REcall-European Conflict Archaeological Landscape Reappropriation

BEYOND Memorialisation

Design for Conflict Heritage

REcall – European Conflict Archaeological Landscape Reappropriation

REcall Book

REcall

European Conflict Archaeological Landscape Reappropriation

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RECALL – EUROPEAN CONFLICT ARCHAEOLOGICAL LANDSCAPE REAPPROPRIATION
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REcall is a research project founded by EC Culture 2007-13 Programme (n. 2012 - 0927 / 001 - 001 CU7 COOP7) focused on the possible roles Museography can play when dealing with Difficult Heritage such as the ones coming from conflicts and wars. REcall wishes to envision new ways to the handling of Painful Places & Stories going behind any traditional approach: there is the need to shift from the 'simply' commemoration attitude to a more active involvement and participation of people in/with Places & Stories, through design strategies of 'reappropriation' (www.recall-project.polimi.it).

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REcall Consortium
POLIMI-Politecnico di Milano/DAStU - Coordinator - (Italy)
AAU-Aalborg University (Denmark)
NTNU-Norwegian University of Science and Technology (Norway)
UNEW-Newcastle University (United Kingdom)
Falstad Memorial and Human Rights Centre, Falstad (Norway)
Museo Diffuso della Resistenza, Turin (Italy)

Associated Partners
Ergan Foundation (Norway)
Romsdal museet (Norway)
Snark - Space Making (Italy)

Media Partners
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Partners Workshop Venice
Biennale Sessions
IUAV-UdR Architettura e Archeologia dei Paesaggi della Produzione
ISVER-Istituto veneziano per la storia della Resistenza e della Società Contemporanea

Partners Workshop Falstad
Levanger Municipality

Partners Workshop Rome
Routes Agency
IED-Roma
La Casa della Memoria e della Storia-Roma
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REcall - European Conflict Archaeological Landscape Reappropriation

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The editors would like to thank all the scholars who enriched this book with their suggestion and contributions, as well as all the local partners of the Venice workshop (Biennale Sessions, IUAV-UdR Architettura e Archeologia dei Paesaggi della Produzione, ISVER-Istituto veneziano per la storia della Resistenza e della Società Contemporanea), the Falstad workshop (Levanger Municipality) and the Rome Workshop (Routes Agency, IED-Roma, La Casa della Memoria e della Storia-Roma, Associazione Quadraro, Associazione Ugo Forno).

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Part I

Reflections on Conflict Heritage


QUI ABITAVA
ANGELO
TAGLIACOZZO
NATO 1916
ARRESTATO 8.5.1944
DEPORTATO
AUSCHWITZ
MORTO 20.2.1945
DACHAU
QUI ABITAVA
ANGELO LIMENTANI
NATO 1920
ARRESTATO 8.5.1944
DEPORTATO
AUSCHWITZ
ASSASSINATO

Beyond Memorialization

→ Michela Bassanelli

The transformations recorded in the evolution of the memorialization's forms, after WWII to the present, characterize the starting point of the European Research Project *REcall—European Conflict Archaeological Landscape Reappropriation*. Today, it seems that monuments and memorials have given way to parks and museums more closely linked to the territory and local communities. The reasons for this evolution lie in the change of objectives in the forms of memorialization: the shift from the will to perpetuate a memory ad infinitum, to the necessity of processing grief and promoting reconciliatory action. Monuments and memorials seem to lose their effectiveness over time, and to become empty simulacri of a remembrance and a memory that they are no longer able to reactivate or keep alive. This point is affirmed—among others—by Elena Pirazzoli[1], who explains that

> the monuments/memorials fall into a crisis, being much less significant than what remains: the reaction to this radical questioning was an attempt to transform the model, to make it appropriate at this time, at the current modality of commemorating. But in essence has always tried to respond to the crisis by articulating new formal possibilities, which broadened the meaning of the monument in memory: memorials, museums but also installations, surveys, movies. (2010, 207)

The rituals, repeated on the occasion of anniversaries, emphasize the failure of these structures rather than represent a time of recovery and reactivation.

For this reason, and on the initiative of individual authors, architects and/or artists, experimental explorations of new commemorative forms came

1 Elena Pirazzoli is PhD in the History of Art; her research field lies between Memorial Studies and Visual Studies, directing attention towards the theme of memorial sites and forms—interweaving an historical approach with the analysis of the artistic and architectural practices which act in relation both with the events' traces and with the constitution of new signs for commemoration.

PREVIOUS PAGE, IMG. 01 — *Gunter Demnig, Stolperstein, Rome. Photo: Michela Bassanelli.*

into being over the last decade. An example of this new memorial typology is represented by "counter-monuments"[2]: an artistic practice opposed to classical monuments, which focused on some key issues such as the role of the visitor and his/her interaction with the work. One of the most representative results, and probably even the first of this kind, is *The Monument Against Fascism* (1986) in Hamburg by Esther and Jochen Gerz—created to disappear in the ground of the spot it was erected. The artists speak about "public authorships" where the production activity of the artist is transformed into a shared process. They erected a twelve-metre high stela with a lead coating on a pedestrian bridge in Hamburg's harbour. The object, referred to as a "Monument against Fascism and War", is at first sight distantly reminiscent of a traditional monument on account of its column-like character. However, the artists invited passers-by to write personal or political remarks on the surface.

> In this sense, counter and anti-monuments are always memorials, not in a celebrative or commemorative sense, but in the sense of the activation of memory processes, which involve in themselves also the fractures, the conflicts of non-conventional points of view on the past or on the way to narrate it. (Grechi 2013, 329-330)

Over the course of the following years, the monument was successively lowered and in 1993 it disappeared from the surface entirely and can now only be seen through a window. The monument, says Gerz, cannot take away the responsibility of adult citizens to foster an active and critical political awareness, since, "in the long run, nothing can rise up against injustice in our stead," as can be read on a slab next to the sunken monument. The artists used this concept to create a succinct image of the disappearing monument. The counter-monuments represent

> a new mnemonic practice rather than an innovative vehicle, focusing on meanings and concepts, on the effort which is necessary in order to make a 'step further' to internalize the tragedies of the past, without rejecting or denying them. (Borello 2004)

Other international artists have been trying to critically and creatively address Borello's point since the 1990s, presenting concepts that aim to provide alternative ways of thinking about history but strongly involving public space. Many of these approaches focus on the idea of dispensing with a traditional, grand type of monument, dispersing "remembrance prompts" in public places instead, which are as inconspicuous as they are surprising. Some examples are the *Stolpersteine* project (1995) by Gunter Demnig[3] , the *Places of Remembrance* (1993) by Renata Stih and Frieder

2 The definition of this term was coined by James E. Young, Professor of English and Judaic Studies at the University of Massachusetts Amherst. Further important texts include: "The Counter-Monument: Memory against Itself in Germany Today," in *Critical Inquiry*, Vol. 18, No. 2, 1992, pp. 267-296. Young is also the author of *At Memory's Edge: After-images of the Holocaust in Contemporary Art and Architecture* (Yale University Press, 2000); *The Texture of Memory* (Yale University Press, 1993); and *Writing and Rewriting the Holocaust* (Indiana University Press, 1988).

3 Started in 1995, the work is an open process, consisting of re-placing typical urban paving with bronze stones: the new objects are placed just in front of doorways of places where people who were deported

Schnock in Berlin[4], and *The Missing House* (1990) by Christian Bol tanski in Berlin-Mitte[5]. In particular, in the mid-1990s, the debates about how to remember appropriately provided some of the key leitmotifs in the context of the 50th anniversary of the liberation of the concentration camps and the end of the War. The questions posed also raised further issues of whether it is possible to develop concepts for monuments which can avoid the danger of having a limited historical perspective and can achieve more than merely the expression of a finished and possibly even ideologically biased interpretation of history.

The criticality towards traditional monuments issues from one of James Young's basic ideas, which he used to substantiate alternative concepts of monuments. Young's provocative idea was based on the observation that many monuments, rather than prompting reflection on complex historical situations, are an expression of a conclusive and sometimes one-dimensional interpretation process.

IMG. 02 — Dani Karavan, Memorial to the Sinti and Rom of Europe Murdered under the National Socialist Regime, Berlin, 2013. Photo: Gennaro Postiglione.

and never returned, used to live. Nowadays, there are several thousands of these objects spread around Europe. Paving stones bearing the names of people who were deported during the Nazi era are laid in front of buildings where they lived to recall their fate.

4 A project with a similar basic intention was realized by the two Berlin artists Renata Stih and Frieder Schnock in 1993 in Berlin's Bavarian Quarter in Schöneberg as a monument against anti-Semitism. Stih and Schnock had eighty coloured double signs put up at the roadside. At first sight, they look like ordinary advertisements. Only when one takes a closer look does it become apparent that there are pictograms on the front of the signs that refer to texts on the back, taken from Nazi decrees and laws that successively excluded Jewish citizens. The concept brings together a pictogram of a bench, for example, with the text of a decree prohibiting Jewish citizens to using benches specifically labelled as being for their use.

5 The Missing house is a project by the French artist Christian Boltanski, which he realized in Berlin-Mitte in 1990. Boltanski's work focusses on an empty site in Grosse Hamburger Strasse left by a house destroyed in the war. The area had a large proportion of Jewish residents until the 1930s. The artist carried out archival research on the building's former residents and discovered that the Jewish inhabitants had been expelled or deported by the Nazis. Plaques were attached to the fire-wall of the adjacent building bearing their names, occupations and the dates they lived in the house. The gap left by the destroyed house is thus linked with references to its former residents, who are thus no longer anonymous.

Is putting up a monument about recording interpreted history? Or should not monuments rather act as a prompt for ongoing reflection? Can the significance of the object of remembrance be expressed by means of traditional grand iconography-monumentality, marble, concrete and bronze? Can a traditional representative monument be the starting point for individual commemoration at all? What significance should the "authentic places of the perpetrators" have in the context of the new monuments which have been put up, such as the memorial sites already existing in the concentration camps, but also the so-called *Topography of Terror* on the former site of the Gestapo's headquarters in Berlin? (Sigel 2008)

Some contemporary examples show a new perspective on the past and the need to re-tell the story in new ways, activating people in the commemorative process. In particular three strategies seem to be able to represent new formal and typological models of commemoration, which seem to overcome more traditional modes. The first typology is represented by the "temporary monument", such as installation or performance, in public space and landscape—able to re-enact, through evocative processes, the memory of a traumatic event for a limited period. One example is a cathartic event that reactivates collective memory, as in the case of the "red river" formed by the chairs in the city of Sarajevo (2012)[6], and in *The Fallen* project (2013) who reactivated the coast of the Normandy landings only for a day[7].

But there are also new forms including more permanent characters, and related to landscape and urban interventions. The Lady Diana memorial in London (2004)[8], or the *Gardens of Righteous Worldwide* (2001-) that are taking place around the world, represent examples of permanent intervention in the landscape. In these instances, it appears to be the recovery of a typology gone into disuse; the latter engages the parks of Remembrance, gardens typical of the memorials of heroes of the WWI. Nature and landscape seem to be used as tools and media for handling difficult heritage and memory—able to negotiate the difficult topic via their beauty and the life they embody.

Finally, the third typology acts directly on the public space to engage people, places and memories. In the *Triangular Pink Pench* (1989) by

6 In the city of Sarajevo to commemorate the twentieth anniversary of the siege of the capital when it was built a temporary installation in the main street of the city. The 11,541 empty chairs correspond to the exact number of victims of the attack on the Bosnian capital. The chairs were neatly arranged in the road with the help of the population—a collective celebration that re-enacts the memory and enters in a strong way in the urban everyday life.

7 In Normandy, along the beach of the landing, in relation to the International Day of Peace (21 September 2013), British artists, Jamie Wardley and Andy Moss, realized an installation by drawing on the beach, with the help of volunteers, the silhouettes of 9,000 men in position of death. The project, called The Fallen, is a tribute to the civilians, to the German forces and Allied forces who lost their lives during Operation Neptune, which took place on 6 June 1944.

8 This project, although not related to a conflict memory, represents an interesting way of converting memorial space into a place accessible, not rhetorical and welcoming everyday life. The memorial by Gustafson Porter concerns the construction of a very accessible place, dominated by a free use of the space and the fountain by the passer. The visitors do not consider it not as a place of commemoration but a place of interaction, where drama and life can exchange continuously the role.

IMG. 03 — *Dani Karavan, Memorial to the Sinti and Rom of Europe Murdered under the National Socialist Regime, Berlin, 2013. Photo: Gennaro Postiglione.*

IMG. 04 — *Andy Moss, Jamie Wardley, The Fallen 9000, Normandy beach, September 21 2013. Courtesy of the artists.*

IMG. 05 — *Andy Moss, Jamie Wardley, The Fallen 9000, Normandy beach, September 21 2013. Courtesy of the artists.*

IMG. 06 — *Haris Pašović, Sarajevo Red Line, Sarajevo, April 6 2012. Courtesy of the artists.*

Corrado Levi[9], and in the *National 9/11 Memorial* (2011)[10], the commemorative act is performed without contemplation and without using the dramaturgy of the trauma as a communicative tool—it is a different mode of storytelling.

→ REcall: Project Description and Goals

What all these last examples presented share in common is that they attempt to detach remembrance work and the resulting moral position taken up by individuals from the traditional, grand type of monument. Historical tracks should rather be anchored in the everyday world, appealing to passers-by to think for themselves and pointing to the need for every individual to take critical responsibility in daily life. And this is precisely what we have identified as *REcall* project main goals. A research-action founded by EC Culture 2007-13 Programme, *REcall* focused on the possible roles which the next-monument could play in dealing with difficult heritage[11], such as that of conflict and war; while envisioning new ways of handling painful places and stories—going beyond the traditional monumental approach. The main action exploited by the project has been the investigation, by means of interdisciplinary design proposals, developed by ten international and interdisciplinary working teams who have worked on the two assigned sites: the Falstad Centre in Norway (an ex-concentration and execution camp) and five locations of

9 This was realized in 1989 by the Italian artist and architect Corrado Levi, to remember homosexual victims in Nazi concentration camps. Set in a public space in the city of Turin, the object becomes part of everyday urban life while at the same time friendly acting also as a commemorative monument.

10 The National Memorial to Ground Zero by Michael Arad and Peter Walker represents a possibility to work with the traces and the strong memory inside the city. Visitors will leave the everyday life and enter into a special public area defined by a dense forest of 416 oak trees and by two fountains following the perimeter of the old towers. Using a language similar to Michael Heizer's *North, East, South, West* (1967/2002), the voids render absence visible. In this way, the overwhelming losses of 11 September 2001 are given permanent presence but while a new public space is donated to the big and dense metropolis.

11 See Logan, William and Keir Reeves. 2009. *Places of pain and shame: dealing with 'difficult heritage'*. London: Routledge; and Macdonald, Sharon. 2009. *Difficult heritage: Negotiating the Nazi Past in Nuremberg and Beyond*. London: Routledge.

Italian Resistance in Rome during the last year of the War. The project proposes a "research by design" approach that joins a merely cognitive activity—the traditional theoretical research—and a purely operational one—the design practice.

The purpose of such an unconventional approach is that of knowing what "doing" means by doing (Van Ouwerkerk and Rosemann 2001, Postiglione 2011). A "thinking laboratory" can thus be established with no pre-established method: each author defines the scope of his/her practice independently. In order to succeed in this intent, the programme resorts to two methodological principles: inter-disciplinarity and complementarity. The combination of these factors defines a meta-cultural model that aims at integrating contributions from different disciplines in the field of Humanities.

On that account, the research will benefit from the conjoined action of a Consortium of six partners: POLIMI (Italy, acting as co-ordinator), NTNU (Norway), UNEW (Great Britain), AAU (Denmark), Falstad Centre (Norway) and Museo Diffuso della Resistenza (Italy). The Consortium's fields of expertise respectively cover museography, archaeology, fine arts, architecture, human rights and world war history—disciplines in which all institutes have already performed high quality multidisciplinary work. In order to exploit the potential of the interdisciplinary approach and of the "research by design" methodology, the programme has been implemented through two international Workshops open to young practitioners under thirty-five from different educational backgrounds. The workshops produced operative proposals for the reappropriation of

IMG. 07 — *Haris Pašović, Sarajevo Red Line, Sarajevo, April 6 2012. Courtesy of the artists.*

the memorial landscape in Falstad (Norway) and of the minor histories of civil resistance in Rome (Italy). The workshops—made up of participants selected by a call for proposals—were organized in Norway and in Italy to allow site visits, and were followed by a post-production phase and an intensive closing week. In both places we chose to work on five stories that marked, in a dramatic way, the memory of the site.

This proposal embodies our aim as it weaves memory and imagination together: we believe in action, reuse and reappropriation, as a therapy to overcome the unresolved trauma of difficult heritage. In our approach, the military ideology of boundary and control attached to war remains takes on a different meaning through a process of re-semantization. By turning borders into occasions for exchange, we open up our heritage to the reality of the current European territory, where national boundaries disappear and permeability is both geographical and political. Indeed, "borders are not just dividing lines [any more], places where differences assert themselves; they can also be places of exchanges and enrichment, places where plural identities are formed" (Warschawksi 2004, 5). Conflict heritage thus becomes evidence for a recent history that has changed the power relations among European countries. In this context, it is therefore clear that the great challenge of twenty-first century museography will be centred on the reappropriation of our tangible and intangible patrimony to integrate the past in our life and encourage intergenerational exchange. After the time of monuments and memorials, which mark a first action of fixing memory in established forms, today a new time has come, where actions imply a re-possession of places, of memories, and of stories, in order to elaborate the trauma. Places, with or without war traces, enable a direct relationship with a memory that is triggered by the emotions felt when walking through these sites. This is what our envisioned interaction between cultural heritage and contemporary art/design forms aims at.

Finally, within a framework of "Europeanness" (which is the result of an encounter among many identities and cultures), the proposal also recognizes intercultural dialogue as fundamental to keep the multifaceted identity of Europe alive. This is the reason why the outlook of the research goes beyond local, regional or even national interests: only by developing synergies at a European level a transnational network will be created that will have the potential to share narratives of places unified by a common yet differentiated historical memory. Therefore, memory must be defined as an evolutionary and continuous process that connects past, present and future; and the museum, which was once a "national crypt and a commemorative cemetery," is now, "a migratory network of traces and memories" (Chambers 2012, 7).

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CITTADINI

Recalling The Past: through an Interdisciplinary and Problem Based Learning Environment

→ Tenna Doktor Olsen Tvedebrink, Anna Marie Fisker

→ A Day in Venice—Past and Present

We stand in Piazza San Marco, for many the most vibrant place in the city of Venice. Groups of travellers from all over the world are scattered around us awestruck by the way in which the narrow stone walkways and extravagant palazzos rise, in a majestic manner, from the sea and streets of water. Here the sky is clear and bright blue, with the sun touching our skin with a warm and loving gesture. Still, a cold breeze and a dense mist blur the horizon, creating a mysterious and fascinating scenery long forgotten in any modern asphalt city. In Venice, time is experienced through the silent, floating movement of the water in the lagoon and the shiny gondola's narrow passage on the water. The city of Venice thus represents with its scale and reduced pace a unique sensuous confrontation and experience found nowhere else (Fisker and Frier 2012, Fisker and Harder 2012). It is this unique sensuous and highly poetic experience of the past that we hunt.

Historical and physically, by the nature of its geography and its fate, few of the world's ancient cities have changed less than Venice. Despite its time as a republic and in war—such as the Italian wars, WWI and WWII—Venice stands still. In the book, *Venice* (1993), historian and travel-writer Jan Morris reports that Venice was the very first city on both the German and Allied lists of places that could not be harmed, which meant that it sustained virtually no bomb damage and even the most precious of the buildings—churches, galleries and museums—went untouched throughout WWII.

PREVIOUS PAGE, IMG. 01 — *The interdisciplinary team architects, archaeologists, artists and museographers.* 2012.

Recalling the past, and in our search for insights on new architectural methodologies, we have travelled to Venice—following the footsteps of famous poets, artist and literary scholars, who, since the middle ages, have written passionately about the wonderful, mystery and romantic sentiment that lay above this magic city. The Danish poet Hans Christian Anderson was one, as well as the English art critic John Ruskin, French author Marcel Proust, Americans writers Henry James and Edith Warton, and others. Here, in this beautiful spot, between Venice's history and allegories, those grand thinkers collected the inspiration for what is considered today as important theories in art and architecture. But, they also made valuable contributions to the discussion on the role of artists and architects in society. In continuation thereof, the French modernist and imagist-writer Paul Morand (1971), who favoured precision of imagery and clear, sharp language, has said that Venice did not withstand characters like Attila, Bonaparte, the Hapsburgs, or Eisenhower: "she had something more important to do: survive. They all believed they were building upon rock; she (Venice) sided with the poets and decided to be built on water" (Morand 1971, 37). And what has Venice not survived?

During the period of 1933-1945, major parts of Europe underwent a series of radical changes as a result of extreme political lines and dictatorships performed for instance by Hitler and his Nazi regime. Hitler achieved supreme power, and the history of his rule includes not only the building of several roads, railway stations, war shelters, concentrations camps and civic monumental buildings (Mallgrave and Contandriopoulos 2008), but also a series of physical traces left from war damage all over Europe that, today, represent unpleasant memories. One of these war traces is a small sign that can still be found in a narrow pedestrian street near Campo Santa Margherita in Venice.

Here, an arrow painted on the building facade, shows the way to what was known as the *Platzkommandantur*—the Nazi command located in Piazza

Img. 02 - *The Nazi calle Arrow at the Campo Santa Margherita in Venice. 2012.*

San Marco from 1943-45 (Faccio et al. 2013). What today is called *Nazi calle Arrow* is one of the very last physical traces of the Nazi orientation system remaining in Venice. Yet, slowly the collective memories and history linked to spaces and places like the *Nazi calle Arrow* are fading away, as the material evidence vanishes.

As time moves on, history and cultural heritage become merely fictive if nothing is done to preserve it. Here, we think not only of the remaining material evidence, but also of the memory of actions that took place relative to those architectural environments and physical traces still left. However, the difficult question is not only what should be preserved in these cultural landscapes, but perhaps more: what should be remembered? As emphasized by Rossington and Whitehead (2007), we cannot ignore that memory and remembrance are also closely related to *forgetting* and *imagining*. There is a challenge in both re-appropriating unpleasant memories, while also finding a decent, proper way of telling them in the future. So, to be able to begin answering that question, we need to begin with another one: what is the purpose of preserving history and difficult cultural heritage?

Many of the physical traces—as the above mentioned *Nazi calle Arrow*—carry material evidence of the war, but also hold valuable knowledge rooted in the stories and collective memories linked to the cultural landscapes around them. As mentioned in Tvedebrink et al.,

> Since ancient times the development of memorial sites and monuments have been used as a national inquiry fostering collective remembrance and representing national self-understanding (Tietz 2008). Particularly during the late nineteenth century and forth an entire branch of war museums, war monuments and memorial sites evolved, where architects created architectural environments as material manifestations and symbolic marks on the difficult cultural heritage. Museum exhibitions, monuments and memorial sites were used to present historical evidence and facts, as well as even seduce the public in celebrating national values and honouring heroic acts. Today these cultural landscapes have developed into popular tourist attractions often inviting the audiences to relive the difficult cultural heritage through archival photos, videos and soundtracks of war actions taking place. The architectural environment of such cultural landscapes become not only frames for the communication of the specific war events, the historical evidence and fact, but also a stage inviting you to recall the sad memories and conflict emotions relating to the different actions. In that way communicating valuable moral and ethical knowledge to future generations, but also in a very static way preserving the difficult cultural heritage. (2013, 5)

The point is that, today, much of cultural landscape still carries traces of WWII which have not yet been turned into memorial sites or monumental tourist attractions. With the risk of misjudging the architectural value of contemporary memorial sites, monuments and war museums, we find that perhaps the answer of how to deal with difficult heritage should not only be found in the traditional "historicization" of past events. Perhaps

instead, the decent and proper answer could be found somewhere else…

The EU Cultural Project *REcall* seeks to reformulate the role of architectural environments related to difficult cultural heritage, based on vigorous research within the cultural landscapes of WWI and WWII. This aim is motivated by the conjoined action of the consortium established by the four main partners: Politecnico di Milano (POLIMI) with Museography; Trondheim University (NTNU) with Conflict Archaeology; Newcastle University (UNEW) with Fine Arts; and Aalborg University (AAU) with Architecture. The purpose is to bring together diverse theoretical, methodological, and operative contributions on the interpretation of difficult cultural heritage. Inherent to the *REcall* project is therefore an interdisciplinary approach that joins traditional theoretical research from the four disciplines with creative design practice. This interdisciplinary approach was tested in three workshops in Venice in September 2012, Falstad in June 2013, and Rome in October 2013. Here Masters students and young practitioners from all four disciplines were invited to work in project teams comprising one architect, one archaeologist, one museographer, and one artist—each team questioning the role of architectural environments when dealing with difficult cultural heritage. In that way, the *REcall* project aimed at opening up a new perspective capable of turning the difficult cultural heritage of war conflict into a future resource for European identity construction (REcall 2013, Tvedebrink et al. 2013). The aim of our text is therefore, to discuss how history and memory that deals with difficult war heritage can be reinterpreted through an interdisciplinary approach, joining art, architecture, archaeology and museology. We also hope to explore how this interdisciplinary approach can be used to move beyond traditional "historicization" and critical local contexts into general social constructs which foster meaningful knowledge on war heritage with caution and decency.

Our overall thesis is that new, interdisciplinary actions recalling war memories in the architectural environment might prevent knowledge from being forgotten. However, we also think that in order to communicate meaningful knowledge about the past with caution and decency, we must explore how this *recalling*, based on the practical interdisciplinary process, can be used to interpret and reconstruct history, facts, form and fiction. Hence, an approach—we find—draws very much on traditional design thinking and design methodology across the four disciplines, but connected to and through a problem-based learning environment.

→ Dealing with Difficult Cultural Heritage—the Lesson of Venice

In that same vein, we believe there are a series of lessons to be learned from the magical, historical city of Venice, not only for the development of future urban environments, but also when redeveloping our understanding of how to deal with difficult cultural heritage. Based on the interdisciplinary workshop carried out in Venice in Autumn 2012, we asked the Masters students to employ an interdisciplinary and problem-based approach, together with a series of creative tools when questioning the role of architects and the creation of architectural environments in

dealing with war heritage. This method is based on the belief that there is a link between collective memories and cultural identities, as well as how these influence the essence of architectural thinking and practice. Since the mid-eighteenth century, architects have assumed that architectural environments seduce us emotionally and move us beyond place and time (Tvedebrink et al. 2013). Furthermore, as architects we are trained to "read" drawings, maps, plans, sections, elevations and buildings, with an ability to feel empathy with the represented design. It is therefore our proposition that design methodology and problem-based learning are eminent first steps for challenging traditional understandings of the cultural landscape which carries traces of WWII.

→ An Interdisciplinary and Problem-Based Learning Environment

In recent years, new interdisciplinary Masters education programmes such as Art & Technology, Media Technology, Architecture & Design, and Integrated Food Studies, have emerged at Aalborg University in Denmark. Underlining each of these interdisciplinary programmes is a problem-based learning environment focussing on group work, as well as an inherent "designerly" way of thinking—encouraging entrepreneurship and innovation within scientific and technical professions. The "designerly" way of thinking can be defined as a creative process, moving from analysing "things-as-they-are", to imagining and dreaming about "things-as-they-could-be". In that way, and in addition to the traditional research methods rooted in disciplines like archeology, the hermeneutic-interpretative method, and what designers refer to as "mapping", become crucial for how we describe, analyse and explain the various cultural contexts. But also using creative tools such as "brainstorming", "moodboard" and "storyboard" to help us move from describing, analysing and explaining to intentionally "predicting" the future. The point is that the design thinking with its creative approach, theories, methodologies and tools can contribute to increase project value—not only in architecture and design, but across numerous disciplines.

An array of literature exists on working interdisciplinary. Examples include: Nordahl and Kofoed (2012), Kolmos et al. (2004), Mackay (2004), as well as Adamczyk and Twindale (2007). Here problem-based learning (PBL) is often defined by the group members involved, who choose a given problem to work with, after which they "design" and implement a solution addressing that problem (Nordahl and Kofoed 2012). However, as emphasized by Nordahl and Kofoed: "many interdisciplinary educations are merely a combined effort of different competences from several faculty members put together" (Nordahl and Kofoed 2012, 4). Therefore, the authors stress the importance of considering the meaning of terms like "interdisciplinary" compared to, for instance, "cross-disciplinary", "multidisciplinary" or "trans-disciplinary", when trying to understand how to combine disciplines within new perspectives. The authors point out that cross-disciplinarity is characterized as studies in which one discipline is viewed from the perspective of another; multidisciplinarity is characterized by disciplines offering their own viewpoint, but not nec-

essarily any integration; interdisciplinarity attempts to integrate several disciplines when solving a particular problem; and finally trans-disciplinarity—as the highest possible level of integration—goes beyond disciplines, as they start with the problem at hand using that to define and decide which knowledge to bring to the project, and thereby also what different disciplines become part of the solution (Nordahl and Kofoed 2012, 4, with reference to Meeth 1978). Relative hereto, the American-based design firm, IDEO, is famous for its method of innovation based on intense interdisciplinary project work, practised by the development of a certain kind of talent management which they themselves refer to as "T-shaped people" (Hansen 2010).

According to IDEO CEO, Tim Brown, "T-shaped people" can be characterized by 1) an in-depth skill from any field—such as artist, architect, archaeologist or museographer—that allows the person to contribute to a creative process; and 2) the collaboration across disciplines. This second ability is largely dependent on a practitioner's empathy and ability to engage in the theory, method and practice of other disciplines (Hansen 2010). Brown emphasizes in an interview with Hansen (2010) that the talent of "T-shaped people" hinges upon the ability to collaborate and participate in group work, but most importantly also during such project work to listen actively and build on top of each other's ideas—instead of representing strictly individually disciplinary viewpoints (Hansen 2010). However, Brown also states that developing "T-shaped" competencies is very complex, but can be achieved if you are willing to collaborate by sharing ideas and communicate your thoughts, as well as to contribute in different places and act in an open-minded way (Hansen 2010, 1).

In addition to the characteristics of "T-shaped people", the PBL approach facilitates a situation where people maintain an in-depth focus on single disciplines, while simultaneously integrating a variety of disciplines or multiple perspectives into the process of solving real problems (Nordahl and Kofoed 2012, 5). According to Nordahl and Kofoed (2012), the challenge is therefore to find the balance of the "T" related to the goal, while also understanding what knowledge is needed as part of the "T-shape". Their point is that people have to be aware *both* of their special and broad expertise (Nordahl and Kofoed 2012). By adding processual knowledge, the PBL approach has a great potential to support the development of a "T-shaped" profile, because it ensures that students develop a profound understanding and in-depth knowledge about the problem area, but also in practice, this approach engenders an interdisciplinary learning environment as part of the problem-solving. In practice, this means that the interdisciplinary groups perform a problem analysis—understanding the given context through a registration of the site: describing and analysing topography, users, flow, functions and similar conditions, as well as current trends or what we could call "state-of-the-art". The aim of such a framework is to make the group understand the background and context of the problem at hand. With the formulated problem as a starting point, the students can use this analysis to synthesize and develop new solutions/proposals (Nordahl & Kofoed 2012).

In the following section, we focus on how the Masters students used interdisciplinary aspects in their study of Venice's difficult cultural heritage, and how they practically carried out and combined the different disciplines within their projects. Relative hereto, the goal with the interdisciplinary group work has been to join the theory, methodology and practice of art, architecture, archaeology and museology, as, until recently, those fields of knowledge, skills and competencies have been kept apart by what we could perhaps call conventional educational standards.

→ Recalling the Past—an Example

As mentioned, the *Nazi calle Arrow* is one of the very last physical traces of the Nazi orientation system remaining in Venice today. The story still existing among Venetian citizens tells that many prisoners had to pass by the sign to reach the Nazi headquarters on the way from the railway station to the central square (Faccio et al. 2012). Today, just a few steps away from the *Nazi calle Arrow*, a series of new yellow signs suggest different pathways to reach the railway station or central square. Nevertheless, the traces of the Nazi arrow remain, almost illegible, on the old building as a fading memory (Faccio et al. 2012). But the sign is in poor condition, and the way it has deteriorated suggests that someone has intently tried to damage it. Still, the sign clearly shows evidence of how it has also deliberately been preserved—the façade has been painted, but the spot around the sign was never covered up (Faccio et al. 2012). As one of the few visible remains of WWII, the arrow is seemingly important in that it is a preserved reminder of a difficult period of time, contributing to Venice as it stands before us today. Thereby the sign also holds a valuable knowledge and potential for a collective learning experience.

In the specific example of *Nazi calle Arrow*, the project team started out, methodologically quite traditionally with gathering information, site registration and analysis, researching libraries, museums and cultural centres, as well as talking to several Venetian residents of the area. Through

Img. 03 - *Group presentation Nazi calle Arrow at the Venice Biennale. 2012.*

these talks, the stories about the arrow started to accumulate. But little information was gained, and the team soon realized that collecting and distributing historical information in the traditional way would be a vast task, not suited for answering the overall question of how to preserve difficult cultural heritage (Faccio et al. 2012). However, the problem of their investigations seemed to be more a problem of the research approach chosen to develop an answer that would be applicable to other such objects visualizing a vast amount of collective memory. The team, therefore, decided that their answer to the question of how to deal with difficult cultural heritage was to bring the collected knowledge and memories onto a more abstract level. Instead, they focused on telling the stories of the arrow based on what the sign itself could tell them today and what questions it raised.

Img. 04 - *The restored sign sprayed with water through a stencil on the pavement. 2012.*

These stories were issued from information gathered subjectively—not verified or established by historical facts (Faccio et al. 2012), and as such, moving from traditional archeology into more artistic methods, where the stories could only be characterized as fictive. This approach also served to highlight the dilemma that if nothing is done to preserve cultural heritage, the knowledge and memories related to the material objects and visual literacies in our cultural landscapes might be twisted or disappear entirely. Thereby, the team's proposal was a "restored" version of the arrow, sprayed on the pavement with water. With the water vaporizing in the warm air, a sped-up version of the disappearance of the sign on the wall was illustrated.

The team's proposal became a metaphor for the stories rooted in collective memory, which disappear over time. The true story might never be known but, based on the above argumentation, we find that this team's approach is an example of a decent solution that activates a thinking process about difficult cultural heritage in the public, rather than standing merely as a static tourist attraction. The project thereby also initiated a discussion of whether this would be a way to preserve difficult heritage:

can an artistic metaphor, when merged interdisciplinary knowledge, keep the stories alive?

→ Future Perspectives

Against the backdrop of our experiences within the *REcall* project, we believe that recalling the past is an act dealing with collective and individual memory. And because, the memory of a dream is no different than the memory of a real event, according to French writer Marcel Proust (Fisker and Frier 2012), we consider that in future, the interesting aspect about recalling the past will not so much be in the direct communication of history—the use of monuments, museums and memorial sites, inviting people to reconstruct and remember the past in details through historical fact and material evidence. Rather, in our opinion, the results of the *REcall* project indicate the huge potential of communicating conflict memories through more artistic means, which allow individual imagination to develop the stories that connect to a broad range of experiences and emotions. Following this line of thought, we must emphasize that it is not our intention to aestheticize the past, or to turn violent war-related actions into "beautiful" objects. On the contrary, our aim is to question the contemporary ways of handling difficult cultural heritage and conflicting memories as static "facts" and "evidence". With the example of *Nazi calle Arrow* in mind, we can emphasize that history is complicated and that difficult cultural heritage usually has more than one layer. The theory, method and practice of the four disciplines—archaeology, art, architecture and museology, approach cultural heritage differently. They describe, analyse, and explain these layers of cultural landscape very differently (Tvedebrink et al. 2013, 8). Using this interdisciplinary approach and a problem-based learning environment the *REcall* project examined the options and possibilities to be found within the mix of these varied fields.

Img. 05 — *The interdisciplinary teamsarchitects, archaeologists, artists and museographers. 2012.*

The interdisciplinary approach merges different perspectives, shares knowledge, combines methodologies; encouraging collaboration, discussion and debate. In that way, we find the *REcall* project established a good forum for discussing ethical approaches and creative processes, as well as becoming a place in which new layers of cultural heritage were unfolded and a different version of how to communicate history emerged. The interdisciplinary approach and problem-based learning environment thereby initiated a re-evaluation of the role of deeply-rooted intuition, imagination, sensitivity, and at the same time, brought new values to the transmission of knowledge (Tvedebrink et al. 2013, 8). With these examinations and the knowledge gained from *REcall*, we regard cultural heritage as a dynamic process, involving the declaration of our memory of past events and actions that have been refashioned for present day purposes such as identity, community, legalisation of power and authority. On the background of the work done with *Nazi calle Arrow,* we would therefore like to suggest that such interdisciplinary collaborations can be used to investigate new contexts in which problem-based learning fosters a transformative approach, capable of re-interpreting the past rather than creating monumental architecture that preserves it in a static way.

Venice gave us a chance to recall the past. Today, back at the Piazza San Marco—even after a thousand years—the sun still goes down over the majestic city. If we listen carefully, we can hear the echo of Paul Morand's words: "You deny the past, you reject the present, you are hurtling towards a future that [you] will not see" (Morand 1971, 35). Looking back, that is the most important thing to remember.

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Archaeology, *REcall* and Re-enacting the Painful Past of Europe

→ Marek E. Jasinski

→ Introduction

In 2011 the EU Culture Programme accepted an application to provide financial support to the international *REcall* project in order to facilitate an interdisciplinary approach to the study of war and conflict heritage with the goal of advancing the process of European integration and creation of a join European identity. The acronym for *REcall* is: Re-appropriation, Conflict, Archaeology and Landscapes. The disciplines involved in include archaeology, architecture, fine arts and museography.

As an archaeologist of the contemporary past whose recent focus has been "painful heritage"—the legacies and heritage of twentieth century wars and conflicts—this project presented a unique opportunity to broaden my perspectives on the heritage of conflicts as well as integrate my area of speciality with other disciplines that I have not worked closely with before: architecture and fine arts.

In this paper I will present my archaeological approach to re-appropriation of legacies, and the material heritage of the brutal conflicts of twentieth century Europe. This study includes my experiences and observations while working on this project.

→ Archaeology—Studying Past for the Present

Archaeology is based on the belief that the material culture of all societies contains within it important information and data regardless of chronology. For prehistoric periods, the role of archaeology is more easily understood. In the context of contemporary history, the materiality of surrounding worlds is also an important source of data (Buchli and Lucas 2001, 3-9). The theoretical and methodological development of material culture studies, beginning in the 1980s, demonstrates that social worlds are as much constituted by materiality as materiality influences

PREVIOUS PAGE, IMG. 01 — *SS Strafgefangenenlager Falstad 1941-1945. Photo: Archive of the Falstad Center.*

social constructs. According to Daniel Miller, this framework allows for a variety of approaches to materiality varying from material culture being analogues with text (1998, 3). Material culture can describe social aspects that are overlooked in written sources and vice versa. Material culture plays an especially important role in the politics of memory, hegemonic narratives, and the formation of local, regional, national and international identities (Van Dyke and Alcock 2003; Jones 2007; Steward 2004).

For studies of prehistory, the value of archaeological investigation into events and cultural phenomena is readily apparent. For later historical periods that include written information, material culture, i.e., archaeological material can provide crucial data that serves to further illuminate the historical context. Material culture provides information on aspects of past reality which written sources seldom mention or completely overlook. Material culture also provides physical evidence to support and test the reliability of historical information presented in in written form.

Ian Hodder posits that, "all archaeology deals with contemporary past" (2001, 189). In my view, Hodder's observation is supported by recent trends in contemporary archaeological research, which provides an evidence-based mechanism to understand the politics of the past as constructed for the present.

The relatively new sub-discipline of historical archaeology—the "archaeology of contemporary past" (or "archaeology of us": Wilkie 2001, 108; Hodder 2001, 189-191) is evolving as important field of research and one attractive not only for archaeologists, but also for social scientists, historians, architects and artists (Gonzáles-Ruibal 2008, 247). Gonzáles-Ruibal observed that the boundaries between the archaeology of contemporary past and those of anthropology, sociology, contemporary history, art history, history of architecture, material-cultural studies and technology studies increasingly overlap, representing an emergence of interdisciplinary cooperation that will shed new light on the events of recent history. In my view, the current interdisciplinary approach to the archaeology of us can further benefit from the contribution of political studies, the study of memory, psychology and psychiatry, particularly within the sub-field of conflict archaeology.

→ Why Archaeology of Contemporary past?

Ian Hodder's observation that all archaeology deals with the contemporary past is borne out by the manner in which archaeological research is often employed in politics of the past as constructed for the present, according to my understanding of Hodder (2001, 189). The inception of the sub-discipline of the archaeology of contemporary past found its roots in the legendary *Garbage Project*, founded and directed by William Rathje in Tuscon, Arizona (Rathje 2001—with further literature there). From its beginning in 1973, the *Garbage Project* demonstrated how studies of the material culture of contemporary societies can unearth data not previously revealed by written sources or interviews. Rathje's classic research correlating interviews about alcohol consumption in a particular neighbourhood with data from garbage collections within the same

neighbourhood continues to be relevant in contemporary archaeological research. William Rathje famously noted:

> When the *Garbage Project* began in 1973, I believed—as most social scientists have come to understand, whether they admit or not—that what people report they do/or what they themselves believe they do is often very different from their actual behaviour. Twenty-five years of *Garbage Project* studies strongly suggest that this belief is correct. For example, *Garbage Project* comparisons of interview-survey reports and alcohol containers in respondents refuse (sorting done with discarders` permission) quickly determined that responders underreport the amount of alcohol they drink by 40 to 60 percent. (2001, 64)

Rathje's research shows that voluntary information provided as a result of interviews on sensitive topics often differs greatly from both past and present reality.

This disconnect between history presented through the prism of oral interviews, testimony and documentary evidence and the undeniable reality of material archaeological evidence is striking. Recollections of the contemporary past based on oral and written sources alone give often a distorted view of reality. The painful aspects of modern time wars and its attendant brutalities, atrocities, and genocide—must necessarily colour the perceptions of the individuals who lived through the experiences about which they are being interviewed. Added to these perceptions is the tailoring of individual memory in the retelling of these painful experiences to the constructed collective memory of the past responding to the political realities of the present.

Repetition of stale written information by historians can sometimes contribute to contemporary misperceptions about a place and a history connected to that place. Archaeological evidence can, and often does, conflict with comfortable, time-honoured historical myths. For example, the seventeenth century Dutch whaling station, Smeerenburg, in the High Arctic Archipelago of Spitsbergen was described in the historiography as recently as the 1980s as a "pulsating" seasonal town of several thousand inhabitants, with streets, churches, restaurants and even brothels. It was, in other words, a national symbol of Dutch power and represented Dutch influence and hegemony in the North, nearly on the level of Batavia (i.e. Djakarta) in the South. The historical reality of Smeerenburg as revealed by archaeological excavations (directed by Lauwrence Hacquebord in 1984) unequivocally disproved the story. In fact, the material evidence showed that Smeerenburg was no more than a seasonal whaling station. The settled population amounted to no more than 210 individuals living and working on land during summer months, expanded from time to time in those months by visiting crews from the whaleboats common to that era. The only structures that could be called permanent amounted to seven ovens to render the whale blubber, a few dwellings, warehouses, and a cemetery (Jasinski 1997).

The story of the Smeerenburg whaling station as described in historical

publications did not match the reality presented through archaeological exploration of the same site. The study of the contemporary past based solely on oral and written sources can further distort views already influenced by national pride, propaganda, and the desire to present a nation-state in the light more favourable than reality would suggest. History as viewed through the prism of national pride can distort it from any fact-based reality. This phenomenon was observed by Noam Chomsky, writing on *Necessary Illusions and History Engineering* (1989). The manipulation of reality to suit national interests was further illustrated in influential book, *Manufacturing Consent* (Herman and Chomsky, 1988) and in the later documentary of the same name.

Both the *Garbage Project* and the whaling station at Smeerenburg illustrate the fact that archaeology as study of material culture is a critically important tool in rectifying inaccurate narratives and historiography coloured by national pride, the desire to build on past achievements, or the creation or over inflation of a glorious past that would later evolve into the collective memory of a nation. The same argument works in reverse: interpreting and describing the contemporary past based solely on material remains can lead to misinterpretation of actual events. The use of archaeological (material) records in political propaganda is a familiar means of exploiting material evidence by providing a fictional narrative to accompany the artefact or object. For archaeologists who specialize in prehistoric periods, the absence of oral and written sources means that the archaeological evidence available is subject to multiple interpretations and historical speculation Historians that tend draw conclusions to the exclusion of archaeological evidence risk inaccurate or even erroneous interpretations where there is scant documentary evidence to support an historical viewpoint.

→ Conflict Archaeology

The sub-field of archaeology of contemporary past, also known as conflict archaeology, focuses on the armed conflicts of the twentieth century Europe: WWI, WWII, the Cold War, Balkan Wars in 1990s, civil wars within European nations as, for example, the October Revolution and ensuing civil war in Soviet Russia, or the civil wars that are part of the history of Spain, Greece or Poland. Conflict archaeology also includes uprisings against Communist regimes in the former Eastern Europe, such as Hungarian uprising of 1956, the Prague Spring of the Czechoslovakia of 1968, and Poland's attempts to rid itself of Soviet control in 1956, 1970, and 1980-1981.

Conflicts of the twentieth century produced mass destruction, collateral damage and loss of life by methods that had no historical precedent. Genocide was a goal to be carried out carefully and methodically, with the same careful attention to planning and logistics that an industry executive might develop to increase assembly line efficiency and speed up production. The purposeful and systematic extermination European Jews in WWII came to be known as the Holocaust. Under Stalin, the mass extermination of existing or presumed political enemies took the form of

persecution, starvation, and came to be known as The Great Famine, The Gulag Archipelago and The Great Purge. Hundreds of thousands perished as Stalin's Red Terror swept into the Eastern European countries under Soviet domination.

The human catastrophes of the twentieth and early twenty-first centuries left Europe with more questions than answers—painful legacies and collective memories still haunted in the aftermath of War. The concept of painful heritage contradicts the commonly held understanding of the term "heritage", which in the conventional sense typically refers to a valuable and cherished legacy arising, phoenix-like, from the glorious national past. Following the brutality of the First and Second World Wars, the unspeakable and horrific memories of the survivors of battles, genocide, starvation, extermination and oppression, European nations are only now beginning to face a different kind of heritage, a heritage that for fifty years or more has been too painful to fully acknowledge. The sudden and radical end to the Cold War brought with it a relatively rapid shift in the ways in which heritage can be viewed.

Countries that had suffered through war, famine and holocaust were ready to face a heritage that for political and social reasons was perhaps too difficult to face and had been long been falsified, ignored—or even denied. The pain of one group or nation can be the shame of another (Logan & Reeves 2009). For this reason, the inclusion or exclusion of particular aspects or sequences of the past can often be complex and controversial for both national and international heritage management. In Europe, each nation is compelled as if by collective instinct to create its own modern identity, collective memory, national ethos, myths, and collective understanding of its own heritage and legacy connected to wars and conflicts of the last century. This process is continues despite the integration processes created by the institutions of the European Union (Jasinski 2013, 147-148).

Traumatic, painful, and shameful issues revolving around events of the past are often the most complex and disturbing elements of contemporary national identity. Complete upheavals in national and international politics, the fall of ideological systems and changes in political alliances can create a collective national view of past conflicts adjusted or even fictionalized to fit within the new national ethos; historical engineering and the creation of necessary illusions. The process of creating a new, more sanitized past is a process that happens gradually but can be observed over decades. It can alter the priorities of national and international research into the exploration of a past where the focus of the research might unearth some painful historical truths that the collective consciousness of a nation may not be ready to address, at least not now. Shameful aspects of the past, and their related national legacies and hegemonic narratives are the most difficult to address. Not all skeletons want to stay in the closet while the closet is being rebuilt to suit a new situation. The gaps between the collected (individual) and the constructed collective memories (Young 1993) can in many cases become too large for an easy change

of paradigm in the national consciousness (Jasinski 2013, 147-148). The contents of particular material heritages of modern times are frequently tethered to the realities of national states. Some social groups may perceive these heritages differently and even refuse to acknowledge specific aspects as their heritage (see Carr and Jasinski 2013). The historical time frame matters, as heritage considered as glorious in one epoch can become quite problematic in another, and vice versa. An example is the on-going and sometimes overheated discussions centering around the heritage of the Vikings in Norway—once acknowledged as grand and impressive, now considered by many as a culture too brutal, violent, and problematic to be a source of national pride (Stalsberg 2010).

→ Phenomenology of Memory

As David Lowenthal wrote in 1985: "the past is everywhere … relicts, histories, memories suffuse human experience … whether it is celebrated or rejected, attended to or ignored … the past is omnipresent." His astute observation that, "memories are not ready-made reflections of the past, but eclectic, selective reconstructions" (Lowenthal 1985, 20) retains its relevance. People remember or forget the past according to the expediencies of the present. Social memory is not static; it is an active and ongoing process (Van Dyke and Alcock 2003, 3). According to James E. Young (writing on Holocaust memorials) "memory is never shaped in a vacuum; the motives of memory are never pure" (1993, 2). According to Alcock (2002), social memory is often used to naturalize or legitimate authority, while Le Goff argues that, "collective memory … is one of the great stakes of development of societies, of dominated and dominating classes, all of them struggling for power or for life, for survival and advancement" (Le Goff 1992, 97-98). Another important aspect of collective memory is stressed by Alonso insofar as "memory is also used in the service of resistance. However, these processes are not straightforward, simple, or monolithic. Memory's mutability makes it possible for multiply conflicting versions of events to co-exist, sometimes in the interest of competing parties" (Alonso 1988, cited by Van Dyke and Alcock 2003, 3).

These observations by Lowenthal and other authors are important to the understanding of memories of painful, brutal and even bestial events, war and war-like conflicts, genocides, ethnic cleansing repression and subjugation. Traumatic and shameful issues of the past are a complex and disturbing elements of the untold history of a nation, often hidden just below the surface of national identity, or as Harold Pinter expressed it, "the past is what you remember, imagine you remember, convince yourself you remember, or pretend to remember" (Pinter quoted in Adler 1974, 462).

→ Materiality

The concept of materiality is a quite complex issue in modern social theory and material culture studies and as such it is not a domain of one particular research discipline. According to Miller (1998, 19; see also Buchli and Lucas 2001, 7), contributions from ethnography, history, archaeology, geography, design, and literature are equally important. This spectrum of disciplines should be broadened to encompass others such as architecture

and modern fine arts. As Miller wrote, the possibility of material culture studies lies not in methods but rather in understanding of the nature of culture (Miller 1998, 19). Referring to Simmel (1968) Miller writes that,

> we as academics can strive for understanding and empathy through the study of what people do with objects, because that is the way the people that we study create a world of practice and as Simmel argued, human values do not exist other than through their objectification in cultural forms. (1998, 19-20)

Material culture has an enormous impact on social understanding of both the past and the present-day. In her engaging article, *Objects in the Mirror Appear Closer Than They Are*, Lynn Meskell states that when reflecting on a culture, for example, ancient Egypt, most individuals conjure up three of the most known aspect of Egyptian materiality: pyramids, statues, and mummies (Meskell 2005, 51). And, indeed, what would our understanding and reflection upon the Egyptian civilization be if our knowledge of Egypt was based solely on written sources to the exclusion of symbols of Egyptian materiality such as pyramids, sphinxes, temples, paintings, etc.? In this paper I will re-formulate this question to apply to a more recent past: what would our understanding of Holocaust be without materiality of Auschwitz, Birkenau and other death and/or concentration camps? How will the Cold War be remembered without iconic symbol of the Berlin Wall, which in just a few decades has nearly disappeared from the cultural landscape of the German capital?

Physical structures, archaeological artefacts and objects once created by humans are nothing more and nothing less than social facts from the past. They hold the key to information waiting to be revealed by the trained eye of researcher.

→ Cultural Landscape

Time and space are the fundamental dimensions of people's lives with regard to thought and actions. Christopher Tilley identified five different types of space of relevance to humans: somatic space, perceptual space, existential space, architectural space and cognitive space (1994, 15). In this paper the concept of space is being narrowed to dimensions of to the term "landscape". To understand the term, one must recognize the complicated interactions between nature and culture, natural and cultural. Human actions may or may not leave physical traces in a particular landscape. If they do, the particular area of a landscape becomes a cultural landscape. Natural landscapes and cultural landscapes are becoming increasingly difficult to recognize, as the manipulation of the natural landscape by humans has been building upon itself since the dawn of human history.

As I wrote in 1993, I believe that human's behavior in relation to a landscape is to a large extent associated with our mental experiences. With few exceptions, they precede activities. Through such experiences we obtain an association to the landscape while at the same time transform the object of our experience to a new category. An experience of landscape leads to a type of mental fertilization. It is the human psyche that is

fertilized at first. Each fertilization can result in a birth. The landscape acquires a qualitative new place in the ontological space of the person concerned, i.e., his/her philosophical perception of life and the world. Through experience we give our natural surroundings a human dimension. Once a part of human's existence, a landscape begins to function as a cultural landscape with all the implications connected therewith. One implication is that culture becomes related to the landscape to some degree both functionally and symbolically (Jasinski 1993, 16-17). In time, the human response becomes part of nature's structure. Each generation experiences the existing surroundings as "natural" and will likely add their own material contribution to the particular landscape. The landscape will be further imprinted by subsequent generations, who will contribute through experience and so forth (Jasinski 1993, 17). A society or a group that assumes ownership of a specific landscape occupies that space and may leave traces of their occupation behind. Other groups will leave traces of their presence after a temporary stay. Dwellings, tasks, ceremonies, social events and activities can result in material evidence left in the surrounding landscape as well as non-material evidence. Both these categories are of cultural character but have different meanings on the ontological and epistemological level (Jasinski 1993, 17).

One of the most important aspects of the term landscape is its temporality (Ingold 2010). Tim Ingold adheres to that school of thought that social and cultural anthropology, physical anthropology and archaeology are necessary and complimentary in that they are all part of the same intellectual enterprise (2010, 59). Human life, according to Ingold, includes the passage of time and the process of formation of the landscapes in which people have lived. He argues for adoption of a "dwelling perspective," which holds that, "the landscape is constituted as an enduring record of—and testimony to—the lives and works of past generations who have dwelt within it, and in doing so, have left there something of themselves." (Ingold 2010, 59). In this way a landscape tells a story, or is itself a story, ready to be told if only someone is observant.

> It enfolds the lives and time of predecessors who, over the generations, have moved around in it and played their part in its formation. To perceive the landscape is therefore to carry out an act of remembrance, and remembering is not so much a matter of calling up an internal image, stored in the mind, as of engaging perceptually with an environment that is itself pregnant with the past. (Ingold 2010, 59-60)

The passage of time is the key to understanding the concept of landscape as temporary. Older traces of human activity give way to the activity of subsequent generations, leaving behind archaeological evidence, or perhaps no evidence at all. New elements and structures added by new generations necessarily alter the landscape and material evidence left behind by earlier generations. Each subsequent change to the landscape buries the story the generations that preceded it, unless material evidence is discovered, preserved, interpreted and brought into the historical context of the landscape as it exists in the present. If not, the story of a once signifi-

cant event or era is lost to the ages, disappearing along with the material evidence of existence and leaving a gap in the present understanding of the past.

→ The REcall Project and Re-Appropriation of Conflict Heritage in Europe

The *REcall* project's general premise was as follows:

> The First and the Second World Wars are a central part of the collective memory of Europe. However, their cultural landscapes and material culture have been given little attention from scholars and heritage management authorities, and traits not connected to the national narratives of resistance and glory or to Holocaust are often neglected. This project seeks to invigorate research upon the cultural landscapes of WWI and WWII and strengthen the attention on the management, documentation and reservation of war heritage … Our proposal embodies this aim as it weaves memory and imagination together: we believe in action (reuse and re-appropriation) as a therapy to overcome the never-healed trauma of difficult heritage. (Bassanelli and Postiglione, 2011)

> In our approach, the military ideology of boundary and control attached to war remains takes on a different meaning through a process of re-semantization. By turning borders into occasions of exchange, we open our heritage to the reality of the current European territory, where national boundaries disappear and permeability is both geographical and political. The conflict heritage becomes evidence for a recent history that has changed the power relations among European countries. In this context, it is therefore clear that the great challenge of the twenty-first century museography will be centered on the re-appropriation of our tangible and intangible patrimony to integrate the past in our life and encourage intergenerational exchange (Bassanelli and Postiglione, 2011). This is what our envisioned interaction between cultural heritage and contemporary art/design forms aims at. Finally: our project also recognizes intercultural dialogue as fundamental to keep the multifaceted identity of Europe alive. This is the reason why the outlook of the research goes beyond local, regional or even national interests: only by developing synergies at European level a transnational network will be created that will have the potential to share narratives of places unified by a common yet differentiated historical memory. (REcall, description of work 2011: www.recall-project.polimi.it)

The main methodological approach proposed by the *REcall* project has been "research by design" that joins a merely cognitive activity (the traditional theoretical research) and a purely operational one (the design practice).

The project has carried out three experimental workshops in Venice, Falstad (Norway) and Rome where students, young researchers and artists working in international and interdisciplinary groups designed new concepts for activating existing but sometimes neglected or partly forgotten landscapes of war and war crimes in these three locations.

The results were interesting and at times even surprising. The quality of

proposals varied as always in such cases, but in my opinion some can be applied after some changes at the particular location of our three case study sites. My personal archaeological mind is very much bounded to the issue of authenticity characterizing archaeological material uncovered during excavations. In that way there exists an instinctive contradiction between the authentic material culture (structures, artifacts, etc.) that survived "in-situ" at the sites of war traumas and re-appropriation of such sites by modern design. Re-appropriation by design is being used on many iconic sites of genocide throughout Europe; sometimes as a symbolic addition to authentic remnants or as the only representation of tragic events in places were the material remnants were erased by perpetrators seeking to remove evidence of their crimes, or by post-war societies.

IMG. 02 — *The Monument to the victims of Stalin`s Red Terror in Kiev-Bykovnia, Ukraine. Photo Marek E. Jasinski.*

During the workshops and during project group meetings I realized that my *stricte* archaeological approach would be rather useless or even disturbing during designing processes. My role at this stage was therefore limited to give as much factual information regarding the sites (especially the Falstad Camp site in Norway as possible to the designing groups, see **IMG. 01**). As a specialist in the archaeology of contemporary past with competence in the area of contemporary material culture, I recognized that studies of the material forms of designs for memorialization of, "places of pain and shame," (Logan & Reeves 2009) or sites of painful heritage (Jasinski et.al 2012; Jasinski 2013) coming from ateliers of artists or architects—and often constructed on the sites of pain and shame —are themselves examples of material culture that may be studied by present and future generations of archaeologists. The design of post-conflict monuments and installations on the sites of tragic events, as well as at places far away of sites of traumas, has changed along with

changing trends and attitudes that can be studied as material expressions of dynamic shifts within policies of memory, the paradigm in hegemonic narrative and the picture of the past created for the present.

Monuments and installations, whether permanent or temporary, can help create an atmosphere conducive to reflection, and play a role in education about tragic events.

The Holocaust Monument in Berlin and the Monument of the Red Terror in Kiev-Bykovnia, Ukraine (see **Img. 02**), are examples of the material expressions of a society willing to acknowledge and come to terms with the tragic events of the past. The authentic material structures or ruins that remain at iconic sites of the Holocaust and other locations of genocide often provide the most moving and significant memorials for the victims as, for example, the Birkenau part of Auschwitz-Birkenau with

IMG. 03 — *Ruins of Birkenau. Photo: Marek E. Jasinski.*

IMG. 04 — *Archaeological geo-radar survey of the barrack`s area at the Falstad Camp. Photo: Marek E. Jasinski.*

ruins of gas chambers and crematorium (see **Img. 03**). Other sites of human suffering have no visible evidence of the events that took place, as is the case with SS Strafgefangenenlager Falstad in Norway, where remains of the material structures of trauma, were erased from the surface of the camp at the end of 1940s. Archaeological surveys to uncover remnants of such structures beneath the surface, along with careful modeling of the landscape may provide the most accurate and effective method to present the painful past of that place to the public (Jasinski forthcoming, see **Img. 04-05**).

Img. 05 — *The monument to pro-communist Dabrowszczacy, approximately 100 meters from the Quarter Ł. Photo: Marek E. Jasinski.*

Post-conflicts monuments often carry biased interpretations of past events, either by the author or by interest groups responsible for spearheading the monument, memorial or other form of material expression. The memories and recollections associated with a particular memorial may be intended to unify a nation or society in its common recollection of past events, but can just as easily exacerbate long-dormant conflicts between nations or social groups within a nation. The memorial site can itself become a cause of renewed conflict and hate when competing groups encounter each other at the same memorial site, as happened for few years ago in Auschwitz-Birkenau with the so-called "Crosses of Auschwitz" (Zubrzycki 2006). More recently, the Quarter Ł and environs at the Powązki Cemetery in Warsaw, Poland, have revealed material interpretations of history that are at opposite extremes. Environs of the Quarter Ł contain pro-Communist monuments (like, for example the monument of Dąbrowszczacy—Polish pro-communist troops fighting against Franco in Spanish Civil War, see **Img. 06**); graves of high ranking communist government officials of the Cold War era as well as high ranking officers of the Polish People's Army, the former Communist military forces in Poland. Many officers of the People's Army were interred in Quarter Ł, with high military honours during Poland's period of martial law in the early 1980s under General Jaruzelski. Recently, these monuments of Communist era in Poland have given way to a new physical manifestation of historical truth—the discovery of hundreds of unmarked graves of victims (mainly members of Polish anti-Communist resistance 1944-1956) executed by the Communist regime, buried in hidden graves years earlier in the same cemetery quarter.

IMG. 06 — *Archaeological exhumations of the anti-communist fighters buried in hidden graves at the Quarter Ł, May 2013. Photo Marek E. Jasinski.*

Recently, communist era monuments at the Powązki Cemetery have given way to a new physical manifestation of historical truth—the discovery of hundreds of unmarked graves. Many of those lying in the graves were members of Polish anti-Communist resistance that between 1944-1956 were executed by the Communist regime. They were buried in hidden graves years earlier in the same cemetery quarter (see **Img. 07**).

In Quarter Ł, for the last sixty years, the victims of Communism have lain in unmarked graves quite literally beneath graves of the very officials and regime responsible for their execution (Ossowski et.al 2013; www.pbgot.pl/en; Jasinski et.al 2013, see **Img. 08**). The story of competing memories and competing monuments of the Quarter Ł area at the Powązki Cemetery in Warsaw has only just begun. A new, temporary monument to the memory of these anti-Communist fighters murdered in the famous Communist prison at Rakowiecka Street in Warsaw was placed in the middle of the area Ł the in late February 2014 (see **Img. 09**). The murdered anti-communist fighters are in the process of becoming heroes for a majority of the Polish nation (see **Img. 10**). Other types of new memorials and installations will probably be erected in the Quarter Ł area in the near future.

Img. 07 — *Archaeological exhumations of the anti-communist fighters buried in hidden graves at the Quarter Ł, May 2013. Photo Marek E. Jasinski.*

IMG. 08 — *The temporary monument to the anti-communist fighters who were found in hidden graves at the Quarter Ł. 28th of February 2014. People standing with photographs of the identified (by DNA) victims are marking exact places where these victims were found. Photo: Marek E. Jasinski.*

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www.pbgot.pl/en

Crossing Borders of Memory

→ Jon Reitan, The Falstad Centre

> When you look at these hammocks in three heights [...] when it has become a museum here [...] it really does not say much. Because the inmates are not here, the stench is not here [...] At night, prisoners went out of the barrack and touched the electric fence, they could not take anymore. And in the morning dead prisoners were hanging on these fences [...] These experiences cannot be visualized by looking at these hammocks.
>
> Robert Savosnick, Auschwitz survivor, November 1992

→ After Terror—the Challenge of Representation

In the autumn of 1992, fifty years after being deported to Auschwitz with 531 other Norwegian Jews, a seventy-seven year-old paediatrician from the city of Trondheim returned to Poland for the first time since the end of World War II. At the time, Robert Savosnick returned to a landscape which was in the limelight of intense international attention. A few months later, Steven Spielberg´s film *Schindler´s List* became a worldwide box office success. Simultaneously, international scholars from a range of disciplines gathered in Auschwitz to discuss the preservation and future development of the biggest death factory the world has ever witnessed. In spite of various views on the best practices for safeguarding the memory of Auschwitz, there was—and indeed still is—a broad consensus that the material presence of these disturbing remains benefits international society and future generations. One example is the fact that Auschwitz is placed on the UNESCO World Heritage List. A second is that in recent years, an international Auschwitz-Birkenau Foundation has been tasked with raising 120 million Euros to finance the long-term conservation of the site.

In an era when Holocaust witnesses are passing away, preserving physical remains of former Nazi landscapes seems to be high on the international

PREVIOUS PAGE, IMG. 01 — *Falstad inner camp area: Photo: The Falstad Centre.*

agenda. At the same time, these remnants from the past constitute several challenges for representation. Perhaps it was the fear of trivialization, pedagogical or intellectual simplifications, which made Robert Savosnick exclaim in front of the Auschwitz barracks, "When it has become a museum here, it really does not say much." This statement might be considered a reflection on the limitations and possibilities both of landscape, architecture, art and texts displayed in Auschwitz. As such, the Norwegian Holocaust witness, unintentionally, positioned himself in a transnational discourse which artists and architects, archaeologists, historians, authors and film-makers have been grappling with from the early post-War years until today.

IMG. 02 — *Falstad overview 1945. Photo owner: The Falstad Centre.*

IMG. 03 — *Falstad school 1960s: Photographer: Unknown. Photo owner: Statsarkivet i Trondheim (The Regional State Archives in Trondheim).*

→ Memory Work for the Future: The Case of Falstad

In August 2000, the Falstad Centre was established on the grounds of the former SS Camp Falstad in Nazi-occupied Norway. The Centre is a state sponsored institution devoted to research, education and commemorating victims of Nazi terror. In total, approximately 4,200 people were imprisoned at Falstad from November 1941 until Liberation in May 1945. The largest groups of prisoners were Norwegian political prisoners, Prisoners-of-War and forced labourers from the former Soviet Union and Yugoslavia. More than fifteen nationalities were represented in a multicultural community of prisoners at Falstad. Around 220 inmates were executed in a forest, close to the camp site.

For various reasons, the Falstad landscape changed slowly throughout the post-War period. The main building of the SS camp was renovated and reused for different purposes on several occasions, while the camp barracks, watch-towers, barbed wire fences and other objects were dismantled and removed from the site from 1949 onwards. In short, the main building of the camp was used both before and after the war as a boarding school for so called "unruly boys". Norwegian Nazis were incarcerated here from 1945-1949, as part of the post-War trials in the country. In the early 1990s, when a second school institution at Falstad was closed down, initial plans were made to create a memorial site and a human rights centre on the grounds. Thus, the Falstad Centre was formally established with support from the Norwegian Parliament in 2000. Today, the site is one of very few remaining landscapes from the Nazi camp system, which was imported to occupied Norway in 1940.

In 2010-2011, the Centre unveiled its first strategic plans to re-conceptualize the former camp site. The challenges were immense on several levels; particularly in that, today, Falstad is encapsulated in a landscape of beauty, green surfaces, forests and picturesque, rural surroundings. On the one hand, the contemporary site might, in itself, represent a long-term development of memory, where healing wounds and destroying objects and buildings have been parts of a necessary social process. From this perspective, preserving the site as it is, hidden below a blanket of grass, would allow the memorial site to evolve in an organic way, without fixing the landscape in one particular time and memory. On the other hand, in a transitional and generational turn, where the memory of World War II becomes more of a cultural than a communicative phenomenon, the need for more knowledge about the topography and history of Falstad feels more pressing than ever. I have myself witnessed school pupils and students, entering the site from the parking lot with some kind of disappointment in their faces saying, "Where is the camp?"

When the Allies started to publish reports from liberated concentration camps in spring 1945, the world reacted with horror. The concrete visions and perceptions of what the SS had left behind in the camps exceeded anyone's imagination. Journalists of the time struggled hard to bear witness and communicate their authentic experiences in words, which strengthened the importance of film footage and photos after liberation.

The published images of terror, death and destruction from the ruins of the Third Reich made crucial contributions to the shaping of an early, collective memory and an international understanding of the camp universe.

Nearly seventy years after Liberation, experiencing a transformed camp landscape in the mid-Norwegian countryside, poses another set of challenges: how can memorial sites today encourage visitors to bear witness to what they learn? What kinds of material interventions are best suited to create a dynamic, and future oriented, memorial site? In what ways, and through what means, can landscapes and objects contribute to fighting intolerance and xenophobia, to promoting and educating human rights and humanitarian engagement in the twenty-first century?

It was in the middle of a process of "working through", that the Falstad Centre became a joint partner in the *REcall* project. Through workshops and seminars, pro-active ways of memory work on transnational and not least interdisciplinary levels, the *REcall* project provided innovative insights that will help framing a dynamic and sustainable future of Falstad.

Re-conceptualizing a landscape from World War II not only demonstrates issues from a past reality in itself, but relates just as much to the present and the future—showing how we constantly use past events to re-figurate, organize and make sense of our own intellectual, moral, political and social lives. Hopefully, through an interdisciplinary chain of means from art, history, architecture and contemporary archaeology, it will be possible to experience the Falstad landscape both as evidence of past atrocities as well as an active, dynamic agent of social life: "When it has become a museum here, it really says so much."

IMG. 04 — *Geophysical investigations inner camp arena 2011. Photo: Birgitte M. Fjørtoft.*

REcall Project: Reinterpreting and Representing 'Difficult Heritage'

Interview with Wolfgang Weileder

→ Rebecca Farley

Rebecca Farley is a Doctoral Researcher at the International Centre for Cultural and Heritage Studies, Newcastle University. Her current PhD research project "Looking beyond 'The Angel': Framing and interpreting a public art collection in Newcastle-Gateshead" stems from her own professional background within public art commissioning, working as a freelance curator and project manager with Grit & Pearl LLP and Inspire Northumberland, and as Commissions Officer, Art Council England North East (2003-2010).

27 January 2014 - Wolfgang Weileder in conversation with Rebecca Farley, Doctoral Researcher in public art, International Centre for Cultural and Heritage Studies, Newcastle University.

What were the aims of the *REcall Project* from your perspective as an artist?

We were trying to find a new collaborative and interdisciplinary way of reinterpreting and representing 'difficult heritage,' in a way that goes beyond the 'memorial,' the 'monument' or the 'information centre.' So it's not just about memorialising or remembering, it's more about finding a new way of interpreting this history. So, ideally these reinterpretations become a tool, ultimately, for human rights.

How would you define this term 'difficult heritage'?

For me, this is about physical remains from certain periods of time that we don't know how to deal with. Cultural heritage that is seen as being neither beautiful, nor useful, or that is linked to tragic events—our 'uncomfortable' or even 'painful' heritage. What we meant by 'difficult heritage' in the context of *REcall* was specifically 'conflict heritage' from the Second World War. Not just material and physical remains, but also

'intangible' difficult heritage, the stories and events from that period that might be significant within a particular community and which might even define that community.

Can you tell me a bit about how the *REcall Project* evolved?

The way we conducted the research was to set up a series of case studies around which the international groups—the different interdisciplinary teams of artists, archaeologists and architects—could develop their proposals. At the beginning we just worked with them, providing them with initial information, and guiding them along with the development of their ideas. We identified two case study sites. The first one, Falstad, in Norway, was a former German concentration camp from the Second World War, which is now a centre for human rights. Rome was chosen as our second case study, focusing on sites related to the Nazi occupation during the 1940s. Within each site we selected five different events or locations, sometimes physical remains, sometimes only a story, for the different teams to respond to. We provided the interdisciplinary groups with access to sources, and linked them up with local contacts and historians. But ultimately it was their job to do the research and to come up with the design solutions. My own involvement was really to act as the Fine Art lead for the research, to prepare the ground, discuss the way forward, to develop the methodology. My colleague Irene Brown from Newcastle University helped me with this. We saw the project like a lab, an experiment with clearly defined rules and parameters, but with an open outcome.

How did you recruit the interdisciplinary teams you worked with?

It was an open international call through various archaeology, architecture and artists' networks. Some teams were like blind date groups, who formed just for this project, others were already working together. We were looking for young artists, archaeologists and architects from different European countries. Each group needed to be both international and interdisciplinary. The project partners and the design teams met on location and worked together for a week to develop their approaches. We set *REcall* up as a public art competition but the proposals could be anything. It was completely open. They didn't have to be 'artworks.'

Much of the thinking about this 'difficult heritage' is about 'not forgetting.' What is the role of creative 'reimagining' in this context?

What we did not want was to re-stage or re-enact an historical event. Instead, we wanted a reinterpretation that could take it to a different level. But we didn't want to invent a new type of monument either. We wanted to go beyond the idea of a monument, or even an 'anti-monument' or 'counter-monument,' to develop a new way of dealing with this 'difficult heritage.' Ideally we were looking for completely unexpected solutions.

To try and learn from the terrible experiences that this 'difficult heritage' represents?

Yes. What's important for me is that we reinterpret this heritage in a way that it leads to something constructive. If this is ever possible? Not loosing the memory of the event but turning it, seeing it as an opportunity to rethink our current and future actions. I'm not saying we shouldn't have any memorials or information centres. This is all important. But *REcall* tried to explore something that goes beyond that. It's about using this remembering as a catalyst for something that is proactive. I mean just the remembering of an event doesn't do anything. There's a lot of remembering, a lot of monuments. But they haven't changed anything.

And often remembering has the opposite effect. It's the remembering which continues to create conflict. Maybe in itself, remembering isn't such a good idea?

Maybe it's not. But at the same time you should not forget. We want to learn from our past. I think it's important that the remembering is transformed into a positive thing. But that's very very difficult. How *do* you do that? That is ultimately what I want to find out.

How do the proposals that came out of *REcall* reflect or respond to that idea?

It was very good to see that in the proposals we had a huge variety of approaches. Some were closer to the idea of a monument or memorial, others pushed the boundaries, seeking a more direct engagement with local communities. Really trying to complete the work through a collaboration with the audience. So in some works the audience plays a vital part. The works wouldn't exist without them, which I think is key.

The two locations are very different. Falstad is a landscape and a heritage site that people visit. It already has quite a defined audience. But in Rome it was more about making an intervention within the living networks and spaces of the city.

In Falstad we asked the groups to work with actual locations where events happened. In Rome we could only partly do this as the sites and events, the 'difficult heritage,' had very little physical presence within the city. Here the role of the artworks was also to remind us of these events, to keep the memory of them alive. This was not necessary in Falstad as the story is very visibly told there already.

The Rome proposals seemed to focus particularly on stories about small acts of individual resistance. Trying to somehow bring the spirit of those individual acts into the twenty-first Century.

Yes. I think it's very good to see how the proposals try to take on the idea of going beyond what we already know, to really interact with the community. But the problematic aspect of these ideas is their practical feasibility. It was good to see ambitious ideas but feasibility was also one of our criteria for judging the proposals. But fundamentally *REcall* was a competition of ideas. We didn't have the resources to realise these proposals, but we very much wanted them to at least have this potential. For me the most convincing proposals were those where the teams had really done their contextual research but then took the information and applied it. Not just illustrating what they found out but instead taking the principals and concepts of the original location, event or story and creating a new object or situation out of it. Generating a new layer of understanding, which would allow the audience to look at the whole event differently and critically. It's not about triggering emotions.

How could *REcall* capture this kind of longer-term impact?

We can also say who does it have impact on? What is the main audience for our research? On the one hand it is obviously the participants themselves, but there is also the research community. An interested professional audience who will look at the proposals and find out what this kind of international interdisciplinary approach has to offer. The most exciting part of this process for me was bringing the artists, archaeologists and architects together. We know collaboration between artists and architects isn't new in itself, but bringing in archaeologists was very exciting. The most successful proposals were those where you can see the influence of the three disciplines. The concept of this forced collaboration is not a guarantee for success, but it's a good instance of a situation that can spark something new. I think the most interesting contemporary art projects are ones where we are working on the boundaries of what 'art' is. The boundaries of art are really wide, which makes that very difficult. But there are edges where you can't tell if its 'art,' or 'architecture' or 'archaeology'… and this is where I think it becomes most interesting.

And do you think archaeologists think in the same way, that archaeology could be more interesting if it pushed the boundaries of what archaeology is?

The only thing I'm saying is that this kind of collaboration can help to move beyond our individual disciplines and to learn from each other. I hope that this is something the *REcall* participants from all the different disciplines learned. Of course it's fun. But it's not just that. This type of project helps us all to look beyond what we usually know and do. But it's also the question of why we are doing this and what it can lead to. And ideally the 'why' is, through the combination of the disciplines, we find a new way to deal with this 'difficult heritage.' So there is a bigger agenda here. Changing the world through a small act. Can you do that? It's a very big claim to make for an artist. But if you work with other disciplines I strongly think there is the potential to do this.

Because your influence is wider?

Yes, especially for the art. To look beyond the self-referential process of art making, to really engage with the public directly, to try to be political in that sense. Which means to care about the society we live in and to actively make a statement about that through the work. Rather than just constantly referencing our own discipline, of relating back to art history.

But that takes a lot of confidence and ambition, and belief in the idea of art in itself and the role of the artist. That there is a real power there.

Well maybe this sounds *naïve*. But for me working with other disciplines forces us to rethink our position as artists and also to see the potential that you can do something that could change things. Art shouldn't just be decoration. When you make something physical in the public domain, you create places and situations that allow new things to happen.

There were some really well researched proposals put together for this project. I can see that many of the teams really got engrossed in the stories and the sites.

The real challenge is often in the transition from the research to the solution. This is where it gets difficult. If the solution stays too virtual, too intangible, that is not what we wanted. We were interested in solutions that interacted with the real world, not with a virtual one. Proposals that could have a real presence in our society. For me, the best proposals offered a material and physical solution that goes beyond the literal translation of the idea. Where you can see that the real creative work started *after* the research phase. It was not just about illustrating what they found.

There's a whole industry of literature and filmmaking about this particular kind of 'difficult heritage.' It's really challenging for an artist to contribute to that, to make a statement about these awful events.

Exactly. The writer, the filmmaker, deals with the story itself, retells it, keeps the memory alive. They are concerned with the virtual remembrance. But as fine artists we can do something physical. This makes a good connection with archaeology, which is very much focused on physical heritage, with 'material culture.' This is why I think a collaboration with this discipline is especially good at bringing something new to our practice. As artists we can re-appropriate these things. It's the openness of a sculpture, which through its physicality can also take on different meanings. It's not just illustrative. In my work it's about the material and the stories imbedded within it. But it's the audience that completes the work. They interact with it.

What do you mean 'the audience completes the work'?

Well, the meaning of an artwork is defined by a range of different pa-

rameters. I'm a sculptor so I will try to explain this in a 'spatial' way. For example, there is the *shape* of the sculpture, which gives me certain information. Then there is the *material* of which the sculpture is made. For example, if I make a huge bowl out of paper or out of gold, the form is exactly the same but the artwork is a completely different one, because the material itself inherits so much information. Then there is the overall 'context' in which the artwork is displayed. For example if it is displayed in a gallery or in a urban space, it completely changes the meaning of the work. But another important parameter in this set up is the *viewer*, the audience itself, because every viewer will bring their own knowledge, understanding, and cultural background to the interpretation of the work. So one artwork can mean different things to different people. As an artist I have to consider this and to work with this. If I place something with, or work within, a certain community context I need to be aware of that. How they will see the work. This is what I mean by the audience 'completing' the work.

So how did this awareness of audience and 'cultural context' work within *REcall*, when you had distinct and specific sites, but were deliberately working with artists from many different countries?

The heritage we were dealing with in *REcall* was 'European' heritage. It may be locally specific in the two sites we worked in, but the 'difficult heritage' we were dealing with, from the Second World War, comes from our shared European history. Obviously each country brings something different to it but overall it's a European and an international concern. We thought that working in international, as well as interdisciplinary, groups would be the best way to address this.

We talked before about a need for distance, and we have this with the Second World War, but I'm wondering whether, if the ethos is to make a better world, is there not a challenge to change things that are happening *now*, rather than reflect on historic events that we can't change?

Absolutely. The vision for *REcall* was to make that link with contemporary society and current issues. And through that to commemorate what happened. Some of the proposals did try to do that. Interestingly, during the time we were working on this project, there was an open call from the Norwegian Government for a memorial to commemorate the tragic events of the Utøya island massacre in 2011. With my *REcall* colleagues we discussed what ideas we would come up with for Utøya in light of what we were trying to do with our research. How we might mark the day [22 July], on which this terrible event happened. Instead of making a physical memorial, which is what the Norwegian Government was asking for, to try to re-imagine it as an annual day for human rights, for integration and social tolerance. Basically, to do the opposite of what the guy [Anders Behring Breivik] intended. The Fukushima Daiichi nuclear disaster, [11 March 2011] could be seen as another example of this con-

temporary 'difficult heritage,' this time one which had potentially enormous implications for our global environment. Why doesn't Japan 'commemorate' this as a national holiday for the benefit of the environment? For example, when people aren't allowed to drive and the factories are closed to save energy. For me, it's very simple ideas like this that can have huge impact, but also huge implications, that could be the answers. Surely you wouldn't forget a day like that. The remembrance has a direct positive impact. Is this not something that we all ultimately want? To learn from our past to do things differently in the future?

Would you see those new memorial days as 'public artworks'?

Ultimately it doesn't matter what you call them. If it develops out of an artwork, a public art framework, or out of a political one, fine. It doesn't matter where it's coming from.

Of course, with *REcall* you were acting more as a project initiator and mentor to the design teams rather than acting as an artist yourself. Are there any projects where you are directly working with 'difficult heritage' within your own practice?

Yes. But 'difficult heritage' in a very different sense. Not 'conflict heritage.' More in the sense of architectural remains that tell a story about a place. A place which doesn't have a function, or doesn't seem to fit into our contemporary society any longer. For example I am currently working on 'Jetty,' a research project which is focused on Dunston Staiths, the former coal pier on the banks of the River Tyne in Gateshead [North East England]. The Staiths is a monumental listed timber structure that no longer has any industrial use. The project is about using the site as a catalyst for discussion about the meaning of sustainability—in a social, environmental and heritage context. Working with this existing architecture and its material heritage provides us with a chance to explore these relationships in a very tangible sense. This is also what I really like about archaeology. The way archaeologists see that the context is engrained in the material. It's about the material heritage, the thing itself, its history. As an artist I find that very interesting because I think that this is essential to the way we construct meaning in the work. As I've explained we work with materials that shape a very specific meaning. In my work it's more and more important that this context, this story, is ingrained in the material that I use, and becomes part of the artwork. Recently I've started using materials which have ready-made stories embedded within them. This is one of the parameters that I want to juxtapose in order to create the meaning within the work. That is why, for me, this more archaeological approach to material heritage and the involvement of the archaeologists alongside the artists and architects in the *REcall* project was so crucial, and so inspiring.

Interview by Rebecca Farley

Minor Geographies of Day-to-day Resistance

→ Viviana Gravano and Giulia Grechi, Routes Agency

> The Audiovisual Museum of the Resistance in Fosdinovo, in the province of Massa and Carrara, is born from the desire for a new vision of the Resistance, one that speaks not just to an adult audience, but predominantly to a young one. The large-scale projections of witnesses' faces highlight and emphasize their expressiveness; thanks to such an emotive language not merely a story is handed down, but memory. Studio Azzurro 2000

So begins the inset published on the website of the artistic group Studio Azzurro: creators of the Audiovisual Museum of the Resistance of the province of La Spezia, Massa and Carrara, in Fosdinovo in 2000. In this description two essential themes are immediately brought to the fore: to whom the history of the Italian Resistance is communicated, and how to communicate it today, in a contemporary moment dense with systems of transmission and dialogue. Referring to the website of the museum (requested by a group of partisans who were already very elderly at the beginning of their work with Studio Azzurro), the homepage presents itself in a very emblematic way:

> A museum isn't a place for dusty old memorabilia, but for the preservation and elaboration of historical memory. And the memory of the Resistance not only belongs to the partisan but also to the farmers, to the deportees, to the prisoners, to the women, to the people struggling for survival. It's not just armed resistance and political opposition to the German occupiers and their Fascist allies, but also the resistance of the civilian population against the war, the bombings, the hunger, and the massacres. This Museum of the Resistance suggests a pathway that unites the narrative of moments that were tragic but decisive for freedom and democracy in Italy with the images

PREVIOUS PAGE, IMG. 01 — *Still frame from the movie "Roma città aperta", director Roberto Rossellini, 1945.*

> of those events that have been left to us: thus establishing a place where the memory of the witnesses meets the visitor, inviting him to interact with stories, pictures, and movies. (2000, online)

For us at Routes Agency, this self-presentation of the museum is profoundly related to what took place during the *REcall* workshop entitled, "Small Geographies of Day-to-day Resistance"; more specifically, to the idea that the museum is intended as a place of elaboration of historical memory, and not just a place of conservation. Shortly after the workshop, in a presentation of the Museum of the Resistance by Studio Azzurro, it was reiterated that the Resistance was truly a people's movement in the broadest sense of the term, having involved not only an enormous amount of fighters, but also a broad gathering of ordinary people who made "their" resistance within the quotidian and small, yet steady opposition constantly present in their everyday life—something that is essential precisely for this reason.

The above quote speaks clearly of the "resistance of the civilian population" to suggest what today, often mistakenly, is called "civil society" and what, at that time really fought its battle of civilization against the internal enemy of fascism and the Nazi invaders. The vivid description emphasizes the need to know how to combine oral histories and narratives with the images and the physical presence of the visual witnesses of those times. But what makes this museum truly a unique case, not just in its actual presence, but also in its mission statement, is the notion of the encounter between visitor and memory as an interactive moment, where one can be a living element and agent, contributing to make memory itself alive.

We began with a reflection on this example, present in Italy, to articulate, right from the start, what our theoretical coordinates are, and to then turn to the practices which guided the construction of the workshop in Rome. We can summarize our intentions in a question and, rather than answers, two possible suggestions that open themselves up to the possibility of many answers: who should transmit and make alive the memory of the Italian Resistance against Nazi-fascism, and how? The first answer, or rather the first direction of reasoning, led us to ask the question of "how" we can overcome a traditional celebratory vision—albeit one that absolutely had its own meaning (and still does in some institutional contexts) but is no longer sufficient to ensure that the difficult task of transmission reaches the desired result, especially when it comes to new generations of users. The question of "who" must do this has struck us as another essential issue.

For years in Italy, a misunderstanding that was far from innocent—and indeed very political—has created the condition that when one speaks of the Resistance, one refers only to those who were armed; those who had miraculously returned from a concentration camp; or those who, in one way or another, were a direct witness. Only now (very late in our opinion), we realize that this approach could only bring us to a slow silence on these themes as a result of the sad, but inevitable, disappearance of the

witnesses of that time, due to their advancement in age. In other words, there had been no thought about the passing of the baton, exactly to "whom" would have to continue these narratives, once the witnesses had disappeared. We are talking about a political fault, because, once all the witnesses pass away, the impossibility of continuing to talk about that period seems to be perfectly functional for all historical revisionisms, and even to infamous, horrible current negation. So, in response to our question of "who" needs to perpetuate the memory, a possible answer for us is that famous "civil society" who at that time constituted the Resistance, and who now must transmit it through feeling, even for those who were not there—even for the children and for the children of the children of those who were there.

In *The Human Condition,* in the chapter dedicated to action, intended as a characteristic particular to the human being as a producer of relations, Hannah Arendt writes:

> The perplexity is that in any series of events that together form a story with a unique meaning we can best isolate the agent who set the whole process into motion; and although this agent frequently remains the subject, the "hero" of the story, we never can point unequivocally to him as the author of its eventual outcome. (1998, 185)

Arendt's vision helps us to clarify that returning the responsibility of the memory of the Resistance back to the community does not take it from its live witnesses, but, on the contrary, serves to amplify its echo—removing the memory from the aura of heroism that seems to ennoble it but in fact, moves it further away from being a possible model for today. Historiographic models of the nineteenth century produce the hero as an exceptional being and therefore unattainable, and inimitable in practice for most of us. Today, in a time in which we yield to the oppression and arrogance of power, the quotidian, civil resistance—made up of many small anti-heroes who have never taken up arms but made small daily gestures of opposition—appears as a model that is accessible, imitable, and therefore also powerful. Women who attack ovens out of starvation; the daily sabotages in the Quadraro district; the petite bourgeois Roman boy with a highly developed social conscience; a sense of belonging among the young police officers; the silent opposition of the church based in the convents—for an "official" history that is waiting for the death of his heroes in order to bury them, allowing them to speak only in annual ceremonies or on marble tombstones, these examples are too "possible" to not be dangerous.

Arendt insists on the fact that the narration of stories must be a kind of continuous echo that exists precisely because it shows everywhere how men "live together". However, concerning the possibility that these stories will not become monuments but rather documents, that is, instruments of continual re-reading and re-actualization (in the Benjaminian sense of the term), Arendt writes:

> These stories may then be recorded in documents and monuments, they may be visible in use objects or art words, they may be told and retold and worked into all kinds of material. They themselves, in their living reality, are of an altogether different nature than these reifications. They tell us more about their subjects, the "hero" in the center of each story, than any product of human hands ever tells us about the master who produced it, and yet they are not products, properly speaking. Although everyone started his life by inserting himself into the human world through action and speech, nobody is the author or producer of his own life story. In other words, the stories, the results of action and speech, reveal an agent, but this agent is not the author or producer. Somebody began it and its subject in the twofold sense of the word, namely, its actor and sufferer, but nobody is its author. (1998, 184)

Again, we want to clarify that this is said not to diminish the direct narratives in any way, but rather to prohibit them from being made "exceptional", which would crystallize them into a mythical past, unrepeatable today. That past would slowly erase itself and become useless for future generations.

> It is necessary at this point to define who this "community" is that must now take care to continue and constantly re-elaborate the memory of those facts. We propose to borrow the title of a seminal book on this topic by Giorgio Agamben, *The Coming Community*. In this text, Agamben defines community as a kind of process-in-progress, composed not of individuals but of *whatever beings*, understood, not as *collective man*, *un-identified man*, but as a being-*such*. This definition interests us because it fits in perfectly with the idea of a small daily resistance: the *whatever being* in Agamben's community isn't the hero but one who, remaining himself, without exception, participates in a collective movement that makes history without being aware of it. The same *whatever being* not only tells that story but, in narrating it, makes today's history. Agamben writes: "The singularity exposed as such is whatever you want, that is, lovable" (2007, 2).

Therefore, a single person that does not have to adhere to a model in order to become part of the community, but that in and of itself, as itself, it becomes a part of it. In our example of the Italian Resistance to the Nazi-Fascist occupation, we would like to translate Agamben's "loveable-ness" as the participation and desire for sharing, and even emulation. The *coming community* is made up of those single individuals that decided at that time to be a community of resistance and today should be a community of memory/resistance, becoming witnesses, that is to say, those who through current, small, daily resistance constantly narrate the Resistance—with a capital R—not only in their words but in their everyday acts.

It is now necessary to indicate which theoretical model of collective memory we are referring to, in order to understand how certain events can always remain current and not appear as petrified "exempla" in their exceptionality linked to a state of exception, which keeps them away from our present. In order to better position ourselves, we'll refer to Giorgio Agamben when he says that Nazism advanced by radicalizing the very

concept of the "state of exception" (Agamben 2007, 15). After the declaration of the "Decree for the Protection of the People and the State", which effectively suspended the articles of the Weimar Constitution in Germany, Hitler left the country in a state of exception that suspended all democratic rights for the duration of Nazism. The concept of totalitarianism, as well as that of state power, underwent a major change after this episode in many European democratic states. Agamben writes:

> And in this sense we can define modern totalitarianism as the institution, by way of a state of exception, of a legal civil war that permits the elimination not only of political adversaries, but whole categories of the population that resist being integrated into the political system. Thus the intentional creation of a permanent state of exception has become one of the most important measures of contemporary States, democracies included. (2007, 2)

Here, if we speculate, it is interesting to observe how the present is dominated by a state of exception, imposed not by a real armed confrontation, or worse from a real war in process, but one that still suspends many democratic rights, or at least civil rights, without showing itself in a clear way and thus without provoking a real Resistance, understood as the heroic one against Nazi-fascism. A certain narrative of the Resistance of daily life of the Nazi-Fascist period can be seen today in those who implement a humble but constant form of everyday opposition to this, by-now eternally reiterated state of exception. Today, it is not military action—fundamental and clear in its extreme necessity, and cannot but remain indelibly central to the memory of the facts of the time—that should speak to those who practice or would like to practice this daily and minimal operation. It is rather the action of the individual, or the small spontaneous group, that has weakened the dictatorial fascist and Nazi system during the occupation in a puntiform manner by undermining it from within. So, from beyond the necessary memory of the battles and armed bands, it is necessary to restore the memory of the population that finally rebelled after September 8.

This second memory must go through the process that Paul Ricoeur articulates in a masterly manner in *Memory, History, Forgetting*. Ricoeur says that a witness to the fact, those who have lived the traumatic event in our case—, is reached and touched by the fact. That witness remains impressed, precisely in the physical sense of carrying that vision imprinted in him or her: that lived feeling. But, for the one who must perpetuate the story, the receptor of that witness, how does he or she receive it? Ricoeur says:

Through the narrative the listener, who becomes a witness in the second degree, finds himself in turn exposed to the effects of the event, to the energy and violence, yet sometimes even the jubilation, which are transmitted in the testimony. (2004, 18)

If we accept this reading as correct, the primary witness must not appear as inaccessible, or present themselves as the exception that makes an exceptional gesture in a state of exception. Rather, this witness must trans-

mit the possibility of assimilation; must pass along a vision that involves the empathic listener as a kind of "actor" in the original sense of the Latin "agree": the one that will complete the action.

In *Survival in Auschwitz* by Primo Levi—a novel that remains an international cornerstone for all literature of those terrible years—what strikes us most, and what we continue to remember as a refrain in the deepest part of our memory, are the little questions that bring us closer to the daily life of the prisoners of Auschwitz, who could have been us, like we might still be in a future without memory of the past. Right at the beginning, recalling the "normal" gestures made by those who knew they were going to die, shortly before living his own terrible fate, Levi asks: "If they were going to kill you tomorrow with your child, wouldn't you give him something to eat today?" (Levi 1989, 13). All at once, we forget each redeeming state of exception in our assured present state that says to us: they were Jewish, I'm not; they were political dissidents, I don't do politics; they were homosexual, I'm straight; and so on. In front of that everyday gesture, Levi's question appears almost rhetorical, like a lightening flash of epiphany, the mother and father who feed the child right before his death. That familiar gesture leads everything back to a terrifying realm of the "possible," and thereby a gesture for the present and not for the past.

Some pages later Levi writes:

> In this place, washing every day in the murky water of the unclean sink is practically useless for the purposes of cleaning and health; instead it is important as a symptom of residual vitality, and necessary as an instrument for moral survival. (1989, 16)

The small everyday resistance in the camp is not the violent opposition to Nazi power, obviously impossible in that context, but it is one that resists the temptation to give in and accept the vision of themselves as animals, as waste, through the reiteration of gestures of "normality" outside of the camp. Once again, the simple concept of washing—an act of moral rather than physical survival—asks the listener to consider the memory of an everyday resistance, in the most extreme places of that time, the concentration camps. This resistance consists of small individual gestures that are absolutely un-narratable among the great facts of history. Washing reclaims the self as worthy of more than mud, as more than diseased; and preserves a self-image that does not coincide with that which the violent power impresses on them every day, every minute, every gesture within the "normal" routine of camp.

We would like to conclude by quoting Hannah Arendt once again, and her definition of "action":

> Action, thought it may proceed from nowhere, so to speak, acts into a medium where every reaction becomes a chain reaction and where every process is the cause of new processes. Since action acts upon beings who are capable of their own actions, reaction, apart from being a response, is always a new action that strikes out on its own and affects others. (1998, 190)

We see the transmission of the Resistance to Nazi-fascism, and we understand the *REcall* project as the occasion for the beginning of a chain reaction in which those who are "resistant" today can perpetrate those small actions of daily life that, at one time, put an end to barbarities.

Translation by Diana Thow

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Part II

Venice Workshop & Amsterdam Installation


QUESTO EX CONVENTO DELLA CELESTIA
DAL 1873 AL 1943 FU SEDE DELLA
R SCUOLA MACCHINISTI E TECNICI MECCANICI
CHE FORMO' IL PERSONALE
DI MACCHINA DELLA NOSTRA MARINA
GLI ALLIEVI ANCORA VIVENTI
CON QUESTA LAPIDE
VOGLIONO PERPETUARE LA MEMORIA DEI
FRATELLI CADUTI PER LA PATRIA
E LA SCUOLA CHE FU LORO
MAESTRA OPEROSA DI VITA
MCMLXXI

REcall Kick-off: Ideas and Challenges for Conflict Heritage

→ GENNARO POSTIGLIONE

REcall—European Conflict Archaeological Landscape Reappropriation is a research project focused on the possible roles that design can play in dealing with difficult heritage (tangible and/or intangible), such as that issuing from conflicts and war in both natural and urban landscapes. The question posed by the *REcall* consortium (comprising four universities, two museums as well as a number of external consultants) concerns the challenge of searching for and envisaging new ways of handling painful sites, which supersede traditional commemorative forms. In reality, whether one finds a painful memory/site physically or phenomenologically removed/deleted from the contemporary experience of the site; or whether certain interventions have sought the realization of a museum, mausoleum, monument, memorial, etc.: all sorts of architecture of memory act strongly on visitors' emotions. *REcall* aims to move beyond this by investigating new forms of intervention in conflict heritage and landscapes, with the aim of overcoming the trauma connected with many painful places and stories acknowledging history, without reducing or limiting their potential to that of a commemorative space. The consortium believes there is a need to shift from "simply" commemoration to a more active involvement and participation of people in/with the places and stories, through an act of "reappropriation." To accept the challenge, the consortium has also foreseen that, to achieve such an ambitious project, it was necessary to introduce a high level of interdisciplinary skills within the domain of knowledge around conflict memories.

The links between war, memory, identity and politics have increased significantly over the past years. The desire to remember has grown particularly around the major anniversaries of the First and Second World Wars (Carr 2010), directing a current of interest toward war traces across European cities and landscapes. Linked as they are to unpleasant memories, these traces represent a patrimony that is difficult to manage. However,

PREVIOUS PAGE, IMG. 01 — *Venice Workshop. Photo: Francisco J. Rodriguez.*

REcall believes they have the potential to resonate beyond their local contexts and become part of the construction of a collective identity on a European scale (Bassanelli and Postiglione 2011). On the strength of this account, the project proposes the development of sustainable and innovative practices for reuse, valorization and communication of European tangible and intangible conflict heritage from the twentieth century.

Every conflict leaves its own legacy. Ruins, rubbles, but also entire buildings and infrastructures mark the European territory, reminding us of a past that most people would rather forget (Tzalmona 2011). The *REcall* consortium believes that by confronting ourselves with this traumatic patrimony, we could exploit its usefulness in the transforming of identity and memory dynamics. War memories and national identities are undoubtedly inscribed in the landscape through heritage (Carr 2010), and if we want to open our patrimony to new, meaningful narrations, we must critically face today's process of historicization of twentieth century conflict remains.

By establishing synergies between leading national and local institutions, *REcall* has brought together diverse theoretical, methodological, phenomenological and operative contributions to the interpretation of conflict heritage. Such synergies provided a critical framework for developing innovative research strategies based on the power of doing. Indeed, the main objective of *REcall* is the re-use and "re-appropriation" of difficult heritage by reconciling people with their memories.

Reconciliation neither implies the obfuscation nor the deleting of scars and painfully memories, but rather their transformation and elaboration in a different context—a change of framework that recovers memories from a voluptuary and perverse circle. Not unlike Zizek's discourse on happiness (2002)—being the betrayal of desire—there is the need to sidestep the inclination to imagine a different story, wishing that painful events might never have happened or that we could have changed the course of history by making other choices. At the same time however, we must avoid "simply" forgetting, or deleting what we are not really able to acknowledge.

The strength of the *REcall* project extends beyond the timeliness of its contents, as it tries to establish innovative investigation praxes for contemporary cultural research. Far from being merely experimental in itself, the project's practice-based approach is particularly suited to the research issue at stake. In fact, the project isn't only an instrument of knowledge, conservation and valorization of difficult traces, diffused throughout European territory. More importantly, *REcall* opens up a new propositional perspective capable of turning the painful heritage of twentieth century conflict into a resource for newly-conceived European identities.

Two considerations fall from the analysis of the consortium's nature. On a strategic note, the consortium is built on the complementarity of the fields involved, to ensure the convergence of different perspectives in a network of excellence. In order to maximize this goal, the *REcall* network has been growing along with the project's timeline, establishing creative

and critical collaborations with local stakeholders and audiences.

In order to make full use of multidisciplinary approaches and to ensure the performance of active research, the *REcall* programme has been implemented through three international workshops and two design competitions, open to young practitioners with different educational backgrounds and skills. All documents and results of these activities have been documented in the second part of this volume.

IMG. 02 — *Venice Workshop. Photo: Birgitte Fjørtoft .*

→ Venice WWII Stories & Places Workshop

On Thursday 13 September 2012, the participants to the *REcall*—"Venice WWII Stories & Places" workshop (September 9-13 2012, IUAV Santa Marta) presented the outcome from four days of intensive work on Venice WWII forgotten memories. The six interdisciplinary teams, comprised of artists, archaeologists and architects, worked respectively on six specific forgotten stories/places related to the Second World War in Venice.

The goal set for all teams was to elaborate and realize a work (performance, installation, etc.) capable of "recalling" the forgotten story they had been assigned, while avoiding any "simplistic" memorialization. Teams all shared the idea and conviction that no memory can really be "recalled"—thus slipping into oblivion—without the participatory acts of people. Memory is an ever-dynamic object, always involving the subject in a continued action of negotiation: a dance always reconfiguring the relationship between object and subject.

With the help of tutors affiliated with the four university institutions involved in the workshop (AAU, POLIMI, NTUN, UNEW), participants trod the fragile and complex path of painful memories, developing their

proposal and realizing their contribution for a possible "recall".

Beside this, the Venice workshop had several goals: it provided the opportunity to test the quality and the quantity of *REcall* research queries; but also the occasion to officially and publicly launch the project. The workshop's kick-off-meeting occurred within an incredible framework, that of the 13th Venice Architecture Biennial—one of the most relevant events in the world of architecture. The choice of Venice was therefore not coincidental, but a carefully elaborated decision based on the specific concept behind the biennial, entitled "Common Ground".

In the words of the curator, the international reknowned architect, David Chipperfield:

> Within the context of the Architecture Biennale, "Common Ground" evokes the image not only of shared space and shared ideas but of a rich ground of history, experience, image and language. Layers of explicit and subliminal material form our memories and shape our judgements. While we struggle to orient ourselves in a continuously changing world, what we are familiar with is an inevitable part of our ability to understand our place. It is critical that our expectations and our history don't become a justification for sentimentality or resistance to progress. We must therefore articulate better our evaluations and prejudices if we are not to regard what has come before as something to escape and if we are to give value to a cumulative and evolving architectural culture rather than a random flow of meaningless images and forms. (http://www.labiennale.org/en/architecture/archive/13th-exhibition/chipperfield/)

IMG. 03 — *Venice Workshop. Photo: Birgitte Fjørtoft .*

Each group was then invited to work on its site/story in the direction foreseen by the *REcall* project. We suggested the notion of 1:1 actions and/or performances that could be recorded and shown afterwards in the *REcall*—Biennale Session on 13 September 2012. Participants were allowed to use any media and any format to act on the assigned story/site and to also to reproduce the event within the framework of the *REcall*—Biennale Session.

With thanks to Stina Holm Jensen (AAU); Tenna Olsen Tvedebrink (AAU); Elena Pirazzoli (POLIMI); Michela Bassanelli (POLIMI); Jon Reitan (FCN). The stories used in the workshop were taken from the book *1943-1945 Venezia nella Resistenza*, edited by Turcato, Giuseppe and Agostino Zanon Dal Bo, Comune di Venezia in 1976 and rewritten by Elena Pirazzoli.

IMG. 04 — *Venice Workshop. Photo: Birgitte Fjørtoft .*

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Venice Workshop

13 September 2012

European Conflict Archaeological Landscape Reappropriation

REcall DoW

Biennale Sessions

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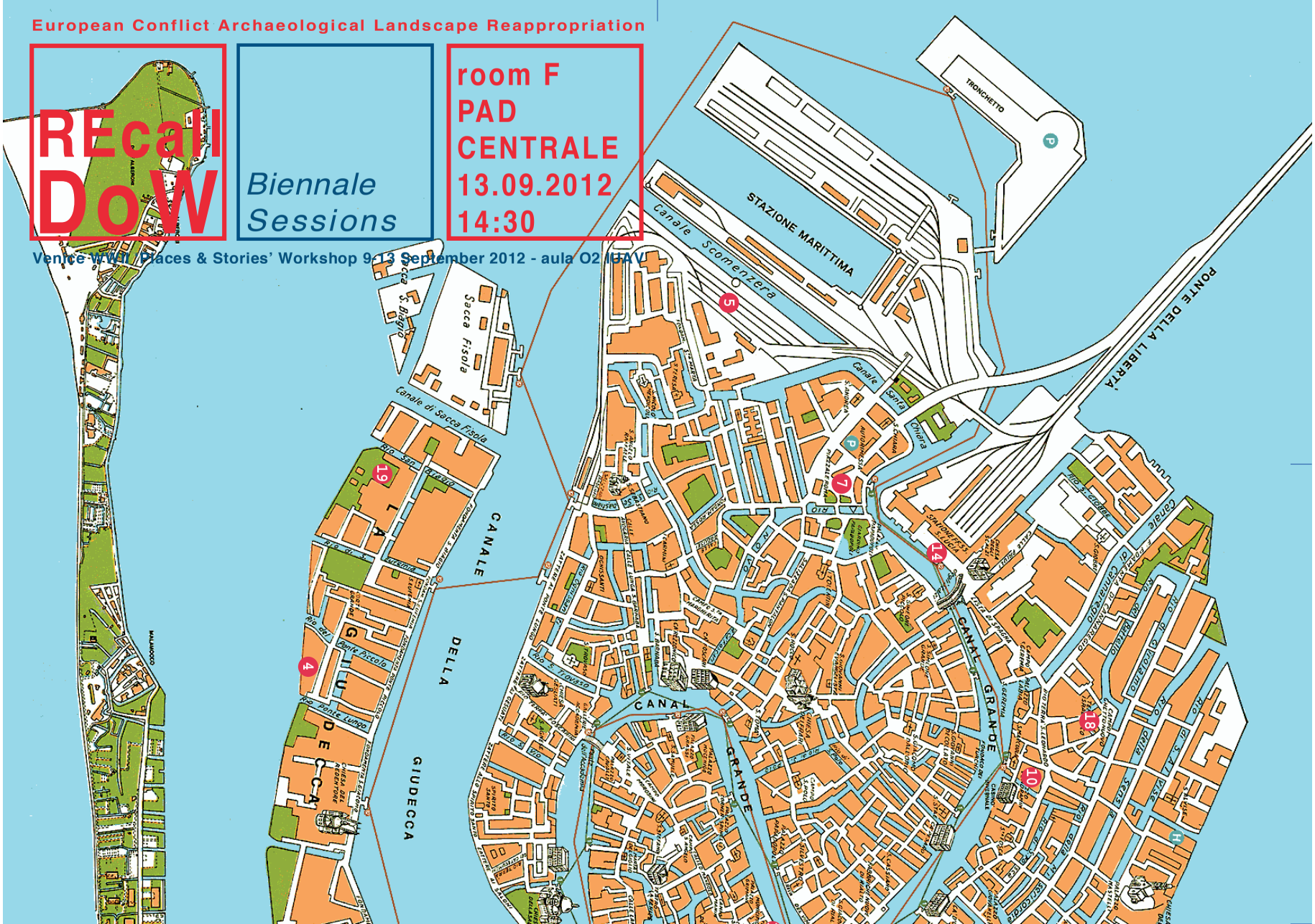
13.09.2012
14:30

Venice WWI, Places & Stories' Workshop 9-13 September 2012 - aula O2 IUAV



MURANO
BURANO
TORCELLO
S. MICHELE
FONDAMENTE NUOVE
OSPEDALE CIVILE
SS. GIOVANNI E PAOLO
S. FRANCESCO DELLA VIGNA
Darsena Grande
Canale di Porta Nuova
TORRI DELL'ARSENALE
S. ZACCARIA
SAN MARCO
piazza S.Marco
PALAZZO DUCALE
RIVA DEGLI SCHIAVONI
BACINO DI S. MARCO
Punta della Dogana
Chiesa di S. Giorgio
Canale della Grazia
FONDAZIONE G. CINI
ISOLA DI S. GIORGIO MAGGIORE
LE ZITELLE
VIA GARIBALDI
RIVA DEI 7 MARTIRI
S. Pietro di Castello
Canale di S. Pietro
GIARDINI PUBBLICI
ESPOSIZIONE INTERNAZIONALE D'ARTE
VIALE 24 MAGGIO
CAMPO STRINGARI
Campo Sportivo
ISOLA DI S. ELENA
S. ELENA
CA' BIANCA
PALAZZO CINEMA
CASINO ESTIVO
AEREOPORTO NICELLI
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Venice WWII 'Places & Stories'
Selected sites

1. Marinaretti
Ex Convento della Celestia, Scuola allievi meccanici delle Regia Marina
2737/F Castello
September 1943

Since the annexation of Venice to the Kingdom of Italy, the former convent space adjacent to major shipyards of the Arsenale housed the school for non-commissioned mechanical officers, managed by officers and staff of the Navy. Many teenagers from all over Italy attended the school.
The first German occupants in Venice, in the Autumn 1943, considered the 'sailor' students as soldiers because of their uniform, and decided to deport them as IMI (Italian Military Internees). But during the walk from the Arsenale to the station, many Venetians reacted, urging the boys to escape. Arrived at Holy Apostles Church, some indicated safty 'Calli' where to slip out of lane. At the Ponte delle Guglie, women in the market began to scream to escape, many children ran to the Ghetto or along the foundation of Cannaregio, taking off their uniform and throwing it into the canal. Eleven entered an open gate and were saved, hidden by the inhabitants of the house.

2. Nazi calle arrow
Platzkommandantur,
Calle Renier (Dorsoduro 3656)
September 1943

Only one sign of Nazi orientation system still remains in Venice, in a narrow calle near one of the most popular place of the city: campo Santa Margherita. The arrow showed the way to the "Platzkommandantur", that is the Nazi command located in Piazza San Marco, where a Nazi flag flew constantly.
Many prisoners had to pass here to reach the Nazi main head quarter since the little calle is also on the way from railway station to the central square on Venice.
Just a step from Campo Santa Margherita, now new yellow signes suggest other paths to reach the station or Piazza San Marco and the Nazi arrow remains, almost illegible, on the crumbled plaster of an old house, as a melting memory.

3. Harry's bar
Calle Vallaresso 1323 (San Marco)

Venice, a town filled with romance and mystic, a city with a dedicated and unique local "kitchen" influent by century's commercial trade with the East. This local kitchen is also unfolded at Harry's Bar - a high class restaurant and at the same time a really spectacularly bar. Through history Harry's Bar has been a meeting place for big personalities; artists, models, royalties and other celebres. This sounds as an adventure.
But everything has not always gone smoothly. Around WWII where fascism was in power, fatal rumors were spread about Harry's and the owner Giuseppe Cipriani, i.e. that he was a guardian that shamelessly defied the Jewish segregation laws. When World War II broke out, Cipriani was obliged to put up a big sign that said: "Jews not wanted here". In October '43, the fascists installed a mess hall for their sailors at Harry's Bar.

4. Anti-raid shelter
Campo Junghans (Giudecca 494)
1940-1945

Usually during the aerial bombings people protected themselves in underground shelters: this is impossible in Venice. So, the municipality started to construct air-raid shelters at the center of main "Campi", or near factories, schools, hospitals. Often they were constructed in hurry and with very poor materials: the concrete was made by sand, little stones, pieces of wood and fragments of bricks.
Actually Venice was never bombed, but the presence of these structures disseminated in the Venice Laguna still remind of the time people was rushing out from homes looking for safer places where to recover.

5. Operation Bowler
Santa Marta Harbour (Dorsoduro)
21 March 1945

After years of war, at the beginning of 1945 the road and rail network of North Italy was damaged and unusable. Consequently, the Germans used for their supplies the Port of Venice and the system of canals that branched off from here in the Po valley. The Allied command decided to bomb the port to stop the enemy activies, despite the risk for Venice and its immense Cultural Heritage.
Therefore, the operation was planned in detail to avoid any hitting to artistic and architectural heritage. Soldiers who should have made any kind of mistake, would be removed from service, returning to civilian clothes, hence the name "bowler" for the action. The dive bombing of RAF fighters was actually correct, just hitting stores and ships, while some residents climbed on rooftops to watch the attack. However, the shock-wave invested and distryed a house in Santa Marta, where 25 people died.

6. Jewish deportation
Civic Hispital, Campo SS. Giovanni e Paolo
(Castello 6363)
7 October 1944

Between the end of 1943 and 1944 the Jews of Venice were deported to the camp Fossoli, to be then sent to Auschwitz. In the city, men, women and children were rounded up in prisons or in other areas, such as Foscarini School, as a plaque posted in 2000 rimindes. Especially dramatic was the summer of 1944, when the SS command (leaded by Franz Stangl) moved to Venice. The machinery of deportation did not stop even in front of elders and sick people. In August 1944, seventy people were deported from the Elderly Care House of Israelite along with the hospital's chief rabbi who had refused to leave. While in October, the patients at city hospitals (Santi Giovanni e Paolo, San Clemente and San Servolo) were to be locked up in the chamber-room of the Main City Hospital, waiting to be sent first to Trieste, then to Auschwitz. Out of the 246 deported prisoners, only 8 returned to Venice.

7. Piazzale Roma
Piazzale Roma and Ponte della Libertà
1933-1945

Venice is connected to the mainland with a relatively recent bridge: realized in part by Austrian in 1846 (railroad bridge) and completed during the Fascism with the road part, in 1933 it was named "Ponte Littorio".
After the Armistice between Italy and Allied armed forces of September 8, 1943, the northern Italy remained under control by Nazi forces and by the new fascist Republic (RSI). In all the cities of northern and central Italy acted the Resistance. In Venice, the peculiar structure of the city made the underground resistance very difficult: the island could have been a trap. Who controlled the bridge and Piazzale Roma, controlled all the presences in Venice.
After WWII the bridge became "Ponte della Libertà" (Bridge of Freedom).

8. Ca' Giustinian
San Marco, 1364 / A
26 July 1944

After the birth of theItalian Public Republic (RSI), the National Republican Guard settled its command in Cà Giustinian together with some German military offices. On 26 July 1944 a partisan bomb exploded in the building killing 14 people, but none of the GNR commander was among them. The retaliation came few days later, on July the 28th, when 13 supporters taken from the prison were shot on the ruins left by the explosion.

9. Riva dei sette martiri
3 August 1944

Called 'Shore of the Empire' (Riva dell'Impero) because it was built by the Fascists, this portion of the Riva degli Schiavoni was the scene of major Nazi reprisal in August 1944. Some units of the Kriegsmarine were moored at the Riva: a German soldier disappeared the night between the 1st and the 2nd of August. Since in that summer the Allied were advancing and there were many conflicts with the Italian Resistance Units, the Nazi troups thought it was an outrage by Partisans, and therefore it was given the order to shoot, as retaliation, seven antifascists.
On the morning of August the 3rd residents and Arsenal workers were forced to witness the execution of the seven Partisans who were tied to lampposts on the Riva dell'Impero bank . Only a few days later it was discovered the sailor had drowned in the canal, were he died, probably because he was drunk.

10. Ex Cinema Italia
Campiello de l'Anconeta
Cannaregio
6 July 1944

On July the 6th 1944, Sergeant Marina Bartholomew Asara was killed by a group led by the Chioggia shareholder Aldo Varisco. Soon the reprisal was activated: the Colonel Morelli (head of the GNR - National Republican Guard) on the night between the 7th and 8th of July killed five people suspected of anti-fascism who lived

near the site of the attack to Asara. The victims were Ubaldo Belli Luigi Borgato, Bruno Crovato, Piero Favretti, Augusto Picutti, while Joseph Tramontin was seriously wounded. In Ramo Colombina you can still see the plaque for Piero Favretti, while in Campo San Felice the one for Ubaldo Belli.

11. Arsenale
1943-1945

For centuries a military settlement, the Arsenale with the occupation of Autumn 1943 was transformed into a site at the service of Kriegsmarine. But actually its workers, the "arsenalotti" were amomg the major supporters for the Resistance, supplying arms and explosives and gathering information. Inside the bunker is being built both German air-raid shelters. In the days of liberation, the fleeing Germans tried to set fire to the facilities, but arsenal, fire fighters and partisans were able to save and liberate the Arsenal.

12. Bunkers in the Laguna
Lido
Autumn 1943

After the 8 September, the German army start to create a line of extended protection on the upper Adriatic coast, otherwise unguarded. The beaches were fortified with a bunker system with function anti-landing: at the Lido di Venezia is still possible to see many of them.

13. Scalera film and Cinevillaggio
Giudecca, Calle Convertite
Giardini della Biennale
Autumn 1943 - Winter 1944

In October 1943, the institutions dealing with films production in Italy were moved from Rome to Venice: there was a need for a new Cinecittà since Rome was under the controll of the Nazi troups. Therefore were created the Cine-villaggio (being much smaller than Cine-città) between the National pavilions in the Biennale Giardini and the studies of Scalera Film in Giudecca, both used to shoot films. However, directors and actors preferred not to move and not bind to the new regime. Only a few, including Valenti and Ferida, went to Venice for modest film shooting, between traditional stories and low cost production, useful only to prevent Germans took away all the camcorders and the technical equipment.

14. Santa Lucia train station
Autumn 1943

The railway is one of the two channels of connection with the land. Immediately after the armistice the railroaders began to sabotage German convoys. They helped also confused soldiers and former prisoners, helping them to flee the city to safer areas. The SS in November 1943 arrested the engineer Bartolomeo Meloni, head of the first National Railways conspiracy organization: he was deported to Dachau, where he died together many other prisoners. Between platforms 7 and 8, a plaque commemorates his sacrifice and other railroaders for their efforts towards the Liberation.

15. Ca' Michiel delle Colonne
Strada Nuova 4314
1943-45

Ca' Michiel delle Colonne (later called Ca' Littoria) during the Fascit dictarship was the headquarters of the National Fascist Party, but in 1943 after September the 8th with the Nazi-Fascist occupation of Venice became a place of torture for Partisans. Among these, Victorinus Boscolo, who was the bomber of Asara. Boscolo during the interrogation jumped from the window in the Grand Canal and he was able to swim across in spite of the handcuffs, reaching a safety place where to recover.

16. Liceo Convitto Foscarini
Fondamenta Santa Caterina
1939-1945

Several students were active in the Resistance, some in cities and others in mountain operations. In December 1943, part of the Liceo Convitto Foscarini was used to imprison Jews rounded up in Venice, before deporting them to Fossoli. The other side of the school (in Calle Lunga Santa Caterina 4965) was used as a barracks for the military sailors (10ma Flottiglia Mas).

17. Fusina ferry bombed
Riva degli Schiavoni
14 August 1944

One of the few attacks took place in the historic city by three bombers, after hitting at Malamocco a ship of the line Venice-Chioggia (where 24 people died), they headed towards the Bacino di San Marco: between Punta della Dogana and the Island of San Giorgio where was moored the German hospital ship 'Freiburg', that was also the mission target. The allies, after a first attempt to hit by dropping four bombs, began to strafe the ship. But at the same time a ship of the line 'Fusina Venezia' - carrying civilians direct to loof for food in the countryside – was passing by: the bursts of guns killed 15 people while 50 were wounded.

18. Campo del Ghetto Nuovo
Cannaregio, 2892
November 1943 - January 1945

The arrests and deportations of Venetians Jews took place mainly between the end of November 1943 (in particular, during the raid of the 5th December) and the Summer of 1944, but actually continued until the early months of 1945. 246 Venetian Jews were captured and deported between 1943 and 1944, and only 8 returned. A plaque commemorates their names forever in Campo del Ghetto Nuovo, along with the sculptor Blatas monument dedicated to the Holocaust.

19. Teatro Goldoni
S. Marco, 4650/ B
12 March 1945

A group of Partisans occupied the stage of Teatro Goldoni during a performance, they stopped the show and Cesco Chiniello, the leader of the group, gave a short speech to shake the anti-fascist climate of tension and fear generated by the arrests of many of them during the previous months. The public, including military fascists and Nazis, did not have a chance to react and the Partisans could leave safety without getting caught.

20. The Monument to the Partisan Woman
Riva dei Partigiani
1957-1969

Just outside the Gardens, emerging from the water at the Riva Partisan, you can see the Monument to Venetian Partisan Woman created by the sculptor Augusto Murer and opened on April the 25th of 1969. In fact, a first similar monument, designed by sculpturer Leoncillo, was located in the Giardini della Biennale on September the 8th of 1957, but it was blown up by neo-fascists on July the 27th of 1961. It took a long time before the new monument was commissioned and placed on the actual spot, just very close to the Biennale entrance.

Culture

REcall - European Conflict Archaeological Landscape Reappropriation

REcall is a research project founded by EC Culture 2007-13 Programme focused on the possible roles Museography can play when dealing with Difficult Heritage such as the ones coming from conflicts and wars. REcall wishes to envision new ways to the handling of Painful Places & Stories going behind any traditional approach: there is the need to shift from the 'simply' commemoration attitude to a more active involvement and participation of people in/with Places & Stories, through design strategies of 'reappropriation' (www.recall-dow.eu).

The Venice workshop has several goals: launching officially the project, testing its research queries in the context of WWII Venice Heritage and, last but not the least, challenging the 13th Architecture Biennale theme 'Common Ground'.

POLITECNICO DI MILANO
AALBORG UNIVERSITET
Newcastle University
NTNU - Trondheim Norwegian University of Science and Technology
Egan Foundation, Norway
Kemsdalsmuseet
snark makin
falstad

The views expressed here are the sole responsibility of the authors and do not necessarily reflect the views of the European Commission

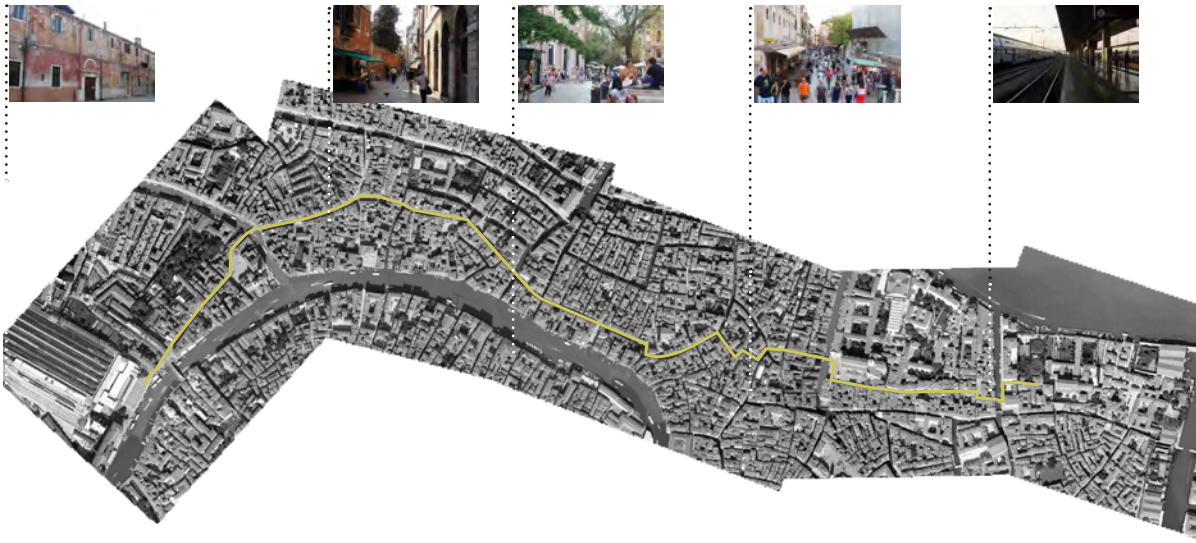
1.The Marinetti Story

Sara Borges, Birgitte Fjørtoft, Esben C. Nørgaard, Francisco J. Rodríguez

→ The Story

The former Celestia Monastery, adjacent to major shipyards of the Arsenale, traditionally housed the Royal School for non-commissioned Mechanical Officers, managed by officers and staff of the Navy. Many teenagers from all over Italy attended the school. The first German occupants in Venice, in the Autumn 1943, considered the 'sailor' students as soldiers because of their uniform, and decided to deport them as IMI (Italian Military Internees). But during the walk from the Arsenale to the station, many Venetians reacted, urging the boys to escape. Arrived at Holy Apostles Church, some indicated safty 'Calli' where to slip out of lane. At the Ponte delle Guglie, women in the market began to scream to escape, many children ran to the Ghetto or along the foundation of Cannaregio, taking off their uniform and throwing it into the canal. Eleven entered an open gate and were saved, hidden by the inhabitants of the house.

http://www.recall-project.polimi.it/marinaretti-story/



THE ROUTE

The 'Marinaretti' school was located on one of the sides of Campo della Celestia, on the Eastern part of Venice. The approximate distance from there to the Santa Lucia station was 2.5km through a complex route through winding streets in which getting lost is easy.

Before the impossibility of driving the children to the station, through a city full of canals, the soldiers were forced to accompany them through those streets.

Mechanical school, Campo della Celestia, Venice

METHODOLOGY

The methodology used during the research process consisted on experiencing the route itself by walking through the same streets the children walked on 1943. No major archive research was conducted due to the lack of numerous written testimonies. However, brief interviews with locals gave the team the possibility of hearing first hand stories from people that survived the World War II.

The team noticed the fragility of the stories, mostly conserved through oral testimonies, but discovered the importance on their sense of hope that inevitably belong to the history of the city and its citizens.

Campo SS. Apostoli, Venice

STRATEGY

The proposed strategy consists on inviting the visitors to experience the 'Marinaretti' story through a marked path that represents the path supposedly taken by the children in 1943. With a number of stops on the way, each point giving the opportunity to discover oral testimonies, archive images or sounds, that bring our memories back to the events in the exact places where they occurred.

The proposed strategy is intended to use a combination of signage showing visitors part of the story and QR-codes that allow users to deepen into the story through multimedia contents.

Fruit market close to Ponte delle Guglie, Venice

INTENTIONS

The purpose of the group work was to provide a flexible proposal able to echo the memories from past times right on the place in which they took place, enabling visitors to experience some city stories that otherwise may fall into oblivion.

The group believes that this focus is not limited to this story and that it could be used as a suggestive strategy for other forgoten stories in cities dealing with a delicate past.

N.

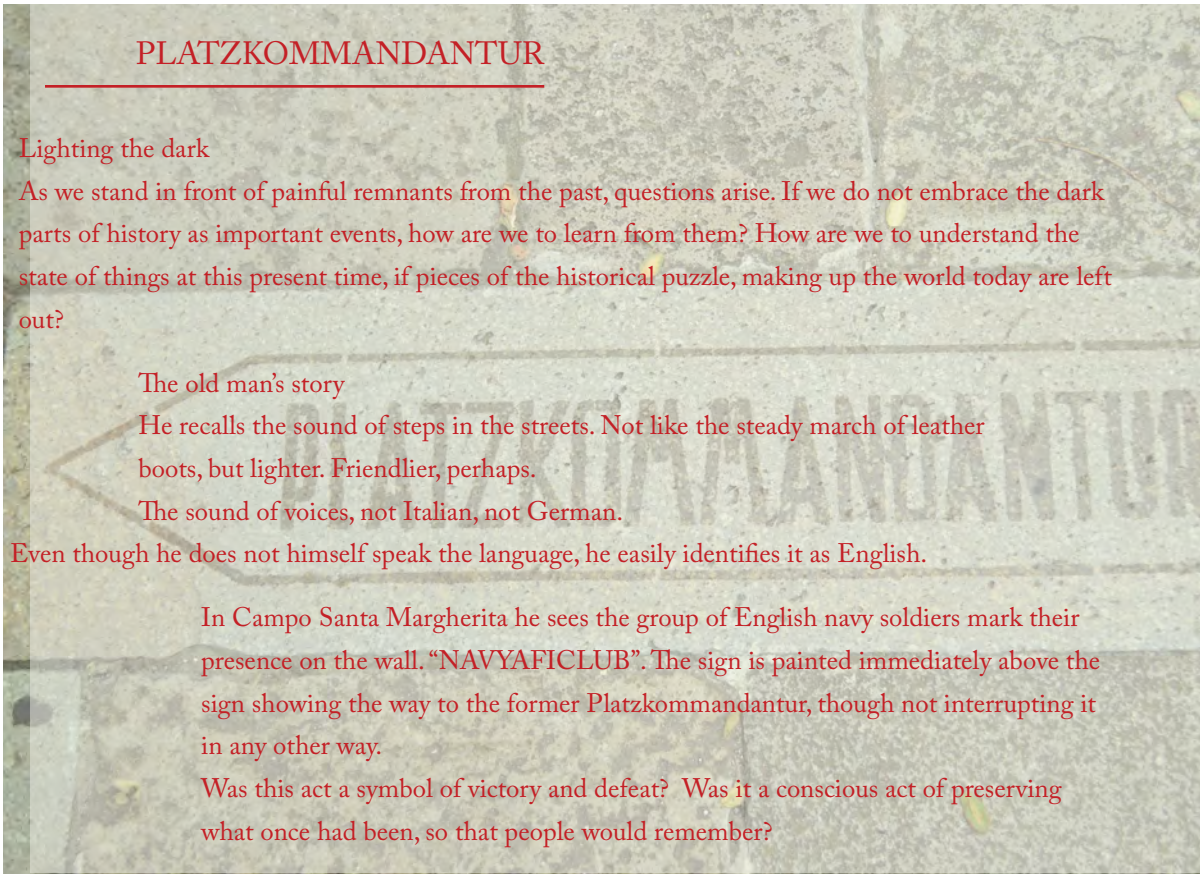
2. Nazi Calle Arrow

Martina Faccio, Silje Hårstad, Hans Ramsgaard Møller

→ The Story

Only one sign of Nazi orientation system still remains in Venice, in a narrow calle near one of the most popular place of the city: campo Santa Margherita. The arrow showed the way to the "Platzkommandantur", that is the Nazi command located in Piazza San Marco, where a Nazi flag flew constantly. Many prisoners had to pass here to reach the Nazi main head quarter since the little calle is also on the way from railway station to the central square on Venice. Just a step from Campo Santa Margherita, now new yellow signes suggest other paths to reach the station or Piazza San Marco and the Nazi arrow remains, almost illegible, on the crumbled plaster of an old house, as a melting memory.

http://www.recall-project.polimi.it/nazi-calle-arrow/



PLATZKOMMANDANTUR

Lighting the dark

As we stand in front of painful remnants from the past, questions arise. If we do not embrace the dark parts of history as important events, how are we to learn from them? How are we to understand the state of things at this present time, if pieces of the historical puzzle, making up the world today are left out?

The old man's story

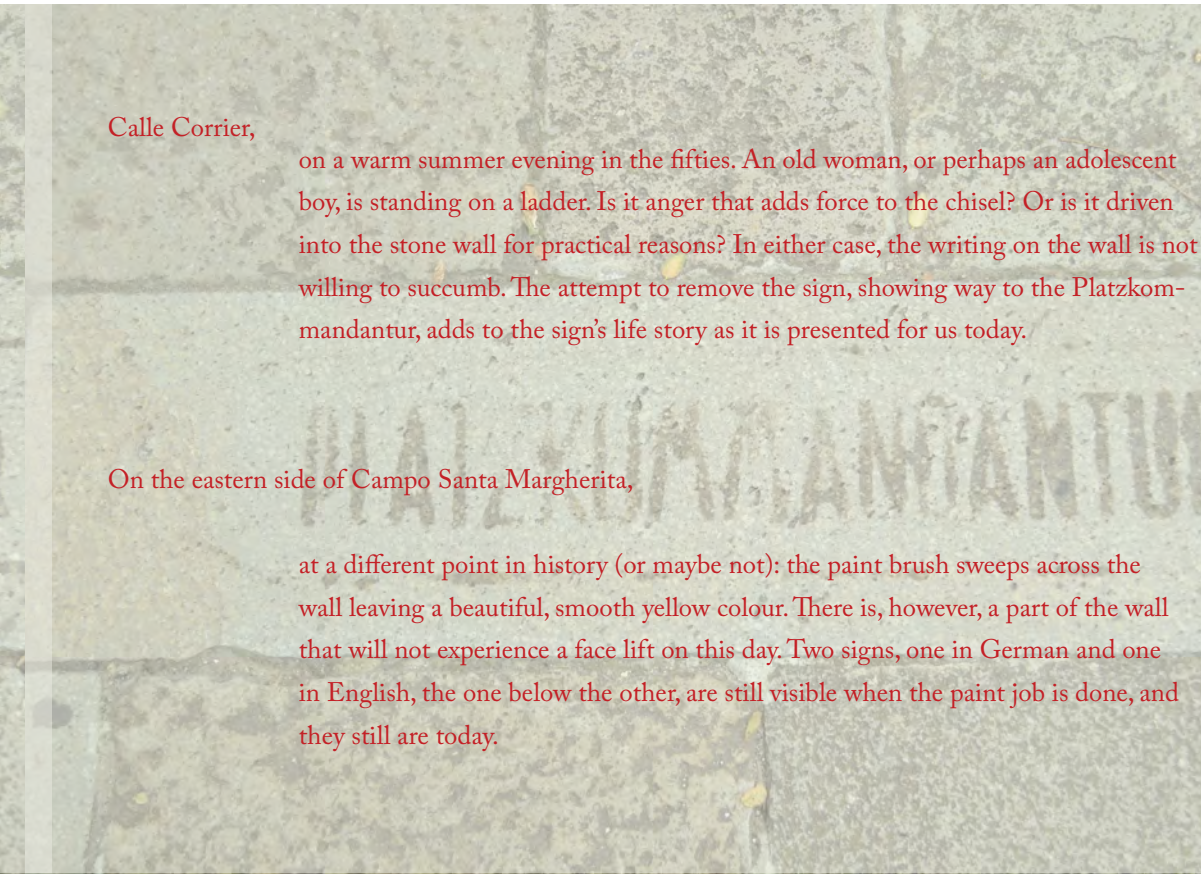
He recalls the sound of steps in the streets. Not like the steady march of leather boots, but lighter. Friendlier, perhaps.

The sound of voices, not Italian, not German.

Even though he does not himself speak the language, he easily identifies it as English.

In Campo Santa Margherita he sees the group of English navy soldiers mark their presence on the wall. "NAVYAFICLUB". The sign is painted immediately above the sign showing the way to the former Platzkommandantur, though not interrupting it in any other way.

Was this act a symbol of victory and defeat? Was it a conscious act of preserving what once had been, so that people would remember?



Calle Corrier,

on a warm summer evening in the fifties. An old woman, or perhaps an adolescent boy, is standing on a ladder. Is it anger that adds force to the chisel? Or is it driven into the stone wall for practical reasons? In either case, the writing on the wall is not willing to succumb. The attempt to remove the sign, showing way to the Platzkommandantur, adds to the sign's life story as it is presented for us today.

On the eastern side of Campo Santa Margherita,

at a different point in history (or maybe not): the paint brush sweeps across the wall leaving a beautiful, smooth yellow colour. There is, however, a part of the wall that will not experience a face lift on this day. Two signs, one in German and one in English, the one below the other, are still visible when the paint job is done, and they still are today.

3. Harry's Bar

Toby Phips Lloyd, Claudia Toscano, Mads Harder Danielsen

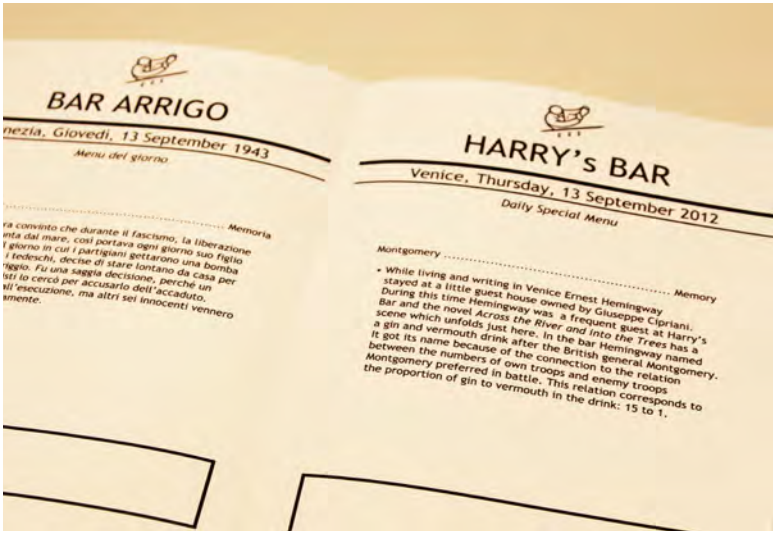
→ The Story

Venice, a town filled with romance and mystic, a city with a dedicated and unique local "kitchen" influent by century's commercial trade with the East. This local kitchen is also unfolded at Harry's Bar – a high class restaurant and at the same time a really spectacularly bar. Through history Harry's Bar has been a meeting place for big personalities; artists, models, royalties and other celebres. This sounds as an adventure. But everything has not always gone smoothly. Around WWII where fascism was in power, fatal rumors were spread about Harry's and the owner Giuseppe Cipriani, i.e. that he was a guardian that shamelessly defied the Jewish segregation laws. When World War II broke out, Cipriani was obliged to put up a big sign that said: "Jews not wanted here". In October '43, the fascists installed a mess hall for their sailors at Harry's Bar.

http://www.recall-project.polimi.it/harrys-bar/

Seeking to reach beyond the metaphysical nature of memories and to reach a mean of communication of physical nature the project applies the use of an already existing element in the bar: The printed daily menu. By simultaneously compiling and opposing memories of pleasant and difficult heritage the menus seek to bring out the story of Harry's Bar as a whole.

The juxtaposing is enhanced by utilising the international language of Harry's bar with the Italian language preferred by Fascism. Besides the conceptual reasons for the bi-linguistic layout the menus also seek the incitement of dialogue beyond barriers as conversation and a common understanding is sought.



IMG. 01 — *Photo of the menu.*

IMG. 02-03 NEXT PAGE — *Preview of the menu.*

BAR ARRIGO

Venezia, Giovedì, 13 September 1943

Menu del giorno

Diavolo in tonaca nera ..... Memoria

- Durante il regime di Mussolini, i fascisti abolirono l'uso della lingua inglese in Italia. Per questo motivo la parola cocktail venne cambiata in "polibibita". L'Harry's Bar era spesso frequentato da turisti inglesi, così venne diffusa la voce che era un luogo di ritrovo di omosessuali ed ebrei. In seguito, Cipriani venne costretto dai fascisti a trasformare il nome del locale in Bar Arrigo e, durante la guerra, dovette affiggere alla finestra un cartello che vietava l'ingresso agli ebrei. Il cartello venne tolto dopo poco tempo.

HARRY's BAR

Venice, Thursday, 13 September 2012

Daily Special Menu

Bellini ..... Memory

- The trademark drink of Harry's Bar! Invented by Giuseppe Cipriani, made from puréed white peaches mixed with Prosecco and named after the Venetian artist Giovanni Bellini. The drink earned its name because the vibrance of the delicate pink colour reminded Cipriani of the tones of a Bellini painting. It was from the beginning a popular drink among customers, which included Alfred Hitchcock, Orson Wells and Peggy Guggenheim - to name a few...

BAR ARRIGO

Venezia, Giovedì, 13 September 1943

Menu del giorno

Pollo D'Acciaio ..... Memoria

- La cucina fascista abolisce l'uso di carboidrati e predilige l'associazione di ingredienti molto diversi tra loro, in quanto il sapore del cibo è superfluo. Nel Manifesto del Futurismo, Marinetti dichiara di essere annoiato dalla tradizione culinaria che definisce monotona. Questo concetto è ben dimostrato dal Pollo D'Acciaio, in questa pietanza al colore abbrustolito del pollo vengono accostati colori decisi come il rosso dello zabaione e l'argento dei confetti. Così la pietanza diventa principalmente un'esperienza visiva. Dal 1943 al 1945 i tedeschi occuparono il nord Italia e a causa di questa occupazione, il Bar Arrigo venne frequentato dai fascisti i quali lo usarono come mensa per tutti i soldati di Mussolini.

HARRY's BAR

Venice, Thursday, 13 September 2012

Daily Special Menu

Curried Chicken ..... Memory

- For all the food at Harry's Bar, the quality and taste of each ingredient has a fundamental importance in the success of the dish. During a vacation in Kenya Arrigo Cipriani came across a small bag of curry powder in a bazaar. After tasting it in the evening, he decided that it was the best curry he had ever tasted and needed to buy more for Harry's Bar. However the curry maker only wanted to be paid with rather peculiar currency: Woman's underwear. Dedicated to the Harry's Bar, Cipriani therefore had no choice than to go to the department store and buy 60 pairs of woman's panties to secure the best ingredient for the dish.

4. Anti Air-Raid Shelters

Gaia Pigozzi, Arve Eiken Nytun, Elias Melvin Christiansen

→ The Story

Venice, during WWII, was luckily preserved by huge and devastating air attacks: only the industrial harbor was destroyed. After the war, the shelters in the center of Venice were demolished, but they still remain in the edge part of the city, like the Giudecca Island or the Arsenale. Usually during the aerial bombings people protected themselves in underground shelters: this is impossible in Venice. So, the municipality started to construct air-raid shelters at the center of main "campi", or near factories, schools, hospitals. Often they were constructed in hurry and with very poor materials: the concrete was made by sand, little stones, pieces of wood and fragments of bricks.

http://www.recall-project.polimi.it/anti-raid-shelter/

C I T T A D I N I !

CITIZENS! YOU MUST TAKE CARE OF THE SHELTERS

HOME **SITES** **BLOG** **HOW TO START** **UPLOAD** **LINKS**

Recall Air-Shelter

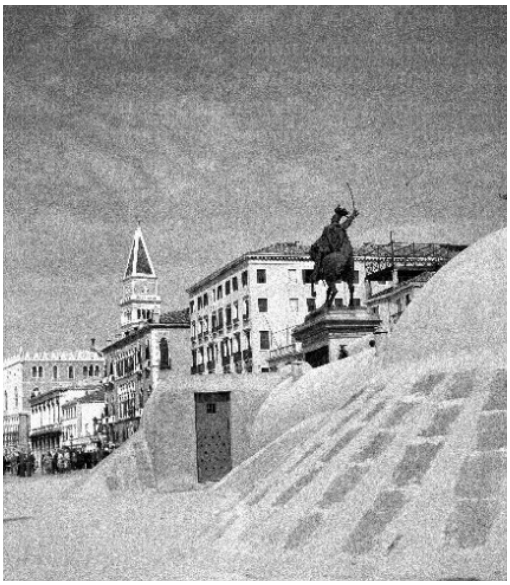
Many air-raid shelters from WWII still exist, scattered across Europe. However they are disappearing rapidly, reappropriated, forgotten, and demolished. Recall Air Shelter aims to preserve this unique heritage by creating an interactive research network, powered by public involvement.

The catalyst for the project is the Anti-raid shelter on Giudecca Island, Venice. Build to protect factory workers and their children, it now lies derelict on the edge of a modern housing complex.

In floating Venice shelters had to be necessary above ground, requiring a particular design and construction, often made in a hurry and with very poor materials. The urban center of Venice was however, never actually bombed, but the presence of these structures remind people of this turbulent time in venician history.

With your help, Recall Air-Shelter will build a register of the sites of WW2 air-raid shelters across Europe creating a useful research facility on the cultural landscapes of WWII, preserving this fragile heritage and generating a new culture awareness.

This is a dynamic research process where we ask you to visit any air-raid shelter that you may know of, perhaps on your own, or preferably in a group and perform a sound installation which you video record using your phone and send to us. Go to the App link and download the characteristic soundtracks. Take this with you to the site, create your own evocative sound event and by uploading onto the Blog you can share it with the world!



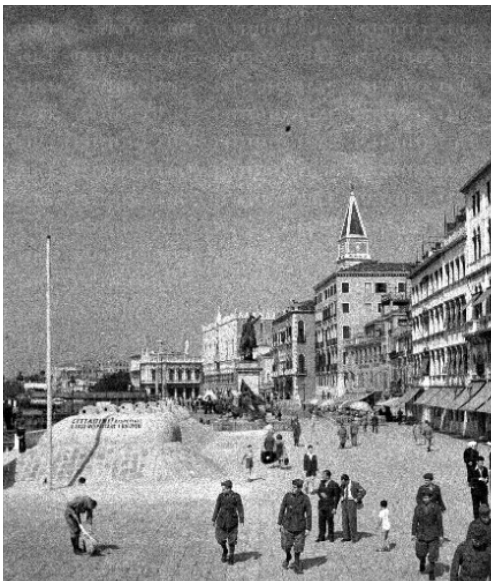
CITTADINI!
RISPETTATE E FATE

CITIZENS! YOU MUST TAKE CARE OF THE SHELTERS

How to start

1. Download sound effects onto your mobile phone
2. Identify and go to your site
3. Play the sound effects while filming the site/air-raid shelter
4. Upload the short video (max. 2 min.) onto the Recall Air-Shelter Blog Site
5. Fill in the questionnaire

The more people who participate each time, the more effective is the experience.



Download

- *Bomb dropping*
- *Air-raid sirene*

Your video and the information you provide, is essential to create the Recall Air-Shelter Database.


Mori
IMPIANTI ENOLOGICI
www.morituigi.it

5. Operation Bowler

Julia Heslop, Enrico Forestieri, Patrick Ronge Vinther

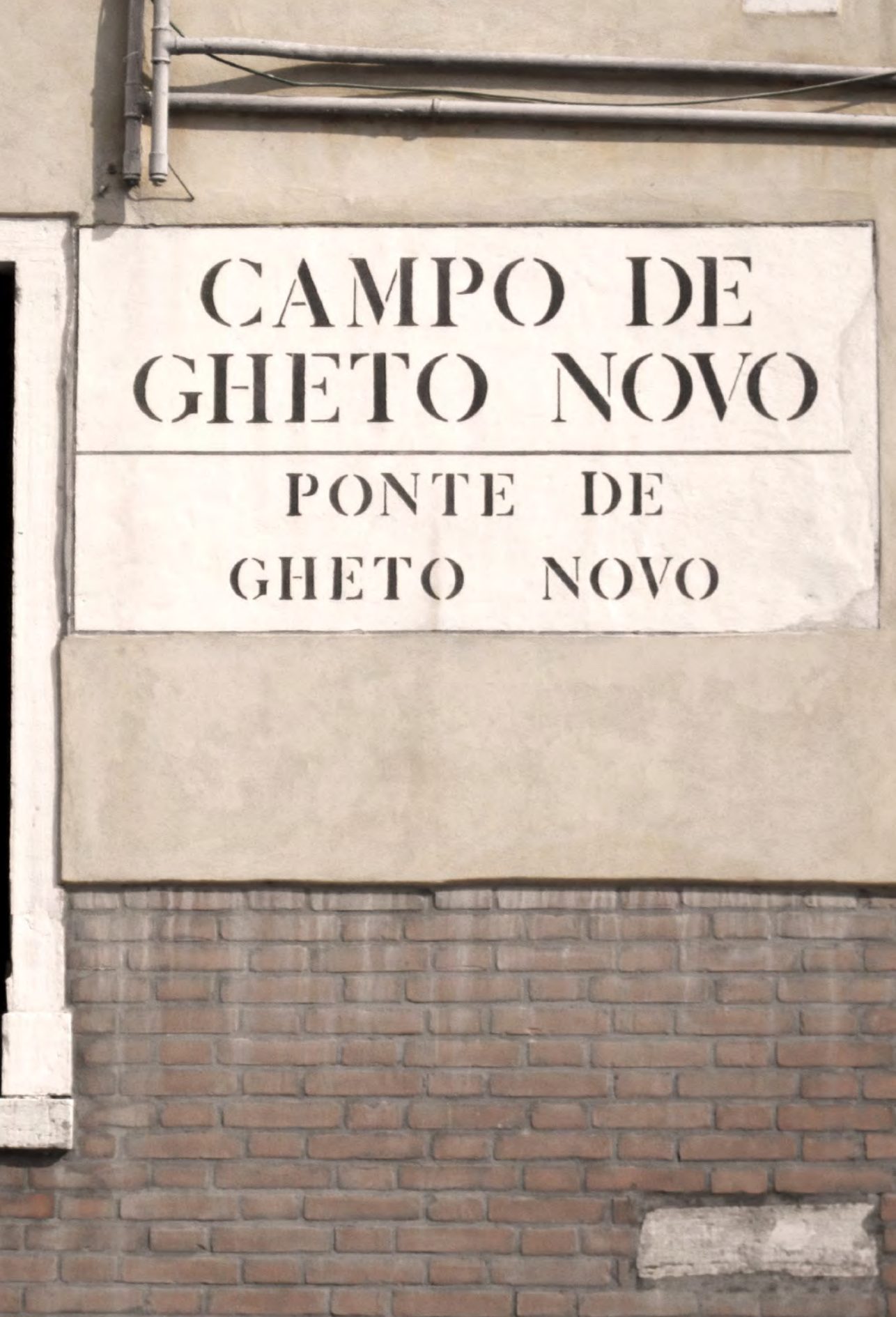
→ The Story

After years of war, at the beginning of 1945 the road and rail network of North Italy was damaged and unusable. Consequently, the Germans used for their supplies the Port of Venice and the system of canals that branched off from here in the Po valley. The Allied command decided to bomb the port to stop the enemy activities, despite the risk for Venice and its immense Cultural Heritage. Therefore, the operation was planned in detail to avoid any hitting to artistic and architectural heritage. Soldiers who should have made any kind of mistake, would be removed from service, returning to civilian clothes, hence the name "bowler" for the action. The dive bombing of RAF fighters was actually correct, just hitting stores and ships, while some residents climbed on rooftops to watch the attack. However, the shock-wave invested and destroyed a house in Santa Marta, where 25 people died.

http://www.recall-project.polimi.it/operation-bowler/

IMG. 01-02 — *Recalling memories by creating a dialogue with the people in the neighbourhood.*


"All the people who followed me are still alive, while the others are dead"
Angelina Fossali, 88


CAMPO DE
GHETO NOVO
PONTE DE
GHETO NOVO

6. A Jewish Story

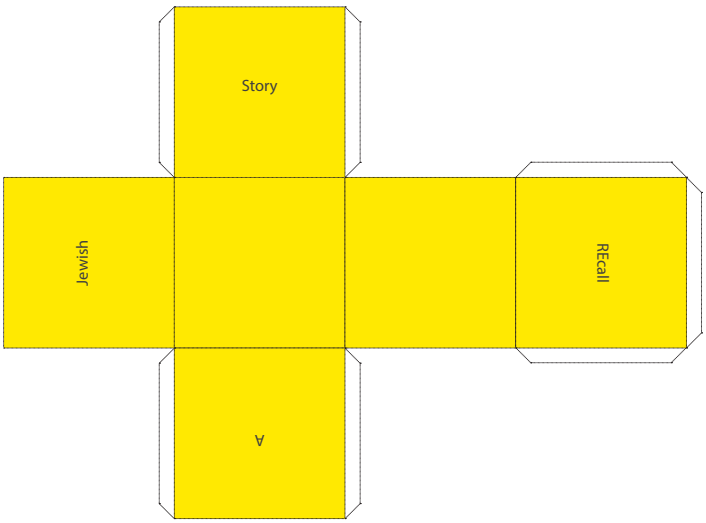
Isabel Lima, Rune Normann, Martin Andersen

→ The Story

Between the end of 1943 and 1944 the Jews of Venice were deported to the camp Fossoli, to be then sent to Auschwitz. In the city, men, women and children were rounded up in prisons or in other areas, such as Foscarini School, transformed into a place of detention, as a plaque posted in 2000 rimindes. Especially dramatic was the summer of 1944, when the SS command (leaded by Franz Stangl), based in Trieste, and before that at Treblinka, moved to Venice. The machinery of deportation did not stop even in front of elders and sick people. In August 1944, seventy people were deported from the Elderly Care House of Israelite along with the hospital's chief rabbi who had refused to leave. While in October, the patients at city hospitals (saints John and Paul, San Clemente and San Servolo) were to be locked up in the chamber housing of the Main City Hospital, waiting to be sent first to Trieste, then to Auschwitz. Out of the 246 deported prisoners, only 8 returned to Venice.

http://www.recall-project.polimi.it/a-jewish-story/

IMG. 01-02 —
Rapresentation of the concept: a yellow box which contained in its interior the story of Jewish people held in captivity in the hospital and consequently deported.



NEXT PAGE, IMG. 03-04 —
Photos of the project.


לזכרון לוחמי המחתרת
בשנות תש-תשה
TER HERINNERING AAN HET VERZET
VAN DE JOODSE BURGERS
GEVALLEN IN 1940 – 1945
5700 – 5705
AMSTELHOECK
BREAKFAST LUNCH DINNER COFFEE BEER WINE GRAND CAFE AMSTELHOECK

The Next Monument

Talk and installation[1]

→ Gennaro Postiglione

As part of the *REcall* research project, I have been conducting a residency research programme at M4gastatelier in Amsterdam (www.m4gastatelier.nl) from 01.11.2013 to 28.02.2014, during which I have conceived The Next Monument programme, a Talk and a Performance, to bridge the work delivered by teams involved in the *REcall* project competitions with local perspectives on the topic of commemorative forms in contemporary culture.

As starting point for the work, I used as a provocation some of the many questions raised by James Young in his many book, such as: are monuments only records of recorded histories? How can they act as a prompts for on-going reflection? Could a traditional monument be the starting point for individual commemoration? Does a memorial have to be fashioned out of bronze or marble to make a significant impression on our psyche?

As a result of the residency, in collaboration with the coordinators of the M4gastatelier I hosted, on the 19th of February 2014, an evening of discussion guided by specialists in the fields of archaeology, art, anthropology and history, from in and around Amsterdam at Gerhard Hofland gallery[2] (www.gerhardhofland.com). During the talk, invited guests have been asked to present (in a few minutes) their responses to the concept of "Beyond the Monument," being followed by feedback from the audience and further conversations.

Invited speakers were: Esther Captain (historian), Michaela Crimmin (RCA London), Ines Dantas (Architect, Innsbruck School of Architecture) Marek Jasisnki (Archaeologist, Norwegian Tech University), Guno

1 Amsterdam, February 2014.

2 19/02/2014, 18:00—21:00, Extra-West Wednesday programme, Curated by Gennaro Postiglione, Gerhard Hofland gallery, Bilderdijkstraat 165, Amsterdam.

Jones (independent researcher), Mark Pimlott (Artist and Architect, TU-Delft), Ihab Saloul (Memory Studies, UvA/VU Amsterdam), Rob van der Laarse (Memory Studies, UvA/VU Amsterdam), Vincent de Boer (Stroom-den Hague), Florian Wurfbaum (independent architect).

The discussion acted as a precursor to the installation and the performance The Jewish Resistance Monument revisited conceived as a collective art work curated by Mikel van Gelderen, Marianne Theunissen, Gennaro Postiglione, Jeroen Werner and Jurjen Zeinstra (with the collaboration of the journalist and art historian Loes Gompes) presented at Amstel 41 gallery[3] (www.amstel41.info) the 22nd, 23rd and the 25th of February 2014 (in occasion of the yearly celebrations of the Jewish Resistance and of the February strike).

→ The Jewish Resistance Monument Revisited: Performance & Installation

The installation and the performance *The Jewish Resistance Monument Revisited* have been developed by the art collective Mikel van Gelderen, Marianne Theunissen, Gennaro Postiglione, Jeroen Werner and Jurjen Zeinstra, in collaboration with the historian Loes Gompes, during a four months collaboration.

The work was presented at Amstel 41 gallery the 22nd, 23rd and the 25th of February 2014, in occasion of the yearly celebrations of the Jewish Resistance and of the February strike.

The installation takes off by a reflection on a possible new vision for monuments, memorials and other commemorative forms exploited by the research project *REcall*. *REcall* is a research project funded by EU-Culture programme that challenges the investigation of new forms of interventions on Conflict Heritage and Landscape with the aim to overcome the trauma connected and with the precise goal to avoid the reduction and limitation of action around commemorative spaces.

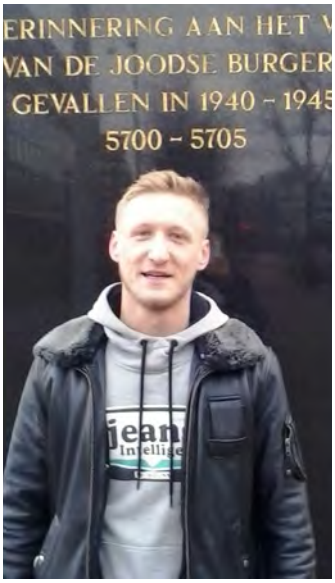
The *Jewish Resistance Monument Revisited* is willing to critical investigating the very idea of memorialisation and of commemorative forms role in the contemporary society. Taking for granted the assumption that memory needs participation and active involvement of citizen to be kept alive, the work challenges an intervention dealing with the Jewish Resistance Monument on the Amstel, just a few meters away from Amsterdam City Hall and Waterlooplein, the Jewish workers district of Amsterdam before WWII.

The monument was built in 1988 after the initiative of Benny Bluhm (1917-1986), a Jewish Resistance fighter and member of the Olympia boxer team set up by the local community to protect Jewish people from Nazi occupation forces.

In the words of the Dutch Resistance Museum[4]:

3 22-23/02/2014, 12:00—17:00, 25/02/2014, 11:00—15:00/18:00—21:00, Curated by art collective, Amstel 41 gallery, Amstel 41, Amsterdam.

4 http://www.verzetsmuseum.org/museum/en/tweede-wereldoorlog/kingdomofthenetherlands/thenetherlands/thenetherlands-may_1940_-_february_1941/the_february_strike



PREVIOUS PAGE IMG. 01, IMG.02-07 — *Performance 'The Jewish Resistence Monument revisited', Amstel 41 Gallery, Amsterdam. Photo: Gennaro Postiglione.*

> In early 1941, the members of the NSB in Amsterdam developed an aggressive attitude towards the Jews. Members of the WA, the NSB's uniformed commando group, marched through Amsterdam. Stopping at cafés, they put up signs saying 'No Jews Allowed' and they destroyed property in the old Jewish neighbourhood. Jewish and non-Jewish young men formed commando groups to protect themselves, which resulted in fighting. In these fights, WA member Hendrik Koot was so seriously wounded that he died a few days later. In response, the Germans temporarily closed off the Jewish quarter. They set up a Jewish Council, which was supposed to help restore order. But a few days after Koot's funeral, the Jewish owner of an ice-cream parlour sprayed a German patrol with ammonia gas.
>
> The Germans used the incidents as an excuse for the first roundups on Jews: on February 22nd and 23rd 1941, 425 young Jewish men were rounded up, beaten and taken away. Many Amsterdam residents were shocked. The illegal Dutch Communist Party [CPN] called for a protest strike. On Tuesday February 25th, the trams stopped running. Everyone in the city noticed that something was going on. The strike caught on. More and more businesses took part. The strikers marched through the streets.

The monument has therefore also a strong relationship with the National celebration to commemorate the February strike, and it bridges between Jewish Resistance and civil protest.

In this context, the team worked out, in collaboration with the historian and writer Loes Gomps, a systematic browsing of Jewish Historical Museum archives to find documents related to the monument and the stories it was meant to celebrate and make people to remember of. Indeed, stories everyone has forgotten or, even more, completely ignore, as also the monument manifests in its neglected condition and use: nobody really cares about it and its stories are deepen sunken in its black granite structure. Only the golden letters from the holy Bible and the icon of the Tables of Low impressed on its surface, manifest the presence of an hidden meaning; meanings that need to come back to life by some sort of intervention.

And this was actually what the art collective set up as main goal of its whole project, as the will to take place on the same relevant days when the darkest period of Jewish history in Amsterdam started: the 22nd, the 23rd and of the 25th February, in coincidence with the February strike celebrations.

The material collected from JHM archives and Loes Gompes book allowed to put together quite a large amount of stories taken from the direct voices of Jewish Resistance fighters: the selected audio/video fragments have been transcribed by volunteers who were caught up after a call among launched different personal networks the art collective had. It was the re-enacting of the need to have a network in order to fulfil a relevant collective mission, as the Jewish fighters had. And at the same time, even this very first and simple act, was again pretending the audience to become actor, to take actively part in performing collective memory we

all agree need not to be forgotten. In a quite subtle way, the process of the making became integral part of the production and of the final product, the installation in programme at the Amstel 41 gallery.

The selected fragments have been arranged in the volume *The Jewish Resistance Monument transcripts*, which has been brought just in front of the monument built after the will of Benny Bluhm. There, during an entire week, people were approached and asked to perform a story out of the book, giving voice to the fragment "as if" they were the I, "as if" they were there as the story read was telling. Becoming for a moment subjects of memory and not passive audience. Its producers. Taking actively part in the commemoration process and making the monument speak, unfolding its memory by a plurality of voices, genders, age. Citizens of Amsterdam or simply passers by.

For a week the monument came back to perform its real role that is, by the word of Alois Riegl: "A monument in its oldest and most original sense is a human creation, erected for the specific purpose of keeping single human deeds or events alive in the minds of future generations." (Alois Riegl, *The modern Cult of Monuments*, 1903)

During the readings, people were recorded having the monument as background, with its black granite consistence filling the whole camera frame. One after another, reading fragment from the book, people became both actor and witness, producing a new conflict heritage that will go to implement the JHM archive: their reading are in fact the production of a new heritage coming from the use and the exploitation of what stored in the museum archives. An active approach to history based on a performative strategy.

All records have been mounted together to build a new document for the history and the memory of future generation.

But before delivering it to the JHM archive, the sequence of readings have been brought into the Amstel 41 gallery. Here, a copy of the monument at full size has been built. Keeping the same orientation and the same position, as it was shifted along a virtual line from its location at Amstel 1 to the new environment of Amstel 41. Almost a prison for the gigantic *menir*. White painted, the imprisoned monument has been used as screen on which to shot the reading records: a sequence of dozen people of all kind storytelling to the audience their adopted fragment. With the monument as background, bridging the gap between its origin, the old stories hidden in its deep black colour and the new voice bringing them beck to life.

During the projection, the voice of the new testimonials filled all the gallery space, leaving nothing out of sound that almost an unknown prey became a *mantra*. On its waves and foretold daily life scene, a group of artists from the Tetterode art collective in Amsterdam spent the opening hours to translate them in images on the wall. The ancestral act of leaving sign in the space human being dwell took place in the gallery: contemporary graffiti filled the wall of the gallery, giving a visualization

to fragments of fragmented stories projected on the monument. A loop between different media affirming the centrality of body into participatory processes. The voice, the face, the hand as tool to access history, to get in touch with our difficult past and to overcome the connected trauma.

Audience accessing the gallery were allowed to take part at the drawing session, taking part at the writing of memory and not only at its passive fruition.

Heritage, also difficult heritage, is not only a product of the past we are invited to acknowledge but a an active production of the present for the future. This is the only way to keep collective memory alive: sharing them among the community.

IMG. 08 — *Talk 'Beyond the monument' edited by Gennaro Postiglione. Photo:Gerhard Hofland Gallery.*

IMG. 09-10 — *T Amstel 41 Gallery, Amsterdam. Photo: Gennaro Postiglione.*