge* protocol: an act intended to strengthen the presence of scientific culture in the socio-cultural landscape of the city. In this way, a multiple identity was defined, made up of different yet related subjects, capable of interpreting new perspectives and important developments for the reformulation of the image of the city itself, of and in its context.

During the summer semester of the academic year 2020–2021 at the i.sd Structure and Design of the Faculty of Architecture, University of Innsbruck (Austria), the E2 Design Course — held by Kristina Schinegger and Stefan Rutzinger in collaboration with Marine Lemarié and Giulio Polita — dealt with the city of Trieste and took inspiration from this protocol to build a complex functional programme articulated in co-present hierarchies.

In fact, the *Freeport of Knowledge* aimed at a further verification, albeit on a purely hypothetical level, of this cultural programme: to give it, on a specific site, a form constructed with the disciplinary tools of architecture — volumetric articulation, spatial definition, distributional organization — also means indirectly proving its ideological substance, and at the same time verifying the capacity of architecture to create or represent an identity, and to consider its own disciplinary identity.

The proposed site (Pier IV, envisaging the demolition or partial replacement of the recently restored historic warehouse) is located on the shores of the Adriatic Sea, as a hinge between the historic city (Borgo Teresiano, first half of the eighteenth century) and the Habsburg Old Free Port (dating back to the end of the nineteenth century, recently released from state ownership and a potential urban development area). The outcome of this didactic–design process must therefore provide both a symbol and a gateway to the coastal city, as well as a dialectical exchange between the small scale of the centre and the large scale

of the infrastructure of the emporium.

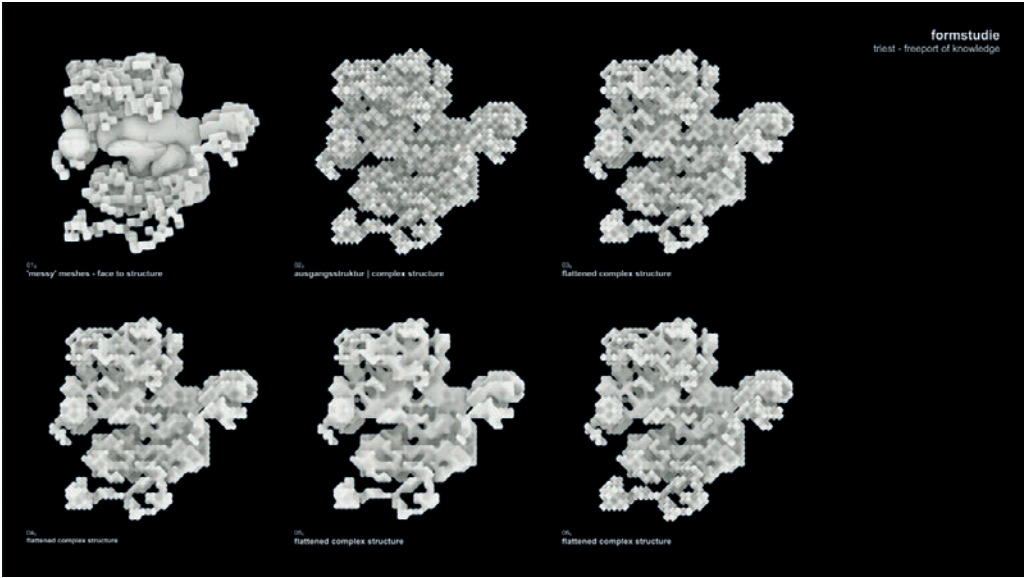
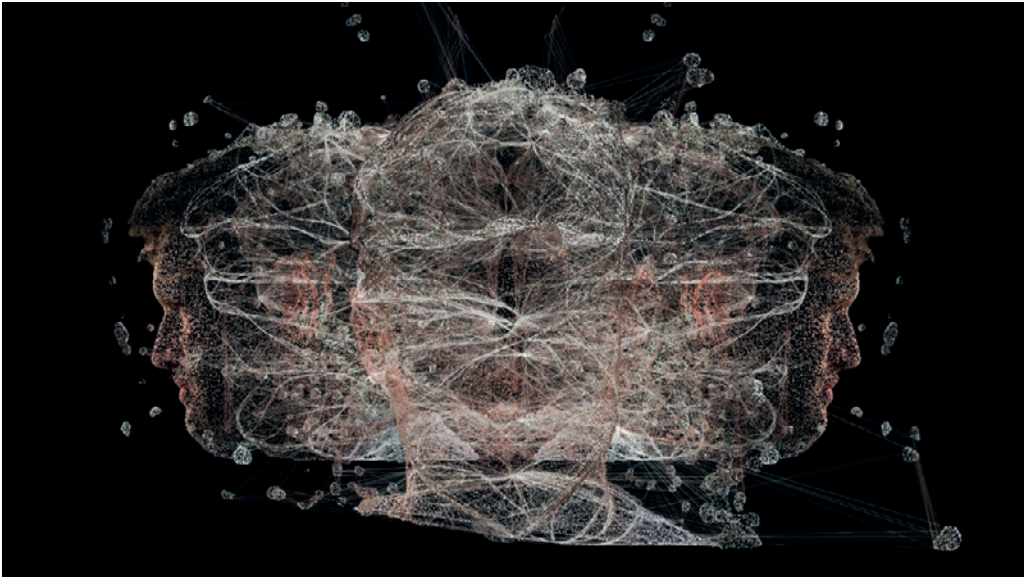
The project *Megaform, a Gentle Giant* by Max Lorenz (Hall in Tirol, 2000), Michael Schweiger (Feldkirch, 1996) and Sebastian Weissteiner (Bruneck, 1998) is presented here among the 15 group works carried out by the 45 participants.

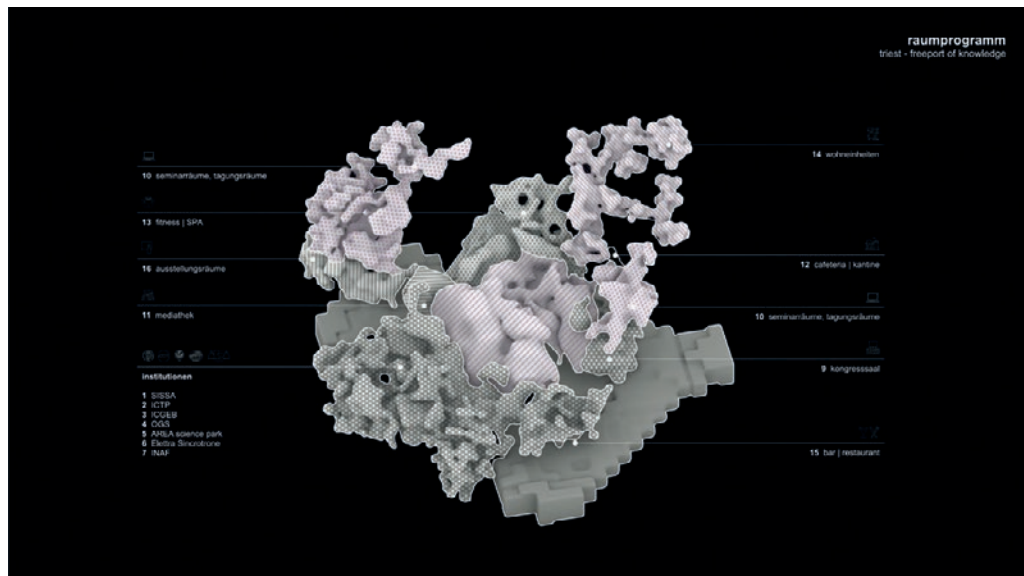
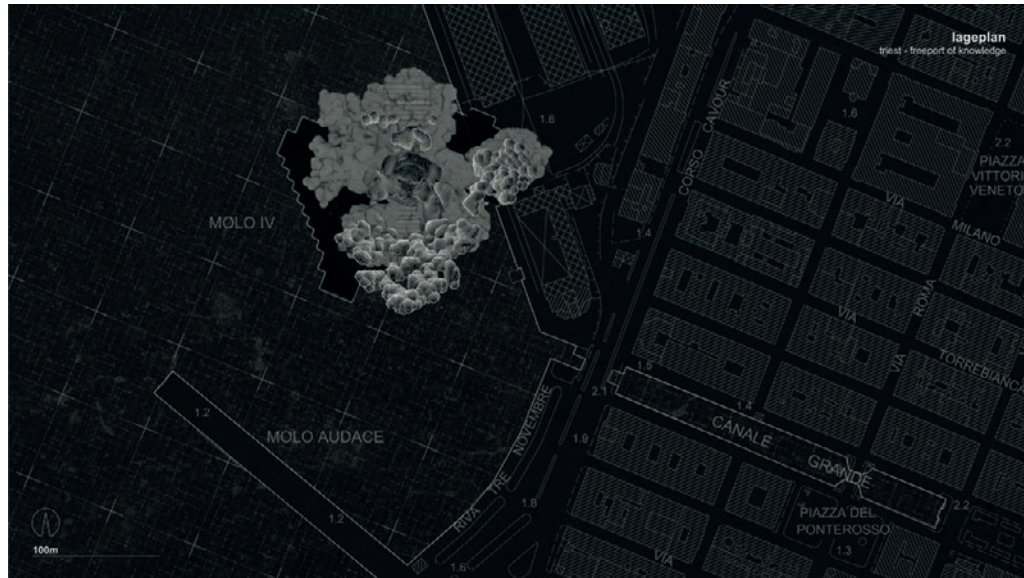
Starting from the suggestions of a machinic self-portrait, the students have developed a complex which, while deepening its structural matrix on the neighbouring typological links, offers a critical reading of the proposed functional programme and morphologically defines a possible architectural translation. We are thus directly confronted with the historiography of the late-modernism — specifically, some of the assumptions by Kenneth Frampton in the lecture *Megaform as Urban Landscape* held as part of the cycle of lectures in honour of Raoul Wallenberg on 12 February 1999 at the University of Michigan–A. Alfred Taubman College of Architecture and Urban Planning. If the English historian states:

I have coined the term megaform in order to refer to the form-giving potential of certain kinds of horizontal urban fabric capable of effecting some kind of topographic transformation in the megalopolitan landscape. It has to be admitted at the outset that this term may read as being synonymous with the term megastructure, as this was first coined in the 1960s. In my view, the two terms may be differentiated from one another in terms of the relative continuity of their form. Thus, while a megaform may incorporate a megastructure, a megastructure is not necessarily a megaform.

young designers place the accent on overcoming the ‘megastructure’ as a utopian–ideological residue of the Fifties–Sixties, responding with an ironic agglomeration capable of questioning not so much the substance of the architecture of the historic city itself, but its ability to respond as a whole to the issues linked to a new scale of the context.

In the following images courtesy of the Faculty of Architecture, University of Innsbruck, some plates from the project.





There was a wall. It did not look important. Where it crossed the roadway, instead of having a gate it degenerated into mere geometry, a line, an idea of boundary.

But the idea was real. It was important. For seven generations there had been nothing in the world more important than that wall. Like all walls it was ambiguous, two-faced. What was inside it and what was outside it depended upon which side of it you were on.



Harbour for Cultures

13th International Design Contest

Trieste Contemporanea

The thirteenth edition of the International Design Contest Trieste Contemporanea has contributed to the Harbour for Cultures discussion by addressing it in the theme of 2018 contest's main section and also entrusting to a special study of the port of Trieste contestants applying to a specially conceived *Trieste Award* section. So, while enrolling to the 2018 contest, candidates have taken part in this utopia-incubator for imagining a 'new port' and have re-interpreted from a design professionals' perspective the usual functions of a port (issues of goods, insurance and profit) and its interim state between arriving, belonging and leaving.

The competition, founded by Gillo Dorfles in 1995 with the aim of showcasing the most original design offerings from the countries of Central Eastern Europe, is advertised every two years under the auspices of the Central European Initiative by the Trieste Contemporanea committee. From edition to edition the competition has proposed functional and formal themes to the international debate in this production sector and has addressed problems of specific techniques as well (e. g. many editions have been dedicated to innovation in blown glass). Several thousand of students and designers born in Central and Eastern Europe, in the Baltic countries, in Austria, Kosovo, Germany and Turkey have ventured into this competition up to now, taking the opportunity to experiment their creativity in an international context.

The images that form this section reproduce the original plates submitted by winning competitors.

THEMES OF 2018 COMPETITION: MAIN SECTION

Which object would you imagine to find in / bring to / take from a harbour for cultures? Participants have been asked to conceive an original and innovative item of contemporary design that could be useful in a possible harbour for cultures.

Julia Landsiedl, Gillo Dorfles Award – Trieste Contemporanea Award (main award).
Milan Ranković, CEI Award (for the best design from one of the non-EU CEI countries).
Ines Vlahović, Special Mention.

THEMES OF 2018 COMPETITION: TRIESTE AWARD

The Trieste Award challenge has been to invent, in terms of social design or relational design, something pertinent to a harbour for culture — the 2018 subject of the competition — but peculiar for the area given of Porto Vecchio, which, with its specific characteristics of a once successful trading port, is now an industrial heritage site to be rethought for the modern life of the whole city. Participants have been asked to create ways to interact with the existing real map of Porto Vecchio in Trieste by inventing an original and innovative object, or a temporary structure. The proposed projects have had to be led by one or more of the following principles: relational, interactive, inclusive, being of collective interest, able of gathering people, able to produce engagement.

Meriç Arslanoğlu, 2018 Trieste Award + BEBA Award (for the youngest participant selected).

Cansu Dinç, Beyzanur Meriç, Sunay Paşaoğlu And Ebranur Yılmaz, Special Mention.

THE PANEL OF JUDGES

Emanuela Marassi, Trieste Contemporanea, Trieste (president of the jury); Daniele Capra, art curator, Venezia; Laura Carlini Fanfogna, director of Museums and Libraries, City Hall, Trieste; Barbara Fabro, Central European Initiative; Barbara Holub, artist and architect, transparadiso, Vienna; Giulio Polita, architect, Trieste; Janka Vukmir, director of the Institute for Contemporary Art, Zagreb.

BUOY

GILLO DORFLES AWARD – TRIESTE CONTEMPORANEA AWARD

The project takes inspiration from the shapes of the buoys that can be seen in the Gulf of Trieste. *BUOY*, the specific item designed for the *Harbour for Cultures* contest, comes in two versions and sizes: the small version can be used as a portable pillow, the big version invites people to take a seat together, rest and chat. The buoys are to be made of recycled polyester, a material suitable for outdoor use. They can be permanently placed on site or temporarily in a different area, to draw attention to the H/C project and to foster its communication. A characteristic object of every port area that can become a permanent installation; useful both to spread a message of conviviality in a port of culture and to beautify colour the Porto Vecchio with comfortable facilities to rest.

From the description of the project.



BUOY / TRIEST CONTEMPORANEA DESIGN CONTEST / 12.07.2018 / JULIA LANDSIEDL / JEPLUS.AT

BUOY INSPIRATION

A **buoy** (/ˈbɔɪ/ or US: /ˈbuːi/) is a floating device that can have many purposes. It can be anchored (stationary) or allowed to drift with ocean currents (Wikipedia).

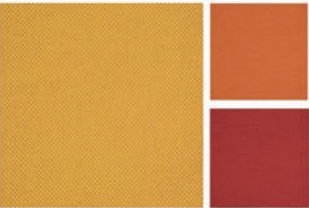


BUOY PILLOW & BEANBAG

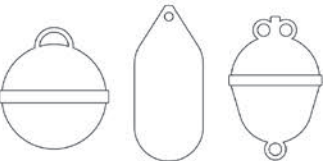
The actual project takes inspiration from bouy-shapes found in the Gulf of Triest. It is both an object and an installation.

The specific item designed for H/C, the BUOY, comes in two versions and sizes: The big **BUOYS** invite two people to take a seat together, rest and chat. They are ment for stationary outdoor use. They can be set up permanently on location or temporarily in a different area, to draw attention to the H/C-project and foster communication.

The smaller **BUOYS** are portable pillows, which are useful exploring the area, or on any other trip. They can be taken away from the harbour, attached to a bagback or simply be worn around the shoulder. Drifting through the world they become visible ambassadors of the H/C. **BUOY AHOI** :)!



COLOR & MATERIAL:
RECYCLED POLYESTER, 200g/m2

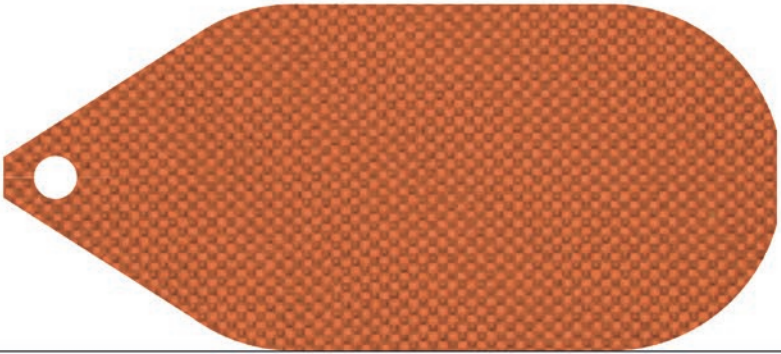


SHAPES:
1, 2, 3

SCALE & SIZES:
S, XL



PILLOW



BEANBAG



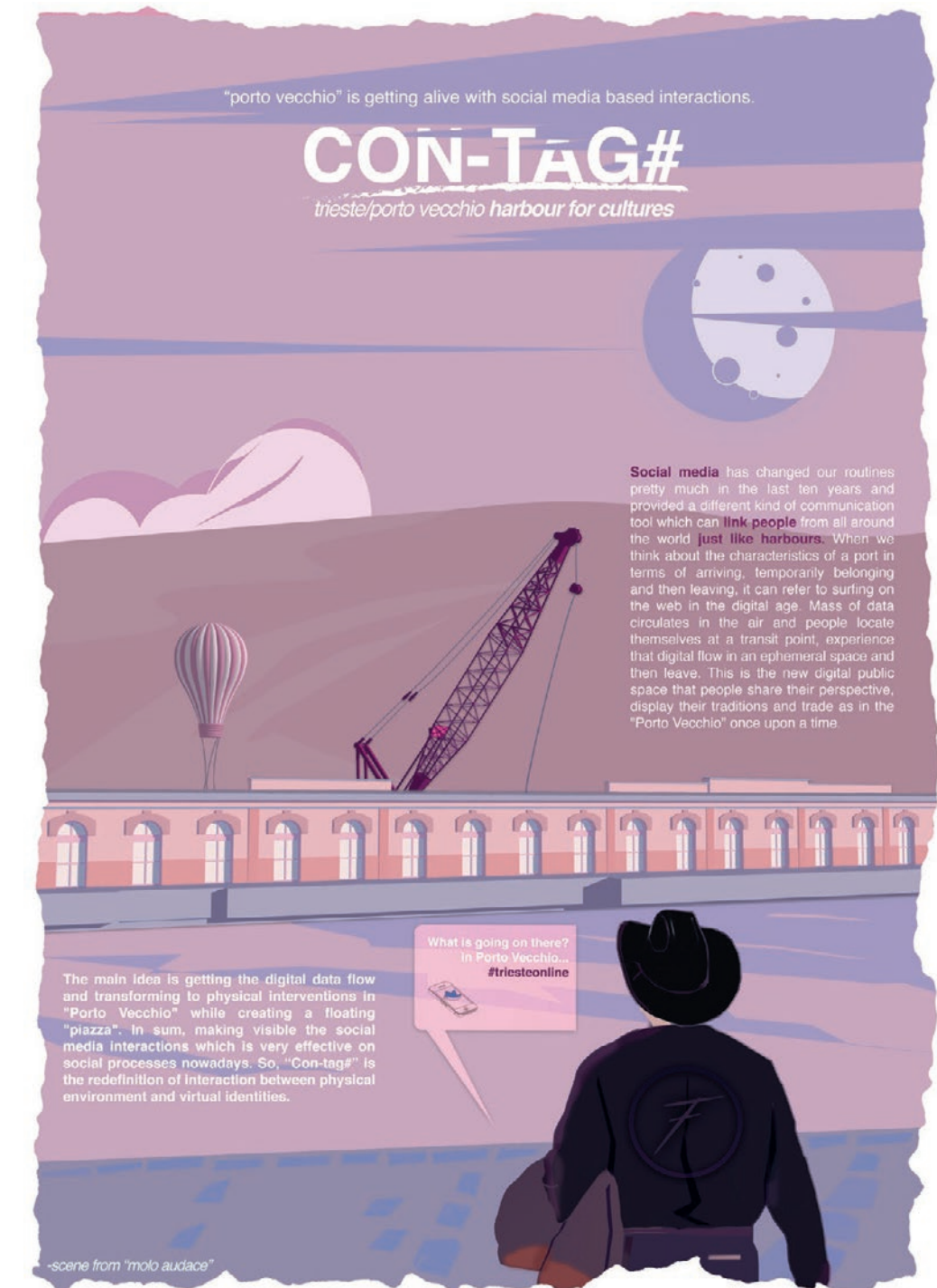
CON-TAG#

TRIESTE AWARD + BEBA AWARD



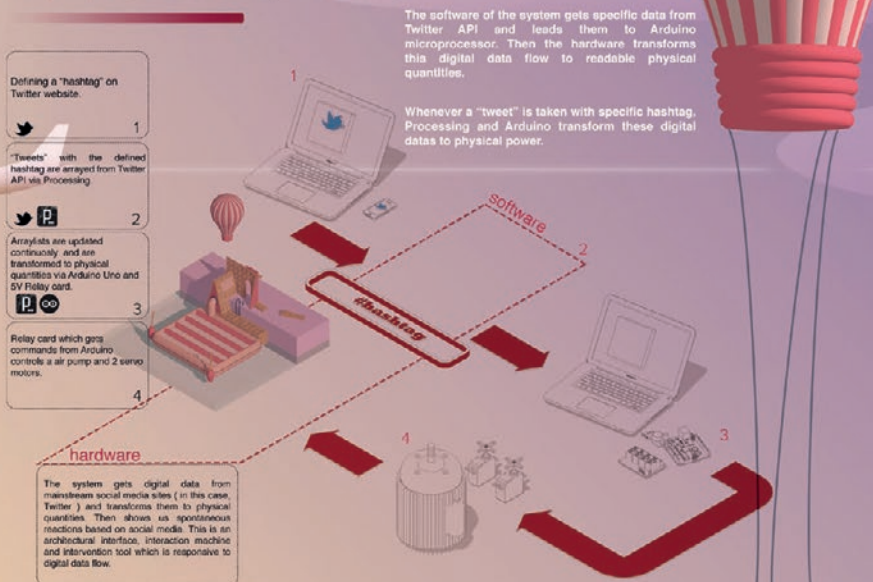
The main idea is getting the digital data flow and transforming them into physical interventions in the Porto Vecchio while creating a floating 'piazza' in which to make visible the interactions of social media, very effective in social processes nowadays. *CON-TAG#* is the redefinition of interaction between physical environment and virtual identities. In the last ten years social media have changed our routine and have opened a different communication that can link people from all over the world, as a port can do. When we think of the characteristics of a port in terms of arriving, temporarily belonging and then leaving, why not think about surfing the web in the digital age? The mass of data circulates in the air and people locate themselves at a transit point, experience that digital flow in an ephemeral space and then leave. This is a new shared digital public space, that works, for example, by defining a hashtag for the inflatable square (which could be #triesteonline...): every time a tweet is sent with this hashtag, the air pumps blow, the structure swells and the piazza begins to be stable and lively. However, if the hashtag gets a low share, the inflatable components cannot react and float.

From the description of the project.



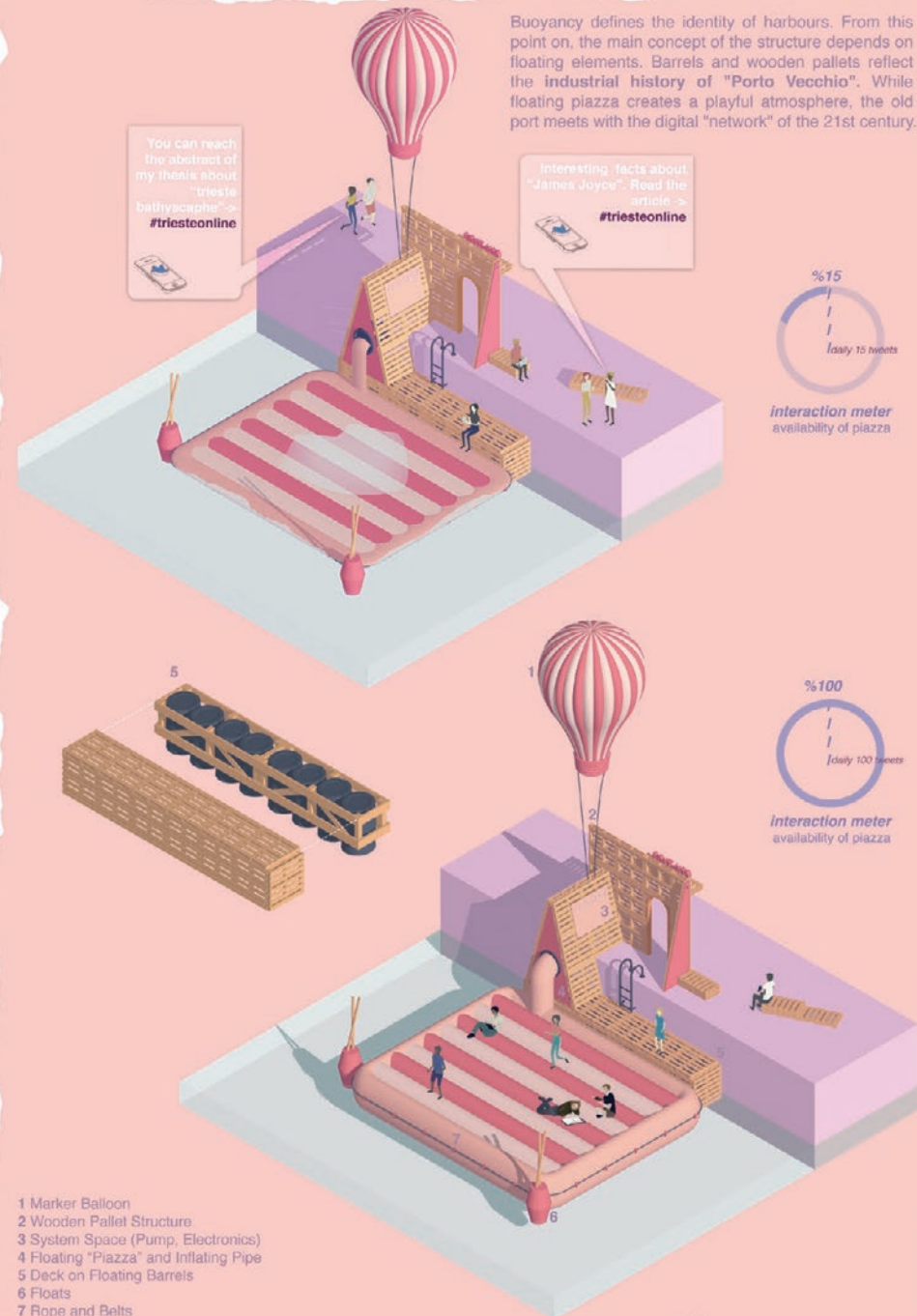
When CON-TAG# is articulated to a zone, it intervenes there and organizes social networks. For instance, when we define "#triesteonline" hashtag for the inflatable piazza, whenever a tweet is sent with this hashtag, the air pumps blow, piazza begins to be stable and buoyant. However, if the hashtag gets low interaction, the inflatable components cannot react and float. The pump starts deflating.

Through the perspective of Foucault, this concept refers to "heterotopia". "Heterotopias" are not imagined places but real places that almost delete themselves from public consciousness. Sharing ideas on this hashtag keeps the structure alive and buoyant. Otherwise, without any interaction, society loses its contact with the sea as it happened in Porto Vecchio.



CON-TAG#

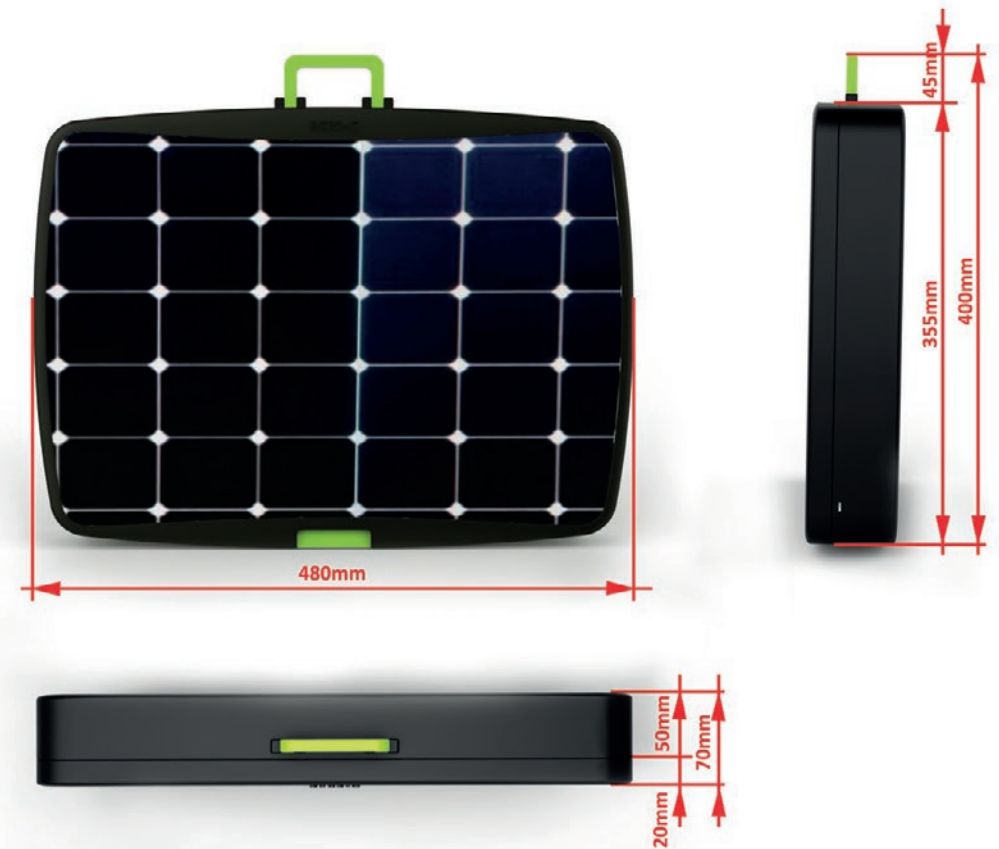
Guys, share your favourite bookmark of this week on this hashtag and then come to Porto Vecchio. "Floating piazza" looks cool. #triesteonline

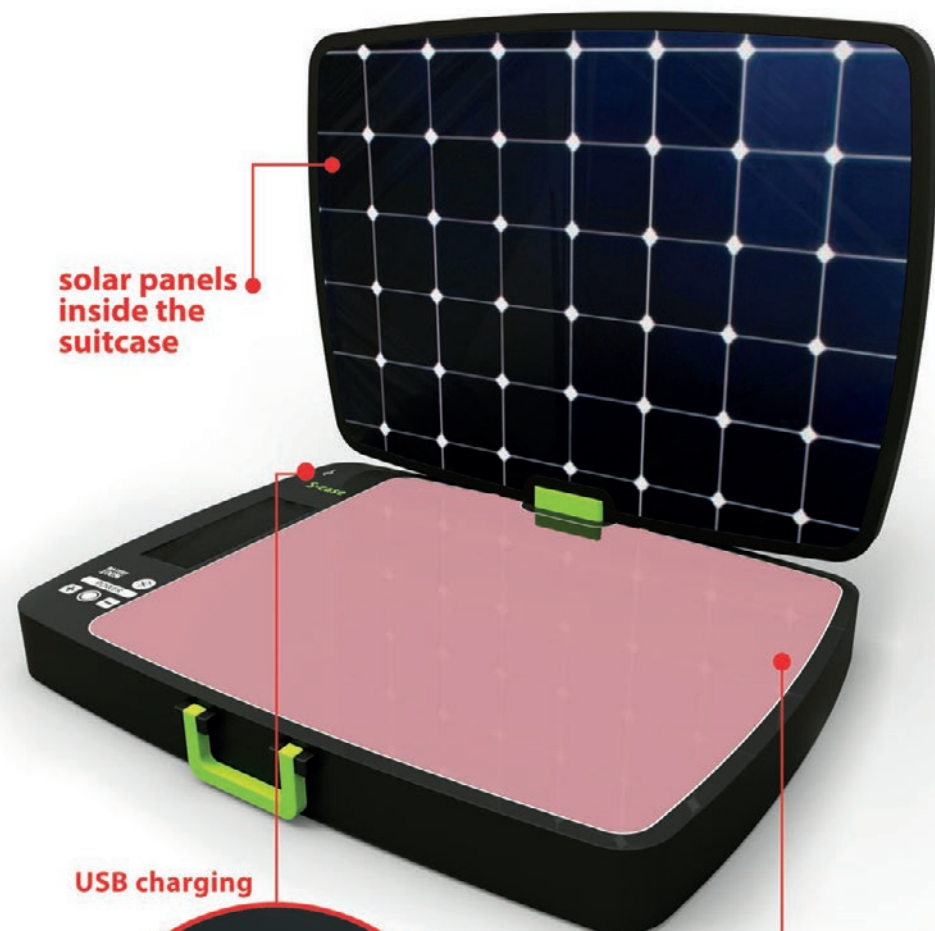


S-CASE

CEI AWARD

S-case is a portable solar suitcase which uses solar panels to produce electricity and a power induction glass-ceramic cooking panel that can be used for reheating or making a meal. Energy is stored in small and powerful lithium batteries, which are placed inside the device. S-case can be charged also using a USB charger. The object is also equipped with Bluetooth system to connect a mobile app and load your favorite recipes, easy to use because of the touch-screen display. This device is intended to be ultra-portable, mini suitcase that can be used on travelling or camping, especially when the electricity is not readily available. From the description of the project.





solar panels
inside the
suitcase

USB charging

working area
320x390mm



- Touch screen with options.
- The device has the bluetooth option that is connected to the mobile phone and its application for transferring recipes to the screen in order to make cookers easier and faster.
- Display to show battery consumption on your device.



induction
glass-ceramic
cooking panel

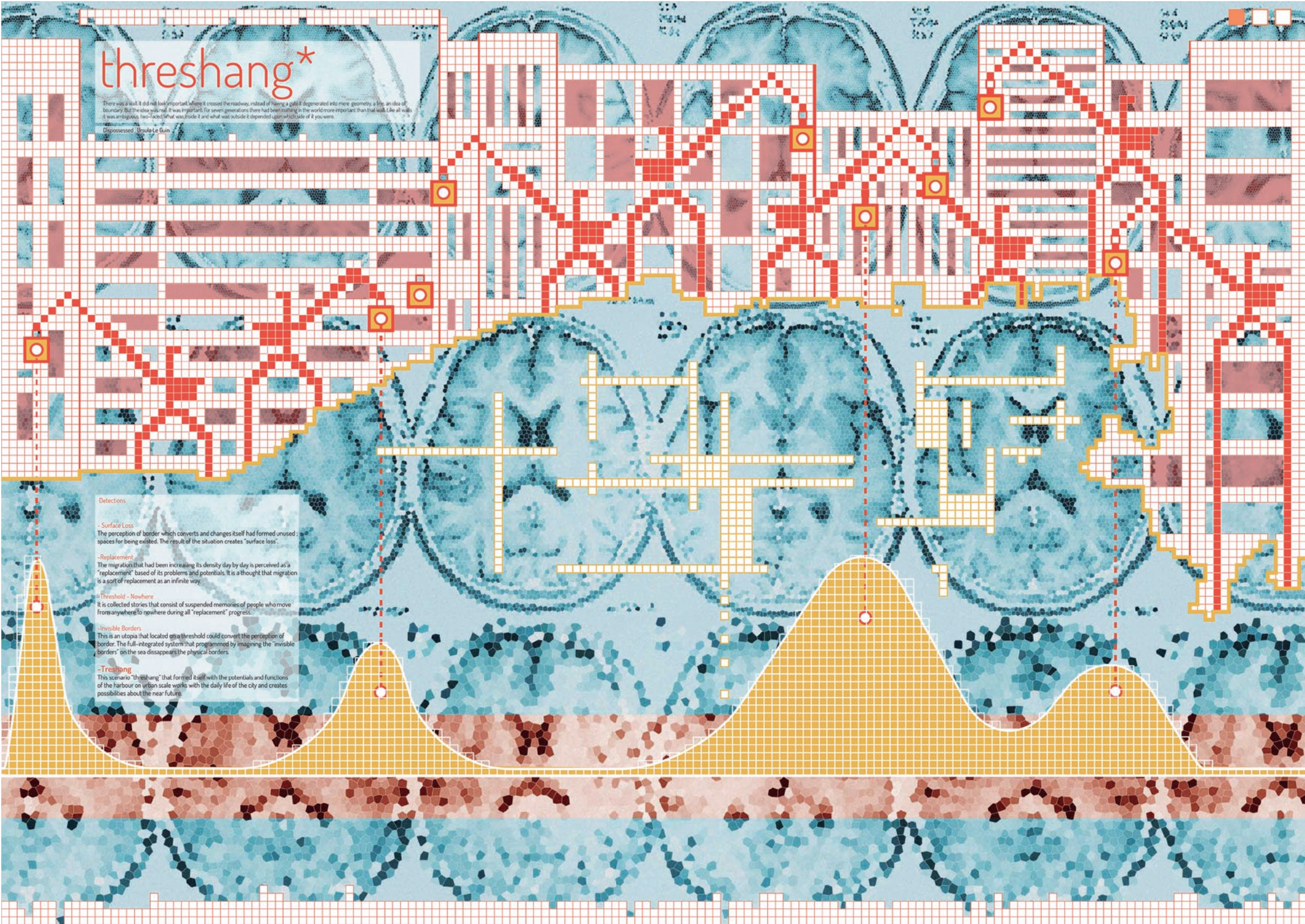
TRESHANG

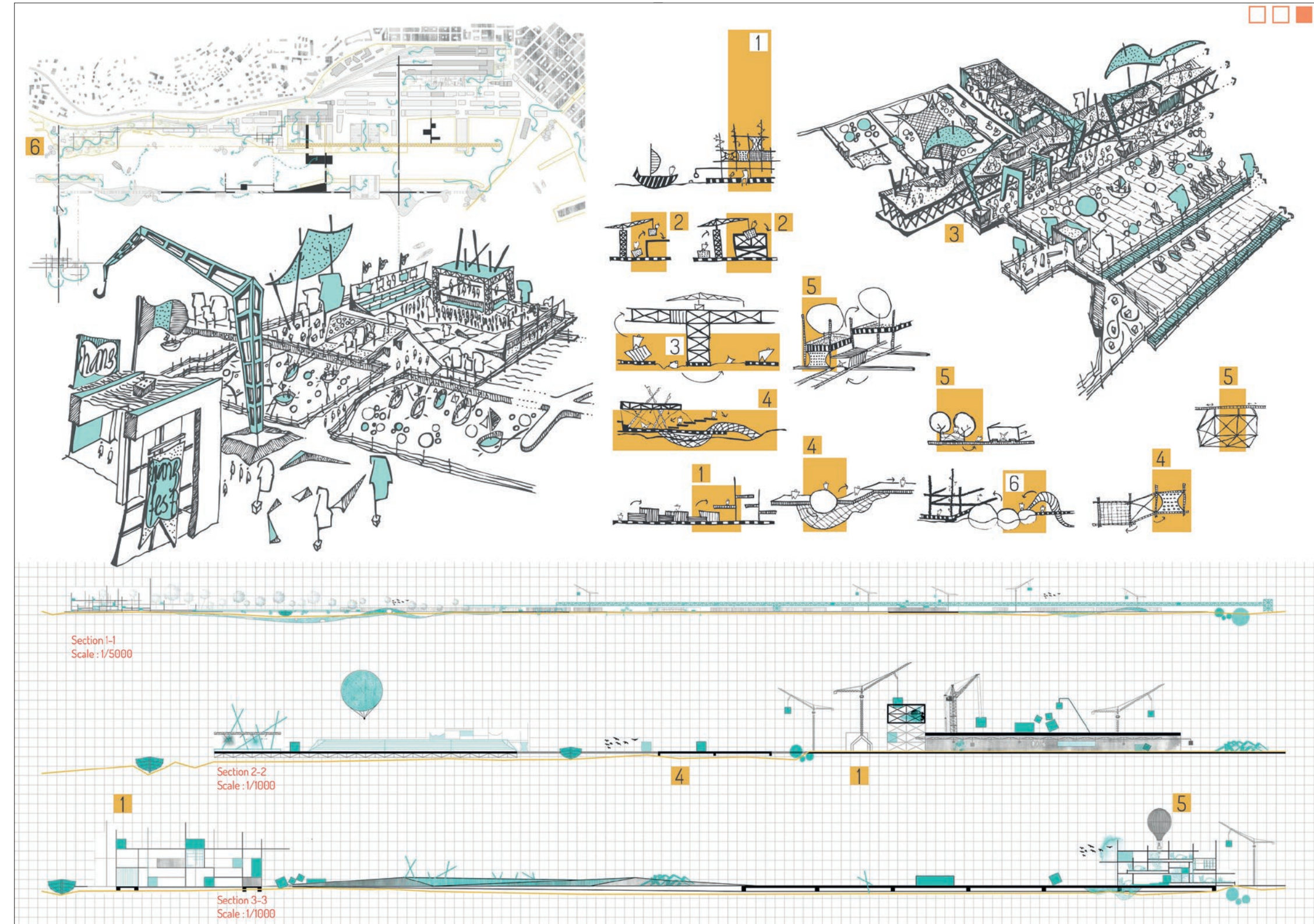
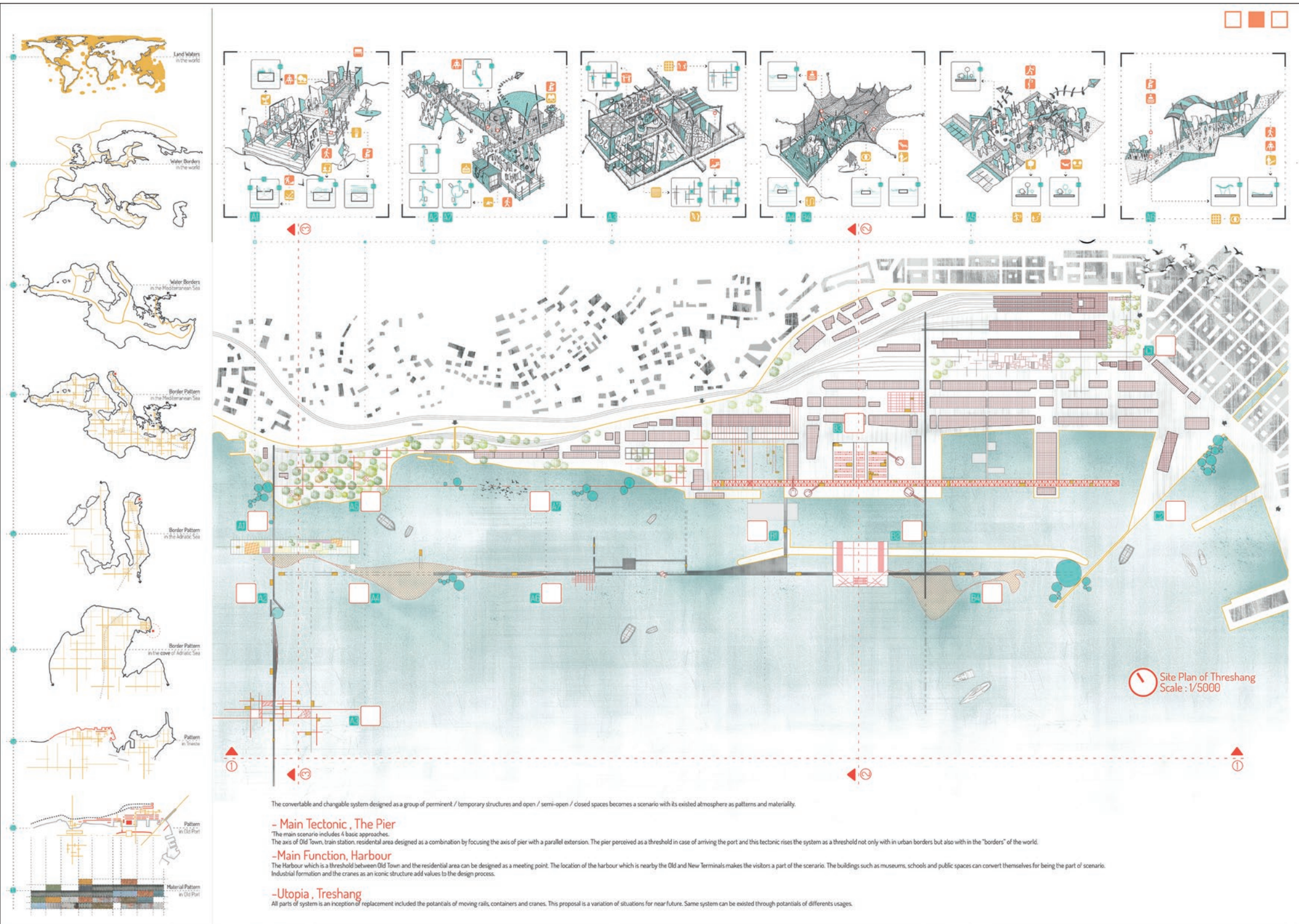
SPECIAL MENTION

The Turkey group have designed a large map-drawing of imaginary new functions in all the area of Porto Vecchio, ‘beyond’ the existent railway-roadway wall and ‘on’ the general ambiguity of walls as depicted by American writer Ursula K. Le Guin in her 1974 science fiction novel *The Dispossessed* (quote at p. 176).

Through a number of detections (surface loss, replacement, threshold, nowhere, invisible borders, main tectonic, main function, treshang) they conceive all parts of this fictional system with the scale of Trieste as an inception of replacement, included the potentials of mobile rail systems, containers, cranes: the map is a sort of collection of all possibilities. The system is designed as a whole able to change. And transform furthermore in the occurrence of changes in future conditions. E. g. in ‘surface loss’ they see that transforming border maps perception create unused places for inhesion.

From the description of the project.





Salt plays a fundamental role in human history. For centuries, the salt pans of the Adriatic have given work and have nurtured many generations. In ancient times the salt was exchanged like gold and it is known that Roman soldiers were paid with the salt of the Adriatic. The Roman term for this payment is called *salarium*, from which the English 'salary'. Since its discovery thousands of years ago, salt has profoundly influenced our lives, not only to preserve and consume food, but has been important for the human, economic, mythological and religious sphere. In short, this white granular substance we know today as salt has impressed an indelible mark in cultures around the world. The *Sal_ary* bag is made entirely by hand, sewn with a vegetable washable fibre respecting the environment, which looks like leather. From the description of the project.



homenotathome sogood
 negotiating newcodes
 gain/lose/reset
 somevaluables exchange
 curatorial ethics transconnectivity
 recognizing and use of potential
 transgenerational
 postglobalism
 loading/unloading
 information transnational
 communication
 the liminal digitization unknown
 territories (un)learning
 speculative space
 hospitality Martí Peran
 Renan Laruan Ann Laura Stoler
 delocalize cultural capital
 curiosity perspectives
 production of knowledge

responsibility
resource home
together melting point
pleasure-friction ambiguities
sustainable model
contact zone interconnectivity
subversive strategies
nomad tactics inclusion
nurture (nurturing)
exchange
wind economics
spaces for unlikely encounters
temporal transition zones
contradictions
engagement
inventing space of citizenship
tradition/innovation
homeliness/nomadism
resistance

liberal arts enterprise
music from the sea
submarine cruise & dinner
getting cloudy
dropping lights imagination
thinking out of the box
expanding beyond the borders
trust evolutionary
loop horizons
transformation augmenting
reality virtualizing space
hyper-innovation
disrupting cultures diversity
knowledge and/or experience
experiment basic survival
put culture to risk
new modes of economy
ludism and exchange vertigo
Babel belonging

present
construction site
the multidirectional man
smells and tastes
a vertical forest
transversal images
horizontal lightcuriosity
planning experimentation
enthusiasm memory
curiosity
intangible assets
exchanges memories
shares
empathy dream
freedom heavenly
whiteness

Keywords have been provided by: Marina Beer, Barnabás Bencsik, Maja Ćirić, Francesco Clerici, Călin Dan, Carlo de Incontrera, Klemens Dreesbach, Davide Gerbino, Marina Gržinić, Giovanni Leghissa, Maren Richter, Stefano Romano, Sabina Salamon, Başak Şenova, HR-Stamenov, Katalin Timár, Kathrin Wildner, Roberto Vidali, Janka Vukmir, Zimoun.

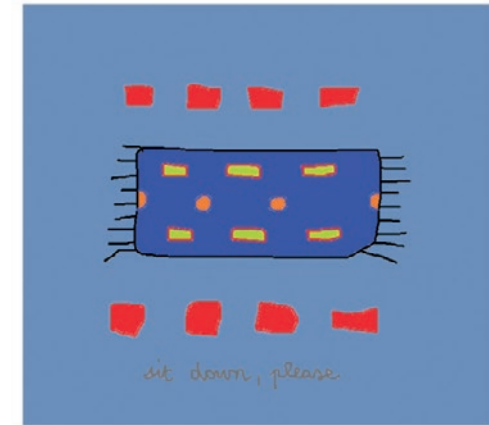
ANGELO RICCIARDI

Keywords

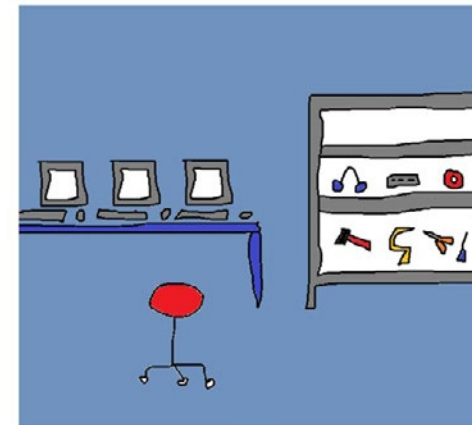
2017, SERIES OF 5 DIGITAL DRAWINGS



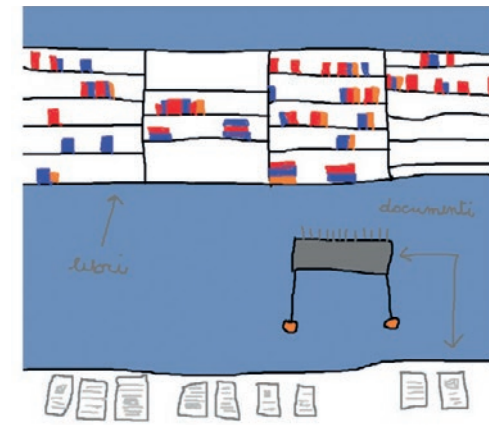
could not paint



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could not paint

A port of cultures will be a space for / a port of cultures will not have institutions, committees and associations, it will not have boards of directors, it will not have museums, it will not have artists, intellectuals and social workers / a port of cultures will not organize anything / a port of cultures will not have laws except that of mutual respect / like Duchamp's Door, 11 rue Larrey, a port of cultures will be always open and always closed / a port of cultures will have gardens and streets / a port of cultures will have shade and will have sunshine.

Angelo Ricciardi


Yerevan Cards

A H/C ACTIVITY AT THE 89TH INTERNATIONAL SESSION
OF THE EUROPEAN YOUTH PARLIAMENT

For nine days in 2019, Yerevan was a Harbour for Cultures of the European youth thanks to young Russian artist Anastasia Lemberg-Lvova who asked participants to the *89th International Session of the European Youth Parliament – Yerevan 2019* to imagine an European 'new port' and reinterpret it from different perspectives. The ideas collected at the EYP meeting from the young representatives of many cultures who share a common space — Europe — and want to coexist in prosperity and mutual respect, have formed a special deck of cards.

With over 30,000 participants taking part in its events on an annual basis, the European Youth Parliament is a peer-to-peer network active in 40 countries across Europe that provides participants with a forum to develop and express their opinions on a wide range of topics. By bringing young people from different backgrounds together, the aim of the EYP is to build intercultural understanding and friendships across borders and to inspire and empower participants to be active citizens and positively shape the world around them.





There is an edge where cultures meet and there is a second edge where the edges of cultures meet. This second edge – of often fleeting or disconnected details – is sometimes more poignant and disarming. Moments then sneak around outside of time.

Ian McKeever



DAVIDE SKERLJ

Searching for Clarity

FROM THE GRAZ CATALOGUE

After reading the presentation of the H/C project, before asking myself what a cultural port is, I wondered what culture itself is.

Without a precise cultural base there would have been neither Columbus's voyage nor the moon landing. And may I add that even in the field of art the historical avant-gardes have been stopped by the perhaps ideological limits to understanding... from an inability to develop the complex ideas to which they had addressed us. Concerning some of them — Duchamp's thinking, for example — much could still be done, but if it is not done this means that sons not always watch lucidly the legacies of their fathers... I do not know why this happens... perhaps because of a form of cultural pollution? Or perhaps because, contrary to the reality that exists because it is alive, art and culture have a separate life, they are modelled, they are idealised... they become collective to the point of losing their simplicity...

Given that of the three moments of arriving, staying and leaving, staying does not interest me much. Rather than as a point to move close I prefer to see a port as a point from which we move away: a launching point,

a triggered spring to get me away, a place where there is a beginning. Ships are made to go away. Leaving a port, we go beyond the culture of that port. From that point on culture stretches out and meets with its unknown. It is here that everything becomes. The problem is that we are not equipped to face this meeting, I mean culturally. We do not have a tested method to do that.

From this 'port-spring', I prepare a set of data for my research, but the unknowns that I will find are not fixed and the information that I have previously examined in the port cannot in any way describe the extent of the risk. Columbus did not arrive in India but discovered America. We therefore need new models of narration (outside the port).

First phase: the recognition of certainties. In the port gym — which for the complex relationship between man, boat and sea is, historically, one of the most emblematic places of being interconnected: a powerful network in which all possible dimensions interact, including economic and political ones (everything is network, today, even the artist needs many 'established' roles next to him: the curator, the space for the exhibition,

the rules of communication of art, etc.). You have to practise to start separating where the sea, the port, the boat all start, to make distinctions and to establish points and geographies, like the soldiers who guard a fortress. In other words, you need to understand what is today's culture for you and also be aware that in changing the place / port the perception of globality also changes, the gaze can be more or less aggressive, more or less complex. Indeed, your first task should be to help your local reality be in balance with the global one...

For me culture means reviewing the legacies I have received and imagining a future based on them. I say this because it is not obvious: for me, to look into the future it is necessary to be able to be balanced above all with current culture. You must make clear your position on today's culture. You must take responsibility for today's culture. So you must, in short, find the clarity (transparency) in the organised complexities.

Once you understand that you are both limited and interconnected, you must trust in clear things and watch where the distinctions appear. This implies your critical examination on the time in which you live. I think that being vigilant is more important than trying to form new hypotheses or keys to interpret a reality that is already there.

Second phase: the total openness to the (formative) determinations of risk. So, let's say, that the first method to learn is that one of moving away. But on the move, you change, even before reaching anywhere.

Even if you take your cultural heritage with you, you can undergo changes at sea: in contact with the water, you might grow webbed hands...

To be clearer I go beyond the example I have made before and I do not say that Spain put in place a greater capacity for (cultural) risk than, for example, England in financing Columbus... Probably Spain did not really think that it was culturally risking something. Probably it only had greater means in the rather poor Europe of the time to afford throwing away money... should things have looked bad.

What I'm talking about is precisely the cultural risk. I think that putting risk into culture is perhaps the best way that culture might be balanced and continue. Risk is possibility. To exclude it would be dramatic. You must be as open as possible to the demands of your time and make your choices. Who makes the requests? Once you're in a port, they come to you...

Something of this can also be read in the video work I presented in the exhibition: the fish is what has already been given, a rich but fixed reality waiting to be filled with new experiences. You choose to replace it with the flute because it is a tool that allows you to start your long and narrow path, like a compass, the ropes — dynamic objects of movement, because you are already a sailor (you are already vigilant). They will also tell you about the dynamism and the interaction to adopt during the journey. For example, you might meet other boats that are so interesting that you choose to abandon your own one.

STEFANO GRAZIANI

Why Bazlen?

FROM THE GRAZ CATALOGUE

Lucidly, he does not evoke the mysteries of others.

The only aspect on which I would reflect is the idea of not leaving traces; it is a first approach to the intangible object, that when one recognises its existence is able to generate a deliberate and clear echo, leaving several traces of the project.

Some projects by Bobi Bazlen can perhaps be read as unrealised projects and remain a model for new ideas. Projects in the form of a to-do list, books to read, letters to write, people to talk to, wishes to come true. Always lucid, he tells us:

At a glance, I would say that Trieste has been anything but a melting pot: a melting pot is something into which you put all the most disparate elements, you melt them, and what comes out is a fusion, homogeneous, with an equal distribution of all the components; and with all the constant characteristics now, in Trieste, as far as I know, that uniform casting has never appeared...

As far as possible, for imagining a port of cultures, we should be able to return to being a fishing port, a village, say. Or at least be able to imagine such, which is perhaps even more difficult. Starting from what is there or from the beginning is still a good idea.

The port of cultures is a crossroads of meetings and is a world of desires. Meetings and desires are possible generators of culture.

Memory and legacy can also be served by ballast that lead us quickly to the bottom of the sea, and perhaps speaking a little less about Trieste, that is, about ourselves, would be a good way of leaving the shore. A dear friend pointed out to me that among the artists that historically belong to Trieste — all kept at the Museo Revoltella — there is no trace of wizards and mysteries (perhaps only in Nathan are there apparitions) and this proves that it is easy to fall into the trap of continuing to talk about them.

Congestion and repopulation are possibilities for thinking of forgetting the asphyxiating symbols of the past; let's leave the ballast alone, otherwise who knows what we will be certain to keep in a hundred years. A port of cultures does not have a physical place; it is not a building, it is not a pier, it is not a warehouse to be restored; it is an idea that emerges or reappears where there are the conditions to moor. It is as if it were already there and at the same time comes much later.

Bazlen, R. (1984). *Scritti*. Milan: Adelphi.

GIULIO POLITA

The Last of the Boroughs and the Sense of Possibility

TRIESTE
FRIDAY, 11 AUGUST 2017

It is enough to see the way the old town looks to be able to tell what Trieste was before trade was introduced, and what should this city become whether the sources of its half-century long prosperity might dry up.¹

These are the opening lines of a *Brief information about Trieste*, written between the eighteenth and nineteenth century by Antonio de' Giuliani and meant

to promote the benefits of the relief from import duties under the French Government.²

Although this aspect is the mirror of the poverty that accompanies its social and economic degradation — a system that becomes a mere paradigm of survival — the *old town* is not only the place for tired rituals and medieval privileges: it is an image of identity, a deposit of history. It is part of the city, the harbour is something else, as it is the *New City to be built on the Salt pans of Trieste*, designed by Giovanni Fusconi in 1736. The values rooted in the past meet with the stateless capital at the time of mercantilism.

This debate is destined to be repeated, as the city expands and new needs rise. It is a clash on different levels: nevertheless, the limitless horizons of trade and the

defined urban perspectives find room for wide ranging negotiations.

Born in 1891, when it distances the whole city from the prerogative of free port, the New Port stays as such only for the last decade of the nineteenth century: already in 1900 projects for a more efficient port, able to compensate its dimensional and structural limits, are started in the bay of Muggia, further away from the perception of the city horizon.

Then, the attempt of disassembling of the crisis for a century, the systematic removal that culminates into the rhetoric of the return.

Closely connected to the city centre and just a few steps away from the Southern Railway station, which is also the reason for its existence in the first place, the Old Free Port is the last of the Boroughs, those areas compactly and coherently designed, which shape the image of the city. The regressive utopia of form is not a guarantee of success, but rather indication for other inspirations.

The OFP's great architecture owes its survival on one side to the economic unsuccess, and on the other to the persistence of a customs free regime, that helped it emancipate from the building

speculation of the twentieth century. The sizing of the bearing structures relieved from their load marks its inflexible *firmitas* – its guarantee of permanence.

And while its values in use lose their function, they progressively gain relevance in the symbolic world.

From a historical perspective, the OFP has all the positive characteristics of a *Fehlleistung*, a great moment that has been missed: the project goals are mostly unmet, the constructive and design energies involved are unfulfilled, the financial resources dissipated. Nevertheless, the consequences go beyond the horizon of expectations, to the point where we are invited to take on a critical approach, rather than restrict ourselves within the limits of a therapeutic technique. A Kakanian project par excellence, in the outcomes even more than in the historical and geographic borders within which it acts, the OFP is inhabited by the only Ulrich who survived the exile. It is here that

if there is a sense of reality, and no one will doubt that it has its justification for existing, then there must also be something we can call a sense of possibility. Whoever has it does not say, for instance: Here this and that has happened, will happen, must happen; but he invents: Here this or that might, could or ought to happen...³

¹ The initial quote is taken from Antonio de' Giuliani, *Scritti inediti* (edited by Cesare Pagnini. Milan: All'insegna del Pesce d'Oro, 1969). It is, therefore, an extract from a manuscript kept at the Foundation Giovanni Scaramangà of Altomonte in Trieste, which the historian Giorgio Negrelli thinks necessary to consult, in order to compensate the not enough reliable stance of a homeland history dilettante.

² *Ibidem*.

³ At the end, obviously, *The Man without Qualities* by Robert Musil (translated in English by Sophie Wilkins, 1995).

JÁNOS SUGÁR

The Ship of Theseus

WWW.NETTIME.ORG
MONDAY, 18 MARCH 2013

Elements of the utopias written in Atlantis may be found in the present, but the understanding from shore of boats re-constructed on the high seas is exclusively genetic.
Johan Sjerpstra

The capitalist system (representative democracy based on a market economy) has become incapable of functioning in its present form. For one thing: we have reached the natural limits of growth, and now produce predominantly trash and environmental damage. Furthermore we have developed technological avenues for manipulation that have evolved into a subtle, complex, and convergent system that has the capacity to take economies, finance, and social structures in entirely unrealistic directions. This has all happened in the name of specialization that arose in the scientific revolution of the seventeenth century and then the Enlightenment, discarding universal modes of thought perceived as clumsy and as an obstacle to development. Secularized specialization naturally gave rise to tremendous scientific and technological development from the nineteenth century to our day, one that could never have been envisioned in an earlier era — but it

has also brought a catastrophe and a string of social tragedies.
With the rise of autonomous art in the nineteenth century after the wane of its religious / political function, gradually the expectation of realism and the grand narrative also fell away, concurrent with the proliferation of visual media. This was the beginning of a self-driving process, borrowing the accumulative and growth-oriented logic of capitalism, that built a system of institutions that, in addition to commercial activities, support art's own self-reflexive research. This clearly leads all the way from modernist concepts of freedom to contemporary art's notion of total competence. Now this institutional structure is being reshaped all the world over in a populist / demagogical vein, in the name of the so-called creative industry.
During the Cold War the main message of culture was demonstrating freedom, and art has taken this freedom, of course, in new directions, like media / social / political / global awareness. The Cold War is over, the crisis is here, and the ideology of openness is going to be replaced by control. In politics there is a change in general attitude toward art / culture: politicians realize its importance,

but they misunderstand it at the very same time. They simply want more control over the influential creative class, and therefore envision a creative industry, which, like other important sectors of a country's economy (like military, energy), has to be able to be governed, allowing play on its different registers.

With the wane of institutions of over-interpretative mediation, the ability of the system to resolve problems is also weakened. Within the exceptionally subtle and effective distribution of labour, the function of art has come to represent the other who stirs us to think, and offering non-violent, thought-based approaches, and solutions based on creative, independent, lateral thinking. Art works through over-interpretation — the infrastructure (institutional framework) that aids understanding — and prepares us for the encounter with the other, and for solving problems we cannot yet

know. With its new autonomy, art became a place for learning about the encounter with the new, a place where, in an environment that is simpler than reality, we may encounter something unknown and experience the road from non-understanding to understanding. During this journey we fortify ourselves with learned ways of understanding and interpretation, and this is inevitably a critical process.

The critical competence of art is questioned now by populists everywhere, in many local dialects. Art is the last refuge of free speech, which must be carefully guarded and preserved above all. Solutions for future problems can be found only if we save this critical countersystem. Since modern art is also built on the principles of capitalism (accumulation and growth), what will happen if the underlying system — capitalism — is transformed?

What other models can we imagine?

COSTANZA GRASSI

Take it and leave it. Collection of Thoughts on Carte Blanche

TEN MEETINGS FOR A PORT OF CULTURES

Repetition is a form of change
Gardening, not architecture
Use an old idea
Brian Eno and Peter Schmid¹

THE LANDING PLACE IS IN AN UNKNOWN CITY

The port that has welcomed our *Carte Blanche* over the months is in the city centre, at the beginning of a slope, on the left.

Going downhill to the right, of course. But via del Monte is the road that, perhaps more than any other, in Trieste, is natural to take uphill, as Umberto Saba did. This poetic slope, a true literary topos, is also the real place where a physical map of quays and warehouses has become tenfold thought, ideas, desires.

At the heterotopic Studio Tormaseo, the maps of H/C were drawn, decorated, filled and then exceeded, in closed and secret invitation-only meetings.

The convocation took place mysteriously, from friend to friend, and led to the creation of groups of about seven people, sometimes unknown, often at least acquaintances, many from Trieste and a few from abroad.

Artists, public administrators, esteemed professionals,

artisans, old friends, musicians and scientists came together.

RELATING WITH PEOPLE YOU DO NOT KNOW, THE FIRST RULE OF THE PORT

In an unknown place among unknown people, for a limited time, they remained suspended, exchanged (immaterial) goods, and finally left again, just like in a Port.

They did have *Carte Blanche*, freedom, but the challenge was to put together constructive hypotheses, not constructional ones, proceeding in reverse, from fact to abstraction.

The guests, both the most wary and the most open, had an initial phase of disorientation, due to a lack of habit of the practice of reverie, of letting go their moorings, and then a double disorientation caused by our Trieste, which has digested so many traumas and changes that it does not have a single reassuring identity, but many different ones.

IDENTITY AND IMMOBILITY

On the map of the Port with its warehouses and quays and huge spaces, the city is not there.

Strangely enough, however, in the narrative, in the mythology of the Old Port, citizens seek maximum identification. It reveals a desire to mirror and like oneself in the reflection of the lost great port, a tangible cult of power in the centre of Europe, of openness, reception, inclusion, leaving aside the dark side of toil, smuggling, hard work, failure, of *other space*.

The immobility of the city around the Port, which in all the working groups was always indicated as a major evil, was eventually re-evaluated as strategic, even salvific: the need was to stay still and swallow the whole past, to avoid confrontation and survive, even if fragmented. The multiple cultures and identities of this place have thus found coexistence, integration, but not inclusion. Trieste, then, is not motionless but filtering, it seems to have remained behind and instead has only aged.

The losing city has disenchantment and irony in its DNA, and its cure lies in time: going back to planning in twenty years, fifty years, the time it takes to clean up the fumes of an old refinery with the right plants. And to love the process.

PAST AND TRIGGER:
YOU CANNOT IMAGINE
A NEW PART OF THE CITY
WITHOUT RETHINKING
THE WHOLE CITY

To design the new you need to know the past very well, to be a philologist. Then you can decisively break the mould and create a new work, without nostalgia.

Saving Toso² and creating the anti-Toso, saving traditions and creating the future, and the trigger for the process will be in the distant, closed, imaginary Port, which will become a hub: even if so disconnected from the rest, its presence is powerful.

The Old Port is still an area to be conquered, it is still defended by a wall, by barbed wire, it is waiting, it still shows that it is *other* than the city. The aim will be to open up a strategic gateway and let global and continuous flows pass through it. Consistent with the infrastructural archaeology that it is, the Old Port can never, ever mean isolation.

Just as the Port Worker's House became the House of Cinema, other utopias can be welcomed on the example of the great three of Trieste, that always landed here from the outside and never from the inside: Maria Teresa, Franco Basaglia, Abdus Salam.

The perfect image I keep for myself from all these *Carte Blanches* is that warehouses, hangars and depots will sooner or later be submerged by the sea. They will emerge only partially, like poetic little islands. Nothing will be cumbersome and problematic any longer. Canals and bridges will connect the famous islands of Trieste's Old Port and each warehouse will be an island because no man is an island.

¹ Brian Eno and Peter Schmidt create in 1975 the famous deck of cards *Oblique Strategies*.
Over One Hundred Worthwhile Dilemmas.

² Toso is an ancient Trieste grocery, a symbol of the tradition and philological conservation of the past.

ELISABETTA PORRO

On Board H/C

THE ENCYCLOPAEDIC PORT
TRIESTE
SUNDAY, 3 JANUARY 2016

As soon as I graduated in architecture, I wanted to enrol in urban planning or philosophy. The master's degree in planning techniques for the reuse of urban areas, financed with European Union funds and tutored by the urban planner Marina Dragotto, was the solution most at hand. It was the year 2000 and the study area was the Porto Vecchio of Trieste. The group of graduates chosen for the master's degree came from different disciplines: history, architecture, engineering, geology, economics, languages, literature and philosophy.

I then received another European research grant to continue the study and had undertaken and focused on the processes of urban communication whose outcome was the report *PO_VE_TS*.

In the meantime, I moved to Vienna and did an internship at the Department of Urban Planning Communication of Vienna City Administration. That was what I would have liked to do in Italy, but it is only recently that people are starting to talk about 'urban centres'.

When I returned to Trieste and set aside my profession as an architect, Trieste Contemporanea was a point of reference for me since it allowed me to cultivate my interest in culture as a relationship between people and places.

The research work aimed at Central and Eastern Europe is what best represents the cultural foundations of the city of Trieste, a 'non-place' par excellence and a simulacrum of a Chinese box in which the various communities try to protect themselves.

There were other suggestions that prompted me to pull *PO_VE_TS* out of the drawer.

The Palazzo Enciclopedico by Massimiliano Gioni, at the Venice Art Biennale in 2013, was the most compelling.

Gioni writes:

On November 16, 1955, self-taught Italian-American artist Marino Auriti filed a design with the U.S. Patent office depicting his Palazzo Enciclopedico (encyclopaedic palace), an imaginary museum that was meant to house all worldly knowledge, bringing together the greatest discoveries of the human race, from the wheel to the satellite.

Holed up in his garage out in the middle of the Pennsylvania countryside, Auriti

worked on his brainchild for years, constructing the model of a 136-story building that would stand seven hundred meters tall and take up over sixteen blocks in Washington, D.C.

Auriti's plan was never carried out, of course, but the dream of universal, all-embracing knowledge crops up throughout the history of art and humanity, as one that eccentrics like Auriti share with many other artists, writers, scientists, and self-proclaimed prophets who have tried often in vain, to fashion an image of the world that will capture its infinite variety and richness.

These personal cosmologies, with their delusions of omniscience, shed light on the constant challenge of reconciling the self with the universe, the subjective with the collective, the specific with the general, and the individual with the culture of the time. Today, as we grapple with a constant flood of information, such attempts seem even more necessary and even more desperate. The 55th International Art Exhibition explores these flights of the imagination in a show that, like Auriti's Encyclopaedic Palace, combines contemporary artworks with historical artefacts and found objects.

In the operation carried out by Gioni to bring back the personal cosmology of an artist and the delusion of knowledge that try to reconcile the self with the universe and the individuals with their time, there is the extrapolation of the (encyclopaedic) content from its container (the palace) to present it in a place designed to exhibit art and architecture.

What would be interesting is the reverse process: given the physical place (the Old Port of Trieste) to create the cosmology that can identify it with the port of culture. The creation of a metrology to identify a port of culture, starting from the existing buildings and assuming a possible exhibit.

This is not an operation of filling a place with contents, but rather from the place confronting the creation of hypotheses that allow a thesis, even if imaginary. It is structuring meanings with cultural methodology. Not the urgency of creating the content on the site, but the possibility that the content can be created elsewhere: the Old Port of Trieste somewhere else.

It is the imagination that takes shape and the curator is the director of works.

Why the art curator?

The ability to manage culture, politics and economics makes him one of the actors of the contemporary.

Another reference were the *Changing Strategies* organized by William Alsop's architecture students at TU Wien.

In support of his ideas in design, the British architect is a strong advocate of teamwork involving people who have no interest in architecture: artists, poets, philosophers, sociologists, but also scientists and economists. This is what some groups of young architects are very timidly trying to deal with. Broadening knowledge.

The curators, in creating hypotheses for the creation of a port of culture, should work and direct a group made up of different skills.

Another assumption from which Alsop moves is the identification in the triangle culture-politics-economics with which the stakeholders must always deal in urban planning. He is highly critical of architectural competitions in which the different plans for knowledge creation are eliminated by giving for granted the whole process

of knowledge planning among stakeholders.

The curators keep their own delirium of omnipotence at bay by having to curb that of the artists or architects or writers or..., in a time when creativity is within reach of every smartphone.

Knowledge (including market knowledge!) makes the difference.

The reference to Brian Eno and Peter Schmidt's *Oblique Strategies* is inevitable.

It must have been for all the British artist's music listened to that lateral thinking took more and more space in trying to identify the breaks in creative spaces. The 55 cards of aphorisms are offered, especially to those who make music, as sibyls for transferring into the creative process the non-thinking of the topic of interest and entering the intuition of what happens at the margins of thought, in abstraction. In 2012 Brian Eno made a video mapping on the Arcos de Lapa in Rio de Janeiro, where music and sign merge in drawing 77 million different possible paintings.

It is a methodology suggested to overcome the deadlocks that one experiences when one is closed in a studio to design, either music or architecture.

The year after Massimiliano Gioni's Palazzo Enciclopedico, at the Venice Architecture Biennale, in one of the minor pavilions, those housed inside the Corderie, one of the Baltic countries presented e-*STONIA* (with the 'e-' of the world-wide-web). The interactive installation, which recorded the paths of movements through the

exhibition space, tracked the visitors' footsteps in the space to provide a detailed analysis. At the basis of the project, which continues to be implemented as a digital society, was the certainty by part of the Estonian political class of the likely invasion of the neighbouring Russian giant (Ukraine was the example in progress) and of the need to transfer into the virtual world all the heritage that would allow its cultural survival. Estonia, once invaded, could have survived in virtual space.

This is one of those lags that allow for the creation of digital infrastructures which, instead of relying on one central database system, and opens up to the flexibility of new components that enable the decentralisation and growth of digital society also as a way out of an invasion of tanks, as well as the non-transparency of bureaucracy and governments.

Cognitive Cities: interdisciplinary approach reconsidering the process of (re)inventing urban habitat is a 2007 paper by architect Dustin A. Tusnovics (at the time in the Architecture&Communication office) presented at various international conferences and taking my research *PO_VE_TS* as a case study to bring the considerations of a multimedia approach to the methodology of planning. Tusnovics's essay reaches interesting conclusions in considering my *PO_VE_TS* as the starting point for defining the stakeholders of the project area and of the possible platforms of interaction. My research had wanted to contribute to nothing else. In fact, in the definition of the communication plans, of the interfaces with which

to relate, of the cultural, political and economic stakeholders still lies my renewed willingness to take into consideration the creation of a possible methodology to structure an intervention research, which is left only to urban planning experts eliminating all that part of added value that cognitive ideation brings or relegating it to pure embellishment of economic and political speculation.

What is a port of culture(s)?

DETOXIFYING MEANINGS
TRIESTE
THURSDAY, 23 DECEMBER
2021

It is no surprise that Coca-Cola was first introduced as a medicine — its strange taste does not seem to provide any particular satisfaction, it is not directly pleasing or endearing; however it is precisely as such, as transcendent of any immediate use-value (like water, beer or wine, which definitely do quench our thirst or produce the desired effect of satisfied calm), that Coke functions as the direct embodiment of ‘IT’, of the pure surplus of enjoyment over standard satisfactions, of the mysterious and elusive X we are all after in our compulsive consumption of merchandises.

So begins Slavoj Žižek in his *The Sublime Object of Ideology*. Desires as surplus to compulsive consumerism? How far has a pandemic managed to frame them in order to free them from the slavery of ideology, the real passage through the waters of the Red Sea? The Slovenian philosopher continues:

The ‘class basis’ of the neo-Stalinist postmodernism is thus the new wild-capitalist elite which perceives itself as ideologically indifferent, ‘apolitical’,

caring only about money and success, despising all big causes. The ‘spontaneous ideology’ of this new bourgeoisie is paradoxically what appears as the opposite of their vulgar ‘passion of the real’ (pleasures, money, power), a (no less vulgar) pan-aestheticism: all ideologies are equal... Their indifference towards ideology is the very form of their complicity with the ruling ideology. This indifference bears witness to how, in postmodernism, parallax is openly admitted, displayed — and, in this way, neutralized: the antagonistic tension is flattened into indifferent plurality of standpoints. ‘Contradiction’ thus loses its subversive edge: in a space of globalized permissiveness, inconsistent standpoints cynically co-exist.

The post-not-yet-post-pandemic amplifies the cynicism in the needle of the scale. If in the pre-pandemic the illusion of being able to combine the cultures of Trieste as a methodology (a hypothetical trade for the coexistence of Trieste’s contradictions), in the post-pandemic cynicism (or rather the hysteria of the emancipated feminine, which affects women and men of Trieste equally) becomes pervasive, often invoking the freedom of singularism.

How much of a white skin is there in wanting to box the category of culture in its own meaning, allowing the elected to participate in it? If artefact is antithesis to biological, how much is the attributed signifier imbued with ruling ideology? Treating culture as a rare commodity, as a privileged bourgeois snob, is not sufficiently detrimental to the desire to stockpile others in order to feel more generous in granting space. Breaking it up into a thousand rivulets is what the market of liberalism has granted in order to be able to put

the label of consumption on the products, prominently displayed on the shelves. Western power grants its subsidies so that its deeds can be praised and global finance decides, buys and sells the bottle of best prestige.

What value could the imagination of a bourgeois class have in the traffic of manufactured goods arriving, stopping and departing from a port? How much would the West be included in determining the value of what does not belong to it, even though so much of the maritime traffic has always taken place with the East?

Distributing the warehouses to the countries of the Central European Initiative, of which Trieste is the capital, representing the trades that have always taken place with the East, could solve a methodology of merit, as opposed to breaking up destinations in search of the highest bidder to fill the lack of content. Taking away from the Italian provinciality the right to decide in favour of a place where to establish a capital, free from the borders of the states that are hosted, for current and perpetual exchanges and traffics, like electricity to be distributed.

Trying to think of cynicism as a spice, it would be spicy and bitter, with a difficult pairing with wine, perhaps one from dried grapes, almost an ice-wine, with the roundness of alcohol, freshness and acidity of the white, while the spicy would persist.

In the presumption of exporting democracy there is the repetition of the colonial economy which has found no substitute for centuries of bargaining.

How much of a utopia?
Very little, because

utopia occurs without intentions (Trieste flaunts a couple of them, from Maria Theresa to Abdus Salam and Franco Basaglia), but with artefacts for the transformation, construction and transport of them. Transporting culture is what the history of the winners will decide is so and, probably, if it is written, it will no longer be the Westerners who do it.

In his *Manifesto of the Third Landscape* Gilles Clément defines

abandoned industrial areas where brambles and brushwood grow; the weeds in the middle of a traffic island [...] These are spaces that differ in shape, size and status, united only by the absence of any human activity, but which taken as a whole are fundamental for the conservation of biological diversity.

It is the best thing that is happening to disused warehouses, lush with vegetation, that one can see how they manage to enter the invisible. The same invisible that surrounds voiceless children, women and men, out in the open, thirsty, hungry and frozen in search of the exported colonialist dream. Their journey ends before barbed wire walls, the same barbed wire that have surrounded the old Austro-Hungarian warehouses to prevent undesirables from entering.

The contradiction lies in the urgency of having to create places for listening, for detoxifying oneself from still or moving images and for listening to what happens by redesigning the spaces and intentions of socialisation: places in common where meanings can be recreated.

The H/C process has led to flourishing grafts and to the attempt

of oblique strategies to be detected and investigated beyond. In that beyond, elsewhere, where even the unanswered demands of the third state could be hidden in the invisible cracks, before the bourgeois revolution eliminated it by downgrading it to the fourth state, while *liberté, égalité, fraternité* are more and more, again, just utopia.

A map is a simplified representation of space that highlights any relationships between the components (objects, regions) of that space. Maps are used to represent any local property of the globe or part of it, or any other space, including conceptual and even mental space.

Maps are testaments of collective knowledge

for Kate Crawford, researcher, artist and composer. In her *ATLAS OF AI: Power, Politics, and the Planetary Costs of Artificial Intelligence* maps are so crucial that they have to be inserted in atlases, in order to zoom in, from continent to city, with changes in perspective, changes in scale, to notice the unstoppable physical and virtual invasion of AI. So an atlas to ground an AI analysis in specific places, to get away from these abstract ‘nowhere’ of algorithmic space, where many of the debates about machine learning take place.

What happens when AI saturates political life and impoverishes the planet? How is AI shaping our understanding of ourselves and our societies? Although technical systems seem objective and neutral, they are designed to serve and implement existing systems of power. New AI infrastructures reflect the beliefs and

perspectives of a small group of people (mostly men) and serve the interests of the few at the expense of the many. AI is a technology of extraction: from the minerals extracted from the earth, to labour pulled from low-wage information workers, to data taken from every action and expression captured in the digital network. This planetary network is fuelling a shift towards undemocratic governance and increased inequity — it is an urgent account of what is at stake as technology companies use AI to reshape the world to their liking.

Those who are most giddy, like those who are most terrified of technological change, are thrown into the expectation of the ‘technological singularity’. The singularity is, for them, a point in the future — perhaps the near future? — in which global technological progress will turn a corner to discover how it has transformed itself into something new, something bigger and more powerful than the sum of its parts that, crucially, can no longer be stopped, and that will profoundly affect the course of human civilisation. This is the sort of thing that other cultures have called an ‘apocalypse’ and, as with other apocalypses, whether it is excellent or terrible depends on what and who might benefit from it. Those who believe in apocalypses are used to disappointment; the projections of the arrival date of the singularity are often revised. Believers cannot accept a rejection of the apocalypse itself.

Unfortunately for them, the singularity has already happened, and it happened not because some bits of software made a special kind of leap, but because a disparate group of rather problematic technologies

has previously been taken, they were lumped together and claimed to be more than the sum of their parts, and then were slapped on the label ‘Artificial Intelligence’.

Artificial intelligence is neither artificial nor intelligent.

So states Crawford. It is the opposite of artificial: it comes from materials extracted from the earth’s crust, from human bodies at work and from all the artefacts that are produced, said and photographed every day. Nor is it intelligent: the great original sin, when people assumed that computers were somehow like human brains, to be trained like children and made to grow slowly into supernatural beings. The technologies that make up AI are not new, they do what other technologies have long done: they extract labour, depersonalise, reinforce ideologies and project power. The environmental costs of supporting ever more sophisticated machine learning models and slave labour in the mining of lithium, cobalt and other metals are no different from the invisible costs of earlier technologies, while chasing employees with constant surveillance and zero-margins efficiency standards are just rigged versions of what industrial employers demanded a century ago. Although it sounds simple, machine learning is incredibly energy-consuming and the ambition to improve it will only make it more expensive. The hypocrisy of this is that this technology, by labelling people according to consumption, has devoured unimaginable amounts of information, using it to evaluate and catalogue them and the world. Images

are extracted from the Internet without context or consent, turning the Internet into a kind of ‘natural resource’. It’s just another form of extraction, masked by its silence and sterilised by its scale.

Ultimately, ‘data’ has become a bloodless word

but this bloodless mass of data still requires a structure that, very often, reintroduces biases about gender, race and class, functionally bequeathing to AI the same worn-out biases that society has been trying to get rid of for decades or centuries. Systems like these are designed to classify human beings in as many ways as possible, recreating in the process the notions of ‘purity’ and ‘deviance’ in millions of different classifications. The bias towards knowledge, through classification, can even lead AI down the road of pseudo-science, such as the interest in guessing human emotional states from facial expressions: tracking to extract and input into the algorithm that best suits the power.

Who will decide and tailor the algorithm for cultures to the extractive industry? Will they find shelter in some harbour first? Will the invisible be able to flourish in the cracks of abandoned warehouses?

In the meantime, H/C logbook will set sail.

Clément, G. (2005). *Manifesto del Terzo paesaggio*. Macerata: Quodlibet.

Crawford, K. (2021). *Atlas of AI: Power, Politics, and the Planetary Costs of Artificial Intelligence*. New Haven: Yale University Press.

Gioni, M. (2013). *A universal all-embracing knowledge*. Venice: La Biennale. 55th International Art Exhibition.

Žižek, S. (2013). *Il trash sublime*. Milan: Mimesis.

Trieste (Heterotopia) Harbour for Cultures

BY KATHRIN WILDNER

As different as harbour cities like Istanbul, Hamburg, Marseille or Trieste, their histories and conditions of transformation are, each of these former industrial port areas are transformed (or aim at being transformed, in the case of Porto Vecchio in Trieste) into attractive office, consumer and residential developments. The results are astonishingly similar manifestations of neoliberal economies, service architectures, tourism offerings and 'quiet living environments'.

But what if... we would think of these places as heterotopic spaces of possibility, as spaces to invent new practices of debating, listening and caring?

All this and more could be triggered by the Harbour for Cultures Center: This could be a gathering point for assembling ideas and practices, a space of discussions, exhibitions — a transdisciplinary laboratory. We should reevaluate harbour sites as spaces for a diverse range of citizens by exploring performative acts for appropriating public space, for inhabiting urban spaces and moving bodies through them, as ways to question, to subvert or suspend specific sets of everyday practices, temporary (or historic) architectures as well as the norms of both, the political and the urban landscape.

Wildner, K. (2021). Assembly. In: *Glossary of Urban Praxis (Towards a Manifesto)*. Berlin: neue Gesellschaft für bildende Kunst.

Wildner, K. (2009). Istanbul Modern – Urban Images, Planning Processes and the Production of Space in Istanbul's Port Area. In: Kokot, W., Gandelsman-Trier, M., Wildner, K., Wonneberger, A. *Port Cities as Areas of Transition – Ethnographic Perspectives*. Bielefeld: transcript.



Inspection in Porto Vecchio at the invitation of Trieste Contemporanea by Brian Eno's collaborators Juan J. Arzubialde and Dominic Norman-Taylor, accompanied by Vanna Coslovich (from left in the image [1](#)).



BUDAPEST
FROM 13 TO 17 FEBRUARY 2017

transparadiso lecture on the H/C project at the *PICTURE–Budapest Ostfold* symposium.

INTERNET
SATURDAY, 11 MARCH 2017

After developing in Autumn–Winter 2016 the initiating idea by Elisabetta Porro, the concept of the project is fully ready and published on the Trieste Contemporanea website.

LEUVEN (BELGIUM)
TUESDAY, 21 MARCH 2017

transparadiso lecture and seminar at the KU Leuven Department of Architecture.

INTERNET
TUESDAY, 11 APRIL 2017
ANSWER SIX QUESTIONS AND JOIN THE PROJECT!

Trieste Contemporanea launches the Call inviting art curators, artists, experts from other disciplines and free-thinkers to imagine an Harbour for Cultures and submit their own answers to the H/C Questionnaire.

See pp. 30–45 for some answers from speakers at the 8th CEI Venice Forum.

VENICE
FRIDAY, 12 MAY 2017, FROM 2PM TO 7PM
*HARBOUR FOR CULTURES. CONTINENTAL BREAKFAST 2017
8TH CEI VENICE FORUM FOR CONTEMPORARY ART CURATORS
AT THE UNESCO REGIONAL BUREAU FOR SCIENCE
AND CULTURE IN EUROPE (PALAZZO ZORZI)*

The Venice Forum discussion opens the H/C project and focuses on its social and cultural dimensions.

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

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

SPEAKERS: Azra Akšamija **2**, professor at the Massachusetts Institute of Technology, Cambridge, MA, USA; Franco Bernabè **3**, president of the Italian National Commission for UNESCO, Rome, Italy; Iara Boubnova, director of the ICA-Institute of Contemporary Art, Sofia, Bulgaria; Paola Bristot, professor at the Academy of Fine Arts, Venice, Italy; Giuliana Carbi Jesurun, president of the Trieste Contemporanea committee, Trieste, Italy; Maja Ćirić, independent curator, Belgrade, Serbia; Călin Dan, general director of the National Museum of Contemporary Art, Bucharest, Romania; Sandro Droschl, director of the Künstlerhaus, Graz, Austria; Barbara Fabro, senior executive officer of the Central European Initiative, Trieste, Italy; Branko Franceschi, director of the GALUM-Gallery of Fine Arts, Split, Croatia; Shamina De Gonzaga, executive director of the World Council of Peoples for the United Nations, USA; Barbara Holub, artist, transparadiso, Vienna, Austria; Lilia Kudelia, co-curator of the Ukrainian Pavilion at the 57th Venice Biennale, Ukraine/Usa; Antal Lakner, artist, Budapest, Hungary; Beral Madra, director of the BM Contemporary Art Center, Istanbul, Turkey; Ana Peraica, independent curator, Split, Croatia; Elisabetta Porro, architect, Trieste, Italy; Paul Rajakovics **4**, architect, transparadiso, Vienna, Austria; Maren Richter **5**, curator of ECOC Valletta 2018 in Malta, Austria; Başak Şenova, independent curator, Istanbul, Turkey; Janka Vukmir, director of the Institute for Contemporary Art, Zagreb, Croatia; Mick Wilson, head of the Valand Academy, University of Gothenburg, Sweden.

The CEI Venice Forum for Contemporary Art Curators is a biennial event, to be held in close connection with the Venice Biennale opening, that deals with the topics of cultural promotion and the exchange of curatorial experiences. The initiative is opened to Central Eastern European experts and curators and to the commissioners of the Venice Biennale responsible for the national pavilions of the CEE countries. The event is conceived by the Trieste Contemporanea Committee and carried out under the auspices of the CEI-Central European Initiative. Also in a Fall session in Trieste.

- 6** Forum curators filling the H/C map.
- 7** The Venice poster: graphic design Manuela Schirra.

BRAUNSCHWEIG (GERMANY)
TUESDAY, 23 MAY 2017

Barbara Holub presents H/C at her lecture at the Braunschweig University of Technology.



7

TRIESTE
SUNDAY, 18 JUNE 2017
PORT OF TRIESTE OPEN DAY 2017

With the collaboration of the Port Network Authority of the Eastern Adriatic Sea the H/C map is distributed to the citizens of Trieste participating in the guided tour of the Port of Trieste.

TRIESTE
THURSDAY, 29 JUNE 2017, AT 6 PM
CARTE BLANCHE 0

Elisabetta Porro starts with architects Giovanni Damiani and Giulio Polita and engineer Marco Gnesda the series of *Cartes Blanches* workshops to be held at Studio Tommaseo on Thursdays **8**.
See p. 52 for a description.



HAMBURG
MONDAY, 3 JULY 2017
*WALK ON THE WILD SIDE. FROM OVERSEA TO OSAKA
VIA TRIESTE*

Barbara Holub is visiting scientist of the ZEIT-Foundation and organises for HafenCity University students a lecture-walk at the HafenCity for collecting desires for H/C.

INTERNET
FRIDAY, 7 JULY 2017
PLAN YOUR HARBOUR FOR CULTURES

The H/C Map is available on the Trieste Contemporanea website.

TRIESTE
THURSDAY, 20 JULY 2017, AT 5:30PM
CARTE BLANCHE 1

Chairperson Valerio Fiandra, literature critic and journalist **9**.



TRIESTE
THURSDAY, 7 SEPTEMBER 2017, AT 6PM
CARTE BLANCHE 2

Chairperson Massimo Premuda, art curator **10**.

TRIESTE
THURSDAY, 14 SEPTEMBER 2017, AT 6PM
CARTE BLANCHE 3

Chairperson Costanza Grassi, art historian and writer.

TRIESTE
THURSDAY, 19 OCTOBER 2017, AT 6PM
CARTE BLANCHE 4

Chairperson Nicoletta Romeo, film producer.

TRIESTE

THURSDAY, 26 OCTOBER 2017, AT 6PM

CARTE BLANCHE 5

Chairperson Andrea Lausi, physicist **11**.



TRIESTE

SATURDAY, 28 OCTOBER 2017, FROM 12AM TO 8PM

HARBOUR FOR CULTURES. CONTINENTAL BREAKFAST 2017

8TH CEI VENICE FORUM FOR CONTEMPORARY ART CURATORS

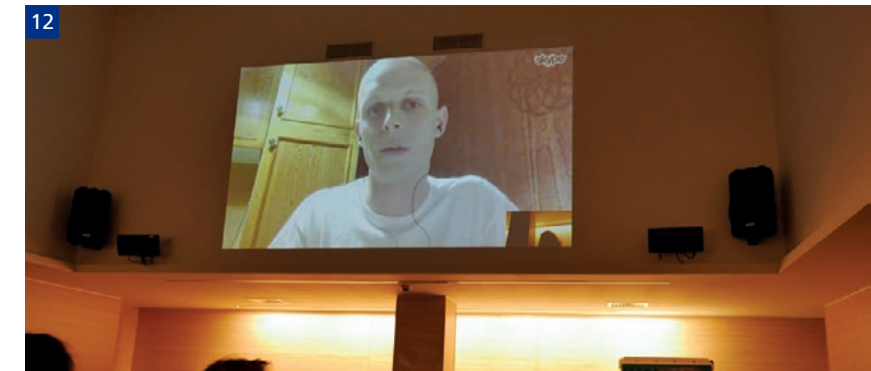
AT THE MAGAZZINO DELLE IDEE

After the May meeting in Venice, the presentation of the H/C project in Trieste takes place in the framework of the exhibition *Maria Theresa and Trieste. History and cultures of the city and its port* (organised by ERPAC, in collaboration with the Polo Museale of Friuli Venezia Giulia and the University of Trieste). In the backdrop of the eighteenth-century maps of a realized vision for the city of Trieste, the open process of the H/C participatory project (proposing to look together for a new vision for the Old Port of Trieste) is presented in the form of individual contributions and discussion panels. The meeting discussion focuses on some of the most interesting H/C keywords that have been collected via the Trieste Contemporanea Open Call inviting European people to submit their own visions and desires.

Together with all patronages and collaborations of institutions already listed on for the Forum Session in Venice (see pp. 233–234), the Session in Trieste also benefits from the collaboration of ERPAC–Servizio promozione, valorizzazione e sviluppo del territorio in using the premises of Magazzino delle Idee, the contribution of Trieste City Council and the participation of Casa dell’Arte of Trieste.

SPEAKERS: Matthias Anton, performer and project maker, Hamburg, Germany; Dmitrii Bezouglov **12**, independent curator, Ekaterinburg, Russia; Giuliana Carbi Jesurun, president Trieste Contemporanea, Trieste, Italy; A. Sulamith Bruckstein Coruh, Taswir Project, Berlin, Germany; Klemens Dreesbach, expert of network programming, Berlin, Germany; Branko Franceschi, director of the GALUM-Gallery of Fine Arts, Split, Croatia; Marina Gržinić, artist and curator, Ljubljana, Slovenia; Barbara Holub, architect and artist, transparadiso, Vienna, Austria; Thomas Kellein, art historian, Berlin, Germany; Giovanni Leghissa, philosopher, Trieste and Torino, Italy; Giulio Polita, architect, Trieste, Italy; Elisabetta Porro, architect and performer, Trieste, Italy; Paul Rajakovics, architect, transparadiso, Vienna, Austria; Stefano Romano, artist, Tirana, Albania; Janos Sugar, artist, Budapest, Hungary; Borut Vogelink, Irwin artist, Ljubljana, Slovenia; Janka Vukmir, director of the Institute for Contemporary Art, Zagreb, Croatia; Kathrin Wildner, professor, HafenCity University, Hamburg, Germany.

13 A view of the meeting at the Magazzino delle Idee.



The programme of the Forum Session in Trieste includes a number of events in addition to the debate: an exhibition, a transparadiso workshop and many meetings and conversations (during the exhibition period).

The curators in the Forum and the participants of transparadiso workshop are offered a special visit of Porto Vecchio from the sea, thanks to the co-operation of the Tripmare company that makes a tugboat available (28 October 2017) **14**.



TRIESTE
SATURDAY, 28 OCTOBER 2017, FROM 1 PM TO 3 PM
SHARED VALUES, AMBULANT GARDENS, AND OTHER SPACES

A H/C workshop led by transparadiso in the framework of the 8th CEI Venice Forum for Art Curators.
See pp. 126–135 for a description, the programme and some images of this activity.

TRIESTE
FROM 28 OCTOBER TO 13 DECEMBER 2017
H/C EXHIBITION
OPENING ON SATURDAY, 28 OCTOBER, AT 7 PM

This ‘open’ exhibition at Studio Tommaseo is based on a spatial setting with a scaled representation of the warehouses of Porto Vecchio, documentary material, and the H/C maps filled in by local and international contributors, as well as by the participants to the H/C *Cartes Blanches* that took place in the preceding months.
Throughout the duration of the exhibition further *Cartes Blanches* meetings take place, and pieces by transparadiso are added as a progressive contribution to the exhibition.

15 Presenter Giulio Polita in the initial setting of the exhibition and audience **16** near some displayed maps.



VIENNA
SATURDAY, 18 NOVEMBER 2017

transparadiso presents the H/C project in the framework of the *Vienna Art Week/ Open Studio Day*.

TRIESTE
THURSDAY, 23 NOVEMBER 2017, AT 6 PM

A H/C talk on enterprise, science and institutional issues, led by Sara Alzetta (actress), with Alessio Lilli (president of the SIOT, Trieste), Stefano Ruffo (director of the SISSA–Scuola Internazionale Superiore di Studi Avanzati, Trieste), Mario Sommariva (secretary general of the Port Authority of Trieste) and Paolo Tassinari (visual designer, Studio Tassinari/Vetta, Trieste). At Studio Tommaseo. In the framework of the Trieste Forum’s session. A special *Carte Blanche* session is organised at the end of the meeting with speakers.

TRIESTE
SATURDAY, 25 NOVEMBER 2017, AT 6 PM

In the framework of the Trieste Forum session, Barbara Holub and Paul Rajakovics, the Austrian founders of transparadiso, present, together with Elisabetta Porro, their projects of Direct Urbanism. The opening of the transparadiso exhibition takes place on the occasion of the meeting as a progressive contribution to the ongoing H/C exhibition.

TRIESTE
FROM 25 NOVEMBER TO 13 DECEMBER 2017
SHARED VALUES, AMBULANT GARDENS, AND OTHER SPACES

In this second version of the setting of the H/C exhibition (see p. 240) transparadiso shows selected projects engaging in urban issues related to the production of desire and the outcomes of their workshop in Porto Vecchio. The exhibition is supported by the Bundeskanzleramt der Republik Österreich.

17 **18** Two views of the exhibition display.



TRIESTE
THURSDAY, 30 NOVEMBER 2017, AT 6PM

In the framework of the Trieste Forum session, Elisabetta Porro, co-creator of H/C, presents her research on the Old Port of Trieste: an attempt to recount a collective imagination on Porto Vecchio urban plannings.

TRIESTE
SATURDAY, 2 DECEMBER 2017, AT 6PM
THE ART AND CONTINUATION OF POLITICS BY OTHER MEANS

A conversation between philosopher Giovanni Leghissa and architect Giulio Polita, in the framework of the Trieste Forum's session **19**.



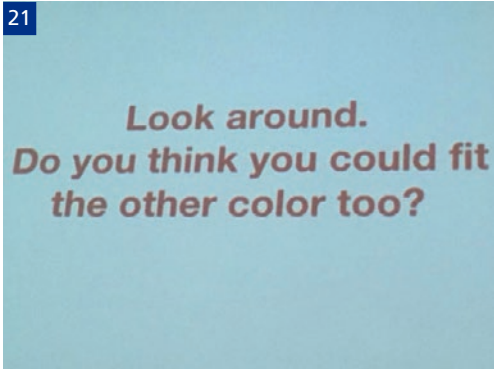
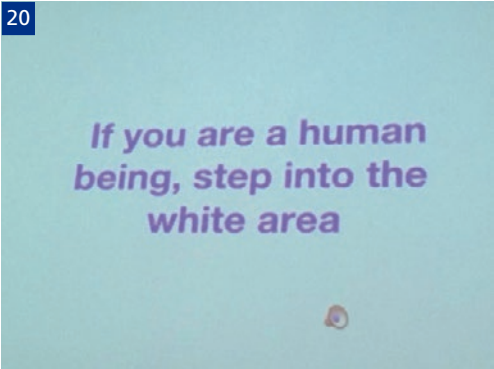
VENICE
12-16 FEBRUARY 2018
SURVIVAL ISLAND FOR A RARE SPECIES

A workshop and a lecture by transparadiso at the IUAV Venice.

TRIESTE
TUESDAY, 20 FEBRUARY 2018, AT 6 PM
SHALL WE GO HOME?

In the framework of the H/C public meetings Professor Orna Raviv, from the Philosophy Department, Haifa University, and from Cultural Studies Department at Shenkar College, presents at Studio Tommaseo *Shall we go home?* Conceived during a trans-faculty course held at The Kadar center for design and technology (Shenkar College of Engineering Art and Design, Ramat-Gan, Tel Aviv), this students' study on the identities of people leaving home have been implemented for taking part in the exhibition *999: A Collection of questions on contemporary living* (Milan, Triennale, from 12 January to 2 April 2018; curator Stefano Mirti).

20 **21** Two slides from the presentation.



TRIESTE
TUESDAY, 27 FEBRUARY 2018, AT 6PM
CARTE BLANCHE 6

Chairperson Elisabetta de Dominis, journalist.

TRIESTE
THURSDAY, 15 MARCH 2018, AT 6PM
CARTE BLANCHE 7

Chairperson Oxana Mishina, theoretical physicist.

ROTTWEIL (GERMANY)
20–21 APRIL 2018

Barbara Holub presents the H/C project at the Erich–Hauser–Stiftung in the framework of *The Political Dimension of Art symposium*.

TRIESTE
THURSDAY, 10 MAY 2018, AT 5:30PM
CARTE BLANCHE 8

Chairperson Elisa Vladilo, artist.

VIENNA
12–13 JUNE 2018

A meeting and a workshop presenting the H/C project

to Austrian representatives of the *A Soul for Europe* initiative and to representatives of cultural and governmental institutions in Vienna. At the Menschenrechtsbüro der Stadt Wien (Office of Human Rights of the City of Vienna).

GRAZ
FROM 26 JULY TO 5 AUGUST 2018
TRI/E/S/T/E EINIGE WENIGE ANMERKUNGEN ZU VIELEN IDENTITÄTEN EINER STADTAT
AT THE HAUS DER ARCHITEKTUR (PALAIS THINNFELD)

Besides works by Austrian artists Martin Behr, Hannes Gellner and Otmar Lichtenwörther, H/C project and works by artists Stefano Graziani ²², Emanuela Marassi ²³, Davide Skerlj and transparadiso (Barbara Holub and Paul Rajakovics) are exhibited in the *TRI/E/S/T/E* group show dedicated by curator Michael Petrowitsch to the special multiple identity of Trieste, which is based on historical transformations. In the framework of the exhibition the H/C participatory process is presented and discussed. A catalogue of the exhibition has been published.



TRIESTE

SATURDAY, 8 SEPTEMBER 2018, AT 6:30PM:

AWARD CEREMONY

FROM 8 SEPTEMBER TO 31 OCTOBER 2018:

EXHIBITION OF THE FINALISTS' PROJECTS

HARBOUR FOR CULTURES

13TH INTERNATIONAL DESIGN CONTEST TRIESTE

CONTEMPORANEA

After the closing date for the submissions (15 July 2018) and the meeting of the Jury (19 July 2018) the competition award ceremony is organised in conjunction with the opening of the final exhibition at Studio Tommaseo in which 5 projects are exhibited – among them 3 winners, total prize of € 9000, and 2 mentions.



The 2018 contest has been carried out under the auspices of the Central European Initiative and of the BEBA Foundation in Venice and with the patronage of the Italian Ministry of Cultural Heritage and Activities and the Trieste Town Council. It has been supported by the Autonomous Friuli Venezia Giulia Regional Council and it has been organised with the collaboration of the MAO–Museum of Architecture and Design, Ljubljana; Culturelink Network IRMO,

Croatia; ICA–Institute for Contemporary Art, Zagreb; KCB–Cultural Centre Belgrade; L'Officina, Trieste; Studio Tommaseo, Trieste; the partners of the Continental Breakfast network. See at pp. 178–204 the special insert dedicated to the competition.

24 Julia Landsiedl, Gillo Dorfles Award (in the middle); **25** Milan Ranković, CEI Award, and Barbara Fabro; **26** a view of the exhibition room.

TRIESTE

SUNDAY, 9 SEPTEMBER 2018, AT 11AM

IMAGINING HARBOURS

DESIGNING ROUTES

A live streaming radio conversation by Roberto Paci Dalò **27**, around art, design, sound, performing arts and the public space. At Studio Tommaseo. On usmaradio.org. In collaboration with Giardini Pensili.



GÖTEBORG (SWEDEN)

THURSDAY, 13 SEPTEMBER 2018

NOW YOU ARE LEAVING SECURE GROUNDS – OR: “MY MOST DESIRED CRIME_A SPONTANEOUS PRODUCTION OF DESIRES FOR MY LIFE IN HEDEN IN 2040”

A transparadiso lecture at the Valand Academy of Fine Arts and the workshop-walk.

AARHUS (DENMARK)

FRIDAY, 28 SEPTEMBER 2018

H/C transparadiso lecture for the *Transformational Practices Lecture Series*, Aarhus School of Architecture.

HELSINKI
TUESDAY, 20 NOVEMBER 2018

An artist talk by transparadiso at PUBLICS (in co-operation with the University of the Arts Helsinki Academy of Fine Arts and the Saastamoinen Foundation).

TRIESTE
FRIDAY, 14 DECEMBER 2018, AT 7PM
CARTE BLANCHE 9

Invited participants: the finalists of the Squeeze it contest ²⁸.
At the Hotel Continental.



TRIESTE
SATURDAY, 15 DECEMBER 2018, AT 7:30PM

Conversation at Studio Tommaseo by Michael Petrowitsch, curator of the Graz exhibition *TRI/EIS/IT/E* (see p. 245) presenting to Trieste audience the catalogue of the exhibition.

LONDON
FRIDAY, 25 JANUARY 2019

H/C contribution by Barbara Holub to the *London 2052* symposium.

YEREVAN
9–17 MARCH 2019

Thanks to curator and artist Anastasia Lemberg-Lvova, H/C issues

are part of the working programme of the *89th International Session of the European Youth Parliament–Yerevan 2019*. A series of desires for Europe are collected from the young participants to the Armenian meeting to compose a deck of cards, of which a limited edition has been produced. See pp. 210–211.

TRIESTE
FROM 2 MAY TO 3 JULY 2019
WASSERZEICHEN
DRAWINGS FOR THE HARBOUR FOR CULTURES

A solo show by Polish artist Mirosław Bałka at Studio Tommaseo ²⁹.
See pp. 136–152 for description and some images of the exhibited drawings.

³⁰ The artist with his little Szymon during the May session of the Squeeze it video shooting at Studio Tommaseo together with Paolo and Mattia Comuzzi.



TRIESTE
TUESDAY, 4 JUNE 2019

Porto Vecchio lecture-walk and the workshop at Studio Tommaseo with students of the class of Literature and mass mediology of the Klagenfurt University (prof. Reinhard Kacianka). Tutors and contributors: Riccardo Cepach, Reinhard Kacianka, Luigi Nacci, Giuseppe Nava, Elisabetta Porro, Corrado Premuda, Carlo Selan, Christian Sinicco, Stefano Tieri. At 6pm the *Carte Blanche 10* is filled out by participants.

³¹ ³² Some students from Klagenfurt in front of Hydrodynamic Plant and walking in Porto Vecchio.



TRIESTE
TUESDAY, 25 JUNE 2019

Porto Vecchio lecture-walk [33](#) and the H/C workshop [34](#) at Studio Tommaseo with students of the class of Journalism and public relations of the Fachhochschule Joanneum of Graz (prof. Thomas Wolkingner). Tutors: Giulio Polita, Elisabetta Porro, Thomas Wolkingner. At 6pm the *Carte Blanche 11* is filled out by participants.



[35](#) Students speaking with Professor Stefano Fantoni, champion of ESOF 2020.



TRIESTE
FRIDAY, 12 JULY 2019, FROM 10AM TO 7PM
RADIO ARENDT WORKSHOP
CAPTURING ARENDTIAN RESONANCES

A one-day workshop [36](#) led by Nicole Dewandre and Roberto Paci Dalò on 2019 Hannah Arendt's legacy. The workshop is part of both the H/C Trieste project and the HA European project directed by Roberto Paci Dalò. It debates also about radio and sound and collects voices of participants questioning, challenging and receiving what Arendt [37](#) left to future generations.



TRIESTE
THURSDAY, 5 SEPTEMBER 2019, AT 6PM
CARTE BLANCHE 12

Chairperson Alessandro Marinuzzi, playwright and theatre director.

VIENNA
SATURDAY, 5 OCTOBER 2019

Something I know, a 12 h–lecture performance by transparadiso.

VIENNA
6–19 OCTOBER 2019

transparadiso participation in the exhibition *Utopia or Oblivion. Visionen der Medienkunst 8*. At Medienwerkstatt, Vienna.

TRIESTE
FRIDAY, 10 JANUARY 2020, AT 5PM
HALF-FIELD PLAN
HOMELAND

A workshop by Cai Guojie. In collaboration with ICS, the Italian Consortium of Solidarity–Trieste Office for Refugees. Curators Yang Chunmeng, Veronica Rigo, Dea Slavica [38](#). See a description at pp. 158–161.



TRIESTE
FROM 18 JANUARY TO 20 FEBRUARY 2020
STOCZNIA. SHIPYARD
DOCUMENTS OF LOSS

An exhibition by Polish artist and photographer Michał Szlaga. The show is co-produced with the Polish Institute in Rome and the Adam Mickiewicz Institute. At Studio Tommaseo. Read more at pp. 153–157.

[39](#) artist Michał Szlaga with curator Anna Jagiello.
[40](#) [41](#) two details of the exhibition.



MUNICH
31 JANUARY–1 FEBRUARY 2020

Artist talk by Barbara Holub (transparadiso) at the symposium *Public Art–City. Politics. Memory*, organised by the City of Munich, Department of Arts and Culture.

VIENNA

THURSDAY, 8 APRIL 2020, AT 8PM

A H/C online talk by transparadiso and Trieste Contemporanea, presenter Sandra Melzner. At Salonette.

TRIESTE

THURSDAY, 1 SEPTEMBER 2020, AT 12 AM

A meeting with Roberto Dipiazza, mayor of Trieste, presenting the H/C project and its possible developments in Porto Vecchio, after which on 9 October an inspection of warehouses takes places.

ONLINE

THURSDAY, 6 MAY 2021, AT 16PM

A meeting with Günter Riegler, counsellor for culture at the Graz City Hall, presenting the H/C project and discussing possible collaborations with the Austrian twin town.

ONGOING (JULY 2021–APRIL 2022)

ONE BELT. MANY ROADS

Participation of transparadiso in the ongoing project *One Belt. Many Roads* by Grammar of Urgencies (Maren Richter and Klaus Schafner) aiming at study China's giant infrastructure project *Belt and Road Initiative* through an exploration from destinations along the New Silk Road (Kazakhstan, Iran, Pakistan, Indonesia, Ethiopia, Egypt, Italy).

TRIESTE

THURSDAY, 19 AUGUST 2021, AT 11PM

Presentation of developments of H/C project to the representatives of Ursus Consortium in Trieste Giulio Bernetti, Sandra Primiceri and Luciano Zanelli in view of possibly entering a new phase of the project for transforming one of the delapidated buildings at Porto Vecchio into a Harbour for Cultures Centre – serving as a base of cultural exchange and lab.

TRIESTE

SUNDAY, 24 OCTOBER 2021

As part of the workshop that Barbara Holub conducted with students of Art and Communicative Practice from the University of Applied Arts Vienna in Trieste (22–26 October 2021), the students also do small urban exercises in Porto Vecchio for enhancing a sensibility for public space, thus conveying the importance of engaging for accessibility of public space beyond consumption, for cultivating poetic moments and supporting the notion of publicness and cohabitation ⁴².



VIENNA

THURSDAY, 4 NOVEMBER 2021

Sprechen über Architektur, a transparadiso talk at the Zentralvereinigung der ArchitektInnen Österreichs.

PRAGUE

TUESDAY, 9 NOVEMBER 2021

A lecture by transparadiso at the symposium *Gestures of Emancipation*, Academy of Fine Arts, Prague.

LONDON

WEDNESDAY, 2 FEBRUARY 2022

Direct Urbanism: Macro-Utopias and Artistic Strategies for Wishing the Impossible by Barbara Holub at the Bartlett International Lecture Series-Spring 2022, The Bartlett School of Architecture, London.

Il porto. L'anima di Trieste

DI VANNA COSLOVICH

IL PORTO, L'ANIMA DI TRIESTE UNO SCALO
SOSTENIBILE APERTO AL TERRITORIO

Trieste è il porto. Il porto è Trieste. Come accade alle città di mare, il capoluogo giuliano ha una forte identità fondata sulla stratificazione storica e sulla mescolanza tra cultura urbana e cultura marittima. Un rapporto inscindibile che lega la città al suo porto. Il mare è stato la principale risorsa economica di questo territorio fin dall'istituzione del Porto Franco nel 1719. È stato luogo di scambi tra popolazioni, tradizioni e differenti saperi, innescando processi di sviluppo economico, culturale, urbanistico, che hanno consegnato alla città la propria impronta e inconfondibile identità.

Dai cantieri navali, alle grandi compagnie assicurative, fino alla gestione delle merci più varie (tra di esse, per esempio, il caffè), tutto è nato e si è sviluppato attorno al porto. Un porto che ha una caratteristica peculiare, ovvero la presenza di binari in ogni banchina, grazie ad una felice e soprattutto sostenibile intuizione dell'impero austro-ungarico di legare questo territorio all'Europa via ferro. Un'intuizione modernissima. Trieste è l'unico scalo italiano con una vocazione internazionale, ed è il primo scalo ferroviario del paese: più di 200 sono i treni diretti ogni settimana verso il Nord Italia, Germania, Austria, Ungheria, Repubblica Ceca, Lussemburgo, Slovacchia e Belgio. La forza di questa infrastruttura si vede ovviamente anche da altri numeri: Trieste è l'ottavo porto in Europa per movimentazione totale di merci, primo terminal petrolifero del Mediterraneo, oltre ad essere la porta privilegiata di accesso in Europa dei traffici

RO-RO provenienti dalla Turchia. Una realtà ricca ed articolata — parliamo del Porto Nuovo impiantato nel ventesimo secolo nel tratto di costa a Oriente della città — che come in tutti gli scali del mondo è separata visivamente dalla vita cittadina.

Esattamente per consentire una diffusa consapevolezza a proposito delle dinamiche dello scalo, l’Autorità di Sistema Portuale del Mare Adriatico Orientale organizza ogni anno un Open Day. Un evento ‘porte aperte’ che dura un week-end per permettere alla città di conoscere da vicino il motore dell’economia e del lavoro del territorio. Centinaia sono le famiglie che si prenotano ogni anno per fare il tour con il pullman alla scoperta di questo luogo segreto. Tour che incuriosisce anche tanti bambini.

Grazie all’Open Day, i visitatori possono osservare i terminal principali, conoscere i luoghi del carico e scarico delle navi e dei traghetti, scoprire tante notizie sulle merci in transito, su cosa contengono i container e dove sono diretti. Tra enormi gru gialle, spruzzi di rimorchiatori e treni in transito, non mancano approfondimenti su come lo scalo sia strettamente collegato alla produzione industriale e manifatturiera. Il porto come ponte con i mercati orientali e con gli impianti manifatturieri del Far East. Uno dei momenti più amati è la visita ai magazzini del caffè dove è impossibile non lasciarsi avvolgere dall’intenso aroma dei chicchi bruni. L’Open Day ha inoltre lo scopo di valorizzare il vero capitale del porto: le persone, dando l’opportunità agli operatori di raccontarsi e di mostrare quali sono le principali professioni di questo mondo così affascinante che rappresenta l’anima di Trieste.

LA VALORIZZAZIONE DELL’ARCHIVIO
STORICO DEL PORTO

Lo scalo triestino, all’interno di una strategia di apertura e dialogo con il territorio, si va configurando come ecosistema che unisce non solo logistica, ricerca e sviluppo, ma anche come attore pubblico che investe sulla valorizzazione del proprio patrimonio storico. Ne è un esempio il recente intervento di riqualificazione architettonica del Magazzino 92, situato nel complesso dell’ex Arsenale del Lloyd Austriaco, progettato nella seconda metà del 1800 dall’architetto danese Hans Christian Hansen e attuale sede dell’Autorità di Sistema Portuale, che ha investito oltre 1,7 milioni di euro per riunire e conservare il patrimonio storico documentale del porto. Con il restauro è stato possibile riportare alla Torre del Lloyd, e in particolare nella grande sala a colonne un tempo officina dei tornitori, l’archivio, i volumi della biblioteca, la cartografia e la fototeca.

La documentazione conservata rappresenta un’importante raccolta della memoria dello scalo: gli estremi cronologici vanno dal 1880 al 1983, ricomprendendo dunque la stagione della crescita in Porto Vecchio e poi il trasferimento nel Porto Nuovo a Sant’Andrea dentro al processo di modernizzazione e industrializzazione novecentesca. Un insieme di tasselli che, interpretando lo sviluppo dello scalo portuale, illuminano anche il quadro evolutivo della storia di Trieste.

Produzione di desideri per H/C
in Porto Vecchio

SHARED VALUES, AMBULANT GARDENS, AND OTHER SPACES
DI TRANSPARADISO

transparadiso, ha organizzato uno speciale workshop in Porto Vecchio nell’ambito dell’ottavo CEI Venice Forum for Art Curators (Trieste, 28 ottobre 2017): una passeggiata poetica e visionaria, dove i cittadini di Trieste e i partecipanti internazionali hanno coltivato i loro desideri di creare una comunità in questa zona contesa. Come in molti loro progetti i transparadiso hanno proposto una situazione specifica che rendesse partecipi persone con interessi anche contrastanti — residenti, politici e decisori. Per evitare una richiesta spesso generica di partecipazione nella pianificazione urbana transparadiso distingue con attenzione chi coinvolgere, a che punto, per quali obiettivi. Gli interventi artistico-urbani di transparadiso mirano a restituire voce e responsabilità alla popolazione locale.

PROGRAMMA

Durata: 2 ore.
Luogo d’incontro: Stazione Idrodinamica.

1 13.00–13.10

INTRODUZIONE AL WORKSHOP:
LA PRODUZIONE DI DESIDERIO
Cos’è la produzione di desiderio? Da un luogo astratto ad un luogo specifico. Fino ad ora H/C è stato abbastanza astratto,

ci siamo avvicinati dall'esterno, a distanza, e abbiamo fatto uso dell'astrazione di una mappa: questo è lo spazio con cui la pianificazione urbanistica lavora normalmente. Ma noi siamo interessati alle poetiche specifiche del luogo. Il luogo ci aiuta a formulare desideri, voleri, visioni. Il luogo diventa il nostro compagno. Ci sono desideri personali, ma più i desideri sono poetici, più indirizzano il collettivo. La collettività poetica è la forma più alta di desiderio. La produzione di desiderio è un nuovo metodo di pianificazione urbanistica collettiva.

La produzione di desiderio è un metodo artistico per sviluppare desideri relativi ad uno spazio urbano e a questioni urbanistiche, nel nostro caso per il Porto Vecchio. È basata sulla sperimentazione ed esplorazione del luogo in un processo collettivo che va oltre le consuete funzioni di pianificazione urbana: viene preso in considerazione il riconoscimento di quei desideri che producono qualità collettive piuttosto che quelli che affermano interessi personali come rappresentativi di un gruppo di interessi — che è il risultato comune della cosiddetta partecipazione nella pianificazione urbana.

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

2 13.10–13.20

IL PROCESSO

Vorremmo iniziare questo workshop con un'introduzione alle eterotopie da *Other Spaces* di Michel Foucault:

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

Noi vogliamo esaminare utopie che possano diventare reali. Quindi ci farebbe piacere invitarvi ad occupare un giardino temporaneo al Porto Vecchio.

Abbiamo scelto il tappeto come strumento per il nostro workshop, perchè rappresenta il giardino. Una delle eterotopie è il giardino; il tappeto è il giardino trasportabile: il giardino è la fantasia ideale.

Michel Foucault nello stesso testo spiega il concetto di giardino come il più antico esempio di eterotopia:

Ma forse l'esempio più antico di queste eterotopie, in quanto forma di luoghi contraddittori, il più antico esempio è forse il giardino. Non bisogna dimenticare che il giardino, straordinaria creazione oramai millenaria, possedeva in Oriente dei significati molto profondi e sovrapposti. Il classico giardino dei Persiani realizzava uno spazio sacro che doveva riunire all'interno del proprio rettangolo quattro sezioni che rappresentavano le quattro parti del mondo, e che a loro volta comprendevano uno spazio ancora più sacro degli altri, simile all'ombelico, il centro del mondo: nel centro del giardino (era lì anche si trovavano la vasca e lo zampillo); e tutta la vegetazione doveva essere ripartita entro questo spazio, in questa specie di microcosmo. Quanto ai tappeti, in origine si trattava di riproduzioni di giardini (il giardino è un tappeto in cui il mondo intero ha appena realizzato la sua perfezione simbolica, e il tappeto è una sorta di giardino mobile che attraversa lo spazio). Il giardino è la più piccola particella del mondo ed è anche la totalità del mondo. Il giardino rappresenta fin dalla più remota antichità una sorta di eterotopia felice e universalizzante (da cui derivano i nostri giardini zoologici).

Ora guardate questi tappeti.

Ciascuno ha una storia diversa e quindi trasporta già diverse culture al Porto Vecchio. Dal momento che i tappeti sono di dimensioni diverse, per favore sceglietene uno in base a: se volete esprimere un desiderio da soli scegliete un tappeto piccolo; se vi piacerebbe esprimere desideri insieme ad altri (e negoziarli) potete condividere un tappeto. Potete esprimere un vostro desiderio individuale per il porto per culture anche su un tappeto condiviso.

Per favore scegliete un tappeto.

L'eterotopia di giustapporre il tappeto con la concreta posizione corrisponde a Foucault. Portiamo il giardino con noi in quel luogo. Lì vi arriveranno insieme l'individuo e il posto specifico che sta cercando e il luogo diventa un luogo per il desiderio. Qui i desideri individuali e collettivi si riuniscono. Questo non è solo un esercizio per il Porto Vecchio, ma anche per tutti gli altri luoghi.

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

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

Come istruzione per la vostra passeggiata urbana vorrei citare *Specie di spazi* di Georges Perec:

Annotare quello che si vede. Quello che succede di notevole.
Sappiamo vedere quello che è notevole? C'è qualcosa che ci colpisce?
Niente ci colpisce. Non sappiamo vedere.
Bisogna procedere più lentamente, quasi stupidamente.
Sforzarsi di scrivere cose prive d'interesse, quelle più ovvie, più comuni, più scialbe.

3 13.20–13.50

Passeggiata con i tappeti.
Punto di riunione alle 13.50: Stazione Idrodinamica.

4 13.50–14.30

Mostrateci i vostri desideri dal sito / dalle vostre postazioni.

5 14.30–15.00

Caffè alla Stazione Idrodinamica, dove avremmo uno snack e potrete compilare la mappa H/C.

Foucault, M. (2001). *Spazi altri. I luoghi delle eterotopie*. Milano: Mimesis.
Perec, G. (1989). *Specie di spazi*. Torino: Bollati Boringhieri.

MAX LORENZ, MICHAEL SCHWEIGER AND SEBASTIAN WEISSTEINER

Porto franco della conoscenza Megaforma. Un gigante buono

GIULIO POLITA DESCRIVE UN PROGETTO 2020–2021 DI UN CORSO DELLA FACOLTÀ DI ARCHITETTURA DELL'UNIVERSITÀ DI INNSBRUCK

In preparazione a ESOF 2020 (European Science Open Forum, tenutosi in quell'anno a Trieste) le maggiori istituzioni scientifiche,

educative e politiche del territorio hanno sottoscritto il protocollo *Trieste Città della Conoscenza*: un atto destinato a rafforzare la presenza della cultura scientifica nel panorama socio-culturale della città. Si è così contribuito a definire un'identità multipla, costituita da soggetti diversi ma in relazione tra loro, capace di farsi interprete di nuove prospettive e importanti sviluppi per la riformulazione dell'immagine della città stessa, del e nel suo contesto di riferimento.

Durante il semestre estivo dell'anno accademico 2020–2021, il laboratorio di progettazione E2–i.sd Structure and Design della Facoltà di Architettura dell'Università di Innsbruck (Austria), tenuto da Kristina Schinegger e Stefan Rutzinger in collaborazione con Marine Lemarié e Giulio Polita, si è confrontato con la città di Trieste e ha preso spunto proprio da questo protocollo per la costruzione di un programma funzionale complesso e articolato in gerarchie compresenti.

Il progetto *Freeport of Knowledge* si è posto infatti l'obiettivo di un'ulteriore verifica, seppure su un piano meramente ipotetico, di questo programma culturale: conferirgli su un sito specifico una forma costruita con gli strumenti disciplinari propri dell'architettura — articolazione volumetrica, definizione spaziale, organizzazione distributiva — significa anche provarne indirettamente la consistenza ideologica, e verificare, al contempo, la capacità dell'architettura di creare o rappresentare un'identità, e di riflettere sulla propria stessa identità disciplinare.

Il sito proposto (Molo IV, prevedendo la demolizione o la parziale sostituzione del magazzino storico restaurato di recente) si colloca sulle rive dell'Adriatico, come cerniera tra la Città storica (Borgo Teresiano, prima metà del diciottesimo secolo) e l'absburgico Punto Franco Vecchio (risalente alla fine del diciannovesimo secolo, recentemente sdemanializzato e potenziale area urbana di sviluppo). L'esito del percorso didattico-progettuale deve quindi rappresentare al contempo un simbolo e un ingresso alla Città costiera e un momento dialettico tra la scala minuta del centro e la grande scala delle infrastrutture dell'emporio.

Si presenta qui, tra i 15 lavori di gruppo portati avanti dai 45 iscritti, il progetto *Megaform: a Gentle Giant* di Max Lorenz (Hall in Tirol, 2000) Michael Schweiger (Feldkirch, 1996) e Sebastian Weissteiner (Bruneck-Brunico, 1998).

Partendo dalle suggestioni di un autoritratto machinico, gli studenti hanno sviluppato un complesso che, pur approfondendo nella sua matrice strutturale le maglie tipologiche limitrofe, offre una lettura critica del programma funzionale proposto e ne definisce morfologicamente una possibile traduzione architettonica. Veniamo così direttamente

confrontati con la storiografia del tardo-moderno — nello specifico, alcuni degli assunti esposti da Kenneth Frampton nella conferenza *Megaform as Urban Landscape* tenuta il 12 febbraio del 1999 alla Università del Michigan (all’A. Alfred Taubman College of Architecture and Urban Planning, all’interno del ciclo di lezioni in onore di Raoul Wallenberg). Se lo storico inglese afferma

Ho coniato il termine ‘megaforma’ per riferirmi al potenziale di produzione formale presente in certi tipi di tessuto urbano orizzontale in grado di incidere su qualche tipo di trasformazione topografica nel paesaggio megalopolitano. Si deve consentire dall’inizio che questo termine possa essere interpretato come sinonimo del termine ‘megastruttura’ poiché quest’ultimo è stato usato per la prima volta negli anni Sessanta. A mio avviso, i due termini possono differenziarsi l’uno dall’altro in termini di continuità relativa della loro forma. Quindi, mentre una megaforma può incorporare una megastruttura, una megastruttura non è necessariamente una megaforma.

i giovani progettisti pongono l’accento sul superamento della ‘megastruttura’ come residuo utopico-ideologico degli anni Cinquanta e Sessanta, rispondendo con un ironico agglomerato in grado di porre in dubbio non tanto la consistenza dell’architettura stessa della città storica, ma la sua capacità di rispondere, nella sua totalità, ai quesiti posti da una nuova scala del contesto.

DAVIDE SKERLJ

Trovare la trasparenza

DAL CATALOGO DELLA MOSTRA DI GRAZ

Dopo aver letto la presentazione del progetto H/C prima di domandarmi cos’è un porto di culture mi sono domandato cosa è la cultura stessa.

Senza una precisa base culturale non ci sarebbero stati né il viaggio di Colombo né il viaggio sulla luna. E aggiungo che anche nel campo dell’arte le avanguardie storiche sono state fermate da limiti di comprensione... forse ideologici... dall’incapacità di sviluppare le idee complesse cui ci avevano indirizzato. Su alcune di esse — il pensiero di Duchamp ad esempio — si potrebbe ancora lavorare parecchio, ma se non lo si fa vuol dire che non sempre i figli sanno essere vigili e lucidi sulle eredità dei padri... non so perché accada... per una forma di inquinamento culturale? O forse perché,

contrariamente che la realtà che esiste perché è viva, l’arte e la cultura hanno una vita propria separata, si modellano, si idealizzano, si collettivizzano fino a che perdono la loro semplicità...

Posto che dei tre momenti dell’arrivare, stare e partire, lo stare non mi interessa molto, più che come un punto a cui ci si avvicina preferisco vedere il porto piuttosto come un punto da cui ci si allontana: un punto di lancio, una molla innescata per allontanarmi, un luogo dove c’è un inizio. Le navi sono fatte per andare via. Uscendo da un porto vai al di là della cultura del porto. Da quel punto la cultura si allunga fuori e si incontra con il suo incognito. È qui che tutto diventa. Il problema è che per affrontare questo incontro non siamo attrezzati, intendo proprio culturalmente. Non abbiamo una metodologia.

Da questa ‘molla’ di porto ho una serie di dati per la mia ricerca, ma le incognite che troverò non sono fissate e le informazioni che ho previamente vagliato nel porto non possono in alcun modo descrivere la dimensione del rischio. Colombo non arriva in India ma scopre l’America. Ci servirebbero dunque nuovi modelli di narrazione (al di fuori del porto).

Prima fase: la ricognizione delle certezze. Nella palestra portuale — che per la complessa relazione uomo–barca–mare è uno dei posti più emblematici dell’essere interconnessi che ci sono: un potente network nel quale interagiscono con la cultura tutte le possibili dimensioni, quelle economica e politica comprese (tutto è network, oggi, anche l’artista ha bisogno di molti ruoli ‘stabiliti’ accanto a sé: il curatore, lo spazio per la mostra, le regole della comunicazione dell’arte, ecc.) — devi esercitarti a cominciare a separare dove inizia il mare, il porto, la barca, a fare distinzioni e a mettere punti e geografie, come i militari che fanno la guardia alla fortezza. Devi cioè capire cosa è la cultura di oggi per te ed essere anche consapevole che cambiando luogo / porto la percezione di globalità cambia anch’essa... che lo sguardo può essere più o meno aggressivo, più o meno complesso. Anzi, il tuo primo compito dovrebbe essere quello di aiutare la realtà locale ad essere in equilibrio con quella globale...

Per me la cultura è rivedere le eredità che ho ricevuto e immaginare da esse un futuro. Lo dico perché non è scontato: per me, per guardare al futuro è necessario proprio riuscire ad essere equilibrati innanzitutto con la cultura attuale. Devi mettere in chiaro la tua posizione sulla cultura di oggi. Devi prenderti le tue responsabilità sulla cultura di oggi. Quindi devi, in sintesi, trovare la trasparenza nelle complessità organizzate.

Dopo aver capito che sei sia limitato che interconnesso, devi avere fiducia nelle cose limpide e vigilare dove le distinzioni appaiono. Ciò implica un tuo esame critico del tempo in cui vivi. Penso che essere vigili, sia più importante che cercare di fare nuove ipotesi o proposte di lettura a realtà che ci sono già.

Seconda fase: l'apertura totale alle determinazioni (formative) del rischio. Quindi, diciamo, che il primo metodo è l'allontanarsi. In viaggio comunque cambi, anche senza raggiungere alcunché. Per quanto tu ti porti con te le tue eredità (culturali), in mare puoi subire modificazioni: a contatto con l'acqua ti possono crescere le mani palmate...

Per essere più chiaro vado oltre all'esempio che ho fatto prima e non dico che la Spagna ha messo in campo una maggiore capacità di rischio (culturale) rispetto ad esempio all'Inghilterra per finanziare Colombo... Probabilmente la Spagna non ci ha proprio pensato che stava rischiando culturalmente qualcosa. Probabilmente aveva solo una maggiore possibilità nell'Europa del tempo, alla mala parata, di aver buttato via soldi a fondo perduto...

Quello di cui parlo è appunto il rischio culturale. Ritengo che mettere nella cultura il rischio forse è il modo migliore perché essa sia equilibrata e possa proseguire. Il rischio è possibilità. Escluderlo diventerebbe drammatico. Devi essere quanto più possibile aperto alle richieste del tuo tempo e fare le tue scelte. Chi fa le richieste? Dal momento che sei in un porto ti arrivano...

Qualcosa di questo si può leggere anche nell'opera video che ho presentato in mostra: il pesce è quello che è stato già dato, una realtà ricca ma ferma, che aspetta di essere riempita da nuove esperienze. Scegli di sostituirlo con il flauto perché è uno strumento che ti permette meglio di cominciare il tuo stretto e lungo percorso, come fanno una bussola, le corde — oggetti dinamici di spostamento, perché tu sei già un velista... (sai vigilare). Ti sapranno anche dire della dinamicità e l'interazione da seguire durante il viaggio. Ad esempio, potresti incontrare altre barche così interessanti che potresti scegliere di lasciare la tua.

STEFANO GRAZIANI

Perché Bazlen?

DAL CATALOGO DELLA MOSTRA DI GRAZ

Lucidamente, non evoca misteri di altri.

L'unico aspetto sul quale riflettere è l'idea del non lasciare tracce, è un primo approccio all'oggetto immateriale, che una volta visto o nel momento in cui se ne riconosce l'esistenza è in grado di generare un eco sapiente e senza sbavature, lascia diverse tracce di progetto.

Alcuni progetti di Bobi Bazlen si possono leggere forse progetti non realizzati e rimangono a modello per nuove idee. Progetti in forma di lista di cose da fare, libri da leggere, lettere da scrivere, persone con cui parlare, desideri da avverare.

Sempre lucido ci dice:

A occhio e croce, direi che Trieste è stata tutto meno che un crogiolo: il crogiolo è quell'arnese nel quale metti dentro tutti gli elementi più disparati, li fondi, e quel che salta fuori è una fusione, omogenea, con una distribuzione uguale di tutti i componenti, e con tutte le caratteristiche costanti ora, a Trieste, che io sappia, quel fuso, non s'è mai prodotto...

Per quanto possibile per poter immaginare un porto di culture dovremmo essere in grado di tornare ad essere un porto di pescatori, diciamo un villaggio. Oppure essere almeno in grado di immaginarci tali, che forse è addirittura più difficile. Partire da quello che c'è o dall'inizio è pur sempre una buona idea.

Il porto di culture è un crocevia di incontri ed è un mondo di desideri. Incontri e desideri sono possibili generatori di cultura.

Memoria ed eredità possono essere anche servire da zavorre che ci portano velocemente verso il fondo del mare, forse parlare un po' meno di Trieste, cioè di noi stessi sarebbe un buon esercizio per lasciare la riva. Un caro amico mi ha fatto notare che tra gli artisti che storicamente appartengono a Trieste, si possono vedere tutti al Museo Revoltella, non c'è traccia di maghi e misteri, forse solo in Nathan ci sono delle apparizioni è la dimostrazione che è facile cadere nella trappola di continuare a parlarne.

Congestione e ripopolazione sono possibilità per pensare di dimenticare gli asfissianti simboli del passato, lasciamo le zavorre da sole, altrimenti chissà cosa saremo certi di dover conservare tra cent'anni. Un porto di culture non ha un luogo fisico, non è un edificio, non è un molo, non è un magazzino da ristrutturare, è un'idea che affiora o riaffiora dove ci sono le condizioni per attraccare, è come se ci fosse già e allo stesso tempo arriva molto dopo.

Bazlen, R. (1984). *Scritti*. Milan: Adelphi.

TRIESTE, 11 AGOSTO 2017

Basta vedere l'aspetto del centro storico per poter dire com'era Trieste prima dell'introduzione del commercio, e cosa diventerebbe questa città se le fonti originarie della sua prosperità lunga mezzo secolo si prosciugassero.

Antonio de' Giuliani ¹

Inizia con queste parole una *Succinta informazione circa Trieste*, scritta da Antonio de' Giuliani

per promuovere sotto il Governo francese i favori della franchigia.²

Sebbene questo aspetto sia il volto della miseria che accompagna il degrado economico e sociale, un sistema di riferimento che diventa mero paradigma di sopravvivenza, la *città vecchia* non è solo il luogo dei rituali consunti e dei privilegi medievali: essa è immagine identitaria, deposito della storia. Essa è la città, il porto è un'altra cosa, come altra cosa è la *Nuova Città da farsi sulle Saline di Trieste*, progettata da Giovanni Fusconi nel 1736. I valori radicati nel passato si scontrano con il capitale apolide all'epoca del mercantilismo.

È questa una dialettica destinata a ripetersi, con l'espandersi della città e l'affermarsi di nuove esigenze. È uno scontro tra diverse scale: gli illimitati orizzonti del commercio versus le definite prospettive urbane trovano, loro malgrado, ampi spazi di negoziazione.

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

Poi un secolo di dissimulazione della crisi, di una sistematica rimozione che culmina nella retorica del ritorno.

A diretto contatto con il centro cittadino, a due passi dalla stazione della Meridionale, alla quale deve la propria esistenza, il Punto Franco Vecchio è l'ultimo dei Borghi, di quelle parti coerentemente progettate, compatte, che compongono l'immagine della città. Ma l'utopia regressiva della forma non è garanzia di successo, è piuttosto indizio di altre aspirazioni.

La grande architettura del PFV deve la propria sopravvivenza all'insuccesso economico e alla propria inadeguatezza da un lato, dall'altro alla persistenza di un regime extra-doganale che la ha emancipata dalle dinamiche novecentesche della speculazione edilizia. Il dimensionamento delle strutture portanti rimaste senza carico è *firmitas* inflessibile, garanzia di permanenza.

E mentre i suoi valori d'uso si estinguono, vengono progressivamente investiti nell'emisfero simbolico.

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

se il senso della realtà esiste, e nessuno può mettere in dubbio che la sua esistenza sia giustificata, allora ci dev'essere anche qualcosa che chiameremo senso delle possibilità. Chi lo possiede non dice, ad esempio: qui è accaduto questo o quello, accadrà, deve accadere; ma immagina: qui potrebbe, o dovrebbe accadere la tale o talaltra cosa...³

¹ La citazione iniziale è tratta da Antonio de' Giuliani, *Scritti inediti*, a cura di Cesare Pagnini, All'insegna del Pesce d'Oro, Milano, 1969. Si tratta quindi di uno dei manoscritti conservati a Trieste presso la Fondazione Giovanni Scaramangà di Altomonte, dei quali Giorgio Negrelli reputa necessaria la consultazione, per compensare la troppo poco attendibile posizione del cultore triestino di storia patria.

² *Ibidem*.

³ Al termine, evidentemente, *L'uomo senza qualità* di Robert Musil (edizione italiana: Einaudi, Torino, 1956).

COSTANZA GRASSI

Prendere e lasciare

Raccolta di pensieri in Carta Bianca

DIECI INCONTRI PER UN PORTO DI CULTURE

La ripetizione è una forma di movimento
Giardinaggio, non architettura
Usa una vecchia idea
Brian Eno and Peter Schmid ¹

L'APPRODO È IN UNA CITTÀ SCONOSCIUTA

Il porto che nei mesi ha accolto le nostre *Carte Bianche* si trova in centro città, all’inizio di una salita, a sinistra.
Scendendo a destra, ovviamente. Ma via del Monte è la strada che forse più di tutte, a Trieste, è naturale prendere in salita, come faceva Saba. Questa poetica erta, un vero *topos* letterario, è anche il vero luogo dove una mappa fisica di banchine e magazzini è diventata dieci volte pensiero, idee, desideri.

All’eterotopico Studio Tommaseo, le mappe di H/C sono state disegnate, decorate, riempite e poi superate, in riunioni a invito chiuso e segreto.
La convocazione è avvenuta misteriosamente, da amico ad amico, e ha portato alla formazione di gruppi da circa sette persone, a volte sconosciute, spesso almeno conoscenti, molte triestine e qualche forestiera.
Sono approdati insieme artisti, amministratori pubblici, stimati professionisti, artigiani, amici di vecchia data, musicisti, scienziati.

RELAZIONARSI CON PERSONE CHE NON SI CONOSCONO,
LA PRIMA REGOLA DEL PORTO

In un luogo sconosciuto tra gente sconosciuta, per un tempo limitato, sono rimasti sospesi, hanno scambiato beni (immateriali), per infine ripartire, proprio come avviene in un Porto.
La *Carta* era sì *Bianca*, libera, ma la sfida è stata fare insieme ipotesi costruttive non edilizie, procedendo al contrario, dal fatto all’astrazione.
I invitati, sia i più diffidenti che i più aperti, hanno avuto una fase iniziale di spaesamento, per una disabitudine alla pratica della fantasticheria, a mollare gli ormeggi, e poi uno

spaesamento al quadrato causato dalla nostra Trieste che ha digerito così tanti traumi e cambiamenti da non avere un’unica identità rassicurante, ma molte e differenti.

IDENTITÀ E IMMOBILISMO

Nella mappa del Porto coi suoi magazzini e banchine e spazi immensi, la città non c’è.
Stranamente però, nella narrazione, nella mitologia del Porto Vecchio il cittadino ricerca la massima identificazione. Rivela un desiderio di specchiarsi e piacersi nel riflesso di perduto grande porto, culto tangibile di potere al centro d’Europa, di apertura, accoglienza, inclusione, tralasciando la faccia oscura della fatica, del contrabbando, del lavoraccio, del fallimento, di *luogo altro*.

L’immobilismo della città intorno al Porto, che in tutti i gruppi di lavoro è stato sempre indicato come male maggiore, alla fine è stato rivalutato come strategico, addirittura salvifico: la necessità era proprio quella di stare fermi a mandar giù il passato tutto intero, per evitare lo scontro e sopravvivere, anche se frammentati. Le culture e le identità molteplici di questo luogo hanno così trovato convivenza, integrazione, ma non inclusione. Trieste allora non è immobile ma filtra, sembra rimasta indietro e invece è solo invecchiata.
La città perdente ha nel suo DNA disincanto e ironia e la sua cura è nel tempo: ritornare a progettare a tra vent’anni, cinquant’anni, il tempo che ci vuole a ripulire con le piante giuste i fumi di una vecchia raffineria. E amare il processo.

PASSATO E INNESCO: NON SI IMMAGINA UNA NUOVA
PARTE DELLA CITTÀ SENZA RIPENSARE TUTTA LA CITTÀ

Per progettare il nuovo è necessario conoscere molto bene il passato, essere filologi. Così si potrà con decisione rompere lo stampo e creare un’opera nuova, senza nostalgia.
Salvare Toso² e creare l’antiToso, salvare le tradizioni e creare futuro, e l’innesco del procedimento sarà nel lontano, chiuso, immaginario Porto, che diventerà uno snodo: anche se così disgiunto dal resto, la sua presenza è potente.

Il Porto Vecchio è oggi ancora un’area da conquistare, rimane difeso da un muro, dal filo spinato, è in attesa, dimostra ancora che è *altro* rispetto alla città. Il fine sarà aprire un varco strategico e farsi attraversare da flussi, globali e continui. Coerente con l’archeologia infrastrutturale che è, il Porto Vecchio non potrà mai e poi mai significare isolamento.

Come la Casa del Lavoratore Portuale sarà la Casa del Cinema, altre utopie potranno essere accolte su esempio delle grandi tre di Trieste, che sono approdate qui sempre da fuori e mai arrivate da dentro: Maria Teresa, Franco Basaglia, Abdus Salam.

L'immagine perfetta che tengo per me da tutte queste Carte Bianche è che magazzini, hangar e depositi saranno prima o poi sommersi dal mare. Emergeranno solo in parte, come poetiche piccole isole. Nulla sarà più ingombrante e problematico. Canali e ponti collegheranno le famose isole del Porto Vecchio di Trieste e ogni magazzino sarà un'isola perché nessun uomo lo è.

¹ Brian Eno e Peter Schmidt creano nel 1975 il famoso mazzo di carte *Oblique Strategies*. *Over One Hundred Worthwhile Dilemmas*.
² Toso è un'antica drogheria triestina, simbolo della tradizione e della conservazione filologica del passato.

ELISABETTA PORRO

A bordo di H/C

PER IMMA

IL PORTO ENCICLOPEDICO
TRIESTE, DOMENICA, 3 GENNAIO 2016

Non appena mi sono laureata in architettura, avrei voluto iscrivermi ad urbanistica o filosofia. Il master di tecniche di progettazione per il riuso di aree urbane, finanziato con i fondi della comunità europea, tutor l'urbanista Marina Dragotto, è stata la soluzione più a portata di mano. Era il 2000 e l'area di studio era il Porto Vecchio di Trieste. Il gruppo di laureati scelti per il master provenivano da diverse discipline: storia, architettura, ingegneria, geologia, economia, lingue, lettere e filosofia.

In seguito ho ricevuto un altro finanziamento europeo per la ricerca, affinché portassi avanti lo studio intrapreso e mi sono concentrata sui processi della comunicazione urbana: il risultato è stato il report *PO_VE_TS*.

Nel frattempo mi sono trasferita a Vienna ed ho svolto uno stage presso il Comune della capitale austriaca

nell'Ufficio di Comunicazione della Pianificazione Urbana. Sarebbe stato quello di cui mi sarebbe piaciuto occuparmi in Italia, ma, solo di recente, si comincia a parlare di *urban center*.

Ritornata a Trieste ed accantonata la professione di architetto, Trieste Contemporanea è stata un mio punto di riferimento che mi ha permesso di mantenere allenata la voglia di interessarmi alla cultura come relazione di persone e luoghi.

Il lavoro di ricerca rivolto al centro-est europeo è ciò che più rappresenta i fondamenti culturali della città di Trieste, non luogo per eccellenza e simulacro della scatola cinese in cui le diverse comunità cercano di proteggersi.

Ci sono state altre suggestioni che mi hanno spinto a ritirare fuori dal cassetto *PO_VE_TS*.

Il Palazzo Enciclopedico di Massimiliano Gioni, alla Biennale d'arte di Venezia nel 2014, è stata la più prorompente.

Scrivo Gioni:

Il 16 novembre 1955 l'artista autodidatta italo-americano Marino Auriti depositava presso l'ufficio brevetti statunitense i progetti per il suo Palazzo Enciclopedico, un museo immaginario che avrebbe dovuto ospitare tutto il sapere dell'umanità, collezionando le più grandi scoperte del genere umano, dalla ruota al satellite.

Rinchiuso in un garage perso nella campagna dello stato della Pennsylvania, Auriti lavorò per anni alla sua creazione, costruendo il modello di un edificio di cento trentasei piani, che avrebbe dovuto raggiungere i settecento metri di altezza e occupare più di sedici isolati della città di Washington.

L'impresa di Auriti rimase naturalmente incompiuta, ma il sogno di una conoscenza universale e totalizzante attraversa la storia dell'arte e dell'umanità e accomuna personaggi eccentrici come Auriti a molti artisti, scrittori, scienziati e profeti che hanno cercato — spesso invano — di costruire un'immagine del mondo capace di sintetizzarne l'infinita varietà e ricchezza.

Queste cosmologie personali, questi deliri di conoscenza mettono in scena la sfida costante di conciliare il sé con l'universo, il soggettivo con il collettivo, il particolare con il generale, l'individuo con la cultura del suo tempo. Oggi, alle prese con il diluvio dell'informazione, questi tentativi di strutturare la conoscenza in sistemi omnicomprensivi ci appaiono ancora più necessari e ancor più disperati. La 55. Esposizione Internazionale d'Arte indaga queste fughe dell'immaginazione in una mostra che — come il Palazzo Enciclopedico di Auriti — combina opere d'arte contemporanea, reperti storici, oggetti trovati e artefatti.

Nell'operazione fatta da Gioni di riportare la cosmologia personale di un artista e del delirio di conoscenza che cercano di conciliare il sé con l'universo, il soggettivo con il collettivo, il particolare con il generale, l'individuo con il suo tempo, c'è l'estrapolare del

contenuto (enciclopedico) dal suo contenitore (il palazzo) e di presentarlo in un luogo predisposto all'esibire l'arte e l'architettura.

Quello che sarebbe interessante è il processo inverso: dato il luogo fisico (il Porto Vecchio di Trieste) creare la cosmologia che possa identificarlo con il 'porto di cultura'. La creazione di una metrologia per l'identificazione di un porto di cultura, partendo dall'esistente costruito e presumendo un possibile esibito.

Non un'operazione di riempire di contenuti un luogo, ma dal luogo confrontarsi con la creazione di ipotesi che permettano una tesi anche se immaginaria. Strutturare significati con metodologia culturale. Non l'impellenza del realizzare il contenuto in sito, ma la possibilità che il contenuto possa essere realizzato altrove: il Porto Vecchio di Trieste da un'altra parte.

È l'immaginario che prende forma ed il curatore è il direttore dei lavori.

Perché il curatore d'arte?

La capacità nel gestire cultura, politica ed economia ne fanno uno degli attori del contemporaneo.

Altro riferimento sono state le *Changing Strategies* organizzate dagli studenti di architettura di William Alsop, alla TU Wien.

A supporto delle sue idee nella progettazione, l'architetto inglese è un forte sostenitore al lavoro di team al cui interno partecipino soggetti che non hanno interessi nell'architettura: artisti, poeti, filosofi, sociologi, ma anche scienziati ed economisti. È quello con cui, molto timidamente, alcuni gruppi di giovani architetti cercano di confrontarsi. Ampliare la conoscenza.

I curatori, nella creazione di ipotesi per la creazione di un porto di cultura, dovrebbero lavorare e dirigere un gruppo fatto con differenti competenze.

Altro presupposto da cui parte Alsop è l'identificazione nel triangolo cultura-politica-economia con cui i detentori di interesse devono sempre colloquiare nella pianificazione urbana. È fortemente critico dei concorsi di architettura in cui i diversi piani di creazione di conoscenza vengono eliminati dando già per definito tutto il processo che è alla base di una progettazione di conoscenza tra e portatori di interesse.

Il curatore tiene a bada il proprio delirio di onnipotenza dovendo arginare quello dell'artista o dell'architetto o dello scrittore o..., in un tempo in cui la creatività è alla portata di ogni smart-phone.

La differenza la fa la conoscenza (anche quella del mercato!).

Il richiamo alle *Oblique Strategies* di Brian Eno e Peter Schmidt è inevitabile.

Sarà stata tutta la musica ascoltata del musicista inglese che il pensiero laterale ha preso sempre più spazio nel cercare di individuare le rotture degli spazi creativi. Le 55 carte di aforismi sono offerte, soprattutto a chi fa musica, come sibille per trasferire nel processo creativo il non pensare al tema di interesse ed entrare nell'intuizione di ciò che accade ai margini del pensiero, nell'astrazione. Nel 2012 realizza il video mapping sugli Arcos de Lapa a Rio de Janeiro, dove musica e segno si fondono nel disegnare 77 milioni di possibili pitture differenti.

È una metodologia suggerita agli impasse che si trovano quando ci si trova chiusi in uno studio a progettare, musica od architettura.

L'anno successivo al Palazzo Enciclopedico di Massimiliano Gioni, alla Biennale di Architettura di Venezia, in uno dei padiglioni minori, quelli che vengono ospitati all'interno delle Corderie, uno dei paesi baltici ha presentato e-STONIA (con la e- che contraddistingue il World Wide Web). L'allestimento interattivo che registrava gli spostamenti dei visitatori nello spazio esposto, avrebbe fornito i tracciati della fruizione per fornire un'analisi dettagliata. Alla base del progetto che continua ad essere implementato come società digitale, la certezza di una parte della classe politica estone della verosimile invasione del vicino gigante russo (l'Ucraina era l'esempio in atto) e della necessità di portare nel virtuale tutto il patrimonio che avrebbe potuto permetterne la sopravvivenza culturale. L'Estonia, una volta invasa, avrebbe potuto sopravvivere nello spazio virtuale.

Questo è uno di quegli scarti che permettono la creazione di infrastrutture digitali che invece di affidarsi ad un unico sistema centrale di database apre alla flessibilità di nuove componenti che permettono la decentralizzazione e la crescita della società digitale anche come via di scampo ad una invasione di carri armati, oltre che alla trasparenza di burocrazia e governi.

Cognitive Cities: interdisciplinary approach reconsidering the process of (re)inventing urban habitat è il lavoro dell'architetto Dustin A. Tusnovics che, ancora come Architecture&Communication, ha presentato a varie conferenze internazionali, prendendo la mia ricerca sul *PO_VE_TS* come caso studio per riuscire ad apportare alla metodologia della pianificazione la considerazione dell'approccio multimediale. Interessanti sono le conclusioni a cui si giunge nel considerare la ricerca presentata come il punto di partenza per la definizione dei portatori di interesse dell'area del progetto e delle possibili piattaforme di interazione. A nulla altro la mia ricerca aveva voluto contribuire. Infatti nella definizione

dei piani di comunicazione, delle interfacce con cui relazionarsi degli attori culturali, politici ed economici sta il mio rilancio nel voler riprendere in considerazione la creazione di una possibile metodologia per strutturare la ricerca di intervento, che è lasciata solo ai tecnici della pianificazione urbana eliminando tutta quella parte di valore aggiunto che l'ideazione cognitiva apporta o relegandola a puro imbellettamento della speculazione economica e politica.

Che cos'è un porto di cultura / e?

DISINTOSSICARE I SIGNIFICATI
TRIESTE, GIOVEDÌ, 23 DICEMBRE 2021

Non sorprende il fatto che la Coca Cola sia stata lanciata, inizialmente, come medicinale: il suo strano gusto non sembrava immediatamente piacevole o accattivante, tuttavia è proprio in quanto tale, in quanto trascendente qualsiasi valore d'uso (a differenza dell'acqua, della birra o del vino che lavano davvero la nostra sete o producono effetto di soddisfazione), che la Coca Cola funziona come immediata incarnazione di 'Quello', del puro surplus di godimento oltre la normale soddisfazione, del misterioso ed elusivo X che sfugge sempre al nostro consumismo compulsivo?

Così inizia Slavoj Zizek nel suo *Il trash sublime*. Desideri come surplus al consumismo compulsivo? Quanto una pandemia sia riuscita ad incastrarli per liberarli dalla schiavitù dell'ideologia, il vero passaggio attraverso le acque del mar Rosso?

La 'base di classe' del post-modernismo neo-stalinista è quindi la nuova élite capitalista selvaggia che si percepisce come ideologicamente indifferente, 'apolitica' che si cura solo dei soldi e del successo, disprezzando tutte le grandi cause. L'ideologia spontanea di questa nuova borghesia è, paradossalmente, quello che appare l'opposto della loro volgare 'passione del reale' (piaceri, denaro, potere), un (no meno volgare) pan-estetismo: tutte le ideologie sono uguali [...] La loro indifferenza verso l'ideologia è la forma stessa della loro complicità con l'ideologia dominante [...] Questa indifferenza testimonia come, nel post-modernismo, il *parallasse* è ammesso apertamente, visualizzato — e in questo modo neutralizzato: la tensione antagonista è appiattita nella pluralità dei punti vista indifferenti. 'Contraddizione' perde così il proprio significato sovversivo: in uno spazio di permissivismo globalizzato, punti di vista incoerenti coesistono cinicamente.

Il post-non-ancora-post-pandemia amplifica il cinismo dell'ago della bilancia. Se nel pre-pandemia l'illusione di riuscire a coniugare le culture di Trieste come metodologia (un ipotetico commercio per la convivenza delle contraddizioni triestine),

nel post-pandemia il cinismo (o meglio l'isteria del femminile emancipato, che colpisce in ugual misura donne e uomini di Trieste) diventa pervasivo, spesso ad invocare la libertà del singolarismo.

Quanto c'è di pelle bianca nel volere inscatolare la categoria di cultura nel proprio significato, concedendo ad eletti di parteciparvi? Se manufatto è antitesi a biologico, quanto il significante attribuito è intriso di ideologia dominante? Trattare la cultura come merce rara, da snob privilegiati borghesi, non trova sufficiente discapito nel volere inanellarne altre, per potersi sentire più generosi nel concedere spazio. Frantumarla nei mille rivoli è quello che il mercato del liberalismo ha concesso per riuscire a mettere ai prodotti, in ben evidenza, sopra gli scaffali, l'etichetta del consumo. Il potere occidentale concede le sue sovvenzioni affinché si possa decantare le sue gesta e la finanza globale decide, acquista e vende la bottiglia di miglior prestigio.

Quale valore potrebbe avere l'immaginario di una classe borghese nel traffico di manufatti che arrivano, sostano e ripartono da un porto? Quanto occidente finirebbe inglobato nel determinare il valore di ciò che a esso non appartiene, anche se tanto dei traffici marittimi è sempre avvenuto con l'oriente?

Distribuire i magazzini ai paesi dell'Iniziativa Centro Europea, di cui Trieste è capitale, in rappresentanza dei traffici sempre avvenuti con l'oriente, potrebbe risolvere una metodologia di merito, rispetto allo spezzettamento di destinazioni in cerca del miglior offerente per riempire l'assenza di contenuti. Togliere alla provincialità italiana il diritto di decidere a favore di un luogo dove insediare una capitale, franca dai confini degli stati che vengono ospitati, per scambi e traffici correnti e perpetui, come elettricità da distribuire.

Provando a pensare al cinismo come ad una spezia, sarebbe piccante ed amara, con difficile abbinamento di vino, forse uno da uve passite, quasi *ice-wine*, con rotondità dell'alcol, freschezza ed acidità del bianco, mentre il piccante persisterebbe.

Nella presunzione di esportare democrazia c'è il ripetersi dell'economia colonialista che non ha trovato alcun sostituto al mercanteggiare di secoli.

Quanto possa un'utopia?

Ben poco, perché l'utopia avviene senza intenti (Trieste ne sfoggia un paio, da Maria Teresa ad Abdus Salam a Franco Basaglia), ma con artefatti per la trasformazione, la costruzione ed il trasporto di essi. Trasportare cultura è ciò che la storia dei vincenti deciderà sia tale e, probabilmente, se verrà scritta, non saranno gli occidentali più a farlo.

Nel *Manifesto del terzo paesaggio* Gilles Clément definisce

le aree industriali dismesse dove crescono rovi e sterpaglie; le erbacce al centro di un'aiuola spartitraffico [...] Sono spazi diversi per forma, dimensione e statuto, accomunati solo dall'assenza di ogni attività umana, ma che presi nel loro insieme sono fondamentali per la conservazione della diversità biologica.

È ciò che di meglio sta accadendo ai magazzini dismessi, rigogliosi di vegetazione, da doversi accorgere di come riescano ad entrare nell'invisibile. Quello stesso invisibile che circonda bambini, donne e uomini senza voce, all'addiaccio, assetati, affamati e congelati in cerca del sogno colonialista esportato. Il loro viaggio finisce davanti ai muri di filo spinato, lo stesso che ha circondato i vecchi magazzini austro-ungarici per non permetterne l'accesso agli indesiderati.

La contraddizione è nell'urgenza di dover creare luoghi per l'ascolto, per disintossicarsi da immagini, fisse od in movimento e per ascoltare ciò che accade ridisegnando gli spazi e le intenzioni di socializzazione: luoghi in comune dove ricreare significati.

Il processo di H/C ha portato ad innesti rigogliosi ed al tentativo di strategie oblique da ravvisare ed indagare oltre. In quell'oltre, altrove, dove potrebbero nascondersi, nelle crepe invisibili, anche le richieste inevase del terzo stato, prima che la rivoluzione borghese lo eliminasse declassandolo a quarto stato, mentre *liberté, égalité, fraternité* sono sempre più, di nuovo, solo utopia.

La mappa è una rappresentazione semplificata dello spazio che mette in luce le eventuali relazioni tra i componenti (oggetti, regioni) di quello spazio. Le mappe vengono usate per rappresentare qualsiasi proprietà locale del globo o parte di esso, oppure di qualsiasi altro spazio, anche concettuale e perfino mentale.

La mappa è una forma collettiva di conoscenza

per Kate Crawford, ricercatrice, artista e compositrice. Nel suo *Atlas for AI: Power, Politics, and the Planetary Costs of Artificial Intelligence* la mappa è così determinante da dovere essere inserita in un atlante, per poter zoomare, dal continente alla città, con cambiamenti di prospettiva, cambiamenti di scala, per accorgersi dell'invasione inarrestabile, fisica e virtuale, dell'Intelligenza Artificiale. Quindi un atlante per radicare un'analisi dell'intelligenza artificiale in luoghi specifici, per allontanarsi da questi 'in nessun luogo' astratti dello spazio algoritmico, dove si svolgono molti dei dibattiti sull'apprendimento delle macchine.

Cosa succede quando l'intelligenza artificiale satura la vita politica e impoverisce il pianeta? In che modo

l'intelligenza artificiale sta plasmando la comprensione di noi stessi e delle nostre società? Sebbene i sistemi tecnici presentino una parvenza di obiettività e neutralità, sono progettati per servire ed implementare i sistemi di potere esistenti. Le nuove infrastrutture dell'intelligenza artificiale riflettono le convinzioni e le prospettive di un piccolo gruppo di persone (principalmente uomini) e servono gli interessi di pochi a spese di molti. L'intelligenza artificiale è una tecnologia di estrazione: dalle terre rare estratte dal sottosuolo al lavoro dell'informazione prelevato dai lavoratori a basso salario, ai dati estratti da ogni azione ed espressione catturate nella rete digitale. Questa rete planetaria sta alimentando uno spostamento verso una *governance* non democratica verso una sempre maggiore iniquità: è il resoconto urgente di ciò che è in gioco poiché le aziende tecnologiche utilizzano l'intelligenza artificiale per rimodellare il mondo a loro piacere.

Coloro che sono più vertiginosi, come coloro che sono più terrorizzati dal cambiamento tecnologico, sono lanciati nell'attesa della 'singolarità tecnologica'. La singolarità è, per loro, un punto nel futuro — forse nel prossimo futuro? — in cui il progresso tecnologico globale girerà un angolo per scoprire come si sia trasformato in qualcosa di nuovo, qualcosa di più grande e più potente della somma delle sue parti che, in modo cruciale, non può più essere fermato, e che altererà profondamente il corso della civiltà umana. Questo è il genere di cose che altre culture hanno chiamato 'apocalisse' e, come con altre apocalissi, se sia eccellente o terribile dipende da ciò e chi potrebbe avvantaggiarsene. Chi crede nelle apocalissi è abituato alla delusione; le proiezioni della data di arrivo della singolarità sono spesso riviste. I credenti non possono accettare un rifiuto dell'apocalisse stessa.

Purtroppo per loro, la singolarità è già avvenuta, ed è avvenuta non perché alcuni bit di software abbiano compiuto un tipo speciale di salto, ma perché si sono preventivamente prese un gruppo disparato di tecnologie piuttosto problematiche, raggruppandole insieme, affermando che sono più delle somme delle loro parti, per poi schiaffarci sopra l'etichetta 'intelligenza artificiale'.

L'intelligenza artificiale non è né artificiale né intelligente

sempre per la Crawford. È l'opposto di artificiale: proviene dalle parti più materiali della crosta terrestre, dai corpi umani al lavoro e da tutti i manufatti che si producono, dicono e fotografano ogni giorno. Né è intelligente: il grande peccato originale, in cui le persone presumevano che i computer fossero in qualche modo come i cervelli umani, da addestrare come bambini e farli crescere, lentamente, in esseri soprannaturali. Le tecnologie che compongono l'intelligenza

artificiale non sono nuove, fanno ciò che altre tecnologie hanno fatto da tempo: estraggono lavoro, spersonalizzano, rafforzano le ideologie e proiettano potere. I costi ambientali sostenuti per supportare modelli di apprendimento sempre più sofisticati e il lavoro schiavistico nell'estrazione di litio, cobalto e altri metalli, non sono fondamentalmente diversi dai costi invisibili delle tecnologie precedenti, mentre la caccia ai dipendenti con sorveglianza costante e standard di efficienza a margine zero, sono solo versioni truccate di ciò che i datori di lavoro industriali chiedevano un secolo fa. Nonostante sembri semplice, l'apprendimento automatico è incredibilmente dispendioso in termini di energia e l'ambizione di migliorarlo lo renderà solo più costoso. L'ipocrisia di ciò è che questa tecnologia, etichettando le persone in base ai consumi, ha divorato quantità inimmaginabili di informazioni, utilizzandole per valutare e schedare loro e il mondo. Le immagini vengono strappate da Internet senza contesto o consenso, trasformando Internet in una sorta di 'risorsa naturale'. È solo un'altra forma di estrazione, mascherata dal suo silenzio e sterilizzata dalla sua scala.

Alla fine, 'dati' è diventata una parola incruenta

ma questa massa incruenta di dati richiede ancora una struttura che, molto spesso, reinserisce bias su genere, razza e classe, trasferendo funzionalmente in eredità all'intelligenza artificiale gli stessi logori pregiudizi che la società ha cercato di scuotere per decenni o secoli. Sistemi come questi sono progettati per classificare gli esseri umani nel maggior numero possibile di modi, ricreando nel processo le nozioni di 'purezza' e 'devianza' in milioni di diverse classificazioni. Il pregiudizio verso la conoscenza, attraverso la classificazione, può persino portare l'intelligenza artificiale sulla strada della pseudo-scienza, come l'interesse di indovinare gli stati emotivi umani dalle espressioni facciali: tracciamento per estrarre ed inserire nell'algoritmo più confacente al potere.

Chi deciderà e taglierà su misura per l'industria estrattiva l'algoritmo per le culture? Riusciranno prima a trovare riparo in un qualche porto? Riusciranno gli invisibili a fiorire nelle crepe dei magazzini abbandonati?

Nel frattempo il diario di bordo di H/C prenderà il largo.

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Index	
13	«Trieste e l'Istria» by Carlo Yriarte Incipit of Chapter I
15	The Port. The Soul of Trieste BY VANNA COSLOVICH
26	Plan Your H/C
28	The Questionnaire
48	The Map
52	Cartes Blanches BY ELISABETTA PORRO
113	transparadiso ONE HUNDRED DESIRES FOR HARBOUR FOR CULTURES
121	Direct Urbanism BY BARBARA HOLUB, PAUL RAJAKOVICS
127	Production of Desires for H/C in Porto Vecchio BY TRANSPARADISO
136	Mirosław Bałka WASSERZEICHEN. DRAWINGS FOR THE HARBOUR FOR CULTURES
153	Michał Szlaga STOCZNIA. SHIPYARD. DOCUMENTS OF LOSS

158	Cai Guojie HALF-FIELD PLAN. HOMELAND
162	Stefano Graziani L'ISOLA
165	Emanuela Marassi MARE STRABICO
168	Davide Skerlj PASSAGGIO OBBLIGATORIO (IL PESCE E IL FLAUTO)
171	Freeport of Knowledge Megaform. A Gentle Giant BY GIULIO POLITA
178	Harbour for Cultures 13th International Design Contest Trieste Contemporanea
209	Angelo Ricciardi KEYWORDS
210	Anastasia Lemberg-Lvova YEREVAN CARDS
214	Searching for Clarity BY DAVIDE SKERLJ
216	Why Bazlen? BY STEFANO GRAZIANI
217	The Last of the Boroughs and the Sense of Possibility BY GIULIO POLITA
219	The Ship of Theseus BY JÁNOS SUGÁR

221	Take it and leave it Collection of Thoughts on Carte Blanche
	BY COSTANZA GRASSI
223	On Board H/C
	BY ELISABETTA PORRO
230	Trieste (Heterotopia) Harbour for Cultures
	BY KATHRIN WILDNER
232	H/C Journal
257	Italian Texts
257	VANNA COSLOVICH
259	TRANSPARADISO
262	GIULIO POLITA (Megaforma)
264	DAVIDE SKERLJ
267	STEFANO GRAZIANI
268	GIULIO POLITA (L'ultimo dei borghi)
270	COSTANZA GRASSI
272	ELISABETTA PORRO

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