PORTFOLIO

selected projects 1998 - 2015

by Apolonija Šušteršič
The fascination with space is clearly visible in my projects in a number of ways hopefully to the same extent as the general social analysis and criticism; I am interested in questioning the social and institutional context of the place / situation I am working with. I would always start with the research of a specific context; looking into a present situation related to the politics of the place which further on generates the entire creative process where the role of the viewer is replaced by the role of participant. The result is not only imbued in analytical criticism as one would expect but it produces in itself already a suggestion for the future. My intention is to pursue new possibilities and make proposals from a hybrid point of view that ranges beyond art and architecture, making socially committed works that naturally takes the form of the everyday life activity.

Apolonija Šušteršič has a PhD from University of Lund, Malmö Art Academy, Sweden; and runs her own art / architecture studio practice. Recently she was appointed as a professor in visual art at Oslo National Academy for the Arts, to build up the MA studies under title Art & Public Space.

INAPPROPRIATE USE

Everything is designed nowadays, and “there is nothing that is not designed by culture” (Bruce Mau, i:D Magazine, The inspiration Issue, no.206, February, 2001). In this light, it is irrelevant to ask whether the work of Apolonija Šušteršič should be classified as art, design or architecture. Šušteršič is trained as an architect and as an artist. Her installations betray the precise touch of an architect and are notable for their sophisticated positioning, special qualities and functional effect. As an artist however, she uses architecture as a ready-made that she than probes for both political and social significance. Her installations, interventions, and research projects focus on the frequent discussion taking place about claims to the public domain; to cultural production as a contemporary phenomenon, and how this is connected to the current political and economic context.

Lisete Smits, curator/writer, for the catalogue: Skulptur Biennale Münsterland, 2003

DISCUSSIONS ON A (WHITE) CUBE

Apolonija Šušteršič entered the art scene from architectural field and her fascination with space is clearly visible in her projects in a number of ways. To the same extent as in general social analysis and criticism, she is interested in questioning her own work and the social and institutional context of the space her work enters. In her works she always starts from a certain situation or question, which generates the entire creative procedure. These questions are social by nature and according to traditional notions do not belong in the world of art. The artist tries to come closer to them by visual means which differ project to project, in terms of how appropriate they are for putting forth the idea: installations, video, photographs, texts, performances and lectures are often intertwined, however it is only the end users that create a live language out of this art. Installations are medially diverse, technically sophisticated and aesthetically perfected, and elements of architecture and design are regularly present. In spite of this, she emphasizes her ethical values, her position towards the activities of institutions and the artistic system and the cultural values in her installations above aesthetic models and formal characteristics. Her projects, which are based on personal standpoint, research and inventiveness, are in their final form very exact statements, mainly impugning once more the illusion that art is created and lives in a neutral space.

Igor Španjol, curator/writer, for the catalogue: Form Specific, Ljubljana, 2003

EXTENSIONS: EXPANDING THE SPACE OF ARTISTIC EXPRESSION

Many contemporary forms of art are like ‘extension cords’ which can be stretched out to reach new places or pulled back and rolled up. They can be used to connect two separate points, forming links between inside and outside, ‘here’ and ‘there’. They actively and flexibly explore a wide variety of situations.

Apolonija Šušteršič is an artist who creates possibilities of communication by bringing people together who were previously unknown to each other, making small changes in systems that function in the ordinary life of society in order to make them into art projects and mediating them in the interval between unrelated fields. Šušteršič treats the art museum more as a public space in the city than a place with the limited role of exhibiting art. She pursues new possibilities and makes proposals from hybrid point of view that ranges beyond art and architecture, making socially committed works that naturally take the form of everyday activities.

SELECTED PROJECTS LIST:

Case Study: Home
Bonnevoi? Juice Bar
Walk-In-Reader
Light Therapy
Non Stop Video Club
Videocinemacity or what to do after 7 p.m.?
Video Home Video Exchange
Guest Curator’s Office
Suggestion for the Day
City Lounge
Visual Cookie – Simulation Café
Showroom / Meeting room, Backroom
Cinema / Studio
Sputnik Lobby / Eintritt
Community Research Office
Prototype for Self Organized Economic Unit
Research Department, Meeting Room
The Take, Action (Slovenia)
Bonnie Dundee – A Meeting Place in the Garden (after Patrick Geddes)
Alienation
MUSU – Muzej Sodobne Umetnosti
Garden Service
Sunsetcinema
Left for tomorrow
text: Re-programming Disaster
Hustadt Project
Kafić
text: Politics “in Space”
Beyond a Construction Site
PLAY LAND
Underground Discussion Club
CASE STUDY: HOME

Co-author: The Living Community DS 66, Amsterdam

Type of work: Project
Production: Galerija Škuc, Ljubljana, DS66 Amsterdam
Location: Galerija Škuc, Ljubljana, Slovenija
Year: 1998
Curator: Apolonija Šušteršič and Gregor Podnar
Graphic design: Silvia Hammacher
Production of cookies: Terezija Šušteršič
Photo: Apolonija Šušteršič

Technical Data: Display of various objects, furniture and art works that would give the idea of various home settings placed within the public domain, display of documentation material on a light table and in a folder library, installation of a temporary kitchen, which becomes a public café with an herb garden where visitors can make their own espresso and bake cookies.

Participants from the Living Community at Domselaerstraat 66, Amsterdam (DS 66):
Anna Best with Andi Elsner, Carola Besasso, Fleur van Dissel, Georgina O. Evens, Silvia Hammacher, Lada Hršak, Sabina Kaeppler, Saskia Olde Wolbers, Deborah Rigby, Susann Rittermann, Betty Rischel, Apolonija Šušteršič, Annie Toop, Bettina Wilhelm

Guests invited into the exhibition with their performances:

Kees van Zelst, “Kitchenarias”, electronic music performance
Arne Vehovar, “Home Sweet Home”, slide projection
Riek Sijbring, “Florilegium”, performance
Dan Graham, “Home for America and other projects”, lecture
Jože Baršič, “…something about dwelling…”, a reading
Marjetica Potrč, “Brasilia”, film projection
Susanne Titz, “70’s Home Striptease”, lecture

Concept: Case Study: Home is a project, which focuses on the everyday living situation in transition. The project examines the relationship between the individual and the community, analyzing privacy and its different forms within the process of homeing*, raising questions of identification, one’s position within the community, presenting forms of communication, researching personal space and the definition of its borders.

This is a research project that follows several stages and has been publicly presented in different formats. The first stage was an exhibition in the Škuc Gallery in Ljubljana (my home town), followed by lectures, discussions, and performances.

The research material in this case is my subjective involvement in the living – homeing situation within the DS 66 community in Amsterdam. In the context of the exhibition I act as a connecting link – a curator in communication between the public and the artists I invited.

Homeing*, temporarily inhabiting and organizing a place, recognizing it as your own, installing the space with the generators of “good feeling”, socializing the place, defining the borders of your own space and negotiating privacy.

The title refers to the Case Study Houses – a program which was developed in the USA after the Second World War where several major architects where commissioned to design and build inexpensive and efficient model homes to address the American residential housing boom. This is known as an experiment in American residential architecture sponsored by Arts & Architecture magazine.
BONNEVOIE? JUICE BAR

Type of work: Context specific installation  
Exhibition: Manifesta 2  
Location: C. P. C. A., Bonnevoie, Luxembourg  
Year: 1998  
Curator: Maria Lind, Robert Fleck, Barbara Vanderlinden  
Courtesy: The artist  
Photo: Apolonija Šušteršič

Technical Data: Interior for the Juice Bar: 11 metre long bar and bar chairs made by green multiplex plates, bright orange coloured walls and floor, tables and chairs, title logo, cups with logo, drink mats with logo, juicers, dishes, oranges, refrigerator, dustbins, 4 TV monitors attached to the wall showing the TV programme for Bonnevoie (4 videos).

Videos: How to make your own juice? (mini DV, Pal, 2′17″), Cre(Act)ion Directe (mini DV, Pal, 13′43″), Memories of the Future (mini DV, Pal, 8′), Bonnevoie by Day & Night (mini DV, Pal, 7′37″)

Graphic Design: Irena Wölle

Table and chair design: Arne Vehovar for Magis

Concept: Bonnevoie is the name of the neighbourhood where the exhibition was located. It is the most mixed area of Luxembourg with 80% of the population. Bonnevoie? Juice Bar was placed in a formal Fruit Market warehouse. It occupied one side of the building, which was open to the street. The location was a very important element of the work. The Juice Bar was open to the public, especially to the local audience, for free, providing the possibility of being able to have a look at what was happening inside the building where the art exhibition was taking place. The Juice Bar served as an in-between zone between the neighbourhood and the inside of the building, between the non-professional public and contemporary art.

People could sit down, get a glass of free juice, see what was happening inside the building, and watch the TV programme for Bonnevoie on the monitors attached to the wall. TV Bonnevoie consisted of a compilation tape with four videos. The videos were shown on the TV monitors as cliché “furniture” of the bar. They were initiated by the existing context and by the relationship between the building and its neighbourhood.
Bonnevoie? Juice Bar - Floor Plan

A - JuiceBar
B - TV Monitors
C - Tables and Chairs
D - Exhibition Space
E - Street
**WALK-IN-READER**

In collaboration with: Stichting de Geuzen

Type of work: Project  
Exhibition: Unlimited nl. - 2  
Location: De Appel, Amsterdam, The Netherlands  
Year: 1999  
Curator: Huo Hanrue  
Courtesy: The artist, Stichting de Geuzen  
Photo: Apolonija Šušteršič

**Technical Data:** Ambient, situations, happenings, performances, lectures, workshops, interior design: flexible tables made of MDF boards in various sizes, two walls in bright orange colour, clothes hangers, video & book library on the subject of the contemporary city (cultural, sociological, geographical, political and economic studies).

**Concept:** *Walk-In-Reader* was a collaborative project made together with the artists group De Geuzen from Amsterdam. The idea was to inhabit a space in De Appel and change it into our working / event space. Our subject of discussion was the contemporary city, especially looking into Case Study: Amsterdam. At the time there has been a lots of new developments happening in the city, re-shaping Amsterdam quite dramatically not without the consequences. We were trying to analyze the situation. Since we were not interested only in the official planning point of view invited into the discussion also other professionals who live in the city: different artists, whose work was focused on the subject of the city, different professionals (social geographers, urban planners, architects, etc.) to give lectures, performances, workshops, guided tours of the city etc., in order to question the idea of the city and look into how it is perceived and conceived by various social groups. We developed a programme of different events that would take place during the time of the exhibition. The books and videos that we collected on the subject could be viewed at our specially furnished space.
LIGHT THERAPY

Type of work: Project
Exhibition: Moderna Museet Projekt
Location: Moderna Museet, Stockholm, Sweden
Year: 1999
Curator: Maria Lind
Courtesy: Moderna Museet
Photo: Apolonija Šušteršič, Per-Anders Allsten

Technical Data: Interior design for the light therapy room and reception: furniture made of MDF boards, coloured white and covered with white felt, bright lights on the wall, TL-lights on the ceiling, white felt carpet, ceiling and wall made of white plastic textile material, white coats, white shoe covers, library with books and magazines, jug of water, cups.

Printed matters: advertisement in the daily press, flyers, instructions for use on the wall, title-logo

Library: Alvar Aalto 1973 (brochure), Turner, A Life (James Hamilton), Experiencing Architecture (Steen Eiler Rasmussen), Words of Light (Eduardo Cadava), Gathering Light (Moderna Museet), On the Museum’s Ruins (Douglas Crimp), Supermarket (Rirkrit Tiravanija, Migros Museum für Gegenwartskunst, Zürich), Architectural Interior Systems (John E. Flynn), Museum Ethics (Gary Edson (ed.)), The Birth of the Museum (Tony Bennett), Designing with Light – Public Places (Janet Turner), The Institutions of Art (Peter Bürger), Studies in Modern Art 7 (Museum of Modern Art, New York), Il Museo Italiano (Edizione Lybra Immagine), 50 Lights (Mel Byars), Moderna Museet och Arkitekturmuseet i Stockholm (Rafael Moneo, Johan Mårtelius), Bruce Nauman 25 years, Leo Castelli Gallery (Bruce Nauman, Susan Brundage (ed.)), The Design of Lighting (Peter Tregenza, David Loe), New Museology (Andreas C. Papadakis (ed.)), The Architecture of Museums (Francisco Asensio Cerver), Long Green (James Turrell), Im Licht des Nordens (Mikael Adsenius, Henrik Orrje, Svenrobert Lundqvist (eds.)), Dan Flavin – Installationen in Floureszierenden Licht 1989 – 1993 (Dan Flavin), The Art of Light and Space (Jan Butterfield)


Concept: Light Therapy is a project made for the Nordic Museum of Contemporary Art. The idea was to focus on the program and typology of spaces within the contemporary museums today, how they function as public space, as a social and political structure in itself. Light Therapy became an addition to and comment on the museum’s programme. It is clear that museums today not only function as an exhibition space but also offer other activities.

Light Therapy is also an obvious response to the Nordic context, its environment and lack of light, especially in the wintertime. The official Light Therapy derives from psychiatric hospitals, where this treatment is used to fight Seasonal Affective Disorder (SAD), milder winter blues and sleep disorders caused by jetlag and overwork, or lack of daylight. It is a therapy with no proven side effects, which everyone can use.

Light Therapy creates an artificial condition to improve our busy lives - a “prosthesis” to make our everyday lives easier. It is a tool for artificial happiness.

Advertisements for Light Therapy were placed into local newspapers and flyers were handed out in town to inform the public that light therapy was available to everyone. A special logo, the title of the work, was developed adapting to the logo of Moderna Museet.
A - RECEPTION DESK
B - WARDROBE
C - LIBRARY
D - SOFAS
E - BRIGHT LIGHTS
NON STOP VIDEO CLUB

Type of work: Project
Production: Moderna Galerija, Ljubljana, Slovenia
Location: Mala Galerija, Ljubljana, Slovenia
Year: 1999
Curator: Maria Lind
Courtesy: The artist
Photo: Apolonija Šušteršič

Technical Data: Collection of videotapes: art videos from the Moderna Galerija video-collection, collection of art videos and films not in distribution in Slovenia, furniture made of MDF boards and acrylic glass, TV monitors, VHS players, projection, membership card, membership contract, flyers, newspaper advertisements, logo

Participants of panel discussion The Art Museum of the Future: Eda Čufer (writer, Infocenter, Moderna Galerija), Carlos Basualdo (curator), Zdenka Badovinac (director, Moderna Galerija), Maria Lind (moderator), Davor Katušić (architect, Produkcija 004), Igor Zabel (curator, Moderna Galerija), Tadej Pogačar (artist, director P.A.R.A.S.I.T.E. Museum)


Graphic Design: Irena Wölle

Concept: Non-Stop Video Club was a project made for Mala Galerija, which is an urban project room, an extension of Moderna Galerija – Museum of Modern Art, in Ljubljana.

My concern at the time was the closing down of many public cinemas in the city center as well as a very restrictive video distribution law, which was introduced to the public in 1994. With a new law bound to a new country many good films and videos were subject to distribution restrictions in Slovenia, as they were not subtitled in Slovenian and thereby making it too costly for too small an audience.

With the Non Stop Video Club I wanted to create a public space that would legally function as a private club where everybody was invited to join without any costs involved. That should be a video club where films and videos circulate only among club members who can borrow the material to take it home and create their own cinema. By creating a club, the idea was to avoid the restricted video distribution law and view films and videos which were not subtitled or dubbed in Slovenian.

Part of the Non-Stop Video Club collection was also the museum’s video and film collection, which was for the first time presented to the public.

We collected about 200 videos on VHS format:
– Art videos from the collection of Moderna Galerija, publicly displayed for the first time
– Quality video films (feature films, commercials, TV series), which could not be found in any video store in the country in their original language.
– Art videos by different international artists that were collected for the specific purpose of the project.

The Non-Stop Video Club was furnished such that people could sit down and view the videos. Further, members of the club could also borrow videos for viewing at home.
UKAZ
o razglasitvi zakona o pogojih za opravljanje reproduktivne video in avdio dejavnosti...

5.ČLEN
Če se videogram daje v v najem oziroma javno predvaja v izvirniku, mora biti podnaslovljen ali simultano prevajan ali sinhroniziran v slovenščino, na območjih, ki so določena kot narodnostno mešana, pa lahko v italijansčino in madžarščino.

Izjeme od prejšnjega odstavka lahko dovoli ministrstvo, pristojno za kulturo, v primerih, ko zaradi tehničnih in drugih objektivnih ovir ali zaradi omejene exploatacije ni utemeljeno zahtevati izpolnitev obveznosti iz prejšnjega odstavka, če bi to pomenilo omejevanje dostopnosti do umetniških, znanstvenih ali izobraževalnih vsebin na videogramu.
VIDEOCINEMACY OR WHAT TO DO AFTER 7 P.M.?

Type of work: Context specific installation
Exhibition: Gemainschaft - Geselschaft
Location: ACC Galerie, Weimar, Germany
Year: 1999
Curator: Mary Rozell-Hopkins
Courtesy: The artist
Photo: Klaus Bach

Technical Data: Cinema interior: refurbished cinema seats, orange curtain and walls, blue carpet and walls, pop-corn machine, projection of a cinema curtain closing and opening, sound system in a blue corridor with sound material from the Kultur-Stadt Weimar press conference, TV monitor showing the video Ausverkauf, a documentation of the public sale out of the “Haus-Stadt Weimar” local cinema.

Camera: Apolonija Šušteršič. Music & Sound: Kees van Zelst. Production: ACC Galerie, Weimar, Germany

Concept: Videocinemacity or what to do after 7 p.m.? was made in a specific time and for a specific context. It took place at the ACC Galerie in Weimar were I designed a so called “cinema-living room” with video, sound and a popcorn machine. This was a comment on just closed Weimar independed cinema which itinerary got soled on auction few days before Weimar became Europan Cultural Capital 2000.

The video Ausverkauf is showing the sale out of the old cinema. It starts in a very ambiguous way when the viewer is not really sure what is going on. It seam as the audience is coming to the cinema to watch a film however something rather unexpected is starting to happen. People don’t really seat down but starts to dismantle seats, curtains, lights etc.

Within an installation setting is the video Ausverkauf shown on a TV monitor at the place where one would expect the film screen. And a film screen is installed on the back side of the cinema seats with a projection of a cinema curtain opening and closing continually and desperately.

At the beginning of the setting I placed a pop-corn machine to introduce the idea of the Cinema however further on the space looked more intimate and slightly mysterious. Passing by the projected curtain the visitor would be directed into a blue corridor where one could hear the repetitive sentences from “Weimar Hauptstadt – Press Conference” with words like: Götche-Culture-Money.
VIDEO HOME VIDEO EXCHANGE

Type of work: Project
Exhibition: Inside Out
Location: Westfälicher Kunstverein, Münster, Germany
Year: 2000
Curator: Susanne Gaensheimer
Courtesy: The artist
Photo: Roman Mensing, Erphostrasse 17, 481 45 Münster, Germany (Tel: +49 251 374848)

Technical Data: Installation with furniture made of MDF boards, seats and floor covered with “grass” carpet, flyers, covers, TV monitors, VHS players, newspaper advertisements, logo.
A collection of feature films on VHS tapes which has been focusing on suburbia and suburban life, and a compilation of home videos from members of public who answered our public call to record their own home and make it public by bringing it to the exhibition and exchanging the video for a film from our collection.

Video: Compilation of home videos from participants edited by Apolonija Šušteršič:
0:00.14 Max Sudhues: Homevideo
0.06.36 Oliver Feldman: Straßenfest
0.18.25 Yvonne Roeb: Ein Hundeleben
0.23.04 Jens - Christian Bülskämper: Mittag in Münster
0.53.29 Verena Püschel: Wohnungsführung
0.57.23 Antonia Low: ein Frauenzimmer
1.15.14 Philipp Lukowski: Caspar & Konstantin
1.25.00 Mark Formanek: Kein Titel, aber Lebensmittelpunkt
1.29.59 Stefan Silles: Zu Hause
1.57.01 Ilona Johanna Plattner: Ende der Geschichte

Graphic Design: Irena Wölle

Concept: Video Home Video Exchange was an activity placed in the context of the modernist white cube with the aim of breaking up the traditional use of the space and creating a constantly changing set of information provided by the visitors themselves.
The exchange of videos and films in the Video Home Video Exchange project in Münster was a strategy used to motivate the local audience to take an active part in their cultural institution, the Westfälischer Kunstverein. The act of exchange: visitors could exchange their private home videos for feature films motivated participation and introduced an economy of exchange into the film / video distribution context which was usual practice among hobby collectors in the past.
Home videos gradually became part of the exhibition, and showed the interiors and private lives of the participating local audience, which became an antidote to the otherwise generally uptight and closed environment of Münster life.
GUEST CURATOR’S OFFICE

Type of work: Project
Exhibition: Bleibe
Location: Akademie der Künsten, Berlin, Germany
Year: 2000
Curator: Karin & Jorg van den Berg
Courtesy: The artist
Photo: Apolonija Šušteršič

Technical Data: Different pieces of movable furniture made from MDF boards painted white, with acrylic glass and space for clothes, books and documentation, work area with tables and benches.

Video: Office (mini DV, Pal, 20’) featuring the curators talking about their working environment

Concept: Bleibe – to stay, to be... I have asked the two exhibition curators to work with-in the exhibition space at the time of the exhibition. They became part of the show, by being present, working in the space, talking to visitors about the show, the art works and the artists.
Their Office became public and part of the exhibition. Their performance became a statement that has emphasis on a presence and communication with the audience.

The Guest Curator’s Office is a flexible structure which can be used by people working in the exhibition as well as by the visitor to discuss the exhibition, look at documentation, read books and catalogues related to the exhibition and at the end watch the video Office which is an interview with the curators talking about their ideas and desires around the working space.
SUGGESTION FOR THE DAY

Type of work: Project
Exhibition: What if: Art on the Verge of Architecture and Design
Location: Moderna Museet, Stockholm, Sweden
Year: 2000
Curator: Maria Lind
Courtesy: Moderna Museet
Photo: Åsa Lundén, Maria Lind, Camilla Carlberg

Technical Data: Borrow a bike service, title-logo, map of the city with marked locations and stories on the backside of the map, location marks on sites, bikes, contract of use, postcard set, round table discussion with politicians, urban planners, writers, artists, and social-geographers on the subject The Future of the City Between the Global Market and Social Democracy.

Participants of the discussion The Future of the City Between the Global Market and Social Democracy: Stella Fare, Mikael Söderlund (politicians), Leif Blomquist (city planner), Ulrika Karlsson, Peter Hallén, IGLOO, N.O.D.-nature oriented design, Bo Stockman, Per Glembrandt, Sven Svensson, Leif Brodersen (architects), Jakob Lind (moderator), Maria Lind (curator)

Graphic Design: Irena Wölle

Concept: The project Suggestion for the Day refers to the city of Stockholm, the perception and experience of the urban space, and the perception and experience of reality. Suggestion for the Day aimed to open up a discussion about the city in the art context by establishing a direct confrontation and physical involvement of the viewer - the perceiver who became part of the work itself.

Suggestion for the Day refers to the role of the Modern Museum (as an art institution) in becoming a highly active part of the city structure: a platform for creating critical discourse, a provider of cultural activities... The project’s aim was to activate the public in the most direct way by opening up the enclosures of the Modern Museum to the city, and bringing the city into the museum.

The “suggestion(s)” of where to go and what to see were given by architects working in Stockholm who knows the city well and whose concerns deal with its development in the future. Each of them pointed out and described one or more sites, which were of specific interest to her/him and would also be interesting to the visitor of the Modern Museum. The Suggestion for the Day was a proposal to rent a bike at Moderna Museet and have a look at specific sites, which were marked and described on a map. The visitor could make her/his own choices for the Suggestion for the Day – as to which site to visit and the route of getting there.

One could rent a bike at the ticket counter, take a map of the city and follow the Suggestion for the Day.
**HOME. DESIGN. SERVICE.**

Type of work: Project  
Production: Casco, Utrecht  
Location: Leidsche Rijn, Casco Mobile and Casco, Utrecht, The Netherlands  
Year: 2001  
Curator: Lisette Smith  
Courtesy: The artist  
Photo: Apolonija Šušteršič

**Technical Data:** mobile with additional tent with stools and camping tables, wooden platform covered with “grass” carpet, library with books, catalogues and magazines on interior, domestic space, housing development—information brochure about Leidsche Rijn project, advertisements in daily newspapers, title-logo, 3 videos presented in the Casco gallery.

**Videos:** *Project nr. 248* (mini DV, Pal, 7’ 55’’), *Project nr. 11* (mini DV, Pal, 7’ 17’’), *Project nr. 3015* (mini DV, Pal, 7’ 36’’)

**Concept:** Home. Design. Service. was temporarily located in the newly built neighborhood Leidsche Rijn, which is the last ten years becoming part of Utrecht. It was set up in a Casco mobile to address the process in-between finished plans and finished buildings; the situation in-between which is temporary and changeable. Home. Design. Service. was functioning as a consultation point for the residents of Leidsche Rijn where they could get an advice and information on interior design for their new home. The platform for this advice centre was the Casco-mobile, with an awning and terrace added for the occasion. The Casco-mobile was equipped with a library on interior design and other information material. The visitor was able to browse through books, periodicals and catalogues.

During the project in Leidsche Rijn, Casco Project Space in the center of Utrecht was showing video interviews with some residents of the new estate. They are talking about the new home, which is forming the backdrop for the video.

The project was concluded by a workshop for the residents of Leidsche Rijn run by nl. architects office. The discussion of the workshop was mainly questioning the process of urban planning and architecture in relation to its users.
CITY LOUNGE

Type of work: Context specific installation
Exhibition: Berlin Biennale 2
Location: Trepp Tower - Allianz, Berlin, Germany
Year: 2001
Curator: Saskia Bos
Courtesy: The artist
Photo: Apolonija Šušteršič

Technical Data: Lounge space with seating elements placed on an orange carpet – situated in Trepp Tower, Gallery, CD compilation with statements from different people talking about the ongoing development of Berlin, monitors with images from specific city locations taken from www.cityscope.de which is following the change of the city every hour.

CD: City Lounge (2001, 12’ 47’’). Sound editing: Apolonija Šušteršič, Kees van Zelst. Music: Kees van Zelst. Sound fragments from interviews, talks and guiding tours with: Susanne Walter, Dr. Andres Lepik, Thomas M. Krüger, Stefan Rethfeld

Concept: City Lounge was placed in a lounge-like space in a corporate building of the Allianz insurance company, situated just off the centre of the inner city of Berlin.
The project commented on the recent development of the city, where the big corporations (such as Allianz) are playing a major role, manipulating the development of the city by means of architecture and planning strategies.

Placing the work within the Allianz building was therefore addressing its power position and offering to the viewer a space and time to think about it.
Along that City Lounge was using images from www.cityscope.de, which has four cameras, placed on the high office buildings in the area of New Berlin, recording every hour the present changing situation within the city. Visitors could view three monitors showing the images of the changing city while listening at the sounds track on the headphone overlooking the river Spree.
The "conversation" on the sound track is quite contradictory, portraying different ideas and views of the present urban situation in Berlin and give the listener an impression as she/ he would stand in the middle of the simulated discussion.
VISUAL COOKIE – SIMULATION CAFÉ

Type of work: Project
Exhibition: Visualise Carlow
Location: Carlow, Ireland
Year: 2002
Curator: Annie Fletcher
Courtesy: The artist
Photo: Apolonija Šušteršič, Jos van der Pol

Technical Data: Visual Cookie Competition, advertisement in the local newspaper, Cookie Launch Event, interior design for Simulation Café, collection of art books and magazines donated by different art institutions, cookies and coffee, contract between the winner of the Cookie Competition and the City Council Carlow, notebook for visitors’ ideas about the future visual art centre, café logo, video with a live recorded discussion on the theme Art Practices, Art Spaces and Local Communities.

Video: Art Practices, Art Spaces and Local Communities (mini DV, 2002, 120’). Production: Visualise Carlow

Participants of the discussion Art Practices, Art Spaces and Local Communities: Lisette Smitts (director of Casco Projects, Utrecht), Bik van der Pol (artists), Seán Ó Laoire (partner Murray Ó Laoire Architects), Valerie Connor (curator and critic), Caoimhín Corrigan (art officer, Carlow Local Authorities), Annie Fletcher (curator of Visual Cookie – Simulation Café)

Concept: “Carlow people are being called to bake a brand new biscuit! – When the Carlow visual arts centre VISUAL opens, it will have a café – and every good café needs a good cookie. Artist Apolonija Šušteršič is launching a major cookie contest, which will be held at the Seven Oaks Hotel on Saturday 23rd March 2002. The cookie in question must be new, modern, delicious and based on sugar. Its creator will win €1000 and the new VISUAL COOKIE is intended to become the unique product of the Visual Café. The judges for the cookie competition will be both local and national, and will include the artist herself and Paulo Tullio, food critic and writer.” (from the Press Release, 2002)

The project Visual Cookie - Simulation Café was composed of two parts that followed each other in time. It became the communication model for a dialogue between the local audience, contemporary art, context and the future institution. How to engage the local audience to become part of the development process of both “visual” aspects – the art centre, and Carlow itself?

At the time the town was facing massive development and was set to become a major player in the dynamic southeast system of towns and cities. This international contemporary art space found itself part of that process. The project aimed to question the ideas of the local audience participating in the “making” of their own cultural platform, giving them the opportunity for international communication, as well as addressing the notion of what this meant to them and what they expected from it.

The Simulation Café contained a little library with art books and catalogues collected from all over the world, and a video document from the opening discussion, which focused on the idea of the relationship between the local audience and the contemporary art space. The Café was set up right in the Carlow town centre for a number of weeks and became a talking shop for the people of Carlow where they would come to look and debate the new contemporary art institution – and of course to eat those sensational new futuristic cookies!
The winning cookie will become an important element in the Cake of the forthcoming Visual Cookie Festival, which will have a unique association with Carlow.

The Visual Cookie is looking for an original and unique design, suitable for baking and decoration. There is a prize of €300 for the winning entry, which is open to everyone living in County Carlow.

The winning entry will be selected by an independent judging panel. The entries will be displayed on Monday, March 3rd at Carlow Community Council Office, Mill Street, Carlow, from 10.00 am to 2.00 pm. The winner will be announced on Friday, March 13th 2009, at the main event. Entries can be submitted at any time before this deadline.

The competition will be facilitated by an independent judging panel.

Entries should include:
- A detailed description of the design
- A photograph of the finished product

Further information and entry form are available from:
The Arts Office, Carlow County Council, Mill Street, Carlow 057 9144422, arts@carlow.ie

The Nationalist & Leinster Times in conjunction with Tully’s Travel wish to congratulate our lucky winner of a holiday away for two to Paris for St. Patrick’s Weekend.

The winner is Nancy McGlinchey, Cresswood, Cresswood, for her following Limerick:

A romantic broke up one fine day,
And this is how to love that day.
SHOWROOM / MEETING ROOM, BACKROOM

Type of work: Action
Exhibition: Form-Specific
Location: Metelkova 22, Moderna Galerija, Ljubljana, Slovenia
Year: 2003
Curator: Zdenka Badovinac
Courtesy: The artist
Photo: Dejan Habicht, Moderna Galerija, Ljubljana, Slovenia

Technical Data: Transformation of a dilapidating room into a showroom and a meeting room; table with benches and shelves made of colored MDF, painted wall, text on the wall: “Monument – the Concept for the New Museum”, TV monitor presenting an interview with Andreja Rihter (Minister of Culture, Slovenia) . The room is set up for a meeting: water jug and glasses, flower bouquet, pillows with the names of participants.

Meeting with the Minister of Culture, artists, curators, representatives of private business and local media on the subject of: “Museum of Contemporary Art – Constitutive Act”.

Participants of meeting: Andreja Rihter (Minister of Culture, Slovenia), Simon Kardum, Nejka Batič (Minister’s advisors), Borut Vogelnik, Alen Ožbolt, Tadej Pogačar (Artists), Andrej Smrekar (Director, National Gallery of Slovenia), Gregor Podnar (Director, Škuc Gallery), Zdenka Badovinac (Director, Moderna Galerija), Franci Završ (Pristop Communications), Adela Železnik (Museum consultant, Moderna Galerija) Jelka Šutej Adamič (Journalist), the artist as a moderator and the audience.

Concept: Showroom / Meeting room, Backroom was a project related to the present cultural politics in Slovenia. It addressed the question of the constitution of a Museum of Contemporary Art in Ljubljana, a subject publicly discussed over the last 15 years.

The Moderna Galerija / Museum of Modern Art in Ljubljana proposed the constitution for the Museum of Contemporary Art, a contemporary venue that would function not only as a space for representation but also a space for production and experimentation. The idea was never fully endorsed by Slovenian cultural politics, and put off with spurious excuses.

An important element of the project was its location: a dilapidated former military barracks building, which had been allotted to Moderna Galerija for its extension.

The idea was to renovate one single room in the building, as a showroom of the renovation process, which would also serve as a debate room for discussing the critical issue.

We organized a meeting with the Minister of Culture and her advisors, artists, representatives of private business, curators and local media to discuss the problems concerning the funding of a Museum of Contemporary Art in Ljubljana.

Prior to that, we recorded an interview with the Minister of Culture which was made for the main national TV network, in which she was asked one basic question (in three different formulations): When will Slovenia get a Museum of Contemporary Art? (The interview was later on view in the showroom.)

As predicted by contemporary sociologists, the backroom (room for breaks) became the space where the real and final decisions were taken.
CINEMA / STUDIO

In collaboration with: Holland Animation Film Festival (Liesbeth Worm, Richard van der Koppel), students from The Royal University College of Fine Arts, Stockholm (Eva Arnqvist, Jan Rydén, Adriana Seserin, Pål Bylund, Staffan Hjalmarsson, Kerstin Olsson)

Type of work: Research project
Production: Mariette Dölle, Beyond Utrecht
Location: Nomads in Residence, Leidsche Rijn, Utrecht, The Netherlands
Year: 2004
Photo: Apolonija Šušteršič

Technical Data: Cinema setup, studio setup, living space setup, animation workshops for children, film screenings, seminars, meetings, publication

Participants of expert meetings: Bernard Colenbrander (architectural historian and writer), Hans Ophuis (architect), Henk Slager (philosopher, writer and head of Graduate School of Visual Art & Design, HKU Utrecht), Oedgze Atzema (professor of Economic Geography, University of Utrecht and head of the Utrecht Monitor team), Carel Weeber (architect and city planner), Arnoud Holleman (artist, television director and co-editor of Re-magazine), Annemiek Rijckenberg (docent at the Academie van Bouwkunst, Amsterdam), Henriette Heezen (Beyond), Klass Hoek (professor at Graduate School of Visual Art & Design, HKU Utrecht), students from Graduate School of Visual Art & Design, HKU Utrecht

Concept:
*Leidsche Rijn is a newly built area in Utrecht, the Netherlands. Over a period of 15 years, 30.000 new homes will be built, thus creating a whole new city of 80.000 new inhabitants.
**Beyond Utrecht is the scenario for the role that the visual arts can play in the creation of a whole new city.

Cinema / Studio project examined the possibility to create a facility in the Leidsche Rijn area of a special and unconventional character which would draw in people, even from outside, to Leidsche Rijn.
The idea was to investigate the realisation of a “hybrid facility” which would address specific problems present in suburban areas such as Leidsche Rijn. Through collaboration and consultation with specialists of specific professional fields like urban planning, economy, women studies, sociology and developers, I propose a prototype for a hybrid facility which would be possible to realize in the frame of Beyond. The hybrid facility would be something in-between a cinema, a living and working space and a meeting point. The hybrid facility was mainly made of specific events which would create a specific situation with-in the space.

We performed the idea of hybrid facility together with participating students from The Royal University College of Fine Arts, Stockholm during three weeks of a site research.

Each week was centered on a theme that helped to provide a situation – content oriented space:
1: The Vinex-location of Leidsche Rijn. The urban planning, the plan, the process and the reality,
2: Cinema and Animation,
3: Family life in suburbia (mothers and children).

The research was housed within the Nomads in Residence mobile in Leidsche Rijn, made by Liesbeth Bik and Jos van der Pol together with Korteknie Stuhlmacher Architecten, where we would be living and working during the research. In collaboration with Holland Animation Film Festival, we made a programme of animation workshops and animation film screenings for children. Parallel with the running of the temporary cinema in the mobile, we were collecting information about the life in Leidsche Rijn and hold seminars with professionals as well as informal discussions with the locals.
At the end we presented our action-research in a publication along with a design scheme proposal for a hybrid facility.
SPUTNIK LOBBY / EINTRITT

Type of work: Design Project
Location: Kunstverein München, München, Germany
Year: 2002
Co-authors: Maria Lind, Sören Grammel, Katarina Schlieben
Photo: Apolonija Šušteršič

Technical Data: Installation of chairs, tables, cupboards, lights, wall, floor etc.
In the first stage, the functional objects were limited to the basic ones, such as the self-service bar, workstation, tables and chairs, bookshelves, magnetic info wall and display cupboard. They were grouped into movable and changeable elements, which created the temporal situation in the space. Movable elements transformed the space in a very short time, and the changeable elements were to be re-placed in the long run. Deck chairs were available during the summertime for visitors to sit outside in the park and read, or simply have a meeting in a relaxed atmosphere.

Concept: Sputnik Lobby / Eintritt was a project made to re-model the entrance area of the Kunstverein München according to the new organization of the old institution. The idea was to work with the existing space, along with the new situation in the organization of the institution and produce a recycled, temporal place, which would be flexible enough to serve as a platform for different situations. Every time one visited the place, it would be changed. Some changes were planned and others appeared randomly. The project aimed to emphasize the temporal and the transformable as an implication of our contemporary society. In this case, the space as an experience worked not only three-dimensionally, but introduced extra dimensions into the space: time, situation, event became the new dimensions of the space.

Sputnik Lobby / Eintritt introduced a new function of the entrance area to the public art institution. Being an in-between space between the outside (the city) and the inside (the exhibition space - the white cube), it emphasized the relationship between the public and access to art. It became a space for lectures, parties, meetings, discussions, workshops, as space for various spontaneous activities.

Sputnik Lobby / Eintritt was made in collaboration with Maria Lind (director), Sören Grammel (curator). Together we conceptualized the space and took joint responsibility for maintaining the temporality of the space, always creating new situations.
Hey, this book was never published...

I don’t understand, if she doesn’t use the light accelerator how will she be able to use the teleporter?

Hey guys, feel like baking a cake together? I have this fantastic recipe…

…no flour, no eggs, no butter…

Great to see you again!

How is your project developing?

No, I’m staying in the Kunstverein hotel. I’m working on the manual for constructive civilian disobedience.

Hello! Very welcome! You have just entered the space for production of Ideas.

Relax or get involved in the process.

Welcome to the daily TRUTH REPORT, from your local Kunstverein TV station. Today we will take a closer look into the future development areas of the city. Who is actually in control of our city’s development? How can you get involved?

We have an ongoing programme of films you have never seen. Please, take a seat!

That looks interesting. What are you doing?

I’m making a machine for understanding CULTURAL DIFFERENCES.

I wonder if this mind reader will work on distance.

This drink is really inspiring. It makes me think!

We will make TIME for you...

…it’s free, don’t worry...

…and it’s really easy to make it nowadays!

We have an ongoing programme of films you have never seen. Please, take a seat!

This is a testing area for a better world.

Enter on your own responsibility!

I love this space, every time I come it’s in a different colour.

Well, it reacts to your mood, didn’t you know?

Hey, this book was never published.

I wonder if this mind reader will work on distance.

Great to see you again!

How is your project developing?

If you get, feel like baking a cake together? I have this fantastic recipe…

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COMMUNITY RESEARCH OFFICE

In collaboration with: Liutauras Psibilskis

Type of work: Research project
Exhibition: Community Research Office
Location: IBID Projects, London, United Kingdom
Year: 2003
Curator: Liutauras Psibilskis
Photo: Apolonija Šušteršič, Liutauras Psibilskis

Technical Data: Community Research Office started with an empty gallery. Gradually, it was filled with a variety of collected information, project logo, office furniture, books, maps... The regular visitors to the gallery became an important source of information. We had several meetings with city officials, local inhabitants, artists, gallery owners, social geographers, urban planners, etc. The gallery’s white cube gave way to an office space for this work-in-progress. At the same time, Community Research Office also provided suggestions for the hypothetical future development of IBID Projects as a non-commercial space. The results attained through this research are presented within a research report, which is considered to be the final and very important element of this art project.

Library: Empire (Micheal Hardt, Antonio Negri), Is Revolution Possible? (Antonio Negri), MUF (Katherine Shonfield, Adrian Dannatt), LONDON, Bread and Circuses (Jonathan Glancen), London, a Social History (Roy Porter), City Racing, the life and times of an artist-run gallery (Octavi Comeron), Landing, eight collaborative projects between artists + geographers (Driver, Nash, Prendergast, Swenson), Super-Cannes (J.G. Ballard), London in the Twentieth Century (Jerry White), A Guide to the Architecture of London (Edward Jones, Christopher Woodward), My East End (Gilda O’Neill), Arts and Artists from an Economic Perspective (Xavier Greffe), London Orbital (Iain Sinclair), The Global City (Saskia Sassen), Small Gold Medal (Elizabeth Price), The Pragmatist Imaginaton, thinking about ‘things in the making’ (Joan Ockman), Art Gallery Exhibiting (Paul Andriesse), Wire issue 227 (interview with the Asian Dub Foundation)


Concept: The IBID Gallery was temporarily converted into the Community Research Office as a continuation of a series of projects engaging with social research and urban development in different European cities. Community Research Office at IBID Projects in East London was set up to look at the process of gentrification in the local area. The project attempted to explore the reasons, processes and consequences of change within urban development, where galleries and independent art spaces play an important role.

Gentrification is also a strong visual process in which financial investments are visible through architectural and social changes in previously run-down areas. Art galleries and project spaces are among the first gentrifiers and are later often replaced by upgraded housing, cafés and offices. In recent years, East London has experienced visible and rapid change. The gentrification process usually entails a rise in property prices as the local population is replaced by people with different lifestyles and social classes with higher income levels.
**PROTOTYPE FOR SELF ORGANIZED ECONOMIC UNIT**

Artist: Apolonija Šušteršič  
Type of work: Project  
Exhibition: Skulptur Biennale Münsterland  
Location: Ostbevern, Germany  
Year: 2003  
Curator: Saskia Bos  
Courtesy: The artist, the city of Ostbevern  
Photo: Apolonija Šušteršič

**Technical Data:** Sculpture / kiosk, made of plywood, placed on the local market, backyard garden in the area, conceptual plan for possible Unit development

**Participants:** Carola Beerhues, Marga Chirazi, Ursula Haverkamp, Jutta Maier, Gisela Overloeper

**Concept:** The Prototype for Self Organized Economic Unit is developed as a support structure to create an alternative of the employment possibility within the Warendorf region. It is a platform for women above 40 who are unemployed, coming from the countryside and would have their own backyard garden, the Unit is designed as a red box, which functions when closed as a "minimal urban sculpture" marking a place and when open as a kiosk. The conceptual plan for the Unit is developed in cooperation with the art institution in this case with Skulptur Biennale Münsterland and the City market that has given a place to the Unit. The Market place is usually the most expensive land in the city that one can get for the temporary use.
Nur für arbeitslose Frauen über 40! Wollen Sie mit uns arbeiten? Arbeiten Sie gerne im Garten? Machen Sie ihre eigene Marmelade und eigenen Säfte oder bauen Sie ihre eigenen Kräuter an?

Bitte das Formular ausfüllen. Wir nehmen mit Ihnen innerhalb nächsten 14 Tagen der ein Kontakt auf.

Name und Vorname:..............................................................................................................................................

Adresse:................................................................................................................................................................

Telefon:................................................................................................................................................................

Alter:.................................................................................................................................................................

Haben Sie ein Garten? JA NEIN

Haben Sie Fragen? Rufen Sie uns an: Skulptur Biennale Münsterland, Frau Barbara Bergmann, Telefon 02581 53 2519
RESEARCH DEPARTMENT. MEETING ROOM

Type of work: Project
Exhibition: Akademie. Kunst lehren und lernen
Location: Kunstverein in Hamburg, Hamburg, Germany
Year: 2005
Curator: Angelika Nollert, Yilmaz Dziewior
Courtesy: The artist
Photo: Apolonija Šušteršič

Technical Data: Interior for Research Department. Meeting Room: “grass” carpet, foldable chairs, round platforms / tables, bookshelf, serving trolley, fresh coffee and tea, jugs of fresh water and milk, sugar and cookies, hangers, blackboard surfaces, collection of books, magazines and other printed matters related to the topic in discussion, “Meeting in progress” sign, advertisement in the media for the availability of Research Department. Meeting Room for all universities in the city (including free-anti and alternative universities all around Europe), booking schedule.

Participants of premier discussion Utopistic models of (art) education: Jenny Berntsson, Yilmaz Dziewior, Måns Holst Ekström, Peter Hoppe, Robert Karlssen, Maria Lind, Katryn Mayer, Regina Möller, Maria Pijuan, Peter Steckroth, Jan Verwoert, Gitte Villesen, Carola Wagenplast

Concept: Research Department. Meeting Room is a project related to the idea of artistic research. Research Department. Meeting Room is a structural element of an institution or organization where the production gets tested, analyzed, questioned, or developed into a new direction. It provides knowledge, and possibilities for experimentation. A Research Department. Meeting Room was created within Kunstverein in Hamburg. It was a space for debate on the subject suggested by the exhibition (Akademie. Kunst lehren und lernen) and a meeting point for people who were interested in discussing ideas around education and knowledge production. The idea was to accommodate and facilitate groups coming from various directions, professionally and geographically to exchange their ideas and views. Part of the project was also the premier discussion Utopistic models of (art) education, a whole day brainstorming session with the aim to get a creative and constructive result at the end of the day.
THE TAKE, ACTION (SLOVENIA)

Type of work: Project
Exhibition: Trend 2001 – 2005 (Trend Award for special achievements in the visual arts)
Location: Mestna Galerija, Ljubljana, Slovenia
Year: 2005
Courtesy: The artist
Photo: Božidar Dolenc, Apolonija Šušteršič

Technical Data: Screenings of the film The Take, film posters distributed around the city and in unemployment offices and available at the exhibition for people to take, flyers, ads in the local newspapers, questionnaire from www.thetake.org to be filled out by the film audience.

The film The Take is made by Avi Lewis and Naomi Klein (Produced by: Barna-Alper Inc. and Klein Lewis Productions, in co-production with the National Film Board of Canada and in association with the Canadian Broadcasting Corporation)

The project was made referring to www.thetake.org

Graphic Design: Adriana Seserin

Concept: My proposal for action:
I would like to use this opportunity to screen a film I have recently seen in the ICA in London: The Take, by Avi Lewis, director and Naomi Klein, one of Canada’s most outspoken journalists, and writer. It seems to me very relevant to show this film in Ljubljana, Slovenia as well as in other places in Europe at the moment.
“The Take is a political thriller that turns the globalization debate on its head”. It follows Argentina’s radical new movement of occupied business: groups of workers who are claiming the country’s bankrupt workplaces and running them without bosses.
Apparently there have been similar cases in Western Europe as well but information isn’t really up front. One wonders why. However I still remember the times of socialist Yugoslavia. Workers were running the factories as a collective as well. But somehow it didn’t work out. Could we say that was a historical conspiracy? Or was that some kind of system mistake? At the moment Slovenia is an independent country adapting itself to parliamentary democracy and running a “hard core” capitalism. Many former Slovenian factories are destroyed or abandoned and a big wave of very tricky privatization is eating up work places. Lots of people are getting fired every day without any alternative option to work.
Since I believe that the art context is able to produce or give space for ideas and suggestions which are applicable to real situations on very many different levels I would like to propose to screen the film The Take in a local cinema in Ljubljana. The information about the film should be distributed via the exhibition organization to target not only art public but also unemployed people in Ljubljana, Slovenia. Therefore I would like to design special posters and flyers which will be related to the local situation and directed to the local audience.
At the moment I am trying to trace the film distributor and purchase the film. I joined The Take mailing list and hope that I get a positive answer. (www.thetake.org)

Apolonija Šušteršič
"My new film is now 1200 dollars.
It was really good money."
BONNIE DUNDEE – A MEETING PLACE IN THE GARDEN (AFTER PATRICK GEDDES)

Type of work: Project
Exhibition: Our Surroundings
Location: Marine Parade, Victoria Dock and Dundee Contemporary Arts Center, Dundee, Scotland
Year: 2005
Curator: Katrina Brown
Courtesy: The artist, Barnhill Rockgardens
Photo: Apolonija Šušteršič

Technical Data: 2 pages from the original notebook of Patrick Geddes describing the future vision of the location around DCA, lawn with greenhouse containing platform made of betonplex and wood with storage and office space, plants, chairs, tables, maps, books, notebooks for ideas and other materials to support discussions.

Workshop: In collaboration with Meike Schalk (architect and theorietician)

Participants of the workshop: Amanda Moncur, Peter Sandwell, Jim Noble, Bobby Heron, Anne-Marie Watson, Richie Cumming, Gill Motion, Susan Smith, Alan Fraser, Brian Gibb, David G Hughes, Sarah Glynn, Isla Robb, Doug Mclaren, Shona Main, Chris Hind, Jonathan Thomson, Andrew Nicoll, MAPPING Group with people from YALP (Young Adult Literacies Project), Out & About, Monifieth High and DCA

Library: The uses of disorder (Richard Sennet), The fall of public man (Richard Sennet), Sociable cities (Peter Hall, Colin Ward), Cities for a small country (Richard Rogers, Anne Power), Cities of tomorrow (Peter Hall), Superstudio Life Without Objects (Peter Lang, William Menking), Public and private spaces of the city [Ali Madanipour], Cities without cities (Thomas Sieverts), Writings on cities (Henri Lefebvre), Changing Anarchism: Anarchist Theory and Practice in a Global Age (Parkis/ Brown [eds.]), The City of Collective Memory (Cristine Boyer), The City Cultures Reader (Miles/ T. Hall/ Borden [eds.]), Groundswell: Constructing the Contemporary Landscape (exhibition catalogue MoMA), Urban Futures (M. Miles/ Tim Hall [eds.]), Happy – city and public happiness in post war Europe (Cor Wagennar [ed.]), An urban experiment in central Berlin (V. Magnago Lampugnani/ R. Schneider [eds.]), Ecology and Anarchism (Brian Morris), Various articles on the themes of: Urban Planning and Activism, Patrick Geddes, City Development / A Report on the Carnegie Dunfermline Trust by Patrick Geddes and Bonnie Dundee

Concept: The idea of a meeting place within a garden refers to Patrick Geddes (professor of Botany at Dundee University 1888-1918) and his methods of teaching and debating. He believed that nature provided a strong and positive influence on the human brain, enabling us to produce positive thoughts about our living environment. The meeting place was created within a simple prefabricated glass-house on a location due for immediate urban development. The glass-house was placed on an added lawn overlooking the river. Equipped with plants, books and other information material to support discussions. The house was open and available to use by anyone involved or interested in the development of the city of Dundee and could be booked for meetings during the exhibition. An important part of the project was the workshop conceptualized together with Meike Schalk, architect and theoretician. The locals, architects, planners, politicians and activists were invited to participate in the workshop which consisted of walks, site visits, discussions and lectures. At the end of the project, the glass-house was donated to the old activist group Barnhill Rockgardens for future debates on the development of their city.
ALIENATION

Co-author: Meike Schalk

Type of work: Project
Exhibition: A Lucky Strike. Kunst findet Stadt
Location: GAK, Bremen, Germany
Year: 2005
Curator: Gabriele Mackert, Horst Griese
Courtesy: The artist
Photo: Apolonija Šušteršič

Technical Data:
Video: Alienation / Entfremdung

Filmprogramme for the Space Cinema in the Space Center: THX-1138 (G Lucas, 1971), Dark Star (J Carpenter, 1974), Solaris (A Tarkowskij, 1972)

Concept:
The project is composed of two parts:
A documentary video, and a film-night program for the CineSpace in the Space Park, Bremen.

The project ALIENATION discusses the relationship of planning Space and/or Place under the influence of globalization and its effects on a specific local situation. The study looks into the urban transformation of the Harbor Area in Bremen, more precisely Bremen’s first and always controversial megaproject of the Space Park. The Space Park was conceived as one of Europe’s largest shopping malls, which actually never saw the opening of a single shop. The mall was planned for eleven years, but only the Space Centre opened in 2003, and worked for nine months before it closed down again. The last surviving part is the cinema complex CineSpace.

The project ALIENATION focuses on the Space Centre, the entertainment part itself. It consists of a set of questions concerning the gap or alienation between investment politics, urban planning procedures, and often far away, the local everyday life. In this sense, the video produces a critical reflection on the mechanisms of a globalized shopping culture in contradiction with a local reality, in discussion with the various agents concerned, like politicians, the concept developer, a city planner, users, and local inhabitants. The one-night science-fiction film program, which is curated for the commercial cinema complex CineSpace - the only still functional part of the Space Park, contextualizes the documentary video. The film program is composed of three early sci-fi movies, which discuss the demise of a future society that in fact looked at our present today. They envisioned a dystopian reality, which was characterized by prohibition, war, pollution, and dehumanization. All the different narratives seem to focus on the overcoming of alienation in the search for a more genuine life experience. However, the breakdown of a rather shortsighted economical concept could be taken on by decision makers as a sign to work stronger from within a local context in participating inhabitants in future plans, as well as for the locals to involve themselves in the discussion of the future of their cities.
MUSU – MUZEJ SODOBNE UMETNOSTI

Co–author: Bojana Kunst

Type of work: Project
Exhibition: Protections
Location: bus travel from Ljubljana – Celje – Maribor – Ikea - Graz / Kunsthaus
Year: 2006
Curator: Christine Peters with Adam Budak
Courtesy: The artist
Photo: Apolonija Šušteršič

Producer: Ira Cecič
MUSU guide: Nataša Tanko
Graphic design: Adriana Seserin
Radio program: Radio Marš - Zavod Mariborski radio Študent - Marš
Translation: Katja Kosi
Partners: Moderna galerija Ljubljana, Center Sodobnih Umetnosti Celje, Umetnostna galerija Maribor
Sponsors: ÖBB-Postbus GmbH

Technical Data: MUSU Bus with guide, MUSU logo with applications (bus, sticker, badge, seat head), folder with texts,
MUSU guide performed the travel script on the bus traveling from Ljubljana to Graz with several stops.
MUSU radio in collaboration with radio MARŠ Maribor; live radio program in transit.
MUSU stations; designed station boards (metal boards on poles put in a black plastic bucket with earth in it)
marking the bus stops in Ljubljana, Celje, Maribor and Graz.
MUSU CD program edited by Kees van Zelst; compilation of music and text; interviews by the artist with: Zdenka
Badovinac, Maria Lind, Peter Packesh, Nicolas Bourriaud.
MUSU info folder - content:
Igor Zabel: “Sodobna Umjetnost“ / “Contemporary Art”
Funding for Contemporary Art in Europe.
Beti Žerovec: Kurator in levičarska politizacija sodobne likovne umetnosti / The Curator And
The Leftist Politization Of Contemporary Art
Eda Čufer: Naša stvar / Our Thing

Concept: MUSU, Muzej Sodobne Umetnosti © is a project for the new institution produced within the frame of the
exhibition PROTECTIONS at the Kunsthaus Graz. It’s an idea; a mind game of a non-existing Museum of Contemporary
Art, without artefacts, without a marketable product, without a static physical space – but it is related to an existing
geographical, historical, and social context in relation to regional cultural politics. It is just a MUSU bus – a mobile
structure, a communication device. The participatory MUSU audience is taking a journey from Ljubljana to Graz. This
geopolitical trip (the MUSU road) is conducted by the MUSU guide. MUSU stops, which are created on the way, are
in Ljubljana, Celje, Maribor, Ikea and Graz, where each of the places creates a specific meaning within its immediate
content offered to or by the visitor.
MUSU refers to the situation of Slovenian cultural politics in relation to the EU, crossed with the critique of the general
tendency within the contemporary art institution; to develop into a commercially well represented, business-oriented
physical entity, which is well embedded within the hardcore capitalist ideology.
MUSU’s fictional frame is combined with concrete geographic memory – the MUSU road is also the road to Graz (to
Austria, to the EU), which was for decades an important shopping destination, especially for the northern part of
Slovenia. Shops like IKEA, are a daily destination for many Slovenians. IKEA is becoming an institution of our everyday
life contributing to the construction of the image of our contemporary culture. For many people the trip to IKEA is a
major cultural event and final tourist destination.
MUSU vaš najboljši sosed / MUSU your best neighbor
GARDEN SERVICE
CO-AUTHOR MEIKE SCHALK IN COLLABORATION WITH PAUL GILLING AND THE CHESSELS COURT ASSOCIATION

Type of work: Project
Exhibition: Jardins Publics
Location: Chessels Court, Cannongate off Royal Mile, Edinburgh
Year: 2007
Curator: Katrina Brown
Production: Common Guild, Edinburgh International festival, Edinburgh
Courtesy: inhabitants of Chessels Court, artists
Photos: Kees van Zelst, Daniel Killian

Technical Data: potted herb garden, table and benches (Douglass fear, eternit, alu), picnic blanket (wool), staircase (Douglass fear), notebook, poster for the program
Activity: Gardening workshop with inhabitants; Garden Tea Party; Sunday Afternoon Garden Talks Program

Concept: Garden Service addresses the peculiar situation of mixed public and private areas in the Closes adjacent to the Royal Mile. Spaces such as Chessels Court are secluded from but also connected to the Royal Mile, one of the great tourist destinations of Edinburgh. They are frequented not only by residents but also by locals and tourists, taking a rest or having lunch on the public green off the main track.

We chose to install a few very simple urban elements designed to encourage the space to be used, especially by and for the residents living in Chessels Court who don’t have their own garden or outdoor space. By installing stairs to the green and providing picnic blankets we hope to encourage and support activities already present. However, our main focus is on the ‘observation platform,’ once an institutional green of veronica bushes that was covered with concrete in the 1980s. This ‘bluff’ has recently been targeted as a potential garden by residents: through our workshop with residents of Chessels Court was installed as a temporary garden. The new garden is a public expression of private care and shared benefit – public green spaces created and looked after by private garden lovers.

Garden Service is very much inspired by the life and work of Patrick Geddes (1854 – 1932), a former resident of the Royal Mile who planned and partly installed gardens in various closes along the Royal Mile. One of them, belonging to a kindergarten, was located right behind Chessels Court. Geddes was a firm advocate of the value of gardens as social places, and gardening as time spent towards common good. This garden presents an old/new prototype, and is a reminder of these forgotten values. With its shared facilities it offers a place to sit down; it serves as a meeting place, which was animated by specific programs during the time of the exhibition.

This temporary project is a suggestion, which we envision would be pursued by the residents of Chessel’s Court with support of the authorities! We hope it will trigger discussions about both gardening and the use and provision of communal, public space within the very centre of the city.
We believe the city of Edinburgh and especially its’ historic centre is very well suited for the tourists invading the city - looking for attractions and entertainment - but it offers little to residents living in the historical centre, keeping the city alive and vibrant in all times of the year.

We were inviting visitors to leave their comments in the Notebook: about the project, about life in Chessels Court and the Royal Mile.

Apolonija Šušteršič and Meike Schalk
‘GARDEN SERVICE’ SUNDAY AFTERNOON TEA TALKS
Sunday afternoons in the Herb Garden, Chessel’s Court, Canongate
12th August – 2nd September 2007, 3 - 4 pm. Weather permitting!

A series of talks by a range of specialists in ‘garden making’, each from a different perspective.

You are kindly invited to Sunday Afternoon Tea in the Herb Garden with:

**August 12th** Rolf Roscher is a landscape architect, working in the fields of landscape, urbanism, design and strategy. He is a director of Glasgow-based design practice erz Limited. Rolf has been based in Glasgow for the past 14 years, with periods spent teaching and working in other parts of the world.

**August 19th** Greig Robertson is a director of the Edinburgh Communities Backgreen Initiative and an environmental activist. The Edinburgh Community Backgreens initiative (a network of residents associations) was established to explore how to improve the amenity and environmental sustainability of tenement backgreens in Edinburgh. It is a partnership with Re:Solution, a local social enterprise company which promotes community-scale, sustainable development projects.

**August 26th** Sofia Leonard (B.Arch ISU, MCP Yale, Dip Arch Cons Heriot-Watt) was born in Peru and has lived in Edinburgh since 1970. She is an architect-planner with experience in Latin America, Asia and Europe. She has extensive knowledge of the work of Patrick Geddes; is co-author of various books on Geddes; was a director of the Patrick Geddes Centre for Planning Studies of the University of Edinburgh (1987-1998) and is Trustee of the Sir Patrick Geddes Memorial Trust (since 1986). Sofia was elected to the Council of the Cockburn Association in 1997.

**September 2nd** Dr Anne Jepson is a research fellow in Social Anthropology at the School of Social & Political Studies, University of Edinburgh. Anne has done fieldwork on gardens and gardening practice in Cyprus and Scotland, with interests in the aesthetics of gardens and landscape; the practice of creating and recreating domestic gardens, and the importance of the plants and gardens in offering connections between people through time and across space.

Talks are free – just drop in!
SUNSETCINEMA

Co-author: Bik van der Pol

Type of work: Project
Exhibition: Community Life
Location: Cour du Couvent, Luxembourg – Bonnevoie, Luxembourg
Year: 2007
Curator: Hou Hanru
Production: Art Public Contemporain, Paris, Luxembourg Cultural Capital 2007, Luxembourg
Courtesy: artists
Photos: Jos van der Pol

Technical data: design of the building and the interior;
Cinema program made in collaboration with Filmreakter, Luxembourg

Concept: The realization of Robert Smithson's Cinema Cavern, seen through our present view, would have been a great project if we had been invited to use the caves that are situated beneath the City of Luxembourg for a temporary cinema. But the site where the cinema is projected to be is a small square; Cour du Couvent in the shape of a quarter of a circle in the neighbourhood called Bonnevoie in Luxembourg City. Nevertheless, it is not a coincidence that we are impressed by the simplicity of Cinema Cavern. Taking a site as it is given! Working with clear parameters and limits may create the potential to get the maximum from the exiting situation which isn't only hidden within the physical context of the place but just as well within the human resources of the neighbourhood and the city of Luxembourg itself.

Our aim was to design a modest platform for film lovers; a meeting point for a local film Club and its audience. A program, which would challenge people to make films, create discussions around contemporary topics and provide a video rental of collected movies for the neighbourhood.

That in itself created a collaborative situation with an already existing local film club “Filmreakter”; a non-profitable co-operative run by its filmmaking members living or working in Luxembourg. The potential of the site, the idea of creating a meeting place for a self organized community, makes a minimum of facilities necessary to create a technical and economical acceptable level of functioning. The cinema configuration consists of three elements: seating tribune, screen and a box with logistics as the minimum requirements.

SUNSETCINEMA was program from the sunset onwards. When there was no screening going on, the structure was create - by its presence - an urban space hopefully 'infested with promise and expectation'. The film program as well as its collection was compiled in different ways, in collaboration with different institutions and individuals, film, video and program makers from all around: Filmreakter Luxembourg, Yann Tonnar, FEIERBLUMM, Anne Lindner, Museum of Contemporary Art Luxembourg, Cinemateque Luxembourg, VHS Festival Rotterdam, SCCA Ljubljana, Florian Wüst, TENT Rotterdam, Beryl Koltz, Pyrhuss Luxembourg, Krysztof Wegiel, e-flux video rental and others.

Apolonija Šušteršič and Bik Van der Pol
03.11.2007 - 20.00

E-FLUX VIDEO RENTAL


Anton Vidokle, artist and co-founder of e-flux, presents the project E-FLUX Video Rental, a project he created with Julia Letzen. Additionally: short selection of films from the archives as examples. For more information go to http://www.vesx.fas.harvard.edu/events/EVR.html

08.11.2007 - 20.00

SELECTION BY KRZYSZTOF WIEGEL

Krzyżtof Wegiel, artiste d'Amsterdam, a organisé les années passées des projections d’art vidéo au cinéma Overtoom 301. Une sélection de Krzyżtof Wegiel, un artiste d'Amsterdam. En quelques années, il a organisé des projections d'art vidéo à Amsterdam. Kit de l'année prochaine à Overtoom 301. (http://www.vesx.fas.harvard.edu/events/EVR.html)

10.11.2007 - 20.00

VIDEO ART IN SLOVENIA

1969-1998


10.11.2007 - 20.00

6TH ANNUAL INDIAN MEDIA VIDEO FESTIVAL

Une compilation de 20 vidéos musicales venues du monde entier qui distingue le style asiatique, à travers une série d’animations surprenantes et une exécution précise et très artistique - une file des sens où le regard et l’écoute sont constamment déroutés. Rarement vu, jamais vu - on doit pourtant l'avoir vu!

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15.11.2007 - 20.00

LAURA SCHROEDER PRESENTS

Lauren Schroeder, jeune réalisatrice luxembourgeoise, vous présente le salon de l'art contemporain. Cette année, elle explore ses courts-métrages, alors que la deuxième partie est une sélection de films particulièrement appréciés par l'artiste.

La luxembourgeoise de la vidéo contemporaine Laura Schroeder présente un programme avec deux spurs: Premier, elle explore ses courts-métrages, alors que la deuxième partie est une sélection de films particulièrement appréciés par l'artiste.

TENT - TENT ACADEMY AWARDS

TENT présente la 5ème édition de TENT Academy Awards. Un concours entre les meilleurs travailleurs de l'image dans le domaine de la vidéo, du court-métrage et du dessin animé réalisés en 2007 dans les Académies des Beaux-Arts des Pays-Bas et TENT, espaces d'exposition à Rotterdam, propose un programme d'art visuel sur le lieu et le contenu.

TENT presents the 6th edition of TENT Academy Awards. A competition between the best video, film, shorts and animations from all the Dutch art academies in 2007. TENT, an exhibition space in Rotterdam, which offers a programme of visual arts focused on the significance of location and context.


LEFT FOR TOMORROW

Type of work: Project
Exhibition: A Cidade Interpretada, Santiago de Compostela
Location: Santiago de Compostela, Spain
Year: 2006/07
Curator: Pablo Fanego
Courtesy: The artist, The city of Santiago de Compostela
Photo: Apolonija Šušteršič

Technical Data: newspaper article titled Re-programming Disaster, public bench placed in the local garden build from the left-overs of the building on Monte Gaia - Cultural City of Galicia, international Conference on the subject Cultural Politics and City Development

Concept: Left for tomorrow is a research project focusing on the questions of cultural politics and city development; using cultural institutions as a development strategy. The main case study in this project is Cultural City of Galicia, a mega structure placed on Monte Gaia, in Santiago de Compostela.

Left for tomorrow is a project in several parts. Part 1 was ideally proposed as a project, which could activate the local people to discuss the development of the city of Santiago de Compostela. The focus point was the building of Cultural City of Galicia on Monte Gaia; started in 2003 as a mayor cultural project. The building was supposed to join together (centralize) various cultural institutions within the region: historical museum, music theatre, new technologies centre, library and archives, central services and administration, arboretum of Galicia. Cultural City of Galicia became a mayor problem of the new government in 2005. They realized that the building is too big and much too expensive. They started to negotiate for the re-programming of the project in the process of execution. Public was asked to cooperate and contribute ideas.

I wrote an article Re-programming Disaster as part of my project that should be published in a local newspaper. The article was published in a newspaper made for the exhibition A Cidade Interpretada. As part of the project we build a public bench in local garden away from the regular tourist spots in the center of Santiago de Compostela. The local garden is placed just underneath of the main regional government building. Since the access to the garden is quite hidden only the locals can usually find the way to the place. At the same time the garden was under discussion within the city planning office to be re-developed into a commercial centre. The bench was build from the leftover material (stone and construction wood), which is used to cover the fasade of the new Cultural City of Galicia. The local people were invited to use the bench and ideally discuss about the future of their city.

However the project Left for tomorrow Part 2 proposed to continue the discussion with international guests who were invited to Santiago de Compostela to participate at the conference hosted by Museum of Contemporary Art. In collaboration with Carme Nogeira we designed a special platform to be used for the conference. The platform became a project in itself commenting on the symbolic space of the white cube as Alvaro Siza (the architect of the museum) build in 1992. Our re-design proposed to open museum institution toward the outside and connect the space with the local context. At the same time we change the white cube into a discussion space and reading room. The conference was cancelled 3 weeks to the beginning. It never happened although everybody was already invited. The reason remains a secret.
The whole project is all wrapped into highly sophisticated language of symbolism mainly referring to the most obvious historical fact of the place; the presence of Saint James. Santiago de Compostela is the home of the most important codices of medieval era, the Codex Calixtinus, named for Pope Calixtus II. It has five parts which mainly talks about Saint James and the last part – “guide for traveling pilgrims” became an inspiration for Peter Eisenman to contribute to creation of this extremely oversized project. I feel sorry for Saint James! He and his story get constantly abused. Highly spiritual entity gets its own representation within the most banal strictly market oriented materialization. It is clear to everybody today that the beautiful city of Santiago de Compostela turned into well known tourist destination due to its reach and important history. Tourism based on culture became one of the leading drives in economy of the whole region (not only in Galicia but world wide). This is a fact! The City of Culture is based on the same idea: building cultural institutions will attract tourists who will bring money which will provide more work and improve economy. The scenario is clear and it used to work!

Unless… people on key positions including architects misunderstood the idea of scale in relation to the context. As Michael Keating writes in his article “Rethinking the Region”, the qualities of territories themselves are going beyond matters of location and infrastructure, into the social construction of the local economy. This has been heavily influenced by economic sociology (Swedburg 1993), by work on the ‘social construction of the market’, and by the debate on different models of capitalism. All of these have sought to demonstrate that there is not one best mode of production, that capitalism is socially embedded and takes different forms in different places, and that the market is, like other social phenomena, a human product which also takes different forms in different contexts. Territory then becomes, not merely location, but the basis of a whole complex of social relationships, behaviors and norms.” This clearly state that “Bilbao effect” cannot be repeated by only re-seizing and re-placing the existing model.

Misunderstanding of the context in the case of Cultural City of Galicia is not only created by the American architect but also by the local politicians and other professionals in power at the time of the commission. The Money, The Power, and The Strive for Immortality have been the main driving forces for this project. No one talks about Galician people ever being involved into this project; the people who represent and create the Culture of the Place. People who are building culture, who are part of culture, people who are financing culture didn’t decide to build this cultural mega structure; it is obvious that the decision was taken on a higher political level; it was decided by people who were eager to create just another monument for themselves. In this case we are facing again one of the many examples of failed democracy. It is clear that also in this case the democracy of today has reached its limits.

“But it is not an architect’s fault” they would say, “He is just fulfilling the requirements of the client”. Architect should just listen to the client and do what the client wants? Without any critical thought, without any moral or ethical responsibility not even to himself? If there is a Moral Codex in architectural profession than there is now
certainly replaced by the **Codex of Business**. That drives architectural profession into a very limited non-critical field of operation. It become just and only a service. A service for whoever would need it; a king, a priest or a thief and serve to whatever possible ideology.

According to Giancarlo De Carlo the conformist position was the role of the architect in the history. In different historical epochs depending on the use to which political power put him, the architect has been more a head-brick-layer or more a god. But in all epochs, whatever the importance of his role, the architect has been subject to the world view of those in power. Therefore we could question the credibility of architecture even nowadays even within the project like Cultural City of Galicia which pretends to represent higher goals.

“At the same time, the morphological and structural conceptions and the operative tools which until now governed architectural production are thrown into question. A vast set of variables which institutional culture and practice had suppressed come back into play, and the field of reality in which architecture intervenes becomes macroscopic and complex. Therefore only the assumption of clear ideological positions and the application of rigorously scientific procedure can guarantee a legitimate political and technical framework.” (Giancarlo De Carlo; Architecture’s public)

Therefore I had to ask myself some questions when I visited Monte Gaia, when I have seen the building site of the new Cultural City of Galicia:

Has the architect finally got to create a Disaster? (no metaphors or symbolic analogies, please!). Who has put him into this dreadful, unpleasant situation? Did anybody of those glamorous participants of the architectural competition revisit the program in relation to the context? Why nobody protested?

*Report from New York Times, April 3rd, 2001- “Spain's Minister of Education, Culture and Sports, Pilar del Castillo, and Manuel Fraga Iribarne, President of the Xunta of Galicia, today unveiled plans for the City of Culture of Galicia (CCG): an 810,000 square foot (75.250 M2), $175 million (145 mill. EUR) project designed by the world-renowned firm of Eisenman Architects. One of the largest cultural complexes now in development world-wide, the CCG is evidence of Spain's growing investment in culture as an economic development tool. Banking on the "Bilbao-effect" (so-called for the popularity conferred on that city by the Guggenheim Museum), the Autonomous Community of Galicia, in the Northwest corner of Spain, looks to its boldly contemporary City of Culture to spur tourism at the same time as it enriches local cultural and educational offerings.”*

It is hard to find a God who will appreciate the richness of symbolic language build into the project of the City of Culture and gave mercy to its creators.
Re-programing Dissaster?

“The disaster ruins everything, all the while leaving everything intact. It does not touch anyone in particular; “I” am not threatened by it, but spared, left aside. It is in this way that I am threatened; it is in this way that the disaster threatens in me that which is exterior to me – another than I who passively become other. Out of reach is he whom it threatens wheatear from afar or close up, it is impossible to say: the infiniteness of the threat has in some way broken every limit. We are on the edge of disaster without being able to situate it in the future…” (“The Writing of the Disaster” by Maurice Blanchot)

We were driving up on the hill of Monte Gaia. It was a wonderful November day. Visits of the building site of a new Cultural Center in Galicia named The City of Culture were canceled. The new government needs some time to think about how to go on. The project eats money beyond believe. It is not clear; or it is not yet public who is going to program cca. 75,000 m2 of new space including new Galician Library, Museum of Galician History, Technology Center, Music Theater, Periodicals Archive etc. Maybe there is money to finish the building but who is going to pay the running of new institutions?

We had to get a special permission to enter the building site. It looks like a big volcano crater just after the eruption, where the atmosphere is still and quiet but it is clear that the monstrous devastation had just happened. Too late! This is the site of disaster.

It is Peter Eisenman, the architect of the Cultural City of Galicia, himself who is referring to disaster within his writing. Does he ever think outside of metaphors about his own work creating and provoking disasters? “He frequently cites “The Writing of the Disaster” one of the essential texts of Maurice Blanchot; and his architecture shows the same exigent fascination with denial, the same radical search for emptiness, the same deliberate vertigo towards nothingness; but also the same penchant for paradox, word games, and abstruse formalism.” (Codex, p. 17) But obviously he would never think of his own work being a disaster or creating any kind of devastation. Or... would he even be proud of it if that would happen by his work; if he or his work would be the cause of disaster? Architecture would finally create an immediate effect; the kind of effect that Santiago de Compostale will have to live with forever.

I can’t say that the Cultural City of Galicia is a disaster, since it is not yet even finished. But it is also very hard to believe (according to many parameters of the project) that it will be a success. What I question in this case is not its formal representation on the hill of Monte Gaia designed by Peter Eisenman but rather the decision for creating a

Centralization of Cultural Institutions within a mega structure in the country where the typological fragmentation and small scale settlements are genuine for centuries already. The country of Galicia is known for its many small villages and cities which are spread around the hills on the last west corner of Spain. That must just as well in many ways represent the mentality of people living in Galicia. No one ever in this case thought about the importance of the context – the existing everyday culture.
Hustadt Project
In collaboration with Aktionsteam, an informal network of Hustadt activists

Type of work: Public Art Project
Landscape Architect: Christine Wolf, Landscape architects wbp GmbH, Bochum
Structural Engineers: MEYER & PARTNER Bauingenieure, Bochum
Location: Hustadt, Bochum, Germany
Year: 2008–2011
Photos: Apolonija Šušteršič, Lasse Ernlund Lorentzen

With the financial support of: “Stadtumbau West” Programme, Bochum City Council, Fonds BKVB, the Netherlands, Ministry of Culture of the Republic of Slovenia, IKEA Foundation and numerous hours of individual volunteer work

Content: The construction of a public platform – a Community Pavilion – Brunnenplatz 1, with a floor surface of 106 m², made of concrete walls, wooden construction (spruce), acryl-glass plates; furniture made from spruce wood + recycled wood – hard wood from the old pergola; a re-planted herb garden; a blog about the project.

Public participation realised during the project through various actions on the main square, Brunnenplatz: Sunday brunch, flea market events, bicycle repair workshops, dance workshops, storytelling and public readings, gardening on public greens, lectures and presentations, exhibitions, festivals, and building a temporary pavilion as part of the trial project. The resulting Community Pavilion – Brunnenplatz 1 continues to support a network of activities suggested by the inhabitants themselves: a summer kitchen, a sitting place, a small performance stage, an outdoor cinema, a bicycle repair workshop, and much more. The goal was to create a place that would stimulate and inspire everyone living in the neighbourhood.

Concept: In 2008 I received an invitation from the City of Bochum to make a conventional public art work in Hustadt, a suburban neighbourhood on the city’s south-east edge with an interesting beginning and turbulent recent history.

Built in the late 1960s for approximately 6,000 inhabitants, the area was intended to be a Universitätsrahmenstadt – a residential area framing the campus of the Bochum University – built to offer professors, students, academics, and public employees nearby housing. As a result of various social, economic, and political developments related to today’s global situation, Hustadt has since then encountered many changes.

Today’s inhabitants of Hustadt reflect a microcosm of the world; approximately 56 different nationalities live in the neighbourhood, with many different cultures, lifestyles, and habits coexisting every day in close proximity to each other. High unemployment, lengthy integration processes, and the constantly changing community limit the possibility for its inhabitants to relate to the place as their home. As a result, Hustadt has the reputation of being a ghetto; its bad name has stigmatised the area.

Planned to last only nine months, the project turned into a three-year process of negotiations, discussions, and actions. It evolved into a self-organised initiative together with local activists (Aktionsteam) and provoked a huge discussion within the city legislature. The Hustadt Project was finally accepted in the urban regeneration plan for “Innere Hustadt” as part of “Stadtumbau West” – the Urban Regeneration Programme for Hustadt, Bochum. We managed to expand the initial budget for public art by 500% and turned a conventional public art commission into a sustainable participatory project.

More than an architectural object or urban infrastructure, the Hustadt Project was mainly a process composed of several parts. With Aktionsteam we researched the existing situation, through many formal and informal meetings, discussions, and workshops with people living in Hustadt and developed different activities for the neighbourhood in order to test the location, to encourage them to act on and react to present conditions, outside of official social institutions, to create a place by themselves and for themselves, using the results as arguments in political discussions. The entire process led to the drafting of a proposal for and the eventual realisation of the Community Pavilion – Brunnenplatz 1, a multifunctional infrastructure for the main square in Hustadt, a meeting place for inhabitants.

The Community Pavilion – Brunnenplatz 1 became a self-organised mini cultural institution that will continue in the future to work closely together with its inhabitants (Summer Film Festival – Hustadt 2012). The custodian for the Community Pavilion has become the UmQ e.V. – University meets Querenburg, Association for Street Culture, which will also care for the Pavilion in the future.

The Hustadt Project became a platform that stimulated the imagination about the future of the place and its inhabitants. The project focused on and addressed distributions of power in public space; the role of the artist/architect within urban regeneration projects; the issue of “spatial justice”; and the appropriation of public space.
KAFIČ
Co-author: Meike Schalk
In collaboration with Angela Boehnke, Dirk Cvienk, Heike Laser, Frank Lustig, Nini Palavandishvili, Uli Riebel, Julia Schäfer, Zane Zajanckauska
Type of work: Project
Location: Museum café GfZK – Galerie für Zeitgenössische Kunst, Leipzig, Germany
Curator: Barbara Steiner
Year: 2010
Photo: Apolonija Šušteršič
Graphic designer: Anna Lena von Helldorff

Content: Interior made from recycled furniture and donated textiles; donated items; simple lighting; new café sign; printed matter.

Special programme: food fair, furniture workshops, textile workshops.

Concept: The museum café GfZK – Galerie für Zeitgenössische Kunst (Museum of Contemporary Art) in Leipzig is an integral part of the museum’s programme. Every two years, it is re-designed by another artist.

The idea for the project Kafič is based on two interrelated concepts: the historical and contemporary concepts of public meeting places in the city. The project takes its inspiration from the spread of the Arabic coffee house tradition all over the world (Bosnian in origin but with its spelling and pronunciation adapted to Slovenian, the word kafić means “corner café”). On the other hand, the contemporary concept is related to the actual problematic of migration in the city and the political concept of the twin-cities. Both are seen as two different ways of meeting other cultures; they talk not only about hospitality, but also about hostility. At the core of the project is the interaction with migrant networks in Leipzig, which are almost invisible in the city now, along with the opening up of the art institution to another public and to another, unfamiliar, network of institutions.

The project Kafič was produced through a process of participation, through activities such as the food fair “Leipzig dishes from all over the world”, inaugurated on 10 September 2010, and now planned as a recurring seasonal event.

The café Kafič was built in open workshops together with all who were interested in participating, in donating their time, and in gaining experience.

The project was made possible through collaborations between the art institution, the artists, and various city groups such as Internationale Frauen Leipzig e.V., Bunte Gärten Leipzig e.V., Referat für Migration und Integration Stadt Leipzig, and Referat Internationale Zusammenarbeit Stadt Leipzig.

An important aspect of the project was based on the generosity of Leipzig’s twin-cities – Addis Ababa, Birmingham, Bologna, Brno, Frankfurt, Houston, Krakow, Lyon, Nanjing, Tallinn, and Travnik – who donated textiles and other items that are typical of their cities for the production of the café interior.
Galerie für Zeitgenössische Kunst Leipzig
Museum of Contemporary Art Leipzig

**Workshops**

In this section, the text is in German and discusses workshops.

In English:

We would like to invite you to take part in a workshop to make your own batik on fabric. The artists and instructors will be on hand to guide you through the process. You will need: a computer and a textile design program.

**September**

10.09. - 18.09. HAMBURG MUSEUM FOR MODERN ART
19.09. - 29.09. KÖLN MUSEUM FOR CONTEMPORARY ART

**Oktober**

10.10. - 20.10. ZURICH MUSEUM FOR CONTEMPORARY ART
21.10. - 31.10. BERLIN MUSEUM FOR CONTEMPORARY ART
POLITICS “IN SPACE” / TIGER BAY PROJECT, RE-EXAMINED

Content: Video installation constructed of a wooden platform covered with artificial grass; video projection on a building site billboard; seating elements; TV monitors showing documentary films borrowed from the ITV archive which follows the process of the Cardiff Bay development.

Video: The Tiger and the Mermaid (HD, PAL, 20’).
Archive: BBC Wales documentary films

Talk Show, an event performed on the green platform with Gareth Jones (BBC Wales) and invited guests: Ken Poole, Roger Thorney, Sian Best, and Katie Jo Luxton, key actors in the video The Tiger and the Mermaid.

Concept: Change usually implies a process of becoming different. However the phrase “the situation has changed” doesn’t tell us how it has been changed: for better or for worse. When we think of producing change we think about a progressive change: things have to change for the better! The idea of progress has too often been associated with the Western notion of monotonic change in a straight, linear fashion without considering other concepts of change. The progress associated with the changing of our living environment under the name of urban development is most often a planned change which must manage a complex set of political, social, and economic conditions.

Politics “In Space” is the title of my long-term research that investigates the grey zones of political action and re-action within urban development.

The Tiger Bay Project is a new case study within the above-mentioned research. When I started to examine the Cardiff urban situation I became fascinated by the process of the city development in-between the sea and the land, the building of an immense structure of the barrage and the public protest that this urban development provoked.

What is interesting for me in this situation is the way the politics have been performed. The UK government has developed a generic model to regenerate the derelict industrial waterfronts all over the country by setting up so-called City Development Corporations, which are a type of QUANGO (Quasi-Autonomous Non-Governmental Organisation), performing the governmental responsibilities but usually having no obligation to consult, negotiate, or encounter with the local representatives and local public.

In the case of the Cardiff Bay Development the city demanded its involvement, however, in reality that brought them very little room to negotiate. The other objectives that seem to be ignored or dismissed in the Cardiff Bay Development project is the history of the place as well as its social, cultural, and environmental context. The development provoked a huge civil protest the longest in the history of protest in UK.

The original mudflats of the Tiger Bay were a very important littoral zone for wading birds largely from northern Europe who over-wintered there. The whole area was therefore designated as a Site of Special Scientific Interest – SSSI, entitled to protection from damage or destruction. History also tells us the story of Tiger Bay as “the place of Wales’ oldest multi-ethnic community. Sailors and workers from over 50 countries settled here. Some of the largest communities included the Somalis, the Yeminis, and the Greeks. Residents of many races and backgrounds socialised together and intermarried, creating a distinct community and atmosphere to the place.” All that is gone now. Today what you can see when visiting the bay is mainly chain cafés and restaurants, generic clubs, 30-minute boat trips around the lake, and the edutainment type of Hollywood experience. And in the middle of this entire almost unreal environment sits the new Welsh parliament, Sennad, a wonderful piece of architecture that ironically represents the voice of the people transformed into a public roof – the sky, a place for everybody, anybody ...

The Tiger and the Mermaid video has been shot in the Sennad. I invited both promoters and protesters of the Tiger Bay development project to talk about the history, the present, and the possible future, while sitting in the People’s Gallery overlooking the main Chamber of the Sennad. Although I talked to each of them separately, in the video they appear to communicate with each other.

For the Talk Show I have invited some of the same people to meet in life for the first time in front of the public, on the green platform with-in my installation to re-examine the case of Tiger Bay. The moderator of the event was Gareth Jones who did a documentary in 2010 titled Starbucks and Stadiums where he critically reviewed the development of the Cardiff Bay (among other sites in the city), emphasising the lack of public voice and public participation within city development projects.
BEYOND A CONSTRUCTION SITE

Co-founders: Urša Jurman, Polonca Lovšin, Stefan Doepner – KUD Obrat (www.obrat.org)

In collaboration with the neighbors and gardening enthusiasts

Type of work: Self – initiated urban project Location: Resljeva Street, Ljubljana
Year: 2010 – on going
Co-producers: KUD Obrat, zavod Bunker
Plot owner: The Municipality of Ljubljana
Photo: Apolonija Šušteršič

Content: Deserted construction site transformed into Community garden, social place, or workshop location.

Concept: In collaboration with neighbourhood residents and other interested people, we are transforming a long-fenced-off plot of land near Resljeva Street in Ljubljana into a community space intended for urban gardens, socializing, ecological projects, education, and culture. In this way we are realizing the goal of the project Beyond a Construction Site, which is to examine and show the potential of degraded urban areas and the possibility of their receiving new value through temporary use and community-based interventions.

The site and the context
The fenced-off construction site, not far from the main railway station and the Old Town, is a place that had become overgrown with willows and birches and covered in rubbish over years of sitting idle.

Communication
After determining the ownership of the plot (the Municipality of Ljubljana), we invited (with the help of printed and spoken invitations) anyone who was interested and, in particular, the residents of the Tabor neighbourhood to be part of the planning, design, and use of the site. Through informal conversations with people who lived and worked in area – especially at our first meeting with interested participants in front of the still-closed construction site – we tried to find out if our proposal to transform the site into a green space for the community made sense and to listen to the desires, needs, and ideas of the people who were most directly affected by the site in their day-to-day lives.

Planning
After installing a door to allow access to the land, cleaning up the site, learning about and preserving the trees and wild plants that had taken root there, and carting in the first cubic meters of soil, we faced the question of whether or not we needed a plan for organizing the space. Polonca Lovšin’s art action A Day with a Goat put a symbolic question mark over traditional spatial planning. She spent a day on the abandoned construction site with the goat Hana and charted her movements around the overgrown terrain. On the basis of her notes about the goat’s movements, she drew up a plan for organizing the plot. In contrast to the rationalistic approach of the rectangular grid, Lovšin’s plan was guided by Hana’s search for food and her investigation of her surroundings. We never, in fact, applied this plan to the space, but we went for a planning process based on active engagement of the public.

Community
The concept of community which we try to follow is a community as a form of relations rather than as an unified, homogeneous entity (collectivity). Unified community erases differences and contradictions, as well as productive conflicts and negotiations which are necessary connected with the prospect of sharing (space, tools, water ...). This aspect of contest and negotiation is crucial as has to do with managing relationships between differences rather than affirming commonalities based on similarities.

Learning from doing
Beyond a Construction Site has been a classroom for everyone involved, not only about urban gardening and ecology, but also about sharing the management of a space and its processual and participatory organization. In May 2011 we held a two-day workshop, “Participatory Design through Ad Hoc Construction”, conducted by the German architect Mathias Heyden. Together with architecture students, Beyond a Construction Site participants, and others who had responded to the open invitation to the workshop, we looked for architectural solutions to meet the needs of the space and the wishes of the people who are using it. As a group, we developed a number of ideas and next day also partly realized them: we recycled chairs, tables, and benches that had been left for waste disposal and we built a construction that offers shelter from sun and rain and a pergola for shade near the entrance.
Naredi si svoj vrt!

**ONKRAJ GRADBİŞČA**

1. vhod na sprednji, Rešljeva 32
2. rampa (urjetena zemljišna in lesen podlaga)
3. stebnice (urjetena zemljišna in lesen podlaga)
4. grede (urjetene, rastline, zelenjava, džerelice)
5. obstoječa drevesa in grmovje
6. splez
7. Obstojeca ploščad (predavanja, obiskovalcev)
8. nameritve nov ograjen na obvzem mest med grmovjem
9. kompost
10. zbiralka za dastromene spenjene s strehe obstoječega objekta na Rešljevu
11. večnamenska površina za vodo oklep, peskalnik
12. obstojec zelen pas dreves, ki obkroža gradbišče

Ostoji na ob stranicah Rešljeva s pogledom na gradbišče
PLAY_LAND

In collaboration with
Christine Wolf, wbp Landschaftsarchitekten GmbH, Bochum
Dietmar Rieks, Banz + Riecks Architekten BDA, Bochum
Dirk Wisnewski, Jugendtreff Holten
Stefan Breuer, Stadt Oberhausen, Spielplatz – Holten
Elgar Blitz, CARVE, Amsterdam
Neighbors and kids from youth center

Type of work: Project Exhibition: Enscherkunst 2012 Location: Oberhausen _ Holten
Year: 2011 - 2013 Curator: Dr. Florian Matzner
Courtesy: The City of Oberhasuen
Photo: Apolonija Šušteršič, Sara Badovinac, Christine Wolf

Content: A remodeled piece of land in between the Bahnstrasse, Flugstrasse, and Emscherkanal, including the design of new youth center, skate pool, and children's playground, with participatory performative action - BAUCAMP during the summer exhibition 2013.

The PLAY_LAND project aims at interacting with the existing conditions at the site in Oberhausen-Holten, which is a green area with a small youth center and a children’s playground. As part of the Emschergenossenschaft landscape revitalization project, the assigned building activity prescribes a specific dynamic at this location, which the project PLAY_LAND uses as a means to create a new social biotope that encourages users to become involved in the process of change. Namely Emschergenossenschaft landscape revitalization project planned to build a clearing pipe parallel to the Emscher river on this specific location which meant that the site needs to be re-organized, the old youth center needs to be replaced and the playground should be re-modeled.

The project I have proposed is comprised of a working process with several components: on-site research; workshops bringing together users and experts; an official building process; a performative building process - BAUCAMP during the EMSCHERKUNST.2013 exhibition; and finally, a process of construction leading to a revitalization of the landscape. The processual character of the project brought together various professionals and non-professionals who engage with a particular situation in time. Together, the participants exchange knowledge through their work and create a symbiosis between different user groups (youth, children, small children, parents, neighbors)—vital aspects of planning that should be part of the building process of the new youth center together with the children’s playground. These two entities existing at the site are supposed to find coexistence, becoming intertwined, interconnected, and working together, sharing the ground on the basis of solidarity and cooperation.
UNDERGROUND DISCUSSION CLUB – WESTMINSTER

Construction team: Christian Newton, Joe Boyce, Mohammed Jaffar Ali, Steve Colson
Video recording and post-production team: Teo Cruz, Ivan Ortega Erazo
Assistant: Taja Sever

Type of work: Project
Location: Ambika P3, University of Westminster, London
Year: 2015
Photo: Apolonija Šušteršič

The Underground Discussion Club is a discursive platform that has an ambition to stimulate discussions around topics that require public attention at this moment. The club is limited to a specific number of people, who are engaged and interested in discussing, sharing opinions and arguing about their thoughts and ideas. The Underground Discussion Club is not a wide popular public platform but a small place for intensive and concentrated discussion that might provoke imaginary ideas and (im)possible solutions.

In the case of P3 – Ambika, the exhibition Potential Architecture – Underground Discussion Club is concentrating on the discussion around urgent issues related to the elitization and purification of our society today provoked by a decadent form of contemporary capitalism. What kind of impact does this process of radical social, economic and political change have on our immediate living environment – on our cities? How is spatial justice manifested within the city of today? Who owns the city and who decides about its ever-changing character? Are we aware of the consequences of urban change and who benefits from it?

If there is any potential in architecture as a responsible professional field, that is building the city, providing structures for the social organization of life, and commodifying power relations then it must be possible to think and reflect upon its own acts, its own doing and consequences of its own results.

The development of Westminster and Central London sounds like a science fiction story – a place somewhere else – not of this planet – it seems as if the city has already started its own “decay” right here, right now: with this part of London reserved for the super – rich. It seems to be the place with most empty apartments, with, at the same time, the highest percentage of homelessness within the population of the middle class on one hand and, on the other, multi-million pound properties that are being built solely for the super rich whom live most of the time outside the UK.