

Future Archaeology



Future Archaeology
Germany/Italy
3D Stereo DCP, col, sound, 20 min.
09 / 09 / 2010
Sala Perla
h17.15
<http://www.futurearchaeology.net/>

Future Archaeology, by Armin Linke and Francesco Mattuzzi, is part of the project - Decolonizing Architecture - by Sandi Hilal, Alessandro Petti and Eyal Weizman.

Whatever trajectory the conflict about Palestine takes, the possibility of an evacuation of the Israeli colonies and military bases has to be taken into consideration. These areas are a laboratory in which we could imagine a new use for the architecture of occupation at the moment it is liberated from power that dominates it.

Recognizing that colonies and military bases are among the most brutal forms of the domination, the Bethlehem based collective Decolonizing Architecture assumes that questions regarding their re-appropriation has not be found not only in the technical vocabulary of architecture and planning but in an inclusive process that uses architecture in its extended meaning.

The project of a 3D [stereoscopic] film by Armin Linke and Francesco Mattuzzi, completed with the visual effects created by Francesco Siddi, refers to the 19th century invention of the stereoscopic technology, that was developed exactly for archaeological and military purposes.

The use of stereoscopy offers a new dimension to the vision of space and to the understanding of colonization. The entire film becomes a sort of magic box in which the gaze travels across a surreal world that is possibly facing a moment of radical transformation. It is at the same time a document of a specific site in a specific period. As opposed to the images saturating our media screens, the stereoscopic visions linger over the banality of everyday life, revealing and unveiling the violence and drama of occupation.

The images together with the soundscape created by Renato Rinaldi, are accompanied by stories. These narratives make the landscape (and the imagination related to it) readable, recreating a dimension of lived places

DIRECTORS

Armin Linke, born 19/02/1966 in Milano, lives in Berlin. He is a artist working with photography, combining different mediums to blur the border between fiction and reality. He is working on an ongoing archive on human activity and the most varied natural and manmade landscapes.

www.arminlinke.com

Francesco Mattuzzi was born in Varese in 1979, lives and works in Milan. He is an artist that uses photography and video as means of research and representation of the contemporary social reality. His attention is especially caught by sub-cultures and their original contexts.

www.francescomattuzzi.com

SOUNDSCAPE

Renato Rinaldi studied drama, composition and electronic music. After a number of years working as an actor he began composing music for theatre, radio dramas and video installations. He has produced several radio plays, documentaries and reportages for the Italian national broadcasting radio (RAI). In music, his work focuses primarily on the relationship between sound and environment. Composer Giuseppe Ielasi and photographer Armin Linke are his frequent collaborators.

VISUAL EFFECTS

Francesco Sididi, born in Trento (IT), works and lives in Bolzano and Milano. He a visual communication designer and is experienced in visual effects for film and television (3D Computer Graphics, post production, stereoscopy) as well as in web interface design and development. www.fsiddi.com

ABOUT DECOLONIZING ARCHITECTURE

DECOLONIZING ARCHITECTURE

SANDI HILAL, ALESSANDRO PETTI, EYAL WEIZMAN

www.decolonizing.ps

In 2007, after a few years of engaging in spatial research and theory, taking the conflict over Palestine as our main case study, we have decided to shift the mode of our engagement and establish an architectural institute based around a studio/residency program in Beit Sahour, Bethlehem. Decolonizing Architecture Institute (DAi) seeks to use spatial practice as a form of political intervention and narration. The work of the residency is based around a network of local affiliations and the historical archives we have gathered in our previous work. Our practice has to continuously engage with a complex set of architectural problems centered around one of the most difficult dilemmas of political practice: how to act both propositionally and critically

within an environment in which the political force field, as complex as it may be, is so dramatically skewed. Is intervention at all possible? How could spatial practice within the “here and now” of the conflict negotiate the existence of institutions, legal and spatial realities without becoming complicit with the unequal reality they produce? How to find an “autonomy of practice” that is both critical and transformative?

We started by experimenting with a series of interventions that attempt to cast new contents, meaning and agency to the term “decolonization”. We suggest revisiting this largely discredited term in order to maintain a distance from the current political language of a “solution” to the Palestinian conflict and its respective borders. The one-, two-, and now three-state solutions seem equally entrapped in their respective “top-down” expert perspective, each with its own self-referential logic. Decolonization, on the contrary, assumes a process of transformation and reuse of the existing dominant structure — financial, military, and legal — (conceived for the benefit of a single national-ethnic group, and engages a struggle for equality). It is sometimes confrontational, at other cunning approach to the reality of occupation and dispossession.

Historical processes of decolonization often reused the buildings and infrastructure left behind in the same way they were designed for, a way that left colonial territorial hierarchies intact. In this sense past processes of decolonization never truly did away with the power of colonial domination. Profanation, an analogous concept proposed by Giorgio Agamben in relation to the domain of the “sacred”, is a “neutralization of that which it profanes”. “To profane does not simply mean to abolish or cancel separations, but to learn to make new uses of them.” Decolonization is the counter apparatus that seeks to restore to common use what the colonial order had separated and divided. The goal of decolonization is the construction of counter apparatuses that find new uses for the abandoned structures of domination. These uses are sometimes pragmatic at other ironic provocative challenges. As such “decolonization” is never achieved, but is an on- going practice of deactivation and reorientation understood both in its present-ness and in their endless-ness.

The issues we are dealing with lead us to assume that a viable approach is to be found not only in the professional language of architecture and planning but rather in inaugurating a collaborative “arena of speculation” that incorporates varied cultural and political perspectives through the incorporation into the project of a multiplicity of individuals and organizations. An open and collaborative architectural residency program had thus to replace established modes of architectural production. Our projects investigate and probe the political, legal and social force fields through a series of architectural interventions. By combining discourse, spatial intervention, education, collective learning, public meetings and legal challenges, the attempt is to open up the discipline and praxis of “architecture” – understood as the production of rarefied buildings and urban structures – into shifting network of “spatial practices” that includes various other forms of intervention.

DELFINA FOUNDATION RESIDENCY

The Delfina Foundation and Decolonizing.ps are collaborating on a residency in Bethlehem, at the Decolonizing Architecture studio. This residency is an opportunity for practitioners to gain intensive experience in practice lead research and spatial activism, within the conceptual frame of the studio, in one the world's most charged conflict areas.

The Delfina Foundation facilitates artistic exchanges and dialog between the UK and the Middle East & North Africa via a program of artistic residencies and related public events. Its public program (including talks & exhibitions) provides platforms for artists to explore common areas of practice, showcase their work and look at the link between the arts and civic society.

EXHIBITIONS

The 11th International Architecture Exhibition, Venice Biennial, Venice (I), 09/2008 Gemak, Den Haag (NL), 09/2008 Bozar, Brussels (B), 10/2008 ngbk, Berlin (D), 03/2009

COAC, Barcelona (ES), 07/2009 4th International Architecture Biennial of Rotterdam 2009, Rotterdam (NL), 09/2009 11th international Istanbul Biennial, Istanbul (TR), 11/2009 Open City: Designing Coexistence, Istanbul (TR), 03/2010 Home Works V, Beirut (RL), 04/2010 Architekturforum Tirol, Innsbruck (A), 04/2010 Edinburgh Art Festival, Edinburgh (UK), 07/2010 0047, Oslo (N), 09/2010 Red Cat, Los Angeles (USA), 12/2010

PUBLICATIONS

Decolonizing Architecture, in Bozar Architecture N. 214, 2008

Beit Sahour reclaims military base site, Nora Barrows-Friedman, in The Electronic Intifada, 06/2008 (<http://electronicintifada.net/v2/article9642.shtml>)

La futura arqueologia, in Roulotte, 05/2009

(<http://www.decolonizing.ps/site/wp-content/uploads/2009/04/roulotte05decolonizing.pdf>)

New leases on life, Yotam Feldman, in Haaretz, 2009 Dopo una guerra, in D la repubblica della donna N. 648, 05/2009

Return to Nature, in Extra-Territoriality in the Middle East, ArteEast Quarterly 12/2009 (<http://www.arteeast.org/pages/artenews/extra-territoriality/>)

Unhoming, in Considering forgiveness, Vera List Center Art and Politics, New York, 2009 (http://www.decolonizing.ps/site/wp-content/uploads/2009/02/unhoming_p198-209p_ok.pdf)

Future Archeology, in Afterall N. 20, 2009

(<http://www.decolonizing.ps/site/wp-content/uploads/2009/02/future.pdf>)

A project for Palestine, in Abitare N. 504, 07/2010

(http://www.abitare.it/highlights/decolonizing-architecture/langswitch_lang/en/)

Architectural planning for a different future, Sarah Irving, in The Electronic Intifada, 07/2010 (<http://electronicintifada.net/v2/article11387.shtml>)

ALESSANDRO PETTI (director)

is an Architect, Urbanist and Researcher based in Bethlehem. He teaches at Honors College Al-Quds/Bard University in Abu Dis-Jerusalem and is the director of the research office decolonizing.ps. He has written on the emerging spatial order dictated by the paradigm of security and control in *Arcipelaghi e enclave* (Archipelagos and enclaves, Bruno Mondadori, Milan 2007). His recent publications are: *Future Archeology* (Afterall, 2009) *Dubai Offshore Urbanism in Heterotopia and the City* (Routledge 2008), *Temporary Zones. Alternative Spaces or Territories of Social-spatial Control?* in *Post-it City* (CCCCB 2008), *Asymmetries of the Globalized space in The impossible prison*, (Center for Contemporary Art Nottingham 2008). He co-curated different research projects on the contemporary urban condition such as *Borderdevices* (2002-2007), *Uncertain States of Europe* (2001-2003) with multiplicity and *Stateless Nation with Sandi Hilal* (2002-2007) and showed in various biennials and museums. He is working on a research project titled 'Atlas of Decolonization', an architectural documentation of the re-use, re-inhabitation and subversion of colonial structures. His projects have been published in national and international newspapers and magazines: the New York Times, Il Manifesto, Al Ayyam, Al- Quds, Art Forum and Archis.

SANDI HILAL

graduated in Architecture. She works as a consultant with the UNRWA on the Camp improvement program. She is a visiting professor at the International Academy of Art Palestine. She is co-curator of the project *Decolonizing Architecture*. In 2006 she obtained the title of research doctorate in *Transborder policies for daily life* in the University of Trieste. From 2001 to 2005 she has been teaching assistant in Visual Arts and Urban Studies at the IUAV University of Venice. She's a co-curator of different research projects shown internationally: *Stateless Nation and Arab City Project* (with Alessandro Petti), *Border devices* (with multiplicity). Her publications include *Senza Stato una Nazione*, (Marsilio, Venezia 2003); *Living Among the Dead* (Domus 880, April 2005); *Road Map* (Equilibri, August 2004), *la stanza dei sogni* (Liguori Editore, 2004), *Stateless Nation* (Archis, Preview # 4 2003). Her projects have been published in national and international newspapers and magazines: the New York Times, Il Manifesto, Al Ayyam, Al- Quds, Art Forum, and Archis.

EYAL WEIZMAN

is an Architect based in London. He studied architecture at the Architectural Association in London and completed his PhD at the London Consortium, Birkbeck College. He is the director of the Center for Research Architecture at Goldsmiths College, University of London. Before this role, Weizman was Professor of Architecture at the Academy of Fine Arts in Vienna. As an architect in Israel he has been working on architectural projects related to art

and theater. Weizman works with a variety of NGOs and Human right groups in Israel/Palestine. He co-curated the exhibition A Civilian Occupation, The Politics of Israeli Architecture, and co-edited the publication of the same title. These projects were based on his human-rights research, and were banned by the Israeli Association of Architects. They were later shown in the exhibition Territories in New York, Berlin, Rotterdam, San Francisco, Malmoe, Tel Aviv and Ramallah. Weizman has taught, lectured and organized conferences in many institutions worldwide. His books include Hollow Land (Verso Books, 2007), A Civilian Occupation (Verso Books, 2003), the series Territories 1, 2 and 3, Yellow Rhythms and many articles in journals, magazines and edited books. Weizman is a regular contributors to many journals and magazines and is an editor at large for Cabinet Magazine (New York). Weizman is the recipient of the James Stirling Memorial Lecture Prize for 2006-2007.

CREDITS

a film by: Armin Linke and Francesco Mattuzzi
visual effects: Francesco Siddi
sound design: Renato Rinaldi
camera: Armin Linke, Francesco Mattuzzi
editing: Armin Linke, Francesco Mattuzzi, Renato Rinaldi

introduction texts: Alessandro Petti
Oush Grabh voice and text: Sandi Hilal
Ramallah voice and text: Nasser Aburahme
Psagot voice and text: Eyal Weizman

produced by: Armin Linke

in collaboration with the project Decolonizing Architecture
by:
Alessandro Petti, Eyal Weizman, Sandi Hilal
www.decolonizing.ps

special thanks to:

Umberto Cantoni, Reem Fadda, Majd Abdel Hamid
Herwig Hoffmann, Johan Holten, Pietro Onofri, Ludger Pfanz

with the support of:

Heidelberger Kunstverein
Expanded 3 Digital Cinema Laboratory
University for Arts and Design Karlsruhe
Cinema Arcadia, Melzo (Milano - IT)
German Films
AG Kurzfilm

subtitles: Sonia Arw

for any question, please contact armin@arminlinke.com

Future Archaeology

Future Archaeology

Germany/Italy

3D Stereo DCP, col, sound, 20 min.

09 / 09 / 2010

Sala Perla

h17.15

Future Archeology di Armin Linke e Francesco Mattuzzi è parte del progetto Decolonizing Architecture diretto da Alessandro Petti, Sandi Hilal, Eyal Weizman.

Qualunque sarà la traiettoria che seguirà il conflitto sulla Palestina, la possibilità di una completa o parziale evacuazione delle colonie e basi militari israeliane nei Territori Occupati deve essere considerata. Le aree che sono state o saranno liberate dalla presenza israeliana rappresentano un laboratorio in cui possiamo immaginare il riuso dell'architettura dell'occupazione, nel momento in cui quest'architettura venga dissociata dalla relazione di potere che fino ad ora l'ha caratterizzata.

Riconoscendo che colonie e basi militari sono tra le forme di dominio tra le più cruente, il collettivo Decolonizing Architecture con base a Betlemme, assume che la loro riappropriazione non va trovata solo nel linguaggio tecnico dell'architettura e dell'urbanistica, ma nell'incorporare varie prospettive politiche e culturali e nell'uso dell'architettura piuttosto come una arena di speculazione.

Il progetto di film 3D stereoscopico di Armin Linke e Francesco Mattuzzi, con gli effetti visivi di Francesco Siddi, si rifà all'invenzione ottocentesca della tecnologia stereoscopia sviluppata proprio per scopi archeologici e militari. L'utilizzo della stereoscopia offre una nuova dimensione alla visione dello spazio e alla comprensione dell'architettura della colonizzazione. Questa nuova rappresentazione della realtà si contrappone alla spettacolarizzazione e all'intrattenimento, l'intero film diventa così una sorta di scatola magica dove lo sguardo attraversa un mondo surreale che è allo stesso tempo documento del reale di un preciso luogo. A differenza delle immagini che ogni giorno scorrono sui piatti schermi televisivi le visioni stereoscopiche si soffermano sulla banalità della vita di ogni giorno dietro cui si cela la violenza e il dramma dell'occupazione.

Alle immagini e al sound scape curato da Renato Rinaldi sono abbinate narrazioni che restituiscono letture del paesaggio e dell'immaginario ad esso connesso, necessarie voci fuori campo per tentare di restituire la dimensione di luoghi vissuti.

I REGISTI

Armin Linke, nato nel 1966 a Milano, vive a Berlino ed è un artista che lavora con la fotografia combinando diversi medium per sfocare il confine tra finzione e realtà. La sua opera consiste in un archivio delle attività umane e dei più svariati paesaggi naturali e artificiali.

www.arminlinke.com

Francesco Mattuzzi, nasce a Varese nel 1979, vive e lavora a Milano. E' un artista che impiega la fotografia e il video come strumenti di ricerca e rappresentazione della realtà sociale contemporanea, con una particolare attenzione verso le sub-culture e i contesti in cui si originano.

www.francescomattuzzi.com

MUSICA

Renato Rinaldi 1966 - Musicista

Ha studiato recitazione, composizione e musica elettronica. Ha lavorato a lungo in teatro, prima come attore e in seguito occupandosi della realizzazione delle colonne sonore. Come musicista ha composto musiche per lavori teatrali, per la radio e per installazioni video e sonore. Per la radio ha realizzato radiodrammi, documentari e reportage radiofonici. In campo strettamente musicale porta avanti una ricerca sul rapporto suono/ambiente.

EFFETTI VISIVI

Francesco SidDI

Nato a Trento (IT), vive e lavora a Bolzano e Milano come designer della comunicazione visiva. Ha esperienza nella produzione di effetti visivi per il cinema e la televisione (grafica 3D, post produzione, stereoscopia) e nella progettazione e lo sviluppo di interfacce web. Maggiori informazioni su fsddi.com

CREDITI

un film di: Armin Linke e Francesco Mattuzzi
visual effects: Francesco Siddi
sound design: Renato Rinaldi
camera: Armin Linke, Francesco Mattuzzi
montaggio: Armin Linke, Francesco Mattuzzi, Renato Rinaldi

testi introduttivi: Alessandro Petti
testo e voce Oush Grab: Sandi Hilal
Testo e voce Ramallah: Nasser Aburahme
Testo e voce Psagot: Eyal Weizman

Prodotto da: Armin Linke

In collaborazione con il collettivo Decolonizing Architecture
di:
Alessandro Petti, Eyal Weizman, Sandi Hilal
www.decolonizing.ps

ringraziamenti:

Umberto Cantoni, Reem Fadda, Majd Abdel Hamid
Herwig Hoffmann, Johan Holten, Pietro Onofri, Ludger Pfanz

con il supporto di:

Heidelberger Kunstverein
Expanded 3 Digital Cinema Laboratory
University for Arts and Design Karlsruhe
Cinema Arcadia, Melzo (Milano - IT)
German Films
AG Kurzfilm

sottotitoli: Sonia Arw

per informazioni contattare: armin@arminlinke.com