

# PASH

**Revitalisation of Industrial Heritage through Art & Science Lenses**



Akademija primijenjenih  
umjetnosti  
Sveučilište u Rijeci  
10. – 20. lipnja 2025. godine

Academy of Applied Arts  
University of Rijeka  
10–20 June 2025



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## FASIH (Future Art and Science Industrial Heritage)

Akademija primijenjenih umjetnosti Sveučilišta u Rijeci, 10. – 20. lipnja 2025. godine  
Academy of Applied Arts, University of Rijeka, 10–20 June 2025

Projekt FASIH (*Future Art and Science Industrial Heritage*), u partnerstvu Akademije primijenjenih umjetnosti Sveučilišta u Rijeci, Prirodoslovnog muzeja u Rijeci, Centra za popularizaciju i promociju znanosti Sveučilišta u Rijeci, Centra za promociju znanosti u Beogradu, Muzeja nauke i tehnike u Beogradu te Delavskog doma Trbovlje, posvećen je očuvanju, reinterpretaciji i revitalizaciji industrijskog naslijeđa regije kroz primjenu suvremenih interdisciplinarnih istraživanja i multimedijalnih tehnologija. Cilj projekta je korištenje inovativnih i interdisciplinarnih pristupa u promicanju održivosti industrijske kulturne baštine kojoj prijeti trajno uništenje. Tako se kroz multimedijalne tehnologije te suvremene umjetničke i znanstvene metode, stvaraju interpretativne i spekulativne vizije industrijskog naslijeđa i njegovih procesa, u slučaju riječke priče, bivše Tvornice papira Hartera.

The FASIH Project (*Future Art and Science Industrial Heritage*), a partnership between the Academy of Applied Arts of the University of Rijeka, the Natural History Museum in Rijeka, the Centre for the Popularisation and Promotion of Science at the University of Rijeka, the Centre for the Promotion of Science in Belgrade, the Museum of Science and Technology in Belgrade, and Delavski Dom Trbovlje, is dedicated to the preservation, reinterpretation, and revitalization of the region's industrial heritage through contemporary interdisciplinary research and multimedia technologies. The project seeks to employ innovative and interdisciplinary approaches to promote the sustainability of industrial cultural heritage that is at risk of permanent destruction. In doing so, it uses multimedia technologies and contemporary artistic and scientific methods to develop interpretative and speculative visions of industrial heritage and its processes—in the case of Rijeka, focusing on the story of the former Hartera Paper Mill.

Na javnom pozivu raspisanom u okviru projekta FASIH za produkciju završnih umjetničko-znanstvenih koncepata odabrano je devet autorica, autora i autorskih timova. Četiri rada realizirana su u Srbiji, tri u Hrvatskoj, a dva u Sloveniji. U okviru riječkog javnog poziva za realizaciju umjetničko-znanstvenih projekata odabran je prijedlog autorice Gaie Radić *From Me Flows What You Call Time*, zatim koncept autorskog tima koji čine Ana Komadina, Lea Mioković, Vili Rakita, Mihaela Sladović i Andrea Stanić pod nazivom *Hartera priča* te prijedlog autorskog tima *HART ART* koji čine Marija Konfić, Enia Kozarić i Ana Marija Lončar, naziva *Digitalna Hartera*.

In response to the public call launched within the FASIH Project, nine artists and artistic teams were selected for the production of final artistic-scientific concepts. Four projects were carried out in Serbia, three in Croatia, and two in Slovenia. Within the Rijeka public call for the realisation of artistic-scientific projects, the selected proposals included *From Me Flows What You Call Time* by Gaia Radić; the concept *Hartera Talks* by the team of Ana Komadina, Lea Mioković, Vili Rakita, Mihaela Sladović, and Andrea Stanić; and *Digital Hartera* by the *HART ART* collective consisting of Marija Konfić, Enia Kozarić, and Ana Marija Lončar.

U sklopu FASIH izložbe na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci prezentirani su i rezultati radionice FASIH provedene sa studenticama i studentima APURI, a u mentorstvu Mihaela Gibe, nastavnika na APURI te umjetničkog suradnika na projektu. Pretvaranjem dvodimenzionalnih i trodimenzionalnih tradicionalnih tehnika u digitalni prostor proširene stvarnosti (engl. *augmented reality*), studentice i studenti u kratkom su vremenu radionice proizveli koncepte utopijskog i distopijskog prostora Hartere, predloživši potencijalna rješenja za njezinu prenamjenu, ili stvorivši okoliš u kojemu je priroda u potpunosti preuzela kontrolu nad industrijskim kompleksom.

As part of the FASIH exhibition at the Academy of Applied Arts, University of Rijeka, the results of the FASIH workshop conducted with APURI students were also presented, under the mentorship of Mihael Giba, a professor at APURI and artistic associate on the project. By transforming two-dimensional and three-dimensional traditional techniques into the digital space of augmented reality, the students developed conceptual visions of Hartera within a short workshop period—ranging from utopian to dystopian. Their works proposed potential solutions for the site's repurposing, or alternatively, imagined an environment in which nature has fully reclaimed control over the former industrial complex.

Na partnerskim izložbama u Trbovlju (Slovenija) i Beogradu (Srbija), uključene su još sljedeće autorice i autori te umjetničko-istraživački timovi: Đejmi Hadrović (Slovenija), Žiga Pavlović (Slovenija), Davor Ereš, Marko Paunović, Ivan Šuletić, Mladen Lazarević (Srbija), Zorana Milićević, Irena Pavlović, Marko Vesić (Srbija), Predrag Terzić (Srbija), Sanjin Ćorović (Srbija), Sz. Berlin ± Panic [Alexei Monroe, Nik Panic] (Srbija).

At the partner exhibitions in Trbovlje (Slovenia) and Belgrade (Srbija), the following artists and artistic-research teams were also featured: Đejmi Hadrović (Slovenia), Žiga Pavlović (Slovenia), Davor Ereš, Marko Paunović, Ivan Šuletić, Mladen Lazarević (Serbia), Zorana Milićević, Irena Pavlović, Marko Vesić (Serbia), Predrag Terzić (Serbia), Sanjin Ćorović (Serbia), Sz. Berlin ± Panic [Alexei Monroe, Nik Panic] (Serbia).

## ***Gaia Radić, From Me Flows What You Call Time, multimedijalna instalacija, 2025.***

Rad istražuje ostatke napuštene industrijske arhitekture nekadašnje tvornice Hartera kroz fragmentaciju i digitalnu rekonstrukciju. Umjesto reprezentiranja cjeline, fokus je na pojedinačnim dijelovima tvornice koji su tretirani kao tragovi – otisci prisutnosti, sačuvani u tlu. Ti fragmenti djeluju kao prostorni reljefi, izdvojeni iz konteksta, ali i dalje zasićeni materijalnom i temporalnom težinom.

Vizualna estetika rada inspirirana je arheološkim iskopavanjima i dokumentacijom: kamera je statična, kadar u formatu 4:3, osvjetljenje meko i usmjereno, nalik radnom osvjetljenju na terenu u suton. Fragmenti su smješteni u tamnom, neodređenom prostoru s gustom atmosferom koja naglašava osjećaj tišine, težine i izolacije.

Materijali i teksture izrađeni su proceduralno, s naglaskom na nesavršenost i trošnost – prisutni su znakovi korozije, abrazije i naslaga. Fragmenti ne funkcioniraju kao reprezentacije specifičnih dijelova zgrade, već njihovih negativa odnosno „otisaka. Svaki fragment posjeduje vlastitu zvučnu kulu – mikro pejzaž koji reflektira njegovu teksturu i „karakter“. Zvuk nije ilustrativan, već djeluje kao produžetak vizualnog, čime se dodatno gradi atmosfera prisutnosti bez naracije. Neki fragmenti su gotovo nečujni, drugi rezonantni ili ritmički – svaki zadržava svoj zvučni identitet.

## ***Gaia Radić, From Me Flows What You Call Time, multimedia installation, 2025***

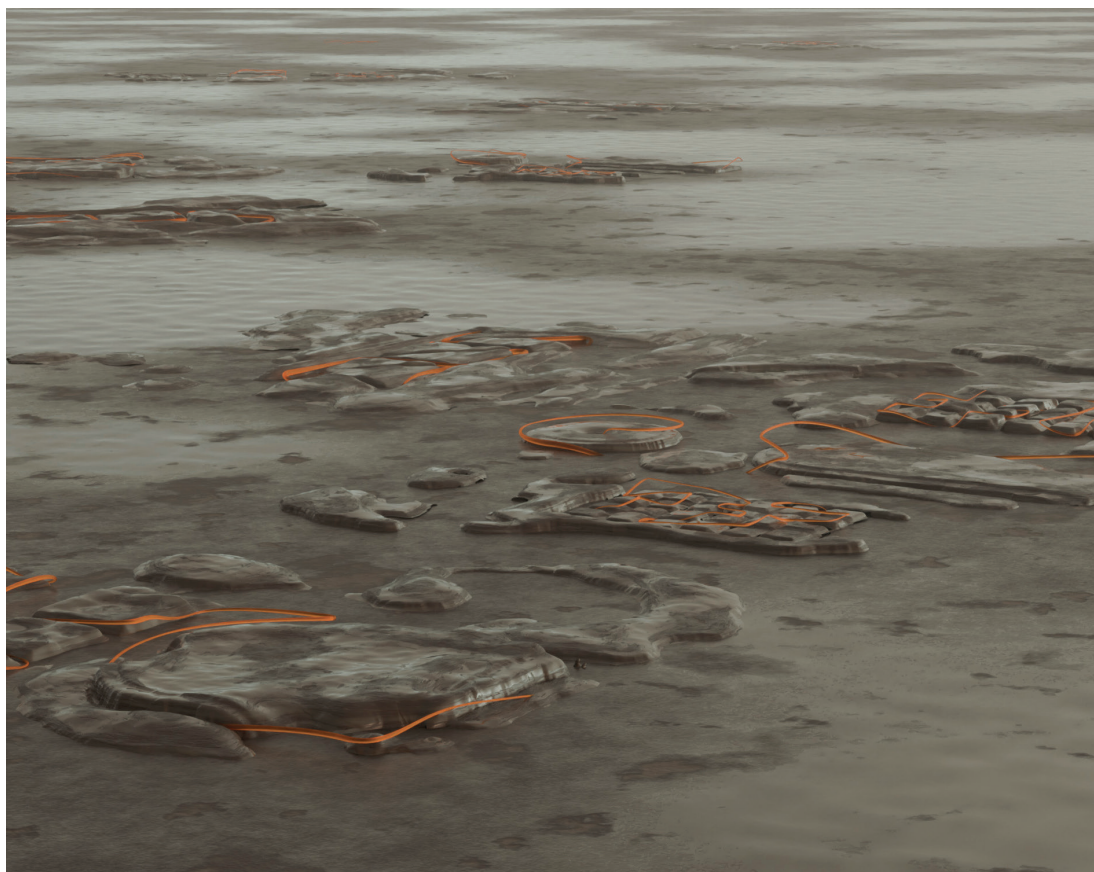
This work explores the remnants of the abandoned industrial architecture of the former Hartera factory through fragmentation and digital reconstruction. Instead of representing the whole, the focus is placed on individual parts of the factory, treated as traces—imprints of presence, preserved in the ground. These fragments act as spatial reliefs, extracted from context but still saturated with material and temporal weight.

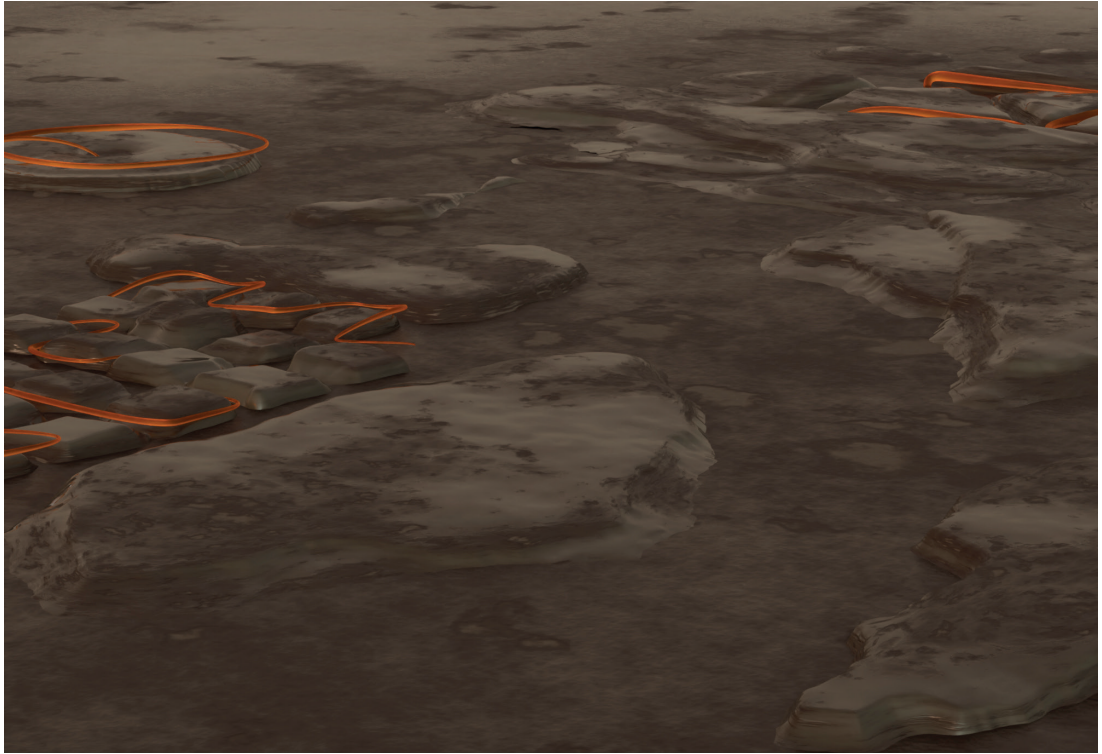
The visual aesthetic of the work is inspired by archaeological excavations and documentation: the camera is static, the frame is in a 4:3 format, and the lighting is soft and directional, resembling field lighting at dusk. The fragments are placed in a dark, indeterminate space with a dense atmosphere that emphasises a sense of silence, weight, and isolation.

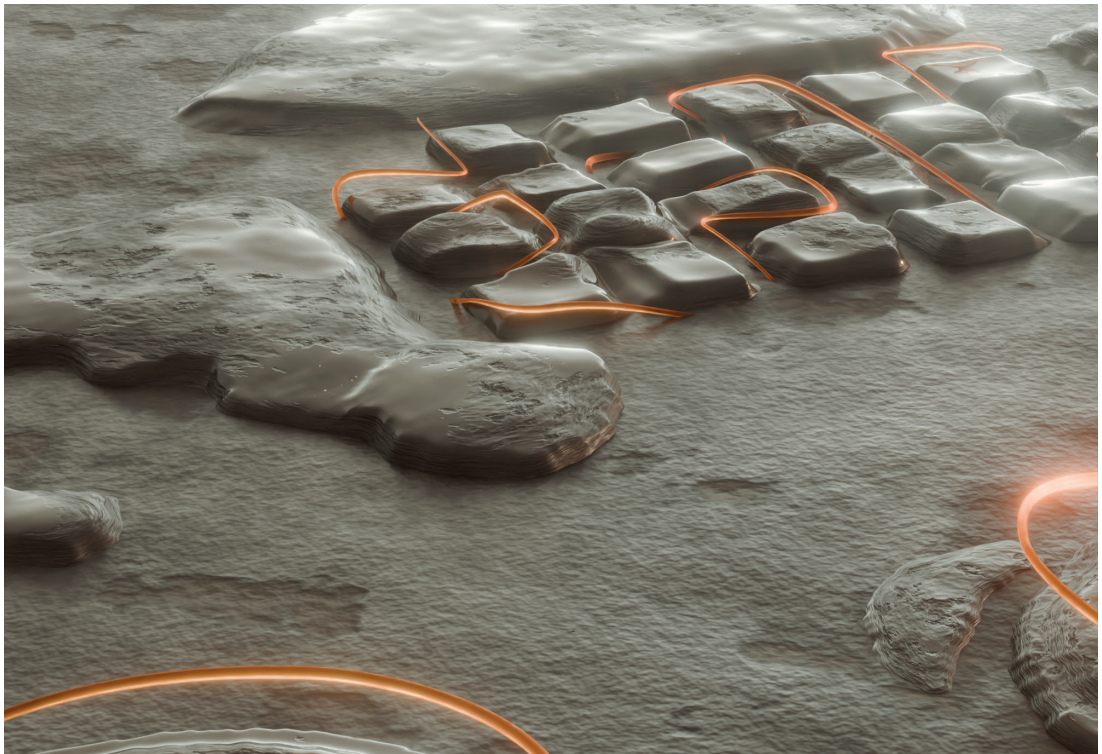
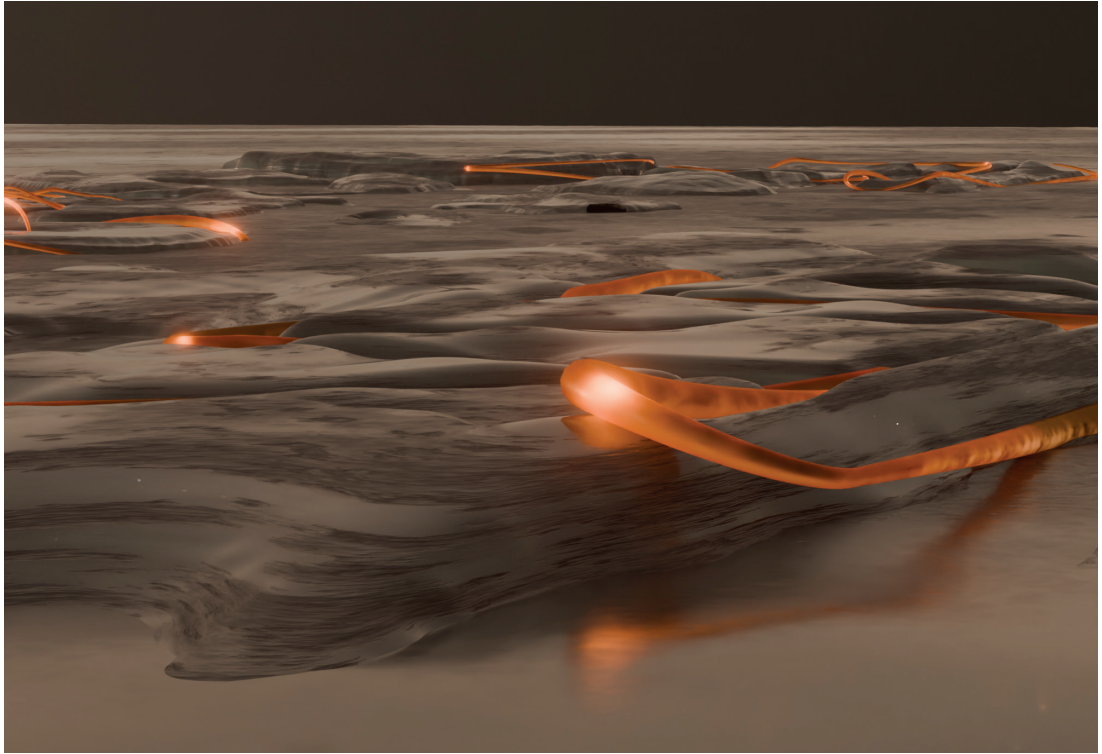
Materials and textures are procedurally generated, with a focus on imperfection and decay—signs of corrosion, abrasion, and deposits are present. The fragments do not function as representations of specific parts of the building, but rather as their negatives or "imprints". Each fragment possesses its own soundscape—a micro-landscape reflecting its texture and "character." The sound is not illustrative but acts as an extension of the visual, further building an atmosphere of presence without narration. Some fragments are almost inaudible, others resonant or rhythmic—each retaining its own sonic identity.

U tijeku je eksperimentiranje s rasporedom fragmenata, jačinom atmosferskih elemenata i načinima povezivanja vizualnog i zvučnog sloja. Cilj je stvoriti seriju scena koje ne objašnjavaju prostor, već ga registriraju na afirmativan način – kao da je pred gledateljem dio arhive čije se značenje tek treba odgonetnuti.

The arrangement of fragments, intensity of atmospheric elements, and methods of connecting visual and auditory layers are still being experimented with. The goal is to create a series of scenes that do not explain the space but affirmatively register it—as if part of an archive whose meaning is yet to be deciphered.







**Hart Art kolektiv (Marija Konfić, Enia Kozarić, Ana Marija Lončar), *Digitalna Hartera*, multimedijalna instalacija u nastajanju, 2025.**

**Hart-Art Collective (Marija Konfić, Enia Kozarić, Ana Marija Lončar), *Digital Hartera*, multimedia installation in progress, 2025**

*Digitalna Hartera* participativni je umjetnički projekt kolektiva Hart-Art koji istražuje memoriju, transformaciju i moguće budućnosti nekadašnje riječke tvornice papira – Hartere – kroz suvremene umjetničke i digitalne prakse. Autorice projekta, Marija Konfić, Enia Kozarić i Ana Marija Lončar, studentice diplomskog studija Akademije primijenjenih umjetnosti u Rijeci, utemeljuju ga na prikupljanju i mapiranju osobnih sjećanja i životnih iskustava povezanih s ovim ikoničnim industrijskim lokalitetom.

*Digital Hartera* is a participatory art project by the Hart-Art Collective that explores the memory, transformation, and potential futures of the former Rijeka paper factory—Hartera—through contemporary artistic and digital practices. Created by Marija Konfić, Enia Kozarić, and Ana Marija Lončar, graduate students at the Academy of Applied Arts in Rijeka, the project is grounded in the collection and mapping of personal memories and lived experiences connected to this iconic industrial site.

Projekt nastoji uključiti širok spektar pojedina čiji su se životi na različite načine isprepleli s Harterom – od lokalnog stanovništva do umjetnika, aktivista, istraživača, organizatora događanja i posjetitelja festivala. Kroz ove raznolike glasove *Digitalna Hartera* gradi kolektivni, živi arhiv koji ne služi samo očuvanju prošlosti, već je otvara novim tumačenjima i narativima onoga što Hartera može postati.

The project seeks to engage a wide spectrum of individuals whose lives have intersected with Hartera in different ways—from local residents to artists, activists, researchers, event organizers, and festival visitors. Through these diverse voices, *Digital Hartera* builds a collective, living archive that does not merely preserve the past but also opens it to new interpretations and narratives of what Hartera could become.

Sudjelovanje u projektu započelo je putem javnog poziva koji je pozivao ljude da podijele svoje priče izravno na samoj lokaciji. Ti susreti, zabilježeni videom i zvukom, hvataju emocionalne i povijesne slojeve utkane u prostor. Uz ta svjedočanstva, autorice su prikupile arhivsku građu i dokumentirale trenutačno stanje Hartere, ispreplićući tragove onoga što je nekoć bilo s onim što još uvijek postoji.

Participation in the project began through an open call inviting people to share their stories directly on site. These encounters, recorded in both video and sound, capture the emotional and historical layers embedded in the space. Alongside these testimonies, the artists collected archival materials and documented the current state of Hartera, intertwining the traces of what once was with what still remains.

Prikupljeni materijal kulminira stvaranjem internetske platforme koja mapira prikupljene narative i omogućuje posjetiteljima pristup sadržaju putem QR kodova postavljenih diljem kompleksa Hartere, potičući interaktivan i prostorno osjetljiv odnos prema sadržaju. Projekt paralelno poprima i oblik eksperimentalnog kratkog filma koji autentične vizualne fragmente i osobna svjedočanstva kolažira u poetsko promišljanje višeslojnog identiteta Hartere.

The collected material culminates in the creation of an online platform that maps the collected narratives and allows visitors to access the content via QR codes placed throughout the Hartera complex, encouraging an interactive and site-sensitive engagement with the content. In parallel, the project also takes the form of an experimental short film that collages authentic visual fragments and personal testimonies into a poetic reflection on Hartera's multifaceted identity.

Kroz to prožimanje memorije, medija i prostora, *Digitalna Hartera* umjetničkim jezikom preispituje pojam industrijske baštine – ne kao statičnog spomenika, već kao dinamične i promjenjive naracije koju oblikuju oni koji je pamte, nastanjuju i iznova zamišljaju.

Through this interweaving of memory, media, and space, *Digital Hartera* uses artistic language to reframe industrial heritage—not as a static monument but as a dynamic and evolving narrative shaped by those who remember, inhabit, and reimagine it.





**Ana Komadina, Lea Mioković,  
Vili Rakita, Mihaela Sladović,  
Andrea Stanić, *Hartera priča*,  
ambijentalna instalacija, 2025.**

Ovaj se projekt oslanja na koncept *Parlamenta stvari* Brune Latoura, prema kojem svako biće — živo ili neživo — ima jednako pravo glasa u svjetskom parlamentu. U takvom okviru brišu se granice između ljudskog i neljudskog, dopuštajući objektima, biljkama, životinjama, prirodnim pojavama i građevinama da postanu sudionici dijaloga s građanima. Ta imaginativna rekonfiguracija otvara nadrealni prostor susreta, koji osvjetljava složene isprepletenosti živog i inertnog te ih nastoji strukturirati na načine koji bi mogli oblikovati buduća razumijevanja prostora.

U okviru *Parlamenta* govornici nisu ljudski predstavnici, već stanovnici prostora Hartere — biljke, životinje, infrastrukture, geološki i meteorološki elementi. Kroz zamišljene razgovore s ljudskim sugovornicima, ti neljudski sudionici otkrivaju svoje uloge unutar specifičnog prostora — društvene, ekološke i estetske. Što bi nam Rječina mogla ispričati o suživotu s florom i faunom ili s ljudima koji su joj regulirali tok i na njezinim obalama izgradili tvornicu? Kakvu bi priču mogli ispričati električni kabeli — nekoć vibrantne arterije moći koje su pulsirale kroz kompleks, danas svedene na tihi podzemni šum? A što bi rekli korov, riječna rakovica, odbačena šibica ili hrpa otpada — kad bismo ih znali slušati?

**Ana Komadina, Lea Mioković,  
Vili Rakita, Mihaela Sladović,  
Andrea Stanić, *Hartera Talks*,  
ambient installation, 2025**

This project draws on Bruno Latour's concept of the *Parliament of Things*, where every being —living or non-living — has an equal voice in the world parliament. Within this framework, the boundaries between human and non-human dissolve, allowing objects, plants, animals, natural phenomena, and buildings to become participants in dialogue with citizens. This imaginative reconfiguration opens a surreal space of encounter, illuminating the complex entanglements of the living and the inert, and attempting to structure them in ways that could shape future understandings of place.

Within this *Parliament*, the speakers are not human representatives, but the inhabitants of the Hartera site — plants, animals, infrastructures, geological and meteorological elements. Through imagined conversations with human interlocutors, these non-human participants reveal their roles within the space—social, ecological and aesthetic. What might the Rječina River tell us about its coexistence with flora and fauna, or with the people who regulated its flow and built a factory on its banks? What stories might electric cables share — once vibrant arteries of power pulsing through the factory complex, now reduced to a faint underground hum? And what of the weeds, the white-clawed crayfish, the discarded matchstick, or the pile of waste — what would they say, if we knew how to listen?

Kako bi se pristupilo tim razgovorima, projekt je započeo proučavanjem objektivnih pozicija svakog „sudionika“ unutar prostornog konteksta Hartere. Terenski rad bio je ključna komponenta istraživanja, omogućivši izravno promatranje i analizu odnosa među stvarima koje čine kompleks Hartere. Taj je proces razotkrio ponavljajuće teme: tok, energiju, slojevitost, krhkost, međuovisnost, materijalnost i tajanstvenost. Dijalozi sa stručnjacima iz urbanizma, ekologije, povijesti i srodnih područja dodatno su poduprli interpretaciju tih neljudskih glasova i pomogli ih prevesti u konceptualne „govore“ o njihovim ulogama, željama i položajima unutar prostora između Hartere i Rječine.

To approach these conversations, the project began by examining each "participant's" objective position within the spatial context of Hartera. Fieldwork was a key component of the research, enabling direct observation and analysis of the relationships among the elements composing the Hartera complex. This process revealed recurring themes: flow, energy, stratification, fragility, interdependence, materiality, and mystery. Dialogues with experts in urbanism, ecology, history, and related fields further supported the interpretation of these non-human voices and helped translate them into conceptual "talks" about their roles, desires, and positions within the space between Hartera and the Rječina.

Završni rezultat projekta — sjednica *Parlamenta stvari* — poprima oblik prostorne instalacije sastavljene od devet odabranih „delegata“ raspoređenih u kružnu formaciju. Ova konfiguracija namjerno negira hijerarhiju, naglašavajući njihovu ravnopravnost kao govornika. Instalacija se nalazi između dvaju prostornih polova: Hartere, oblikovane izravnim ljudskim intervencijama i Rječine, prirodne sile snažno preoblikovane ljudskim djelovanjem tijekom vremena. U središtu *Parlamenta* nalazi se maketa stvarnog prostora Hartere, prekrivena projekcijama budućnosti viđenih iz perspektive neljudskih sudionika.

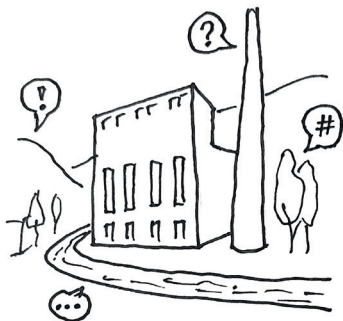
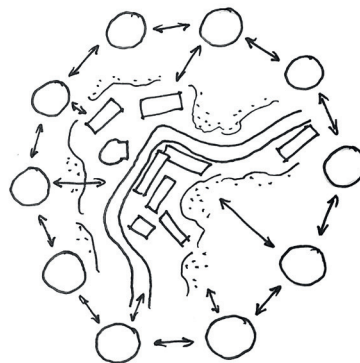
The final outcome of the project — the session of the *Parliament of Things* — takes the form of a spatial installation composed of nine selected "delegates" arranged in a circular formation. This configuration deliberately negates hierarchy, emphasising their equality as speakers. The installation is located between two spatial poles: Hartera, shaped by direct human interventions, and the Rječina River, a natural force heavily altered by human activity over time. At the centre of the *Parliament* stands a model of the actual Hartera site, overlaid with projections of imagined futures as seen from the perspective of non-human participants. This becomes a multimedia map, created using projection mapping techniques, forming a space in which the members of the *Parliament* interact.

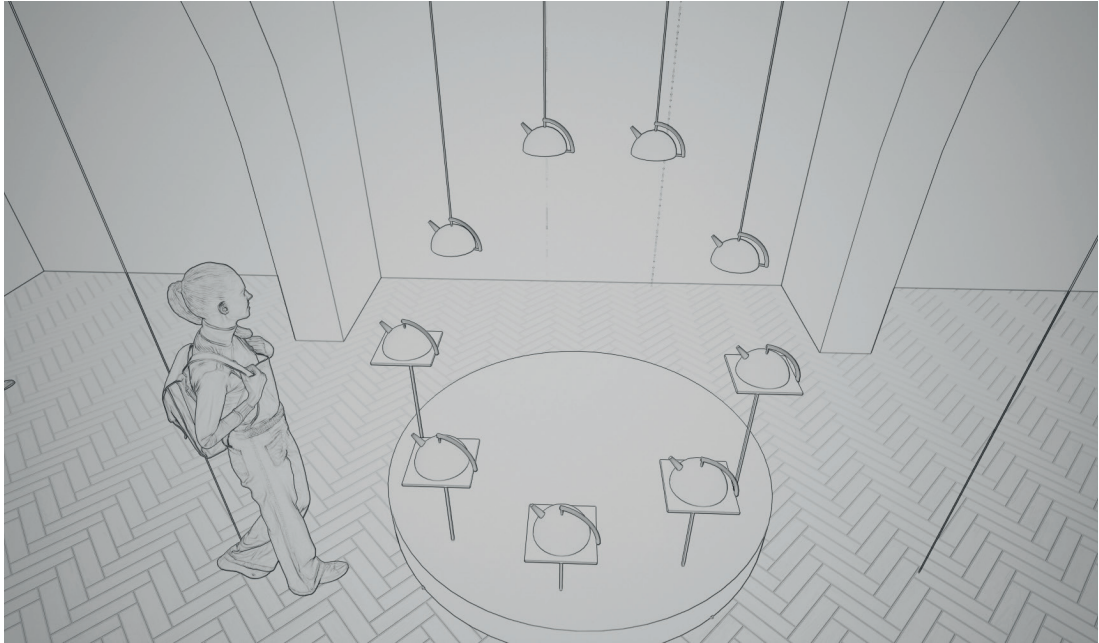
Ona postaje multimedijalna karta, stvorena tehnikom mapirane projekcije, formirajući prostor u kojem članovi *Parlamenta* međusobno djeluju. Projektirane interpretacije tih glasova u suprotnosti su s fizičkim manifestacijama samog *Parlamenta* — stvarnim objektima i materijalima unesenim u prostor tijekom prezentacije. Time projekt osvještava razliku između „istinskog glasa“ stvari i ljudskih interpretacija koje im neminovno namećemo. Iznad kruga delegata lebdi reflektirajući disk — prostorni kontrapunkt koji iskrivljuje i odražava donju razinu, nudeći metaforičko zrcalo *Parlamenta* i njegovih mnogostrukosti.

The projected interpretations of these voices are contrasted with the physical manifestations of the *Parliament* itself — real objects and materials brought into the installation space during the project's presentation. In doing so, the project emphasises the distinction between the "true voice" of things and the human interpretations we inevitably impose upon them. Hovering above the circle of delegates is a reflective disc — a spatial counterpoint that distorts and echoes the lower plane, offering a metaphorical mirror of the *Parliament* and its multiplicities.



MREŽA FLORE I FAUNE    TOR RJEČINE  
ENERGIJA    KUTIJA ŠIBICA  
STAVLO/OPERA/VISAR    OTPAD/PRUŽE  
GRAFITI/ŠUKA    PREKARNA GREDA    ŽUTI PRAH







## Biografije umjetnica i umjetnika Artist biographies

**Ana Komadina** (rođena 1996. u Mostaru) diplomirala je na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Nakon studija započela je profesionalnu karijeru u struci i trenutačno je zaposlena kao projektantica. Iskustvo je stekla sudjelovanjem u raznim neformalnim projektima, radionicama i edukativnim programima tijekom i nakon studija, kao i kroz profesionalni rad. Aktivna je članica udruge i uredništva regionalnog časopisa za arhitekturu, umjetnost i dizajn *Tristotrojka*, u sklopu kojeg organizira radionice, rasprave i edukativne aktivnosti usmjerene na poticanje lokalnih zajednica na kritičko promišljanje prostora.

**Ana Komadina** (born 1996 in Mostar) holds a degree from the Faculty of Architecture at the University of Zagreb. Following her graduation, she began working professionally in the field and is currently employed as a design architect. Her experience includes a range of informal projects, workshops, and educational programmes pursued both during and after her studies, as well as through professional practice. She is an active member of the association and editorial team of *Tristotrojka*, a regional magazine dedicated to architecture, art, and design. Within the framework of *Tristotrojka*, she organises workshops, discussions, and educational activities that encourage local communities to engage in critical spatial thinking.

**Marija Konfić** (rođena 2002. u Koprivnici) pohađa diplomski studij slikarstva na Akademiji primijenjenih umjetnosti u Rijeci, gdje je prethodno završila i preddiplomski studij. Srednjoškolsko obrazovanje stekla je u Školi za modu i dizajn u Zagrebu. Njezin umjetnički izričaj istražuje granicu između sna i stvarnosti, baveći se temama identiteta, prolaznosti i unutarnjih stanja ljudske psihe. Rani radovi reinterpetiraju klasične motive kroz autorsku imaginaciju — poput serije inspirirane *Alisom u zemlji čudesa* — dok se recentni ciklus fokusira na ljudsko tijelo u stanju ranjivosti između života i smrti. Sudjelovala je na brojnim skupnim izložbama, uključujući Godišnju izložbu Akademije i Studentski umjetnički sajam u Rijeci, a 2022. predstavila je samostalnu pop-up izložbu i radionicu akvarela u Gradskom muzeju Križevci.

**Marija Konfić** (born 2002 in Koprivnica) is currently pursuing a Master's degree in Painting at the Rijeka Academy of Applied Arts, where she also earned her Bachelor of Arts. She completed her secondary education at the Zagreb School of Fashion and Design. Her artistic practice explores the intersection of dream and reality, delving into themes of identity, transience, and the inner states of the human psyche. Her early works reinterpret classical motifs through a personal imaginative lens — such as a series inspired by *Alice in Wonderland* — while her recent cycle contemplates the human body in a state of vulnerability between life and death. She has participated in numerous group exhibitions, including the Annual Exhibition of the Academy and the Student Art Fair in Rijeka, and in 2022 presented a solo pop-up exhibition and watercolour workshop at the Križevci City Museum.

**Enia Kozarić** (rođena 2002. u Milanu) studentica je diplomskog studija slikarstva na Akademiji primijenjenih umjetnosti u Rijeci, gdje je završila i preddiplomski studij. Prije studija završila je srednjoškolsko obrazovanje u Irskoj. Od upisa 2020. aktivno djeluje u umjetničkom radu u raznim medijima. Iako svoj rad temelji na slikarstvu, njezina praksa obuhvaća i multimedijalna istraživanja. Sudjelovala je na godišnjim izložbama Akademije od 2021. do 2024., a 2022. predstavila je stop-animaciju u sklopu projekta *What's Inside Ideal X?* u Muzeju moderne i suvremene umjetnosti u Rijeci. Umjetnički interes razvija kroz istraživanje forme, pokreta i narativa.

**Enia Kozarić** (born 2002 in Milan) is currently pursuing a Master's degree at the Academy of Applied Arts in Rijeka, where she previously completed her undergraduate studies in Painting. Before entering the Academy, she completed secondary education in the Republic of Ireland. Since enrolling in 2020, she has been actively engaged in artistic practice across various media. Although rooted in painting, her work expands into multimedia experimentation. She has exhibited at the Academy's annual exhibitions from 2021 to 2024, and in 2022 presented a stop-motion video as part of the project *What's Inside Ideal X?* at the Museum of Modern and Contemporary Art in Rijeka. Her artistic interests continue to evolve through the exploration of form, movement, and narrative.

**Ana Marija Lončar** (rođena 1997. u Zagrebu) studentica je multidisciplinarne vizualne umjetnosti, trenutačno na završnoj godini preddiplomskog studija kiparstva na Akademiji primijenjenih umjetnosti u Rijeci. Njezin rad obuhvaća strip, ilustraciju, videoigre i 3D umjetnost, često spajajući tradicionalne i digitalne tehnike. Dobitnica je Rektorove nagrade za izvrsnost i aktivno sudjeluje u brojnim studentskim i zajedničkim projektima, uključujući strip-maraton i *game jamove*. Od 2007. sudjeluje na samostalnim i skupnim izložbama. Prije Akademije pohađala je jezičnu gimnaziju u Zagrebu i radila kao 3D umjetnica na igri *Serious Sam: Tormental* za Croteam Inkubator. Dodatno se usavršavala u 3D modeliranju kroz program inkubatora PISMO. Njezin aktualni rad balansira između pop-kulturne imaginacije i kritičkog promišljanja prostora, oblikovan raznolikim iskustvima unutar i izvan akademskog okvira.

**Ana Marija Lončar** (born 1997 in Zagreb) is a multidisciplinary visual arts student currently completing the final year of her undergraduate studies in Sculpture at the Academy of Applied Arts in Rijeka. Her creative practice spans comics, illustration, video games, and 3D art, often blending traditional and digital techniques. She is a recipient of the Rector's Award for Excellence and is actively involved in numerous student-led and community-based projects, including comic drawing marathons and *game development jams*. Since 2007, she has participated in both solo and group exhibitions. Before entering the Academy, she attended a language-focused school in Zagreb and gained professional experience as a 3D artist on *Serious Sam: Tormental* for the Croteam Incubator. She further specialized in 3D modelling through the PISMO incubator programme. Her current work reflects a balance between pop-cultural imagination and critical spatial engagement, shaped by her diverse experiences both within and beyond academic contexts.

**Lea Mioković** (rođena 1994. u Virovitici) ovlaštena je arhitektica koja trenutačno radi u struci kao projektantica. Uz profesionalni angažman, aktivno sudjeluje u radu udruge ViKA (Virovitička kulturna alternativa), koja se bavi organizacijom i promicanjem kulturnih i umjetničkih događanja u Virovitičkom kraju.

**Lea Mioković** (born 1994 in Virovitica) is a licensed architect currently working in the profession as a design architect. Alongside her practice, she is actively involved with the association ViKA (Virovitica Cultural Alternative), which focuses on fostering and organising diverse cultural and artistic events in the Virovitica region.

**Gaia Radić** (rođena 2001. u Puli) diplomirala je kiparstvo na Akademiji primijenjenih umjetnosti u Rijeci 2023. Trenutno studira arhitekturu na Fakultetu za arhitekturu u Ljubljani, kao i diplomski studij Video, animacija i novi mediji na Akademiji za likovnu umjetnost i dizajn. U svom umjetničkom radu prvenstveno se bavi računalnom grafikom, konkretno tehnikama 3D modeliranja, a svoje koncepte ostvaruje kroz kombinaciju animacije i prostorne instalacije. Izlagala je na sedam samostalnih i više od trideset skupnih izložbi u Hrvatskoj i Sloveniji. Među značajnijima su samostalna izložba u Galeriji Karas u Zagrebu, sudjelovanje na 63. porečkom Annaleu, te suradnje s Centrom za inovativne medije (CIM APURI), Galerijom Kortil u Rijeci, UR institutom u Dubrovniku, udrugom siva/zona iz Korčule i udrugom Metamedij iz Pule. Dobitnica je druge ERSTE nagrade na 36. Salonu mladih.

**Gaia Radić** (born 2001 in Pula) graduated in Sculpture from the Academy of Applied Arts in Rijeka in 2023. She is currently studying Architecture at the Faculty of Architecture in Ljubljana, as well as pursuing a Master's degree in Video, Animation, and New Media at the Academy of Fine Arts and Design. In her artistic practice, she primarily works with the medium of computer graphics, specifically using 3D modelling techniques, and develops her concepts through a combination of animation and spatial installation. She has exhibited in seven solo and more than thirty group exhibitions in Croatia and Slovenia. Notable among these are her solo exhibition at the Karas Gallery in Zagreb, participation in the 63rd Poreč Annale, and collaborations with the Centre for Innovative Media (CIM APURI), Kortil Gallery in Rijeka, UR Institute in Dubrovnik, the siva/zona Association from Korčula, and the Metamedij Association from Pula. She is the recipient of the Second ERSTE Award at the 36th Youth Salon.

**Vili Rakita** (rođen 1995. u Zagrebu) magistrirao je arhitekturu i urbanizam 2021. na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Tijekom studija razvio je poseban interes za participativni dizajn, arhitektonsko obrazovanje i društveno angažirane pristupe arhitekturi. Godine 2018. bio je dio organizacijskog tima međunarodnog studentskog arhitektonskog okupljanja RE:EASA u Rijeci, nakon čega nastavlja voditi i koordinirati niz arhitektonskih i urbanističkih radionica. Od iste godine član je uredništva *Tristotrojke*, regionalnog časopisa za arhitekturu, umjetnost i dizajn. Nakon završetka studija, započinje rad u struci kao projektant, uz kontinuirano sudjelovanje u društveno osviještenim projektima civilnog društva vezanim uz urbanizam i prostornu praksu.

**Vili Rakita** (born 1995 in Zagreb) obtained a Master's degree in Architecture and Urban Planning from the Faculty of Architecture, University of Zagreb, in 2021. During his studies, he developed a strong interest in participatory design, architectural education, and socially engaged approaches to architecture. In 2018, he was **part** of the organising team for RE:EASA, an **international** student architecture gathering held in Rijeka, and has since continued to lead and coordinate a range of architectural and urban planning workshops. Since 2018, he has also been a member of the editorial board of *Tristotrojka*, a regional magazine for architecture, art, and design. After completing his studies, he began working in the field as a project architect while continuing to engage in socially conscious projects through various civil society initiatives focused on urbanism and spatial practice.

**Mihaela Sladović** (rođena 1995. u Zagrebu) arhitektica je i vizualna umjetnica s profesionalnim iskustvom u zaštiti nepokretne kulturne baštine. Svoje stručno znanje gradila je kroz brojne izvanakademske projekte tijekom studija, kao i kroz praktičan rad na terenu. S vremenom je razvila poseban interes za primjenu digitalnih tehnologija u znanstvenom i umjetničkom kontekstu. Osim tradicionalnog arhitektonskog projektiranja, njezin rad uključuje 3D modeliranje, fotogrametriju te razvoj i objavu videoigara i drugih audiovizualnih djela.

**Mihaela Sladović** (born in 1995 in Zagreb) is an architect and visual artist with professional experience in the preservation of immovable cultural heritage. Her expertise has been shaped through a range of extracurricular projects undertaken during her studies, as well as through hands-on work in the field. Over time, she has developed a particular interest in the application of digital technologies in both scientific and artistic contexts. In addition to traditional architectural design, her work encompasses 3D modelling, photogrammetry, and the development and publication of video games and other audiovisual works.

**Andrea Stanić** (rođena 1995. u Slavonskom Brodu) diplomirala je na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Nakon studija započinje rad u struci kao projektantica, a od 2024. zaposlena je u Hrvatskoj komori arhitekata. Paralelno s profesionalnim angažmanom sudjeluje u neformalnim obrazovnim programima civilnog društva kao što su Kurziv, Operacija Grad, BLOK i SPID. Piše za portal Kulturpunkt.hr o temama vezanim uz prostor, kulturu i umjetnost. Od početka 2018. članica je zagrebačke redakcije časopisa *Tristotrojka*, a od 2019. i članica istoimene udruge putem koje sudjeluje u razvoju programa za poticanje javnog dijaloga i kritičkog promišljanja urbanih prostora.

**Andrea Stanić** (born 1995 in Slavonski Brod) graduated from the Faculty of Architecture at the University of Zagreb. After completing her studies, she began working as a design architect and, since 2024, has been employed at the Croatian Chamber of Architects. Alongside her professional practice, she has participated in several informal educational programmes organized by civil society initiatives such as Kurziv, Operation City, BLOK, and SPID. She also contributes to Kulturpunkt.hr, writing on topics related to space, culture, and art. Since early 2018, she has been a member of the Zagreb editorial team of *Tristotrojka*, a regional student magazine and platform for architecture, art, and design. In 2019, she also joined the association of the same name, through which she is involved in developing and organizing programmes that promote public dialogue and critical reflection on urban environments.

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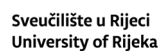
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