

**Giuliana Carbi Jesurun, Barbara Holub,
Elisabetta Porro, Paul Rajakovics**
Harbour for Cultures

The Project

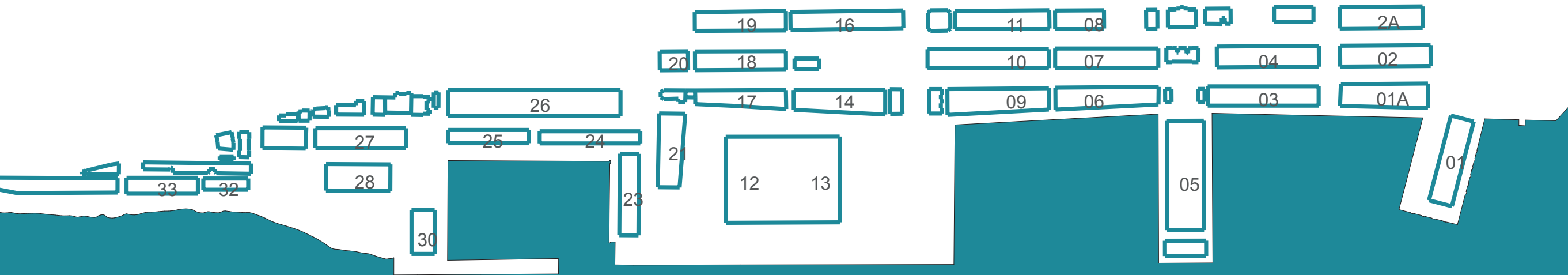
HARBOUR FOR CULTURES (H/C) is an ongoing project launched by Trieste Contemporanea at the eighth CEI Venice Forum for Contemporary Art Curators (Venice, May 12, 2017). Drawing inspiration from the real case history of how to convert and reuse the area of the Porto Vecchio (old port) of Trieste and ideally looking for an accessible model of a shared society, the H/C research and discussion is 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 imagery of a port (of arriving, temporarily belonging and then leaving).

Thanks to the creative minds of art curators, artists, designers and other professionals H/C project is developing in curatorial workshops and meetings, in-depth studies, art exhibitions, multidisciplinary events and focused questionnaires, addressed both to experts and non-experts, in view of shaping an image of a “new” port of cultures.

Beside the questionnaires and the Cartes Blanches play, the very first tool prepared for activating the project’s participatory process have been the H/C maps, to be distributed to people of Trieste. 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. 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. On this map, they should draw or write their ideas and visions of a possible new port of cultures.

These maps have been very successful since the very beginning – when more than 700 copies were circulated during the Porto di Trieste OPEN DAY 2017 (18.06.2017) – and they still are. *Giuliana Carbi Jesurun*

**“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, Other Spaces, 1967



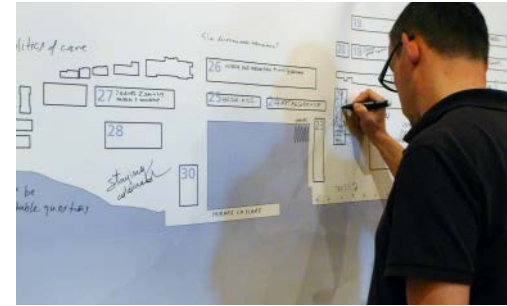
**1 Harbour For Cultures.
Continental Breakfast 2017
12.05.2017, Friday
8th CEI Venice Forum for Contemporary
Art Curators from Central Eastern
Europe – Venice Session *
UNESCO Regional Bureau for Science
and Culture in Europe, Venice
symposium (Giuliana Carbi Jesurun)**

The Venice Forum discussion initiated the H/C project and focused on the social and cultural dimensions of H/C issues. Speakers were invited to imagine an Harbour for Cultures and write their own answers to six questions below and include 5 H/C key words .

- q1 What would make you feel “arriving home” at an H/C?
- q2 What kind of “goods” would you bring to an H/C?
- q3 Which kind of “profit” would be useful for you in order to be part of/ to contribute to the H/C?
- q4 How could you “ensure” your culture, while also enriching it at an H/C?
- q5 How could your risk-taking enhance an H/C?
- q6 How could you produce “social capital” within the framework of an H/C?

Speakers: Ms Azra Akšamija (professor at the Massachusetts Institute of Technology, Cambridge, MA, USA); Mr Franco Bernabè (president of the Italian National Commission for UNESCO, Rome, Italy);

Ms Iara Boubnova (director of the ICA- Institute of Contemporary Art, Sofia, Bulgaria); Ms Paola Bristot (professor at the Academy of Fine Arts, Venice, Italy); Ms Giuliana Carbi Jesurun (president Trieste Contemporanea, Trieste, Italy); Ms Maja Cirić (independent curator, Belgrade, Serbia); Mr Călin Dan (general director of the National Museum of Contemporary Art, Bucharest, Romania); Mr Sandro Droschl (director of the Künstlerhaus, Graz, Austria); Ms Barbara Fabro (senior executive officer of the Central European Initiative, Trieste, Italy); Mr Branko Franceschi (director of the GALUM-Gallery of Fine Arts, Split, Croatia); Ms Shamina de Gonzaga (executive director of the World Council of Peoples for the United Nations, USA); Ms Barbara Holub (artist, transparadiso, Vienna, Austria); Ms Lilia Kudelia (co-curator of the Ukrainian Pavilion at the 57th Venice Biennale, Ukraine/USA); Mr Antal Lakner (artist, Budapest, Hungary); Ms Beral Madra (director of the BM Contemporary Art Center, Istanbul, Turkey); Ms Ana Peraica (independent curator, Split, Croatia); Ms Elisabetta Porro, architect, Trieste, Italy); Mr Paul Rajakovics (architect, transparadiso, Vienna, Austria); Ms Maren Richter (curator of ECOC Valletta 2018 in Malta, Austria); Ms Başak Senova (independent curator, Istanbul, Turkey); Ms Janka Vukmir (director of the Institute for Contemporary Art, Zagreb, Croatia); Mr Mick Wilson (head of the Valand Academy, University of Gothenburg, Sweden).



The Forum was a CEI Feature Event and a Continental Breakfast project under the patronage of Mr Tibor Navracscics, Member of the European Commission. It was conceived and organised by the Trieste Contemporanea Committee in cooperation with the CEI-Central European Initiative and in collaboration with transparadiso Vienna and the BM Contemporary Art Center Istanbul. The event was 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 was supported by the CEI, the Autonomous Friuli Venezia Giulia Regional Council and the BEBA Foundation of Venice. The Venice Forum also benefited from the possibility of using the premises of the UNESCO Regional Bureau for Science and Culture in Europe, located in Venice.

* The CEI Venice Forum for Contemporary Art Curators is a biennial event dealing with contemporary art promotion and the exchange of curatorial practices that takes place in Venice during the preview-days of the “Biennale Arte”. The initiative was started by Trieste Contemporanea in 2001 and is conceived and run by this non-profit organisation under the auspices of the Central European Initiative (CEI). The Venice Forum has been a CEI Feature Event and has regularly received grants from the CEI Cooperation Fund since 2003. From 2011 it has a Fall Session in Trieste.

**2 Cartes Blanches
from 29.06.2017, ongoing
Studio Tommaseo, Trieste
H/C workshops (Betta Porro)**

The #carteblanche is given to a player, who invites a number of other players of his choice, to share their visions on a Harbour for Cultures. It makes the H/C process become a relational act, drawing on the harbour map.

The technique goes from simulation games to Brian Eno’s oblique strategies, from role-play games to contingent happenings around the drawing table. The preconceived methodology for every #carteblanche follows the indications of the main invited player and the comparison and the difference with the other players and the mediator’s suggestions.

The main purpose is to overcome detachment and concern over judgement that a visionary skyline might not be politically correct. Every imaginary vision is linked to the desires that are drawing it: together with immateriality, irrationality and subjectiveness; together with the industrial archaeology in Porto Vecchio, a “fact” that creates a shared “storytelling”.

The light #carteblanche version is the society game that a group of friends can play after dinner or while drinking and singing in an “osmiza”.

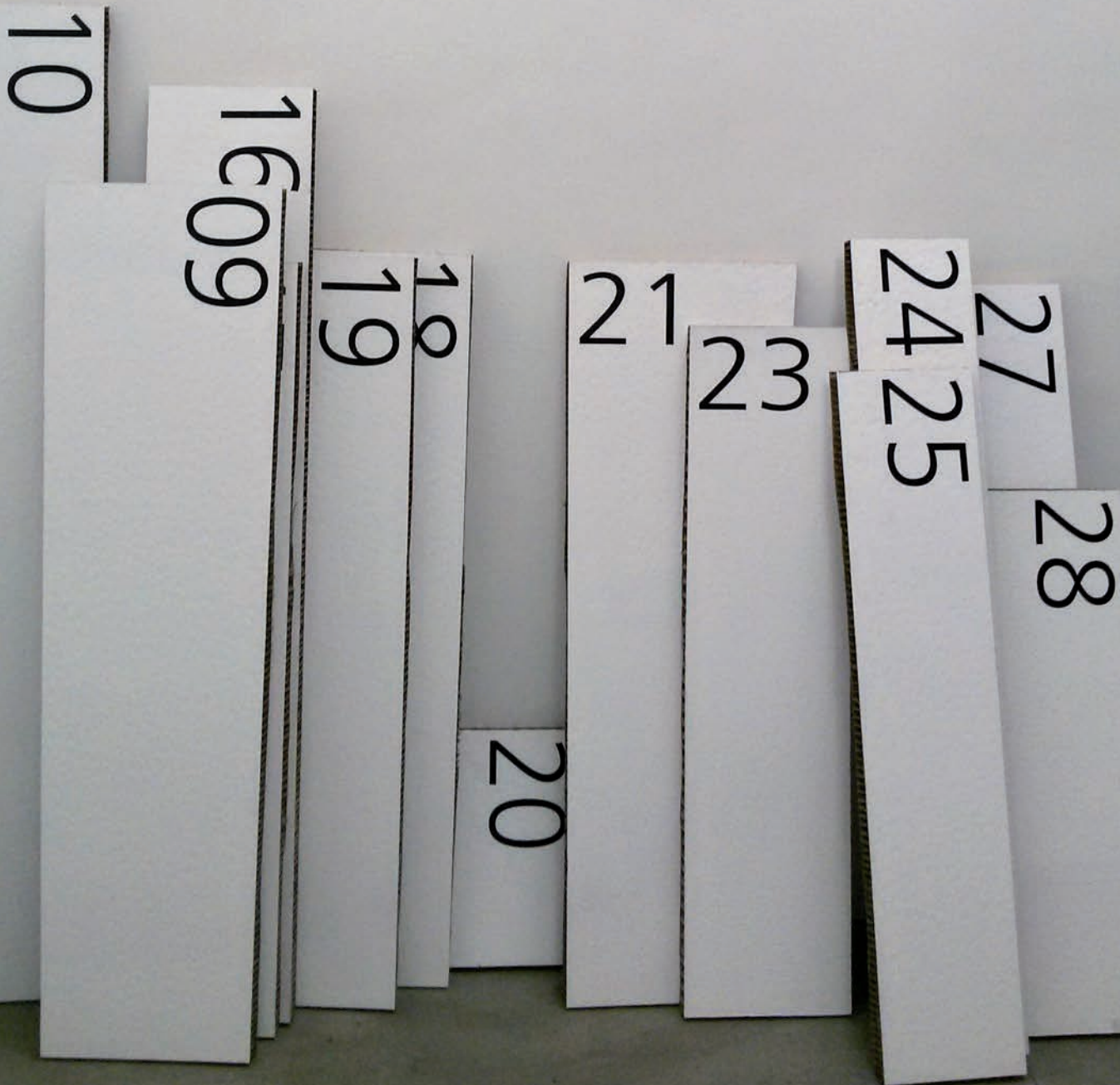
Keywords are taken from drawings and texts from every compiled and delivered H/C map in order to align the visions. *Elisabetta Porro*



UTOPIA
DISTOPIA
EUTOPIA

UTOPIA,
DISTOPIA,
EUTOPIA ...?

HETEROTOPIA...?



**3 HafenCity Hamburg | urban walk
03.07.2017, Monday
MS Stubnitz, Hamburg
H/C workshop (Barbara Holub)**

Production of desires for H/C in Hamburg:
**A Walk on the Wild Side: Hafencity from
Oversea via Osaka to Trieste**
(on invitation by Hafencity University)

**4 Harbour For Cultures.
Continental Breakfast 2017.
28.10.2017, Saturday
8TH CEI Venice Forum for Contemporary
Art Curators from Central Eastern
Europe - Trieste Session
Magazzino delle Idee, Trieste
symposium (Giuliana Carbi Jesurun)**

After the May meeting in Venice, the presentation of the H/C project in Trieste took place in the framework of the "Maria Theresa and Trieste. History and cultures of the city and its port" exhibition (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 state of the process of the H/C participatory project was presented in the form of individual contributions and discussion panels. At the meeting some of the most interesting H/C keywords were discussed, which had been collected, at that point, throughout Europe via a Trieste Contemporanea's Open Call inviting art curators, artists, other experts and citizens to imagine a harbour for cultures and submit their own vision on and desire about it.

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

Together with all patronage and collaboration of the institutions already listed on Forum's Session in Venice (see point 1 above), the Session in Trieste also benefited from the collaboration of the "ERPAC - Servizio promozione, valorizzazione e sviluppo del territorio" in using the premises of the "Magazzino delle Idee", the contribution of the Trieste Town Council and the participation of the Casa dell'Arte of Trieste.



5 Shared Values, Ambulant Gardens, and Other Spaces
28.10.2017, Saturday
Porto Vecchio, Trieste
H/C workshop (transparadiso)

Production of desires for H/C in Porto Vecchio

transparadiso organized a poetic and visionary walk through Porto Vecchio, where the people from Trieste and international participants cultivated their individual desires for creating a community in this contested area.

“What do you want from the harbour, what you never dared to express? This will be the moment for placing your desires. Engaging in H/C means to have a voice: all your contributions – no matter how contradictory, ambivalent, improvised, long-lasting, desperate, hidden or urgent. Your desires will be shown at Trieste Contemporanea, together with selected projects by transparadiso as part of the cumulative H/C exhibition: opening on November 26, 2017.”

As in many of their projects transparadiso creates 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.

Program of the workshop
(excerpts from the text by transparadiso)

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.

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 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:
_ 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 locations, for which you want to express a desire. If you want to express desires on various locations, we will walk around with the carpet.

6 Harbour for Cultures
28.10.-13.12.2017
Studio Tommaseo, Trieste
1st H/C exhibition (Giuliana Carbi Jesurun)
+
Shared values, ambulant gardens, and other spaces
Studio Tommaseo, Trieste
exhibition by transparadiso (transparadiso)

This cumulative exhibition was 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 of the H/C Carte Blanche workshops that took place in the preceding months. During the exhibition further H/C Carte Blanche workshops took place.



This second part of the exhibition was titled "Shared values, ambulant gardens, and other spaces" (26.11.-28.12.2017).
transparadiso showed selected pieces of projects engaging in urban issues related to the production of desire and "transformed the carpets by adding selected desires resulting from the workshop" (see point 5 above).
Supported by the Bundeskanzleramt Österreich.

7 enterprise + science + institutional issues
23.11.2017, Thursday
Studio Tommaseo, Trieste
H/C talk (Sara Alzetta)

Presenter Sara Alzetta (actress), with Alessio Lilli (president of the SIOT SpA), Stefano Ruffo (director of the SISSA), Mario Sommariva (secretary general of the Port Authority of Trieste) and Paolo Tassinari (visual designer, Studio Tassinari/Vetta).



8 transparadiso
25.11.2017, Saturday
Shared Values, Ambulant Gardens, and Other Spaces.
Studio Tommaseo, Trieste
H/C talk (Elisabetta Porro)

Barbara Holub and Paul Rajakovics (transparadiso), presented, together their projects of direct urbanism in a conversation with Betta Porro.

9 A conversation with Elisabetta Porro
30.11.2017, Thursday
Studio Tommaseo, Trieste
H/C talk (Giuliana Carbi Jesurun)

Elisabetta Porro, co-creator of H/C, presented her research work on the Old Port of Trieste, started in 2001 within a European research program.

10 The art and continuation of politics by other means
02.12.2017, Saturday
Studio Tommaseo, Trieste
H/C talk (Elisabetta Porro)

A conversation between the philosopher Giovanni Leghissa and the architect Giulio Polita.



11 Promise for H/C
02.01.2018, Tuesday
Porto Vecchio, Trieste
H/C action (transparadiso)

On Jan. 2, 2018, transparadiso undertook a clandestine action greeting the New Year with a promise for H/C. To value the Porto Vecchio, transparadiso gilded a bitt on the pier. Shortly afterwards new barriers were erected fencing off the pier as well as the areas transparadiso explored during the workshop for the production of desire in October 2017.

12 TRI/E/S/T/E

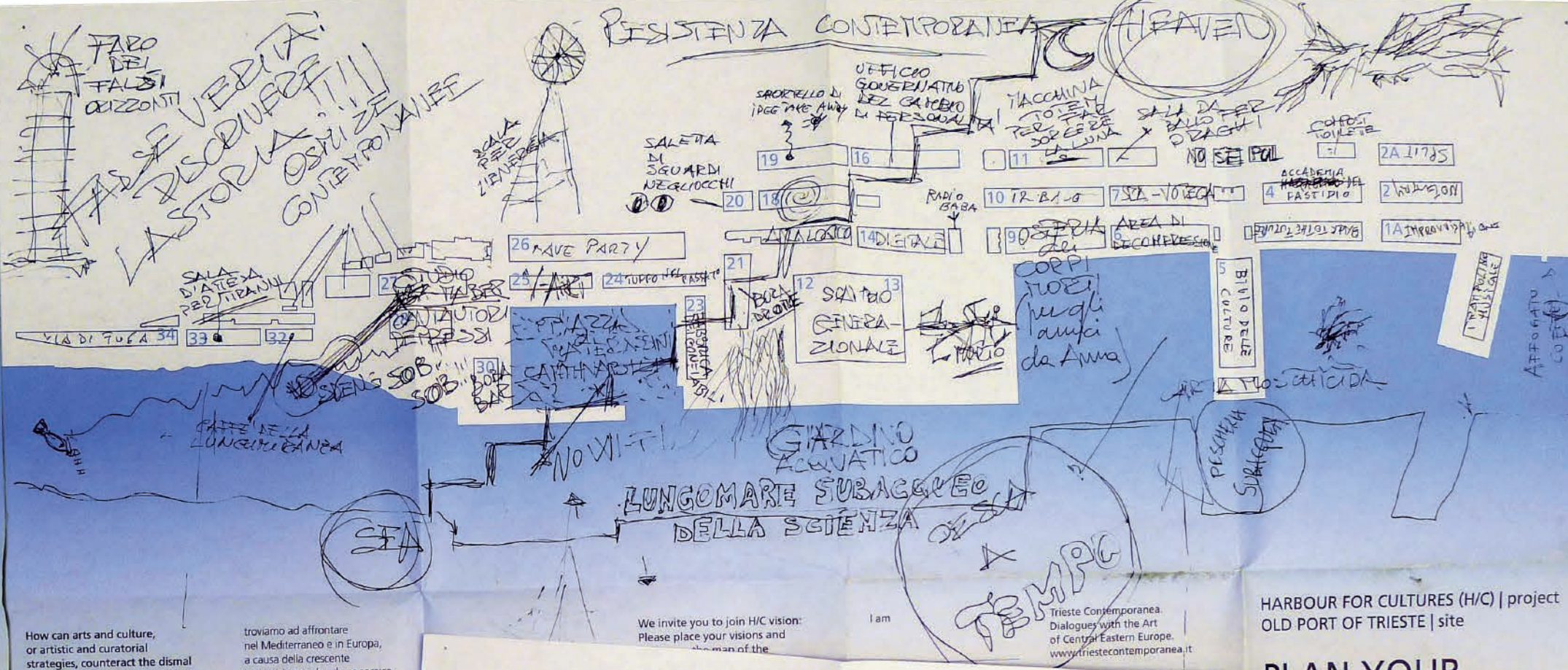
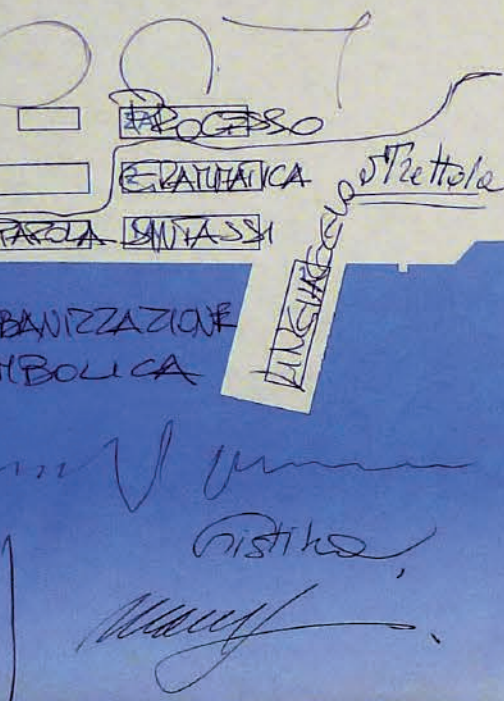
26.07.-05.08.2018, now!

Einige wenige Anmerkungen
zu vielen Identitäten einer Stadt
Haus der Architektur, Graz
art exhibition (Michael Petrowitsch)

In the exhibition the H/C project is
represented by the installation "One
Hundred Desires for Harbour for Cultures"
by transparadiso.

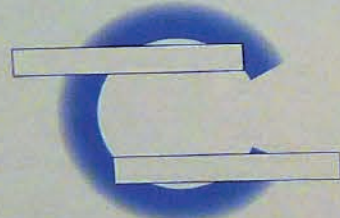
In addition works by Stefano Graziani,
Emanuela Marassi and Davide Skerlj
referring to Harbour for Cultures were
curated by Giuliana Carbi.





OUR FOR CULTURES (H/C) | project
PORT OF TRIESTE | site

AN YOUR
C



#5GAREBLANCHE

PLACE: TRIESTE CONTEMPORANEA
DATE: 20.10.2017

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?

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

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 create desirable visions beyond the increasing sense of helplessness experienced by large parts of society?

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?

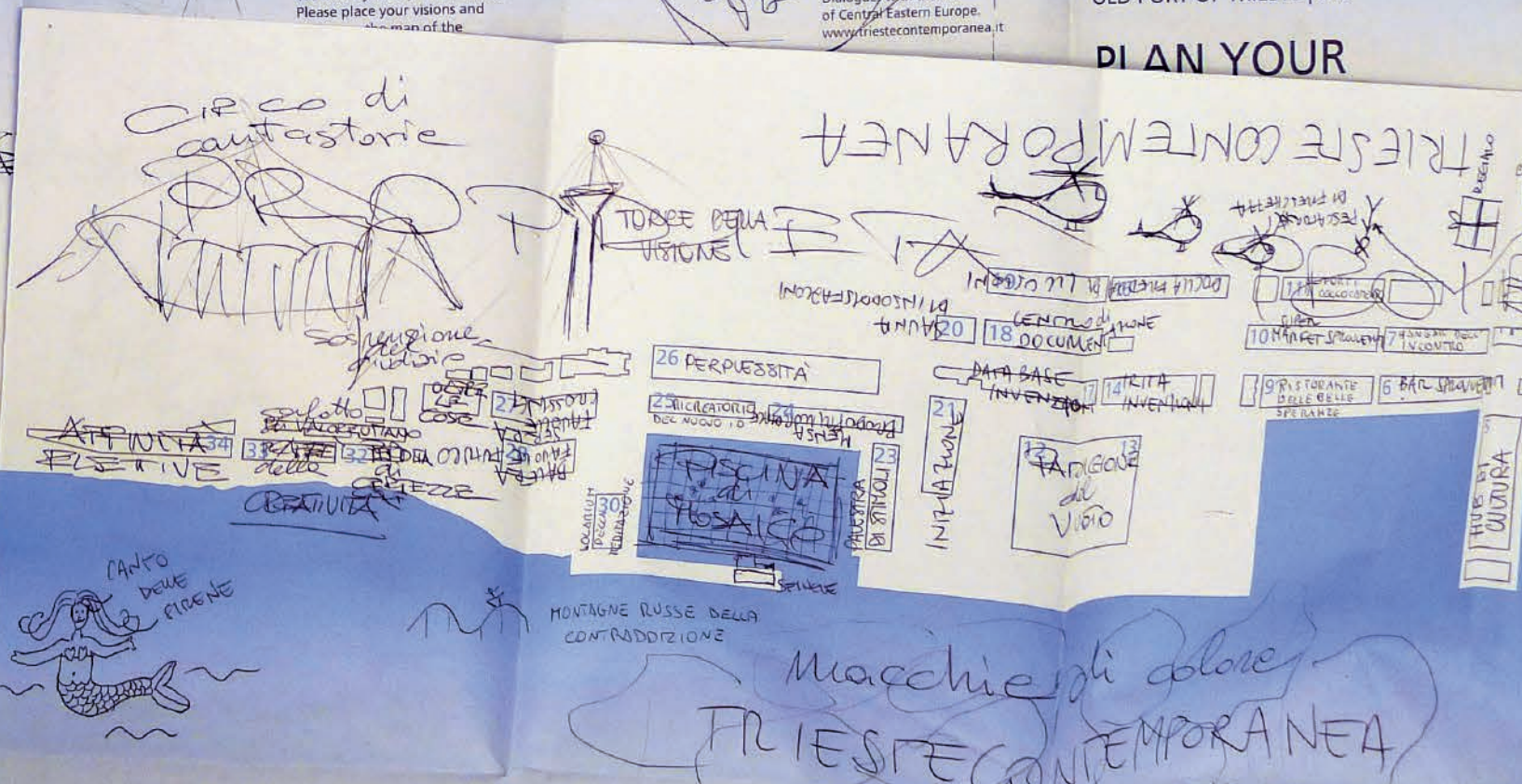
Come può un H/C invertire il nostro desiderio di certezze e protezione contro qualunque problema possa verificarsi e ridarci la spinta necessaria a rischiare e ad impegnarci?

We invite you to join H/C vision: Please place your visions and the name of the

Trieste Contemporanea Dialogues with the Art of Central Eastern Europe. www.triestecontemporanea.it

HARBOUR FOR CULTURES (H/C) | project
OLD PORT OF TRIESTE | site

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How can arts and culture