

Palermo



**Making
Futures**

Editorial

The following documentation is a collective travel journal, from the Making Futures Bauhaus + Mobile Workshop „Cultivating Uncertainty“ in Palermo, in October 2018 . It is a fragmented state - an assemblage of thoughts and extracted knowledge from being in place, meeting local knowledge and engaging in conversations. The reader distributed one week before the workshop became a tool for connecting local, situated and social knowledge of the group and acted as starting point of the collection.

Participants were encouraged to collect a diverse material in a wide range of formats that later was discussed in workshop's "class time" a moment where the group could collectively reflect of the experiences during the day.

The journal visualizes the process of the research trip and its position into a field of references, it refers to situations created during the workshop and includes their personal interpretations by the participants.



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Cultivating Uncertainty

Mobile Workshop

Palermo

25-28.10.2018

Often there is a huge gap between the ambitions of those responsible for spatial development (politics, architects, planners, economists) and the reality. This gap holds within it a state of uncertainty. At the same time, uncertainty opens new potentials for collective spatial practices and embodies the resource for their material manifestation.

From June - November 2018 the city of Palermo hosts the European Nomadic Biennial Manifesta12. Titled "The Planetary Garden. Cultivating Coexistence" the edition's "main ambition is to work in a truly interdisciplinary way with local communities in order to rethink the basic architectural, urban, economic, social and cultural structures of the city."(2) The geographical and cultural position of the city at the crossroads of three continents makes it an ideal location to investigate some of today's most urgent questions and explore possible futures.

Within this context, the action-research project Making Futures Bauhaus+ travels to Palermo for the second in a series of mobile workshops. Taking part will be participants selected via an open call. The intensive, 4-day-programme encompasses a curated visit to Manifesta12, public readings, cooking sessions, conversations and site-explorations with local partners. During the workshop participants are encouraged to collect diverse material in a multiplicity of formats, which will be discussed during the workshop's "class time" (feedback sessions) to finally assemble a collective journey log (bitácora de viaje-пътенис).

Mobile workshops are ambulatory learning constellations geared towards dialogue, deep collaboration and lasting relations that hope to expand the traditional field of academic research and its network. Most importantly, these real-time constructions reaffirm the project as an open, reflexive and practice driven format.

During these four days we will review state and mafia's ambitions in Palermo and keep our eyes open for the unfolding gaps and the unfinished moments. The programme includes visits to re-purposed Pallazi that are currently staging exhibitions and artistic interventions, a failed housing development transformed into a belvedere by architecture collective Rotor, an urban garden developed by Coloco together with the community of an isolated social housing complex, a piece of land used as a scout's base that was confiscated from the mafia and it's currently staging a site-specific installation by Cooking Sections. In what ways is the unfinished and the uncertain affecting spatial production? Can uncertainty be understood as a resource itself?



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Program

Thursday 25.10.

10:00 Group Introduction

Meeting Point: Teatro Garibaldi, via Teatro Garibaldi 46-56

11:00 Exhibition "City on Stage" in Palazzo Constantino

"City on Stage" builds on existing opportunities in the centre and the outskirts of Palermo to further develop the existing plans that are stuck somehow and have not been fully realised. Productive collaborations can act as a catalyst and possibly extend into future and long-term initiatives in Palermo.

Where: Palazzo Constantino, via Maqueda, 215



After having been abandoned for more than a half century, between 2001 and 2003, the last heirs of the Palace sold the entire property to the Bilotti Ruggi d'Aragona family. In the early 2000s the façade of the Palace on via Maqueda was partly restored, whereas the construction site inside the palace has been abandoned for years. Today the palace still belongs to Roberto Bilotti Ruggi d'Aragona.

13:00 Lunch

14:00 Support Structures and the Exhibition Design by Carlo Scarpa in Palazzo Abatellis (1953-54) with Rosario Talevi

Called to prepare the rooms of the new Gallery of Sicily in the Abatellis Palace, Scarpa found amongst the powerful ashlar, the ideal archetypes of his material voluptuousness, of his sensitive taste for form and making geometrical; he found the fabulous space of his imaginary figure, reconstructed the charm that these places recall and on the impressum invented his dialectic itinerary.

Where: Palazzo Abatellis, via Alloro 4

15:00 Exhibition „Garden of Flows" in Orto Botanico

Garden of Flows explores toxicity, plant life and the culture of gardening in relation to the transnational commons.

Where: Orto Botanico, via Lincoln 2



The Botanical Garden of Palermo, a key inspiration for the curatorial project of Manifesta 12, was planted in 1789 and inaugurated in December 1795.

16:30 Class Time in Orto Botanico

17:30 Exhibition „Out of Control Room" in Palazzo Forcella De Seta

Out of Control Room investigates power in today's regime of global flows.

Where: Palazzo Forcella De Seta, Foro Italico Umberto I, 21



The palace was originally the "casina a mare" (seaside house) of the Bonanno family. From 1937 to 1940, the Palace was the headquarters of the Mediterranean gallery, later to be used as gambling room, and



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afterwards the location of the Board of Administrative Justice. In 2003, it became part of the ANCE Palermo, a national association for property developers in Palermo.

19:30 Culinary Journey in Moltivolti, Dinner
Where: Via Giuseppe Mario Puglia, 21



In 2014, a group of friends with different culture experiences, professionals and social, coming from 8 countries Senegal, Zambia, Afghanistan, Bangladesh, France, Spain, Gambia and Italy, gives life to a space designed and structured to offer dignity, citizenship and value from the diversity.

Friday 26.10.

10:00 Meeting with Andrea Cusumano, City Councillor for Culture
Meeting point: tba

11:30 Meeting with Manifesta Education Hub: Engaged Education and Participatory Practices
with Yana Klichuk (Head of Education), Rossella Pizzuto (coordinator)
Meeting Point: Teatro Garibaldi, via Teatro Garibaldi 46-56



The Hub is a travelling education platform to reach out to and engage with various communities in the neighbourhoods of Palermo throughout the duration of Manifesta 12. The project is set up in a city bus, radically transformed by the students of the University of Palermo and Academy of Fine Arts under the guidance of Madrid-based architectural bureau ENORME Studio.

12:30 Class Time in Giardino dei Giusti
Where: via Alloro, 80



What Is Above is What Is Below

Cooking Sections (Daniel Fernández Pascual and Alon Schwabe) is a duo of spatial practitioners based in London. The duo was born to explore the systems that organise the world through food. What would it mean to water without water as a form of emancipation from weather? In Pantelleria, circular dry masonry walls enclose single-tree gardens and without that the citrus trees inside would never bear fruit. A series of installations set a stage around trees in Palermo to envision how to water with stones, to flourish on dry waters.

13:30 CLIMAVORE Lunch Box
Where: Chiesa di Santa Maria dello Spasimo

14:30 The geography of the coast 1950-1980, Walk
With Roberto Collovà
Meeting point: tba

Giardino di giardini. Azioni sulla Costa Sud

The project examines the changes in the geography of the coast from 1950 to 1980. The practice of dumping into the sea materials from demolition and excavation of the northward expansion created artificial promontories and wide beaches of debris along the entire coast. Sicilian architect Roberto Collovà has presented his new installation Ponte Luminaria at Fiume Oreto, in the Southern Coast of Palermo. The bridge-shaped installation has been built with remnants of Sicilian 'Luminarie', big structures with coloured lights used as adornment in Sicilian cities and villages during religious festivities.



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Today the territory of Costa Sud of Palermo appears as a disorderly mosaic of village constructions and what is left of factory architecture, enveloping a rich ecosystem between the city and the sea.

19:30 Dinner in Arci Porco Rosso (tbc)
Where: Piazza Casa Professa

Saturday 27.10.

10:00 ZEN Work in the garden with the community
with Miguel Georgieff (coloco)
Meeting point: taxi from Teatro Garibaldi, via Teatro Garibaldi 46-56

Becoming Garden (Coloco & Gilles Clément)
Becoming Garden, is a programme of meetings, workshops, and guided tours, to establish an ecological relationship of active exchange between citizens, gardens, and nature, and to develop collective thoughts that respond to a contemporary urgency to care for our own spaces. Coloco is a multidisciplinary design studio with locations in Paris and Montpellier. Since 1999, Coloco has developed urban and landscape design projects, through both collective and direct interventions.

12:00 ZEN Discussion and Lunch in ZENinsieme
with Miguel Georgieff (coloco), Mariangela Di Gangi (zeninsieme) and Maria Chiara di Trapani (Curatorial Program Manifesta)



The entire complex was inspired by the idea of the walled city, and is organised in blocks of insulae within an orthogonal grid aligned along the north-south axis. The political situation between 1975 and 1980 disrupted the overall transformation of the neighbourhood and left ZEN 2 without services and various infrastructure. Furthermore, due to an extreme housing shortage, squatting became common.

15:30 Tour to Pizzo Sella
Meeting point: Taxi from tba



Forty years ago, a housing development project colonised Pizzo Sella, the central hill of Montegalio, north of Palermo. After hastily facilitated approvals of building permits, concrete pours, sales, aborted construction and endless lawsuits, the colonised hill of Pizzo Sella has now become a poster child of real estate corruption, and a haunting blind spot in the Palermitan landscape.

Da quassù è tutta un'altra cosa (rotor)
Starting with traces left by hikers, herders, pilgrims, goats and boars, Rotor's intervention explores the possibility to stitch back the hill of Pizzo Sella through the reconnection of hidden paths running along the cliff, above and behind the housing complex. Nearby the cliff, a belvedere is turned into an observatory for some of the breathtaking panoramas, doubling as a place to meet, rest and find cover. Rotor proposes a mountain-sized exercise of perspective reversal.

18:00 Class Time on the beach in Mondello
Back by public transportation Bus 806

Sunday 28.10.

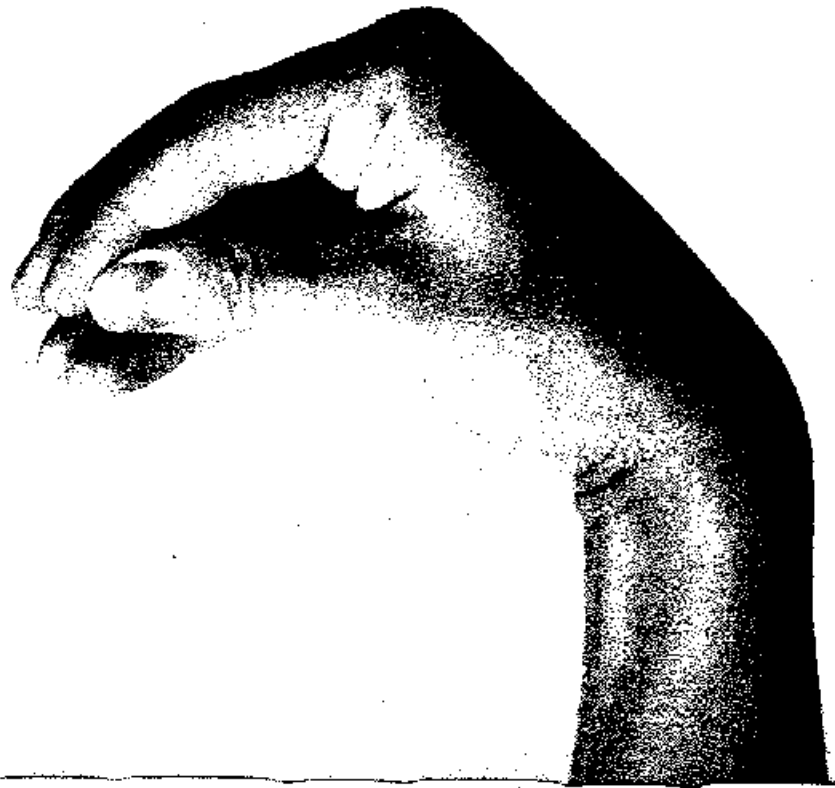
10:00 Palermos spaces of uncertainty beyond the Manifesta12, Walk
with Zeno Franchini and Francesca Gattello (Marginal Studio)
MARGINAL is a research studio based in Palermo exploring the margins of design disciplines and the roles it can play in the making of societies.

13:00 Lunch
14:00 End of Workshop

**CHE VUOI?
WHAT DO YOU EXPECT?**

Le estremità delle cinque dita si riuniscono rapidamente e formano un cono col vertice in alto. La mano può restare ferma o essere scossa più o meno velocemente, secondo che la domanda è fatta con gentilezza o con impazienza. Molto usato a Napoli.

The tips of the fingers of one hand are brought sharply together to form an upward-pointing cone. The hand can either be held motionless or be shaken more or less violently up and down, according to the degree of impatience expressed. Very common in Naples.

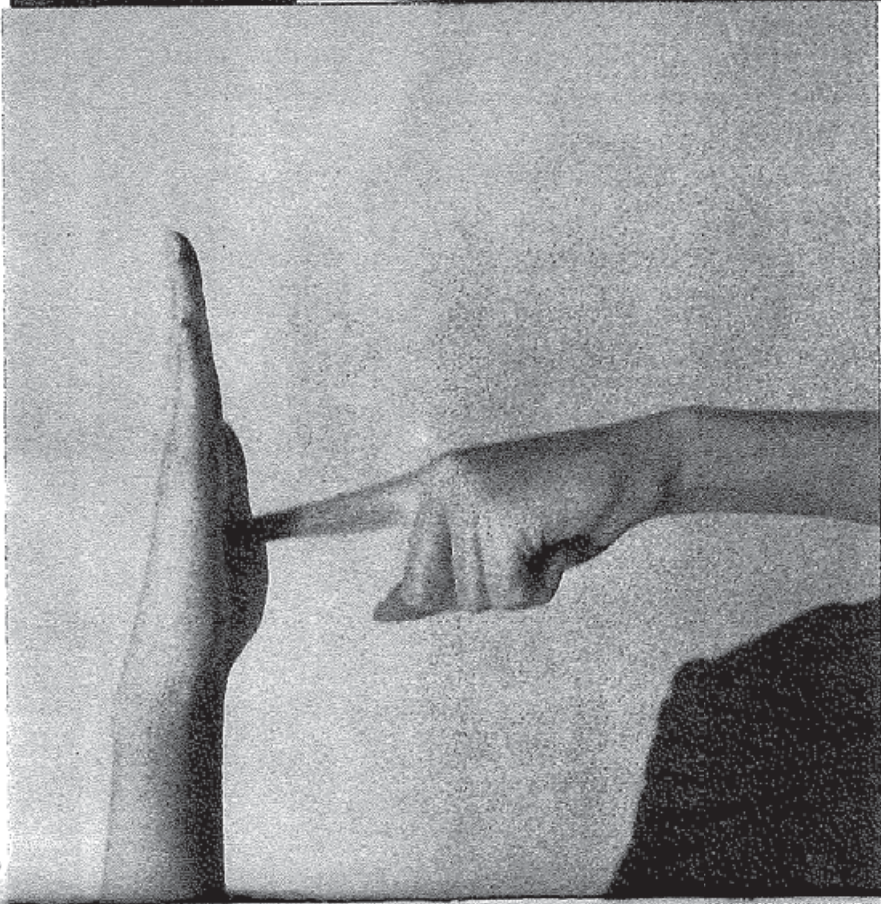


MUNNARI, BEVINO (2005): SPEAK ITALIAN. THE FINE ART OF THE GESTURE: A SUPPLEMENT TO THE ITALIAN DICTIONARY SANFEANISICO
Cesari del Bolet

INVITO
INVITATION

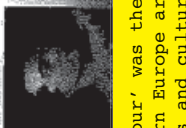
«Chi vuol venire con me metta il suo dito sotto la mia mano». Si usa per chiamare gli amici a fare tutti insieme la stessa cosa, un gioco, una passeggiata.

"Put your finger under my hand if you want to join." This gesture is used to call friends together, often for a game or outing.



This gesture seems to be not in use anymore,
as all the native participants are not able to recognize it.

Grand Tourists in Sicily



Johann Hermann von Riedelssal
1767: Went to Sicily at the invitation of
art historian Johann Joachim Winckelmann
to whom he constantly wrote during his
travels. The collection of notes, published
journey through Sicily and that later
became an essential text for those trying
to make the Grand Tour.

Patrick Brydson
1770: Visited Sicily and was impressed
by the beautiful scenery of the port city
of Messina with the so-called Palazzos
or Maritime Theatre. In Palermo, he was
to see the forest of Santa Rosalia. Published
A tour through Sicily and Malta (1773).
He describes the 'honourable order',
the various combinations of nobility, sea
power and criminals.

Michel-Jean Borch
1776: Visited Sicily. He reported his travels
as a fictional exchange of letters in
which he aims to expose the errors and
false positions of Patrick Brydson.

Jean-Pierre Houllé
1778: Travelled through Sicily for three
years. During the trip, he painted over 22
scenes, which are collected in four volumes.
Sicily: Voyage pittoresque (1782-87).
The collection is one of the most important
Grand Tour works of the eighteenth century.

Jean-Claude Richard de Saint-Non
1759-61: Travelled to Naples and Sicily.
He published a four-volume work
of the Voyage pittoresque ou Description
des royaumes de Naples et de Sicile
(1781-86) of which two volumes are dedi-
cated to Sicily.

'The grand tour' was the traditional journey though Europe mainly taken by young Northern Europe aristocrats to expand their field of knowledge within art, politics and culture. While the early grand tourists would visit the rural area of Sicily, today although a city with a large number of important historical sites and buildings, Palermo's tourist are restricted to a very limited area within the city.

Dominique Vivanti Deron
1778: Arrived in Sicily with a group of artists, commissioned by Jean-Claude Richard de Saint-Non. Published Voyage en Sicile (1786). Later he would be appointed as the first director of the Louvre in Paris.

Johann Wolfgang von Goethe
1787: Arrived in Sicily. His accurate observations are an insight into Sicilian society. His descriptions of Palermo as being architecturally quite similar to Naples, although different.

Karl Friedrich Schinkel
1804: Visited the Italian peninsula from the north all the way to Sicily. He directed his attention towards buildings from the early Neoclassical period, from the Arco perlele to the Palazzo Reale. He had an impression of a philosophical sense for art and depth of character.

August von Platen-Hallermünde
1826: Fascinated by the classical ideal, he left Germany for southern Italy. He poured the Nordic restlessness of his soul into refined and wise poems in classical forms (odes, sonnets, etc.) with a haunting beauty.

Guy de Maugassant
1858: Visited Sicily and wrote a travel manual and guide to its art, architecture, people and landscape. He provides a vivid account of the 'strange and divine museum of architecture', where Greek, Roman, Byzantine, Arab and Norman influences combine to produce beautiful monuments in a unique Sicilian style.

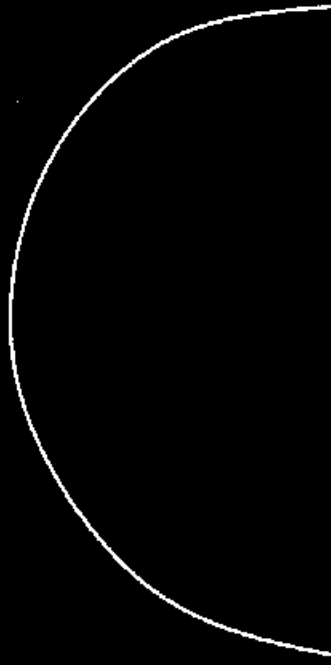
Beste Mini, pp. 110-116 (2018)
PALERMO Atlas: Manifestation
PALERMO: Humboldt Books

From Grand Tourists to Tourists

Palermo Atlas

1.4

APPLICATIONS OF A MOBILE CLASS



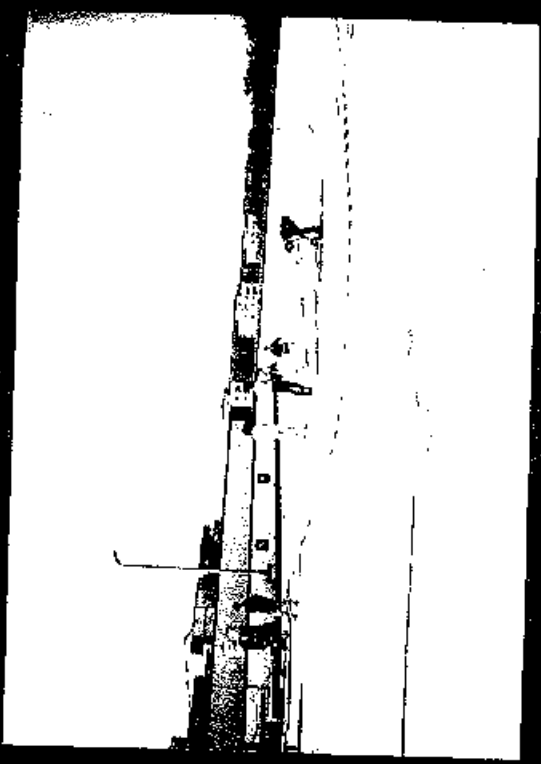
ROOM

ANWENDUNGEN EINES
TRAGLUFTKLASSENZIMMERS

Abwaan, Bader, Shapwigaat,
Dakari (2017): Explorations
in Mobile Practices. Mesa
School for the open- Barcelona

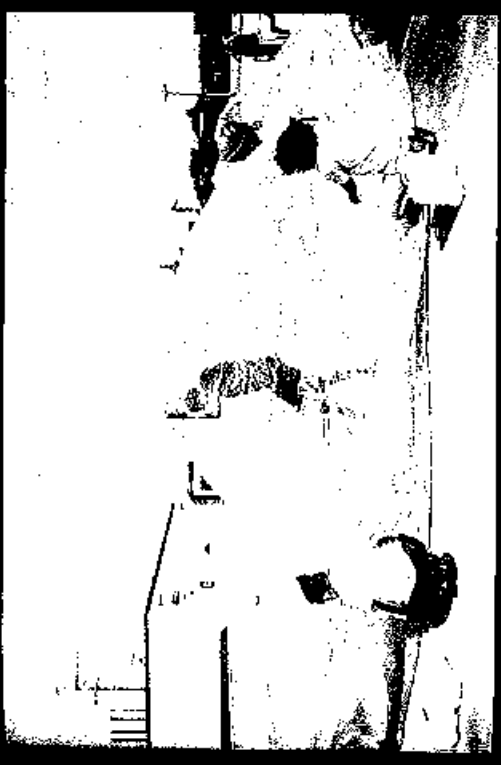
SPACES OF LEARNING
RÄUMTE DES LERNENS

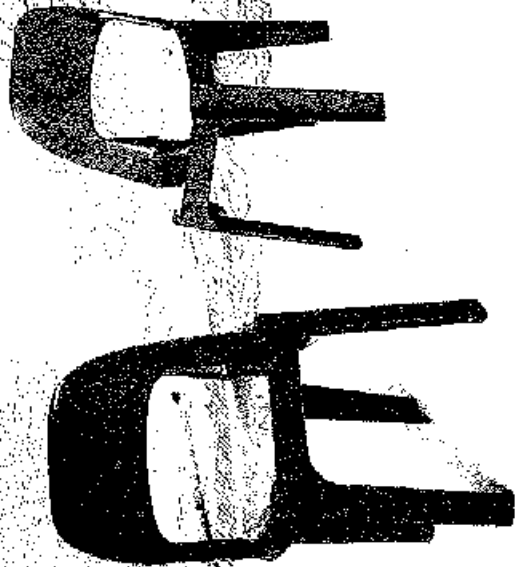
14
88



APPLICATIONS OF A MOBILE CLASSROOM
ANWENDUNGEN EINES TRAGLUFTKlassenzimmers

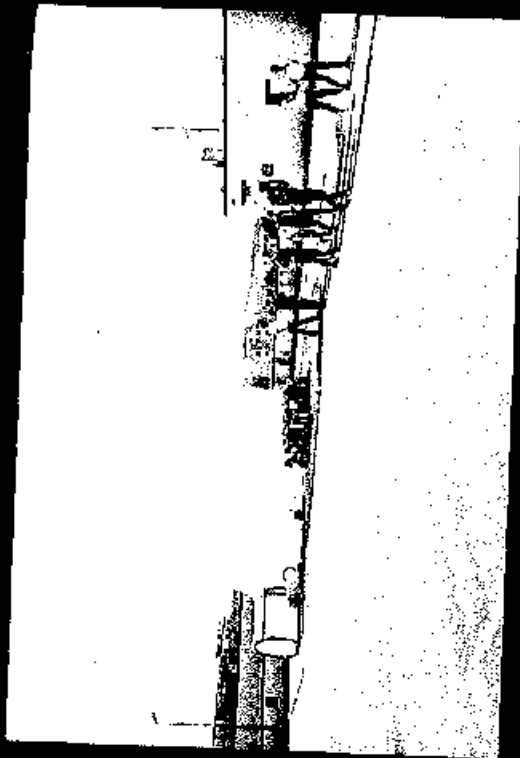
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89





SPACES OF LEARNING
PAISINE DES LEIGENS

1.7
90

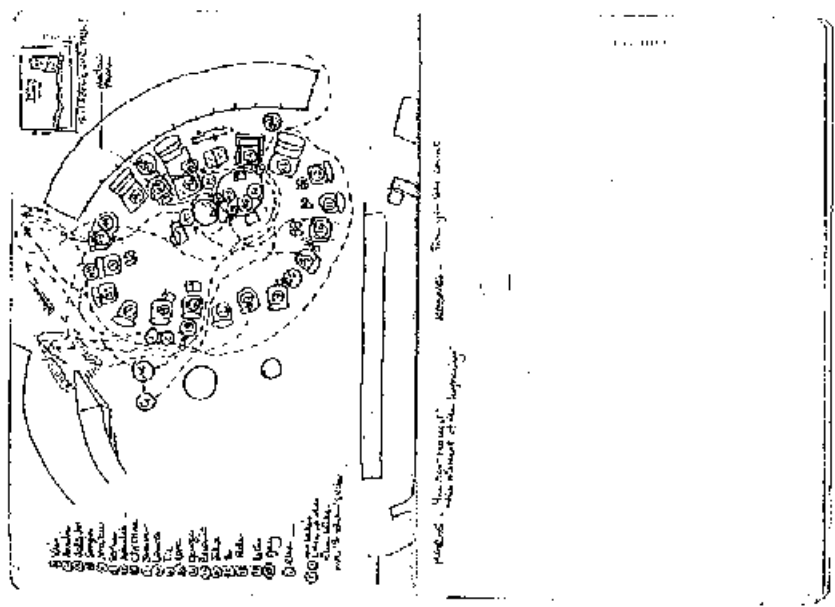


APPLICATIONS OF A MOBILE CLASSROOM
A WENDINGER EINES TRAGLUFERGERASSEZIMERS

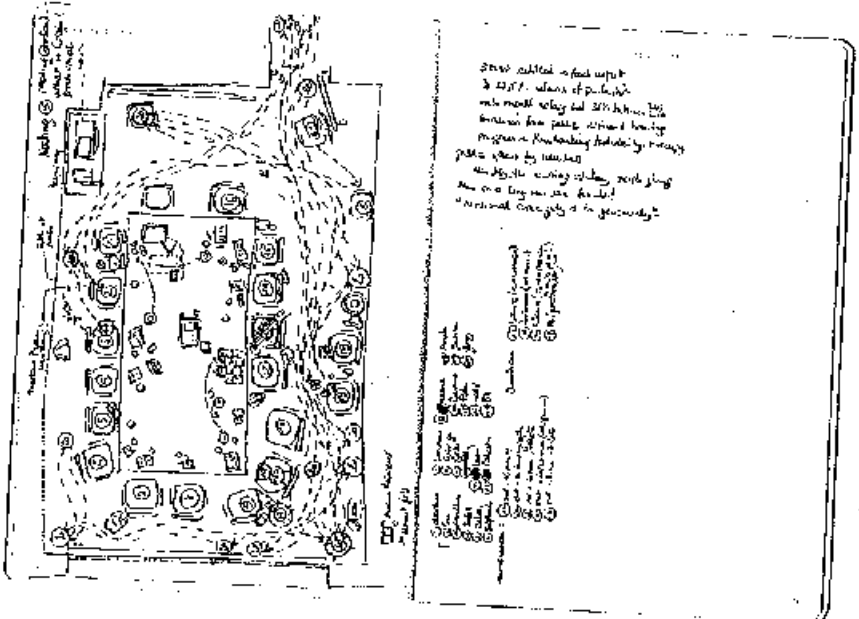
1.7
90



Two spaces of learning from the Athens USA excursion, mapped by Joanne Pourous: the Department of Urban and Regional Planning at the National Technical University and the lobby of the Orassias Cultural Centre in Athens.



Two added - food court
& 2007. ideas of public
with small tables and chairs
between the parking spaces
program in the building facade by creating
public space by creating
the building's existing structure
the one program can be used
a natural capacity of its geometry?



Palermo, Italiens Kulturhauptstadt 2018

AUSSCHNITT

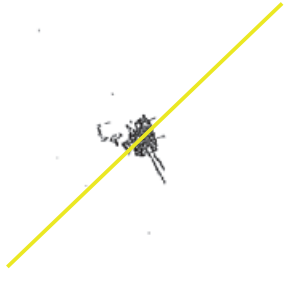
Teilen

▶ Palermo, Italiens Kulturhauptstadt 2018

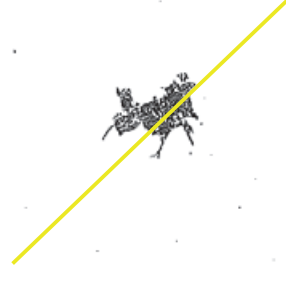
13:41



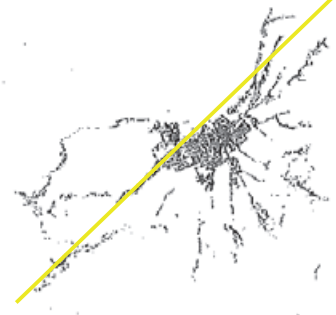
<https://www.arte.tv/de/videos/083443-000-A/palermo-italiens-kulturhauptstadt-2018/>



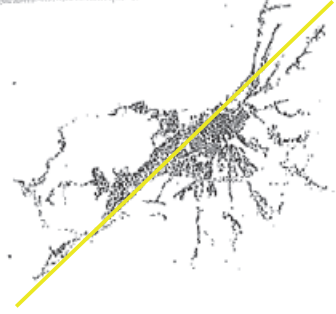
1818, Northwest expansion of the old town



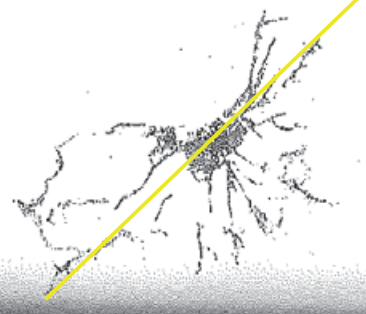
1881, Giannuso's plan - via Roma realization



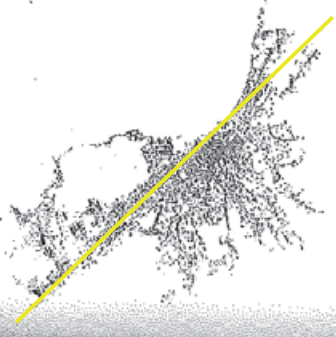
1954, Beginning of the Sack of Palermo



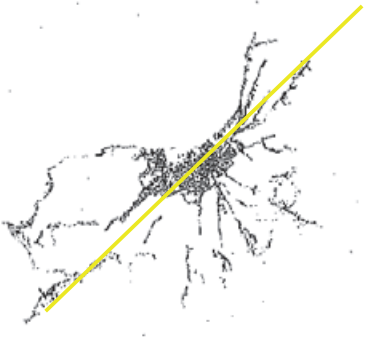
1973, Disappearance of Conca d'Orò



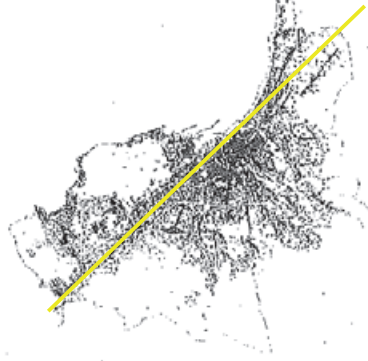
1972, Construction of Via della Libertà - Palermo Liberty



1981, End of the Sack of Palermo



1937, Northern expansion



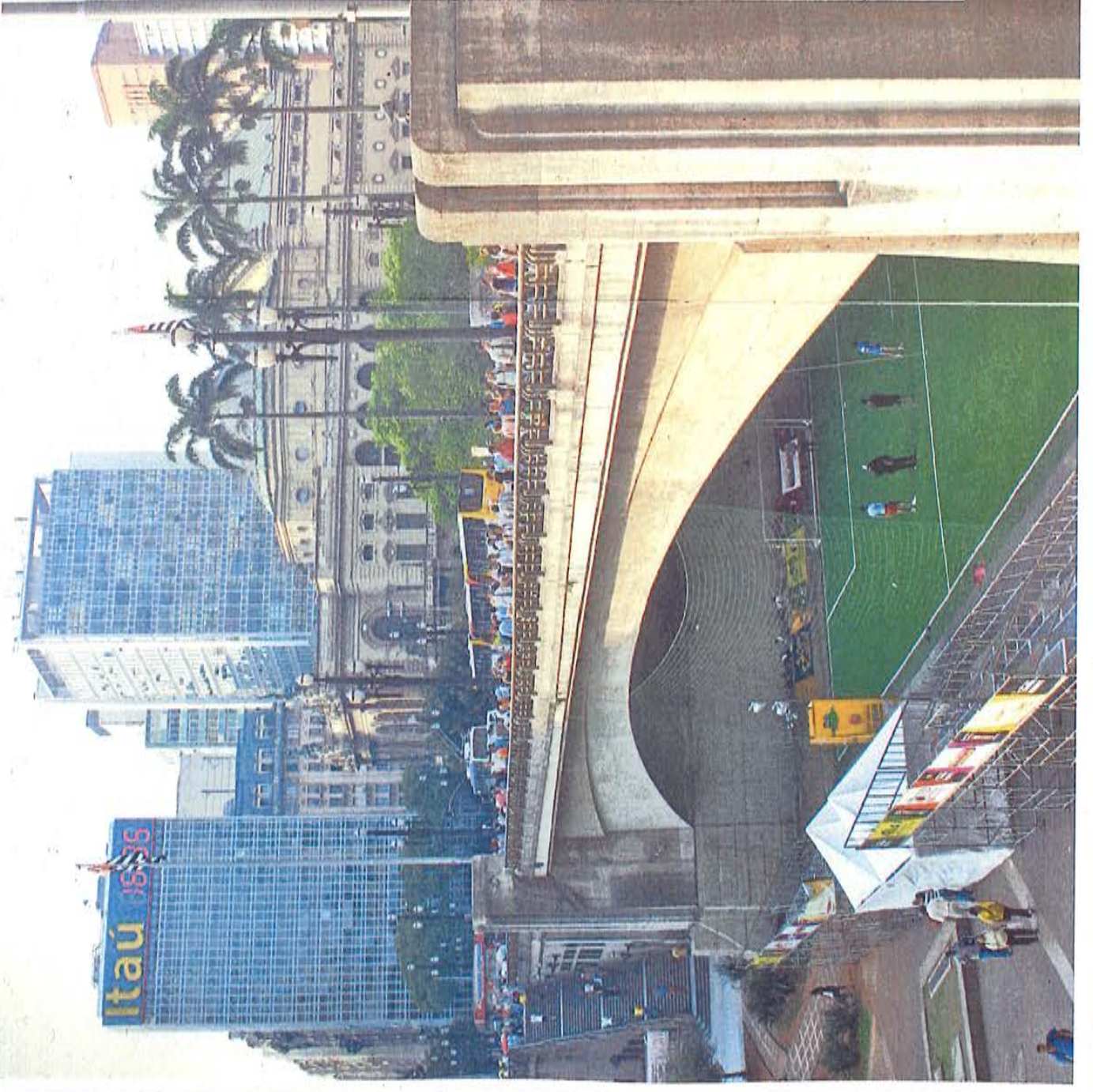
2016, Current condition



Open

City

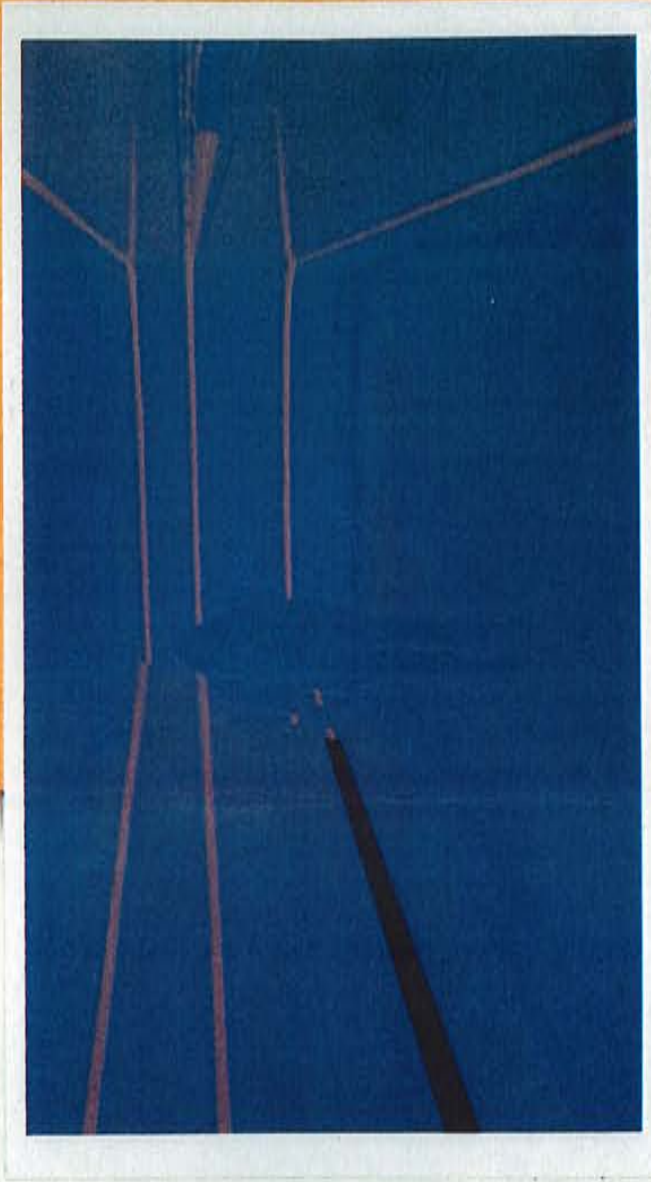
Designing Coexistence



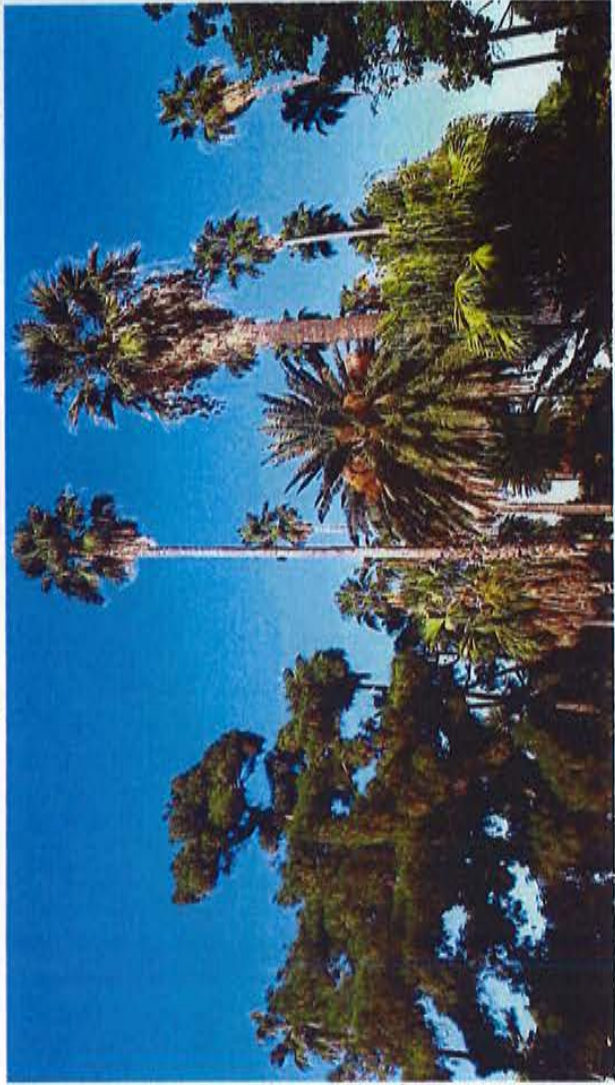


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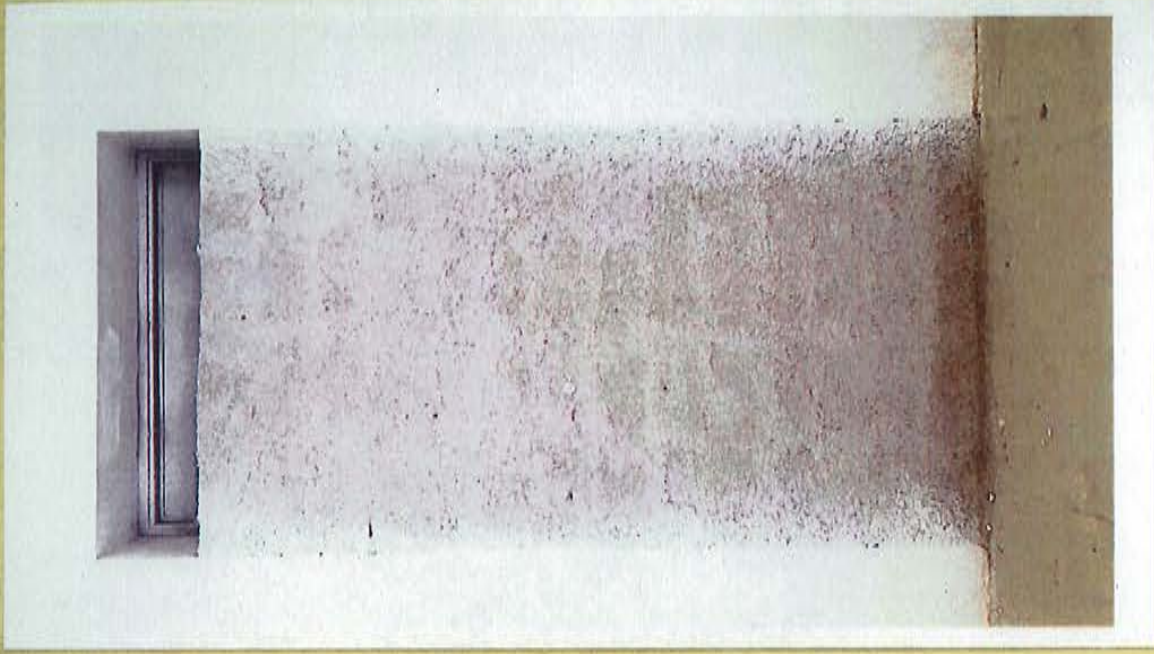
Open



City



Open City





ommunity



City

COMMUNITY

49

City

115





141

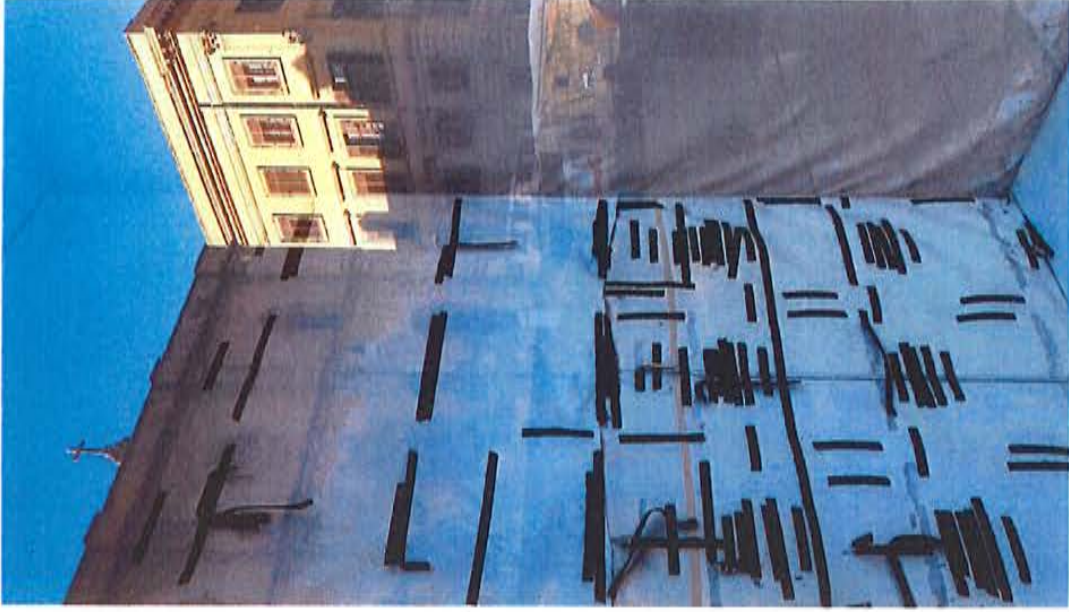
Open City

140



City

15



F A E C G 2 B E C n s i e r Z a h



Open City

111

110



City

21

On Constant Transformation

A seventeenth-century dome on top of an Arab-Norman castle. A gothic façade within a baroque façade. Roman columns behind a Byzantine church. Finely sculpted stone embedded in concrete. A Renaissance space inside a Romanesque church. An Arab house inside an eighteenth-century villa. Houses built on historic walls, leaning on churches and convents. A small Arab pavilion among tall blocks of flats. The tree softly embraces the neoclassical column. Thousands of plants, from thousands of kilometres apart, living together in the same gardens. Elevations, digs, dumps, Dom-Ino structures, interrupted city, unauthorised geography. Chaos requires an inventory. Listing, archiving, separating, classifying by typology, analogy, similarity, position, relation, proximity, coexistence, contiguity, conflict, tension, inclusion, mixture,

mingling, fusion. Time: stratification, palimpsest, geology, archaeology. Artialisation: a way to create order? The order of a selective, perhaps obsessive, necessary vision. Chaos is in the vision, the preconceived idea of order, the transitory idea of harmony. Every landscape is in the eyes. Every chaotic system reveals new, unforeseeable relations. Periphery or historical centre. In the dimensions of the buildings, in the distances, in the relative positions, in the light, in the 'spaces in between things', in the behaviour of the inhabitants, we can always read the 'fixed residue' of architecture, we can still learn.

Roberto Collova, architect, photographer, designer



EVERY CHAOTIC SYSTEM REVEALS NEW, UNFORESEENABLE RELATIONS

Il Gattopardo, written by Giuseppe Tomasi di Lampedusa and published posthumous in 1958 is the portrait of an aristocratic Sicilian family set against the historical pivot of Garibaldi's unification battles in 1860.

The main character, Prince Fabrizio Salina, as well as writer Tomasi di Lampedusa himself and Luchino Visconti who later transformed the novel into one of his greatest movies, are among the last members of an Italian aristocracy is falling into disgrace. They are also the witnesses of 100 years of political transformation in Italy and particularly in Sicily, where mafia is setting its roots and gaining .

One the one side the alienation and resignation of an ultraconservative local aristocracy, perfectly embodied by Prince Salina, who observes his world changing, through the lens of his telescope. And on the other side, on the ashes of the nobles' abandoned palaces, a new rampant greedy specimen raises, personified by Don Calogero Sedàra, the enriched mafioso.



Burt Lancaster as Prince Fabrizio Salina (1962).

The wealth of Sicilian aristocracy derives by a system called metayage (mezzadria in Italian): the nobles owned land that they lend to farmers in exchange of a portion of their crops. The trade was mediated by corrupted administrators who oppressed farmers and day-laborers and enriched themselves on the back of the compliant and disengaged landlords. In the novel, Don Calogero was able to dishonestly acquire property from impoverished nobles, strengthening his position in the village and becoming its mayor. He is the prototype of a mafia ascendant.



The nouveau riche and overdressed Don Calogero arrives at a dinner at the Salina country home, stretching his hand in search of alliance with the decaying aristocrats.

The Palermitan landscape stretches from the South Coast up to Pizzo Sella - a long line traced by the urban development of Palermo, a collection of fragmented realities, the result of this historical process. Manifesta 2018 projects and exhibitions are an attempt to reconstruct the plot of these developments, to make this fragments and their connections.

Finding links between Il Gattopardo and Manifesta 2018, the Sicilian architect Roberto Collovà, who dedicated his career to mend the urban fabric of Palermo, and the video-installation of MABBDO at Palazzo Costantino are the main references and inspirations.

On Constant Transformation

A seventeenth-century dome on top of an Arab-Norman castle. A gothic façade within a baroque façade. Roman columns behind a Byzantine church. Finely sculpted stone embedded in concrete. A Renaissance space inside a Romanesque church. An Arab house inside an eighteenth-century villa. Houses built on historic walls, leaning on churches and convents. A small Arab pavilion among tall blocks of flats. The tree softly embraces the neoclassical column. Thousands of plants, from thousands of kilometres apart, living together in the same gardens. Elevations, digs, dumps, Dom-Ino structures, interrupted city, unauthorised geography. Chaos requires an inventory. Listing, archiving, separating, classifying by typology, analogy, similarity, position, relation, proximity, coexistence, contiguity, conflict, tension, inclusion, mixture,

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Roberto Collova, architect, photographer, designer





Mazza, Lisa et al (2018):
Manifesta 12 Palermo
Rozzano (Milano) Epibornale
City on Stage
Towns

Teatro Garibaldi

via Teatro Garibaldi, 46-56

ITA

Il Teatro Garibaldi si colloca nel quartiere Kalsa, nei pressi della Basilica La Magliana e dell'omonima piazza. Il teatro sorge nell'area un tempo occupata dal giardino della Magliana, proprietà della famiglia Ajuntamieiro del XV secolo. Compare citato come la "Fons di Callarissetta", per la proprietà dei Moncada da Palermo fece costruire nel 1864 un teatro. Nel 1892 il teatro ospitò Garibaldi, che qui assistette a *Giulietta e Romeo* e pronunciò il palcoscenico discorsi: "O Roma, o morte". Il teatro venne da quel momento a lui dedicato. Dopo un'attenta gestione a conduzione familiare, un periodo di abbandono e incontri di boxe, nel 1983 il Comune di Palermo lo acquistò riaprendolo come teatro sotto la direzione artistica di Matteo Araido ma film *Palermo Shooting*. Nel 2012 il teatro viene occupato e proclamato "Teatro Garibaldi Aperto", in rete con il Valle di Roma e Macao di Milano.

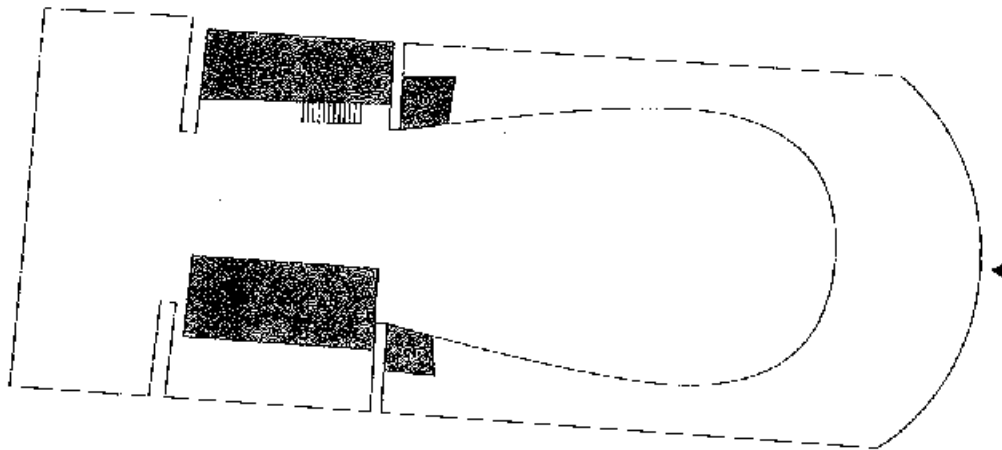
Nel 2014 la conduzione della programmazione viene riassegnata a Matteo Araido. Per rilanciare il teatro attraverso questa linea di produzione culturale, sta 12 Palermo, in un periodo di profondo cambiamento in città, l'ambizione è quella di lavorare su temi culturali e sulla città, in una discussione aperta che proseguirà dopo la Biennale.

ENG

Teatro Garibaldi is located in the Kalsa district, near the Basilica La Magliana and piazza of the same name. The theatre stands on an area once occupied by garden of the Magliana, which became the property of the Ajuntamieiro family in the fifteenth century; it is mentioned as the *Fons of Callarissetta*, whose name derives from the owners, the Moncada family. Princess of Palermo had a theatre built there in 1864. In 1892 the theatre welcomed Garibaldi, who attended *Romeo and Juliet* and delivered his famous speech "O Roma, o morte". From that moment on, the theatre has been named after him. After a series of different episodes of management by various families for a wide range of uses (the theatre hosted Araido cinema, but also boxing matches), alternating with periods of abandonment, in 1983 the Municipality of Palermo acquired and reopened it as a theatre under the artistic direction of Matteo Araido, involving Carlo Cecchi, Emma Denta, Peter Brook and Wim Wenders, who set one scene from his film *Palermo Shooting*. In 2012 the theatre was occupied and named "Teatro Garibaldi Aperto", networked with Teatro Valletta in Rome and Malaco in Milan. In 2014 the programming was reassigned to Matteo Araido. As a relaunch of the theatre in this line of cultural production, in 2017, in a time of profound changes in Palermo, the ambition is to reflect on culture and the city and to engage people in an ongoing discussion that will continue long after the Biennial ends.

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City on Stage



Chinur-erga
Invernaquio
Giangio Vasta
Via Ming 2 - Via Ming Foundation

Teatro Garibaldi



Teatro Garibaldi in November 2018
after the closing of Manifesta12

Teatro Garibaldi in November 2018
after the closing of Manifesta12



The Guardian

Manifesta 12 review – plant sex, puppets and a dial-a-spy booth

Palermo, Sicily The migratory European art biennale takes over churches, palazzos and gardens with some of its most provocative political statements yet



A still from Zheng Bo's video art piece *Pteridophilia* at Orto Botanico. Photograph: Wolfgang Träger/Courtesy Manifesta 12 Palermo and the artist

Adrian Searle

Wed 20 Jun 2018 13.38 BST

There's a rustling in the shrubbery, a glimpse of sleek, young bodies pale among the foliage. Naked young men eye up the lush foliage and stems. Soon, they are rutting away with the plant life, rooting with the roots. There's a lot of groaning and wailing and chewing, saliva and chlorophyl.

Filmed in a forest in Taiwan, Chinese artist Zheng Bo's *Pteridophilia* is replete with groans and panting, the slither and crackle of leaves ripped with teeth and slathered by tongues. Shown on a small screen set up in a bamboo grove in Palermo's magnificent botanical garden, the Orto Botanico, the action is a demonstration of "eco-queer potential". It looks like plant abuse to me. The actual fornication remained off screen,

but there was plenty of rhythmic bucking and shoving. I didn't wait for the money shot, if there was one.

Talk about a rumble in the jungle. I have no idea if this is meant to be funny, or made in deadly, desperate urgency. Zheng's video is one of the silliest contributions to Manifesta 12, perhaps of any Manifesta I have seen. The nomadic biennial has, over the years, taken us to San Sebastián and to a coal-mining town in Belgium, to Zurich and to Ljubljana. It foundered in Cyprus, where an attempt was made to cross the partitioned island, and it was riven by authoritarian difficulties in St Petersburg.

The best thing about Palermo's botanical garden is the flora itself, the giant ficus, the plants and trees from all over the world. And the best thing about Manifesta 12 is the city. Sicily has seen invasions and cultural cross-pollinations for millennia. It stands at a crossroads in the Mediterranean. The botanic garden, founded in 1789 as a laboratory to integrate foreign species, reflects larger diasporas, travels and returns, a history of integration. Today, more than 26,000 foreigners live and work here: Sri Lankans and Bangladeshis, Romanians and Ghanaians, Tunisians and Chinese. Hindu Tamils worship Santa Rosalia and carry her statue on the Feast of St Anthony. Ramadan celebrations and cricket matches are held on land reclaimed from the ruins of world war two.

Manifesta tries to engage with its location. For once, it isn't just about flying in a familiar posse of international artists in the hope they will do more than patronise the locals. There is a real attempt to engage the politics not just of Palermo or Sicily, but of southern Europe and its borders, north Africa and beyond.



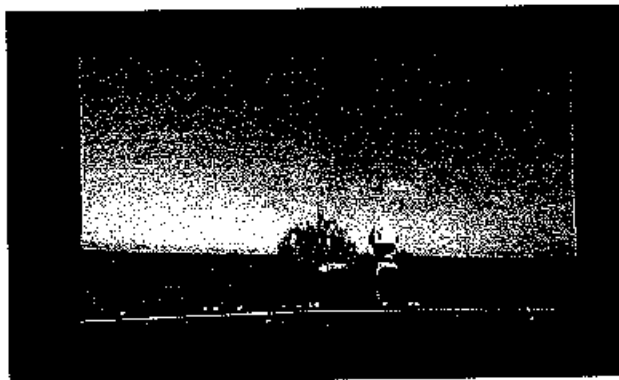
Your direct line to the CIA ... Peng! Collective's installation Call-a-Spy. Photograph: Wolfgang Träger/Courtesy Manifesta 12 Palermo and the artist

Manifesta occupies churches and palazzos, gardens, oratorios and places rarely, if ever, open to the public. These are worth the price of entry alone, even when they overpower the art. The best of the work in Manifesta is serious, engaging, frightening, dispiriting and overwhelming, even if much of the film and video interviews and documentary work is shown in ways that make concentration difficult. There's too much to unpack.

Or you could call up a spy for a chat. The Berlin-based Peng! Collective have installed a phone booth outside the Palazzo Ajutamicristo, and you can dial up shadowy government agents in Germany and France, the FBI and CIA. Their numbers have been culled from a secret database. A notice in the booth tells us to use a false name and have a good cover story when making a call. There were so many injunctions (do not sound

too cheerful, do not ask the agent's name, do not say anything judgmental), I was too scared to call.

Secret networks and communication are at the heart of the section, over several sites across the city, called The Out of Control Room. Tania Bruguera and Laura Poitras have each made works relating to the United States' siting of a military communications ground station in Sicily's last cork oak forests, which connects via satellite to drone controllers in the US, who conduct their operations at a safe remove. Poitras describes her films - of rockets taking off, a camera approaching the satellite dishes and hovering over the dishes on their concrete pan - as an "immersive installation". Further, smaller screens flesh out the story with interviews. I felt more confused than immersed.



Human tides ... an image from Forensic Oceanography's video and mixed media installation Liquid Violence. Photograph: Wolfgang Träger/Courtesy Manifesta 12 Palermo and the artist

Far better is Forensic Oceanography's Liquid Violence, an examination of Italy and the EU's decision to cut back on search and rescue operations at sea, and the criminalisation of NGOs that attempt to rescue refugee boats from Libya. Continuing the work of the group Forensic Architecture (nominated for this year's Turner prize), the installation charts wind patterns and tides, the movement of ships and the towing of abandoned craft. The detail is lulling as well as a frightening accumulation of information.

The dispassionate approach, the affectless as well as relentless homing in on a subject gives John Gerrard's video simulations their charge. Using online gaming technology, he recreates real places from a few scant images. In an untitled work based on photographs he took near Parndorf, Austria, he has created a seamless simulation of a stretch of motorway. The camera circles the scene, crosses the motorway barrier and hovers over a patch of tarmac and the nondescript roadside vegetation. Here, he located the spot where a truck had been abandoned a few days earlier. It contained the bodies of 71 migrants who had suffocated. Red spray paint on the road, left by the police, marks the spot. The camera goes on circling. No traffic passes, nothing is said nor needs to be.

In the Casa del Mutilato, a striking 1939 building designed by architect Giuseppe Spatrisano as a temple of sacrifice, and with a long quotation by Mussolini still intact on an exterior wall, Spanish artist Christina Lucas has installed Unending Lightning, an ongoing project that documents the history of aerial bombardments and bombings over civilian targets, from the first, in 1911, to the present day. World wars and civil wars, terror campaigns and random bombings are all accounted for. A world map fills the

centre screen of this three-channel video. The camera homes in on the sites of bombings around the world. The days go by, month by month, year by year, decade after decade. The bombings multiply, blackening Europe, Vietnam, the Balkans. Guernica, Hiroshima, Nagasaki and 9/11 are fleeting moments on the screen. Bombings flower in Baghdad, in Nicaragua and Sarajevo. The left-hand screen records the tally of deaths and of who bombed whom, while on the right, photographs flash up and are gone. This relentless work, more than six hours long, is a horribly compelling record of more than a century of aerial destruction, a moving map of accumulating detail and corpses. I have a grim urge to sit and watch it all, to count the bombs and name the targets.

This compulsion to record and account is felt nowhere more keenly than in the State Archives of Palermo, housed in a building usually closed to the public. Thousands upon thousands of documents, in leather volumes and in folders tied with string fill a huge room, in shelves climbing to the ceiling and on lower units crossing the floor. Dating to the 18th century and beyond, much of this material is furred with centuries of dust, foxed, damaged, compressed by the weight of paper and centuries of being kept in storage. There is both order and an unbelievable chaos of documents here, a whole history of military tribunals, cases, stories, tragedies, bureaucratic state control and record. And most of all, dust. This place doesn't need art. It goes beyond the Borgesian labyrinth. Fuck off, Anselm Kiefer, I thought. This is already one of the most overwhelming rooms I have been in. Visitors wander about, subdued, even crushed, by the sheer weight of unreadable, stratified material and what it might represent. But art, of a sort, there is here.



Order and chaos ... a marionette surveys the State Archives in Protocollo no. 90/6, 2018 by Masbedo. Photograph: Lucio Convertini/Courtesy Manifesta 12 Palermo and the artist

At the far end of this nightmarish hall, against a wall, a marionette looks over the heaving sea of paper from an LED video screen. He peers this way and that, to the sound of his wooden limbs clunking together. He turns his head, as though hearing a voice. At one point he collapses, slumping as if overwhelmed. In the hall, a light on a small lectern illuminates a single page from the archive, a denunciation, made in 1956, plucked from a folder concerning various artists, film-makers, writers and journalists. The document is a condemnation of film director Vittorio De Seta, who, on account of his work with workers, farmers, fishermen and miners, was suspected of fomenting communist sympathies.

The puppet on the screen represents De Seta. This work, Protocol no.90/6 is by Nicolò

Massazza and Iacopo Bedogni, who have collaborated as Masbedo since 1999. While Manifesta continues until November, this singular, unforgettable work is only open to the public for a few days, after which the archive will be closed once more. It will continue to exist only as a memory, and perhaps as a nightmare, and through its documentation and description. It will continue to live with me in a way art so rarely does.

Manifesta 12 is in Palermo, Italy, until 4 November.

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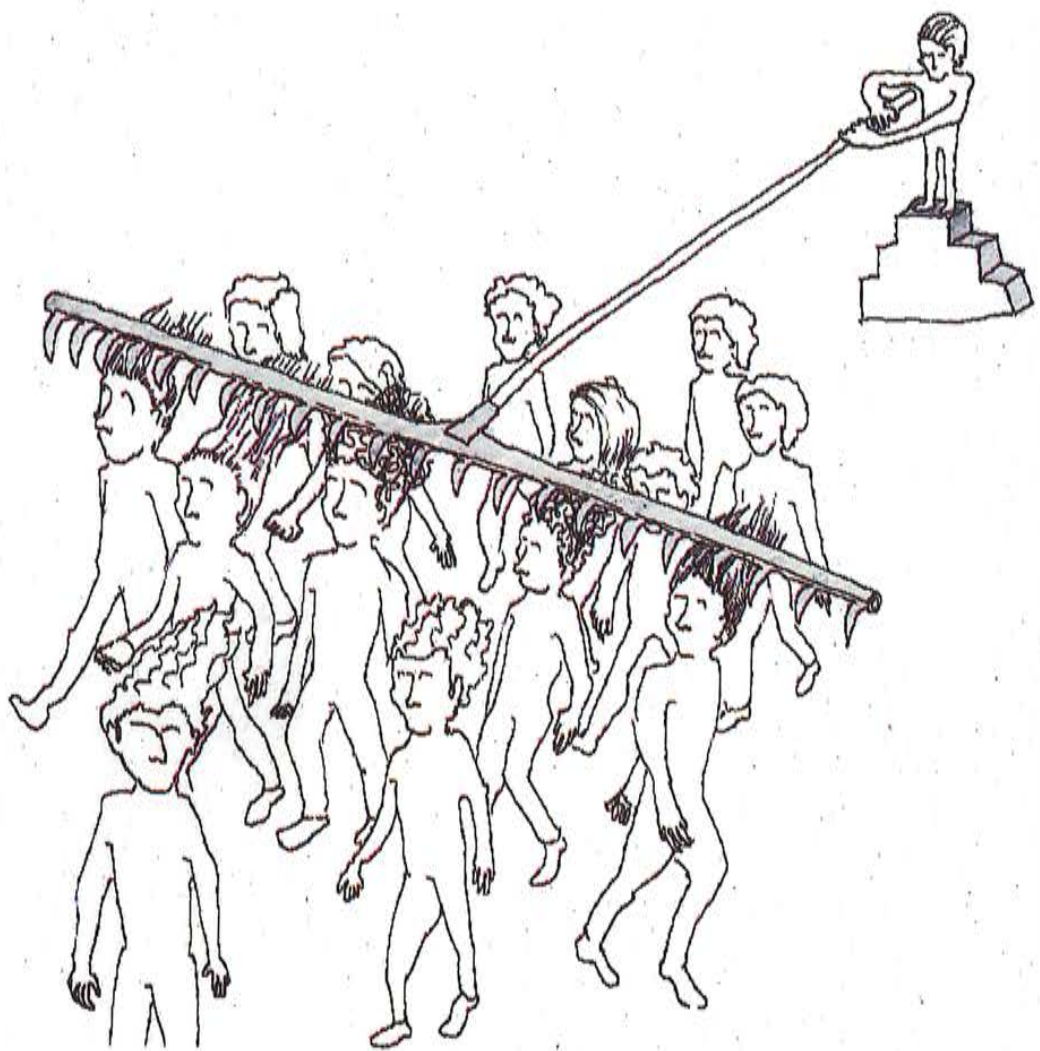
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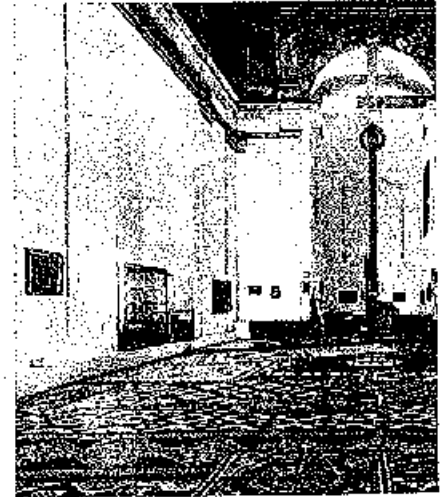


the project with a sort of preparatory phase; a pre-investigation that would work to mediate between a foreign institution and the city, and that could act as a blueprint for Palermo even after Manifesta. The underlying idea was that through the initial research phase—which set the basis of the curatorial model—and the collection of works developed for this edition, Manifesta would serve as a testing ground with a long-term perspective for alternative urban practices. The city is the real project.

E-flux Architecture
 Ippolito Pestellini
 "PANDORA'S BOX"



Francesco Bellina, *Nigerian Connection*, Palermo, 2016. Source: *Palermo Atlas*.



Delfino Sisto Legnani, *Mosque*, Palermo, 2017. Source:

Nick Axel What did this preparatory phase entail?

IPL Palermo is not an easy place to penetrate or engage with. Our study, which is now called the *Palermo Atlas*, looked at Palermo not as a city but a geography of flows—of people, capital, data, species, seeds, germs—that extend far beyond the Mediterranean. The *Atlas* uses Palermo as a lens to explore some of the crucial transformations of our times that are common to the Mediterranean, Europe, or the world at large, such as migration and climate change, or illegal trafficking and warfare. It's a multi-scalar study that doesn't use traditional urban categories to scan the city, but instead mobilizes things like religion, literature, cinema, or personal memories to navigate its territory and controversial history. It's not an urban analysis, but rather a holistic reading of the current status of the city. The *Atlas* was used as a tool by both the artists and the curatorial team. The interdisciplinary nature of the curatorial team—two architects, Andrés Jaque and myself, an investigative journalist, Bregtje van der Haak, and one art curator, Mirjam Varadinis—is reflected in the interdisciplinary group of participants, who range from writers to journalists, activists, anthropologists, architects, artists, geographers, and so on.

NA How did the *Atlas* influence the way you intervened within the city itself?

IPL The *Atlas* allowed us to explore the entire geography of Palermo in depth. We literally walked with dozens

Palermitans across relevant sections of their city. These explorations and associated discoveries led to a certain attitude towards the city and helped identify locations of interest. This year's Manifesta happens across twenty-two found spaces—from abandoned palazzos in the city center to remote gardens or modern ruins in the outskirts. We don't use any institutional spaces. Due to its controversial post-war history, Palermo has hundreds of abandoned or under-utilized spaces just in the historical center, while several other areas are stuck in financial, political, or bureaucratic gridlock and can't be used. There was a huge opportunity for us to open up the city, to use Manifesta as a device to show what was otherwise inaccessible and to unlock existing potentials. We also wanted to extend, or stretch across the geography of Palermo, to bring the biennial to contested, peripheral, neglected areas. By doing that, the idea was to try to engage a different audience, one that might not normally be exposed to such types of cultural events. More generally, I think it is important to stress that Manifesta is part of a political vision of the city of Palermo based on culture, multiculturalism, and integration. It's a new narrative based on a shift in politics and culture away from the heavy heritage of crime and the mafia and towards public participation. The process of making the biennial—from *Palermo Atlas* to the implementation of each work—has been developed as a partnership between the city and Manifesta. By creating this network of collaborations, we have hopefully set the basis of Manifesta's long term legacy.

NA It seems as if you're grappling with the finitude of the biennial itself, and are taking an almost infrastructural approach to try and overcome the ephemeral, temporary nature of such projects and events. The way that you talk about the city itself as the project makes me think about the institutional agency of such an event, one that acts in an independent way from the artists or art works. While I understand the scale is almost incomparable, when you mentioned opening abandoned buildings, I couldn't help but think of how documenta 14 rehabilitated buildings and institutions throughout Athens.

IPL It's hard to talk about the infrastructural approach of Manifesta, as the scale of its investment is really quite small, especially compared to documenta. We open abandoned buildings, but we didn't rehabilitate them. We launched a number of urban interventions as prototypes to test methodologies, more than actual projects. In a way, as an institution temporarily based in a city, Manifesta can be seen as a catalyst for local energies.

Cooking Sections, *What is Above is What is Below*, Manifesta 12, Palermo, 2018. Photo: Wolfgang Traeger.

NI Also with the not unimportant difference of where the money comes. The host city, Palermo in this case, pays for Manifesta to happen, whereas the state of Hessen and the German government will always pay for documenta in Kassel and sometimes even in other places.

IP True. In the case of Manifesta, its model and mode of operation needs to be readapted—often reinvented—every two years. In Palermo, we were trying to inject public finances into the city through projects of public interest. What is crucial for us is the temporal dimension, especially for those projects which are considered more like interventions. They're based on a timeframe that extends beyond the exhibition. We're not giving the city packaged projects, but rather initiating processes. Cooking Sections, for instance, is doing a project about dry irrigation techniques, a topic that is urgent for Sicily for two reasons: it's a form of emancipation not just from climate change and progressive droughts, but also the criminal structures connected to the distribution of water. It is contextual while providing a possible response to urgent global needs. They discovered and researched a number of ancient dry irrigation techniques which were common before the modernization of agriculture, and are restaging some of these techniques across the city in three installations around existing trees. This is done in collaboration with the department of Agronomy of the University of Palermo, which will monitor and livestream data about those trees, making it accessible to whoever is interested. You could say that Cooking Sections' work

transforms a number of sites in Palermo into open air laboratories to test the city's future environmental conditions. These types of projects will not end after four months. They are "structural," conceived in such a way that their legacy—in the form of accumulated knowledge and methodology—will continue after Manifesta ends. It was a way to be relevant, or to have impact, without major architectural interventions.

NH There is a certain promise of site specificity in not just Manifesta, but most biennials; that it does something with the local. This usually leads to huge disappointment, if not a revolt among locals. I think this is based on a misunderstanding because the other force of these types of events is, of course, decontextualization. Local contextualization has limits. Otherwise we would just have regionalist architecture, if not regionalist art, all around us. So instead you invite practitioners who bring other contexts with them, other vocabularies and discourses. Ideally, this estrangement brings something, contributes to the host city. In the case of this Manifesta and Palermo, how do you balance between what has local roots and is part of local dynamics, and something that is brought in from elsewhere?

IPI It's an interesting question, especially when talking about Palermo. This is a city where the local and global dimensions are reconciled, and where their dynamics are entangled and participate in common challenges, but often through different points of view. We encountered, and we keep encountering friction from citizens. That's inevitable, and that's why we tried to establish partnerships between external practitioners and various local forces. The *Atlas* and the work that followed helped set in motion the type of collaborations we wanted. When we invited artists or other practitioners to actually participate, collaborations and conditions for them to work were already in place. In some cases, they worked perfectly, and in others they were less productive, but no process was carried out in isolation. Laura Poitras, for instance, collaborated with the local *Centro Sperimentale di Cinematografia* (Experimental Cinematography Center) to craft a narrative of the growing US military presence in Sicily, connecting to and expanding the voice of decades of protest. Or Matilde Cassani, who in dialogue with the local Tamil community updated Sicilian baroque traditions through a number of drapes and a spectacular daily fireworks show at the Quattro Canti, which acts as an ode to today's religious and cultural diversity in the city.

NH Do you think this is what Palermo expected?

IPI Well, it's the city that actually pays for Manifesta, so their expectations are usually very high. Expectations are a question of the city's political dynamics. The task is then to manage expectation in such a way that it becomes clear what you can and cannot do, considering the timeframe and resources that you have. Part of our work was dedicated to convincing people that Manifesta is not a sort of United Nations entity that comes in and is able to measurably change

things on the ground, but rather that some choices were made due to the scale and the type of resources that were in place.

Rotor, *Da quassù è tutta un'altra cosa (From up here it's a whole other story)*, Manifesta 12, Palermo, 2018. Photo: Cave Studio.

NA Why would a city like Palermo go to Manifesta? Why wouldn't they just hire AMO to do a study and to implement some preservation projects? What does Manifesta allow the city to do, or what does it bring to the city, that the city can't do on its own?

IPL OMA or AMO are never enough, especially in complex realities like Palermo. I think your question relates to your previous point. An important force of these events is decontextualization. Palermo has extremely complicated problems that are often discussed in the same way, from within the city, its political systems, its policy makers, and so on. We approached the city as OMA with the intention of starting to talk about certain problems from a different point of view. For me, that's one of the most interesting aspects of this Manifesta, which we tried to extend to other actors. Like us, some practitioners that we invited simply approached

issues in a different way, with different narratives. In some cases it was not simply a fresh look, but a shift of perspective able to break through consolidated gridlocks. Rotor, for instance, worked on the outskirts of Palermo in an area that was originally a nature reserve called Pizzo Sella, but where forty years ago, 170 villas were illegally built, a large number of which are still unfinished. They stand as a huge scar on the Palermitan landscape, and Pizzo Sella is commonly known as the "hill of shame." Rotor transformed an abandoned, unfinished building—a precarious concrete skeleton—into a refuge point and public belvedere from where you can look back at the impressive panorama of Palermo and its landscape. It's an emblematic project for me that, through a radical shift of perspective, reconnects us to the landscape and transforms a place burdened by so much negative memory into something productive, acting almost as a salve. It could also be considered a prototype that is scalable and replicable.

NI Narration is an interesting notion here because it might not be visible as a text, or not literally, but it gives a certain tangibility to a site. In that sense, one could argue that your role is to construct visibility, to construct potentials. But it's also related to certain possibilities that modernism, or the history of modern architecture, clearly shows, as in the way how Le Corbusier talked about Paris in a completely new way in the 1920s. Media, be it a text, an exhibition, or an actual building, can be quite performative. What it leads to, we don't know, but this seems, to me at least, to have something to do with what architects do, willingly or not.

IPL Willingly, we hope! I agree, and it's also about creating a context for dialogue, a "place" where different forms of politics can be discussed outside traditional governmental structures. We are, for example, giving space to a number of research-based projects which are actually exploring new possibilities for knowledge about the city or its geographic context, and that manifest in theatrical ways. The display of the archive of a forty-year exploration of the polluted and contested southern coast of Palermo by Roberto Collovà, a renowned local architect, is one example of this. We also involved actual writers, like Giorgio Vasta, who curated "City Scripts," a series of five micro-narratives that span across space and time to explore less obvious and peripheral fragments of Palermo. These works don't necessarily produce instant change, but they contribute to mobilizing confrontation on urgent topics.

NA Where do you see Manifesta or the position of biennials, these types of events, twenty years from now?

IPL Manifesta is progressively trying to redefine the format of a biennial by questioning the scale, temporality, and degree of local intervention. In this sense, who knows? In twenty years it might turn into a nomadic intergovernmental agency—a UN body of sorts—one focused on local development through cultural production. But in any case, it's a complicated

question. In 2010 there were 216 biennials. Many of these biennials ask themselves the same questions: how we can be more relevant? How we can mobilize resources in a cyclical format? I think the examples that are working better are ones which are most emancipated from the market, and that involve practitioners who try to be immune, or at least renegotiate their position towards its logics.

NH There are more and more attempts to stretch biennials beyond their two-year timeframe, but maybe we should think a bit beyond that. As architects we are aware of other exhibitions that happen according to a different cyclical regimen. Who says an exhibition has to happen every two years, or documenta every five years, or Münster every ten years? Think of historic examples such as the Weissenhof exhibition. This is where building and exhibition-making becomes hybridized in the way that you mentioned in the beginning. Maybe it shouldn't be clear what the temporal dimension is. Maybe it all these biennials are far too small. Maybe documenta is too small.

IPL Scale is definitely an interesting question. When you think of biennials, you often think about a large collection of artists, and a large collection of works. But why can't they be very, very small, or very, very big, as you say? Originally we thought it could have been revolutionary to avoid to setting up actual exhibitions and limit Manifesta 12 to a small number of urban interventions. Part of that ambition has survived, but the format has not entirely been reinvented. Time is also interesting when it comes to the question of scale, as there are usually different phases in the execution of a biennial. What makes Manifesta an interesting case is that it starts working with the host city long in advance. There is a whole preparation phase that unlocks certain legal frameworks, sets collaborations in place, starts working with the invited practitioners, produces research, connects with local realities, etc. In a way, what the audience sees is just the tip of the iceberg. If this extended preparatory phase and any form of cultural production connected to it were equally exposed as much as the moments during and after the opening, the fact that biennials happen every two years would become irrelevant. Biennials have timespans that are much longer. We could abandon the definition of biennials in favor of an ongoing process of production and negotiation, with various moments that have different intensities.

NA I wonder if, at a certain point, biennials might abandon artist commission model altogether, and operate almost like a planning biennial, or a preservation biennial?

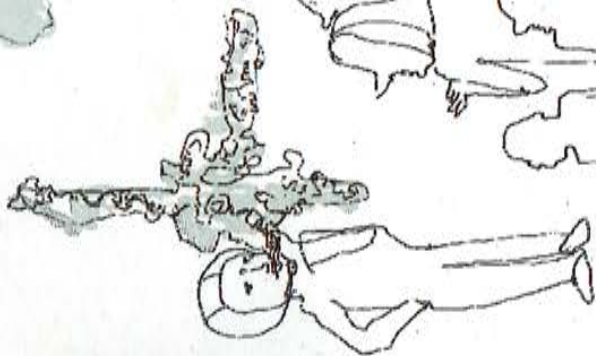
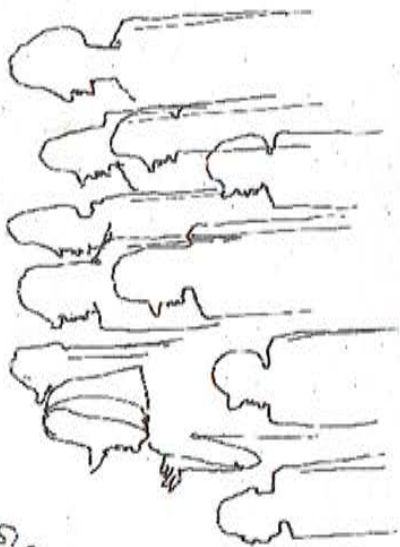
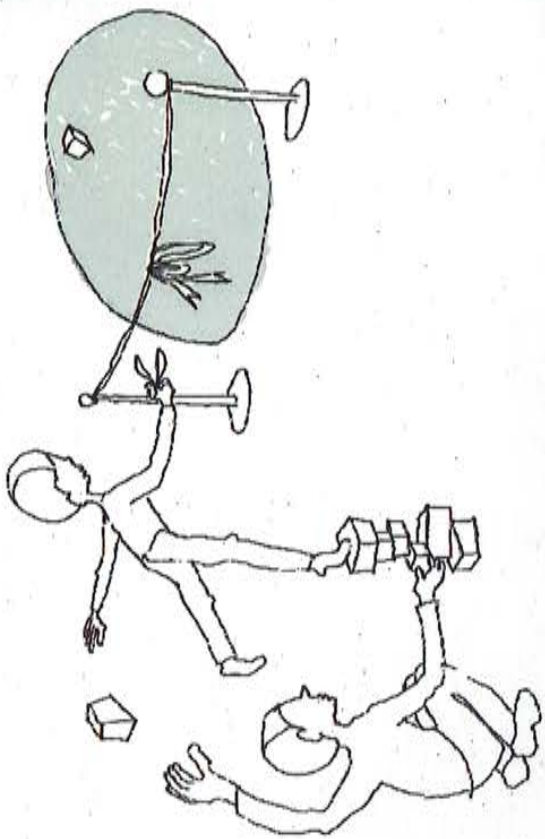
IPL That is possible, and in a way, it's already happening. A biennial is like a form of meta-urbanism, or meta-design. Then, of course, this encompasses a number of other issues. One of our main criticisms that we are facing is that, in Palermo, we are the first step in the gentrification of certain areas. By opening up various abandoned places, which are already just waiting for an international investor to come in

and invest, we're really part of that process. This is not bad per se, but it's a dilemma to be addressed by both curators and institutions.

x

Expositions is an initiative of e-flux Architecture. This interview took place during the e-flux conversation series *Practices* at Milano Arch Week 2018, held at the e-flux Teatrino pavilion designed by Matteo Ghidoni—Salottobuono, made with the help of the Friuli-Venezia-Giulia (FVG) Region and by Filiera del Legno FVG (with the coordination of Regione FVG and innova FVG).

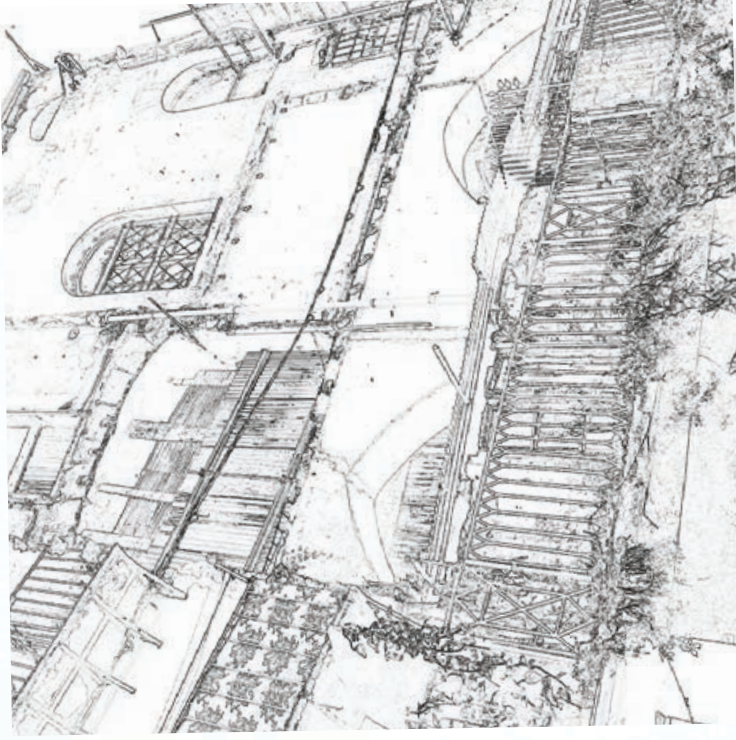
Ippolito Pestellini Laparelli joined OMA in 2007 and is based in Rotterdam. A partner since 2014, Ippolito's work at OMA/AMO has a focus on preservation, scenography, and curation. Ippolito co-curated Manifesta's 12th edition taking place in Palermo and led and edited OMA's urban studies on the Sicilian city, published as *Palermo Atlas*.



Support Structure Manifesto (2004)

Céline Condorelli and Gavin Wade

- 1 We will design and create a universally adaptive Support Structure in support of artefacts, information and human activities.
- 2 To achieve this we will put Support Structure through a learning process.
- 3 Support Structure will manifest a process of adaptation and development in relation to a series of different activities and sites.
- 4 Support Structure is universal but never generic, each application is specific to a particular situation. Each output will generate a different result and, through a cumulative process, will also contain a process of translation. Support Structure is not an exhibition, but can be used as a tool to translate and facilitate the idea of exhibiting.
- 5 Support Structure embodies the temporary through an aesthetic positioned between ad hoc and permanence.
- 6 Existing support systems such as scaffolding and stud walls will be combined with examples of radical exhibition design from the early twentieth century such as Frederick Kiesler's L-Type and T-Type Display Systems (1924, Vienna); El Lissitzky's Room For Constructive Art (1926, Dresden) and Lilly Reich's The Velvet and Silk Café (1927, Berlin).
- 7 Support Structure questions the potential of a place by focussing on the interface between user and system. This is the starting point for Support Structure to establish new infrastructures for individuals within the site.
- 8 Support Structure generates an impulse to change through reconsideration and adjustment of space both physically and conceptually.

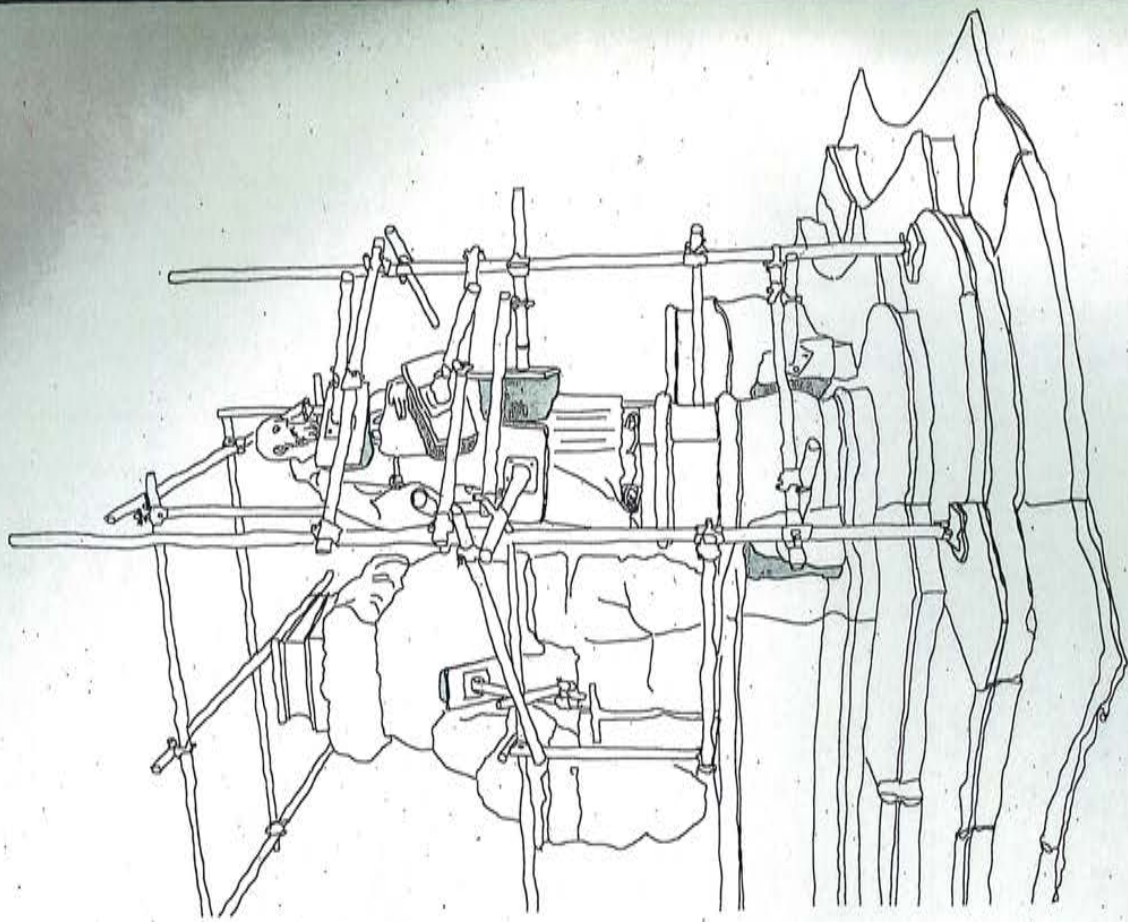
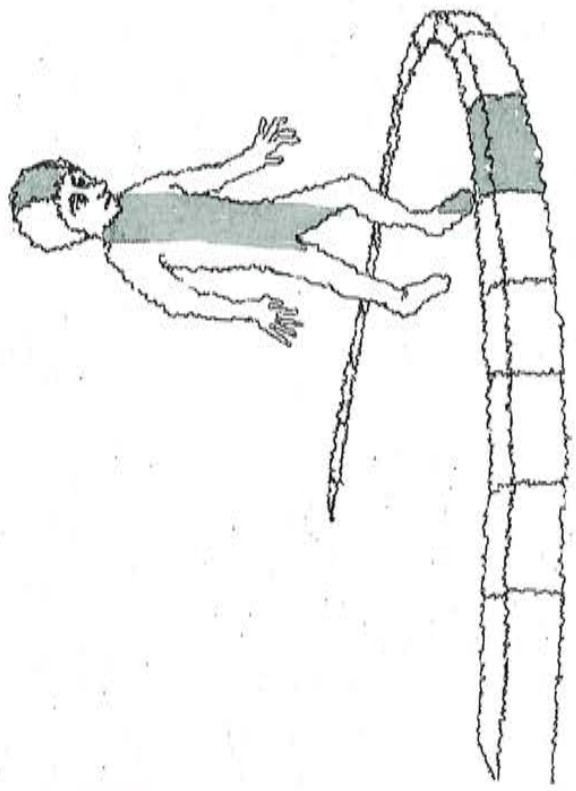


Mandamante, Castellamare, 2018. 10.25

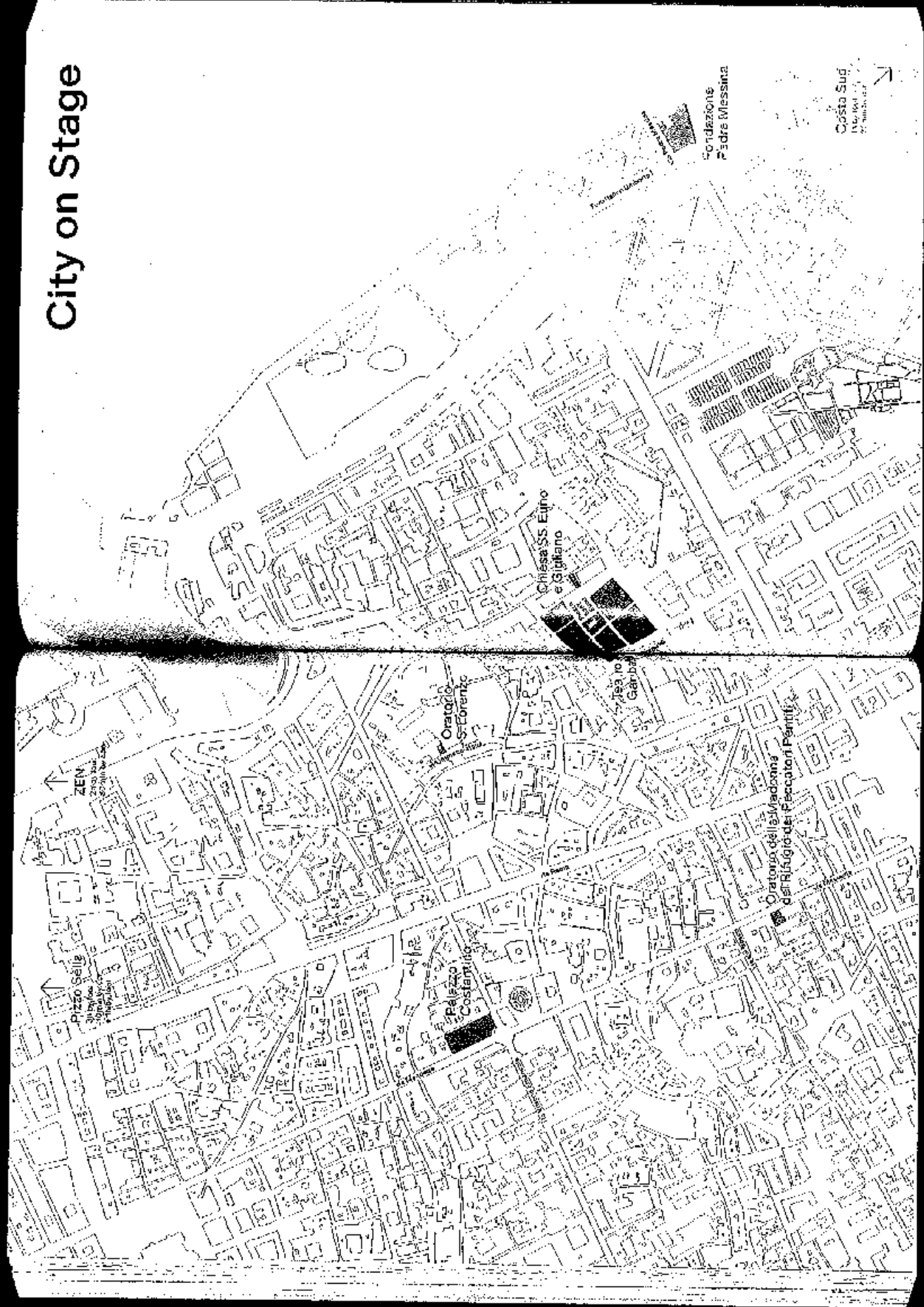
Cultivating uncertainty, celebrating uncertainty, what does it mean to be in an uncertain state, unfinished? when do we define something finished? isn't everything somehow temporary and unfinished, changing and therefore always uncertain, it's just a question of how to deal with the uncertain.

"When we read it as temporary, which is one way to undercut it's value. All this goes back to the fantasy of the object as freestanding. What (support) does is unconsciously remind us of the middle of the world which we don't like, and what we are trying to preserve is the ideologic, the purity in the sense of it's autonomy, it's ideality." (Support Structure, Condorelli, Céline, et al 2014, p.21)

Condorelli, Céline et al (2014):
Support Structures. In conjunction
with ... Berlin: Steidl Verlag



City on Stage



Fondazione Padre Messina

Chiesa SS. Eufro e Giuliano

Oratorio S. Corone

Palazzo Costantini

Oratorio della Madonna del Rifugio dei Peccatori Penitenti

ZEN

Piazza delle ZEN

Piazza Garibaldi

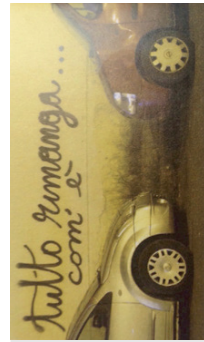
Costo Sud



Palazzo Costantino

3 - Abandoned aristocratic palaces / Not so noble condos

In 1943 Palermo was hardly hit by the British and American bombings. After the war, 40,000 Palermitans had their house destroyed and demanded new housing, while 35,000 people moved to the city from the surrounding countryside. Since 1956, with Lima and later Ciancimino (Christian Democrats) as public works councilors, two provisional versions of the city master plan were approved in 1956 and in 1959, to which hundreds of amendments were made, accepting requests from private citizens (many of whom were in fact politicians and mafiosi, relatives and associates); the variations made to the master plan according to the requests allowed to build in the area of via Libertà, demolishing many Art Nouveau villas, including the ones built by leading architect and designer Basile. In the meantime, the broken aristocrats deserted their semi-destroyed palaces in the city centre to move out of the city. Palazzo Costantino, still owned by a noble family and hosting MASEDO's work about "Il Gattopardo" (Manifesta 2018), is an example.



City on Stage

Palazzo Costantino

via Maqueda, 215

ITA

Palazzo Costantino si trova nel cantone nord-orientale di Quattro Canti, il cantone di Sant'Oliva. Il palazzo fu acquistato dal marchese Giuseppe Merendino Sorto su precedente struttura seicentesca, l'edificio fu oggetto di un importante intervento di ristrutturazione su progetto dell'architetto Venanzio Marvuglia. Il corpo centrale del palazzo si sviluppa con una configurazione a U sull'asse prospettico portico-corte-scalone dove si articolò intorno a un cortile a doppio loggiato dove si apre la duplice rampa dello scalone d'onore.

I saloni principali vennero decorati con stocchi e modanature, affreschi di Gioacchino Martorana, preziosi arredi in stile Luigi XV e Luigi XVI e pavimenti mallicati settecenteschi. Durante la Seconda guerra mondiale il palazzo fu confiscato sia dalla Truppa Tedesca, sia da quelle alleate, riportando gravi danneggiamenti. Negli anni Sessanta del XX secolo parte del palazzo fu affittato alla società La Rinascen-

ta, furono ricavati uffici e magazzini e molti vani vennero modificati. Dopo un abbandono di oltre mezzo secolo, tra il 2001 e il 2003 gli ultimi eredi hanno venduto l'intero immobile alla famiglia Bilotti Ruggi d'Aragona. Nei primi anni del Duemila sono stati eseguiti lavori di restauro relativi ai prospetti su via Maqueda, mentre il cantiere dell'intero palazzo è da tempo inattivo.

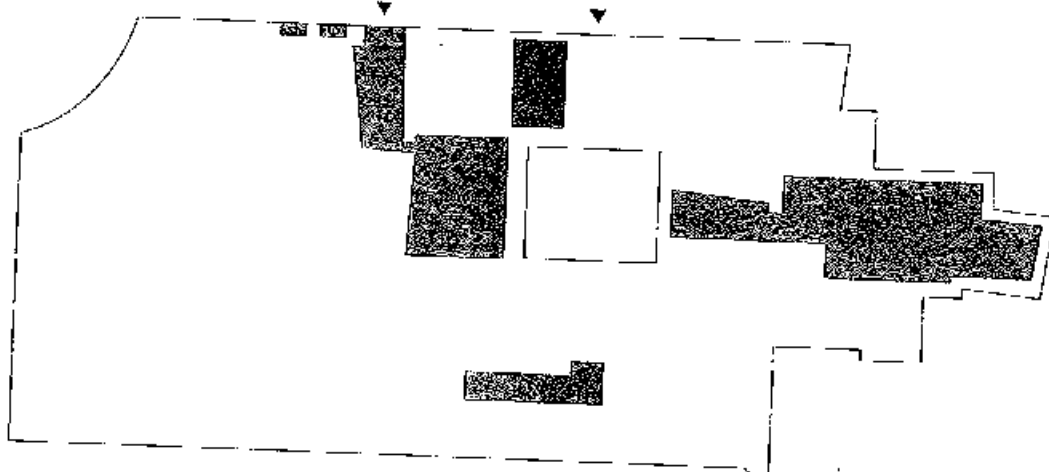
ENG

Palazzo Costantino is located in the northeast portion of Quattro Canti, called Cantone Sant'Oliva. The palace was purchased by Marchese Giuseppe Merendino in the second half of the eighteenth century. Built over a structure from the 1600s, the building was widely renovated by the architect Venanzio Marvuglia. The central volume of the building has a U-shaped configuration on the gate-courtyard-staircase perspective axis, organised around a courtyard with a double order of loggias where the double ramps of the main staircase stands. The main halls were decorated with stucco-work and mouldings, frescoes by Gioacchino Martorana, precious furnishings in Louis XV and Louis XVI and eighteenth-century majolica floors.

During World War II the palace was requisitioned by German troops and then by the Allies, causing big damages. In the 1960s part of the building was rented to the company La Rinascen- ta, which installed offices and store/rooms, modifying many of the spaces. After almost half a century of abandon, from 2001 to 2003 the remaining heirs sold the entire complex to the Bilotti Ruggi d'Aragona family. In the early years of the 2000s restoration was carried out on the facades towards Via Maqueda; the comprehensive work on the palace is inactive for some time.

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City on Stage



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Palazzo Costantino

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Palazzo Costantino in November 2018
after the closing of Manifesta12

Palazzo Costantino in November 2018
after the closing of Manifesta12



From Multiculturalism to Multinaturalism: What Rules of Method for the New Socio- Scientific Experiments Bruno Latour

From Multiculturalism to Multinaturalism: What Rules of Method for the New Socio-Scientific Experiments?

Bruno Latour

ABSTRACT

This article reflects on the traditional distinction between scientific laboratories experimenting on theories and phenomena and a political outside where non-experts make do with human values, opinions, and passions. Since today all people are engaged in emerging collective experiments on matters as varied as climate, food, landscape, health, urban design, and technical communication as consumers, militants, and citizens, they can all be considered co-researchers. Co-researching has consequences for our understanding of nature and demands a renewed attention to "multinaturalist" politics. It also questions the division of labor between experts and nonexperts. The article finishes with a call to "dis-invent" modernity so that we "modernists" can finally become ordinary humans again.

KEYWORDS

Collective experiments, modernity, representation of nature, science and the public

We are all familiar with the notion of rules of methods for scientific experiments. Since the time of Bacon and Descartes, hardly a famous scientist has not written down a set of rules to direct one's mind or, nowadays, to enhance the creativity of one's own laboratory, to organize one's discipline, or to promote a new science policy. Even though these rules might not be enough to guarantee that interesting results will be obtained, they have been found useful nonetheless in establishing the state of the art. Equipped with such rules, it is possible, according to their promoters, to say why some argument, behavior, discipline, or colleague is or is not scientific enough.

Now the question before us is certainly not to propose yet another set of rules to determine what a scientific experiment is or to offer advice on how to become even more scientific. For this task, anyway, I would be wholly incompetent. What I have chosen to explore are questions surrounding the rather new concept of the collective exper-

Nature and Culture 6(1), Spring 2011: 1-17 • Bergheijn Journals
doi:10.3167/nc.2011.06C101

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Manifesta 12: Reader

iment. What are these collective or socio-technical experiments? Are they run in a totally wild manner with no rules at all? Would it be desirable to find rules to conduct them? What does the existence of these experiments mean for the ancient definitions of rationality and rational conduct? And what do they mean for a specifically European conception of democracy?

In times past, when a scientist or a philosopher of science was thinking of writing down rules of method, he (rarely she) was thinking of a closed site, the laboratory, where a small group of specialized experts were scaling down (or scaling up) phenomena by doing experiments, which they could repeat at will through simulations or modeling, before presenting, much later, their results. Then, and only then, could the results be scaled up, diffused, applied, or tried out. This is an example of the "trickle down" theory of scientific influence: from a confined center of rational enlightenment, knowledge emerges and then slowly diffuses out to the rest of society. The public could choose either to learn the results of the laboratory sciences or to remain indifferent, but it certainly could not add to or dispute the results and in particular could not contribute to their elaboration. Science was what was made inside the walls where white coats were at work. Experiments were undergone by animals, materials, figures and software. Outside the laboratory borders began the realm of mere experience — not experiment (Dear 1995).

Today, however, it would be an understatement to say that nothing, absolutely nothing, remains of this picture, of this trickle-down model of scientific production. First, the laboratory has extended its walls to the whole planet. Instruments are everywhere. Houses, factories, hospitals have become subsidiaries of the labs. Think, for instance, of global positioning systems: thanks to these satellite networks, geologists and naturalists can now take measurements with the same range of precision outside and inside their laboratories. Think of the new requirements for traceability, which are as stringent outside as those for inside the production sites. The boundary between natural history — outdoor science — and lab science — indoor science — has slowly been eroded.

Second, it is well known from the development, for example, of patient organizations that many more people are formulating research questions and insisting on research agendas than those who hold a Ph.D. or wear a white coat. My colleague, Michel Callon, together with his co-workers (cf. Callon et al. 2009), for several years now has been following a patient organization in France, the AFM (Association

Française contre les Myopathies), which fights against orphan genetic diseases. They have not waited for the results of molecular biology experiments to trickle down to patients in wheelchairs. Rather, they have raised money, hired researchers, pushed for controversial avenues like genetic therapy, fired researchers, and built an industry, and in so doing they have been producing both a new social identity and a new research agenda. The same can be said of many other groups, the best example provided by the AIDS activists so well analyzed by Steven Epstein (1996). And you would find the same situation throughout the whole of ecological activism: if a crucial part of doing science is formulating the questions to be solved, it is clear that scientists are not alone in this activity. If in doubt on this point, ask the anti-nuclear militants about what type of research on energy they think laboratory scientists should be doing.

Third, there is the question of scale. Experiments are now happening at "scale one" and in real time, as it has become clear with the key question of global warming. To be sure, many simulations are being run; complex models are being tried out on huge computers, but the real experiment is happening on us, with us, through the action of each of us, on all of us, with all the oceans, the high atmosphere, and even the Gulf Stream — as some oceanographers argue — participating in it. The only way to know if global warming is indeed due to anthropogenic activity is to collectively stop our noxious emissions and then, later, assess the results. This is indeed an experiment, one in which we are all involved.

But then, what is now the difference between this and what used to be called a political situation: namely, what interests everyone and concerns everyone? Nothing. That's precisely the point. The sharp distinction between scientific laboratories experimenting on theories and phenomena *inside*, and a political *outside* where non-experts were getting by with human values, opinions and passions, is simply evaporating before our eyes. We are now all embarked on the same collective experiments, mixing humans and non-humans together — and no one is in charge. Those experiments made on us, by us, for us, have no protocol. No one is given explicitly the responsibility of monitoring them.

This is why I am calling for a new definition of sovereignty. When I say that the distinction between the inside and the outside of the laboratory has disappeared, I am not saying that from now on "all is political." I am simply reminding you that contemporary scientific controversies are designing what Michel Callon and Arie Rip (1991)

even though our best minds still dream of keeping apart scientific facts and human values. I told you, it is a tragedy — or maybe a farce.

That we cannot count on the help of moralists does not mean that we have to shy away from our task or that we have to become immoral or cynical. It just means a controversy on the interpretation of the present time exists — and we know from history how difficult it is for thinkers to interpret what the present signifies. There is no worse intellectual crime than to be mistaken about where and when one is forced to inhabit. This is why we have to be careful here and devise a text to take our bearings for sure.

Those who dream of separating facts and values even farther are what I called "modernists." For them, there exists an arrow of time, a thrust forward, that clearly distinguishes the past from the future: "Yesterday," they say, "we were still mixing things up, ends and means, science and ideology, things and people, but tomorrow for sure we will separate facts and values even more sharply; we won't confuse the way the world really is and the way it should be any more; others were confused by this in the ancient past, but we won't be confused in the future." Pass the test, make the experiment, and ask yourself, right now, if you feel that the arrow of time flows in this way for you. If so, you are a modernist. Nothing wrong with that! You are in good company. But if you hesitate, you are a "postmodernist." And if, in the depths of your heart, you are convinced that, if yesterday things were a bit confused and entangled, and that tomorrow facts and values, humans and non-humans, will be even more entangled than yesterday, then you have stopped being modern. You have entered a different world, or, more exactly, you have stopped believing that you are in a different world from the rest of humanity. You have come full circle to the end of the European experience and finally rediscovered that when you were mocking other people because they "naively believed" that the sky could fall on their heads, you now realize that they meant something else, since you too are convinced that the sky will fall on your head — under the form, for instance, of the controversial global warming. And if it is not a belief for you, it means it was not a belief for "them" either. Thus, there is no "them" left. You have changed anthropologically as well as historically.

Yes, ancient people might have been entangled, but we are even more so and on a much wider scale and with many more entities and agencies to take into account. If there is one thing you don't believe in any more it is in the possibility of being emancipated, freed from all attachments, blissfully unaware of the consequences of your actions.

End of the modernist parenthesis. Beginning (or return) to what? What would be the word if "we have never been modern?" Second modernity? Reflexive modernization, as Ulrich Beck and others (Beck et al. 1994) have proposed? Nonmodern? Why not "ordinary," "terrian," "mortal," "anthropological?" Yes, "ordinary," that's the word I prefer. By ceasing being modern, we have re-become ordinary humans.

But what, having ceased to be modern, could possibly help us with our politics of controversial states of affairs, in this politics of things for which we want to write the rules, to keep a protocol book, to define a new Sovereign?

Let me try out by using a simple amusing example, that of Monsieur Chirac, our former French President. A few years ago, in an allusion to the mad cow disease scandal, he stated that from now on, "herbivores are herbivores." This is not as stupid as it sounds. Although, at first sight, it seems a truism, a fact of nature, it is, in effect, a strongly political statement, since it means that Monsieur Chirac takes a stand in the controversial matter of the origin of mad cows and decides, yes, decides, about a matter of fact: "Herbivores are herbivores and should remain so."

Let us be careful here: When uttering this sentence he was not invoking the wisdom of Mother Nature to forbid man to break Her limits. Our former president, believe me, is a fully modernist mind (one of the few left), a famous beef-eater, and I am sure he does not give a hoot for the sacred limits of nature. (By the way, on what moral grounds could we refuse to the cows the chance to become carnivores, like some of us?) No, Monsieur Chirac was drawing what I will call a *cosmogram*. He was deciding on the world in which he wants the French to live: after the catastrophic collective experiment of mad cow disease, a cosmos is redesigned in which herbivores become, yes become, herbivores again and for good — or at least until another cosmogram has been designed.

What is a cosmos? As we know from the Greek and from the word "cosmetic," it means a beautiful arrangement, the opposite of which is a *kakosmos*, a horrible shamble. Politics, if I am right in my interpretation of the present, is not about defining what human values should be, given that there exists only one cosmos known by a unified science which is simplified as one nature (I will come back to this in a minute), but rather about drawing, deciding, and proposing a cosmogram with a certain distribution of roles, functions, and agencies to humans and non-humans. While uttering a sentence that sounded like a factual statement — and a tautological one at that — Monsieur

Chirac was also simultaneously defining a type of landscape for the Corrèze region in which he lives, a role model for cattle raisers, a type of industry, an agro-industrial model, a pattern of consumer taste, and also probably a European subsidy policy.

But you could object, I am sure, that such has always been the way political claims have been formulated? There is nothing new in this, since never politics has been about human values only, but always also about infrastructure, city planning, boundaries, landscape, ways of life, industry, economy, and so on.

There is however a huge difference in the way political claims can now be articulated around cosmograms and the way they were authorized before: *Nature has disappeared*, and so have the "experts" mediating between the production of science and society's wishes and desires. "The Great Pan is dead." By nature I mean this unified cosmos that could shortcut political due process by defining once and for all which world we all have to live in. Nature, contrary to appearances, is a political animal: it is what is used to define the world we have in common, the obvious existence we share, the sphere to which we all pertain equally; it is what connects us. But then there is what divides us, what makes us enemies of one another, what scatters us around in a maelstrom of controversies; passions, subjectivities, cultures, religions, tastes... Nature unifies in advance and without any discussion or negotiations; cultures divide. "If only, if only," so the modernist dreams, "we could all be children of nature, and forget about our cultural, subjective, ideological, and religious divisions, then we would all be unified again, we could all focus on the same solution." More nature means more unity. More cultures, more divisions.

We all know from our reading of the Bible that the tower of Babel has fallen and that people have been scattered around the world, prisoners of their differing dialects and of their incommensurable cultural biases. Yes, but who has told the terrifying story of the second fall of Babel, when nature, yes nature herself, as a unified tower which should have reached to the Heaven and made all of the people of the world agree again, has been destroyed under the weight of its own ambition and lies everywhere in ruins? To *multiculturalism* born on the ruins of the first Babel, one should now add the many tribes of *multiculturalism* born in the wreck of the second Babel. The whole political energy of nature was dependent on its being one and unified. But what can you do with multiple natures? How to defend it, to invoke it? Such is the trap in which political ecology has fallen into: Nature cannot be

used to renew politics because it is the oldest means devised to block politics and to make it impossible to compose the cosmos, since the cosmos was already unified to begin with. The weakness of ecological movements everywhere has no other cause, in my view, than this use of nature that poisons their good will and thwarts their activism. It is their *mono-naturalism* that renders them unable to be the ones who monitor our collective experiments. They might expand to renew the whole of politics, but only when they are ready to swallow not only multiculturalism but also multinaturalism.

So here is another test to decide for yourselves if you are modernist, postmodern, or an ordinary mortal, in case the first trial has remained inconclusive! Do you believe that the second tower of Babel can reach the heavens and that the whole planet, having been fully naturalized, will then agree rationally on all the important issues—the little divisions that will remain only because of subjective opinions and leftover passions? A simple, sharp, but, believe me, very discriminating test: do you associate nature with unification or nature with even more divisions?

It is my sentiment that we now live in the ruins of nature—in all the meanings of this expression—and also more and more in the ruins of the sciences, so prolific in the last century, that dreamed of prematurely unifying the cosmos, without taking pains to do what Isabelle Stengers (1996) has called *cosmopolitics*. By reusing this venerable word from the Stoics, she does not mean that we should be attuned only to the many qualities of multiculturalism and internationalism, but to the many worries of multinaturalism as well. The whole civilization devised under the heading of *cosmopolitics* because it was obvious we all shared one nature, and especially one human nature, has to be reinvented, and this time with the added recognition of the terrible difficulties involved with many competing natures that must be unified through a slow due process. The common world is not behind us as a solid and indisputable ground for agreement, but before us, as a risky and highly disputable goal that remains very far in the future.

Some people, especially some scientists and philosophers of science, have of late been terrified when they hear the first crumbling of the second Babel. Irritated by the realization that nature can no longer unify nor reconcile, that new sciences were not putting out the fires of passion but fuelling them, they turned against other philosophers, "postmodern" thinkers, science students, and anthropologists of various hues and colors. Yet when pacing among these ruins, there is nothing

ing to be sad or nostalgic about, since one of the many things that made politics so weak in the past—in the European tradition at least—has been this absolute distinction between, on the one hand, the sovereignty of nature (known by science), and, on the other hand, the pathetic efforts of naked humans to put an end to their passions and divisive opinions. As long as the two Towers had not yet been smashed to the ground, it remained difficult to restart and to define politics as what I call the *progressive composition of the common world* (Lazar 2004). You always had to defend the hybrid forums against those coming from the ranks of the social or natural sciences who claimed that elsewhere, outside, in another place, in their discipline, existed a pure forum where agreement could be obtained by simply behaving rationally and by assembling people around indisputable matters of fact.

Although it sounds like negative progress only, it is a huge advance for the monitoring of collective experiments not to be threatened by the promise of any salvation by any science—neither physics, nor biology, nor sociology, nor economics. Now at least, there is no other alternative. We are embarked. We cannot hope for the transcendence of nature to come and save us. If we don't discover the ways through which the world can be made common, there will be no common world to share, it is as simple as that—and nature will no longer be sufficient to unify us, no matter what, in spite of ourselves. To sum up this part, I could say that when Galileo modified the classical trope of "the Book of nature," adding that it "was written in mathematical figures," little could he anticipate that now we would have to say that the "Book of nature" is in fact a protocol book that should be written in a mixture of legal, moral, political, and mathematical figures.

But certainly this negative progress is not enough. We want to probe further and see through what sort of procedure, what sort of process, the protocol of collective experiment could be written. First, everything happens as if, in the long run, John Dewey had triumphed over John Locke. Instead of a politics established as far as possible on unified nature, on the matters of fact, it should now be carefully balanced on "states of affairs," on the perilous notion of what Dewey (1927) has called the "public." To be sure, Dewey's definition of the "public" is as far as possible from what, in Europe, we call the State, especially the Hegelian State. As long as we see the consequences of our own actions, this is what Dewey calls the "private," which does not need to be individual or subjective but is simply made up of what is well known, predictable, routinized, fully internalized. In opposition, the "public" begins with what we cannot see nor predict, with

the unintended, unwanted, invisible consequences of our collective actions. Contrary to all the dreams of rational politics which have devastated Europe over the centuries, Dewey equates the public not with the superior knowledge of the authorities, but with blindness. The public is made when we are entangled without knowing why and by what, when the Sovereign is a blind one. Instead of confiding the fate of the republic to the benevolent oversight of experts who take on themselves everything having to do with the general will, Dewey traces the building of the public when there is no expert able to determine the consequences of collective action.

So what defines the elite if it is not their superior knowledge? Only their specialized skills in making sure that the public, what ties all of us together, is being represented and constantly refreshed, through the common blind fumbling of the social and natural sciences, the arts, and the wild vigilance of the activists. "Representation" here means neither the result of an election nor epistemological accuracy, but the reflexive production of a plausible and revisable version of what risk we take by experimenting collectively. Dewey invented reflexive modernization before the expression was coined. The elite, the former State, is not defined by knowledge or foresight, but by its ability to monitor the strain and sorting out of what I have called the competing cosmograms.

Dewey's book today is as fresh as in 1927, and the fact that for over eighty years Dewey has lost the battle against the appeal to experts made by his opponents, such as Walter Lippman, renders the book even more fascinating (cf. Ryan 1995). While the second Tower of Babel was being built, Dewey quietly explained why it would never work out, why the State, as he said, "has always to be reinvented," why nature, and especially the so-called "natural laws" of economics, could not possibly be used to frame collective action. Only we, now, from the vantage point of the end of nature, after the closure of the modernist parenthesis, can read with profit this book written for us.

What Dewey calls "the public" bears a striking similarity to the now famous *precautionary principle* which has become the catchword of the new European politics. At first sight, the precautionary principle (of which there exist as many definitions as there are bureaucrats, eurocrats, lawyers, and scientists) seems a poor candidate for our rules of method. This is because, in my view, it is wrongly assumed to be a rule of abstention in situations of uncertainty—or as Pierre Lascombes (1977) has argued, a rule of *prevention* in case of ascertained risks. But reading it this way would be fully to remain in the old mold

taking as *synonymous*: the more risk we take, the more careful we are. This is how we describe an experience and what an experienced man or woman is. Well, what is true of daily experience becomes now true of the collective experiment as well, thanks to the precautionary principle. Far from waiting for absolute certainty before moving the little finger, we know we have to experiment and distribute equally audacity and what in German is called so beautifully *Sorge* and in what we call in French *le souci*. Care and caution go together with risk-taking.

Nothing surprising in that, nothing out of the ordinary. What is really extraordinary, what is really baffling, is that modernist experts could have imagined for a few centuries the totally implausible idea that once knowledge had determined plans and objects, then realization would ensue without care and caution being necessary anymore — except for mopping out eventual after-effects! This is what is odd, not the emergence of the precautionary principle. Fancy that: you could innovate at the scale of the planet, modify all the ecosystems, bring together in huge assemblages masses of humans and nonhumans, let the human race increase to several billions, and all of that without taking infinite care and caution, without *Sorge*, without *souci*? How implausible! How monstrous in retrospect appears this model of action, now that we are slowly expropriating ourselves from modernist exceptionalism and are falling back into ordinary humanity.

We can measure up how fast times are changing, if we read, for instance, Hans Jonas's appeal for a "heuristic of fear." Although his book is much more recent than John Dewey's argument, it looks much more dated, since he too relied exclusively on experts to oversee the new general will and play the role of the new Sovereign. But the "public" for Dewey is not in the hands of specialists. In this new configuration it is actually the expert who is disappearing from view. The expert never was a coherent figure: neither a researcher, nor a political representative, nor an activist, nor an administrator in charge of the protocol of the experiment, but playing a bit of all those roles at once without being able to fulfill any one of them satisfactorily. The idea of the expert is a remnant from the trickle-down model of scientific production; he or she is a person in charge of mediating between the knowledge producers, on the one hand, and the rest of the society in charge of values and goals, on the other. But in the collective experiments in which we are engaged, it is this very division of labor that has disappeared: the position of the expert has been washed out with it.

of science-based rational action, in the trickle-down model of science production: action, in this view, follows knowledge without adding much to it, except that knowledge is finally applied and realized. The experts have assembled. They have agreed on one best way. Action is nothing more than the implementation of knowledge into the real world outside. That's the modernist way of imagining rational decision. The unfortunate consequence is that, when no decisive knowledge is produced, when no consensus of experts is insured, then no action can be taken. Once we know for sure, we act; when we are not sure, we don't act. In both cases, action is thought of being subservient to the acquisition of previous rational knowledge.

That this is a ridiculous and totally implausible model of action was hidden, during the modernist period, by the fiction of agreement between experts and the confined nature of laboratory sciences. The proliferation of public scientific controversies has revealed how bad a model it is: action is never the realization, nor the implementation, of a plan, but the exploration of the unintended consequences of a provisional and revisable version of a project. We have moved from science to research, from objects to projects, from implementation to experimentation. The dream of rational action has become a nightmare now that consensus and certainty is so hard to obtain: everything would be stalled if we had to wait for experts to agree again. Multinaturalism has rendered the division of labor between experts and politics totally moot. If the precautionary principle meant the absurd idea that we should abstain to move until absolute certainty is reached, then that would be the end of European creativity, the end of science and technology, the end of all the collective experiments — and of course, we would also not have moved an inch away from the dream of absolute rationality.

But according to me, the precautionary principle means exactly the opposite of this abstention. It is a call for experimentation, invention, exploration, and of course risk-taking. More than that, it means that all of the topics dealing with scientific and technical state of affairs (that is, if I am right, literally *all* of our issues and topics today) are now back into the normal, ordinary model of decision-making with which we deal with our daily concerns. Who among you would say: "I apply the precautionary principle on the question of marriage and thus abstain from getting into wedlock until I am absolutely sure there is no risk?" No one, of course — and the same applies for planting trees, giving birth, banking, borrowing, arming against potential enemies, and so on. For all our actions we consider risk-taking and precaution-

In their book, Michel Caillon, Pierre Lascoumes, and Yannick Barthe (2009) propose to replace the defunct role of "expert" with the wider notion of co-researchers. As I have stated at the beginning, we are all engaged, at one title or another, in collective experiments on matters as diverse as climate, food, landscape, health, urban design, technical communication, and so on. As consumers, militants, citizens, we are all now co-researchers. There is a difference, to be sure, between all of us, but not the difference between knowledge producers and those who are bombarded by their applications. The idea of an "impact" of science and technology "on society" has been shipwrecked exactly as much as the weak notion of "citizen participation" in technology development. Now we have all been made (most of the time unwillingly) co-researchers and we are all led to formulate research problems — those who are "confined" in their laboratories as well as those that Caillon and his colleagues call "outdoor" researchers, that is all of us.

In other words, making science policy, which used to be a specialized bureaucratic domain of interest to a few hundred people, has now become an essential right of the new citizenry. The sovereignty over research agendas is much too important to be left to the specialists — especially when it is not in the hands of the scientists either, but in those of industry that no one has elected and that no one controls. Yes, we might be willing to participate in the collective experiments, but on the condition that we give our *informed consent*. Don't play any more dirty tricks on us and consider all of us the mere domain of innovative applications concocted elsewhere. Look at what happened to those who believed genetically modified organisms could be made to "impact" the European countryside. It does not mean people believed they were dangerous, nor does it mean that GMOs are not safe — they might, as far as I am concerned, be totally safe and even indispensable for third world countries. But the question of the safety of GMOs is not there anymore, the assumption that we should accept anything as long as it is innocuous. The question has instead become again that of will and sovereignty: Do we wish to live in this world? Do we wish to draw that cosmogram? And if experts and modernists reply that there is one world only and that we have no choice but to live in it or not, then let them say as well that there is no politics any more. When there is no choice or alternative, there is no Sovereign. What was true of the nation states is becoming truer every day, under our very eyes, of our conflicting cosmos.

As I have argued in *Politics of Nature* (Latoir 2004), all of the rules of method for the collective experiment can be summarized by

taking up again this magnificent slogan that our forefathers chanted, and chanted again, in building, through so many revolutions, their representative democracy: "No taxation without representation." Except that now, for the new technical democracies to be invented, it should read: "No innovation without representation." In the same way that the benevolent monarchies of the past imagined they could tax us for our own good without us having a say in their budget because they alone were enlightened enough to understand, in the same way, the new enlightened elite have been telling us for too long that there is only one best way for the innovation they have devised, and that we should simply follow them for our own good. Well, we might not be as enlightened as they are, but if the first Parliaments of the emerging nation-states were built to vote on budgets, the new Parliaments of Things have to be constructed to represent us so that we have a say on the innovations and decide for ourselves what is good for us. "No innovation without representation."

By offering a last proposition that has to do, this time, with Europe and its identity, I want to bring this essay to a close. As you are all too painfully aware, there seems no clear idea of what is specific to our sub-continent in those times of so-called globalization. I have always found this uneasiness pretty puzzling, since Europe, it is fair to say, in many ways has invented and developed the modernist regime of scientific and technical innovations — others of course had developed many sciences and techniques, but they never engaged in the mad experiment of building their politics with them as well. But Europe is also a real-life experiment, at an incredible scale, in multiculturalism and multinationalism, and in spite of this it is trying to see how a common good can be slowly and carefully built. Nowhere else have so many fighting nation-states existed, so many provinces, regions, dialects, folklores and cultures. Nowhere else have world wars been waged to the bitter and deadly end. And yet, nowhere else have so many people engaged simultaneously into the cosmopolitan task — in the ordinary sense of the word — of living side by side in the same shared space, with the same Parliament, the same currency, and the same sense of democracy.

Finally, why would what is true of multiculturalism not be true of multinaturalism as well? After all, if we invented modernity, who else is better placed, so to speak, to *dismantle* modernity? No one else would do it, certainly not the United States which is too powerful, too sure of itself, too deeply steeped in the modernity they have inherited without paying the costs — since others are bearing the cost for them.

Certainly not the many cultures who dream only, from Africa to the shores of Asia and Latin America, of being at last fully, utterly, and completely modernized — no wonder, alas, that they took up our own words! No, its Europe's chance, Europe's duty, and Europe's responsibility to be the first to tackle the perilous project of adding technical democracy to its old and venerable tradition of representative democracy. If Europeans have learned the hard way how difficult it is to build a common good out of so many warring nation-states, we have a unique competence to learn, the hard way also, how to build a common world out of competing cosmos. Only those who have invented the premature unification of the whole world under the aegis of an imperialist nature are well-placed, now that nature has ended, to finally pay the price of the progressive, "precautionous," modest, slow composition of the common world, this new name for politics.

Bruno Latour is professor at Sciences Po Paris where he is also the vice-president for research of that school. From 1982 to 2006, he was professor at the Centre de Sociologie de l'Innovation at the Ecole Nationale Supérieure des Mines in Paris and, for various periods, visiting professor at the University of California in San Diego, the London School of Economics and the Department of the History of Science at Harvard University.

1 - Parco Agricolo di Ciaculli Croceverde

The most extensive agricultural area of the city, according to Roberto Collová was acquired from the original aristocratic owners by mafiosi and used as a meeting place from Cosa Nostra. The informal master plan of the city might have been designed there under medlar and mandarin trees.



Garden of Flows



Orto Botanico

via Lincoln, 2

ITA

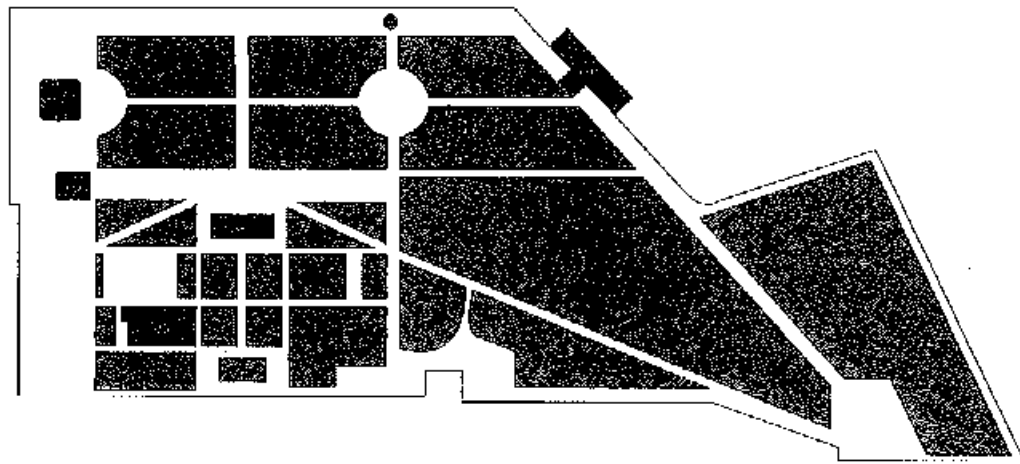
La fondazione dell'Orto Botanico di Palermo risale al 1769, come apprezzamento di terra destinato alla coltivazione delle piante medicinali per l'insegnamento di Storia naturale e Botanica presso l'Accademia degli Studi di Palermo. Sviluppo si in epoca di grandi esplorazioni e conquiste, l'Orto palermitano si trovò a essere punto di riferimento per lo studio di molte specie di flora esotica non ancora classificate, ma anche sede di sperimentazioni sulla botanica coloniale (come nel caso del cotone e della palma da datteri) che si svolgevano nella sezione del Giardino coloniale, fondata nel 1813. Il disegno del giardino era ordinato secondo quattro apprezzamenti rettilinei, e il botanico padre francescano Bernardino da Ucria organizzò le collezioni secondo la tassonomia linneana, sistema di classificazione degli esseri viventi ideata da Carl von Linné. Il complesso degli edifici fu progettato dall'architetto francese Léon Dufourry in stile neoclassico. L'Orto Botanico di Palermo è un'istituzione museale e didattico-scientifica del Centro Servizi del Sistema Museale dell'Università di Palermo e ospita oltre 12.000 specie. Per la sua predisposizione ad accogliere il movimento, lo scambio e la mescolanza di semi e piante, l'Orto Botanico è stato scelto come sede centrale di Manifesta 12. Utilizzando il giardino come metafora, Manifesta 12 esplora nuove forme di pratiche politiche basate sulla coesistenza e l'impollinazione incrociata. Nel muro meridionale dell'Orto Botanico, una piattaforma elevata offre una visuale sulla zona contaminata del Gasometro, un giardino industriale oggi inaccessibile per motivi di sicurezza. Un richiamo alla storia dell'energia fossile e alla questione della necessità di coesistenza con irreversibili trasformazioni ambientali.

ENG

The creation of the Orto Botanico of Palermo dates back to 1769 as an area for the cultivation of medicinal plants used for the teaching of Natural History and Botany at the Accademia degli Studi of Palermo. Developed during a period of major explorations and conquests, the botanical garden in Palermo became a reference point for the study of many exotic plant species that had not yet been classified, but it was also a site of colonial botanical experimentation (as in the case of cotton, or the date palm) conducted in the Colonial Garden section, founded in 1813. The design of the garden was organised in four rectangular zones and the Franciscan friar and botanist Bernardino da Ucria systematized the collections according to the Linnaean taxonomy, a classification system of living beings developed by Carl von Linné. The complex of buildings was designed by the French architect Léon Dufourry in neoclassical style. The Orto Botanico is a museum and education-scientific laboratory of Centro Servizi del Sistema Museale dell'Università di Palermo, and hosts over 12,000 species. The venue was chosen as a central location for Manifesta 12, because it was an invention to accommodate the movement, exchange and mixing of seeds and plants. Using the garden as a metaphor, Manifesta 12 explores new forms of politics based on coexistence and cross-pollination. In the south wall of the Orto Botanico, an elevated platform offers a view of the polluted Gasometro site, an industrial garden that is inaccessible due to toxicity today. It reminds us of the history of fossil energy and raises questions about the need to coexist with irreversible environmental transformations.

24

Garden of Fibres

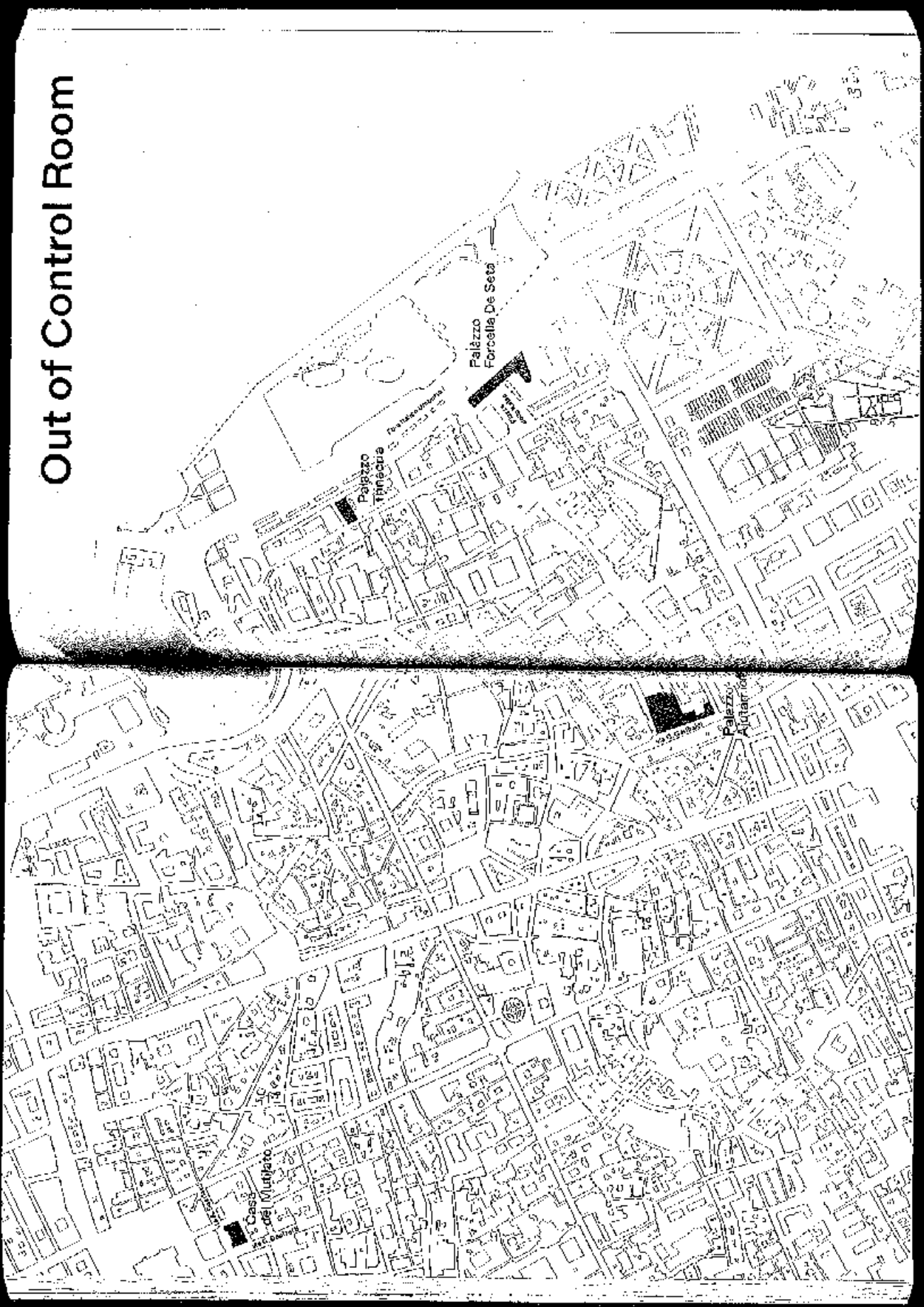


Alberto Barzà
Luca Contini
Mélina Frézen
Lungiswa Gqunta
Tayin Ochi Odurota
Michael Rabaah
Michael Wang
Bo Zheng

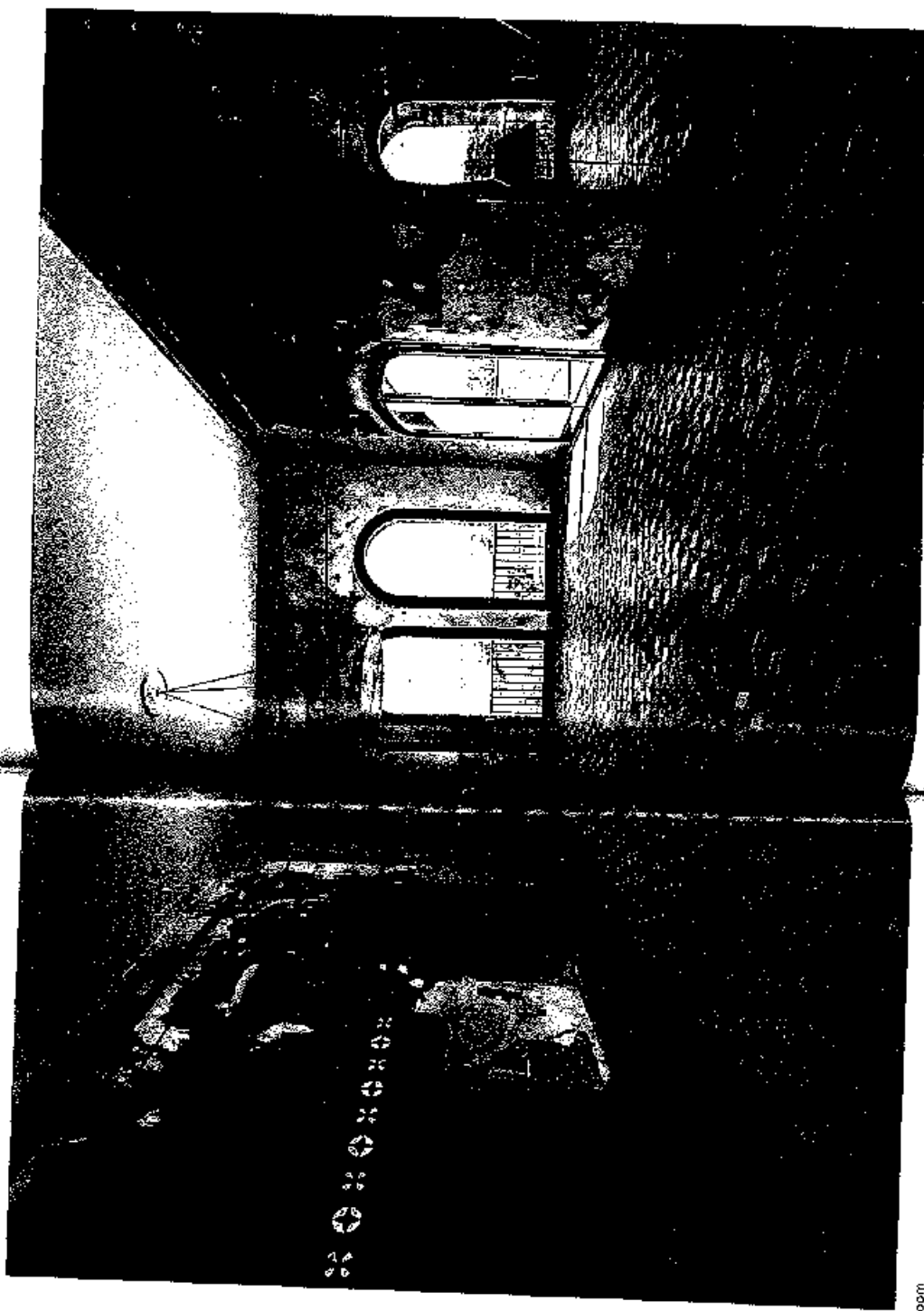
Orto Botanico

25

Out of Control Room



Palazzo Forcella De Seta



Out of Central Room

Palazzo Forcella De Seta

Foro Italoico Umberto I, 21

ITA

Palazzo Forcella De Seta sorge sulla porta dei Greci, inserita tra gli antichi bastioni del Tuono e De Vega, o affacciata sul Foro Italoico. Precedentemente "casina a mare" del Borbone principe della Cerchia, ad Enrico Forcella, marchese di Vitalonga, il complesso passò nel 1833 ed Emanuele Palazzotto la riconfigurazione in stile neoclassico della parte centrale e la facciata verso il mare. Gli interni, con la "sala dell'Alhambra" e la sala ottagonale s'ispirano allo stile moresco, impiegando decorazioni arabesca. In stucco policromo, pavimentazioni in tarsie marmoree colorate riprendeva la tecnica della decorazione a mosaico della reggia palermitana arabo-normanna.

Agl inizi del Novecento il palazzo venne acquistato dal marchese Francesco de Seta, prefetto di Palermo, che rese il palazzo uno dei salotti più fastosi della Belle Époque palermitana.

Dal 1937 al 1940 il palazzo fu sede della Galleria Mediterranea, diretta dalla pittrice Lia Pasqualino Noto, per poi essere destinato a sala da gioco e successivamente a sede del Consiglio di giustizia amministrativa. Nel 2003 è divenuta proprietà dell'ANCE Palermo, Associazione nazionale costruttori edili ed affini di Palermo e provincia.

ENG

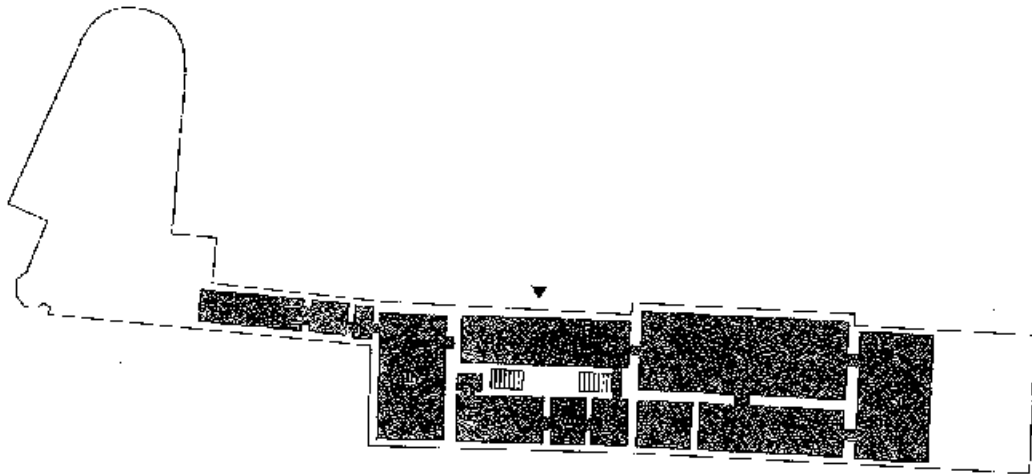
Palazzo Forcella De Seta stands over Porta dei Greci, inserted between historic fortifications of Tuono and Vega bastions, and facing Foro Italoico. Previously it was the seaside villa of the Bonanno family, princes of Castelfiada, responsible for securing the bastions. The complex was acquired by Enrico Forcella, Marchese of Vitalonga, in 1833, who commissioned Nicolò Pugliese and Emanuele Palazzotto to redesign the central part and the facade on the sea in neoclassical style. The interiors, with the Alhambra hall and the octagonal room were inspired by the Moorish style, adopting arabesque decorations in multicoloured stucco, colourful inlaid marble floors and a fountain based on the one in Alhambra's gardens; the 'hall of Mosaiscs' was based on the mosaic technique used in the Arab-Norman palaces of Palermo.

At the start of the 1900s the palace was purchased by Marchese Francesco de Seta, prefect of Palermo, who made it one of the most sumptuous spaces of the Belle Époque of Palermo.

From 1937 to 1940 the building was the location of the Galleria Mediterranea, directed by the painter Lia Pasqualino Noto, after which it became a gambling hall and then the headquarters of the Administrative Justice Council. In 2003 it became the property of ANCE Palermo, Associazione nazionale costruttori edili ed affini di Palermo e provincia.

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Out of Control Room



1 2 3 4 5 6 7

Kadir Atik
Roniek Oceanography
John Gerrard
Boudis Paskoniot
Erhan Olgun
Laura Poltras
The Pergi Collective

Palazzo Forcella De Seta

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Palazzo Forcella De Seta in November
2018 after the closing of Manifesta12



Border as Method

More than once we have recalled Balibar's notion of the polysemy of the border, a concept that corresponds with the multiplicity of terms that, in many languages, refer to the semantic area of the border (just think, in English, of the words *boundary* and *frontier*). It is no accident that today the metaphorical use of these terms is widespread (Newman and Paasi 1998). This is evident not only in everyday language (e.g. the "frontiers of scientific research") but also in the specialist language of the social sciences, where phrases such as "boundary work" and "boundary object" have entered into common use (Lemont and Mohár 2002). Aside from its geographical, political, and juridical dimensions, the concept of the border has an important symbolic dimension, which has come to the fore today with the multiplication of the tensions that invest the classically modern configuration of the border as a separating line between sovereign state territories (Cella 2006; Zanini 1997). Both sociology, beginning with the work of Georg Simmel (2009), and anthropology, beginning with an important essay by Fredrik Barth (1979), have made fundamental contributions toward understanding this symbolic dimension of the border, including its role in distinguishing social forms and organizing cultural difference. In the following chapters, particularly when we discuss internal borders, we keep these notions of social and cultural borders in play. At the same time, we explore the complex modes of articulation (and also the tensions and the gaps) between different dimensions of the border. In doing this, we use with a certain degree of freedom the words *border* and *boundary* as interchangeable, while we make a clear-cut distinction between *border* and *frontier*.

The geometrical abstraction of exclusive territoriality and linear borders, while it has exerted an extremely important influence on the way in which politics has been conceived and executed in the modern era, was only ever a convention (Cuttitta 2006, 2007; Galli 2010, 36–53). It would certainly be worthwhile to reconstruct the complex and nonlinear processes that led in Europe to the decline of the medieval marches and the rise of modern

borders between states (Fejvre 1969). More relevant for our study, however, is to highlight how the history of the modern system of states unfolded under the horizon of global space from its very beginning. To fully understand this history, and the linear conception of the border that informs it, we argue that it is necessary to account for the *constitutive* role of the *colonial frontier*.

The frontier, as is evident from the narrative around which one of the foundation myths of U.S. identity is constructed (Turner 1990), is by definition a space open to expansion, a mobile "front" in continuous formation. When we write of the colonial frontier, we refer, on one hand and in very general terms, to the qualitative distinction between European space, in which the linear border evolved, and those extra-European spaces, which were by definition open to conquest. This distinction is certainly an essential aspect of the modern juridical and political organization of space, as encoded, for instance, in works such as Emeric de Vattel's 1758 treatise *The Law of Nations* (1916). On the other hand, we refer to the fact that in actual colonial situations, the reality of frontier, with its characteristics of opening and indeterminacy, was often present. In these contexts, the frontier tended to superimpose itself over other divisions (most obviously that between colonists and natives, but also lines of territorial demarcation that cut through formally unified domains), rendering colonial space and its cartographic projection much more complex than its metropolitan counterpart (Banerjee 2010).

It is important to remember that mapping was a key tool of colonial domination. The tensions and clashes between cartographic tools constructed on the model of the sovereign state with its firm boundaries and specific "indigenous" geographies gave rise to wars and shaped the "geo-bodies" of postcolonial states (Winichakul 1994). They also influenced the configuration of vast border areas such as the Indian northeast (Kumar and Zou 2011). It is also worth remembering that in the colonized parts of the world, a whole series of spatial innovations was forged, from the camp to the protectorate, the unincorporated territory to the dependency, the concession to the treaty port (Stoler 2006). Later in this book we map the metamorphosis and continuous development of such indeterminate and ambiguous spaces in the contemporary world. The analysis of bordering technologies within emerging postdevelopmental geographies in Asia and Latin America is an important feature of our work. We try to analyze these geographies by letting our investigations of them resonate with what we have learned from other borderscapes. Though critical border studies are often focused on specifically Western contexts, such

as the U.S.-Mexican borderlands or the "external frontiers" of the European Union, border as method allows us to cross disciplinary and geographical divides and take a truly global and post-colonial angle.

The distinction between the border and the frontier is undoubtedly important (see Prescott 1987). The former has typically been considered a line, whereas the latter has been constructed as an open and expansive space. In many contemporary contexts, however, this distinction seems to dissolve. The borders of the current European space, for example, take on aspects of the indeterminacy that has historically characterized the frontier, expanding into surrounding territories and constructing spaces according to a variable geometry articulated on multiple geographical scales (Cuttitta 2007). *Border as Method* deals with such instances of tricky conceptual overlapping and confusion through the punctual analysis of concrete borderscapes. In any case, as should be clear from the title of this book, for us the border is something more than a research object that can be subject to various methodological approaches or a semantic field whose multiple dimensions it is necessary to explore. Insofar as it serves at once to make divisions and establish connections, the border is an epistemological device, which is at work whenever a distinction between subject and object is established. Once again, Balibar most precisely describes this aspect of the border, noting the difficulty inherent in defining the concept itself:

The idea of a simple definition of what constitutes a border is, by definition, absurd: to mark out a border is precisely to define a territory, to delimit it, and so to register the identity of that territory, or confer one upon it. Conversely, however, to define or identify in general is nothing other than to trace a border, to assign boundaries or borders (in Greek, *horos*; in Latin, *finis* or *terminus*; in German, *Grenze*; in French, *bornes*). The theorist who attempts to define what a border is is in danger of going round in circles, as the very representation of the border is the precondition for any definition. (2002, 76)

Borders, then, are essential to cognitive processes, because they allow both the establishment of taxonomies and conceptual hierarchies that structure the movement of thought. Furthermore, they establish the scientific division of labor associated with the sectioning of knowledge into different disciplinary zones. Cognitive borders, in this sense, often intertwine with geographical borders, as occurs for example in comparative literature or in so-called area studies, with which we concern ourselves in chapter 2. In any case, it should be clear that cognitive borders have great philosophical rele-

vance, since they describe a general—perhaps one could even say a universal—dimension of human thought.

A thinker who has for many years studied the violence and border conflicts in regions such as the Balkans and the Indian subcontinent, Rada Iveković (2010), has recently proposed to rethink the “politics of philosophy” in relation to what she calls *la partage de la raison*. The French term *partage*, which combines the sense of both division and connection, has no straightforward English translation. Nominating at once the act of division and the act of connection, the two actions constitutive of the border, *la partage de la raison*, in Iveković’s formulation, highlights the crucial role of translation as a social, cultural, and political practice that enables the elaboration of a new concept of the common. We return to this point in the final chapter of the book. Here, the reference to Iveković’s work allows us to clarify the sense in which we write of border as method. On one hand, we refer to a process of producing knowledge that holds open the tension between empirical research and the invention of concepts that orient it. On the other hand, to approach the border as a method means to suspend, to recall a phenomenological category, the set of disciplinary practices that present the objects of knowledge as already constituted and investigate instead the processes by which these objects are constituted. It is by rescuing and reactivating the constituent moment of the border that we try to make productive the vicious circle Balibar identifies.

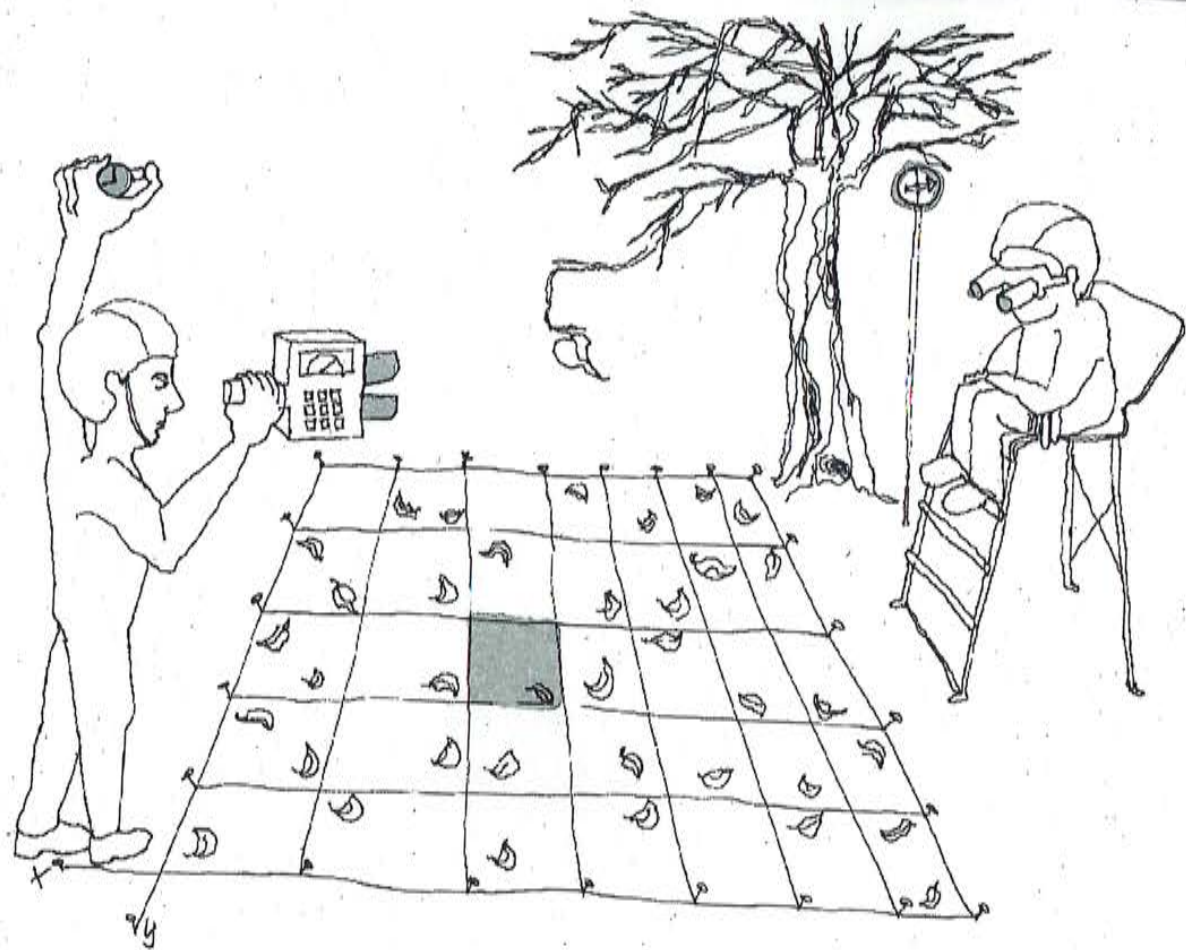
Just as we want to question the vision of the border as a neutral line, then, we also question the notion that method is a set of pregiven, neutral techniques that can be applied to diverse objects without fundamentally altering the ways in which they are constructed and understood. At stake in border as method is something more than the “performativity of method” (Law 2004, 149) or even the intriguing idea of “analytic borderlands” (Sassen 2006, 379–86). That is, while we accept that methods tend to produce (often in contradictory and unexpected ways) the worlds they claim to describe, for us the question of border as method is something more than methodological. It is above all a question of politics, about the kinds of social worlds and subjectivities produced at the border and the ways that thought and knowledge can intervene in these processes of production. To put this differently, we can say that method for us is as much about acting on the world as it is about knowing it. More accurately, it is about the relation of action to knowledge in a situation where many different knowledge regimes and practices come into conflict. Border as method involves negotiating the

boundaries between the different kinds of knowledge that come to bear on the border and, in so doing, aims to throw light on the subjectivities that come into being through such conflicts.

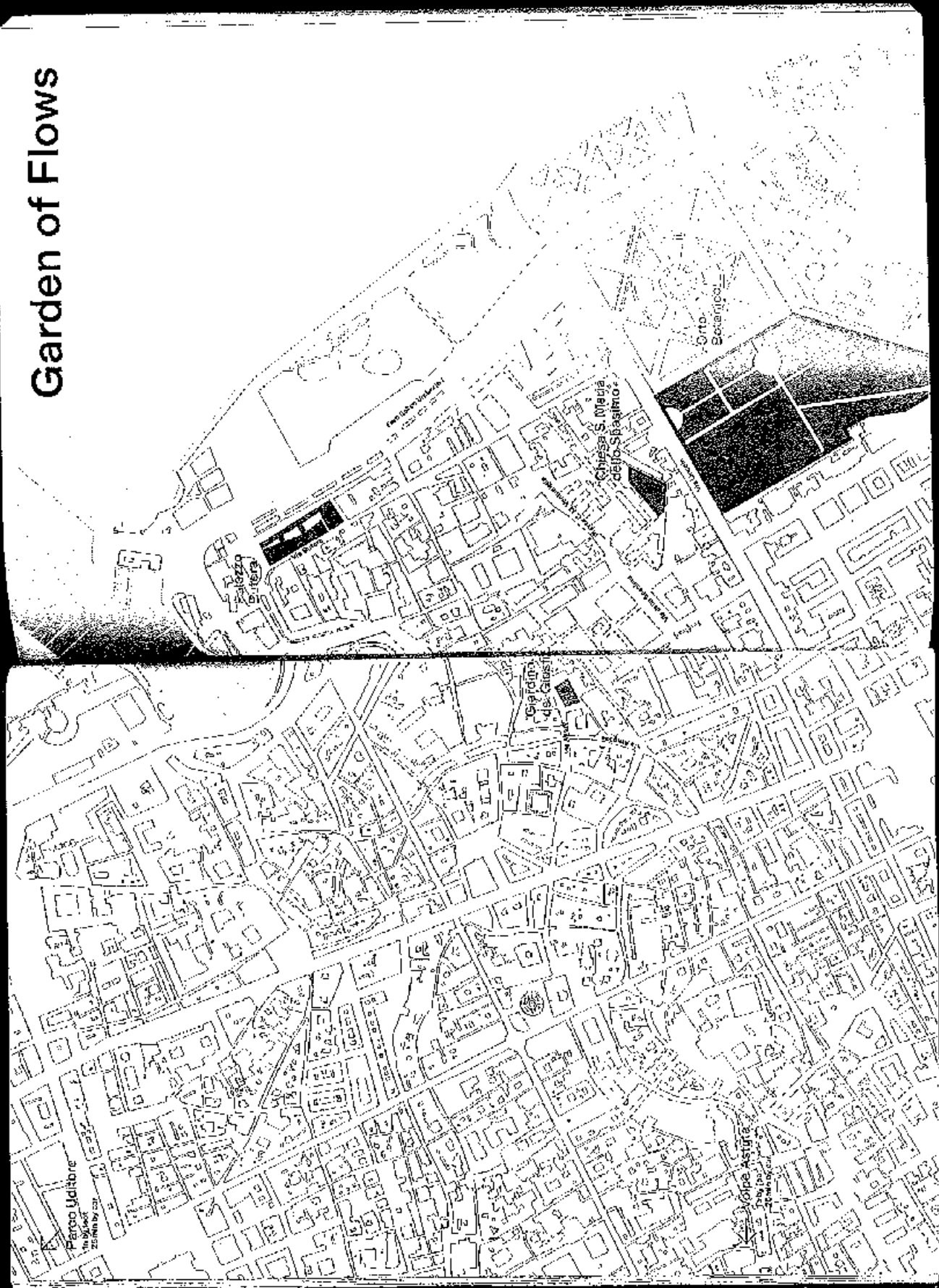
For all of these reasons, the border is for us not so much a research object as an epistemological viewpoint that allows an acute critical analysis not only of how relations of domination, dispossession, and exploitation are being redefined presently but also of the struggles that take shape around these changing relations. The border can be a method precisely insofar as it is conceived of as a site of struggle. As we have already stressed, it is the intensity of the struggles fought on borders around the world that prompts our research and theoretical elaborations. Once we investigate the multifarious practices with which migrants challenge borders on a daily basis, it becomes clear that border struggles are all too often matters of life and death. Although we elaborate a wider concept of border struggles, which corresponds to what we have called the proliferation and heterogenization of borders in the contemporary world, we never forget this materiality. This focus on struggles also ensures the punctuality of border as method. It guides us not only in the selection of the relevant empirical settings for our investigations but also in the very construction of the “objects” to be studied.

Our perspective is thus very close to several projects of militant investigation that are currently developed by critical scholars and activists in many parts of the world. It also builds on many developments that have taken place in the field of postcolonial studies over the past twenty years. Walter Mignolo, in particular, has elaborated a comprehensive rereading of the history of modernity in the light of what he calls “colonial difference,” proposing a new theoretical paradigm that he labels *border thinking*. In many respects, Mignolo provides a crucial reference point for the development of our approach, particularly regarding the “displacement” of Europe that he advocates alongside other postcolonial critics and his questioning of the use of categories such as “center,” “periphery,” and “semi-periphery” within world systems theory. Insofar as these categories crystallize and mark the epistemology that orients research, they effectively reproduce the marginality (or the peripheral status) of the histories, spaces, and subjects of the colonial frontier of modernity. At the same time, Mignolo’s border thinking also seems to paradoxically reinscribe the consistency (and hence the borders) of Europe and the West when he writes of an “epistemology of the exteriority” (Mignolo and Tostanova 2006, 206). By contrast, it is precisely the problematic nature of the distinction between interior and exterior that the approach we call border as method seeks to highlight.

In any case, at the center of our analysis are specific landscapes, practices, and border technologies. The method we pursue emerges from a continual confrontation with the materiality of the tensions and conflicts that constitute the border as an institution and set of social relations. Even when we confront apparently abstract themes, such as translation, we seek to keep this materiality present. In the particular case of translation, our reflections turn on experiences such as those of the taxi drivers analyzed by Matthew, with which we opened our discussion. In this instance, the processes of translation between dozens of languages, along with the affective investments and misunderstandings that accompanied them, were one of the essential elements in the development of struggles and organizational forms among a specific transnational component of labor power in New York City.



Garden of Flows





Giardino dei Giusti in November 2018
after the closing of Manifesta12

Info

Le sessioni di proiezioni di *On the Planetary Garden e On Palermo* sono gratuite e aperte a tutti e in alcuni casi prevedono un momento introduttivo iniziale e un Q&A conclusivo.

Le proiezioni si terranno secondo un programma settimanale presso il Teatro Garibaldi di Piazza Magione, un tempo cinema e oggi sede centrale di Manifesta 12 Palermo, e durante l'estate anche presso l'avamposto della Biennale, l'arena cinematografica La Sirenetta di Mondello.

Il programma completo è disponibile su www.manifesta12.org. Il Film Programme è stato sviluppato in collaborazione con la Sicilian Film Commission e co-prodotto da In Between Art Film Italia. Le proiezioni a La Sirenetta sono promosse da Progetto di Riqualificazione Urbana Infrastrutture e Sicurezza della Città di Palermo.

The screening sessions *On the Planetary Garden and On Palermo* are open and free for everyone, and include introductions and Q&As. They take place with a weekly schedule at Manifesta 12 Palermo's central hub, the Teatro Garibaldi in Piazza Magione – once an actual cinema – and during the summer at the Biennial outpost, the open-air cinema La Sirenetta in Mondello.

For the detailed programme please check www.manifesta12.org. The Film Programme is developed in collaboration with Sicilian Film Commission and co-produced by In Between Art Film, Italy. The screenings at La Sirenetta are supported by Progetto di Riqualificazione Urbana Infrastrutture e Sicurezza della Città di Palermo.

Manifesta 12 Programma Educazione e Mediazione Manifesta 12 Education and Mediation Programme

Il Dipartimento Educazione è tra i primi ad avviare una programmazione nella città che ospita Manifesta. I programmi sviluppati dal Dipartimento sono il frutto di conversazioni, approfondite ricerche sul campo, mappe di una prospettiva socio-culturale e formativa, prove di progetti di comunità, progetti nelle scuole sviluppati in collaborazione con artisti locali e associazioni di Palermo; tutte attività che sono state condotte nei due anni che hanno preceduto l'apertura della Biennale.

Le iniziative del Programma Educazione e Mediazione hanno lo scopo di dare maggior respiro al programma de *Il Giardino Planetario di Manifesta 12*, ampliando e intercettando pubblici diversi, incentivando possibili progetti all'interno delle comunità, sviluppando e introducendo nuove metodologie di formazione, implementando pratiche partecipative in modo complesso e responsabile. Il Programma Educazione e Mediazione offre un ventaglio di percorsi e workshop tramite i Giardini di Manifesta 12 e una piattaforma mobile, *Education Hub*, oltre a svariati progetti speciali in collaborazione con comunità e scuole che si sviluppano nei vari quartieri di Palermo.

La maggior parte delle attività del Dipartimento Educazione sono gratuite. In caso di pagamento, il ricavato sarà destinato a coprire i costi delle attività dei Giardini di Manifesta 12.

Il Programma Educazione e Mediazione è consultabile qui: www.manifesta12.org/education

The Education team is among the first to begin developing programmes in a host city of Manifesta. These programmes derive from conversations, extensive field research, socio-cultural and educational mapping, pilot community projects, and projects at schools developed in collaboration with local artists and associations of Palermo and conducted during the two years prior to the opening of the event.

The Education and Mediation Programme initiatives aim to enhance the programme of *The Planetary Garden of Manifesta 12 Palermo* by broadening and engaging diverse audiences, catalysing viable community projects, developing and legitimising new educational methodologies, and implementing participatory practices in a responsible and meaningful way. The Education and Mediation Programme provides audiences with a variety of tours and workshops with Manifesta 12 Gardens and a traveling platform, the *Education Hub*. Many special projects are designed for specific communities and schools and take place in the neighbourhoods of Palermo.

Most Education offerings are free; otherwise any charge goes towards covering the work of Manifesta 12 Gardeners. For the full Education and Mediation Programme of Manifesta 12 Palermo: www.manifesta12.org/education

Ricerca Research

Al fine d'integrare il progetto in città, nel suo contesto urbano e sociale, ma anche per identificare il potenziale ruolo di Manifesta 12 in relazione alle realtà culturali e socio-educative presenti sul territorio, è indispensabile strutturare un percorso di ricerca ad ampio raggio. Il progetto di ricerca del Dipartimento Manifesta 12 Palermo Urban Study sono iniziati nel 2016 con una ricognizione e mappatura socio-culturale in vari quartieri di Palermo, che hanno portato all'identificazione delle realtà più attive della città, con un maggior impatto sociale, culturale ed educativo. Molte di queste realtà sono poi diventate parte attiva nei progetti educativi, artistici di Manifesta 12. Il *Research Journey* - una ricerca nei quartieri della città - ha coinvolto e intervistato più di 150 persone, rivelandoci un importante strumento per raggiungere potenziali visitatori di Manifesta 12 all'interno dei diversi quartieri delle periferie di Palermo e comprendendone le forme d'impegno culturale e il contesto sociale.

ENG

Expanded research is crucial in order to situate the project within the city and its urban and social contexts, as well as to identify the potential role of Manifesta 12 in relation to the existing cultural and socio-educational realities. The Education Hub and the curatorial research began in 2016 with the expanding of socio-cultural mapping and field research in various neighbourhoods. Continuous mapping sessions resulted in an overview of the most active grassroots initiatives of the city, having strong social, cultural or educational impact in the neighbourhoods of Palermo. Many of these initiatives have become collaborators in educational and artistic projects of Manifesta 12. More than 150 people have been interviewed during the *Research Journey* - a field trip in the neighbourhoods of the city. The research trip became an important tool to reach out to potential audiences for Manifesta 12 in the neighbourhoods, and to better understand the nature of their cultural engagement and the social context of the periphery of Palermo.

Tour con i Giardinieri Tours with Gardeners

Proprio come un orto botanico, Manifesta 12, disposta in una squadra di Giardinieri che possano prendersi cura del coltivare la coesistenza fra le diverse opinioni dei visitatori, riguardo la Biennale, Avendo monitorato da vicino lo sviluppo dei progetti di Manifesta 12 Palermo, i Giardinieri potranno condividere la loro conoscenza e avranno carico delle diverse esperienze dei visitatori, discutendo con i gruppi del ruolo e delle responsabilità con cui ci interfacciamo in un mondo in continuo mutamento. È possibile prenotare online il tour con i Giardinieri in francese, tedesco e spagnolo. Ogni settimana il Dipartimento Educazione organizza anche sei tour aperti a tutti e a titolo gratuito e tour gratuiti per le scuole.

Per ulteriori informazioni sulle programmazioni e per le prenotazioni consultare pagina 216 o www.manifesta12.org/tours.

ENG

Similar to the botanical gardeners, Manifesta 12 Gardeners are caretakers cultivating the coexistence of visitors' opinions around the biennial. Having monitored the development of the projects of Manifesta 12 Palermo, the Gardeners will be able to share their knowledge and take on the different experiences of the audience. It is possible to book the tour with the Gardeners online in French, German and Spanish. Every week we also offer six free tours for schools.

Manifesta 12 Programma Educazione e Mediazione
Manifesta 12 Education and Mediation Programme

witnessed the growth process of the Manifesta 12 Palermo projects, they share their knowledge as well as inquiring about the experiences of the audience. Together with the groups they discuss the visible, the invisible, and our role and responsibility as human beings in an ever-transforming world. Book your tour with a Manifesta 12 Gardeners online. The tours are available in Italian and English, and in French, German and Spanish upon request in Italian Education Department offers six open and free tours per week, as well as free tours for schools.

For further information on the different offers and bookings, please check page 217 or www.manifesta12.org/tours.

Palermo Garden
Workshop
Foto / Photo:
Cave Studio



Education Hub

Education Hub è la sede itinerante di Manifesta 12 che raggiunge le comunità dei diversi quartieri di Palermo a bordo di un vecchio autobus di linea trasformato in piattaforma mobile per l'arte contemporanea. Il progetto di trasformazione è stato realizzato dagli studenti dell'Università di Palermo (Dipartimento di Disegno Industriale) e dell'Accademia di Belle Arti (Dipartimento di Grafica) sotto il coordinamento dello studio di architettura di Madrid ENORME Studio.

L'Education Hub porterà Manifesta 12 in tutti i quartieri della città, proponendo un fitto programma di interventi site-specific a piedi a tutti: performance, laboratori, incontri, proiezioni, visite guidate della città e molto altro ancora.

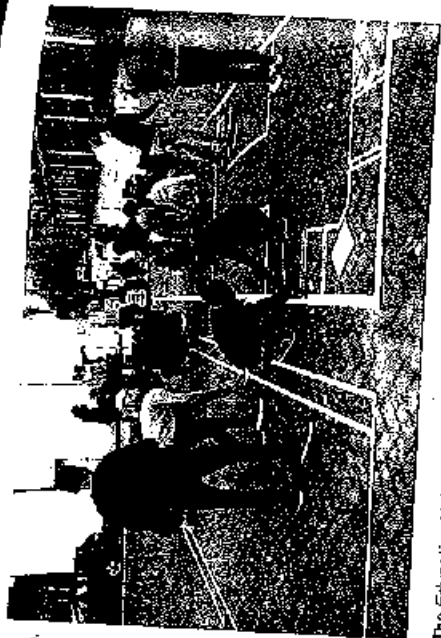
Studio di architettura e design di Madrid fondato da David Pérez, Camille Rodriguez e Pablo Pina, ENORME Studio si orienta soprattutto verso progetti partecipativi per la rigenerazione urbana, come ad esempio la piattaforma creativa CIUDAD CREA CIUDAD, e CITIZENSHIP BRAND IDENTITIES. L'obiettivo è quello di sperimentare metodi alternativi per affrontare la complessa dinamica e problematiche urbane e di favorire la diffusione di una cultura di partecipazione attiva tra i cittadini.

Education Hub è un progetto realizzato da ENORME Studio in collaborazione con l'Università e l'Accademia di Belle Arti di Palermo, e la società per il trasporto pubblico AMAT. Il progetto è promosso da DIGAAP, Direzione Generale Arte e Architettura Contemporanea del Ministero dei Beni e delle Attività Culturali e del Turismo. Con il supporto di Acción Cultural Española e Parigi Avvenimenti, il calendario delle operazioni e delle attività dell'Education Hub è consultabile sul sito www.manifesta12.org/hub.

I materiali del progetto sono esposti al Teatro Garibaldi.

Manifesta 12 Programma Educazione e Mediazione
Manifesta 12 Education and Mediation Programme

ENORME
Studio Workshop
Foto / Photo:
Rocio Pina



ENG

The Education Hub is the moving laboratory of Manifesta 12 Palermo that reaches communities in the different neighbourhoods of Palermo thanks to an old city bus that has been transformed as a travelling platform for contemporary art. This transformation has been done by students from the University of Palermo (Department of Industrial Design) and the Fine Arts Academy (Graphic Design Department) with the coordination of the Madrid-based architecture firm ENORME Studio.

The Education Hub will bring Manifesta into all the neighbourhoods of the city, offering an intense programme of site-specific projects open to all: performances, workshops, encounters, screenings, guided visits to the city, and much more. ENORME Studio architecture and design office has been founded in Madrid by David Pérez, Carmelo Rodríguez and Rocío Pina. Their practice focuses on participatory projects of urban regeneration, such as the creative platform CIUDAD CREA CIUDAD, and CITIZENSHIP BRAND IDENTITIES. The objective is to experiment alternative methods with which to approach complex urban dynamics and issues, fostering the spread of a participating culture amongst citizens.

Education Hub is a project produced by ENORME Studio in collaboration with the University and the Fine Arts Academy of Palermo, and the AMAT public transport system. The project is supported by DGAAP, the Directorate-General for Contemporary Art and Architecture of the Ministry of Cultural Heritage and Activities and Tourism. With the involvement of Acción Cultural Española and Piergi Arredamenti.

The calendar of the destinations and activities of the Education Hub can be seen at the website www.manifesta12.org/hub.

The project materials are on view at Teatro Garibaldi.

Manifesta 12 Programmato Educativo e Meditazione
Manifesta 12 Education and Meditation Programme

200

Programma per le Famiglie Family Programme

Manifesta 12 Palermo invita le famiglie a partecipare alla biennale anche attraverso un programma dedicato.

Laboratori settimanali

Ogni settimana i bambini, dai 5 ai 10 anni sono invitati a partecipare a un laboratorio creativo in una delle sedi di Manifesta 12 Palermo. I laboratori settimanali sono sviluppati dal team Educazione e dai mediatori artistici di Manifesta 12 e hanno per tema idee e opere d'arte presentate all'interno della Biennale. I laboratori si tengono ogni giovedì pomeriggio dalle 16.30 alle 18.00 su prenotazione. Le prenotazioni possono essere effettuate on line su www.manifesta12.org oppure chiamando al +39 335 87 99 834.

Manifesta 12 Family Days

Una volta al mese, da luglio a ottobre, i bambini e i loro genitori possono passare mezza giornata con Manifesta 12 Palermo e partecipare a speciali attività ideate e realizzate da mediatori e artisti locali. Le attività includono laboratori per bambini e famiglie, ma anche visite guidate gratuite per i genitori. Family Days si tengono una volta al mese nelle seguenti domeniche: 15 luglio, 26 agosto, 23 settembre e 21 ottobre.

Tutti e programmi dei Family Days possono essere consultati online: www.manifesta12.org/family



Trinidad Garman
Photo: 20
FAD / Photo
CAVE Studio

ENG

Manifesta 12 Palermo invites families to take part in the event, also through a dedicated programme.

Weekly workshops

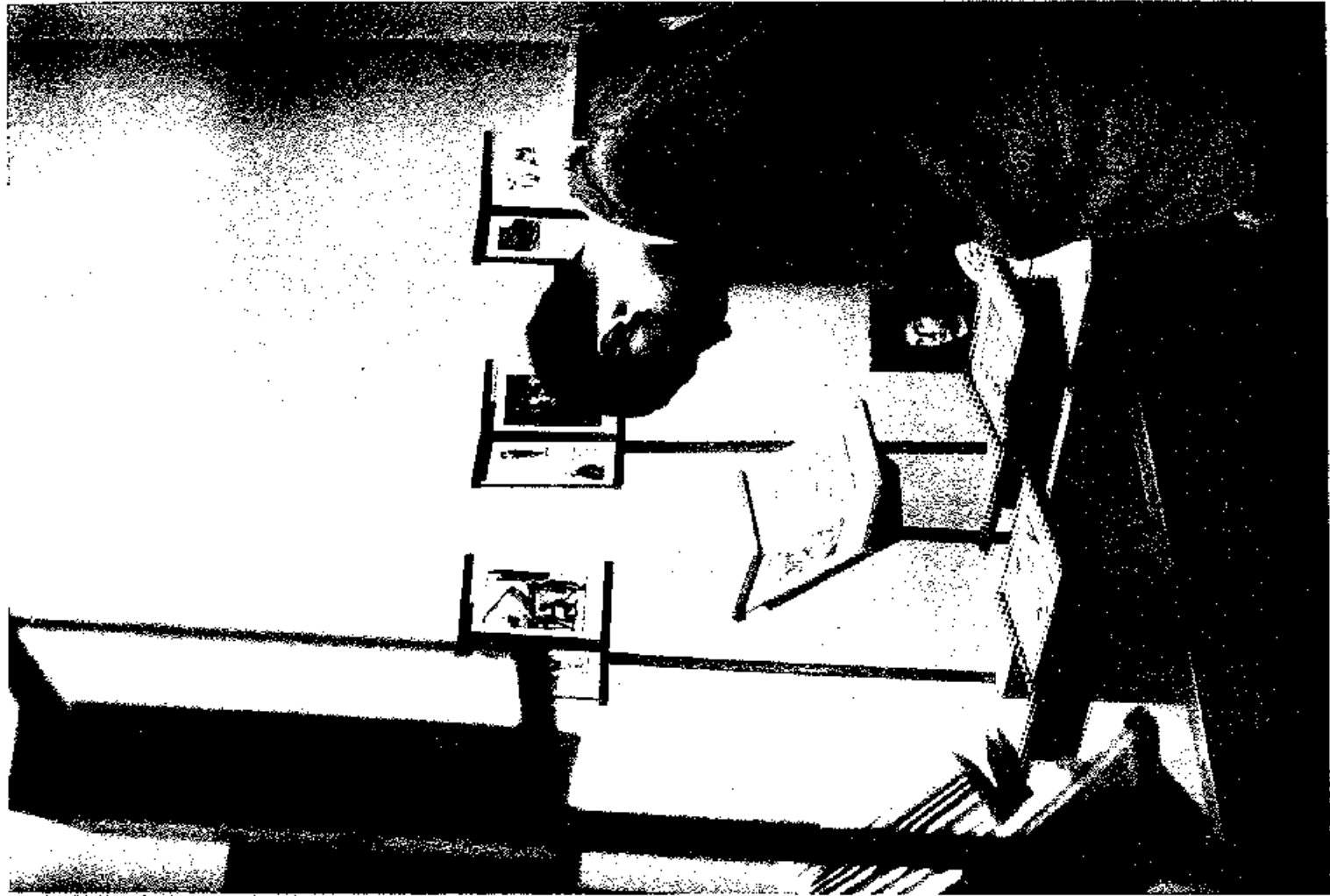
Every week, children from 5 to 10 years of age are invited to take part in a creative workshop at one of the locations of Manifesta 12 Palermo. The weekly workshops are developed by the Education team and the artistic mediators of Manifesta 12 Palermo, around the theme of the ideas and works of art presented inside the biennial. The workshops take place every Thursday afternoon from 16.30 to 18.00, by reservation.

Reservations can be made online at www.manifesta12.org or by calling +39 335 87 99 834.

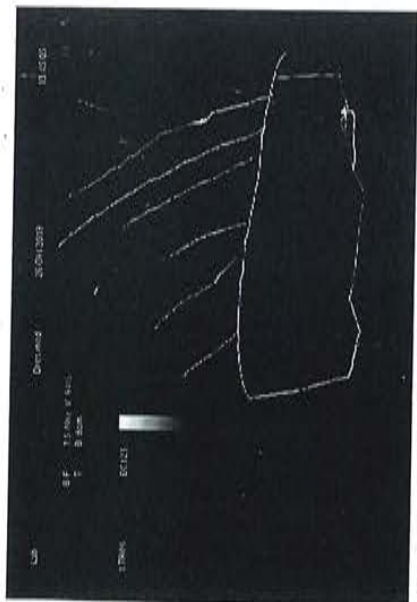
Manifesta 12 Programmato Educazione e Meditazione
Manifesta 12 Education and Meditation Programme

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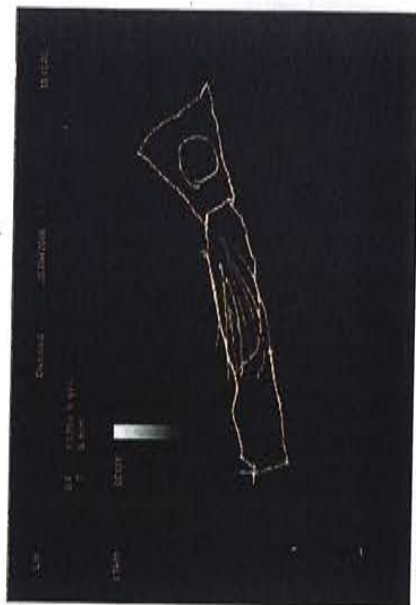
Enzo Mari
 Traveling Library (1955)
 Display (1956)



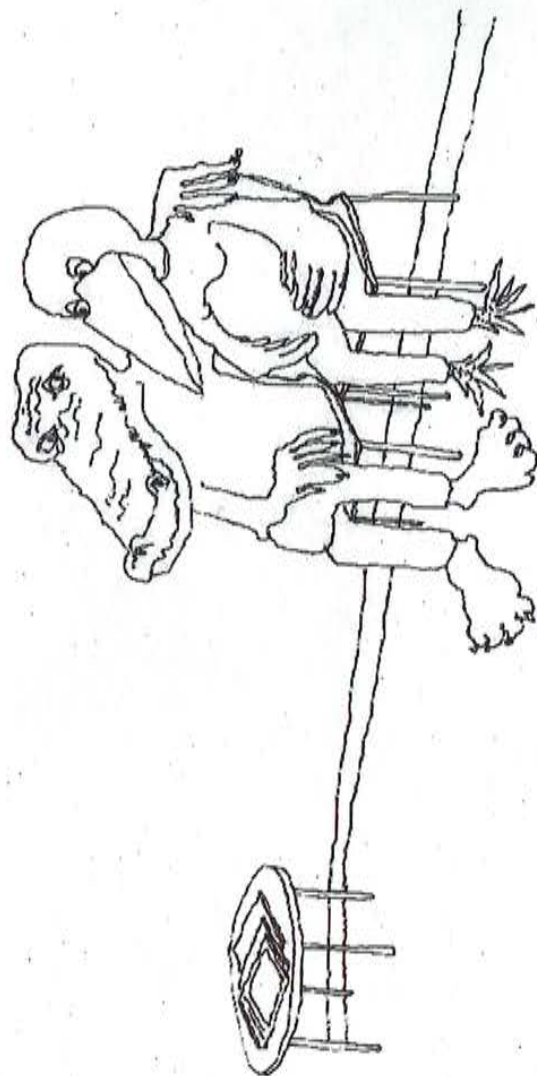
Converselli, Celine et al (2014): Support
 Stenches, Berlin: Steensley Press
 Traveling Library (1955), truck transformed into
 bookstore/book display, Somplani.
 Display (1956), exhibition of an illustrated art
 encyclopedia, Bomplani.



CONTRAST: +37 BRIGHT: -15 GAMMA: 2 SHARPNESS: 7



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ZEN



4. ZEN



ITA

Lo ZEN (Zona Espansione Nord) è un quartiere di edilizia popolare situato nella VII circoscrizione di Palermo, oggi denominato San Filippo Neri, ed è suddiviso in due aree definite: ZEN 1 e ZEN 2.

L'intero complesso dello ZEN nasce in seguito a un concorso di progettazione bandito dallo IACP palermitano per le aree d'espansione che nel 1969 fu vinto dall'architetto Vittorio Gregotti. Il progetto si rifaceva alla concezione di città di fondazione murata ed era organizzato in blocchi di insuole all'interno di un sistema di griglia ortogonale orientata longitudinalmente secondo l'asse nord-sud. Le dinamiche politico-amministrative intercorse tra il 1975 e il 1980 hanno distorto la morfologia complessiva del quartiere. Lo ZEN 2 è rimasto privo di servizi e di opere d'infrastrutturazione primaria e secondaria; inoltre si sono susseguiti episodi di occupazione non legittima degli alloggi in presenza di una forte emergenza abitativa, tutti fenomeni che hanno generato una grave situazione sociale e di degrado del quartiere e che hanno fatto in modo che l'insula si chiudesse su se stessa come un baglio-fortezza. Lo ZEN 2 è continuato ad essere al centro del dibattito politico e sotto intensa stigmatizzazione mediatica.

Oggi il quartiere conta sempre più associazioni sul campo rappresentative degli abitanti, come ZENInsieme, Handala, Associazione Livito e Bayly Baytik. Si possono trovare informazioni su come visitare lo ZEN al Teatro Garibaldi e sul sito www.manifesta12.org.

ENG

ZEN (Zona Espansione Nord) is a social housing development located in the 7th district of Palermo, now known as San Filippo Neri, and it's divided into two specific zones: ZEN 1 and ZEN 2.

The entire ZEN complex was the result of an architecture competition commissioned by IACP of Palermo in 1969 for a new urban development, that was organised in blocks of insulae inside an orthogonal grid orientated lengthwise along a north-south axis.

The political-administrative dynamics of the period from 1975 to 1980 distorted the overall morphology of the neighbourhood. ZEN 2 was left without facilities, primary and secondary infrastructures' implementation; furthermore episodes of squatting happened as a result of the housing emergency. These phenomena led to serious deterioration of social and environmental conditions in the area that made the complex into a closed enclave, separated like a fortress from the rest of the city. The ZEN complex continues to be the focus of political debate and intense media-driven controversy. Today the district has a growing number of local associations of residents, including ZEN Insieme, Handala, Associazione Livito and Bayly Baytik. More information on how to visit the Manifesta 12 intervention at ZEN is available at Teatro Garibaldi and on www.manifesta12.org.

Also ZEN aligns on the axe we are drawing from Costa Sud through via Libertà to the top of Pizzo Sella. But the social housing complex was built on agricultural land 10km far from the city centre, in a time when the two were not connected. This was clearly socially unsustainable for the people who would have moved to ZEN, but a strategic decision of the corrupted city government, as the whole primary infrastructure would have been publicly paid to then serve private investors developing their projects in between.



Interview Of Enrico Lucci to Vittorio Gregotti for the TV Show Le Iene (2006):

EL: "You live and work in a marvellous place (a art nouveau building in the centre of Milan), tell us the truth, would you live yourself at ZEN?"

VG: "The conditions are not reunited for me to live at ZEN, I am not a proletarian, I am doing another job, I am not a worker, I do something completely different".



Daniel's parents both came from central Africa. His father gave him Daniel as a first name because he was afraid people would make fun of his african name, now second name, which he got from his uncle. People in ZEN call him the Turk because his skin is black and that's the way Sicilian call African people, although Turkey is not in Africa.

Interview with Sergio Sanna

from Cristina Freni

Sergio Sanna is born 1974 in Palermo, Italy. Sergio is an architect, currently working and living in Palermo, Italy. He is known through the works of the collectives LandWorks and GROUND ACTION, with whom he has done operational workshops on the theme of territory. He was involved in Manifesta 12 with three different projects, "Da quassù è tutta un'altra cosa" in Pizzo Sella, "Becoming Garden" in ZEN and Magazzino Brancaccio.

CRISTINA:

How did your collaboration with Manifesta12 started?

SERGIO:

I was invited in March 2017 to take part of some of the meetings regarding Manifesta. I have always been interested in landscapes and since 2009 I started to collaborate first with LandWorks and then with Ground Action, running workshops focusing on territories. This work was perfectly aligned with the curatorial direction of this years Manifesta theme in Palermo.

Manifesta is for the first time focusing on the city it's in, on Palermo. The urban aspect of the event was, because of Ippolito Pestellini Laparelli's curatorial imprint, becoming very important. Also the city was asking for the event to address specific issues and unsolved problems within the city.

The city needed some actions and had already people working on these issues. Because of Palermos historical past, the city is in an uncertain state something that opened up the traditional format of the event to adjust to these historical and current conditions of the city. It's really not only Manifesta that gave something to Palermo. The city of Palermo gave a lot to the new concept of the event, Palermo gave more to Manifesta than what it received.

CRISTINA:

How can you describe this process?

SERGIO:

We had some interesting meetings at Teatro Garibaldi and the curators were able to combine the right "marriages" considering all people's backgrounds. I spent an entire night with Miguel (Coloco) and Tristan (Rotor) talking about our projects. First we did quick brainstorming, we discussed our ideas, I gave Coloco and Rotor the main informations about the site, and then we passed on the planning itself.

The most important part was the operative one with some workshops on the territory. With this method you can start to transform and while transforming you learn more about the site, so you can continue your learning experience.

Together with Rotor we organised walks on the hill of Pizzo Sella, a result of real estate speculation and the corruptive planning of the city. The walks made us realise that the project was not only about the Belvedere structures on the hill, as initially planned, but the entire experience of walking through the landscape.

We transformed the initial idea and this project became a territorial action involving many people. The situation on Pizzo Sella is really complex and the project quickly became political in the way it involved the different layers of the public administration, but also in how it reveals the issues of illegality and corruption.

With the Coloco project we had workshops discussing Zen, the suburban social housing district north of Palermo in isolation of the city centre. Palermo's urban planning has always been concentrated on the historical centre as if the suburbs didn't exist, but finally, through Manifesta the public focus shifted. With this project we didn't transform the initial idea as with Pizzo Sella, but as the title of the project says ("Becoming garden"), this area took form during Manifesta.

CRISTINA:

What is happening after Manifesta? Is something changing?

SERGIO:

During the Manifesta event, before closing, this theme became really obsessive. First of all we have to remember that Manifesta is a nomadic biennial, not a governmental institution. We can't give it the responsibility that it doesn't have. If Manifesta became "governmental" it's because of the projects within it, because of the people who were involved. We also have to remember that many project during this period of time were not related to Manifesta, so they will continue to exist.

On the other side many themes were addressed, and this is what will stay over time. Many projects became "Post Manifesta" during Manifesta, these projects addressed topics that will be continued.

CRISTINA:

What is your view on contemporary Palermo?

SERGIO:

During one and a half year I met people that, just like me, came back to Palermo from being abroad. We realised all together that we didn't "return" to Palermo, but we were "going to" Palermo. These people met the new generation, who was born here and grew up with new technologies and a new synergy was made. Now Palermo is a contemporary city, it wasn't when I moved abroad. All the themes that are being discussed here are also discussed all over the world.

Manifesta contributed to this, but this was already happening. We also have to remember that Palermo is unmanageable, it is not so well governed and it's also ungovernable, Palermo is because of this used to "self management" and to confront uncertainty and this is a huge resource.

ITA

L'area di Costa Sud si estende da Piazza Sant'Erasmo al bivio di Villabata. Fino all'inizio del XX secolo, il territorio era in larghissima parte terreno agricolo, disseminato di torri dell'acqua e begli attorno a cui si andavano gradualmente ad aggregare i nuclei abitati.

Negli anni Trenta del Novecento, lungo via Messina Marina furono aperti numerosi stabilimenti balneari e strutture sanitarie ellittorapiche e assistenziali. L'utilizzo industriale della fascia costiera iniziò dopo l'unità d'Italia, con impianti per la produzione di laterizi e manufatti per l'edilizia. Nella zona di Acqua dei Corsari vennero costruiti numerosi "stazzoni" per la lavorazione di manufatti d'argilla. Con il fenomeno di grande e rapida espansione urbana verso nord e sud, negli anni Sessanta e Settanta si verificò uno sfruttamento intensivo del territorio fondato sul repentino aumento del valore dei terreni. Sulla costa sud-orientale della città. A causa delle continue attività di sversamento dei detriti contaminati delle demolizioni e dei materiali di scavo, la costa avanza producendo un radicale cambiamento della geografia della città.

Oggi la Costa Sud di Palermo è un territorio che si manifesta come un mosaico scomposto di edilizia da borgo e resti di architetture della produzione, accogliendo un ricco ecosistema tra mare e città.

ENG

The Costa Sud area extends from Piazza Sant'Erasmo to the crossroads of Villabata. Until the start of the twentieth century the land was mostly used for agriculture, with scattered water towers and fortified rural complexes around which residential settlements gradually developed. In the 1930s bathing stations and heliotherapy and health care facilities were opened on Via Messina Marina.

The industrial exploitation of the coast began after the Italian unification, with plants for the production of bricks and building materials. In Acqua dei Corsari area many "stazzoni" were built for the production of items in clay. With the phenomenon of rapid northward and southward urban growth in the 1960s and 1970s, the intensive exploitation of the area led to a sudden rise in land values. The natural boundary of the Oreto river, which had always marked the southwestern border of the city, was breached. Due to continuous dumping of toxic debris from demolition and excavation, the coastline advanced, producing a radical change in the geography of the city.

Today, the Costa Sud of Palermo is a scarred territory that presents a fragmented mosaic of rural remnants and remaining industrial architecture, accommodating a rich eco-system in between the sea and the city.



2 - Mammelloni / Big bubs.

Starting in 1956 the demolishing and reconstruction debris were consistently discharged on the coastal line, re-shaping it to its actual status, creating outgrowing "bubs" of garage, tiles, and other construction materials. The result of this operation was a progressive decline of the recreational activities along the coast, with the popular classes joining the aristocrats and bourgeois at the northern beach of Mondello. The ebb and flow constantly tear apart, levigate and bring back to the beach the debris of Palermo's past, for us tourists to take them as souvenirs.



PROLOGUE

COLLECTIVE SENSE-MAKING FOR CHANGE: ABOUT CONVERSATIONS AND INSTRUMENTS

MEL JANSSENS

It took me quite a while before I even noticed, and at first, I didn't really understand why it irritated me. But now I am at the point where I consider it rather problematic: the choice of terms that is prevalent in the school of architecture where I work, when it comes to naming certain types of meetings. When events are set up that involve some kind of organized exchange of ideas (workshops and the like) they are often called 'the X or Y Battle', 'Clash-moments', 'Re-claiming this or that', 'the ... Debate', 'Crash-tests', and 'Brain-Bar' or 'Café' as probably the most convivial one. One might say that these are merely catchy names (or 'sexy' names as they are also labeled) to point at the high level of energy and engagement the events are supposed to generate – and then again, what's in a name? The central notion in these meetings (or for that matter, meetings in general) is discussion. And the quality of the meeting is judged by the fierceness of the discussion. What is wrong with discussion, one might ask? Probably nothing really. But then why can't we just talk and have a 'simple conversation' without getting the implicit message that this would be to some extent weak? Is the quality of an exchange of ideas and thoughts only to be evaluated by the fierceness with which these ideas are stated ('statements', yet another beloved term) and claimed? And whose ideas and thoughts make it to the table (and to the 'action' column of the minutes) in that kind of competitive context?

I started to replace systematically the term 'discussion' with 'conversation' in every communication, notes, and papers, in an attempt to change the tone. But what is the difference between 'discussion' and 'conversation'? And, is it worthwhile getting picky about these terms that in common parlance seem closely related enough to be used almost interchangeably, merely indicating a difference in nuance? When in doubt, my first reflex is always to have a look at the etymology of the terms. The (originally Latin) prefixes 'dis-' and 'con-' clearly refer to distinctly different meanings. 'Dis-' indicates

Schalk, Meike et al (2017): Feminist
futures of spatial practices, Bannock
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some kind of separation and friction, while 'con' refers to bringing together. The sense evolution of 'discussion' in Latin appears to have been from 'smash apart' to 'scatter, disperse'; then in post-classical times to 'investigate, examine,' then to 'debate'.²

In 'conversation' then, the emphasis is not on setting apart but rather on bringing together. The mid-14th century meaning was "living together, having dealings with others", also "manner of conducting oneself in the world"; it refers to "the act of living with, keep company with".³ It seems then that conversation is something that belongs to daily life and happens at the 'kitchen table', so to speak. Discussion, on the other hand, with its slightly more aggressive tone, apparently has a greater seriousness. Straightforwardly analytic in its weighing and testing attitude it seems to be pre-served for the professional world (the meeting table) where things are 'at stake', stand-points are 'put on the table', decisions are made and sound conclusions are drawn.

The seriousness related to discussion places it almost naturally in the academic world and the distinctive argumentative mode seems to fit well in a context of knowledge production and research. It's about competing arguments, proving them true or false by testing their strength and weaknesses, pulling them apart into pros and cons in an analytic, examining manner. Sound logic, an impeccable reasoning and – an absolute winner – hard facts, all attesting to the rationality and the objectivity of a thorough investigation, define the quality of an exchange of arguments that aims to be decisive and preferably, unambiguous. The stakes are considered rather high here (albeit sometimes only on a personal level), different standpoints and ideas compete and one talks and listens with the specific purpose to determine the best (or winning) course of action to reach an often predetermined goal.

A conversation then follows a much more erratic path. It is like a flow of thoughts or, as said in 'Making Time for Conversations of Resistance' by Liza Fior, Elke Krasny and Jane da Mosto, "Conversations are meandering. They are filled with turns and detours. Their pleasure lies in not having a clearly defined objective... It is the very absence of an outlined goal that moves the conversation forward by building it word after word, pause after pause, turn after turn."

I would say that conversations are much more based on sharing experiences than exchanging arguments. This does not mean that conversations are necessarily friendlier, harmonious or consensus oriented. It's not about reaching an agreement and solving conflicts. Or as is reported in 'Rehearsals - On the Politics of Listening', by artist Petra Bauer and political scientist Sofia Wiberg: "We never aimed at coming to a point where we would share the same opinions, thoughts and feelings, have the same frames of reference, reach a common solution or even understand each other's different experiences... The purpose shouldn't be to extinguish all differences, of course, or to reach as much similarity as possible, ..." Conversations in that respect are fundamentally syncretic. Syncretism is about creating a new whole without re-

moving the contradictions among the parts. It offers another way of making sense, focusing on combining issues around questions, establishing unforeseen connections, and allowing contradictions (Janssens, 2012, 188-189). Being syncretic, conversations basically depart from a non-linear way of thinking. They are often open-ended processes without a well-defined, immediate goal (or one that tends to shift all the time). This purposelessness, according to Rebecka Thor, "allows for some type of relaxation or opportunity to be in the moment. It felt strange, since most of what we do is so extremely purpose-driven. I don't think there is any other situation where I can just completely exist in what is happening, without feeling like it has to amount to something. It provided me with a greater freedom to say something a bit rash, or to just be silent..."⁴

If we agree that conversations are more vested in experiences, we might assume that emotions, preferences, values and the personal form the natural base and direct resources through which a conversation evolves. The tone of a conversation is – by nature – less competitive since it's hard to weigh experiences against each other. They are not put to the test, there is no 'winning', true or false experience. Talking and listening based on experiences and emotions with no specific outcome in sight is very different than talking and listening based on arguments and logics with the aim to get to a (tangible) result. The question becomes then whether the conversational mode is suited for the academic world and whether this form of dialogue can be used at all in processes of knowledge production. Or as Fior, Krasny and da Mosto put it: "In what way are the current systems of evaluation of knowledge and the paradigm of university excellence annihilating the conversational mode?"

But what about knowledge production that uses experiences, preferences and emotions as its very resource, for instance, research in creative fields like architecture and the arts? It has been argued that in some forms of research, like in artistic and design research, emotions, values, purposes, preferences, etc. – contrary to what the traditional paradigm allows – are not the object of research but a full-fledged part of research.⁵ This type of research, which explicitly utilizes emotions as resources, favors plausibility over accuracy and aims to improve on practices that inspire and enrich experiences rather than inform and explain.

In a culture of knowledge where experiences and preferences are the main resources to work with, 'making conversation' is an important skill to, as Fior, Krasny and da Mosto put it, "challenge theoretical thought just as much as practical thought". In recent times, individual emotions, preferences and experiences are increasingly recognized as necessary resources in the understanding of our interaction with the world. People need not only explanatory knowledge of the phenomena in the world but also knowledge to structure processes that generate purposeful and transformative interactions to create diversified life worlds (Janssens and de Zeeuw, 2017). From this

perspective, conversations can offer a context in which such knowledge, as a form of collective sense-making, can be generated. Sense-making in the general sense is a process of giving meaning to experience. More exactly, sense-making is the process of creating situational awareness and understanding in situations of high complexity or uncertainty in order to make decisions. It is "a motivated, continuous effort to understand connections (which can be among people, places, and events) in order to anticipate their trajectories and act effectively" (Klein et al. 2006, 71). Dana Cuff notes that in the context of design the necessary skill is not decision making but sense-making because the notion of sense-making implies a collective context in which we must make sense of a situation that is inherently social, interpret it, and make sense with others through conversation and action in order to reach agreements (Cuff 1991, 254).

I would say that aiming at collective sense-making, implies a subtle shift from moderating a discussion, to curating a conversation. To achieve a qualitative conversation the design and curating of the socio-material setting is not to be underestimated. This setting, I suggest, takes the form of what Gerard de Zeeuw and I have called an *instruct*.⁹ *Instructs* are considered the base of every social (inter)action. They provide structures through which people can interact and improve their experience of inhabiting a world. *Instructs* help people interact to implement their purposes and improve their activities (de Zeeuw 2010). *Instructs* work by providing a structure (from the Latin 'in'-struere) in which interactions can take place. It assumes an active process-with-a-purpose that cannot exist without people, their values and experiences. *Instructs* function as constraints because they suggest boundaries to the interaction. However, the boundaries set by *instructs* create an open collection of events. What is confined nonetheless remains open because *instructs* refer to possible experiences in the future. They don't predict what will be experienced but they anticipate experiences that might happen with the aim of making many different experiences possible, to improve these experiences and to prevent effects that are less desired (Janssens and de Zeeuw, 2017).

Given the definition or rather the working of 'in-structing' we might say that a design such as a building, is a kind of materialized instruction. It offers a structure in which a variety of experiences are made possible through the interactions between people, and between people and the material structure. Through the precise position of its boundaries, it also aspires to the reduction of unwanted experiences. Furthermore, acting as a kind of channeling device for experiences, the building as an 'in-struere' also facilitates a quality of interactions for experiences, and between people and the instruct (Janssens and de Zeeuw, 2017). In the light of improving conversations and enhancing situated knowledge production, the challenge is to design an instruct (material) and/or instruction (immaterial) that acts as a socio-material setting and in doing so, supports an open field of possible (enriched) experiences in which

people can vary and strengthen their interactions.

A very basic, yet often defining material instruct that occurs in conversations is the table. In "Writing around the kitchen table" by Hélène Fichot, Katja Grillner and Juleanna Preston, tables are omnipresent in the different conversations. They appear in many shapes and forms and are assigned a multitude of meanings and functions. There is the "curation of four sets of instructions around four tables covered in garish plastic coated tablecloths". There is the table "that swallows up the room", that prevents those participating in the conversation to move around the table, it "held them at bay, in their own seats, as a collection of separate individuals". There is the table that is called "a plane of immanence, a site that collapses scales of action and temporal registers and allows for the co-habitation of interior and exterior forces". The table is a seemingly banal but at the same time an astonishingly sophisticated instruct that allows varying and improving interaction between those sitting at it. The socio-material dimension of the table, in its designed or made capacity, stresses the situated character of the conversation and the knowledge it generates.

This applies also when we move to the room acting as a socio-material setting that is specially designed to curate the conversation. In "Rehearsals – On the Politics of Listening", Bauer and Wiberg describe how they, together with the architect Filipa Ståhlhane and Tensta-Hjulistå Women's Centre, designed and constructed a room at Tensta konsthall to conduct eight acts, exploring the politics of listening. Here we have an interplay between the design of a room (described by one of the participants as "a non-existent room", "a bubble within a bubble", "functioning almost like a sort of time capsule") and the design of instructions, called 'acts' (e.g. dance party, walking without talking (audio walk)...) to curate the conversations.

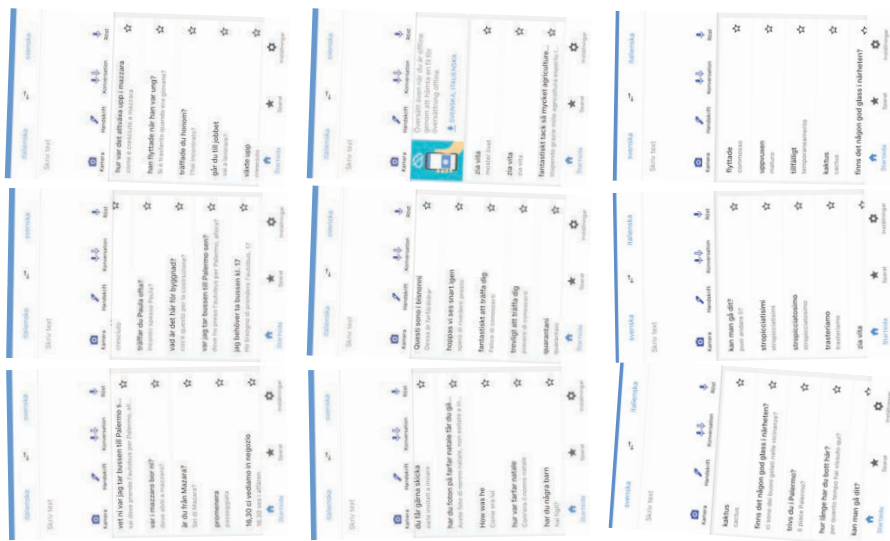
The materialised instruct (the spatial setting) and the instructions (which can be rules of conduct, guidelines, methods...) reinforce each other to create situations in which individual experiences can be shared, common experiences can be generated, their quality can be examined and situated knowledge can be gained. The instruct and instructions hereby act as devices that channel values and preferences into a qualitative, intentional interaction. Important to notice is that they establish boundaries and constraints such that certain actions (and the experiences they generate) are limited or made impossible in order to improve on other (sometimes yet unknown) experiences to occur and develop. Or, as Sofia Wiberg puts it in her description of 'Act 2' of the Rehearsals, which instructed not to speak thereby creating an unusual and somewhat uncomfortable situation: "I think that is exactly what it takes, constructing certain obstacles and structures to make room for other things, and how we simultaneously feel limited by those structures because we cannot be 'ourselves'."

From the different examples described in the chapters presented here, we might preliminary conclude that the conversational mode definitely does have a role to play

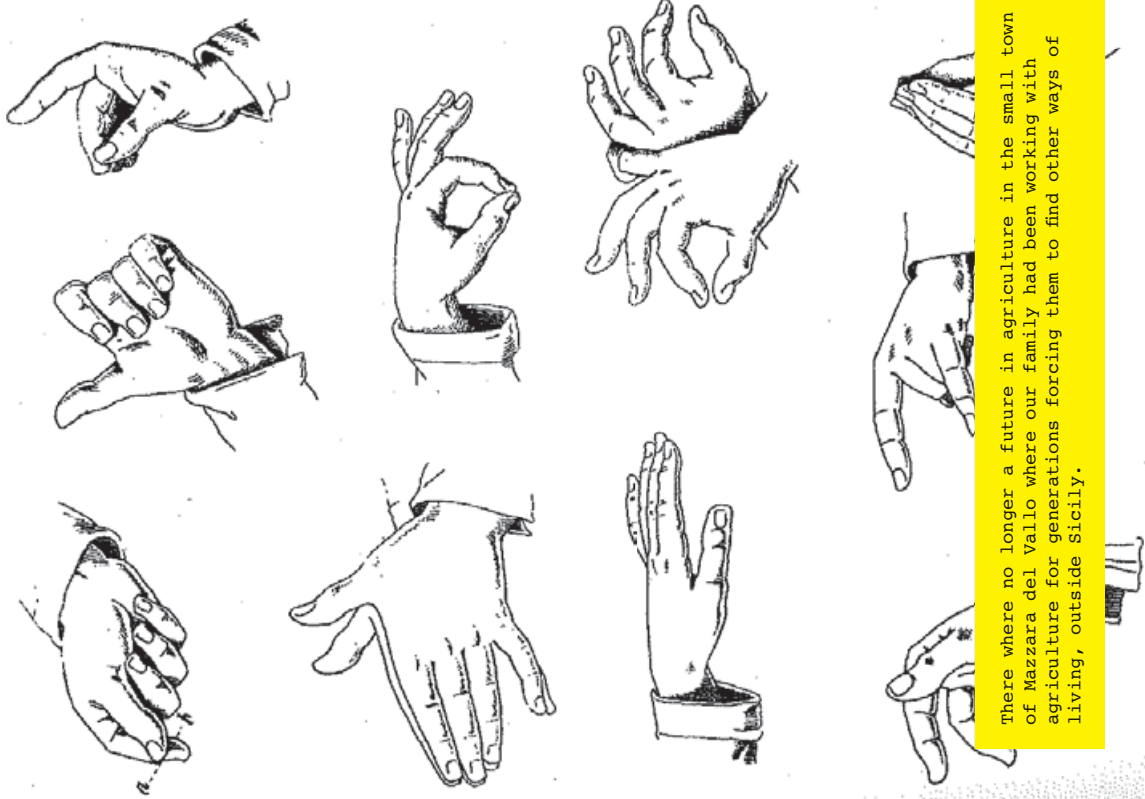
A semi-collective memory of uncertainty

palermo. I give myself few moments for my eyes to be receptive toward stereotypes. then I find shelter in their house. they re part of a genuine generation. when being committed was even trendy. many intelligent things to say. hard times to get a job though. Z said poverty has been created in the south of Italy. not that they wanted it. Just a spatial legacy of mafia driven lawlessness. we go to the city centre with the car where we park in a street that normally has at least one spot free but just locals know. you can see streets names written in three languages. italian and arabic and jewish. he tells me to smell. even if the shutters are down you can smell the spices from other lands. phoenicians, greeks, romans, byzantines, arabs, normans, swabians, angevins and aragoneses before been called italians. thanks Garibaldi. and now Orlando to the rescue to defend this smell. number three is mentioned several times. three are the stigmas of this city. not going to make a list. time of Ciancimino and Lima has passed. or better they re gone. their story and many others arrive to our ears. we try to see what we hear in our walks through the city. some things are clear. some others are built in our imagination. we read between the lines. through other people speeches. through other people memories. through the story of dirty objects showcased in the street. Having conversations through translate applications on the phone. Body language is a bless. Only getting fragments of what is said. But still. those guys sing so loud. in palermo people are so loud. even the cinema sound system is too loud. while certain things are quiet and invisible. but they exist. They take place. Karaoke in narrow street. Sheltered by a thin party tent supported by a rope attached to a unused phone booth. loud neapolitan pop songs. What happened to the palermitan accent someone says walking past. at the bar P laughs innocently on someone still doubting about integration in palermo. not the same opinion Z holds. nor his journalist friend. and we all look at him smiling. with our government even. can t leave space for sloppy considerations. in a smelly corner a guy on a video still talks about omert and racist episodes. I payed to hear him. people are loud. and their are passionate. they love a lot. walls are covered with love declarations and devotional sentences. for Santa Rosalia everybody cries. women and men. boys and girls and . christians and other believers in a form of informal syncretism. we eat at A place. we read it on the Guardian. Being guests. Confused of not knowing if you are being at someone's home or at a restaurant. Does it even matter. Not really. awkwardness is definitely a good device. with the same feeling I play with kids in the epicenter of a concrete jungle. with the same attitude I ask to the roast chestnuts seller about the decorations of his chariot. we are not at school here he says. we are selling chestnuts here. A as well is selling her food here. a girl next to us doesn t stop taking pictures of her food. I m afraid she doesn t even feel the taste because she looks very distracted. Images with a strong potential of ending up on a hard drive somewhere. arancini are not considered patrimony from the UNESCO yet. it would be dramatic. at the botanical garden we run. so beautiful i think while sweating. the presence of manifesta brings in the hundred years old paradox of contemporary art. why one flower is an art piece but not the one next to it. why a piece of plastic is not a flower. what is nature in these times. Not

quite clear what is artwork and what is nature. personally I feel like going backwards. or sideways maybe. take time to reflect. urgency always brings speculation, cit in any sense. someone there says that believing we are something detached from nature it s an illusion. mankind deserves nature s care. although Gilles gives us the responsibility. Manifesta in Palermo is more about Palermo than about Manifesta. Manifesta should talk about Palermo but that doesn t mean Palermitans have to make it. Here the local and the global is in a complete melting point. Everyone is from everywhere but we are all here now. Manifesta should talk about Palermo but that doesn t mean Palermitans should understand it. we do, maybe. I would say no, and why should we even separate us from them. apparently artists and curators have been very critical about the exhibition settings. beautiful architectures were distracting from the art pieces. Art never detached from its context. but we decided to open up the Palazzi for the people to confront with a city they have never seen. maybe we should have paint it all white. or take different paths. Are we to occupied romanticising. What will happen to Palermo when the circus leaves. Manifesta goes to the coast. Coastlines are gatherers of what is left behind, unused. plastic, glass, stone, marble, waste. Trying to clean or at least put it in a beautiful arrangement to give it all a new meaning. Everything is a resource. Waste is value s counterpart. goes to the Zen . goes to Pizzo Sella. How one arrives plays an important part in the experience we said in retrospect. always many ways to approach things. Manifesta treats a difficult heritage but cannot save the city. it cannot heal but i guess it attempts to make a diagnosis. hunting for discoveries we walk. after all the complexity R showed us on a map we stop in front of a bridge. it is clumsy and fragile. shy. R looks at it with lingering eyes. luminarie never disappoint. when the lights switches on we all melt in a warm and enthusiastic clapping that celebrates the beauty of uncertainty. there s only one answer and it has to be the beauty. says someone caressing a pig.



Having conversations with family member I haven't seen since I was a child and not speaking the same language. Uncle nino closed his gift shop to take me on a walk in the small town where my grand dad grew up, told me in Italian, slowly, so that I could translate, that my grand dad left the small village early to find luck somewhere else. Apparently he found it very difficult to leave, but it was easier to make a living doing it.



There where no longer a future in agriculture in the small town of Mazzara del Vallo where our family had been working with agriculture for generations forcing them to find other ways of living, outside Sicily.

**È UN DRITTO
CLEVER**

Il pollice traccia un segno sulla guancia, dall'orecchio alla bocca. Il gesto indica che la persona di cui si parla «ci sa fare».

The back of the thumb is drawn across the cheek from ear to mouth, to indicate that the person under discussion knows the ropes.



**NIENTE!
NO GOOD!**

La mano ruota sul polso alternativamente verso destra e verso sinistra, con un ritmo né lento, né veloce. Il gesto indica «mancanza» e può significare: non so, non ne ho, non c'è n'è, non ce la faccio, ecc. È uno dei più tipici gesti napoletani.

The hand rotates left and right on the wrist. This negative gesture is used to express "I don't know," "I haven't any," "There isn't any," "I can't do it," etc. It is a typical Neapolitan gesture.



LEGGERE
TO READ

L'indice della mano destra scorre un immaginario testo stampato sulla mano sinistra come su una pagina.

The index finger of the right hand runs across the left hand as on a page.

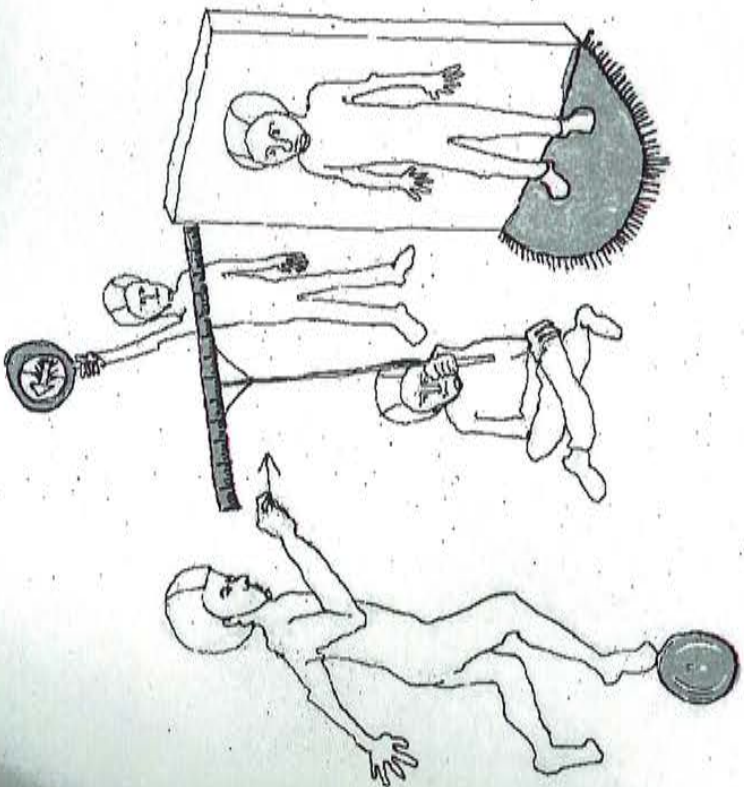
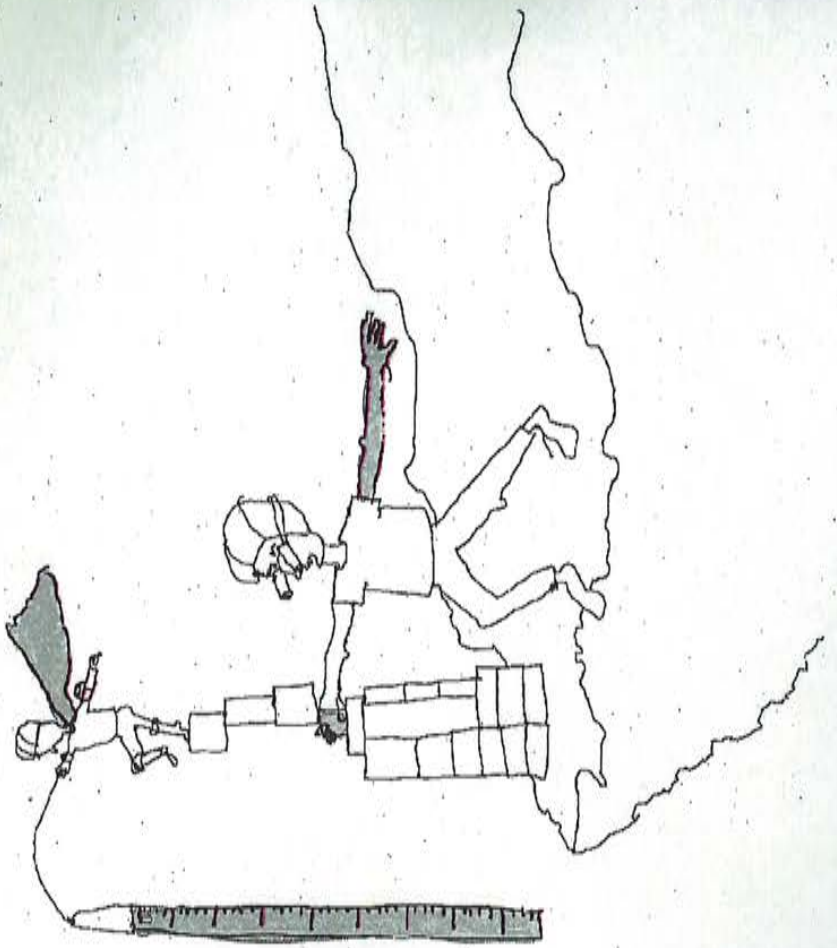


**PIENO DI GENTE
CROWDED**

Dalla posizione delle dita strette tra di loro, si capisce com'era la gente nel posto di cui in quel momento si parla.

The way the fingers are tightly held together indicates how crowded a place was.





Italien: Palermo ist anders ARTE Reportage



Teilen

05:49



GIORGIO AGAM BEN

WE REFUGEES

1. In 1943, in a small Jewish periodical, *The Menorah Journal*, Hannah Arendt published an article titled "We Refugees." In this brief but important essay, after sketching a polemical portrait of Mr. Cohn, the assimilated Jew who had been 150 percent German, 150 percent Viennese, and 150 percent French but finally realizes bitterly that "on ne parvient pas deux fois," Arendt overturns the condition of refugee and person without a country—in which she herself was living—in order to propose this condition as the paradigm of a new historical consciousness. The refugee who has lost all rights, yet stops wanting to be assimilated at any cost to a new national identity so as to contemplate his condition lucidly, receives, in exchange for certain unpopularity, an inestimable advantage: "For him history is no longer a closed book, and politics ceases to be the privilege of the Gentiles. He knows that the banishment of the Jewish people in Europe was followed immediately by that of the majority of the European peoples. Refugees expelled from one country to the next represent the avant-garde of their people."

It is worth reflecting on the sense of this analysis, which today, precisely fifty years later, has not lost any of its currency. Not only does the problem arise with the same urgency, both in Europe and elsewhere, but also, in the context of the inexorable decline of the nation-state and the general corrosion of traditional legal-political categories, the refugee is perhaps the only imaginable figure of the people in our day. At least until the process of the dissolution of the nation-state and its sovereignty has come to an end, the refugee is the sole category in which it is possible today to perceive the forms and limits of a political community to come. Indeed, it may be that if we want to be equal to the absolutely novel tasks that face us, we will have to abandon without misgivings the basic concepts in which we have represented political subjects up to now (man and citizen with their rights, but also the sovereign people, the worker, etc.) and to reconstruct our political philosophy beginning with this unique figure.

2. The first appearance of refugees as a mass phenomenon occurred at the end of World War I, when the collapse of the Russian, Austro-Hungarian, and Ottoman empires, and the new order created by the peace treaties, profoundly upset the demographic and territorial structure of Central and Eastern Europe. In just a short time, a million and a half White Russians, seven hundred thousand Armenians, five hundred thousand Bulgarians, a million Greeks, and hundreds of thousands of Germans, Hungarians, and Romanians

left their countries and moved elsewhere. To these masses in motion should be added the explosive situation determined by the fact that in the new states created by the peace treaties on the model of the nation-state (for example, in Yugoslavia and in Czechoslovakia), some 30 percent of the populations comprised minorities that had to be protected through a series of international treaties (the so-called Minority Treaties), which very often remained a dead letter. A few years later, the racial laws in Germany and the Civil War in Spain disseminated a new and substantial contingent of refugees throughout Europe.

We are accustomed to distinguishing between stateless persons and refugees, but this distinction, now as then, is not as simple as it might at first glance appear. From the beginning, many refugees who technically were not stateless preferred to become so rather than to return to their homeland (this is the case of Polish and Romanian Jews who were in France or Germany at the end of the war, or today of victims of political persecution as well as of those for whom returning to their homeland would mean the impossibility of survival). On the other hand, the Russian, Armenian and Hungarian refugees were promptly denationalized by the new Soviet or Turkish governments, etc. It is important to note that starting with the period of World War I, many European states began to introduce laws which permitted their own citizens to be denaturalized and denationalized. The first was France, in 1915, with regard to naturalized citizens of "enemy" origins; in 1922 the example was followed by Belgium, which revoked the naturalization of citizens who had committed "anti-national" acts during the war; in 1926 the Fascist regime in Italy passed a similar law concerning citizens who had shown themselves to be "unworthy of Italian citizenship"; in 1933 it was Austria's turn, and so forth, until in 1935 the Nuremberg Laws divided German citizens into full citizens and citizens without political rights. These laws—and the mass statelessness that resulted—mark a decisive turning point in the life of the modern nation-state and its definitive emancipation from the naive notions of "people" and "citizen."

This is not the place to review the history of the various international commissions through which the states, the League of Nations, and later, the United Nations attempted to deal with the problem of refugees—from the Nansen Bureau for Russian and Armenian refugees (1921), to the High Commission for Refugees from Germany (1936), the Intergovernmental Committee for Refugees (1938), and the International Refugee Organization of the United Nations (1946), up to the present High Commission for Refugees (1951)—whose activity, according to its statute, has only a "humanitarian and social" not political, character. The basic point is that every time refugees no longer represent individual cases but rather a mass phenomenon (as happened between the two wars, and has happened again now), both these organizations and the single states have proven, despite the solemn evocations of the inalienable rights of man, to be absolutely incapable not only of resolving the problem but also simply of dealing with it adequately. In this way the entire ques-

tion was transferred into the hands of the police and of humanitarian organizations.

3. The reasons for this impotence lie not only in the selfishness and blindness of bureaucratic machines, but in the basic notions themselves that regulate the inscription of the *native* (that is, of life) in the legal order of the nation-state. Hannah Arendt lifted chapter 5 of her book *Imperialism*, dedicated to the problem of refugees, "The Decline of the Nation-State and the End of the Rights of Man." This formulation—which inextricably links the fates of the rights of man and the modern national state, such that the end of the latter necessarily implies the obsolescence of the former—should be taken seriously. The paradox here is that precisely the figure that should have incarnated the rights of man *par excellence*, the refugee, constitutes instead the radical crisis of this concept. "The concept of the Rights of man," Arendt writes, "based on the supposed existence of a human being as such, collapsed in ruins as soon as those who professed it found themselves for the first time before men who had truly lost every other specific quality and connection except for the mere fact of being humans." In the nation-state system, the so-called sacred and inalienable rights of man prove to be completely unprotected at the very moment it is no longer possible to characterize them as rights of the citizens of a state. This is implicit, if one thinks about it, in the ambiguity of the very title of the Declaration of 1789, *Déclaration des droits de l'homme et du citoyen*, in which it is unclear whether the two terms name two realities, or whether instead they form a hendiadys, in which the second term is, in reality, already contained in the first.

That there is no autonomous space within the political order of the nation-state for something like the pure man in himself is evident at least in the fact that, even in the best of cases, the status of the refugee is always considered a temporary condition that should lead either to naturalization or to repatriation. A permanent status of man in himself is inconceivable for the law of the nation-state.

4. It is time to stop looking at the Declarations of Rights from 1789 to the present as if they were proclamations of eternal, metajudicial values that bind legislators to respect them, and to consider them instead according to their real function in the modern state. In fact, the Rights of Man represent above all the original figure of the inscription of bare natural life in the legal-political order of the nation-state. That bare life (the human creature) which in the *ancien régime* belonged to God, and in the classical world was clearly distinct (as *zōē*) from political life (*bios*), now takes center stage in the state's concerns and becomes, so to speak, its terrestrial foundation. Nation-state means a state that makes nativity or birth (that is, of the bare human life) the foundation of its own sovereignty. This is the (not even very obscure) sense of the first three articles of the Declaration of 1789; only because it wrote the native element into the core of any political association (arts. 1 and 2) could it firmly tie the

art. 3) the principle of sovereignty to the nation (in accordance with its etymology, *natio* originally meant simply "birth"). The fiction implicit here is that *birth* immediately becomes *nation*, such that there can be no distinction between the two moments. Rights, that is, are attributable to *man* only in the degree to which he is the immediately vanishing presupposition (Indeed, he must never appear simply as man) of the *citizen*.

5. If in the system of the nation-state the refugee represents such a disquieting element, it is above all because by breaking up the identity between man and citizen, between nativity and nationality, the refugee throws into crisis the original fiction of sovereignty. Single exceptions to this principle have always existed, of course; the novelty of our era, which threatens the very foundations of the nation-state, is that growing portions of humanity can no longer be represented within it. For this reason—that is, inasmuch as the refugee unhinges the old trinity of state/nation/territory—this apparently marginal figure deserves rather to be considered the central figure of our political history. It would be well not to forget that the first camps in Europe were built as places to control refugees, and that the progression—internment camps, concentration camps, extermination camps—represents a perfectly real filiation. One of the few rules the Nazis faithfully observed in the course of the "final solution" was that only after the Jews and gypsies were completely denationalized (even of that second-class citizenship that belonged to them after the Nuremberg laws) could they be sent to the extermination camps. When the rights of man are no longer the rights of the citizen, then he is truly *sacred*, in the sense that this term had in archaic Roman law: destined to die.

6. It is necessary resolutely to separate the concept of the refugee from that of the "Rights of man," and to cease considering the right of asylum (which in any case is being drastically restricted in the legislation of the European states) as the conceptual category in which the phenomenon should be impressed (a glance at the recent *Testi sul diritto d'asilo* by A. Heller shows that today this can lead only to nauseating confusion). The refugee should be considered for what he is, that is, nothing less than a border concept that radically calls into question the principles of the nation-state and, at the same time, helps clear the field for a no-longer-deletable renewal of categories.

In the meantime, the phenomenon of so-called illegal immigration into the countries of the European Community has assumed (and will increasingly assume in coming years, with a forecast 20 million immigrants from the countries of central Europe) features and proportions such as to fully justify this revolution in perspective. What the industrialized states are faced with today is a *permanently resident mass of noncitizens*, who neither can be nor want to be naturalized or repatriated. Often these noncitizens have a nationality of origin, but inasmuch as they prefer not to make use of their state's protection they are, like refugees, "stateless *de facto*." For these noncitizen residents, T. Harman created the neologism *denizens*, which has the merit of

showing that the concept *citizen* is no longer adequate to describe the socio-political reality of modern states. On the other hand, citizens of the advanced industrialized states (both in the United States and in Europe) manifest, by their growing desertion of the codified instances of political participation, an evident tendency to transform themselves into *denizens*, into conformity with the well-known principle that substantial assimilation in the presence of formal differences exacerbates hatred and intolerance, xenophobic reactions and defensive mobilizations will increase.

7. Before the extermination camps are reopened in Europe (which is already starting to happen), nation-states must find the courage to call into question the very principle of the inscription of nativity and the trinity of state/nation/territory which is based on it. It is sufficient here to suggest one possible direction. As is well known, one of the options considered for the problem of Jerusalem is that it become the capital, contemporaneously and without territorial divisions, of two different states. The paradoxical condition of reciprocal extraterritoriality (or, better, aterritoriality) that this would imply could be generalized as a model of new international relations. Instead of two national states separated by uncertain and threatening boundaries, one could imagine two political communities dwelling in the same region and in exodus one into the other, divided from each other by a series of reciprocal extraterritorialities, in which the guiding concept would no longer be the *ius* of the citizen, but rather the *refugium* of the individual. In a similar sense, we could look to Europe not as an impossible "Europe of nations," whose catastrophic results can already be perceived in the short term, but as an aterritorial or extraterritorial space in which all the residents of the European states (citizens and noncitizens) would be in a position of exodus or refuge, and the status of European would mean the citizen's being-in-exodus (obviously also immobile). The European space would thus represent an unbridgeable gap between birth and nation, in which the old concept of people (which, as is well known, is always a minority) could again find a political sense by decisively opposing the concept of nation (which until now has unduly usurped it).

This space would not coincide with any homogeneous national territory, nor with their *topographical* sum, but would act on these territories, making holes in them and dividing them *topologically* like in a Leiden jar or in a Moebius strip, where exterior and interior are indeterminate. In this new space, the European cities, entering into a relationship of reciprocal extraterritoriality, would rediscover their ancient vocation as cities of the world.

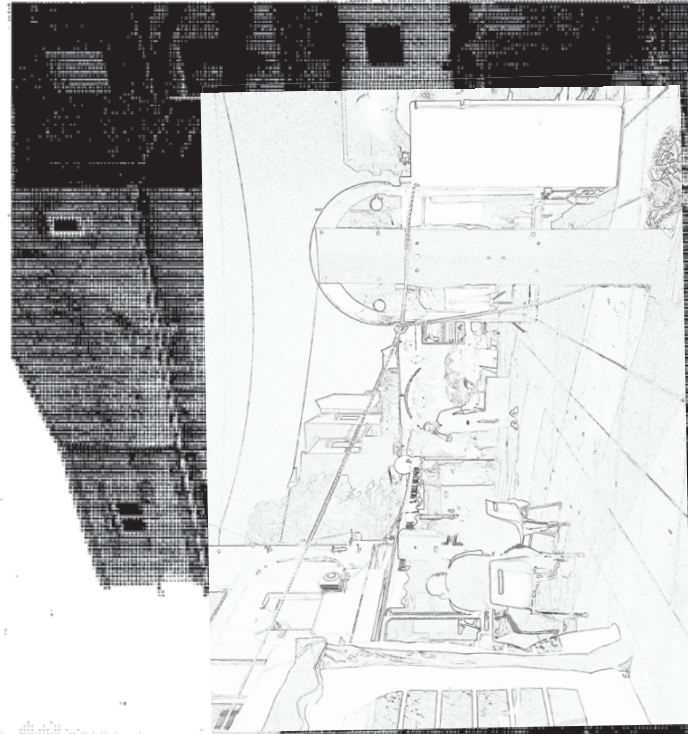
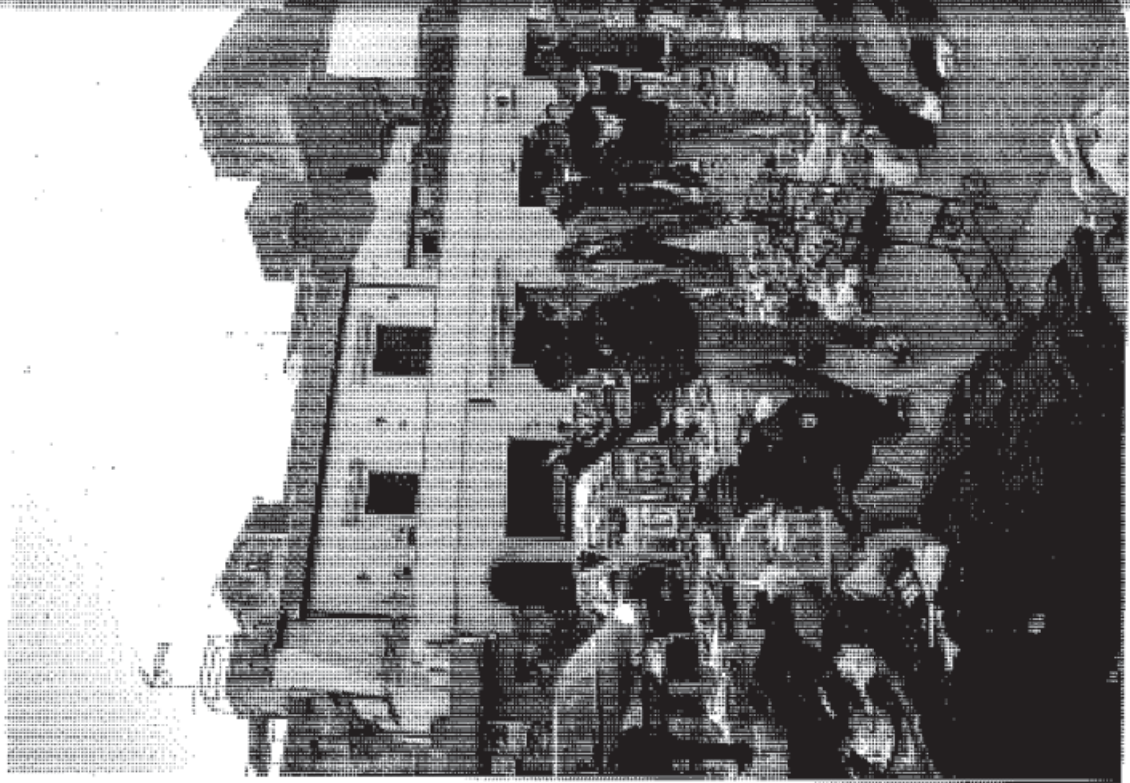
Today, in a sort of no-man's-land between Lebanon and Israel, there are four hundred and twenty-five Palestinians who were expelled by the state of Israel. According to Hannah Arendt's suggestion, these men constitute "the *avant-garde* of their people." But this does not necessarily or only mean that they might form the original nucleus of a future national state, which would probably resolve the Palestinian problem just as inadequately as Israel has

Agamben

SYMPOSIUM 119

resolved the Jewish question. Rather, the no-man's-land where they have found refuge has retroacted on the territory of the state of Israel, making holes in it and altering it in such a way that the image of that snow-covered hill has become more an internal part of that territory than any other region of Herzl's Israel. It is only in a land where the spaces of states will have been perforated and topologically deformed, and the citizen will have learned to acknowledge the refugee that he himself is, that man's political survival today is imaginable.

Translated by Michael Rocke



Palazzo Reale, Mandamento, Palermo, 2018.10.28.

Late night in Palermo; The phone booth was giving support to the party tent, having a (new) purpose, but sometimes the internet connection got lost. Behind us the black market was gradually evolving. Someone walked past smiling, apparently found a microwave oven at the department of electronics on the street a bit further down. Waste is values counterpart.

- Grand tourism

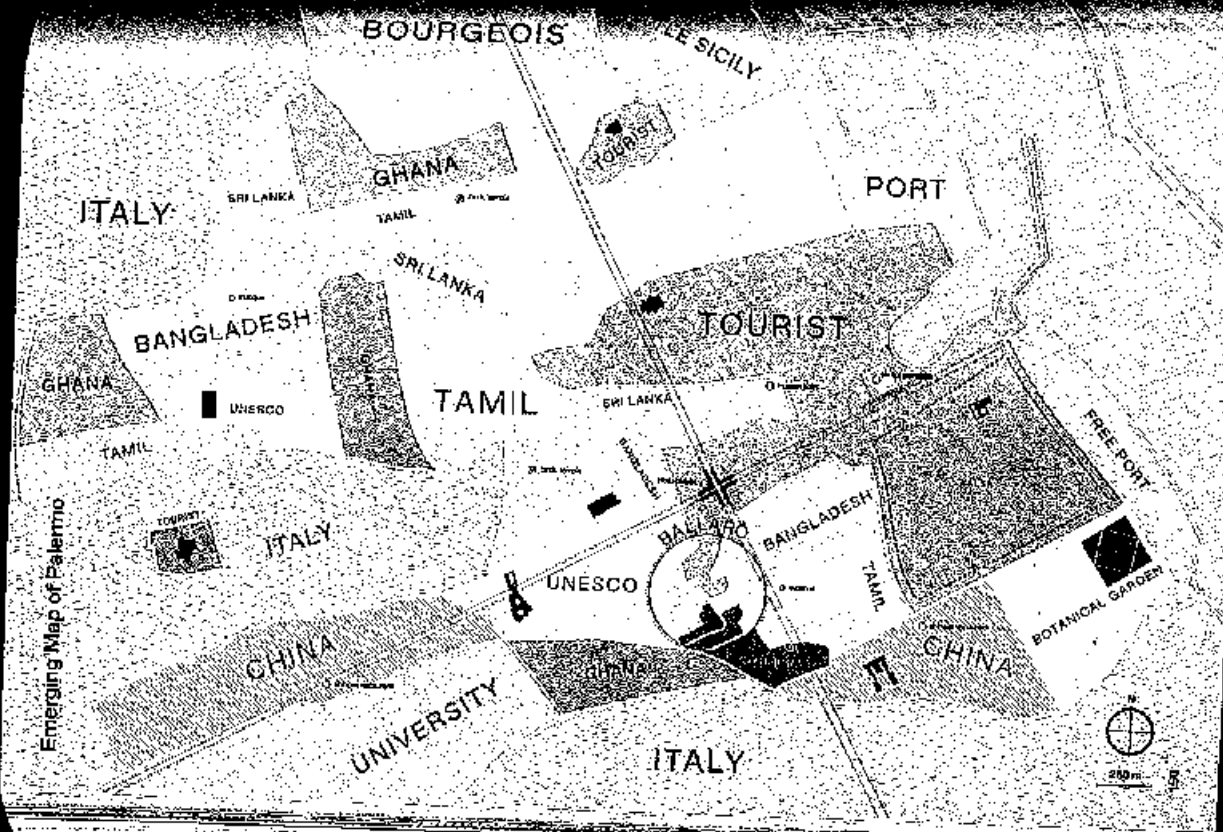


The many UNESCO world heritage sites within the city comes with a strong con- tradition, the preservation of buildings makes it into an attraction for a larger number of tourists and pushes a gentrification process of neighbour- hoods. What other forms of active engagement and grand tourism is there today beyond consumption separating the tourist and the site in to the view and the viewer. How will Palermo change with a rising number of tourists? Are there other ways of tourism?



Statistics of movement unpurposefully generated when walking in Palermo; transl. walking dis- tances (gång och löpdistans), steps (steg), and number of floors (antal trappor).

new communities helping to shape new geography of the city centre? Places of worship, internet points and bars for migrant communities are sited right next to UNESCO World Heritage sites, with their gentrified shops and bars serving the flow of tourists. The contrast between the conditions of the different communities peaks in the area of Ballarò market.



Pages 152-153
 Land's play cities in Foz de Iguazú, Palermo, 2016. © Anna Pic
 Pages 154-155
 2000. Must the gates of Foz be pulled to the west? A case of civil war, making the end of Palermo, Palermo, 2015.
 Ed. at Foz de Iguazú, Palermo, 2015.
 © Mike Ponzanico
 Pages 155-157
 Every morning, African migrants take out from Casa Maria, Europe's largest refugee camp, despite their trying to find agricultural work in the countryside, the conditions of the illegal work are extremely precarious: they are paid an average salary of 10 euros per hour, with no contract.
 Naples, Palermo, Emily Knack, The 21st Century Gold Rush: How the Refugee Crisis is Changing the World Economy, 2016. © Huffington Post Highline
 Pages 158-159
 Francesco Lojaceco, 'About of Agraria, 1976. The marginal human presence arrives only to give vitality to the beloved Sicilian landscape: olive, palm trees, citrus trees and roses appear in the foreground of the painting.
 Francesco Lojaceco, 'Landscape of Palermo, 1978. © Gianni Siliotti / Giacomo J. Agraria

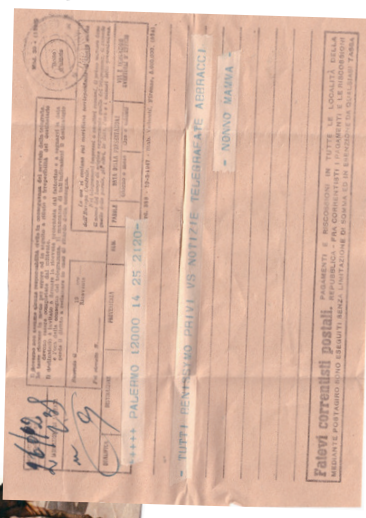


Gambia I was an English teacher. I had to leave because of my opposition to the government. I travelled thirty days before arriving in Agrigento where I received the "seven days paper". Today I live in Corleone but I can't get a job since I am a refugee.

Leggione, an English teacher from the Gambia, talks about his journey to Palermo during a conversation at A. del Poggio Rosso

the refoulement order of the "seven days paper" obstructs the possibility of exercising the right to information and access to the asylum procedure, often leading migrants to an irregular stay.

Italian activist and founder of Arel Porco Peasas, talking about Batch Mballow's situation



Transl. I miss you all a lot send hugs via telegraph. -Grand mother. (Telegraph message and family photos found on walk in Palermo)

Reclutamento D'Algeria. The reclutamento d'Algeria is a forced recruitment with accompaniment to the frontier within seven days of arrival. It is applied when the foreigner enters the territory evading frontier controls or when, despite being unqualified for entry, they are temporarily admitted to the territory for medical assistance.

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Il Questore della Provincia di Agrigento
 The Questor of the Province of Agrigento
 24 APR 2015
 ESAMINATI gli atti dell'Ufficio dal quale risulta che
 EXAMINED the actions of the Office from which it results that:

1. la data 20/11/2015 personale appartenente alle forze di Polizia ha rintracciato nella provincia di Agrigento dalle linee di confine/della frontiera di Isola di Lampedusa
 I. in data 20/11/2015 personal belonging to the Police strength has traced from the frontier of Isola di Lampedusa
 in province of Agrigento from the line of border/ from the frontier of Isola di Lampedusa

Il Sig. La Sign.

Nome e Cognome

Stato essere

Stato essere

resident in

identified through

SEDECENTE

valid up to

gambia

gambia

re leaso by the

COD. CIV.

2. Isola di Lampedusa è entrata nel territorio dello Stato sottrandosi ai controlli di frontiera; the foreigner has entered the Italian territory subsisting to the controls of frontier;

3. il ricicciolo della straniero/a è avvenuto all' ingresso/subito dopo il suo ingresso nel territorio nazionale, e precisamente: Isola di Lampedusa; the foreigner has been traced at the moment of his/her entry/ immediately after their entry in the territory national, and precisely: Isola di Lampedusa

ACCERTATO che non si ricorrono i motivi di cui all' articolo 10 comma 2 D.L. n. 286/98; CERTIFIED that they don't apply the motives of the article 10 comma 2 D.L. n. 286/98 in the CONSIDERATO che deve procedersi ai sensi dell' articolo 10 comma 2 D.L. n. 286/98; CONSIDERED that it must proceed to the sense of the article 10 paragraphs 2 D.L. n. 286/98;

DECRETA ACCERTAMENTO ALLA FRONTIERA DEL RICORRENDO DELLA SITUAZIONE SUINDICATA
 IT DECREES THE MISKAWAY WITH ACCOMPANIMENT TO THE FRONTIER OF THE ABOVE MENTIONED M./MRS.
 IT INFORMS

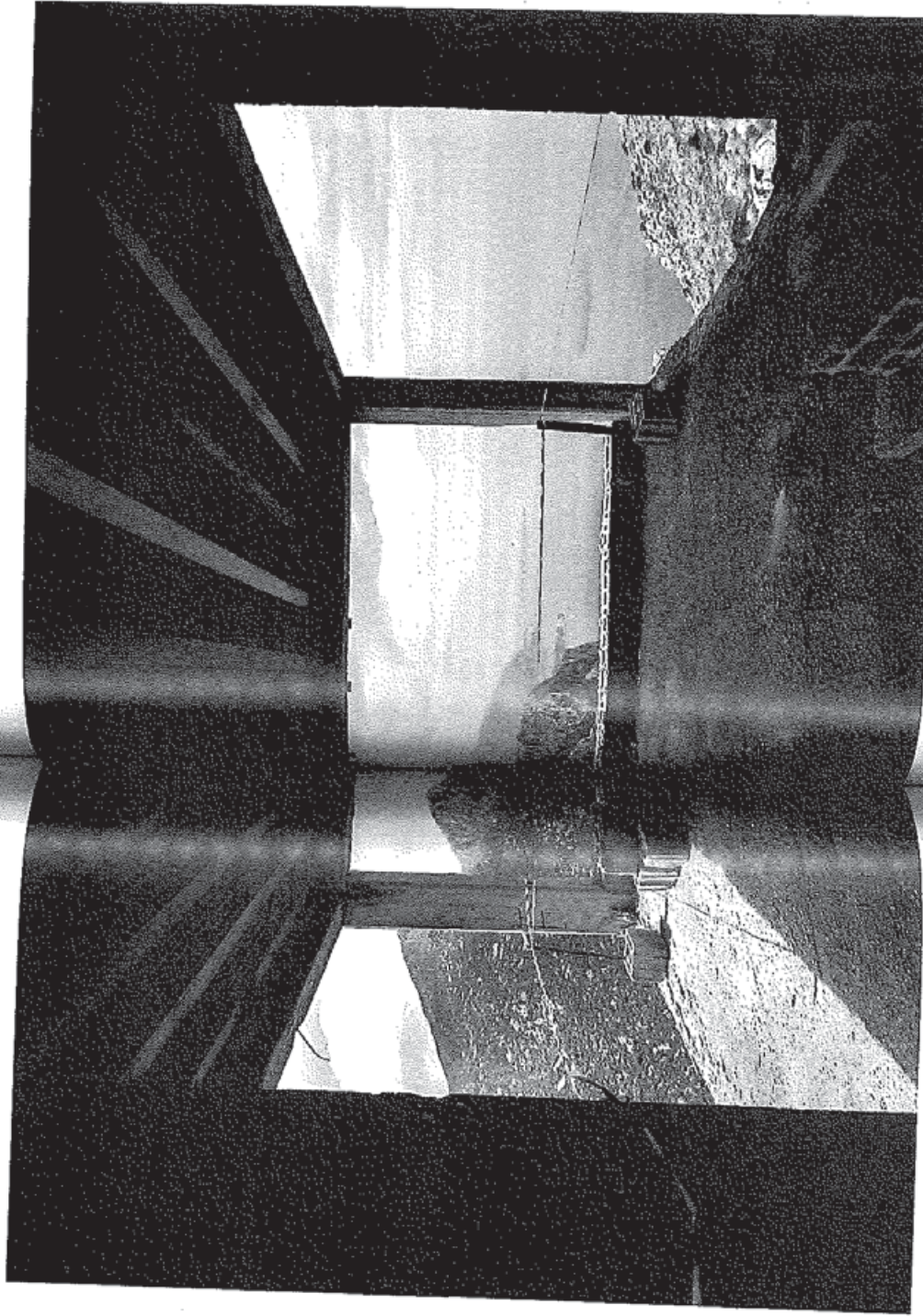
-che avverso questo decreto può essere presentato ricorso, entro trenta giorni dalla data della notifica, al Tribunale Ordinario di Agrigento; -that adverse this provision can be introduced appeal, within thirty days from the date of the notification of the present decree, to the Court in Agrigento;

-che la presentazione del ricorso non sospende comunque l' efficacia del presente decreto. -that the presentation of the appeal does not suspend the effectiveness of the present decree.

-Il Dirigente l' Ufficio Immigrazione dispone, in esecuzione del presente decreto, la notifica dello stesso, unitamente a copia sincreticamente tradotta in lingua conosciuta dallo straniero, ovvero in lingua inglese, francese o spagnola, accompagnamento alla frontiera di roma fiumicino la comunicazione alla rappresentanza Diplomatica o Consolare dello Stato di appartenenza secondo quanto previsto dall' articolo 2 comma 7 del D. L. n. 286/98 e la registrazione del decreto ai sensi dell' articolo 10 comma 6 dello stesso Decreto Legislativo.

The Questor of the Province of Agrigento
 e notification of the same, in English, French and Italian
 date of appearance according to the article 10 paragraphs 6 of the same Legislative Decree.
 Agrigento 24/11/2015

P. J. QUESTORE
 Comm. CESARANO Dr. Alfredo
Alfredo Cesarano



5. Pizzo Sella

ITA

Pizzo Sella (562 mt) è la verta più alta del promontorio di Monte Gallo che si erge a nord ovest di Palermo tra le borgate di Mondello e Sferracavallo. Nonostante il PRG abbia dichiarato Pizzo Sella di destinazione a "verde collinare" e protetto da diversi vincoli di tipo ambientale, tra il 1978 e il 1983 circa un milione di metri quadrati di collina venne lottizzato ed edificato attraverso il rilancio di oltre 300 concessioni alla Sicilcalce Spa, una società che faceva capo ad Andrea Notaro, cognato di Michele Greco, legato a Cosa Nostra e più volte condannato. Il progetto venne poi rilevato dalla Calcestruzzi di Gardini e Ferruzzi, incappata nelle contese per infiltrazioni mafiose. Nel giugno 1997 l'intero comprensorio è stato oggetto di Decreto di sequestro preventivo e assegnazione al Comune di Palermo. Dopo complessi passaggi legali, nel 2012 la Cassazione ha disposto l'annullamento della contesa, annullando la condanna del Comune al risarcimento per danni; nel 2015 la sentenza definitiva. Negli anni si sono succeduti diversi tentativi d'intervento progettuale, come il concorso bandito dall'Ordine degli Architetti di Palermo nel 2007, mai portato a termine. Nel 2013 il gruppo Fare Ala ha fondato Pizzo Sella Art Village, un progetto d'interventi collettivi che hanno risvegliato il dibattito sul libero utilizzo degli spazi abbandonati.

Si possono trovare informazioni su come visitare Pizzo Sella al Teatro Garibaldi e sul sito www.manifesta12.org.

ENG

Pizzo Sella (562 metres) is the highest peak of Monte Gallo promontory that rises to the northwest of Palermo between the suburbs of Mondello and Sferracavallo. Although the PRG indicated Pizzo Sella as a green area protected by various environmental safeguards, from 1978 to 1983 about one million square metres of hilly territory were allocated and developed through the issue of over 300 permits to Sicilcalce Spa, a company headed by Andrea Notaro, brother-in-law of Michele Greco linked to Cosa Nostra and convicted of criminal activities several times. The project was taken over by the Calcestruzzi company of Gardini and Ferruzzi, leading to confiscations for mafia infiltration. In June 1997 the entire district was subject to a preventive seizure order and to the Municipality of Palermo. After complicated legal battles, in 2012 the court of appeals ruled for annulment of the seizure, confirming the sentence that required the Municipality to effect restitution and reimbursement of damages; the definitive sentence was issued in 2015. Over the years various attempts at planning intervention have been made, including a competition held by Ordine degli Architetti of Palermo in 2007, which was never brought to a conclusion. In 2013 the group Fare Ala founded Pizzo Sella Art Village, a collective project that has revived debate on the free use of the abandoned spaces. More information on how to visit Pizzo Sella area provided at Teatro Garibaldi's information centre and on www.manifesta12.org.

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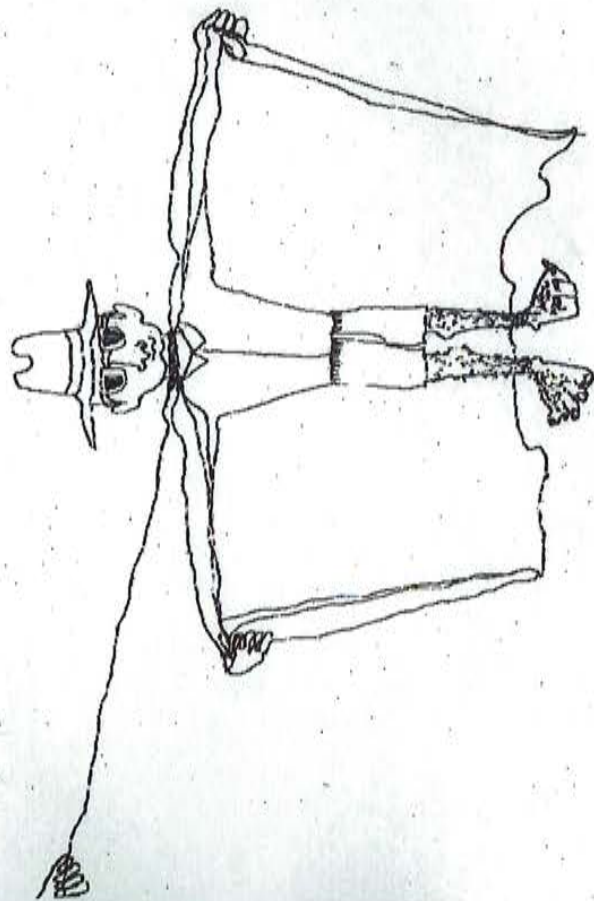
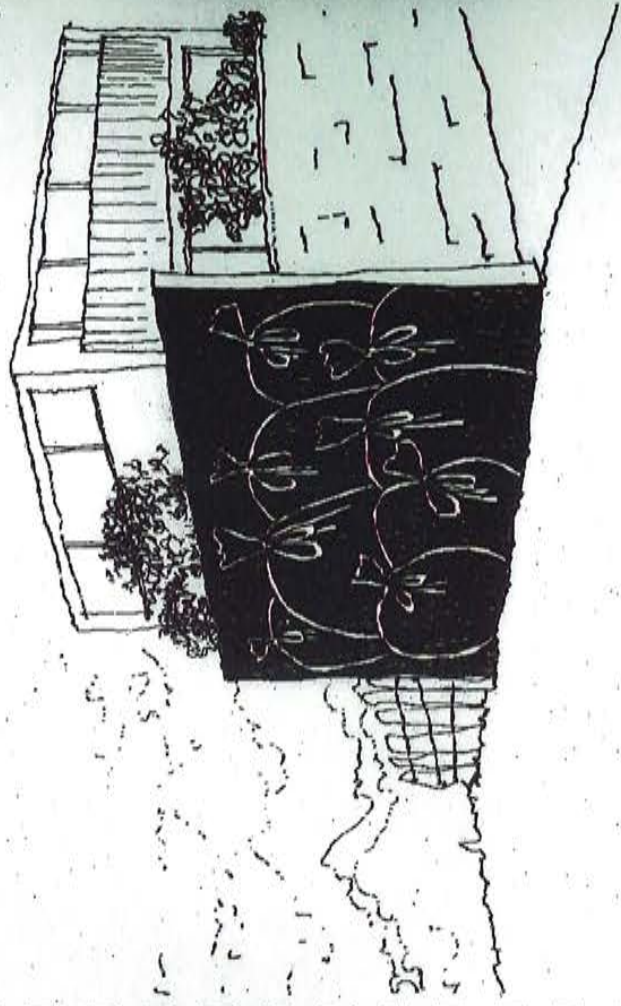
City on Stage



Hunting scene from Il Gattopardo

Pizzo Sella

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OMA in conversation with Alterazioni Video

OMA: *Incompiuto* is the result of a perfectly crafted criminal form of welfare grotesque combined with an almost there an ideological or programmatic intention behind it?

AV: It is difficult to find a programmatic intention for *Incompiuto* on a national scale. Research, conducted throughout Italy on more than 800 unfinished works, highlighted mistakes throughout spread of unfinished architecture – inaccurate costing, construction – going bankrupt, contradictions with current regulations, miscalculations with loadbearing capacity of the soil, design flaws, conflicting political decisions, wrongly evaluating the real need for development. An uninterrupted flow of mistakes for which it is impossible to identify those responsible. Some forty years after the urban transformation of Italy that followed the Second World War, it is possible to identify this phenomenon as an actual style, due to its recurring features. A style that emerged without its authors' knowledge.

OMA: Could you explain why this phenomenon was so significant in Sicily as opposed to other regions in Italy? Something very specific happened there, but what?

AV: If in Italy *Incompiuto* is the result of mistakes, in Sicily it is a true style and system. An incalculable amount of money has been spent on unfinished works off public funding. Political power exchanged votes with employment in building industry in a sort of distorted form of welfare. The fact that construction would last longer than normal meant that it was continuously funded. The unfinished developments were part of the masterplan for a political bloc that ruled Sicily for over fifty years. Hence one can identify a regional variant of this style that we call *Incompiuto Siciliano*.

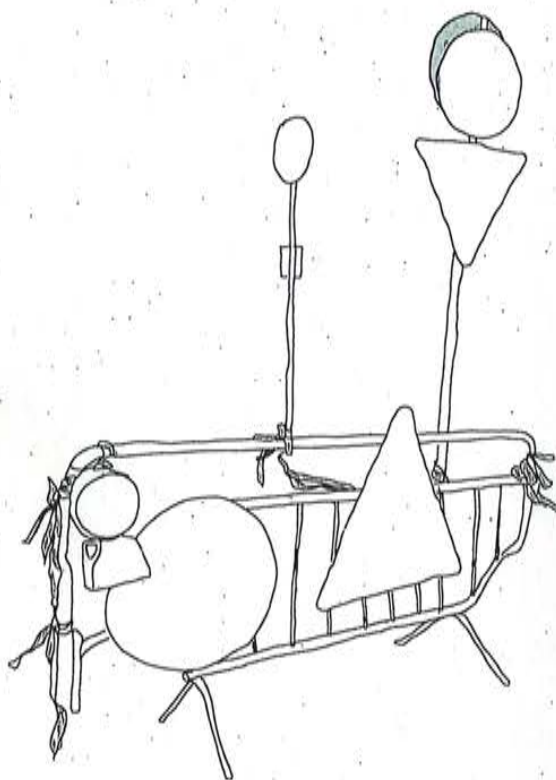
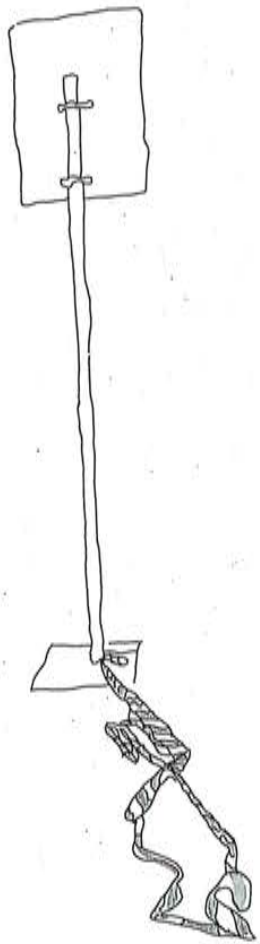
OMA: Beyond the obvious political implications, it is interesting to think about *Incompiuto* as a kind of cultural (or aesthetic) category rooted in Italy for

centuries. Would you be able to elaborate on this notion and how is your research tracing connections to other cases in history?

even if they're unfinished, are used by churchgoers. The fourteenth-century Basilica of San Petronio is an unfinished project that dominates the main square in Bologna. Or the Benedictine Monastery in Catania or the Abbey of the Most Holy Trinity in Venosa. In these cases, as in many others, the unfinished architecture blends into the urban fabric and maintains its peculiar aesthetic without creating a scandal or sense of shame. We think that *Incompiuto* could be acknowledged as part of architecture today in a culture of open projects that do not have an endpoint to the construction phase, but rather evolve according to changing needs over time. The project dreams of staying unfinished.

OMA: The impact of unfinished work is still painful and enigmatic: what future do you see for these structures? Completion or demolition are definitely not the only options.

AV: *Incompiuto* challenges us to think of strategies for dealing with the legacy of unfinished developments. Many of these ruins are now in such a state of decay that they are too costly for the municipalities to deal with; they have other priorities. Our approach is what we call a process of 'monumentalisation': leave the unfinished works as they are, with a few interventions just to guarantee safety on site and encourage people to visit. There doesn't need to be a definitive function. After years of fenced-off areas and restricted access, it seems important to open these places up and see how usage might informally identify design solutions. It is crucial to leave a trace of this unfinished architecture, to ensure that the story remains in the collective memory.



DAS PHÄNOMEN Maifinito

Der Architekt Gaetano Licata hat an der Universität Kassel Architektur unterrichtet und ist heute Professor an der Architektur fakultät der Universität von Palermo, an der Isabella Fera ebenfalls unterrichtet. 2014 erschien der von Licata herausgegebene und von Fera bearbeitete Sammelband *Maifinito*¹, der das Phänomen nicht fertiggestellter Gebäude im Süden Italiens und speziell auf Sizilien untersucht. Viele dieser Bauten sind gänzlich außerhalb eines legislativen Rahmens entstanden. Im Dezember 2015 führte Arno Brandhuber zunächst in Palermo ein Gespräch mit Isabella Fera und traf anschließend Gaetano Licata im von diesem umgebauten Santa Barbara Hospital in Gela, im Süden Siziliens.²

BEICHTEN, VERGEBEN UND HEILEN:
CONDONI UND SANATORIA
Isabella Fera im Gespräch
mit Arno Brandhuber

Arno Brandhuber: Isabella, Ihr Beitrag zu dem Buch¹ ist eine Art Glossar: „Maifinito in 32 parole“³ – „Maifinito in 32 Worten“. Darin sagen Sie, das italienische Wort *abusivismo* sei nicht übersetzbar.

Isabella Fera: Das Wort als solches existiert zwar auch in anderen Sprachen, etwa im Englischen als *abuse*, was in etwa dem deutschen „Missbrauch“ entspricht. Aber es gibt einfach in keiner anderen Sprache ein echtes Äquivalent für *abusivismo*, also das illegale Bauen außerhalb des geltenden Rechts. Vielleicht liegt das daran, dass in anderen Sprachen nicht die Notwendigkeit besteht, dieses Phänomen auf einen Begriff zu bringen, nicht einmal dort, wo das Phänomen verbreitet ist. Denn es existiert nicht nur in Italien, auch in vielen anderen Mittelmeerländern oder auch in Südamerika gibt es Beispiele für *abusivismo*. Vielleicht steckt ein anderer kultureller Ansatz dahinter.

AB: Welche Vorstellung verbindet sich mit dem Wort *abusivismo*?

IF: Man hat dabei die große Zahl an Gebäuden vor Augen, die nicht dem rechtlichen Rahmen entsprechen. Leute, die sich auf dem schmalen Grat zwischen legaler und illegaler Bautätigkeit bewegen. Große Teile der Bevölkerung tolerieren dieses Vorgehen oder sympathisieren sogar damit. Gleichzeitig macht sich aber auch das Gefühl breit, dass dieses Verhalten eine Belastung für die gesamte Gesellschaft darstellt und dass diese illegalen Aktivitäten als Straftaten geahndet werden sollten.

AB: Welche Rolle spielt dabei die Familie?

IF: Eine entscheidende, denn die unvollendeten Gebäude sind häufig die Folge einer gescheiterten Familienplanung. Es werden viele Stockwerke gebaut, damit die ganze Familie unter einem Dach leben kann. Doch möglicherweise ziehen die Kinder fort, kommen Geschwister nicht miteinander zurecht oder beteiligen sich einfach nicht an den Plänen ihrer Eltern. Stattdessen führen sie ihr eigenes Leben lieber anderswo, in anderen Gebäuden. Erwartungen bleiben unerfüllt, und die Gebäude versinnbildlichen das.

AB: Bedeutet es, dass das Maifinito auf einem traditionellen Familienbild basiert?

IF: Es gibt in traditioneller geprägten Familien die Bestrebung, alle Familienmitglieder beisammenzuhalten, allerdings passiert heutzutage eher das Gegenteil. Mittlerweile leben teilweise sogar Eheleute nicht mehr an selben Ort. Das ganze Konzept vom Gebäude als Familiennest ist völlig überholt.

AB: Gibt es irgendwelche politischen Bestrebungen im Hinblick auf dieses Phänomen? Unter dem Schlüsselbegriff Legalität erwähnen Sie zwei verschiedene Ansätze dafür, wie mit den Maifinito umgegangen werden kann.

IF: In Reggio Calabria war die enorm große Zahl unfertiger Familienwohnhäuser Gegenstand einer Reihe neuer Gesetze. Man wollte eine Studie durchführen, um sich über die Ausmaße dieses Phänomens klar zu werden und dann entsprechend zu handeln. 2010 plante man in Sardinien ein Gesetz, mit dem man 25 Millionen Euro in die Fertigstellung unvollendeter Gebäude stecken wollte.⁴

AB: In Ihrem Beitrag schreiben Sie, dass Planung per se ein politischer Akt sei.

IF: Natürlich ist Planung eng mit Politik verbunden, das Thema *abusivismo* kommt bei jedem Wahlkampf erneut zur Sprache. Die Menschen möchten ihre illegalen und unvollendeten Gebäude legalisieren, sie möchten einen Straferlass erwirken. Einige benötigen Genehmigungen, andere wollen einfach mehr bauen als es die derzeitige Gesetzeslage erlaubt. Einigen Menschen wird nicht einmal gestattet, ihr eigenes Grundstück zu bebauen. Die Aufmerksamkeit, die die Politiker auf dieses Phänomen richten, ist häufig an Wahlversprechen geknüpft – man kann die Maifinito durchaus auch als Symbol für gebrochene Versprechen sehen.

AB: Wer ist Coto La Qualunque?

IF: Das ist eine Figur des italienischen Komikers Antonio Albanese: ein miserabler Politiker, der alle schlechten Eigenschaften süditalienischer Politiker vereint. Wenn er auf der Bühne eine Rede hält, sieht man im Hintergrund unfertige Gebäude, was darauf verweist, dass Besitzer von *abusivismo*-Gebäuden eine große Wählerschaft jener Politiker darstellen, die eine Legalisierung bereits erfolgter Gesetzesverstöße versprechen oder sich für Baugenehmigungen einsetzen, um das Bauen dort zu ermöglichen, wo es zurzeit noch untersagt ist.



Unvollendetes Gebäude, Sizilien

AB: Ging es bei den *sanatoria*-Verordnungen⁵ um diese Sachverhalte?

IF: Im Großen und Ganzen, ja. Das Wort *sanatoria* bezeichnet eine nachträgliche Heilung bereits erfolgter Gesetzesverstöße. Für viele Menschen ist dies eine der wichtigsten Versprechungen im Wahlkampf. Ebenso wie die sogenannten *condoni*, wörtlich Erlass. Es handelt sich dabei um eine Art Ablasshandel, bei dem man einfach gegen eine Gebühr eine Baugenehmigung erhält.

Im ursprünglichen Sinn verweist *sanatoria* auf einen kranken Körper, es geht also um einen Heilungsvorgang, der natürlich in der Praxis nie stattfindet. Es ist nur eine Heilung in dem Sinne, dass das Gebäude seinen Status wechselt und nicht länger illegal ist. Alles andere bleibt hingegen wie es war, weder die Anzahl illegal errichteter Gebäude noch die Tatsache, dass sie teilweise an Orten stehen, die verboten sind, wie beispielsweise neben antiken Denkmälern, hat sich geändert. Nichts davon wird einfach durch die Zahlung einer Gebühr „geheilt“.

AB: Man zahlt und erhält dafür Vergebung. Sehr katholisch.

IF: Genau, ein klassischer Ablasshandel. Paradoxiertweise nutzen manche Menschen eine *sanatoria* wie eine Genehmigung. Wenn also zum Beispiel eines dieser *condoni* erteilt wird, erbitten sie eine *sanatoria* für Gebäude, die sie noch nicht einmal gebaut haben.

AB: Sie zahlen also für eine Sünde, die sie erst noch begehen werden?

IF: Genau. Man bittet um Vergebung, bevor man sündigt.

AB: Ich bin selbst katholisch. Als ich früher zur Beichte musste, ging es nur darum, Sünden zu erfinden, einfach um die Erwartungen zu erfüllen.

Sich allerdings Gedanken zu machen über etwas, was man in Zukunft falsch machen wird, scheint mir eine sehr fortschrittliche Denkweise zu sein.

IF: Es ist eine sehr strategische Denkweise und erfordert gute Planung. Nur ist sie auf die falschen Ziele ausgerichtet. Natürlich ist das kein regionales Phänomen, dass jeder für sich selbst das Beste erreichen möchte, nämlich sein Grundstück maximal auszunutzen und den größten Gewinn einzustreichen. Aber in den meisten Ländern gibt es doch immer noch ein kulturelles System und ein Rechtswesen, das uns davon abhält, bestimmte Grenzen zu überschreiten. In Italien sind diese Grenzen manchmal sehr ungenau, sodass vieles schiefgehen kann.

AB: Wie könnte man an die gesellschaftlichen beziehungsweise verwaltungstechnischen Aspekte dieses Problems neu herangehen?

IF: Die Leute sehen den Staat oft als Feind, die öffentlichen Dienstleistungen sind mangelhaft, was zu dieser Art von Kompensationsmentalität führt: Jeder nimmt sich einfach das, was er kann, ohne zu fragen.

AB: Mir ist aufgefallen, dass man Abfall hier einfach auf die Straße wirft, während es in den Häusern selbst meist sehr ordentlich ist.

IF: Genau! Es gibt Häuser, bei denen die Außenwände unverputzt sind, kein Fenster dem anderen gleicht und sich davor Unrat häuft. Wenn man aber hineingeht, ist alles sehr sauber, teilweise wunderbar gestaltet. Ich denke, das entsteht aus einer ungesunden Beziehung zum öffentlichen Raum und zu dem als fremd empfundenen Staat, der einem, so die Klage, immer nur etwas wegnehmen will. Dabei wünscht man sich doch nichts weiter als glücklich zu leben und auf dem eigenen Grund und Boden zu tun und zu lassen, was man will.

DEN PATIENTEN WIEDERBELEBEN: REANIMATION UND AGENCY Gaetano Licata im Gespräch mit Arno Brandhuber

Arno Brandhuber: Gaetano, Isabella Fera sprach im Zusammenhang mit dem Konzept der *sanatoria* von einem kranken Körper, den es zu heilen gilt. Nun sitzen wir beide in einem Krankenhaus, das Sie gebaut haben.

Gaetano Licata: Das ist purer Zufall. Zu Beginn unserer Beschäftigung mit dem Phänomen habe ich meine Studierenden dazu aufgefordert, sich den Maßstab anatomisch zu nähern, sie sich wie Tote vorzustellen, die in der Landschaft Siziliens liegen. Wie ihre Kommilitonen aus der medizinischen Fakultät konnten sie Übungen direkt am unbelebten Körper ausführen: Alles liegt offen und ist sichtbar, alles kann angefasst und gemessen werden. Einen wichtigen Unterschied gibt es allerdings. Denn die Autopsie eines Malinno ist nicht dessen Ende, sondern die Basis, um darüber nachzudenken, wie man den Tod überwindet und den Patienten wiederbelebt.

AB: Würden Sie die *sanatoria*-Verordnungen als staatliche Wiederbelebungstechnik verstehen?

GL: Nein. Die *sanatoria* ermöglicht es zwar, ein illegales Gebäude zu legalisieren, gibt aber keine Anhaltspunkte darüber, wozu das eigentlich gut sein soll oder welche Voraussetzungen ein Bau zu erfüllen hat, um seinen gesamtgesellschaftlichen Nutzen zu erfüllen. Am Ende dient das Konzept dem Staat vor allem dazu, Geld einzutreiben.

AB: Also weniger eine Heilung, auch keine Auferstehung, sondern eben doch nur Ablasshandel?

GL: Es ist naheliegend, das Phänomen aus dem Katholizismus heraus erklären zu wollen. Ich glaube aber, dass das Problem eher einem falschen Öffentlichkeitsbegriff entspringt: „Der öffentliche Raum gehört jedem, und was jedem gehört, gehört niemandem, also kann ich es mir nehmen.“

AB: Während der Staat also Top-down-Ablässe verteilt, fördert er damit gleichzeitig illegale Bottom-up-Strategien, die unter anderem auf sein Versagen in der Wohnungsbaupolitik zurückzuführen sind?

GL: Richtig. Die Leute sagen sich: „Wenn der Staat nicht für uns baut, dann bauen wir eben selbst.“ Vieles davon ist dann eben illegal. Durch die verfehlte Wohnungsbaupolitik mangelt es aber auch an Modellen zeitgenössischen

Realität legalisieren

Bauens. Bautypologien werden also nicht nur auf ein Minimum reduziert, sondern sind auch noch total antiquiert. Aber auch bei der Raumplanung hat der Staat versagt. In Kommunen ohne Flächennutzungsplan eröffnen sich Grauzonen, die dem *Maifinito* den perfekten Nährboden bieten. Teilweise wissen die Leute nicht, wer in der Bürokratie ihr Ansprechpartner bei Baufragen ist. Feldarbeit Planung und Kontrolle resultieren in Duldungen, die ein Stück weit Freiheit bedeuten. Damit dieser Spielraum aber produktiv genutzt werden kann, müssen wir uns von der Diskussion über den rechtlichen und moralischen Status der *Maifinito* lösen und uns sehr genau überlegen, was wir an Positivem aus dem Phänomen herausfiltern können.

AB: Ich würde das kreative Potential, das beispielsweise in den Leichtbäudächern von Gela steckt, durchaus positiv bewerten.

GL: Das stimmt, die Bewohner von Gela haben in der Tat einen völlig neuen Bautyp erfunden, um sich den Regeln zu entziehen. Als sich der neu gewählte Bürgermeister der Problematik der illegalen Bautätigkeit annahm und in einem regelmäßigen Rhythmus Satellitenaufnahmen seiner Kommune machen ließ, um eventuelle Bauaktivitäten aufzufindig zu machen, reagierten die Bürger sofort und errichteten leichte Dachkonstruktionen. So können sie potentielle Bauaktivitäten vor dem Satellitenblick ihres Bürgermeisters verschleiern.

AB: Vielleicht hatte der Bürgermeister ja genau das im Sinn, nämlich dem Erfindergeist der Bewohner seiner Gemeinde zu wecken?

GL: Das glaube ich nicht. Rosario Crocetta ist mittlerweile Regionalpräsident von Sizilien und Abgeordneter des Europaparlaments, hat dort aber noch nie an einer Sitzung teilgenommen, weil man dort die Sicherheit für ihn als hekenennenden Homosexuellen und Kommunisten, der der Mafia den Kampf angesagt hat, nicht gewährleisten kann. Ihm geht und ging es immer darum, die Dinge in geregelte Abläufe zurückzuführen; die Satellitenüberwachung hielt er für ein geeignetes Instrument.

Man kann versuchen, das positiv zu sehen und sich über außergewöhnliche Typologien und ihre Möglichkeiten freuen. Doch das Problem ist – den Erfindungsreichtum der Menschen in allen Ehren –, dass wir es hier mit Nachahmern zu tun haben, mit Kopien, die sich wie eine Epidemie rasend schnell über die ganze Insel ausbreiten.

AB: Sie schreiben, es sei weit notwendiger, über die vorhandenen Zustände zu diskutieren, als neue Gesetze aufzustellen.

GL: Man hat ganze Stadtteile nach falschen Regeln gebaut, die dann auch noch gebrochen wurden. Den in den Gesetzen beschriebenen Normalzustand wird man nicht einfach durch neue Gesetze herstellen können. Daran sind die *sanatoria* und die *condoni* bereits gescheitert. Ein großer Teil der Bausubstanz ist über 30 Jahre alt, der städtebauliche Kontext der Bauten hat sich verändert, auch die Gebäude selbst befinden sich ständig im HaU. In der von mir geforderten Diskussion wäre es notwendig, dass jemand die Herausforderungen beschreibt, die dabei entstanden sind. Man muss akzeptieren, dass Bauen ein strategischer und fortlaufender Prozess ist und oben nicht bedeutet, sich etwas auszudenken und sofort ist alles fertig und hübsch. Jedenfalls halte ich es für sinnlos, das *Maifinito* in zweidimensionaler Planung und in Flächennutzungsplänen zu denken.

AB: Wer soll diese Vermittlungsaufgabe übernehmen? Der Staat hat es ja bereits erfolglos mit legislativen Mitteln versucht. Damit ist er eigentlich raus.

GL: Man könnte den Umgang mit den *Maifinito* in die Hände von Architekten und Stadtplanern legen, die dann neue Modelle für diese Bauten und

Siedlungen entwickeln. Einige können nicht einmal auf dem Wege einer *sanatoria* legalisiert werden, zum Beispiel wenn ein Gebäude nicht den Mindestabstand von 150 Metern zur Küstenlinie einhält. Im Moment scheint es nur zwei Optionen zu geben: Man schaut weg, oder man reißt ab. Genau hier liegt das Vermittlungspotential von Architekten; Gibt es eine Möglichkeit, diese Bauten zu retten? Vielleicht indem man sie öffentlichen Nutzungen zuführt?

Vor allem aber sind die Kommunen gefragt. Denn auch wenn sie Mitverursacher dieses Phänomens waren, müssen sie eine Zukunft für die *Maifinito* entwerfen. Momentan scheitert das weniger daran, dass der Staat dennben korrumpiert ist, vielmehr sind die Kommunen einfach nicht in der Lage, dieses Phänomen zu erfassen und zu beschreiben. Doch erst wenn sie es verstehen, können sie eine Fragestellung formulieren und Handlungsinstrumentarien entwickeln.

Künftig will man eingreifen und Subventionen anbieten, wenn der Bau gestoppt und wieder abgerissen wird. So wie man den Fischern wegen der Überfischung sagt: „Wenn Dein Boot an Land bleibt, fließt im Ausgleich Geld“. Subventionen können aber auch Teilabriss fördern. Diese spezifischen Ansätze gilt es zu vermitteln. Als erstes muss jedoch die Anzahl neuer *Maifinito* reduziert werden.

AB: Die *Maifinito*, die niemals Fertigen, stehen für einen Umstand, den wir aus unserer eigenen Lebensplanung gut kennen. Damit spiegelt das *Maifinito* durchaus die Kultur der Gegenwart wider.

GL: Es wäre spannend, eine Art lebenslanges Bauen zu denken. Zurzeit lautet die Regel: „Deine Baugenehmigung ist drei Jahre gültig. Wird Du nicht rechtzeitig fertig, muss ein neuer Antrag her“. Wir brauchen aber Regeln, die erlauben, Gebäude weiter zu denken und weiter zu bauen. Ich werde oft gefragt: „Wie viele dieser *Don-ino*-Häuser gibt es denn auf Sizilien?“ Den Begriff *Don-ino* finde ich gar nicht so unangebracht. Er ruft ein prä-typologisches Bild auf, das diesem Denken die perfekte Basis bietet: Man braucht nur Ebenen und ein paar Stützen und schon kann ich hin und her laufen, und auch vor und zurück!

AB: Wie viele dieser *Don-ino* – Verzeitung – *Maifinito*-Bauten gibt es denn nun auf Sizilien?

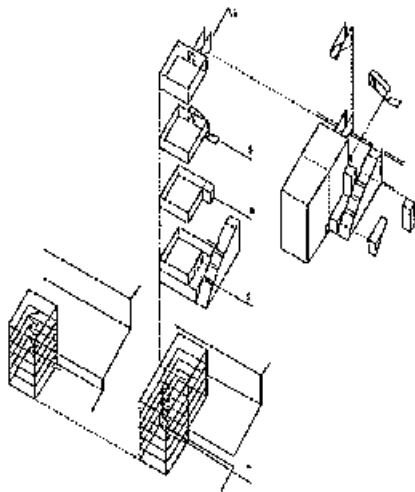
GL: Man hat versucht, sie zu zählen. Einige von uns einfach darauf, dass es viele sind. Sehr viele.

1. Gaetano Licata (Bfmg): *Maifinito*, Macerata 2014
2. Die Interviews wurden von Tobias Höbig und Theresa Kraus transkribiert und editiert.
3. Isabella Fera: *Maifinito in 32 parole*, in: *via Ann.*, 1, S. 30–39 (Italienisch) / 130–136 (Englisch)
4. Anm. d. Red.: Das von der Regierung Berlusconi verabschiedete Gesetz „Piano Casa“ sah vor, dass Eigentümer das Bauvolumen zwischen 20 bis 30 Prozent vergrößern dürfen, wenn sie ihre Gebäude komplett sanieren. Mit der Umsetzung des „Piano Casa“ waren die einzelnen Regionen selbst beauftragt. Einige nutzen die Gelegenheit auch dazu, für die Region spezifische Maßnahmen zu fördern.
5. Anm. d. Red.: 1985 wurde in Italien unter der Regierung Craxi ein erstes *condono edilizio*, also

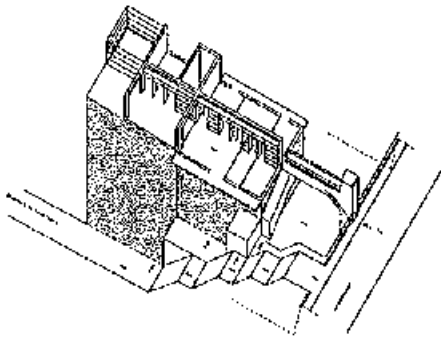
ein Annettengesetz für illegale Bauten erlassen. Das Gesetz beschrieb jedoch, welche Verstöße gegen den Baugesetzes innerhalb eines festgelegten Annettierungsraums, beispielsweise durch Beibehaltung eines Gebäudes, „gehört“ werden können. Die Regierungen Dini und Berlusconi setzten nach zwei *condoni* (1995 und 2003) in Kraft. Darüber hinaus konnten Gesetzesentwürfe nur mit einer sogenannten *sanatoria „guberna“* werden. Eine solche „Heilung“ kann beispielsweise im Fall eines ohne Baugenehmigung errichteten Gebäudes nur dann bewilligt werden, wenn der Bau grundsätzlich den zum Zeitpunkt des Regelwerkes geltenden Vorschriften entspricht.

Alle Bilder und Zeichnungen, sofern nicht anders angegeben: © Gaetano Licata und Isabella Fera

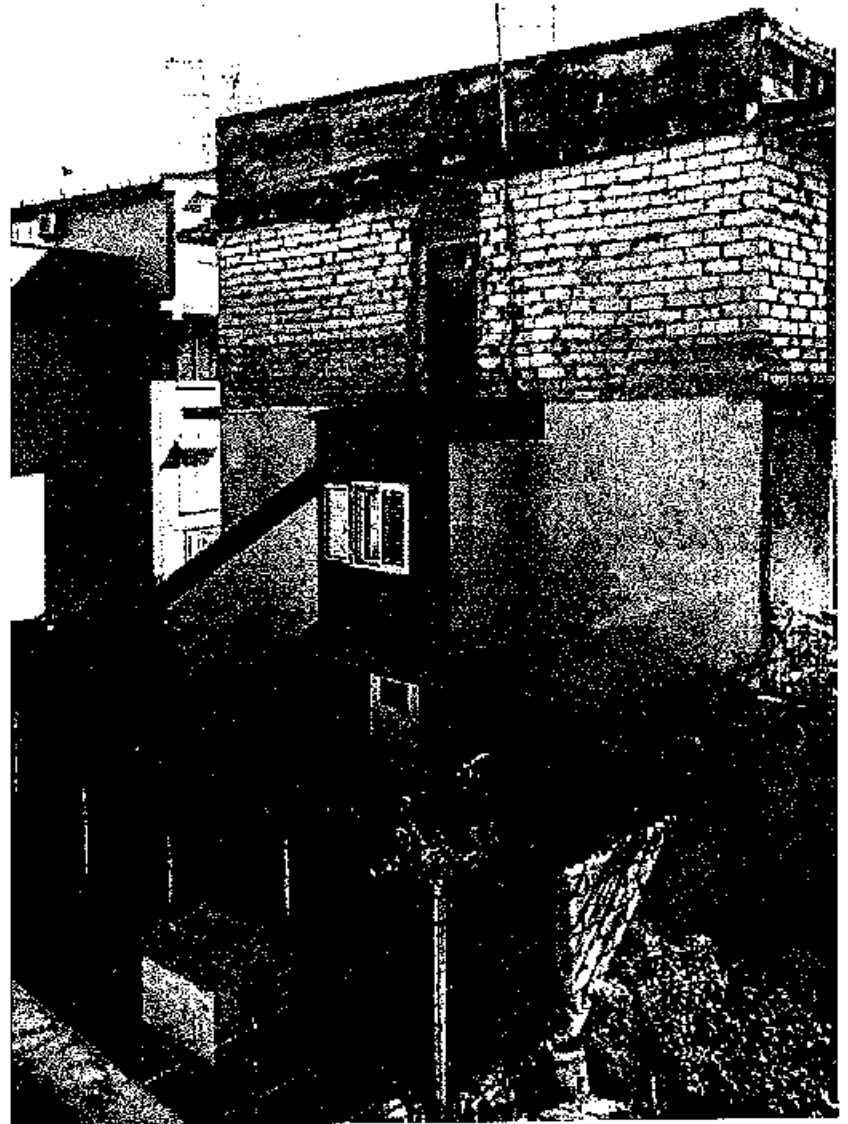
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Axonometrie



Eine Treppen-Brücken-Konstruktion soll die weitere geplante illegale Aufstockung direkt von der Straße aus erschließen.



Die Bewohner dieses Mehrgenerationenhauses nutzen eine nachträglich gebaute öffentliche Treppenanlage, um ihre Wohnungen direkt von dort aus zu erschließen.

Jeder für sich LICATA, PROVINZ AGRIGENTO

Die Entwicklung eines *Maifinito* ist auch immer Ausdruck von den Unwägbarkeiten des Lebens, den verworfenen Zukunftsplänen der Bewohner, den Anpassungen an sich ändernde Kontexte. Der Ausgangspunkt für dieses *Maifinito* war ein nach Deutschland ausgewandertes Familienmitglied, das irgendwann nach Licata zurückkehren und mit seiner Großfamilie unter einem Dach wohnen sollte.

Das Haus liegt an einem Hang und verfügte ursprünglich nur über einen talseitigen Eingang, der zu einem Treppenhaus führte, von dem aus die einzelnen Wohnungen auf den verschiedenen Stockwerken erschlossen wurden. Ein späterer hangseitiger Anbau benutzte

dasselbe Treppenhaus, um aus der Struktur einen Zweispänner zu machen und die Anzahl der Wohnungen zu verdoppeln.

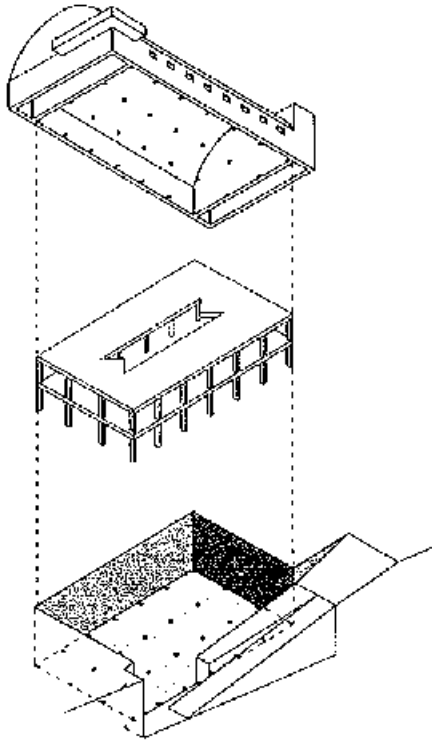
Als nachträglich eine öffentliche Treppe neben dem Gebäude gebaut wurde, bot sich den Eigentümern der an die öffentliche Anlage angrenzenden Wohnungen die Gelegenheit, ihre Einheiten von den Treppenabsätzen her direkt zu erschließen. Dadurch entstand eine neue Variante des Geschosswohnungsbaus, der aus gestapelten Wohnungen bestand, die „ebenerdig“ erschlossen werden.

Das gleiche Prinzip wurde bei der Planung für die nicht fertiggestellte Wohnung im obersten Geschoss angewandt:

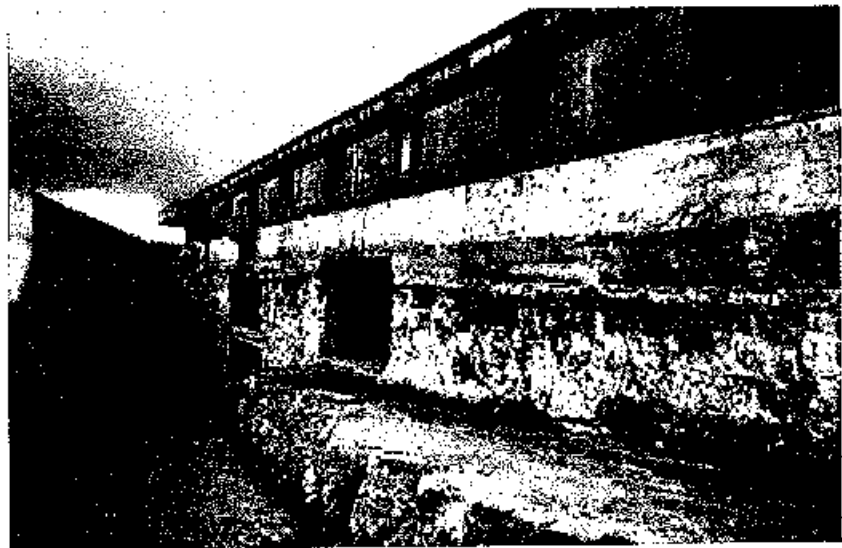
Von der am Hang gelegenen Straße führt eine private Treppen-Brücken-Konstruktion auf die Dachebene. Sie war für den Auswanderer gedacht, der nie heimkehrte.

Die Eigenheit des Gebäudes erwächst aus der adaptiven Nutzung der Topografie und der Erschließungssituation. Auch wenn der Bau gegen eine Vielzahl baurechtlicher Vorgaben verstieß, wurden die Gesetzesverstöße im Rahmen verschiedener Legalisierungsprozesse vollständig geheilt.¹

Realität legalisieren



Axonometrie



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Die aufgegebene Halle wurde im Inneren mit einer mehrgeschossigen Struktur ausgebaut.

Von innen her gebaut RAGUSA, PROVINZ RAGUSA

Diese bemerkenswerte Meifinito-Struktur befindet sich im Inneren eines aufgegebenen Gebäudes. Sie ist ein ungewöhnliches Beispiel dafür, dass dieser Typus durchaus in der Lage ist, architektonische Grundthemen wie das Verhältnis zwischen Innen und Außen, Inhalt und Form, zwischen dem, was man sehen, und dem, was man eben nicht sehen kann, zu verhandeln.

Bereits um 1960 wurde in einem Industriegebiet von Ragusa eine hohe eingeschossige Werkhalle für Estrichböden errichtet. Die Produktion nahm aufgrund

der fehlenden Nachfrage jedoch nie richtig Fahrt auf. Nachdem die Fabrik ihren Betrieb eingestellt und den Standort aufgegeben hatte, wurde die Halle nach Jahren der Vernachlässigung und des Verfalls still und heimlich innen zu einem mehrgeschossigen Gebilde umgebaut. Dieser Ausbau war als Gewerbefläche für das Lagern, Ausstellen und Verkaufen von Elektrohaushaltsgeräten konzipiert. Für die Anlieferung ins Kellergeschoss wurde eine große Rampe als LKW-Zufahrt in das Erdreich gegraben. Hatten die Erbauer vielleicht vor, die oberirdische

Baumasse irgendwann abzureißen? Damit hätten sie das Gebäude nicht nur zum Verschwinden gebracht, um keine Aufmerksamkeit auf die illegale Bautätigkeit zu ziehen, sondern sie hätten auch von der Tatsache profitiert, dass unterirdische Baumassen kaum Regelungen unterworfen sind, so als würden sie gar nicht existieren.

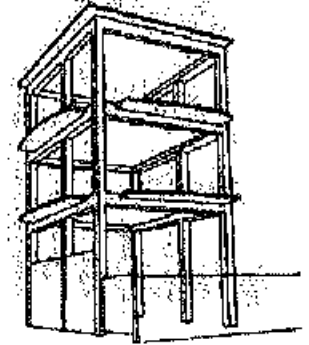
Auch wenn sich eine neue Nutzung fände – das Gebäude heute weiterzubauen beziehungsweise zu vollenden wäre ein höchst komplizierter Prozess. Ungeachtet dessen, was genehmigungsfähig

wäre oder nicht, stellt sich die Frage: Worin würde der Wert dieses Gebäudes bestehen? Wovon leitet es seine wesentlichen Eigenschaften ab – von dem späteren Ausbau im Inneren oder dem ursprünglichen Gehäuse? Oder vielleicht von dem Zwischenraum? Ist seine eigentliche Fassade die des alten Lagerhauses oder die der versteckten Struktur im Inneren?

Der Skelett-Garten
ACI CASTELLO,
PROVINZ CATANIA

An einer der Hauptstraßen von Acì Castello steht ein unvollendetes Gebäude, das ganz und gar von einer Kletterpflanze überwuchert ist. Dadurch verschwindet der robusteste Aspekt eines *Maifinito*, dessen Bauskelett, und verwandelt sich in ein riesiges Klettergerüst für einen vertikalen Garten; grüne Fassaden sind heutzutage ja sehr in Mode. Der zufällige Bewuchs durch den Spross aus dem Nachbargarten mildert hier die rohe Wirkung, die solche Gebäude in dicht bebauten Nachbarschaften haben können. Der Zustand veranschaulicht zudem, dass *Maifinito*-Bauten verschiedene Nutzungsphasen durchlaufen und ohne großen oder sogar ohne jeglichen finanziellen Aufwand immer wieder neue Erscheinungsformen annehmen können. Die Vegetation kann dazu dienen, die häufig jahrelange Nacktheit dieser Baukörper zu verhüllen. Die Gebäude verändern sich vegetativ mit den Jahreszeiten

und erhalten so einen temporären Charakter. Die nächste Verwandlung, die früher oder später – oder vielleicht nie – eintritt, ist Teil des wechselhaften Zustands, das das *Maifinito* in sich trägt.³

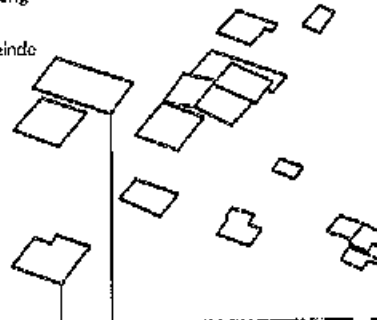


Ein überwuchertes *Maifinito* wird zu einem urbanen Garten.



Unterm Baldachin geht's weiter
GELA, PROVINZ
CALTANISSETTA

Um nicht genehmigte Bauarbeiten vor der satellitengestützten Überwachung des Bürgermeisters zu verstecken, errichteten die Einwohner der Gemeinde Gela auf Sizilien Schutzdächer.



Die Stadt Gela ist nicht zuletzt für ihre Vielzahl an Bauten bekannt, die während der Wachstumsphase in den 1970er- und 1980er-Jahren entgegen den geltenden Bestimmungen errichtet wurden. Solche Routätigkeiten wurden im Süden Siziliens vielerorts ohne Genehmigung an den Wochenenden oder in der Nacht durchgeführt. So wurden Fakten geschaffen, denn sobald ein Gebäude äußerlich auch nur annähernd fertig wirkte, war ein Baustopp nicht mehr möglich: Die ungenehmigte Bautätigkeit galt nun als abgeschlossen, und man war entsprechend der Regularien berechtigt, eine nachträgliche Genehmigung einzuholen. Um das Projekt zu stoppen, müsste man also die Bauarbeiten selbst unterbinden und die Täter sozusagen *in flagranti* ertappen.

Leicht gemacht wurde das ungenehmigte Bauen dadurch, dass es weitgehend toleriert und fast nie angezeigt wurde. Es gab Viertel, die fast vollständig so entstanden waren; schließlich hatte beinahe jeder seinen kleinen oder großen Verstoß begangen oder plante ihn noch.

Als Gela der illegalen Bautätigkeit den Kampf ansagte, wurde ein softwaregestütztes System eingeführt, das in kurzen Abständen aufgenommene Satellitenbilder miteinander verglich und dabei automatisch jede Abweichung im Volumen oder in der Form meldete. Nun ließen sich sofort Kontrollen durchführen und, waren die Arbeiten nicht genehmigt,

konnte ein sofortiger Baustopp verhängt werden. Doch dieses System trückten die Bewohner mit einer perfiden Verschleierrungstaktik aus: Um künftig aufstocken zu können, ohne dass es vom Satelliten aus sichtbar wäre, wurde das oberste Geschoss präventiv mit Schutzdächern überbaut.

Diese Schutzdächer, Leichtbaustrukturen aus Blechen und verzinkten Eisenträgern, entsprachen im Umriss der Dachfläche darunter – von oben betrachtet waren so keine Abweichungen mehr auszumachen, wenn darunter gebaut wird. So ließ sich das Kontrollsystem erfolgreich überlisten, man konnte jederzeit aufstocken und den illegalen Bau nach Bedarf ungestört fertigstellen. Vielfach wurde unter diesen Dächern aber gar nicht gebaut, und im Ergebnis ist die Landschaft heute übersät mit Häusern, die anscheinend nutzlose Baldachine tragen. Sie warten nur darauf, ihren Sinn nach zu erfüllen.⁴

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Häufung von Schutzdächern auf Gebäuden in Gela

Realität legalisieren

Brückenhaus RANDAZZO, PROVINZ CATANIA

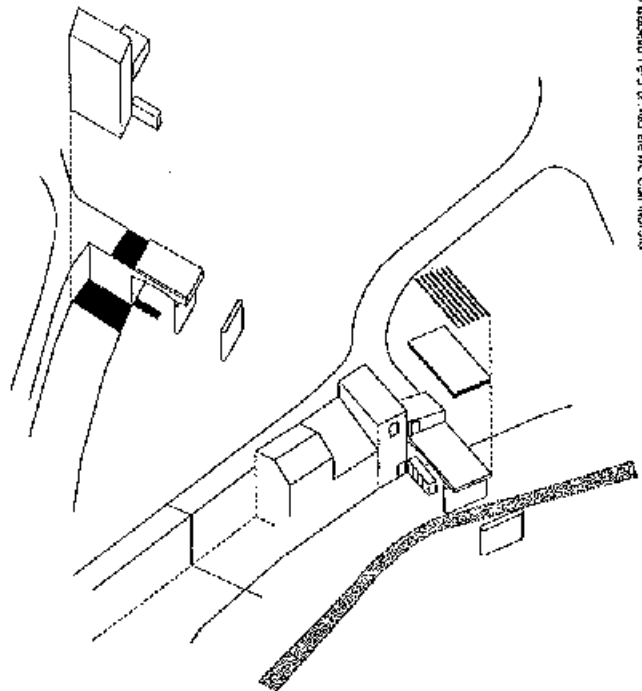
Dieses besondere Beispiel eines Mailinito – ein nur zur Hälfte ausgeführtes, über einen Flusslauf kragendes Viadukt – erfuhr eine einzigartige Anpassung. Die Besitzer des benachbarten Hauses entschieden sich für die Aneignung der Brücke, um nach eigener Aussage „zu verhindern, dass aus Versehen Autos hinabstürzen“. Sie stellten fest, dass das Brückenfeld über dem Flussbett nicht nur stabil genug war, um darauf einen Gemüsegarten anzulegen, sondern dass sie zudem das Fundament am Ufer als Bodenplatte für einen Anbau ihres Hauses nutzen könnten. Mit ihrer zweckmäßigen Interpretation und Aneignung, analog zum Bau eines Mailinito, der auch ohne Antrag auf Baugenehmigung erfolgt, rehabilitierten sie direkt vor ihrer Haustür ein unvollendetes Stück Infrastruktur – auch wenn es sich streng genommen um



© Luca Sclafani

eine öffentliche Straße handelt. Und als ab das nicht schon genug gewesen wäre, beschlossen die Besitzer, sich auch noch ein kleines Stück Land unter der Brücke anzueignen: Der ergänzte kleine Lagerraum liegt neben der Kellertüre des bestehenden Hauses.⁵

Axonometrie

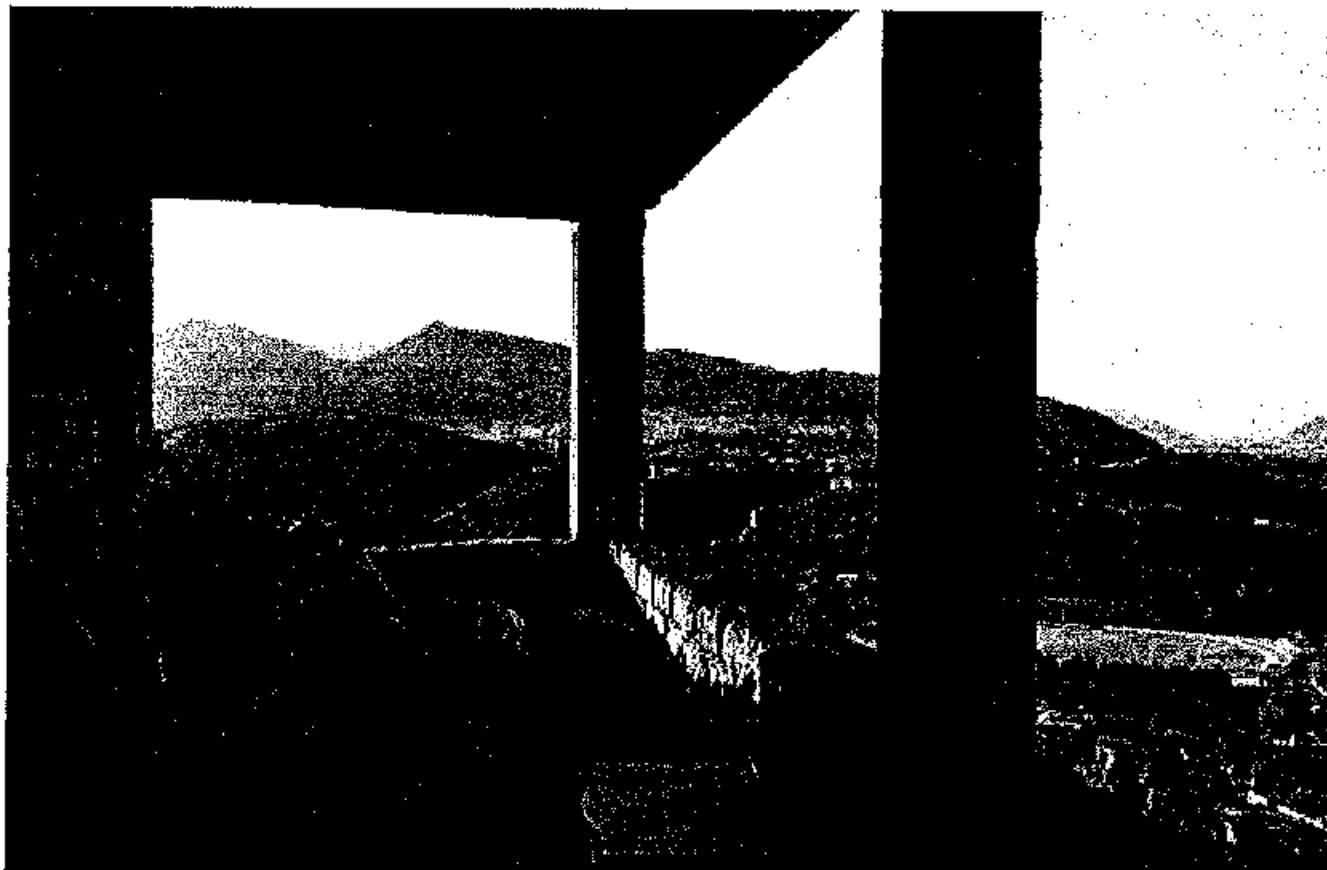


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Ein unvollendetes Brücke wurde illegal zu einem Haus mit hängendem Garten umgebaut.



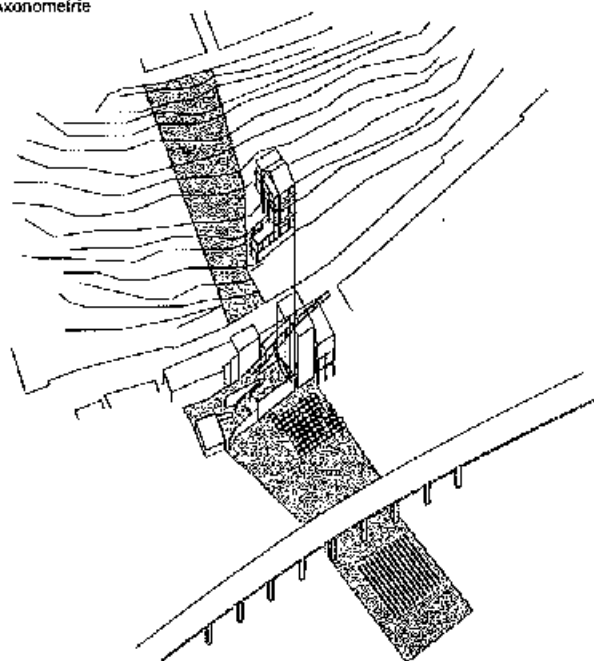
Eine leerstehende Betonstruktur auf einem Hanggrundstück wurde in eine vertikale landwirtschaftliche Struktur verwandelt.

Vertikaler Bauernhof ALTOFONTE, KOMMUNE PALERMO

Die aufgeständerte Autobahn zwischen Palermo und Sciacca im Zusammenspiel mit der schwer zugänglichen Topografie im Umland von Palermo lenkt den Blick auf ein außergewöhnliches, hybrides Gebäudekonzept, das Elemente von Stadt und Landschaft vereint. In der Gemeinde Altofonte liegt an einer Hauptstraße hinter einem herkömmlichen dreigeschossigen Bau ein höheres Gebäude empor. Von der Autobahn aus zeigt es sich mit fünf Stockwerken und einem Kellergeschoss. Das Haus klammert sich an den Berggrat und wird landwirtschaftlich genutzt, im Erdgeschoss beherbergt es Maschinen und Geräte, auf einer tiefer gelegenen Ebene mit Terrasse finden Tiere Platz, und der Keller dient als Vorratslager. Die oberen Etagen befinden sich zum Teil noch im Rohbau. Sie wurden als Wohnräume für heimkehrende erwachsene Familienmitglieder errichtet; diese Erwartung trat aber nie ein. Von der Hauptstraße zweigt eine schmale öffentliche Straße ab und verläuft hangseitig unter dem Gebäude hindurch. Das Grundstück selbst erstreckt sich von jenseits der Auffahrt bis zur anderen Seite

der Autobahn. Von der Hauptstraße aus betrachtet unterscheidet sich das Gebäude kaum von den benachbarten herkömmlichen Bauten, erst der Blick von der Autobahn offenbart die langen „Stelzen“, auf denen es steht. Das Gefälle wird klug ausgenutzt und einzelne Module werden nach und nach ausgefacht, um als Wohn- oder Geräteräume genutzt zu werden. Das Gebäude befindet sich derzeit in unterschiedlichen Ausbaustufen und ist offen für zukünftige Anpassungen. Die jeweiligen Untereinheiten könnten zum Beispiel mit privaten Eingängen versehen werden. Eine der stärksten Qualitäten der Lage und Bauweise des Gebäudes ist dessen ausgeprägter Bezug zur Landschaft, es bietet einen Blick über die Canca d'Oro bis nach Palermo, mit dem Monte Pellegrino und dem Meer in der Ferne. Dieses Gebäude mag auf den ersten Blick dürrig und statisch heikel erscheinen, doch bei genauerer Betrachtung steckt es voller Eigenheiten und Potentiale.⁶

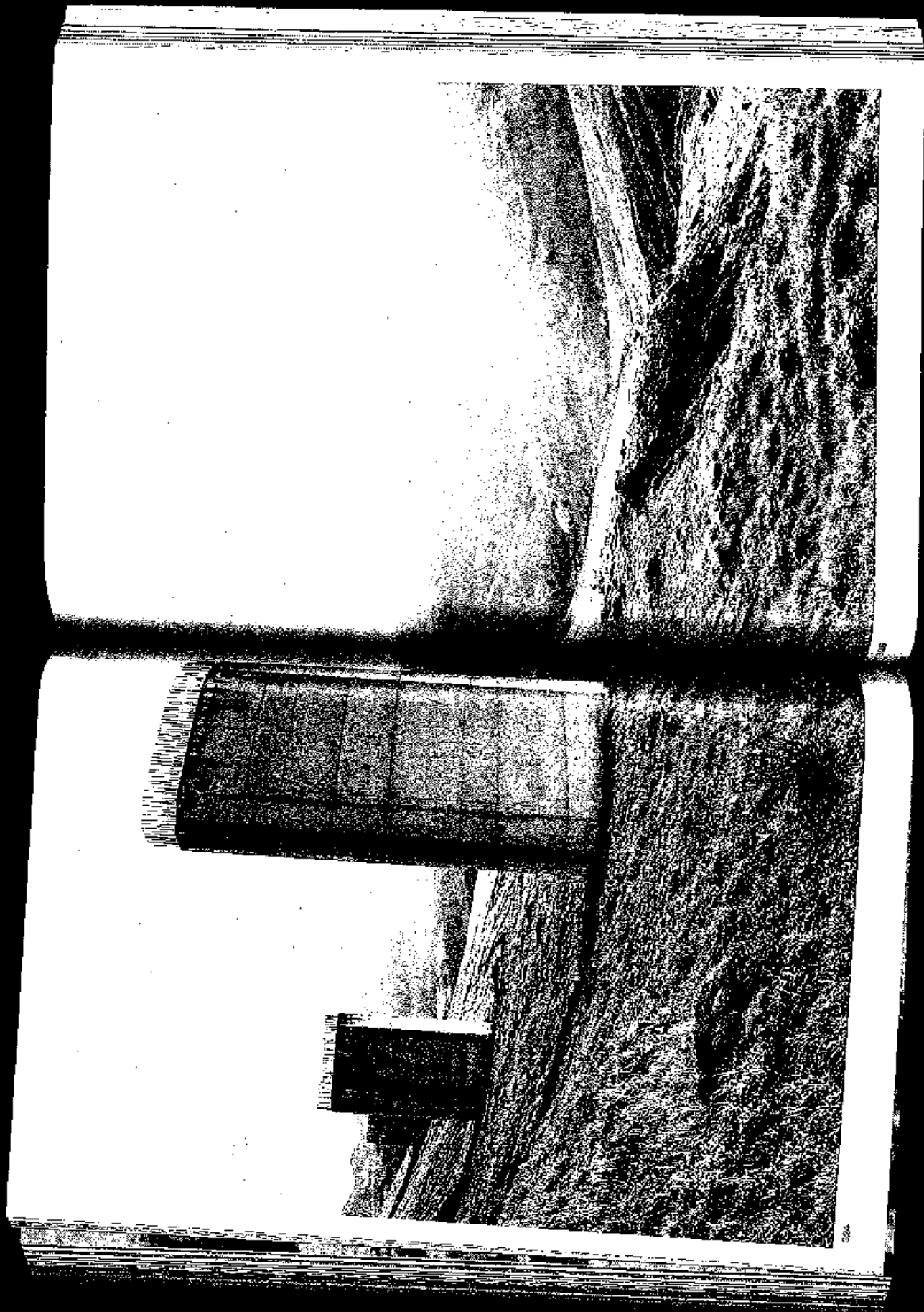
Axonometrie



1 Costantino Licata (Hrsg.):
Maffio, Maccarolo 2014, S. 40 ff., 138
2 Ebd., S. 54 f., 139
3 Ebd., S. 44 f., 137
4 Ebd., S. 552 f., 138 f.
5 Ebd., S. 86 f., 138
6 Ebd., S. 42 f., 137

Unfinished Buildings in Sicily

Ag. No.	Project Name	Location	Notes
1	Alghero	Alghero	
2	Alghero	Alghero	
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software. Different from the object forms of masterpiece buildings or master plans, these active forms operate in another gear or register, to act like bits of code in the system. Active forms are markers of disposition, and disposition is the character of an organization that results from the circulation of these active forms within it. Since these forms are always changing, as is the complexion of disposition, they cannot be catalogued as elemental building blocks or terms in a glossary. Rather, identifying just a few among the many active forms that might be manipulated, redesigned, or rewritten only begins to crack the code, making more palpable the dispositions they inflect and providing some instruments for adjusting political character in infrastructure space. Still, as signs of ongoing processes—like the ripples used for river navigation—the practicality of these forms relies on their indeterminacy.

An important diagnostic in the fluid politics of extrastatecraft, disposition uncovers accidental, covert, or stubborn forms of power—political chemistries and temperaments of aggression, submission, or violence—hiding in the folds of infrastructure space.

Active Forms

Multiplier

A field of mass-produced suburban houses is a common phenomenon in infrastructure space, and it is an organization with clear markers of disposition. In the case of the US suburb of Levittown, the developer did not set out to make 1,000 individual houses, but adopted a kind of agricultural method of house building—1,000 slabs, 1,000 frames, 1,000 roofs, and so on. The site was effectively an assembly line separating the tasks of house building into smaller activities each of which could be applied across the entire population of houses in sequence. Beyond the activity of the humans within it, the arrangement itself rendered some things significant and others insignificant. The organization was actively *doing something* when it directed urban routines. It made some things possible and some things impossible (e.g., the building of an individual house different from all the others).

their inherent, if undeclared, activities. While beyond complete comprehension, disposition describes something of what the organization is doing—activities that may diverge from the stated intent. This misalignment with the story or rhetoric is one means of detecting disposition, but additional organizational attributes are also helpful in assessing it.

Perhaps the idea of disposition is not really so mysterious. A ball at the top of an inclined plane possesses a disposition.¹ The geometry of the ball and its relative position are the simple markers of potential agency. Even without rolling down the incline, the ball is actively doing something by occupying its position. Disposition, in common parlance, usually describes an unfolding relationship between potentials. It describes a tendency, activity, faculty, or property in either beings or objects—a propensity within a context.

Infrastructure space possesses disposition just as does the ball at the top of an incline. Few would look at a highway interchange, an electrical grid, or a suburb and perceive agency or activity in its static arrangement. Spaces and urban organizations are usually treated, not as actors, but as collections of objects or volumes. Activity might be assigned only to the moving cars, the electrical current, or the suburb's inhabitants. Yet the ball does not have to roll down the incline to have the capacity to do so, and physical objects in spatial arrangements, however static, also possess an agency that resides in relative position. Disposition is immanent, not in the moving parts, but in the relationships between the components.

When navigating the complex dispositions of a river, dimples or ripples on the water serve as markers; and when navigating or hacking the complex dispositions of infrastructure, some simple markers are equally useful. The infrastructural operating system is filled with well-rehearsed sequences of code—spatial products and repeatable formulas like zones, suburbs, highways, resorts, malls, or golf courses. Hacking into it requires forms that are also like

¹ François Jullien, *The Propensity of Things: Toward a History of Efficacy in China* (New York: Zone Books, 1995), 29.

Embodiment, Keller (2016): Extrastatecraft. The Power of Infrastructure. Space, London, New York: Verso.

There were different kinds of form involved: the object form of the house and the active forms that organized the components of the field. Levittown was simple software, and one obvious marker or active form in its organization was the multiplier. The house was not a singularly crafted object but a multiplier of activities. The developer, William Levitt, turned the site into an assembly line and the homes into a population of commodities, from their frames and roofs to their TVs and washing machines.

Redesigning a single house, or the object form of the house within the suburb, may not be as powerful as addressing the active form—in this case a multiplier. A designer who intervenes in the repetitive fields of suburban space with a single house will have little impact. But designing something to be multiplied within a population of houses has the potential to recondition the larger suburban field or hack the suburban software. For instance, when the car arrived in suburbia, it was a multiplier that required a garage to be attached to every house, and today recalibrating or reconceiving the car and its garage would multiply and spread spatial changes throughout a field of houses. More powerful than a single object form in these landscapes, multipliers piggyback on repetitive components.

The city grows or changes because of the multipliers that circulate within it—cars, elevators, mobile phones, laws, real estate formulas, structural innovations, and security technologies among them. Just as the car is a multiplier that determines the shape and design of highways and exurban development, the elevator is a simple example of a multiplier that has transformed urban morphology. In the late nineteenth century, the elevator, together with the stackable floors of structural steel skeletons, made vertical buildings possible. Those that first appeared in Chicago and New York have evolved into the modern skyscraper—a prevalent spatial product in cities around the world. The elevator's propagation, rather than its movement up and down, makes it an active form with a disposition to multiply in urban environments. Since the elevator carries the genetics of the skyscraper, altering its routines potentially has collateral effects. For instance, contemporary

elevator technologies that experiment with horizontal as well as vertical movements are the germ of a very different urban morphology. The designer who deploys a new conveyance vehicle may not design the vehicle itself but the way in which it propagates in and rewrites the urban landscape.

The presence of a multiplier is not the only reason why a mass-produced suburb does not deliver on its promise of a leafy country home, just as the elevator, as multiplier, is not the only reason for the urbanity of a city like New York or the isomorphism of the zone skyline. The multiplier is only one active form, one factor in assessing or adjusting a disposition, but it is present in almost all of the software of infrastructure space.

Switch/remote

In addition to the multiplier, another common active form in infrastructure space is the switch. An interchange in a highway network acts like a switch. A dam in a hydrological network, a terminal in a transit network, an earth station in a satellite network, or an internet service provider in a broadband network are all switches. Like the ball on the inclined plane, they establish potentials. Like a valve, they may suppress or redirect. The switch may generate effects some distance down the road or the line. It is a remote control of sorts—activating a distant site to affect a local condition or vice versa. Exceeding the reach of a single object form, the switch modulates a flow of activities. However deliberate the activities of the switch, it cannot control all of its own consequences any more than one could account for every use of the water flowing through a dam.

Infrastructure space is filled with switches and remote controls, most of which are also multipliers repeated throughout the system, and tuning these active forms tunes the disposition of an organization. For example, at the end of the nineteenth century and in the first part of the twentieth, the electrical networks that spread across developed countries promising decentralized access to power were often actually composed of a patchwork of local utilities—powerful nodes or switches in the

network that had controlling monopolies.² In the development of telegraph, telephone, and fiber-optic submarine cables, any landing point for the cable acted like a switch in the network that could similarly develop a monopoly and affect onward service and pricing. In both cases, generating redundant switches in the form of multiple cable landings and multiple service providers potentially gave the network a more competitive and more robust disposition.

A typical highway interchange offers only a change of direction at constant speed. It is a switch in the network, but not a very smart switch. In traffic engineering, it was believed that statistical evidence of larger and larger populations of cars warranted more and more lanes of traffic. Yet increasing capacity only increased congestion, in part because of inadequate switches. Tuning the switches in the network would be one way of addressing the fallacies of the traffic engineering interchange. Volumes of traffic, like those in rush hour, could best be handled by the larger capacities of mass transit. A smarter, more resilient transportation interchange or station might then offer an intermodal switch between highway, rail, air, and mass transit.

The character of the switches in electrical or highway networks is not the only reason why they can foster monopolies or congestion. But in each case the switch is one active form—one lever or dial in determining unanticipated dispositions in the networks.

Wiring/topology

The Königsberg Bridge Problem started with a bet in a pub. The challenge was to find a route through the eighteenth-century Prussian city of Königsberg that went from the city's central island and back again without crossing any of its seven bridges more than once. In 1735, the mathematician and physicist Leonhard Euler demonstrated that there was no possible route satisfying that criteria. In doing so, he developed a mode of

analysis fundamental to contemporary thinking about network topologies—expressions of relative position and sequence in a network. Topologies model the “wiring” of an organization. It is perhaps telling that topological thinking originated with a game about circulating through urban space. Just as an electronic network is wired to support specific activities, so can space be “wired” to encourage some activities and routines over others.

Topologies are intuitive markers of disposition in an organization, and they can be considered to be assemblies of multipliers and switches. Just as we know the potential of the ball at the top of the incline, we are familiar with the potentials and capacities of networks that have, for example, linear, multi-centered, radial, serial, or parallel topologies. A linear network connects successive points along a line, as in the case of a bus, a train, or an elevator that connects sequential floors. The disposition of a linear rail system or a linear fiber-optic cable buried in the ground is different from the disposition of an atomized sea of mobile telephones. In a radial, or hub and spoke, network, like mass-media television or radio, a single central point controls the flow of information. Mainframe computing was a serial network that passed information sequentially, while a parallel network might be modeled as a more open mesh with information flowing simultaneously from many points.

Topologies are also markers of political disposition insofar as they highlight the ways in which the authorities circulate or concentrate information. In the United States, the patchwork of local electrical utilities that generated a scattering of monopolies and inefficiencies was eventually absorbed into larger centralized monopolies like General Electric and Westinghouse. The internet, often theorized as an open mesh in which every point in the network can reach every other point, may really be more like a multi-centered organization. Sites like Google or Facebook may either help to filter information, making the web more salient and less chaotic, or shape an internet that operates more like a utility network with monopoly control.³ While portrayed as

2. Thomas P. Hughes, *Networks of Power: Electrification in Western Society 1880-1930* (Baltimore: Johns Hopkins University Press, 1983), 14, 404-60; David E. Nye, *Electrifying America: Social Meanings of a New Technology* (Cambridge, MA: MIT Press, 1990), 182, 266, 349, 385-9.

3. Yochai Benkler, *The Wealth of Networks: How Social Production Transforms*

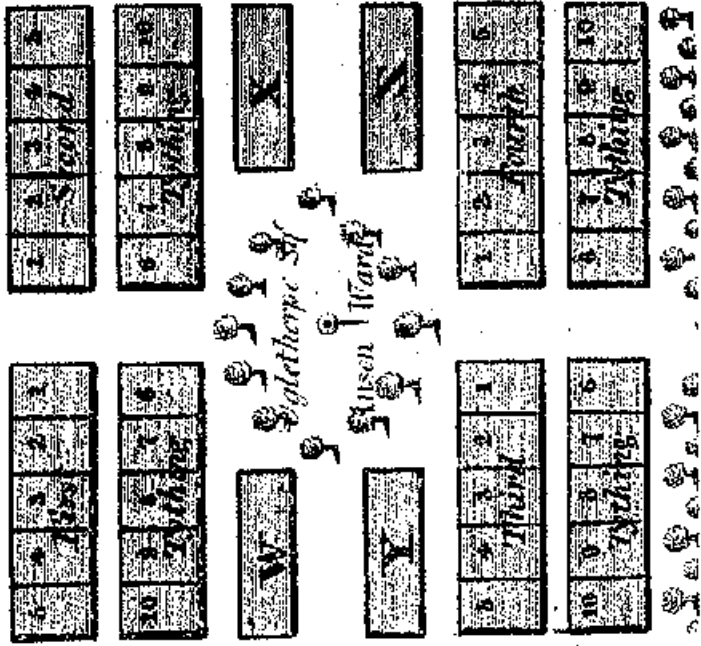
relaxed and open, the zone enclave often assumes the disposition of a closed loop that will only recirculate compatible information. Yet mapping some of the zone incentives onto the city potentially changes its wiring and disposition, inviting more channels of information, circumstance, and contradiction that are the hallmarks of open, public urban space.

Again, although a contributing factor, topology alone does not determine the disposition of an organization. The same topology can sponsor very different kinds of social and political activity. Disposition in infrastructure space almost always involves compound conditions, relying not just on multipliers, switches, or their topological arrangement. It can be modeled as a network or as an *interplay* of many different kinds of active forms to create increasingly complex spatial software.

Interplay/governor

In 1733, James Oglethorpe designed a scheme for the New World city of Savannah, Georgia. To control real estate speculation and damage from fire, he produced not a graphic master plan—a plat or a complete set of rectilinear blocks—but rather a growth protocol or governor that established relationships between different species of urban space. The town was to grow by wards, each of which was to contain a ratio of lots to green open space. A percentage of the lots around the green, called tythings, were reserved for residential and commercial properties, while another percentage was reserved for public or civic functions. For each ward that was developed, a quotient of agricultural space outside of town was automatically reserved. The ward was at once a multiplier and, like a calculus function, an expression of variability and interdependency where components balanced and offset each other. The Savannah protocol provided explicit geometrical instructions for each ward, but the pattern of accumulated wards could evolve without having to determine a fixed boundary or master plan of the town.

Markets and Freedom (New Haven: Yale University Press, 2006), 20, 7–16, 19–20, 278–85.



Typical ward, Savannah, Georgia

Savannah provides a vivid example of a suite of active forms, like multipliers and remotes, linked as interdependent variables in simple but sophisticated software that regulated an urban disposition. The growth protocol was like a governor in an engine or a thermostat that modulated the relative proportions of public, private, open, and agricultural space over time. It could direct not only additional development but also its cessation or contraction. Different from an object form, the Savannah software established the terms of an interplay between spatial variables.

The golf course community—another quintessential global spatial product—involves an interplay of active forms that, like the Savannah software, links interdependent spatial variables to

perform as a governor. If the goal of Savannah was to control speculation, the goal of the golf course suburb or any spatial product is to maximize profit. Two crucial interdependent variables are the debt incurred from creating the golf course and the surface area of the course itself. The surface area determines the number of lots for course-side golf villas that can be sold to offset the debt incurred in constructing the course. The surface area governs the shape of the course and vice versa. Securing a celebrity endorsement from the likes of Jack Nicklaus or Arnold Palmer adds 15 percent to the value of each villa—just one of many variables in the game the developers play. While the appearance of the course is important, the object form is less important than its software—the powerful bits of code underlying millions of acres of development all around the world.

Many active forms circulating in the software that makes up infrastructure space can be used to hack that software. While not offering comprehensive control over an organization, active forms can nevertheless be inserted to counterbalance or redirect a disposition. They can multiply across a field, recondition a population, or generate a network. Like coxs or the mathematical *déjà*, they can be part of an explicit expression for one way that the field changes. Active forms establish a set of parameters for what the organization will be doing over time. They have time-released powers and cascading effects. When the object of design is not an object form or a master plan but a set of instructions for an interplay between variables, design acquires some of the power and currency of software. This spatial software is not a thing but a means to craft a multitude of interdependent relationships and sequences—an updating platform for inflecting a stream of objects. Like the engine of interplay that philosophers Gilles Deleuze and Félix Guattari call a “diagram,” an active form does not represent a single arrangement. It is an “abstract machine” generative of a “real that is yet to come.”⁴

4 Gilles Deleuze, *Foucault*, trans. S. Hand. (Minneapolis: University of Minnesota Press, 1988), 37; Gilles Deleuze and Félix Guattari, “On Several Regimes of Signs,” in *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987), 141, 142.

As the levers of disposition in infrastructure space, active forms, in different linkages and interplays, are tools of extrastatecraft.

Knowing That and Knowing How

Ascriptions of dispositions are actions.—Ludger Jansen⁵

Most urban and architectural designers—perhaps reflecting sentiments of the broader culture—are trained to work on object forms or master plans rather than active forms in interplay. When summoned to create an active form, designers naturally rely on what they are best trained to create—a formal object *representing* action or dynamic process. A more simple-minded confusion (made more powerful by being simple-minded) arises when action or activity is confused with movement or kineticism. A building is shaped to suggest a dynamic blur of motion, or the circulation of inhabitants is mapped with a blizzard of arrows. The more complex or agitated these tracings, the more “active” the form is seen to be. Or, reflecting a modernist faith in the succession of technologies, the form might be considered to be active only if it is coated with the newest responsive digital media.⁶

The distinction between form as object and form as action is something like philosopher Gilbert Ryle’s distinction between

5 Ludger Jansen, “On Ascribing Dispositions,” in Max Kistler and Bruno Grassano, eds., *Dispositions and Causal Powers* (London: Ashgate, 2007), 161.

6 Many contemporary architects use computer software and parametric thinking in the design of object forms. The discipline rarely applies parametric thinking to active forms—to the relationships between objects in the time and space of an expanded urban field. While digital software is not necessary to the contemplation of spatial software, Bruno Latour ruminates about digital software that not only manipulates geometry but also draws into interplay a web of other urban circumstances and consequences. See the interview with Bruno Latour by María J. Prieto and Elise S. Youn, “Debriefing the Collective Experiment,” July 5, 2004, at academia.edu. Carlo Ratti and Joseph Grima’s “Open Source Architecture” is a manifesto that imagines a more diverse role for digital media in architecture and urbanism. Digital media provides a common platform, like a wiki, to collect shared components, direct fabrication, and interface with the city—a city so embedded with digital devices that it has become an “internet of things.” Carlo Ratti, Joseph Grima and additional contributors, “OSARC,” *Dominic Magazine*, no. 948 (June 15, 2011); Keller Easterling, “An Internet of Things,” *E-flux*, (Spring 2012), at e-flux.com.

Participants

Serena Abbondanza studies architecture at the University of the Arts Berlin. She participated at the studio „Designing around the Kitchentable“ at the Floating University Berlin. Serena has Italian background and amazing energy accompanied by local knowledge and ability to embrace the world.

Markus Bader is co-founder of raumlaborberlin and professor at the University of the Arts Berlin. He is the head, the heart and the stomach of the research project „making futures bauhaus+“.

Ignacio Franti is photographer from Buenos Aires who moved three months ago from Berlin to Palermo. Ignacio documented the workshop and shared the knowledge of newcomer in Palermo.

Cristina Freni lives between Berlin and Sicily. She studied architecture in Palermo, traveled around the world, as a resident of the american utopian city Arcosanti she lived in the middle of Arizona's desert. Since 2012 she has been working as a freelance architect in Berlin. As a real sicilian woman Cristina added the fundamental local knowledge to the collective body of the group.

Lena Gätjens is a stage/costume designer who graduated from Architectural Lighting Design with a masterthesis about the social sculpture Grandhotel Cosmopolis. Lena has multiple identities as a lighting technician, guide for kids art workshops, illustrator and as an expert in building improvised stuff from wood and metal. When someone asks her what she is doing her answer is - I do what I like.

Anna Kokalanova is a research and teaching assistant at the University of the Arts Berlin. She is currently working on her PhD „Arrival Infrastructures: Spatial Practices of Bulgarian Roma in Berlin“. Anna is internationally known not only for her good logistics. She is the big toe of the research project „making futures bauhaus+“.

Michaela Kunze is a practicing architect, happy to open and share her perspective in the academic setting of the workshop. In the last years Michaela realized a series of complex buildings as a project manager in sauerbruch hutton.

Christof Mayer is co-founder of raumlaborberlin, visiting professor at the University of the Arts Berlin and professor in Bergen Architecture School, Norway. He is the pelvis and the joints of the research project „making futures bauhaus+“.

Laura Pirgie is art student at the Academy of Fine Arts Vienna, also a graduated psychologist, specialized in applied social psychology, field of environmental and architecture psychology. She describes herself with the sentence „For exciting projects and visions I can quickly develop an intense passion.“ Laura can't exist without the camera of her smart phone, in her artistic work she uses visual representation and space.

Licia Soldavini is the internationally known as the Swiss Knife. Licia not only speaks almost every language fluently, but she can easily be part of any project in any role. She was the production master of the Floating University Berlin. Wherever we go Licia always meets people she knows, her work is located everywhere in Europe, currently even in Brunswick.

Sophia Sunqvist studies architecture at the Lund School of Architecture in Sweden. She is intern at raumlaborberlin and associate in the research project „making futures bauhaus+“. Sophia is a multitalent, for example she was the social media expert of the research team during the first mobile workshop „Engaged Education“ in Istanbul.

Rosario Talevi is a Berlin-based architect interested in critical spatial practice, transformative pedagogies and feminist futures, which she applies through various spatial, editorial and curatorial strategies. Rosario leads the department for care and inspiration while acting as the backbone and the breath of the research project „making futures bauhaus+“.

Mara Usai is originally from Sardegna, she graduated from KU Leuven the International programme Architecture: Urban Projects, Urban Cultures. Since 2017 Mara has been the research coordinator for the cultural association „Eterotopia“. As curator of this project her personal interest is to investigate different formats for collective research and ways to implement them.

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Making Futures Bauhaus+ is a cooperation between the Berlin University of the Arts and raumlaborberlin on the occasion of the Bauhaus' centenary. Funded by the Federal Ministry of the Interior, Building and Community.



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