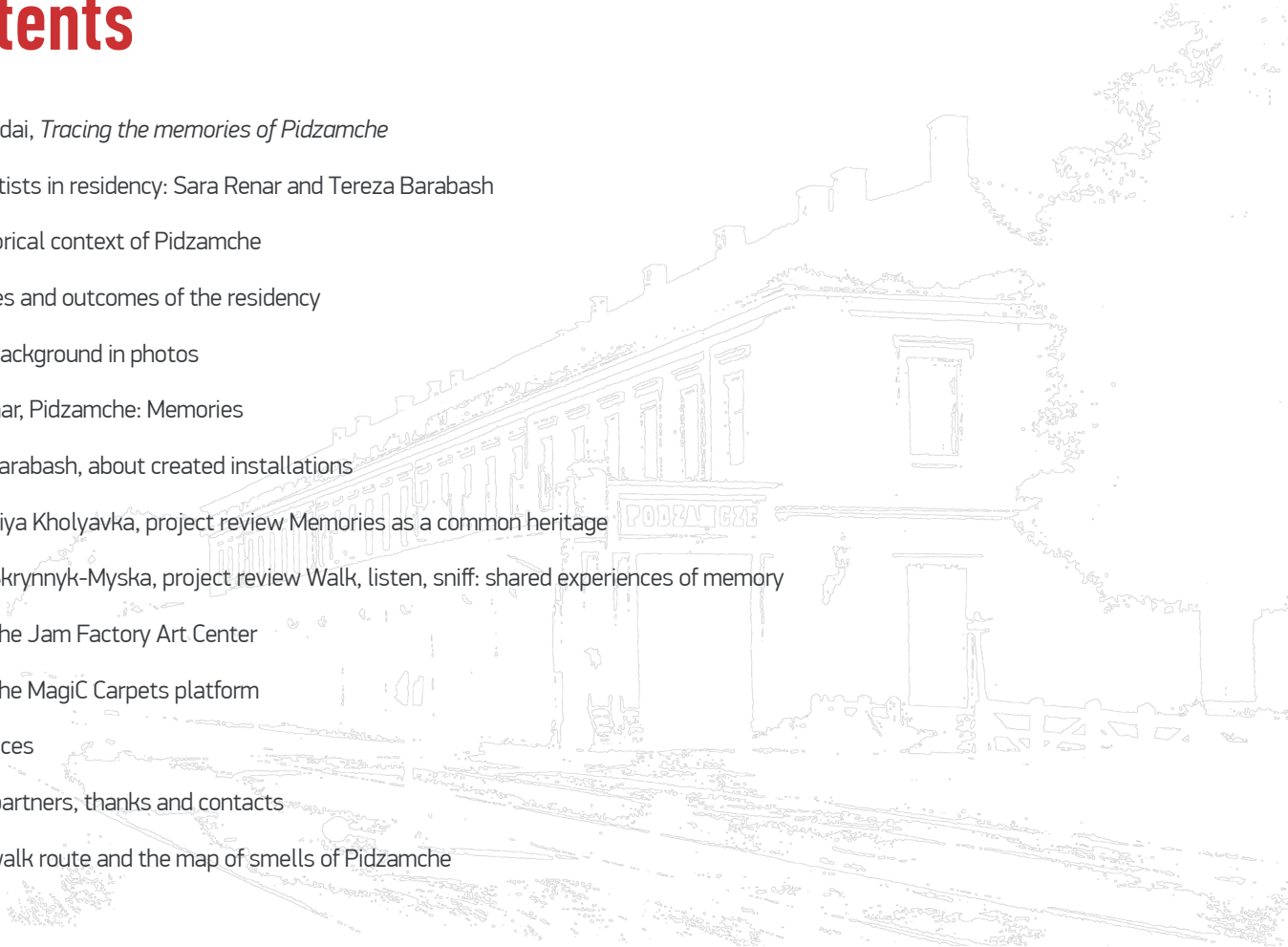




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Tracing the memories of Pidzamche

Where do the memories lead to?

Following the traces of memories and testimonies, one can construct a new imaginary reality, try to feel and empathize with past joys and traumas. And, of course, one can reconstruct the course of historical events, find out the truth, and reveal the lies.

Memories are like those boxes, stacked in boxes, which are also stacked in boxes ... – and so on to infinity. You “unpack” one memory, and there are a multiplicity and depths of others in it. Imagination offers a multidimensional space filled with colors, sounds, scents. Places, people, performances. Like detectives trying to reconstruct the scene from different testimonies and facts, the researchers of narratives and memories have been listening attentively to, peering into, and even sniffing at the material available in modern reality.

The research of memories associated with the Pidzamche district formed the basis of the “Tracing the memories of Pidzamche” art residency in Lviv, organized by the Jam Factory Art Center within the international Magic Carpets Platform. In-depth interviews with male and female residents of Pidzamche, who worked at industrial sites of the district in the 1960s and 1980s, were collected by the Jam Factory Art Center team over three years ago. During the June-September 2021 residency guest artists Sara Renar and Tereza Barabash, together with our team, immersed themselves in expeditions across the area and had numerous interviews and conversations with witnesses of the

events of that time. Apart from the period mentioned above, the artists worked with a broader timeframe of events in Pidzamche. Therefore, the sources selected for research and new encounters with Pidzamche residents revealed the complex historical context of the area, outlining the deep layers of collective memory.

For example, we learnt from one modern resident that, for her and her peers in childhood, there was a question concerning the date “1872”, which is embossed on the facade of the Bachewski factory, and which they saw every day as they were passing by. Why was it there? Their family had moved to the Pidzamche district after the formation of the Soviet Union, i.e. after the end of World War II. Our heroine told us that their perception of history was based on school textbooks, which said that the history in that territory had begun from the time of the Soviet Union. And, according to her words, there was no safe way to research or ask at that time what had happened before? Who had lived here before? Where had they disappeared to and why?

This brief example of the representative of the Pidzamche community helps us feel the anxieties and doubts of people who have found themselves under conditions where the authorities block and prohibit searches, hide traces, impose a distorted view of history, manipulate facts and, in the end, make public dialogue and debate impossible. In the Soviet republics, the authoritarian regime only allowed officially accepted events and stories. And in fact, so did every authoritarian regime in the world.

Another narrator, who was born and brought up in Pidzamche, shared with us his memories of the sounds of factories' hooters coming from the areas. He still remembers them and would be able to distinguish one factory's horn from another. At times when the factories actively operated, each resident of the district could hear and distinguish those hooters and also the sounds of trains passing the Pidzamche Railway Station. We found out that during that period residents were guided in time by these hooters and train sounds, as not everyone had a watch. Factory workers also woke up in the morning to the sound of the hooters, which could be heard even when the windows were closed. Let's imagine, that in our digital speeded-up time, we would only know what time it is thanks to external signals from the public space. It seems unbelievable. The modern generation complains of the constant lack of time, failure to keep up, though tools for time management have proliferated. We live 24 hours a day, 365 days a year, just like previous generations. What are we wasting our time on? And do we have "free time"? Are we wasting or living our time?

This is where the traces lead – not only to answers but also to questions. But the most important thing is that traces motivate the search. To have a safe opportunity to search, to ask out loud, to discuss publicly is a valuable possession of our time. Due to the opportunity to search, we came across the article "Between Anonymity and Attachment: Remembering Others in Lviv's Pidzamche District" by researcher Natalia Otrishchenko. This gave us the impetus to create the name of the project "Tracing the memories of Pidzamche", and also to present the historical context of others who lived in the Pidzamche district and their traces.

We sincerely hope that the traces will not disappear, and thanks to our project, they will become visible and give inspiration for further research and searches.

Anna Gaidai, curator



Tereza Barabash

The artist Tereza Barabash deals with installations, land art, audio and visual art and graphics. She also deals with textile in her practices. Tereza participates in all-Ukrainian, international exhibitions and festivals, and creates her own projects. She has been awarded numerous prizes for her creative work.

Tereza works with current socio-cultural issues: personality development and formation, communication and dialogue, boundaries and wars, as well as other themes. She lives in Lviv.

Sara Renar

Sound artist Sara Renar defines her artistic practice in such fields as performances with the creation of soundscapes for locations, synesthesia research, new media, interdisciplinary work. She is also a composer and performer who works in experimental/indie/pop styles, combining subtle melodies with electronic and theatrical elements. Sara studied architecture and urban planning, which she integrates into her work with sounds.

Sara has already performed more than 400 concerts and public performances; she has been awarded many regional awards and is a member of the Croatian Community of Independent Artists. She lives in Zagreb.





The historical context of Pidzamche

The history of Pidzamche is complicated and, in some places, deeply tragic, and is typical of the many 19th and 20th century cities of that time. At the same time, its history is rich to be explored.

The population of Lviv has been characterized by multi-nationality, diversity of denominations and manifested cultural diversity in the city since the Middle Ages. Karaites, Tatars, Arabs, Jews, Armenians, Poles, Ruthenians and other nationalities lived in the downtown and suburbs, in particular on the territory of modern Pidzamche. The composition of the population changed significantly after the Holocaust and Operation Vistula, when there were almost no Jews, Poles or other ethnic groups left in Lviv.

In the 19th century, with the start of the industrial revolution in European cities, the processes of industrialization also began in Lviv, although on a substantially smaller scale. Industrial enterprises were predominantly built on the territory of modern Pidzamche. In 1869, the railway was laid through the territory of the district, and high embankments were built for it. At the same time, when the railway connected Lviv with Vienna and other cities to the East, it divided Lviv more distinctly into two parts – the “worse” North and the “better”

South. The same year the Pidzamche railway station was built.

Just before World War II, the territory of the area was characterized by the absence of an infrastructure and proper law enforcement agencies, the existence of many industrial enterprises, and the concentration of poor Jews and other ethnic groups who, during the Nazi invasion, became hostages in the ghetto established by the Germans in a separate territory of Pidzamche. The vast majority of the Jewish population at the time, and later other categories of inhabitants of the district were resettled or exterminated by the Nazis. After the end of World War II and the change of power in Lviv, the Soviet authorities resettled the proletariat here to restore industry in the district.

New residents of Pidzamche lost their jobs in factories after the collapse of the Soviet Union when there was a transition from a planned economy to a market economy, and local enterprises became irrelevant to the new economic demands. The residents of Pidzamche witnessed the decline of their district after a short-lived restoration and development.

The processes of destruction of cultural centers, particularly architecture sites, by the Nazi and later Soviet authorities, as well as the current wave of decommunization, have caused irreversible changes in the Pidzamche district.

Nowadays Pidzamche is undergoing a phase of revitalization, but it is still a precarious, sometimes gloomy industrial district without a developed infrastructure. Modern housing estates are

being actively built in the district, while abandoned industrial areas are being rebuilt or deteriorated, roads are being repaired, and new markets, shopping malls and art cells are being planned. The district is changing rapidly. In a few years, current residents will find it difficult to recognize familiar buildings and streets, to walk along familiar routes or spend time in urban spaces as they used to. They are facing the next challenge of adapting to the changes: getting used to a new look of the familiar district, matching the familiar street topography with images in their memory.

The problem of the disappearance of a certain layer of history and the change of the district – both architecturally and socially due to the construction of new apartment buildings turns up simultaneously with many positive infrastructural changes for Pidzamche residents.

Working with the public narratives and memories of Pidzamche residents informs and imprints the importance of both these narratives and the people who tell them, and promotes the recognition of their direct relationship to a particular place and time. On the other hand, the outside interest in the multilayered history of Pidzamche and its cells should promote the attractiveness of the area for its residents and the residents of Lviv in general, and encourage local communities to appreciate Pidzamche and not be ashamed of it. Pidzamche residents feel it important to contribute to the prospect of their conscious and active involvement in processes concerning their district, in particular its public space.

Objectives of the Residency

- Focus on the lives and experiences of particular people, their perceptions of the world as the main value. In doing so to research 14th in depth interviews and 3 narratives of representatives of Pidzamche community.
- To tell the story of the area through the lens of the residents' personal experience of Pidzamche, their memories and feelings: how did Pidzamche smell, what did it feel and look like?
- To provide a broader perspective of understanding Pidzamche with the help of the modern residents of Pidzamche in contrast to, or rather to extend the writing of history through facts, events, chronology, and so on.
- To reflect with artistic practices on the personal experiences of residents of Pidzamche.
- To preserve, reconsider and disseminate the collected experience and knowledge among the community of residents of Pidzamche and visitors of the district.
- To increase the attractiveness of the Pidzamche district to the most localized residents.
- To continue the public dialogue about the complex and interesting heritage of the area, based on personal narratives.

Residency Outcomes

- The route by Pidzamche locations which have preserved or lost their original purpose and which are mentioned in in-depth interviews and conversations. The route combines six locations. The walk on the route lasts about 1.5 hours.
- 6 audio tracks created by Sara Renar. The audio tracks include the sounds of public spaces of Pidzamche and other parts of Lviv (e. g. playground, trains, market, etc.), fragments of interviews, synthesized sounds. In each of the audio tracks, the artist tells the stories of the locations on the Pidzamche route in the way she felt them. All audio tracks are available online. It will also be possible to walk the developed route on your own and listen to the audio tracks at the stops even after the residency is finished.
- Maps reflecting the industrial sites mentioned in the in-depth interviews, the walking route described above, and the scents of the district's locations that filled (and some of them still fill) the Pidzamche territory.
- 6 unique scents created for each of the six locations of the audio walk: Pidzamche Railway Station, Svitoch Chocolate Factory, Nova Riznia (meat factory)// Svitanok Leather Factory (Garbarnia), Raiduha House of Culture, Pidzamche Food Market, Jam Factory Art Center (the former fruit and vegetable processing space, and before that Josef Kronick's former alcoholic beverage factory). The aromas are based on the memories we heard in interviews and the interpretations of the artists and the project team. However, we did not intend to reproduce faithfully the way Pidzamche's industrial enterprises actually smelled. Instead, due to the selected constituents of fragrance and smell, as a powerful medium, we try to empathize with the experience of the residents of the Pidzamche industrial district on the one hand and, to give free scope for imagination on the other hand.
- The exhibition at the AIR Space Jam Factory Art Centre (artist-in-residence space), which exhibits two installations created during the residency by Tereza Barabash, and a sound installation based on Sara Renar's audio tracks of the Pidzamche route walk.
- The printed booklet which is a guide on our residency and a sort of its archive.

Getting acquainted with the Pidzamche district



Meetings with the Pidzamche community



Sara Renar's recording of district sounds



Creating installations by Tereza Barabash



Audio walk with Pidzamche community and opening the “Tracing the memories of Pidzamche” exhibition



Audio walks with a wide audience and authors' exhibition tours







PIDZAMCHE: MEMORIES

The audio/olfactory component of the project focuses on memories of the Pidzamche district told by the residents themselves. The sense of sound and smell are both evolutionary „older“ than the sense of sight. Indeed, the familiar „Madeleine effect“ one gets when unexpectedly encountering a distant memory is from smells, tastes and sounds rather than from visual input.

Research was done by interviewing the „old“ Pidzamche residents, recording audio on location and working with archive materials. The project does not focus on a specific timeframe but is rather a collage of fragmented memories and information. Six key Pidzamche locations were chosen for six corresponding audio files: the train station, the marketplace, the meat factory, the leather factory, the Jam factory, cultural house Raiduha and the Svitoch chocolate factory. One can listen to these files on location via the QR code that links directly to the Jam



Factory Art Center's website. Alternatively, these sounds will be a part of the multimedia exhibition in the AIR Space or can be listened to via the Jam Factory Art Center's website.

The listener's ear is sometimes surprised, sometimes moved and touched – at times carried away by forgotten memories and at times anchored with real sounds of the neighbourhood. In the same way the recreated smells are sometimes pleasantly warm and inviting, sometimes absolutely repulsive – which was more often than not the case in industrial Pidzamche.

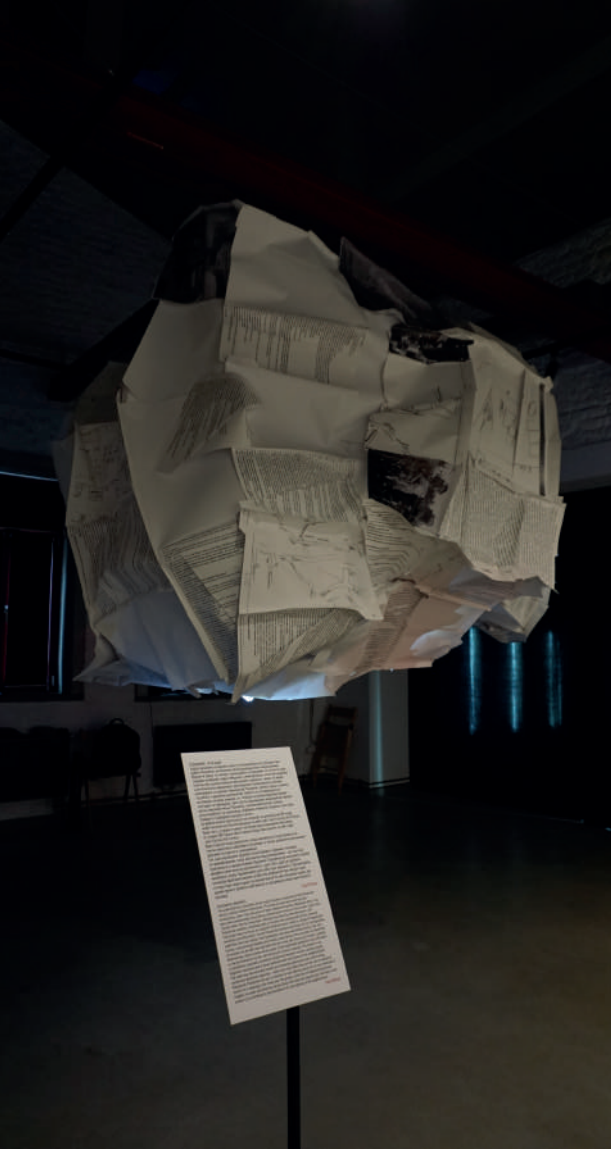
Pidzamche has yet to reinvent its own identity and to do so must reintroduce itself to its meaning in the times past. By giving a collection of fragmented personal insights via audio and olfactory senses about the times and spaces past, the hope of this project is to contribute to the foundation of a new identity of the neighborhood.

Sara Renar





Сліда



The stitched texts, mental maps, photos, and documents make up a symbolic cloud. The papers with this visual information are curving, breaking, and thickening so that some malfunction (information glitches) appear in their breaks.

In the context of conversations and interviews with the residents of Pidzamche, it becomes clear that the perception of the place, events, and time is very relative and, depending on the narrator, the image takes a certain subjective shape each time. That is to say, human memory is not solid but variable, and its structure is more like clouds – these changing, fluid, and unstable climatic events occur in different weather conditions and change with the seasons, temperature, geography, etc. In much the same way, human memory depends on time, conditions, and personal transformation and interpretation.

This cloud symbolizes the accumulation, storage, reproduction, and loss of memory.

Tereza Barabash

Materials:

stitched visual printed materials: texts, mental maps, photos.

Usually, people's accounts of the past are nostalgic, and it is often said that they were better off when they were young. The older one becomes, the more romantic are the memories of their past.

You can imagine people working in factories, under the lighting of tens or hundreds of daylight lamps. Do I have a sentiment towards these lamps? Perhaps, not. Because even though they created light, they also made unbearable noise, and their light was often uneven and flickering. Although today we have more opportunities, and new technologies make it possible to improve living and working conditions, people still nostalgically return to their past, including their past work under these lights of flickering lamps.

In this case, the lamps are a nostalgic symbol of an uncomfortable Soviet being. The installation allows the viewer to enter a closed environment, an environment in which a prolonged stay is impossible. Noise, sonic, and light dissonance create discomfort that presses, depresses, and repels.

Tereza Barabash

Materials: Fluorescent lamps





Memories as a common heritage

The Pidzamche industrial district in Lviv is one of the sites that have a great charm and rich heritage; hence, it lacks priority attention on the part of municipal authorities. Pidzamche revitalization occurs rather due to the uncoordinated initiatives and projects implemented by different initiators. For example, from 2010 to 2014, the research project “Memory of “missing” populations in the Urban Environment of Lviv, Chernivtsi, Chisinau and Wroclaw”, initiated by the Center for European Studies (Lund, Sweden), studied Pidzamche as a former Jewish district. “The Lviv-Pidzamche 2012-2025 Revitalization Program” by the Krakow Institute for Urban and Regional Development and the Lviv City Institute was developed as a research and visionary document; however, with no guiding nature, and with just a few items implemented under Polish funding support. This support encouraged local residents who, together with the project coordinators from the City Council, transformed the courtyards, restored the fountain near Pidzamche Station, shared memories and artefacts, as well as visions of the district’s future. In 2012, based on oral recollections, the Center for Urban History created a street exhibition and an online collection “Searching for a Home in Post-war Lviv. Pidzamche Experience.” While the City Council is focused on improving the infrastructure and transportation of the district’s main streets, private developers implement large-scale transformations of the environment, and public and private initiatives, such as the former REMA plant (Electronic Medical Equipment Plant) artisans or artists from the Jam Factory that turns into an art center creating new meanings.

Two institutions – the municipal Hnat Khotkevych Palace and the Jam Factory Art Center – play a significant role in the revitalization process. The first institution deals with local residents seeking changes in their own district and provides space for meetings, exhibitions, and shows. Together with the Hnat Khotkevych Palace, the Lviv Cultural Center and the Center for Social Innovations “Pidzamche: Finally!” the initiative encourages residents to study the local history and contributes to identifying a positive identity. The Jam Factory Art Center will open up only in 2022, but it is already working on the Pidzamche image transformation, drawing attention to it through events, residences, discussions and exhibitions.

The audience of all these projects includes active district residents who are ready to create for the street gallery and talk about the theatre, as well as non-residents of the district attracted by unique events and stories about Pidzamche. Senior residents are also involved because of their nostalgia for factories and jobs, remembering the mooing of cows at the Meat Factory and complaining of the closed down grocery market, which used to sell only fresh products, given its close location to the station.

An institution that seeks to transform Pidzamche has to deal with these audiences and study their needs. One cannot ignore the nostalgia to prevent it from becoming a devaluation tool and a weapon against everything new. Instead, the memory of how it was before can compensate somehow for the missing archival photos or records.

Therefore, in 2018, the team of Jam Factory Art Center implemented the “Tell Your Story” Project, and recorded the interviews with former employees and workers from the factories within the Pidzamche, Rohatka and Znesinnia districts. In 2021, the stories collected became the basis for the “Tracing the memories of Pidzamche” Residence. This practice, namely an actualization of research materials through art projects, eliminates the monopoly on knowledge by science and shows different ways of understanding data. The involvement of artists makes heritage and history more visible and accessible.

Anna Gaidai is the residence curator, and Sara Renar and Tereza Barabash are the artists who have worked with oral histories.

Sara Renar is a sound artist from Croatia. She studied architecture and urban planning and combines urban understanding when dealing with sound. In this project, she worked with sounds as stimuli for space perception. The created audio walk interacts with the architectural industrial landscape, superimposed on modern city sounds. The project symbolically reinforces the idea of residents’ voices being important because they sound in six tracks.

The audio walk combines district points most often mentioned in the interviews, as well as points representing the district life most clearly: Pidzamche Railway Station, Svitoch Chocolate Factory, Meat Factory and Svitanok Leather Factory, Raiduha House of Culture, and the Food Market. These sites were determinative for

the district, serving as working and private life hubs, as well as hubs for leisure, entertainment, and meetings. Children's legends and games are associated with these places. The audio walk format preserves not only information but also people's voices, intonation, smiles, sighs, which humanize and become artistic tools. Sara Renar used various techniques to develop tracks – the superimposing of sounds, repetition, and editing with synthesized sounds. All this reflects the multiplicity of similar memories and the dialogue between the inhabitants as collected by the researchers.

The experience of this audio walk depends on many factors: weather, wind, atmospheric pressure, which affect the spread of odours the residents mentioned. In addition, the sounds of the modern street, the train station, and the cars constitute an integral part. They spontaneously complement the audio recordings, thus making each audio walk different.

During the route, there is an effect of overlapping realities – one catches the sight of one thing and hears the other in the headphones. The sadness behind that other thing is a nostalgia that is easy to comprehend since the words about the smell of “true chocolate” sound so convincing.

Live voices evoke empathy for their owners – those who hark back to factories. The project helps to understand the significance of industrial facilities for them, as well as the fact that they cannot find alternatives for these.

The project builds layers of private stories and reveals these through various media. Smells are part of the route, helping to feel how Pidzamche smelled. Precisely because the residents often mentioned the smells of the area, the project participants decided to work with their memories in such a way as to attract another sense – the sense of smell.

The project engaged experts from the Lviv Perfume Workshop “Be craft” to develop fragrances.

Residents recall that Pidzamche smelled not only with chocolate. The Station, the Meat Factory, the Leather Factory, as well as the Market did not always have pleasant aromas, but these were inalienable signs – one could navigate through the district by smell. Smells disappear and the city landscape loses its silhouettes; however, based on memories, the researchers developed a map showing the areas of distribution.

Individual experience of smell perception is difficult to convey to others – it is difficult to describe a smell in words. Therefore, the created scents do not imitate those in which everyone would recognize the same thing. These rather suggest associations that evoke the memories disclosed in an interview. These represent a rethink and a focused statement of site elusive characteristics. For example, the smell of the Meat Factory and Leather Factory is chemical, “varnish-like” – it alerts. The Food Market smell is a combination of cucumber, melon, and bread. It harks back to summer and combines bizarrely with the now empty place, which

no longer smells. The abandoned courtyard smell of the Raiduha House of Culture represents traditional female perfumes used for dance parties. Today, these smells are like ghosts.

The created walk with audio tracks and smells reveals the content of individual memories, allowing everyone to join in the dialogue with the past, and make memories a heritage of the community.

At the same time, it is clear that working with memories requires a critical look and an understanding of their nature. Tereza Barabash, a Ukrainian artist known for her work with textiles, installations, and audio-visual art, addressed this during her residency.

As part of the project, she created two installations at the Air Space of the Jam Factory Art Center.

The first one is a three-dimensional, suspended in space cloud of stitched printed materials: interview texts, documents, drawn mental maps, photographs. The lines of juncture form sharply curved facets, and the lighting emphasizes the relief and further deforms the structure with sharp shadows of protruding parts. The viewer's own shadow creates an additional effect around the installation – one can see statements behind about the influence of those who listen to the story on its sense. This installation is an attempt to visualize human memory, the structure of which depends on various circumstances and constantly changes. Lack

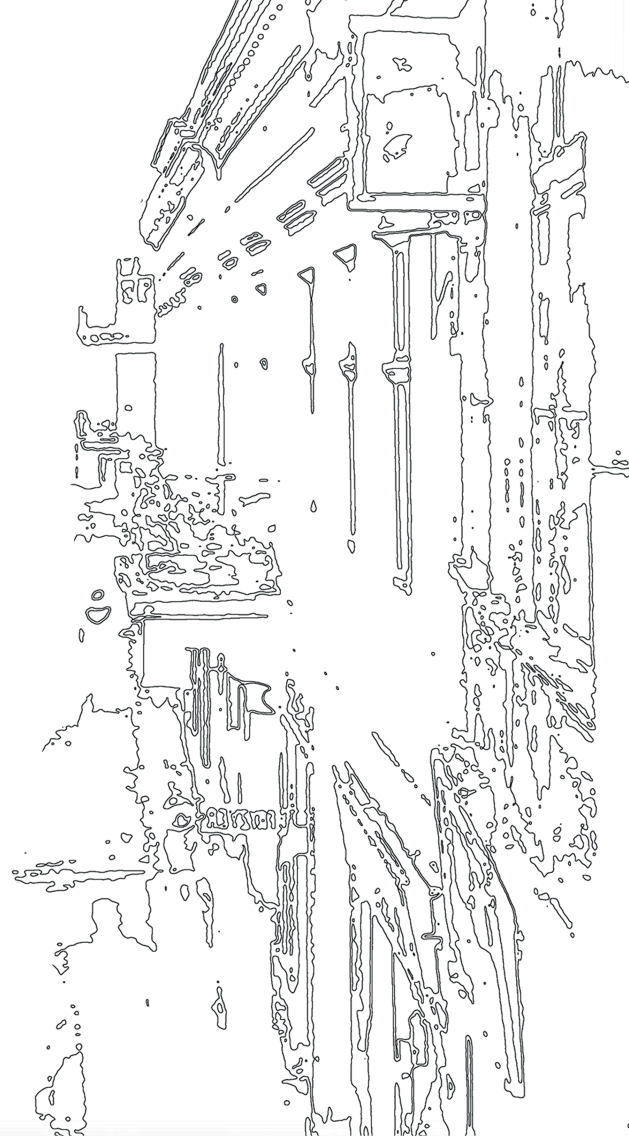
of clear joints, smooth transitions, indecipherability of memories, their inconsistency, and fragmentation present the memory as a source of reliable evidence of the past.

Another installation nearby represents dark curtains separating the room filled with light and a humming sound. The fluorescent lamps that Tereza Barabash found in abandoned factories are placed on the walls. Employees used to spend working hours under such lamps, and now spectators can feel the blinding light and the humming sound that accompanied their work. Beyond that point, the nostalgia for factories and jobs seems to be a voluntary delusion, a selective attempt of keeping only the good memories.

Installations problematize memories as a source of information and prompt the question of "What is the value of memories as a legacy?" After all, the memories represent the legacy that not only enriches but also creates ghosts that bind to the past. However, their value is not in the informativeness, but in the humanization of history. This legacy – memories showing private experiences, not the facts – needs to be treated so that it does not become a painful nostalgia and a stigma of "used to be better" for new initiatives.

Anastasiya Kholyavka

Acknowledges to historian Iryna Sklokina for advice while preparing this text



Walk, listen, smell: shared memory experiences

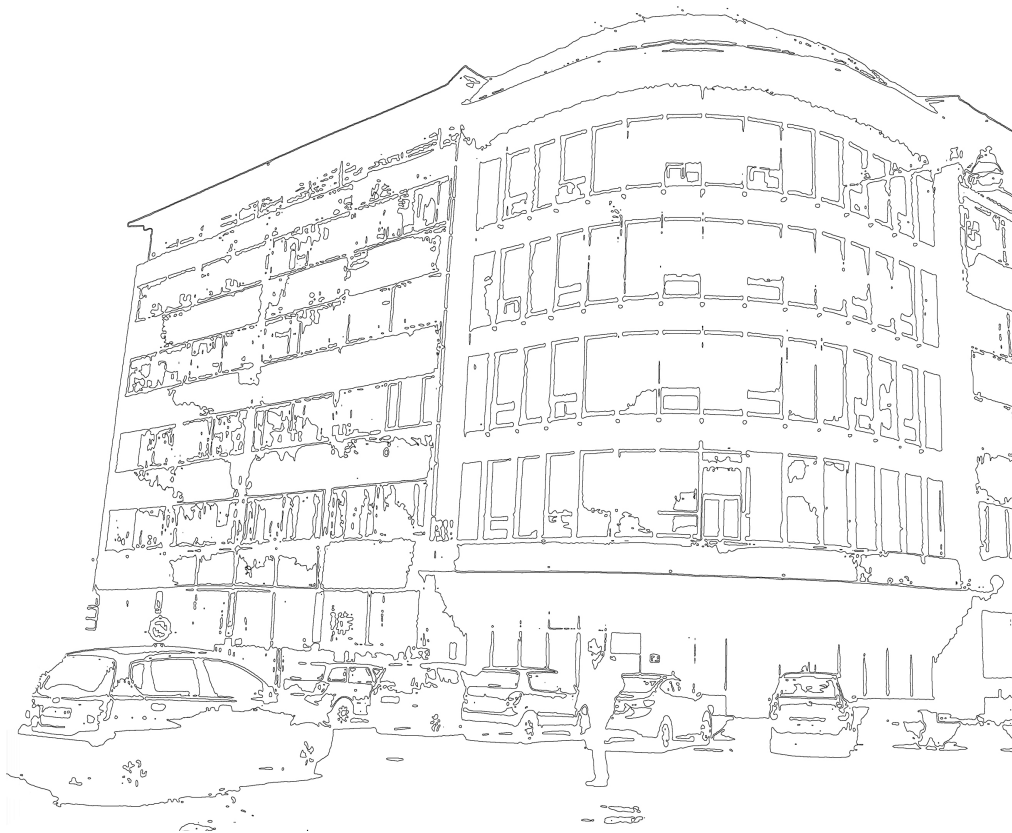
You should buy real estate in Pidzamche, because soon the land here will be very expensive, - a friend once taught me. However, this non-tourist and non-glossy (so far) district of Lviv still arouses not mercantile interest in me, but sentimental recollections. During my childhood, the only way to get to the city center from the suburbs, where I still live, was the route No 127, which ran through Pidzamche. Often, in a packed bus – so much that you can't see the windows – I could capture my progress deeper into the city more through smells than visual images. The sharp spirit of sewage let us know that we had passed the bridge over Poltava. Especially unbearable in the summer, the rotten snot of the meat processing plant signalled that in three stops – is the final one, so it's time to push to the window to see the mysterious fairy-tale castle with a tower and spires – from the perspective of my childhood so incredibly beautiful (already in adulthood I learned that it was a "Jam Factory"). At the final stop near the railway station, the smells were sometimes accompanied by characteristic sounds – trains (since childhood I love railways!). Sometimes, at the final stop, my nostrils were tickled by a viscous caramel-sugar breeze that sometimes came from the "Svitoch" factory. Time has passed, and Pidzamche continues to be invariably associated with these childhood recollections based on a very complex experience. Individual memory holds in mind the image of a city that has actually been lost for a long time.

Memory and recollections have become a research tool of the

district in the project "Tracing the memories of Pidzamche", which was implemented as a part of an art residence from Jam Factory Art Center with the assistance of the International Platform Magic Carpets[1]. The lost architectural and social environment of the site was updated primarily through various types of experience – sound, smell, walk special places, exposure installations. The Jam Factory Art Center recognizes working with people and establishing a dialogue with the community as a priority in its activities. One of the first projects of the newly created institution was the project "Tell your story", implemented in 2017, which resulted in in-depth interviews with former employees of Pidzamche enterprises. Continuing the practice of interaction and co-creation with local residents, the Jam Factory Art Center team initiated and implemented the current residence "Tracing the memories of Pidzamche", curated by Anna Gaidai. The project invited interdisciplinary artists - sound artist, composer and performer, Sara Renar from Croatia, and Tereza Barabash, Lviv artist working with textiles, installation, audio-visual art.

Art begins to take care of the problems of memory with all its might, just as soon as society is in danger of losing it, - said the researcher of cultural memory A. Asman[2]. Indeed, attention to the history of Pidzamche, the subjective life and worldview of the inhabitants, locally important phenomena for the area, its cultural landscape is primarily caused by significant infrastructural changes in the area, which inevitably entail losses and (mental) gaps/interruptions.

As my friend predicted, today Pidzamche is rapidly transforming into an attractive area with new buildings on the site of dilapidated production and abandoned houses, a renovated road and (I believe soon) even a new art center - the same fabulous "Jam Factory". However, changes aimed at improving the lives and increasing the opportunities of current and potential residents are inevitably accompanied by the disappearance of the historical-cultural layer. We are talking about both a specific architectural space with its routes and images, and the social space determined by it at the level of everyday practices. The founder of "radical geography" D. Garvey emphasizes that one of the defining features of urban space is that it is common. This environment of common living for all and its social world is gradually, but inevitably appropriated and changed. Quasi-historical exotic names like "Brama", "Tower", "New Fort", promises of unspoiled authenticity, "new center of the old city" are actively used in commercial advertising. The common is threatened with commodification and appropriation. The common space is being transformed into a public one, where





convenient infrastructure – bike paths, squares with benches, cafes, etc. – is an attempt to create new types of urban common space, which, unlike the common spaces of the past, is easily capitalized.[3] Indeed, the Pidzamche district is gradually turning into a profitable investment. A significant symbolic capital, or rather added value, is the history of the site, or even not history, but mythologized and capitalized memory, turned into a product of consumption.

These ambiguous and contradictory processes are inevitable. Therefore, in addition to new opportunities, the community of the district faces a new challenge, which for some residents is to some extent existential - the need to adapt to change. But by changing the city, we are also changing ourselves. Taking a look at the central problem for Marxist D. Garvey, "who owns the city?" in a more applied plane, it is worth thinking about something else: "what city do we want?". What connections with the past should be preserved? How to preserve the cultural memory associated with the past of Pidzamche? How to maintain this space as a common?

To form answers to these questions, you need to hear the voice of the community. More precisely, the voice must be heard and the community be visible. These goals determined the format of work on the project "Tracing the memories of Pidzamche" and the research methodology proposed by the curator Anna Gaidai. The project explores the stories and personal reflections of people who worked at Pidzamche site in the 1960s-1980s, but it also focuses on events that preceded this period.

The project team aimed to tell the history of the site not through facts, but through personal stories, experiences of specific people,

not only making them visible, but also testifying to the importance of their lives, their presence in this place. The work is based on in-depth interviews collected four years ago as part of the project "Tell a story", and memories of residents recorded by current residents during expeditions. Many of the respondents were perplexed: "What can I tell you? It was just somehow..." For the interviewed residents of Pidzamche, their life is generally perceived as a banal way of life - important only for themselves, everyday life, in which there were no bright events that would go beyond their ideas about the usual. However, the usual was interesting for the artists, because the people who lived and still live in Pidzamche constantly symbolically create its memory, recreating this place[4]. They shared personal stories, photos and documents; drew mental maps from their memories - the subjective topography of the area, which marks important and significant places and events. The starting point is their home. Here is my street, this is where I start moving... here I went to school, here I went for groceries, here - to work, and here - to dance, here - on a date...

This vivid personal communication memory, recorded on paper and audio media, has been translated into the language of art. It was mediated through sound, smell, artifacts, visual and physical experience. The result of the joint work of the project team was a route through six locations in Pidzamche; audio tracks created by Sara Renar for each stop on the route; unique scents designed for each location; exhibition in AIR Space of the Jam Factory Art Center with Tereza Barabash's installations, smells and sounds.

Through this mediation, personal memories of routine practices, trajectories, and routes of another's memory are visualized,

drawn, concretized, and made available to others. Thus, thanks to the project "Tracing the memories of Pidzamche", communicative memory potentially becomes a collective memory. The collective knowledge of the past can be considered a form of common knowledge. The openness of a common resource for all without exception is an opportunity to avoid the appropriation and transformation of this form of common into a trivial product of consumption. Researcher Harvey calls this practice "socialization". In the project "Tracing the memories of Pidzamche", art essentially performed the function of socialization, transforming personal memories into a form accessible to all, bypassing the logic of market exchange. The audio tracks created by Sara Renar based on recorded interviews, sounds of individual locations and synthesized sounds are freely available on the art center's website, as well as a map of locations to which you can pave your own routes[5].

Art has discovered the crisis of memory as a new theme and invents new forms in which the dynamics of cultural remembrance and oblivion are embodied, A. Assman noted in the 1990s.[2] The peculiarity of artistic memory is that it does not work as a drive, but only stimulates memory, concentrating on remembering and forgetting.

They say a memory always needs a boost. Pidzamche area of the 1960s and 1980s was interesting primarily for its factories, so Tereza and Sara focused on the residents who worked on the industrial facilities and lived nearby at the time. The reference points of memory for the residents were separate locations - objects-shocks for memories. The area of the site within the project was structured with the help of selected places that

residents considered the most representative for the district: railway station "Pidzamche", factory "Svitoch" (Nestle), Nova Riznia (Meat Factory) and Garbarnia (Svitanok Leather Factory), House of Culture "Raiduga", Pidzamche food market, Jam Factory Art Center.

As a kind of prologue to the time under study, the project "Tracing the memories of Pidzamche" included the prehistory of the district - the formation of its infrastructure, the impact of industrialization and Nazi occupation, which dramatically changed the ethnic composition of the community. Tracking these connections shows the city as a continuity, as a multi-layered narrative. Part of the past is always involved in the present, so memories of the Soviet period were considered not in isolation, but in relation to the present. It would seem that long ago non-functional industrial facilities had to lose the status of landmarks, to stop influencing the image of the area. Nevertheless, they retain their significance, even if they have lost their function - they are "highlighted" and retain in modern times the memories of residents who relate their life and its significant meanings to the period of active production.

Very often in the memories the residents nostalgically mention Pidzamche station, mainly through which it was possible to get to the area. The railway, built in 1869, connected Lviv with Vienna and the cities of the eastern direction, but topographically divided the city into "worst" and "best" parts. There is a pattern: when conditional walls appear in the city - even if they are embankments of a railway, the purpose of which is to connect - on the mental level the inhabitants form an internal barrier, which always divides the city into parts. People behind the walls seem to be isolated, even if geographically they are located very close

to the city center, as in the case of Pidzamche - about twenty minutes on foot. The memories of the townspeople make these mental boundaries visible, confirming that the imaginary is inseparable from the real.

The railway largely caused a slowdown in the urban development of the site, but revived the industrialization of the area. It provided a convenient way to the place of work and back, because not only those who lived in Pidzamche worked at the factories. Thanks to the railway, the development of the industry intensified through the transportation of goods and passengers, it also enabled the peasants to deliver products for sale to the market in Pidzamche, which was included in the walking route of the project. Since last year, the market has virtually ceased to function, moving to private ownership - in the memories of residents clearly sound nostalgic notes for a place where you could buy cheap fresh food. The function is cancelled, but the location continues due to memory.

The life of the residents of the area was centered around factories - even biorhythms were subordinated to working cycles. In one of the interviews, a man who grew up on the site tells how the people of Pidzamche, distinguishing by ear the "voices" of different factories, were guided by them in time - when the shift started, when it was time to go home: not everyone had a watch. A similar function was performed by the beeps of trains running at Pidzamche station, notifying of arrival or departure and giving an idea of time. In this other temporality, the boundary between private and working time was blurred in favour of the dominance of the latter, which belonged to the state and expressed the inviolable stability and integration of personal life into a strictly

regulated mechanism at all levels.

Although the project focuses on Podzamche's life, which is structured primarily by industrial facilities and production cycles, the route included a place of leisure related to people's private lives. House of Culture "Raiduga" – a former club, once part of the glass and leather factory, the center of the cultural life of the district, testifies to the extent to which factories and mills determined the life of people of Pidzamche even in their free time.

Based on the recollections of people who lived or worked in Pidzamche and subjective associations, the project team together with Lviv perfume workshop "Be craft" created appropriate fragrances for each location of the audio walk. The ability to smell is one of the most basic, most primary senses through which the world is revealed to us from the moment of birth. This medium became the conductor who made the recorded recollections of the inhabitants brighter and more voluminous. Each of the scents should not literally reproduce how it once smelled like here. There was also no question of creating a certain pleasant/unpleasant smell. The project team aimed to use their sense of smell to create an image of the site that could complement our ideas about a particular place.

Although the project relies more on the production of experience than material works, it was organically complemented by Tereza Barabash's objects installed in the space for artistic residences. These objects are not so much "artistic products" but artifacts, a part of life that is almost not subject to "artistic" processing. They also serve as a trigger for memories and show in different ways how memory, mind, and imagination interact.

The object of stitched sheets of paper, on which the recollections





of the inhabitants were recorded, formed a conditional cloud of irregular shape hanging in space. The sheets were combined with each other in such a way that the information on them was fragmented, so that it was not possible to form a complete picture of what the stitched documents describe. The plastic course suggests that people see the same things from very different angles and points of view, and that memory is not a static and unchanging archive - it processes, modifies, replaces... The paper sewn into the folds symbolized accumulation, storage, transformation - and ultimately loss. The installation was illuminated by flashlights for sniper rifles - an allusion to the recollections of residents about how in the postwar period at night they were often awakened by searchlights, combing the sky in search of a possible air threat.

Another Tereza's installation - a space organized in a semicircle vertically located on the walls of fluorescent lamps of the 1970s, taken from the factory. The master who helped to form the installation, an employee of the "Rema " plant, lived all his life in Pidzamche and was engaged in the maintenance of such lamps within the scope of his professional duties. These lamps for lighting industrial premises were used at industrial facilities and in many Soviet institutions. Since childhood, I remember the sharp white light and the characteristic annoying sizzling of such lamps in school classrooms. The constant feeling of discomfort gradually dulled and became invisible, still affecting the nervous system. The spectator is actually placed inside a total installation of lamps, which turns into a small exhibition space. All the irritating aspects that accompanied the presence of these lamps in the public space become clear, and they simply cannot be ignored, abstracted, as was the case with me in school classrooms or the

city house. The installation is arranged in such a way that you can neither adapt nor avoid aggressive white light, annoying sizzling and even overheated air and the smell of burnt dust on the lamps. The gesture of the artist made visible implicit and seemingly insignificant details of everyday life of people to whom they were accustomed, adapted, did not notice. But it turns out that even an ideologically neutral space at first glance was repressive and hostile. The installation resonates with the project's idea that speaking, listening, and "sniffing" is essentially working out not only nostalgic memories, but also traumatic experiences. By performing these actions in the symbolic plane of art, we do not deny, but integrate these experiences to move on.

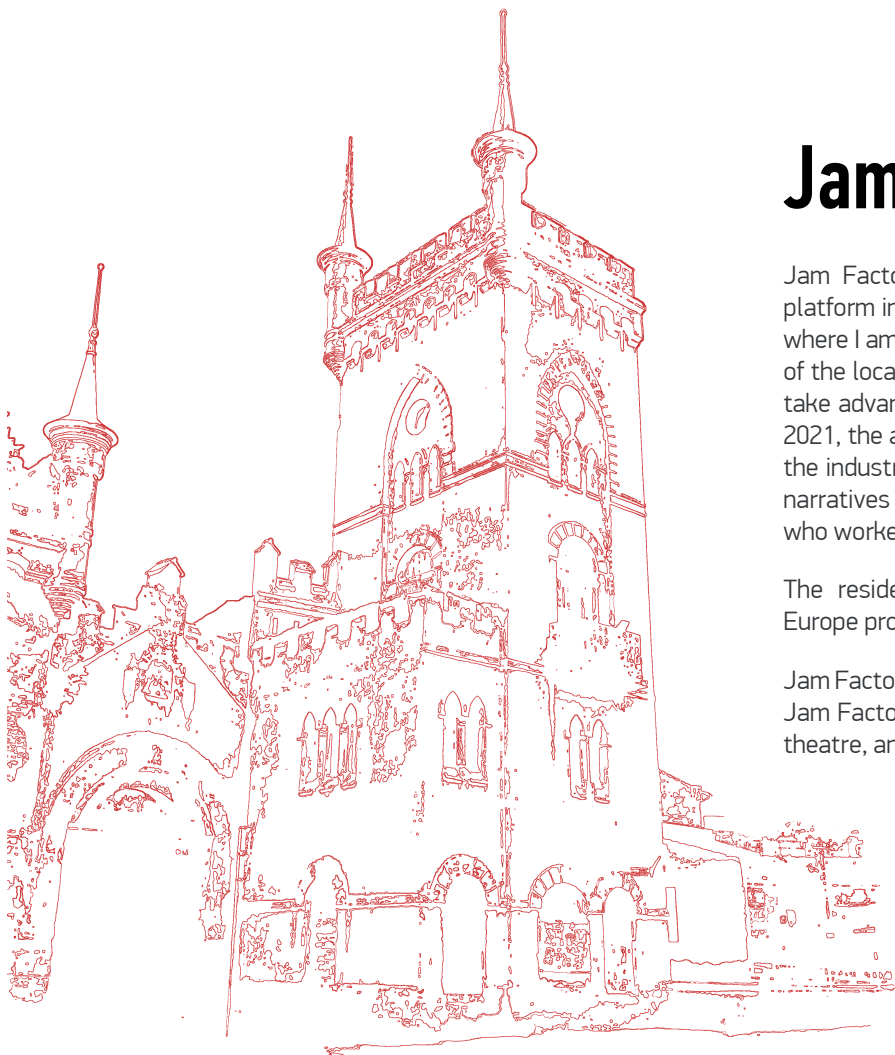
Memory does not continue on its own, it is created interactively. People constantly create memory through communication-in speech, in images, in ritual repetitions. At the same time, memory is a dynamic phenomenon – it is constantly viewed, established, transmitted and assigned. Therefore, mediation – external media and cultural practices – is necessary for the realization and duration of memory[2]. The recollection mediation carried out by the project team offers a caring and supportive attitude towards the community and its memory. It reads the desire to preserve the direct language of the inhabitants as much as possible, without exoticizing them. The priority of producing experience and knowledge, rather than art objects that can be appropriated and commodified, warns against transforming personal memories into a product of consumption, as opposed to memory as a practice of communication with the city.

The combination of different types of experiences – sound, smell, and walking as ways to socialize personal memory – creates an

opportunity for others to participate in shared memory through positive experiences of assigning a city outside of market logic and the exchange system-in particular, through walking. Through the practice of walking, we assign space not in the sense of consuming it, but through building an emotional connection with it. Someone else's experience associated with a particular place helps us rediscover our own city. Through the images of Lviv, which exist in the individual memory of the inhabitants, it is possible to establish a connection with others, and hence one's own connection with the city, despite the temporal and mental gaps inevitably caused by any changes.

Daryna Skrynnyk-Myska

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Jam Factory Art Center

Jam Factory Art Center became a member of the MagiC Carpets platform in January 2020. Last year's residency under the name "I am where I am fine" aimed to give Pidzamche teenagers the understanding of the local opportunities of the district they live in and the courage to take advantage of these opportunities, to feel free in public space. In 2021, the art residency "Tracing the memories of Pidzamche" explored the industrial heritage of the district through the lens of the personal narratives and memories of residents of Pidzamche, and the narrators, who worked on the area's factories.

The residencies are co-funded by the European Union's Creative Europe program.

Jam Factory Art Centre is a contemporary art institute in the revitalized Jam Factory building complex, which works in the fields of visual art, theatre, and music. The space is to be opened in the middle of 2022.

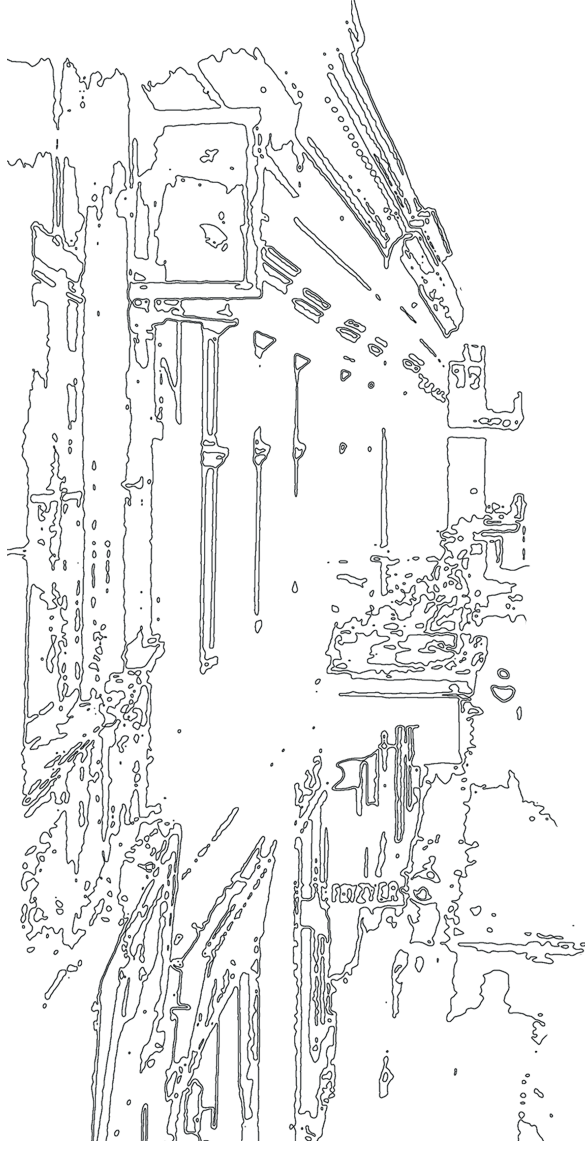




**MAGiC
CARPETS**

MagiC Carpets

MagiC Carpets is a European art platform created in 2017 to enhance the mobility of artists who both develop and work in the socially responsible field of art. The platform's art residency projects focus on the interests of communities.



References

- 14 in-depth interviews conducted with former male and female workers of Pidzamche district factory during the Jam Factory Art Centre's "Tell the Story" project in 2018.
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The project “Tracing the memories of Pidzamche” was created by:

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Anna Gaidai - curator and project
manager

Teresa Barabash - artist, resident of the
project

Sara Renar - artist, resident of the
project

Mariia Shvets - communication
manager

Nataliia Parshchuk - project
coordinator

Levko Pidzhariy - coordinator of the
construction of the exhibition

Serhiy Petliuk, Eugene Chervonyi -
architecture and design of the exhibition
by Metamuseum

Violetta Pedorych - exhibition mediator

Max Zakrevsky - graphic designer

Liliia Bey - financial coordinator

Bohdan Hrytsiuk - project manager of
collecting in-depth interviews within the
“Tell your story” project

Anastasiia Ivanova - project
photographer

Nazarii Parkhomyk - project
videographer

Mariia Samoilenko - designing the maps
of Pidzamche industrial sites, scents of
the district and audio walk route

Olha Zarechniuk, Iryna Sklokina -
historical and architectural consultations
by the Centre of Urban History

Kristina Wawriw - fragrance designer,
perfumer, and **Ivan Kashin** – owner of
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- students of the Kharkiv School of Architecture for mapping
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- to the narrators for sharing their memories.

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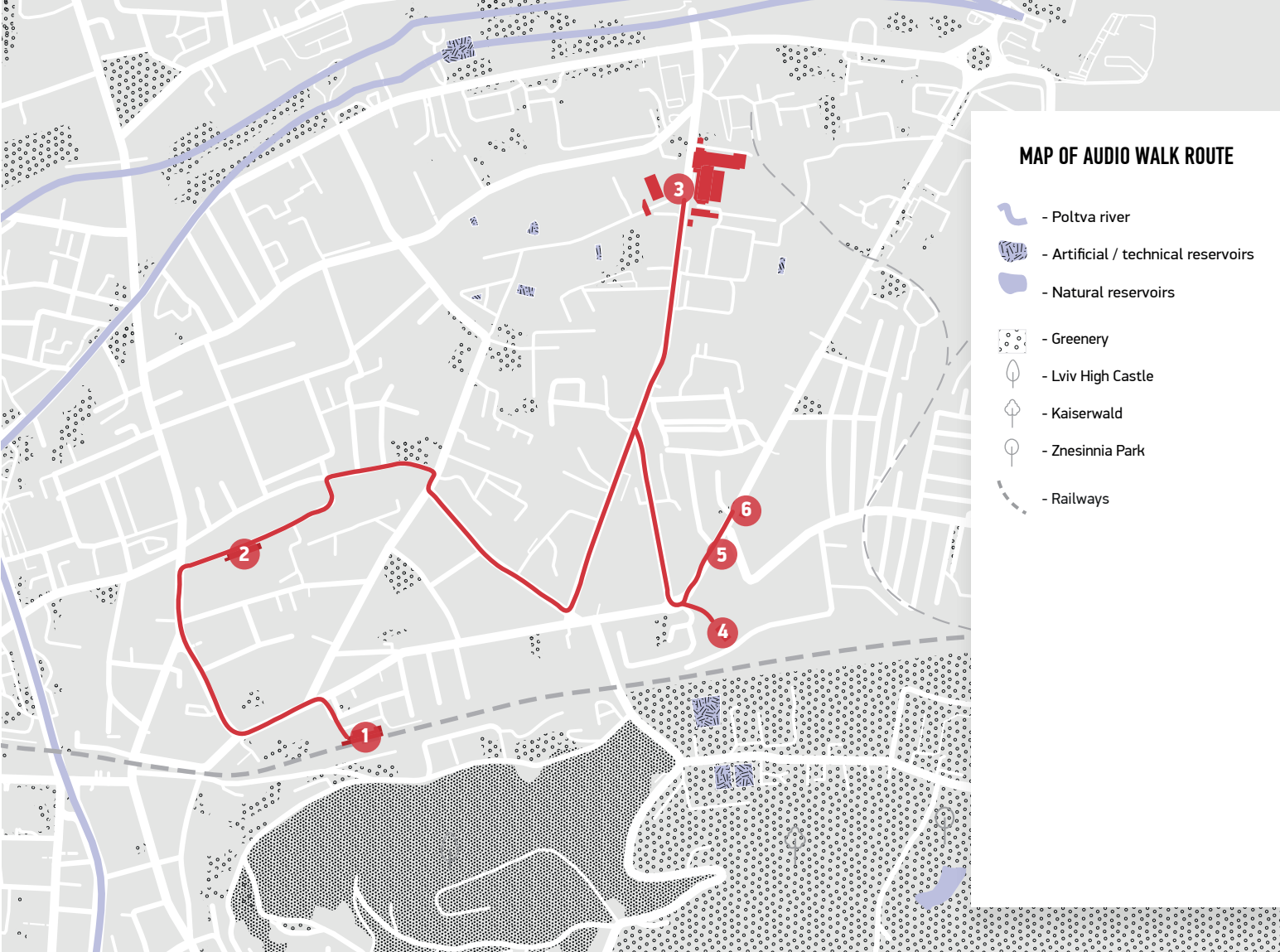
LAB.852



Information partner:



Lviv 2021



1. Pidzamche Railway Station

1, Ogirkova Street

Regular railway service from Pidzamche to Brody and Russia began in 1869.

To build the Pidzamche railway station, the old Paparivka cemetery was liquidated. The station was constructed using geometric forms in a neo-Renaissance style. The restructuring in the 1950s and 2000s significantly altered the station's original appearance. The locals are nostalgic for the lively traffic and the large number of people who used to come here every day to work from all over the region.

2. Svitoch Chocolate Factory (Nestle)

10, Tkatska Street

The factory of sweets and chocolate, which was founded in 1910 on the capacities of the three pre-Soviet enterprises in Lviv – Ukrainian, Jewish and Polish, continued the traditions of the pre-war confectioners. Throughout its history, the factory had several names: “Gazet”, “Bilshovyk” and “Svitoch”. Former employees of the factory point out the high quality of the chocolate of that time and the popularity of the products in Soviet times: “Our chocolate was exported extensively around the world. It was very valuable.” Since 1998, the factory has been owned by the international company Nestlé S.A.

3. Nova Riznia (Meat Factory) and Garbarnia (Svitanok Leather Factory)

50-52, 54-56, 53, Promyslova Street

“Nova Riznia” was built in 1904 and equipped according to the modern approach of that time. Here, separate buildings were used for a slaughterhouse, and veterinary and sanitary centers. A walled marketplace, numerous administrative buildings, and its own railway track were also present. During Soviet times, this was the site of a meat processing factory. Svitanok Leather Factory was located in front of Meat Factory, which logically combined the activities of these enterprises. Both factories fell into disrepair after the collapse of the Soviet Union. Today these premises are rented by various enterprises.

4. Raiduga House of Culture

114, B. Khmelnytskoho Street.

The history of the building dates back to the late 1920s. Here was the Polish educational organization “Society of the People’s School”. During the interwar period, the building had a cinema. The Raiduga (in English “rainbow”) Palace of Culture is a former club that at different times belonged to the Raiduga Glass Factory and the Svitanok (in English, “dawn”) Leather Factory (also known as the Tanner’s Club). It was the epicenter of the district’s cultural life. Locals mention various clubs, dancing, singing events, and film screenings that took place here, as well as a library, cafe, and a billiards room. The cinema had a capacity of 250 people and it had modern cinema equipment. The Raiduga ceased to operate after the closure of the factories. Nowadays the territory and premises of the House of Culture are private property but continue to be used for concerts and parties from time to time.

5. Pidzamche Food Market

122, B. Khmelnytskoho Street.

The local market dates back to the twentieth century. In Soviet times, it was famous for the variety and freshness of products as it was closest for the peasants to bring in and sell goods.

This area was considered the outskirts of the city (the former customs “rohatka”), so the prices of products differed in their cheapness. With the appearance of a new market on Haidamatska Street, the market gradually fell into disrepair. Now the market territory has been privatized and the market is closed. The locals complain that they lack a market.

6. Jam Factory Art Center

124, B. Khmelnytskoho Street

The neo-Gothic building is an architectural monument of local significance. The history of the site begins in 1872 with the Josef Kronik alcoholic beverage company, which existed until the beginning of World War II. In the postwar period, the enterprise was turned into a wine bottling plant. In the 1960s, there was a factory for processing vegetables and fruits.

The name “Jam Factory” became established among the locals at this time due to the pleasant smell of jam (“marmulyada”). Since 2015, Harald Binder Cultural Enterprises has been revitalizing the complex into the Jam Factory Art Center.

Route of the Audio Walk

The route of the audio walk consists of six stops.

You can follow this route in Pidzamche district on your own.
Move from one location to another using the map, while listening
to the relevant audio recording on the website for each location:



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