

FOREWORD

BY JACQUES DELORS ET CHRISTIAN CAUJOLLE

Europe is a work in progress. Much remains to be built, and we are working to build it – in order for Europe to be a place of interchange, of things shared, of the future, of convictions and a (critical) loyalty to the continent's founding past.

Europe is less a physical space than a capacity to reinvent relationships – between Europeans and with the rest of the world. In reality Europe only (truly/fully) exists because it (can/is able to) meets the challenges of history.

Europe is made of overlaid strata, constantly changing, intertwining and cohabiting, colliding and feeding off each other. This phenomenon goes back to the dawn of time, to the interactions between (the) violence and the contributions of (the) Romans, (the) Barbarians, (the) Turks and others who – as invaders then builders – left their mark on architecture and culture and were able to reshape places/ give shape to spaces by taming (the) lights and confronting them to their own models.

As Europeans, we have common interests – interests that we must learn to advance together. Beyond interests, we must be able to meet the challenges of memory and to build a common vision. To know our origins can make us more able to found this common vision. It is in/through the dialectic between ideal necessity, between memory and reasoned discernment, between recognition of what was and the invention of what will be, that Europe is being constructed.

In this process, cities are clearly essential. A place of memory, the city is also the place of contemporary choices (common issues) – and therefore of the progress towards the future. The European city has been and remains a home of exchanges and innovation(s). In a world of incessant movement, the city is the necessary, natural meeting point; the place where flows cross and stop (and grave/inscribe themselves). Cities are the crucible of adversity and change. They are also the crossroads which allow such change. Each town also reshapes its history – if only by its architecture, by the symbols it conserves or removes, or by the connections it establishes it encourages. Thus, each city – in its architecture, by the symbols it conserves or removes, or by the connections it establishes/encourages - also renews its own history.) The city constantly calls upon our imagination, asks us to invent. It demands of us constant renewal.

In the last thirty years European towns have changed spectacularly. They have suffered the effects of industrial crisis, often rising to the challenge with success. The town is also a place of friction and questioning: a pointer, an indicator. It is in the urban space that the beauty and the imperfections of (modern) society are revealed / The beauties and the imperfections of society are inscribed in it. Mixing, conflict, agreement, mutual aid (contribution/enrichment): migrations are an omnipresent factor in the evolution of towns and populations. Life moves faster and faster. Men and women arriving from other continents see our European home as a place of recovered dignity and potential happiness. As factories and businesses close or are relocated, new activities begin. All these processes (All this), in permanent mutation, sketch afresh the contours of cities; they create tensions, desires, tragedies and hopes. Such is the new countenance of our common existence / All this draws the outline of the new figures of our collective life/lives.

To live together is the challenge for cities, just as for Europe. And these (those), once locked behind walls, were obliged to open up - in order to grow, to breathe, to make contact with the outside world. The fundamental questions for cities are the same as those for Europe. It is in cities that these questions must be answered. Choosing cities as a starting point for a discussion (research/reflexion) on Europe is therefore a form of realism, a way of avoiding empty nostalgia and of saying that what is important is here, right near us. Clearly the choice of six towns is limited. So many others might have been selected for this meeting of anthropology and photography. The photographs of the six cities presented in this book, the words of Europeans encountered on the streets of these cities – these are so many original ways of investigating the making of contemporary Europe. In each case, more questions are asked than definitively answered of Europe at the beginning of this 21st century.

Today we are invited as never before to move around the continent/a common (European) space. In our towns and cities, our duty is to live well together and to share visions which inspire and give new hope. As we are invited as never before to move inside a common (European) space, it is our duty, in our towns and cities, to live well together and to share visions which inspire and give new hope.

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INTRODUCTION
BY AZILIZ GOUZ



BELGRADE, 2008 © MARTIN KOLLÁR/AGENCE VU'

Timișoara and Turin; Łódź and Dublin; Malmö and Belgrade - we designed this book as a triptych because, in overflow or in runoff, these cities contain one another. Several tens of thousands of Poles live, study and work today in Dublin; refugees of the Balkan wars have joined the Yugoslavs employed by Malmö's shipyards in the 1960s and 70s'; and the Romanian presence in Turin mirrors that of the small Italian entrepreneurs in Timișoara. The structure of this book therefore threads its way - with the occasional overlap - from the interview extracts of Italians and Romanians, to those from Poland and Ireland, and finally to those gathered in Malmö and Belgrade. Thus, from one town to another, from East to West, North to South, connections emerge. On page after page, the fragments of a new European discourse come together: one made of analogies, contrasts, unexpected affinities - but also from discordance. Flanking these verbal accounts, the photographers' portfolios also bring out the relationships between these urban pairs. From pictures of the workshop of a Treviso mill manufacturer installed in Timișoara, to those of the 'Sklep Polski' sign on the brown bricks of a wall in Dublin, to the image of a meal at Malmö's Serbian Orthodox church, the photographs collected in this book weave a fabric of cross-references between Romania and Italy, Poland and Ireland, Sweden and Serbia.



MALMÖ, 2008 © PIETER TEN HOOPEN/AGENCE VU'

The links from one city to the other in fact reach beyond such pairing. With Ireland and Great Britain, Sweden is one of the only countries to have fully opened its labour market to nationals of the states which entered the EU in 2004. Whether as engineers at Sony Ericsson, as domestic employees in the well-heeled Limhamn neighbourhood, or as construction workers, Poles are very much present in Malmö. Further to the south, Belgrade is only a three-hour train journey from Timișoara, Romania's westernmost city. According to its residents, one of the reasons why it was in Timișoara that the 1989 revolution began is because of the television picked up from nearby Yugoslavia, a socialist country decidedly more liberal than Ceaușescu's Romania. Elsewhere, we can follow the fortunes of Italian chocolate, from Malmö's venerable Mazetti factory to the patissiers sisters in blue overalls who export to Poland the chocolates made in their small workshop in deepest Piedmont. For the attentive reader, the red thread which leads to the photographer in the Timișoara section thus follows a path running all the way through the book - from photograph to photograph, testimony to testimony, and from testimony to photograph.

Some of the connections brought about by European integration seem to defy the laws of History. The arrival of Poles in Dublin would have been unimaginable twenty-five years ago, when Irish people were still leaving in droves for America. However, some of the other connections seem to follow the furrows of more ancient networks - temporarily forgotten. Thus the end of the Cold War allowed a veritable thaw in trade relations between the countries surrounding the Baltic Sea. Today, cargo ships passing through the newly merged port of Malmö-Copenhagen are heading primarily for the Russian market. German, Polish and Baltic ports are all part of this commerce, reviving memories of the long-past Hanseatic League. Nicknamed 'Trevisoara', a contraction of Treviso and Timișoara, the zone created by the links memories between Italy's North-East and the Banat brings together two former Habsburg provinces whose relations were obscured after the two World Wars. Thus two 'pivotal regions' are linking up - one situated at the crossroads of the Latin, Germanic and Slav worlds; the other at the junction of the Balkans and Central Europe. A true laboratory of European integration, this new territory - criss-crossed by daily flights between Arad and Verona, Treviso and Timsoara - is also traversed by tensions and contradictions. The Veneto small businessmen who relocate or subcontract production to the Banat are the same ones who adhere to the sallies of the Northern League against Italy's Romanian immigrants. The ability of North-East Italy's economic actors to move beyond borders, to see their interests within a transnational context, therefore also comes with centrifugal tensions and a negative relationship to central institutions (what some have called an "invisible secession").



USINE DE MOULINS D'ANTONIO ROSSI, TIMISOARA, 2008. © RIP HOPKINS/AGENCE VU'

Not giving in to the spreading sense of a halt in the European construction process, cities are putting all their energies into transforming themselves - not hesitating, if necessary, to free themselves from their national frameworks. The collateral effects of the redeployment of the structural funds, pipe-laying in open trenches can make exploring Łódź something of an ordeal. The building of tunnels, motorways and bridges; the opening of new air routes; the renovation of old canals - cities are transforming their material environment in order to project themselves towards the outside world. But it's also by looking back at themselves, by mining the resources of their pasts, that they channel the development of tomorrow. The crisis of car-making in Turin, and that of ship-building in Malmö, caused deep economic recession while also undermining the foundations of the grand narratives of class struggle that informed the two towns in the 20th century. But the end of mono-industry also meant the end of a "mono-identity" for the two towns; with it came an opening up of the field of possibilities. It opened the way for a new relationship with the natural environment. Today Malmö is re-appropriating its seafront and building green housing and promenades on the former site of the shipyards. Turin became reacquainted with its mountains during the 2006 Winter Olympics. As home of the "Slow Food" movement, Piedmont is rediscovering - and telling the world about - the virtues of linking food products to their place of origin.



Łódź, 2008 © CÉDRIC GERBEHAYE/AGENCE VU'



TURIN, 2008 © PAOLO VERZONE/AGENCE VU'

It is also through the words of their writers and poets that Europe's towns reveal themselves to us. Games with sounds from the poet Julian Tuwin in Łódź; Italo Calvino's disillusioned vision of Italian politics from a Turin polling station; the tribulations of the Issakovitch brothers, Vouk (the melancholic warrior, officer of the Slavonia-Danube regiment) and Archange (the optimistic and cunning businessman voyaging between Zemun and Belgrade); the experimentalism of Ingmar Bergman at the Malmö theatre; the homage of Yeats to the victims of the 1916 Easter Rising or the wanderings of Leopold Bloom through the streets of Dublin³ - the imaginings of town fuse with our European imagining. Our mental maps are informed by this written geography: a geography we share, which each of us can appropriate. Thus, it was by following the words of Synge that a young theatre director born in Malmö to a Serbian mother and a Slovenian father could decide to eventually settle down on one of Ireland's Aran Islands.

Europe's cities feed off their own old tales and they create new ones. They "self-fantasize". The morality of the tales told today in Łódź and Timișoara serves to reconcile the two towns with their European vocation and crosses local identity with European identity. The inhabitants of the Banat describe their country as an "eldorado of multiculturalism", where Romanians, Hungarians, Germans, Serbs, Bulgarians, Slovaks, Croats, Roma and others mingle, where everyone knows a few words of the other one's language. Łódź's residents rediscover that their town was born in the 19th century when the tariff barriers between Eastern markets and Congress Poland (then a province of the Russian empire) were abolished and the city's people started to work transforming raw materials imported from Amsterdam or Antwerp into products exported to the East. The thawing of the communist glacier allowed Łódź, at last, to remember that in 1939 one-third of its citizens were Jewish and 10% were German and to commemorate - for the first time in 2004 - the liquidation of its ghetto, in August 1944. By erecting statues of its famous children, by renovating the former palaces and villas of its industrialists, by organising an annual "Festival of four cultures", Łódź is reclaiming its multicultural and capitalist past and making it a fulcrum of its present and future identity.



JARDIN DE MARIUS STANCA, PASTEUR ÉVANGÉLISTE DE LA COMMUNAUTÉ ROM, TIMIȘOARA, 2008 © RIP HOPKINS/AGENCE VU'

³ Italo Calvino, *The Watcher and Other Stories*, New York: Harcourt, Brace & Company, 1971; Milos Tsernianski, *Migrations*, Harvill Press 1994; William Butler Yeats, *'Easter 1916' and other poems*, Dover Thrift Editions, 1997; James Joyce, *Ulysses*, Vintage International, New York, 1990.

The golden age on which the cities calibrate their current narrations cannot be resurrected for all that. Łódź's multicultural weave was washed away forever by the Second World War⁴. A few Czech and Bulgarian villages remain in the Banat, but the majority of the descendants of settlers from Bavaria, Hungary or Lorraine are gone for good. Robert Schuman himself, moved by the story of the latter, intervened to allow their repatriation to a depopulated village in Vaucluse, thus sparing them from the fate reserved by the communists for "Germans" - namely, deportation to Soviet camps or forced settlement on the Bărăgan plain. The eulogy to multilingualism in Timișoara, or Łódź's celebration of the four cultures which built its fortune nevertheless have a symbolic function and educational virtues which fix the cities' future under the sign of openness and tolerance.

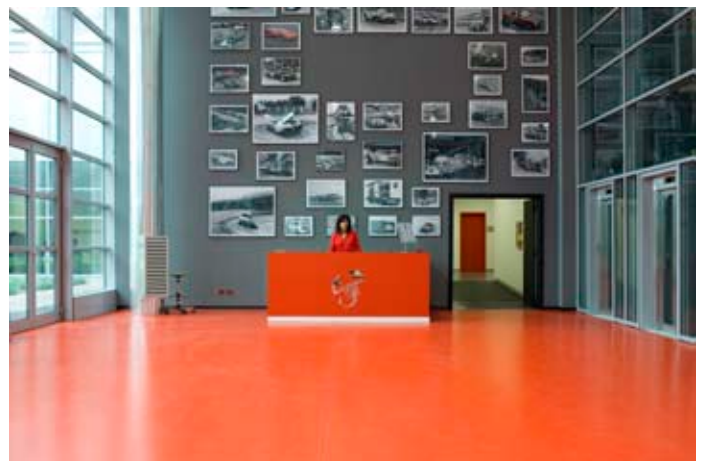


JAMES JOYCE'S STATUE, DUBLIN, 2008 © GILLES FAVIER / AGENCE VU'

There is a fine line between an updating of the past and petrification. On the pavement of Piotrkowska Street in Łódź, the bronze statue of Arthur Rubinstein tirelessly repeats the same little tune when one slips a coin into the slot of its piano. Repetition, duplication, a game of mirrors: the cities exhibit themselves before our gaze. Malmö's architectural landmark, the Turning Torso, was built not so much to house residents but rather to be recognised by those looking in from the outside. The black and white photos of the old Fiat models on the walls of Mirafiori turn an industrial saga into a myth. The contrast with the sludge and workers' overalls of Timișoara remind us that Europe is also a place of fractures, of temporal and spatial disjunctions. The Serbian city thus seems offbeat against the synchronies encouraged by European integration. The Belgrade photographer can allow himself a siesta on a bench of the Tito Museum: for here, time seems to be suspended. A few freight trains sit rusting at the border-post with Romania. The industry of Serbian Banat looks anemic next to its Romanian and Hungarian neighbours; much of it has been suffocated out behind the watertight walls of the embargo on Serbia. And yet, like these two waiters, impeccable and unflappable as the walls are crumbling around them, the people of Belgrade do not give in to despair. They shake off their torpor and ward off misfortune with jokes. Discrepancies, ruptures, asymmetries, but also the race to "catch up", to adjust with the western neighbours: as the course of the Eastern Europeans' words flow into one another, a feeling arises that they haven't had enough time to find a full sense of their place in the Union. Here and there, come calls for Europe to slow down, to allow itself time for refecation.



TIMIȘOARA, 2008 © RIP HOPKINS/AGENCE VU'



TURIN, 2008 © PAOLO VERZONE/AGENCE VU'

⁴ In which the town lost some 400 000 inhabitants.

Politics, economics and culture are profoundly embedded in one another. The story of Łódź – a town born of the first era of globalisation, a town of four cultures reduced to one by the Second World War – is a reminder that unbridled nationalism goes together with cultural collapse. It is against such processes of shrinkage that the foundations of European unification were laid down. The last half-century is evidence that this institutional frame is both supple and robust enough to have been able to take in Dublin, then Malmö, then Łódź, and finally Timișoara. But the structure will not withstand every centrifugal attack, every act of selfish stubbornness. It is up to us to take care of the institutions bequeathed to us, in order that our story continues to be one of opening and sharing. Europeans, we are shaping our common destiny. It is a fragile construction; an uncompleted work. This is what the very last photograph of the book seems to suggest: red velvet and shiny parquet for a wedding in one of the former Yugoslavia's outdated hotels; a Gypsy musician gives his hair one last flick of the comb before going on stage...

Aziliz Gouez, *Notre Europe*



BELGRADE, 2008 © MARTIN KOLLÁR/AGENCE VU'

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TIMIȘOARA, 2008 © RIP HOPKINS/AGENCE VU'

4 Dans laquelle la ville a perdu près de 400 000 habitants.

