

TALKING STONES

29.08 / 05.09

Venezia, it

for a freeing architecture during the 16th Biennale of Architecture in Venice

"An architecture of co-liberation understands that exclusionary spaces also affect the populations they include, by suggesting that those included have a different, additional set of rights. An architecture of co-liberation refuses to collaborate with projects that participate in spatial practices of aggressive exclusion, particularly in carceral spaces such as the prison industrial complex, in housing projects conceived as exclusionary spaces or investments rather than dwelling, in infrastructural projects mobilized to push the urban poor out in order to make space for redevelopment, and in the privatisation of the public space at large. "

We the People of Detroit Community Research Collective , *Mapping the Water Crisis*

ABOUT THE PROJECT

Scape : "Right now, the earth is full of refugees, human and not, without refuge", writes Donna Haraway.

Concerning the restored memory of places under threat of ongoing colonial destruction: towards the reconstruction of the future of a unified, secular and democratic country for all its inhabitants, Palestinian residents, Jewish, exiled refugees, within and outside historical Palestine.

1948, a pivotal date in the modern history of the Palestinian people, it is also the date of the creation of the State of Israel on the ruins of Palestinian society. The Palestinians identify this date with the day of a catastrophe, Al-Nakba, that destroyed the cultural, architectural, and societal infrastructure of historical Palestine. Thus, Al-Nakba is a collective trauma, a place of memory for a whole community, and the matrix of a nascent nationalist political narrative.

The destruction of the Palestinian habitat and of traditional lifestyles, together with the brutal wrenching of the brutal condition of uprooting and loss of origins, materialized in the piling up of exiled refugees in camps, far and deep inside historical Palestine. The camp became the "other-self" of the Israeli colony built on the land of destroyed cities and villages, turning into a mirror of a Palestine absorbed by Israel. In addition, through the development of a national consciousness, the stateless Palestinian refugee, has drawn from the popular and scholarly literature of Nakba to build a future named in reference to his homeland.

This "**Return**" is a negation of the present time, the time of exile. The Return is a "dismantling" of camps, as a condition for the realization of the return itself. It is the cornerstone of Palestinian subjectivity. A subjectivity that sits across reality and hope, between real-political and persistent national aspirations.

The Return, engine of collective adhesion, slogan, political claim, a hypothesis suspended in time and space, has contributed and still helps to recreate a lost Palestine, which was gradually absorbed by colonization. This return is a return to the collective memory, to its physical and architectural traces, and to its ruins that still testify of a past "that is in us, in our interiors".

Facing this historical process, a "non-imperialist" anthropology ("nonimperialist" in the sense that Said gives to the term) is demanded, since doubt has to be constantly applied to the effects of interpretation that our approach produces. That's why the recognition of witnesses as carriers of legitimate knowledge constitutes the very foundation of an architecture of memory that we would like to build. What the inhabitants of places (we/us) detail of their histories has never been separable from their political claims; their stories can gain or lose sense in a new context of political enunciation. Here, the statements of Palestinian and Israeli interlocutors (Arabs and Jews) are not "myths" of nationalist, identitarian, religious or ideological order; these statements are strategical acts through which the individuals try, to the like of us all, to master their journey and to have grasp on current situations. Analyzing these narratives in the light of atemporal categories, means missing their practical efficacy.

CONTENTS AND PURPOSES

The Talking Stones project is initiated by "MedFil Humanities Institute" thanks to the participation of Venetian partners (Pas-e and Biennale Urbana) as well as international ones. The team is working with a self-constituted body of local volunteers in Palestine, composed of students, young workers, architects and artists, inhabitants, collaborating with Italian participants. It will consist of two workshops, **Studio Palestine** and **Topographies**.

The task of the project consists of exploring the cities of Acre and Hebron since 1948, through a connection between cultural heritage and the production of space under the occupation, where collective memory and architecture meet one another. The questioning of this space-time will be led following different paths: it will include a model of one district of Hebron as well as a mapping of the cities, audio and video interviews with old inhabitants, photography of the places and the ruins, a gathering of popular arts, craftsman-ships and raw materials.

These several patterns aim to expunge the rigid boundaries between scholars and young people, between professional artists, architects, video makers and the public, to avoid the petrification of the spectator in favour of a real experimentation where no subjective point of view is excluded.

As it is well-known, colonization has a plastic grasp on both collective memory and public space. At these levels, Palestinian people have suffered and still suffer from a multiple process of "deconstruction": several scales of disintegration, fragmentation, settler colonization and military occupation which ghettoized an entire society behind walls and checkpoints, forced exile and living in refugee camps for 70 years.

Consequently, our project is part of a movement opposed to this mortifying deconstruction, it is thought of to "build" the conditions to think of a future, starting from the resistance to the ruins of the present, as it exists in cultural heritage and daily life. The quest is on the one hand to build continuity and a future-oriented attitude precisely where occupation brought fragmentation and depletion. On the other to question the meaning of a decolonial architecture, as in rebuilding houses that have been destroyed, repairing historical abandoned monuments, places of worship and socializing spaces.

What about the "heritage"? Public space is constructed by our public actions. Using a toolkit drawn from architecture, monuments or urban

planning, and common processes with local inhabitants to reckoning with complex histories and stakeholder interests.

This ensemble focuses on creating an environment enriched by collective memory, as a lever to help the real rebuilding of this fragmented nation within or outside its historical homeland, in a post-national citizenship perspective.

At the same time, citizenship is an old concept that insists on inclusions and exclusions, on establishment of sovereignty while any border is not simply a place where the things end. " As development economist Amartya Sen argues, global ethics necessitates a cross-border public framework that includes not only voices within our own jurisdictional and territorial boundaries, but also the voices of those beyond our borders who we impact through our decisions and actions. " (A geography of interdependence - Estudio Teddy Cruz).

TS does not solve or fully untangle the complex relationship of political governance. We posit this project as a necessary dialog window about the conditions, methodologies, and intervention of inclusion and exclusion that impact all of us. Our intent is to render visible the paradoxes and formulations of belonging. **Only when this new citizenship is in sight might we struggle free from past definitions forms, low and bureaucracies, and activate an empowerment space for new design possibilities.**

WORKSHOPS

Architects have a fraught relationship with disenfranchised groups of inhabitants or communities struggling against exclusion - those peoples are mined for information, used as props for public relations, and in many instances dismissed.

In the case of public space, the master is most often the state, not the peoples that might struggle to access, occupy and claim those spaces. While serving the state, or private interests embedded within it, architects cannot escape the problem of a political and existential impasse.

TS argues for a conceptual remapping of the role of architects as critical members that works as concerted collectives to change their environments - **what does it mean to be complicit with inhabitants or communities in struggle ?**

As much as in building frontiers and segmentation, architecture composition is necessary to peacefully cohabit with others' differences, in spite of the ambient conflict. Concerning the ongoing Israeli colonial practices shaping the architecture of the city of Hebron we can examine their diversion aimed to rehabilitate the urban field as a space to live solely for the community of settlers; here, Palestinian natives are rejected as outof-place; this very questioning leads us to imagine a way of inhabiting space outside of power relation of dominant-dominated, as well as to "treat" space as a strategic field.

The built environment forms a critical lens through which we come to understand that citizenship is more than a legal status over similarities in geography, economy, identity.

Studio Palestine, will be a laboratory to explore the architecture of occupation and its historical development during last decades in the city of Hebron. A model of a district of the city will be built in situ and a narration of the city's daily life and struggles will be created through images and drawings focusing on the production of space and its consequences, the concerning monumental and patrimonial heritage as well as the transformation of routes and quarters since 1948, through cartography and mapping.

In this sense, Studio Palestine explores how some overlooked yet important sites might be refashioned into places of inclusive memory. To uncover the many stories embedded in the land can help imagine a common meaningful future.

SP presents experiences and spaces of belonging that defy, transgress, or undermine conventional boundaries. These are experiences and spaces that

are not defined by enclosure, but by movement or transition.

We explore the changing form of the built environment in different dimensions (legal, social, emotional) and different dimensions (actual and virtual) in which new forms of citizenship, mutable and ephemeral but not less meaningful, take place.

The spaces of citizenship under investigation here are marked by histories of violence and inequality imposed on people and ecologies.

We explore the "region" beyond established political borders, and against the abstraction of the nation-state and other internal/external threats or boundaries.

The land management Israeli system operates both within and outside of the logic of region.

How might an architectural practice react to and interact with regions defined by exile and political-counter narrative?

In this respect, we will hold **Topographies, Sound Documentary Project**: we have developed a circular initiation path, a double circuit that involves collecting stories and their sound habitat by following readings, descriptions of places and narrations; it will be oriented to draw a new geography of ecological citizenship with the help of visual contents, like photos, images, drawings and a model of a district of the city as well as a cartography articulating different layers.

Topographies offers a decisive apprenticeship that reaches everyone's situation and, from there, the very sense of expertise in the social world and its cultural production. Put more simply, it is a question of knowing whether we can understand the world as an object far from oneself - which is much simpler, - or if we can understand it through the unfathomable lived experience, where we are all involved, with or without specific competences.

The objective of Topographies is to engage in a discussion on how to define some problematic situations without deploying categories and languages that are institutionalized. We attempt to do so by showing why some classifications do not work in front of a knowledge that emerges from the breaks in meaning - breaks that, generally, are not object of scholar, scientific attention. If the ordinary world is made of categories that bring the "scientists" to classify thoughts and human practices, it is always possible to turn to an undertaking of deconstruction of these categories through the short-circuits of *in vivo*, lived experience, of *in situ* critique, and maybe failures.

Following the experience of Topographies, the public (reader-listener-visitor) is able to discover a world where the word and its environment, the pauses, sounds and silences, their spontaneity, propose other orderings of the world, subverting the current ones.

Reintegrating context becomes even more necessary as the history of this Mediterranean region cuts across a society in full transformation, carrier of political concerns. It is not question of denying the domination exercised by the Western discourse through its political coercing mechanisms, but rather of getting to conceive of a co-presence of local discourses. Local discourses do not become diminished since, because of their very existence, they can have us change our gaze on architecture, its patrimony and the use of space, on image and time, on exoticism, communication and conflict/s.

It is at this ground-level of terrain that we come across learning processes and experiences of knowledge.

At the heart of this journey of listening is the political role of speech, its voices, the sounds that surround living spaces and the silences that protect what would be unspeakable.

The succession of different sensible orders of experience aims to deconstruct the spectator's attitude, to let the self be shaped in the making of the path, and not simply to stay in front of it, as an exterior actor.

INFO & PROGRAM

TALKING STONES

29.08 – 05.09 Venezia, it

. **Topographies** from 29th to 31th August
Studio Pas-e, Cannaregio 3561, Venezia
setting up tools and technology necessary to build,
record sounds and images, listen to recordings, present
/ show videos, allow access to visitors and take into
account the conditions of their participation.

. **Studio Palestina** from 2th to 4th September
Caserma Pepe, Lido di Venezia
Introduction and exchange of content concerning the
subject (s); Discussion on how to organize the space and the
materials / tools available for the workshop in the context of
"Infinite Places" (Biennale of Architecture) with the
Venetian partners; Free break / exit in the area / contact
with the Venetian networks, mapping places and topics
that ensure the organization and reception in Venice.
Construction and narration: Model, Mapping collection
of images, recorded, photos, plans, maps, drawings....
Assembly and study of the space where to restore what was
produced during the workshop, writing of a booklet..

. **Loved Land** 3 September
night non-stop of documentary film retrospective.

WEBSITES & INFO

- . **MedFil Humanities Institute**, France-Palestine / medfil.org
- . **Pas-e**, Italy / www.pas-e.org
- . **Biennale Urbana**, Italy / www.burb.com
- . **Riwaq**, Palestine / www.riwaq.org
- . **Arab Youth Association**, Haifa (Israel) / www.momken.org
- . **NGO Zochrot** / zochrot.org
- . **Consortium de Recherche Inter et Transdisciplinaire en Proche et Moyen-Orient, Paris VIII Université**, France
transglobal-studies.org
- . **6b**, Saint Denis, France / www.le6b.fr

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Partners:



MedFil

pas-e

BURB
Biennale Urbana

TALKING STONES TOPOGRAPHIES

29.08 / 31.08

Studio Pas-e – Corte Nuova 3561, Venezia.

For an Architecture of Shared Memory

Time, like language, is carrier of signification; it is a philosophical, historical and anthropological object through which we define the subjective and collective content of the relation to the Other. If Time can give shape to power relations and relations of inequality in the context of political economy, there exists a "politics of Time," of its usages, and a critical philosophy that condemns the resort to history as an improper usage of Time. In the voyage from sacred Time to secular Time, this critical philosophy speculates about the construction of memory and the ideological nature of temporal concepts that constitute our rhetorics, as well as the oppressive use that is made of Time.

A tale, a narrative, a testimony cannot claim to recognize itself within a historical linearity, which stands as the spatial metaphor for the conception of Time. In the Judaeo-Christian tradition, emerging from Eastern Mediterranean cultures at first, and later from the ensemble of Mediterranean regions, a post-cyclic and circular Time is sacralized. Afterwards (since Saint Augustin, through Copernicus, Galileo, Newton and Locke) post-cyclic and circular time will be universalized and generalized. It is during the century of Enlightenment that attempts are made to inscribe Time within the "natural" evolution of history. Actually, there is nothing less natural than classifying and giving a historical measure to human activity: Time is intersubjective, connected to the dimension of communication of human actions and interactions, and it appears as a constitutive dimension of social

reality. The work, not the "duty," of memory ought to abandon its purported historical objectivity, since every attempt aiming to eliminate such dimension of co-temporality cannot but deform its representation and impoverish its signification. This work of memory ought to re-write and re-construct facts, testimonies, revisit documents, re-listen to voices, not just as traces of the far-away or closer past to be celebrated in a static time without horizon nor perspective, that can be recycled in a ritual way, but to build a living memory that is able to transform the present, ready for changes in the face of present concerns.

My problem is [to make (construct) myself/] that I myself make myself, and to invite others to have with me, through a defined historical content, an experience of what we are, of what is not just our past, but also

our present, an experience of our modernity that is such that we get out from it transformed." (Michel Foucault, 1997)

A "non-imperialist" anthropology ("non-imperialist" in the sense that Said gives to this word) implies that some doubt is constantly applied to the one who observes. Recognition of witnesses as carriers of legitimate knowledge constitutes the very foundation of an architecture of memory. What the inhabitants of places (we/us) detail of their histories has never been separable from their political claims; their stories can gain or lose sense in a new context of political enunciation. Here, the statements of Palestinian and Israeli interlocutors (Arabs and Jews) are not "myths" of nationalist, identitarian, religious or ideological order; these statements are strategical acts through which the individuals try, to the like of us all, to master their journey and to have grasp on current situations. Analyzing these narratives in the light of atemporal categories, means missing their practical efficacy.

Topographies - workshop offers a decisive apprenticeship that reaches everyone's situation and, from there, the very sense of expertise in the social world and its cultural production. Put more simply, it is a question of knowing whether we can understand the world as an object far from oneself - which is much simpler, - or if we can understand it through the unfathomable lived experience, where we are all involved, with or without specific competences. The objective of Topographies is to engage in a discussion on how to define some problematic situations without deploying categories and languages that are institutionalized. Topographies attempts to do so by showing why some classifications do not work in front of a knowledge that emerges from the breaks in meaning - breaks that, generally, are not object to scholar, scientific attention. If the ordinary world is made of categories that bring the "scientists" to classify thoughts and human practices, it is always possible to turn to an undertaking of deconstruction of these categories through the short-circuits of in vivo, lived experience, of in situ critique, and maybe failures. There are words that do not classify anything, that are ineffective outside the academic or mediatic world.

"The concept of dog does not bark" (Spinoza), this plain assessment helps us here to deconstruct the experts' discourse in order to re-appropriate words as used in their ordinary context, for instance by making an inventory within the collection of stories, conversational exchanges, interviews... of a number of words that interrogate us [come é usato nel testo in francese, "questionnent" se non sbaglio è intransitivo; in inglese "interrogate" o "question" hanno costrutti transitivi, dunque ho aggiunto "us", pero se non vi piace prendete la licenza poetica di renderlo intransitivo anche in inglese!], such as:

country, origin, environment, religion, gender, race, ethnicity, nation, identity, tradition, modernity, society, values, people... All these words are read or expressed as realities, they design categories and are submitted to classificatory usages in the illusion of the world-object. They impose a language which is out of context: what the word "state" classifies is not only blurry, but false. As a classificatory category - what it asserts to be - it does not classify anything more than its structural limits, its anachronisms, its devastating effects in the administration of the commons, as well as our distance *vis-à-vis* its political functions.

How to speak, in this case, of the "state" as a category that does not classify anything? Such standardized usage of language denounces an impoverishment of the forms of life contained within language itself, and a loss of critical power in front of the social world and the mechanism of governance. For instance, can the world of occupied Territories/territories/zones/regions contain the word "representation" in its political sense? If an occupation exists, it would be incompatible with any type of representation known to this day, and this logically implies to renounce to the classificatory value of representation itself. In fact, this category is abusively confused with reality. Starting from this fact, one cannot study representation as an object kept at a distance anymore; this category, that appeared to be so fitted to the political discourse and practice, looks ludicrous and cumbersome once placed back in context. We are quite far from representation intended as a supposed "cultural reality," as a quality suitable for those who share this social and political geography. To the contrary, we have produced and reproduced situations that show that representation does not exist anywhere else than in the office/s of power. We therefore ought to invent the instruments of knowledge that are fit to the size of human and ordinary life. This move aims at examining the validity of pre-conceived discourses, and to methodically doubt of theoretical apparatuses, by tracing the anomalies that make us skeptical (in the classical sense) in front of the ideologies aimed to solve suffering, ease the pain - of which the care is the symbol - promote governance, etc. The category of the "common living," trying in any way to solve conflicts or nurse people justifies, in the name of urgency, other obsolete categories that do not match any longer with present-day stakes.

Now, if texts tend to suffocate contexts, the reappropriation of a narrative, of a place, by way of a visual and/or sound record could at least reduce the gap between the usage and the useful. The proposition of deconstructing categories does not rest upon a negative critique: it commits, instead, to an heuristic dimension. In practice, the sensual nature of language, the

voice incarnated in a material medium - sound - makes of language a temporal phenomenon of communication with the Other. Differently from the temporality of physical movements, of chemical processes, of astronomical events, of growth or of organic decomposition, the temporality of the act of communication through sound implies the co-temporality of the speaker and of the listener, of the self and of the other (in the polyvalent meaning of the term). Following the fabrication of Topographies, the public (reader-listener-visitor) is able to discover a world where the word and its environment, the pauses, sounds and silences, restituted to their spontaneity, propose other orderings of the world, other categories - that it suits to reconstitute as such. By narrating our troubles, and our fears too, we show that the category of "representation" is not valid but, more than anything, we bring to the surface a convoluted and evolutionary game of roles, axed on the power of words.

Reintegrating context becomes even more necessary as the history of this Mediterranean region cuts across a society in full transformation, carrier of political concerns. It is not question of denying the domination exercised by the Western discourse through its political coercing mechanisms, but rather of getting to conceive of a co-presence of local discourses. Local discourses do not become diminished since, because of their very existence, they can have us change our gaze on architecture, its patrimony and the use of space, on image and time, on exoticism, communication and conflict/s. It is at this ground-level of terrain that we come across learning processes and experiences of knowledge.

DECOLONIZING KNOWLEDGE

Foucault, 1977, Collège de France: *Foucault, 1977, Collège de France : "Which speaking subject, which discussing subject, which subject of experience and of knowledge, do you want to diminish when you state : "I, who speak this discourse, I am speaking a scientific discourse and I am a savant"? (...)* Actually, it is question of having local knowledges at play, discontinuous, disqualified, non-legitimate knowledges, opposed to the theoretical body which would claim to filter them, to hierarchize them, to order them in the name of a true knowledge, in the name of the rights of a science that would be detained by some."

The scientific discourse is provided with a methodological rigor which is also vowed to reproduce its authority, by way of a game of conventions which circulate in isolation, meeting only rarely and occasionally with non-specialists. Through time, visual tools have surely helped to make researches accessible to outsiders, yet without questioning the fact of fabricating an authoritative posture by way of a gaze of expertise: hence, the experts' discourse becomes the instrumental version of the scientific discourse. Therefore the seen, the object observed during a suspended Time, that of viewing and of its language, of its codes and its narrative mechanisms, is a knowledge which filters the subjective experience of the gaze, and exorcizes it in the framework of the real. Yet why is it that what we can see would be more objective than what we hear, smell or taste? Visual experience and visual expressions of experience have a general tendency - in the homogenizing and global sphere of the web - to be concerned about visual aesthetics: our scientific tradition which privileges sight/gaze appears to be the more resistant of all the principles of empiricism.

The discourse which produces images also nourishes decisional processes, and it consists in the fabrication of categories that can be used by representatives of policy-making bodies, having to respond to those who chose them (or vote for them). The discourse of governance feeds directly on experts' discourses, and it hinges on practices of identification and usage of words susceptible of obtaining efficacious repercussions in the medias and social networks, in a loop that captures the attention of non-specialists. The rhetoric inspired by words dictated at first by experts operating in social, political, demographic sciences and in the field of political ecology, neutralize the vernacular sense of words. The non-specialists find themselves forced to think their history and their social world with the categories of *gouvernance*, from which they are excluded since they do not take part in their construction.

The *topoï*, the "places" of memory in ancient rhetoric, anchoring spots in the real or mental space of scientific discourse, are objects of

propaganda in the political discourse. Memory does not use only "places," a topography, but it also resorts to an architecture. Images, places and spaces move from the mnemotechnical status, to the very status of topic of discourse. If the political Space and the political Time are instruments of power, ideologically interpreted, we remain under the hold of a fiction where Time is available for the powers in place to be occupied, measured and attributed. Reflecting on memory obliges us to take into account the question of individual and collective identity, psychological as much as cultural; this is why shared Time and the recognition of its intimate and factual architecture are the necessary instruments to any work-site of social and political change.

DOCUMENTARY SOUND PROJECT

The laboratory measures itself with architecture in a temporal perspective, a mental dimension in which space produces a virtual interaction with subjective and collective memory.

The project, a nomadic work-in-progress, focuses on sound composition in artistic and musical creation by using voices and singing, traditional music of Middle East, where the voice has a great influence, as well as contemporary music, along with personal and collective narratives, storytellings, poetry... By using audio materials, in archive as well as in situ, it is possible to build a geographic path but also an historical one, both at the present time. The morphology of territories correspond to recorded sounds.

In this intimate journey of listening (to the "other") resides the political use of the word, voices materialize, sounds circulating in the spaces of life, silences protecting the inexpressible.

As well as in music, composition is a necessary element in architecture, to live along with differences. We elaborated a circulate initiation path, a double circuit which goes from collecting stories and their context following a cartography which describes the places, tells stories and documents with pictures; it materializes in a constellation made up of drawings and images which compose a new geography.

WORKSHOP

A collection of oral and visual narrations which reflect upon inhabiting, work, passing and memory places, music, audio recordings (radio, sounds, voices, singing, ambiance noises, music pieces, lectures ...) - collected by participants.

Creation of audio and video files which will be used in mixing and the introduced in a composition in order to edit Topographies.

Analysis of collected materials and discussion on the narrative and sound path, and debating the adequate support for offering this composition, in sharing with participants-authors-compositors (pod-cast series or other broadcasting devices)

TALKING STONES

STUDIO PALESTINE

02.09 / 05.09

Caserma Pepe, Lido di Venezia

for a freeing architecture during the 16th Biennale
of Architecture in Venice

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Facing this historical process, a "non-imperialist" anthropology ("nonimperialist" in the sense that Said gives to the term) is demanded, since doubt has to be constantly applied to the effects of interpretation that our approach produces. That's why the recognition of witnesses as carriers of legitimate knowledge constitutes the very foundation of an architecture of memory that we would like to build. What the inhabitants of places (we/us) detail of their histories has never been separable from their political claims; their stories can gain or lose sense in a new context of political enunciation. Here, the statements of Palestinian and Israeli interlocutors (Arabs and Jews) are not "myths" of nationalist, identitarian, religious or ideological order; these statements are strategical acts through which the individuals try, to the like of us all, to master their journey and to have grasp on current situations. Analyzing these narratives in the light of atemporal categories, means missing their practical efficacy.

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What about the "heritage"? Public space is constructed by our public actions. Using a toolkit drawn from architecture, monuments or urban planning, and common processes with local inhabitants to reckon with complex histories and stakeholder interests.

This ensemble focuses on creating an environment enriched by collective memory, as a lever to help the real rebuilding of this fragmented nation within or outside its historical homeland, in a post-national citizenship perspective.

At the same time, citizenship is an old concept that insists on inclusions and exclusions, on establishment of sovereignty while any border is not simply a place where the things end. "As development economist Amartya Sen argues, global ethics necessitates a cross-border public framework that includes not only voices within our own jurisdictional and territorial boundaries, but also the voices of those beyond our borders who we impact through our decisions and actions." (A geography of interdependence - Estudio Teddy Cruz).

TS does not solve or fully untangle the complex relationship of political governance. We posit this project as a necessary dialog window about the conditions, methodologies, and intervention of inclusion and exclusion that impact all of us. Our intent is to render visible the paradoxes and formulations of belonging. **Only when this new citizenship is in sight might we struggle free from past definitions forms, low and bureaucracies, and activate an empowerment space for new design possibilities.**

WORKSHOPS

Architects have a fraught relationship with disenfranchised groups of inhabitants or communities struggling against exclusion - those peoples are mined for information, used as props for public relations, and in many instances dismissed.

In the case of public space, the master is most often the state, not the peoples that might struggle to access, occupy and claim those spaces. While serving the state, or private interests embedded within it, architects cannot escape the problem of a political and existential impasse.

TS argues for a conceptual remapping of the role of architects as critical members that works as concerted collectives to change their environments - **what does it mean to be complicit with inhabitants or communities in struggle?**

As much as in building frontiers and segmentation, architecture composition is necessary to peacefully cohabit with others' differences, in spite of the ambient conflict. Concerning the ongoing Israeli colonial practices shaping the architecture of the city of Hebron we can examine their diversion aimed to rehabilitate the urban field as a space to live solely for the community of settlers; here, Palestinian natives are rejected as out-of-place; this very questioning leads us to imagine a way of inhabiting space outside of power relation of dominant-dominated, as well as to "treat" space as a strategic field.

The built environment forms a critical lens through which we come to understand that citizenship is more than a legal status over similarities in geography, economy, identity.

Studio Palestine, will be a laboratory to explore the architecture of occupation and its historical development during last decades in the city of Hebron. A model of a district of the city will be built in situ and a narration of the city's daily life and struggles will be created through images and drawings focusing on the production of space and its consequences, the concerning monumental and patrimonial heritage as well as the transformation of routes and quarters since 1948, through cartography and mapping.

In this sense, Studio Palestine explores how some overlooked yet important sites might be refashioned into places of inclusive memory. To uncover the many stories embedded in the land can help imagine a common meaningful future.

SP presents experiences and spaces of belonging that defy, transgress, or undermine conventional boundaries. These are experiences and spaces that are not defined by enclosure, but by movement or transition.

We explore the changing form of the built

environment in different dimensions (legal, social, emotional) and different dimensions (actual and virtual) in which new forms of citizenship, mutable and ephemeral but not less meaningful, take place. The spaces of citizenship under investigation here are marked by histories of violence and inequality imposed on people and ecologies.

We explore the "region" beyond established political borders, and against the abstraction of the nation-state and other internal/external threats or boundaries.

The land management Israeli system operates both within and outside of the logic of region.

How might an architectural practice react to and interact with regions defined by exile and political-counter narrative?

The Biennale of Venice Israeli pavilion project entitled *In Statu Quo: Architecture of Negotiation* draws a picture of holy places in the Occupied Palestinian Territories such as al Haram al Sharif/Jerusalem (Temple Mount), Mosque of Bilal/Bethlehem (Rachel Tomb), the Ibrahim Mosque (the Cave of the Patriarchs), and out-of-context inclusion of the Holy Sepulchre as internally contested space, holy places that would hypothetically express an on-going negotiation between two communities.

The project does not mention the Occupied Palestinian Territories where these sites are located. According to the UN resolution 242, these are occupied territories where any spatial or demographic changes are sanctioned. For example, The Cave of the Patriarchs is located in the occupied city of Hebron (area H2). The Israeli pavilion project shows how the layout provided by Jewish and Muslim communities at the moment where they have at their disposal the entire holy place. The point of view exhibited in the Israeli pavilion is that of an effective "negotiation" that takes place between two cultures but also between two communities. The project narrates how the interior space of the Cave of the Patriarchs is displayed during the period of alternate access. Two plans and two videos exhibited in front of each other describe accurately all the objects (chairs, tables, rugs, fans etc...) used by the Muslim and Jewish communities to rearrange their prayer space.

The message expressed by *In Statu Quo: Architecture of Negotiation* as well as the chosen representation define firstly a narrative issue. The project refers itself to an exceptional situation, which happens during twenty days each year. The relevance of this narration can be therefore questioned. How can a so detailed storytelling of the layout of the Cave of the Patriarchs constitute a pertinent narration of the city of Hebron whereas, simultaneously, the authors of that narration have chosen a so specific situation?

Transposing the speech onto the religious field makes the discussion less intense. *In Statu Quo: Architecture of Negotiation* is a fantasised story that leads to an aesthetic representation of a speech deliberately lost and drowned into an anecdotal myopia. If it remains a Status Quo, so why does this speech masks what is happening all the rest of the year? If there is a Status Quo, would not it be that of a domination that macerates and lasts in a striated city? Hebron is the constant witness of a constant unbalance between urban experiences and ways of life made visible by daily spaces, living spaces, thresholds and itineraries. Leaving the scale of anecdotal detail for another system based on the articulation of all the other scales is the basis for developing this new narrative. *In Statu Quo : the Architecture of Domination* pulls the thread of these scales in order to represent the city of Hebron and the possible experiences lived by a population that knows the Tomb of the Patriarchs outside the twenty days described by the Israeli pavilion.

