

The Key of Cvjetno naselje

Lana Pukanić



INTRODUCTION

In 2023, after more than two decades of living nomadically, the non-profit organisation and curatorial collective KONTEJNER decided to settle down. They found a space in the famous *Vjesnik* complex in Zagreb's Cvjetno naselje neighbourhood, signed the lease, and fully renovated the venue. Established in 2002, KONTEJNER always operated in spaces belonging to other institutions and organisations. Moving into their own premises has transformed the way the organisation works and how it presents its programme, which can now take place year-round.

The collective knew that they wanted to put down roots and participate in their new neighbourhood in a meaningful way, creating an enriching relationship with its residents. One of the many ways of achieving this was to collaborate on an artwork.

So, in the summer of 2025, KONTEJNER invited its neighbours to share their experiences of Cvjetno naselje and contribute to the creation of an audio walk by the artist Hrvoslava Brkušić. The idea was inspired by Cvjetno naselje's intriguing past, and the work would serve as both an exploration of the neighbourhood and a love letter to it.

By late autumn, the process of creating and recording the audio walk had mostly been completed and it was ready to be heard by the participants, other neighbours, and anyone interested in this peaceful, green, semi-central area of Zagreb. The walk aimed to "collect memories,

¶ Cover photo: Hrvoslava Brkušić in researching different archival material about Cvjetno naselje.
Photo by Hrvoslava Brkušić.

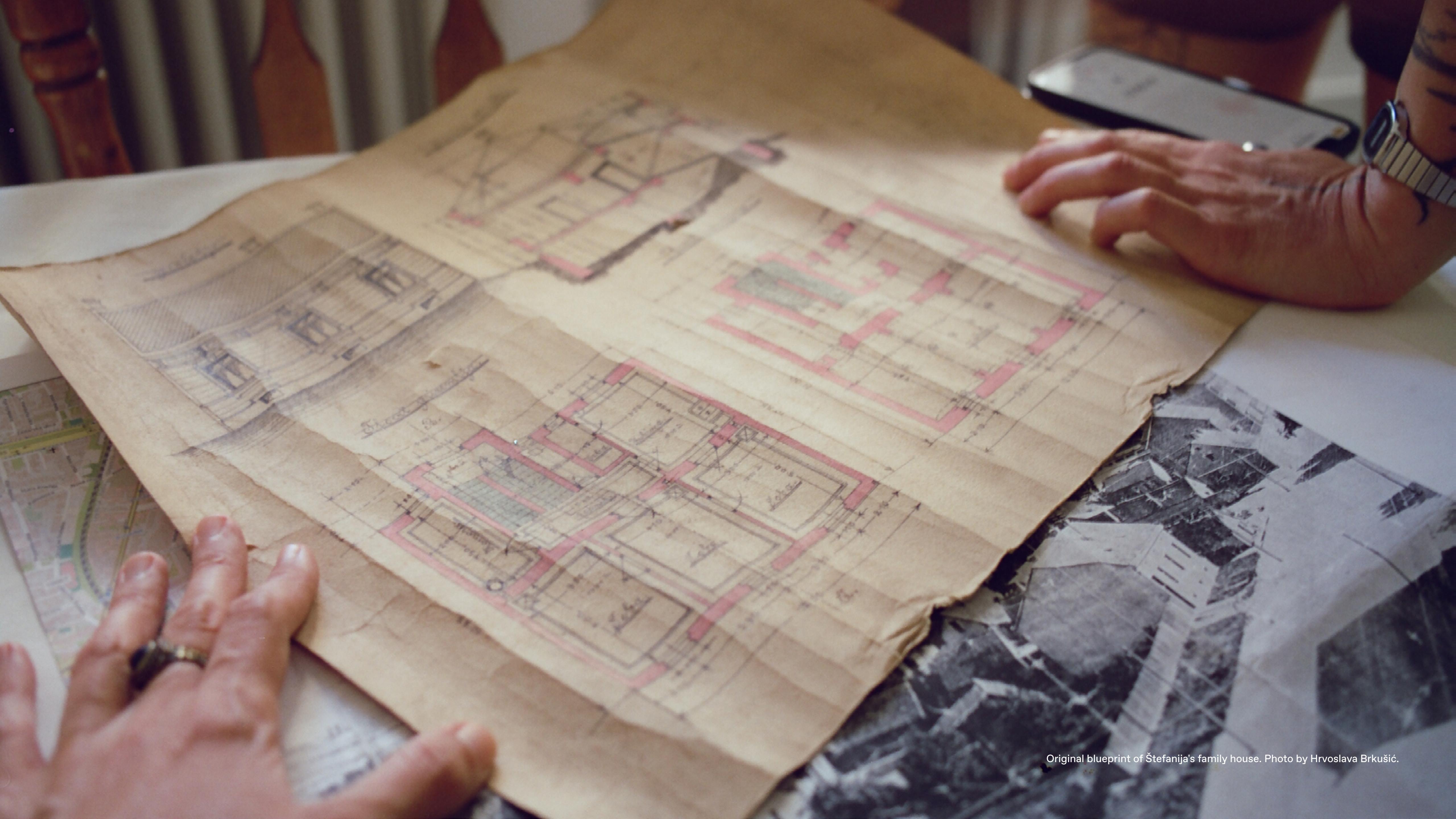
stories, facts, images, footsteps, whispers, radio and water waves, the chatter of students and children, the sounds of cars, birds, and nature"¹ and map the neighbourhood in a unique way: "listen[ing] to its present, and tak[ing] part in shaping its future"². As the project advanced, it turned into a serious exploration of the neighbourhood's history.

The work also happened to coincide with a truly historic moment for Cvjetno naselje. 17 November 2025, a huge fire, which took firemen the entire night and day to put out, destroyed one of the neighbourhood and city's landmarks, *Vjesnik*: a skyscraper with famously reflective orange windows that was once the heart of Yugoslav/Croatian journalism. This shocking destruction had to be included in the audio walk, as it permanently changed the face of Cvjetno naselje and took place right next to the walk's starting point at KONTEJNER. The map of the neighbourhood – both the real, physical one, and the one created for this occasion – had already been reshaped in a wholly unexpected way.

In keeping with that volatility, and in the project's spirit of mobility, this text offers a map key (see **K**) for the audio walk (see **W**) and its process. Feel free to move through it as you wish.

¹ From KONTEJNER's invitation to the residents.

² Ibid.



Original blueprint of Štefanića's family house. Photo by Hrvoslava Brkušić.

ANTOLIĆ VLADO / ARCHITECTURE

“The architecture that shaped that neighbourhood left too strong an impression on me to deviate from it and become a character who experienced something personal in the neighbourhood and translated it into text,” explains Hrvoslava (see H) when speaking about her process, and why architecture plays such an essential role in the audio walk.

The core of the neighbourhood (or what is considered the ‘real’ i.e. old Cvjetno naselje) was designed in 1939 by the architect Vlado Antolić, whose progressive ideas were based on the principles of modern architecture and functional urbanism, influenced by Bauhaus and Le Corbusier. “In Cvjetno naselje”, the audio walk states, “he designed houses by bringing humanism to the idea of home. The houses should be as many meters away from each other as is needed for them to have the same number of hours of sunlight in the yard.”

“The urban design solution is very functional – an orthogonal street network borders three parallel lines of plots with houses on two sides. The central alley running in the east-west direction was intended exclusively for pedestrian use, but in reality, this alley is a vehicular-pedestrian alley, with birches on both sides”¹ (today it is called Vlado Antolić’s Alley).

Antolić intended for 70 houses to be built, in two basic types, but only 51 were built before World War II. He worked closely with the architect Zvonimir Kavurić, who carried out static calculations, and had earlier spent some time working in Le Corbusier’s studio in Paris (see G). They both moved into the

newly built houses in Cvjetno naselje.

In addition to his successful career in architecture, Antolić was talented at painting, but this is not a widely known fact. Kavurić’s daughter, however, became a well-known painter and a teacher at Zagreb’s Academy of Fine Arts. A plaque bearing her name – Nives Kavurić-Kurtović – was displayed on their Cvjetno naselje house after her death in 2016.

When World War II started, Kavurić, a prominent leftist, served as the secretary of the People’s Liberation Committee in occupied Zagreb. On October 5, 1944, he and nine other antifascists were killed by the Ustaše, Croatian fascists (see Z).

Hrvoslava’s sense of architecture as crucial for this neighbourhood proves not to be accidental at all, nor uncommon.

A research paper looking into senses of place in four Zagreb neighbourhoods (all in the Trnje area, see T) shows that “residents of all four neighbourhoods recognise their neighbourhood via functionality (...). However, Cvjetno naselje clearly stands out, as the residents associate their neighbourhood mainly with the aesthetic component.”²

“It is interesting that some respondents, although they were not asked, drew on the map a regular grid of the street network of the central part of Cvjetno naselje, which indicates that the high valuation of the aesthetic aspect of the neighbourhood is connected with the ‘imageability’ and ‘likeability’ of the landscape (Lynch, 1960, Naser, 1998), the predictor of which is order (clarity, coherence, easy identification – ‘identifiability’).

So, the fact that Cvjetno naselje is considered by experts to be a prototype of thoughtful, rational, high-quality and desirable housing and among the best examples of Zagreb’s residential areas consisting of family houses (Mlinar, 2018) is clearly reflected in the positive experience of the aesthetic dimension of the neighbourhood by its residents.”³

“Respondents from Cvjetno naselje, compared to respondents from other neighbourhoods, were most satisfied with their neighbourhood and more often than others circled the statement: ‘I like the neighbourhood and I would not like it to change.’”⁴

BOĆARSKI DOM (BOWLING CENTRE) PLAYGROUND

The largest children’s playground in Zagreb, built in the early 1990s (and renovated since), to the huge excitement of the neighbourhood’s children (see I). The playground introduced, unheard-of-to-them toys and equipment; in addition to elaborate slides and swing set, there were also various spring riders, climbing elements, spinners, and even musical elements. Wood, metal, plastic, sand, all brand new and colourful – such joy!

When the walk reaches the Boćarski dom playground, we hear a piece of music made from sounds produced by this equipment, recorded by Hrvoslava (see H) and Miro Manojlović, and then composed by Miro.

1 Ivanković, V. (2009). Arhitekt Vladimir Antolić – zagrebački urbanistički opus između dva svjetska rata. *Prostor*, 17 (2(38)), 268-282. Retrieved from hrcak.srce.hr/45357

2 Šakaja, L., Bašić, K. and Račevska, E. (2024). Kvartovski osjećaji mesta: primjer kvartova gradske četvrti Trnje. *Hrvatski geografski glasnik*, 86 (2), 97-138. doi.org/10.21861/HGG.2024.86.02.05

3 Ibid.

4 Ibid.

CUBE (KOCKICA)

Using a modular synth, Hrvoslava (see H) and Hrvoje Nikšić created a piece of music from the blueprint of one of Cvjetno naselje's most famous buildings (if not the most famous) – Kockica (“little cube” in English), designed by the architect Josip Vitić and built in 1968. Their composition quite literally translates architecture into music (see G).

This is how Hrvoslava describes it:

“We made an instrumental base from the blueprint, long, clean tones, then as the cube is dressed in reflective panels, those reflections played an important role for us, and those high frequencies represent the reflections of the sun’s rays and the clouds, and the sequencing below is a reflection of that galloping, running backwards, waking up!”

ĆEVAPI

Somewhere in the centre of Cvjetno naselje, right next to the elementary school (see K, I), there is a tiny grill place, Cvjetno, which has been serving ćevapi (a grilled minced meat dish) since 1982 and has barely changed in the following decades; it still offers the same unpretentious food, served by the same waitresses, and has never been inclined to grow or change its interior. Its smell is intoxicating (to some) and unmistakable. In her research, Hrvoslava (see H) discovered that its owner also owns one of Antolić’s original houses (see A).

DOMINO

A popular bar in Vlado Antolić’s Alley (see A) with a large, leafy terrace where Hrvoslava (see H) would sit listening to and sometimes eavesdropping on people, on the hunt for stories. On one of these occasions, she overheard the story of a woman whose husband had gone missing years ago and who would now like to get married to another man but couldn’t, because her marital status (married or widowed) cannot be determined. The woman was despondent, and her interlocutor powerless.

This story is not included in the audio walk.

EMBANKMENT

Cvjetno naselje is located right next to the river Sava. In the night between October 25 and 26, 1964, it rained so much that the Sava flooded not only the whole neighbourhood, but also one-third of the entire city of Zagreb. The flood caused enormous devastation, with 17 people losing their lives. It took months to renovate the Cvjetno naselje houses, and some say you could smell the dampness for years. Zvonimir Kavurić’s (see A) archive, kept on the ground floor of his house, was also washed away.

As a result of the flood, the Sava embankment was reconstructed and raised, and is today a popular and lively part of the neighbourhood, visited by people from all over Zagreb. It is also the place where the audio walk ends.

FUTURE

“5
early fall exists; aftertaste, afterthought;
seclusion and angels exist;
widows and elk exist; every
detail exists; memory, memory’s light;
afterglow exists; oaks, elms,
junipers, sameness, loneliness exist;
eider ducks, spiders, and vinegar
exist, and the future, the future”

From Inger Christensen’s “Alphabet” (see I). Also see Z.

GIANNIS (IANNIS) XENAKIS

While working as Le Corbusier’s (see A) assistant in Paris, Greek architect and composer Iannis Xenakis (who at some point dropped the “G” from his name) created what the composer Francisco Estévez described as “mathematical formulas translated [...] into beautiful, exciting, and above all, convincing music.”⁵

Or, as the audio walk tells us:

“And just as a step turns into a thought, and a thought into another step, so in his ideas the lines of the floor plan turned into musical curves, and the amplitudes of sound into structural tensions. There was no longer a boundary between space and time, between tone and wall, between the walking body and the space that receives it.

Everything became one continuous trajectory.

Musicians do not play instruments, but space.”

These sentences introduce the listener to Hrvoslava (see H) and Hrvoje Nikšić’s composition *Kockica* (see C).

HRVOSLAVA BRKUŠIĆ

Hrvoslava Brkušić, the author of the audio walk, graduated in film and TV editing from the Academy of Dramatic Art in Zagreb and received her Master’s degree from the Academy of Fine Arts’ New Media Department. In her artistic practice, she expresses herself in various media – sound installations, live performances, film, and video. She is interested in sound research and experimentation through radio frequencies (AM, UKV, mysterious radio signals, EME communication, etc.) and in researching different film and video formats (16 mm, DV, found footage, etc.).

While working on film education projects in Senegal, Burkina Faso, and Palestine, she confronted issues of access, representation, and erased narratives in local film archives, which directed her towards an artistic exploration of the colonial gaze and archival presence.

She has exhibited at various events and festivals in the region and abroad, edited films that have been screened at major festivals, and is one of the co-founders of the art collective Ljubavnice (*Lovers*). She has exhibited in Croatia, Serbia, Slovenia, Poland, the United Kingdom, Spain, France, and Latvia.

As an educator, she works at the Academy of Fine Arts in Zagreb and at Restart, and is part of the team that runs the Klubvizija film lab in Zagreb.

This is the first audio walk that she has written by herself.

INTRUSION

I was invited to write this short text because I grew up and lived most of my life in Cvjetno naselje. I was not sure how to do it, because the work is so broad in what it touches upon, yet somehow also cosy and intimate, and brand new (it was still being changed when I joined) while deeply rooted in history. It was, in a way, only just beginning. I then remembered our teacher telling us that our elementary school, “Cvjetno naselje” (everything in this neighbourhood seems to be named after it), has the shape of a key.

I realised my key to the work might be to break it down into its simplest elements and basic facts: an alphabet.

Later, I remembered the poem “Alphabet” by Swedish poet Inger Christensen, published in 1981 (also the year Vlado Antolić died, see A). The poem has fourteen sections, and each corresponds to and begins with a letter of the alphabet, with the number of lines following the Fibonacci sequence, so that the first section, A, has one line – “apricot trees exist, apricot trees exist” – and the last one, N, has 610.

In each section, Christensen enumerates things that exist. The manner of listing gets more elaborate, and the lyrical voice grows more agitated, but also melancholic, as the poem moves

to its conclusion. It inflates with a sense of the overwhelming, heartbreakingly improbable of so many things existing at the same time, and the relief of being able to touch and name at least some of them. It is read as an anti-war poem and an eco-poem.

JOY

The joy of playing (see B); the joy of skipping a letter.

KEY

A key has many meanings, including (1) “a list of symbols used in a map or a book with explanations of what they mean”⁶, and (2) “a set of musical notes based on one particular note.”⁷

Both definitions are relevant to this project:

- (1) Hrvoslava mapped the neighbourhood by walking (see W) around it and learning what its symbols – places, figures – mean to its residents, and then synthesising and refracting these stories.
- (2) The work includes two pieces of music stemming from neighbourhood spaces: one based on sounds made by a playground (see B), and another composed from the blueprint of the famous *Kockica* building (see C).

A key is also a thing that unlocks something, and this text was unlocked by the memory of a Cvjetno naselje elementary school teacher telling his students that, from above, their school looked

⁶ Key. (2025). dictionary.cambridge.org/dictionary/english/key

⁷ Ibid.



↑

Miro Manojlović while creating a music piece using the Boćarski dom playground as an instrument.
Photo by Hrvoslava Brkušić.

Miro Manojlović while creating a music piece using the Boćarski dom playground as an instrument.
Photo by Hrvoslava Brkušić.

↓





Miro Manojlović while creating a music piece using the Boćarski dom playground as an instrument. Photo by Hrvoslava Brkušić.

just like a key (see **I**). It somehow made the school very special, they believed.

LOOK

Some parts of the walk ask the listeners to look for something and then stop and look at it. Sometimes this act of looking at the present makes them see right into the past, like in the passage below:

“Turn left, into Cvjetno naselje I, the only place where the original houses still stand in a row.

Take some time to look at them.

It is a sunny winter morning.

It has been snowing heavily for the last few days.

There is nothing around the houses.

Forty of them stand in a vast, vast plain, the same.

They do not yet have arranged gardens, that has been left to their tenants to create, to plant, mow, and decorate over the years.

They tame them or leave them wild, for themselves and for others.

Birds, foxes, insects, blueberries, raspberries, cherries, apples.

On summer days, motherless, barefoot children run down the gravel roads and put their hands through the fences to pick fruit on their way to the beach at Sava.”

LJUBICA GEROVAC

Ljubica Gerovac was “a partisan, a student, a national heroine”⁸, whose fascinating life ended tragically in 1942, when she was only 22, in a fight with the Ustaše (after being wounded, she used the last bullet on herself, so that she would not be taken alive). The audio walk also quotes the touching memory of the last time her sister Ankica saw her.

In her text about Ljubica Gerovac, Anja Kožul states that she died a “second death in the early 1990s when her name was erased, and the busts bearing her name beheaded.”⁹ This also refers to the street name change (see **O**) and the removal of her bust in Cvjetno naselje.

MAGIC

When asked about working with sound, Hrvoslava (see **H**) said:

“As an editor, it is natural for me to work on sound narratives, while I was writing the text, I heard the background. These are the tools I work with every day, there is no particular strangeness in them anymore, I create and generate them in all possible ways. Just as driving a car becomes automatic at one point, so the creation of audiovisual landscapes has become automatic for me, but the magic of everyday work has not been lost, there is simply speed in managing the collaging and other procedures that result in the final audio image.”

NEIGHBOURHOOD

On June 28, 2012, the legendary Twitter account @Horse_ebooks tweeted (or neighed?) a perfectly haunting sentence that instantly became one of the internet’s favourite phrases:

“Everything happens so much”

It would be repeated many times in the years to follow, becoming, perhaps, a more defeatist contemporary version of the expression “May you live in interesting times”.

The archival research narrated in the walk, chronicling how Cvjetno naselje has weathered the decades, through regime and system changes, illustrates that everything really does happen so much, and there is no avoiding this, no matter how small your neighbourhood is.

That might be the most inspiring and empowering aspect of the work: reminding its listeners that we are also, always, participating in history, one way or another. There is no escaping our common entanglement.

ODRANSKA STREET

Odranska Street is one of the main streets in Cvjetno naselje, named after the river Odra in Croatia, and it has been KONTEJNER’s address since September 2023.

On one of the black-and-white photos Štefanija shows Hrvoslava, we see what the corner of Odranska and Savska Street, where Vjesnik was later built, used to look like (see **Š**).

⁸ Kožul, A. (2021, November 29). Bista za Ljubicu. *Novosti*. Retrieved from portalnovosti.com

⁹ Ibid.

Odranska Street was once called Ljubica Gerovac's Street (see **Lj**), but its name was changed in the early 1990s, during the war. Her bust, which was displayed on the corner of Ljubica Gerovac's/Odranska Street and Stupnička Street, also vanished without a trace.

PARTICIPATION

The residents of Cvjetno naselje were invited to participate in the creation of the audio walk through an open call, published online, but also displayed and handed out around the neighbourhood. Handing it out personally turned out to be the most successful method. Some people reached out to Hrvoslava by email, but most of the stories were obtained through in-person interviews (see **Š**).

Hrvoslava (see **H**) observed that her two months of walking (see **W**) through Cvjetno naselje, and trying to speak to people, showed her that it has become harder to get people to talk to you, as many were too engrossed in their thoughts or smartphones to even be approached. That makes the lengthier interviews she conducted even more valuable.

The next stage of participation, and of activating the neighbourhood, is to share the audio walk with the community and invite them to take it (see **Q**).

QR CODE

Anyone interested in doing the audio walk is able to access the recording via a QR code. There should also be some audio players available for people without smartphones.

ROSES

From Mrs. Štefanija (see **Š**) Hrvoslava learns that the part of Cvjetno naselje that today houses a large business and residential building used to be a huge rose garden until the 1990s, when the owner sold it.

This invites us to imagine the smell of roses, so very different from that of ćevapi (see **Ć**).

There are still roses in many of the gardens today, but it might be hydrangeas that now rule the neighbourhood.

STUDENTS / STUDENT DORMITORY

For young people coming to Zagreb from other parts of Croatia, for university or work, Cvjetno naselje has often been synonymous with its large student residence hall ("Cvjetno naselje") based on Odranska Street (see **O, Z**), and the neighbourhood has a lively student population. Some neighbourhood children (see **I**) used to believe they would also move into the dormitory once they were the right age or enrolled in college.

ŠTEFANIJA AND ĐIDI

The stories of two elderly women, Đidi and Štefanija, were foundational to the audio walk. Their memories go all the way back to the construction of Cvjetno naselje and are especially interesting because of their different class backgrounds, reflecting different aspects of the socialist era during which the neighbourhood was created.

Hrvoslava reached Štefanija through a woman who came to

KONTEJNER and recommended her, which led to Hrvoslava calling Štefanija and visiting her home. In photos documenting the encounter, she shows Hrvoslava the blueprints of their old house on faded yellow paper, a photo of the huge garden they used to have where Vjesnik later stood, and a childhood photo with her mother. As a child, she had a big white bow in her hair. As an older lady, she's wearing a bright green T-shirt with the logo of a pumpkin festival.

Đidi was reached through acquaintances. Speaking of her barefoot childhood in Cvjetno naselje, where she still lives, she concluded: "This was a beautiful place to grow up."

TRNJE

Cvjetno naselje is one of the eight neighbourhoods that form a larger city area called Trnje. Cvjetno naselje translates to "Flower Neighbourhood" and Trnje translates to "Thorns", which seems like a happy synchronicity.

The name of the neighbourhood supposedly came about organically, because it was green and full of flowers (see **R**).

U (see **Z**)

VJESNIK

The Vjesnik skyscraper was built in 1972, a sixteen-floor building that dominated the city's skyline with a reflective orange façade and matte brown glass. At the time, it represented the pinnacle of architecture.

In its heyday, it was also the centre of journalism. After the war, the audio walk listeners will learn, “Vjesnik was a victim of the turbulent transition from one state regime to another. An anomaly of the transformation of public to private ownership, a reflection of the early 1990s.”

We are all marvelling at the irony, or symbolism, or circularity, of Vjesnik's life beginning with the Sava flood (see E) – which postponed its construction – and ending in another disaster.

Hrvoslava was there the next morning, and the recording bears witness to this ending:

“That morning, I stood in front of the Vjesnik skyscraper with a crowd of other people watching its disappearance in disbelief. In front of me stood a woman with a blonde bob and, sobbing, showed another woman the burning skyscraper over a video call.

Honey, can you see, it's gone."

WALK, AUDIO

As one of her main inspirations for the audio walk, Hrvoslava (see H) mentions the work of Janet Cardiff, an audio walk pioneer. Janet Cardiff and George Bures Miller's website explains that “[a]n audio walk is similar to an audio guide. Audiences are given an iPod and headphones, and the recording guides them through a narrative of events that occur along a route. The audio playback is layered with various background sounds (...).”¹⁰

Hrvoslava's audio walk weaves together stories, memories, visions, and facts, as well as sounds and music, while guiding the listeners through one neighbourhood's space and time(s).

Besides doing (archival) research, especially regarding architecture (see A), and speaking to the residents of Cvjetno naselje, Hrvoslava's main method in creating it was walking.

“At first it was interesting and strange for me to determine my position in the walk; I started with observation, then curiosity, then walks around the neighbourhood and encounters with people,” she explains.

“I read the comic strip *The Walking Man* by Jiro Taniguchi, which I found interesting as a set of possible narratives of night walks. And I am a walker myself, I like to wander around neighbourhoods, create narratives by classifying the type of lighting I see in an apartment, look at parked cars, check whether the balconies have flowers on them or not... I like these inventions based on what you notice while observing the landscapes. But in the end, the documentary approach prevailed because the neighbourhood is simply too interesting to become a fiction of itself. Another important method was the route of the walk that emerged from a few preliminary walks through the neighbourhood; it somehow naturally imposed itself as the best one.”

ZAGI

In 1987, Zagreb (then part of SR Croatia, SFR Yugoslavia) was the host of the Summer Universiade, which involved over 6,000 participants from 111 countries, under the motto “World of the young for a World of peace!”

For this occasion, to house the participants, the old and smaller Cvjetno naselje student dormitory in Odranska Street (see **O, S**) was demolished, and a new one was built in record time.

Citizens of Zagreb were invited to suggest which animal should be the mascot of the event, and in the end, they chose a squirrel. Nedeljko Dragić, illustrator and designer, drew the squirrel, which was given the name Zagi and became incredibly beloved.

The Zagreb Universiade also needed a logo

“The most classic symbol of the Universiade is a simple U. It’s clear that there were problems with the U at the time [as U was a symbol of the Ustaše movement]. At that time, people were looking for ways to somehow bend that U. Joža Vrhovec found a way around this and did it the way he did,”¹¹ claimed sports journalist Mirko Novosel.

That's why the 1987 Universiade's logo looks more like a Y (for Yugoslavia) than a plain U.

The Secretary-General of the United Nations, Pérez de Cuéllar, also came to Zagreb for the opening of the event and relayed a hopeful message about the future (see **F**). As Hrvoslava (see **H**) states in the audio walk, “it was an expression of the common hope that we would make our planet a safer and better place to live together.”

This was just a few years before the war in Yugoslavia began, and in 2025, almost forty years later, Zagreb has been seeing a rise in right-wing rhetoric and violence, aimed especially at its quite new immigrant population, while the hottest political topic of the year is the (ongoing) rehabilitation of a banned Ustaše motto.

The official anthem of the Universiade was the song “Zag-Zagi-Zagreb” (text by Margit Antauer, music by Đelo Jusić), sung by the children’s choir Trešnjevački mališani, and begins like this:

*We are here, let everyone see,
That it can be done,
Without wars and without armies,
With every colour of skin!*

It is a touching sentiment, and a reminder that the past exists, the present exists, and always, after all, the future.

KONTEJNER's main entrance with the Vjesnik skyscraper in the background, before the fire in November 2025.
Photo by Saša Martinović Kunović.





Hrvoslava holding a photo of Hrvoslava holding a photo of Štefanija holding an old photo of her mother. Photo by Hrvoslava Brkušić.



An old photo of the Vjesnik complex area taken in 1958, Štefanić's private archive.

Photo by Davorka Begović.



CONTEXT

This text is one of the pilot studies of *Re-Imagine Europe: New Perspectives for Action*. In these contributions we explore and reflect on artistic practices and experimental approaches in the cultural field that can engage and activate audiences and communities to address ecological, social, and political challenges. The pilot studies provide an overview of practices of cultural organisations that can serve as models, recipes, or tools for transformation for current and future generations of cultural workers and artists.

Re-Imagine Europe: New Perspectives for Action (2023–2027) is a four-year transnational co-creation and circulation project of fourteen interdisciplinary art organisations across Europe. The project aims to equip and empower young Europeans through artistic practices to better withstand societal challenges triggered by rapid climate change.

The Re-Imagine Europe partnership is a collaboration of:

Paradiso^(NL), Sonic Acts^(NL), Elevate Festival^(AT), INA grm^(FR), A4^(SK), Borealis^(NO), KONTEJNER^(HR), BEK^(NO), RUPERT^(LT), Disruption Network Lab^(DE), Semibreve^(PT), Parco Arte Vivente^(IT), Kontrapunkt^(MK) and Radio Web MACBA^(ES).

BIOGRAPHY

Lana Pukanić was born in 1986 in Cvjetno naselje, Zagreb. She studied Comparative Literature and English Language and Literature, and graduated with a thesis on girlhood. She was one of the founders and editors of the feminist website Muf (2014–2018), and, after its demise, the feminist website Krilo. A selection of her texts and essays entitled *Teenage Girls and Other Monsters* (Fraktura) was published in 2020. She works at the Institute for Political Ecology in Zagreb, and cooperates with the club Močvara and the cultural association URK. Currently she is trying to write her first novel.

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