



EUROPEAN HERITAGE VOLUNTEERS PARTNER PROJECT: INTERPRETATION OF INDUSTRIAL HERITAGE OF RIJEKA, CROATIA

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FINAL REPORT

Organisers

Culture Hub Croatia (CHC)–Platform for Education, Creativity and Development through Culture,
Center for Industrial Heritage and Center for Advanced Studies – South East Europe at the University of Rijeka,
European Heritage Volunteers (EHV),
as a part of the project "Touristic Valorisation of Representative Monuments of Rijeka's Industrial Heritage" funded by the European Regional Development Fund -
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**Between Past, Present and Future:
Interpreting the Industrial Heritage of Rijeka**

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1. INTRODUCTION

1.1. About the organizers

Culture Hub Croatia – Platform for Education, Creativity and Development through Culture is a non-profit organization officially founded in January 2017 in Split, with the mission to use culture as a resource and a main tool for a sustainable development. The main aims of CHC are to offer innovative educational opportunities to cultural professionals, youth and creative individuals; support young artists and engage in joint European projects. Through capacity building programs and by joining European networks and establishing international partnerships the goal is to use the transfer of knowledge as a powerful tool for a social change. CHC gives a great importance to a participatory approach, to empowering youth and working together.

Center for Industrial Heritage is an organizational unit of the University of Rijeka responsible for programs of scientific research and highly professional activities in the implementation of projects in the field of cultural heritage. It was established in 2013 for the promotion, study and protection of industrial and other heritage, and for international cooperation or cooperation with economic and administrative bodies for the preservation, protection and purposeful exploitation of industrial and other heritage. The Center's work is based on several segments of action, among which research, education and tourism are particularly emphasized as well as cultural tourism and the exploitation and protection of historical and artistic heritage. The core objective of the Center is valorization and appropriate presentation of cultural heritage in an interactive, innovative and multimedia way.

Center for Advanced Studies – South East Europe (CAS – SEE) is an organizational unit at the University of Rijeka specialized in the Social Sciences and Humanities. Designed as a regional hub for high-level academic research, the Center aims to stimulate public discourses on topics with high societal relevance for the region and Europe. The vision of the Center is to promote freedom of research and to ensure the necessary prerequisites for innovative, intellectual and scientific development. The Center strives to strengthen the transnational and regional scientific cooperation on a range of socially pressing issues with relevance for the Humanistic and Social Sciences. The activities of the Center include lectures, panel discussions, conferences, summer schools, international research projects

and most importantly, providing stipends to postdoctoral research fellows. CAS SEE is the only center of its kind in Croatia, and by the end of 2018, the Center will have welcomed more than 50 postdoctoral research fellows.

European Heritage Volunteers has been active in heritage-related volunteering for more than twenty years. Its objective is to establish links between the fields of heritage and volunteering by continuously working to foster a deeper understanding of heritage and volunteering among those active in either field, and by linking the two fields through practical hands-on projects and educational activities.

1.2. Objectives of the Workshop

The international workshop was organized in the framework of the European Heritage Year 2018 and as a part of the project **„Touristic Valorisation of Representative Industrial Heritage Monuments of Rijeka“**. The integrated program is concerned with the renovation and putting into operation two representative protected cultural monuments - the school ship “Galeb” and the administrative building of the former Sugar Refinery within the former industrial block, Rikard Benčić. It is a three-year project implemented by the City of Rijeka in partnership with the University of Rijeka and the Rijeka Tourist Board. The program involves the creation of a new cultural and touristic route, as well as scientific educational and promotional activities that promote the project and raise awareness of the wider public for cultural heritage. After completion of reconstruction and furnishing, the objects will have a total of 9524.9 m² for multiple cultural and commercial purposes: permanent museums, temporary exhibitions, creative workshops, summer cinemas, thematic conferences, accommodation capacities and a series of commercial services directly related to cultural heritage. The program is financed by the Structural Funds – European Regional Development Fund - Operational Program “Competitiveness and Cohesion”. The activities that the Centre for Industrial Heritage and the Center for Advanced Studies – South East Europe are leading are research and education, the development of educational materials and the education of tourist guides on new products of cultural tourism.

The main idea of the workshop was to tackle the challenge of innovative interpretation of the ship “Galeb” and the former Sugar Refinery: how to inspire, intrigue, entertain and move the users and which forms of interpretation to use to reach these objectives? How to create the connection between the two locations which in future will share the same function - the Museum of the City of Rijeka? The workshop consisted of introducing the basics of heritage interpretation, interpretation planning and cultural tourism, and was based on the heritage potentials of the two monuments in question. Good-quality interpretation is creative, authentic, innovative, playful, and

takes various shapes which revives the heritage, so the goal of the workshop was to create a proposal for the innovative interpretation of the old “Galeb” ship and the former Sugar Refinery in order to give them a new life, make them sustainable and accessible to a wider audience.

1.3. Methodology

Volunteers had the opportunity to get acquainted with the history of the city of Rijeka, its industrial heritage, the project of the touristic valorisation and the Rijeka2020 project through a range of field visits and presentations. A training on heritage interpretation with heritage experts from Croatia took place at the very beginning of the workshop.

The practical work focused on the two locations – Delta Lab (near the current location of the ship “Galeb”) and the Museum of Modern and Contemporary Art (in the Benčić complex). During the two-week period, the volunteers, under professional guidance, developed a series of proposals for good-quality interpretation of the two monuments – adapted to their context, historical role, actual function and potential users. Since both will become a part of the Museum of the City and the permanent exhibitions related to the historical themes have already been determined, we have decided to take another approach and focus on the future of these two sites rather than dealing only with the past. Nevertheless, in order to develop proposals, the volunteers firstly studied thoroughly the historical background; then, using the SWOT analysis they have identified the current state and they have found inspiration through mapping the similar existing examples from Europe and the world as well as from their own personal and professional experiences.

The presence of international volunteers and the exchange of experiences were also relevant for the active involvement of the local population into the process of valorisation and raising the awareness about the potential of the industrial heritage and the role it plays in fostering sustainable cultural tourism and development of local community. For this reason a series of events in the framework of the workshop were open for the general public and the students from the University of Rijeka were encouraged to meet the volunteers and get involved.

2. INDUSTRIAL RIJEKA

2.1. Industrial History



This region has been inhabited from the Roman times (antic Tarsatica). Its life has continuity through medieval times and dukes Frankopan; Habsburg Monarchy; 20th century Italian occupation; times of Free Independent State of Rijeka; German occupation, State of Slovenians, Croats and Serbs; Yugoslavia and finally in modern Croatia. Industrial growth started in 1717 when King Charles VI brought a patent on free sailing through Adriatic, and it got additional boost in 1719 when Trieste and Rijeka were pronounced free harbours. At that point Rijeka started to spread its urban life outside medieval walls and maritime affairs and trade got stronger. One of the kicks in growth was at the point when lazarettos (quarantine for ships coming from hazardous harbours) were built.

Due to its strategic position, geographical attributes (sea, mountains, river going through the town) and vicinity of mid-European power cities, modern industrial growth started in Rijeka. Connecting the Adriatic area with Pannonian area over Karolina road (1727 Rijeka – Bakar - Karlovac) in following with Jozefina (1755 Karlovac - Senj) and Luizijana road (1811 Rijeka – Karlovac) opened new possibilities in strengthening of the harbour. In 1750, the sugar refinery was established and finished four years later. In 1799 empress Maria Therese gave Rijeka a status of autonomous region and harbour, under her crown.

In 1821, the Paper factory Hartera was founded, and in 1833 lazarettos in Martinšćica were built, replacing the old ones in town centre. Following these events, Tabakera – Tobacco factory was opened in 1851, and in 1852 the first gas company and the first public lights were introduced.

Due to floods Rječina was causing, new river bed was made. Old river bed became almost still water, today called Mrtvi kanal (The Dead Canal) and it was used as a harbour for smaller ships. These two beds of Rječina made Delta between them. 1866 is another important year, because of the invention of torpedo, by Ivan Luppis, which got improved in collaboration with British engineer Robert Whitehead. Also, connections with big European cities such as Budapest and Vienna were accomplished through railways. In 1873 the railway connected Rijeka with Karlovac and Slovenia.

The end of the 19th century is marked by the arrival of modern sewage system, the oil industry on Mlaka, the new gas company, building of National Theatre, opening of the hotel Continental, finishing of the Railway station and finally in 1899 the electrical tramway. Development of the industry was in background of dramatic events after the WWI. By the end of WWI Rijeka was part of Austro – Hungarian Empire. After ending that huge state, Rijeka was occupied by Italians. In 1919 Gabrielle D’Annunzio and his soldiers took over Rijeka. In 1920, with Rapall contract Rijeka became independent state that lasted for four years. After all those events, with Roman contract Rijeka came under Italian jurisdiction and river Rječina became a border between the two states. In 1943 German troops occupied the town which was liberated on the 3rd of May 1945. Unfortunately, bombardments that allies conducted in 1944 and German army that was shredding everything while retrieving in 1945 left Rijeka and its industrial areas destroyed and non functional. After 1991 and separation of Yugoslavia, the City of Rijeka in Croatia was established.

Historical heritage of Rijeka is traditionally divided in four zones, based on spatial similarities and connected with the period of establishment. The central zone includes heritage in present-day center which in past was a periphery. The West industrial zone is the area composed of the Oil refinery, the Torpedo factory and the Shipyard 3 Maj. The East zone was mostly dependent on Rječina, where the paper factory, the rice factory, the leather factory and many others were established. The fourth zone was the harbor zone. It was embanked at the end of the 19th century and has almost the same shape since then. With its multilayered and perplex history, its position, and its traffic possibilities Rijeka had all conditions for industrial expansion and connections with numerous countries. With industry as a basic point of its development as a modern city, the industrial heritage is deep in town’s genetic code and it is inseparable from nowadays life. Disappearing of certain lifestyle that brought progress to Rijeka, closing factories, led Rijeka and its people towards a wish to revive and awake the memory of how it used to be and to bring a new life into the old, neglected and unused areas.

2.2. SWOT analysis of Rijeka





2.3. Mapping of Existing European Examples

- Görlitz, Germany

The city of Görlitz in the East of Germany is best known for its beautifully restored old town with thousands of historic buildings from the 14th to the 19th century. Less known is the fact that a large part of the urban landscape is comprised of industrial architecture (19th-20th century), mostly abandoned and decaying due to the rapid de-industrialization and loss of population since the reunification of Germany.

Although the city was for a long time lacking money and interest in revitalizing these post-industrial spaces, there have been several grassroots initiatives (such as artistic interventions, youth cultural projects and social work) dealing with the issues of crumbling architecture and life in a shrinking city. Recently, these efforts have been recognized by the local government and touristic board so that some projects are now used to promote Görlitz' subculture as a strength.



Former textile factory Müller & Kaufmann © Netzwerk Industriekultur Görlitz



Image of the former cold warehouse used © Stadt Görlitz

- **Essen, Germany**

Essen is a former industrial city located in the Ruhr area in Western Germany. The metropolitan area was given the title of European Capital of Culture in 2010. These similarities to Rijeka make it worth examining how the issues of revitalization of industrial heritage were handled in this case.

Essen had already used its industrial heritage for cultural purposes before. In the framework of the ECoC the official actors emphasized the importance of such projects and supported local ideas and initiatives like regional art museums, festivals and networks. Some high-profile building projects (e.g. the Ruhr museum Essen, a new Islamic center in Marxloh and a landscape park) accompanied this approach. Eight years later, it can be said that Essen and the Ruhr area sustainably improved their cultural landscape through investing in industrial heritage.



Ice-skating in the former coal mine “Zeche Zollverein” @NRW Tourismus

2.4 Disturbing Urban Routines, Creating New Habits

People in the city tend to get stuck in their routines. They take the same paths over and over again without really noticing their surroundings. And when they do, perception tends to mainly focus on the practicalities of everyday life, which is why grocery shops, parking lots and traffic lights dominate peoples' mental maps instead of cultural and historical landmarks. To disturb these routines and direct citizens' attention towards the rich industrial heritage of Rijeka, we propose different kinds of urban interventions. Some of these should be connected to the planned Industrial Route. The main goal is to change the urban space that people use on a daily basis in a way that they will stop for a moment and see their surroundings in a new light.

2.4.1 Industrial Heritage Route

Rijeka's Industrial Heritage Route includes sites, monuments and exhibitions proposals. It is a mixture of all layers, industries and professions that are describing the town. It can be divided in two main topics: sea and naval history; and industrial complexes and factories.

Sea and naval history is comprised of a very wide area of harbour and related headquarters buildings. Starting with ship Uragan which is located in Molo Longo and dates in 19th century, ship Galeb as a part of Museum of city of Rijeka, old harbour cranes that have already become a recognizable accent to the harbour and city picture, botel Marina - former oldest functional ferry of its type revived as a hotel. Also, except ships and harbour equipment, the important part of this topic is Palace Rinaldi, former headquarters of Croatia Line-biggest naval company in Croatia; Palace Adria (Jadran) - headquarters of leading naval company Jadrolinija; and harbour headquarters building. Rijeka and its connection to the sea is also described through various sculptures and installations, such as The Wave (author Belizar Bahorić); The Good Sea (author Vojo Radoičić); Monument to the sea and the seamen (author Petar Dolić). Important part is also the old atomic bunker used as a café and next to it a monument to the Carpathia boat will be placed. It was connecting Rijeka to New York, came to rescue to Titanic SOS call, and 84 people were of Croatian nationality.

Industrial complexes and factories are scattered all over the town: from Fishmarket as a heart of the town, towards the Old Mill monument from the paper factory, the fountain and the Palace Ploech that was owned by a Torpedo factory manager. The Torpedo

exhibition in old railway storage complex will also provide a great story of Torpedo production. The railway storage complex has its story and emphasizes the importance of transport development and connections between Rijeka and Europe. The sugar refinery is also very important complex in the Route due to the fact it will be a part of the Museum of the City of Rijeka. Other points of the Route include the Capuchin church, the Leather factory, the Rice factory, the Paper factory Hartera, the Termoelectric company, the Bakarčić - Simonich leather manufacture, the Ice production, the Pasta factory, the Slaughterhouse, the main railway station, the Autotrolej bus depo (former tram end line) and the Rade Končar factory (where iron cast naval products were made).

Our proposals are built on the existing project of the Rijeka Industrial Route to enhance its ability to disturb urban routines and create new habits of the inhabitants and tourists. Considering the current stage of the development of the project, we believe that the following **simple proposals** could be easily integrated into the project, strengthening the **communication and interpretation** of the rich and diverse industrial heritage of Rijeka:

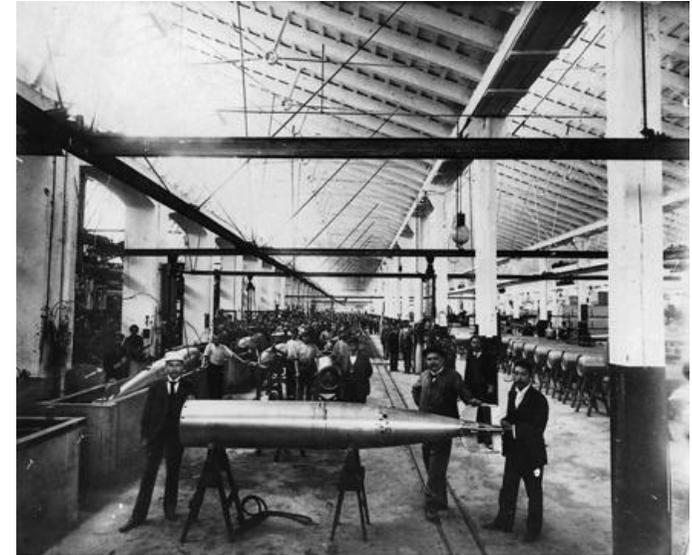
- **App**



The experience on the trail **linking Galeb and the City Museum** can be enhanced by an **app** that combines **photo, audio and video material**, both historical and contemporary. The visitor's device can communicate with each station of the route, by **"alarming"** him (with a typical local sound, like the ship horn) that he is passing on an interesting site. The user could choose from **different kinds of routes** (thematic, long, short, bike, barrier free or going on its own way etc.).

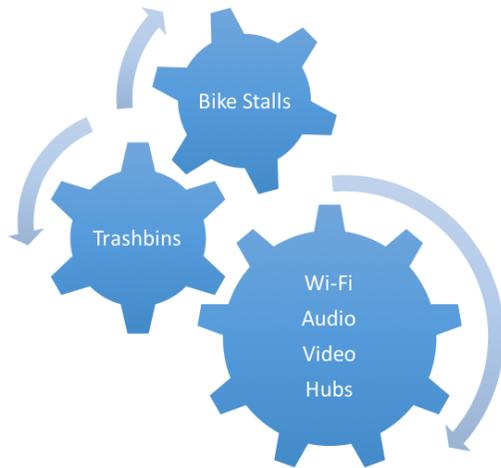
Augmented reality app "Futurepast" © Futurepast

Besides the historic information about the place, the visitor could also watch **old photographs** given by the citizens. That could be a good way to involve them in the tourism valorization of their own city. These photos can also be used for **augmented reality**: if the user puts his device's camera in a certain position, he/she can see how the surrounding landscape looked many years ago from his perspective. The **audio material** must not necessarily be a voice reading facts and figures, but it may be useful, to get the visitor more **in touch with the local culture**, to find in the literature if there are novel's episodes or also poems that are set in some of the places touched by the route. Another way of **local involvement** (both from the citizens' and visitors' side) especially concerning stations related to the industrial heritage, can be the story of the place directly from the **voice of people that worked there**.



Work inside Rijeka's torpedo factory, 1905 © Miljenko Smokvina

- o **Additional Facilities on 17 Spots**



Sometimes heritage might not be sufficient to disturb urban routines. In this light, **basic urban facilities** with **clear visual identity** related to industrial heritage of the city might be included in the space close to the 17 spots, catching the attention of people of Rijeka and **re-focusing it to the IndustRIal Route.**



A trash bin designed as a rocket in Baikonur launching station, Kazakhstan © Anna Matsuk

- **Art installations + Audio**

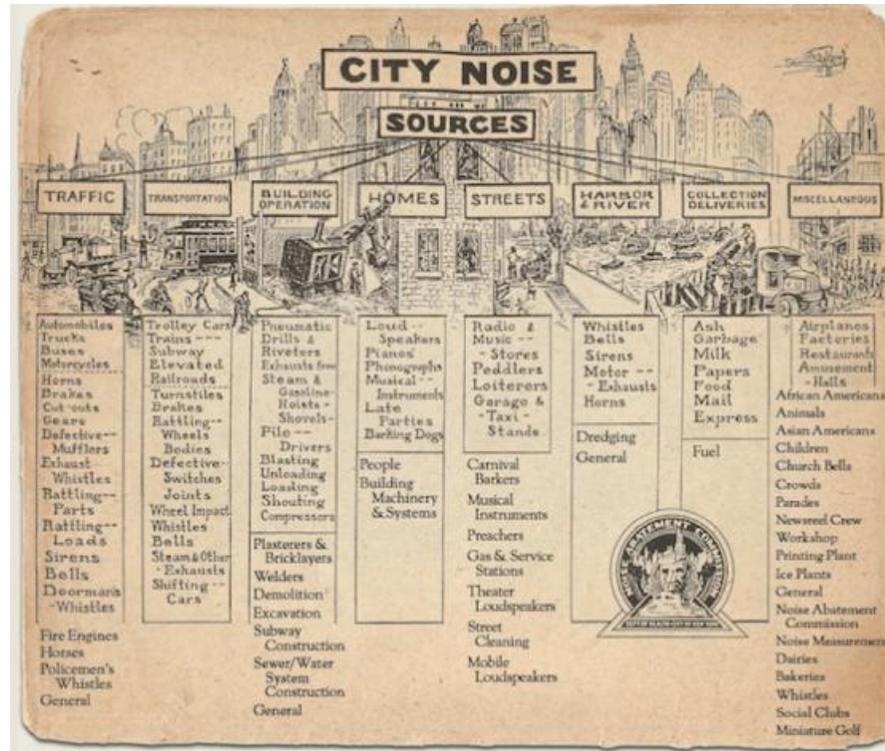
Art installations in a public space can act as **attraction points** along the IndustRIal Route. They should be placed in spots that pedestrians usually pass through (close to pedestrian crossing, along Molo Longo, in the squares) and attract their attention through **creative and surprising design**. Additionally, they will be combined with **audio installations** recreating the “**soundscape**” of Rijeka in the industrial period. Factory noises and sounds from the shipyard mix with a piece of literature describing daily life in the **streets of 19th-century Rijeka** or a popular **worker’s song from the 50s**. The sound installations can be controlled by motion sensors, so when people approach the artworks, their attention will be drawn towards them. The installations can also bear a label pointing towards the mobile app, in order to provide people with more information about the IndustRIal Route and Rijeka’s industrial heritage sites.



Installation by the participants of Re: easa Project next to Mrtvi Canal © Jacopo Ibello



Art Installation in Rijeka city centre © Nargiz Aituganova



Mapping of noise sources in New York City of the 20s © Roaring Twenties

- **Community events**

In order to build on the planned Industrial route we have planned several **community events**. Based on the **participatory approach** in this proposal we wish to promote Rijeka's industrial heritage not only in a passive way but also with the **active involvement** of the community members. Events such as **community breakfasts and dinners** in the public space would allow young and old, locals and visitors to **create together a new layer** of heritage sites. In this way heritage can be approached **as a process** in continuous development where the participants can share their own experiences and not only passively receive the ones from former times.

- **Community Breakfast at the Fish Market**

One of the seventeen stations of the Industrial Route - the **fish market** can serve as an ideal location for community breakfasts. Due to the daily market, the location is always busy and lively place where small chats and cheerful moments occur by the nature of the place. With organising breakfasts, the market could be, however, not only the location of speeded up consumption and talks but the location of **slowing down**, trying local food, sharing experiences and also a meeting point not only between locals but also between locals and visitors. The food could be partly provided by the retailers but also all of the participants would be free to bring their food on the table. Eating local food would be therefore also a way for promoting the local producers. The event could happen one a week or every second Sunday, creating a new habit.



Community breakfast at the Rakoczi market hall in Budapest © Szeretlek Magyarország / Violette

- **Community Dinner at the Molo Longo**

Besides the community dinner, the industrial heritage spots can also be the locations of community dinners. Following the concept of the community breakfast – based on shared local food - a part of the Molo Longo could provide with space for a dinner on one of the weekday evenings. Regarding the fact Rijeka lacks social events during the weekday it could be a good occasion for locals and visitors to meet up. Foldable metal tables fixed to the wall of the pier would be important part of these events but they could be used also for other social events organized on the pier. Both the community breakfasts and dinners are open for every layer of the society and young adults, seniors can participate in it just like families with small children.

- **Street Art Campaign**

Street art has improved the image of many urban spaces around the world. As some citizens of Rijeka, especially the younger generations, are already active in this field, **an urban art campaign on a larger scale** would only need to bring them together and **provide support and coordination**. Especially the students of the **University of Rijeka** will be active participators in such a project. To ensure a high standard of the artworks, the project can bring them together with local and international professional artists and provide them with high-quality materials. As a large surface at a strongly frequented place, the wall along **Molo Longo** seems a suitable space for this project. Additionally, an open call should address owners of buildings all around the city that are open for an **artistic interpretation of urban space** and want to make selected walls available to paint on.

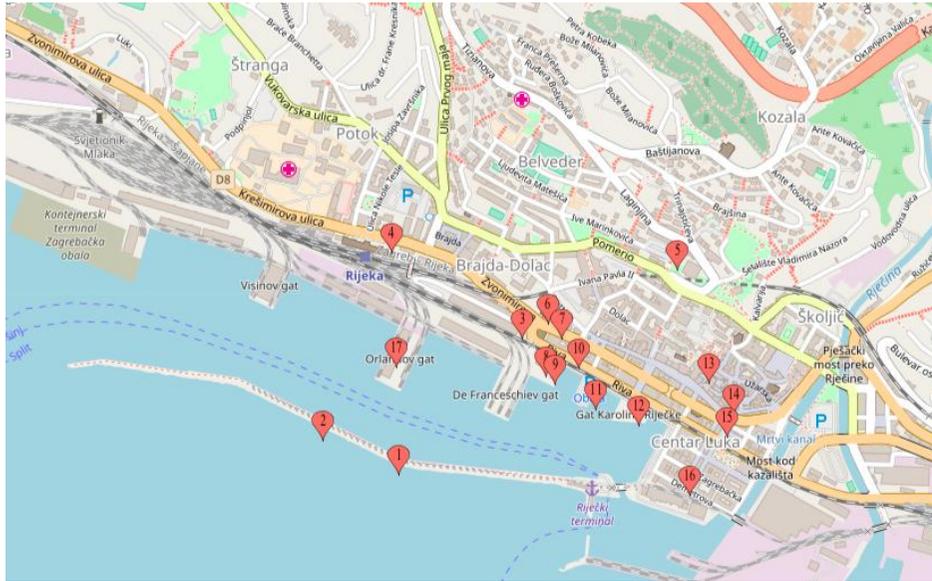


*A mural made by the students of the Academy of Applied Arts at Vlačićev Square
© Grad Rijeka*



Mural at Kružna Street in Rijeka ©Maja Kamenar

○ Points Collecting Game “Heritage Counts” for Industrial Route Rijeka

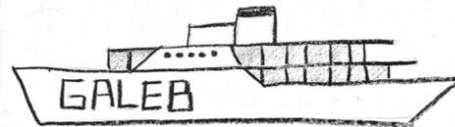


The mapping for industrial route that contains 17 sites in Rijeka city has been developed. Among those sites, some are along the coast; some are in the city center but at the same time, some require longer walking. Therefore, it is necessary to come up with a way to motivate visitors (including locals) to visit these 17 sites with flexibility.

Visitors are encouraged to participate in the game call “Heritage Counts”. Similar to point collecting in supermarkets where customers were given one sticker every time they shop, and being rewarded with discount or free products as they collected a certain amount of stickers, visitors in this case will also collect their “stamps” in the 17 sites to accumulate points.



Examples of stamps © Wei-Hsin Tsao



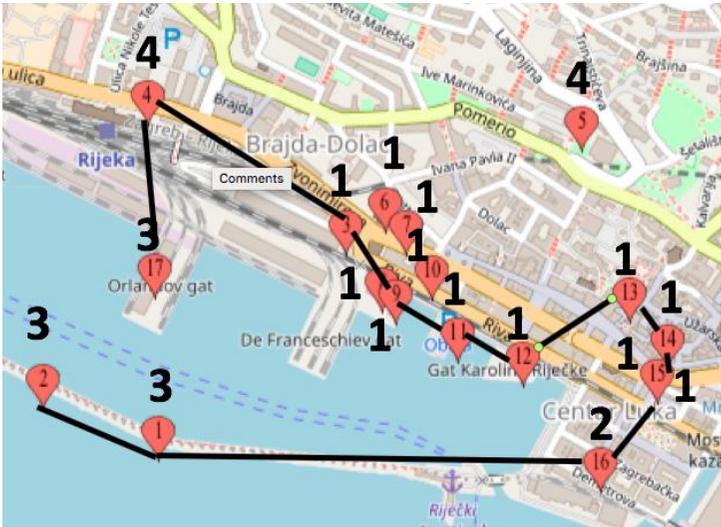
Examples of stamps in Taiwan © 阿里山姑娘

Visitors will be able to select one way out of the two to play this game. One is collecting stamps from the sites with a brochure they got from the airport, from bus station or city visitor center. The other is using the app to scan QR codes on site. Given that there are different types of sites involved in this game, some sites will not be given points: for example, fountain “Stari Kolodvor” is an open site, thus it is difficult to provide stamps or QR codes. But in the type of sites where there is a reception counter, both QR codes and stamps will be provided. In this way, the more sites visitors go, the higher points they will collect. The points given to each site depending on some criteria: the accessibility, amount of time required for visiting, price of the ticket, open hours, etc.



This is an example for the route that visitor design on their own:
 site 2 (3 points) - site 1 (3 points) - site 16 (2 points) - site 15 (1 points) - site 14 (1 points) - site 13 (1 points) - site 12 (1 points) - site 11(1 points) - site 9 (1 points) - site 3 (1 points) - site 4 (4 points) - site 17 (3 points).
 Therefore in total, they will collect 23 points which is qualified for the reward.

It is designed in a way that visitors will need to collect over 20 point to get the reward. From the city map or from the app, they will be informed on how many points each site is worth. According to these information, they will be able to design their own routes (including where to go and when to visit). As the game will be going on all-year-long, they can also finish this game during their next visit.



There are different rewards that they can choose depending on their interest, for example: a stuffed animal of the Rijeka 2020 mascot, a free visit to the Museum of Museum of modern and contemporary art; free one night free stay in a Hostel; free 5-day limitless data sim card for Croatia; free wine from a local restaurant etc.

Different scenarios of the game:



For a family of three from Rijeka > Maria and Ivan have a three-year-old daughter Daniela, they live in Rijeka. In a three-day holiday, they decide to explore around the city and spend some time together. On the ship Galeb, they came to know about “Heritage Counts”. Daniela is excited about this game because she can collect those colorful stamps at every museum they go. In the end, they chose the Rijeka 2020 stuffed animal as the prize.



For a newly-wed couple from Italy > Roberto and Sara are getting married while travelling. And Rijeka is a city that has beautiful coast line. In the airport, they came to know about “Heritage Counts”. They took one day to explore the city and downloaded the app to involve in this game. After a day exploring the city, they enjoyed their free wine in a local restaurant next to the harbour.



For a backpacker whose destination is Zagreb > Luke and Ella traveled from Austria by bus. They are flexible on their plans. Originally they were just passing by Rijeka, then go to Zagreb the next day. In the bus station, they came to know about “Heritage Counts”, and a free stay in a Hostel is very appealing to them. They decided to stay in Rijeka for one more day and have fun with heritage exploring.

Advantages of “Heritage Counts”

Flexibility:

- visitors are free to design their own routes;
- there is no time limit to the time of the game;
- Visitors are free to choose their rewards

Reward system:

- working for the prize

Entertainment:

- A reward system can motivate visitors;
- Fun design of the QR code/stamps;
- Unexpected finding along the way

Special Souvenirs:

- The stamps can be taken home

Steps for the game

- Step 1: Download the app or get the brochure
- Step 2: Find out about the information of the game and design the route
- Step 3: Visit the sites and collect points
- Step 4: Get the reward

2.4.2. Beyond the industrial route - Other urban interventions

○ Train + Rail

The **freight train** going up and down Riva is a **unique feature** of Rijeka's cityscape. Though (or because) it may be perceived as a disturbance in people's daily routines, it sets the perfect preconditions for an **urban intervention**. To use it creatively, we propose to install **projectors** at the main pedestrian crossings. These will project **video sequences** (historical recordings as well as contemporary artworks) on the containers which will act as slowly moving canvases, giving people something to watch and talk about while they are waiting for the train to pass. This project could also add to **the visibility of Rijeka on an international scale**, as people will take photos and videos of it and circulate it through social media.



Freight train on Riva ©Goran Kovacic/PIXSELL

- **Playgrounds**

Children experience their surroundings through **play**. To put them **in touch with industrial and naval heritage**, it would be useful to design and build in some urban spaces of Rijeka (or redesign some of the existing ones) **thematic and adventure playgrounds** inspired by industrial architecture and ship design. This could be also a way to improve the current situation of playgrounds in Rijeka, as many of them don't look particularly inviting. Further this will be an opportunity for **local craftsmen and small companies**, if the city wants to engage them in the project.



*A playground in the Park Nikole Hosta © Lokalpatrioti
Rijeka*



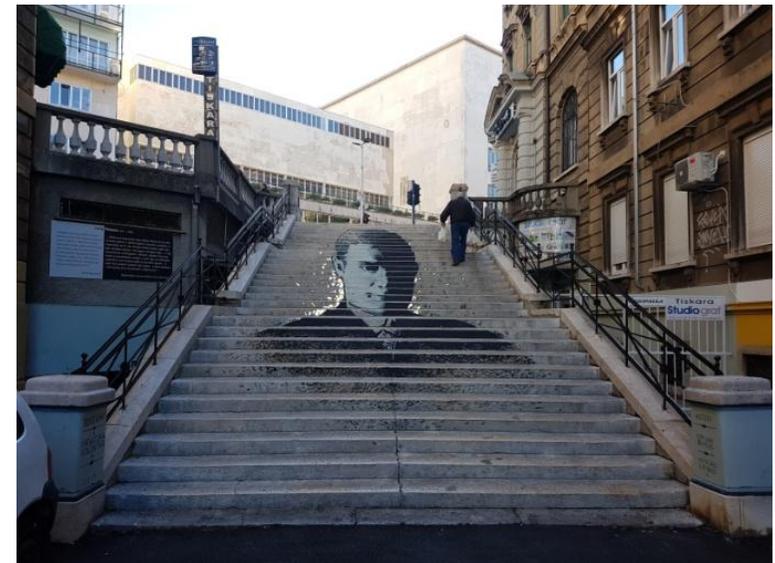
*A playground in the Park Pomerio in Rijeka © Grad
Rijeka*

- **Staircases as a communication tool**

On the way to the Trsat Castle, there is a 500-step staircase. On Tripadvisor.com, the staircase was given a 5-star review and seen as a must-visit route for visitors to Rijeka. Both locals and visitors use the staircase, no matter if it is for travelling or for daily events. This gives the potential to reuse the staircase in a creative way to promote the heritage and Rijeka 2020 programme. The picture on the left below shows a successful example in Tsuen Wan District, Hong Kong. Artist group Omni Art teamed up with the local community to paint the staircase leading to the over-bridge in the district. They took into consideration the target group - young citizens which are more numerous in that region, therefore the paintings were designed to be vibrant and interesting. In the same way, the staircases in Rijeka could be used as a communication tool in order to promote projects such as revitalisation of the ship Galeb and the Sugar Refinery. Information about what is possible to see and experience on these two sites might be illustrated on the stairs, thus indirectly promoting and inviting the locals and tourists to visit.



An example of staircase painting ©Hezster



Staircase painting at Ulica Podhumskih Žrtava, Rijeka ©Maja Kamenar

3. SCHOOL SHIP GALEB - New Landmark for Rijeka

3.1. Historical Background and its future

The ship Galeb was built in 1938 in Genova as a trade ship for the Italian company Regia Azienda Monopoli Banane (RAMB), and had a name „Ramb III“ at that time. It is 116,78 long and 15,21m wide and has a capacity of 1930 tons. It has 2 Fiat motors with 2500 horsepowers (each) that are there since the first day. It can reach the speed of 18,5 knots (34 km/h). The ship consists of 7 parts: the bottom, steerage, main deck, upper deck, walking deck, boat deck and a command bridge. After serving its time as a banana fruit transport ship, it became an Italian cruiser in World War II when Italy announced the war to Great Britain and France. After suffering damage in the war (hit by a British torpedo from a submarine in Libya where the ship was serving the Italian army), in 1943, after Italian capitulation, it was refitted to become a German minelayer named Kiebitz and was a part of Kriegsmarine. It was used as a mine laying vessel and again found itself in the crosshair of the Allies – it was bombed in 1944 in the coast of Croatia. This is the only “RAMB” that survived WW2. Besides that, it represents the only example of the ship of that type (size, meaning, design) that is left in this area.



Galeb as an Yugoslavian army's training ship @ Nautica Info Portal

It was later sunk in the Rijeka harbour and “Brodospas” from Split raised it in 1948. That was the first time in Croatia that the cylinders and compressed air were used for this purpose. After that, it was taken to Pula ship building company “Uljanik” where it was reconstructed to the role of a training vessel for the Yugoslav navy (so called school ship) and renamed to Galeb. At the time an engineer from Trieste worked at Uljanik and saw that the stern cargo did not receive a direct hit and that the ship’s axles and the engines were not damaged; in fact, they were in a very good condition considering that the ship spent four years under the sea.

Josip Broz Tito (2nd president of former Yugoslavia for 35 years) used Galeb from 1948 to 1980, until his death. Tito used it for various purposes, not just as an office or a residence, but also as a party boat. During the sails, the ship made more than 85 000 nautical miles or 157 420 km, stopped at 29 ports in 18 countries on 3 continents – Europe, Asia and Africa. During the cruise in the 50s and early 60s around Africa, India, Egypt, Ethiopia, Burma, the idea of the Non Aligned Movement came along. It was the idea of gathering together all the “little” and not developed countries like an answer to the bloc-divided Europe (during the times of the Cold War). The main principles of Non Aligned Movement are: mutual respect for integrity and territory, non-aggression, non-interference in mutual affairs, equality and mutual benefit, peaceful co-existence. First trip was made to London in 1953, when Tito went for a visit of the UK where Queen Elizabeth and Winston Churchill hosted him. After London, the ship went to Turkey and Greece to establish good relations with the former western block. Later on, it went in India and Burma from Rijeka and later came back to the Rijeka port. The main purpose of the ship was educational and every summer it took naval students on cruise and learning about ship, machines, astronomy.

Afterwards, the boat became a property of Montenegrin government. In 1991 nation's breakup occurred, and Galeb was sold to the Greek yachtman John Paul Papanicolaou (the same owner of Christina O. yacht). For few years it was moored on the quayside of the Viktor Lenac Shipyard (Kostrena in the vicinity of Rijeka), and afterwards it was towed to its current location on Rijeka waterfront. In the hope of acquiring the ship to become a museum, the Croatian authorities placed a preservation order on Galeb. Again, Galeb partially sank in 2008 due to a leak in its hull.

The City of Rijeka bought the ship in 2009 and since then boat has been occasionally used for conferences, exhibitions and other public events. In 2014 the Mayor of Rijeka announced that Galeb would be leased out for different uses, partly commercial (hostel, bars, restaurants...) and partly as a museum (former President's private rooms and engineering spaces). It is currently being renovated and is expected to be open for public by 2020 when Rijeka will become the European Capital of Culture.



Galeb anchored in Rijeka's harbor @ Valentina Araya

- **Detailed technical information**

The ship's propulsion system consisted of two independent, contra-rotating shafts with three-winged propellers. Each shaft was driven by a two-stroke engine FIAT 529 producing 2500 horsepower per shaft. The ship's cooling unit consisted of two CO2 compressors with cooling capacity of 407 kW with refrigerant at 0 °C. After being raised from the sea and remade, the ship was equipped with various new electronic and electro-acoustic instruments. The reconstruction of this ship which later became world famous as Tito's residential ship proved quite demanding due to the lack of spare parts and material which were often manufactured by hand in Uljanik's workshops. The work on this ship was also the first major practical school for the training of Uljanik's own staff. At the engine room's upper level, on both sides of the hull, we can see the nicely lined up pistons. At the bow end of the engine room there are the lids of alternative pumps for air compression, necessary for adequate fuel consumption. At the same level, towards the stern, there are four engines: two original FIAT engines produced in 1937 stand in the middle while on the sides there are the two engines installed in 1954. In the central part there is the control board for controlling the DC power.

At the engine room's lower level there are two control stations for operating the main engines, as well as manometers, tachometers and other instruments. Next to the engine there are many other instruments, and among them numerous pumps with electric motors built in Monfalcone (CRDA) and other Italian made machines from the time. Other RAMBs were also built so transfer the bananas. First and the third Ramb were built in Genova, and second one and fourth one in Monfolcone. 1st Ramb was drowned in 1941 by New Zealand royal navy, Ramb 2nd was drowned in 1945 by American air forces and Ramb the 4th was drowned 1942 by German air force.



- **The future of the School Ship Galeb**

Restoration of The school ship Galeb is announced to happen in the years that come. The project is supported by the EU funds in the amount of 40 million kunas. Part of it will be a museum, souvenir shop, a hostel and a restaurant. The idea is to offer a new touristic-cultural supply in the City of Rijeka and present the history (chronology of the happenings, life on the boat, its role in Non-Aligned movement, Rijeka and the world) and technical achievements so as other RAMBs.

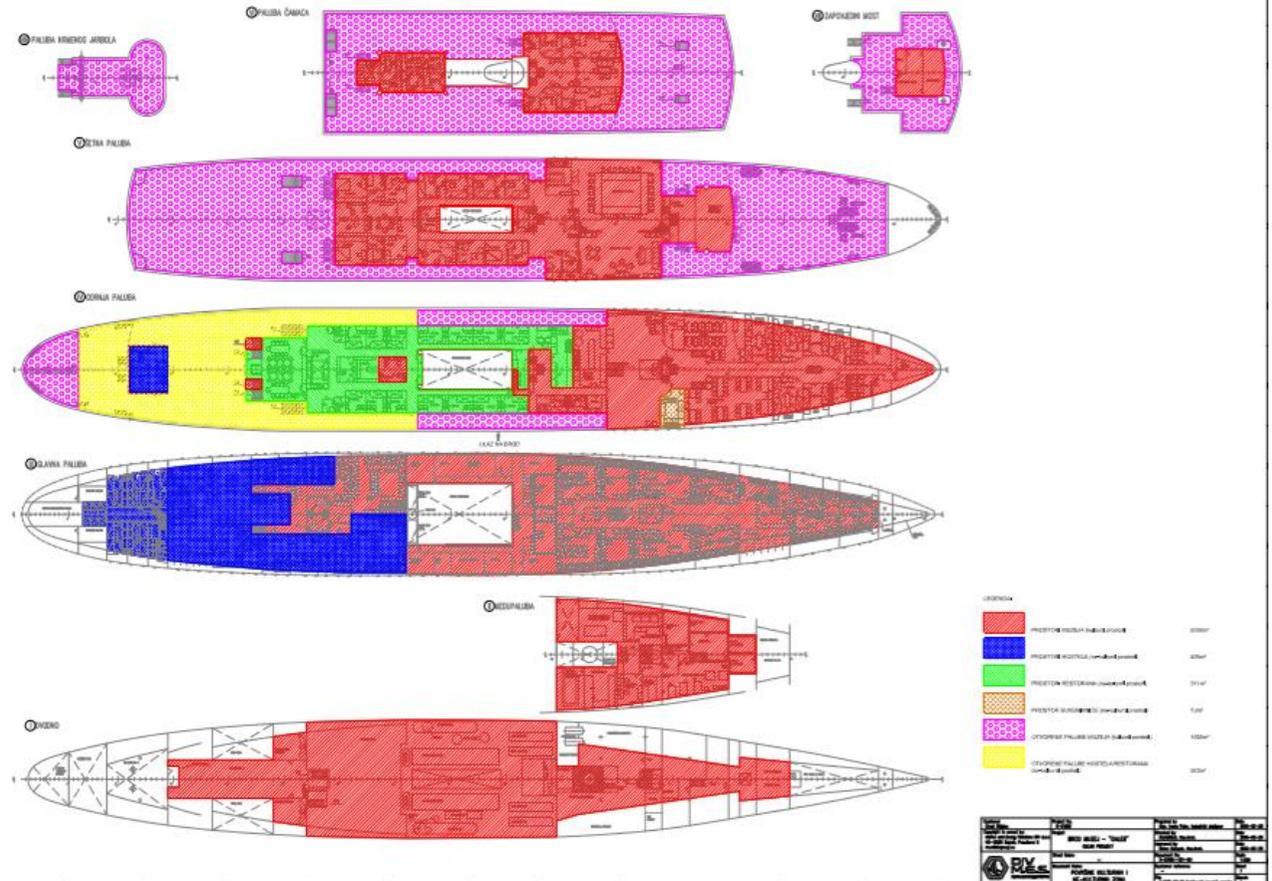
Interior of Galeb @ Maja Kamenar

Sketch of the
proposed use of Galeb © Nikolina Jelavić Mitrović

Lower areas represent the bottom of the ship, while the upper ones represent the several decks.

Legend:

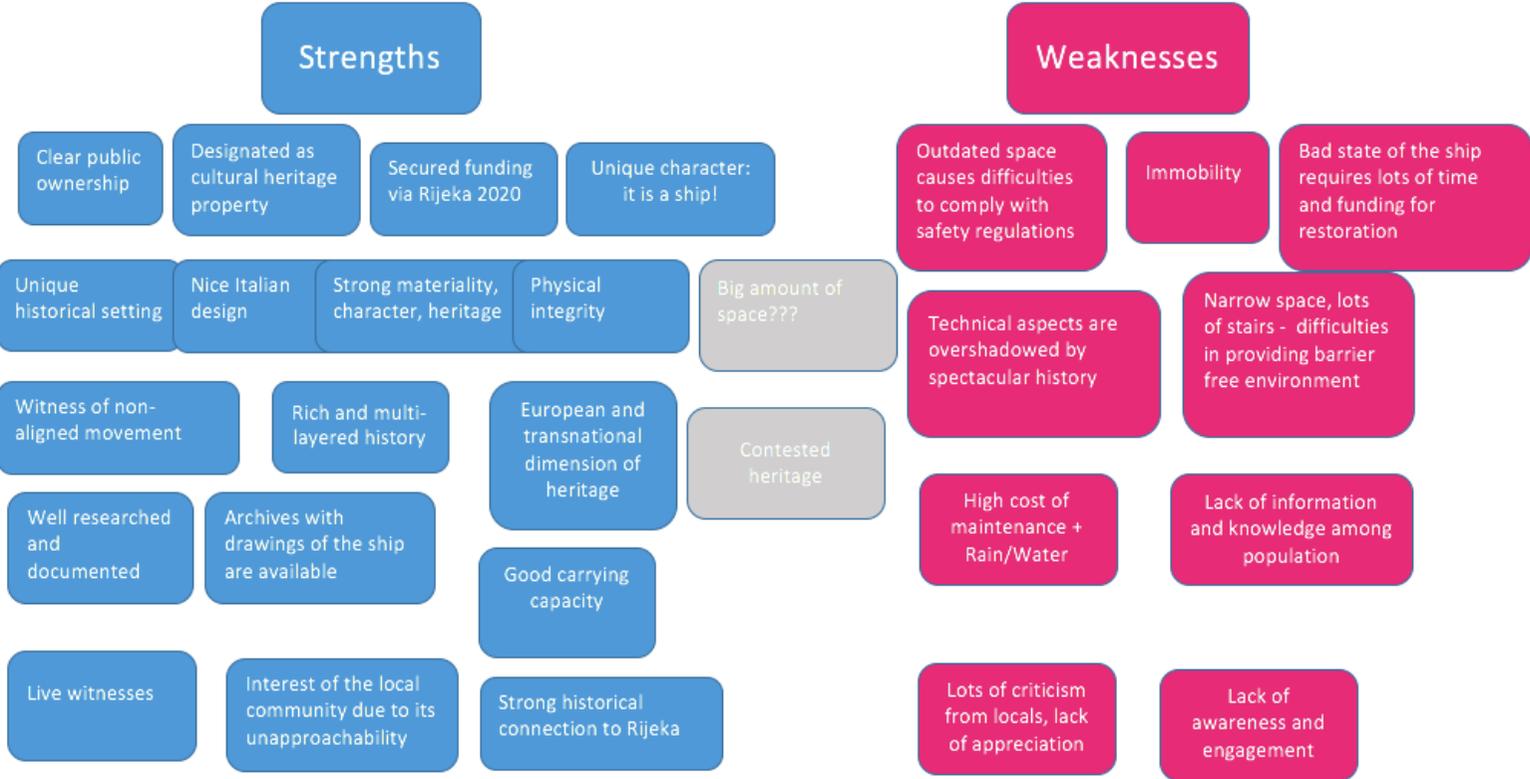
- Red area represents the museum that will have almost 3000 m²
- Blue area represents the hostel area
- Green space shows the restaurant
- Orange area is souvenir shop
- Pink is opened museum deck
- Yellow is opened hostel deck

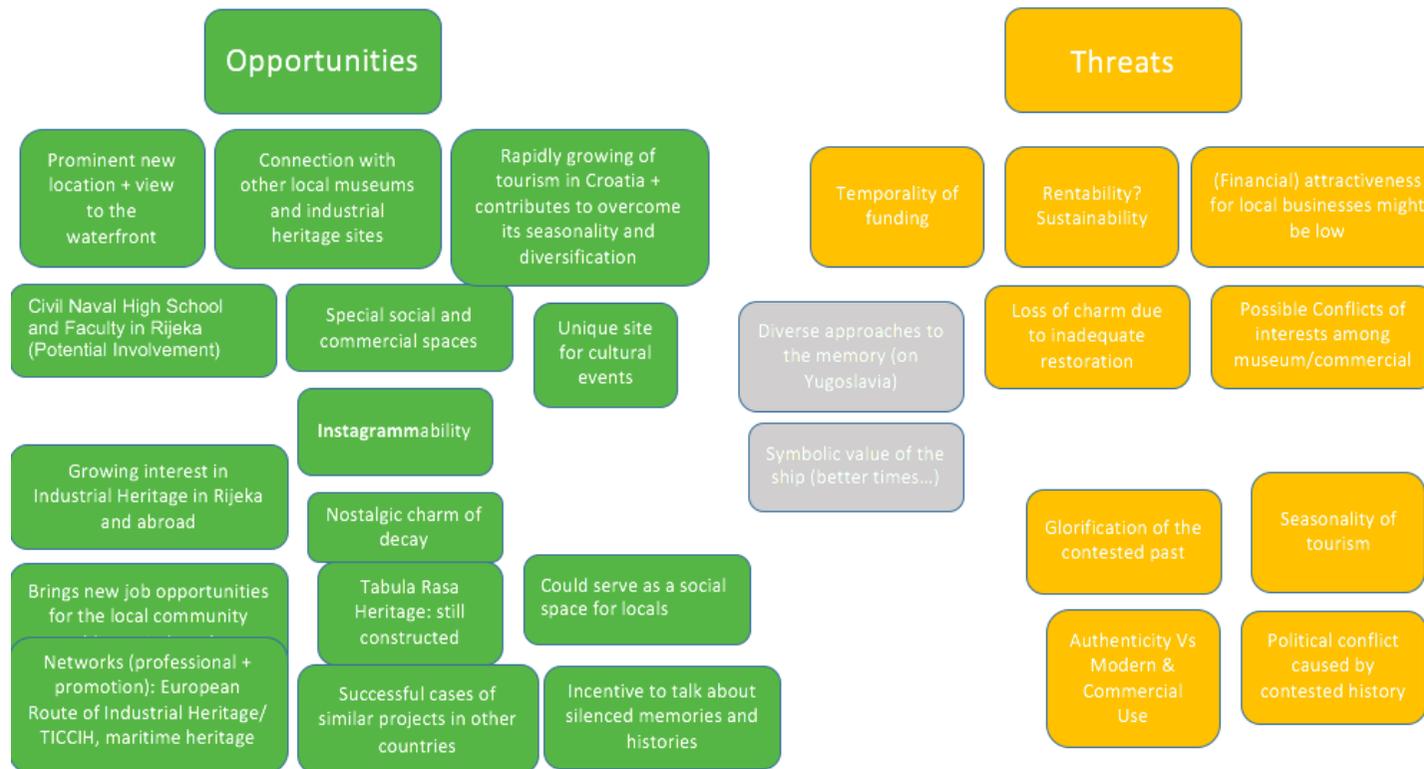


Useful links for more information:

- <https://rijekaheritage.org/>
- http://www.casopis-gradjevinar.hr/assets/Uploads/ICE_67_2015_4_8_Industrijska2.pdf
- <https://www.avantgarde-museum.com/hr/SIMBOL-MIRA-POKRETA-I-TITA~no4307/>
- <http://www.klub-susacana.hr/revija/clanak.asp?Num=54-55&C=9>
- <https://www.uljanik.hr/en/news/451-160-years-of-uljanik>

3.2. SWOT Analysis of Galeb





As a part of the SWOT analysis of Galeb, the two participants of workshop from Hungary and Germany conducted some short spontaneous interviews with ten different people living in Rijeka. All except one person (who was not native to the city) knew about the existence and location of the ship, some even mentioned historical details. However, none of the participants had heard about the revitalization plans. The age of the participants ranged from ca. 16 - 65 years. Unfortunately, it was not possible for us to have longer conversations with the older citizens possibly due to language barriers and/ or a common skepticism towards tourists. To some of the younger locals we mentioned that we were working on a project for the re-use of Galeb. The reactions to this were mostly positive. People in their twenties seem to be interested in a cultural use of the ship and say it would be great if Galeb was accessible to the public in the future. Some of them, however, uttered doubts regarding the success of the project.

In conclusion, we think that the Rijeka 2020 project, including the revitalization of Galeb, would hugely profit from a marketing strategy that not only provides information but also takes into consideration the different hopes and expectations of the local inhabitants. For this purpose we suggest a survey conducted by local scholars, possibly in cooperation with students of the University of Rijeka.

3.3. Mapping of existing solutions

- Aurora Cruiser Museum Ship

Location: Saint Petersburg, Russian Federation

Brief description: This protective cruiser is famous as a ship that started the 1917 Revolution in Russia. It was converted into a museum in 1956 and has 7 exhibition halls and an Orthodox church inside.

Strengths: For its over 50 years of history as a museum, it was visited by more than 28 million people from 160 countries, which proves the attractiveness of ship-museum model for various types of visitors.



Aurora Cruiser Museum Ship © Wikimedia Commons

- **Museum-ship “Cap San Diego”**



Location: Hamburg, Germany

Brief description: A cargo ship from the 1960s that has been used as a museum, since the 1990s, but also as a functioning ship for short trips around the North Sea.

Strengths: The Cap San Diego is one of the most popular sites in Hamburg. The fact that it is a fully functional ship enhances its appeal towards visitors.

Cap San Diego ©Jacopo Ibello

- **Museum Ship of the Technoseum**



Location: Mannheim, Germany

Brief description: historic paddle steamer belonging to [the industrial museum of Mannheim](#), located on the Neckar river hosts exhibition about inland navigation and offers experimental spaces for kids to learn about the river's environment.

Strengths: it emphasizes the relations of people, nature and technology. It's included in the museum's ticket.

Museum Ship of the Technoseum © Wikimedia Commons

3.4. Creating new shared memories - proposals

3.4.1. Meeting the needs of the Audience

The local authorities in Rijeka and some generations of the general public are concerned mainly with the representation of the complex history of the ship which should not be neglected but rather presented in a comprehensible, educational and objective way. Precisely because there is a lot of debate going on around its historical aspect and interpretation of memories that it holds, we have decided to focus on the possibility and its potential in creating **new shared memories**. From our two-week experience in Rijeka, we have noticed that the younger generations are more oriented towards the future. We have defined the two main target groups and some specific activities for each with the general purpose to include them also in the use of the available space of Galeb and at the same time to recreate the meanings associated to the ship which could become a **mutual space for learning**.

Target Group 1: Children (4-11 years old). The main purpose of these activities is to promote/create new memories that will make new habits and meanings through fun activities.

Target group 2: Local Elderly People (from 50 years old). The main idea is to integrate this age group in the new uses given to the ship, on the one hand, for the transfer of knowledge that they possess and are able to share with the rest, and on the other, this can be a good opportunity to integrate them in new social activities in Rijeka.

- **Guided Tour led by “The Captain Seagull”**

Through the creation of a funny cartoon (a seagull dressed as captain), and using easy and familiar vocabulary, the children will be guided by this character and have the opportunity to play and have fun through interactive games - the ship will become a playground. In this sense, the ship will be remembered as a nice place. Likewise, this figure can be used in the branding strategy of the ship, and sold as souvenir.

Children

Guided tour

By using familiar objects which kids are used to, they can more easily connect with them.

Workshops

The idea that stays behind these workshops is to create new meanings and memories for future generations.



○ Creative Writing Club

Local community is the one that has the most interesting memories and knowledge about historical events from their surroundings. These facts give us the idea to offer them a space to express what they think, remember, experience and feel that will be included in the new dimension that Galeb offers. For this, making a club for creative writing could be a new habit that they gain in order to socialize with their peers, communicate their past, connect them with other locals and make them feel like they are contributing to the memory of Rijeka.

○ Workshops for Children

Workshops for children can include lessons about maritime flora and fauna, knots and naval skills. We believe that the ship is not just an historical object, but also a place to share ideas, make social interaction and experiences that the children will share and cherish later in life. The idea that stays behind these workshops is to create new meanings and memories for future generations. New social skills will be learned, help them in their future individual development. The workshops can be organized in collaboration with students from the navy school (see: Volunteering Collaborations).

Local Seniors

Creative Writing Club

Temporary exhibition in
Rijeka City Museum

Public hanging out place

- **Collective Memory Exhibition in Rijeka City Museum**

Since the exhibition on Galeb is already set down, we decided to dislocate activities to make visitors management more sustainable and dispersed. In this sense, we will encourage local community to make their own exhibition with photos and memories from Galeb and that time. Thus the locals can be personal guides who explain to the public their own stories. Galeb is used as a tool and inspiration that will interpret the cultural identity of city of Rijeka. The stories that will be written in the Creative Writing Club could also be exhibited in the City Museum.

- **Public Hang Out**

Considering Galeb will be relocated at Molo Longo - a place for Rijeka citizens to hang out and walk, Galeb can also be a spot along the Molo Longo where seniors and youth can hang out, meet each other, have a retro themed party, drink coffee and chat. In this way, the ship would become better integrated in its environment.

Mutual knowledge for mutual future / workshops

- X Playing cards sessions - treseta, briskula
- X Marine flora and fauna lessons
- X Basic technical knowledges about ships

We believe that the ship is not just an historical object, but also a place to share ideas, make social interaction and experiences that the children will share and cherish later in life.





- **Intergenerational Workshop: “Playing cards with the Rijeka grandparents”**

The main idea of this workshop is to promote an intergenerational meeting, where older people can teach and play with new generations some traditional Croatian card games such as Treseta and Briskula. As a way to reduce the isolation of older people integrating them into society, and as the same time, newer generations are being isolated because of the technology and this way we can make them feel more connected into the community and develop a sense for other generations (understanding, accepting, helping). From another point of view, playing these games is actually keeping the tradition, as an intangible heritage, alive and persistent in today’s society.

Briskula ©Naklada Val

- **Proposed Volunteering Collaborations**

In order to achieve better **social cohesion**, we would propose to include the navy high school, the navy faculty from the University of Rijeka and other volunteer students in the proposal. The idea is based on the fact that the University of Rijeka is encouraging students to involve with the city’s cultural scene through volunteering. So the volunteer students can learn from planning and leading navy-themed workshops for children, whereas the children can acquire new naval skills and knowledge in an interesting way and through a **non-formal learning**.

The best volunteers of Rijeka in 2016 © Riječanin



4. PALACE AND THE URBAN SPACE

4.1. Historical Background of the Benčić Complex

At the very beginning the Sugar refinery complex occupied the area along the seaside and all the way to the old lazarettos. Today the whole complex is placed opposite of the main railway station. Complex project was built according to the plans made by an engineer Francesco Saverio Bonomo. In 1785 great fire happened and from that complex, the late Baroque palace built in 1786 by an architect Andrea Menini remained. The main South façade is made in Neoclassicist style with three monumental semicircular porticos. Symmetry has been interrupted with the rhythm of triangular and semicircular eaves change. Restless Baroque tradition is clearly visible on the balconies on the 2nd floor, which was the place of pompous piano nobile. Although exterior seems restrained, interior is leaving the impression of very ceremonial space due to its decorations, columns, arcades, frescoes and stuccos that were chosen very carefully. Rijeka's sugar refinery, also known as Zuccheriera, is connected to the beginning of development of industry of Rijeka, and beginning of sugar refining in Austro-Hungarian Monarchy.



View of the sugar refinery from the port © lokalpatrioti-rijeka.com

Starting point of Zuccheriera is closely connected to merchandise society from Antwerpen which was led by Urban Arnold and Charles Proli. Although their original plan was to open sugar refinery in Trieste, after receiving the permission from the Monarchy, the plan has been changed, and Zuccheriera is opened in Rijeka. Full name of newly established sugar company was “Main commercial company of

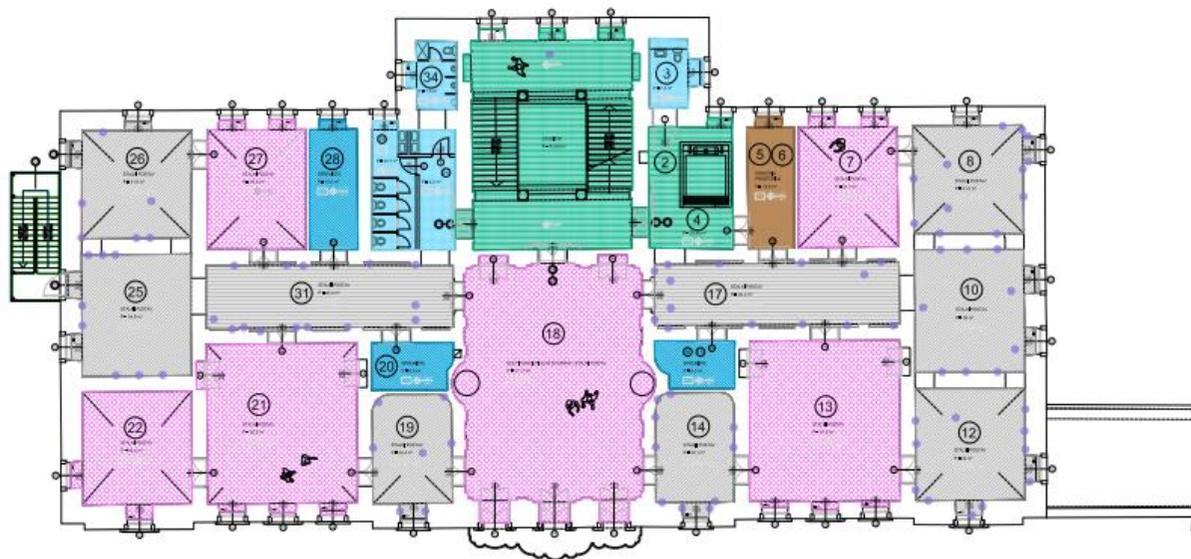
Trieste and Rijeka”. It was an additional boost on development of Rijeka as a harbour and of the company itself; aside of the right to import and export sugar, coffee, tea, tobacco; it had the possibilities to build their own ships, to exploit mines, to cut woods and much more.

With the Decret from the 1st of October 1750, Maria Therese gave benefits to sugar refinery under the name Oktroj, and they included license to establish a company that was supposed to be based on sugar industry. This company worked without paying any taxes and being out of any custom on import of raw sugar that was done through Ports of Trieste and Rijeka. The accent on the monopoly of this company was especially the fact that other sugar sales representatives had to buy sugar directly from the company. Company also had the right of free ship building in shipyards of Rijeka and Trieste, and materials necessary for these ships were also free of all taxes. Workers in the shipyard were free of all military and servant duties. Considering these privileges, building of big plant and management of sugar refinery started in the same year. One of the first managers was before mentioned Urban Arnoldt. At the moment of its opening, 700 people worked in the Sugar Refinery. Gradually, refinery grew into a concern of small businesses and manufactures. It had offices and warehouses all through the Monarchy and abroad (Istanbul, Thessaloniki, Crimea, West Europe, America...).

Working days of Sugar Refinery can be put in the period between 1750 and 1826 when the company went to bankrupt and its last manager L.J. Massart ordered sale of mobile and immobile property. Between 1832 and 1848, the Hungarian Army used the sugar refinery and in 1851 Tobacco factory starts its production in sugar refinery complex. Tobacco factory works until 1949, when ship engines production took place. In 2000 the factory is permanently closed. Administrative building was used as an archive and as the bank, and then closed as well.

- **Plans for the future of the Administrative Building of the Sugar Refinery**

After being out of use for some time, the Sugar Refinery complex is getting a new life. All buildings will be restored, revived and given a new function. “T object” of Tobacco Factory will become a city library, the “H object” is already a Museum of Modern and Contemporary Art, the brick Tobacco Factory building will be used as a kitchen, space for gastronomy, children and events etc. The administrative building of the sugar refinery will be, together with the ship Galeb, a part of the Municipal Museum of Rijeka. It will host permanent and guest exhibitions.



PROSTORNA ŠHEMA

PREZENTACIJA STALNOG POSTAVA:

- STALNI POSTAVI prostora bez cjelovitog oslikavanja i dekoracija 208,5 m²
- STALNI POSTAVI S LAKO IZMJENJIVIM ELEMENTIMA 80,6 m²

PREZENTACIJA ARHITEKTURE PALAČE:

- PREZENTACIJA CJELOVITOG DEKORIRANIH PROSTORIMA (OSLIKAVANJE I USTROJSTVO) U INTERIJERIMA PALAČE 329,6 m²
- PREZENTACIJA PARCIJALNO OTVORENIH ZELENILNI STROPNIH OSIKA U INTERIJERIMA PALAČE

- STALNI POSTAVI UKUPNO SVIH PROSTORA 618,5 m²
- KOMUNIKACIJE 108,93 m²
- SANITARNI ČVORI 40,85 m²
- POMOĆNA PROSTORJA (CATERING) 14,8 m²
- SPREMIŠTE 33,2 m²

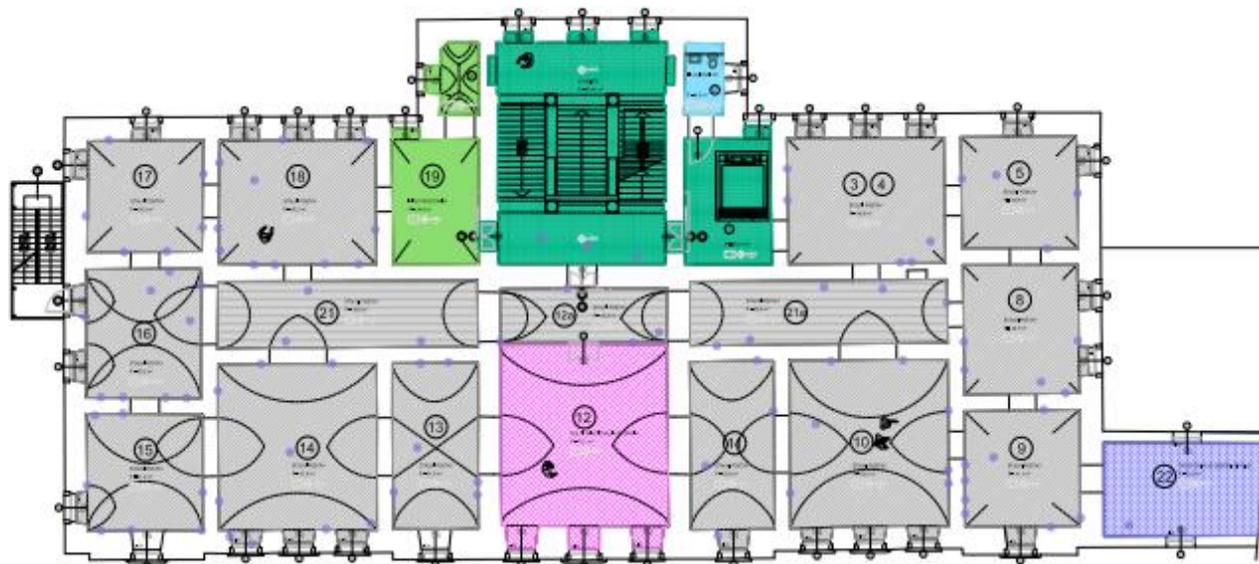
UKUPNO POKRIVENJA 816,28 m²

- / projekt STALNI POSTAV MUZEJA GRADA RIJEKE
- / gradjevina PALAČA SEČERANE U KOMPLEKSU BIVŠE TVORNIČKE REKARD BENOČIĆ
- / lokacija Kneževa 28, Rijeka
- / vrsta projekta IDEJNO RJEŠENJE
- / naziv objekta Grad Rijeka



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- / oznaka projekta 16-2016_SP_11R

- / sadržaj lista TLOCRT 2, SATA / PROSTORNA ŠHEMA
- / mjerilo 1:150
- / mjesto i datum Zagreb, listopad 2016.
- / list 15 / strana 1



PROSTORNA SCHEMA SADRŽAJA

PREZENTACIJA STALNOG POSTAVANJA

- STALNI POSTAVI (sporedni i sa centralnim odjelom) 474,2 m²
- STALNI POSTAVI S LAKO KRETLJIVIM ELEMENTIMA 93,8 m²

PREZENTACIJA ARHITEKTURE PALAČE

- PREZENTACIJA CJELOSTITO OKORUŠENI PROSTORIMA 72,1 m²
- PREZENTACIJA PARCIJALNO OTVORENI ODJELI 33,8 m²
- STROPNI ODJELCI U INTERIJEORIMA PALAČE

●	STALNI POSTAVI UOVRNO SAVE PROSTORIMA	842,2 m ²
●	KORIDORI I ČIŠĆENJE	100,67 m ²
●	SANITARNI ČIŠĆENJE	8,2 m ²
●	TRGO PROSTORIMA	31,9 m ²
●	PROSTORIMA ZA ODJELI	33,8 m ²
UKUPNO PLOŠTINA		921,87 m²

- Projekt: STALNI POSTAVI BRZEJA GRADA RUBE
- Projektant: PALAČA BEČEVANJE U KOMPLEKSU BIVŠE TVORNIČKE PALAČE BEOGRAD
- Arhitekta: Krunoslav Željko
- Arhitektski biro: BEOGRADSKA ARHITEKTURA
- Ime objekta: Grad Rube

- Projektant: BEOGRADSKA ARHITEKTURA d.o.o. Beograd
BEOGRADSKA ARHITEKTURA d.o.o. Beograd
BEOGRADSKA ARHITEKTURA d.o.o. Beograd
- Projektant: BEOGRADSKA ARHITEKTURA d.o.o. Beograd
- Projektant: BEOGRADSKA ARHITEKTURA d.o.o. Beograd

- Projektant: TLOORT 1, KATA I PROSTORNA SCHEMA
- Projektant: 1:150
- Projektant: Zagreb, BEOGRAD 2016.
- Projektant: 14 / strana 1

Permanent exhibitions of the future Museum will be divided in different thematic areas and topics:

<ul style="list-style-type: none">• Power of sugar privileged commercial society - development of marketing and harbour
<ul style="list-style-type: none">• Venetian lion and eagle Old and new world - social changes
<ul style="list-style-type: none">• Revolution and steam machine From French to Croatian rulers
<ul style="list-style-type: none">• First torpedo in the world Factory, cast iron production, shipyards, science
<ul style="list-style-type: none">• Southern part of Central Europe Austrian, Hungarian, Yugoslav and Croatian harbour
<ul style="list-style-type: none">• Sea, globalization, America Naval tradition, immigration, Marine Academy
<ul style="list-style-type: none">• Between North and South Czech musicians, Viennese waltz, Italian Belcanto, Croatian national opera, Hungarian translators, Italian-Croatian cultural touch
<ul style="list-style-type: none">• Scents and colours of East Look towards the East - the rise and fall of Sušak
<ul style="list-style-type: none">• Exodus - new life From WWI to the end of 20th century
<ul style="list-style-type: none">• Rijeka and the world Harbour, Jadrolinija, shipyard 3 maj

4.2. SWOT analysis of the Benčić Complex and the Sugar Refinery



Opportunities

Event space for community
– flea market, bio products,
the open space

Collaboration with school /
university – volunteering
activities with the student

There are some basic facilities
(benches, stone tables) – new use
for elderly people (chess game)

Pet friendly

Canvas for graffiti
artists

Market leaders in cultural
scene -> first ones in Croatia
for complexity of the uses

Interdisciplinary –
sport uses

Project advertisement

Student and elderly use
– library for studying –
workshops

Threats

Bad marketing

Lack of interest by
locals

Rent ability,
sustainability

Over-planning the
space

4.3. Mapping of Existing Examples

- **Imaginata**

Location: Jena, Germany

Brief description: Former electric substation in former industrial area, one building and exterior used as experimental science center and another building used by local climbing club.

Strengths: Combines two popular activities for children, youth and family - families can easily spend a whole day there and it is often used for birthday parties and the like.



Imaginata © OTZ / Michael Groß

- Campolmi Complex



Location: Prato, Italy

Brief description: Large old textile factory located inside the medieval walls, reused partly as Italy's largest textile museum and partly as the city library. There's also an urban square very popular among citizens.

Strengths: It represents a way to keep alive the industrial heritage of a city, integrating a traditional museum with public institutions (library) and open spaces.

Campolmi Complex © Pratoturismo

- **Millenáris Park**

Location: Budapest, Hungary

Brief description: the current park and cultural centre is situated in the old Ganz factory. The former industrial complex hosts today temporary exhibitions, conferences, book and gastronomic fairs and as one of the biggest strengths of the re-use it provides with a good quality green space in the city centre.

Strengths: Performativity and participation both in the exhibition space and in the park play an important role in the success of the regeneration.



○ Tangbu Cultural Park / Fun Town Club

Location: Taipei city, Taiwan

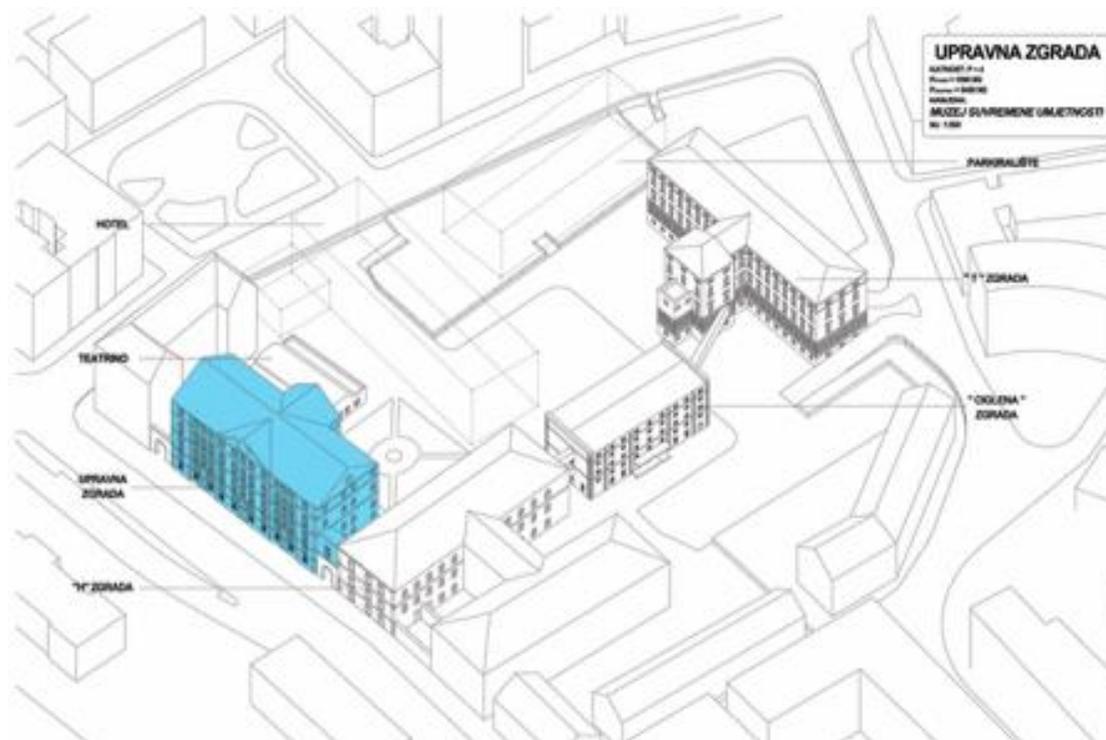


Brief description: The place is inscribed as municipal heritage in 2003. One warehouse designed as a museum which exhibited the history of sugar industry, the other two warehouses belong to Ming Hua Yuan Taiwanese opera group, which are respectively used as theater stage and stage costumes and decoration exhibition. As the park is designed mainly for the two target groups - family with children and local community, there are several interactive installations in the exhibition and a playground with benches around in the open space. Other activities like theater camp, community market and sugar cane festival were also carried out throughout the year.

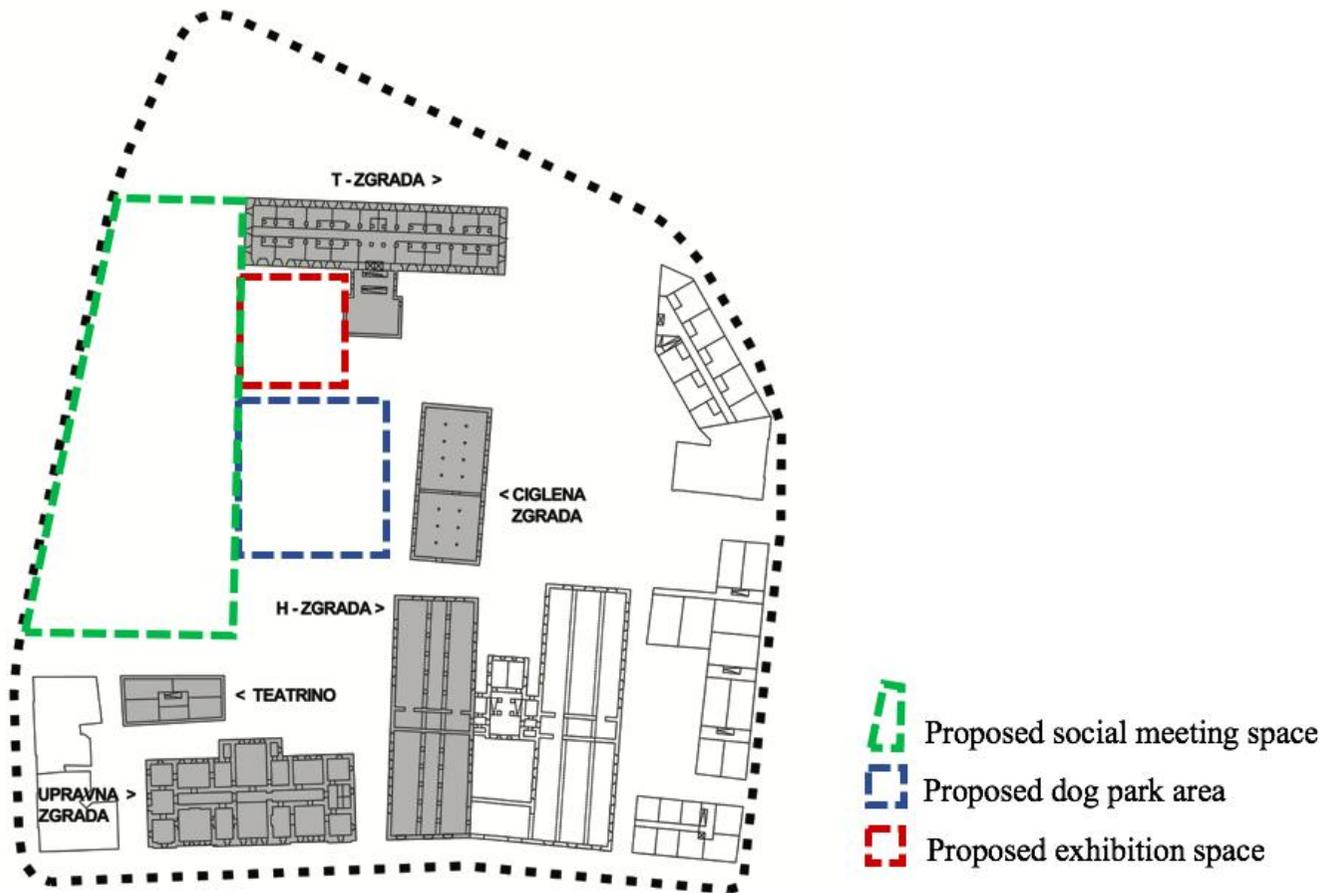
Tanby Cultural Park © Mis Shuan

4.4. Integrating the Palace into an active urban space

A main strength of the Benčić Complex is that the people are already treating the open space between and around the buildings as public space. Currently, its principal use is as parking lot and walking area through the passage next to the Museum of Contemporary Arts. We propose to use this fact in order to transform the Benčić complex from an inner city parking lot into a public leisure and social space in the former industrial heart of Rijeka.



Position of the Museum inside of the complex Rikard Benčić (©Map of the “Benčić” Complex recovered from Turato, Idis: Idejna studija 'Rikard Bečić' - Prenamjena industrijskog kompleksa. Rijeka, 2012.)



Proposal for division of the open space of the Benčić Complex © Jiawen Jiang (© Map of the "Benčić" Complex recovered from Turato, Idis: Idejna studija 'Rikard Bečić' - Prenamjena industrijskog kompleksa. Rijeka, 2012.)

- **Creating a new public space**

A current concern from the local people is the lack of green spaces in Rijeka, that's why the main reuse proposed for this area, is to reinvent it as a new green public space.

A first step towards that will be the reduction of parking space. While some parking lots will be needed for the visitors and employees of the cultural institutions, the rest should become a green space. We propose to maintain the present trees and also, through a landscaping design, include new vegetation. The actual fountain should be removed as well as the current asphalt foundations. The idea of a green meadow along the complex will permit a green view from the main entrance to the public library. The use of this space is thought for different recreational and leisure activities, such as sport practices, dog walking or just lay down on the grass with friends.



Current state of the open space in the Benčić Complex © Novi List

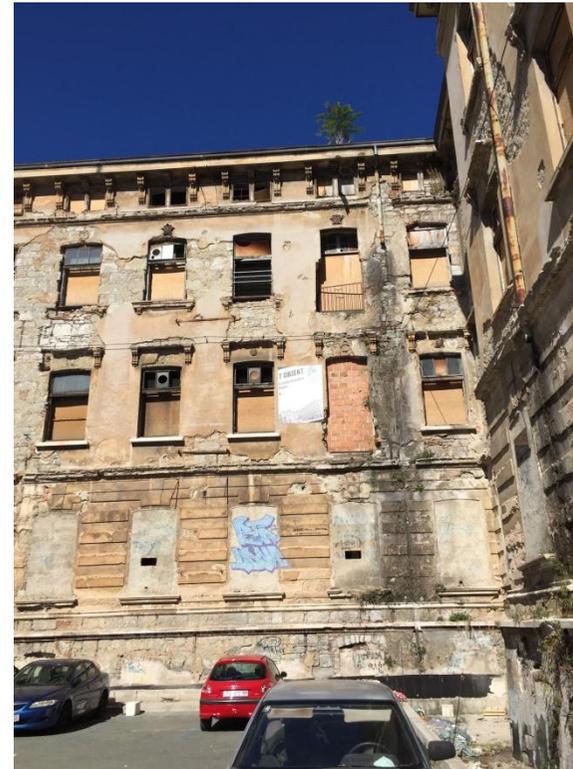
- **Marketing and Communication**

As a first step, it would be necessary to properly inform to people about about the current construction works through marketing activities. On the side of the MMSU there are already some banners for Rijeka 2020, former exhibitions and the historic figure of Rikard Benčić. On the surrounding buildings there are signs with the names of the buildings, but no information on the historical context or more detailed future use.

Example in the Benčić complex, T object:



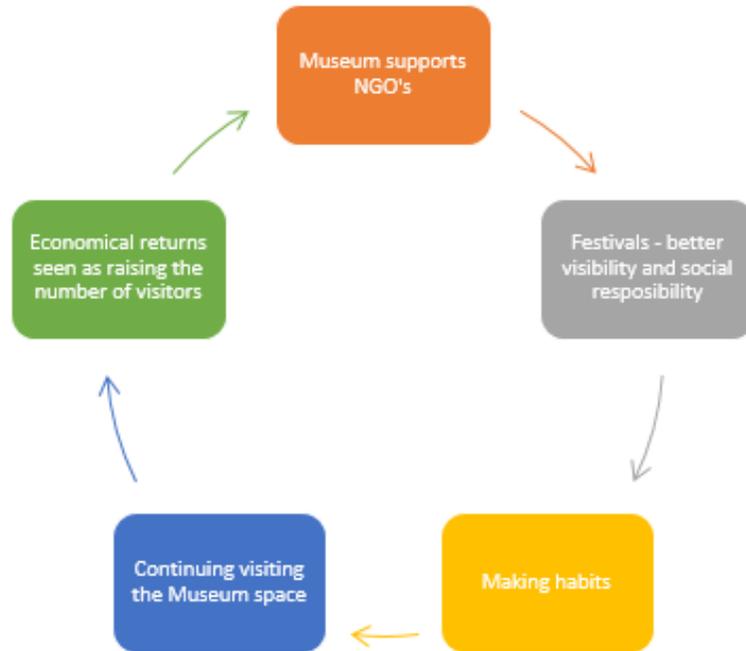
Administrative Building © Danijela Grubišić



T object © Danijela Grubišić

It is necessary to maintain good quality communication visible in the complex informing the people of the future function of the buildings. Studies have shown that visitors will be much more connected to an object they are familiar with, so to strengthen their ties to the Benčić complex, people should know its history, importance and future purpose. This will later lead to an interest in the cultural activities that will be held there. For that purpose, info panels should be placed around the park and the walking paths so the passengers can get in touch with the new purpose of this block.

○ Festivals - Collaboration platform



approach – suggested from the community and led by NGO's. This would work for a better visibility of the Museum in the society and also give them economical returns (making a social habit of visiting a place could lead making permanent visitors – interested public that will visit Museum's regular exhibitions and other activities).

The best way to attract and interact with young people is to make actions that will answer to their cultural needs. Lately, in Rijeka, there is less and less places (according to the short-term field research; festivals are shut down). For this purpose, industrial places can be used / can serve as a good location because of the freedom spirit.

Based on these facts, the reason why festivals should be placed here is because the youth could experience what it is like to develop a festival activities on their own (open call from the museum or department for culture in city of Rijeka) and give them a space and funds for what they want and need.

This way, the Museum could brand itself like social-responsible for the society that is co-existing with. It would mean that the Museum would have double purpose (pleasing cultural needs) but the different

- **Industrial Heritage Tour**

As a way to involve the local community in their industrial past and increase the awareness about this kind of heritage, the Museum could organize a tour around the whole complex and also other outstanding industrial places in Rijeka throughout year.

- **Joining National and International Cultural Events**

In order to have a bigger meaning, awareness and involvement strategic partners have to be found. This helps for the event to have a bigger importance in the eyes of the public and also making international relations between cultural institutions and initiatives.

For example, this activity could be a part of the European Heritage Days. This initiative aims to raise awareness of Europe's cultural richness and diversity. The goals of these initiatives are co-respondent with goals of Rijeka 2020.

- **Open Museum Night Initiative**



© *Natural Science Museum Berlin*

Another initiative to promote the participation of people with the museums activities and exhibitions could be organisation of the open doors night of the museum for the visitors. Alongside the permanent exhibitions which can be visited with a special flashlight tour, the visitors could attend artistic performances and light shows in the garden of the complex on display until early in the morning. In addition, a small party with live music can also be carried out in the foyer of the museum and an international dance night in the former Teatrino space. This activity could be held on the 18th January, during the official Museum Night in Croatia. There is no doubt that Rijeka 2020 will have its own heritage. It might be quite early to consider its interpretation, but it is not early to memorize its implementation for the future generations. Therefore, the space of the museum could also serve for this purpose.

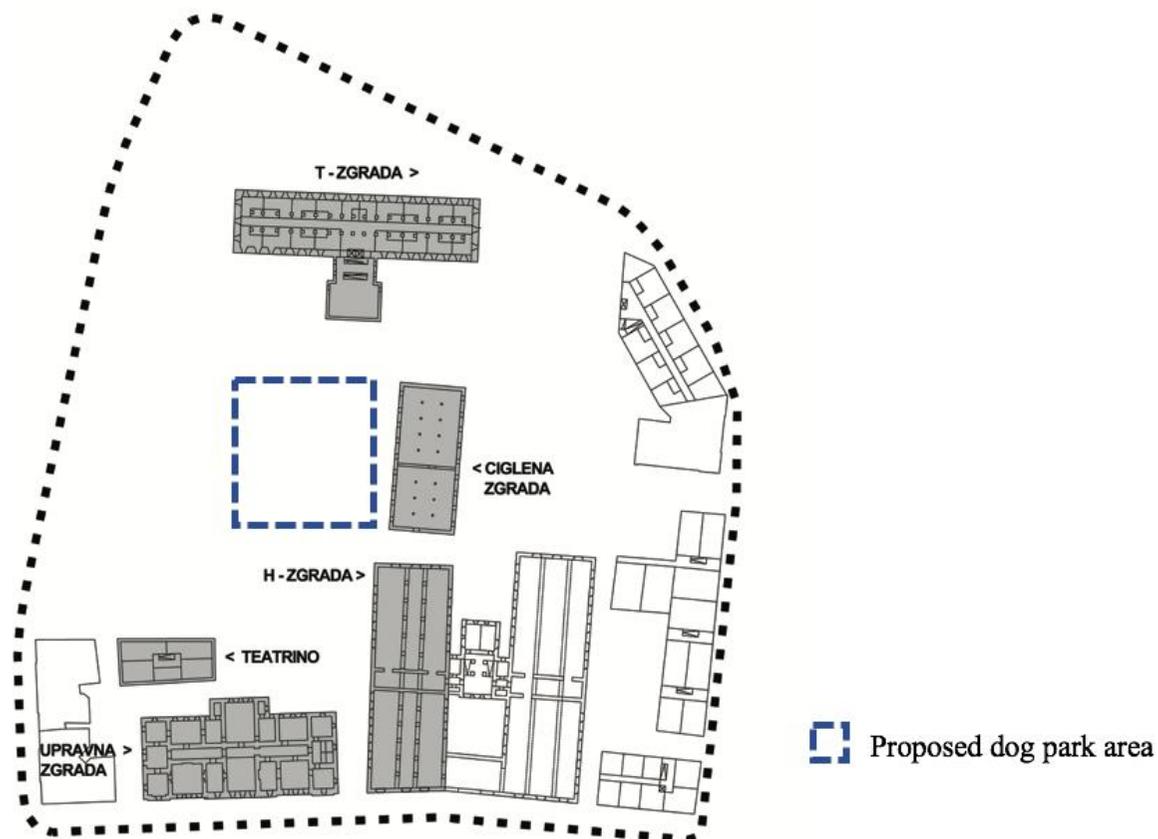
- **Pet-friendly environment**

While conducted field investigation, one can obviously notice that the open space in front of the Brick House and the Museum of Modern and Contemporary Art forbids dog-walking (see picture below), even though everyone is still doing that. Therefore, it should be taken into consideration that part of the open space could be redesigned as a dog park in order to meet the needs of a particular group of people.



Not a pet-friendly area: a 'No Pet' sign in front of Museum of Modern and Contemporary Art © Jiawen Jiang

The blue circle in the picture below indicates our proposed dog park area (see picture below). Currently it is covered with the mix of cement and grass, and there is not specific use/design for this area. But a few features of this area are appearing to be suitable for dog walking: grass field, wide open space, stable visitor flow, as well as a relaxed environment surrounded by the city library as well as the brick house.



Proposed dog park area © Jiawen Jiang (© Map of the "Benčić" Complex recovered from Turato, Idis: Idejna studija 'Rikard Bečić' - Prenamjena industrijskog kompleksa. Rijeka, 2012.)

In order to function as a dog park, a few new designs should be put into place: new grass space; new water fountain for dogs; benches for resting; as well as dog parking poles. Grass field is necessary for dogs to run, to explore, and to meet new dog friends. The water fountain in this area can function as a dog shower as well as water resource for urine cleaning. In Japan for example, it is common to see these water fountains (see picture below). Currently there are no benches in this area, but would be useful for dog owners.



Current state of the area © Jiawen Jiang



Water fountain for dogs © Yi Ho / Dog owners cleaning urine with water bottles © Yi Ho

Dog parking poles would enable the dog owners to leave their dogs for a few moments while they stop by to a library, visit the museum or engage in any other social activity going on in the urban space or the surrounding buildings.

While walking around Rijeka, it is rare to see dog exercise facilities. In a pet park in Taiwan, the government built some runways for dogs to be more pet-friendly. Therefore, it could be developed as a trial point for feasibility.



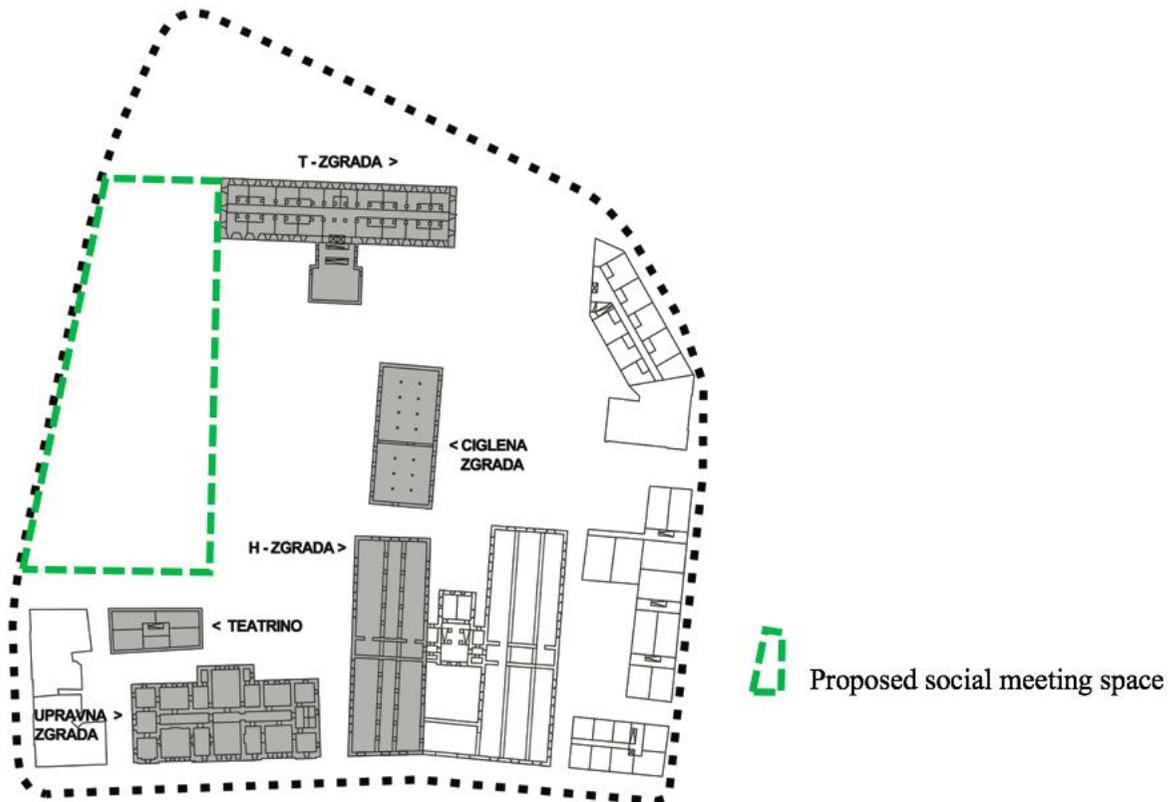
Dog parking poles in Japan © Wei Bo



Dog runways in Taiwan © Taichung Government

- **Social Meeting Space**

Considering that the Brick House Complex Benčić is targeted for children and youth creativity, we would like to use the adjacent open space to create more social interactions among the group. There are already two existing facilities on the site (see pictures below) for the purpose: a chess table and hopscotch.



Proposed Social Meeting Space © Jiawen Jiang (©Map of the “Benčić” Complex recovered from Turato, Idis: Idejna studija 'Rikard Bečić' - Prenamjena industrijskog kompleksa. Rijeka, 2012.)



Existing playground facilities in the open space of the complex © Jiawen Jiang

To further develop the existing social using space, more facilities in the open space could to be added: ping pong tables in both big and small size, in order to make it accessible also for small children; Playground with slides, swings and climbing structure in industrial theme as a reference to the located history and blend into the context. Benches should also be installed around this part.

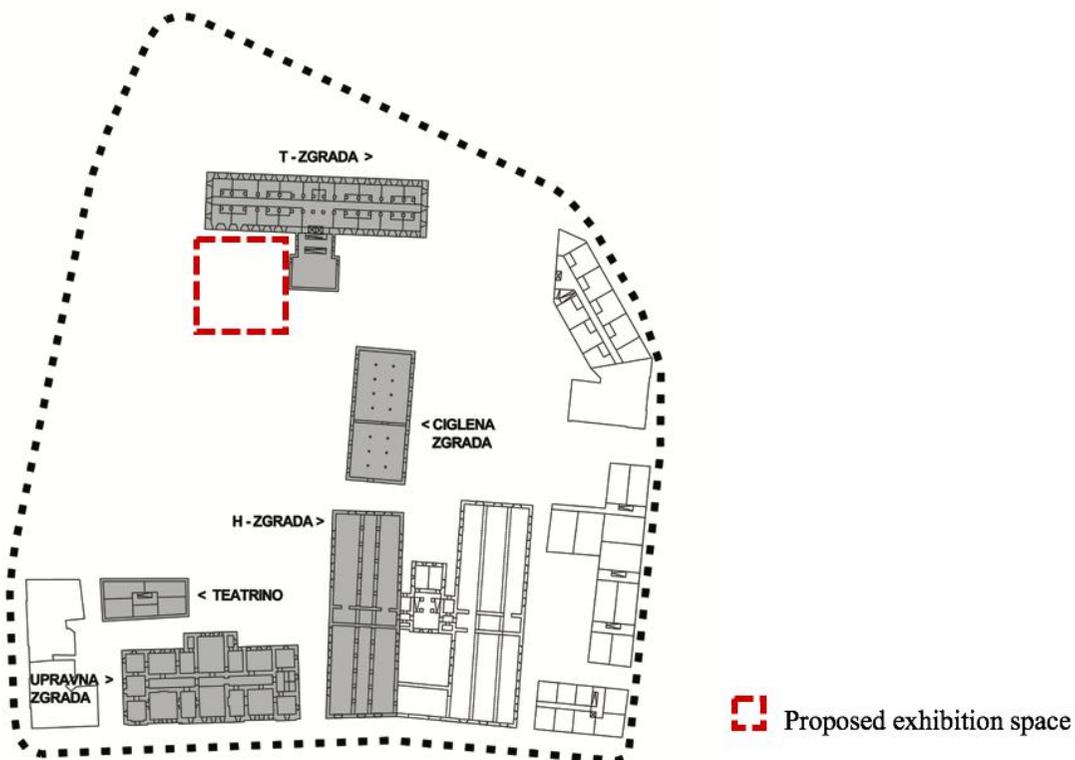


Ping pong table for children © Tactic Sport



Industrial playground example © Studio Makkink & Bey

- **Open air exhibition space for art students**



As a part of the new cultural center, one part of the park in the Benčić complex can also function as an exhibition space for current art students from the Academy of Applied Arts or freshly graduated artists. In the form of a sculpture park or 'art park' the center could provide with space for young talent to showcase their work in a central location and open up possibilities for collaboration with the Museum of Modern and Contemporary Art. In addition, art in public space gives opportunity to a broader audience to encounter art in a more spontaneous and easier way than visiting a museum. The exhibition space would be situated in the central part of the park, next to the future library.

Proposed exhibition space © Jiawen Jiang
(©Map of the "Benčić" Complex recovered from Turato, Idis: Idejna studija 'Rikard Bečić' - Prenamjena industrijskog kompleksa. Rijeka, 2012.)

- **Basic Facilities**

To make the park more accessible for all citizens, there should be barrier-free solutions at all entrances. All around the area, there will be the necessity for a sufficient number of trash bins. To accompany the physical activities, drinking fountains could be installed.

- **Bicycle sheds**

To make up for the lost parking space and to promote a healthy lifestyle, we suggest to implement an already existing initiative in the Benčić complex. The City of Rijeka is part of an EU project called „MedCycleTour“. The idea is to make a Mediterranean cycle route that would go through Rijeka. The project includes activities like developing infrastructure, adding new touristic offers etc. According to this, installing bike sheds would work both for promoting bicycle culture in Rijeka and having an additional stop on the Mediterranean cycle route. This would indirectly contribute to the valorization of industrial heritage of the city.

- **Improving the appearance of the wall around the Complex**

Surrounding the complex of the sugar factory there is a long, partly crumbling wall that will be visible once the parking will be removed. To improve its appearance towards the inside, climbing vegetation can be planted. As it is already used by graffiti sprayers, one should consider painting a part of the wall in white and “free” it for murals and tags. This way, sprayers will be invited to use this space instead of the freshly restored buildings in the complex.



North-Western corner of the surrounding wall © Jacopo Ibello

- **Save Teatrino**

Teatrino is a little building located in the shadow of the massive Administrative Building of the ex-Sugar Refinery. We were told that it does not form a part of the revitalization project and that since there is no clear vision for its use, it will most probably soon be demolished. Surprised by an indifferent attitude towards its future we would like to propose a new fresh vision, encompassing several ways for preserving and sustainable use of Teatrino for the diverse communities of Rijeka.



Teatrino © Intradós Projekt

	Old Vision	Fresh Vision
What it is?	a neglected one-floored building next to the Administrative Building of the Sugar Refinery	an integral part of the Benčić Complex
Usage	not in use anymore	used as a social and cultural facility of the factory
Heritage	lacks any significance to conserve	Reflects out-of-work aspects of industrial history: how did workers spend their free time? How did the company care about social and cultural well-being of its workers? What creative cultural and social events were organised by workers or for workers?
Water	sometimes flooded	stands on a real Kresevo river (!)
Future	Destroy	Save

The key issues that Teatrino faces now is the **lack of funding** for its conservation as well as the need for an **adequate and sustainable use**, in case it would be preserved. These two questions are interrelated and could be addressed through the solutions presented below:

Social Solution

Funding What if we consider launching a crowdfunding campaign for saving Teatrino?

For instance, in 2016, crowdfunded projects attracted more than £1 million in the UK.



Use One of the ways to determine future social solution for a sustainable use of Teatrino is to implement a voting among the inhabitants of Rijeka, which might help to identify exact types of social spaces that people are currently lacking in the city.

It might be also worth considering establishing a dance arts studio in Teatrino with paid and free classes for various age groups. This option might help not only to sustain the place economically, but also to prolong its historic function in the present days.

Commercial Solution

What if we propose to rent Teatrino to a commercial user on quite attracting conditions?

For instance, a special '1 rouble for 49 years' renting programme helped to conserve and bring new commercial users for 19 historic buildings in Moscow.

Café, conference hall, swimming pool, spa centre... there is an endless variety of options depending on the willingness and abilities of potential commercial users

4.5. Inviting the targeted audience inside

Should Teatrino be preserved, it could also function as a **link between the future museum and the active urban space** outside thus inviting the visitors from the public space into the new cultural facility – a Museum of the City of Rijeka. Since urban space and the entire Benčić complex will be used for different purposes, a certain types of audiences will already be in the vicinity of the Museum. But how to invite them in? We believe that the future museum should be **inclusive**, opened to the urban space and in a way its activities should be directly linked with the users of the other buildings of the complex. For example, since there will be a huge public library, we can presume that the users will be students, young professionals or elderly who will spend their time reading in this new building. Another significant audience are the children who will have an entire building dedicated to them – the brick house. A part of traditional exhibitions related to different themes, specific activities should be planned for these target groups and the future program of the Museum elaborated in collaboration with the local NGOs and other institutions active in the complex.

For example:

- **Sugar and health - interactive educational tour for children**

With the exhibition about the sugar production in the past and present, we would like to give children and family an interactive educational tour about healthy eating diet. As sugar is one of the most appealing foods for the children, a healthy concept of sugar consumption is thus necessary to be conveyed to them. By inviting children to bring their favorite sweets, we would tell them how to identify the ingredients from the nutrients information, how sugar affects human health and what would be the appropriate consumption of sugar. The idea behind the tour is connecting museum experiences into daily life.

- **Exhibition on European Capitals of Culture**

The benefits of being a European Capital of Culture, the programmes implemented within the framework of Rijeka 2020 - European Capital of Culture and their potential outcomes might be clear for the representatives of cultural and creative industries in the city. At the same time, Rijeka 2020 might be perceived as something mysterious and complex by the people outside of these professional fields. The

Agency Rijeka 2020 is actively working on communicating and raising awareness towards better understanding of the initiative among diverse communities of the city. In this light, we would like to propose an additional interpretation tool - an exhibit (permanent or temporary) reflecting the experiences of other designated cities (which number has already exceeded 40) and mapping the achievements of Rijeka towards 2020 celebration.

5. CONCLUSIONS AND A WAY FORWARD

In this proposal which is a result of the two-week international workshop, we have explored the city of Rijeka, its past, present and future as well as its cultural and touristic offer in order to make an overall view of the possible solutions which are simple, playful and oriented towards future and which could eventually be easily implemented. The project of the Touristic valorization of the representative industrial heritage monuments of Rijeka and Rijeka2020 – European Capital of Culture are placing Rijeka in the center of the happening for many Europeans and will for sure attract many new visitors to the city thus fostering cultural, responsible and sustainable rather than the mass tourism. These projects represent opportunities for diverse cross-sectorial collaborations, personal growth, learning and developing cultural scene for the benefit of the local community which should always be the main focus. To conclude, we would like to propose several actions which would further strengthen our suggestions and improve the city as a whole:

- **Marketing communication - Music and Dance Events on European Route of Industrial Heritage**

Children and young people should be the priority group when it comes to promoting urban space and industrial heritage in Rijeka. A positive example comes from the European Route of Industrial Heritage (ERIH). On the 1st May in 2018 a dance event “Work it out” is launched which invited children and young people around Europe to dance on their distinctive industrial heritage sites. Through the event, new generation not only experience the legacy of the industrial heritage in a creative way, but also combine the location and the memory in their mind.



Hansa Coking Plant, Dortmund © European Route of Industrial Heritage



Energy Factory Knappenrode, Hoyerswerda © Lausitzer Rundschau, Katrin Demczenko

There are already a couple of music videos by local musicians that include the industrial architecture of Rijeka. Popular rock artists like Let3 or En Face used the old ships and factory yards as atmospheric settings or ironic backdrops for their performances. But also younger artists like Antonela Doko discovered the potential of abandoned industrial places: her music video “Odlična Stvar” features the graffiti-covered walls of the Hartera paper factory. As these musicians are not only famous in Rijeka, but all over Croatia, their videos are a good way to promote the image of Rijeka’s industrial sites as living heritage that can be appealing especially to a young audience. In the future, the city could invite international artists to follow this example, in order to increase the visibility of these places beyond the national level.



Still from the video “Priča” by En Face (2002)



Still from the video “Odlična Stvar” by Antonela Doko (2017)

- **Promoting the importance of volunteering in heritage projects**

Another way to promote the values of the heritage is through volunteering. Volunteering has many mutual benefits for both volunteers and the heritage sites. For volunteers, it is an access to get involved into the community and local heritage scene, as well as to learn new skills, acquire new experiences and make positive impacts for the community.

For the heritage sites, it is a chance to transfer the values of the industrial heritage to the volunteers, who have strong interest and motivation to contribute to the place. Through engaging volunteers into the project, heritage sites can benefit from exchanging new experiences and ideas from outside, having a fresh perspective and raising public awareness.

As the University of Rijeka is progressively promoting student volunteering in the city, it can be a collaboration opportunity.



Painting in front of Centar elementary school, Rijeka ©Maja Kamenar

Looking forward to the future!

