

Popotovanje po Arte Utile (AU)
Journey through Arte Utile (AU)

Marjetica Potrč

Večletni raziskovalni program

Multiannual research program

ŠT. NO.

09/26

RAZISKOVALKA RESEARCHER

Marjetica Potrč

RAZISKOVALNO OBDOBJE RESEARCH PERIOD

01.09.2025–31.01.2026

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<https://www.arte-utile.net/journey-through-arte-utile/#09-25>



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

raum AU v sodelovanju s Koroško galerijo likovnih umetnosti
raum AU in collaboration with The Museum of Modern and Contemporary Art Koroška



PINO POGGI NA
SVOJI RAZSTAVI
ARTE UTILE,
KGLU, SLOVENJ
GRADEC, 2019.
AU OKOLJE
VOJNA IN MIR
(*KRIEG UND FRIE-
DEN*), 1980.
FOTOGRAFIJA Z
DOVOLJENJEM
ARHIVA ARTE
UTILE.

PINO POGGI AT
HIS EXHIBITION
ARTE UTILE, KGLU
SLOVENJ
GRADEC, 2019.
AU ENVIRON-
MENT *WAR AND
PEACE* (*KRIEG
UND FRIEDEN*),
1980. PHOTO
COURTESY
ARCHIVE ARTE
UTILE.

Two Questions about Arte Utile (AU)

What segment of Pino Poggi's work caught your attention?

His caring attitude towards nature, as described in his 1991 text *The Origin and Meaning of the AU Landscape*.

How did you relate this to your artwork?

My text *The Resilient Future* could be read as Pino Poggi's unforeseen scenario for the future, but in fact it is grounded in practices I have participated in that lead to a resilient existence.

Dve vprašanji o Arte Utile (AU)

Kateri segment dela Pina Poggija je pritegnil vašo pozornost?

Njegov skrbniški odnos do narave, kot ga je leta 1991 opisal v besedilu *Nastanek in pomen AU krajine*.

Kako ste to povezali s svojim umetniškim delom?

Moje besedilo *Odporna prihodnost* se lahko bere kot nenadejan scenarij prihodnosti Pina Poggija, vendar v resnici temelji na praksah za odporno bivanje, v katerih sem sodelovala.

The Resilient Future

In the years since Slovenia's successful 2021 referendum on water reaffirmed the protected status of the country's rivers and coastal waters as natural resources, I have made a series of works focusing on humanity's relationship with nature. Ours is a time of transition from a society of "owners" of nature to one in which we are the caretakers of nature. More and more, we see ourselves as the guardians of a new agreement with the natural world – an agreement based on equality between humans and nature.

Poggi's *Ecological Triptych*. When I recently saw Pino Poggi's architectural model *Ecological Triptych*, held in the archive of the Museum of Modern and Contemporary Art Koroška, I immediately connected it to the climate crisis we are currently facing. Poggi's model for a proposed spatial installation tells the story of a stroll through three rooms, each of which contains a different landscape.

In the first room, the visitor walks through a landscape in which nature and humanity coexist in harmony. I thought of Contrada Priore, a plot of land in Sicily that Poggi purchased in the 1990s with the intention of living and working there. Contrada Priore is not a utopian project – far from it; rather, it is the personal laboratory of a caretaker of nature who manages the land in a way that harmonizes the ties between humans and nature. In the triptych's second room, the visitor enters a human environment we might recognize today. Humanity's relationship with nature has been severely damaged but is not yet destroyed. In the third room, however, the

Odporna prihodnost

V zadnjih letih, od uspešnega referenduma za zaščito naravnega vira vode v Sloveniji leta 2021, sem naredila vrsto del, ki so osredotočena na človekov odnos do narave. Nas čas je čas prehoda družbe "lastnikov" v družbo skrbnikov narave. Postajamo skrbniki narave in varuhi novo nastajajočega dogovora z naravo, ki temelji na enakopravnosti med človekom in naravo.

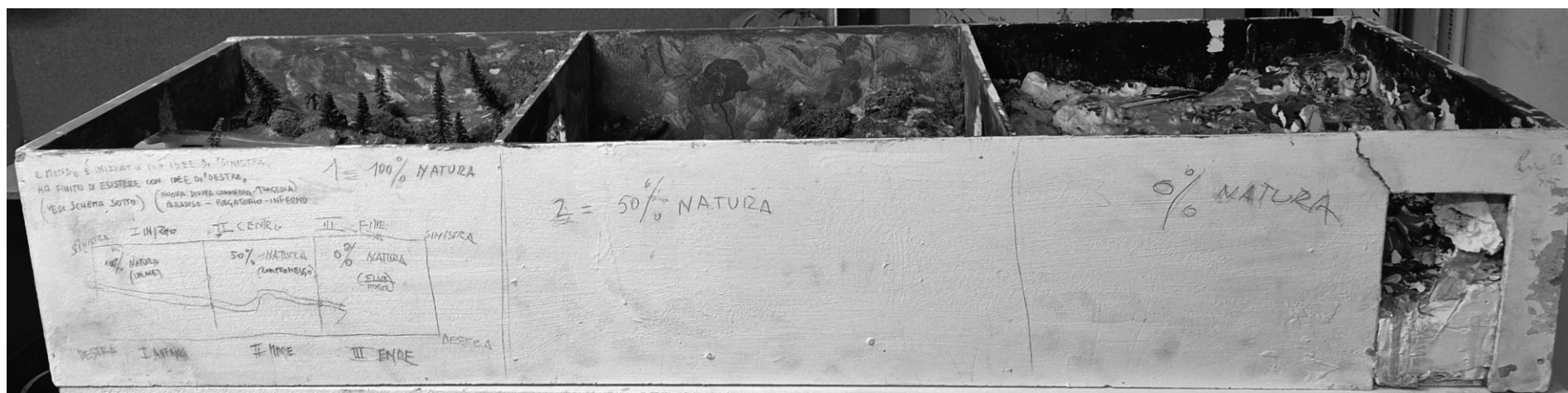
Poggijev *Ekološki triptih*. Ko sem pred kratkim videla model *Ekološki triptih* Pina Poggija v arhivu njegovih del v Koroški galeriji likovnih umetnosti, sem takoj povezala zgodbo sprehoda skozi tri prostore, ki jih model prostorske instalacije nakaže, z današnjo podnebno krizo.

V prvi sobi se obiskovalec sprehodi skozi okolje, kjer je sobivanje narave in človeka usklajeno. Pomislila sem na Contrada Priore, zemljišče v Siciliji, ki ga Pino Poggi v 90. letih odkupi z namenom, da bi tam živel in delal. Contrada Priore ni utopičen projekt, daleč od tega. Je osebni laboratorij skrbnika narave, ki zemljišče upravlja na način, ki usklajuje vezi med človekom in naravo. Ko obiskovalec vstopi v drugi prostor, vstopi v stanje človekovega okolja kot ga prepoznamo danes. Odnos med človekom in naravo je poškodovan, ni pa porušen. V tretjem prostoru pa je sobivanje med človekom in naravo porušeno in ga ni mogoče popraviti. Prikaže se uničenje sveta, morda je to posledica jedrske vojne, ali pa je morda soočenje z nepovratnimi posledicami ekološke katastrofe, ki jo je človek povzročil sam. V pogledu v prihodnost, od danes do jutri, se obiskovalec sooči s svetom brez človeka.



PINO POGGI,
EKOLOŠKI TRIP-
TIH, AU MODEL
ZA OKOLJE
28 X 51 X 150 CM,
MATERIAL:
MAVEC, LES,
PLASTIKA,
KOVINA. FOTO-
GRAFIJA Z
DOVOLJENJEM
ARHIVA ARTE
UTILE.

PINO POGGI,
ECOLOGICAL
TRIPTYCH, AU
ENVIRONMENTAL
MODEL,
28 X 51 X 150 CM,
MATERIALS:
PLASTER, WOOD,
PLASTICS,
METAL. PHOTO
COURTESY
ARCHIVE ARTE
UTILE.



harmonious coexistence between humans and nature has been ruined beyond repair. Now we are shown a world of devastation – possibly the result of nuclear war, or perhaps the irreversible consequences of an ecological catastrophe we ourselves created. This view of the future, as we move from today into tomorrow, confronts us with a world without humans.

The Time of Manifestos. Most of Poggi's key works are rooted in a period dominated by the neoliberal social and economic agreement – an agreement largely indifferent to the destruction of the ecological balance and the attendant consequences about which Poggi constantly warns us. The four manifestos he published between 1965 and 1999 summon us to change our understanding of art – from one that is trapped in the creation of autonomous objects to an art that serves as a tool for transforming society.¹ The practice of Arte Utile encourages us to participate in the development of resilient communities, even as it reminds us of the importance of having a vision for building a resilient future. Environmental models such as the *Ecological Triptych* serve as platforms for staging the dramas and dilemmas of society, issuing warnings and, at a time of breakneck economic growth and consumerism, challenging society to confront the possibility of its own collapse from a mode of life that undermines the balance between humans and nature.²

The breadth of Poggi's ideas, warnings, and proposals concerning the role of art and the responsibility of human society in the creation of a resilient future offers a unique contribution to the body of thoughts and practices of those who today view themselves as caretakers of nature and the guardians of the new, emerging agreement between humans and nature as equal partners.

¹ ON PINO POGGI'S MANIFESTOS, SEE HEINZ SCHÜTZ, *PINO POGGI'S MANIFESTOS, JOURNEY THROUGH ARTE UTILE (AU)*, NO. 07/25 (SLOVENJ GRADEC: RAUM AU, 2025); WWW.ARTE-UTILE.NET/JOURNEY-THROUGH-ARTE-UTILE/#07-25.

² ON PINO POGGI'S ENVIRONMENTAL MODELS, SEE THE TEXT "AU ENVIRONMENT," WWW.GLU-SG.SI/WP-CONTENT/UPLOADS/2019/11/AU-ENVIRONMENT.PDF (IN SLOVENIAN). ALSO SEE POGGI'S 1991 TEXT "DIE ENTSTEHUNG UND BEDEUTUNG EINER AU LANDSCHAFT", WWW.ARTE-UTILE.NET/TEXTS/CREATION-AND-IMPORTANCE-OF-AN-AU-LANDSCAPE/ (IN GERMAN & SLOVENIAN, NO ENGLISH VERSION IS AVAILABLE).

Čas manifestov. Večina ključnih del Pina Poggija je zasidrana v času prevlade neoliberalnega socialnega in ekonomskega dogovora, ki se večinoma ne ozira na rušenje ekološkega ravnovesja, na posledice katerega nas Poggi nenehno opozarja. Štirje manifesti, prvi objavljen leta 1965 in zadnji leta 1999, so poziv za spremembo razumevanja umetnosti, ujete v avtonomne objekte, v umetnost, ki ima družbeno vlogo in je orodje za spremembo družbe.¹ AU praksa nas spodbuja k sodelovanju pri razvoju odpornih skupnosti, hkrati pa nas opominja na pomembnost vizije za gradnjo odporne prihodnosti. Prostorski modeli - *Ekološki triptih* je eden - so prizorišča dilem in drame družbe, so opozorila in poziv družbi, naj se v času vratolomne rasti gospodarskega razvoja in potrošništva sooči z možnostjo lastnega propada zaradi načina življenja, ki spodkopava ravnovesje med človekom in naravo.²

Razsežnost idej, opozoril in predlogov Pina Poggija o vlogi umetnosti in o vlogi ter odgovornosti človeka v ustvarjanju trajnostne prihodnosti je edinstven prispevek k razmislekom in praksam današnjega časa vseh tistih, ki se prepoznajo kot skrbniki narave in varuhi novega, nastajajočega enakopravnega dogovora človeka z naravo.

Čas dejanj. Danes smo se znašli v drugi sobi *Ekološkega triptiha*. Naš čas se je prevesil iz časa manifestov Poggija v čas dejanj. V zadnjih dveh desetletjih se je podnebna kriza ozemljila in vzpodbudila razvoj vrste orodij za prehod v odporno bivanje, nedosegljivih v času manifestov. Pravice narave se zapišejo v ustave, v najvišjo voljo narodov. Razglašene so deklaracije, ki podelijo življenjskim ekosistemom status osebnosti in pravnih pravic. Obnova spoštljivega odnosa med človekom in naravo se udejanja v praksah soupravljanja ekosistemov, kjer vlogo skrbnikov in varuhov okolja prevzamejo lokalni prebivalci.

¹ O MANIFESTIH PINA POGGIJA, GLEJ HEINZ SCHÜTZ, *PINO POGGI'S MANIFESTOS, JOURNEY THROUGH ARTE UTILE (AU)*, NO. 07/25 (SLOVENJ GRADEC: RAUM AU, 2025); WWW.ARTE-UTILE.NET/JOURNEY-THROUGH-ARTE-UTILE/#07-25.

² O POGGIJEVIH OKOLJSKIH MODELJIH, GLEJ BESEDILO "AU ENVIRONMENT", KI GA JE PRIPRAVILA KOROŠKA GALERIJA LIKOVNIH UMETNOSTI, WWW.GLU-SG.SI/WP-CONTENT/UPLOADS/2019/11/AU-ENVIRONMENT.PDF V SLOVENŠČINI IN NEMŠČINI. GLEJ TUDI POGGIJEVO BESEDILO IZ 1991: "DIE ENTSTEHUNG UND BEDEUTUNG EINER AU LANDSCHAFT", WWW.ARTE-UTILE.NET/TEXTS/CREATION-AND-IMPORTANCE-OF-AN-AU-LANDSCAPE/.

A Time of Action. Today we find ourselves in the second room of Pino Poggi's *Ecological Triptych*. His time of manifestos has become our time of action. Over the past two decades, the climate crisis has become our reality, yet at the same time it has fostered a range of tools for the transition to a more resilient way of life – tools unavailable at the time of Poggi's manifestos. Today, the rights of nature are being inscribed in national constitutions as the expression of the highest will of the people. Declarations are proclaimed which bestow personhood and legal rights on natural habitats and ecosystems. A revitalized respect for nature is being realized in the practice of ecosystem co-management, in which local residents become the caretakers and guardians of the environment.

The Resilient Future, my contribution to the multiannual research program *Journey through Arte Utile*, could possibly be read as Pino Poggi's unforeseen scenario for the future, but in fact it is grounded in specific practices in which I have participated – practices full of insights and pitfalls, surprising challenges and the development of new strategies and methods, difficult changes and failures, and unexpected successes. Central to this text is my collaboration with the students in my participatory practices class, Design for the Living World, which I inaugurated in 2011 at the University of Fine Arts in Hamburg as a program focused on the challenges of the 21st century.³

Odporna prihodnost, moj prispevek k *Popotovanju po Arte Utile*, bi se lahko bral kot nenadejan scenarij prihodnosti Pina Poggija, vendar je ozemljen v praksah za odporno bivanje, v katerih sem sodelovala. Te so polne uvidov, pasti, osupljivih izzivov, ustvarjanja novih strategij in metod, zahtevnih sprememb, neuspehov in nepričakovanih uspehov. Osrednja v tem besedilu je moja izkušnja sodelovanja s študenti razreda Oblikovanje za živi svet, razreda participatornih praks, ki je bil osnovan na Univerzi za likovne umetnosti v Hamburgu leta 2011 kot univerzitetni program osrediščen na izzive 21. stoletja.³

³ SEE THE CLASS WEBSITE, WWW.DESIGNFORTHELIVINGWORLD.COM.

³ GLEJ SPLETNO STRAN RAZREDA, WWW.DESIGNFORTHELIVINGWORLD.COM.

The Relationship Between Culture and Art

I made the diagram *Culture and Art* so the students in my class Design for the Living World could more clearly visualize the relationship between contemporary culture and contemporary art. We referred to art as a relational object – an object that builds relationships. We use this term for contemporary art to distinguish it from the earlier, modernist understanding of autonomous art. In the diagram, as you move along the curved arrow from culture to the relational object, you see that art is dependent on culture. And if art builds relationships, then (continuing back to culture) it becomes a tool for changing the culture. The value of the relational object lies in its unstable character, which stems from the relationships it creates. It is both part of the culture and changes the culture. Here my students and I could see ourselves; this helped us to understand the age we lived in and the role of the community projects we were doing – and to understand ourselves as collaborators and mediators.

Art Is Realized in Collaboration

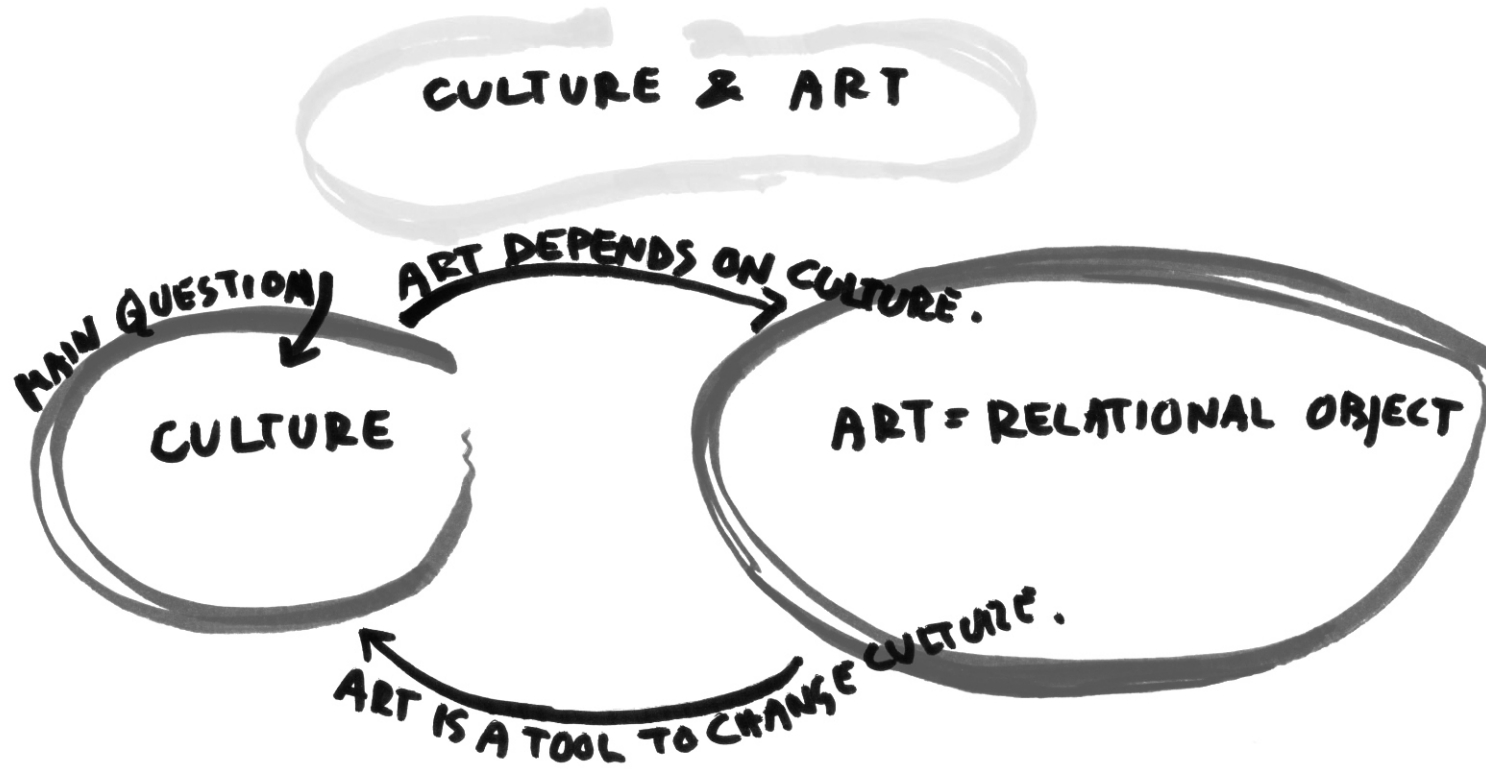
The role of contemporary art. The earlier form of art – modernist art – was autonomous, independent, and focused on itself. It presented itself as a self-referential object and rejected the notion of a social role for art. In contrast to modernist art, contemporary art strives to connect with society. We have various names for this kind of art: participatory art, community practice, and socially engaged art, among

Odnos med kulturo in umetnostjo

Diagram *Kultura in umetnost* sem narisala, da bi si študenti razreda Oblikovanje za živi svet ponazorili odnos med sodobno kulturo in sodobno umetnostjo. Umetnost smo poimenovali relacijski objekt, objekt, ki gradi odnose. To ime smo dali sodobni umetnosti, da se razlikuje od avtonomne umetnosti, od modernističnega razumevanja umetnosti, od prejšnje umetnosti. Ko se sprehodiš po krivulji diagrama, od kulture do relacijskega objekta, in naprej, potem vidiš, da je umetnost odvisna od kulture, in če gradi odnose, potem je orodje za spremembo kulture. Vrednost relacijskega objekta je v njegovi nestabilnosti, ki izhaja iz odnosov, ki jih ustvarja. Je del kulture in hkrati spreminja kulturo. Tu smo se prepoznali, tako smo razumeli nas čas in vlogo skupnostnih projektov, v katere smo bili vpeti, in tudi nas samih v vlogi sodelavcev in mediatorjev.

Umetnost se udejanji v sodelovanju

Vloga sodobne umetnosti. Prejšnja, moderna umetnost je avtonomna, neodvisna, vase osrediščena, pokaže se kot objekt, ki se nanaša sam nase, in odvrča družbeno vlogo. Za razliko od prejšnje umetnosti sodobna umetnost povezuje. Imenujemo jo z različnimi imeni: participatorna umetnost, skupnostna praksa, družbeno angažirana umetnost. Poudarek je na sodelovanju in na procesu, v katerem nastaja in na procesu, ki ga povzroči. Praksa metnostne raziskave je sedaj trdno zasedrana v sodobno umetnost; je del sodobne umetnosti.



ART MEDIATES OUR RELATIONSHIP WITH THE WORLD.
ARTIST = MEDIATOR.

MARJETICA
 POTRČ, *KULTURA
 IN UMETNOST,
 OPOMBE O
 PARTICIPATIVNEM
 OBLIKOVANJU,*
 ŠT. 7, TUŠ NA
 PAPIRJU, 21 X
 29,7 CM. Z
 DOVOLJENJEM
 MARJETICE
 POTRČ IN
 GALERIE NORD-
 ENHAKE, BERLIN/
 STOCKHOLM/
 MEXICO CITY.

MARJETICA
 POTRČ, *CULTURE
 AND ART, NOTES
 ON PARTICIPAT-
 ORY DESIGN, NO.*
 7, 2014, INK ON
 PAPER, 21 X 29.7
 CM. COURTESY
 OF MARJETICA
 POTRČ AND
 GALERIE NORD-
 ENHAKE, BERLIN/
 STOCKHOLM/
 MEXICO CITY.

others. The emphasis is on collaboration and process – the process through which the art emerges and the process it produces. The practice of artistic research is now firmly rooted in contemporary art; it is part of contemporary art.

The role of contemporary artists. The contemporary artist is no longer trapped in the myth of authorship. The contemporary artist is a co-author and collaborator who works in community projects as part of a group. Community-based projects are by their very nature participatory. In collaboration, artists exchange knowledge, skills, and experience with a variety of people from a variety of places and fields. They connect different forms of understanding and practices to build the new knowledge we need as we move toward a resilient future. The contemporary artist is also a mediator, who serves as a link between the community and local authorities in the search for ways to care for and manage the resilient city. The contemporary artist communicates the vision of the resilient city.

Vloga sodobnih umetnic in umetnikov. Sodobna umetnica/umetnik ni več ujet v mit avtorstva. Sodobna umetnica/umetnik je so-avtor, sodelavec, deluje v skupnostnih projektih, v skupini. Skupnostni projekti so v temelju participatorni. V sodelovanju umetniki izmenjujejo znanje, veščine in izkušnje z različnimi ljudmi iz različnih krajev in področij. Povezujejo različne oblike razumevanja in praks, da bi ustvarili novo znanje, ki ga potrebujemo na poti k odporni prihodnosti. Sodobni umetnik je tudi posrednik, ki deluje kot povezava med skupnostjo in lokalnimi oblastmi pri iskanju načinov za skrb in upravljanje odpornega mesta. Sodobni umetnik komunicira vizijo odpornega mesta.

Designing for the Living World Is a Participatory Practice

In 2011, I was invited by the University of Fine Arts in Hamburg to develop a program focused not on object design, but on the challenges of the twenty-first century. Design for the Living World – the name we gave to this course on participatory practices – ran for seven years, from 2011 to 2018. The students and I were united in recognizing that our greatest challenge was to find ways to transition to a sustainable future. But we found the notion of “sustainability” to be too general and vague, so we redefined it as “resilience.” We could see ourselves in this idea. As pioneers of participatory practices coming out of an academic environment, we enthusiastically and unreservedly embraced community projects for building a resilient future. We saw them as classrooms for trying out methods and tools for self-organization and solidarity, in which local communities could develop and test ideas, share and exchange knowledge, and design their own concept of the resilient city.

My students and I became very familiar with the transformative power of local residents’ participation in the management of their own environment and the co-management of their city, since through these projects we were regularly involved in processes that empowered the community to envision their neighborhoods and cities as resilient. It was clear to us that local authorities on their own could not address the challenges of climate change, social inequality, and economic instability, as well as, of course, the issue of living with nature as equals.

Oblikovanje za živi svet je participatorna praksa

Leta 2011 so me povabili, da sprejemem mesto profesorice na Univerzi za likovne umetnosti v Hamburgu z namero, da na univerzi razvijem program, ki ni osredotočen na predmetno oblikovanje, temveč na izzive 21. stoletja. Oblikovanje za živi svet, tako smo poimenovali razred participatornih praks, je deloval sedem let, od 2011 do 2018. Študenti in jaz smo se strinjali, da je naš največji izziv najti poti za prehod v trajnostno prihodnost. A ker se nam je pojem “trajnost” zdel preveč splošen in nejasen, smo ga preoblikovali v “odpornost”. Tu smo se prepoznali. Kot pionirji participatornih praks, izhajajoči iz univerzitetnega okolja, smo se z navdušenjem in brez zadržkov vključili v skupnostne projekte za trajnostno prihodnost. Razumeli smo jih kot učilnice, kjer se preizkušajo metode samoorganizacije in solidarnosti, in kjer lokalne skupnosti razvijajo in preizkušajo ideje, delijo in izmenjujejo znanje ter oblikujejo svojo idejo odpornega mesta.

Transformativno moč participacije prebivalcev pri upravljanju svojega okolja in soupravljanju mesta smo v razredu Oblikovanje za živi svet dobro poznali, saj smo bili v skupnostnih projektih redno vključeni v procese, ki so skupnosti omogočili, da si svoje soseske in mesta zamislijo kot odporne sredine. Bilo nam je jasno, da mestne oblasti ne zmorejo same izzivov, ki jih prinašajo podnebne spremembe, neenakost in prekarnost družbe, gospodarske nestabilnosti in seveda vprašanja, kako živeti v enakopravnem odnosu z naravo. Za nas je bilo vključevanje prebivalcev v upravljanje mesta ključno v preobrazbi sosesk in mest v odporno bivanje in v trajnostno prihodnost.



IZMENJAVA
ZNAJANJA,
PROJEKT
SOWETO, 2014;
FOTOGRAFIJA
MARJETICA
POTRČ.

*THE EXCHANGE
OF KNOWLEDGE,
THE SOWETO
PROJECT, 2014;
PHOTO BY
MARJETICA
POTRČ.*

We realized that the inclusion of residents in local management was key to ensuring a sustainable existence and resilient future for these communities.

The Soweto Project: Insights and Tools for the Resilient Future

The Soweto Project was a three-month-long collaboration in 2014 between my students and residents of the Orlando East neighborhood in Soweto, a township in metropolitan Johannesburg, South Africa.⁴ The residents wanted to do something about a derelict public space in the middle of their neighborhood that was covered in rubbish and completely neglected by the local authorities. Working in collaboration with the residents, we together transformed the abandoned plot into a park organized and managed by the community.

Objective and subjective thinking. In Soweto we encountered a culture that differed significantly from our own. As we exchanged ideas with the local residents, we discovered that we had to let go of the linear planning typical of our culture's standardized knowledge and welcome approaches we found unusual. Linear, or objective, thinking leads to quick and efficient solutions. The Sowetans' approach to the project, however, which we described as based in subjective thinking, was full of curves, stops, hesitations, and sudden shifts. The result could be the same, but this sort of subjective planning took longer. It was essential that we recognize that subjective solutions were rich in dreams, vision, and imagination, things that can get lost when we blindly follow the lines of faster and more efficient solutions.

Methods of participatory practice. Stepping back from a standardized knowledge which foregrounds spatial design, we came up with names for certain key methods in our

⁴ SEE THE PRESENTATION OF THE PROJECT ON THE CLASS WEBSITE, "SOWETO – THE SOWETO PROJECT", [HTTPS://DESIGN FORTHELIVINGWORLD.COM/2013/04/15/SOWETO-THE-SOWETO-PROJECT/](https://designfortheivingworld.com/2013/04/15/soweto-the-soweto-project/), AS WELL AS MARJETICA POTRČ: "THE SOWETO PROJECT," IN *PUBLIC SPACE? LOST AND FOUND*, EDITED BY GEDIMINAS URBNAS, ANN LUI, AND LUCAS FREEMAN, MIT PRESS, 2017, PP. 235–243, [POTRC.ORG/TEXTS/THE_SOWETO_PROJECT_MIT_PRESS_EDITED_BY_MIT_JURISDICTION_POTRC.PDF](https://potrc.org/texts/the_soweto_project_mit_press_edited_by_mit_jurisdiction_potrc.pdf); AND MARJETICA POTRČ AND DESIGN FOR THE LIVING WORLD, *THE SOWETO PROJECT* (BERLIN: ARCHIVE BOOKS, 2014).

Projekt Soweto: vpogledi in orodja za odporno prihodnost

Projekt Soweto je bil tri mesece trajajoč skupnostni projekt mojih študentov in prebivalcev soseske Orlando East v Sowetu, delu metropolitanskega Johannesburga v Južni Afriki leta 2014.⁴ Prebivalci so želeli spremeniti zasmeten in od mestne uprave zapuščen javni prostor, ki se je nahajal v sredini njihove soseske. V procesu sodelovanja so ga študenti in lokalna skupnost spremenili v skupnostno organiziran in upravljan javni prostor.

Objektivno in subjektivno mišljenje. V Sowetu smo se srečali s kulturo, ki je bila precej drugačna od naše. V procesu izmenjave z lokalno skupnostjo smo razpustili linearno načrtovanje, tipično za standardizirano znanje, ki je del naše kulture, in sprejeli, povabili k sodelovanju prakso, polno za nas nenavadnih pristopov. Linearno razmišljanje vodi k hitrim in učinkovitim rešitvam. Ta druga praksa, za katero smo rekli, da temelji v subjektivnem mišljenju, je bila polna vijug, zastojev, pomislekov in nepričakovanih sprememb. Sicer je vodila k enakemu izidu, vendar je subjektivno načrtovanje trajalo dalj časa. Za nas je bilo ključno spoznanje, da so bile te subjektivne rešitve polne dragocenih sanj, vizij in imaginacij, ki so za nas izgubljene, če slepo sledimo liniji hitrih in učinkovitih rešitev.

Metode participatorne prakse. Z odmikom od standardiziranega znanja, ki postavi v ospredje prostorsko oblikovanje, smo poimenovali ključne metode participatorne prakse, med njimi *ritual prehoda*, *relacijski objekti*, *performativna dejanja v javnem prostoru*, *poimenovanje in označitev ozemlja*.

Vloga mediatorjev. V Projektu Soweto smo se znašli v vlogi mediatorjev. Bili smo posredniki med prebivalci in njihovo vizijo mesta, v katerem so želeli živeti in ga sooblikovati.

⁴ GLEJ PREDSTAVITEV PROJEKTA NA DLW SPLETNI STRANI, "SOWETO – THE SOWETO PROJECT", [HTTPS://DESIGN FORTHELIVINGWORLD.COM/2013/04/15/SOWETO-THE-SOWETO-PROJECT/](https://designfortheivingworld.com/2013/04/15/soweto-the-soweto-project/), KOT TUDI MARJETICA POTRČ: "THE SOWETO PROJECT," IN *PUBLIC SPACE? LOST AND FOUND*, EDITED BY GEDIMINAS URBNAS, ANN LUI, AND LUCAS FREEMAN, MIT PRESS, 2017, PP. 235–243, [POTRC.ORG/TEXTS/THE_SOWETO_PROJECT_MIT_PRESS_EDITED_BY_MIT_JURISDICTION_POTRC.PDF](https://potrc.org/texts/the_soweto_project_mit_press_edited_by_mit_jurisdiction_potrc.pdf); AND MARJETICA POTRČ AND DESIGN FOR THE LIVING WORLD, *THE SOWETO PROJECT* (BERLIN: ARCHIVE BOOKS, 2014).



ČIŠČENJE
JAVNEGA
PROSTORA JE
RITUAL PREHO-
DA, PROJEKT
SOWETO, 2014.
FOTOGRAFIJA
MARJETICA
POTRČ.

CLEANING THE
PUBLIC SPACE IS
A RITUAL OF
TRANSITION,
THE SOWETO
PROJECT, 2014.
PHOTO BY
MARJETICA
POTRČ.



POSTAVITEV
TEMELJEV ZA
ODER, PROJEKT
SOWETO, 2014.
FOTOGRAFIJA
RADOŠ
VUJAKLIJA.

LAYING THE
FOUNDATION
FOR THE PLAT-
FORM, THE
SOWETO
PROJECT, 2014.
PHOTO BY
RADOŠ
VUJAKLIJA.

participatory practice, such as *rituals of transition, relational objects, performative actions in the public space, naming, and place-making*.

The role of mediators. In *The Soweto Project* we found ourselves in the role of mediators. We were mediating between the local residents and their vision of the kind of city they wished to live in and develop together. At the same time we were mediating between the residents and the local administration in the search for sustainable solutions for city management.

Four steps for participation in community-based projects. My students defined four steps we needed to follow in our participatory design projects with local communities:

1. Listen to the views of the local residents and talk with them before making any definite plan.
2. Involve the community in all decision-making and design processes.
3. Involve the community in the construction process.
4. Transfer responsibility for the developed project to the community so as to leave behind a sustainable work that benefits the population in the long term.

The success of *The Soweto Project* was our becoming irrelevant. The fourth and final step in the protocol for students participating in community-based projects was the most important. In such a project, the collaboration process must empower local residents to manage the public space on their own. So how did my students explain their role in *The Soweto Project* to the other students at the university, many of whom were still bound to the idea of authorship, once we

Obenem smo bili posredniki med prebivalci in mestno upravo v iskanju trajnostnih rešitev v upravljanju mesta.

Štirje koraki participacije v skupnostnih projektih. Moji študenti so opredelili štiri korake, ki jih je treba upoštevati pri participativnih oblikovalskih projektih z lokalnimi skupnostmi:

1. Poslušanje in pogovor z lokalnimi prebivalci pred kakršnimkoli dokončnim načrtom.
2. Vključitev skupnosti v vse procese odločanja in načrtovanja.
3. Vključitev skupnosti v proces gradnje.
4. Prenos odgovornosti za razviti projekt na skupnost, da bi za seboj pustili trajnostno delo, ki dolgoročno koristi prebivalstvu.

Uspeh Projekta Soweto je, da smo postali nepomembni. Četrty, zadnji korak protokola participacije študentov z lokalnimi prebivalci v skupnostnih projektih je najpomembnejši. Proces sodelovanja v skupnostnem projektu mora lokalnim prebivalcem omogočiti, da javni prostor upravljajo sami. Kako so torej moji študenti po vrnitvi v Hamburg drugim študentom na univerzi, od katerih so bili mnogi še vedno vezani na idejo avtorstva, razložili svojo vlogo v projektu Soweto? “Naš uspeh”, so rekli, “je bil, da smo postali nepomembni”. Lokalna skupnost nas ni več potrebovala. To je med drugim pomenilo, da smo za seboj pustili trajnostno delo, ki bo dolgoročno koristilo skupnosti in prispevalo k odpornosti mesta.

Uspeh Projekta Soweto je zdravljenje travme apartheida. Ob zaključku našega trimesečnega bivanja v Sowetu, smo se soočili z dejstvom, da je skupnostno organiziran in upravljan prostor postal za naše sodelavce, lokalne prebivalce soseke, ključno orodje, s katerim so premagovali travmo apartheida.



*JAVNI PROSTOR
PRIPADA DRUŽ-
BENEMU
DOGOVORU,
PROJEKT
SOWETO, 2014.
FOTOGRAFIJA
MARJETICA
POTRČ.*

*PUBLIC SPACE
BELONGS TO A
SOCIAL AGREE-
MENT, THE
SOWETO
PROJECT, 2014.
PHOTO BY
MARJETICA
POTRČ.*



*FESTIVAL
SOWETO JE
PERFORMATIVNA
AKCIJA,
PROJEKT
SOWETO, 2014.
FOTOGRAFIJA
TERRY KURGAN.*

*THE SOWETO
STREET FEST-
IVAL IS A
PERFORMATIVE
ACTION, THE
SOWETO
PROJECT, 2014.
PHOTO BY
TERRY KURGAN.*

were back in Hamburg? “Our success”, they said, “was that we became irrelevant”. The local community no longer needed us. This meant, among other things, that we had left behind a sustainable work that would provide long-term benefit to the community and contribute to the resilience of the city.

The Soweto Project helped heal the trauma of apartheid. At the end of our three-month residence, we realized that for our local collaborators the community-organized space was an important tool for overcoming the trauma of apartheid. During the apartheid period, from 1948 to 1994, Black Sowetans were excluded from public spaces, just as they were excluded from the public sphere in general by being denied the right to participate in elections. The people of Orlando East had internalized this exclusion and let the neighborhood’s public space become a dumping ground, a nameless and neglected no man’s land, through all the decades of apartheid right up to its transformation in *The Soweto Project*. Participation in the project allowed them to establish a new relationship to the public land that had been taken from them during apartheid.

Community-managed public space is a new understanding of public space. The residents of Orlando East formed a neighborhood association that provided their new park with content tailored to their culture. They assumed responsibility for overseeing cultural activities, a children’s playground, and urban agriculture, as well as repairs and security. By taking the lead in organizing and managing the space, the association presents a model for public space maintenance based on community stewardship. In this way the community itself became the caretakers and guardians of the public space.

Prebivalci Soweta so bili v času apartheida od leta 1948 do leta 1994 bili izključeni iz javnega prostora in prav tako so bili izključeni iz javne sfere, saj niso imeli pravice sodelovati na volitvah. Izključitve so ponotranjili in pustili, da se je javni prostor spremenil v nikogaršnjo zemljo, v prostor brez imena, zasmeten in nevzdrževan vsa ta desetletja apartheida in prav do Projekta Soweto. Sodelovanje v projektu jim je omogočilo na novo vzpostaviti odnos do javnega prostora, ki jim je bil odvzet v času apartheida.

Skupnostno upravljan javni prostor je novo razumevanje javnega prostora. Prebivalci Orlando Easta so ustanovili sosedska združenja, ki so svojemu novemu prostoru zagotovila vsebino, prilagojeno njihovi kulturi. Prevezli so odgovornost za nadzor kulturnih dejavnosti, otroškega igrišča in mestnega kmetijstva ter za popravila in varnost. Z vodilno vlogo pri organizaciji in upravljanju prostora združenja predstavljajo model za vzdrževanje javnega prostora, ki temelji na skupnostnem upravljanju. Na ta način je skupnost sama postala skrbnik in varuh javnega prostora.

Participatory Practice Meets Historical Memory

In the Design for the Living World class, my students and I were intensively involved in participatory practices and community-based projects; we were convinced that these were an indispensable part of the transition to the resilient future. But we did not particularly ask ourselves about the causes behind the social imbalances our projects sought to address – about the “when” and “why” of the problems. The breakthrough occurred when the students came across the graphs included in a study on the “Great Acceleration” which pointed very clearly to the causes of the climate crisis.⁵ At the same time, this reminded us of the value of historical memory, the power of which we had sensed during *The Soweto Project*. Although fully immersed in the Orlando East community, we were nevertheless surprised to realize, at the conclusion of the project, just how significant the local historical memory had been for its success. We had not truly understood the deep and lasting effect of the experience of apartheid on our collaborators or that their traumatic memory of being excluded from the public space stood behind their embrace of this project.

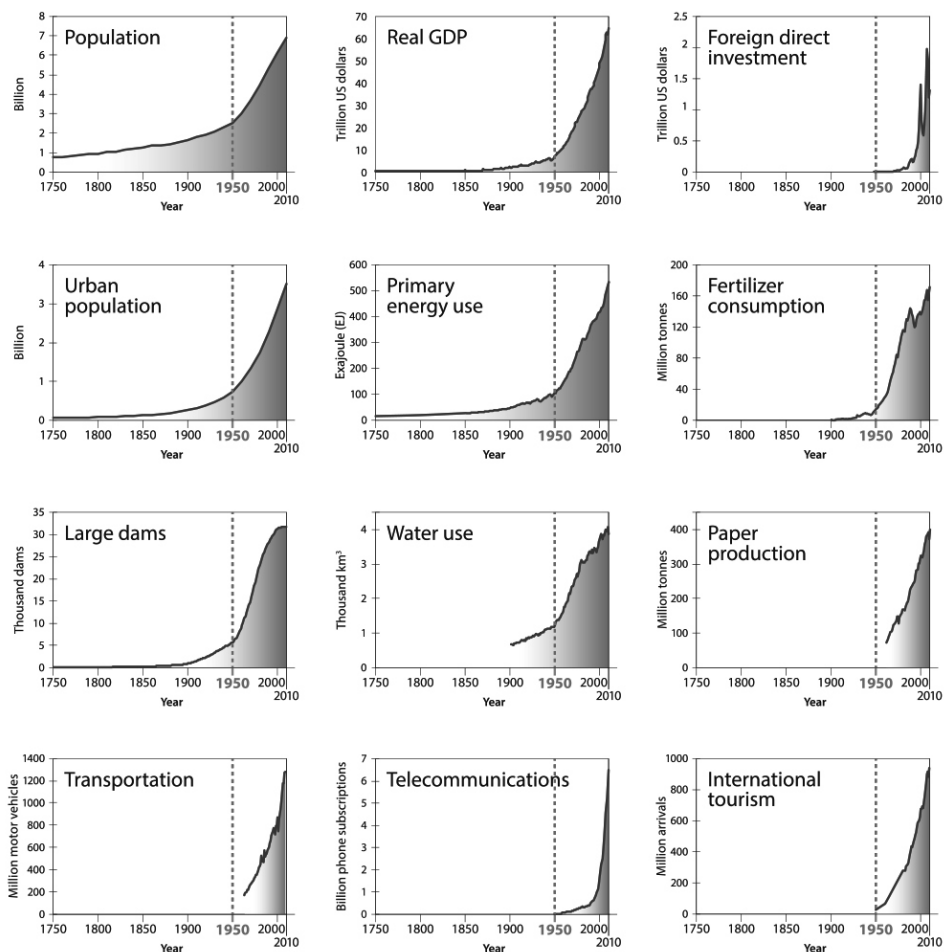
⁵ WILL STEFFEN ET AL., “THE TRAJECTORY OF THE ANTHROPOCENE: THE GREAT ACCELERATION,” THE ANTHROPOCENE REVIEW, 2015, PP. 1–18; [HTTPS://WWW.RESEARCHGATE.NET/PUBLICATION/272418379_THE_TRAJECTORY_OF_THE_ANTHROPOCENE_THE_GREAT_ACCELERATION](https://www.researchgate.net/publication/272418379_The_Trajectory_of_the_Anthropocene_The_Great_Acceleration). THE AUTHORS’ FINDINGS ARE SUMMARIZED ON THE WEBSITE OF THE STOCKHOLM RESILIENCE CENTER, STOCKHOLM UNIVERSITY, “NEW PLANETARY DASHBOARD SHOWS INCREASING HUMAN IMPACT,” [HTTPS://WWW.STOCKHOLMRESILIENCE.ORG/RESEARCH/RESEARCH-NEWS/2015-01-15-NEW-PLANETARY-DASHBOARD-SHOWS-INCREASING-HUMAN-IMPACT.HTML](https://www.stockholmresilience.org/research/research-news/2015-01-15-new-planetary-dashboard-shows-increasing-human-impact.html).

Participatorna praksa se sreča z zgodovinskim spominom

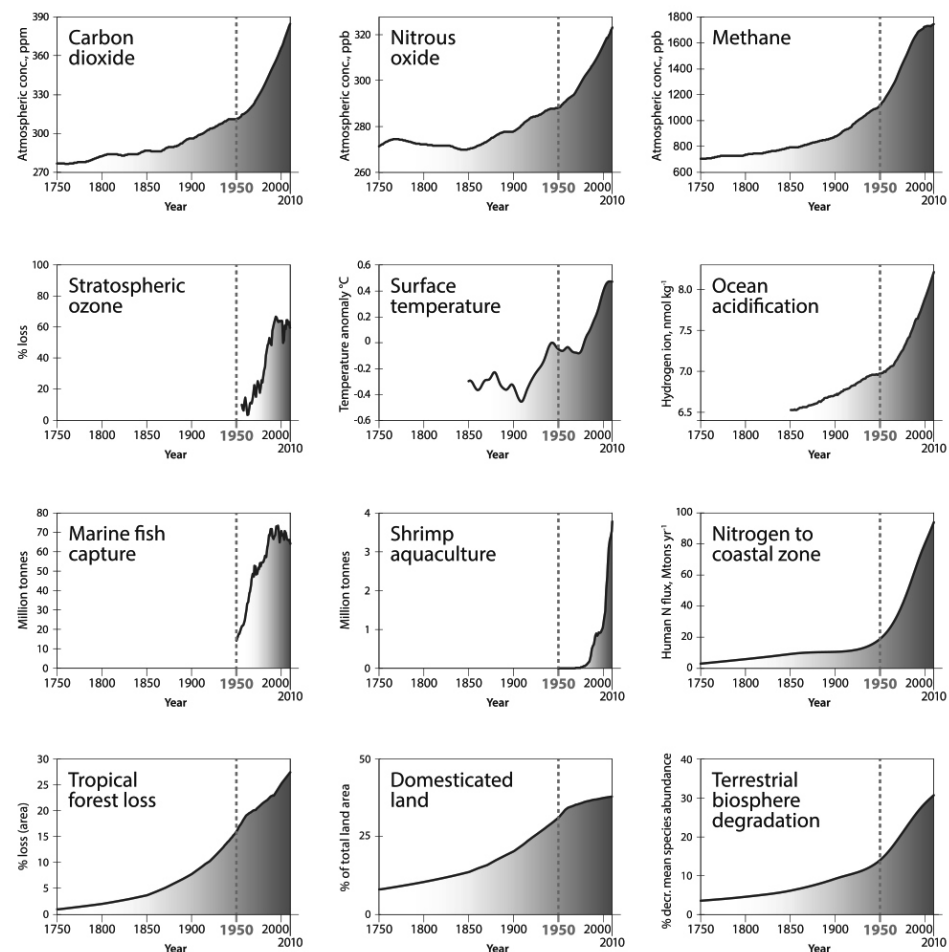
V času delovanja razreda Oblikovanje za živi svet smo bili intenzivno vpeti v participatorno prakso in skupnostne projekte, za katere smo bili prepričani, da so nepogrešljiv del poti v odporno prihodnost. Vendar pa se nismo posebej spraševali o vzrokih za socialna neravnovesja, ki smo jih skušali odpraviti s svojimi projekti – o tem, kdaj in zakaj so nastali ti problemi. Preboj je nastal, ko so študenti naleteli na diagrame iz študije “Velika pospešitev”, ki so zelo jasno pokazali vzroke za podnebno krizo.⁵ Hkrati nas je to spomnilo na vrednost zgodovinskega spomina, katerega moč smo občutili v projektu Soweto. Čeprav smo bili popolnoma povezani s skupnostjo Orlando East, smo bili ob zaključku projekta presenečeni, ko smo spoznali, kako pomemben je bil lokalni zgodovinski spomin za njegov uspeh. Takrat nismo zares razumeli globokega in trajnega vpliva izkušnje apartheida na naše sodelavce, niti da je bil njihov travmatični spomin na izključitev iz javnega prostora razlog za njihovo sprejetje tega projekta.

⁵ WILL STEFFEN ET AL., “THE TRAJECTORY OF THE ANTHROPOCENE: THE GREAT ACCELERATION,” THE ANTHROPOCENE REVIEW, 2015, PP. 1–18; [HTTPS://WWW.RESEARCHGATE.NET/PUBLICATION/272418379_THE_TRAJECTORY_OF_THE_ANTHROPOCENE_THE_GREAT_ACCELERATION](https://www.researchgate.net/publication/272418379_The_Trajectory_of_the_Anthropocene_The_Great_Acceleration). UGOTOVITVE AVTORJEV SO POVZETE NA SPLETNI STRANI STOCKHOLM RESILIENCE CENTER, STOCKHOLM UNIVERSITY, “NEW PLANETARY DASHBOARD SHOWS INCREASING HUMAN IMPACT,” [HTTPS://WWW.STOCKHOLMRESILIENCE.ORG/RESEARCH/RESEARCH-NEWS/2015-01-15-NEW-PLANETARY-DASHBOARD-SHOWS-INCREASING-HUMAN-IMPACT.HTML](https://www.stockholmresilience.org/research/research-news/2015-01-15-new-planetary-dashboard-shows-increasing-human-impact.html).

Socio-economic trends



Earth system trends



DIAGRAMI "VELIKO POSPEŠEVANJE", LEVO: TRENDI ČLOVEŠKIH DEJAVNOSTI, DESNO: TRENDI ZEMELJSKEGA SISTEMA, WILL STEFFEN ET AL., STOCKHOLM RESILIENCE CENTRE, 2015; PRENESENO IZ: [HTTPS://FUTUREEARTH.ORG/2015/01/16/THE-GREAT-ACCELERATION/](https://futureearth.org/2015/01/16/the-great-acceleration/).

THE "GREAT ACCELERATION" GRAPHS, LEFT: SOCIOECONOMIC TRENDS, RIGHT: EARTH SYSTEM TRENDS, WILL STEFFEN ET AL., STOCKHOLM RESILIENCE CENTRE, 2015; DOWNLOADED FROM [HTTPS://FUTUREEARTH.ORG/2015/01/16/THE-GREAT-ACCELERATION/](https://futureearth.org/2015/01/16/the-great-acceleration/).

Trapped in the Neoliberal Agreement, Humanity Seeks a New Accord with Nature

The “Great Acceleration” graphs track human activities and their impact on the Earth System from the start of the Industrial Revolution in 1750 to 2010, the year when the study was published by Will Steffen and other scientists connected with the Stockholm Resilience Center at Stockholm University. These graphs present the interacting physical, chemical, biological, and human processes that make up the Earth System as a whole. They reveal that the proportionally harmonious balance between human society and the planet begins to collapse in the period after the Second World War with the unbridled growth in industrial production and the rapid development of the consumerist society. From 1950 onwards, the graphs show an almost vertical rise in human activities. The planet’s response can be seen in the similarly dramatic rises in the graphs of Earth System trends. The problem is that our planet is finite: Earth is a closed system with limited resources. Unhindered development makes a sustainable, resilient future impossible.

This is not a new insight. In the 1960s, the environmental movement was becoming a widespread social force for the protection of the planet. By the early 1970s, a number of scientific studies were published – including the report *The Limits to Growth* in 1972⁶ – which warned us about the dire effects of unlimited economic expansion. At the time, however, calls for stronger environmental protections were largely ignored or rebuffed by both politicians and consumers. We were living in a “neoliberal cloud”, as I explained to my students, which descended on society and the planet from, roughly, the social revolutions of 1968 to the financial crisis of 2008. In these forty years, the consumerist society embraced the neoliberal socioeconomic agreement, which prioritized an ideology of development. During this period of

⁶ DONELLA H. MEADOWS ET AL. *THE LIMITS TO GROWTH: A REPORT FOR THE CLUB OF ROME’S PROJECT ON THE PREDICAMENT OF MANKIND* (NEW YORK: UNIVERSE BOOKS, 1972). A DIGITALIZED EDITION IS AVAILABLE FOR DOWNLOADING HERE: [HTTPS://WWW.LIBRARY.DARTMOUTH.EDU/DIGITAL/DIGITAL-COLLECTIONS/LIMITS-GROWTH](https://www.library.dartmouth.edu/digital/digital-collections/limits-growth).

Ujeto v neoliberalni dogovor, človeštvo išče nov sporazum z naravo

Diagrami v študiji “Veliko pospeševanje” sledijo človeškim dejavnostim in vpliv teh dejavnosti na zemeljski sistem od začetka industrijske revolucije leta 1750 do 2010, ko so študijo objavili Will Steffen in drugi znanstveniki, povezani s Stockholm Resilience Center na Univerzi v Stockholmu. Diagrami prikazujejo medsebojno delujoče fizikalne, kemijske, biološke in človeške procese, ki sestavljajo zemeljski sistem kot celoto in pokažejo, da se sorazmerno skladno ravnovesje med človeško družbo in planetom začne rušiti v času zagona nebrzdane rasti industrijske proizvodnje in rasti potrošniške družbe v obdobju po drugi svetovni vojni. Od leta 1950 diagrami pokažejo skoraj vertikalni porast človeških dejavnosti. Odziv planeta lahko vidimo v podobno dramatičnem porastu diagramov, ki prikazujejo trende v zemeljskem sistemu. Problem je, da je naš planet omejen: Zemlja je zaprt sistem z omejenimi viri. Neovirani razvoj onemogoča trajnostno in odporno prihodnost.

To ni nova ugotovitev. V 60. letih prejšnjega stoletja je okoljevarstveno gibanje postalo široko družbeno gibanje za zaščito planeta. V začetku 70. let je bilo objavljenih več znanstvenih študij – med njimi tudi poročilo *The Limits to Growth (Meje rasti)* iz leta 1972⁶ –, ki so nas opozarjale na hude posledice neomejene gospodarske rasti. Takrat pa so pozivi k močnejšemu varstvu okolja večinoma naleteli na gluha ušesa ali pa so jih politiki in potrošniki zavrnil. Živeli smo v “neoliberalnem oblaku”, ki se je, kot sem pojasnila svojim študentom, spustil na družbo in planet v času od socialnih revolucij leta 1968 do finančne krize leta 2008. V teh štiridesetih letih je potrošniška družba sprejela neoliberalni družbeno-ekonomski sporazum, ki je dajal prednost ideologiji razvoja. V tem obdobju neomejene rasti je prihodnost pomenila vedno večjo proizvodnjo in vedno nove proizvode.

⁶ DONELLA H. MEADOWS ET AL. *THE LIMITS TO GROWTH: A REPORT FOR THE CLUB OF ROME’S PROJECT ON THE PREDICAMENT OF MANKIND* (NEW YORK: UNIVERSE BOOKS, 1972). DIGITALIZIRANA VERZIJA: [HTTPS://WWW.LIBRARY.DARTMOUTH.EDU/DIGITAL/DIGITAL-COLLECTIONS/LIMITS-GROWTH](https://www.library.dartmouth.edu/digital/digital-collections/limits-growth).

unlimited growth, the future meant always producing more and always producing something new.

So now we need a new agreement: an agreement with nature. Humanity is attempting to reestablish the balance between human activities and the Earth System. Today, as we move toward a resilient future, we find ourselves in a changed relationship with nature. No longer do we view nature as an object we can use and exploit. Instead, we accept nature as a living being. And as a consequence, the society of owners, of which we are a part, is becoming a society of nature's caretakers.

Zato zdaj potrebujemo nov sporazum: sporazum z naravo. Človeštvo poskuša ponovno vzpostaviti ravnovesje med svojimi dejavnostmi in zemeljskim sistemom. Danes, ko se približujemo odporni prihodnosti, se nahajamo v spremenjenem odnosu z naravo. Narave ne vidimo več kot predmet, ki ga lahko uporabljamo in izkoriščamo. Namesto tega naravo sprejemamo kot živo bitje. Posledično se družba lastnikov, katere del smo, spreminja v družbo skrbnikov narave.

Voting for Rivers

My own experience of the shift from ownership to caretaking in society's relationship to nature is connected with the story of the 2021 referendum to preserve the protection of Slovenia's water resources. Organized by civil society, the referendum sought to overturn a law passed by parliament that endangered the constitutionally protected status of the country's rivers and coastal waters by opening them up to privatization.⁷ The result was a huge success for environmentalists: nine out of ten voters supported the continued protection of water and rivers and opposed their privatization and commercial exploitation.

Essentially, the underlying question voters faced was: Do I see myself as an owner of the river as an object, or I am the caretaker of the river as a living being? In other words, the referendum raised awareness of two important concepts: the personhood of rivers and the rights of nature. The vast majority of voters supported the protection of water as a living being – they were voting for drinking water, rivers, lakes, and groundwater. To clarify the difference between being the owner of an object and being the caretaker of a living being, I use the following comparison: I am not the owner of my son; I am his caretaker. When I understand the river as a living being, I become its caretaker.

⁷ FOR DETAILS ON THE REFERENDUM, SEE THE ARTICLE BY THE GLOBAL WATER PARTNERSHIP – CENTRAL AND EASTERN EUROPE, "MAJOR SUCCESS FOR GWP SLOVENIA AND NATIONAL WATER PROTECTION EFFORTS," 28 JULY 2021, [HTTPS://WWW.GWP.ORG/EN/GWP-CEE/WE-ACT/NEWS/2021/SUCCESSFUL-SLOVENIAN-WATER-LAW-REFERENDUM/](https://www.gwp.org/en/gwp-CEE/WE-ACT/NEWS/2021/SUCCESSFUL-SLOVENIAN-WATER-LAW-REFERENDUM/). SEE ALSO THE REPORT BY THE SLOVENIAN ASSOCIATION FOR WATER PROTECTION, "REFERENDUM ZA VODO JE USPEL," 12 JULY 2021, [HTTPS://SDZV-DRUSTVO.SI/NOVICE/REFERENDUM-ZA-VO DO-JE-USPEL/](https://sdzv-drustvo.si/novice/referendum-za-vodo-je-uspel/) (IN SLOVENIAN ONLY).

Glasovanje za reke

Moja osebna izkušnja spremembe človekovega odnosa in odnosa družbe do narave, od lastništva do skrbništva se nahaja v zgodbi uspešnega referenduma za zaščito vodnih virov v Sloveniji leta 2021. Referendum je organizirala civilna družba v Sloveniji, da bi razveljavila zakon, sprejet v parlamentu, ki je ogrožal zaščiten status rek in obalnih voda in jih odprl za privatizacijo.⁷ Referendum je bil velik uspeh za naravovarstvenike – devet od desetih volivcev je podprlo nadaljno zaščito voda in rek ter nasprotovalo njihovi privatizaciji in komercialnemu izkoriščanju.

Temeljno vprašanje, s katerim so se soočili volivci: Ali se vidim kot lastnica reke kot predmeta, ali sem skrbnica reke kot živega bitja? Z drugimi besedami, referendum je ozavestil dva pomembna pojma: osebnost rek in pravice narave. Velika večina volivcev je glasovala za zaščito vode kot živega bitja – glasovali so za pitno vodo, reke, jezera in podtalnico. Takole razložim dilemo med lastništvom predmeta in skrbništvom živega bitja: Nisem lastnica svojega sina, sem njegova skrbnica. Ko reko razumem kot živo bitje, postanem njena skrbnica.

⁷ ZA PODROBNOSTI O REFERENDUMU GLEJ ČLANEK GLOBAL WATER PARTNERSHIP – OSREDNJA IN VZHODNA EVROPA, "MAJOR SUCCESS FOR GWP SLOVENIA AND NATIONAL WATER PROTECTION EFFORTS," 28 JULY 2021, [HTTPS://WWW.GWP.ORG/EN/GWP-CEE/WE-ACT/NEWS/2021/SUCCESSFUL-SLOVENIAN-WATER-LAW-REFERENDUM/](https://www.gwp.org/en/gwp-CEE/WE-ACT/NEWS/2021/SUCCESSFUL-SLOVENIAN-WATER-LAW-REFERENDUM/). SEE GLEJ TUDI POROČILO SLOVENSKE ZVEZE ZA VARSTVO VODA, "REFERENDUM ZA VODO JE USPEL," 12 JULY 2021, [HTTPS://SDZV-DRUSTVO.SI/NOVICE/REFERENDUM-ZA-VO DO-JE-USPEL/](https://sdzv-drustvo.si/novice/referendum-za-vodo-je-uspel/) (LE V SLOVENŠČINI).

RIGHTS TO WATER



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SUBJECT

OBJECT

RIGHTS OF NATURE



—



SUBJECT

SUBJECT

MARJETICA POTRČ, LEVO: PRAVICA DO VODE, DESNO: PRAVICA NARAVE, 2021, TUŠ NA PAPIRJU, 21 X 29,7 CM. Z DOVOLJENJEM MARJETICE POTRČ IN GALERIE NORDENHAK, BERLIN/STOCKHOLM/ MEXICO CITY.

MARJETICA POTRČ, LEFT: RIGHTS TO WATER, RIGHT: RIGHTS OF NATURE, 2021, INK ON PAPER, 21 X 29.7 CM. COURTESY OF MARJETICA POTRČ AND GALERIE NORDENHAK, BERLIN/STOCKHOLM/MEXICO CITY.

The Return of the Future

By voting in favor of rivers as living beings, Slovenians were voting for a sustainable and resilient future. At the same time, they were voting for the return of community, as opposed to private interests, and for the return of the principle of the commons and shared property. They agreed that water was a common good, which, if badly managed, becomes a common misfortune. They voted for the protection of water resources regardless of their partisan allegiance – they were voting for a post-ideological future. Slovenians were united in understanding that the coexistence of humans and nature is rooted in the mutual interdependence of human society and nature. Today we talk about cooperation with nature, about nature-friendly practices, about empathy toward nature, about the equality of humans and nature. We recognize nature as a subject that has agency, not as an object to be exploited for our own self-interest.

And this is my hope for our shared future. The future does not have to be dystopian. In our sustainable and resilient future, we assume the role of caretakers and managers of nature's resources. We are the guardians of an agreement with nature based on equality, an agreement enshrined in constitutions and declarations that ascribe rights to nature as a subject, as a living being.

Vrnitev prihodnosti

S tem, ko so volilci dali glas za reke kot živa bitja, so glasovali za trajnostno in odporno prihodnost. Hkrati so glasovali za vrnitev skupnosti, v nasprotju z zasebnimi interesi, in za vrnitev načela skupnega dobra in skupne lastnine. Strinjali so se, da je voda skupno dobro, in če je slabo upravljana, postane skupna nesreča. Ne glede na svojo strankarsko pripadnost so glasovali za zaščito vodnih virov – glasovali so za postideološko prihodnost. Slovenci so se strinjali, da sobivanje človeka in narave temelji na medsebojni soodvisnosti človeške družbe in narave. Danes govorimo o sodelovanju z naravo, o naravi prijaznih praksah, o sočutju do narave, o enakosti človeka in narave. Naravo priznavamo kot subjekt, ki ima moč, ne kot objekt, ki ga lahko izkoriščamo za lastne interese.

In to je moje upanje za našo skupno prihodnost. Prihodnost ni nujno distopična. V naši trajnostni in odporni prihodnosti prevzemamo vlogo skrbnikov in upraviteljev naravnih virov. Smo varuhi sporazuma z naravo, ki temelji na enakosti, sporazuma, zapisanega v ustavah in deklaracijah, ki naravi priznavajo pravice kot subjektu, kot živemu bitju.

Nature Finds Allies in a New Agreement with Humanity

Over the past two decades many new alliances between nature and human society have been made. Here I mention only a few:

- In 2008, Ecuador became the first country to give nature the constitutional right to protection and environmental restoration.
- In 2010, Bolivia passed the Law on the Rights of Mother Earth, which views nature as a subject with legal protections.
- In 2017, the Whanganui River in New Zealand was given the status of legal personhood. Under the agreement between the river's Indigenous Maori guardians and the government of New Zealand, the river is recognized as a living being with rights equal to human rights.
- In the referendum of 2021, Slovenian citizens voted overwhelmingly for the protection of water, thus showing their support for the equality of human society and nature.
- In 2021, a new draft of the constitution of Chile put particular emphasis on human rights and the rights of nature. The constitutional convention that created this draft was composed of a broad spectrum of society, including representatives from Indigenous peoples, minority groups, and social movements supporting the equality between humans and nature.

Narava najde zaveznike v novem sporazumu s človeštvom

V zadnjih dveh desetletjih je bilo sklenjenih veliko novih zavezništev med naravo in človeško družbo. Tukaj jih omenim le nekaj:

- Leta 2008 je Ekvador postal prva država, ki je naraviodelila ustavno pravico do zaščite in obnove okolja.
- Leta 2010 je Bolivija sprejela zakon o pravicah matere Zemlje, ki naravo obravnava kot subjekt z zakonsko zaščito.
- Leta 2017 je reka Whanganui na Novi Zelandiji dobila status pravne osebe. V skladu s sporazumom med maorskimi staroselci, ki so varuhi reke, in vlado Nove Zelandije je reka priznana kot živo bitje s pravicami, enakovrednimi človekovim pravicam.
- Na referendumu leta 2021 so slovenski državljani z veliko večino glasovali za zaščito vode in tako pokazali svojo podporo enakopravnosti človeške družbe in narave.
- Leta 2021 nov osnutek ustave Čila posebej poudarja človekove pravice in pravice narave. Ustavna konvencija, ki je ustvarila ta osnutek, je bila sestavljena iz širokega spektra družbe, vključno s predstavniki staroselcev, manjšinskih skupin in družbenih gibanj, ki podpirajo enakost med ljudmi in naravo.



VARUHI REKE ATRATO SO VODITELJI LOKALNIH SKUPNOSTI, SKRBNIKI REKE ATRATO IN VARUHI NJENIH PRAVIC. PRENESENO IZ: [HTTPS://WWW.VOANEWS.COM/A/RIVER-GUARDIANS-BATTLE-TO-PROTECT-RESTORE-ATRATO-AMID-DEATH-THREATS/7819850.HTML](https://www.voanews.com/a/river-guardians-battle-to-protect-restore-atrato-amid-death-threats/7819850.html).

ATRATO RIVER GUARDIANS ARE LOCAL COMMUNITY LEADERS, CARETAKERS OF ATRATO RIVER, AND THE GUARDIANS OF ITS RIGHTS. DOWNLOADED FROM: [HTTPS://WWW.VOANEWS.COM/A/RIVER-GUARDIANS-BATTLE-TO-PROTECT-RESTORE-ATRATO-AMID-DEATH-THREATS/7819850.HTML](https://www.voanews.com/a/river-guardians-battle-to-protect-restore-atrato-amid-death-threats/7819850.html).

Although the proposed Chilean constitution was later rejected in a referendum, it nevertheless testifies to the gradual changes taking place around the world with regard to the constitutional and legal rights of nature.⁸ These changes tell us that in the emerging society of caretakers the future is aligned with nature.

The Caretaking Model Is a Practice for the Resilient Future

In Colombia a number of ecosystems, including river systems and mountains, have received legal recognition as subjects with rights.⁹ These measures stem primarily from the awareness that the degradation of nature leads to the degradation of the lives of the people who live in these areas. The main challenge, however, is not simply to give legal rights to nature, but rather to bridge the gap between symbolic declarations and real-life practices that restore and protect these ecosystems.

One of the best attempts to put these legal rights into practice and restore harmony between humans and nature is the caretaking model, which is being used in the Atrato River Basin, where illegal mining has severely damaged the relations between communities and nature. The Atrato River Guardians, a new alliance between local community leaders and the Colombian government, care for and manage the environment in which they live – essentially, they are guardians of the new agreement with nature who, at great risk to themselves, are working to implement the ruling on the river basin's legal rights.¹⁰ Here too, as with the guardianship of the Whanganui River in New Zealand as well as the community-run public space in Orlando East in Soweto, local caretakers are assuming the leading role in the management of their living environment. This caretaking method of management is an essential practice in our time for building the resilient future.

⁸ THE UNITED NATIONS HARMONY WITH NATURE PROGRAM LISTS THIRTY COUNTRIES THAT AT SOME LEVEL RECOGNIZE THE RIGHTS OF NATURE; HTTP://WWW.HARMONYWITHNATUREUN.ORG/RIGHTSOFNATURE/.

⁹ SEE THE LIST UNDER COLOMBIA ON THE HARMONY WITH NATURE WEBSITE CITED ABOVE.

¹⁰ FOR A FULLER DISCUSSION OF THESE EFFORTS, SEE WHITNEY RICHARDSON AND CAMILLA BUSTOS, "IMPLEMENTING NATURE'S RIGHTS IN COLOMBIA: THE ATRATO AND AMAZON EXPERIENCES," *REVISTA DERECHO DEL ESTADO*, 3 FEB. 2023; HTTPS://REVISTAS.UEXTERNADO.EDU.CO/INDEX.PHP/DEREST/ARTICLE/VIEW/8368/13350.

Čeprav je bila predlagana čilska ustava kasneje zavržena na referendumu, vendarle priča o postopnih spremembah, ki se dogajajo po vsem svetu v zvezi z ustavnimi in zakonskimi pravicami narave.⁸ Te spremembe nam povejo, da je v nastajajoči družbi skrbnikov prihodnost usklajena z naravo.

Skrbniški model je praksa za odporno prihodnost

V Kolumbiji je več ekosistemov, vključno z rečnimi sistemi in gorami, dobilo pravno priznanje kot subjekti s pravicami.⁹ Ti ukrepi izhajajo predvsem iz zavedanja, da degradacija narave vodi k degradaciji življenja ljudi, ki živijo na teh območjih. Glavni izziv pa ni le podeliti naravi pravice, ampak premostiti vrzel med simboličnimi deklaracijami in dejanskimi praksami, ki obnavljajo in varujejo te ekosisteme.

Eden najboljših poskusov za uresničevanje teh pravnih pravic in ponovno vzpostavitev harmonije med človekom in naravo je model skrbništva, ki se uporablja za upravljanje porečja reke Atrato, kjer je nezakonito rudarjenje močno poškodovalo odnose med skupnostmi in naravo. Varuhi reke Atrato, nova zveza med voditelji lokalnih skupnosti in kolumbijsko vlado, skrbijo za okolje, v katerem živijo, in ga upravljajo – v bistvu so varuhi novega sporazuma z naravo, ki z velikim tveganjem za lastno varnost delajo na izvajanju odločbe o pravnih pravicah porečja.¹⁰ Tudi tu, tako kot pri skrbništvu reke Whanganui na Novi Zelandiji in javnem prostoru, ki ga upravlja skupnost v Orlando Eastu v Sowetu, lokalni skrbniki prevzemajo vodilno vlogo pri upravljanju svojega življenjskega okolja. Ta skrbniška metoda upravljanja je v našem času bistvena praksa za gradnjo odporne prihodnosti.

⁸ PROGRAM ZDRUŽENIH NARODOV "HARMONIJA Z NARAVO" NAVAJA TRIDESET DRŽAV, KI NA DOLOČENI RAVNI PRIZNAVVAJO PRAVICE NARAVE; HTTP://WWW.HARMONYWITHNATUREUN.ORG/RIGHTSOFNATURE/.

⁹ GLEJ SEZNAM KOLUMBIJE NA ZGORAJ NAVEDENI SPLETNI STRANI.

¹⁰ ZA PODROBNEJŠO OBRAVNAVO TEH PRIZADEVANJ GLEJ WHITNEY RICHARDSON IN CAMILLO BUSTOS, "IMPLEMENTACIJA PRAVIC NARAVE V KOLUMBIJI: IZKUŠNJE V REKAH ATRATO IN AMAZONKA" *REVISTA DERECHO DEL ESTADO*, 3 FEB. 2023; HTTPS://REVISTAS.UEXTERNADO.EDU.CO/INDEX.PHP/DEREST/ARTICLE/VIEW/8368/13350.

**Visual Epilogue:
The Living World Deliberates
the Challenge of Our Time**

**Vizualen epilog:
Živi svet razpravlja o izzivu
našega časa**

The Living World calls an Assembly. At stake is nothing less than survival on earth.
 At the Assembly of the Living World, no one needs to speak for any other - for a river or mountain or bird or child -
 as humans do in their courts and parliaments.
 Everyone listens and everyone is heard.



Climate Death reminds us
 that the challenge of our time
 is for humans and nature
 to coexist as equals.





MARJETICA POTRČ, ŽIVI SVET RAZPRAVLJA O IZZIVU NAŠEGA ČASA (2025). DELO JE KOMPOZICIJA DVEH ORIGINALNIH RISB: SKUPŠČINA: VSI POSLUŠAJO, VSI SO SLIŠANI (2024) IN AŠANINKE SKUPAJ S SVOJIMI PRIJATELJI V TIRANI IN NOVEM BABILONU PREMIŠLJAJO O MOČI VZORCA (2009). RAZSTAVLJENO KOT STENSKA POSLIKAVA NA HELSINŠKEM BIENALU 2025. Z DOVOLJENJEM MARJETICE POTRČ IN GALERIE NORDENHAKE, BERLIN/STOCKHOLM/MEXICO CITY.

MARJETICA POTRČ, THE LIVING WORLD DELIBERATES THE CHALLENGE OF OUR TIME (2025). THIS WORK IS COMPOSED OF TWO EARLIER DRAWINGS: THE ASSEMBLY: ALL LISTEN, ALL ARE HEARD (2024) AND THE ASHANINKAS, ALONG WITH THEIR FRIENDS IN TIRANA AND NEW BABYLON, CONTEMPLATE THE POWER OF PATTERN (2009). EXHIBITED AS A WALL DRAWING AT THE HELSINKI BIENNALE 2025. COURTESY OF MARJETICA POTRČ AND GALERIE NORDENHAKE BERLIN, STOCKHOLM, MEXICO CITY.

Marjetica Potrč is an artist and architect based in Ljubljana. Her practice, which ranges from visual essays and architectural case studies to on-site community-based projects, cuts across disciplines to merge art, architecture, ecology, and anthropology. Her work emphasizes collaborative processes that reflect the power of collective action and shared knowledge. From 2011 to 2018, she was a professor of social practice at the University of Fine Arts/HFBK in Hamburg, where she taught Design for the Living World, a class on participatory practices. Her work has been featured in numerous exhibitions in Slovenia and around the world, including at the Venice Biennale (1993, 2003, 2009, and 2021), the São Paulo Bienale (1996, 2006), the Biennale of Sydney (2022), and the Diriyah Contemporary Art Biennale in Riyadh (2024). Many of her projects based on artistic research, such as her exhibitions *Water and Land* at the Civic Gallery, Piran, (2022) and *The Agreement with the Natural World* at the Fragmentos Space of Art and Memory in Bogotá, Colombia (2024), focus on the relationship between human society and nature, specifically on the shift from being a society of owners to a society of caretakers. She has received numerous honours for her artwork and artistic research, notably the Hugo Boss Prize (2000), the Vera List Center for Arts and Politics Fellowship at The New School in New York (2007) and, most recently, the Medal for Merit of the Republic of Slovenia (2023).

<https://potrc.org/>

<https://nordenhake.com/artists/marjetica-potrc>

<https://designfortheivingworld.com/>

Marjetica Potrč je umetnica in arhitektka, ki deluje v Ljubljani. Njeno delo, ki sega od vizualnih esejev in arhitekturnih študijskih primerov do skupnostnih projektov v javnem prostoru, presega meje posameznih disciplin in združuje umetnost, arhitekturo, ekologijo in antropologijo. Njeno delo poudarja sodelovalne procese, ki odražajo moč kolektivnega delovanja in skupnega znanja. Od leta 2011 do 2018 je bila profesorica participatorne prakse na Univerzi za likovno umetnost/HFBK v Hamburgu, kjer je poučevala predmet Oblikovanje za živi svet. Njeno delo je bilo predstavljeno na številnih razstavah v Sloveniji in po svetu, med drugim na Beneškem bienalu (1993, 2003, 2009 in 2021), São Paulo bienale (1996, 2006), Sydney bienale (2022) in Diriyah Contemporary Art Biennale, Riyadh (2024). Mnogi njeni projekti, ki temeljijo na umetniškem raziskovanju, kot sta njeni razstavi *Voda in zemlja* v Mestni galeriji Piran (2022) in *The Agreement with the Natural World* v Fragmentos Space of Art and Memory v Bogoti, Kolumbija (2024), se osredotočajo na odnos med človeško družbo in naravo, zlasti na prehod od družbe lastnikov k družbi skrbnikov. Za svoja umetniška dela in umetniško raziskovanje je prejela številna priznanja, med drugim nagrado Hugo Boss (2000), štipendijo Vera List Center for Arts and Politics na The New School v New Yorku (2007) in najnovejšo, medaljo za zasluge Republike Slovenije (2023).

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<https://designfortheivingworld.com/>

Kolofon Imprint

NASLOV TITLE Popotovanje po Arte Utile (AU) Journey through Arte Utile (AU) ----- 09/26 - Marjetica Potrč	IZDAL PUBLISHED BY raum AU Meškova ulica 3 2380 Slovenj Gradec Slovenija, EU startadialog@raumau.eu
UREDNIK EDITOR Rado Carlo Poggi	LETO IZIDA PUBLIKACIJE YEAR OF PUBLICATION 2026
AVTOR BESEDILA TEXT AUTHOR Marjetica Potrč	KURATOR CURATOR Jernej Kožar
FOTOGRAFIJE PHOTOGRAPHY Marjetica Potrč, Radoš Vujaklija, Terry Kurgan, Arhiv Arte Utile	
PREVOD V ANGLEŠKI JEZIK TRANSLATION INTO ENGLISH Rawley Grau	LEKTORIRANJE PROOFREADING Maja Martinc (Slo), Rawley Grau (Ang)
ASISTENCA PRI PROJEKTU PROJECT ASSISTANCE Unška Čerče	
OBLIKOVANJE IN PRELOM DESIGN AND LAYOUT Gerald Baumgartner	
TISK PRINTED BY eurograf.si	NAKLADA PRINT RUN 250
PROJEKTNI PARTNER PROJECT PARTNER Koroška galerija likovnih umetnosti (KGLU)	
CIP - Kataložni zapis o publikaciji Narodna in univerzitetna knjižnica, Ljubljana 77.04(497.4) POPOTOVANJE po Arte Utile (AU) = Journey through Arte Utile (AU). - Slovenj Gradec : raum AU, 2022-<2026>. - (Večletni raziskovalni program = Multiannual research program / raum AU ; 00/22; 01/22; 02/22; 03/23; 04/23; 05/24; 6/24; 7/25; 8/25; 9/26) 9 / [besedilo] Marjetica Potrč ISBN 978-961-96500-7-3 (zv. 9) COBISS.SI-ID 138010371	

raum

AU

Arte Utile
Avantgarde Utile



Koroška
Galerija
Likovnih
Umetnosti

ISBN 978-961-96500-7-3

