



Part III

Workshops & Competitions Entries



About

REcall seeks to formulate a new role of the architectural environment based on invigorated research on the cultural landscapes of WWI and WWII, and to strengthen the attention on the management, documentation and fruition of such a heritage.

The project regards 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. According to the project group, any cultural landscape or urbanscape is characterised by its dynamism, temporality and changing priorities in social perception.

We stress that the research we develop will generate the values to be protected tomorrow. On the strength of this account, our project proposes the development of sustainable and innovative architectural practices for reuse, valorisation and communication of the XXth Century European Conflict Heritage.

→ PROJECT DESCRIPTION

The project provides improved knowledge and advancement in the state of the art of Cultural Heritage diversity in Europe. By establishing synergies between leading national and local institutions, the project brings together diverse theoretical, methodological, phenomenological and operative contributions on the interpretation of Conflict Heritage. Such synergies provide a framework to develop innovative research strategies based on the power of doing. Indeed, the main objective of our project is the reuse and reappropriation of difficult heritage through the reconciliation of people and their memories. This operation will support European policies in Cultural Landscape Interpretation in relation to the citizenship formation processes of post-national societies. In order to ensure the success of the initiative, the following specific objectives will be pursued:

→ Promotion of a cooperation among international Partners combining different yet cohesive Arts (UNEW, Newcastle, GB), Architecture (AAU, Aalborg, DK), Human Rights (Falstad Center, Falstad, N) and World War History (Museo Diffuso della Resistenza, Turin, IT). The interactions among these institutions will guarantee the multiregional

crosscutting nature of the project.

- Adoption of an operative typology of research inscribed in a wider cultural frame to dismantle disciplinary boundaries and ground the design practice in a procedural mindset. Part of the innovation promoted by the project resides in the creation of a critical link of theory and practice.
- Endorsement of the narrative value of art/design. Every reappropriation project can be seen as both the narration of the past and its contemporary re-narration. By opening to all kinds of design expressions – from architecture to performative arts – those narratives will benefit from a wide gamut of tools and methods of interaction between people and landscape.
- Commitment to young practitioners. By promoting the strict collaboration of recently graduated young practitioners with long experienced Partners and Associated Partners, our proposal will be consistent with the general scope of the 2012 European Year for Active Ageing and Intergenerational Solidarity.
- Promotion of the transnational mobility of people and circulation of products on the European territory through workshops, on site visits, virtual collaborations and an intensive closing seminar. The outcomes of the project will be diffused through a travelling exhibition, a catalogue, an online blog and a conference.
- Creation of a communication network among Partners, Associated Partner and sponsors, and between Partners and practitioners. The promotion of the project will be implemented through face-to-face meetings and open source technologies (blog, Skype, Dropbox, Facebook, MyDrive, etc.) to maximize the dissemination of contents and results.
- Initiation of long-term period dynamics. Know-how and synergies created by the project will generate future initiatives of cultural cooperation at both European and local level, which will drive the reappropriation of Conflict Heritage remains.

→ TARGET

The call for application is open to interdisciplinary and international young practitioners/researchers' teams.

Interdisciplinary: Teams must be compulsory composed by at least: one architect, one archaeologist and one artist; we warmly recommend to include at least one historian and any other profile useful for the elaboration of the work (these extra profiles could be also involved as external advisors, but should in any case be mentioned when presenting the team composition, specifying their role and type of participation; they should deliver all the attachments required for full team members)

International: At least one of the full team members must be a practitioner holding practice & education in a country different from the other two compulsory members (which means that at least two nationalities should be involved in each Team). Due to the involvement of EU funding, all members of groups must hold a EU citizenship.

Young: Full Team members must have received an MA for each one of the three compulsory disciplines no more than 5 years ago; in case of an artist, it is possible to hold a BA (or equivalent) with at least 2 years of qualified practice (certified by CV and Portfolio): the BA title should not be more than 7 years old.

→ THE PROCESS

The process is composed of two stages that are described hereafter:

First stage

→ Objectives: Selection of 10 teams participating at the REcall Idea Competition & related workshops.

→ Description: The first phase is a call for application for the selection of 10 young, international and interdisciplinary teams (see section_4) to be admitted to the second phase. The first stage will simply be a call for applicants.

→ Relevant dates: - launching 04 DEC 2012; - closing: 15 FEB 2013; - announcement of results 5 MAY 2013.

Second stage

→ Objectives: The development of 10 design proposals (5 in Norway, 5 in Italy) concerning tangible outcomes and related to design/financial frames that will be provided by organisers. Organisation of a show and a conference aiming at illustrating the results of the process.

→ Description: 10 teams will be selected. 5 will be asked to work on a Norwegian site, 5 on an Italian site. The teams will be invited to participate in a workshop in their project area. The agendas and objectives of the two workshops are similar: surveying the sites, collecting information presented by the host institutions and the consortium through specific communications & lectures (by partners or invited guests), presenting any queries about the competition, arranging ad hoc individual meetings to discuss initial ideas, stressing the innovative character that the consortium is envisioning for the proposals. At the end of the workshops all teams will be asked to develop their design proposal according to the competition brief. These designs will be collected during the final workshop in a location to be defined (under negotiation the MACBA Study Center exhibition hall).

All delivered work by each Team will be arranged in a show for evaluation.

→ Teams will be invited to present & illustrate their proposal (20 min presentation) in front of the Consortium + external invited critics.

→ The jury will present the results in an open seminar/conference a few days after the presentation. The conference will be organised following an open call for papers.

→ PRIZES

First stage

At the end of the first phase 10 teams will be selected to participate in the second phase. 5 teams will be asked to develop a project proposal for a site in Norway. 5 teams will be asked to develop a project proposal for a site in Italy.

IMPORTANT: REcall Consortium will cover all the accommodation and food expenses plus the travelling up to a defined lump sum for all participants admitted to take part in the summer 2013 workshops (valid for both locations). The admission to the workshop and refund is limited to the three compulsory profiles of each group (see section_4).

IMPORTANT: selected teams will be asked to confirm their participation to the second stage no later than 7 days after results announcement. Otherwise, the following teams in ranking order will be admitted to the second stage.

Second phase

At the end of the second phase the 10 teams will be presenting their proposals. The jury will evaluate all 10 proposals and award the following prizes:

- location Norway first prize: 3000€; - location Italy first prize: 3.000€;
- location Norway second prize: 2.000€; - location Italy second prize: 2.000€.

IMPORTANT: All groups selected for this phase may obtain a refund of max 1.000€ each as a compensation for the expenses that this stage involves. Reimbursements will only be made upon delivery of related receipts/invoices to responsible Partners.

Publication

Results of the competition and the whole research process (from the Venice WS to final workshop) will be collected in a catalogue.

All participating groups applying to the 'Call for applications' formally accept to keep the authorship of their works, but give the organisation the right to use the material for any purpose connected to the dissemination of the process and the results of the workshops. The organisation reserves the right to use this material without any restriction or fee.

Potential professional assignments

Institutions in charge of the workshop sites will have the possibility to decide if participants should be assigned any design charge to the project. This will be in any case external to REcall process since it would be an individual and independent decision taken by the two institutions.

→ COMPETITION ENTRIES

First stage

→ Individually, each member of the team has to deliver:

- 300 words statements about his/her own profile (filename: profile); - 1000

words CV (discursive and/or chronological list of items) (filename: cv);
 - a portfolio (for those members for whom it is relevant): either 10 images (about max 10 works) as JPG sequence - max 20 MB -, 1200X900 px, 96 dpi resolution, either a max 3 mins video (max 100MB), (filename: portfolio).

→ Each team has to collectively deliver:

- a document containing (filename: administrative): - the list of Team members and their role; - the declaration which identifies the Team leader (who has to be among the three compulsory profiles delivering all his/her contact details.

- a conceptual proposal for an intervention on Difficult Heritage located wherever wished, even as completely abstract situation (by either 10 JPG images - max 20 MB - either by a max 3 mins video - max 100MB), 1200X900 px, 96 dpi resolution (filename: proposal); - 1000 words concerning the proposal and the conceptual collaborative approach (filename: approach)

Second stage

Final request for materials to be delivered:

- six rigid 5mm panels in A1 format (illustrating the proposal); - a max 6 mins video (200 MB max) (Optional); - a model of the proposal at a large scale; - mock-up of part of the proposal (e.g.: an installation) (Optional); - a 2000 words description; - a 64 pages booklet (the template will be delivered by organisers) illustrating the whole design process and the final proposal delivered.

→ EVALUATION CRITERIA

First stage

- quality of individual profiles; - coherence of the proposed team with competition objectives; - innovation of the proposal presented regarding REcall research topics; - way of interpreting interdisciplinarity in the proposal; - quality of media and tools applied in the proposal description.

Second stage

- innovation of the proposal presented regarding REcall research topics; - coherence with the brief proposed for each site; - innovation in interpreting the brief; sustainability/feasibility of proposals; - way of interpreting interdisciplinarity in the proposal; - quality of media and tools applied in proposal's description.

→ JURY

The jury of the first stage will be composed of the project leaders of each partner institution.

The jury of the second stage will be composed of the project leaders of each partner institution + three external experts (one for each of the three main competition fields).

Falstad

Workshop & Competition

24-30 June 2013



The Falstad Landscape

→ TONE JØRSTAD, JON REITAN

Approximately 500 prisoner of war camps existed in Norway between 1940 and 1945. After the war a vast majority of the camps were torn down and eradicated, partially or completely. Today, there is little physical evidence left from these camps. Thus, Falstad is one of the few places that still has a potential, nationally and internationally, for conveying this part of the Norwegian history of WW II imprisonment. At Falstad, the most extensive physical changes to the infrastructure and the main building took place in 1949-50. During the 1950s the prison barracks, fences and watchtowers were removed, whilst the main building has been rebuilt several times after 1945.

The Falstad Landscape is in general dominated by fields and spruce forest. Many of the elements that make up the wartime landscape, such as the camp area, the Falstad Forest, the Quarry, the Commandant's House and the farm above the camp, is situated on a larger, flat stretch of land surrounded by wooded hills. To the east of the camp area lies river Byaelva which follows the landscape from the south to the Falstadbukta bay in the north. There is a sight-line from the Falstad Forest towards the Fjord, with the camp area itself centrally situated in the landscape. A visible connection between the different places, however, is lacking, making the elements constituting the war landscape appear as separate units. One measure in connecting the camp area with the Falstad Forest, was the establishment of a new path in 2008-11, along the Byaelva river. This pathway constitutes one of the sites chosen for the REcall workshop at Falstad in June. The landscape is currently used for farming and recreation for the local population, and to a lesser extent used by visitors to the Falstad Centre. Most visitors use a car to transport themselves between the prison area and the Falstad Forest. The mode of transport may influence how the landscape is experienced.

IMG. 01 — Overview.
Courtesy of Statsarkivet i
Trondheim (The Regional
State Archives in
Trondheim).



IMG. 02 — Photographer: Oskar A. Johansen. Courtesy of The Falstad Centre.

Today, traces of the history of the Nazi Camp are covered by vegetation, trees and green surfaces. The landscape may be considered beautiful and idyllic. Furthermore, it might be interpreted as a reflection of the history and development after the dramatic war years, where the healing of wounds was an important and necessary social process.

Visitors come to the Falstad Centre with different backgrounds which inform their experience of the landscape, and there is a need to provide visitors with better information and knowledge. Depending on the target group, prior knowledge and the purpose of the visit, different approaches need to be used in order to enable the visitors to experience the different stories of the landscape. An “explanation” of the landscape does not necessarily need great intervention to the various sites such as the Falstad Forest, the Quarry, the Commandant’s House, or the Pathway. This, however, constitutes an important challenge to the REcall teams arriving at Falstad in June this year.

→ SITE 01: THE CAMP AREA

On 10 November 1941, the first prisoners arrived at Falstad. In total, approximately 4 200 people were imprisoned at Falstad in the years 1941-1945. The largest groups of prisoners were Norwegian political prisoners, Prisoners-of-War and forced labourers from the Soviet Union and Yugoslavia. More than 15 nationalities were present in a multicultural community of prisoners. Approximately 200 people were executed in the Falstad Forest, the camp's execution site. Today, there are few remnants and traces left of the SS Strafgefängenenlager Falstad. The barbed wire fences, the barracks, the watchtowers and most of the main buildings and work buildings were dismantled and removed from the site around 1950.



IMG. 03 — The Falstad Centre. Courtesy of The Falstad Centre.

→ SITE 02: THE FALSTAD FOREST

As far as we know, 43 Norwegians, 74 Yugoslavs and more than 100 Soviet citizens were executed in the Falstad Forest during World War II. The exact number is uncertain. Other nationalities may also have been executed. According to witnesses, around twenty victims were exhumed and lowered into the Trondheim Fjord. After Liberation, over 40 graves were located and marked with wooden crosses. The Yugoslavian prisoner Ljuban Vukovic had an important role in finding the bodies. During the war he and three Soviet prisoners had dug most of the graves. After the war, all known graves were opened. The Norwegian victims were identified and buried either in their place of origin or in the Nidaros Cathedral Cemetery in Trondheim. In the early 1950s, Eastern European victims were moved to war cemeteries in Trondheim. There are probably still unopened graves in the old place of execution. In 1989 the Falstad Forest was given statutory protection as a World War II grave site.



IMG. 04 — The Falstad Forest. Courtesy of The Falstad Centre.

→ SITE 03: THE COMMANDANT'S HOUSE

The Commandant's House was built by the prisoners and was habitable by the turn of the year 1943-1944. It contained an officer's mess, a firing range, a bowling lane, a wine cellar and a sitting room with a fireplace. After the War the director of Innherad Forced Labour Camp lived here. The building later became part of the special school for the mentally deranged. By the end of the 1990s it was privately owned. Today the former Commandant's House is owned by Statsbygg, the Norwegian Public Construction and Property Management. The Falstad Centre uses the building for exhibitions, offices and education. Falstad prison camp had a total number of six commandants in the years 1941-1945. None of them were prosecuted in the postwar trials. Their officer in command, Gestapo leader Gerhard Flesch, received the death penalty in the Frostating Court of Appeal. He was shot in Trondheim on 28 February 1948.



IMG. 05 — *The Falstad Centre. Courtesy of The Falstad Centre.*

→ SITE 04: THE FJORD

In the days between 4 May and 6 May 1945, several graves in the Falstad Forest were opened by the Nazi Security Police. The bodies from the graves were transported to the quayside and from there transported in a boat along the fjord before finally being sunk into an unknown place. The boat has never been located. We do not know how many of the executed Falstad prisoners who found their final resting place in this way. The quayside was also used regularly to transport prisoners to and fro the camp. Today, there are no material traces at the quayside, linking the area to the history of the SS Camp Falstad and the former site of execution.



IMG. 06 — *The Fjord.*
Nordland County. Courtesy
of Riksarkivet (The National
Archives), Oslo.

→ SITE 05: THE PATHWAY FROM THE CAMP AREA TO THE FOREST

This is a recently established path from the former camp area to the former execution site in the Falstad Forest. The path doesn't follow a specific historical route between the camp and the forest, but runs along the creek Byaelva. However, the path begins near the former waste dump of the camp. Furthermore an escape route used by three prisoners in 1943 crossed the creek Byaelva somewhere along the path. The path is 1.7 kilometres



IMG. 07 — *The pathway from the Camp to the Forest. Courtesy of The Falstad Centre.*

Rome Workshop

Workshop & Competition

8-14 September 2013

FORTE BRAVETTA



Minor Geographies of Day-to-Day Resistance

→ VIVIANA GRAVANO, GIULIA GRECHI

The *Minor Geographies of Day-to-Day Resistance* in Rome analyses various symbolic episodes of the Roman resistance during the period between September 8th 1943 and June 4th 1944. The Armistice between Italy and the Allied forces, known as the “Armistice of Cassibile”, was signed in secret in the city of the same name on September 7th 1943. On September 8th, at 18.30, the armistice is first announced by General Dwight Eisenhower via Radio Algiers, and later confirmed at 19:42 by Marshall Pietro Badoglio in a proclamation transmitted via EIAR. On September 9th, the Savoy Royal Family flees Rome and takes refuge in Apulia, an area already in the hands of the Allied troops. Rome is declared an “open city” due to the presence of Vatican City and the inestimable value of its historical monuments. In actual fact, the Nazis attack the city on the same day as the Armistice and occupy it. The occupation lasts 271 days, until the final retreat and the arrival of the Allies between June 4th and 5th 1944. Given its status of “open city” (or “neutral territory”), Rome has long figured in the popular imagination as a city liberated ahead of its time, and therefore an area without any major form of resistance. In fact, during this period the city undergoes a vicious Nazi-Fascist regime which sets up five different areas of detention and torture, as well as perpetrating several mass killings (the best known of which are those of Fosse Ardeatine and Forte Bravetta). However, what is less well-known about this time is the day-to-day brutality which both minor and more powerful military leaders and the Nazi-Fascists continued to impose on the unarmed civilian population – a total lack of freedom of expression, widespread hunger, continual confiscation of personal property and public humiliation. Many civilian groups, often appearing spontaneously from the grass roots and driven by basic survival needs, opposed this treatment, and constructed a complex network of day-to-day resistance. Many men, women and even

IMG. 01 — Forte Bravetta, Rome, 2013, courtesy of Massimiliano di Franca/Routes Agency.

children were tortured to death, or suffered unprecedented violence and deported to extermination camps or German factories as slave labourers. This civil resistance has not always received the same attention as that of the armed resistance groups active in the city. Moreover, these numerous and far from insignificant episodes are commemorated today mostly with just a plaque or by the name of a location, or the awarding of medals for civilian courage more than sixty years on.

Five different stories were suggested to the groups participating in the ReCall project, all linked by a single idea – the actions of one or just a few citizens, who believed in the possibility of changing a history which appeared, at the time, much bigger than they themselves. In two cases, that of Ugo Forno and the massacre of women at the Ponte dell'Industria, there is no political organisation as such involved, but rather the conscience of an individual or of a mere few individuals who saw their actions as a duty both to themselves and towards the community as a whole. In the case of Quadraro, we discuss how the everyday resistance of an entire district, consisting of both armed conflict but also of small daily disturbances, led the Nazi-Fascist madness to deport almost the total male population of the area. This a clear demonstration that a civilian community can push a powerful military organisation into crisis. Two other cases show how, in different ways, existing groups can partially waive their own rules in order to help their fellow citizens. We discuss the heroic resistance of the Carabinieri in Rome and the silent but powerful defiance of the Catholic Church.

We would like to cite here an illuminating text, *The Coming Community*, by the Italian philosopher Giorgio Agamben, which we believe illustrates precisely how these episodes foreshadow his idea of a “coming community”: “The fact that must constitute the point of departure for any discourse on ethics is that there is no essence, no historical or spiritual vocation, no biological destiny that humans must enact or realize. This is the only reason why something like an ethics can exist, because it is clear that if humans were or had to be this or that substance, this or that destiny, no ethical experience would be possible—there would be only tasks to be done. This does not mean, however, that humans are not, and do not have to be, something, that they are simply consigned to nothingness and therefore can freely decide whether to be or not to be, to adopt or not to adopt this or that destiny (nihilism and decisionism coincide at this point). There is in effect something that humans are and have to be, but this something is not an essence nor properly a thing: It is the simple fact of one's own existence as possibility or potentiality. But precisely because of this things become complicated; precisely because of this ethics becomes effective.” (Agamben 2001; 39).

The individual choices of each resistance member were not dictated by conscience, or a will to surrender their lives to an epic destiny (something “worthy of being recounted” and therefore remembered), but were rather the actions of those who felt an urgent need to oppose the current state of affairs by choosing to pursue active participation. And the memory of



IMG. 02 — The Attacks on the Ovens, Rome, 1944, <http://archiviofoto.unita.it/>

these episodes has a strong resonance in the present, inasmuch as it represents the idea of “community”, not a community which is pre-destined to achieve a heroic destiny, but one which lives, and by living expresses its full potential for resistance. The Jewish philosopher Hannah Arendt, in her essay on the concept of Active Life, writes: “And so the language of the Romans, perhaps the most dedicated population to political activity that has ever existed, took the words “living” and “being among men” (inter homines esse), and respectively “dying” and “ceasing to be among men” (inter homines esse desinere) as synonyms” (Arendt 1957, 9).

The importance of tracing these stories on the geography of Rome today relates to a need to try and create a new definition of “community” or “civil society” in a present which does not address its own recent past, which

removes its historical black holes and, at most, “celebrates” instead of reinvigorating the places which were the scene of such significant events. The removal of the memory of these episodes, which are considered “minor” in the official history, is not an innocent act. Identifying those individuals who opposed living conditions which they considered unjust implies highlighting the importance of voices from below; it implies reinforcing and reaffirming civil action.

In addition to the historical data and the common principles which unite these five areas of work, we believe it is important to remember that Rome bears very few traces of the horrors of the Nazi-Fascist period, and that the few that are preserved are celebrated in a very traditional, very low-key and completely uncommunicative way. We therefore feel that these five “approaches” to the difficult memories of these dramatic episodes, and to the living, active memory of those ordinary citizens who opposed the horror, may construct a path which can be continuously implemented, and even project itself into the future. As well as Quadraro, there are entire neighbourhoods who lived their own history of civil resistance from below. Alongside the heroes of Ponte dell’Industria, there were other women murdered for a loaf of bread, such as Caterina Martinelli, killed with her small daughter in her arms (who injured her spine as she fell with her mother). We remember also Teresa Gullace, portrayed in the film *Rome, Open City*; and others like Ugo Forno, such as the dozens of partisan runners who were taken and murdered, often tortured even though they were merely children, the parish priests and police officers, the dozens of doctors and nurses captured and tortured, summarily executed for assisting partisans or Jews, or the railway workers who risked their lives to open sealed trains to free the deportees. This Minor geographies of day-to-day resistance could turn out to be an infinite space in which to construct an “imaginarium” for the identification of those actions that were part of a “normality” made exceptional by the times.

Gesmundo Giacchino, shot at the Fosse Ardeatine, writes : “Be aware that our actions are not the isolated actions of a group of terrorists, the consequences of which do not echo among the masses. We are the leading edge of a struggle of which the vast majority of people are a part. If it were not so, we could not survive these actions, and we would be cursed forever. But the people, the workers, love us, respect us and protect us; they are ready to rise up for us. Even our enemies know this, and that is why they resort to reprisals, and not only in Italy”(Bentivegna 1983, 93).

The five focal points of our work raise five different issues related to the difficult memories of the horror of the Nazi-Fascist domination of Rome, and Italy as a whole; they also recount five different attempts at opposition to that regime, ending in both victory and defeat. The five stories have tragic endings, but they also pinpoint five locations; they are physical and material, but also moral and ethical; they are waiting to be transformed into places of memory, not monumentalised, passive memory, but rather as places of experience which can be renewed and revived for the present day.

→ STORY 01: THE “ATTACKS” ON THE WOMEN OF PONTE DELL’INDUSTRIA

The winter of 1944 is characterised in Rome by the dramatic rationing of food. Each family, regardless of size, is permitted just 100 grams of bread per day. Many ovens cannot bake because the Nazi-Fascists commandeer the flour to make white bread for the Fascist hierarchy and the Nazi invaders. The women waiting at the bakeries are often denied even the 100g of bread, after hours of queuing. Between January and April 1944, some of the mothers begin spontaneous attacks on the ovens. After these first attacks, the women are supported by the partisans, as told by Carla Capponi. On the April 7th 1944, a large group of women and children, from the Ostiense e Portuense neighbourhood attack the Tesei oven, which secretly produces white bread for the Nazis. The PAI, Police of Italian Africa, call the SS and ten women are taken. They are led onto the parapet of the bridge, Ponte dell’Industria, in Ostiense and shot in cold blood. Father Efsio, parish priest of the nearby Church of St. Benedict, is called on to try and stop the massacre, but arrives to find them lying dead on the ground. His testimony, along with others, recounts how one of the women, the youngest, had been dragged from the river and had suffered a gang rape by the Nazi-Fascist troops, before being shot in the head. For many years following the end of the war, the names of the murdered women remain unknown; they were ordinary people who were driven to attack the oven out of hunger alone. Subsequently, thanks to the patient reconstruction of events carried out over years by journalist Cesare De Simone, the full names of all the victims were finally known. Immediately after the war, the Italian Parliament has a plaque erected to commemorate the massacre, at the request of the female parliamentarians of the Communist Party, but this is first vandalised and then destroyed permanently. Recently, at the location of the shooting, a marble memorial stone has been erected surrounded by a small flower bed, placed at the corner of the bridge. This small monument is hardly visible and shows only the names of the women killed, and a bas-relief of anonymous female faces. The massacre at the Ponte dell’Industria is a significant event that demonstrates the importance of everyday, unarmed resistance, carried out by people who attempted to oppose the daily abuses and violence of the Nazi-Fascists. The women involved in the oven attacks are an important symbol of resistance from below, often forgotten by the narratives of “wider” history, specifically because they represent clear evidence of a widespread dissent of civilian society in a time of dictatorship.



IMG. 03 — Monument to the Massacre of the women of Ponte dell'Industria, Rome, 2013. Ponte dell'Industria, Rome, 2013, courtesy of Massimiliano di Franca/Routes Agency.

→ STORY 02: THE SCHOOLBOY PARTISAN: UGO FORNO

Ugo Forno, known as “Ughetto” to his classmates, is 12 years old and lives in Via Nemorense 15, in the middle-class suburbs of Rome, with his father Enea Angelo, a clerk at the local Finance Office, and his mother Maria Vittoria Sorari. Having finished the second year of Middle School (Luigi Settembrini in via Sibenik) in May of 1944, he has just been accepted into the third year with full marks. On the morning of June 5th 1944, the day after the official arrival of the Allies in Rome, Ugo leaves the house, saying that he is going out to play. He goes to the central square of the “quartiere” and hears that the Americans are arriving to liberate that area of the city. But several groups of Nazis are still fighting. Around the river Aniene, some Partisan groups are preparing the ground for the arrival of the Allies, but Ugo learns that there is a team of Nazi engineers who are planning to blow up the railway bridge over the river which is the main route for the Allied entry into Rome. Ugo takes up position in a farmhouse in vicolo del Pino, not far from his own house, armed with weapons that he has found hidden in a nearby cave, and convinces some other older youths to attack the Germans. These are Antonio and

Francesco Guidi, sons of the owner of the farmhouse and Luciano Curzon, Vittorio Seboni and Sandro Fornari, three of their labourers. This small group of improvised resistance fighters prevents the Germans from blowing up the bridge. As they retreat, however, they fire three mortar rounds at the young partisans resulting in a direct hit on the head of young Ugo. He dies instantly. Ugo Forno is the last to fall in the battle for the liberation of Rome. Documents unearthed by journalist Felice Cipriani, who, as part of the Ugo Forno Foundation, has worked for years to keep the memory of this episode alive, attest that Ugo had applied to join the resistance a few days before, but had been denied the opportunity because he was too young. Recently, the National Railway has named the high speed rail bridge over the Aniene after Ugo Forno – the very bridge saved by his actions. There is also a small plaque in Nemorense Park, near the house of Ugo Forno. The Middle School he attended has dedicated its main hall to him and carries out activities in his memory with the current pupils. The Ugo Forno Foundation has also identified a small garden in the same area which will be dedicated to Ughetto and his actions that day. The story of Ugo Forno was chosen because this young “man” put the common good before his personal well-being. Ugo represents the idea that one single action, though life-threatening and, ultimately, fatal, can change the course of history. The memory of this episode, which only this year has been honoured with the Gold Medal of Valour, speaks of that resistance from below which is often disregarded as it affirms the lack of consent of the common people in times of dictatorship.



IMG. 04 — Ugo Forno, Rome, 1944, Courtesy of Ugo Forno Fondation, <http://www.ugoforno.it/>

→ STORY 03: THE QUADRARO 'REPUBLIC' AND OPERATION WHALE

The Quadraro was (and still is) a working-class suburb of Rome. As with all the other similar suburbs, it was constructed by the Fascists to keep the peasant masses and the underclass outside the walls of the capital. It arose from slums built by the poor using scavenged materials. The Quadraro, however, soon takes on the appearance of a well-organised and well-constructed neighbourhood, home to many immigrants from the south of Italy and Abruzzo, mostly labourers and construction workers. Soon after the Armistice, and up until the Liberation, the Quadraro becomes a centre of spontaneous civilian resistance, where small daily actions, from attacks on the Nazi-Fascist vans to assaults on the bread ovens, create a situation which makes it difficult for the invaders to enter the area. Everyone participates in this “light” resistance, consisting of conversations in bars and small acts of sabotage and attacks – entire families, even Don Gioacchino Rey, the local parish priest of Santa Maria del Buon Consiglio. The Chief of Staff of the Reich, Kesselring, describes the Quadraro as a “hornet’s nest”. In Rome, it is said that to escape the Nazis you can hide either in the Vatican or the Quadraro. In close collaboration with the Sicherheitsdienst [SD, Security Service], the intelligence service of the SS, Lieutenant Colonel Herbert Kappler organises a punitive action aimed at the entire neighbourhood – the so-called “Operation Whale.” At dawn on April 17th 1944, the Quadraro is surrounded by Nazi soldiers and all men between 16 and 60 years of age, who are able to work, are rounded up (there is still debate about the exact figure, but we are talking about some 950 people, as evidenced by some survivors). They are first gathered together at the Cinema Quadraro, then in the buildings of Cinecittà Film, and then deported to the concentration camp of Fossoli in Emilia Romagna, from where they are sent to Germany and sold as slaves to various German factories. The men of Quadraro thus become part of a huge number of workers deported from all over Europe, now referred to as “Hitler’s slaves.” This is not just about people being forced into hard labour, but rather an actual form of organised killing – no pay, food only once a day, dormitories in wooden shacks full of insects and disease in temperatures as low as 20 degrees below zero, no form of medical care. The workers are forced to march for miles outdoors in cloth shoes in order to reach the factories. Less than half of those deported from Quadraro get back home and most of the returning survivors will die as a result of the abuse suffered in Germany. The Quadraro deportation was the largest deportation of civilians in Italy after that of the Jews from the Roman ghetto. For decades these Roman citizens were not even given the status of victims of Nazism and Fascism, because the Germans had made them sign, at gunpoint, a letter testifying that they were going to Germany to work as volunteers. Although documentary evidence of the forced deportation was found almost immediately, there was a long wait before a Gold Medal for the Resistance was awarded to the quartiere. Written and oral testimonies of the time clearly show that Kappler wanted to physically eliminate the men and boys of the neighbourhood because their continual resistance was both unbeatable and unbearable.

for the Nazis. Currently in Quadraro there is a Monument to the deportees, and a very active District Committee dedicated to the memory of that time. The Carlo Moneta Professional State Institute for Trade and the Benedetto da Norcia State High School have carried out several studies on the events of 1944 in Quadraro. Claudio Siena, president of a local cultural association, also organises a popular annual cycle race to commemorate that terrible episode. The groups involved in the ReCall project will therefore be able to interact with different physical locations in the neighbourhood which commemorate the facts in a “traditional” way, as well as with associations, committees and citizens who are active “memory-bearers”.



IMG. 05 — Parc 17th April 1944, plaque in memory of the deportations in Quadraro, 2013, courtesy of Massimiliano di Franca/Routes Agency.

→ STORY 04: THE SILENT RESISTANCE OF PRIESTS AND NUNS

During the Nazi occupation, Rome is home to the Pope and the Vatican state. There has been much discussion about the position taken by Pope Pius XII, on the papal throne in 1939, in relation to the German invaders. Two opposing theories explain the ‘silence’ of the Vatican at this time. One theory sees the Pope as close to the Nazis due to their role as anti-Soviets and anti-Communists in Europe; the other, however, explains the neutrality of the Vatican as a way of being able to stay in the city and provide clandestine assistance. For our purposes, it is not important which is the correct explanation. In the project we do not intend to

discuss the higher echelons of the Vatican, but rather the dozens of nuns, priests and monks who secretly helped those in need during those terrible days in Rome. Convents, seminaries, confraternities and even places of cloistered communities, hid Jews, gave shelter to military deserters, resistance fighters, fugitive political dissidents and their families, and to the partisans, regardless of religion or political views. Some of these events, which led to the deaths of clerics and other members of the Church, are both well-known and even commemorated, but many others have remained in the shadows, similarly to a multitude of other minor acts of day-to-day resistance in Rome. Priests were considered so dangerous that the fascist political police sent their men to listen to their sermons in church to assess whether they constituted incitement against the Nazi-Fascists. Everyone knows the story of Don Pietro Pappagallo, shot at the Fosse Ardeatine; that of Father Giuseppe Morosini, tortured and then shot in Via Tasso in Forte Bravetta, accused of hiding weapons for the partisans. But not everyone knows the incredible story of Don Paolo Pecoraro who, on March 12th 1944, stood up in the midst of the crowd listening to the Pope in St. Peter's Square, with a red flag and began shouting his protest against the Nazi invaders. The Pope had him arrested and brought to the Vatican, but only to save him from the hands of the German military. We should also not forget Don Gioacchino Rey of the parish of Santa Maria del Buon Consiglio, who was violently beaten for his outspoken opposition to the Nazi round-up and deportation of the men from the Quadraro; he managed to ensure that the under-16s and over-60s were not taken. Many documents mention Don Volpino of the parish of Santa Maria della Provvidenza in via Donna Olimpia who took in and saved at least 65 Jews, as well as resistance fighters and politicians. A key role in this work of aid and rescue was played by all the parish priests and church members of the villages and the poorest neighbourhoods of Rome. These include the nursing sisters of the Ramazzini Sanatorium who even helped the men of the "Bandiera Rossa" partisan company; Don Adolfo Petriconi and his curate, Don Parisio Curzi, of the parish of SS. Redentore in Val Melaina who were arrested and sentenced to death, though ultimately saved by a last minute stay of execution; and Father Libero Raganella, parish priest of the poor district of San Lorenzo. Many remember the incredible episode of the Nazis who entered San Paolo Abbey (which had taken in about 620 fugitives) with weapons drawn and took away several politicians, escapees of the draft and Jews, despite a further attempt on the part of the monks to help them escape. A special role was also played by the nuns who hid many Jewish women and girls. We mention, as examples only, the Augustinians of Santi Quattro Coronati, and the sisters of San Pancrazio al Gianicolo church. This section of the project will highlight those 'minor' episodes concerning the men and women of the church, Christians, Catholics, who, by acting in accordance with their beliefs, ended up tortured and/or killed. We also focus on a real and spontaneous network which allowed the refugees to escape, but also to work at organising the resistance from their hiding places in different centres of worship around Rome.



IMG. 06 — Gunter Demnig, Don Pietro Pappagallo Stolperstein, via Urbana, Rome, 2013, courtesy of Massimiliano di Franca/Routes Agency.

→ **STORY 05: THE CLANDESTINE FRONT OF THE “CARABINIERI”**

On 7th October 1944, the German High Command in Rome definitively disbands the Carabinieri. The SS bursts into the barracks, deporting between 1500 and 2500 police officers (“carabinieri”) to concentration camps in Germany. In the documents of General Herbert Kappler, we read that the deportation of the Carabinieri was necessary in order to proceed with the round-up of the Jews in the Roman ghetto, because the Carabinieri were the only ones who could sabotage the operation. Marshal Rodolfo Graziani gives the order to disarm the Carabinieri, the most dishonourable thing for a military man, especially if implemented by other Italians, in this case the PAI (Police of Italian Africa). The Carabinieri felt that a fascist coup had taken place within the brigade. The Nazi-Fascists had every reason to neutralise the Carabinieri who, being fiercely loyal to the king, regarded the Germans as invaders. The Carabinieri have just fought against the Germans in Rome, on September 10th 1943, at Porta San Paolo, and Naples, with offensive operations and sabotage (such as interruption of railway lines, roads and bridges, and the withdrawal of anonymous tip-offs about anti-fascists from censorship offices). The Carabinieri in Rome begin to desert in increasing numbers. The eleven thousand police on duty in early September have been reduced to only five thousand a month later. The defectors take their weapons

with them to hand over to the partisans and begin sabotaging German operations. Over two thirds of the Carabinieri, who never wanted to swear allegiance to the Republic of Salò and the Nazis, go underground and form themselves into bands. To organise the different groups of military deserters, the Clandestine Military Front for Resistance (FMCR) is created, coordinated by retired General Filippo Caruso and Captain Raffaele Aversa, and engages in active combat alongside the Roman Resistance. Many of these soldiers are captured and even tortured to death in the SS prison in Via Tasso. Most of the police, even under torture, do not provide any information to the Germans. Colonel Frignani is tortured in front of his wife so that she can encourage him to talk; but his wife pretends not to recognise him. Brigadier Angelo Ioppi, who specialises in acts of sabotage (such as throwing a bomb on a column of fascists in via Tomacelli on October 28th 1943, or the destruction of two German trucks at the Coliseum) is arrested, interrogated at the prison in Via Tasso and tortured 28 times – he will become a permanent invalid as a result of this treatment. During interrogation, Ioppi continually repeats the same phrase: “I am a carabinieri of the King.” A total of 35 carabinieri die in the defence of Rome, twelve are shot at the Fosse Ardeatine, 111 are killed in retaliation for the bombings, and about 2000 are deported. The deportation of the carabinieri was an act of revenge on the part of the Germans for the desertions and sabotage. The deported carabinieri come from the Legioni Lazio, Rome, Allievi, the barracks of Podgora, Pastrengo, San Lorenzo in Lucina and Piazza del Popolo, as well as a variety of other barracks. Some are warned first and manage to escape, becoming part of the FMCR. The carabinieri who are deported to the extermination camps in Germany have their status of military prisoners removed, on the orders of Hitler himself. They are thus considered simple prisoners, traitors, and become part of the “final solution”. The Nazis wanted the Italian soldiers to work in the factories and the German countryside in order to free up German men to fight at the front, but the Italian soldiers refuse any kind of collaboration, even at the risk of their own lives. The soldiers who manage to return from the camps are not understood. What they have experienced and the choices they have made, following a specific ethical code of never cooperating with the Nazis, seem impossible to communicate, impossible to understand, and for many years their experiences are removed from the story of the Roman resistance. Only in the 1990s do some German historians become interested in the stories of Italian soldiers in Nazi concentration camps. In this section the intention is to highlight stories that are seldom recounted, and often removed, about the active and important role that the Carabinieri played in the Roman resistance, preserved largely in the historical archives and the Carabinieri Historical Museum, established in 1925.



IMG. 07 — Carabinieri and partisans during the liberation of Rome, 1944, <http://www.carabinieri.it>

Index of Authors and Editors

Index of Editors and Authors

Michela Bassanelli

Michela Bassanelli is an architect and PhD in Interior Architecture and Exhibition Design at the Politecnico di Milano. Her PhD thesis, “The Form of Memory: Beyond the Memorial. Representing, narrating, communicating the Conflict Heritage”, focuses on forms of memorialisation related to European conflict of the twentieth century. Bassanelli collaborates with professor Gennaro Postiglione on the research project about *War Archaeologies*—focussing on war remains in urban contexts and cultural landscapes developed within the framework of PRIN 2008: The intervention in archaeological areas for activities related to museums and cultural communication (National Coordinator prof. Marco Vaudetti) performed by the MIB Group at Politecnico di Milano (coordinated by prof. Luca Basso Peressut); *REcall—European Conflict Archaeological Landscape Re-appropriation* (financed by the EC-Culture 2007 program in 2012): <http://www.recall-project.polimi.it/>; *MeLa—European Museums in an Age of Migrations* (financed by EU with the programme FP7): <http://www.mela-project.eu/>. www.michelabassanelli.com

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).

Anna Maria Fisker

Anna Maria Fisker graduated from Aarhus School of Architecture in 1984, followed by studies at Kolding School of Design. After holding a number of positions, both as a practitioner of architecture and later as part of academic circles, she completed her PhD thesis “Food and Architecture” in 2003. This work stood as a condensation of a longstanding devotion to the interrelation between the two fields; a devotion, which is highly evident in Anna Marie’s later career activities. Anna Maria Fisker currently holds the position as director of the Center for Food Science, Design and Experience at the Department of Civil Engineering, Aalborg University. This research centre is primary engaged in a multi-disciplinary understanding of how our physical surroundings affect the meal-experience and how architecture and design related tools can be applied deliberately in the development of better food experiences.

Viviana Gravano

Viviana Gravano is Curator of Contemporary Art and Professor of Art History at the School of Fine Arts in Naples, and at the IED (European Institute of Design) in Rome. She is also coordinator and professor of contemporary art for the IED masters programme in “Museum and Events Curatorial Studies - Contemporary Arts and Performing Arts”. She is on the editorial board of the journal *Art'O_Cultura e Politica delle arti sceniche*, and before that was photo editor and editor for the journal *Gomorra-Territories and Cultures in the Contemporary Metropolis*. Gravano was the assistant director in the journal *Avatar-Dislocations between Anthropology, Communication and Visual Arts*; as well as curator in the Nova Gallery and in LopLop Gallery in Rome. She was the author of the radio programme “The Magic Eyes”, broadcast by RAI Radio3. She is currently director of the online journal *roots\$routes - research on visual culture*. She also works in a team of independent curators based in Rome, called Routes Agency - *Cura* of Contemporary Arts. She has published many essays in exhibition catalogues, books and journals, such as: *L'Arte fotografica, Fotografi da tutto il mondo nelle collezioni italiane* (The Photographic Art- International Photographers in the Italian Collections), Fondazione Italiana per la Fotografia, Palazzo Cesi, Acquasparta (TR), Carte Segrete, Roma 1996; *L'immagine fotografica* (The Photographic Image), Mimesis, Milano 1997; *Crossing. Progetti fotografici di confine* (Crossing Photographic Projects on the Border), Costa & Nolan, Milano 1998; *Paesaggi attivi Saggio contro la contemplazione/L'attivismo paesaggistico nell'arte contemporanea* (Active Landscapes. Essay against Contemplation/ The Activism in the Landscape in the Contemporary Art), Costa&Nolan, Milano 2008, II ed. Mimesis, Milano 2013.

Giulia Grechi

Giulia Grechi holds a PhD in “Theory and Social Research” at the University La Sapienza, Rome, Italy. She is currently a research fellow at

the University L'Orientale in Naples, as a member of the EU Project *Mela - European Museums in the Age of Migrations* (EU-7PQ), where she is working on the relationships between museums, curatorial practices, anthropology and contemporary art. Her research interests include cultural anthropology, postcolonial studies, museography, contemporary art and embodiment. She teaches “Photography - Social Communication” at the Fine Arts School of Brera (Milan, Italy), and “Sociology of Cultural Processes” at the European Institute of Design (IED) in Rome. She is also co-coordinator and professor of “Visual Anthropology and Contemporary Art” for IED Masters Programme in “Museum and Events Curatorial Studies - Contemporary Arts and Performing Arts”. She is editor-in-chief of the online journal *roots\$routes - research on visual culture*. She works in a team of independent curators based in Rome, called Routes Agency - *Cura* of Contemporary Arts.

Marek E. Jasinski

Marek E. Jasinski is Professor Dr. of archaeology at the Institute of Archaeology and Studies of Religion at the Norwegian University of Science and Technology in Trondheim, Norway. His main research interests are Medieval and Post-Medieval Archaeology of the European Arctic; Maritime Archaeology, Conflict Archaeology and Management of Cultural Heritage. He has been leader and Norwegian co-leader of several major research projects in Norway, Russia, Greenland, Greece, Argentina, Mexico, United Arab Emirates and Bulgaria. During the last three years he has been leading the interdisciplinary project ‘Painful Heritage: Cultural Landscapes of the Second World War in Norway. Phenomenology, Lessons and Management Systems’ financed by the Research Council of Norway. This project includes, among other aspects, archaeological documentation and investigations of the Atlantic Wall fortifications and Nazi camps for foreign Prisoners of War and slave workers in Norway 1940-1945. Marek E. Jasinski is the

author and co-author of approximately 200 publications, including books, articles, reports, etc., and of numerous presentations delivered at national and international conferences and seminars in Europe, USA, Canada, Latin America and Africa.

Tone Jørstad

Tone Jørstad is Director of the Falstad Centre. She has a Master of Arts in Media Studies from the University of Bergen, focusing mainly on communication in Art and Culture. In her MA thesis “Traces in Landscapes”, she studied the process of implementing the international Art Project HemArt (a Land-Art project in the countryside of County Hedmark in Norway). She is a trained teacher with special competences within Art and Handicraft, Art History, Sports, Media and Communication. Jørstad has taught at different levels within the Norwegian school system. For several years Jørstad worked as Head of the Cultural Department, Levanger Municipality.

Gennaro Postiglione

Gennaro Postiglione is Associate Professor of Interior Architecture at the Politecnico di Milano (activity: www.lablog.org.uk). Researches focus mainly on domestic interiors (questioning relations among culture of dwelling, domestic architecture and modernity), on museography and on preserving and diffusing collective memory and cultural identity (connecting the museographic issues with the domestic ambit). In this field he carried out several research projects amongst which: “The Atlantic Wall Linear Museum”, “Abarchive – archivio borghi abbandonati”, “One-hundred houses for one-hundred architects of the XX century”, “MeLa – European Museums in an age of migrations”. Besides, he has a specific interest in the architecture of Nordic countries. From 2004, he is promoter of PUBLIC ARCHITECTURE @ POLIMI, an interdisciplinary research & operative group that puts the resources of Architecture in the service of the Public Interest

and from 2006 is promoter of IFW-Interior Forum World, an academic network and a web platform for research edited by the PhD in Interiors at POLIMI. On going researches: besides “European Museums and Libraries in/for the Age of Migrations” (EU-FP7 funded), “Dealing with Conflict Heritages” (National Grant). He seats in the editorial board of AREA (il sole24ore ed.) from 1997 and, from 2010 is in the Advisory Board of the Peer Review Journal ‘Interiors’ (Berg Publisher Ltd). - See more at: <http://www.recall-project.polimi.it/gennaro-postiglione/#sthash.EVRYHbFP.dpuf>.

Jon Reitan

Jon Reitan (b. 1973) is a Historian and Senior Curator at the Falstad Centre in Levanger, Norway. Reitan has worked as Historian and Curator at Falstad since 1999, Senior Curator since 2009. Reitan was chief responsible for the script production of the main exhibition of the Centre, opened by the Norwegian Minister of Foreign Affairs in October 2006. He has also done research and collected oral testimonies for the Jewish Museum in Trondheim in the years 2000-2005. He is a member of the Board of the Jewish Museum since 2011.

Reitan got his MA in History at the Norwegian University of Science and Technology (NTNU) in Trondheim in 1999. Currently he is occupied with finishing a PhD Dissertation in History entitled Along the Traces to Auschwitz. The Holocaust in the Norwegian Historical Culture 1945-2010 (finished spring 2013). In the years 2007-2008, Reitan developed and taught three MA University Courses on Memory Studies, Museology and Genocide at the Department of History and Classical Studies, NTNU.

Reitan has been a permanent member of the Norwegian official delegation to the Task Force for International Cooperation on Holocaust Education, Remembrance and Research (ITF for short) since 2004, and held the position of Chairman of the Memorial and Museum Working Group in the ITF in 2009. From January 2012 he holds the Presidency of the International Committee on Memorial Museums

(IC MEMO) in the International Council of Museums (ICOM). Reitan has been involved in a number of international research, documentation and exhibition projects.

Tenna Doktor Olsen Tvedebrink

Tenna Doktor Olsen Tvedebrink is educated as a civil engineer with specialization in architecture from Aalborg University. She completed her master degree from the Department of Architecture, Design and Media Technology in June 2008, and is currently a PhD student at the Department of Civil Engineering. Tenna has furthermore obtained single courses in Sensory & Consumer Science, Food & Meal Sociology, as well as Food Culture and Food History from the University of Copenhagen, Departments of Human Nutrition and Food Science.

With a primary research interest in how spatial settings influence the meal experience and overall wellbeing, her PhD dissertation focuses on the possibility of utilizing architectural design to improve the healing process of patients in Danish Hospitals through the design of better eating facilities.

In 2010 Tenna was awarded a scholarship from Ejnar Packness Fonden, Aalborg. This gave her the opportunity for a research stay at Carleton University, Azrieli School of Architecture & Urbanism, Canada in 2012, where she joined the PhD program. Tenna was furthermore accepted as a Senior Member in the International order: Cordon Bleu du Saint Esprit in 2010, as well as appointed Danish Delegate at the International Slow Food & Terra Madre Conference in 2010.

Wolfgang Weileder

Wolfgang Weileder's recent work is primarily concerned with the exploration and critical deconstruction of architecture, public spaces and the interactions we have with the ubiquitous urban environment. Focusing on large-scale temporary site-specific architectural installation and sculpture in the urban environment his work also branches into performance, film,

photography and sound installation. Wolfgang Weileder is currently Professor in Contemporary Sculpture at Newcastle University, UK. His work has been exhibited worldwide, recent shows and projects include: 5x5 Project, Washington DC (2012); hub to hub, Singapore ArchiFest (2011); Die Begnadigung / la Sospensione, Neon Gallery, Bologna (2009); Le Terme, Ciocca Arte Contemporanea Milan (2008); Fold-Up, Sunderland (2008); Transferback, Milton Keynes Gallery (2007); Transfer, Milton Keynes Gallery (2006); You shall know our velocity, Baltic Centre for Contemporary Art, Gateshead (2006); house-birmingham, IKON Gallery, Birmingham (2004); house-madrid, Madrid Abierto (2004).

NEXT PAGE — Photos of the Nordic Embassy in Berlin during the Final Event of the Project. Photo: Michela Bassanelli.

NORDISKE LANDES AMBASSADER

NOISM KIDEN SUOKI JEVVIO

SENDI EAD NORDURIA IDANNA

NORDISKE LANDENE AMBASSADER

NORDISKE LANDENE AMBASSADER

SCHAFTEN DER NORDISCHEN LÄNDER



REcall

European Conflict Archaeological Landscape

BEYOND MEMORIALISATION

Design for Conflict Heritage



Exhibition
30 April > 10 May
2014

Nordic Embassies-Fellehus, Berlin

REcall Consortium:
Royal Norwegian Embassy in Berlin
Freie Universität Berlin, Center for Digital Systems

RECALL BOOK

EUROPEAN CONFLICT ARCHAEOLOGICAL LANDSCAPE REAPPROPRIATION

Published by Politecnico di Milano, Department of Architecture and Urban Studies

© June 2014, The Authors



REcall is an EC funded project: all contents reflect the views only of the authors, and the Commission cannot be held responsible for them

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 beyond 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).

EDITORS

Michela Bassanelli, Viviana Gravano, Giulia Grechi and
Gennaro Postiglione

ISBN 978-88-95194-41-7

POLIMI-Politecnico di Milano - Coordinator - (Italy)
AAU-Aalborg University (Denmark)
NTUN-Norwegian University of Science and Technology (Norway)
UNEW-Newcastle University (United Kingdom)
Fasltad Museum, Falstad (Norway)
Museo della Resistenza, Turin (Italy)

REcall Consortium

Ergan Foundation (Norway)
Romsdal museet (Norway)
Snark (Italy)

Associated Partners